

# generator

The energy and culture of dance music

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**Peter Lazonby**  
**William Orbit**  
**Dan Curtin**  
**Bandulu**  
**DJ Krust**  
**Kemistry**  
**& Storm**

## Morales: King of New York

Dave Morales photographed by Jamie Fry

ISSN 0969-5206



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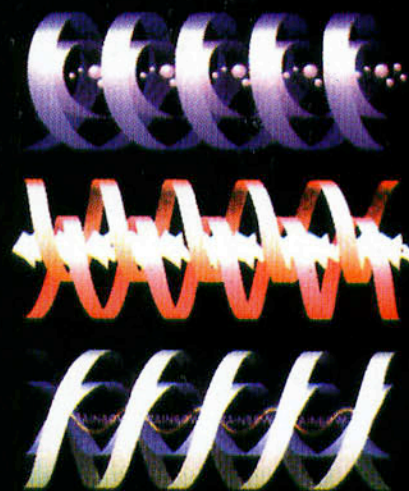
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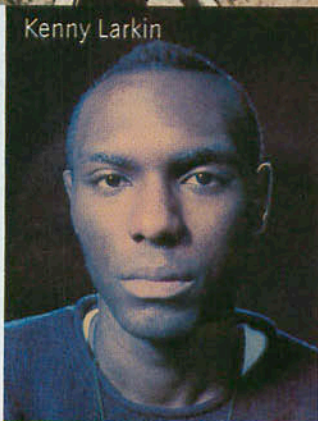




David Morales



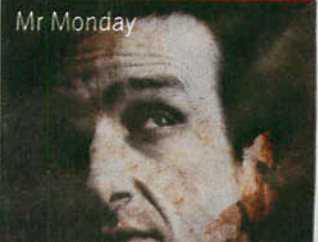
William Orbit



Kenny Larkin



Bandulu



Mr Monday

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**generator**

*Dear Generator,*  
A new perspective on techno? I'll say! I'm referring to your interview with Jeff Mills (Volume 2, Issue 1) which was superb. It's about time that someone printed something other than the usual trivia about club babes and concentrated on the real reason for all of this - the music!

**Sean Paterson  
Bristol**

*Dear Generator,*  
Congratulations on the new look. At last I can read your magazine without giving myself eye-strain. The Jeff Mills issue was a return to form for the magazine which brought us Richie Hawtin, Goldie and Fabi Paras long before anyone else. Keep up the good work!

**Joanna Gate  
Leatherhead**

*Dear Generator,*  
Gavin Hills' article on dance music and the CJA ('Party Politics' Volume 2, Issue 1) offered a number of salient points about the way in which our freedoms are being eroded by this government. But his plea for more young people to exercise the vote seems to be wildly optimistic or, at best, naive.

What's the point in registering to vote when the Government will just as quickly find some other way of clutching onto the reins of power? Don't forget that the number of people who voted for John Major were a brain-deadened minority. Possibly, supporting those parties who advocate proportional representation might solve the problem but, let's face it, the whole political system is just so corrupt that we're doomed

whatever way it pans out.

**Colin Richards  
London**

*Dear Generator,*  
My friends and I cannot help but chortle when we read reviews and letters which whinge about the increasing popularity of the multi-pack, gatefold sleeve, picture disk sales technique.

We think that they are no less than the manna from heaven! Many a blissful hour have we spent sifting through the piles of vinyl effluent, which some record companies refer to as remixes only to find that the best track is the original, or that the best remix is to be included on the import version at three times the price. It is our hope, therefore, that this tradition remains, for it is as old as the hills. Was the bible not a double pack, did Moses, King of the Hebrews, not invent the double pack when he marketed God's first single sided five track stone numbers? Anyway, cease this vitriol against the double pack, let's hear it for more triple pack, clear vinyl, 7 inch, 4 track, gatefold sleeved releases with free posters.

Keep the commercial front marching on!  
Yours Incisively,  
**Colonel Kevin J Brewett  
Glasgow**

*Dear Generator,*  
Why is it that people always think music they don't like all sounds the same? I recently had a heated argument with an indie fan at a party who claimed that all house tracks are boring and indistinguishable from each other. I replied that many dance music listeners might say the same of indie, and that it is

all too easy to generalise about a genre you don't like.

Records within an area of music must have some common elements in order to be categorised. If people dislike this unifying sound they may well dismiss all those records as monotonous.

Although I don't like indie, or indeed some types of dance music such as trance, I can see the appeal of the sounds that define them. Just because something has a noticeable trademark it doesn't mean it's worthless.

Without varied preferences, all music really would sound the same. It may be a laugh to banter about musical differences but it shows a lack of insight and broad-mindedness to claim that anything you don't like is monotonous.

Remember, what is repetitive to one is music to another's ears!

**Amber Fry  
Leeds**

*Dear Generator,*  
How about some more features on the fetish scene?

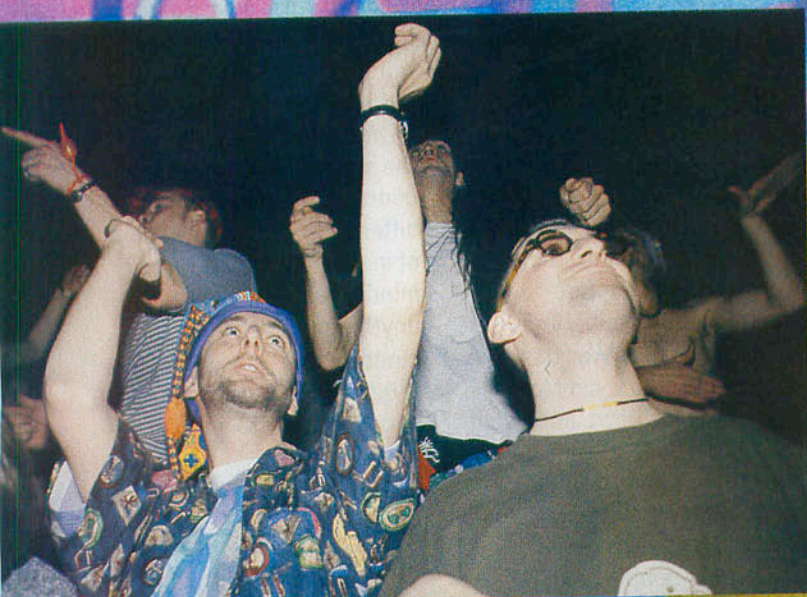
I have been an avid reader of your publication for several months now and I remember that you did a piece on Submission, Skin Two and Club Fantastic a few issues ago. How about some more, as fetish clubs, aside from gay clubs, are the only events that attract a really strange, colourful and diverse crowd of queers, queens, cops and, er, Tory MPs.

So take heed and get yourselves down to one of the aforementioned extravaganzas a.s.a.p!!!! Yours Lovingly,  
**John 'Prince Albert' Abrahams  
Middlesex**



live

# The Rocket's final Source



Text by Siobhan Sullivan Photography Matilda

**I**s it the end as we know it? The legendary Rocket Theatre on London's Holloway Road, host to such luminaries as Megadog, Return To The Source, Tender and Jah Shaka, is set to hold its last gig on the 2nd of March.

As part of the University of North London, The Rocket's management and organisation has been transferred to the Student Union who are intent on turning the 1100 capacity venue into a Students' Union Centre. According to sources close to The Rocket, there is going to be a definite move away from large-scale dance events, with more emphasis placed on student-oriented gigs.

The Rocket's closure is a sad blow to North London, having established itself as one of London's premier, large-scale dance venues. Its size and easily accessible location made it popular with both promoters and club-goers.

The Return to The Source crew bade their final farewell to The Rocket on the 10th of February. The Source's monthly shakedowns were steamy, heady affairs, and were a world away from the grim realities of Holloway Road. Once inside, a plethora of UV psychedelic backdrops and decor





managed to transform the venue into a one-stop dream destination. Even the notoriously austere bar area had been unrecognizably metamorphosed into an inviting, even soothing retreat from the intoxicating rhythms resonating from the main room. The sight of a composed cellist tenderly working her instrument amongst a crowd of dazed, glazed and happy people was truly surreal.

Resident Source DJs, Tsuyoshi Suzuki (Prana) and Mindfield's Mark Allen delivered blistering sets from behind the tepee-encased decks. Later on the cavernous hall echoed to an incredible live set by Medicine Drum, with lead singer Neera's soaring, almost soprano-like voice picking

up effortlessly from where the DJs left off.

Looking around and watching a thousand absorbed faces, at this, one of The Source's final shows, it's easy to see why they have built up such a huge faithful following. Sadly, The Rocket's imminent closure has forced them to cast their net in the search for alternative venues. In effect, this has meant a defection south of the river to the Brixton Academy, where Megadog have already established themselves, and from where they will continue their monthly one-offs. As far as the future goes, The Source's Phil Ross said, "We'll just have to wait and see what happens." Let's keep our fingers crossed ☺



# Mastercuts giveaway

If you're a bit of a disco boy or babe then pull on yer flares and get down to the sound of Classic Disco Vol 1 from Mastercuts. Groovy Generator readers have the chance to win a copy - and the first prize is not just any copy, but a highly collectable silver vinyl album. Five runners-up will each receive the standard vinyl.



This compilation comes from Generator contributor Lewis Dene, and artist/producer Dave Lee. To enter the competition, answer this question: under what name is Dave Lee better known? Send your replies on a postcard with your name, address and phone number to: Mastercuts Competition, Generator, 4-8 Peartree Street, London EC1V 3SB, by April 1st.

## The Stun Tunnel...

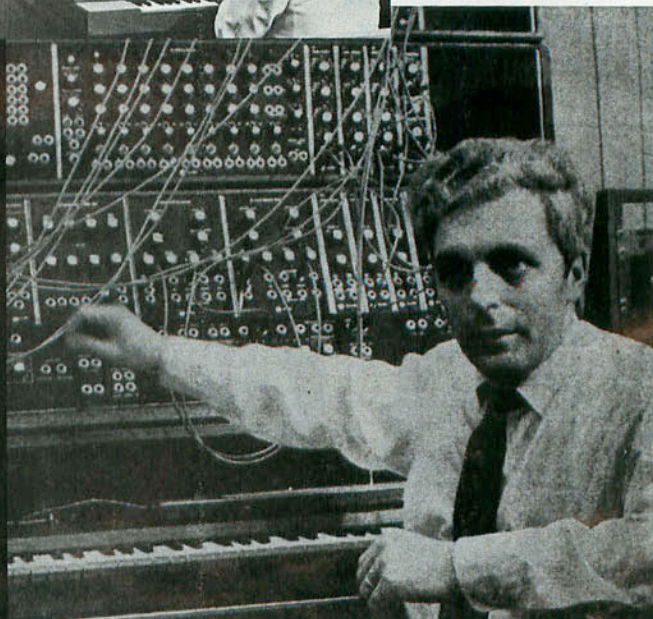
London gets a brand new Saturday night this month when The Leisure Lounge opens its doors to The Stun Tunnel on March 18th. Resident Rad Rice, is promising "deep, chunky, funky techno" with forthcoming guests including Alex Knight, Full Circle's Phil Perry, Billy Nasty and Paul Daley already booked. The Stun Tunnel runs from 11 p.m - 8 a.m. in the revamped second room. New lights, a new sound system and even a new DJ booth have all been installed to provide a "total surround-sound clubbing experience". A simple case of be there or be square, it seems.

## New Electronica

Colin Favor's radio show was the catalyst which tuned Russ Gabriel into the world of techno music. "I stumbled across his show one night and it just changed everything" he recalls.

His ethereal 'Peace for Thought' closes New Electronica's latest collection of softly-accented underground grooves. Also featuring the likes of Luke Slater, Dave Angel and Reload, it concentrates exclusively, this time around, on the British scene.

Since writing 'Peace' eighteen months ago, Russ has been busy on a catalogue of projects, including setting up his own Ferox label on which he has three releases and a track out on Peacefrog titled 'Windy City' under the alias Jack Tronic. As if this wasn't enough, he's recently signed a six LP deal with GPR. Look out for his six track double-pack EP on the GPR subsidiary, Input Neuron shortly.





Fire Island, aka remixers Pete Heller and Terry Farley, churn out another anthem this month with the help of -ex Incognito singer Mark Anthoni. 'If You Should Need A Friend' is a re-working of the 1987 Jersey garage hit which shows off Anthoni's soulful vocals to the background of a stomping beat. Not quite as powerful as the excellent 'There But For the Grace of God', but pumping nevertheless. Mixes by Rok & Kato and Junior Vasquez offer deep dubby/saxy alternatives. Fire Island 'If You Should Need a Friend' featuring Mark Anthoni (Junior Boys Own) is out on February 20th.

# Fire Island



Strictly Rhythm launch a new series this month which caters for those DJs who have succumbed to the lure of the shiny silver disc. The Strictly Rhythm EP CD Collection will feature four of the hottest tracks from the label's most recent releases and makes its debut with Tribal Madness, a choice selection which includes mixes of Zound of 2's 'Zamba', Roger Sanchez's 'Sumba Lumba' and the Morales cut, 'Congo'. Fans of the compact and, as some might say, bijou disc would be well-advised to look out for the second volume, Wild Pitch With A Twist Of Acid, which promises such heady delights as 'Project Blast' by DJ Pierre, Josh Wink's superb 'Higher State of Consciousness', the Armand Van Helden produced 'NY Express' and the aptly-titled 'Acid People'. Each CD will contain two (count 'em) full club mixes of each track, making the purchase of the old laser-driven technology seem a much more attractive proposition altogether. Nice one!





## Profile

*"It's hard to get up there as a woman, but it's quicker to be dropped as a woman."*



# Kemistry & Storm Pure elements?

**Text** Veena Viridi **Photography** Brian Sweeney

Sometimes it's a waste of breath trying to convince people, especially if they persist in clutching onto Jurassic-encrusted beliefs. But anachronisms are there to be contravened. That's why drum'n'bass DJs, Kemistry & Storm (née Kemi and Jane) have no qualms about slipping plastic mats onto Technics. And if certain people are still astounded at the sight of two women behind a pair of decks, then it's about time they woke up to the Nineties.

Reclining into armchairs in their living room, Jane (aka Storm) retains a degree of equanimity about all the demands placed on her and her partner. "Everytime we DJ, we know we have to play well because we feel we have to prove ourselves. It's hard to get up there as a woman, but it's quicker to be dropped as a woman."

"You've got to expect that people are not going to think you're good," says Kemi matter-of-factly. "People always say to us 'you're quite good, aren't you?' They really are quite surprised. But things are made more difficult because most promoters tend to doubt you. That's why it's so important to act professionally right from the word go."


Serious. That's a word that has stuck with Kemi & Storm right from the moment they engulfed themselves within Fabio

and Grooverider's breakbeat furnace at their myth-making night, Rage. Whilst also introducing Goldie to the club, Kemi decided with Storm that it was time for a career change from fashion design and radiography. At this point the partnership was cemented and they started making a name for themselves mixing dubplates from the likes of Goldie and Rupert with Metalhead imprints. Their first gig at Mindblow, Wolverhampton in 1991 catapulted them onto the idiosyncratic side as Kemi & Storm strongly resisted playing ragga-jungle. This agenda continues to define their sets at present spots as resident DJs at Speed and Laserdrome.

Even though Kemi & Storm are still given the cold shoulder by certain promoters because of their style, they remain sanguine about other projects they've got lined up, which include recording a follow-up track to their first release, 'Signature' on Enforcers 6 & 7 and setting up their own label. But DJ-ing is in their blood. Jane reiterates this "First and foremost, I'm a DJ. I think because we projected ourselves like this from the beginning, people deal with us like that."

At the moment, Kemi & Storm know what they're about. It won't be long before everyone else will too ●





# *Your Humble Servant*

## **Your Humble Servant - The Album.**

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**Text** Steven Ash **Photography** Joy Santiago

It's Wednesday night. Kraig Tertzag is having car trouble. I've got Carl Craig on the phone, explaining that there's going to be a problem with the interview. So, instead, we chat about 'Elements of And Experiments With Sound', Planet E's latest collection of incandescent, forward-thinking techno which features Tertzag's Moodring project and the irresistible 'Sopping The Biscuit'. Carl's sleepy, languid tones travel across the transatlantic lines while, somewhere else in Detroit, Kraig is trying to restart his car. It's a neat irony. The pioneers of electro-technology betrayed by mechanical failure. But that's just the way it is with techno. Building a bright, new, sonic future in the face of burnt-out Burroughs-style decay. Broken down cars and rethreaded electric visions.

The first thing I notice about Kraig Tertzag, when he finally arrives at the Planet E office, is his laugh. Despite the transport problem, his chuckles

which veered closer to house than the rip-tide futurism of techno. "Back in the old days, a place like The Music Institute would have one, big-ass dancefloor. You'd hear techno but you'd also hear all kinds of different stuff. The parties are separated now, you have house rooms or techno rooms. But I can't wait for things to come back together. It doesn't matter if something sounds more like house or more like techno, what matters is how good it is."

Though Kraig has a forthcoming E.P. already completed for Planet E and plans to continue exploring the kind of territory which makes 'Sopping The Biscuit' so compelling, in actual fact the 'Elements of And Experiments With Sound' collection marks his recording debut.

"I got involved with Planet E after hearing about what they were doing down here. I'd listened to all the tracks that had come out and it just seemed the perfect connection. I didn't even

# MOODRING

punctuate our conversation frequently. We talk about his year-old son, Julian, and we talk about music. His giggles of delight at each new turn in the conversation testify to an inspired enthusiasm for what he does. Last night, he was listening to Electrifying Mojo on the radio, playing The Gap Band and The Ohio Players.

"It was just so live!" he says, and off goes that laugh again. "Some of the best spinning on the radio in Detroit was done by Jeff Mills and Mojo. I mean, during the eighties, they turned everybody on. It just exploded because of them."

Kraig started DJ-ing himself, back in the mid-eighties, developing a sound

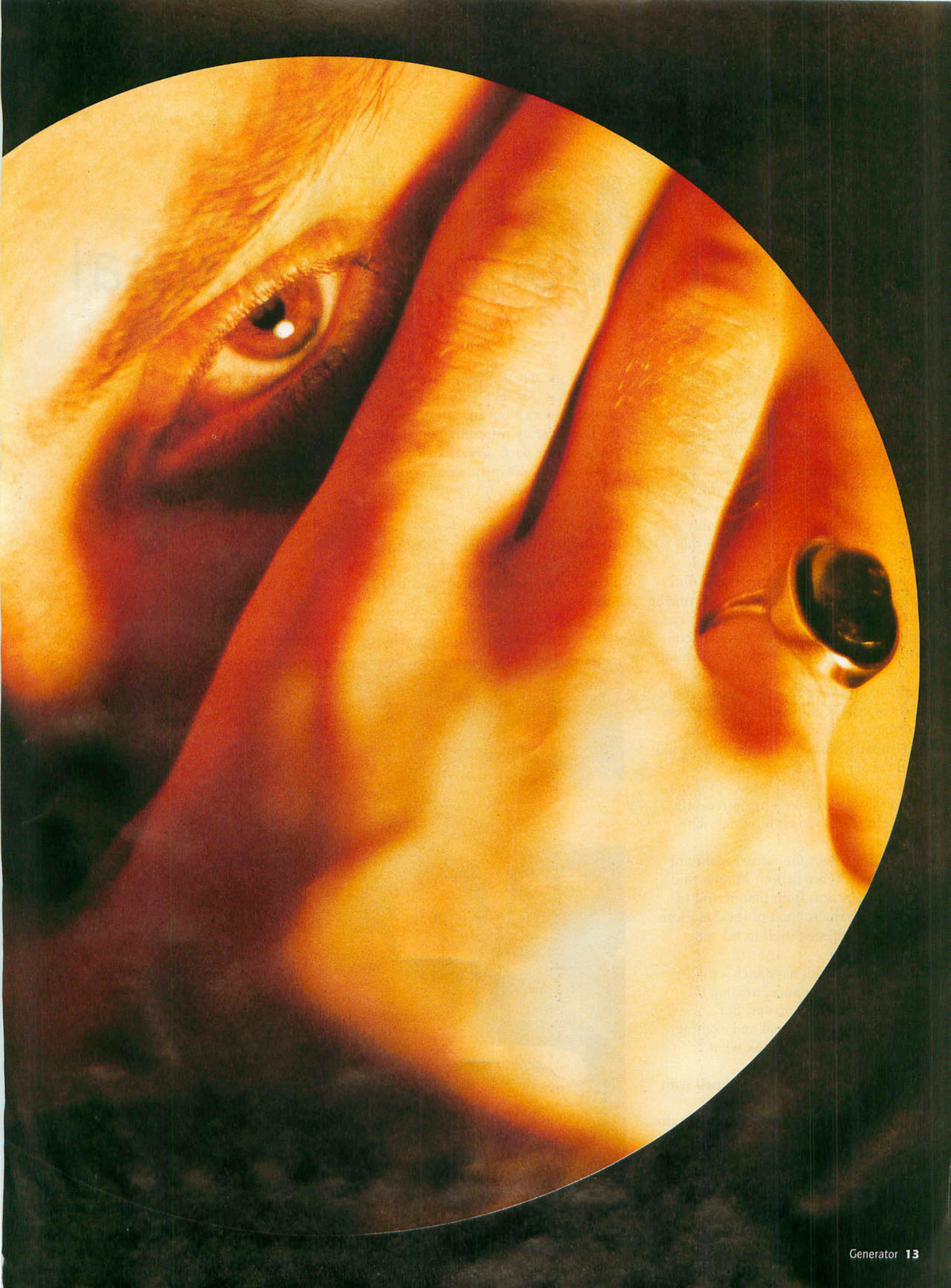
take my music to any other companies. What's going on here is so cool as far as expression goes. You can just hear it in the tracks. They scream 'underground' like there's a hidden recording on them or something."

"Things are getting really fresh again," he concludes. "The music has gone through a cycle. The stuff I'm working on now has real house-style basslines, syncopated chords and so on. But it's still experimental. That's the essence of this music, the fact that you can never run out of experiments. It's live, man."

There goes that laugh again! ●

*'Elements of and Experiments with Sound' is out now on Planet E.*







Text Martin James

# MANNA

## Scathing about the virtual reality of hard-edged cyber-fiction

In the 60's sci-fi epic 'Robinson Crusoe On Mars', the stranded and starving protagonist, and his chimpanzee co-star, discover amazing seaweed-like pods. Finding they could 'Eat It, Weave It and Wear It', the fruit was indeed, as Crusoe declared, 'Manna... From Heaven'. A classic 'polystyrene rocks and moving sets' film, it's not only a great example of a period when the future was still full of strange and romantic possibilities, but also a film which has had a profound effect, maybe not on a whole generation, but on two individuals in particular. Kevin Bacon and Jonathan Quimby, the duo behind an album of sublime digitalised beauty, littered with references to the good old days of sci-fi's golden future. Welcome to Manna... from Sheffield.

"I remember watching the film as kid and thinking it was really scary" reminisces the self-confessed sci-fi fan, Bacon, "when I saw it again recently I couldn't believe just how rich with bytes it was."

Scathing about the virtual reality of hard-edged cyber-fiction, Manna find more inspiration from that period of sci-fi when the subtext of the American Dream manifested itself in the most alien places.

"These films all have such a high-brow moralistic stance, treating all other lifeforms as corrupt. But everything is so unusual and exciting so somehow you overlook what is basically propaganda."

Manna's debut album is infused with the strangely organic vision of technology inherent in old sci-fi. On the opening cut, '...From Heaven', erratic sub-harmonic pulses are swathed in rich hues, sounding at once, both concrete and abstract. The effect is achieved to

an even greater degree on the astounding 'Mr. Echo Go To Hell', (yet another quote from that film), where the duo overlay refreshingly melodic phrases over dark, isolationist textures, resulting in a powerful expression of subconscious fear. It's these moments which elevate Manna above the creatively bankrupt artists who clog up the ambient techno genre. That and the fact that Manna profess to being blissfully ignorant of their so-called contemporaries.

"We feel separate from things because we've only recently started actively

listening to this kind of music, and that's only because people like you said we sounded like other artists. We don't know bugger all really."

So what next for Manna? Well, there will be some gigs soon, a single featuring Robbaman, another album planned for the summer and, more than likely, umpteen re-runs of old sci-fi flicks.

What ever happened to the future anyway? •

*'Manna' is out now on Apollo Records*





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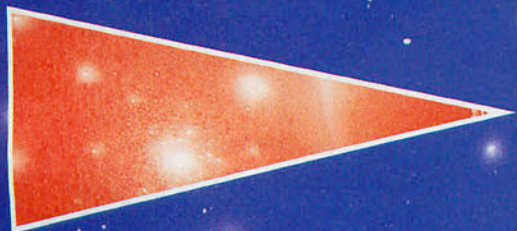


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## Profile

**J**anuary, 1968. It's cold and wet in Carnaby Street. Swinging London has reached its apogee. A lysergic haze hangs over the capital. After defining the sound of the city, incontrovertibly, over the last four years, The Beatles complete their trip-scape opus 'Magical Mystery Tour' and fly to India. Elvis and Bowie celebrate their birthdays. In one of England's prettiest towns, Peter James Lazonby makes his entrance into the world.

January, 1976. Tom Verlaine's Television rethread the art-house chic of New York into a brand new soundtrack. In London, in the back room of a clothes shop at 430 King's Road and in a tower block somewhere near the Westway, The Sex Pistols and The Clash flirt with Situationist counter-culture and prepare to define the sound of a generation. In York, Peter Lazonby makes his stage debut as Oliver Twist.

January, 1995. In one of London's most underground clubs, Peter Lazonby stands near the bar. On the dancefloor, syncopated rhythms of sound and light bathe the crowd in a shower of golden electric futurism. Wide-eyed stares surround us. Suddenly, the voice of an Indian mystic fills the room and the psychedelic armageddon of 'Sacred Cycles' blast from the speakers. The vibe trajectory hits maximum.

Near the dimly-lit surroundings of Baker Street, infused with the opiate-drenched myth of Conan Doyle's most famous creation, lies a small alley, unchanged since Victorian times. Beyond it, a tiny courtyard, soaked in the incandescent light of strategically-placed sodium discharge bulbs, signals the entrance to

Pete Lazonby's flat. It's a place which reeks of London's vibrant, chequered past. At any moment, you might expect to see a couple of characters from a Dickens novel walk past, deep in conversation. Or a few decades later, perhaps, the blown genius of Brian Jones drifting back from a party. Lord Lucan could step from the shadows just as easily, it seems, as Johnny Rotten. This is where London's dreams fuse reality and hallucination, where myth and legend combine in an all-pervasive atmosphere. This is the London of acid house and sixties-meets-nineties hedonism. A city dislocated and refracted for the E-generation.

Peter Lazonby answers the door. He looks terrible. Just back from a trip to Rome, the combined effects of an exhausting studio schedule and the celebrations which accompanied the completion of his album, have taken their toll. He slumps into a chair, half-dead. On the table, a bottle of wine, opened but untouched, sits alongside a pair of fine crystal glasses - the same ones, incidentally, which provided the ringing percussive tones on 'Wave Speech'. But, though the wine eventually disappears, he's too ill to be enthusiastic about the prospect of an interview. So, aside from a few biographical details, we don't really talk about much at all. I learn that he took piano lessons as a child, sang in choirs (still does, in fact) and that he'd worked as a studio engineer - "I'd make records for people, and get paid fifty quid or something. After a while, I just got fed up with being creatively raped and decided that I had to do my own thing."

This time last year, the decision resulted in 'Atilla', a collaboration with Sex, Love & Motion DJ Russ Cox, which stretched the European techno aesthetic over a dark, mood-laden backdrop. But it was the epic 'Sacred Cycles' which really signalled the arrival of something special.

"I remember finishing that," he recalls, a few days later. "It was the Christmas before last. It took three days to do. I finished it at about five in the morning. I had a splitting headache, I was starving and I didn't have enough money for a cab home. I'd used that same sample, a few years previously, on something called 'The Swan', but it was never released. It was actually Sister Bliss who reminded me about it. She'd heard 'The Swan' and she kept asking me about it. So that's how it happened."

Initially released on Tim Fielding's Brainiak label, 'Sacred Cycles' has become one of the English underground's most enduring statements. Along with the subsequent 'Wave Speech', it marked Lazonby out as a unique talent, fusing the insistent drive of European four-on-the-floor with an original, and highly-developed sense of melody. More than anything else, it captured perfectly the spirit of London's sub-culture. By colliding a global collage of ethnic samples and drugged-out psychedelia with the rhythms of hard techno, Lazonby accurately delineated the parameters of the new underground.

At one point, the possibility of a Carl Craig remix of 'Sacred Cycles' was discussed. Unfortunately, the idea never got beyond that stage. It would have been

**Text** Tim Barr **Photograph** Brian Sweeney

# Pete Lazonby





intriguing to hear Lazonby's urban soundtrack filtered through the future funk of Detroit. What we do have, though, is 'Your Humble Servant', a debut album of astonishing depth and beauty. Continuously mixed, to avoid what he calls the 'vibe smash', it's Lazonby's tour de force, traversing sparkling atmospheres and lush, warm textures alongside darker pieces like 'Wave Speech' and his collaboration with Keoki, 'Butterfly Collector'. Soaked through with the imagery of modernism, multi-culturalism and the speed-thrill kinetics of London's dance floors, it's a compellingly original document of the capital's twilight world.

*"Something very mysterious is happening here..." ('Humble Servant').*

Synchronicity. Last night, my computer, along with the first draft of my interview with Pete Lazonby, went up in smoke. I lost everything. This morning, as the first few bars of 'Humble Servant' play through, the telephone rings. It's Pete. Already uncomfortable about the interview process ("I find it difficult to talk about my music. It's so much a part of what I feel around me; atmospheres, vibes, that I don't really see it as something which can be dissected."), he's called to find out how things are going. They're not. As we're talking, a magpie appears on the window-sill. It's a beautiful piece of symbolism. If ever there was a character he was suited to play, Pete Lazonby would be, not Oliver Twist, but the Artful Dodger. Perfectly at home, in London's back-street sub-culture, fleecing the pockets of world music's rich diversity and hiding the treasure deep inside his own eclectic art.

"Music can only be judged," he says, "on its atmospheric content. Beyond that nothing really matters. In the studio, I'm always chasing that intangible, emotive thing. It's impossible for me to work any other way. It's something that's very difficult to explain. I lock into a vibe and hours disappear like minutes. The beauty of techno is that you can create those kind of intense atmospheres. If you think about it, when you play techno it fills the room with its vibe, its atmosphere, instantaneously, the moment it's on. You can't ignore it. You just can't get your mind off the music. If you've got a really strong track on, there's nothing you can do. It gets very deep indeed."

"Look at how difficult it's been to marry vocals with techno. You can't just have a





"Music can only be judged on its atmospheric content. Beyond that nothing really matters."

detracts hugely from the intensity of it. All of a sudden, there's this great sort of earth-bound thing stuck in the middle. This music describes emotions which are too indescribable for words."

Pete Lazonby once studied philosophy. Maybe that's why he's so drawn to the Eastern mysticism which weaves subliminally through the textures of 'Your Humble Servant'. Even the album's title, a tangential reference to the self-effacing sublimation of the ego which characterises so much of dance music's centrally communicative rite, resonates with the same kind of considered depth. "I'm as heavily involved in classical music as I am in techno," he explains. And it shows. The symphonic quality of his music owes more to the likes of Janacek and Messiaen than to the alienated future-zone soundtracks of pure techno.

I guess it depends on your idea of an urban soundtrack. The break-beaten, desperately wannabe, anodyne of jungle? Or, perhaps, the electro-aesthetic of hip-

hop? Chicago house, maybe? What's necessary is a sound which is locked into the city's underground, and into its psyche, in the same way that The Beatles or The Stones, or The Pistols or The Clash, once were. The way that techno is immediately symbolic, and symptomatic, of Detroit. Or the way in which the fractured classicism of Television spoke volumes about New York.

And in just the same way as punk assimilated and resynthesised the metal machine angst of The MC5 and The Stooges, Peter Lazonby has rethreaded the futurism of Detroit and relocated it in the pre-millennial metropolitan surroundings of modern London. Check out the fast car tropisms of 'The Charm', or the oblique salsa of 'Stamina'. This is the real sound of London's dance music underground. Cross Villiers Street through Trafalgar Square and into the bright-light hedonism of Piccadilly Circus, any Saturday night. Watch the neon sex of technology driven insane by decay. 'Your Humble Servant'

isn't a cry of urban angst. It's a celebration. Twisted through the vibrant history of a capital accelerating into the future, the music of Peter Lazonby is fuelled with the essence of all this.

"Acid house was really a distillation of party culture from around the globe. Even back to its primal roots. It's a historical thing. That's the intriguing part of it. The sound of techno is forward-thinking and futuristic but, at the same time, it communicates on that primal level. I think that's why it's been such a big part of London's culture over the last ten years. Because London desperately wants to be modern, but it still has all this history it has to deal with. There's a real vibe here which isn't New York or Berlin, or Detroit. It's huge melting-pot of ideas and myths, and dance culture just seems to have walked in and taken it all over. That's what's exciting about it."

And with that, Peter Lazonby breaks into his impish grin and disappears back, into the labyrinthine recesses of Baker Street ●



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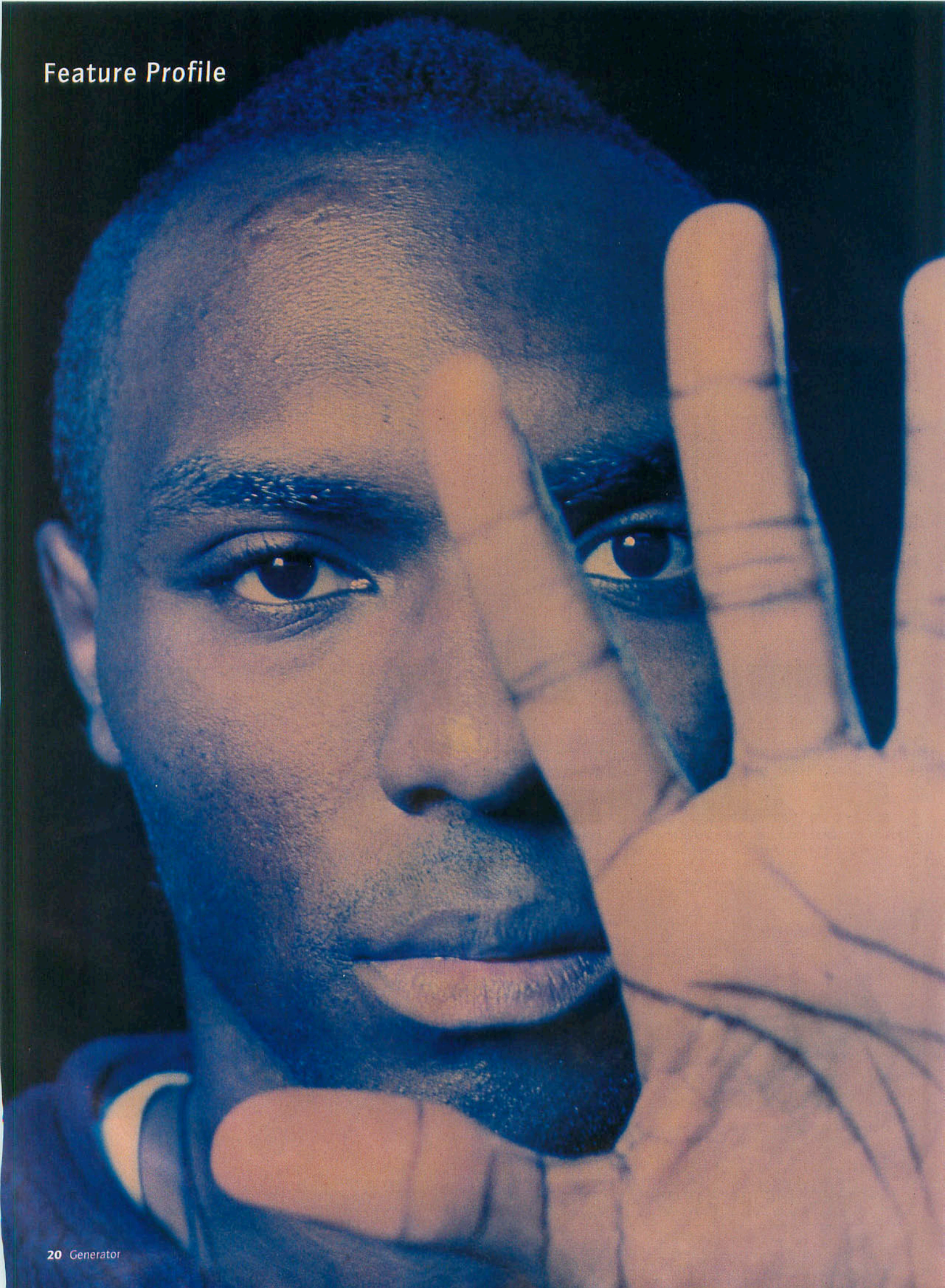
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Feature Profile





# Kenny Larkin

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

The scar is six inches long. Nearby, a small circular indent marks the entry-point of a single bullet. When news of Kenny Larkin's shooting first broke, one Friday afternoon in November, I was in the process of preparing for an interview with him. As is often the case with these things, especially when you're dealing with Detroit, there had been a few false starts. But, intrigued by the deeply personal, directly communicative nature of his music, I'd persevered and the interview had been arranged for the following week.

When the telephone call came through, at around four in the afternoon, the shock was almost physical. I guess it had something to do with the way Kenny Larkin's music infuses the abstraction of techno with a gentle, humane quality. Almost uniquely, his music sets up the kind of relationship with the listener which is normally the province of an author and his reader. An intensely personal, one-to-one kind of thing. Confessional, emotive, seductive even, it's music which is dislocated from the utilitarian ethos of the club soundtrack and invested with a deep understanding of the human condition.

Talking to Carl Craig about it, a few

days later, he expresses an overwhelming sense of relief that the emergency surgery has been successful and that Kenny's recovery is proceeding without any further complications. A few months previously, he'd himself been in situations which could have proved fatal. Despite Kenny's advice, to move out to the suburbs, Carl simply moved elsewhere in Detroit. And, ironically, it was Kenny, in the well-to-do suburb of Birmingham, who got shot.

Five weeks after the shooting, when we finally get to meet, Kenny Larkin is in fine form. Almost fully-recovered, he betrays his one-time profession as a stand-up comedian with a neat series of one-liners and an instantly appealing sense of humour. It's weird, but he's *exactly* the way I'd imagined him to be. The friendly, acutely-funny side of him, which his Dark Comedy material hints at, but even more strikingly, that deep sense of humanity which infuses his best work is immediately apparent in the way he speaks and the things he says. He once described his music as "full of feeling, full of thought, full of emotion". That's not just an accurate description of his music, it's also a pretty accurate description of the man himself.

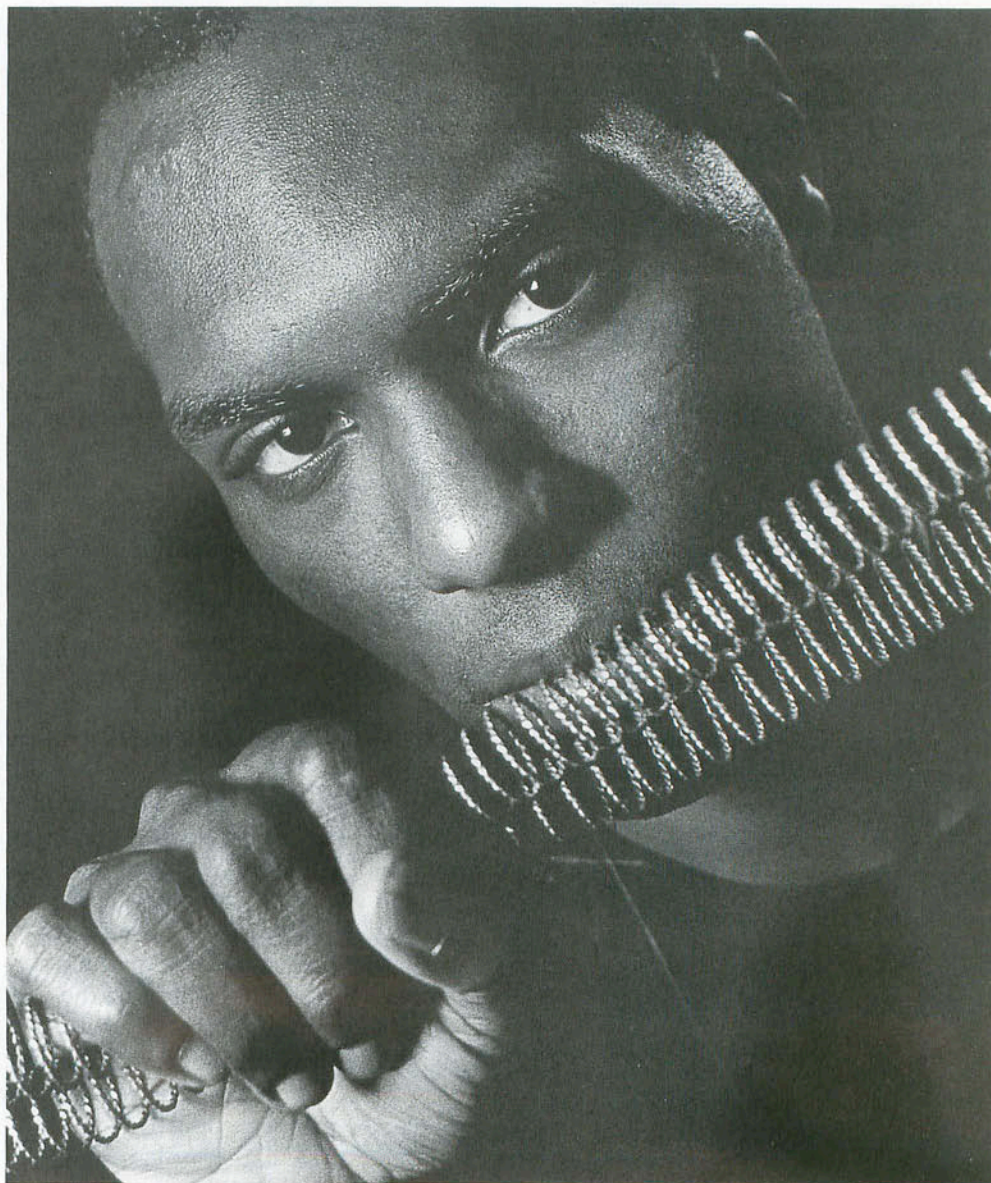


## Kenny Larkin

"In general," he says "it's hard for me to express my feelings. I think things, but it's difficult for me to follow them through. The easiest way for me to express myself is through the music and it just so happens that the medium I use to express my feelings has to do with synthesis and computers. It's just by chance it happened that way. I was in my teens and I started going to clubs like the Shelter and The City and I went, once or twice, to the Music Institute. I found out that the person DJ-ing there was Derrick May and that he was spinning techno. I didn't know what it was, I just knew that it was something I had to do."

After a brief stint in the Air Force - "It was nothing like you'd imagine, no 'Yes Sir! No Sir!'" It was just a regular job repairing computers - Kenny hooked up with Richie Hawtin's newly-formed Plus 8 label to release the compelling 'We Shall Overcome.' It was the first in a series of front-line bulletins which rethreaded Detroit techno through the cool textures of jazz.

"I listen to a lot of jazz," he explains, grinning widely." Jean Luc Ponty, George Benson, Michael Franks. But I listen to a whole lot of other stuff. My influences cover Parliament, Funkadelic, Kraftwerk as well. Back when I first got into techno, Electrifying Mojo opened up a whole lot of stuff for me. I don't think he



**"I think that's why Detroit artists have so much soul in their music. Not black soul, but an entity within our music. There are so many people who would never have heard this kind of music if it wasn't for electrifying Mojo."**



**"I listen to a lot of jazz, Jean Luc Ponty, George Benson, Michael Franks. But I listen to a whole lot of other stuff. My influences cover Parliament, Funkadelic, Kraftwerk as well "I listen to a lot of jazz," he explains, grinning widely." Jean Luc Ponty, George Benson, Michael Franks. But I listen to a whole lot of other stuff. My influences cover Parliament, Funkadelic, Kraftwerk as well"**

even knows how many people's lives he changed with what he did."

"I think that's why Detroit artists have so much soul in their music. Not black soul, but an entity within our music. There are so many people who would never have heard this kind of music if it wasn't for Mojo. He used to play all kinds of stuff in one programme, from The B52's to Kraftwerk and then from Prince to Cybotron, and then, maybe he'd go back to something like Steely Dan. In Detroit we got so many things all together, so many influences kind of fusing and mixing that it turned out something completely new. Even now, I make an effort to listen to a whole lot of other stuff. I listen to Jean Luc Ponty, that album 'No Absolute Time', almost religiously every day."

"You definitely get a response from what you listen to. Detroit techno started with Derrick, Kevin and Juan all listening to Kraftwerk and Tangerine Dream. It came from having an open mind. People in general need to be more broad-minded about accepting different styles of dance music. In America, nobody knows who we are, because their minds are closed, they don't care about the music because what they've heard, techno-wise, is the fast shit. That's the DJ's fault, because they're the ones going to the record store and buying all this fast, square mechanical

shit and they don't bother with the people in the scene. It's their fault, plain and simple. That's why we have no scene, because the DJs have no balls."

"In a way, though, that's formed a strong bond, artistically, in Detroit. There's a strong camaraderie amongst the musicians. We bond, because we don't have any other support. So we pretty much rely on each other. It's cool, I'd prefer it to stay like that. I don't want Detroit to be big in America, or bigger in Europe because it's perfect the way it is. It keeps us motivated, it keeps us working a little bit harder because we're trying to get noticed more. It keeps us on our toes. So we stay in the front but we're still in the back. That's important for music. It provides something constant. If it becomes big commercially, then, two or three years later, people will be saying "remember that Detroit techno shit we used to do?" I just love the way it is. That's why I don't want to do a lot of music and become over-exposed. Then you become almost like a machine and people grow tired of you. So I prefer to stay at the back and drop an album here, a year later drop something else or whatever."

It was last year's Warp album, 'Azimuth' which demonstrated how fast Larkin's music had developed since his early Art of Dance releases. A coolly considered reworking of Detroit's legacy

it shifted from the cool kinetics of 'Hello' and 'Doppler' to the jazz aesthetic of 'Q' and 'My Travels.' Most astonishing of all was 'Tedra', first previewed on 'Virtual Sex'. Colliding warm, jazz-infused textures with a completely plangent melancholy, it's still one of the most staggeringly beautiful pieces of music ever to have issue from Detroit.

"That's one of the best tracks I think I've ever done. I've played it live three times. I played in Tokyo last May and in New York a month later, and the track people went craziest over was 'Tedra'. I was shocked. It all goes back to feelings and emotions. When I played 'Tedra' I did a fifteen minute version and it was as though the audience were on the same level with me, just the way I felt when I recorded it. They were in the same mood. It was like they were all in the studio with me, just sitting in the background in the dark and I was recording the track and they were like "damn, he's going through some heavy shit." It was the coolest thing."

And that's one of the most special things about Kenny Larkin's music, that pure emotive connection. His later album 'Metaphor' on R&S is a continuation of the hot-wired emotional content of 'Azimuth'. *Closing with the* smooth, electronic jazz of 'Butterflies' and 'Amethyst' it's a striking affirmation of one of Detroit's most central talents ●



## Profile

**Text** Hugo Fluendy

**Photography** Rosalind Gaunt

For an underground scene unused to the short-sighted scrutiny of the public eye, it's not surprising that jungle has attracted its fair share of misleading pigeonholes and xenophobic distortions. Adam F. exemplifies the diversity which makes drum'n'bass an elusive target for slick, one dimensional categorisations.

The softly spoken, 23 year-old from North London avoids the crotch-grasping self-promotion of some, preferring to let his music talk volumes for him - displaying a modesty not normally associated with the ego-driven music industry.

"My friends on the hardcore scene laughed when I played them my first tracks - I don't think they were what they expected..." he recounts with the easy going assurance of someone whose latest record, 'Criminal Active', released this month on Section 5 Records, has been disappearing from record shops with indecent haste and finding its way into the record boxes of jungle's top DJs like Fabio.

But his progress from early releases like the cultish 'Light Years' to his present position has not been straightforward. In the tight knit, fiercely self-sufficient drum'n'bass community the recognition signalled by the likes of Fabio's patronage is hard won.

"It's only if the tracks are good enough and then once you've had a few out that you're forced to be recognised."

So what of other more visible successes, where big stars in the reggae scene start pulling jungle mixes out of hats?

"I love reggae and others success only provides new opportunities for the people coming up - it's not only the more ragga orientated stuff, either. People like Goldie are making tracks for the underground and if they do well commercially that's originality justly rewarded."

It's this kind of originality which has been encouraged by Adam's switch to Section 5 Records (part owned by

Moving Shadow's Rob Playford) for last year's darkly spiritual 'The Bible'. The label has allowed him the freedom to indulge his musical instincts both on Section 5 and its ambient-tinged offshoot, Deep Jungle. "Every single track I do in a different direction - at the moment I'm working on some jazz things I wrote about five or six years ago, I like to see it as just music, whether it's jungle, drum'n'bass, ambient or whatever."

Adam's openness to progression and willingness to take on board a variety of styles pervades tracks like 'Enchanted' (Deep Jungle). The track's space-age, percussive groove smoothly acknowledges Adam's influences (Don Blackman, Marvin Gaye, Miles Davis)

and attracted the remixing talents of Bristol's DJ Krust. Krust, who along with sometime collaborator and fellow Bristolian Roni Size has been instrumental in pioneering the jazzier tip in jungle, seems the perfect foil to Adam's eclectic tastes.

While his music is deep, spiritual even, Adam is no 'armchair' junglist. Intelligent, yes, but as he concludes the tracks are made to drop well, the idea being to "put a smile on people's faces". Right now, Adam is doing exactly that and with an Andy C remix for 'The Bible', remix work with Back to Basics and even a vocal track planned, doubters are going to have to make like the Cheshire cat and disappear." ●





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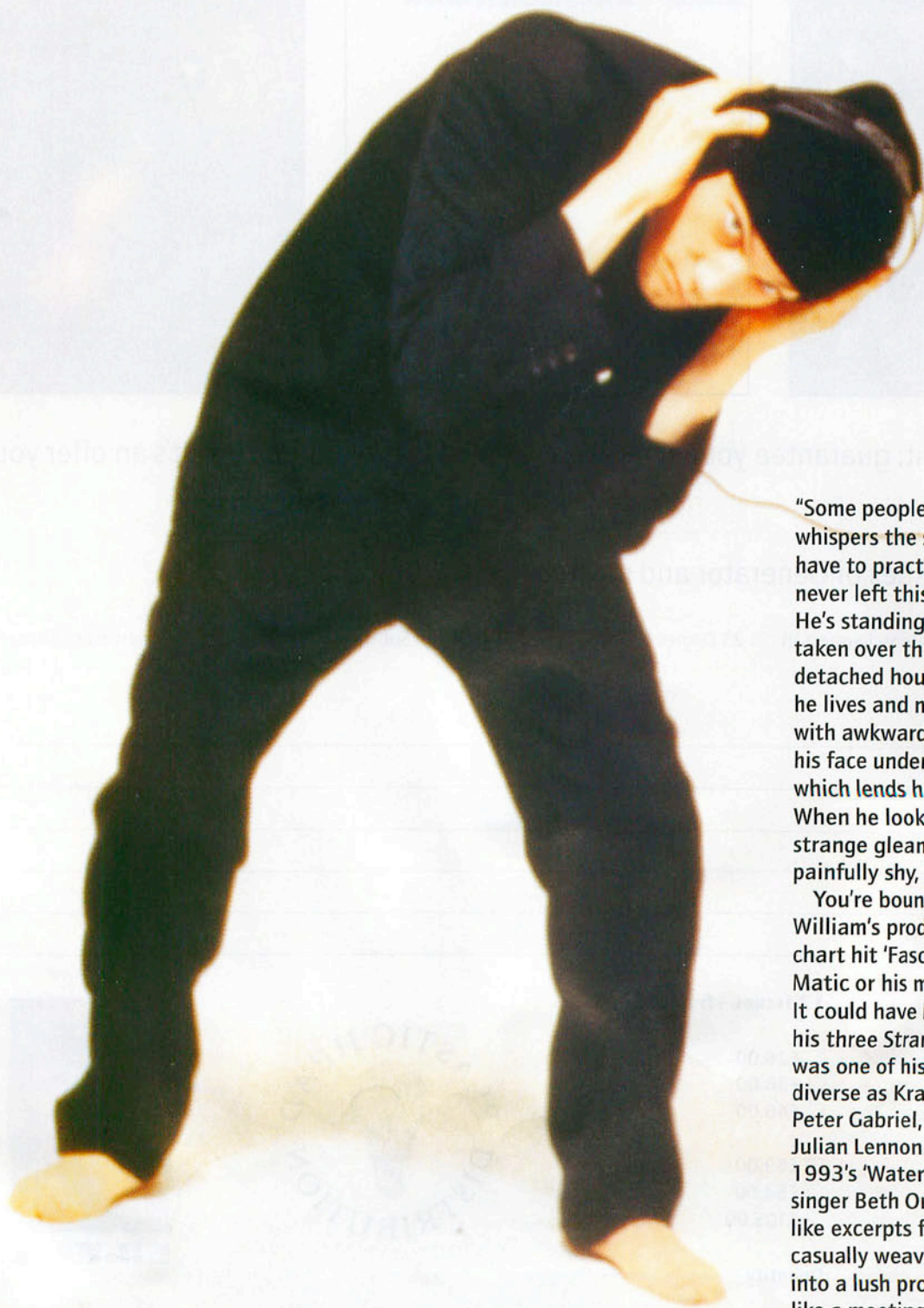


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Text Shaun Besson

# Just William



"Some people find it easy to interface," whispers the soft-spoken William Orbit, "I have to practise at it. Before Christmas I never left this room for two months." He's standing in the large studio that's taken over the downstairs of the semi-detached house in North London, where he lives and makes music. Tall and skinny with awkward, insect-like limbs, he hides his face under an unruly, overgrown bob which lends him an artistic, sensitive air. When he looks up his eyes have that strange gleam which belongs to the painfully shy, but fiercely talented.

You're bound to have heard something William's produced. Maybe it was the chart hit 'Fascinating Rhythm' as Bass-O-Matic or his mid-80s pop-act Torch Song. It could have been the proto-ambience of his three *Strange Cargo* LPs or perhaps it was one of his remixes for artists as diverse as Kraftwerk, Madonna, Prince, Peter Gabriel, The Shamen, S'Express and Julian Lennon. And, of course, there was 1993's 'Water From A Vine Leaf' with singer Beth Orton. Almost dreampop or like excerpts from a soft trip, the track casually weaved Beth's floating vocals into a lush production that sounded like a meeting between Eurythmics and The Orb.





"...half of me thinks I'm onto something unique and the other half thinks that what I do is rubbish"

And that's William Orbit in one sentence. Neither underground nor overground but somewhere in between drifts, semi-psychedelic textures and the immaculate productions of slick, multi-platinum pop. "I'll tell you something funny about my life," confesses William. "I've never achieved any kind of real notoriety. I don't figure in people's top tens of the most influential artists or anything. I think half of me thinks I'm onto something unique and the other half thinks that what I do is rubbish. And I can never control my perspective on these things. I literally don't understand it, so I just do it. But somehow I always get money. People always throw money at me."

There's always another remix or another record deal. Two years ago he was with Virgin, recording with Beth Orton as Spill and Strange Cargo. They made tracks like 'Water From a Vine Leaf' and other songs that sounded destined, if not purpose-built, for the Top 10. And nothing happened; a few DJs and journos nodded their approval, but Radio 1, Top of the Pops and the higher reaches of the charts remained untouched. William is currently signed to Warners through whom he runs his own N-Gram label. Plans for just the first year include five

separate LPs: a Strange Cargo album, a collaboration with vocalist and cellist Caroline Lavelle, some new Torch Song material, cover versions of minimal, pretty classical works and a remix LP bringing all the separate projects together. Early tapes suggest that once again William is working with soft electronics, dreamy vocals, sweet harmonies and gentle rhythms. And once again he's worried that the world won't listen.

"There are musicians," says William, "who always seem to catch the prevailing sound of their time. They get a lot of attention and enjoy a celebrated existence for a short while. I've never understood how to crack that. I could never be a Dust Brothers."

It's the hype thing isn't it? To sell records artists have to accept the contradiction between art and business which is at the heart of the record industry. They have to accept that they are some kind of product and make themselves just that little bit more marketable, hip, rebellious and sexy. William sighs. "Maybe I'm not very good at bullshitting. I wish I could just do music and be honest and people would just buy it. But because there are people who

have a clever focus on how to take their music to the world they're going to be the ones beating a path to the audience's door. And if you don't join in you get left behind. It's the way the music industry is."

But it's not as if he's immune from this process. You changed your surname to Orbit to create some sort of space-cadet, hi-tec identity?

"I didn't call myself that."

Who did then?

"I don't know. Somebody must've figured it out. I was a lot more spaced out then than I am now. Twenty years ago I was almost catatonic."

Two decades ago William Orbit had just left school and home at the age of 16. From what he tells me, and it doesn't come out easily, he must've been hyper-shy, almost dysfunctional.

"I couldn't talk to people. I really couldn't. Going down the street was just torture. I'd get these episodes where every so often I would speak up and go completely hyper. I hated myself at the time."

A pop career and even a job were unlikely at this stage. Instead he became a full-time squatter, opening up buildings for himself and others. And he hid away, inside abandoned houses, warehouses, secret places that were there just for



# William Orbit

William. "That's what I used to do," recalls Orbit, "that was my reason for being, to break into these squats." And it sounds like he enjoyed himself. "It was the sheer novelty of having that amount of space to play with. I have very good memories of that time. I could wander around the space, do what I wanted, pull out a staircase, take out whole chunks of the floor. It didn't matter when places were going to get demolished anyway. I just thought it was an adventure, really, to recklessly remodel according to your tastes."

And this kept him busy for years, apart from brief stints travelling around the countryside, living in a tent and doing casual agricultural work. A kind of proto-crustie lifestyle. "I did all that stuff with a dog on a string," smiles William, "but in those days it wasn't such a cool thing to do."

It took a woman to bring him back into the so-called real world. "Then I got a girlfriend," says William. "I was a virgin 'til really late and then I took up with this girl, hung out, had a baby and before I knew it I'd bought a flat and got a job working in the oil business."

He won't tell me much about the job other than it involved a heavy scam and quickly generated enough money to buy equipment and start building a studio. He worked from a derelict Victorian school that had been squatted by a range of artists and political activists. A creative centre, a real art-squat, it was used for rehearsals by bands like Throbbing Gristle and 23 Skidoo. But the question is why, now, in his late 20s did Orbit decide to get into music?

"I always liked tape recorders, I had one when I was a kid. The thing about tape recorders is you can create your own soundscapes without anybody else. I would probably draw if I could, but I'm not very good at drawing. With a tape recorder you can do the same thing with sound, on your own, just as if you were an artist."

Perhaps like his earlier retreat into the squats, music offered another secret, controlled environment where he could hide from the world. He started to work with singer Laurie Mayer, recording demos and getting into sounds under the band name Torch Song. Like a lot of his



"Listen, I don't want to talk about my music any longer. I've never in my life felt more uncomfortable about it. I could just pull out of the whole thing now, easily"

work, the Torch Song tracks were slow, pretty, gentle and romantic.

"It's weird," ponders William, "I can't help it. I always smooth stuff out. I'm a kind of Thomas Beecham of music. I just work with airbrushes."

On the strength of the demos they picked up a deal with IRS, but the marriage, and his straight mortgaged life weren't working. He walked out on it and his daughter, who is now 15, and moved into the squatted school.

"I don't claim it was a good thing to do. I'm not really a good father and all that. I haven't been continually there for my daughter. I've been a kind of absentee father, I'm afraid."

A bad dad then, but a good musician. Because 1985's Torch Song kicked off the ten year career that's seen William do everything from remix Madonna's 'Justify My Love', appear on Top of the Pops with Bass-O-Matic, set up Guerilla Records and produced a few tracks for Seal's recent album. Ten years that took him from the squats to the big-time: to pool-side

meetings with coked-up fat-cats in LA and enough money to take months off and travel the Far East, Vietnam, Thailand, wherever. A decade of work that's finally washed him up at Warner Brothers and a fistful of albums ready to unleash.

Listening to the new tracks, to Torch Song's 'Shine On Me' or Caroline Lavelle's 'Turning Ground' is like being slowly immersed in a warm, secure environment. They have a breathy, post-orgasmic feel that at their best is lush ambience and at worst, strays close to Enya and a TV bubblebath ad. And there's not a trace of his discomfort, angst and dysfunctional shyness.

"I don't suppose anybody's got the time to listen to my particular cry of anguish," explains William, "because everybody's got their own cry and there isn't time. The only way you can get it across is to frame it, to dress up your cry in a way that people want. My way is music. I don't like lyrics. People might be listening to it, completely oblivious to what fuelled it. Anyone else might see it as quite anodyne, for me it's a total catharsis."

Sometimes, though, the passion escapes from the shiny productions. Listen repeatedly and like 'Water From A Vine Leaf' there are strange emotions and dreamstates lurking between the sounds and the lyrics. Flick through Orbit's new recordings and for all the pristine acoustics, the perfect guitars, tight breaks and clean strings you'll detect tiny, obscure, fluttering moments of sadness or something...

"The depth comes out later," smiles William. "They're meant to yield up their secrets slowly. I don't see any mileage to be gained from a quick fix. I really don't. Listen, I don't want to talk about my music any longer. I've never in my life felt more uncomfortable about it. I could just pull out of the whole thing now, easily."

Fine. Maybe he will, maybe he won't. But there'll always be another record, another deal, another remix, somewhere, sometime. He doesn't even know himself why he gets offered work. Maybe it's because he's the only person out there making shiny, immaculate, soft, sweet and trippy dreampop with emotional depth. Maybe he's just lucky. ●



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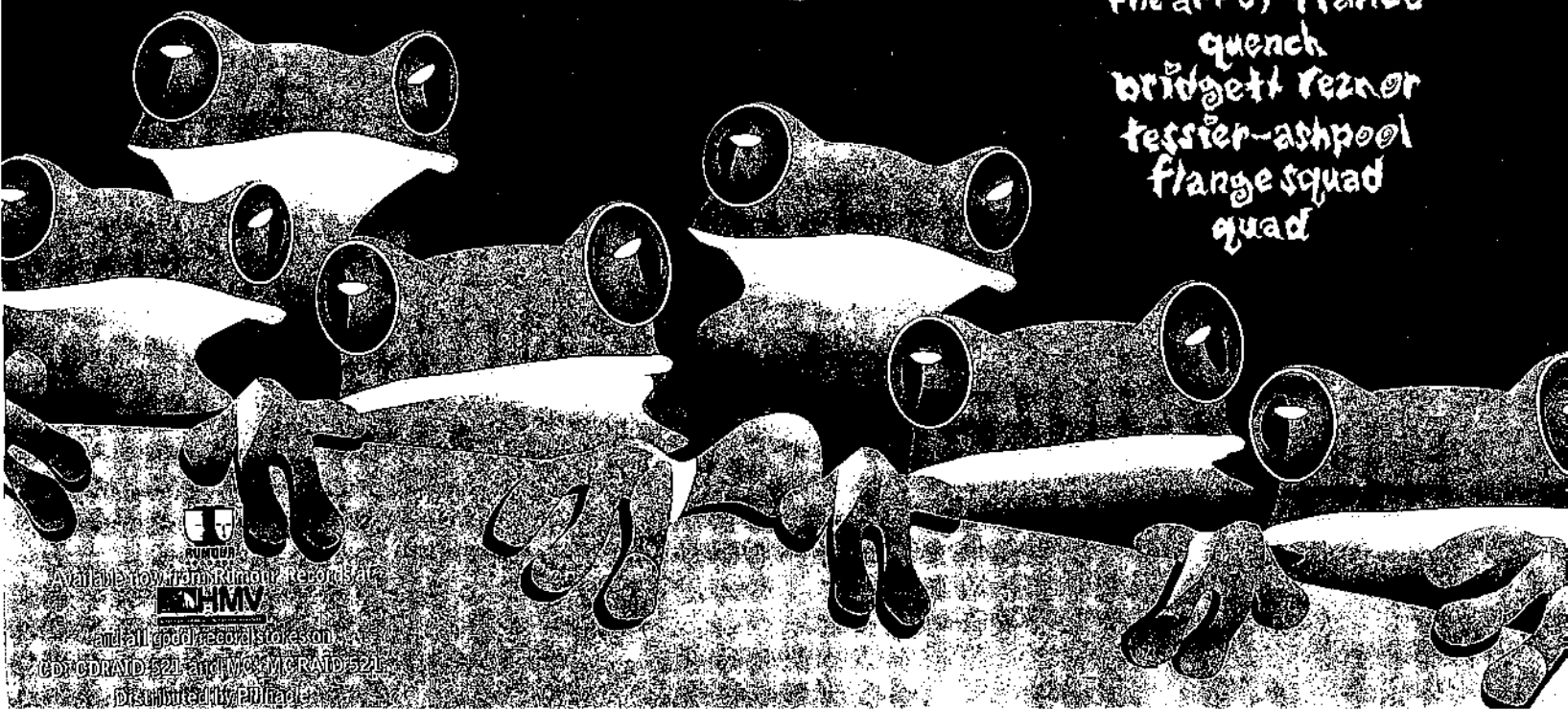


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# Dan Curtin

**Text** Calvin Bush **Photography** Brian Sweeney

Space, of course, is the place - where the unknown lurks, where impossible galaxies tumble through time, where our futures lie and our dreams are shaped. Techno has long been fascinated with the whole gamut of cosmic scenarios - ufos, star travel, laser wars, asteroid belts and black holes. It's the ultimate infinity, and the ultimate refuge of the imagination. In space, anything can happen, *and for artists in all mediums, any vision of space is valid.*

The electronic music of Detroit has always looked first to the stars, principally as a means of escaping the grinding reality that post-industrial depression brought to the city itself. Where better to flee. In space, everything is beautiful, and who can deny it. So you can almost taste the bile in Juan Atkins' gut when, on Model 500's 'No Ufos', he rails against those who say "no ufos" crafting a bugged-out electronic weirdscape that

practically lands a damn saucer in your speaker in defiance. Listen to Mad Mike's conspiracy theories about government and aliens, and things get wilder. Space is the ultimate palimpsest on which to daub the most far-flung concepts of the sub-conscious, because what's in your mind could just as easily be what's in the skies.

In the untainted and eerie purity of machines, the best artists rocket their escape into the galactic realms of the fantastical. Look at the cover of Dan Curtin's magical album of last year, 'The Silicon Dawn', and you find yourself transported: a dazzling star casts a chill but luminous glow over a frozen planet devoid of human life and all the more beautiful for it. The unspoiled landscape shimmers brightly, a tranquil haven bathed in cascades of azure, while over the horizon a million pin-prick stars flicker silently. You couldn't ask for a better refuge, a more

exquisite solitude.

"Yeah, I guess I'm into just thinking about...well astronomy and stuff. But not heavily though. I mean I'm interested in the whole ufo thing, but I'm not heavily into it. I'll just spend a lot of time thinking about it." When Dan Curtin talks, you can hear that he's keen not to end up as the "cosmic dream-baby" that most would expect. Seated in a Mexican café on the fringes of Glasgow's West End, we're talking about telescopes, and ufos and whether Star Trek was better than Space 1999. Reluctantly. Looking more like a clean-cut lumberjack than some dissolute electronic minstrel, when Dan Curtin talks it's in clipped tones so soft and hedged in by a darting alertness that it takes a while before I realise that it's not impatient resentment but simply a self-conscious determination to register a maximum on the level-headed pretension-free thermometer. Dan





Curtin is what you might call a rugged realist, sombre, cool and without affectation. Arguably the first technomeister from Cleveland, Ohio, he lives a short distance from Dayton, fabled location of the Blue Room (where the US Army are said to hold the remains of an alien spaceship which crashed in New Mexico in the Fifties). Yet he's never been out to visit the site. Terra Firma is his favoured residence, feet firmly embedded in the real world. For Dan Curtin, it's the music that travels. "I want the listener to get lost in the sounds and go on a journey with it" is his manifesto.

Cleveland may not be an electronic breeding ground on the scale of Detroit, but thanks to Dan Curtin, it's place in future-music history is increasingly assured. The 25-year old is surfing the resurgence of the deep-house revival, fusing the titanium-plated sinewaves of the Detroit legacy with the sweat-

soaked sin-bin delirium of New York house, and all without ever having resided in either city. Whether recording for Peacefrog, Sublime, Strictly Rhythm, or his own Metamorphic label, there's always a majestic sense of innate warmth at play, a gentle tapping into the spiritual DNA of wires, flexes and coils to reveal an unparalleled soulfulness that crosses any otiose gentrification with ease.

Growing up in Akron, 30 miles Southeast of Cleveland, it was actually hip-hop which provided Curtin's first impulsive tumble into a love of a music that continues to fuel him. "That was basically all I listened to when I was growing up - Sugarhill stuff, 'Rappers Delight'..." Ask him if he ever learnt to breakdance, and he beams back. "Hell yeah! I was heavily into it. Actually some ravers have started to breakdance again in the States. But it got so huge before, you started seeing breakdancing

on children's cereal commercials, so people soon got sick of it." What about graffiti? "No, I never got into that, but I was a hip-hop DJ, not really anything serious. I just had one turntable and a mixer, which I still use today. The same one I bought almost ten years ago. The fader's broken off now, but it's cool for mixing." Later that evening, checking out James Lavelle at Glasgow's Art School, peaked baseball cap and goatee fitting in perfectly, he asks excitedly about several cuts, all hip-hop or dope jams. The importance of funk in the Curtin canon cannot be overestimated: "I mean funk is anything that makes you move. It doesn't necessarily have to be 'funk' funk, like the genre 'funk'. A lot of Detroit and Chicago house has the funk. I think that's what makes you move and groove."

After flirtations with indie-rock and playing keyboards with a "gothic-influenced, more aggressive" type rock



band, Germ Free Adolescents, he finally found in house music the combination of alien textures and freaky grooves that he'd long been unwittingly searching for. "I was messing around with a lot of different sounds, just looking for something, and it ended up being house" he explains. "The weird thing is the first ever house record I bought was 'Like This' by Chip E, and when I bought it, I thought it was complete shit. Like, what is this disco shit. I was

the electronic framework that make his tracks so perfect for the long-distance chill. It's no wonder that his early tapes in those post-house daze soon attracted the attentions of some of Detroit's pioneers.

"I'd been sending tapes out to Detroit when I was making tracks and Carl Craig called me up to do stuff for his Retroactive label. They took me up to Detroit to record it, which was pretty cool, 'cos I'd been listening to their

sure they're good records."

But perhaps the factor that's catalysed Curtin's reputation has been the astounding 'Time Undefined' EP for Strictly Rhythm. After a slew of releases on Peacefrog, Strictly was probably the last label in the world that you'd expect to find him on, particularly if you listen to the hard-edged kinetics of his Purveyors of Fine Funk collaboration with Tatsuro Hayashi.

"Yeah, it surprised me too" he confesses, pulling gently on a joint, "I just got home and there's this message on my answering machine asking if I wanted to do tracks for them. They just liked my sound. And they didn't even say what style they wanted me to do." The resulting project seems to have united both techno and deeper house DJs, mirroring the successful crossover of artists like Washington's Deep Dish and New York's Danny Tenaglia. Dan isn't so sure. "I think the divisions still exist, but I think the same people are starting to mix up the styles a bit, which is cool because I don't really like hearing the same shit all night long. When a DJ can take different styles and make it flow, it keeps up your interest."

Curtin has taken up DJing himself recently, mainly to satisfy demand for appearances that it's hard to fulfil with live performances, but he still thinks of himself as a producer first and foremost. Meanwhile, he's laying down his roots in Cleveland, concentrating on his Deep record store that is the city's sole outlet for fine music, hooking up manufacturing and distribution for new Japanese label Sublime, and getting ready for married life, having just got engaged on this trip to girlfriend and fellow DJ Cat. Does he think it's going to affect his music at all?

"In a positive way, definitely, I mean... Oh God, here comes the corniness. I mean I think when you're in a positive healthy relationship; for me, it frees my mind. Like I'm happy and that frees me to go anywhere with the music. So I'm free to explore anything."

Make space on the starship. Another cosmonaut of the musical infinity just booked his ticket. ●

"A friend had all these house records, and he told me to check out the sounds on them. And they just blew my mind. The first thing I really got into was acid, it really caught me..."

just looking for a sample to scratch with." It wasn't until several years later that the connection finally clicked. "A friend had all these house records, and he told me to check out the sounds on them. And they just blew my mind. The first thing I really got into was acid, it really caught me. There was this compilation, 'Chicago Trax Volume 1', with like Phuture and Adonis on it..."

Cleveland being Cleveland, however, there were few opportunities to hear this new style in its proper setting - the clubs. House music paradoxically made more of an impression on the other side of the Atlantic, revolutionising a club generation simultaneously discovering the mind-altering properties of MDMA. In the outlands of American clubland, it was a different story. "When we first started listening to this music", Dan recalls, "there were no clubs playing it, so we'd buy all the records and just have people come over and sit around and listen to the music. So to me it was always listening music."

Maybe that explains the unique charms of his output. Check 'Silicon Dawn', with its supple rhythmic flow, a drowsy deep space probe even on the faster tracks. If Eddie 'Flashing' Fowlkes is the Godfather of techno-soul, Curtin is his spiritual heir, infusing delicate currents of warm natural humanity into

music and it had blown my fucking mind. I mean here was this city two and a half hours away. In Cleveland there was nothing going on, and yet up there was all this amazing shit going on. So I'd always been keen to find out what it was that made their music sound like that. What made it come from that city? Then you go into the city and it's so depressed, but there was this beautiful music coming out of it, so I guess it was like a way to escape it."

In the end, the single was never released, as Craig was then splitting from his partner Damon Booker, so Curtin's debut was instead recorded as 3rd From The Sun for Booker's new label, Sinewave. The two and a half hour gap between Detroit and Cleveland was skilfully bridged and transcended in the space of one brilliant EP, which was soon followed by the sought-after 'Path EP' for the now defunct Belgian imprint Buzz. Soon after, Metamorphic was initiated with the 'Planetary EP', and although they're only just getting round to their fifth release (by fellow Cleveland artist Morgan Geist), Metamorphic have swiftly established themselves as a force of seriously phuturistic phunk. "We're not as prolific as other labels, but I'm not really interested in how many records I put out. I just want to make



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# Steve Mason

Text Tim Barr Photography Colin Hawkins

In Germany, he's bigger than Sven Vath. In Belize, he has single-handedly turned the locals onto the delights of hard 'n' fast techno. In Brunei, the Sultan has banned his show for being "too radical". And in Hong Kong, Croatia, Cyprus and the Falkland Islands he's built up an army of dedicated fans. Yet in Britain, Steve Mason is still, largely, unknown. The London-based dj has inspired the kind of devotion world-wide *that most* of his contemporaries in the capital can only dream of but, despite all this, he remains endearingly modest.

"I was in Fat Cat the other day," he recalls wryly. "They had a copies of a German magazine lying around which had my picture on the cover. I'd just gone in to buy some records, as usual, and, to tell the truth I was kind of embarrassed. Luckily, no one made the connection and I was

able to slip away unnoticed. I'm not a pop star. I'm a DJ. I do what I do because of the music. That's what it's all about."

The reason for Steve's notoriety across the globe is due to his outstanding mix show, broadcast three times a week on BFBS. Originally destined for troops based overseas, it's been adopted as the airwave soundtrack on weekday evenings by sizeable swathes of those as yet unenlisted in Her Majesty's Forces. With satellite links to all territories still occupied by the British Services, it means that Steve has access to a more than impressive number of listeners. And all for a show which concentrates exclusively on underground techno.

"Because most of the troops have now been pulled out of Berlin, they switched the transmitters off recently," says Steve. "We got loads of letters from people there,

wanting to know how *they could still* receive the show. We figured it out and sent them all the information, but it's quite a complicated procedure. I know one guy in Finland who tapes the show and sends it all round the country. That's something which I find really inspiring, it's an indication of how much this music means to people all over the world."

For those who have been lucky enough to catch him playing one of his blistering sets at the likes of Club U.K., Steve Mason remains one of the few DJs who can transform the rigid autorhythms of European techno into a white-hot, free-form groove. Behind the decks, he's manic. Lost in a parallel universe of kickin' beats and future sounds, he rocks furiously, teeth gritted, eyes wide. Steve Mason is well into the music. "Yeah...", he grins. "Totally into the music!" ●







If you were asked what the great house capitals of the world were, you would, more than likely say 'New York, Chicago, London or Milan'. If then questioned on the essential holiday destinations for the serious clubber you would doubtless reply with 'Ibiza or even Goa'. It's unlikely that Portugal would be your immediate response. However, if Rui

However the Vasquez connection didn't lead to instant recognition. So guarded was he of his prized slice of Lisbon house that he kept it as a jealously guarded secret.

"Yeah, it was his secret until we got some other copies through to New York. When he discovered that it was getting played out at The Piano Club and The

release in Portugal, it was 'Music...' which the clubs of London and New York went for. Subsequently it's soon to be released as a single in its own right. Elsewhere on the album DJ Vibe's excellent solo outing, 'Unreleased Project', is included in two versions.

"Originally it was a remix I did for this rock band I was involved with called

# Underground Sound of Lisbon

Text Martin James

Silva and DJ Vibe, the duo behind The Underground Sound of Lisbon, have their way, Portugal will very soon be heralded as the essential destination for sun, sea and the best underground vibe.

By way of opening our hearts and minds to the enthusiastically fresh house sound of Portugal, the duo are about to release a compilation album of material old and new from the roster of their own Total Kaos imprint. Vibrant with positivity, the collection is a forceful fusion of the harder end of the house vibe, a touch of deep garage and a nod in the direction of trance. As a combination it makes for one deliciously funky bag.

Having first started working together as The Underground Sound Of Lisbon three years ago Rai (pronounced Roy) and Vibe's unique twist on the sound of NYC house was heralded by the arrival of the *stunning debut* 'So Get Up'. Infectiously hedonistic, the track's 'the end of the world is upon us' sample was a call to accept the inevitable and just party till we all drop.

"Vibe had been DJing for years at the Kremlin in Lisbon which is where we first played this out and the response was just amazing... better than we could have expected," explains Rai over a nightmare phoneline; crackle, echo, accents and conference phone, all conspiring to make this the connection from hell.

"Because the Kremlin reaction was so good we passed a copy of the single on to Junior Vasquez through a friend of ours, and apparently the Sound Factory crowd just went mad for it."

Roxy he went straight to Tribal with it. But it could easily have remained his secret."

Finding their initial source of inspiration from the inimitable DJ Pierre and the whole New York house scene, to be picked up by the Big Apple's club cognoscenti was more than a thrill, it was an honour. It also paved the way for Vibe to get regular slots at the Sound Factory through which he was in the ideal situation to promote the sound of his home country. The full on promotion of the Total Kaos label was an obvious next stage in their ongoing vision, which by now, had already encompassed working as both a production team and club promoters.

"Because of where we are, we get influences flooding in from all over Europe and America which has made us all very open to new sounds. It's still a pretty small scene so this openness has created our own sound, which just gets more popular."

Indeed, as Rai explains, at the first parties they promoted some three years ago, the crowd was made up of a small hardcore underground, and a lot of interested onlookers. These days however, every event is rammed with sweaty bodies giving it up for the house.

As an introduction to this scene the Total Kaos compilation is an enticing proposition. Opening with the high camp introduction by Tribal's own Roxy, it leads into 'Music So Good' a new cut from Underground Sound of Lisbon, with its hi-hat and clap fuelled rhythm. Originally the flip-side of 'Dance With Me' on its

LX90 – but they wanted to get rockier but I loved house and wanted more of it, so I split from them."

DJ Vibe the rock musician? Hard to imagine after the deep funk of the 'LHT Goes E/2pm' mix. But then again, both experienced radio and club DJ's, Rai and Vibe's tastes are a little on the eclectic side. A fact which is borne out by the inclusion of the superb 'An Urban Dream of Love' by Urban Dreams on the album. Less trance-infused than their usual output this cut ignites the proceedings with a lush and sexy undertow. Having already done exceptionally well in Germany, success looks imminent over here, especially with Tribal behind them.

"Having Tribal with us is been very important, they're really helpful and totally into it," enthuse the pair as they consider the problems they might encounter with getting recognition and sales in the UK and the US.

"Vibe has played at The Ministry of Sound in London and, of course, he's done lots of stuff in New York. We're hoping to sort out a lot more through Tribal – to start with we're planning a huge launch party with Tribal at The Kremlin in Lisbon which will have Vibe and DJ Pierre on the decks."

Which would be as good a place as any to experience the underground house sound of Portugal, and of course The Underground Sound of Lisbon. In the meantime however, the Total Kaos compilation is the perfect introduction to what could well be the new horizon in the European club scene. Forget Ibiza, make mine a trip to Lisbon this year! ●





*"Because of where we are,  
we get influences flooding  
in from all over Europe  
and America"*



"You can't get to meet The Duke. Nobody gets to meet the Duke mistah!" ('Escape from New York').

"I'm just one guy trying to do a million things at the same time... I cannot sit still" (DJ Duke).

# Duke

**Text** Calvin Bush

The sound of New York is getting tougher by the day. The hard rain of tribal fusions, minimalistic rhythms and sleazy hypno-grooves, pioneered by the likes of Junior Vasquez, Johnny Vicious and Armand Van Helden, is washing away the city's legacy as the home of infinitely regurgitated garage-by-numbers. Ecstasy is being replaced by attitude. Skipping drums by toughened loops, and blandomatic vocals by sexed-up lewd moans and rude whispers.

And one man above all others is leading this carnival of head-fuck music for the fuck-fuck generation, the thoroughly uncontactable DJ Duke. Even more elusive than his counterpart in 'Escape from New York', Duke is arguably the hardest working man on the whole East Coast scene. Attending film school full-time, running the Power Music empire with a release schedule of

up to four records a week spread over eight sub-labels, producing many of those records himself, and even finding time for the odd spot of dj-ing. No wonder there's no time for 'phone interviews. It takes five weeks for him to even reply to my faxed questions. But then one listen to Duke's mix package for the Journeys By DJ series, a spell-binding homage to the sound of truly global underground club-kutz that takes in everything from Pierre's Phuture to Holland's 51 Days, and you realise that the wait's worth it. So how did he first get into dj-ing?

"I got into music about 17 years ago" is the reply, pointedly ignoring a request to reveal his age! "I got into it through my brother, who was dj-ing at the time. I used to practice on his turntables. "Some of the first clubs that made an impact on me were Roxy's, Roseland and The Funhouse here in NYC. I was

particularly impressed with Afrika Bambaataa, who used to play dance and hip hop together. It was the style of records he chose and the way he mixed them together".

From nowhere, Duke exploded onto the British scene (and onto our TV screens with his appearance on TOTP) when he recorded a low-key "answer" record to X-Press 2's 'London Express' - the Top 40-busting 'Blow Your Whistle'. "Was I surprised? Yes very... because when I sit down to make a song or a track, I don't intend it to become a commercial success. When I went on Top of The Pops, I was thinking what the hell and am I doing here!?"

Any misgivings about 'Blow Your Whistle' are soon removed however by the outstanding quality of his Power Music label, home to luminaries like Roy Davis Jr, Spanky, Felix Da Housecat, Nate Williams and Duke's





own majestically broad sense of sounds, from pure vocal skippiness to dreamy tribal trance and redlight sex-zone mania. "What's the difference between the labels? Nothing... Just kidding! (Even though some people say that). Power Music, my first label, is all vocals, which I started in 1992. Power Music Trax is for trax (duhh). DJ Exclusive is anything I sign from other people in the more garage tribal and house categories. Sex Mania is for the harder trax I do, and Sex Trax is for harder trax I sign from other people."

So what's with this obsession he and his producers seem to have with horizontal folk-dancing?

"My obsession with sex is very simple. I don't get any, so I have to make other outlets for climax... Music!!!"

Keep 'em coming my man. ●



# Street fight

Text Steven Ash Photography Jamie Fry

David Morales narrows his steely, dark-eyed stare and a look of grim displeasure steals over his face. The atmosphere in the room cools visibly and the air becomes tense with the weight of nervous expectation. Restless shuffles and coughs punctuate the silence. Those directly within range of his unrelenting scrutiny, bite their lips and gaze intently towards the floor. The bottle of champagne which sits, untouched, on the table in front of him, begins to look distinctly out of place. It's an uncomfortable moment. Suddenly, the protesting squeal of door hinges being eased open offers a potential escape route and, amid the sound of murmured excuses and half-whispered apologies, the room clears, leaving the two of us alone. As the door closes gently, I turn to face his inevitable wrath. Unexpectedly, David Morales breaks into a broad grin and, with a conspiratorial wink, reaches for the champagne.

It's a neat act. That hard-eyed look, learnt on the streets of Brooklyn, is just one of the weapons Morales has developed to deal with the kind of circus which normally attends his degree of success. When everybody wants a piece of you, you either fight back or you give in. David Morales, it appears, isn't about to give in.

That the kind of success which delivers the press hype, the champagne and the hangers-on, wasn't easily earned, is something which most of us tend to forget when confronted by David Morales. His sharp, manicured appearance, expensively-styled couture and breezy, wide-boy confidence seem to suggest that it was always this way. It wasn't. For a young Hispanic, growing up on the wrong side of the tracks in

one of New York's less romantic districts, the options weren't all that promising. Survival had more to do with physical prowess than the ability to drop a needle on a record. He still bears the marks of those days. The small, almost cosmetic, scar on his face is the legacy of one street encounter. The gunshot wound in his leg, another. "It wasn't so bad," he says, dismissively. "I made it to the hospital."

During the late seventies, when David Morales first embarked on his DJ-ing career, dance music was preparing to head back underground after being sucked dry by the corporate raiders of disco. In Manhattan's dockland, a huge concrete edifice, full of steeply sloping ramps, vast spaces and vividly pornographic murals, pointed to the future for those with the intuition, and the will, to grasp it. The Paradise Garage stripped dance music back to its constituent elements and settled down to the task of rebuilding it, while across town, the ersatz glitz and glamour of mainstream clubs like Studio 54 became obsolete. As New York's new underground began to make waves, the dance scene began to attract the attention of record labels eager to inject some of that high-octane atmosphere into their own releases. The concept of the modern remix was about to be born. At The Paradise Garage, Larry Levan and David Depino were in the process of creating dance music history. Elsewhere in the city, DJs like François Kevorkian and Tee Scott were being courted by a record industry which had already spotted their potential. Their insight into the mechanics of the dancefloor, gained through long, explosive sets behind the decks, was something which the industry could convert into hard cash. It wasn't

long before all four were in the studio, reworking tracks, fixing rhythms and, something which was unheard of before, adding new musical parts; anything which would turn an average record into a dancefloor killer.

"They were the guys who invented remixing," explains Morales. "I was buying their records then, just like people buy mine now. They were all brilliant DJs. For anyone who appreciates music, guys like Levan, François and Tee Scott were like gods when it came to playing records. I can't even describe the feeling I got from hearing them. Nobody would believe it. I'd say François was one of the greatest DJs anybody ever heard. People will say I'm crazy, but that's the way it was. Some of those guys in their heyday, they did things with records, which were made with live instruments remember, that were just amazing."

"The thing is that we learnt to play records when you had different feels, even different tempos, all in one track. Trying to lock up the beats on two records, when you had two different drummers, neither of whom were playing exactly in time, because it was live, that was something else. It was much harder to work those records. I've come to realise that since I've played a lot of those steady tempo records which are made today. You go to play an old record now and it's like, "Ohh shit - what's going on here?!" It becomes more difficult to lock them up because you've got used to hearing records with fixed tempos."

"That's why my mixing is the way it is. Back in the early days, the bpm's weren't the issue. It was about being creative and entertaining, setting up a mood in the club and then, taking it



# ing man...

somewhere else. You'd be playing a record at 125bpm one minute, and then the next minute, you'd be playing something at 105bpm. And you had to do it without even breaking the flow. It was very challenging, but you had really acute control over the club. It meant

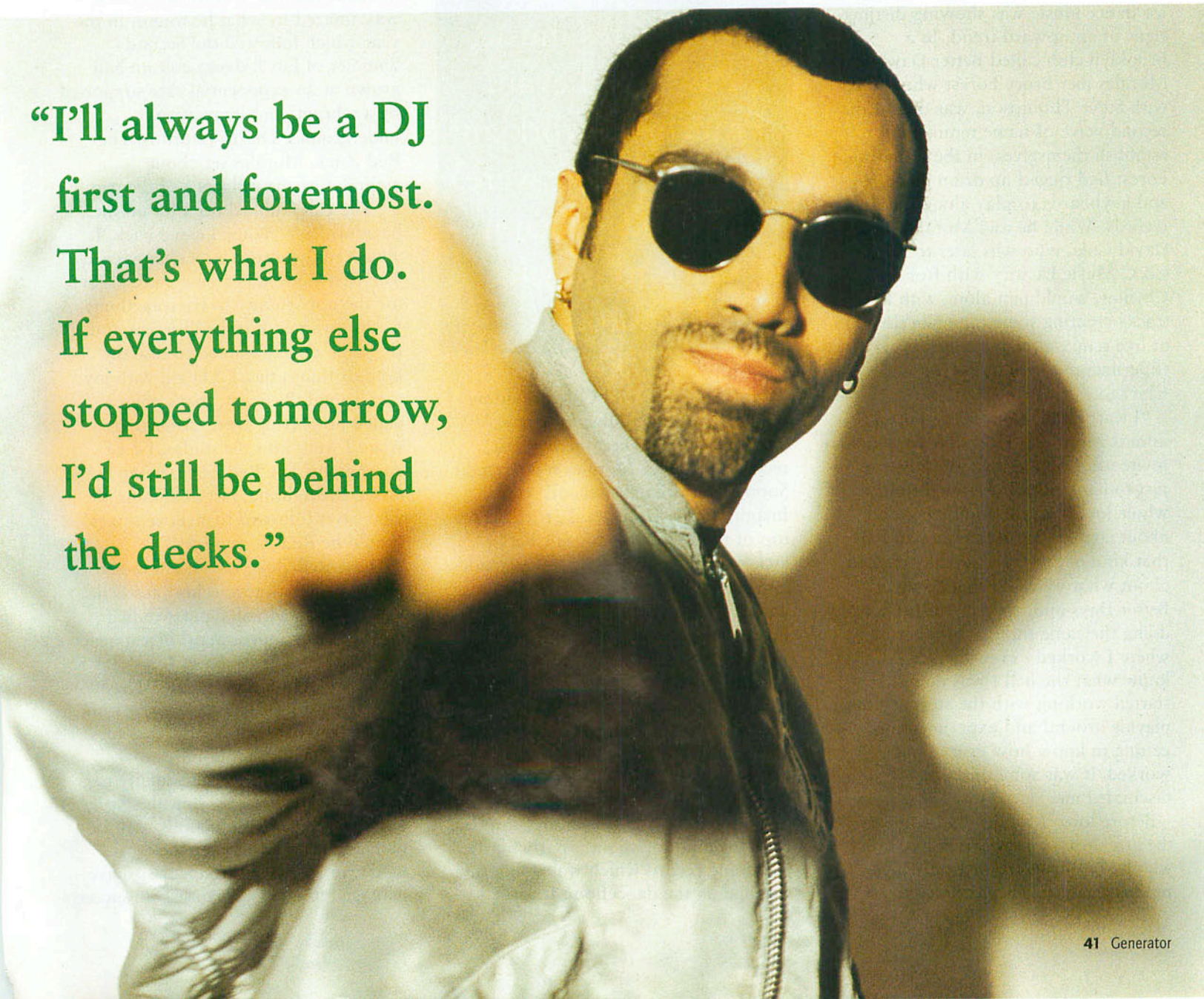
that you could take things up or down very quickly and respond to the crowd."

Back in Brooklyn, the reputation of the young Morales was beginning to spread. When The Paradise Garage were looking for a guest, someone from outside the elite circle of New York

talent, they chose Morales. He became one of the few DJs to play there alongside the by now legendary Levan.

"When they offered me the opportunity to play there," he says, grinning widely at the memory, "I couldn't believe it. I actually thought

"I'll always be a DJ first and foremost. That's what I do. If everything else stopped tomorrow, I'd still be behind the decks."





## Morales

that it was somebody playing a joke on me. I was 21 years old, and it just didn't seem possible. But I went along and I loved it. I did well and from then on I became like the new kid on the block. I did about ten guest spots there, in all, between my first time in 1983 and when it closed in 1987."

By now, remix culture was gathering speed. Big New York records like Fonda Rae's 'Heobah' were beginning to be exported to London, where they fitted in perfectly with the new-style elitism exemplified by magazines like *The Face*, and clubs like *The Wag* which traded in their discredited New Romantic leanings for the altogether cooler sound of New York. The market for dance music was showing distinct signs of an upward trend. In a Brooklyn club called *Better Days*, Morales met Bruce Forest who, along with Steve Thompson, was one of the second wave of name remixers to establish themselves. In the DJ booth, Forest had rigged up drum machines and keyboards to play alongside the records. While he and Morales mixed, David Cole, who was later to form C&C Music Factory with Robert Clivilles, would jam along with the tracks creating something like the kind of live remix already being experimented with in Detroit and Chicago.

"I learnt a lot from Bruce Forest," admits Morales. "He and Steve would invite me along to their studio sessions just to hang out. Bruce taught me a whole lot about the equipment and about engineering techniques and all that kind of stuff. I was really excited about what we had been doing at *Better Days* and, after a while, I started doing the same thing at another club where I worked - even though I didn't know what the hell I was doing! I started working with the stuff at home, playing around and experimenting, getting to know how everything worked. It was something that fascinated me."

Before long, Morales had come to the attention of Easy Street Records who had a Blaze production which needed a remix. They contacted



"For anyone who appreciates music, guys like Levan, François Kevorkian and Tee Scott were like gods when it came to playing records."

Morales. With David Cole providing the keyboard overdubs, In Sync's 'Sometimes Love' became the first record to carry a Morales remix credit. Soon afterwards, his second remix, Imagination's 'Instinctual', reached the top of the Billboard Dance Charts, kick-starting a career which has made him the highest-paid remixer in the world. Offers of work began to pour in. Galvanised by a work ethic which would have exhausted anyone else, Morales began turning out an endless series of mixes which, incredibly, kept up the hit ratio. The numbers have got so big, however, that even he has difficulty keeping track of what he's done. C.J. Macintosh was once interrupted, during his set, by Morales, eager to find out about a particularly slamming record which was doing the damage on the dancefloor. It turned

out to be a Morales mix!

Nowadays, of course, Morales has remixed the world's superstars from Madonna to Mariah Carey. Characterised by a combination of exuberant latin rhythms and ether-bound melodies, his upfront mixes have transformed countless numbers of records. But what's special about Morales is his ability to take a track in either direction. He's the one major remixer who can consistently accommodate both the commercial imperative and a tougher, leaner underground vibe. In 1989, just after he'd started a residency at *The Red Zone* club on Manhattan's 54th Street, he made his first visit to Britain. He was amazed by what he found. In the year which followed the *Second Summer of Love*, dance culture had grown at an exponential rate supported by a vibrant, and innovative, underground. On his return to *The Red Zone*, Morales set about assimilating the influence of the trip.

"The U.K. rubbed off a lot on me," he considers. "When I came back, I wasn't making such American records. *The Red Zone* was a new club. It gave me the opportunity to try something fresh. I wanted it to be different and, at the same time, I wanted to fuse the kind of things that I'd heard with my own sound. Basically, that's what I ended up playing there. After that, when I went into the studio, I'd be envisioning *The Red Zone*, being in the room, the lighting, just imagining the vibe. So it followed that those mixes should be *Red Zone* mixes."

Those *Red Zone* mixes, characterised by a tougher, almost techno aesthetic, have become Morales' outstanding legacy to the underground. Treatments like those of *The Pet Shop Boys*' 'It's So Hard' and *Thompson Twins*' 'The Saint' can still be heard, five years on, during peak-time club sets. That they still sound as fresh and innovative today, is a testament to his ability to push back the barriers. But, the big money superstar productions have taken their toll. Not even the most inventive youth culture theorists have managed to achieve mainstream success





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and retain their credibility within the underground. And, for Morales, as soon as the major names began queueing up for the golden touch, the backlash kicked in with a vengeance.

At one time, his was the name which every aspiring remix team would conjure with. For DJs, Morales was indeed The King of New York. However, a series of heavily corporate mixes led to rumours that, like a Renaissance master, Morales had teams of remixers working in studios all over

the city, under his direction. After all, no-one could really turn out such a huge number of tracks without some sort of help, could they? There were even claims that he didn't bother to go into the studio, merely adding his finishing touches by way of telephoned instructions. None of it was true, of course, but the increasingly glossy productions did nothing for his reputation.

Then, some below-par performances in this country began to call into

“That’s why my mixing is the way it is. Back in the early days, the bpm’s weren’t the issue. It was about being creative and entertaining, setting up a mood in the club and then, taking it somewhere else.”

question his skills behind the decks. The mixing was still astonishing, but often the sets failed to ignite. It just didn't seem like he was interested anymore. The commercial pressure, so it seemed, had taken its toll. The expensive clothes, the slick jewellery, all of it, looked like a wholesale rejection of the underground in which he had built his career.

If it had been anyone but Morales, it would have ended right there. But, every now and again, he'd throw a spanner in the works of this all-too-easy rags to riches to rags story. The occasional sparkling mix, or inspired set, made it difficult to write him off. Suddenly, it began to seem as if some sort of reassessment was in order. Booked for a gig in Birmingham, Morales missed his pre-arranged flight. Devastated at the possibility of letting the promoter down, and the people who had paid to see him, he took a seat on Concorde. The ticket was so expensive that it cost him money to play. But he didn't let anybody down.

Money. Maybe that's what it all came down to. Music and money always seem to make uncomfortable allies. It's no secret that, since the corporate work came flooding in, Morales has been comparatively wealthy. But, when he looks you in the eye and says “Trust me, it's not the money”, it's hard to be sceptical.

“What I love about DJ-ing, “he



explains, "...what I really love, is sharing what I have with others. I love to play records, to try and make them talk to each other. Because, that's what it was all about, years ago. Taking one record to the next. I love the excitement of playing to people. I don't care if the place has got lasers or if they've got marble bathrooms. I don't give two shits about that. Give me sweat. Give me a crowd that's really going for it. That's what it's all about. That's the reality of it. That's what still keeps me playing records."

"When you're playing for a crowd and you're watching those arms in the air, watching all those people jumpin' up and down, that's excitement. For me it's a rush. It's a different high and to get that high, I have to do a long set. That's when the crowd can really feel what you're all about. They can't do that with a two-hour set. That's like saying "I got ten minutes to get laid"! There's no seduction, you know. At Expo, I do seven hours. That's the way it used to be back in the day. It gives you room to experiment, to take the crowd different places."

"I'll always be a DJ first and foremost. That's what I do. If everything else stopped tomorrow, I'd still be behind the decks. I could never leave that alone. I have decks in the studio, I have decks in the office. And I still put a lot into DJ-ing. I've been lucky, over the years, to have some success at it, I've been able to master it more and more. But I'm still learning. You can never just sit back and think you're there, you know what I'm saying? It's something that takes time. And it's an expensive habit. It is a habit that you need to feed with the money to buy the records and all the other kind of things. I'm very, very fortunate to be able to make money doing something I love. But it's the music and the crowds that do it for me everytime. Trust me, it's not the money."

This is the central paradox at the heart of the Morales phenomenon. Locked in to an image which is only partly accurate, he's assumed, willingly or otherwise, the status of a dance music icon. Like the superstars he

remixes, he's been sanitised, depersonalised, reduced to the essential triumvirate of his constituent elements. Money, mixes and machismo. It becomes difficult to get beyond the superficial trappings of this pop culture iconography. Reality and hype begin to merge and, all of a sudden, it's easy to forget that the truth lies somewhere in between. That behind the phenomenon, there is a man with the same needs, desires and weaknesses that we all share. It's an alternate reality in which Morales has become the Michael Jackson of house music. Out of reach, out of touch, seemingly unreal, it's become impossible to locate him within the underground anymore. He's become a star and the underground, by its very nature, is diametrically opposed to the star system.

But listen to the swooning, achingly-adorable reworkings of Mariah Carey's 'Dream Lover' or the Red Zone-stylings of his recent Londonbeat revisions. Whichever side of dance music's boundary fence you sit on, Morales has created some of its finest moments. Pure dreams. The way it's happened for Morales has been an accident of time and place. He's been judged harshly, simply because fame has shone its unforgiving spotlight in his direction. But though his commercial sensibilities may prevent him from fully exploring the kind of avant-garde futurism that makes the cutting-edge of the dance music underground so compelling, his heart is still in it. He hasn't, as so many one-time house producers have, turned his back on house music for the financial gains of mainstream R & B. He's in there, plugging away, taking house music to the masses. Keeping it alive. Who knows how many people he's turned onto the scene through those supposedly sell-out, major label remixes?

As we say our goodbyes, Morales is curiously candid. He looks me directly in the eye, smiles warmly. We're just talking about his family, records, other people's lives. He's surprisingly switched-on. It seems that, despite everything else, his heart really is with



the street. At times, his enthusiasm leaves him lost for words and he communicates with a bemused, wide-eyed grin. It's a disarming moment and it leaves me with a good feeling about Morales.

The next time we speak is at New York's Quadrant Recording. Choked with a heavy bout of flu, he's booked in to do a remix of Luther Vandross' new single, a cover of McFadden & Whitehead's anthemic 'Ain't No Stoppin' Us Now'. He has his seven-year-old son with him. "I don't know how it's gonna turn out," he says, sounding almost nervous. "The original was such a classic that it's gonna be hard to live up to. The main thing is consistency. Maybe two out of three records come out good. It's like you have good days at work, and you have your bad days. I don't know which this is gonna be yet."

And, though this is obviously a major budget project, it's the way he talks about the music which is his most convincing argument against writing him off. There are plenty of small labels who can testify to the fact that, if he likes a track, Morales will approach them and offer a remix free of charge. He does what he can. He does it, not for the money or the fame, but from a deep-seated sense of duty to the music which, over the years, has given him so much. He loves it with a passion and it shines through in what he says. He's eager to give something back, to repay what he can. Outside of his family, nothing is more important to him than the music. He lives and breathes for it. That's a state of mind which has more connection with the underground than you'd imagine ●



The lights come on. Morning throws all its thistles on me. Fag-butts, cans and carnage. The illusion of the feast is shattered, the spirit flown. Still, onwards, there is glory in our delusions. This is the point we should go home to bed but instead - we go to get messy.

I often have this nagging worry I might have lost something. It's usually the plot. My mind is numbed and exhausted. It's 8 o'clock in the morning for fucks sake, why should I expect to have any strength? I mean, I'm usually in bed by midnight weekdays. Up all night on pills and Charlie, why shouldn't I be knackered? We're such fools. Occasionally the drugs turn my brain lucid.

-I want to go home. I want my bed. Give me the warmth. Surround me in silver fabric nipples, short-skirted knickerless jack-booted love. But no, now is the time of the crash, the descent. One drifter, off to see the world. Time to get messy.

-Got any change?

-No I fucking haven't. I've usually never got enough for a taxi. I hate that feeling. I should know better by now. I'm such a twat. I'm too much of a dozey sod. Messy has its financial problems. Who was the guy, the one with the Cheignon shirt? Mate of that friend. The one who owes me sixty quid. He's from South London, I'm sure of it. You know it's true. It's always the same, I should quit but it's always a quick walk into Soho, on to Old Compton Street and the coffee shop. It serves gay croissants by day and druggy cappuccino by night. Other messes like me count notes in the toilet. They're always down on the evening but - never mind, one and a half doves left and a little bit of Chas soon sorts out any doubts.

By this time it's usually not worth chopping it out so you snort what you can straight off the wrapper. For that real loser feel you usually stick what's

left, wrapper 'n' all, in your dehydrated mouth. Once you've done that it's usually 'what the hell' and you neck another E as well. Messy is neither elation nor desperation, just a nagging mental tick that perhaps you ought not to be dancing with a German tourist.

Ordering an espresso you sit with your mates and watch losers mix with the lost. Few know each other's names and the most Charlied up usually dominate the conversation. And on messy mornings it's always dance, DJs and d-r-u-g-s.

-Got anything left?

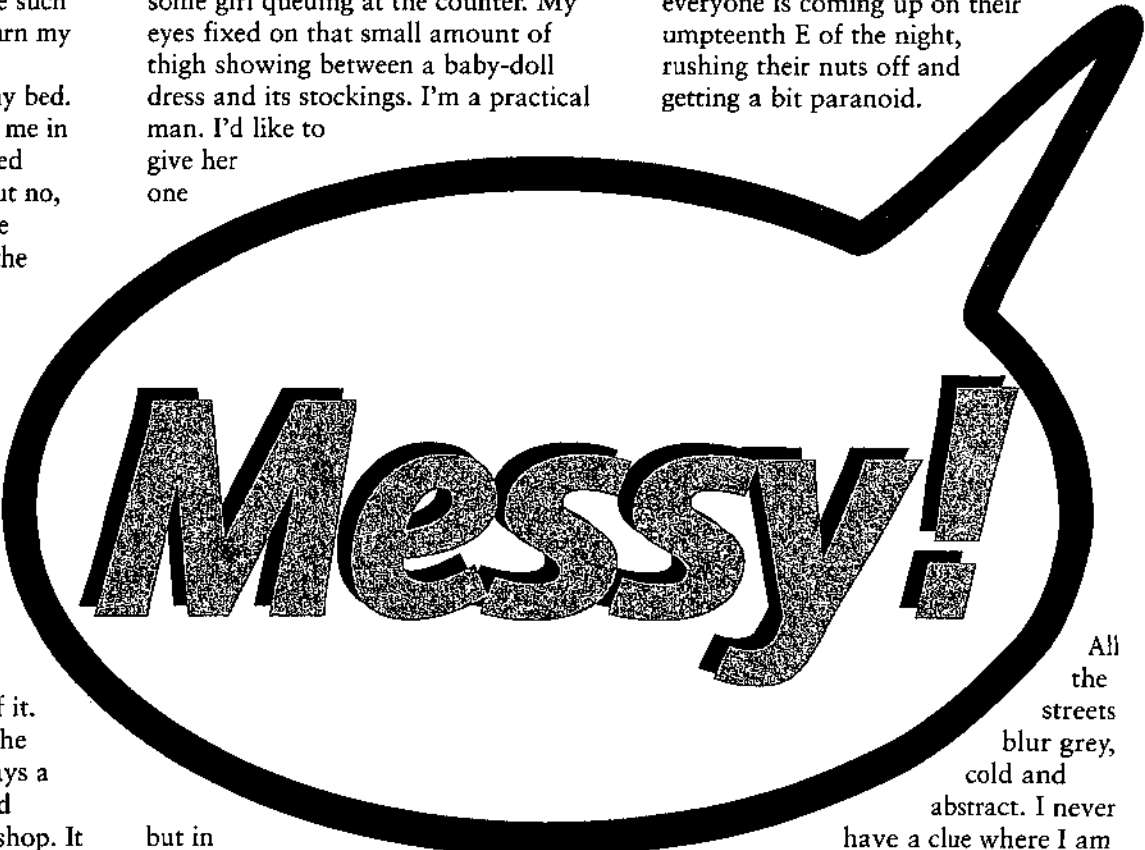
I rarely answer. I'm so often leering at some girl queuing at the counter. My eyes fixed on that small amount of thigh showing between a baby-doll dress and its stockings. I'm a practical man. I'd like to give her one

ring your mum, go into a police station, try to hold up a garage. The presence of such concepts dart one between paranoia and pride. Then it's "all back to mine": the most regretful words in the English language.

-Mini Cab?

-Yeah, sweet, ahhh Queensland Rd. Well, just off Queensland Rd. Get in everyone!

There you lay in the back of the cab trying not to gurn too much while the cabby, also stoned out of his head, sways his car through the streets occasionally referring to an A-Z that's open on his passenger seat. By now everyone is coming up on their umpteenth E of the night, rushing their nuts off and getting a bit paranoid.



# Messy!

All the streets blur grey, cold and abstract. I never

but in my state I'd settle for a simple stroke of that bare flesh. Because by this time Venus has blended with the sandwiches and crisps.

The highlights of such mornings are the mental games that friends play without realising. The possession of the last half an E can become a scene out of I Claudius. Everyone wants the shimmering crown. Attempted freaks usually dabble with dares about now:

have a clue where I am and I often begin to think that the cunt driving is either a complete no-hoper, or trying to rip me off. On the average messy morning we jump out a mile from home and get charged as if we'd ended up in Paris.

Still the walk back home down the canal can be quite fun as we attempt to skin up with one of the main ingredients dropped or missing. By the time we get back the desperate need for





complete escapism has become apparent. Straight to the offy to queue for a litre of Merlot and a couple of cans of Kestrel Super Strength. There we stand with people who one day, if things turn out right, might get a job selling the Big Issue.

Sofa gets packed, blankets get out, telly goes on. Morning rises with inane breakfast shows and the room shines with the lights of near-death. Alcohol pours down the gullets, dousing the flames of edginess and desire. Spliff after spliff then perhaps another E. The last little push into total confusion. Time jolts. Duvets become kittens and hands stretch to eternity. No fears cloud brains, just the sound of house music echoing through the room louder than it oughta. Joy has come glorious.

-At this point you're usually thinking excellent, this is what it's all about. I mean, it's all a jolly dance. House music all night long then stick me on my bed with a can of Super Strength, one up each nostril, a big fat spliff and a couple of decent doves inside me: that's fun. You can even attempt sex in your own bed. Something still unacceptable, even on the most decadent dance floor. As is wearing slippers and tracky bottoms. And that's something I love nearly as much as wanking. No, at home in your bed, that's the deal. If you're in a real mess you can often make it to the Sunday Match without falling into a coma or vomiting.

After messy weekends avoid Mondays, they are addled and generally dire. Pull the phone out and spend the day watching telly, playing Sega, having sex (solo or otherwise) and basically doing anything to detract from the hopelessness of your current existence. You can try and find answers but it won't work. You're a messy cunt and that's that. Youth may depart you as well as the glimmer of naiveté and the spring of life. But until the world gets better it's no surrender. All that is left is the future; age, deterioration, music and the mess: always the mess.

**Gavin Hills**



## Profile

**Text** Carl Loben

**Photography** Colin Hawkins

**T**he Dentist has a lot on his plate. He's probably best known for his Baby Doc collaborations and NU-NRG DJ-ing slots, but he also operates (along with partner HMS) the UK's premier gabba label, Boscaland. He's sat in the chair for countless other recordings, (including that Jones & Stephenson remix), yet still manages to get to most of QPR's home games. And visit his mum regularly.

"I started off DJ-ing at mates' parties, and recording my own stuff was a logical progression," he relates efficiently. "Much as I enjoy dj-ing, there's a limit to what you can achieve with it. Making your own records gives you an extra buzz."

The Dentist has effectively set up his Boscaland label in Gabba Central, Rotterdam, making excursions to the

# The Dentist

Netherlands for Boscaland PAs with a rapper, ODC MC, in tow ("he gets the crowd in the palm of his hand, like putty"). So did the driller-killer choons get a bit too much for him?

"Well, they're starting to use break-beats again instead of that distorted kick-drum, which is a bit more exciting and has more musical ideas in it. But I hooked up with Baby Doc 'cos I wanted to do something other than Rotterdam, having been introduced to him by John Truelove at TLC."

How do they work together, then? "I do rhythms, percussion, arrangements - the production jobs - and Quentin's thing is that he's good at writing music. 'The partnership keeps blossoming. 'Mantra To The Buddha', the ace anthem recorded under their Hyperspace monicker, is being re-released with a Hardfloor remix in the Spring. 'Arabian Knights' (also on TEC) and 'Tales Of The Seraphim' on Prolekult are set to raise roofs.

John has his other projects, too,

including "The Dentist presents... NU-NRG Vol.1. "But isn't NU-NRG a gay thing?

"Energy is probably a good word. The trouble is that it sounds like HI-NRG. It has come out of gay scene, but it's crossing over where other types of techno haven't. So we're getting house DJs playing NU-NRG, although some of them may be oblivious to the fact that they are."

He's dismissive of techno purists who think NU-NRG is too watered down, even suggesting it marks a return to the clubland unity of '88-'89. "This new hybrid of techno and house gives me hope that there's something out there that you can get people to dance to without having to be shit-faced to enjoy it." But can he define it?

It's got a techno feel - all the sounds are analogue - but rhythmically it's more like house. There's a lot on the off-beat, and it has skippy drums or interesting rhythmic ideas which most techno doesn't possess, quite frankly."

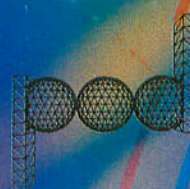
So does he think NU-NRG sails closer to techno's house roots, then?

"It's got the hard edge that fluffy house doesn't have, but it isn't silly hard. Also, there's lots of music in it - nice string lines, good melodies - but at the same time it's fuck-off-and-die 150bpm. And probably the best scene at the moment is happening in Bournemouth! Yeah, Outer Limits at the G-Spot on Fridays are basically pushing NU NRG, although they're not sure about the term either." Ting! Plenty of floor-fillings for The Dentist in '95. Shame about QPR, though ●



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**Text** Calvin Bush

**B**ANDULU are making harsh music for harsher times. Everywhere they look, they see themselves under attack - their mates getting banged up, their life-style criminalised, their musical ideas pilfered, their space invaded. Paranoia or crisis scream? Who knows? All that matters is that when they get in that studio, all the rage and bitterness and anger comes to the surface, like scum rising. Etched into their latest single, before the grooves even begin, is the message 'Crisis A Come'. The record itself, 'Crisis A Come' is 100% electronic vitriol, the sound of raging machines paint-stripping all the surface gloss that obscures the pain of reality like a paraffin blowtorch and rubbing (ex)salted toughness into the exposed wounds. Regimental angst in the danger-zone. "Of course I was angry when I made it. I'm always angry" snarls Lucian Thompson, speaking for himself and partners Jamie Bissmire and John O'Connell, before adding - "No-one really tries to portray themselves as they really are in electronic music. it's all about copying, so we just portray the truth."

For this trio of fired-up miscreants, that can mean anything from the Detroit extremities of their Thunderground alter-egos to the sundown funk of Koh Tao - "that's actually a project for Jamie's dad. He comes in the studio with an electric guitar and an acoustic one, plucks a riff, and we get to work on the beats", from the techno-fused hip-hop of Sons of the Subway to pure junglist white-labels they won't even admit to. Anything that rips up their highly diverse musical roots and plants them firmly in the melting pot of impending apocalypse ire and wrath. Imagine a sound system cranked up on inner-city tensions and multi-ethnic

complexity. "We've just got so many different aspects to our sound. One week we can do reggae (check the brilliant 'Run Run Run' from last year's 'Antimatters' album for proof), the next we can do twanging guitar shit. Having just one sound is an old habit and it's just stupid. People should like us for all our angles."

Diversity is inevitable given their own personal influences. Where Jamie and Lucian were aerosol b-boys, street to the core, John preferred northern soul and mod classics. Initially adopting their Thunderground alias, they launched the Infonet roster with classic cuts like 'Illegal Rush' and 'Chrome Roots', sampling Ozric Tentacles and stomping head-first into sci-fi delirium. And while their first album, 'Guidance' sought unity in the sound of glistening futurisms and Detroit-style perfections, they've worked their way backwards slowly unsettling the chemical balance with a corrosive harshness that seems to get more subversive with every release.

"People get the wrong image" says Lucian, "They think we called ourselves Bandulu because it's Jamaican slang for an original bad boy, and try to say we're making out we're something we're not. But that's not the case. We are what we are. I've been on remand for kiting and stuff... I mean, when we first used to go out thieving in London, we'd all go out, run into the shops, blatantly grab what we wanted, put it in our jackets, shout "bandulu!" and run out. And that's the whole attitude we try and get across with our music."

If you listen carefully, you can almost hear the barricades being manned and the pyres being stoked. With the release of 'Crisis A Gwan', the fuse has been lit. Stand well back ●

# Bandulu



**A**s jungle in London reaches saturation point, more interest is being shown in what's happening outside the capital by both the underground scene and the mainstream media. Not before time too. If one place is ideally placed to take advantage of this, it's Bristol. The jungle scene is as healthy as it has ever been and there's already massive coverage of the 'Bristol Sound' of Portishead, Massive Attack and Tricky. Most of the attention has been devoted to Roni Size and, recently, More Rockers. Other names are set to follow and one to watch is DJ Krust. A long-time collaborator with both Roni and More Rockers, he is finally beginning to receive recognition in his own right.



Text Colin Steven

# DJ Krust

Krust's path to jungle began in the mid-eighties playing soul, funk, hip-hop and rare groove at small clubs. In 1990 he was in local hip-hop outfit Fresh Four, who had a top forty hit with 'Wishing On A Star'. Things never worked out, but through the experience he did manage to teach himself how to use studio equipment. It was also around this time he discovered acid house and later, the rave scene. Whilst into them at the time, he still felt there was something missing. Something he found the day he first heard the heavy bass and manic breakbeat fusion of jungle.

Over the last year, Krust has released solo projects and collaborations with Roni on their own label Full Cycle and on Jack Frost and Brian G's V Records. Not surprisingly, Full Cycle and solo Krust remixes are well in demand and their portfolio includes classics like Metalheads' 'Inner City Life', Leviticus' 'Burial'

and More Rockers's 'You Gonna'. No slouch behind the decks either, Krust, like Roni recently, is making the transition from local name to national.

One word Krust uses a lot to describe the music he likes is "experimental": "We're not trying to be that different and we're not trying to be the same. What we're trying to say is "look, this is how we interpret what's going on in the scene," he says, explaining his style.

"'Cos everyone's doing their own drum & bass things and following everyone else. But I believe that everybody's an individual. So when it comes to making music it should come from the heart. You have to do what you believe, even if it's not what's going on at the time."

He cites uncompromising drum and bass DJs and producers as favourites too. People like Andy C, Roni Size, LTJ Bukem ("to me, his style was one of the first to break through. He took a

chance and did what he did.") and Dillinja: "His music is total experimentation. He's not afraid or bound by anything. He just does exactly what he feels and I have to respect that in the person and the producer."

With releases becoming increasingly prolific, working in the studio now, and for the next couple of years, will be a full-time occupation, but not a job. Plans in the near future include "more experimental music, an album, remixes, and not just jungle ones." What about plans outside music? After a long pause for thought, he says "not really", but then adds: "I'd really like to make a soundtrack for a film - a big project. 'Cos when we make tunes, there are tunes I call "pieces" and they're more than just a record. They're not something you've made to play out, it's something you've just made for pure listening pleasure. You can sit at home and listen to it comfortably or in the background of a conversation, like a piece of art you look at."

Just don't call it ambient jungle ●

Krust's new single 'Represent' is out now on V Records, as is the Full Cycle of 'Yea' by DJ Krush on Mo' Wax.



# Bedouin Ascent

**Text** Carl Loben

"I used to collect weird noises and muck about with tape-loops, not really knowing where it was going to lead to. I've got boxes and boxes of them now that I can plough into."

Kingsuk Biswas isn't your average techno-boffin experimentalist, living out some Triumph of the Nerd tale. He was a Rude Boy, electro-head, and came through a whole range of noise bands - ("while the house revolution was happening, I was in Wales dabbling with industrial-funk") - before taking his own private set-up into the warehouses and garage parties of the late eighties. "A couple of drum machines and a bit of bass or congas, and it would basically be a monosynth, a 303 and TR606. It was very open-ended, with people just coming in."

"I used to make music for myself and my mates," he explains in an assured north London drawl. "After clubs people used to come round, and at 5 am there'd be some nutter on the mic who I'd never seen before, someone on my congas or whatever, and that was cool, it was like a living party."

From such free-styling, Bis put out a couple of jungle tracks long before the media jumped on board. But his Rising High output as Bedouin Ascent has been about as prolific as a solar eclipse. Does he have a dislike for a finished product?

"I like to take music into the realm where things can happen, where anything's possible," he deliberates. "Leaving something in a state of ambiguity is a much more magical power than obviously stating something. When you have to say 'This is a finished mix', it can almost be like killing it off. But then it seems like you're always half-finishing things, never having the gall to say 'Well, that's that, let's move on'. So I've decided to be less precious, to let things go."

His anti-Namlook tendencies outlined, onto the genre-busting. Not-

"I used to collect weird noises and muck about with tape-loops, not really knowing where it was going to lead to."

quite-chill-out, he ploughs a more ambient, percussive Moody Boyz furrow, rhythms punctuated by Mu-Ziq-y electronic popcorn. Yet lorry-loads of soul come wafting through the machinery - ghostly yet positively uplifting, and so beautiful that it defies categorisation.

"I'm told that my music is 'intelligent techno', but I don't sit there with graph paper and plot out logarithmic rhythms. Music shouldn't be 'intelligent', and I hate that kind of elitism," he affirms. "If you want to do something intelligent, write a book, or do something that involves a rational part of the brain, not music which is an instinctive process. Saying something is 'intelligent techno' is suggesting that other things aren't, which is dangerous



territory really."

Debut not-quite-chill-out album 'Science, Art & Ritual' is finally out, and he's now delving back into his weird noise vaults and off-loading his earlier output ("it's dangerous 'cos it could be dated and I can't tell"). He's going out live, too, although he's now amassed a bit more equipment" so I basically take my whole studio out with me. When I'm doing stuff to vinyl, I'm usually jammin' to tape as if it's a live environment."

But does he now feel isolated in his work? "Isolation is like a frame of mind rather than a location. When you're on your own in the studio, it's about knowing who you are and what you're doing, what's in front of you and what's on the computers. Having a clear vision as to where the music's going, and then doing it. I let the music take me in whatever direction it's going, and it usually knows better than me!" ●



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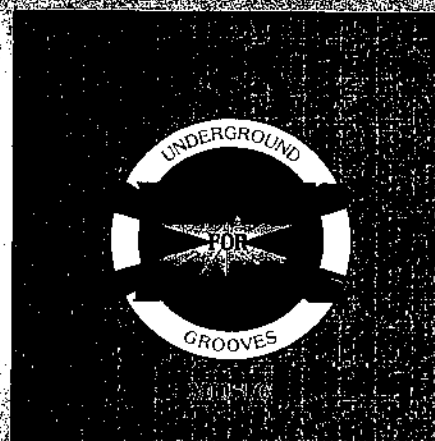
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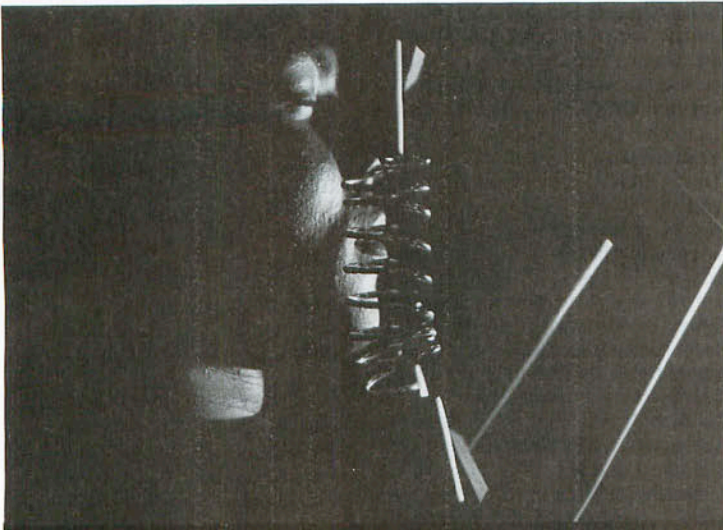


# reviews

the verdict on this month's releases March 1995

Albums and Singles

## Albums



### KENNY LARKIN 'Metaphor' (R&S)

Since his debut on Plus 8 with 'We Shall Overcome', Kenny Larkin has consistently demonstrated his ability to innovate, producing a series of deeply compelling, heavily emotive, records which rethread the constituent elements of Detroit techno into a distinct and highly individual sound. Last year's Warp album, the seductive 'Azimuth' heralded the arrival of a major new talent, drawing the shapes of his music into a more personal, directly communicative style. The recent 'Catatonic' single, included here, signalled a further development towards the more minimal, percussive direction which characterises 'Metaphor'. The cool, jazz textures are still here, of course, but, this time around, they're backed up by rhythms which shine and curve around the

music. Whether it's the insistent linearity of 'Metaphor' itself, or the abstract patterns of 'Java' and 'Sympathy', Larkin's sure touch with a groove is irresistible. But the quiet brilliance which made 'Azimuth' so essential, has been refined, distilled and sharpened until the music glitters like a future symphony. Check out the whispering textures of 'Butterflies' or the white-hot colours of 'Nocturnal'. Throughout 'Metaphor', Larkin's trademark sense of optimism infuses these tracks with a quality which breathes pure soul into the machine-driven aesthetic. That's always been his special talent, but on this album it's apparent that he's moved forward into new territories. This is electric soul music, it burns and glows with vibrant amazement so don't waste time. Get one.

Tim Barr ★★★★★

### APHROHEAD

'Thee Industry Made Me Do It!'  
(US Power Music)

Opening with the brash bell-tolling symphonics of 'One March', Felix da Housecat cranks up the pressure to a maximum in his first long-player for DJ Duke's innovative Power Music label. In contrast to the manic intensity of his recent outings on Bush and Soma and the radical reconstruction of X-press 2, his extended outing on Deep Distraxion introduced us to a more vocal side of the Housecat as well as reaffirming his devotion to the wild pitch. This album follows similar lines with the eleven

tracks on offer ranging from the messed-up acid madness of 'Banging Rain' to the smooth vocal harmony of 'Yesterday'. Out of those eleven, 'Tunnel Vision', a Harley ride through the tougher side of New York, is surely first class single material. The same has to be said of the divine, dream-like 'Voices', an emotion-drenched groove inspired by the KC Flight classic. Of the deeper tracks, check out 'Freefallin' for a beautiful string-led Detroit experience or get with 'Earthshaka' for an exotic, piano-style hypno-groove. With Duke also releasing similar material from Roy Davis Jnr and Danell

Dixon, Power Music is now firmly established as the First National of rough cuts in the Big Apple and if Felix continues to put out material out such high quality, world domination can't be that far away. Full marks for the music, full marks for the cover and full marks again for the sublime leopard skin vinyl. This you have to see!  
Kevin McKay ★★★★★

### HEAVENLY MUSIC CORPORATION 'Consciousness III' (Silent)

The burgeoning West Coast ambient scene is gaining many converts, courtesy of the tripped-out soundscapes of Electric Skychurch, Hawke and Young American Primitive. Now, one of the most intriguing of those outfits, San Francisco's Heavenly Music Corporation, have delivered a second long-player of genuine brilliance. Arriving in a splendidly psychedelic cover which is heavily reminiscent of a previous West Coast generation, 'Consciousness III' inhabits similar territory to that explored by the likes of Aphex Twin, Ken Ishii and Sun Electric. What Heavenly Music Corporation bring to the party, however, is an acute sense of drop-dead gorgeous melody and texture. From the opener 'Flowers & Beads' through the jungle atmospherics of the epic 'Innerdimensional' and the percussive synthetics of 'Crystalline Entity' runs a consistent thread of appealing harmonics and funk-laden rhythms which owes as much to Detroit as to anywhere else. Kim Cascone has a distinct ability to introduce beats when you least expect them, but always in the perfect place. More than anything else, 'Consciousness III' unfolds huge vistas of sound which suggest, alternately, brilliant sunshine and introspective loneliness. Electronic, eclectic and exhilarating, this is an album you'll want to have and to hold throughout the months ahead.  
Steven Ash ★★★★★

### ISMISTIK 'Remain' (Djax)

Last year's epic 'Flowcharts' marked Ismistik as something very special indeed. Now, it seems that, having assimilated a perfect synthesis of the abstract rhythms and fascination with jazz-fused textures of Detroit's current generation, they've injected the kind of exuberant innovation which makes labels like Sahko so compelling. This

eight track collection opens with 'Woodvibe', a seductive, airy groove which is already gaining converts amongst forward-thinking DJs of all persuasions. That's just the beginning of a breathlessly inspired trip through Ismistik's world of tough beats, rippling basslines and extra-planetary melodies. Check out the white-hot techno of 'Orange Peel' or 'Cassis' for a demonstration of the way in which they manage to create club grooves which transcend the limitations of the dancefloor. Elsewhere, there's the considered electro-funk of 'Rezfun' which travels across chord-change boundaries of sheer brilliance or the wired-to-ecstasy connections of 'Bulb'. So far ahead that it should be illegal, at times too good to be true, 'Remain' is an album of rare beauty which should be kept close to the sound-system for all those moments when drifting into another world seems the only possible thing to do. Tim Barr ★★★★★

### PETER LAZONBY 'Your Humble Servant' (Brainiak)

Peter Lazonby's rise through the ranks of the European techno scene has been one of the most welcome developments of recent months, thanks to the kind of individuality which has made 'Sacred Cycles' something of a modern classic, and an unerring intuition which combines a keen sense of the underground with an innovative, and often breathtaking, sense of melody. Though previous singles like 'Wavespeech' and his 'Atilla' outing with Sex, Love And Motion's Russ Cox served to illustrate the breadth of this talent, it's the sheer, breathtaking versatility of 'Your Humble Servant' which makes this debut so astonishing. Opening with the title track, the album provides a continuous flow of glittering moments which range from the dark introspection of cuts like 'Butterfly Collector' to the cool, bright tones of the Cox/Lazonby collaboration 'Stamina'. What's particularly striking, overall, is the way in which the continuous mix underlines the atmospheric and deeply emotional qualities of Lazonby's best work. It's an appropriate, and well-considered, response to the problem posed by relocating dance music from its normal setting into the sterile confines of the home CD player. But then Lazonby's most enduring talent has always been to create music which is independent of time and place. 'Your Humble Servant'



## reviews

is a travelogue which consistently delivers all sorts of wonderful things from the searing brilliance of the music itself to the achingly-beautiful artwork it's packaged in. And for that reason alone it deserves your attention. How much more do you need?

Steven Ash ★★★★★

### **MOBY** **'Everything Is Wrong'** (Mute)

Far more than a way of articulating his despair, Moby's music is, quite simply, his weapon against what causes it. Challenging the listener with a barrage of style clashes, he attempts to snap us out of our apathy, and into a vital, thinking existence. A journey through the psychotic nature of mankind, 'Everything Is Wrong' is as much an indictment against the elitist snobbery of the dance scene as it is against global ignorance.

Opening with the unashamedly addictive 'hands in the air' euphoria of 'Feeling So Real' and 'Everytime You Touch Me', the album unfolds through the funky vibes of 'First Cool Hive', and the superb filmsque kitsch of 'Into The Blue', (an alternative score to the trippy bit in 'Midnight Cowboy?'). Even taking in systems music along the way, no style remains safe from the 'Moby genre-blender', as 'God Moving Over The Face Of The Waters' explores semi-tonal sequenced refrains before erupting into an orchestral score, which is Wagnerian in its pomposity. It's with the thrashy 'What Love?' that Moby's eclectic vision falls down as, in the context of the rest of this album, it sounds plain clumsy. Moby is a man on a mission. His war against drink, drugs, cars and the killing of animals for human consumption is as well documented as his belief in Christianity. However this album could just as easily have been called 'I LOVE NYC'. Abrasively honest, annoyingly energetic, slightly camp and totally bald - let's face it, Moby is as New York as Kojak. Who loves ya baby!

Martin James ★★★★★

### **MOVE D.** **'Kunststoff'** (Source)

Opening with 'Eastman', the compelling workout which recently constituted the debut of Glasgow's Fifth Freedom Records, Move D. performs his slow-burn seduction across twelve tracks of swooping, aerial melodies and abstract funk. This is music which oozes joie de vivre from every pore, combining the kind of intellectual rigour which characterises the best of Detroit's output with a sheer delight in the rise and fall of rhythmic patterns and the texture of synthesised sound. How else could music of such breathtaking beauty be created? On '77 Sunset Strip', Move D. injects these facets with a self-deprecating humour which only intensifies the sense that this is techno with a purpose all of its own. 'Beyond The Machine' is impossibly beautiful,

subverting the future-age ethic with a pastorate of pure electronics which is simply too good for words. Cut 'n' paste clouds, a hedonistic laboratory of desire, the building blocks of a whole new sound-system. It's all here. Check out the wandering, alien structures of 'Nimm 2' or the late-nite jazz of 'Amazing Discoveries'. If techno, for you, is more about the exploration of an index of possibilities than the brutish autocracy of a four-to-the-floor kick drum then the perfectly-crafted soundscapes on offer here will have you bound for the ether in no time. Sometimes, a leap of faith is all that's necessary. And besides... anyone who writes a track called 'A Tribute To Mr. Fingers' is okay in my book!

Tim Barr ★★★★★

### **PHI** **'Sound Is Sound'** (Nova Zembla)

An inspired debut by Dutch duo Wouter Apner and Alex Kempkes who have crafted a carefully woven synthesis of abstract techno and ambient atmospherics over the seven tracks on offer here. Originally attracting attention with the luxuriant 'Poseidon' on the acclaimed Nova Zembla compilation 'Dungeon of Delight', Phi's first long-form offering ranges from the stately pavanne of 'Dans Mon Lit' to the vibrant trip-tones of 'Bermuda Sirens'. 'Poseidon' itself appears in an updated form alongside another twelve minute epic, 'Spiral', which twists a spaced-out backdrop over sparse, pulsing rhythms. Elsewhere, as on the filmic 'Stealth', for example, the inspiration seems to be equal parts Carl Craig and Kenny Larkin with 'Neukoln'-era Bowie thrown in for good measure. All in all, 'Sound Is Sound' is a considered outing which delivers a fresh perspective on the ambient aesthetic. Well-worth checking out.

Steven Ash ★★★★★

### **REAGENZ** **'Reagenz'** (Reflective/Source)

If psychedelia was the emblematic expression of the sixties, it has enjoyed a profoundly greater relationship with the nineties than anyone could have guessed. Drenched in lysergics, the post-E generation have tripped out to a soundtrack which has proved itself to be more wildly exciting than anything that was ever dreamt up in the distorted imaginations of Syd Barrett or Arthur Lee. In the vanguard of some of the most adventurous excursions into the outer limits have been Heidelberg's Source Records who have teamed up, appropriately enough, with San Francisco's Reflective to release this, the debut long-player by Reagenz. Now, this ain't mid-sixties Haight-Ashbury, not even close, but what Reagenz offer is a stream-lined, updated version of those original wide-eyed visions which delivered some of rock's most enduring moments.

Invested with a fin de siècle pragmatism, this is psychedelia strained through the coke-fuelled excesses of the seventies and borne out of a *weltenshaung* that is soaked with optimism and experience. Taut rhythms which ripple across a landscape of inspired minimalism, cool moods and deft melodies woven together in a drop-dead-gorgeous tapestry of sound. Check out the electric salsa of 'DJ Friendly', for example, or the lean, honed tachycardiac percussion of 'Long Leaves'. Brilliant pictures, laced with sounds which are at once breathless and divine. This is the masterpiece that no one else will tell you about. Buy it.

Tim Barr ★★★★★

### **SYSTEM 01** **'Drugs Work'** (Tresor)

"Doubt everything, question authorities. Think for yourself and find your own life," was the message which Timothy Leary delivered on the second System 01 release, the aptly-titled 'From Psychedelics to Cybernetics'. Since first joining forces in 1990, John Klimek and Paul Browse have consistently redefined the polemical art-terrorism of 'Riot'-era Underground Resistance as a vehicle for their own, increasingly fixated, libertarian politics. While 'Victim 34' used the refracting shapes of avant-garde techno as a backdrop for a dissertation on the rights and freedoms of the individual, it was only a temporary diversion from the duo's enduring fascination with all things pharmaceutical. Taking their cue from the self-analysis slant propounded by hyper-drug gurus like Terence McKenna and Leary himself, System 01 have adopted a more direct approach this time around with their latest, and most coherent, declaration of intent. Whether you view the likes of Leary and McKenna as gifted visionaries or merely misguided acid casualties, System 01's determinedly political approach marks a further waystation in the progress of dance music from disposable soundtrack to fully-rounded art form. Less greedily demagogic than The Clash, more modernist than Browse's one-time Sheffield collective, Clock DVA, System 01 operate in terms of manifestos rather than protests. 'Drugs Work' itself, though, is a breathtaking musical journey of beautifully executed minimalism. Less immediate than, say, Robert Hood's wildly brilliant 'Internal Empire' or Jeff Mills' ground-breaking 'Waveform Transmission', this is an album of seductive simplicity and startling complexity which more than repays a few careful listens. The real revolution here is in the music. Take it home, live with it and prepare to be amazed.

Tim Barr ★★★★★

### **ULTRAHIGH** **'The View of Ultrahigh'** (Force Inc.)

The lush strings of 'In My Heart' introduce this expansive collection of

technodrome gems from Air Liquide's Jammin Unit (to use just one of his bewildering variety of aliases) and the equally identity-confused Roger Coburn a.k.a Kerosene. Shifting from the Detroit influences of 'It's My Time' to a more rigidly abrasive European style, as evidenced by the blistering 'Revenge of The Maya Gods' and 'Primitive Love Pt 2', Ultrahigh are at their best when colliding genres with abandoned ease. The ambient-dub



landscapes of 'Do It Twice', for instance, merge a dolorous synth with a dizzying array of cross-boundary rhythms. Or there's the curious tribalism of 'Der Hollentrip' which combines 'Second Drawer Down'-era Associates with a rippling club soundtrack. Most of all though, this is an album of textures. Drifting hi-hats, thumping kicks and a dense collage of carefully sculpted analogue soundwaves. In essence, 'The View of Ultrahigh' is the result of two producers revelling in the playground of retro-chic technology. And that's where things become interesting because Ultrahigh have managed to carve themselves a uniquely individual sound which, at times, carries them way beyond the normal inflexible formulae of much European techno. There are moments, of course, where things don't quite gel but, overall, this is an intriguing album which will repay some careful listening. Well worth checking out. Steven Ash ★★★★★

### **VARIOUS** **'Club Buzz Volume 1'** (Rumour Records)

As its title indicates this album is a touch commercial, but escapes comparisons with the 'Ultimate-Hardcore-Rave-Generator Vol 39' -type series by virtue of good mixing and consistent quality. That is, of course, if you like your house happy with a capital H. Remixers Serious Rope make their album debut with a compilation of banging tunes that invite such tags as 'floorfiller' and 'club anthem'. Loveland's 'I Need Somebody' and Channele's 'One Man' lead the way with pumping melodic tunes while some funky stuff is thrown in in the shape of The Away Team's 'Good 2 U'. Check out Mr Roy's 'Saved', featuring a reworking of Booker T. & The M.G.s' 'Soul Limbo' - unfortunately not the best cut here but bouncing nevertheless. Rockford Files' excellent 'You Sexy Dancer' typifies the busy, uplifting mood of the album. If you're in the right mood this will bring a smile to your face, a twitch to your toes and some good memories to



your mind. A trainspotter's nightmare, but handbag heaven.  
Anna Smith ★★★★★

# VARIOUS

## 'Elements Of And Experiments With Sound' (Planet E)

Carl Craig's Planet E has become the logical successor to the legacy of Transmat. Following on from the seminal manifesto of 'Intergalactic Beats', this second collection brings together some of the best of Planet E's unreleased material with the added bonus of Quadrant's breathtaking 'Hyperprism' and, of course, Craig's own Paperclip People project. Opening with Mode Selector's stark 'Raindrops', the album sticks close to its stated agenda with a series of funk-infused innovations and jazz-tinged textures which rethread the boundaries of techno. Check out the hyper-space visions of Flexitone's 'The Pulse of Evolution' or the slow-burning minimalism of Enhanced's 'Knaqua'. Elsewhere, as on Sherard Ingram's 'Repeating Decimal' this stripped-down aesthetic foregrounds Detroit's most compelling export - the groove. Switch-back beats, unimaginable rhythms, which, as usual, veer closer to the free-form ideologies of Coltrane and Davis. This is the sound of the world refracting, dislocating and warping into a bright, new future. Pure as poetry.

Emotional, committed and, above all, iconoclastic, 'Elements Of And Experiments With Sound' is the perfect example of techno's central design. Machine-driven music which drips soul. Synthetic tones which rewrite the framework of pop culture. Dance music which is beyond the dancefloor. And for all that, it's an essential album. But, simply, just for the music on offer, this is one compilation you can't afford to be without. Welcome to tomorrow.

Tim Barr

# VARIOUS

## 'Headshop' (Source)

Every so often, along comes a label which is so incontrovertibly welded to the task of dragging dance music forward into the twenty-first century, that it seems almost too good to be true. Heidelberg-based Source Records are one such label. Fusing abstract rhythms with cool, jazz vibes and rippling acid lines, the nine tracks on offer here comprise unreleased nuggets and long-deleted rarities from the Source back-catalogue. Opening with Yoni's extraordinary 'Spirit of Adventure', the album traverses genres with breathtaking ease, ripping and rethreading their constituent elements in an inspired sonic ballet. Vango Noir's superb 'Red Tunnel' puts in an appearance, prior to its release on

Glasgow label Fifth Freedom and, as you'd expect, Deep Space Network weigh in with a couple of tracks which remind you of just how brilliantly innovative they are. Closing with Kin Sun's weird-out epic, 'America's First Psychedelic President', this is one album which will revive your faith in dance music's ability to transcend the workaday confines of pop culture.

Steven Ash ★★★★★

# VARIOUS

## 'Assemblage - Volume One' (Extreme)

The electronic revolution is fully underway. While the corporate giants who presided at the birth of the new technology, IBM and Digital Equipment, stumble and fall under the assault of a myriad of new innovators, the same fate has befallen the multi-nationals of the music industry. Dance music has provided the framework through which smaller, nimbler independents can react and challenge with a guerilla mentality. Australia's Extreme has bypassed the circuitous monoliths of major label-dom to deliver an album of compelling and stark beauty. Opening with the cerebral lushness of Paul Schütze's remarkable 'Doubts About Waking', this album collects together some of the finest moments from the Extreme catalogue. Crossing boundaries with a combination of haunting ethnicity and

out-on-the-edge electronics, 'Assemblage' is an expansive sweep of chill-out textures and broad, anarchic sound canvases. Check out the blue-note sax patterns of Shinjuku Thief's 'Feather Woman of The Jungle' or the mantric percussion of Jorge Reyes' 'Eraserhead-in-the-wilderness styled 'Omeyocan, Lugar 2'. Elsewhere, as on the cool, measured tones of C-Schulz's 'Ufer', the album adopts a filmic quality which breathes new life into the trip soundtrack aesthetic. Well-worth tracking down if you've become bored with the ambient-by-numbers predictability of much of electronica's current output. Steven Ash ★★★★★

# VARIOUS

## 'Penetrate Deeper' (Tribal U.K.)

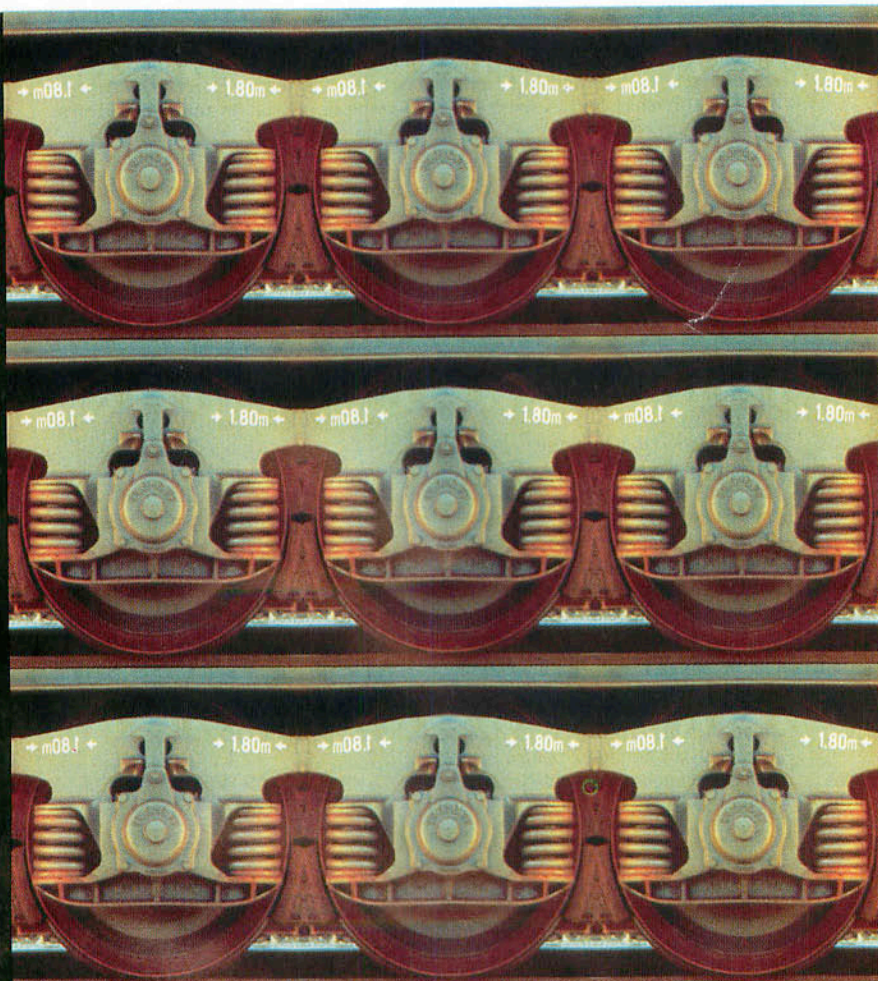
Deep Dish hit big last year with a series of productions which married a neat sense of club aesthetics with cool, understated grooves. Tribal U.K., who themselves figured large in many of last year's top moments, have brought together eight cuts, hitherto unreleased over here, which are destined to increase that profile. Setting things in motion with the Brighter Days remix of Brian Transeau's breathless 'The Moment of Truth', an upbeat rip-tide of floating vocals and insouciant beats, this collection motors through gems such as Watergate's beautiful 'Lonely Winter' and the Deep Dish revision of

## TRANCE CENTRAL VOLUME ONE

- ONE  
S.M.I.L.E. - ZETA RITICULI
- TWO  
SLINKY WIZARD - LUNAR JUICE
- THREE  
RESISTANCE D - SPACEWALK
- FOUR  
L.F.O. - NURTURE
- FIVE  
LOVECHILD + ROLFE - TIME TRAVELLERS
- SIX  
CYRO LAB - ROBOTOPIA [RND-MIX]
- SEVEN  
RICHARD BROWN - FLANGE O MATIC
- EIGHT  
MELONHAUS - DOPAMINE
- NINE  
ULTRAHIGH - PRIMITIVE LOVE pt2
- TEN  
AREA - AREA 1 [r. SOUND]
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## reviews

Naomi Daniel's classic 'Feel The Fire'. Even Carl Craig heads across the state line to add his sparkle to 'Relativity', another Brian Transeau workout, which appears in it's Deep Dish treatment later in the proceedings. Moods weigh in with the exceptional 'Feeling', given the Washington tune-up here as you'd expect, with introspective layers of organ and the kind of rippling percussion which makes this collection such a joy. Overall, it seems as though Deep Dish are determined to claim the kind of sonic identity already enjoyed by New York, Chicago and Detroit, for their own city. Even if they don't quite succeed all of the time, along the way this intent makes for some great dance music which should help to chase away those mid-winter blues.

Steven Ash ☺☺

### VARIOUS

#### 'Chunks of the Chocolate Factory' (Chocci's Chewns)

Feed your head with this smooth blend of the finest stomach-caving techno tracks and savour the whipped cream parfait of master chef Chocci. Concocting an aural feast of twenty acid-laced tracks, 'Chunks' certainly has plenty of bite. From the rip-roaring opening of Solar Quest's 'Acid Air Raid' which unleashes a frenzied acid assault that dazzles the brain and leaves you gasping for breath, to the shimmering fluidity of Heuristix's 'Om Namah Shiva' with its sensual, languid vocals. Chocci's very own spine-shattering 'Zykadelic Distawshun' has to be the pick of the crop. Orbiting in the far-flung destinations of cyberspace, Chocci has cut a raw and ruthless track, steeped in a dominant fury that drags you kickin' and screamin' through a sadistic myriad of revolutions and evolutions. Watch out for Pulstar's 'Fixation (Bedlam Mix)' which has been woven around rivers of lush rhythms and sexy bass lines and also last year's classic 'Energy Pump' from RMS which sent temperatures soaring up, up and away, cracking the thermometer in the process. Not one of these tracks is a slacker - this is speedball stuff that could drive the uninitiated to insanity and the converted into writhing spasms of ecstasy. Labelled as "genre bustin' techno: Heavy Mental, Trance, Dub, Ambient, House and Nu NRG", providing all the vital ingredients to make up one hell of an album. Gorgeous. Siobhan Sullivan ☺☺☺☺

### VARIOUS

#### 'No Respect' CD four pack (No Respect Records)

CD four packs are curious anomalies, rarely worth the investment unless, of course, you have been desperate to hunt a particular track down. This EP is the first in a series to come from one of Germany's leading trance labels 'No Respect'. Founded in 1991 by Ramon Zenker and Jens Lissat, 'No Respect' were one of the earliest innovators of Nu Energy. Taking their roots from German and Detroit techno, they

pioneered an accessible sound that has created a whole new exhilarating genre. Ramon Zenker has also produced tracks by Hardfloor and 'Acid Folk' Perplexer, as well as working with other labels such as Dos or Die and Deaf, Dumb and Blind: What's so wonderful about these four tracks and the Nu Energy pedigree in general is it's wild, unfettered spirit and sheer joie de vivre. Featuring tracks by Exit E, Energy Flow, DJ Hooligan and Mega'lo Mania, the latter's 'Moonsign' is the golden nugget with its cascading instrumental and pneumatic drum rolls which wound its way onto hundreds of dancefloors last year.

Siobhan Sullivan ☺☺☺

### VARIOUS

#### 'Virus' mixed by Freddy K' (ACV)

With a dodgy title and dodgy artwork you could be forgiven for mistaking this album for some heavy metal monster. Freddy K goes to town, reworking some of Europe's finest techno innovators, with the likes of Robert Armani, Riccardo Rocchi, Leo Anibaldi, Sandro Galli, E. Marascia and Paolo Zerletti given a distinctive Euro-trance makeover. Featuring eight tracks by Armani, including Dave Clark's excellent 'Road Tour'. At times it appears more tongue-in-cheek than brain-tickling techno, especially with the prodigious Riccardo Rocchi's ode to Arnie, 'Hasta La Vista Baby!' We do eventually get some tasty 303 action however, with the likes of ISQ givin' it some with the nerve-jangling 'Nervous' and the schizoid turbulence of 'From 150 To 190' which hurtles along at a frenetic pace before slipping into the calm waters of Paolo Zerletti's parting shot. It's hard and pretty fast, so be prepared for some ear bashing.

Siobhan Sullivan ☺☺

### 2 DEEP

#### 'Te Adoro' (Imperial)

This is a new label from the underground capital of the UK, Glasgow. Bomba's new offshoot is being co-run by the infamous Joey 'Cover Ups' Musaphia with this release previously available on Eddie Colon's One label. It's Joey who's responsible, along with one of the Sanchez's studio assistants, Gerald Elms, for this divine and almost definitive slice of house. Swirling analogue pads groove on top of a snorkelled bassline and crisp drums. There are three mixes to choose from with the original 2 Deep mix being 'the one', moving along effortlessly as nu lush sounds come and go with latin snippets which add to the atmosphere brilliantly. The G-Club mix has many of the same elements but delivers them more urgently with the bassline moving things up, rather than just along. The JM dub is very 'Cover

Ups' in style, with riffs rather than parts and prominent strings and piano. All in all, a delightful first offering.

Stephen Middleton ☺☺☺

### MERLEEN ALLEN

#### 'These Emotions' (Centrestage)

Marshall Jefferson is back again with a slice of typical mastery on Doc Livingstone's brilliant underground label, Centrestage. This is a one-sided affair with mix and accapella and acts as a taster, but how sweet it is. Marshall hits us initially with the typical deep drums and reverse cymbal that are to be found in almost all of his comeback releases. Next up, timbales reminiscent of classic disco circa mid-eighties are introduced, and along comes Merleen with a nice piano and beautiful harmonies to back her up. A nice song delivered emphatically but still in laid-back vibe with Jefferson doing a fine job and helping maintain the level of sheer class that this label's products possess.

Stephen Middleton ☺☺☺

### CAROL BAILEY

#### 'Feel It' (Multiply)

MK gets to grip with the former Soul II Soul dancer in the form of his deeper than deep 'MK Dub'. Trademark booming bass and M1 horn combination are out in force again with Carol's vocals cut up beyond recognition over the groove. Even though Mr. Kinchen is famed for not going to clubs, buying records and preferring a more R&B and swingbeat vibe, he still has an amazing hold on a format he has so little time for. For those searching for the follow-up to his anthemic Nightcrawlers remix, it's just arrived in town.

Kevin McKay ☺☺☺

### DISSCODE

#### 'I Need A Man' (Whizz)

Gary Van Den Bussche sets out once to make a hit with a sample from a song which was deprived of its own identity and kudos. Gary grabs the opportunity by the horns to hinge the familiar riff to his nearly finished project, speculating a good cash return, or break even at least. There is no harm done and, after all, the Todd Terrys of this world are doing it all the time. 'I Need A Man' is completely DJ friendly and really portrays the 'dance around the handbag' image. But there are hundreds of clubs the length and breadth of Britain that play this kind of sound. Aerolite house at its best.

Steve Goddard ☺☺☺

### DIVINE CIRCLE FEAT/

#### ANNETTE TAYLOR

#### 'Show Me' (Freeze)

This is the second quality release from Todd's Freeze imprint in recent weeks. This one manipulates Annette Taylor's lyrics (she of 'All Night' on Bottom Line) with Mitch Moses doing the chores on

the Sensible House mix, and doing a fine job too, smooth but not lacking in depth with skippy beats and warm sounds. On the flip, Todd provides two careless efforts in a dubbier vein with him back wearing his 'sample terrorist' outfit, a Basic Channel track (Phyllypstrak for all you trainspotters) taking the brunt of his assault. However all is forgotten when the A-side is on the turntable.

Stephen Middleton ☺☺☺

### D NOTE

#### 'The Garden of Earthly Delights' (Dorado)

The report sheet that accompanied this song described it as being part of 'new wave' of dance music. It also spearheads a new direction in remixing for X-Press 2, manifesting a light and languorous slant to their otherwise hard-edged, thumping house outings. Personally, their 'tranquil' approach displayed here is heartily welcome. There's a sense of maturity and the A-side 'Supavox' mix really gives off an aura of the spring season. Gentle synth waves and budding hi-hats build throughout making this one well-worthwhile. Breezy house and a future classic.

Steve Goddard ☺☺☺

### EPIK

#### 'Driver' (Chug N' Bump)

Bouncing British progressive house at its best. No well known names on the label, just vinyl grooves dug deep. Wobbling bass lines take hold of your feet as the excursion begins. Heady, trancey synths bulldoze their way in as the precision drives your torso into orbiting the dance floor. Three excellent mixes. Paul Mann ☺☺☺

### EVE GALLAGHER

#### 'You Can Have It All' (Cleveland City)

1994 was the year for Cleveland City Records and now they too are farming out their product to 'outside' remixers. Here, Ramp lends a hand with an all but casual affair. The ingredients are there for a major hit, but it's the 'in house' Rhyme Time team that supply the punch in this torrid little affair. Eve's vocals are as polished as one would expect and the tune is certainly stimulating enough with the usual stops and starts and oh my, what a gorgeous bassline.

Steve Goddard ☺☺☺

### FIRE ISLAND

#### If You Should Need A Friend (Junior Boy's Own)

At a time when almost every vocal track seems to sound exactly like the last piano-pounding attempt to reach the pop charts, it's both refreshing and encouraging to find a gem of a song, produced with real care and attention. The song itself, a cover of the Blaze garage classic, is taken care of by the gorgeous tones of Mark Anthony, while the production comes courtesy of Junior Vasquez, Roc'n'Kato and Farley &



Heller. The Roc'n'Kato Mix has the vocals riding over tough beats and a delectable Rhodes groove, while their dub replaces the vocals with a beautiful sax solo. Both mixes perfectly capture the feel of the song. Junior Boy's Own continue to stand head and shoulders above the rest of the pack.  
Kevin McKay 0000

#### FUTURE LEGENDS

'The Whip E.P.'

(Can. Definitive)

Future Legends is Clemans Neufeld from Vienna. Definitive is Plus 8's house-based offshoot. The music isn't as easily defined. The four tracks range from the full-on Aphrohead-styled mayhem of 'The Whip' and the minimal Detroit tilt of 'Bonus Dope' to the eclectic technofunk of 'Happy Funk' and the serious New York tribal groove of 'Beat Box'. As with all Definitive releases, this is quality house music. An awesome aural experience.

Kevin McKay 0000

#### FUSION BEATS

'Song of the City'

(Underground Vibe)

Through MC's music distributors, Underground Vibe Records are going to be the house label of 1995. Already they have shown their potential, warding off opposition with releases by Johann S. and the Banana Republic. Number three is an unrelenting jazz-tinged outing, courtesy of ex-Kiss FM DJ Tee Harris, who has released several similar fusion encompassing ventures over the past two years. If, like me, you like Lonnie Liston Smith or Reuben Wilson with an hint of Roy Ayers and some latin chants, then this is for you. Ask about Tee's previous two tunes as well, when buying 'Song of the City'.

Steve Goddard 00000

#### LARRY HEARD

'Premonition of Lost Love'

(U.S. La Casa)

The cool tones of Ona King soar effortlessly over a drifting, neatly percussive outing from Mr Fingers. Six mixes in all, including an accapella and treatments from Jordan Fields, Bernard Badies and Keith Elliot, though it's the 'Extended Adult Mix' which does the damage here! Careful listening will reveal some intriguing production.

However, be warned, once things settle down into a serious bass-driven groove, you'll be hooked.

Tim Barr 0000

#### THE GLOO FACTORY

'The Hoe-Down'

(Strictly Rhythm)

Frankie Feliciano, the enfant terrible responsible for the recent 'Turn-Style' track, turns out another pumping house groove. Mesmerising acid sequences, intense beats and a furious organ collide en masse as 'French Kiss' meets nineties New York. A hoe-down indeed.

Kevin McKay 0000

## Singles

# EXTREME

**HOLLOW EARTH**



**MO BOMA**



**MUSLIMGAUZE**



**VIDNA OBMANA**



**XCD-028 SOMA**  
"Hollow Earth"  
David Thrussell (SNOG) and Pieter Bourke (ex EDEN) team up to produce an incredible mix of organic intelligent techno. Take yourself into a psychic free fall and let the percussion and rhythms of SOMA lead you to the centre of existence. The Hollow Earth!

**XCD-025 MO BOMA**  
"Myths of the Near Future, Part 1"  
This album, which takes its title from author J.G. Ballard's work, is the first in a trilogy of releases that meld world music with ambient jungles and space age funk, first impressions with hairsplitting recomposition - coherent, holistic, mature and passionate. This recording was recorded using the revolutionary RSP Technologies' Circle Surround™ system - you will be there! Soon available:  
XCD-030 "Myths of the Near Future, Part 2"

**XCD-026 MUSLIMGAUZE** "Citadel"  
The fourth release on Extreme by this enigmatic Manchester based group, "Citadel" is a veil of techno electronica shed with exotic Arabic rhythms and textures. Traditional instruments, sampled voices and sounds from middle eastern culture are blended with state of the art music technology, resulting in Marrakech being transported to your favorite club!  
Also available: MUSLIMGAUZE "Infidel" XEP-026  
Produced by D. Thrussell (SNOG, SOMA)

**XCD-027 VIDNA OBMANA**  
"The Spiritual Bonding"  
Using lush ambient atmospheres as soundscapes as their backdrop, VIDNA OBMANA and STEVE ROACH have added beautifully recorded organic sources such as digeridoo, oboe, bells, tribal percussion and haunting voices recorded in real time, to give us some of the deepest ambient sounds ever heard on this planet. The ultimate in laid back pyrotechnics.  
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**XCD-029 SOCIAL INTERIORS** "The World Behind You"  
A dazzling display of musical adventure by 'the sonic thrill seekers' Rik Rue and Shane Fahey.

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## reviews

### SABRINA JOHNSTON

#### 'Forever'

(US Suburban)

Sabrina Johnston has moved on from the infamous, 'Peace in the Valley' with varying degrees of success and here she arrives on this highly reputable label with a slice of quality deep house. It's normally left to Messrs Musto and Simonelli to provide the mixes but over the last few Suburban releases we've seen them open up shop to the likes of Terry Hunter, Splice of Life and now Benji Candelario. Sabrina sings wistfully over a Candelario production which will certainly aid his establishment as a credible remixer. Apparently Tommy Musto was so impressed with Benji's efforts that he felt obliged to forgo his own versions. Candelario certainly comes up with the goods combining wicked raw drums with beautiful pads to create something very classy that will, however, avoid the Billboard 100. But whoever said that was a bad thing? **Stephen Middleton** ○○○○

### MAURICE JOSHUA

#### 'House 101'

(US Vibe)

Maurice I've Been Making House Since the Sixties Joshua returns on Chicago's Vibe, their first release in a while, with three tracks aiming to teach us how house should be made. The first track is called 'I Can't Understand', and strikes me as an updated version of something he did on House 'n'Effect way back when. The updating is done using snippets of Kenny Dope's 'Bomb' drums here and there, along with various other samples woven together. A punchy piano dominates with the title sample being repeated constantly. On the flip there's a disco sample effort, 'I Got The Music', which really is a lesson in how to put old breaks in the modern house environment. **Stephen Middleton** ○○○

### LY

#### 'Back To Zanzibar'

(US Nitegrooves)

Nitegrooves continue their distinctive output with Jovonn's return to form club tribute to the legendary New York club. As ever with the Goldtone supremo at the controls, the music betrays a depth honed from years of devotion to the irresistible crash of four to the floor. A gorgeous flute line drifts across as LY gets fondly retrospective about "hangin' out in Newark, goin' to check out Tony, down at Zanzibar". Deep and groovy house music for those early morning blues. **Kevin McKay** ○○○○

### DIANE MATHIS, HOUSE OF LABASIA & MARIE DIVINE

#### 'The Diva Dubs EP'

(Other)

Swinging, skipping beats and a deep bass provide the perfect backing as Reel House get down to a serious dub mix of Diane Mathis' 'Never Give Up'. Warm and willowy strings caress her

gorgeous tones as subtle snippets of guitar add just the right amount of kick to the punch. This cocktail of delights is followed by Crispin Glover, under his House of Labasia alias, cooking up a heavenly vibe solo over a smokin' house groove. With Marie Divine closing the proceedings with the jazz-splashed rhythms of 'Can't Live Without Your Love', this is one night on the tiles you can't refuse. **Kevin McKay** ○○○○

### MR. ONESTER & STEVEN CRADEN

#### 'The Elements of Life EP'

(US Oxygen Music Works)

One twelve of house and one twelve of more experimental jazz, ambient and techno grooves on this exceptional quality double pack from New York. 'Innocence and Inspiration' is the title of the A side's jazz-house fusion. Smooth piano chords pave the way for delicate acid keys and gorgeous strings with an unbelievable ten minutes peppered with delightful piano solos and occasional rhodes interjections to follow. The flip-side contains a more standard house groove with surging strings backed by a deep organ bass. All in all, about an hour of delicious deep house. If you only buy one record a month, get this one. **Kevin McKay** ○○○○

### ON TOP

#### 'Up to You'

(US Bassline)

Skip the A-side and head straight to the B side for something special. Starts off simply with a kick drum and a gospel vocal and builds into something reminiscent of Michael's Prayer. A simple piano riff fades in and takes the ad-lib vocals on an uplifting journey to vocal heaven and then the piano fades out, the record breaks to a bassline and proceeds to kick-off again where it started. Like so many of house's great records, brilliantly simple, with this effort significantly reminiscent of the work of Mr Simonelli. The other mixes contain a vocal which sounds like it was recorded on an answering machine, with the only redeemable factor for the remainder of this package being the accapella for sampling/mixing shenanigans. However, it has to be said that this record is worth the import price for that one mix, so beg, borrow or steal! **Stephen Middleton** ○○○○

### PHOTON INC

#### 'Project Blast'

(US Strictly Rhythm)

It was only a matter of time before someone sampled the vocals from the Underground Sound of Lisbon's classic 'Get Up' and if there was anyone that could do it and still keep their credibility intact, it was DJ Pierre. It's also appropriate that he's done so under his Photon Inc monicker after the minor miracle that took place when it's first outing 'Generator Power' sampled Snap and still sounded great! On this occasion, the A-side carries the

devastating 'Wild Pitch' mix, a slow-burning slice of phuture-funk with deep acid undertones. The flip-side contains the superb 'Whistle Blast' mix, a tireless techno-groove similar in style to his recent mixes of Danell Dixon on Nitegrooves. Wild indeed. **Kevin McKay** ○○○○

### KAREN POLLACK

#### 'Reach Out To Me'

(US Choice)

Smack seem to attract so many talented vocalists into their studios, churning out quality Nu Soul/Garage every week. Many people dismiss it as formulaic rubbish but you can't deny that this is a good record. Strong vocals over nice harmonies, proper pianos and those indestructible drums, a nice Rhodes sound and the predictable looping of title vocals. The flip sees a tribal version which would take this track to monster status if a little more time was spent on production, especially in the vocal area. Choice are still doing it though, and if Released For Pleasure pick this up, it could go a lot further than Janet Rushmore. **Stephen Middleton** ○○○○

### SALT CITY ORCHESTRA

#### 'Storm'

(Tribal U.K.)

Miles Holloway and Elliot Eastwick from Hard Times hit vinyl with this slick, percussive workout for Tribal's U.K. operation. Opening with the 'Hard Times Club Mix', which collides breathy vocals and a cool organ-driven groove with a wildly obvious sax sample, this four-track outing shifts through a worthwhile bonus beat before finally settling down to the serious stuff on the flip-side's 'Thunder Clap Dub'. With a healthy dose of attitude, sassy drums and that ice-cool organ groove again, this is the one to head for if you like your house music tough, uncomplicated and excellent. **Tim Barr** ○○○○

### SWEET DROP

#### 'Acid People'

(Strictly Rhythm)

Two slices of thundering New York house on offer as Sweet Drop turn it up in a similar style to the recent Atom release on Tribal. Hedonism and hypnotics at full throttle on the 'Main Mix' as 303's clash head-on with brash beats and helter-skelter hi-hats on a rollercoaster ride of epic proportions. In contrast to the bold breakdown and power-kick stance of the A-side, the questionably-titled 'Slammin' the E' mix takes off on a less frantic trip with some tougher elements being introduced to form a laid-back, longer lasting groove. Sweet Strictly. **Kevin McKay** ○○○○

### DANNY TENAGLIA FEAT.

#### CAROLE SYLVAN

#### 'Look Ahead'

(Tribal UK)

Danny's back after the deep and deadly soundclash of 'Bottom Heavy' with a

soaring vocal cut, and as you'd expect from the man that brought us the beautiful jazz-filled journeys of The Daou, no plain old piano-by-numbers garage here. The vocals come courtesy of the luscious larynx of Carole Sylvan, who previously worked with the undeniable talents of John Ciafone and Lem Springsteen. The stand-out cuts are, strangely enough, the 'Album Version' and the 'Bonus Dub' with his trademark tough production effortlessly taking care of both styles. If you missed the Tribal Tour last year, make sure you book early for his next series of DJing dates when he returns in next month. It's an experience not to be missed. **Kevin McKay** ○○○○

### Nate Williams

#### 'Light Speed'

(US Sex Mania)

The on-form Mr. Williams follows up the monstrous 'Club Patrol' with another jazz-tinged journey into the wild pitch. Nate's own mixes are a sublime collection of intertwining melodies that groove onwards and upwards with a deep organ leading the way. Roy Davis takes the groove into tougher territory with his 'Red Dog Mix' - a crazy mix-up of flanged keys. All versions are punctuated with the bizarre 'I'm travelling at light speed, see if you can catch me!' vocal hook. Run of the mill, it's not. **Kevin McKay** ○○○○

### JOSH WINK

#### 'Higher State of Consciousness'

(Strictly Rhythm)

Those switched on enough to have picked up Strictly's drop-dead-gorgeous 'Deep and Slow' collection will already have been seduced by the original version of this smouldering cut. But Josh Wink's rapidly increasing reputation proves itself to be well-deserved with this latest release which features three varied and equally amazing remixes. DJ Wink's Hardhouse Mix is an unstoppable affair, full of tough beats, sassy grooves and the hypnotic vocal hook-lines which have made Josh's tracks so sought after recently. Things get considerably harder on the flip-side's 611 Acid Groove Mix and Tweekin' Acid Funk as house shifts towards techno, and the slow-burn turns into rapid fire. How good does it get? Too good for words! **Tim Barr** ○○○○

### YUM YUM

#### '3 Minute Warning' (Remixes)

(Sperm)

Richard Schiessel and Andrew Chatterly, label owners of Sperm and producers and writers to boot have carved a definite niche in the music industry. Remixing tracks for Tony Di Bart, Eddy, Farley Jack-Master Funk and Lazonby last year, accelerated their aggressive rise to notoriety. Here they invite Pob and Scope to lacerate the master tape with a mix each and the four varying angles on the new twelve will ensure that the Sperm Stable will



gain recognition of seismic proportions. Sirens a plenty, Yum Yum send a vigorous array of swerving bodies on a ether-bound trajectory. Scope's original mix is here too for those who missed out. **Steve Goddard** ○○○○○

#### ADAM F.

'Listen'  
(Section 5)

'Listen' boasts a frenetic bassline capable of inducing a mouth-frothing frenzy in those not normally given to over-excitement (i.e., the dead, the comatosed, the asleep etc.). Watch out for the Andy C. mixes of this due out soon on Moving Shadow which are bound to be tearing. Listen? Damn right!

**Hugo Fluendy** ○○○○

#### BANDULU

'Crisis A Gwan'  
(Infonet)

Picture the scene. Friday night at The Final Frontier. The 4 a.m. hotspot has just arrived. Now's the time when all those adjectives like tough, uncompromising and forward-thinking come in useful. The soundtrack is something like this. Bandulu's manifesto is drawn from the bleak futurism of Sheffield industria, relocated from its early eighties roots and translated into a post-Detroit aesthetic. 'Crisis A Gwan' kicks in with huge shards of white-hot metallic noise and doesn't ease up until the end. Imagine Iggy & The Stooges if they'd been brought up in Hornsey. What else do you need to know?

**Steven Ash** ○○○○

#### BLUE GOOSE

'Spirals'  
(Plink Plonk)

Innovation has always been the central tenet of techno's ultimate search for the future. With an inspired leap of the imagination, Blue Goose have rethreaded an eclectic mix of influences into a heart-stoppingly beautiful symphony which underlines Plink Plonk's commitment to the cause. Wild synth lines, abstract melodies and sheer joie de vivre tumble out of the grooves of this astonishing debut. As if that wasn't enough, the flip-side's 'Kumo Pacific Dub' strips naked into a hypnotic, trip-tone groove which is as seductive as it is lovely. Electric soul for the modern world? Definitely.

**Tim Barr** ○○○○

#### B.T.

'Embracing The Sunshine'  
(Perfecto/Music Now)

Brian Transeau has an uncanny ability to gain results across the dance music board. His productions with Deep Dish established a reputation for tough grooves and achingly beautiful melodies which were most recently displayed on his 'Nocturnal Transmission' outing for Music Now. This four mix double-pack features progressive reworkings by Sasha but

enthusiasts will prefer the original mixes, which underline Transeau's adventurous boundary-crossing sensibility with a combination of lush atmospherics and buoyant dancefloor iconoclasm. Check out the warm, summery tones of the Deeper Sunshine Mix and watch the smiles break out all around. **Steven Ash** ○○○○○

#### CHUBBA Vs SPIRALHEAD

'Caribou Pink'  
(Out on a Limb)

Ah yes, straight into '95 with some more blitzkrieg dance floor fodder from the Limbo subsidiary. Chubba versus Spiralhead head straight down the Reeperbahn of riotous behaviour with their didgeridoo introduced 'Caribou Pink' which flows along underpinned with a thrusting bassline and more angelic, but disturbing, voices. 'El Corazon' is a slightly livelier affair with quirky breaks and acidic splurges. Out on a Limb numbers nine and ten are on their way. Fasten your seatbelts in anticipation of more musical mayhem from a manic label.

**Barney York** ○○○○

#### DEADSTOCK

'Six Sided Something'  
(Internal)

From the first ripple of piano, through stabbing 303s and stuttering drum patterns to the crazed, phases screaming of Frank from the Velvet, Deadstock sound like something and nothing you've ever heard before. Ninety seconds into Six Sided Something and they've already assimilated electro, Jungle and dub, ground them into a paste and spat them out again. Six Sided Something isn't aimed at packing the dance floor, but the second vinyl outing of this triple pack 'White Man' with its Underworld vocals and bouncing bass lines would pack the dance floor down any local Sabresonic... Excellent pack. **Paul Mann** ○○○○○

#### DJ MISJAM & DJ TIM

'X-Trax Vol 1'  
(Aura Surround Sounds)

Four cuts of power-driven acid from Holland's latest label which are perfect for intoxicating even the most frantic of dancefloors. The two juiciest cuts have to be 'Trippin' Out' with its bubbling acid bassline, thrashing drum rolls, and 'Access', pure pounding Euro-acid. Well structured head-to-the-floor Euro. Fresh and essential.

**Barney York** ○○○○

#### Funky Porcini

'It's a Long Road'  
(Ninja Tune)

Wind, rain and Robert Mitchum precede a myriad of sounds in this 71bpm dub excursion in which the warmth and beauty of the music is matched by the power and drive of the beats. Laced throughout with sublime sax playing and delicate pianos, the 'mysterious mushroom man' delivers a groove of immense proportions, and

with emotion-filled breakdowns and funk-filled breaks he takes us down his long road. Considering this as a taster, and knowing that the man himself describes his music as 'rather like good pornography, I suppose; in the same way that seeing a provocative glimpse can be much more of a turn-on than a full-frontal nude shot', I can't wait for the album.

**Kevin McKay** ○○○○○

#### LOVE INC.

'R.E.S.P.E.C.T.'

(U.S. Smile Communications)

Mike Ink turns in another high-octane club classic, this time in double ten-inch, white vinyl format. Thumping beats, pulsing chords and rippling 303s combine in one huge, adrenalin-pumping rush, for those moments when the dancefloor shifts from over-drive into hyper-drive. The flip-side's 'Cosmic Indifference' is an equally massive blend of banging sequences and tough grooves. Remixes of 'R.E.S.P.E.C.T.' come courtesy of Planetary Assault Systems and Air Liquide, who provide a wildly unpredictable, but utterly compelling, reconstruction. Hit the pitch control and reach for the stars!

**Tim Barr** ○○○○

#### MORE ROCKERS

'You're Gonna Make Me'  
(More Rockers)

More Rockers are Peter Dean and Rob Smith (of Smith and Mighty renown), ably assisted by the smooth vocals of Marilyn McFarlane. The Bristol crew deliver a harder drum'n'bass selection, the ambient leanings of their last, 'The Dream', all but obliterated by the DJ Krust and Roni Size mixes on the flip. Krust and Size have really let loose on this one - foghorn style bass and funky drum beat breaks compliment rather than obscure the More Rockers dub tactics. Recommended.

**Hugo Fluendy** ○○○○

#### MR MONDAY

'Future'  
(Open)

It's almost three in the morning. The dancefloor is rammed. All of a sudden, through the speakers bursts a funkier-than-thou keyboard riff, racing arpeggios and a hammering piano. Sounding like a collision between acid-house era London and mid-eighties Detroit, it combines 'Strings of Life'-style stabs with the kind of intense joie de vivre which characterised the best of the warehouse scene. Without warning, a golden electric future opens up and the place just goes ballistic. This is the world according to Mr Monday and it comes complete with Carl Craig

Beaming down from the Planet Dog the new release from

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## the epsilon ep

featuring four new tracks

Pressed on double vinyl (BARK DOWN for maximum aural stimulation and available on CD (BARK DOWN) and cassette (BARK DOWN)

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20th	Coventry Uni.
21st	Preston Uni.
22nd	Newcastle Northumbria Uni.
23rd	Bangor Uni.
24th	Carmarthen Trinity College
25th	Dublin SFX
26th	Belfast Lighthouse
27th	Glasgow Garage
28th	Sheffield Hallam Uni.
29th	Leicester Uni.
30th	Cambridge Junction
31st	Wolverhampton Wulfrun Hall
April 1st	Manchester Academy/Megadog

The first fifteen hundred vinyl copies contain a free limited edition alien sticker ideal for your record box, fridge door, bedroom wall or anywhere else you care to place it. These are only available from your local knowledge stores.



Stay tuned, contact is imminent



## reviews

remixes. What more can I say?  
Steven Ash ○○○○

### ORCA

'Liar'  
(Lucky Spin)  
Orca hails from Bristol and offers further proof (if any were needed) that the West Coast is producing some of the best jungle currently available. Both sides are excellent, with 'Liar' showing the way on a punky reggae tip. Sounding like the mutant progeny of an unholy union between P.I.L. and some dreadlocked space animals is a definite bonus. Down!  
Hugo Fluendy ○○○○



### PAPERCLIP PEOPLE

'The Climax'  
(Open)  
Carl Craig's Paperclip People project has already provided two future classics with 'Remake' and 'Throw'. Whether 'The Climax' will achieve the same across-the-board appeal remains to be seen, but the prospects for a hat-trick are looking good. Balancing on a rippling bass-line, the slow-burn tactics which make Carl Craig's brand of minimalism so compelling are much in evidence on both mixes. Abstract chords, swinging beats and cool, clear dancefloor grooves. What more could you want?  
Steven Ash ○○○○

### DJ PULSE

'Stay Calm'  
(Moving Shadow)  
"Lie down on the floor and stay calm" was arch gangster John Dillinger's catch phrase. While you're unlikely to be caught up in a bank robbery when you hear this, Dillinger's advice seems a reasonable response to this record. Beltramesque 303 stabs and a bassline heavy enough to cause a gravitational anomaly make this an essential purchase.  
Hugo Fluendy ○○○○

### RICCARDO ROCCHI

'Boxer Dog'  
(ACV)  
ACV return to form after the rather disappointing 'Big Dick' by Robert Armani with the latest vinyl excursion from the eighteen year old DJ/producer, Riccardo Rocchi. We were first introduced to Rocchi's production talents via his first release 'Start' which featured some superb raw and minimal

techno sounds usually associated with the Chicago house scene. 'Click' kicks off the proceedings on this second EP in fine style with some quirky, funky sounds, whilst 'Boxer Dog' goes right for the jugular with an irrepressible bite that just won't let go.  
Barney York ○○○○

### SCARFACE (FEAT. ICE CUBE)

'Hand of the Dead Body'  
(The Goldie Mixes)  
(Noo Trybo Records)  
Ice Cube hooks up with Goldie who gives the gangster rapper a jungle-style makeover. It's a new look for 'Cube and suits him well enough. His aggressive delivery slots neatly into some driving drum'n'bass to create a menacingly urban sound. Still, there's a few risks taken and if it's a Goldie record you're after then you'd do better with, say, 'Angel' or 'Inner City Life'.  
Hugo Fluendy ○○○○

### TWISTER

'Sequence 23'  
(Global Unification)  
First release from this new Bournemouth-based label, which has been set up to promote the wealth of talent emerging from the techno-trance scene in this country. Our introduction to Twister appears via the impeccable 'Sequence 23', a spellbound futuristic work-out that combines the frantic energy of Euro-techno and the blissful sounds of Nu-Energy to great effect. 'Blue', meanwhile, heads stateside with its disjointed, tinny percussive sounds and minimal underbelly to create a very fine EP.  
Barney York ○○○○

### VANGO NOIR

'On The Sly E.P.'  
(Fifth Freedom)  
The jazz-techno crossover continues apace with this, the second release on the highly-promising Soma subsidiary, Fifth Freedom. 'On The Sly' is a cool free-form funk outing, soaked with the kind of dreamy textures which characterised 'Virtual Sex'-era Detroit. The stripped-down, but equally pretty, 'Red Tunnel' is likely to gain the attention of forward-thinking DJs, colliding the sine wave theatrics of The Lisa Carbon Trio with a white-hot rhythm track. Of the four superb tracks on offer here, though, it's 'Mariot' which is perhaps the most special. A brilliant, future-zone soundtrack it's one of those cuts which reaffirms your faith in dance music's ability to reach the stars. No one should be this good.  
Tim Barr ○○○○

## Sherman's Essential Selection

### FATBOY SLIM

'Santa Cruz'/'The Weekend Starts Here'  
(Skint)  
With a bit of imagination (!), 'Santa Cruz' sounds like the world New Order would have lived in if they'd worked with a breakbeat crew around the time of 'Confusion' rather than Arthur Baker! Once the atmospheric of the unexpected drop have lifted you in, it's the joint combination of the riff harmonising underneath the guitar's distortion and the gliding mellotron keyboard chords that are somehow reminiscent of that often inspiring electro-rock family. All this is conducted over a metal-skin rattling out body-sweeping hip-hop and a fat electro-beltch vibrating your cornea. 'The Weekend' encourages melancholy organ and harmonica into a world of whistling electronics, creating a moody cloud over its lazy rolls. Nice start for this Loaded offshoot.

### DEF TEX

'Tutorial Sessions II'  
(Soundclash)  
From Norwich rather than Leeds, Soundclash records issue Def Tex's second edifying eight track EP of DJ Friendly Hip Hop loops, ranging from sonic jazz to dubbed up dancehall vibrations.

### LAST SECTOR

'Blue Shift EP'  
(Fishtank)  
Much as white label promos are always a nice acquirement, they're also a bugger for title trainspotters, which is doubly good. A1 produces an acceptable acidic curve with curious melody - some of its frequencies sounding uncannily like voices. But the whole EP is worth it alone for A1, an experiment in electronic jungle which is pulled off exceptionally; atmospheric with sparse electro percussion and a distinctly minimalist approach.

### RENEGADE SOUNDWAVE

'Brixton'/'RSW Dub Mix'/'Sabres Mix'/'The Alert's Back On'/'RSW's Junglist Mix'/'Blast 'Em Out' (Instrumental)  
(Mute)  
RSW's own 'Dub' mix of 'Brixton' isn't that at all, but a cool enough jam with housier touches. It's joined by The Sabres Of Paradise's version excursion which takes the idea and stretches it into a simple groove of the darker variety, whilst on the flip RSW try their hand at jungle in a Spring Heel Jack style. With the

Renegades history of all things bassy you would have thought that the combination would have been a forgone conclusion, but it lacks the energy and originality which makes jungle the effective weapon that it is.

### PRO-JECT X

'The Summit'  
(Summit)  
The first ever commercial record to be recorded and released by inmates from inside a British Prison. Originally written by Strangeways prisoners from rival areas of Manchester, the hopefulness of the near commercial original - underpinned by its vocal commentary calling for an end to the altercations - is deconstructed by Manchester artists to be re-displayed in different surroundings. Justin Robertson's Lionrock Mix is a havoc-creating old skool acid house venture and a Guy Called Gerald's tight breakbeats race through the concrete jungle but Pure Silver's relies too heavily on its Hardfloor-wired 303.

### VARIOUS NINJA ARTISTS

Remixed  
(Ninja Tune)  
Marden Hill take on 9 Lazy 9's 'Train' from their tranquil 'Electric Lazyland' album, chilling it out to a looser jazzy vibe. Attica Blues of Mo' Wax fame, lifts 'Sunvibes' from DJ Food's 'Jazz Breaks Vol. 4' LP, enhancing the looting vibe and making the atmospheric vocals stand up more effectively. Whilst 'Consciousness' is attacked twice by the scalpel wielding Ashley Beadle leaving two distinguishable marks; one bandaged in a funk pattern with jazz shapes swimming aside a blue wall; and another with accentuated snare and b-boy style chanting supplementing its Gil Scott style.





# Apollo 440

**Cultural Vibes Plymouth**

It was just like walking into a timewarp. At first glance you might be forgiven for thinking you'd walked in on rave's good old days. Two thousand bodies sweating it out, arms raised high in unadulterated panoramic euphoria. Projectors, aircraft lights and strobes pulsating to the relentlessly pounding bass drum, Cultural Vibes, set in an old converted theatre, seemed alive with a long lost energy. Look again however, and the clubs suspended, egg-shaped dj booth was temporarily dormant. Instead the sounds were being provided by Apollo 440, four men with racks of keyboards, two guitars, real drums and a sublime, celebratory energy.

Straddling the stage with the kind of camp arrogance normally associated with The Equalizer, Apollo opened with the seamlessly-sequenced mix of 'Rumble/ Spirit of America', immediately drawing the audience into their hypnotic labyrinthine groove. An entrancing combination of anthemic blasts and infectiously kitsch hook-lines, 'Astral America' which followed, is high camp 21st Century driving music whilst 'Millennium Fever' the title track from their excellent debut album, cuts like Steppenwolf on acid, gliding the 440 road movie ever closer to hedonistic oblivion before relaxing the pace with the dub-wise combination of 'Pain is a Close Up' and 'Hold On to What You've Got'.

Given the atmosphere of the night however, this relaxation of pace was not the best idea. Temporarily losing their grip on

the crowd, with many of the finer subtleties of their music lost in the cavernous venue, attention was increasingly drawn to frontman Noko's irritating 'foot on the monitor' type antics. It must be said that a return to rock star chic is not a particularly welcome proposition. With the glorious powerhouse finale of 'I Need Something Stronger' however, the hardened technohead crowd became once again transfixed as the set climaxed in an echo-laden thundering groove.

That the idea of guitars in techno is still an issue is a sad indication of just how narrow minded many people really are. It requires a wide vision to fully see the rich and varied fabrics making up the eclectic techno tapestry. Apollo 440 understand that the possibilities are unlimited. By weaving multi-coloured hues into thumping techno they create a unique brand of glammed up techno pomp rock, the Cultural Vibes crowd providing the perfect environment for Apollo 440 to destroy the myth that live music, with guitars, can't work in a club.

Isn't it a strange irony that so many of the more outspoken adversaries of techno purism could have been found, only a couple of years ago, raving about Stone Roses and Happy Mondays etc.? Techno and rock - two countries divided by the same language! ●

**Text** Martin James **Photography** Colin Hawkins





## Air Liquide

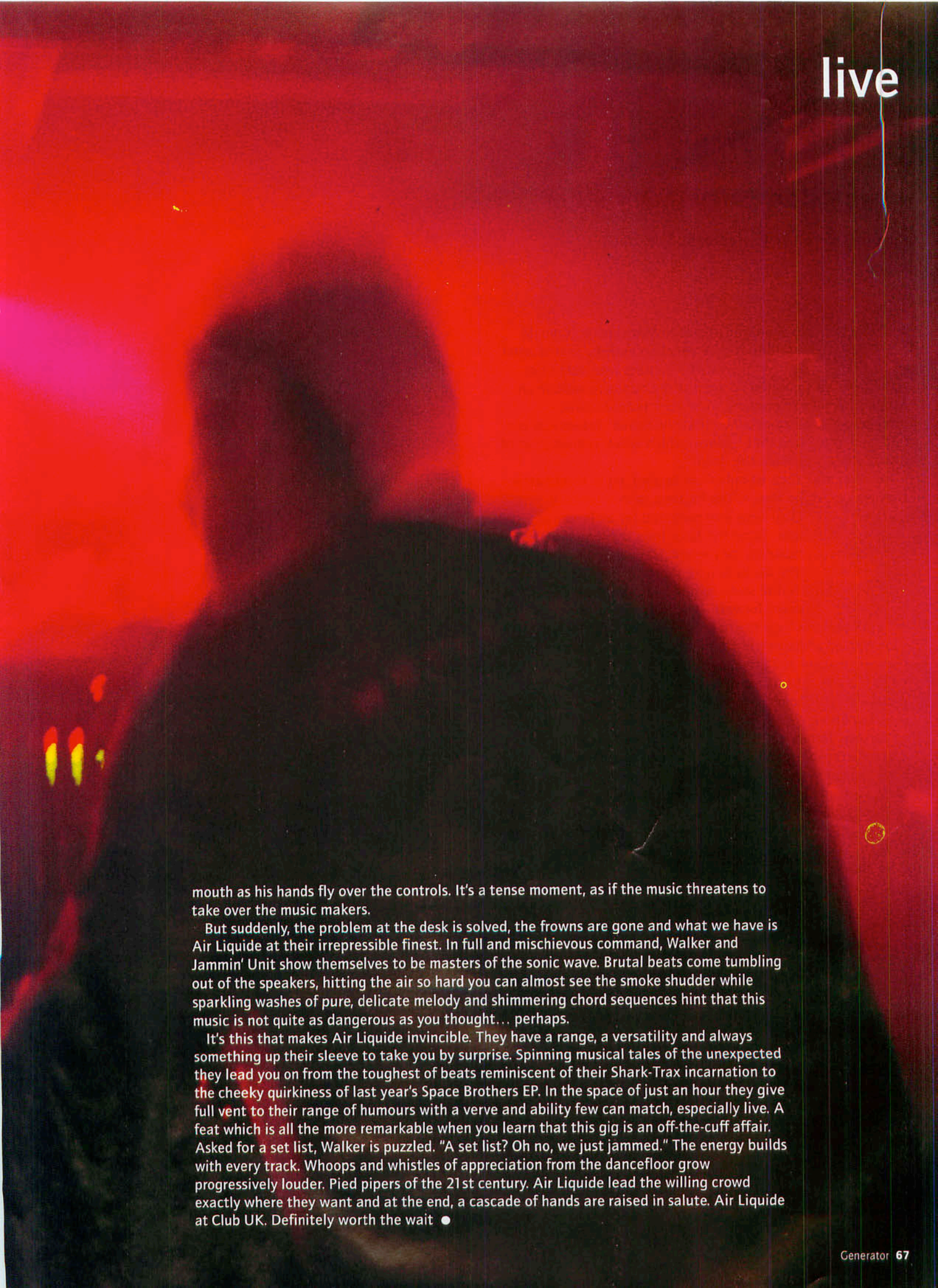
Club UK - London

**Text** Maxine Beaumont **Photography** Jamie Fry

Outside, there's a queue snaking along the street like an anaconda. Inside, the waiting continues as hundreds of clubbers, swaying to the booming beats of the three dancefloors, shuffle their way from room to room. A year on from its launch, Friday's Final Frontier is indisputably one of the most popular techno nights in the capital. Consequently, it's also one of the most tedious places to get around in.

So, although we've arrived promptly, by the time we reach the inner sanctum of the Pop Art room, Air Liquide are already some ten minutes into their debut UK performance. At first sight, it's hard to tell they're on at all. Frenetic clubbers are rammed into this techno womb, taking their cue from a sonic heartbeat that could slice through walls. People are dancing on podiums, crammed around pillars and one posse seems to have taken over the stage completely. But there, through the spiky silhouetted shapes of dancing limbs, you can catch sight of Walker and his partner Jammin' Unit - the infamous Air Liquide. Hunched behind a desk which is dangerously piled high with a random assortment of equipment and cables, heads bobbing anxiously to the pounding rhythm, the pair look ill at ease. Walker, he of the 6ft plus frame and vast gothic rings which encrust his fingers like knuckledusters, frowns in concentration. Jammin' Unit, equally tall but uniquely lank, holds a torch in his





mouth as his hands fly over the controls. It's a tense moment, as if the music threatens to take over the music makers.

But suddenly, the problem at the desk is solved, the frowns are gone and what we have is Air Liquide at their irrepressible finest. In full and mischievous command, Walker and Jammin' Unit show themselves to be masters of the sonic wave. Brutal beats come tumbling out of the speakers, hitting the air so hard you can almost see the smoke shudder while sparkling washes of pure, delicate melody and shimmering chord sequences hint that this music is not quite as dangerous as you thought... perhaps.

It's this that makes Air Liquide invincible. They have a range, a versatility and always something up their sleeve to take you by surprise. Spinning musical tales of the unexpected they lead you on from the toughest of beats reminiscent of their Shark-Trax incarnation to the cheeky quirkiness of last year's Space Brothers EP. In the space of just an hour they give full vent to their range of humours with a verve and ability few can match, especially live. A feat which is all the more remarkable when you learn that this gig is an off-the-cuff affair. Asked for a set list, Walker is puzzled. "A set list? Oh no, we just jammed." The energy builds with every track. Whoops and whistles of appreciation from the dancefloor grow progressively louder. Pied pipers of the 21st century. Air Liquide lead the willing crowd exactly where they want and at the end, a cascade of hands are raised in salute. Air Liquide at Club UK. Definitely worth the wait ●



live

## Herbal Tea Party Manchester

Text Oliver Swanton Photography Simon King

The last time Empirion played in Manchester it would have to be said that they very successfully scared most of the audience shitless. The punters who didn't run away were all squashed up against the opposite wall, in an attempt to save themselves from permanent hearing difficulties. Some complained that the sound system was too big for the club and that the acid which was screaming out of it was enough to wake the dead.

However, this time, at only their second gig in Manchester, they played to the Herbal Tea Partiers, whose reaction was quite different. They were well prepared for an Empirion onslaught and were out on the floor from the moment the doors opened, preparing the ground. (Jamie, from Wanted Records, was on the decks to help them get ready.)

Empirion took to the stage with a burst of heavy distortion and the crowd surged forward - the dance-floor was already full but everyone from the bar area wanted to get a better view. Behind white netting, Bob and Oz are happily turning up the temperature and dropping some beautifully acidic samples. There's a sea of heads bobbing away to the meaty bassline of 'Advanced Technology', eagerly anticipating the inevitable squelchy break.

'Narcotic Influence' kicks in a bit later and immediately everyone recognises the "giving them drugs, taking their lives away" sample - the only real chance to have a sing-along. The breaks are met with cheers and full-on hands in air appreciation. The lights are switched on and white star bursts splash across the small stage. I can see the back of a VDU and an array of synths, behind which the Essex boys hide.

No matter what the sound man does he can't decide whether the rumbling subterranean reverb is his PA or the band's music. He quickly gives up on it and starts twiddling the knobs on his desk in an attempt to counter the distortion. It doesn't take him long to realise that it's the boys going a bit OTT and not his speakers giving up the ghost.

The sound man may have had a hard time, but the crowd loved it. They came to hear some seriously acidic techno and they got it - together with a very heavy dose of distortion. They had their very own acid house revival and they didn't care. A large acid smile looked down on them from above the stage and he liked what he saw. The tops were off and the hands were in the air for all the relevant squelchy samples.

Since I got hold of the seven track mini-LP I haven't had anything else in my Walkman. I did it some serious damage before the gig, but to my surprise, the live performance bettered the headphone rendition. Basically you've got to play Empirion loud, very loud. Switch it up until it scares the neighbours! ●



# STEVE MASON (London)

- 1 Gabriel's party  
**Experience Movement** (Think Green)
- 2 Access  
**DJ Misjah & DJ Tim** (X-Trax)
- 3 Aquablue  
**Blue Planet Corporation** (U.F.K.)
- 4 Metal EP  
**Astros spider v. Kelvin** (Wonka)
- 5 Under Siege  
**Project X** (Rainforest)
- 6 D.R.O.P.  
**Ascendance D.R.O.P.** (Planet Rhythm)
- 7 Caustic Winds  
**Analog Perfect** (Subliminal)
- 8 Sunrise EP  
**Paul Cooper** (Think Green)
- 9 Stargate  
**Black Acid** (Rabbit City)
- 10 Don't Stop  
**Mark NRG** (Overdrive)

# FRANCESCO ZAPPALA (Rome)

- 1 Spanners  
**Black Dog** (Warp)
- 2 Crushed Adam  
**Beyer** (Insect Hybrid)
- 3 Beginning to Understand  
**Cristian Vogel** (Mille Plateaux)
- 4 Ultimate Dream  
**Paul Smith** (Holistic)
- 5 Mono Traxx  
**S-DYZ** (Mille Plateaux)
- 6 Nuts on Mars  
**Nuts on Mars** (Wonka)
- 7 Australia EP  
**10 Mandala** (Noom)
- 8 Jungle Step  
**Vega** (Atmosphere)
- 9 FRÉD 2  
**Tim Taylor** (Missile Records)
- 10 Fu Bong Isotope  
**Voyectra** (Ifach)

# STACEY PULLEN (Detroit)

- 1 The Dream  
**Prana** (Tribal UK)
- 2 Catatonic  
**Kenny Larkin** (R & S)
- 3 Casa De X  
**Elastic Reality** (Tribal UK)
- 4 Sustain  
**IO** (Cheap)
- 5 In Flight EP  
**Dave Angel** (Blunted)
- 6 Mindscape  
**Computer Flesh** (Prime)
- 7 Son of A Beatnik  
**Taxi Cab** (House Jam)
- 8 Game One  
**Infiniti** (Metroplex)
- 9 Twin Gods Vol 2  
**Ian Pooley** (Force Inc)
- 10 The Bomb EP  
**The Bucketheads Henry** (St Music)

# TERRY FARLEY (London)

- 1 Music Is My Life  
**Roy Davis Jnr** (US Power Music)
- 2 Love Changeover  
**Michael Watford** (Hard Times)
- 3 The Trip X-Bass  
**Peace** (US Bad Boyz)
- 4 Tunnel Vision  
**Aphrohead** (US Power Music)
- 5 B Boy Black  
**Roach Motel** (Jus Trax)
- 6 120 Days 2 The End  
**Louis Bell** (US Relief)
- 7 Was It All  
**DJ Sneak** (US Cajual)
- 8 Get Down To Love  
**Music Choir** (US Power Music)
- 9 Start The Dance #1  
**Black Science Orchestra** (Junior Boys Own)
- 10 Stolen Moments Dub  
**UFO** (Talkin Loud)





# Spring Heel Jack

Things aren't black or white in the world of Spring Heel Jack. They inhabit a grey area. That's why the East London duo, John Coxon and Ashley Wales, are not stuffy-nosed avant-gardists or street-sound hackers. Paradoxes are at work here - along with what seems like an identity problem. In fact their second track, 'Where Do We Fit In?' says it all.

Entering their studio, the dense tension hovering over the room is unmistakable. In fact, tension and frustration run arterial hook-lines through many of SHJ's tracks. Their music was born out of Ashley's frustration at "not finding tracks that I actually wanted to hear," for his club Urban Static. So 'Sea Lettuce' emerged at the tail-end of last year and laid ideas over a shifting, unsettling rhythm. With its poignant, climatic changes, 'Sea Lettuce' was both avant-garde and immediate. But junglists considered it too light and even a record shop assistant told Ashley that he couldn't sell it in his shop because, "it was trance." From that moment, the seeds of SHJ's reputation as misplaced mavericks were planted.

This wasn't entirely what SHJ intended. But then their music dumbfounds them, never mind anyone else. When John, a confessed Northern Soul boy, decided to work with composer and sometime DJ Ashley fifteen months ago, there was only one underlying element to their work - breakbeat. That's why both of them are passionate about jungle. As Ashley enthuses, "It was what I was looking for all these years. It was like the punk thing. Punk had the same attitude that jungle has now."

John cuts in with his chip-on-the-shoulder cynicism. "From press attention it appears that everyone wants a slice of the drum'n'bass thing. It's not like that at all. I've never been into hardcore. A lot of junglists talk about being into hardcore. How

they live their lives by it. Not me. I think a lot of jungle DJs see it as a serious thing. Their technique overtakes a lot of the brilliance of the records."

John is resolute. "We're not making stuff that can be played at a rave. Maybe 'Sea Lettuce' and 'Oceola', but the slow stuff you can't." At this point the seeds of tension rise to the surface. The main contradiction is between themselves. Ashley is older, less boisterous and responds more to gut-impulses, whilst John is younger, forever questioning, cynical and pent-up. Put this ying and yang together and you have music that is way off course from anything else. Even if their next epic, 'Lee Perry' is described by them as "a pop record", the phantasmal, child-like quality gives it what John calls, "a Brechtian, but jazzy quality." Whilst the DAT tape is rolling, Ashley interrupts, "Our music is fast and sad. I like sad melodies though. Minor chords. They're the best."

John rewinds the tape whilst Ashley rhapsodises about the scene. "Jungle is a seven day a week job." This statement disgruntles John. "It's pithy to say that house music is weekend music and jungle music is seven days a week music. That's wrong. You can't say all hardcore is brilliant. Although the best tracks are out of this world, it's a bit disingenuous to dismiss the past for something new."

This respect and tolerance for all different forms of music makes a mockery of the word eclectic. Who else is managing to meld the disparate influences of classical and electronic and retain key features? SHJ haunt their grey area. Their inability to accept convention means they resurrect subscapes of abstractism, where nothing is what it seems. But then that's SHJ's charm ●

**Text** Veena Viridi



# listings

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

The listings are brought to you this month by the letter M: for March, Madness and Manchester, the city hosting the International Safer Dancing Conference on 16th. DJs John Digweed, Ian Ossia, Rok & Kato will be at Home for the club night afterwards in aid of Lifeline, the national drugs advice agency that brought you cartoon E-head Peanut Pete. Lifeline gives clubbers essential information about what they're necking, so this is a good chance to support a cause that understands the scene and have a top night out.

Or if you fancy rubbing shoulders with some mad music celebs like Bobby Gillespie, the Stone Roses and Saint Etienne, check London's ECI. The recently opened venue is establishing a set of regular nights, most notably Andrew Weatherall's Sabresonic, at which such stars are said to get their rocks off, as it were. Next one is Friday March 3rd.

Another new one to keep your eye on is Aqua Booty at the Leeds Music Factory, brought to you by the promoters of Sheffield's Love To Be. Launch night kicks off on Friday March 10th. Wherever you go this month, have a mad one, and make it safe!

## SCOTLAND

### WEDNESDAY

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

### THURSDAY

Clubhouse The Vaults £3.50/£2.50 concs 11pm-4am  
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), Wollie  
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  
UK Gold Sub Club £5 Residents Mark Ryal & Martin Collins plus guests at Glasgows best Thursday night extravaganza



## Sonora

Deep in the heart of Glasgow, down murky stairs to a darkened bar, a pick-'n'-mix bag of people stand, sit or just get horizontal, surrounded by backdrops bathed in projections, some moving, some still. The evening's soundtrack lazily shifts from Peggy Lee to Mo Wax, Black Dog to LTJ Bukem as the clubbed-out company relax and digest the weekend's events. With similar intentions to those at the Big Chill in London, Oscillate in Birmingham and Soundclash in Leeds, the Unknown DJs (as they prefer to describe themselves) established the evening to showcase music that you wouldn't normally experience on an average night out. So far, the guests to this intimate event have included a dubbed-out Andy Weatherall, Fat Cat's Alex Knight and a unique live performance from San Francisco's finest, Space Time Continuum. Now and again, they'll throw larger parties like the R&S night they co-hosted with Slam, which featured the talents of Robert Leiner and Biosphere or the time they assumed control of a scout hall in Glasgow's West End for an all-night ambient soirée. One of the artists participating at that extravaganza, Mixmaster Morris, paid tribute to the evening via a bulletin on the Internet, "there were hundreds of love bunnies holding lava lamps, it was a weird night and I could hardly believe that this was happening in Glasgow!!". With future attractions including Autechre, with a live jam of their new material, Deep Space Network and Andrea from Inky Blackness you'd expect Sonora to be in a larger venue than it is, but each occasion is limited to around 80-90 people, simply because it gets a bit tight for space after that and we all know what a drag it is when you can't get to the bar quickly!

*Sonora takes place every Sunday from 8-12 @ The 13th Note, Glasgow. Info on: 01 41 339 3322*

### 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  
Grow Your Own Sub Club Northern

Soul, jazz & funk with Martin 'Goodfoot' and Andy 'Divine'  
Pure The Venue £5/£3 concs 10:30pm-3am Residents Twitch & Brainstorm + guests  
Sateva The Vaults £4-£6 (depending on DJs) 11pm-4am  
Secret Garden Joy £5 9pm-2am  
'Orgiastic house with home grown DJs'

Slam The Arches £6 Residents Stuart Mcmillan & Orde Meikle + guests  
March 10th Rhumba 4th Birthday Ice Factory 9:30pm  
March 24th Liberty City Voodoo Room (formerly at Arches) 11pm-3am  
Residents Nigel Hayes & Colin Gate + guest Paul Trouble Anderson

### SATURDAY

Absolutely Fabulous The Bond 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  
Sexy Voodoo Rooms 11pm-3am  
Residents Kevin McKay & Mel Barr + guests  
March 25th Domenic Moir  
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 Super Saturday £8 Harri, Oscar, Domenic + guests including  
March 4th Detroit's Kenny Larkin

### SUNDAY

Lush Voodoo Rooms 11pm-3am Oscar & Harri + guests  
March 5th Digit & Rasoul  
All drinks £1  
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  
The Bond Croft Street, Kilmarnock 0563-73600  
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  
Pavilion Textile College, Calashiels 0896 751869  
Rocksy's Basement Below Koo I Noor restaurant New Sneddon Street, Paisley 041-889 7909



# listings

**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

**TUESDAY**  
**The Abduction Club** Pyramids Centre E1 9pm-2am  
**Wonderland Academy 2** 7pm-11pm  
 Under 18s night £4/£5 adv Martin the Hat, DJ Dream, DJ Dance + guests. Info - 0202 290421

**WEDNESDAY**  
**Liberty** Madisons E2 Garage & House with Mark Kidd, Si Gracia/Seth Sanchez  
**Shake Yer Wig** The Jazz Place E2 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  
**March 15th** The Mellow Dubmarine The Concorde £3/£4 10pm-2am  
**March 29th** ABSORB The Rectory Nightclub £3 B4 10pm/£5 after 8pm-2am A Banging Succession of Repetitive Beats with John Kelly, Darren Stanley, Emma & The Dredded Wayne Info on 0295 252412/255026

**THURSDAY**  
**Checkpoint** Charlie After Dark Club (fortnightly) £5-6/mems E1 less 9pm-2am Residents Richard Ford, Pierre & Stripe + guests **March 2nd** Nancy Noise **March 16th** Laurent Garnier **March 30th** Justin Robertson  
**Club 303** Cabaret Club £4/£3 NUS  
 New night presenting underground & uplifting house with residents Robert Webb downstairs, Mark Salter & Benjamin James upstairs + guests  
**March 2nd** Nick Warren **March 9th** The Merchant Bankers **March 16th** Bigs & Woosh **March 23rd** Paul & Phil **March 30th** Billy Nasty For info phone Rob on 0329 832778  
**Lust for Life** Henry's E5 9pm-2am Residents Norman Jay & Brian Jacobs + guests  
**Shakedown** Volts 9pm-1am free before 10pm Acid Jazz night with Lord Louis, Yoss Reynolds, Spider & Nigeli  
**Spank Club** Loco Fetish evening accompanied by house music, promising lots of fun! Strict dress code. Tickets from Religion, Bristol  
**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, digerdos and visuals.  
**March 2nd** Choice Club Loco £3/£2-50 concs Resident Ed Richards  
**March 16th** Girls on Top Club Loco £2.50 Girls only (any sexuality or race). DJs Queen Bee and Louise. All proceeds go to the Bristol Women's Rape Help Line.  
**March 30th** The Pinch Zap Club with Fabio Paras, Darren Emerson + guests  
**FRIDAY**  
**Banana Republic** Rhino Club £3/£4 10pm-2am Residents Conrad & Marcus Saunderson  
**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 E5 Fortnightly  
**Fair Shout** Club Loco £5 9.30pm-2am New house night promising drinks promotions and fun, frolics and shenanigans! DJs **March 3rd** Al McKenzie, Ivor Wilson **March 10th** Pete Heller, Mike Shawe **March 17th** Si & Scott Storer, James Savage **March 24th** DIY Pezz & Emma, Tommy B **March 31st** Luv Dup, Grayson Shipley  
**The Fruit Club** The Brunel Rooms E4 before 11pm/£5 after 9pm-3am Alternate Fridays. Residents Gwange, Intensity, Lee, M.C. Bustamove, Jon Fisher, Martin P, Duffa & P.J. + guests  
**March 3rd** Dougla & Vibes **March 17th** Kenny Ken, Nicky  
**Frisky** Brunel Rooms Alternate Fridays E4 B4 11pm E5 after 9pm-3am Residents Jon Fisher, Paul + guests  
**March 10th** Luv Dup Twins, KGB **March 31st** Sister Bliss, Nick Warren  
**Giddy Simpsons** E7/£4 after 3am 10pm-5am (fortnightly) Residents Richard Ford, Pierre, Stripe + guests  
**G.O.D.** Oscars E5 B4 10pm 9pm-2am Residents Andy Smith & Dave Williams + guests  
**Hard and Heavy** SE8 1st Friday of the month E5 9pm-4am DJs Kenny Ken, Hype, Stix, Cukoo, Daydream, LJT + guests  
**Junction 2** Zen Nightclub E7/£5 mems 9:30pm-2am resident Mark Syers & percussionist Steve Smith + guests  
**Mad Tommy's** Depot E5 10pm-4am Residents Jen Jen & Apollo + guests  
**Midnight** Mass Caligari E4/£5 9pm-late New fortnightly night. Residents Pedro & Rik Walker + guests **March 10th** Rad Rice, Vivienne Markey, Richard Woods & Matt Hunt  
**Naughty But Nice** The Rooms E3:50 B4 10pm, E4:50 after  
**The Outer Limits** The G-Spot E3 B4 10pm/£4 B4 11pm/£5 thereafter. Mems E1 cheaper. 9pm-2am Resident Paul Edge + guests  
**The Palace** from 9pm For info phone 0202 554034  
**Red Zap** E6/£5 mems + concs. 10:30pm-4am (£7/£6 till 5am every second and last Friday of the month) Eric Powell + guests  
**Royal House** Madisons E5 9pm-2am

Upstairs: 'Spanish Inquisition' with Si Gracia & Seth Sanchez Downstairs: Paul Sawyer & Michael Speed + guests  
**March 3rd** John Digweed, Timmy Magil  
**March 10th** Clive Henry, Femi B **March 17th** Jon Pleased Wimmin, MC Rush  
**March 24th** Rocky & Diesel, Pete Couzens  
**Sioux** Soir Madisons E5 9pm-2am House & garage night with residents Steve Moule, Si Garcia, Seth Sanchez + guests  
**Solid State** Lakota E7/£5 mems 9:30pm-4am Residents Jody (Way Out West) & Ian Wilkie + guests **March 3rd** Luke Slater **March 10th** Eric Powell **March 17th** Laurent Garnier (4 hour set) **March 24th** Carl Cox (4 hour set) **March 31st** Dave Angel, Gayle San  
**Southern Exposure** Atomics E6 9pm-2am Joint effort from The Leisure Lounge, Club UK and High Spirits. With T. Brown Bongo Massive every week  
**March 3rd** John Kelly, Biko, Tom Costelloe, Nick Brown, DJ Stretch, Steve Biggs **March 10th** Luv Dup, Andy Morris, Dominic Moir, Cris Davies, Andy Smith, Mark Rolfe **March 17th** Daniele Davoli, Pete Tyle (Chapter 9), Nick Brown, Russell Penn, Boot Boys, Mark Detmar **March 21st** Roy the Roach, Phil Perry, Cris Davies, TVC Crew, Jim Waite **March 31st** Steve Proctor, Breeze, Andy Morris, Marc French, Nick Brown, Cris Davies  
**Stressed** Volts 9pm-1am free before 10pm Andy Finnie, Lord Louis & Honey  
**Suit Yourself** Wierdon Manor E3.50 Residents Eddie Lock & Chris Davis + guests  
**Sweet Sticky Thing** Tuskers E5/£3 before 10pm/free before 9pm/mems E3/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 8-11 pm Rick Gannon, Lee Davey, Jimi Sae, Laurence Butler & Tone  
**March 3rd** WOK Bojanglez E5 mems/ B4 11pm 9pm-3am Opening night at new venue with DJs Seb Fontaine, Steve Proctor, Andy Stone & The Fabulous Hutchinson Brothers + live PA from Whyte  
**March 10th** Club Junglist The Depot E8 mems 20% off (free membership) 9pm-4am Upstairs: hip hop & swing with Miranda, DJ Style, DJ Lynx, Jnr & Uno Basement: jungle with Nicky, Chemistry, DJ Die, Natty Bungle  
**March 17th** Positive The Loft Club DJs Simon Atkinson, Eddie, Mr Shreddie, Spike  
**March 31st** Jungle Night Madisons DJs LTJ Bukem & Brian G, Dream & Dance  
**SATURDAY**  
**Bingo** Bongo Shark Club 10:30pm-3am Tim Jeffery + guests (mems & regulars only)  
**Bump N Hustle** Showbar (twice monthly) from 8pm E8/£6 mems/NUS Residents Bob Povey, John Croomer + guests Info on 0202-317277  
**Chill** Westcourt Arms same as Friday  
**Cultural Vibes** Club Oz E6/£5 9pm-2am

**Déja Vu** Academy E7 mems/£9 guests 9pm till late Residents Greg B, Wair Morrison, Tony Angus, Steve Oates, Miles Copeland, Murray + guests **March 4th** Rhythm Doctor, Rob Acteson, Mike Shaw, James Savage **March 11th** Deli G, Matt Jam Lamont, Nicky Holloway **March 18th** Justin Berkman, Andy Carol **March 25th** Lenny Fontana, Roy the Roach  
**Enough to Make You Come** Club Art Residents Simon Barry & Chris Powell play uplifting house + guests **March 4th** Chad Jackson & Adam Carter **March 11th** Pele & Gareth Cooke **March 18th** Allister Whitehead **March 25th** Steve Proctor  
**Escape** Club Escape Club 9pm-2am Frisky The Brunel Rooms E3 before 10pm/£4 before 11/£5 after 9pm-2am Jon Fisher, Martin P & P.J. + guests  
**Good Times** Junction E6 adv/£7 10pm-3am - no entry after 1am  
**Hard & Fast** downstairs Madisons E8/£6 mems 9pm-2am with resident DJ Storm + guests **March 4th** DJ Sy **March 11th** Ramos & Hick **March 18th** Nicky Blackmarket **March 25th** Pilgrim Juicy Fruit upstairs with residents Steve Moule, Mark Kidd, Lee Mainwaring  
**It Zap** E7/£6 mems/concs 10:30pm-4am Resident Paulette (Flesh) + guests DJ Commacho, Roger Trinity (Jersey) & DJ Dulcie Danger  
**Joy** Felbridge Hotel E6 9pm-2am House & garage  
**Koyanisquatsi** The Palace E4 doors 9pm info 0202 554034 Soul, jazz & funk  
**Nationfunkasia** Vibe E3/£4 B4 10:30pm, E4/£5 after Residents Bob Povey, Jon Coomer & Aiden  
**Orbit** After Dark Club Check with venue for details  
**Planet Earth** Oscar's E4 B4 11pm 9pm-2am Force & Styles, Stevee B, Busta + guests  
**Q.E.D.** Ragamuffine Nightclub E6/£4 before 10:30pm 9pm-2am  
**Soapbox** Bensons (monthly) E7 10pm-4am Residents Lee Cakebread, Sidney James, Nev  
**Revolution** Lakota E8/£7 mems 9.30pm-4am Residents Nick Warren, Ivor Wilson, Nathan Pope, Grayson Shipley + guests **March 4th** Christian Woodyatt **March 11th** Paul Harris, José **March 18th** John Kelly, Gordon Kaye **March 25th** Jim Shaft Ryan  
**ROAR!** Club Loco E6/£5 mems/NUS 9pm-2:30am Residents Roni Size, Krust, Daze, MC Megatron, MC Jakes + guests **March 4th** Randall **March 11th** Donovan 'Bad Boy' Smith **March 18th** Jumpin' Jack Frost **March 25th** DJ Hype  
**Venue** Venue E6 9pm For info phone 0637 875096  
**March 4th** Enchanted The Venue, Penzance E6 9pm-1am Residents Simon G + guests Chris & James Info on 01 637 875096  
**March 11th** The Clueless System The Junction E11/£8:50 10pm-6am (no entry after midnight) The latest stage in evolutionary cluelessness (!!) with DJs Lulu, The Doctor, Guru, Mr Smith  
**March 11th** Kiss My Butt/Vibe The Studios E4 B4 10pm/£5 9pm-late DJs



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# listings

Jon Coomer, LTJ Bukem, Justin Garrett, Stodge, Sutra, Chris & Steve  
**March 11th Tech Knowledge** The Richmond £3/£4 10pm-2am DJs Christian Vogel & Mee playing deep techno  
**March 18th The Vibe Tour Special** Bournemouth International Centre Tregonwell Hall & Purbeck Lounge & Bar 8pm (no admission after 11pm) Bump 'n' Hustle brings you the Chicago tour with DJs Bob Povey, Jon Coomer, Maurice Joshua, Terry Hunter + live PA by D'Bora. For info phone 01202 317277

## ADDRESSES

**Academy** 570 Christchurch Road, Bournemouth, Dorset BH1 4BH 0202-399922  
**Adlib** Lucy Road Southend-On-Sea, Essex 0702-469469  
**After Dark Club** 112 London Street, Reading 0532-532649  
**Atomix** 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, Clangage Road, Bristol  
**Brunel Rooms** Havelock Square, Swindon 0793-531384  
**Cabaret Club**, Holdenhurst Road, Bournemouth  
**Caligari** Cheapside, Luton  
**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  
**Concorde** Brighton  
**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  
**Loft Club** Brighton  
**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  
**The Richmond** Brighton  
**Shark Club** Brighton  
**Showbar** Bournemouth Pier, Bournemouth 0202-551685  
**Simpsons** The Ring, Bracknell, Berkshire 0344-427222  
**The Studios** Hendford Yeovil  
**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 0392-211347  
**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  
**The Monday Club** The Rose 11am-11pm New house & garage all-day  
**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  
**Bombay Jungle** The Wag £3 students/£5 10pm-3am  
**The Pinch** Gardening Club £4/£3 mems/NUS 10pm-3am  
**March 7th** Si Long March 14th John Nelson March 21st Francesca Farfa (5 hour set)  
**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** Icen £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  
**March 22nd** Silk Slut Hanover Grand £6 10pm New monthly for fags, slags &



their friends with DJs Pete Tong, Sister Bliss, Phil Faversham & Nick (Vague)

#### 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 **March 2nd** Steve Lee **March 9th** Brandon Block **March 16th** Darren Stokes **March 23rd** Craig Campbell

**Eurobeat 2000 Turnmills** £5 B4

11pm/£7 after £5 mems/concs B4 12am/£4 after 3am 10.30pm-6am Residents Frankie D, Axis, Alex Hazzard, T23 + guests **March 2nd** Luke Slater, Thomas Heckmann, Mike Edwards, Iain Baker & Neato **March 9th** Joey Beltram, Daz Saund **March 16th** Dave Clarke, Patrick Pulsinger, Liberator, Evolution **March 23rd** Colin Dale, Colin Faver, Rob G **March 30th** DJ Hell, Nigel Richards, Jasper the Satellite

**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 11pm 10pm-4am Double Jay, Scorpio, Phreek Crew, Mickey Simms

**Leave My Wife Alone The Wag** £4 B4 11pm + flyer/£5 after 10:30pm-3:30am Jazz funk

**Malachite/XS EC1** 10pm-6am

**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 Icen** £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

**Spirit World Upstairs at the Pigeons** Alternate Thursdays (March 2nd, 16th, 30th) £3/£2:50 concs 8pm-1am.

**Techno/hard house** from residents Marc Williams, Dee Troit, DJ KSD + guests **Starsky & Hutch Ronnie Scott's** (Upstairs) £6/£4 concs/£2 before 10pm. Same as Wednesday

**That'll do nicely! Zeebrabar** £3 10pm-3am Residents Simon Lawrence, Spencer Broughton + 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

#### FRIDAY

**Atomic Model Icen** £10 10pm-3am Dom T, Ben Bellman, Miles, Guy Preston, Roberto Zazzi + guests with three floors of house, garage, reggae & latin **Babe Fridge** £10 mems/£12 10pm-5am New night with Girls FM DJs. Call 071 582 9315 for membership info etc

**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

**March 3rd Sabresonic March 10th** Born to be Cool **March 17th** Hot Records/ Aqua Booty **March 24th** Sex, Love & Motion

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

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

**Final Frontier Club UK** £11/£9 mems after 11:30pm/£9/£7 mems before. Membership £2 10pm-6am **March 3rd** DJ Dag (Frankfurt), Colin Dale, Johnny Moy, Rich Grey, Pil Jubb, Maurice, Fabio Paras + Ege **Bam Yasi March 10th** Tanith (Berlin), Luke Slater, Mach One, Carl Cox, Jody, Si Long, Charlie Hall, Gayle San + Deja Vu live **March 17th** Francesco Farfa, Stefano Nofferini, Dave Angel, Pagan Pulse, Alex Knight, The Producer, Andy Morris, Tin Tin, Billy Nasty **March 24th** Mario De Bellis (Frankfurt), Kenny Larkin tbc, Andrew Weatherall, Jammo, Kenny Larkin, Gayle San, Jez Johnson, Frankie Valentine, Paul Daley **March 31st** CJ Bolland (Belgium), Mike Huckaby, Dave Clarke, Dino Psaras, Jonathan Cooke, Tin Tin

**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

**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 without/£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

**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 Wiggler, Billy Bunter, Ellis Dee, Nickle Bee & Kid Andy

**Jumpin' Beluga** £7/£5 mems/free before 11pm 10pm-late Residents Strictly Norton, Karl Tuff Enuf Brown,

**Matt 'Jam' Lamont** + guests **Kat Klub Bar Rumba** £6/£3 B4 11pm 10pm-4am Club classics from Ronnie Herel, Keiran B & Wilber Wilberforce

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

**Olde School Woodys Alternate Fridays** £5/£3 10pm-3:30am Residents Darren Poole + Louis Paris + guests. Classic uplifting house

**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 Dodd, 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

**Strictly Norton, Karl Tuff Enuf Brown,**

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**Jumpin' Beluga** £7/£5 mems/free before 11pm 10pm-late Residents Strictly Norton, Karl Tuff Enuf Brown,

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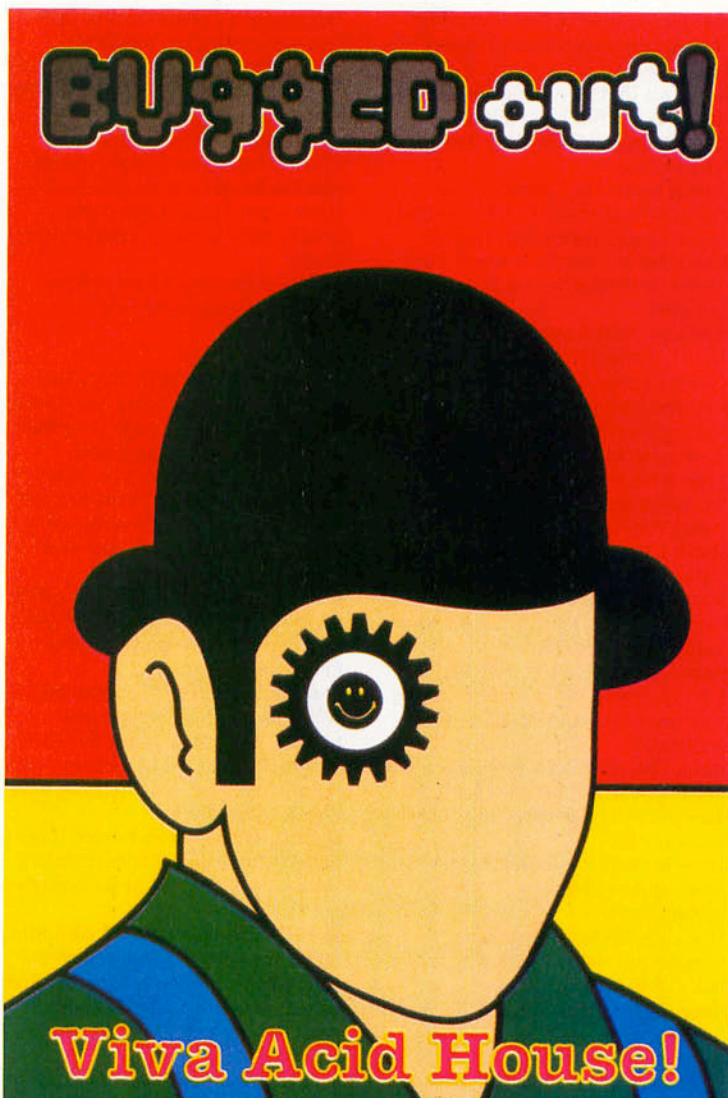
# listings

(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  
**March 3rd Coalesce** Chunnel Club £10 Residents Julian & KGB + Mark Shimmon, Mark L'Hat, Maurice, Danny Slade, Drew & Martin

## 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 + guest 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 + guests  
**March 4th** Richard O'Brien 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  
**March 4th** Dave Dorrell, Darren Stokes, Steve Lee, Zammo, Tall Paul Newman  
**March 11th** Kelvin Andrews, Buckley, Craig Campbell, Phil Mison **March 18th** Keld O.Tolstrup, Danny Keith, James Mac **March 25th** Cream meets Paul Bleasdale, Andy Carroll, Phil Gifford, Laurence Nelson  
**Damn Funky** Jazz Cafe £6 11pm-2am Femi (Young Disciples), Dodge & IG  
**EC1** EC1 10pm-6am **March 4th** Face the Music **March 11th** Dirty **March 25th** Little Miss Piggy  
**Euphoria** Annex £2 9pm-2am  
**Fierce Child** Mars £10/£8 mems/£5 DJs Fat Tony, Cool Hand Luke, John Cecchini  
**Flipside** Icen £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  
**The Goodfoot** The Wag £6 + flyer/NUS/£10 without. Downstairs: DJ Alon, Big Mike & Kingsize play hip

hop, swing, funk classics; upstairs Starsky & Hutch with 70s funk, soul, jazz & groove  
**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 **March 4th** Ashley Beadle, LuvDup, Rad Rice, Dominic Moir, James White, Matt Frost, Jack & Daniels, Damien C **March 11th** Judge Jules, Kelvin Andres, Chris Coco, Paul Kelly, Steve Johnson, Darrin Parks, Danny Eke **March 18th** Ouch! Records Party Steve Proctor, Fabio Paras, Billy Nasty, Bubba Haymes, Pete Tyle (Chapter 9), Darren Pearce (D'Enrico), Gary Felton **March 25th** Justin Robertson, Gordon Kaye, Nancy Noise, Kjeld Toldtrup, Darren Roach, Rob Roar, Andy Lewis, Nick Brown  
**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'  
**Nuclear Free Zone** 414 Alternate Sats £3 B4 11:30pm/£5 after 10pm-6am Future trance & techno from residents Liberator, Chris Aaron, Julian + guests  
**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 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 £12/£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 **March 4th** Cellie (Amsterdam) **March 11th** Tantra (Eurobeat) **March 18th** Colin Dale **March 25th** Terry Marks (Power)  
**Spirit** SW1 £10/£8 before 11pm/£5 after 3am 10pm-6am Harvey, Roy the Roach, Dave Lambert, Laurence Nelson  
**Strawberry Sundae** 167 Drury Lane £7/£5 mems 12am -12pm Residents Cool Hands Luke, Chris Martin, Rob Parish, Peter Haslam + guest  
**The Surgery** Shuffles £7/£4 NUS+UB40/£3 before 10:30pm 9pm-3am Dr Bob Jones, C.J. + guests



**BUGGED OUT!**

**Viva Acid House!**

Bugged Out! launched itself into Manchester clubland by hosting the Warp Records tour - LFO on stage and James 'MoWax' Lavelle on the decks. Bugged Out! is brought to you by Jockey Slut magazine and can be found at Sankey's Soap.

"It's a deep techno house night that crosses the current house/techno divide," declares Paul Benney, co-editor of Jockey Slut. "It's not the kind of night where you trawl through the standard British techno DJs. We're hoping to bring in more adventurous American deep techno/house guests."

"There's a lot of good techno coming out at the moment that isn't banging fast European techno. Tracks that are going back to a deeper and more minimal Detroit style. That's what Bugged Out! is about."

The emphasis is definitely placed on adventurous deep techno beats at Bugged Out!. John Aquaviva called by and played his "Definitive set as opposed to his Plus 8 set" and The Stickmen came from Canada to prove they were made over flesh and blood and not sticks at all. "There's been some great stuff coming off their label recently, well worth checking out," Paul recommends.

However, the DJs have not been exclusively from the other side of the Atlantic - Dave Angel played before Christmas although he did stick to a "deep and dark Detroit style set rather than a fast hard techno set".

This is not Jockey Slut's first foray into the world of club promotion. Under the rallying call of 'Viva acid house' they organise Discopogo. The last in a series was held in December with The Dust Brothers presiding, but things will be kicking off again in February. "Basically the idea with Discopogo is a small room, a big sound system, a lot of smoke, and a lot of people getting very hot going very mad," explains Paul. (The Heavenly Sunday Socials team will doing the second in the new series.)

Running a magazine and club nights works well for Paul: "we can get these people because of the magazine connections and when they get here we can interview them - basically we're putting on people we want in the magazine."

**Oliver Swanton**



**United Kingdom Club UK** £12/£10  
mems 10pm-6am **March 4th** Gareth  
Cooke, John Kelly, Nancy Noise, Biko,  
Neil O'Reilly, Rocky & Diesel, Ashley  
Beedle, Sally Dee, Sarah Chapman,  
Danny Hodge, Mark Wilkinson PA Carpe  
Diem **March 11th** Arron, Dominic Moir,  
Brandon Block, Steve Proctor, Janeen,  
Clive Henry, Dean Thatcher, Roc & Kato,  
Steve Harvey, Keith Matthews, Tony  
Grimley, Jo Mills **March 18th** Steve  
Harvey, Terry Farley, Biko, Nicky  
Holloway, Simeon, Terry Marks, Johnny  
Walker, Fabio Paras, Maurice, Andy  
Colver, Ricky Stone, Geoff Kamp **March**  
**25th** Nick Brown, Breeze, Pete Heller,  
Kelvin Andrews, Marc French, Rad Rice,  
Phil Perry, Steve Goddard, Denell, Tom  
Costelloe, Rob Roar, Steve Johnson  
**Wonderland Avenue** Plastic People  
£8/£6 mems/£5 after 3am 10:30pm-  
6am Harvey, Des Doonican & Val  
O'Connor + guests

**March 11th Street Life** Brixton  
Academy £6 adv (Sign of the Times,  
Skin Two, Boy) / £8 10pm-late New  
mixed night for people who love dress-  
ing up. 'Down-at heel-glamour' is  
brought to you by Miss Kitty (of Skin  
Two Rubber Ball & Disco Skum) with DJs  
Miss Barbie, Cool Hands Luke, Serotina  
& DJ Michael (Smashing) + PAs from  
Beautiful Bend's Donald, Sheila Tequila  
& Salon Kitty

**March 18th Centrefold 1st Birthday**  
The Cross Last one at this venue. DJs  
Jeremy Healy, Lisa Loud, Nick Hanson +  
guests For info phone 071 497 3153  
**March 18th Return to the Source**  
Brixton Academy foyer £8 adv/£10  
10pm-6am Monthly event at this new  
venue

**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  
**The Coliseum** £6/£5 9am-4pm  
Residents Roy the Roach, Drew & Kelly  
Scillard, Rob Cockerton  
**Funky Sunday** EC1 6pm - 2am  
**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 **March 5th** Love Energy with  
Mazey, C Smooth, Brother Jim, Tony  
Price, Tasha (Killer Pussies) **March 12th**  
Loose, DJ JD, Robin & Julian **March**  
**19th** Mazey, Rob Cockerton, Brother  
Jim, Martin Sharp, DJ Trixta **March 26th**  
Loose, Steve Forrest, Vivien Markey, Luis  
Paris. 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** The Cross £5 8pm-1am  
Residents Nick James & Chris C + guests  
**March 5th** Andrew Weatherall **March**  
**12th** Richie Hawtin £7 (2am extension)  
**March 19th** Billy Nasty

#### ADDRESSES

414 414 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  
Hanover Grand Hanover Street, London

W1  
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  
Linford Film Studios 41 Linford Street,  
London SW8 4UN Tel 071 627 1133  
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  
The Pigeons 120 Romford Road E15  
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  
The Rose Edmund Street, Camberwell  
SE5  
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



**DJ's DELITE**  
PRESENTS  
**DJ VIBES**  
**OUT NOW**

Nineteen tracks chosen and mixed to perfection by DJ Vibes with contributions from  
SMD, Dougal, Ramos and Supreme, DJ Force and Evolution, Slipmatt,  
DJ Red Alert and Mike Slammer and DJ Vibes amongst others.

Sleeve Artwork features an in-depth insight into the man behind the music as well as  
information on the Happy Hardcore scene today.

DJ's Delite Vol.1 is available now from Our Price, HMV, Tower, Virgin  
and all good record stores on CD and Cassette

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Progue Trooper Records, PO Box 3567, London E16 2NP FAX 44(0)71-473 5461



# listings

071-250 34090  
120  
**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

### WEDNESDAY

**Eargasm** Bellamys 8pm-11.30pm  
Fortnightly DJ 4 minutes 33 + guests  
**Lust For Life** Newhalls E1 9pm-2am DJ  
Mark & friends with happy house and  
funk  
**Moist Theatre Bar** Free 8pm-11pm DJ  
Chook-O playing garage & mellow  
house

### THURSDAY

**Funky Innovation** Theatre Bar Free B4  
11pm/E2 after 10pm-2am Triksta &  
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 March 2nd  
Brandon Block March 9th John Kelly  
March 16th Phil Cheesman March  
23rd Jim 'Shaft' Ryan March 30th Mr C

### FRIDAY

**Absolutely Fabulous** Backstage E3  
mems/NUS/E4 B4 11pm E4/E5 after  
Residents Errol Russell & Adam Teecey  
+ guests March 3rd Nigel Dawson  
March 10th Danny Slade March 17th  
Eric Powell March Kelvin Andrews  
March 31st Nexuw & Daba playing club  
classics  
**Bare** The Capitol Club E5 mems/E7  
9pm-3am Residents John Graham,  
Wayne Richardson, Danny Mills & Jeff  
Parris  
**Blue Note Club** Blue Note Club E4  
10pm-2.30am  
**Garage Grooves** Theatre Bar E2/free  
before 11pm 8pm-2am DJ Kiddo  
Miciti & ROAR After Dark E6  
Fortnightly March 3rd Jason Jay &  
Mickie B, Fiber, ROAR, MC Navigator &  
Yogi, Benjamin Dz Cas Roc March 17th  
Darren Jay, Scipmaster Jay, Danny  
ROAR, MC GQ, MC Spyda, Mark Young  
Head, Chris, Asend, Daz 'No illegal sub-  
stances, blaggers or guest list', (which  
counts most of us out) Info on 0850  
093535/0973 32304  
**Pimp Picasso's** E2 B4 11pm/E3 after  
9.30pm-2am March 3rd Progress night  
with Russell & Pete March 10th Phil  
Gifford & The Lovely Helen March 17th

Danny Hussain March 24th Graeme  
Park March 31st Paloma's E8 Dave  
Seaman, Paul Harris, Lisa Loud  
**Ripe** The Yard E4 9pm-2am Residents  
Nick Rodgers & Duncan + guests  
S.L.A.G. Steering Wheel E5/E4  
adv/NUS 10pm-late. Advance tickets  
from Birmingham University. 'Free &  
easy night out' (but not that free  
though). Info on 021-415 4313  
**Spacehopper** Que Club E5/E4 B4  
11pm 10pm-2.30am March 3rd  
Tsuayoshi Suzuki For info tel 021 212  
0770  
**Swoon** Colosseum E7/E5 before  
11pm/mems/NUS E1 off 9.30pm-2am  
Residents Angel, Mark Rowley + guests  
**Underground Club** Underground Club  
E5 10pm-6am House night  
**Vinyl Maniacs** Conservatory E7 9pm-  
2am. Free fruit handout!

### SATURDAY

**Amazon** 1st Base E7 9.30pm-2am  
March 4th DJ Kid, Brian Gee, Micky  
Finn, MC Fearless, MC Phantom March  
11th monthly special 9pm-2am  
Donovan Bad Boy Smith, Randall &  
Hype, Andy C, Simon Baseline Smith,  
Darren Jay, MC GQ March 18th Tayla,  
Fabio, LTJ Bukem, MC Conrad, MC  
Bassman March 25th Dazzle, Ned  
Ryder, Top Buzz  
**Angels** Angels E12/E10 mems  
Residents Paul Taylor, Rick B, Mark  
Currie & Chris O'Brien + guests  
**Don't Forget Your Hat** Nottingham  
University E5/E6 8pm-late  
**Golden Academy** E10/E8 mems & NUS  
**House of God** Dance Factory (fortnight-  
ly) E5/E4 mems 8.30pm-2am March  
4th Brainstorm (Pure - Edinburgh)  
Herbie, Paul Damage, Terry Donovan  
IQ2 Sanctuary E10/E8 mems/E6  
before 10pm  
**Miss Monneypenny's** Bonds E8.50  
9.30pm-late Simon Owen, Russel  
Salisbury + guests  
**Mom I'm Only Dancing!** The Theatre  
Bar & Backstage E8/E7 mems. 8pm-  
2am Residents Patrick Smoove & Mark  
Hughes + guests March 4th Club clas-  
sics & anthems March 11th Jon Da Silva  
March 18th Jules Verne & Lee Fisher  
March 25th John Kelly  
**Progress** The Conservatory E8 9pm-  
2am Residents Pete & Russell + guests  
March 4th Mark Moore, Pete Heller  
March 11th Jeremy Healy, Jools. Live  
guitar from Anthony Wheeldon, Keith  
Angel on the congos & Jimmy Cousins  
on the sax  
**Quest** Paloma's (Picassos) 9pm-2am E8  
March 25th Nexus, Easygroove, Top  
Buzz, Micky B, Randall, Grooverider,  
Kenny Ken, MC Ribbs, MC Scarlet  
**Recognition** Theatre Bar Free B4  
11pm/E2 after 10pm-2am Resident  
Carlton + weekly up & coming guests -  
strictly no hardcore. Phone 0836  
744875 if you're a DJ interested in  
playing  
**Ripe** The Yard E4 March 3rd Tony De  
Vite March 10th Paul! Motel March 17th  
Steve Butler March 24th Christian  
Woodyatt March 31st Smokin' Jo  
Savage Old Joe's (Birmingham  
University Guild of Students) Every



other Saturday E4/E3 adv  
**Shopping** The Holy Trinity E5/E6  
**Underground Club** Underground Club  
E5/E3 mems/NUS/free before 11pm  
10pm-late Resident Mark Parker. Info on  
0831-211869  
**Wobble** Branstons 11pm-7am Residents  
Phil & Si Long + guests  
**Zube Zuba** Que Club (fortnightly )  
10pm-2am E3.50/E3 before 11pm Acid  
Jazz dance night with lots of guest DJs  
+ live PAs and jamming  
March 4th Rewind Venue 44 With DJs  
Pete Heller & Terry Farley, Lenny  
Fontana, Nigel Dawson + PAs Thelma  
Houston, Arnold Jarvis & Mike Delgado  
March 18th House of God All-nighter  
Que Club Ben Long, Surgeon, Sirreal,  
Herbie, Paul Damage, Terry Donovan +  
Det R Mental & Bandalu live

### SUNDAY

**Marco Polo** Marco Polo Bar E3 8pm-  
3am Resident Joseph

### ADDRESSES

1st Base Worcester Street,  
Wolverhampton 0902 712 924/0902  
716762  
After Dark Station Street Nottingham  
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, Blatchley,  
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  
**Dance Factory** Underneath the  
Digbeth Institute, Birmingham  
**The Fan Club** Leicester  
**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 0902-711619  
**Que Club** Corporation Street,  
Birmingham 021-212 0550  
**Rockadero** Nottingham  
**Sanctuary** North Denbigh Leisure, V7  
Saxon Street, Blatchley, Milton Keynes  
0908-368984  
**Steering Wheel** Wrotesley Street,  
Birmingham 021-622 5700  
**Theatre Bar** Lichfield Street,  
Wolverhampton  
**Underground** The Basement, 1  
Wellington Street, Leicester 0332-  
360537  
**Venue** Branston Street, Hockley,  
Birmingham  
**Venue 44** 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 E2 before  
10pm Residents Big Al, Case, Simon W  
**Juice Joint** Chwb 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** E5 9pm-late  
**Up For It** DJ's E5/E4 before 10.30  
9pm-2am Resident Danny Slade +  
guests

### SATURDAY

**Hip'po** Hip'po 10pm-2am Residents  
Ollie, Pablo P & Freebass + guests  
**Strictly Groovy Tramps** E3.50-E5.50  
9.30pm-2.30am Residents Linsey & Lee  
+ guests



## ADDRESSES

Cleopatra's Bargoed, Mid Glamorgan  
0443-821500

Clwb Ifor Bach 11 Womanby Street,  
Cardiff 0222-232199

DJ's Penally, Nr Tenby, Dyfed 0834-  
8452779

Hip'po Club 3-7 Penarth Road, Cardiff  
0222-2261168

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 Middlesbrough 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.

Hot Tub Dance Factory £3:50 Acid Jazz  
night with weekly guests Info on 0589  
442486

## WEDNESDAY

Bliss The Venue Manchester (fortnight-  
ly) £4/£3 flyer/NUS/UB40. 'Ambience  
and intelligent techno'

Burger 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 A'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 + guests  
March 23rd Rocky & Desiel

Big Bang JJJ £2.50 9pm-1am Weekly  
house night

Candy's House of Love Equinox £5/£4  
concs 10pm-4am Gay night with resi-  
dents Dave & Huey + 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 fro-  
mage 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  
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  
Robertson and his new night Sleuth  
(Info: 051-709 3541)

March 16th Seconds Out Home  
Proceeds of this up-for-it night go to  
Lifeline, the national drugs advice  
agency. DJs are John Digweed, Ian  
Ossia, Roc & Kato, Greg Robinson, Rick  
Vlemmicks, and Sasha (tbc)

## FRIDAY

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

Aqua Booty Music Factory, Leeds (mid-  
dle floor) New night from the makers of  
Love to Be with residents Curtis &  
Darren Bouvier + guests March 10th  
(launch night) Daniele Davoli, Tony  
Walker, Steve Walker March 17th

Ralphie Rossario March 24th Smokin' Jo  
March 31st Farley 'Jackmaster' Funk  
Cactus Club (upstairs) Middlesbrough  
Arena Spunkadelic (downstairs)  
£3.50/£2.50 before 10:30pm 9pm-  
2am

Carry on... Garlands 10pm-6am Heath,  
Laydee & Mickey. Different theme each  
week. Reduced admission for the most  
outrageous outfit

Deja Vu Room £7 mems/£8 guests/£9  
H2S Residents Terry, John Lancaster &  
Marianne + guests March 3rd Paul

'Trouble' Anderson March 10th Allister  
Whitehead, Tom Wainwright March  
17th Ian Ossia March 24th Jeremy

Healy, Craig Campbell Dress code:  
finesse & sophistication

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

H2S Music Factory Sheffield Residents  
Maurice & Beaumont Hannant, joined  
once a fortnight by Darren Emerson

and/or Laurent Garnier  
Bugged Out! Sankey's Soap £4/£5  
10pm-3am Resident James Holroyd +  
guests March 3rd David Holmes March

10th Richie Hawtin March 17th The  
Dust Brothers, Andrew Weatherall  
March 24th John McCready March  
31st Peter Ford, Mark Broom

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,

Tabz. The only queer way to spend  
Friday night'

Nice Planet Earth £5 Residents Hans &  
Skeve + guests

Passion & Back to the Old Skool Dance  
Factory £3:50 B4 10pm/£5 after  
Residents Stu Allen & Matt Bell +  
guests Info on 0589 442486

Phunk Konjunktion Ten Café Bar 8pm-  
12midnight The Fat City Lads play jazz,  
funk & hip hop. Only £2 or £1 before  
10pm which includes a free veggie  
curry!

Rise Leadmill £5/£4 mems 10pm-3am  
Resident DJ Sully + guests

Shine Hacienda £4/£5 B4 10:30pm,  
£5/£6 after 10pm-3am Residents

Buckley, Raj Acquilla, & first Friday of  
the month, Nipper + guests March 3rd  
Marshall, Nipper March 10th Danielli

Davol March 17th Positiva Tour with  
Dave Lambert & PA from Amos March  
24th Pete Heller March 31st PA by  
Hysterix Residents in the 5th Man:

Stuart B, Nic Loveur, Dave Rofe  
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, Alan

Appleton & Dave Moore + guests  
March 3rd Graeme Park, Angel March

10th Paul Bleasdale, Dave Morales  
March 17th Terry Hunter, Maurice

Joshua + PA by D'Bora March 24th  
John Digweed March 31st Jeremy  
Healy

Thrust The Underground Nick Hussey,  
Looney Tunes, Dr Sparks March 3rd £4

10:30pm-4am March 31st 11pm-6am  
price + additional DJs tba

Un>derground The Music Factory,  
Sheffield

Vegas Music Factory, Leeds £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.

March 3rd Voodoo Preston Students  
Union £5 NUS/£7 8pm-2am DJs C.J.  
Bolland & Alex Patterson

March 17th Voodoo Preston Students  
Union £5 NUS/£7 DJs Richie Hawtin &  
Kris Needs

March 31st Cream Ibiza Reunion

Nation Paul Oakenfold, Justin  
Robertson, Alistair Whitehead, José,  
Tom & Jerry Bouthier, Tommy D

## 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 percussion from Chris  
O'Brien

Back To Basics Pleasure Rooms

£10/£8 mems 10pm-6am Residents  
Ralph Lawson, Huggy, James Holroyd,  
Lee Wright, Simon Mu + guests

Beat In Yer Bones World £6 9:30pm-  
2am Barry May, Mike Woods + guests

on first week of every month. 'No  
Ravers'. Info on 0925-659235/659235

Brahms & Liszt Brahms & Liszt £4/£3  
before 11pm/£2 before 10pm 9pm-  
2am DJ Phil with classic disco & ambi-

ent house  
Club Avanti Riverside (upstairs) £3/£2

before 11pm/£2 before 10pm 9pm-  
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 March 4th Club for Life meets

Cream with Jeremy Healy, Chris &  
James, Andy Carroll, Paul Bleasdale

March 11th Andrew Weatherall, CJ  
Mackintosh, The Dust Brothers March

18th Dave Seaman, Laurent Garnier  
March 25th The Essential

Selection Tour with Pete Tong, Jon  
Pleased Wimmin, Paul Newman

Dance Factory Dance Factory £4 B4  
10pm/£6 after March 4th & 18th

Rude with Jay Floyd & Paul Hiltern  
March 11th Nice as Pie March 25th

SJM Concerts Presents

# MOBY

Tuesday 28th March • London Astoria 2

9pm-2am Tickets £7.50 adv Slargreen 071 734 8932 • Box Office 071 434 0404  
Ticketmaster 071 341 4444 & all HMV & Tower Records throughout London



# listings

Powerhouse with Phil Morley, Jamie Holligan & Franc Amstrong **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 + guests **March 4th** Charly Lownoise & Mental Theo **March 11th** Freshtrax & Trevor Rockcliffe **March 18th** DJ Vibes & Easy Groove **March 25th** DJ Demand & Stu Allan **Drome Drome** £7 9pm-2am Residents Philly & Trix + guests **March 18th** live PA by Ultrasonic **March 25th** Unity Records Party with John Berry (Orbit) & Dave Ralph (Unity) **Dry 201** DJs Raj & Herbie warm you up for the Hac **Feel** University of Central Lancs 9pm-2am £5 Residents Duncan Bruce (Golden), Matthew Roberts (Cream), George Thompson + guests **Forbidden Fruit** The Capitol £6 9pm-4am **March 4th** Ricky Stoner **March 11th** Daniele Davoli, Glen Gunner **March 18th** Craig Bartlett, Andy Manston **March 25th** Mark Aurabach, John Allen **Freedom** Boardwalk 10pm-3am £5/£4 before 11pm Dave Haslam with intelligent dance and underground house for liberated youth' **Gingerland** Equinox £5 10pm-4am From the makers of Flesh **Golden Academy** (Stoke-on-Trent) £10/£8 mem 9pm-2am **Hacienda** Hacienda £12 9:30pm-3am Graeme Park, Tom Wainwright & Bobby Langley (in the 5th Man's Catch Raj & Herbie playing pre-Hac 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 Residents Elliot Eastwick & Miles Hollway + guests **March 3rd** Darryl James, Ricky Morrison **March 11th** Roy Davis, Pete Heller & Dave Piccioni **March 18th** King Street Records Night **Tedd** Patterson, Nelson Rosaro, Tom Wainwright **March 25th** Robert Owens, Dulcie Danger **Horny** The Mill 9pm-late Resident Phil Morley + guests Info on 0253-782128/0831 3211962 **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 Residents Greg Robinson & Scott Harris **March 4th** LuvDup, Daniele Davoli, Jack 'n' Daniels, Tony Walker + live PA from Judy Cheeks **March 11th** Farley 'Jackmaster' Funk, Lenny Fontana, Alex P, Phil Sagar, Tony Walker **March 18th** CJ Mackintosh, Brandon Block, Alistair Whitehead, Craig Campbell, Marc Auerbach, Marshall, Paul Murray, Spirits

PA (Lost in Love) **March 24th** Hard Times Party **March 25th** Mark Moore, Christian Woodyatt, Keith Boynton, Tony 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 **March 25th** Ralph Lawson + Deja Vu live **Orbit** Afterdark 8pm-2am £8 Techno, techno, techno. **Propaganda** The Cockpit £8 11pm-6am Residents Jonni B, Mark Wilkinson, Andy & Ash + guests **Pussy Galore** Pussy Galore £7/£8 9.30pm-2am **Sat at Home** Home £10/£8 adv/NUS Residents Mark and Adrian LuvDup, Paula and Tabs, Jamie Scallion, Mark Hogg + guests **Scuba Room** 10pm-6am £8/£7 NUS/£6 mems. Pork, PVP & Sheik play 'techno with attitude' + guests **March 4th** Justin Robertson, Beige, Jeff Ibbson **March 11th** Jovonn, DIY DJs, Bliss, Patrick Garry **March 18th** Ashley Beadle, Jeff Ibbson, Bliss, Beige **March 25th** Juan Atkins, Beige, Patrick Garry, Jeff Ibbson **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 **March 18th** Deja Vu live **The Tube** Tube £7 DJ Welly, Triple X, Guy **Throb** Garlands £4 9pm-2am Residents Dave & Huey from Paradise Factory. Throbbing bootches, peep shows, humanariums '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 **March 4th** Charlie Hall **March 11th** Billy Nasty **March 18th** Stuart McMillan **March 25th** Darren Emerson **Zone** Venue 8pm-2am Chris Baker, Dave Taylor, John J, Andrew Dean & MC Breeze + guests

## 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 Café** 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 Café** Bar Whitworth Street West, Manchester 061-237 1819  
**Capitol** Matilda Street Sheffield  
**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  
**Drome** Henry Street, Birkenhead, Merseyside  
**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 Merriam Street, Leeds 0532-450923  
**Preston Students** Union University of Central Lancashire, Fylde Road, Preston  
**Pussy Galore** Lordsmill St, Chesterfield Rio's 39 Fleet Street, Liverpool  
**Riverside** 57-59 Melbourne Street, Newcastle 091-261 4386  
**Room** 82-88 George Street, Hull 0482-231 54  
**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 Café** 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 Nailer, Mickey Barry, Laim Dollard  
**UFO** Columbia Mills £6/£5 with flyer /£4.50 mems 11pm-late Weekly trance & techno night with residents François 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  
**Unknown** Pleasures Columbia Mills £7/£8 New weekly from Red Records with resident Mark Kavanagh + guests  
Music policy: entertainment not education

### ADDRESSES

Columbia Mills, Sir John Rogersons Quay, Dublin  
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



# In the mix

The KAM GMX 5 mixer is aimed at the adventurous first time buyer and the mobile market. Retailing at just over £200 it is basically an entry-level mixer, but it has a few extras that mean it is unlikely to be outgrown too quickly nor will it limit the imagination. Its clear and functional design means that you feel pretty much at home immediately, everything is where you expect it to be. This mixer has enough space and functions for you to really let rip. Basically, if you can't play your records powerfully and intelligently with this mixer, spending more money on equipment isn't going to help you.

Put it this way, most people who dj have dj heroes. I've certainly been massively impressed by certain djs at different times and in different places. What makes these DJ's special is their tunes, their technique and their feel for the crowd. The full use of a mixer's potential is what often separates an average professional from a dj who, quite simply, blows you away. I was in the box with Stuart McMillan at Slam recently and I was amazed by the control he exercised on the PM 90's eq. He turned pounding records into anthems. It's like using Duracell instead of cheapo batteries. At the start the difference is subtle but it really starts to tell after a while. You get the impression that Randall, Jeff Mills or Funkmaster Flex would probably rock a club if they were mixing with Fisher Price, but they aren't and

you can tell. The functions on a mixer will alter the quality of your night, either as a dj or as a punter.

As far as the KAM GMX 5 is concerned, I played on it for a day or so and quickly felt comfortable. Its three-band eq is a wolf in sheep's clothing. What looks, initially, like a cost saving device actually makes the sound much more aggressively manipulable than an eq with seven or fourteen bands. When you take the bass out it's gone, and when it comes back it pumps properly. The overall sound is clean and free from distortion. The crossfade is simple and positive and pretty much the same as the new classic KAM made to fade GM25 scratch mixer. It

is only spoilt by the positioning of the otherwise useful crossfade assigning switches. They have been placed where scratch pads are often found just to the left and right of the crossfade, and to knock them in a frenzy could prove at the least annoying at worst really embarrassing. Its nine input channels leave no room for overcrowding. Three decks and a host of CD players and DATS should keep you happy. But are you good enough to merit them? Are you talented or tasteful enough?

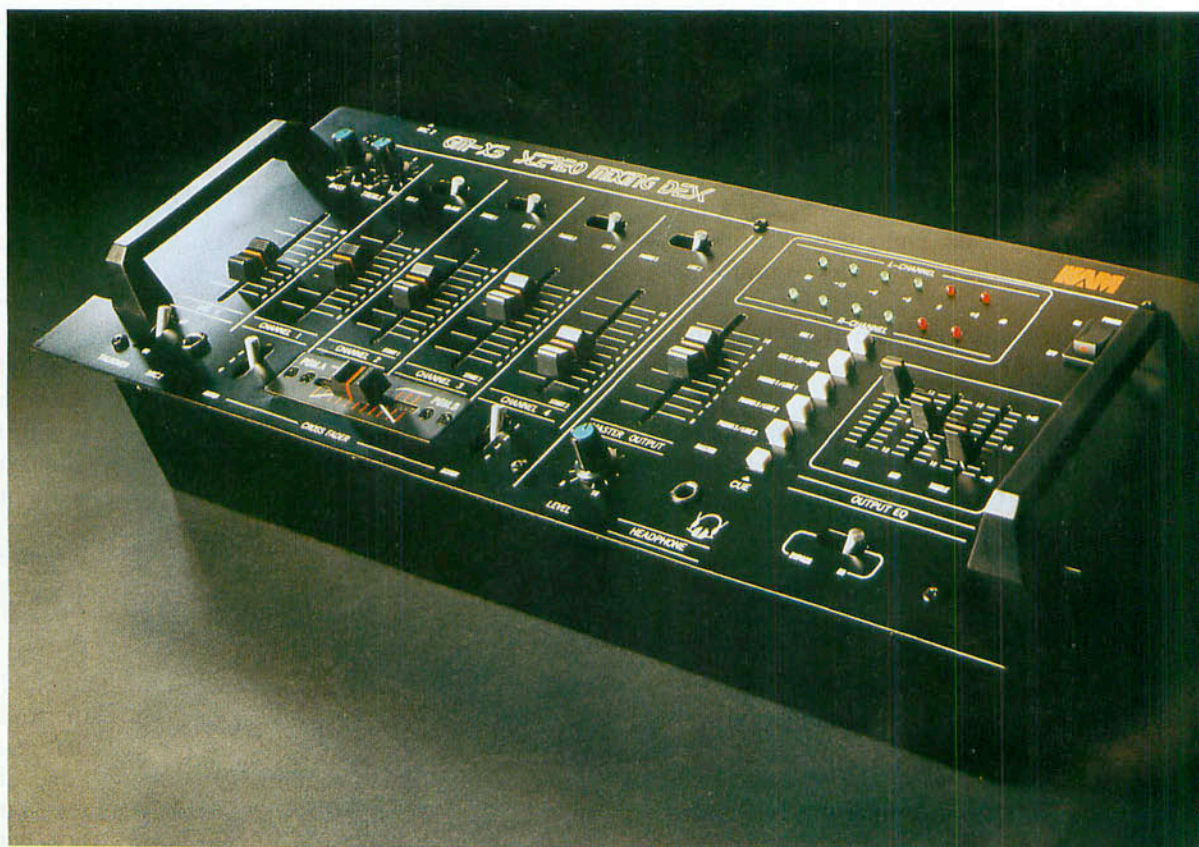
There are also three essential outputs for the basics - pa, monitoring and recording. The eq on the microphones won't make you sound like Rakim but

you should be able to twiddle away any unpleasant feedback.

The channel switches are a little fiddly for serious transforming but the overall build quality is great. Being rack mountable makes for a versatile bit of equipment which is designed to move around regularly and safely.

Overall, there is nothing here that shouldn't be and nothing that you really need which is missing. Headphone monitoring is excellent and you would have no excuse for not rocking out with this mixer wedged between your decks. If you are an aspiring bedroom mixer or a serious mobile dj this mixer would constitute £200 well spent.

Terry Donovan





# The World\*

\*According to Mr Monday

**Former Jet Slag, seismic surveyor and acid house enthusiast, Mr Monday signs up for a session on the Q&A couch.**

**What's happening?**

I'm watching a documentary about plane crashes, funnily enough!

**Something to do with your career in the Jet Slags perhaps?**

In a nutshell? Yes. One of the things that Adam and I had in common was our love of sitting on aeroplanes.

**What was so fascinating about aeroplanes?**

I don't know. Perhaps it was that kind of hissing sound you always get on them... And the stewardesses uniforms!

**The Jet Slags were heavily into fashion, weren't they?**

Definitely, although at one stage we did talk about wearing cowboy boots with shell-suit trousers. I think that was the beginning of the end!

**The style factor was obviously important?**

Well it was. Drape suits with flip-flops was another sartorial combination we **thought up**.

**Quite good - but I think the Surf Teds beat you to it?**

Surf Teds? Never heard of 'em. But there was a thing in Portugal once when a bunch of smoothies with Hawaiian shirts got into the Beach Boys and called themselves the Surfistas!

Nice one!

Seriously. It was the happening movement about town. Something like ourselves around the time of acid house!

**So do you think we'll ever have acid surf?**

If pollution keeps rising, I think we very well might. We've already had acid rain, after all.

**Where've you been all this time? 'Future' was originally released four**

**years ago.**

I didn't really disappear for all that time. I played abroad a lot, especially in Italy, where the record was just as popular as it was here.

**How did you hook up with Open?**

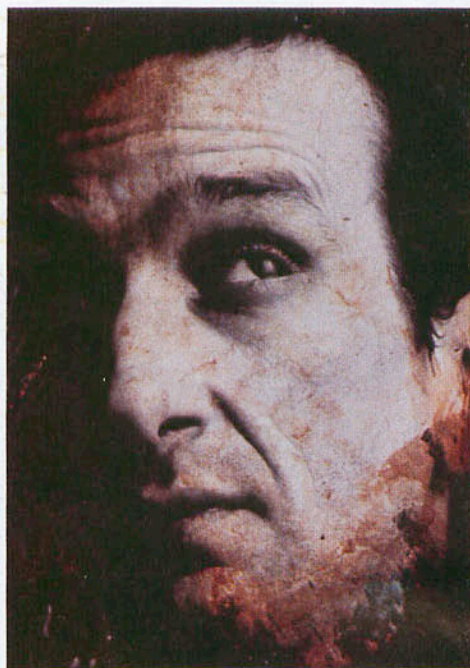
Well, apparently they'd been talking about the record for some time. Originally they'd wanted to put it on the 'Ministry of Sound Sessions Vol.1', but they only had a white label and they didn't know who to contact. Seemingly, it's one of Tony Humphries favourite records. In the end, though, Jim Masters finally tracked me down.

**What did you think of the remixes?**

I like the deep introspectiveness of Carl Craig's mixes. What I like about them is the fact that, because he didn't know the original, he didn't have to deal with all the cultural baggage that went with it. Farley and Heller have done some really nice, dark and hard mixes as well, which I was well impressed with. But in a way, doing the new version was just like doing a remix for me. I found it quite hard to go back to something that I'd done so long ago.

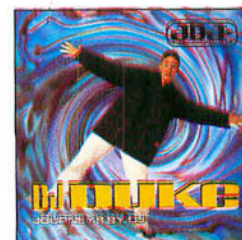
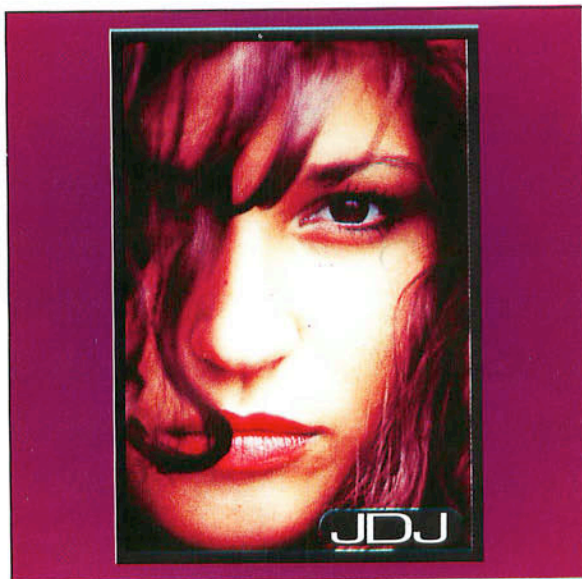
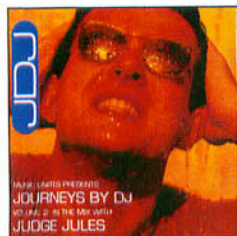
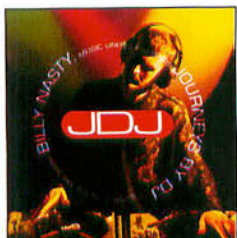
**What's wrong with dance music these days?**

Far too many people in this business smoke Marlboros. The last time I was in the studio with Keith Leblanc, he'd lost his cigarettes and he asked for one of mine. Shortly afterwards, he left taking my Marlboros with him! So, my advice, is to personalise your cigarette packets -





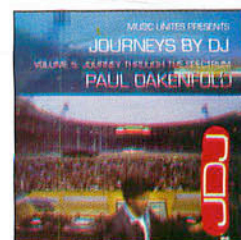
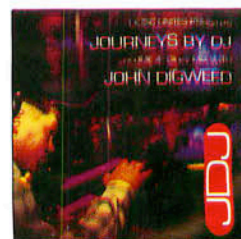
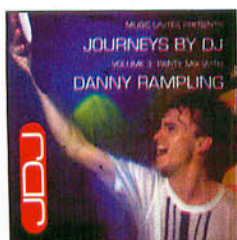
# JOURNEY THROUGH THE LAND OF DRUM AND BASS - mixed by DJ RAP



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Released on mid-price CD and Cassette 27th March 1995 on Music Unites. Distributed by 3MV/Sony

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