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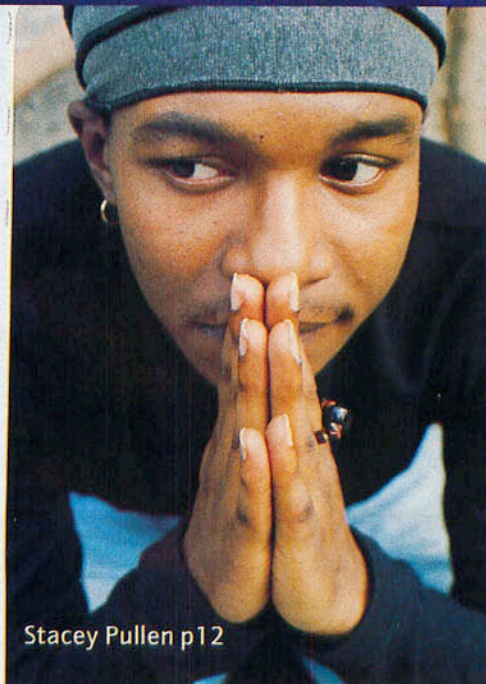
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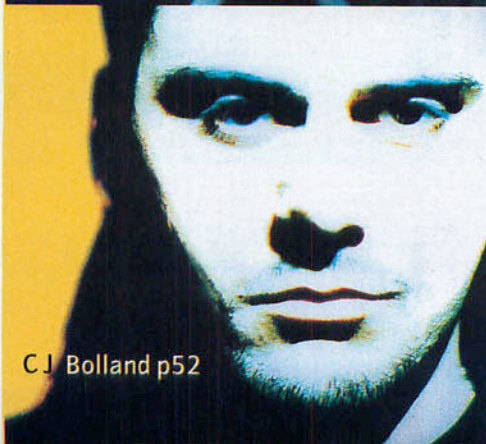
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generator

Dear Generator,

Full marks to David Thompson for his article 'The decline and fall of a music journalist'. He highlighted very succinctly the correlation between the gradual lowering of standards between the club music being produced at present, and the commentary and critique from music journalists.

While I agreed with the majority of Mr Thompson's theories I believe that he has overlooked certain factors. For example, the impact that acid house and rave created in terms of the outlook of the youth culture is immeasurable, and while Mr Thompson clearly remembers the mid to late eighties with great affection, it is essential to bear in mind that the massive release of energy in that era and the feelings of euphoria shared by thousands of like-minded ravers was always going to be impossible to maintain over a long time-span.

However, as the thoughts, feelings and sensations experienced through this combination of innovative music, potent drugs and the shared experience were so unique, it transcended the range of English language at our disposal. Since that time, new language has evolved as we desperately endeavour to define the new sounds, but it is inevitable that the effect on the senses of hearing yet another 4x4 house track is less dramatic than the first time, and the language used to describe these sensations is appropriately watered down. House music is now omnipresent, and our senses become increasingly numbed to it. This is a natural progression.

This doesn't mean that all house music has become redundant, nor that all music journalism is bland and inane; for while house music may have wandered down

a blind alley, adjectives such as 'original' and 'progressive' can still be applied to much of current techno and jungle, as both these genres continue to charter unknown territory, and magazines such as Generator clearly attempt to provide considered analysis of these sounds.

Finally, the language used by journalists must be understood by their readers, otherwise it's a waste of paper, and while some 'slammin' magazines are relying more and more on the lowest common denominator, respect is due to the techno and jungle scenes for their creativity, and to Generator for covering these areas with intelligence and affection.

William Dowdy
London

Dear Generator,

I was sitting having my sandwiches, taking time out from the busy schedule up here in Limbo Records, when I came across the latest edition of Generator (Vol 2 issue 7). A thoroughly damn fine read, well laid out and refreshingly honest. I found the article 'The decline and fall of a music journalist' especially interesting. It has been

said before, but too many dance mags cover the same old things... no doubt it will be said again.

Karyn Callaghan
Glasgow

Dear Generator,

At a recent visit to Club UK in Wandsworth, I was disgusted to find not only the hottest club I had ever been to, with no air conditioning, but a serious shortage of water. The tap water in the toilets was 'undrinkable' (according to the notices) and I'm told that in the ladies, only near boiling water was available, and girls were becoming dehydrated. When I asked for a glass of water at the bar I was told I couldn't even buy one as they didn't have a cold water supply there. Not only is this illegal, it is extremely dangerous in a club where, realistically, the majority of people have taken drugs. This problem marred what was otherwise an excellent night. Club UK (and others): please have some consideration for your loyal customers and provide them with free, drinkable tap water. You could save lives - and help everyone have an even better time.

Richard O'Brien
London

Free Smirnoff!

Liquid inspiration? Definitely. Those awfully nice people at Smirnoff are offering a free bottle of Smirnoff Blue Label Vodka to every Generator reader who gets a letter published. Pure and



refreshing, Smirnoff Blue is made from natural ingredients. Best served chilled, neat or with tonic, and soundtracked by the very best in dance music, it's the perfect antidote to those long, lazy summer days when Ibiza seems just too far away for comfort. Address, as usual is Generator (Letters), 4-8 Peartree Street, London EC1V 3SB.

(Offer applies to U.K. readers aged eighteen or over, only)

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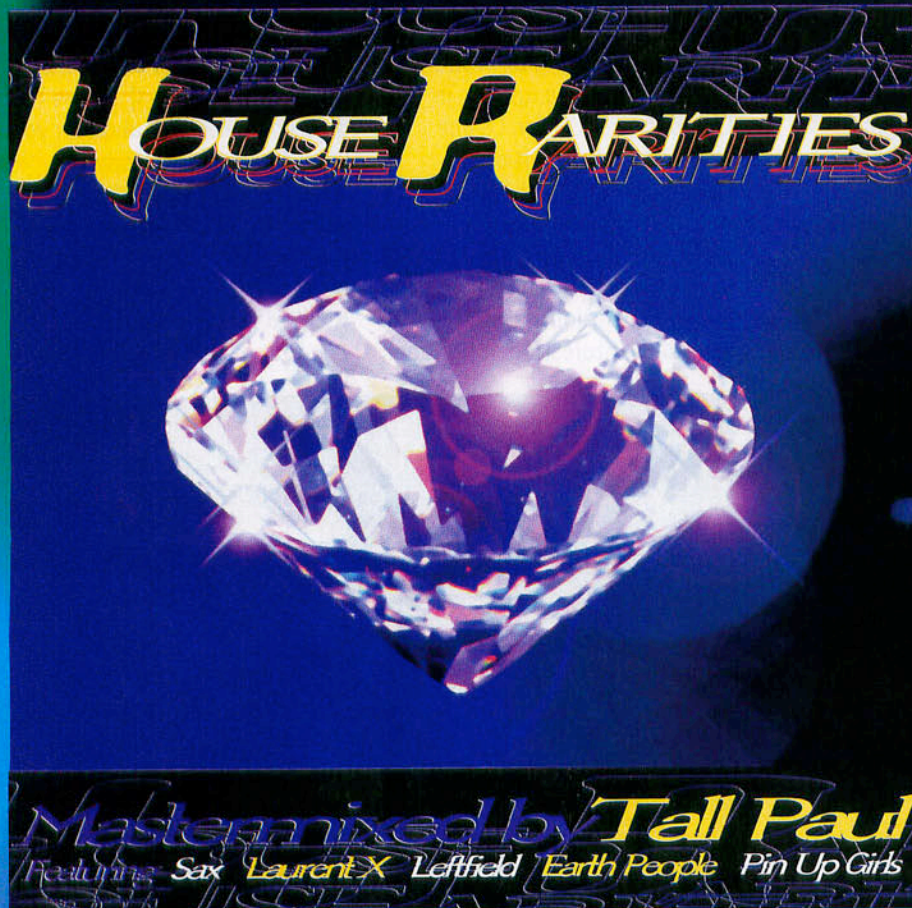


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Ministry closes...

The Ministry of Sound is to close this month. But despite initial reports, the club will not be closing *its doors* for the last time. Instead, the Ministry will be taking a break for a refurbishment programme which is estimated to be costing in excess of £250,000. "When the Ministry first opened, it was fairly unique," explained Mark Rodol, the club's managing director. "But it's been replicated

by other big clubs with big sound systems. It's extremely flattering, but the Ministry wants to emphasise the position of being at the cutting edge. It's not just about music any more. It's about music and style. We're going to upgrade the club to take this into account."

The refurbishment includes an extension which will make the Ministry the biggest club in the UK. Plans include an all-new members lounge with its own independent sound system and a bar built of ice. There will also be a games room featuring permanently installed Sony Playstations and the club's own cinema. The Ministry's world-famous sound system will be upgraded to include digital processing, and even the toilets are destined for lavish improvements.

The club's press office originally announced the closure as final, causing some confusion: "Everyone thought we'd gone bankrupt!" admitted promotions manager Lynn Cosgrave. "We had djs phoning up asking if they were still booked, and there were offers for CJ Mackintosh to play new residencies!"

The Ministry refurbishment is already in progress; the club is expected to re-open on Friday 8th September.

Anna Smith

Obituary

Lee Newman

Lee Newman, well-known in the world of techno as part of G.T.O and Technohead, died on Friday August 4th of malignant melanoma, a violent form of cancer. Along with her partner Michael Wells, Lee was one of techno's most tireless champions; producing records for labels such as Warp, Wax Trax and NovaMute, and writing for many magazines, most notably her review column in DJ. She also compiled the highly successful Technohead albums for React Records. Having relocated to Holland, Michael and Lee had lately been recording for Mokum. Lee will be sadly missed by all those who knew her, either personally, or through her work.

At the time of going to press, G.T.O's latest single 'I Wanna Be A Hippy' on Mokum Records had reached No.1 in the Dutch charts.



BUSTED! HOT FM, Birmingham's pirate radio station was raided yet again at the weekend, and is now out of action until further notice. This was Birmingham's foremost station for quality jungle and many of its fans are already claiming that the incident has robbed them of the music they want to hear. Regular djs pounded Birmingham with jungle sounds from Ellis The Menace, Warren B, Chipps, and Chikki-H, plus guests like Asend (B2B), MC Ramski (Pandemonium resident at Mr B's in Whillenhall), and other notable Midland talents. Despite repeated raids on the station, listeners are hoping that this is not the final knockout blow for HOT FM.

Andy Tipper

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From the floor

Despite the success of his recent Buckethead's single 'The Bomb', with sales quickly closing in on the 500, 000 mark, Kenny 'Dope' Gonzales has hit out angrily about the reasons behind Masters At Work's decision to take a self-imposed break from remixing to pursue album and solo projects.

"Basically, I was fed up with other remixers dipping on our style," he complained. "To lay it flat, I'm talking about Roger S. We did a lot of records that he bit straight up and down, so I wanted to do something different that nobody was going to catch onto for a while. What he's doing now is straight up robbery of our style. He's done the same basslines, drum patterns and sounds as us, and it's annoying. So, I wanted to do something that nobody was going to be able to catch onto for a minute."

"We approached Roger about the situation and told him that we did River Ocean, and then

he did a Latin thing, and so on," continued Gonzalez. "To me, Roger is supposed to be my man, and he's on this tip where he says that he never noticed that he's stealing from us. It's annoying, and it's gotten to the

Badmouth!



point where I don't even want to fuck with him no more. If he wants to play that bullshit, fine, but I don't want to fuck with him. I get annoyed when we're in there doing original shit, and people take the same sounds and progressions."

At the moment, Gonzalez and Vega are finishing up work

on Nu Yorican Soul's debut for Talkin' Loud, and they're pursuing other non-remix endeavours. "We were at a point where there weren't any incredible songs coming to us, so we figured that we'd hold back on recreating other people's records for a little bit," said Gonzalez. "We've done what we had to do in that area, but if some good songs come in, we'll mix them. We've never been afraid to try new things, and we're just gonna keep doing our own thing. I only wish that people would try and be original instead of just ripping us off."

Darren Ressler

Masters At Work will be releasing 'Masterworks', an album of their finest tracks and remixes, on the newly-formed Harmless label, later this month. Tracks confirmed include Mondo Grosso's 'Souffle', Masters At Work featuring India's 'I Can't Get No Sleep' and 'Our Mute Horn'.

Some of these were Hooj



'Some of These Were Hooj... Two' is a collection of house anthems, featuring recent classics from artists including Escrima, JX, Hyperlogic and Tin Tin Out. Generator is giving away copies to the first five readers to answer the following question correctly:

Which DJ mixed 'Some of These Were Hooj... Two'?

Send your answer to Hooj Competition, Generator, 4-8 Peartree Street, London EC1V 3SB by September 30th.

Temazepam overtakes cocaine...

A survey carried out by the Crew 2000 organisation in Edinburgh has revealed that, despite an increasing level of adolescent drug use, with over 67% of those surveyed admitting that they had used drugs in the last six months, many of them still know little about the drugs they are taking. Only 2% of respondents who had used ecstasy were able to answer questions on the drug correctly.

The survey also underlined recent concern over the widespread use of temazepam (jellies) as a recreational drug. Results highlighted the fact that temazepam use is catching up with ecstasy use; Crew 2000 found only a small percentage difference between the numbers using the two.

And while cannabis is still the most popular drug (twice as popular as amphetamines, according to the report), those who admitted using 'jellies' were almost double the number of those who had taken cocaine.

Overall, few respondents saw drug-taking as anything other than a normal activity, with a minority admitting to having a problem with drugs.

While the survey showed that drug-takers want to know more about the effects of drugs, they rely mainly on their friends for information. Crew 2000, itself, is having difficulties meeting the demand for drug education due to the reluctance of the Local Authority to provide financial assistance.



DJ Tantra's label, 'Blue Basique', is looking for new artists producing "deep, melodic, soulful house and techno with a pure groove". Interested parties should send demos to:

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'Flux Trax'

is not simply the story of what three men from Detroit did,
it's about pop music turning itself inside out. We can't keep on
calling it techno forever, but while it's still got a name,
here are its very finest moments.

- | | |
|--|--|
| 1 • It Is What It Is (6.31) Rhythm is Rhythm | 10 • Energy Flash (5.51) Joey Beltran |
| 2 • Voodoo Ray (4.25) A Guy Called Gerald | 11 • Horsepower (5.08) Ravesignal |
| 3 • Acid Trax (12.14) Phuture | 12 • Loop (6.29) FUSE vs LFO |
| 4 • Acperience (8.59) Hardfloor | 13 • Strings of Life (7.16) Rhythm is Rhythm |
| 5 • Rez (9.56) Underworld | 14 • Stella (6.19) Jam & Spoon |
| 6 • Narcotic Influence 1 (6.45) Empirion | 15 • F.U. (7.41) FUSE |
| 7 • Positive Education (6.34) Slam | 16 • Altered States (13.34) Ron Trent |
| 8 • Humanoid (4.55) Stakker | 17 • War of the Worlds (6.26) Dark Comedy |
| 9 • Digeridoo (7.10) Aphex Twin | 18 • Can You Feel It (5.40) Fingers Inc |

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EXP

Musicians make their marks in different ways. Some release twelve-inch after twelve-inch, building up a solid dancefloor following before venturing out into the terrain of albums and compact discs. Others work slowly, releasing only a few selected works, before blasting out full-force with a whole set of tunes. That's the approach which Stacey Pullen has adopted. For him; "it's not about quantity, it's about the quality of the music."

Building his reputation through work with the likes of Derrick May, Kenny Larkin, Kevin Saunderson and Chez Damier alongside some highly-rated remixes and the two excellent singles he did under the name of Bango for Transmat's subsidiary Fragile, Stacey Pullen has been Detroit's best kept secret. Until now, that is. His most recent release, Kosmik Messenger's 'i 2 i' on Plink Plonk, caused a storm in the clubs. But it was a project that was "never meant to happen," claims Stacey. "It was a spontaneous reaction. I went with the flow. It's just a nice track for the dancefloor." His modesty aside, 'i 2 i' has renewed media interest in Pullen just in time for the release of his long-awaited debut album on Transmat.

Flashback to San Francisco, 1992. Stacey Pullen, then a completely unknown artist, rolls into town under the Transmat Records banner. He's there to perform his first live gig outside Detroit, as Silent Phase. Arriving at the club it's easy to see it's going to be a quiet night attendance-wise. Not deterred in the slightest, Pullen

comes on stage, with Alton Miller's assistance on bongos, instantaneously surprising and moving everyone with a no-nonsense, stomping set. He attacks the old Kraftwerk 'Man Machine' aesthetic with an inspired fusion of syncopated tribal rhythms and phased jazz licks, shot through with that classic Detroit edge. It feels almost as if we're being taken by an African Griot to meet a Martian in a spaceship fuelled by deep grooves. To this day this show remains one of the most riveting live performances I've ever seen.

Looking back, the success of his set was partly down to the way he combined straight-ahead track structures with lots of improvisation. To most people, highly proficient improvisation equals jazz. And it's not surprising that one of the most identifiable elements of Stacey's music is its jazz sensibility. Tracing the roots of this side of Pullen's work is easy enough. Firstly, he cites Mr Fingers' early releases on Trax as one of his major influences. Dig deeper and he'll also tag early Herbie Hancock, Roy Ayers and the longer improvisational moves of Coltrane and Monk.

"They felt the vibe," he explains, almost shyly. "They'd go with it for, like, twenty minutes. It was totally freestyle." But Stacey isn't a jazz artist. The instinctive nature of the music has simply been a source of creative inspiration for him. And it's an inspiration which doesn't seem to be running out, considering Pullen's ability to succeed at his goal of "just going into the studio and getting in the groove the way that those cats would."

Pullen's music has its foundations in the

syncopated rhythms of Africa. Stacey is simply so infatuated with tribal rhythms that they are at the centre of his life as a musician; "It's all about the roots," he says. "In High School and college, I played the snare drum in a marching band. It gave me that sense of rhythm. I look at all the discipline I had in those days, and I listen to those rhythms, and then listen to the African rhythms and there's a chain."

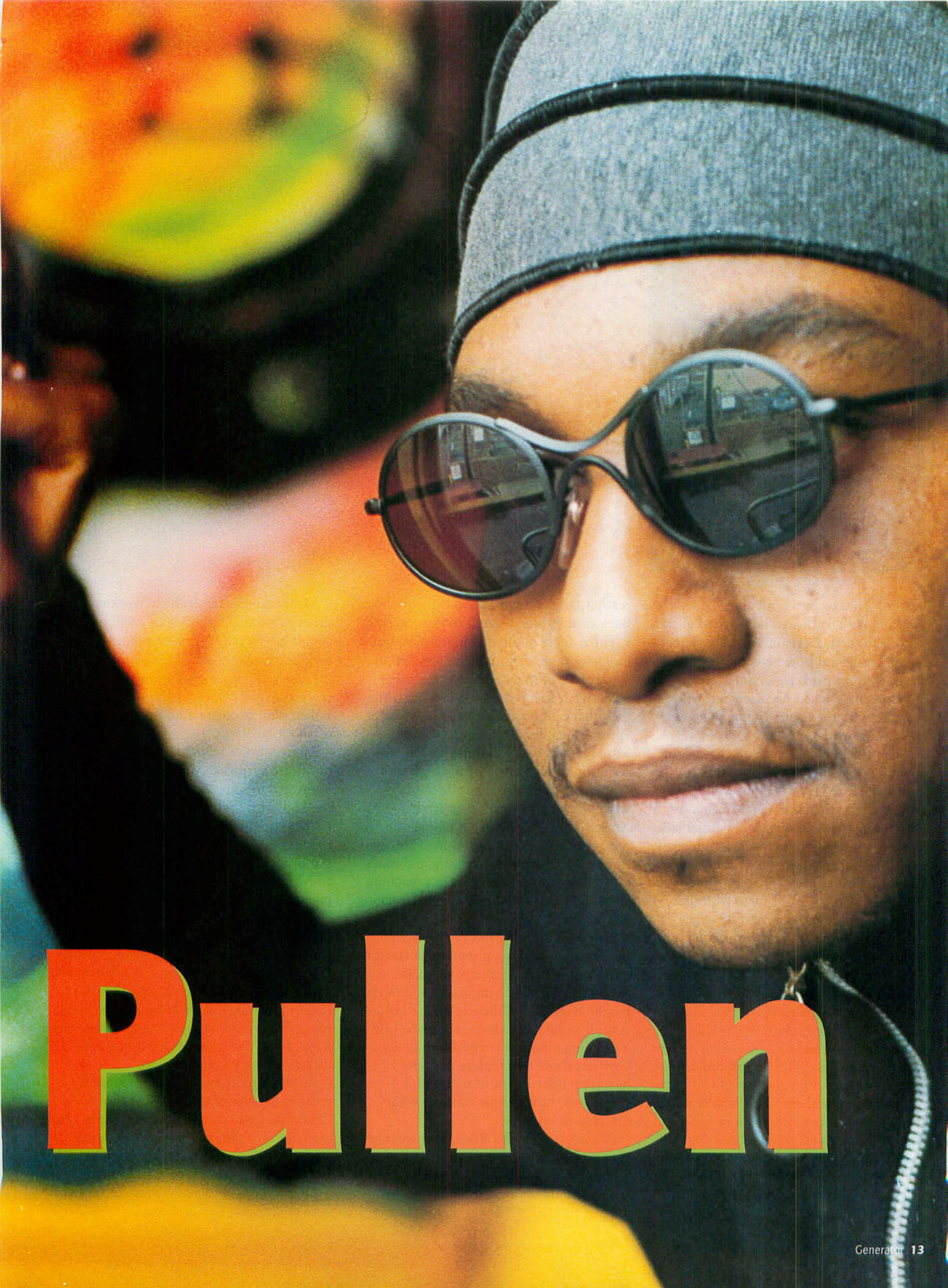
But Stacey's interest in rhythm goes even deeper. He studies and analyses it, not just for its musical merits, but also for its relevance to a more spiritual plane of human existence. "Rhythm was the first form of music," he explains. "African music began with rhythm. And in the beginning, it wasn't even called music. It was an entire culture – a way of life."

Listen back to Stacey's debut single, 'Ritual Beating System', for example. The base rhythm is built on a sample from traditional African music. The effect is stunning. Rarely have tribal rhythms been used so effectively outside of their natural context. In Stacey's hands, they sound as organic and natural to the format of techno as a 909 or a 303. It's a skill that gives Stacey's music a feel all of its own, and one which is clearly distinct from the work of other Detroit-based musicians.

Detroit, however, is his root point. He was born and raised there and that's where he sees the foundation stones of his music. Specifically at Derrick May's Transmat label. His loyalty to Transmat is one of the reasons why the world hasn't heard that much from Pullen. "I didn't ever want to put my music out on just any label," he says. "I wanted to go to the

Stacey

Text Gamall Awad Photography Joy Santiago



Pullen



"My thing is that a dj has to break the barriers in music, When I'm dj-ing, I'll play everything from house to African music. I don't want to be pigeon-holed as a techno dj or anything else"

heart of what techno is all about."

Working with Transmat has given Pullen a very clear perspective on what he wants to do musically and how he wants it put across to the world. He defines things more precisely when we discuss how he came up with the project name which he uses for Transmat:

"Silent Phase was a concept that I came up with about three years ago. It was during the rave era, when everybody was coming out with 'this is rave music, this is rave music!' If you look on the other side of 'Ritual Beating System' it was under the name of A Silent Phase – it wasn't Bango. The track was called 'Wave the Rave Goodbye'. What I was saying with that record was that rave has had its time. Now it's time to get back to the basics of good music. Music has been going through so many phases. There's trance, techno-trance, hard house, happy house, ambient, intelligent ambient, that shit goes on and on. Recording the Silent Phase album, I just sat back and watched all that stuff come and go. They say in order to get your point across you have to sit back and be patient and plan how you're going to make your move. It's like a cat or lion. They'll sit back and watch their prey until the point that they're ready to make their kill. For me, Silent Phase has been all about sitting back and making sure I'm

ready to make my mark, and then, boom! Back to the basics – back to the real shit."

Three years in the making, the album looks set to confirm Pullen's reputation. About half of the album was recorded recently, in Kenny Larkin's studio, while the other half was completed last year at various locations including Kevin Saunderson's KMS studios. It's the end result of a long period of research into "other forms of music beside house", which included a year's sojourn in Amsterdam. "It gave me a whole different perspective on the music scene," Stacey recalls. "I got more into dj-ing and more into different music that wasn't reaching Detroit. I was experimenting and learning all the time."

Significantly, Stacey doesn't describe the album as techno, preferring instead the more general tag of electronic music. "It's music for the living room and music for the dancefloor," he explains. "I didn't want it to be just a dance album or just a listening album. I wanted it to be in between those two realms. Because I haven't released a lot of material, I wanted to show people more of what I'm able to do."

In association with R&S, Transmat are planning to release excerpts from the album on an as yet untitled twelve-inch which should be out soon.

Meanwhile, Stacey is busy working on other projects. Black Odyssey will be an outlet for "some strictly deep house grooves, garage stuff." He's also working on material for Kenny Larkin's recently revived Art of Dance label. Larkin and Pullen plan to create a house-oriented offshoot label too.

Many who've seen Pullen behind the decks are surprised to find that he's more interested in spinning house than playing the kind of techno he's known for making.

"My thing is that a dj has to break the barriers in music," he explains. "When I'm dj-ing, I'll play everything from house to African music. I don't want to be pigeon-holed as a techno dj or anything else. I play good dance music. Period. Whether it's house, or whatever; a good track is a good track. The divisions in the scene are really crazy. Music is made to be enjoyed. People get critical and they don't take it for what it is. Music is for listening pleasure. And sometimes I can't believe the hype. I don't want critics and the public to dictate where I'm going to go."

As we begin to wrap things up, Stacey recalls a conversation with Chez Damier. "He comes with a whole new attitude – he says there's a different struggle than just the music. There's a belief behind what we're doing. I kinda take it from there."

Quietly cool ●

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Mr Fingers

Larry Heard has made some of the sweetest house music ever heard.

Both 'Can You Feel It' and 'Mystery of Love' have been amongst dance music's most enduring anthems since the day they were made. But now he's disillusioned and on the verge of giving it up forever. **Kevin Lewis** investigates.



Ten years is a long time. A very long time. Especially so in the topsy-turvy world of the music business where teenage bands flash helplessly in the

pan and careers can be turned upside down in a matter of days, never mind months or years. It's a world where everyone loses it when one pretty boy from a five-piece marketing man's dream goes awol and artists with real creative talent, real genius, are allowed to just slip away, forgotten. It's harsh, but that's just the way it is. No-one knows this more so than Larry Heard. As Mr Fingers he's recorded some of the most influential music in the history of house music. And for most of it, he never even got paid. He's been shafted by almost every record company he's worked with, and it's getting to the stage where he's about to call it a day.

If you think back to what you were doing a decade ago, what would it all be? Late on in the summer of 1985, *Ghostbusters* was showing nearly everywhere. Paul Hardcastle's sample-manic '19' was flying high at the top of the charts and most of the UK's so-called 'trend-setting' djs were probably still at school. As for Larry Heard, he had just given up his career as a drummer, playing in bands like D-Motion and Manhattan Transfer, in favour of going it alone. "I always had musical ideas that I wanted to

express," he states, quite plainly, "But you can't really express much musically from behind a drum kit. So I went through that kind of thing for about eight years, playing drums and wanting to contribute musically and not being able to. I finally left my last group because they just weren't appreciating me. I bought a keyboard and a drum machine so that I could try out some of my musical ideas and, on that day, 'Washing Machine', 'Can You Feel It' and 'Mystery Of Love' were on tape. That was my proof to myself that the ideas I had were good, when everyone else was saying, 'Jus' keep playin' drums'. After I did those tracks that day, friends would come by my house and ask to hear the songs. Then people who were more into the clubscene would say, "This is like house music, it's what they play at the Warehouse." So I jotted that down – Warehouse – so that I could get down there and find out what was going on."

With everyone telling him he should get his material out there, Heard set up his own Alleviated imprint to put out 'Mystery of Love'. He got out and about in his own car and in the last seven months of 1985 he sold 20,000 copies of the legendary single. It was about that time that things started to go wrong.

"There was only so much I could do and there was only so many places I could go before my car fell apart," he explains. "I thought that Trax could get the records out there better than I could. Big mistake! I did it for the right reasons

but they didn't have the same intentions that I had. They had a shallow vision that really hurt a lot of people. That's why Marshall Jefferson's not around anymore, Farley's struggling, Adonis is struggling and Chip E is struggling. Everybody's struggling because of the lack of vision that DJ International and Trax had. They could have put something together like Motown. They had all the talent from Chicago in the palms of their hands and they just abused us, didn't pay the royalties, licensed the music all over the world and hoped that we wouldn't find out. That was their vision and it hurt an awful lot of people and a lot of good people have just disappeared. They would say they'd sold 3,000 copies and they'd really sold 100,000 copies you know, just bad business all the way around."

It wasn't just the labels in Chicago who were at fault, some companies in the UK were just as bad. In 1988, Jack Trax bootlegged 'Amnesia', a demo of Heard's instrumental work, without his consent and it's only now, with the release of 'Classic Fingers', that some of the tracks from that album are seeing their first official release.

Black Market's forthcoming 'Classic...' compilation also showcases the variety of Heard's work. From 'Brazilian Love Dance', a collage of slow beats and Caribbean funk taken from his collaborations with the rapper Harry Dennis to the Fingers Inc. anthem 'Never More The Lonely'; from the



Mr Fingers



"... it's a curse in a certain way because I can't get into the things I want to do because of house music and I'm not getting paid from doing house – so what's the point"


is getting past this house music stigma that keeps companies away from me. When Omar wanted to work with me, his A&R people said, 'Isn't he a house guy? We don't want house stuff.' Chaka Khan wanted to get together too and her A&R people weren't into it the minute my name was mentioned. So it's a curse in a certain way because I can't get into the things I want to do because of house music and I'm not getting paid from doing house so what's the point. I definitely don't want to stop doing Mr Fingers stuff, I just don't have any plans to do anything right now because I have no reason to. Once I get paid work, then I can finance those other things. It takes money to do those things and that's what the public doesn't think about when they're sitting at home saying, 'Oh, I hope he doesn't stop doing it,' - there's a reality behind it that they're not taking into consideration. It takes money to put those Mr Fingers things together and I can't get it from RCA, MCA, Columbia, Warner Bros, Cajual Records or whoever. So I have to generate that myself. That's where all the old stuff came from, it came out of my pocket and there's only so deep that a pocket goes until everything is gone. So, when I'm in a position that I can do what I want to do, I will be doing it, but now I'm in the position where I have to do something out of necessity to generate some finance."

It's a necessity that comes out of a lack of understanding by the major record companies, especially in the States. In the

experimental, self-explanatory hard jacking of 'Play It Loud' to his divine vocal anthem 'Closer', it's difficult to think of a producer with more talent for such a diverse range of styles. It's a fact that Heard himself is quick to point out.

"I've got a lot of material, a lot of songs here. Things that Robert Owens and I wrote together, things Ron Wilson and I did. But the thing is that not everything we write is house music. I know people get attached to those things but we may want to do something totally different, like 'Empty' which was on

'Introduction' - that was the first song that Robert Owens and I wrote together and that was an R&B/jazz flavoured song. It's one of the bad points that nobody knows about those things, they only know about the house songs. So when people say 'keep doin' house, keep doin' house', it's strange, 'cos we were doing something totally different at first. The house stuff was just easier to get out so we felt that it would be good to, at least, get us into the flow of things. But then, you can end up in a flow that you can't get out of. The difficult thing for me

A black and white portrait of Thee Madkatt, a man with a mustache wearing dark sunglasses and a dark jacket, with his hands clasped in front of him.

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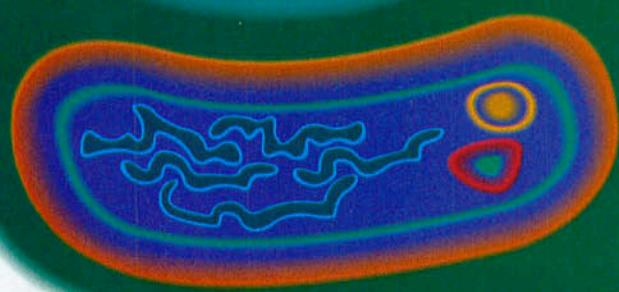
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Expect The Unexpected

UK their support is improving but we're still floundering in a world of tin-pot remixers and shiny pop wannabes. Nobody had the guts to take people like Heard and Owens and invest some time and money in their careers - they just want hit singles and instant cash. Heard's view is a little more direct.

"They don't want house music," he offers. "They've proved in the past that they can't sell it with Lil' Louis and Ten City and all the different artists that they signed; Blaze with Motown, Adeva with Capitol. They proved to themselves that they couldn't sell it and we always sort of knew that they couldn't sell it. They have something else that takes a lot less work to sell, like Babyface, Teddy Riley or Jimmy Jam and Terry Lewis. Also, nobody in the industry has any respect for it. I don't really know why. Maybe it's because it's somewhat of a black artform. And maybe it's that fact that it stems from gay clubs, you know. The United States doesn't really have a liberal attitude towards homosexuality and they don't really want to get involved with those kind of issues. I think that the conservative society over here sees that as a definite negative point. Like, if house music became a big, big thing then people would want to know about its roots and it goes back to places like The Paradise Garage, Zanzibar, and The Warehouse. They were predominantly gay clubs. What conservative person wants to explain that to their ten year old? This is music that comes from the gay society! That's a problem for them. It would eventually come back to haunt them."

"Rap is a little different. It's a black artform too, but it managed to force itself in there and house music hasn't been able to do that, no matter how hard it's tried. When it comes to house, maybe one out of every five thousand records are a hit. Some do break through like 'Follow Me', 'French Kiss', 'Brighter Days' and 'Show Me Love', but even then none of them get played on the radio. Some things do sneak through, it's just that more don't. Probably 99% of the stuff that comes out doesn't even get heard. It's sad but I can't let it depress me, because if I let it depress me, I would have been depressed in '87 and I would definitely have committed

suicide by now. It's just so obvious to me, being in the States. You know, people really think it's different over here, they expect to fly into Chicago and hear house music at the airport. No. If you ask about house music at the airport, the security

"I don't really see the point in making music for clubs... I've been doing it for ten years and I haven't made any income yet. That's a long time to test the water. I'm probably at the tail end of doing it now 'cos it's not really providing what I need to survive"

would put you back on the plane because people just don't want to hear about it."

No matter how much he tries not to let it get him down, there comes a point where the ends don't meet anymore. He can't take time out to put together a new album and live off the royalty cheques in the meantime because people like Trax, DJ International and Jack Trax all took him to the cleaners and left him with a bunch of short-sighted A&R men and a host of house purists who couldn't bear the thought. It's a sorry state of affairs.

"I don't really see the point in making music for clubs," he concludes. "I've been doing it for ten years and I haven't made any income yet. That's a long time to test the water. I'm probably at the tail end of doing it now 'cos it's not really providing what I need to survive. I've been lining some things up for when the time comes when I can't sit here and wait anymore and hope something sells. Hope is one thing - but reality is totally different. When you've got bills and a mortgage to pay, you know, you have to eat and have clothes. Hope doesn't take care of those things. If Michael Jackson jumped up and said, 'I love Mr Fingers', my album would sell a billion copies. But somehow I just don't think that's gonna happen" •

'Classic Fingers' is out now on Black Market.

Larry Heard's 'Sceneries Not Songs Vol.2' hopefully follows soon.



Win VIP Tickets!

Fancy a big night out next month? No cash? No worries. Generator readers can win a pair of VIP tickets to their favourite club in our selection, for a night in October. Simply identify the well-known club logos on the opposite page: each belongs to one of our chosen venues or club nights. Once you've identified them, send your answers on the form below, stating your preferred club and the night in October you'd like to visit (options right), with your name, address and phone number, to:

VIP Competition, Generator, 4-8 Peartree Street, London EC1V 3SB, by September 29th 1995. The first twenty correct entries drawn will win two tickets for their chosen club during October.

Name

Address

Tel.

The logos belong to these clubs:

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12

My preferred club on the list is...

- A
- B
- C

My preferred night in October is...

- A
- B
- C

NOTE

This coupon must be used for your entry.
No photocopies or separate entries will be considered.

Club choice

Brunel Rooms (Swindon) Fruit Club (Fridays) or Frisky (Saturdays)

Friday October 27th: Second Birthday with John Kelly, Sister Bliss, Slipmatt & others

Lakota (Bristol) Solid State (Fridays) or Saturdays.

Zap (Brighton) Homotherapy (Mondays), Vive La Shaft (Thursdays), Tuff Red 7 (Fridays) or It (Saturdays)

Hip'po Club (Cardiff) Fridays or Saturdays

Club UK (London) Final Frontier (Fridays) or United Kingdom (Saturdays)

The Ministry of Sound (London) Open All Hours (Fridays). Winners must be over 21

Sex, Love And Motion (The Soundshaft, London) Saturdays

UK Midlands (Wolverhampton) Saturdays

Wobble (The Venue, Birmingham) Saturdays

Cream (Liverpool) Birthday Party: October 13th. Tickets worth £30 each!

The Hacienda (Manchester) Sunshine (Fridays) or Hacienda (Saturdays) Free drinks!

Home (Manchester) Sat At Home (Saturdays)

Music Factory (Sheffield) Steel (Fridays) or Love To Be (Saturdays)

Pleasure Rooms (Leeds) Up Yer Ronson (Fridays) or Back to Basics (Saturdays)

Shindig (Riverside, Newcastle) Saturdays (October 7th: Dave

Seaman & Orde Meikel; October 14th: Paul Gotel, Charlie Hall;

October 21st: Allister Whitehead, Jon Marsh, Alex Knight; October 28th: LuvDup, Billy Nasty)

Sir Henry's (Cork, Ireland) Sweat (Thursdays, Saturdays)

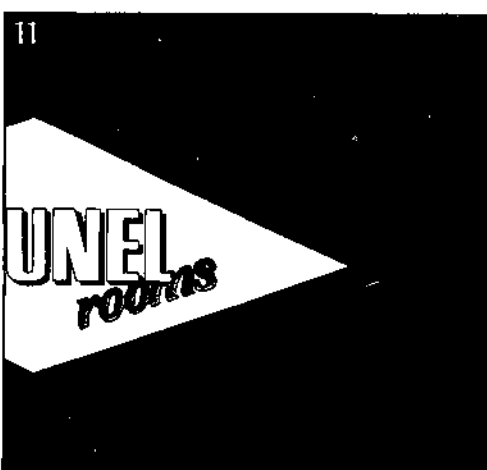
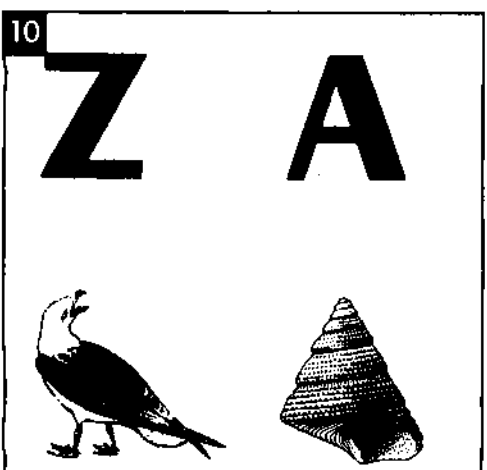
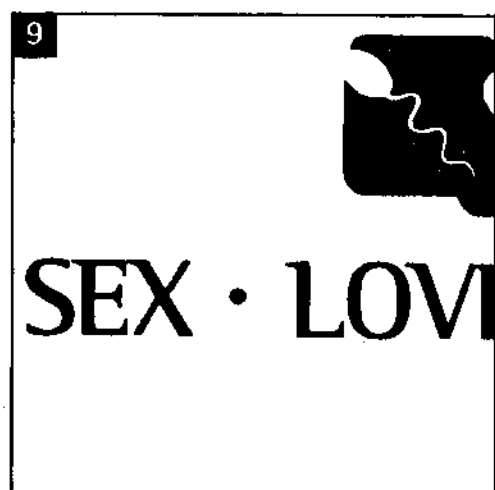
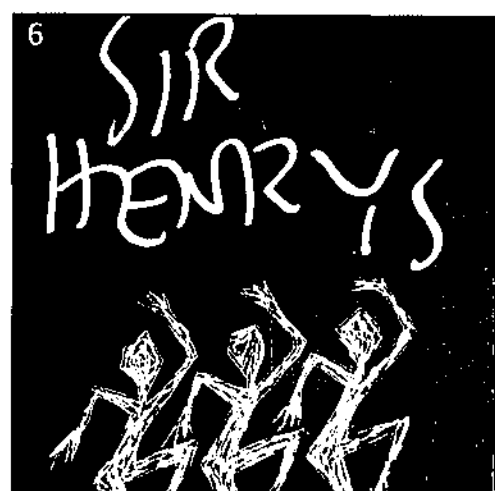
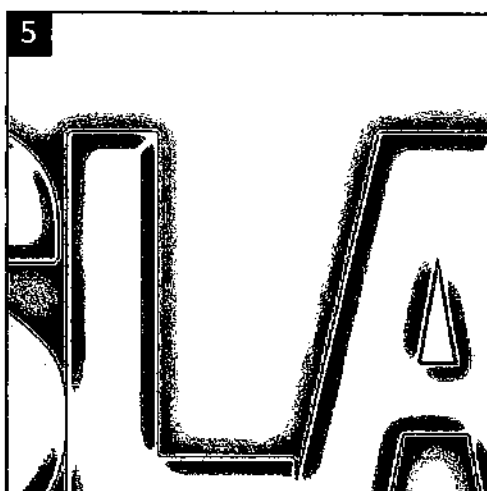
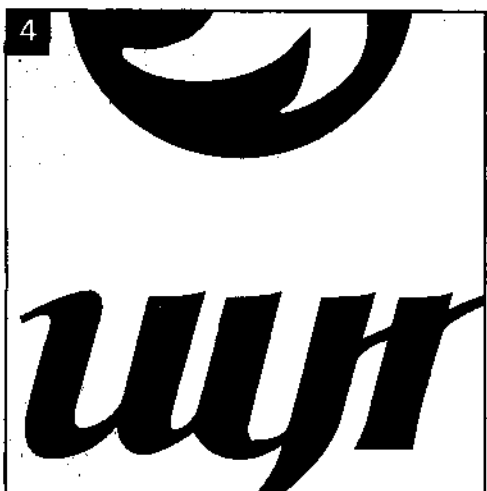
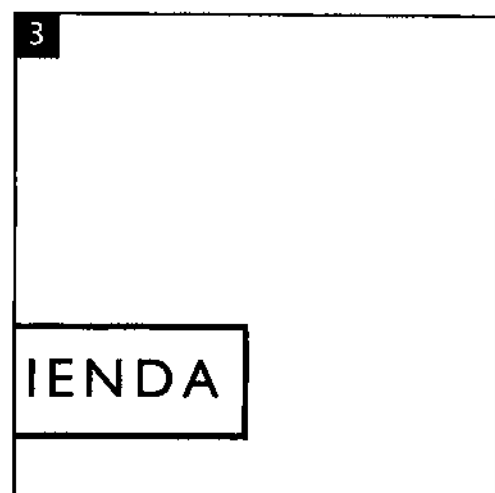
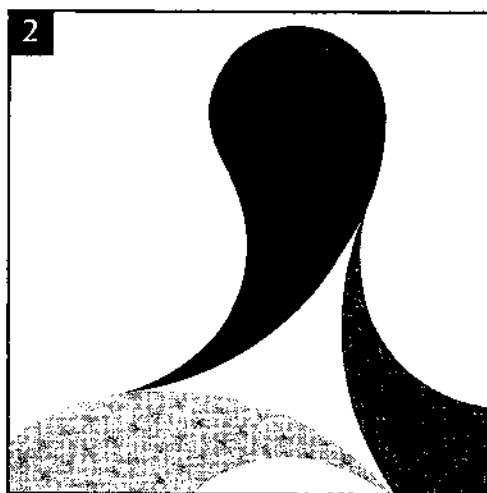
Temple of Sound (Dublin) Livin' Large (Thursday), Fridays or Saturdays

Pure (The Venue, Edinburgh) Fridays. October 13th: Andrew

Weatherall

SLAM (The Arches, Glasgow) Fridays

Sub Club (Glasgow) UK Gold (Thursdays), The Yard (Sub Club), Saturdays and Disco 2001 (Sundays)



Zipless

Vanessa Daou, the sultry, singer-songwriter wife of musician/producer Peter Daou, is proof-positive that a well-aimed whisper can easily devastate the emotions.

Married seven years, the duo's musical history dates back to the eighties when they recorded as Vandal for Nu Groove. After Peter established himself as a right-hand sessionman on New York's remix scene, the couple launched their own outfit, The Daou, and issued a brilliantly trippy album, 'Head Music'. They also cut two impossibly evocative singles for Tribal America, 'Give Myself to You' (co-produced with Danny Tenaglia), and 'Are You Satisfied?' (co-produced with David Morales), where they fine-tuned an expansive, highly erotic signature.

The success of those singles led them to self-finance Vanessa's debut album, 'Zipless', where she set the poetry from Erica Jong's 'Becoming Light' over Peter's ebullient, dub textures. "Even though I write my own lyrics, I love Erica's writing and all of the themes that she uses in her poetry," says Vanessa. "I wanted to have a sexual album, but I also wanted to explore the intellectual part of eroticism."

Better yet, 'Zipless' allowed for a better division of labor between the couple. "Vanessa is comfortable writing melodies and posing in front of the camera," says Peter, "and I'd rather sit in the studio and produce the records. The functions for us are pretty clear now."

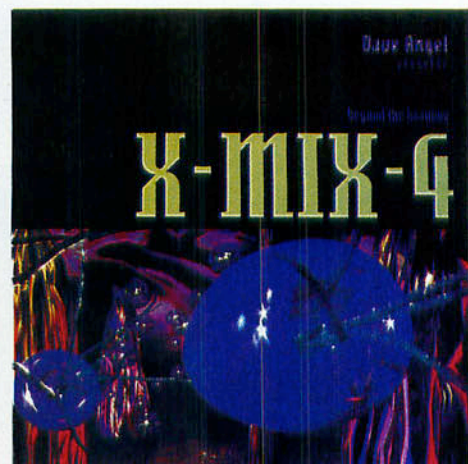
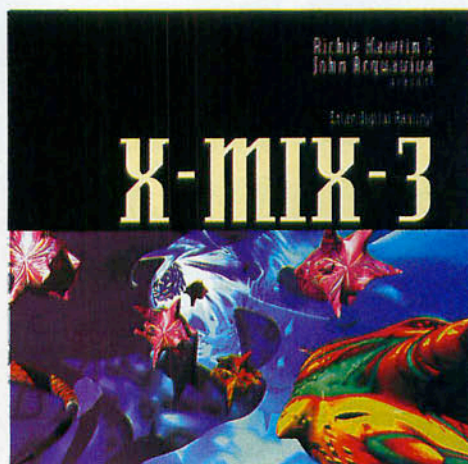
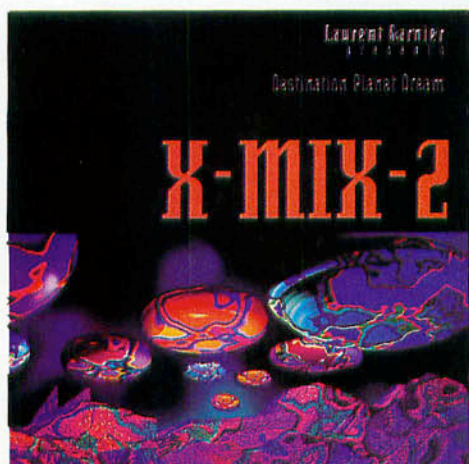
"I've always been interested in subtlety," smiles Vanessa, "and my favourite singers aren't necessarily the ones who can really project their voices." In the world of The Daou, less is definitely more. ♦

*'Zipless' is out now on Kraznow
Entertainment through MCA*



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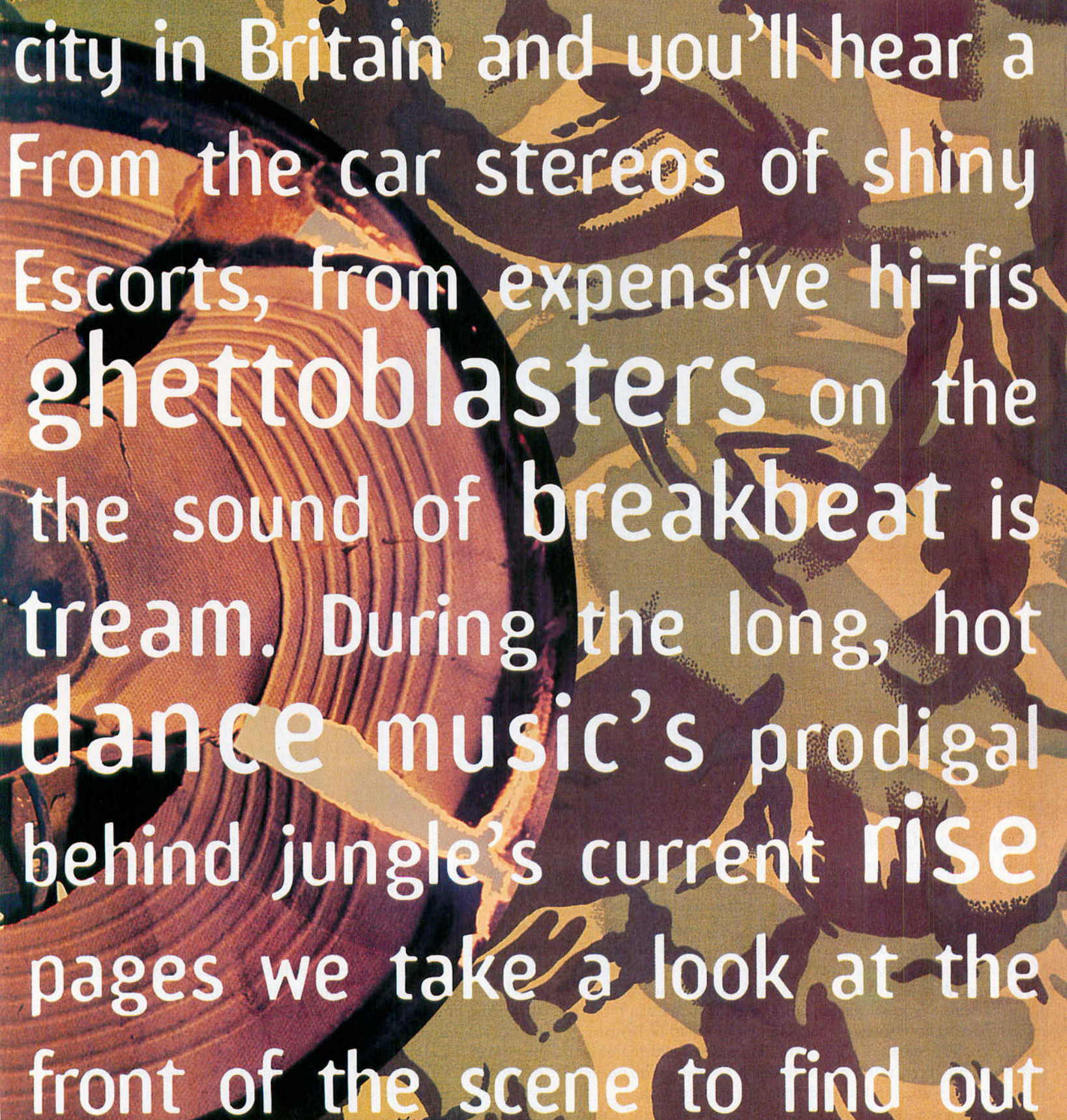
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From the car stereos of shiny
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ghettoblasters on the
the sound of breakbeat is
tream. During the long, hot
dance music's prodigal
behind jungle's current **rise**
pages we take a look at the
front of the scene to find out



A Guy Called Gerald

Gerald Simpson, otherwise known as A Guy Called, has always been a trailblazer – it seems to come naturally to him. In 1989 he wrote 'Voodoo Ray', an acid house monster which was heralded as Britain's answer to Derrick May's 'Strings Of Life'. It was an underground (he was still living in a squat in Manchester and had to do interviews from a nearby callbox) overground (it smashed into the national charts) track that defined a whole musical phenomenon. And if that wasn't enough he also co-wrote another defining moment of British acid house, 808 State's 'Pacific State'. His subsequent major deal with Sony, however, was a minor disaster. So instead he buried himself in the studio and started "playing around with breakbeats on the quiet". In 1991, his "playing around" led to the track '28 Gun Bad Boy'. It was fierce, aggressive and, together with Goldie's 'Terminator', it hinted at a very new era for UK breakbeat (Gerald's early jungle was collected together in 1993 on his album, '28 Gun Bad Boy'). Gerald Simpson is

one of jungle's true originators. He has always been at the cutting edge, ahead of the pack, making up the rules as he goes along. "It feels like I'm going in my own direction and that I'm setting standards for the mainstream to follow," he says. When Gerald's album, 'Black Secret Technology', came out at the beginning of this year, the reaction in the mainstream was, 'I didn't know jungle sounded like that'. Its lush, jazzy chords, sparkling vocals, deep swirling ambient drop outs, and dark shattering breakbeats all pointed to the future of jungle, as seen by Gerald. However, there was plenty of material which had to be left off the album. "Stuff that's just too way out for people to get their heads around at the moment," he explains. "You've got to educate people slowly." This month his album track, 'Finley's Rainbow', is released as a single. In the studio he says he's been producing even more vocal oriented-work, and has done a few tracks with Lady Miss Keir. Meanwhile he's also been busy setting up an office for his label, Juice Box, in New York.

Oliver Swanton

Aphrodite

As a man with more aliases than a credit card fraudster, Gavin King is more easily identified by the quality of his breaks than by pseudonyms. Recording as Aphrodite, Amazon II, A-Zone and Aladdin, he's perhaps best known for 1992's classic collaboration with Micky Finn as Urban Shakedown. 'Some Justice's' success saw him concentrating more and more on production and writing, with appearances behind the decks as DJ Aphrodite now a rarity. Despite being part of a sizeable number of drum'n'bass artists who can trace their musical lineage to UK's b-boy scene (Goldie, Crystl etc), he surprisingly pegs jungle as "a development of house music, the same as garage, techno and acid." Checking hardcore classics like Genaside II's 'Narrow Minds' in the same breath as Carl Cox's 'Let's Do It' typifies his open-ended, evolutionary perception of jungle's origin.

Hugo Fluendy



2 Bad Mice

2 Bad Mice occupy the kind of place in jungle's pantheon of artists and producers often referred to as 'seminal'. What, if anything, they have to do with bodily fluids is anyone's guess but the sheer visceral power of their all-too-infrequent sonic outings does seem to demand a physical reaction – though dancing seems a more likely outcome than climax. Their status as originators, however, is unquestioned, and with the confusingly named trio of Moving Shadow supremo Rob Playford, Sean O'Keefe (remember Deep Blue's 'Helicopter Tune') and Simon Colbrooke, the output is always going to be essential. Playford has been better placed than most to follow the development of drum'n'bass from its early rave days but feels that "allied with the changes in technology and mixed with a certain amount of hip-hop, jungle or drum'n'bass is still house music just updated to the present day." Other projects and commitments have kept 2

Bad Mice in the shade recently but for those of us still playing catch-up, 91's classic 'Bombscare' is due for re-release soon.

Hugo Fluendy



Nicky Blackmarket

When not found inhabiting Soho's own hardcore mecca in the basement at Blackmarket Records, Nicky Blackmarket is one of the scene's top djs. Allied to his freshfaced demeanour, his penchant for constructing drum'n'bass tunes featuring the looped calls of migratory birds ('geese tune') makes him the master of the unconventional and whimsical. Spinning since his mid-teens, he's seen dance music develop from the soul/hip-hop jams of the eighties through the rave explosion heralded by wider exposure for house music and well, yes, drugs, Nicky is well placed to comment on jungle's inception.

"Jungle's a development from those rave days, same as techno or whatever, but it's our own thing. Whereas before the tunes were originating in the States, jungle is a British thing." Find him

mixing up the unexpected with the unconventional at nights in South London's Lazerdome, the Labyrinth in Dorset and Islington's Paradise club amongst others.

Hugo Fluendy

Boymerang

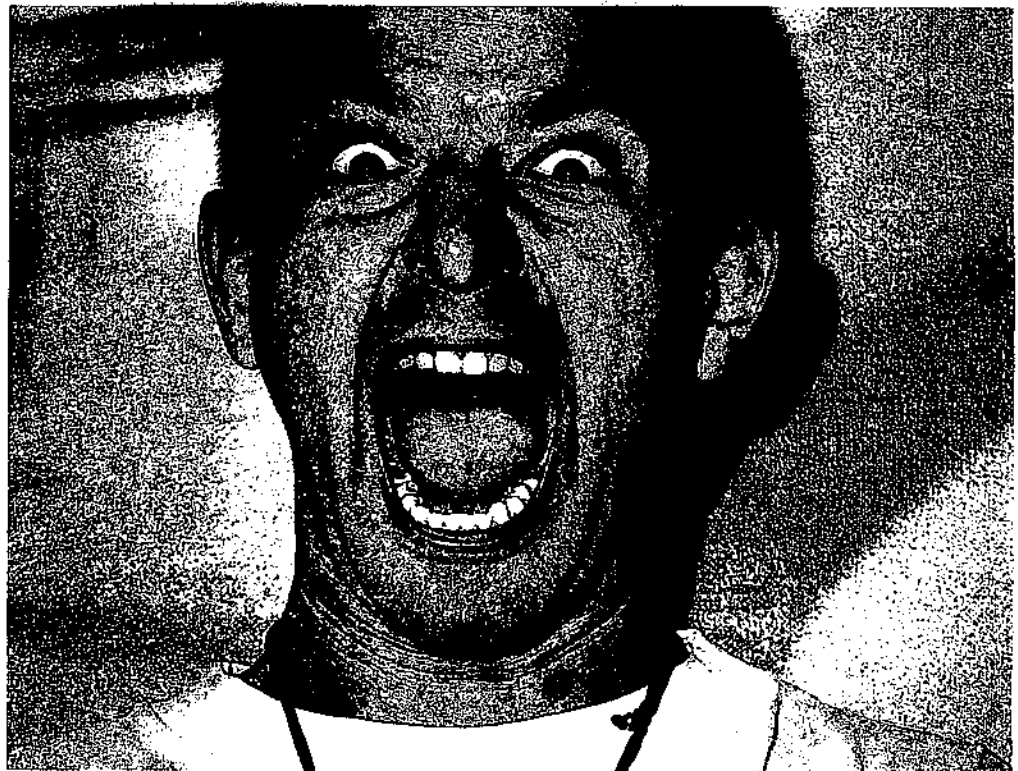
"I was naïve at first. I hope I'm getting better," confesses Graham from Boymerang. Hooking up with Luke Vibert's former cohort Jez Simmonds, "I go out with his sister", they put out an astonishingly experimental debut on Leat Records and then things got quiet.

"We've been doing Wagon Christ and Ultramarine remixes, a thing for Ninja, a Wire tribute album track. But I've been pretty much keeping my head down, trying to find my own style."

Citing Foul Play, Photek, Wax Doctor and Roni Size as influences, Graham has also worked with Paul Thomas from Kiss FM, contributing to the 'Extreme Possibilities' compilation. What does he like most about drum'n'bass?

"I like the aesthetic. You've got to be good. In a way, it's like being an animator – you're working with extremely small spaces at times. Painstaking, but I love it!"

Carl Loben



Who's who in Jungle



LTJ Bukem

Omni Trio's Rob Haigh once described LTJ Bukem as UK breakbeat's answer to Derrick May and the tag has, quite deservedly, stuck fast. Every time a Bukem track comes out, the face of jungle seems to be irreversibly changed. (The jazzy strings on his debut, 'Demmon's Theme', sound like they were produced only yesterday, but he plated it up in 1991 – releasing it himself, and launching his label, Good Looking, the following year. And his seminal 1992 track, 'Music', made the artcore of Omni Trio and Peshay a possibility.) At his Thursday night London club, Speed, his, and Fabio's, so called 'intelligent' sets have been attracting (and influencing) a regular 'Who's Who' of the jungle underground. He's rumoured to be on just about all the major's 'most-wanted' lists, and techno djs who play his records mutter that his Good Looking label is a "Transmat for the nineties". All this respect is for a man who has produced a mere twelve tracks in the last five years.

Bukem started out on reggae sound systems, played hip hop and rare groove, warmed up at Outer Limits and finally got a chance to play breakbeats at Raindance in 1990. Five years later and he's being booked to play his future jazz all over the world and worries he doesn't have enough time to produce music anymore. He still refuses to sign to a major and this year he launched a second label, Looking Good. There is a compilation album of Good Looking releases and a newish single, 'Horizon', out now.

Oliver Swanton



Bushman and Shadraq

Bushman and Shadraq spin jungle on Manchester soul pirate, Sting 106, and have an all too familiar story to tell – the hard slog: being ignored, laughed at, and dissed for playing jungle, unavailable plates, being robbed at gun-point at a gig, the back-biting, and the politics. However, these two second cousins have broken through it all. Their remix of Black Grape's latest single led to a full support spot on their tour – "the indie kids were having it, especially in Newcastle," Shadraq says. And their latest remix, of Greg Wilson's track 'Nightmare', out on Blue Records this month, is wild.

Oliver Swanton

All-time Five

- 1 'P Funk Era' – P Funk (VIP mix)
- 2 'Tear Down' (Dillinger)
- 3 'Touch My Ties' – Dr S Gacher & Audio Maze (Dream Jam remix)
- 4 'Searchin' (Living Shadow)
- 5 'Wrong Niggaz 2 Fu-R with (Remix)

Andy C.

Barely twenty, Andy C. is surely the junglist boy wonder. He released his first single 'Turn On' in 1992 under the guise of Desired State and founded his own record label, Ram, later the same year. Since then, he's released the seminal 'Valley of the Shadows' and 'The Touch' as Origin Unknown, 'Beyond Bass' as Desired State and last year's 'Cool Down' under his own name for once. Andy C. also manages to combine the difficult dual roles of producer and dj with ease – you'll usually find his name at the top of the best flyers on most weekends.



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DJs

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DJ RAP - RICHIE HAWTIN - CHARLIE HALL - DEAN THATCHER
MATTHEW HAWTIN - NICKY BLACKMARKET - DIEVOLUTION
MICHAEL DOG - KILLER PUSSY - SEXY RUBBER SOUL (MIZ BEHAVIOUR)
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BRENDA RUSSELL - DEAN THATCHER - DIEVOLUTION - MICHAEL DOG
KILLER PUSSY - DJ ROCKITT - CHRIS MADDEN (SOUND CRASH)
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Who's who in Jungle

Cool Hand Flex

Cool Hand Flex successfully combines the dual roles of dj and producer, and still manages to work in the record shop he co-owns with Randall. De Underground is based in the Forest Gate area of London, and is also the name of their record label. Considering how prolific he's been, Flex has been relatively quiet recently, but check out 'Melody Madness' and 'Juppin' & Pumpin's' compilation 'Jungle Tekno In The Mix' which he compiled and mixed and, if you get a chance, his radio show with MC Fats on the number one pirate, Kool FM.

Colin Steven



D'Cruze

Although D'Cruze has been making jungle for the past few years, it's only recently the general public has picked up on his prodigious talent, thanks to his recent single 'Are We In/ Heaven' and the newly-released debut album 'Control', on Suburban Base. D'Cruze already has a reputation for fierce, cut-up breaks and beats coupled with dreamy ambience, and 'Control' firmly establishes him as a producer to be reckoned with. Apart from jungle, D'Cruze listens to hip-hop, house, ragga and trip-hop, and has plans to release some experiments he's made on a hip-hop and trip-hop vibe.

Colin Steven



DJ Crystl

Just like his major label-mate, Goldie, DJ Crystl, 23-year old Danny Chapman, came from a hip-hop background. (He used to dj with a hip-hop outfit called The Brotherhood, but had his head turned in 1991 at big raves like Telepathy.) However, unlike Goldie, he's heading off back in that direction - he's just finished a track called 'Perpetual Motion' for US hip-hop label Payday. His breakbeat debut, 'Suicidal/Drop Ecstasy', came out in 1992 and shot the Lucky Spin imprint into hardcore orbit. Later releases were dark ('Dark Crystl'), but more often than not ambient and dreamy ('Meditation', 'Let It Roll' and 'Your Destiny'). Danny says he now wants to produce drum and bass which spans the ambient, hip-hop and UK breakbeat scenes. London Records have signed him up for a five album deal - the first of which will be out before Christmas.

Oliver Swanton



Da-Intalex

Manchester's Da-Intalex duo, Marcus Kaye and The XTC (Mark McKinley), have had quite a year so far. They started off in January by securing a two hour Monday night drum'n'bass show on the local outpost of Kiss FM. Then they persuaded the infamous Eastern Bloc to open a jungle counter, which they now

run, together with Matty The Outlaw. And if that wasn't enough, they set up Intalex Recordings and Jump Up, and started putting out tunes (the VIP mix of their track 'I Like It' is currently ripping up floors in London). "When you've got Roni Size and Randall phoning up asking for plates then you know you're achieving," says Mark.

All-time Five

1. Therapy - 'Loose' (Phattek remix)
2. Ray Keith - 'Lighter'
3. The X - 'Boomin In Ya Jeep'
4. H.M.P. - 'Runnin'
5. Da-Intalex - 'What Ya Gonna Do'

Dazee

Dazee started out playing illegal hardcore raves around Bristol in 1992. When the urban raves died out in 1993, Bristol's first exclusively junglist session, Ruffneck Ting, soon arrived to take their place



with Dazee as resident. Her reputation as one of Bristol's leading djs has grown, with regular spots on pirate radio and several recent high profile gigs like Dreamscape and Universe's Tribal Gathering. Dazee is now helping to compile and mix the jungle chart for Galaxy (the south west's Independent Local Radio station) and is also part of Substance, who will be releasing the debut single 'Rude Girls / Crazy Horse' on Ruffneck Ting Records.

Colin Steven

All-time Five

1. Roughneck - 'Project One'
2. Just 4U London - 'Body Search'
3. 'Nasty Habits EP' - Doc Scott
4. 'Valley of Shadows' - Dignity Unknown
5. 'What's My Name EP' - XLR8

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 Metamorphosis (Scott Brown Rmx) - RAMOS, SUPREME & SUNSET REGIME
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Who's who in Jungle

Dillinja

Dillinja has come a long way from his first release in 1991 ('Tear Off Your Chest') to become one of the most respected producers on the scene. He's since released nearly thirty singles like 'Deeper Love' and 'Deadly Deep Subs' on labels as diverse as Logic, Lionheart and Target as well as remixing tracks for the likes of Suburban Base, V, Ninja Tune, Sony and London. He has his own label, Deadly Vinyl, but the two labels currently releasing his material are Metalheadz and Conqueror, with recent releases like the 'Angel Falls' E.P. and 'Tear Down'. His experimental sound combines light strings and dark bass, providing the blueprint for the latest sub-genre, hardstep.

Colin Steven

L Double

Huddersfield based dj and producer L Double has overcome what might be seen as a location obstacle by the breathtaking quality of his productions. His own label Flex is only just over a year old, but already has an impressive back catalogue: Da Intalex's 'What Ya Gonna Do?', L Double's 'Little Rollers' and his recent anthem 'Da Base 2 Dark'. Upcoming Flex releases include two remixes, Tek 9's 'A Gworn' and the Dream Team's 'S T Files', and a new L Double single, 'A Music For the Nineties'. Ironically, he considers himself a dj first and foremost, and it's his music that's getting his talent on the decks noticed.

Colin Steven

Ellis the Menace

Take cover and run for your lives! The full-on approach of Birmingham junglist Ellis The Menace is a mighty sound to behold. On a good rolling night, he still spins in a few 'nice' sounds, letting the drum'n'bass do the work, but it's still mainly uptempo jungle played in his own style of 'intelligent attack'.

After listening to early hip-hop, electro and Chicago house, Ellis The Menace (where did he get that name?) was bowled over by jungle. For Ellis; "jungle was a raw antidote to the synthetic sound of techno." Now a regular dj at Club Junglist at Birmingham's Institute and

across the Midlands, Ellis The Menace also ran amok on pirate radio station HOT FM with a fresh, fun vibe.

Definitely one of the emerging Midland characters.

Andy Tipper

Adam F.

From early recordings on drum'n'bass mecca, Lucky Spin's label, to more recent releases on the similarly revered outfit, Section 5, Adam F. has combined the gut-wrenching velocity and experimental edge of the finest drum'n'bass exponents with a warmer musicality that is seldom achieved in any genre. Though dubious about the constraints of a label, Adam feels that "jungle is basically today's street music, just as hip-hop or rave was, but there's a total freedom to experiment within that – it hasn't stopped, it's just kept growing." With planned releases on Metalheadz and Section Five and drum'n'bass technicians like Fabio and LTJ Bukem ready to spin them, you bet that Adam F. will grow with it.

Hugo Fluendy

Essential tracks:

'Circles'
'Lighter Style'
'Enchanted'
'What You Saying' (DJ Krust Remix)

Fabio

Fabio's roots go right back to London's summer of love acid house boom in 1988. His break came at Sunrise, when after playing a popular early set, he was brought back on at the end and dropped 'Strings Of Life' to an ecstatic crowd. In 1989 his name often appeared back to back with Grooverider's and thus began one of the most famous partnerships going. They have since split amicably, but you'll still catch them together at the odd event. He recently won 'Best Radio Show DJ' at the Elevation Awards for his show on Kiss FM, and he confesses to often preferring radio work to playing in clubs because it is so relaxing. His style is often described as laid-back too, playing drum'n'bass with big string washes and breakbeat rolls. This style seems to be an acquired taste in the scene, and Fabio has taken a lot of stick and probably missed a

lot of bookings for music he believes in. His main plans for the future are to build his own studio and get into production.

Colin Steven

Fallout

One of the Fibre Optic crew from Leamington Spa, Fallout is one of the few female jungle djs in Birmingham (along with Chikki-H of Hot FM), and D-Tease (Chaos/PDM crew) but she's held in high regard. One of the best 'up and coming' djs, Fallout's four year career has seen her play everywhere in the Midlands and beyond, kicking up a storm at Pure X, Quest, Sanctuary, Club Junglist at Birmingham Institute, and Dance Planet. Fallout's adaptable style, mixing aggressive drum'n'bass with intelligent licks, has been the key to her success. Her own releases are equally massive. New song 'Lullaby' is perhaps her best so far, but the white label with Tango is also an essential cut. Definitely one to watch.

Andy Tipper

Mickey Finn

Mickey Finn is one of the most popular and highly-rated djs in jungle. Originally making his name in hardcore at original raves like Biology and Genesis, it seems like he's been a top name on all the best flyers forever. Notorious for his love of upfront (and often exclusive) dub plates, he whips up a storm from the first minute, never letting up on the tempo. Although he's mainly known as a dj, he's



also part of Urban Shakedown with Aphrodite, responsible for the original junglist prototype 'Some Justice' in 1992, and the recent monstrous 'Arsonist' remix. Mickey also owns the record shop 'Biting Back' in Gravesend, is an AWOL resident and features on their compilation 'Live At The Ministry Of Sound'. Still suspicious of the media (after many magazines declared rave dead a few years back) Mickey is keen to point out jungle isn't a passing fad: "It didn't have a name then, but's been around for a good few years. I've been into jungle for the best part of four years, but now it has a bigger name and there's a lot more of it. Back then you only had one or two pieces that you could play."

Colin Steven



'Jungle Love' and 'Dream of You'. But earlier this year, 'Silk Cut' showed they're just as capable of stepping it up when they want to.

Colin Steven

Foul Play

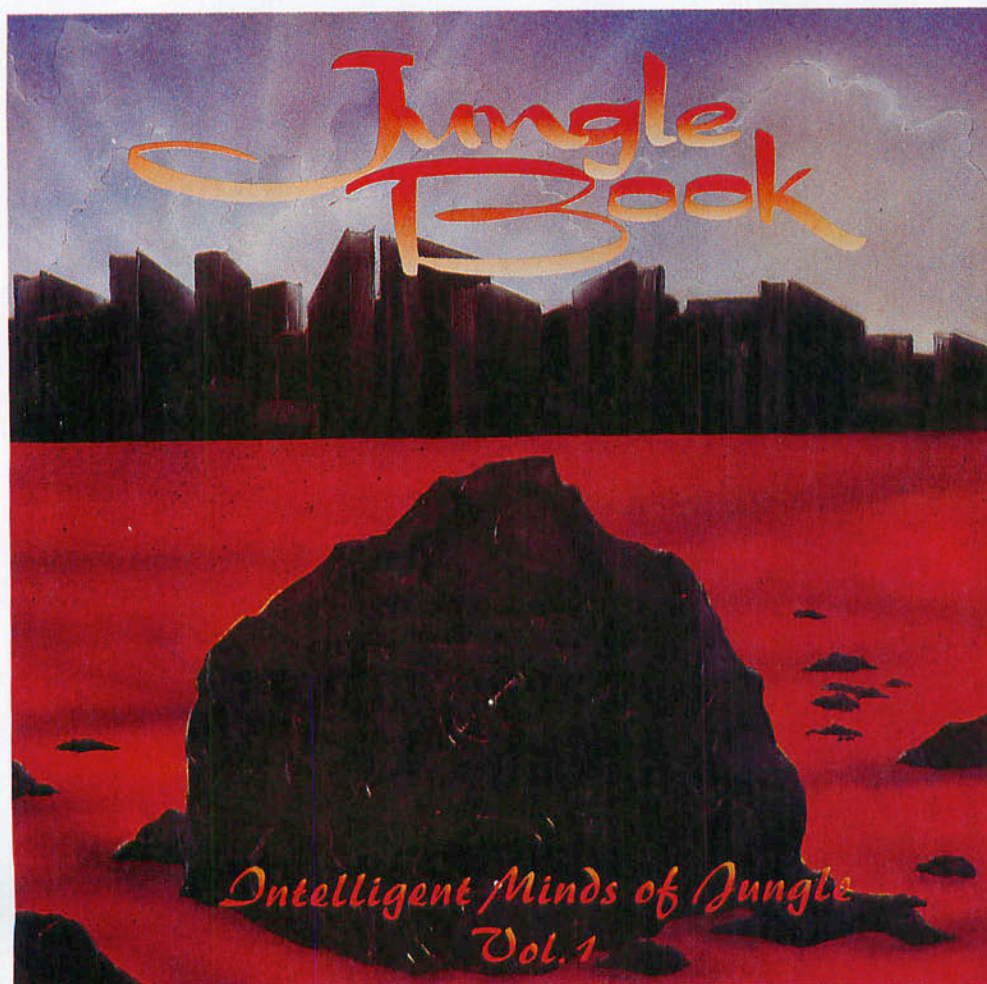
Foul Play (along with stable mates Omni Trio) are one of the reasons Moving Shadow have remained at the cutting edge of dance music, following its uncertain trajectory from underground obscurity to media saturation point. Despite losing founder member Steve Crawley to Rogue Unit, Foul Play's John Morrow and Steve Bradshaw have lost none of their impetus. Presently working on an album that promises much that's new besides featuring older but essential projects, they also find time to push the technology to its extremities as Moving Shadow's in-house remix team. Morrow sees jungle as completely open stylistically, stating simply "It's progress".

Hugo Fluendy

Flynn & Flora

Back in 1989, a Bristol hip-hop crew signed to Virgin had their one and only chart hit 'Wishing On A Star'. Six years later, the breakbeats might have speeded

up a bit, but brothers Krust and Flynn, are still making marvellous music. Together with his partner Flora, Flynn has released some of the most sensual and harmonious jungle around, like the recent



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Goldie

Talk to any producer about Goldie's work with engineer and Moving Shadow mainman, Rob Playford, and the reaction is, 'musically it's clever, very clever'. He's an accomplished graffiti artist and takes the same approach to his music - he says he paints four-dimensional soundscapes of inner city Britain. His 103 minute debut album, 'Timeless', is a breathtaking trip across the whole scene, as seen through the eyes of this 28-year old b-boy. You're going to hear 'Timeless' booming out of customised cars, council estates, tower blocks, squats, and middle class suburban homes all over the country. It's an accessible album that still contains the kind of deep, dark crevasses that will make it an instant hit with the

ghetto faithful. "It's a wolf in sheep's clothing," maintains Goldie. He can play live on stage at Glastonbury and be back in 'the hood', with spiritual older brother, Grooverider, without batting an eyelid.

And if jungle needs a spokesman (bear in mind that Goldie has just been heavily featured in the Guardian)- then the scene could do a lot worse. After all, he knows what he's talking about. 'Terminator' set the standard back in 1992 and, a year later, his 'Angel' EP confirmed the rumours that UK breakbeat was going somewhere very new. Now his extremely well-sculpted album, 'Timeless', is out on a major (he signed to London Records for £200,000 last year) he really is jungle's ambassador in the mainstream.

Oliver Swanton

Grooverider

Grooverider, the original junglist, is waiting for his music to be massive. The scene, he says, isn't mature yet, and the record that makes it into the top ten is still two years away. But he's ready for the break-beat break-through. He says the sound is getting better all the time.

"I want people to like my music. We're not in this for free. At the moment jungle



is still very underground. I'd like to get more musical, with more singers, vocals. I want to see Phorek remixing Alison Limerick, just like Dave Morales did... as long as the remixers retain their roots and don't mix to get in the charts."

Grooverider began his career on a Brixton-based pirate radio station back in 1986, playing disco and soul. In 1988, he heard house music for the first time: "I just switched. I used to do a show on Phase 7 FM in Brixton. Sunday mornings, all acid house." From house he moved to hardcore. Then break-beats were added and he was spinning jungle.

"I'm part of the change because I'm in the music," he says. "The first jungle record was Tony Scott's 'The Chief', in about 1989. But at the time it just fitted in with the other stuff I played." He and Fabio played it at Rage, the club which is widely-credited as the birthplace of the jungle scene.

And what about the way the scene has developed since then? "Now, people who are into sounds, into ambient, they're starting to get it. The reggae thing was never everything. I'm not slagging it off but I'm a drum'n'bass man, not a reggae man. We're using techno sounds. Drum'n'bass is hardcore music."

"To me there has always been jungle," he concludes. "Me and my mates used to call this and that jungle, like weed was jungle. And now... the music is jungle!"

Simple.

Jeffrey Stewart

Who's who in Jungle



Jumping Jack Frost

Jumping Jack Frost built his reputation back in the days when The Four Aces held the best acid house parties in London. Back then, he was spinning on Balham's Quest FM and championing the tougher grooves of the nascent hardcore scene. Drawing on influences as diverse as be-bop jazz and funk, it was inevitable that he'd be drawn to the rhythms of breakbeat. "We're all coming from the same roots," he says. "It's all the same thing – dance music." Along with Brian Gee, he runs V Records, the label responsible for releases from the likes of Roni Size and DJ Krust, pushing the envelope of hardstep towards the more experimental end of things. Well-known for his uncompromising attitude behind the decks, Frost is renowned for pulling out the best in upfront tunes. He was also responsible for the 'big, bad and heavy' sound of Leviticus' seminal 'Burial'.

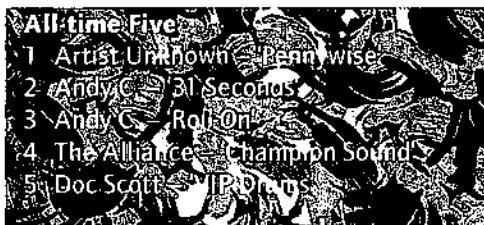
Luke Howe

Dr S Gachet

A versatile dj whose repertoire stretches from jungle to garage sets, when it comes to his own music Dr S Gachet has a strong dislike for genre titles. If he says he makes drum'n'bass it's only because he has little time for moody ragga vocals.

Recording for Labello Blanco (an offshoot of Hackney's Urban Guerilla), he can be found collaborating with everyone from Audio Maze to Smokey Jo. 'Touch My Toes', a collaboration with Audio Maze, is an essential classic with the beats rolled deliberately for maximum effect and a roaring diva riding a line of latin house.

Susan Masters



Brian Gee

A member of jungle's inner coterie of djs whose names appear on flyers for just about every party going, Gee originally hails from Bristol and is Jumping Jack Frost's partner in V/Philly Blunt Records. Involved with London's burgeoning pirate scene during the eighties, his roots lie with the street soul, hip-hop and reggae that formed the backbone of their urban playlist. It was being taken to Tower Bridge's infamous Sink Street acid raves which opened his ears to the



possibilities that would eventually coalesce in V's heavy but note-perfect sound. When the South London label he was working for folded, he had the presence of mind to take Roni Size's demos with him and V records was born. Mindful of the pitfalls that can beset a small label, Gee has maintained a reputation as a top-drawer junglist whether it's through his dj-ing, the labels or his production work.

Hugo Fluendy



4 Hero

How do you sum up immaculate avant-junglists 4 Hero? Dego and Mark Mac make up the team who not only run and part-own the hugely influential Reinforced label, they're also behind outfits like Tom & Jerry (raggamuffin hardstep), Tek 9 (hip-hop meets drum'n'bass) and Manix. And there's more! They also make jazz-tinged Detroit techno as Nu Era and have a forthcoming single on Josh Wink's Ovum label. Also forthcoming is a techno/jungle fusion album under the name of Jacob's Optical Stairway on R&S. That's without mentioning their excursions into deep garage and acid jazz. Expect much, much more!

Colin Steven

Hidden Agenda

Jason and Mark, originally from Hartlepool, now reside in Gateshead. Hardly the haven of drum'n'bass activity, but they've been travelling to hardcore raves for some years now, "networking and all that."

"There's a posse of about 50 of us and we organise buses to dances," explains Jason. Namechecking specifically Dillinja and Roni Size, they've had a 12" out on

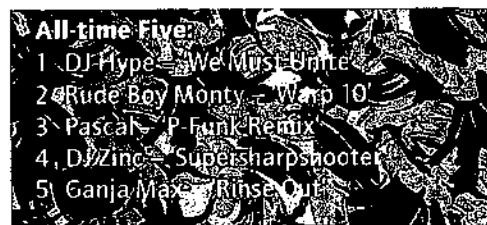
Metalheads and are soon to be releasing either 'Pressin' On' or 'Swing Time' on Fabio's Creative Source imprint.

Carl Loben

DJ Hype

A man who "eats, sleeps and shits jungle" as well as making, producing and remixing it; as a dj he's won acclaim for his sets at the club Innovation, he sometimes does a show on London's Kiss FM...oh, and he also runs his own label, Ganja Records. Largely ignored by the press in the earlier days of their coverage, he now returns the compliment accusing them of distorting and dividing a scene they don't understand. For this reason he refers to his music (when forced to classify it) as "British breakbeat", refusing to be swayed by passing trends. Past material (recorded under his own name as well as a whole stream of pseudonyms - Ganja Crew, The Scientist, Kick Squad etc) tends to pop up on Suburban Base-linked compilations ('The Joint LP'/'Telepathy'/'Drum And Bass Selection'), otherwise you'll find him on his own Ganja Records. Although there's no typical sound, gangster-style samples and a buzzing hum of bass might mean Hype's in the area. Future projects should include a move towards "more meaningful samples", Malcolm X being a choice candidate.

Susan Masters



Darren Jay

Probably the most important jungle club of all time was AWOL at the Paradise Club in Islington, London. It broke the names of its five residents (Randall, Mickey Finn, Kenny Ken, Dr S Gachet and Darren Jay). Usually there weren't any guest spots, every resident played a two hour set and rotated each week! Darren is still resident at AWOL which has since moved to the Ministry of Sound

on every second Thursday (check out the recent compilation 'AWOL Live at the Ministry of Sound' which manages to capture the unique atmosphere of the occasion). A popular choice with promoters nationwide, Darren also records under the name of Slim on Tone Def Records and has started his own label, Prime Time Wax.

Colin Steven

Ray Keith

Ray Keith wanted to know if Generator had talked to Goldie, Grooverider and Jumping Jack Frost. While displaying an unselfish loyalty to the scene-makers, he also unwittingly reflects his own status as an originator. Whether it's his prolific remixing, dropping tunes to crowds of appreciative punters or selling you records at Soho's Blackmarket, his role within the music's development is an influential one. Ray Keith stresses the peculiarly British nature of jungle but urges "Don't worry about names, there's so many angles: ragga techno, house, jazz. It's what you want."

Hugo Fluendy

Kemet Crew

The coolest men in jungle? Who knows, but with Paul Smith selling copies of Mau's 'Little Red Book' in his shop in Covent Garden and camo-trouserred, 70's radical chic staging another comeback, James and Mark X of the Kemet Crew are definitely up there. Looking like militant 50's jazzmen and advocating the teachings of Farrakhan's Nation Of Islam is certainly no hindrance, but the North London crew's commitment to politics and a good polo-neck never outweighs their commitment to a good tune. Bringing in talents such as Remarc and Brainkillaz, this year's album neatly sidesteps the one dimensional rage characterised by, say, Public Enemy. 'Champion Jungle Sounds' blends reggae, soul and hardcore in a unique alchemy of uplifting vocals and powerful breakbeats.

James, who also records as 'Third Party' sees jungle as a fusion, saying; 'jungle has its own separate identity - we're not interested in a bunch of speeded-up reggae tunes - we're about

opening up to as wide a range of influences as possible to create something specifically our own."

Hugo Fluendy



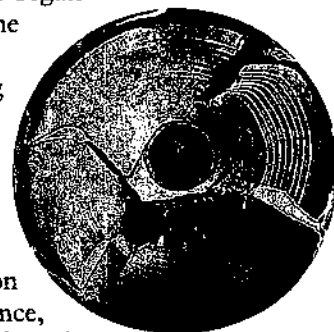
Kenny Ken

Kenny Ken's been playing records long enough to know how to work a crowd - check the sweat-soaked masses at regular London events A.W.O.L., Thunder & Joy and the Paradise Club to understand why. Kenny Ken is always careful to play the big tunes amongst the freshest acetates and exclusive 'plates because, like the man says, jungle's about "seeing the crowd dance, roaring because they know what's going to come next." It's this kind of workmanlike attitude that's taken Kenny Ken from '89's apprenticeship with the notorious Dem 2 (also inspiration for jungle's first lady, Rap) to headlining the pandemonium of mega events like World Dance.

DJ Kid

"It wasn't going down at all - the people just weren't having it," recalls Edinburgh-based DJ Kid of the night he debuted his jungle set at Hysteria back in 1993. Along with KMC, Kid has been largely responsible for pioneering the breakbeat scene, north of the border. Originally a hip-hop fan, he began scratching at the age of sixteen before crossing over into the nascent rave scene. Switched onto breakbeat by early releases on Shut Up & Dance, Ibiza and Reinforced, he began incorporating the new sound into his set. That is, until the night at Livingston's Forum when he caused a furore by dropping a pure jungle set in front of a hardcore crowd.

"I think, at the time, they just couldn't handle the speed," he explains. "Now,



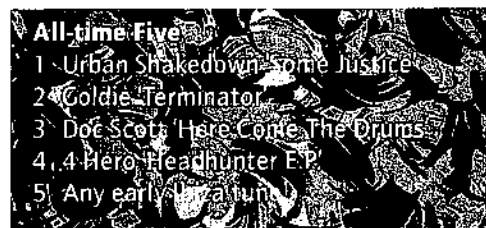
Who's who in Jungle

techno is faster than jungle, but that was the way things were then."

Dismayed by the lack of response, he headed south. "I'd rather be dj-ing to people who like what I'm playing," he says. He's finally picking up work in Scotland again, but it's been a long, hard struggle.

"I'm pleased that jungle has become popular," he concludes. "It's reaching around the world. Now when I play at home, the response is overwhelming. And that's something really special to me."

Luke Howe



KMC

Currently running the highly-rated Street Knowledge night in Edinburgh's Venue, KMC began dj-ing when he discovered the reason he played his stereo so loud:

"It was cranked up so high that everyone in the street could hear," he explains.

"That's when I realised that I just wanted to play records to people!"

Initially switched onto breakbeat after hearing SL2's 'DJs Take Control', KMC championed the scene in Scotland, despite indifference and often hostility from some quarters.

"Two years ago, I played at Rezerection," remembers KMC. "At their next event, they had posters which said: *Warning - breakbeat and jungle are bad for your health; let's stay healthy out there!*"

We went through some hard times, but I really did believe in the music and I always felt like I was doing the right thing."

At times, he became disillusioned with the way music was perceived north of the border: "But I'm Scottish, and I wanted it to happen here, so I just kept on trying." After setting up his own club, Jungle Book, KMC was the first to invite guests like LTJ Bukem and Simon 'Bassline' Smith to Scotland. Now concentrating on Street Knowledge, KMC aims to make the the club "very experimental". He's

recently invested in his own studio and has already completed 'Lost Sound' which is currently being hammered on dub plate. Expect more soon.

Luke Howe

Krome & Time

Krome & Time have been making music for nearly ten years, and concentrating on jungle for the last three. Previous tracks include 'Bruck Out', 'London Talk', and two essential anthems from last year, 'The Licence' and 'Ganja Man'. After the long influence of ragga on jungle, Krome & Time are working on new material like 'Mad Funk', 'Cyber Funkin' and 'The Hood', which have more of a hip-hop flavour. All these tracks are on their own label, Tearin' Vinyl, who also release DJ Vern, DJ Ash and Missing. You'll also see the name Krome appearing on many flyers as a dj, but without Time, although they are available together as a live PA.

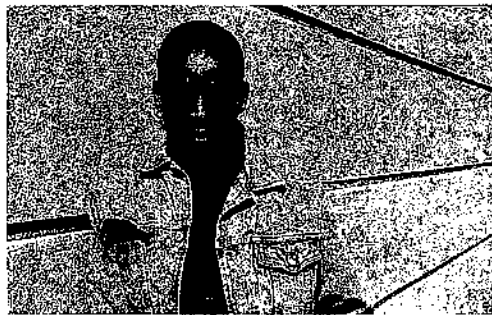
Colin Steven

Krust

The media tend to focus on Roni Size as the "de-facto spokesman" for Bristol junglists, but his Full Cycle partner, Krust, is equally as deserving of our attention. A long time collaborator with Roni and More Rockers, he is finally beginning to receive recognition as a producer in his own right. Over the last year Krust has released solo projects and collaborations with Roni on their own label Full Cycle and V Recordings, and he still finds time for the odd remix like 'Aqua Sky' on Moving Shadow. Technically gifted as a DJ too, I've heard Krust steal the show on many a night with bigger names on the bill. **Colin Steven**

Lemon D

Known as a producer more than a dj, Lemon D started out in his bedroom learning mixing techniques like cutting and transforming on his own decks. After a spell on pirate radio and various small events, Lemon D produced his first EP back in 1991. It didn't take long to decide that he much preferred production to spinning and that's what he's pursued.



Often working with Dillinja, Lemon D also records for Metalheadz and Conqueror, as well as V, Logic, Roar and Dread. After a short lay-off, Lemon D recently returned with the highly acclaimed EP, 'Feel It' on Conqueror.

Colin Steven

J Majik

Eighteen year old Jamie Spratling is a member of the new breakbeat generation and currently records under the alias J Majik. However, he made his 1992 vinyl debut, 'Six Million Ways To Die' on Planet Earth, as DJ Dextrous. He recorded two more tracks under the name, but found out someone else was using it; so he changed the alias and reappeared on Goldie's Metalheadz label. Last June his track, 'Your Sound', was greeted with open arms by critics and cemented his reputation as a welcome new blood. Jamie has also recorded for his own label, Infra Red. **Oliver Swanton**



Marvellous Cain

Marvellous Cain burst onto an unsuspecting scene last year with the ragga jungle anthem 'Hitman', complete with Cutty Ranks' 'Gun Talk' samples. At

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Who's who in Jungle

first they weren't cleared, but it the track got so big that monies had to be paid to Ranks' label, Fashion Records. This has led to Marvellous Cain jetting to Jamaica to hustle some exclusive acapellas for 'Gun Talk', his forthcoming album on Suburban Base. Much has been made of the 'aggressiveness' of the ragga end of the beats spectrum that Cain inhabits. It might not be as popular with the mass media as 'intelligent' drum'n'bass, but go to most jungle clubs and it's the jump-up, tearin', rinse-out selection dancers are having it to.

Colin Steven



More Rockers

Reluctant to call their style jungle (their sound is relatively light and draws more on dub influences rather than the traditional ragga samples), More Rockers deserve a category all to themselves. Together with producer Peter D, Rob Smith (of Smith & Mighty fame) founded More Rockers the recording outfit and record label. Their debut album 'More Rockers Volume One' was released at the beginning of the year to wide critical acclaim. Their current release is the single 'Another Day' and they're already working on the follow-up album.

Colin Steven

Nookie

The man known as Nookie started out making hardcore in 1990; these days his music is definitely drum'n'bass. Although he used to do a bit of dj-ing, his prime interests now lie in remixing, production and writing his own material. Recording for Reinforced (a label run by 4 Hero's Dega), he's already produced a debut long-player, 'The Sound of Music', and will shortly be releasing an album on

Moving Shadow under his other alias, Cloud 9. Musically mellow and extremely inventive, to imagine his sound think of an ambient jazz-soul with breakbeats. Track to look out for: 'Only You'.

Susan Masters

All-time Five

- 1 'Terminator' – Goldie
- 2 'Bad Boy' EP – A Guy Called Gerald
- 3 'Logical Progression' – LTJ Bukem
- 4 'Scorcher' – 4 Hero
- 5 'Foreseeing The Future' – Three Thieves & A Liar

Omni Trio

Rob Haigh has been making music for years. In the early eighties he was into the industrial funk prevalent in his home town of Sheffield, before falling into house in '89 and breakbeat in '91. "It was more rhythmic, more spacey," he explains.

He was a bit of a media thing a year ago, his jazz-tinged futurism taking a rain-check from the resurrection of happy hardcore. And his new single, 'Nu Birth of Cool', continues on the cool, breezy tip with a tuffer workout on the reverse.

Carl Loben

Orca

The divide between house and hardcore might still exist, but more and more techno producers are crossing over and dabbling with breakbeats, especially the 'intelligent' fraternities. Unusually, Orca have crossed in the other direction. Their self-released cassette 'Waves of Extinction' brought them to the attention of one of jungle's coolest labels, Lucky Spin, in 1992, and they've recently signed to Mr C's Plink Plonk as Alpha Proxima. Their diversity is reflected in this summer's two debut albums: Orca's 'Submerge' and Alpha Proxima's 'Soundbite'. Their recently combined studio is called Technical Itch and will also be the name of the production team you'll be hearing a lot more from.

Colin Steven

Pascal

Pascal set up his current record label, Frontline, at the end of last year, but previously ran Face Records with Sponge of IQ Records. He records for Frontline as P-Funk (check out the recent single 'P-Funk Era'). The label has been concentrating on Rude Bwoy Monty and Hardware, although they are currently looking out for more artists. Pascal is also responsible for the Johnny Jungle project on Suburban Base with a forthcoming single 'Killa Sound' (a mad in-ya-face monster featuring mixes by Krome & Time). Later this year, look out for collaborations between Frontline and Hype's Ganja label, which are liable to include an album project and another new label.

Colin Steven

Photek

Rupert Parkes is another artist at the forefront of futurist drum'n'bass. Some-time collaborator with Peshay, Parkes is best-known for his stunning releases as Photek. Now up to Photek 5, these are some of the most extraordinary jungle forays this side of Wagon Christ's Plug classics. Now located in Ipswich, he has his own eponymous label and his 'Natural Born Killaz' EP – no relation to T. Power's track – is just out on Goldie's Metalheadz imprint. Parkes has a staggering capacity for working, he still has time to remix people like Attica Blues for Mo' Wax or help out his mates from Sounds of Life/Source Direct with their blossoming career.

Carl Loben

DJ Pulse

An ex-dj and maker of hip-hop, DJ Pulse is one of a small number of jungle artists pleased about his genre's higher profile. He believes the style's future lies in the hands of colleagues like Bukem, Peshay, Alex Reece and Wax Doctor, and that the scene can only get stronger. Describing his own music as drum'n'bass, he suggests 'So Fine' (the b-side on 'So Calm') as the perfect introduction. Followers of such advice will find a mellow cut, shaped by baby soul vocals and a featherlight fluttery feel. In addition to recording for Moving

Shadow, Pulse also runs his own labels, appropriately called Creative Wax.

Susan Masters

All-time Five

- 1 Goldie - 'Angel'
- 2 PFM - 'Western'
- 3 Waxdoctor - 'Kid Caprice'
- 4 Doc Scott - 'NHS'
- 5 LTJ Bukem - 'Horizons'

Raggabeats

The Raggabeats crew - DJ Devious Devon, MC Crystallise, and MC Diamond Head - unofficially formed during the late eighties acid house squat parties and were instrumental in the early nineties Manchester breakbeat scene. They have a huge loyal following in Moss Side and spin jungle every Wednesday and Friday night on local pirate station, Love Energy. "Having the backing of our own people is the most important thing



to us," says Devon. On the third Thursday of every month they run Manchester's answer to Speed, Audio Courtier, at the Dry Bar. Devon also vets djs for the Hacienda agency and is making plans for a label.

Randall

"If you ain't in it - you're late!" reckons Randall. One of A.W.O.L's most respected residents, he began his career playing hip-hop before being seduced by techno. After landing a gig at Delirium, he was spotted by Centreforce FM who offered him his own show. Picking up a sizeable number of fans thanks to his versatile and diverse approach, Randall soon began gaining a reputation on the scene thanks to an ability to mix up the sweetest sounds and the toughest beats. Modest about his own abilities he emphasises the role of artists like Dillinja, Aphrodite and Andy C. in pushing the scene forward. Co-owner of De Underground Records in East London, he dislikes the term jungle, simply referring to the music as "beats". "It's a form for the underground," he says. "It's something which fits with urban life. Now people are starting to realise what young people are listening to and they're hyping it up. But it's always been there. It's changed, like a chameleon into what it is now."

Luke Howe

DJ Rap

DJ Rap (real name Charissa Saverio) got her first taste of real decks-power in 1990, when she persuaded The Astoria to put her on when Fabio didn't turn up. Five years later, she's booked-up solid,

playing out all over the world, and mixing JDJ albums. In 1993 she made her jungle-vinyl outing with one of the first ever ambient drum'n'bass tracks, 'Spiritual Aura'. This year she released a debut album, 'Intelligent', on her own label, Proper Talent. DJ Rap sang some of the lyrics on her album and rumour has it she might jack in the dj-ing in favour of a record career.

Alex Reece

Alex Reece's first record on Goldie's Metalheadz label, 'Fresh Five'/'Basic Principles' EP, was all it took to shoot him to drum'n'bass stardom. However, he didn't just gain the respect of the jungle fraternity - techno-heads and Mo' Waxers alike buzzed on his future jazz and techno strings. (He has since remixed Kenny Larkin's 'Groove' for R&S and recorded a single for MoWax as Playboys.) Alex is unafraid to cross boundaries and his relatively eclectic tastes are a product of a long production-history on the rave scene. (His current track, 'Detroit' - a collaboration with long-time friend, the Wax Doctor, as Jazz Juice - on Precious Vinyl provides further proof of his techno obsession. There are also rumours he is about to remix his all-time hero Juan Atkins.) Alex has just signed a four album deal with major label, Island, and has a hardstep track out on Metalheadz called 'Pulp Fiction'.

DJ S.R.S

DJ S.R.S. (aka Sexy Rubber Soul) has been playing out on London's underground scene for the past two years, playing at parties, benefits and co-organizing two collectives, Zero Gravity and Mizbehaviour. S.R.S. was also the first jungle dj to play Megadog. "When I first started out, I came across some fairly negative and stereotypical reactions," she explains. "But thanks to people like Bukem and labels such as Reinforced, Labello Blanco, Bassment and V Recordings, it's been possible to reverse preconceptions and wake people up to the energy of jungle." Preferring drum 'n'bass to ragga, S.R.S. revels in the music's "subbass, earthiness, crisp snare



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rolls and uplifting breakbeats." For her, the music's ability to "thrill and excite" is all important.

Siobhan Sullivan

Doc Scott

The moment Scott started dj-ing around Coventry he had an urge to make records. So when a bloke in a pub offered him an Akai sampler, he recognised from a picture of 808 State's studio, he bought it on the spot. It didn't take him long to learn how to use it and in 1991 he released the ultimate bedroom track, 'Surgery', and became an overnight underground hero. However, it was the rolling rhythm of his 1992 track, 'Here Comes The Drums', which really made his name and he naturally found his way to 1992/1993 icon label, Reinforced. He now records for Metalheadz.

Oliver Swanton

Shock C

Known by his peers as 'Birmingham's No.1', Shock C has emerged from the pack to become the coolest name in quality jungle, and one of the most authoritative. A strangely modest character with an encyclopaedic knowledge about jungle, he learnt his trade at the famous Eclipse club in Coventry, before moving onto other Midland venues like DJ SS's Pandemonium, gigging at Amnesia, Chaos, Monets, World Clique and many special events. He's recently become an artist in his own right with the hot licks of 'Bad Man Sound', also joining forces with Birmingham's madman Ellis The Menace on 'Crazy Feeling'.

The Midlands scene is built on bricks of enthusiasm, and its favourite spokesman Shock C hammers home the point.

"What the media haven't realised yet is that jungle is for everyone. There are no barriers because the music binds everyone together. At any good jungle party, you'll see everyone from office 'suits' to window cleaners. In the car park, you see clapped out Ford Escorts next to BMWs. A mad milkman used to come to our jungle raves, giving free pintas to everyone at the end of the night! It's one big melting pot."

Andy Tipper

Roni Size

Roni Size has established himself as one of the major players on the scene in a relatively short space of time. This is mainly through the quality of productions like "Jazz Thing", "Step Up" and "Warning" on V Recordings, and on his own label, Full Cycle. He is also beginning to make a rapid ascent as a dj, alongside his MC, Dynamite. Recently signed to Talkin' Loud, with longtime collaborators Krust and Die, under the project name Represent. Their debut album is currently being recorded and should be out later this year.

Donovan "Bad Boy" Smith

Donovan must be one of the most underrated djs around. A dj from the old school, his career spans over fifteen years and sounds like a history of UK underground dance music (soul, reggae, hip-hop, house, garage, hardcore, he's played them all at one time or another), but it's with jungle he has made his name. Like Fabio and LTJ Bukem, his preferred style is the drum'n'bass / strings end of the jungle spectrum, but depending upon the crowd, he's also partial to a wicked rinse out selection.

Colin Steven

DJ Soul Slinger

"Jungle is a beautiful form of dance music," says DJ Soul Slinger, who promotes New York's Egg club (and often guests at Konkrete Jungle). He also owns the Liquid Sky shop, and the year-old Jungle Sky imprint. "I've been playing jungle since '91 when Rebel MC, Ragga Twins, Shut Up & Dance, and 2 Bad Mice came around, and I was kicked out of the dj booth at the main room of the Limelight for playing these records."

By choice, Soul Slinger hasn't associated himself with any mainstream Manhattan club since 1992, because he doesn't want to water down his jungle sounds. Determined to help the scene prosper, he's using his spinning and productions to help educate New York's new generation of clubbers. In Soul Slinger's eyes, he sees no geographical borders governing jungle, a distinctly British musical germination.

"The Beatles came from England, but there's people all over the world playing rock & roll," he scoffs. "The pioneers and originators in jungle are from England, and I think that everyone recognizes that; but that doesn't mean that artists from different countries don't have the right to do jungle. We're not trying to copy the English junglists at all - we're just trying to use their influence to do our own thing. I'm of the belief that you learn, and then you move forward."

Darren Ressler

Source Direct/Sounds of Life

Over a dozen releases under their various monikers (also X-Files, Oblivion), Jim and Phil produce sinuous, shuddering jungle from the unlikely location of St Albans. 'Snake Style' is regularly spun by Fabio, and Bukem still punishes 'Exit 9' just about every week.

They've also just remixed The Shamen's 'Destination Eschaton'. "Mr C liked our third Sounds of Life release 'Hidden Rooms'", relates Jim. They've also just completed a Code of Practice overhaul, and have a Source Direct track on LTJ Bukem's Good Looking label coming soon.

So what of the future? "We want to get into live stuff," says Jim. "Vocals, double bass, guitar, drums - getting samples, twisting them, and sampling it again."

From the dub-style of 'A Made-Up Story' on Metalheads to the medium-stress, Goldie-reminiscent 'Affraech and Identity', they look set to blossom immeasurably.

Carl Loben

Space Cube

German jungle might have had a really



low profile in Britain so far (ie non-existent), but things might just be about to change. Working under the name Space Cube, Ian Pooley (better known for his work in house) and partner, Thomas Gerlach have created an interesting take on drum'n'bass. Combining ragga-style samples and rolling beats with heavy techno synth snarls. Although their music is incredibly hard to find, 'Inbound / Outbound' is the track to die for and can be found on the Force Inc imprint, Riot Beats. Happy hunting.

Susan Masters

All-time Five

- 1 Shy FX - Original Nuttah
- 2 Shy FX - Gangster Kid EP
- 3 M-Beat - Sweet Love
- 4 Anything on Kemet records
- 5 Alec Empire - Destroyer EP

Spring Heel Jack

Determined from the start to take drum 'n'bass into the context of JG Ballard novels, John Coxon & Ashley Wales put out the panoramic, sweeping 'Sea Lettuce' and 'Life In The Freezer' singles, and have just released an album (also on Rough Trade) entitled 'There Are Strings.' Blending '50s science fiction, seventies dub, and the film scores of people like Ennio Morricone and John Barry, the East London duo operate somewhere on the fringes of the scene. Promising soundtracks to the inner-city skyline blues.

Carl Loben



DJ SS

An original breakbeat pioneer, who has made an immense contribution to the development of today's jungle sound. He released the first of a string of classic singles on his co-owned label Formation in 1990, culminating with the seminal → p48



T. Power

"Just before the end of the millenium, there's going to be a meeting of all the world leaders beneath the pyramids in Egypt. At this meeting, all the world will effectively, officially, surrender to the United States of America Corporation. The pyramid has always been an important symbol for the masons. That's why they're trying to unite Europe, y'know, to make it easier to co-opt. And then the crackdown will really begin."

Marc Royal from South Woodford (T. Power) spins good conspiracy theory. He's also just turned out an astonishing album 'The Self-Evident Truth Of An Intuitive Mind', which deals with creation, industrialisation, and life, the universe, and everything."

"I wanted to get all those ideas out, off my chest," he explains. "It was exhausting: I'm emotionally drained."

So presumably drum'n'bass is going to soundtrack our battle to avert the triumph for Amerika's least wanted? "I don't think

we can stop it," he replies. "Enforced digitalisation is going to mean all the independent record shops going out of business, and the scene can't survive without them. It's a case of barcode or die. But nobody seems that bothered by any of this."

What we are bothered by is how a record can be as beautiful as T.Power's 'Mutant Jazz'. Produced with his old pal MK Ultra, it was a definitive landmark in futurist jungle. DJ Trace's overhaul, which retains a bit of the sax break but little else, is currently tearing down any dancehall at which the music is still allowed to be played. But have people tried to categorise him as a result?

"Well, because that was the track a lot of people picked up on, there's this idea that I'm a 'jazz-junglist'. But jazz is only one of my musical influences." He also puts out medium-tuff, grooveriding twelves as Atomic Dog to keep himself feeding back into the scene.

Carl Loben

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Who's who in Jungle

'Breakbeat Pressure' EP in 1993. An unexpected two year sabbatical followed, but he's returned in '95 under the guises of In Between The Lines, MA 2 and Sound Of The Future. His album 'Highly Recommended' has just been released and features exclusive, unreleased material with guest artists like Grooverider and Roni Size. Many people's man-of-the-moment, he also plays a mean set behind the decks with his MC, Warren G.

Colin Steven

Trace

DJ Trace learned his skills alongside LTJ Bukem, and at 21, has a musical pedigree many would die for. Singles like 'Teach Me To Fly' and 'Inception' awakened many an ear to his unique production style. In turn, this led him to the legendary pirate radio station, Kool FM, earning him a following not only in England, but worldwide. Co-running Dee Jay Recordings, and his own label, Intalektive, he also records for S.O.U.R. His remix of T. Power's 'Mutant Jazz' is one of the most in-demand tunes of the moment, and watch out for the album he's working on (also released on S.O.U.R.) before the end of the year.

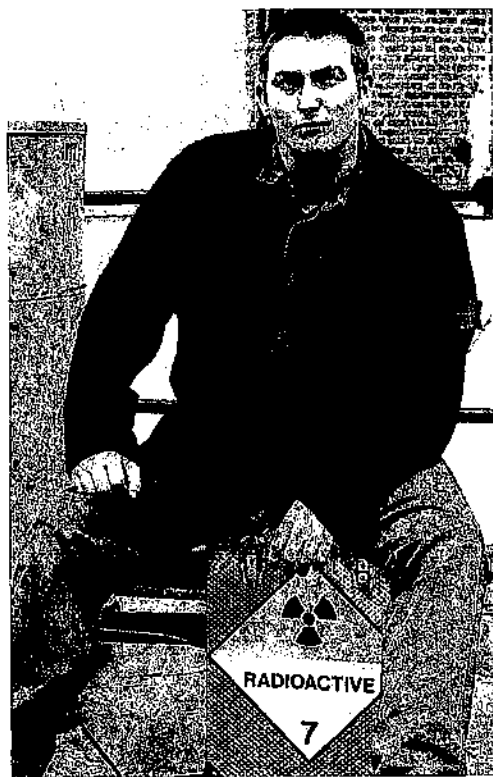
Colin Steven

Underground Sounds

Underground Sounds started in 1992 when DJ EFX and his manager, Adam,

decided to specialise in jungle and hooked up with MC Pain. During the following years Underground Sounds promoted around twenty jungle dances in Manchester – their last, in June 1994, attracted over 1000 people, but was pulled because the club's owners were worried about violence. They then looked to play out on the growing jungle circuit, getting their biggest break when they were booked for Roast. EFX and MC Pain are now a regular "Manchester connection" for the Roast nights and are featured in the current Roast tape selection box.

Oliver Swanton



Wax Doctor

23-year old Paul Saunders (Wax Doctor) cites Planet E releases, Derrick May and Dan Curtin as his main influences. And his current output (listen to 'Kid Caprice' on Metalheadz) bears witness to a love affair with Detroit techno. However, earlier material on Basement Records (1992's 'Tough But Nice' and 1993's 'Dark Matter') was much more intense, darker and moodier. He's well known for preferring keyboards to computers and has been recently collaborating with old-friend and Basement Records

colleague, Alex Reece, as Unit 1 ('Atlantic Dream' on Creative Wax) and Jazz Juice ('Detroit' on Precious Material). He currently has a 12" out on Metalheadz, 'The Seer', and is planning an outing on James Lavelle's Mo'Wax Excursions label.

Oliver Swanton



Wildchild

She's been clubbing since her schooldays, and after only six months of playing out for real, London-based 23 year old Wildchild is already regarded as a top jungle dj. Playing mainly brand new tracks, her uplifting style licks into both drum'n'Bass and hardstep, allowing herself time to revel in some super-long mixes. Her mission is simply to have fun. Proving herself at Telepathy, One Nation, Formation and the big Jungle Fever event, Wildchild is marching fast up the ranks. Already snapped up by Kool FM, for a regular Friday night show, Wildchild looks set to become a mega name in jungle.

A recent show at Leicester's UK Jungle featured an all-female line-up with Rap, Kemistry and Storm, Fallout, and Wildchild. "There's great excitement right now. A growing female influence can only be a good thing for the jungle scene and things are really opening up in places like the Midlands."

Andy Tipper



All-time Five

1. Artist Unknown 'Valley of the Shadows'
2. Jo 'R-Type'
3. Studio 2 'Dirty Games'
4. Andy C 'Roll On'
5. MA2 'Rollers Music RMX'

C.J. BOLLAND

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Honey

"Honeydipped is about bands," explains Marcus Graham, the man behind Honeydipped, the label with the most bizarre roster of acts this side of the solar system. From the weird electro-funk of Master Po through the tough Chicago kick-drum-from-hell attitude of the Jeep Girlz to the ingenious live house style of Organik, Honeydipped swoons over subdivisions and pokes pigeon-holders square in the eye. "More than half of our new compilation is made up of real bands," says Marcus. "Virtually every single we've done has lost money because recording bands has to be done in expensive studios. But I'm using the twelve-inch as a promotional tool, which is what record companies used to do ten or twenty years ago. We don't just throw it out and see what happens, we've got bands here that we want to work." And work them they do. The vinyl is cut at Abbey Road, which ain't cheap, it's fabricated at MPO in France, probably the best pressing plant in the world and the gorgeous label artwork is kept in great condition by tight, clean shrink-wrapped sleeves. Each Honeydipped twelve has a consistent identity. Marcus likes it that way. Quality is the thing for him. And quite right too...

Honeydipped's top five labels of all time...

"It would be incredibly easy to pick house or techno labels for their wonderful musical releases but their mismanagement of creative genius has been extraordinary and it's been the biggest Belgian and Chicago labels who have been the most responsible. So...

Mute

I think Daniel Miller is brilliant. For a start he doesn't have that thing about making the label a hip and trendy thing. A label should just be the vehicle to release stuff on. That's it. And, you can't do anything but admire the way that he's made this incredible career with Erasure and Depeche Mode and yet he's still put out some of the most creatively challenging records in the past ten or twenty years.

Virgin

Virgin seems to be the only major which is at all innovative and prepared to take chances, the others seem to be run by the accountants. Maybe it's a bit distorted but that's just the impression I get, as a record buyer

Apple

This was really the first attempt by a collective of people to take their creative

dipped



Honeydipped's top five artists of all time..

Curtis Mayfield

His album, 'Something to Believe In', came out on RSO in 1980. It was at a time when everything was done in mega-studios, when labels would put serious money into an album and, as a result of that, all the production was absolutely beautiful. It was made as a full album, not just a collection of songs thrown together and, for me, it's one of the best funk albums ever.

The Early Detroit Innovators

I'd include Derrick May, Carl Craig, Kevin Saunderson and 'Magic' Juan Atkins, but I think they've probably been the most mis-managed group of talented people in the last ten to twenty years. They've been shafted by virtually every label that they've been on. There's been zero A&R direction. The fact that nobody has ever put them in the studio together is amazing. All of them co-wrote their best material yet everyone jumped on signing Derrick May or signing Carl Craig. Yet, when I saw Rhythm is Rhythm supporting Inner City at the Town & Country Club in 1989, Carl and Derrick were playing keyboards together and it blew me away. It was never translated onto albums. They took their material, got appalling English remixes

and completely fucked them – with the net result being they're only now producing albums and they've lost the creative spark that any artist has in the first two years of their career.

A Mega Band

I'd like to work in the future with a mega-band, either Guns'n'Roses or U2. I wonder whether house music is going to turn out a band like that, which is going to have a ten album career or that kind of vibe.

Aretha Franklin

Aretha just has one of the greatest voices this century. Period.

Marshall Jefferson

He's one of those guys who had a creative explosion in '86/'87 and all the labels, whether they were in Chicago or elsewhere, had this mad feeding frenzy and the net result was that the guy was left with nothing. There was no focus, no albums, nothing.

'Welcome To The Land of Honeydipped' is out in September.

vibe beyond the band and put it all onto the label. Unfortunately, they didn't have enough accountant-type people to keep it on the rails! I think their final statement to the world was The Beatles performing on the roof of the Apple building, way before the Criminal Justice Bill and at God knows how many decibels.

Transmat (1986-1988)

Transmat came so close to changing things, it was very close to getting it right but ultimately it failed. Now what happens with Transmat is irrelevant, because it's not going to be the Transmat that was.

Jack Trax

If it wasn't for those compilation albums in '88 and '89, I wonder how many normal kids like myself, who lived outside of major cities, would have heard the early house and techno. I just picked out No.5. It had sixteen tracks on it; JM Silk, Fingers Inc., DJ Pierre, Derrick May and Model 500 and it cost under a tenner. The same label released 'Strings of Life' for the UK. I think that's a lot more relevant than the way a lot of very respected labels operate. They brought house music to the suburbs and made it affordable.



Feature profile

get the

C J Bolland was once described as "the turbo nutter of Belgian techno". Under names like Sonic Solution, Space Opera and Ravesignal, his records broke the speed limit of European techno. Extreme? You bet. Now he's signed a major album deal with Internal, and discovered jungle.

feeling

The needle on the speedometer creeps up towards one hundred and eighty kilometres per hour. Techno is spilling out of the car speakers at high volume. We're hurtling down the *autostradé* towards Antwerp, Belgium's picturesque river port, home of C J Bolland, speed-thrill merchant and techno *wunderkind*. The scenery is flying past as the long lean sportscar eats up the distance, but C J is disappointed. "We should be going faster," he yells above the roar of the music. "We'd be going a lot faster, only I broke the turbo a few weeks ago!"



It's an ironic, yet fitting, moment. This, after all, is the man who defined harder and faster with tracks like 'Nightbreed', which pushed techno into a whole new speed-thrill ballgame. Built on machines which pulsed heavy racing sequences and crunching beats, his were the records which kicked the accelerator down on the European dance scene. "It was too slow, before then," he says. "You couldn't dance to it!"

But there's another side to CJ Bolland. It's the side which delivered 'Camargue', a dreamily inspired slice of new era techno. The side of Bolland which admits, in that distinctive accent, part Lancashire part Flemish, that he's to blame for much of the lowest common denominator, cranked-up kiddiecore techno which has diluted so much of dance music's impact over the last few years. "Lots of it is still sampled from what I was doing five or six years ago," he says, half-embarrassed.

Because while Bolland has been saddled with an image, and a reputation, it's not the full story. In conversation he's accessible and open, but there's a hint of shyness which runs through everything he says, as if he'd prefer to be left alone to work on his music without the pressures of promotion and self-explanation which go along with his newly-found major label status. "I never really set out to do dance music," he confides, at one point.

"With my tracks, I just set out to make music, and then I remember what I'm supposed to be doing and I think "Hang on, I have to put a beat underneath this." When I hear other people's tracks, I feel like I've never even done a proper dance track. My records have never been as danceable as other people's, but for some reason they work."

But he's being modest, as usual. Check the way he played around with rhythm on 'Horsepower' from the Ravesignal 3 E.P., for example. Threaded through with funk, it's a compelling, ecstatic groove built from wildly swinging beats and a stuttering keyboard stab. Released in 1992, it's still his favourite track to date:

"Back then I used to record all the tracks in my bedroom," he recalls. "At the time, I'd just been on a TGV - I'd taken a train to the south of France - and those high speed trains are just something else. I've been in fast cars, I've been on fast bikes and I've been on aeroplanes, but nothing feels like those trains. It's mad. It's a buzz. It really is."

"On a plane, you take off and that's it - you don't notice the speed but on those trains you really feel it, especially when they go round corners at an angle. I got such a buzz from it that I wanted to do a track about it. So I came home and tried to make the track sound like one of those trains."

"I got the sound and I got the riff and it

"After 'Horsepower', I got scared... Suddenly, my name was everywhere. I'd never seen myself as a performer or a celebrity. I wasn't that kind of artist. But all of a sudden, everybody knew who I was and it was disturbing."

was almost there. But then I got one of those old guitar pedals - a flanger - and that was it, the track was really moving like the train. 'Horsepower' was the perfect name for it."

"That was something which I was really behind, but I never expected it to work on the dancefloor. At the time, that wasn't what was happening in clubs. But it was a track which was exactly what I wanted it to be. I didn't have any pressure to make it a certain way, I wasn't trying to please anyone except myself. And the result was that it was the biggest thing I'd ever done."

The success of 'Horsepower' became overpowering, though. His first release (after a bewildering variety of outings on R&S under names like Sonic Solution, The Project and Space Opera) to bear the Christian J Bolland name in conspicuously large type, it catapulted him into the front ranks of European techno.

"After 'Horsepower', I got scared," he admits. "I'd done something I had wanted to do and it was successful. Before that record, nobody really knew who I was. They knew about records I'd done under other names, but nobody had heard of CJ Bolland. Suddenly, my name was everywhere. I'd never seen myself as a performer or a celebrity. I wasn't that kind of artist. But all of a sudden, everybody knew who I was and it was disturbing."

'Horsepower' was followed by a

confident debut album, 'The Fourth Sign'. Combining older tracks like 'Spring Yard', which R&S had initially rejected for being "too weird", along with the freaked-out funk of 'Nightbreed' and its *alter ego* 'Camargue' (both tracks were developed from the same groove), the album confirmed Bolland's position at the leading edge of the European scene. But while the records were selling better than ever, Christian was under pressure.

"I had a really hard time doing 'The Fourth Sign'. All the time, I was worried about what I had to do - I had a real fear of disappointing people. It began with 'Horsepower' and it just seemed to get worse. I got really stressed-out, I started hyper-ventilating and so on. I got too hung up on the idea of trying to please everyone and it wasn't until I realised that I should be concentrating on pleasing myself that I began to get better."

Bolland's long-standing relationship with R&S suffered. "I had so much respect for Renaat," he explains, "that I felt I had to do tracks which *he* was going to really love. It got to the stage where it wasn't about me anymore. At the end of the day, I had to do something to get myself out of the situation."

Part of the solution was Bolland's deal with Polygram subsidiary Internal. The signing was complicated by Christian's insistence on a high level of artistic freedom and the fact that he is still contractually obliged to provide two album's worth of material for R&S. "I spent a fortune on lawyers!" he recalls, wryly. 'Starship Universe', Bolland's first single for the new label has just been released. Listen closely and you'll hear the

threads of breakbeat weave through the thundering sequences and adrenalin-pumping rhythms. Christian has discovered jungle.

"I love jungle," he offers. "I really like the subtle stuff, not the blatant, obvious tracks but the ones with nice electronic sounds and very subtle things happening in them. If it rides on the rhythm that's even better. I got a tape from Jumping Jack Frost recently which completely blew me away."

But it's unlikely that Bolland will defect to drum'n'bass. He's simply too much in love with techno. Mention Luke Slater and his eyes light up. "I'm his biggest fan!" he claims. "His stuff is just so powerful." And he recounts, with obvious relish, the story about a recent dj-ing stint in Germany where he opened his set with Kraftwerk's 'Tour De France'.

But despite being one of the biggest names on the European circuit, Christian is dismissive of his own deck skills. "I'm not that good," he protests. "I just play tracks that I want to hear."

Take a listen to Christian's latest release, the DJ Kicks mix album on Studio K7, and you'll find that what he wants to hear is fast-paced, front-end techno from the likes of Manuel & Clive, Planetary Assault Systems and Joey Beltram.

"I hate that monotonous, boring shit which is just rigid and straight," he says. "I prefer powerful tracks, but they have to be funky. Tracks where things are subtle and there are little things happening so the track changes all the time. I really like rhythm so acid house was *it* one hundred per cent for me. Especially before I'd heard a 303 a million times!"

"There used to be this club in Ghent which was really small, just the right size for the music, but they used to play it loud as fuck! It was pitch black and there were no lights except for two big strobes on each side of the room which flashed on and off alternately. That was all they had. It was completely crazy. It'd be full of smoke and you'd be there maybe two minutes and you'd be gone. No drugs, no alcohol. Nothing. But you'd just be gone on the music and the atmosphere and the feeling. And the music! I get goose pimples just thinking about it. In fact, you couldn't have done drugs in there - it would have been too much."

"It was such a feeling. It was naive, maybe, but those records sounded like they had total freedom. I remember the very first track I heard - it was 'The Poke' by Adonis - and it just sounded so strange. It didn't sound like it was made to order for a record company or to please anybody, it just sounded like it's own thing. It was a great track."

"When I was a kid, I never used to have a lot of money. When the records started to become successful, I suddenly had all this money. Obviously, I went a bit mad. I bought myself a sportscar and stuff. But, I've come to terms with myself now. I don't want to be pressured by all that stuff. I don't want to be in a situation where I feel it's got to be about the money. I'm gonna sell the car - I don't care about things like that. I want to be able to have that naivete, that freedom like I had when I didn't have anything. When it didn't matter whether I was gonna make money out of the music. It was about doing the music. It was about the feeling" ●

M A R

TORI Need Your Love
GURU Watch What You Say
BACKBONE Universal
EUSEBE Summertime Healing
FREE SPIRIT Hey Baby
RAW STYLES Believe In Me
MONTELL JORDAN For The Honeyz
ERIC CHADD Do You Believe In Me
CELESTIA Get Down Tonight
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Little Peach
EMI Records
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Def Jam
East West
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DJ KRUSH A Whim
PRESSURE DROP Tearing The Silence
DEPTH CHARGE Legend Of The Golden Snake
SPACER Watch The Skies
STUNTS, BLUNTS & BEATS EP
FIRST PRIORITY Pure Arithmetic
ROCK STEADY CREW Battle Breaks
THE PRUNES EP
DJ YADIM Heads Ain't Ready
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HUNCH Visible From Space
ATTICA BLUES Blueprint
OUTSIDE The Rough & The Smooth
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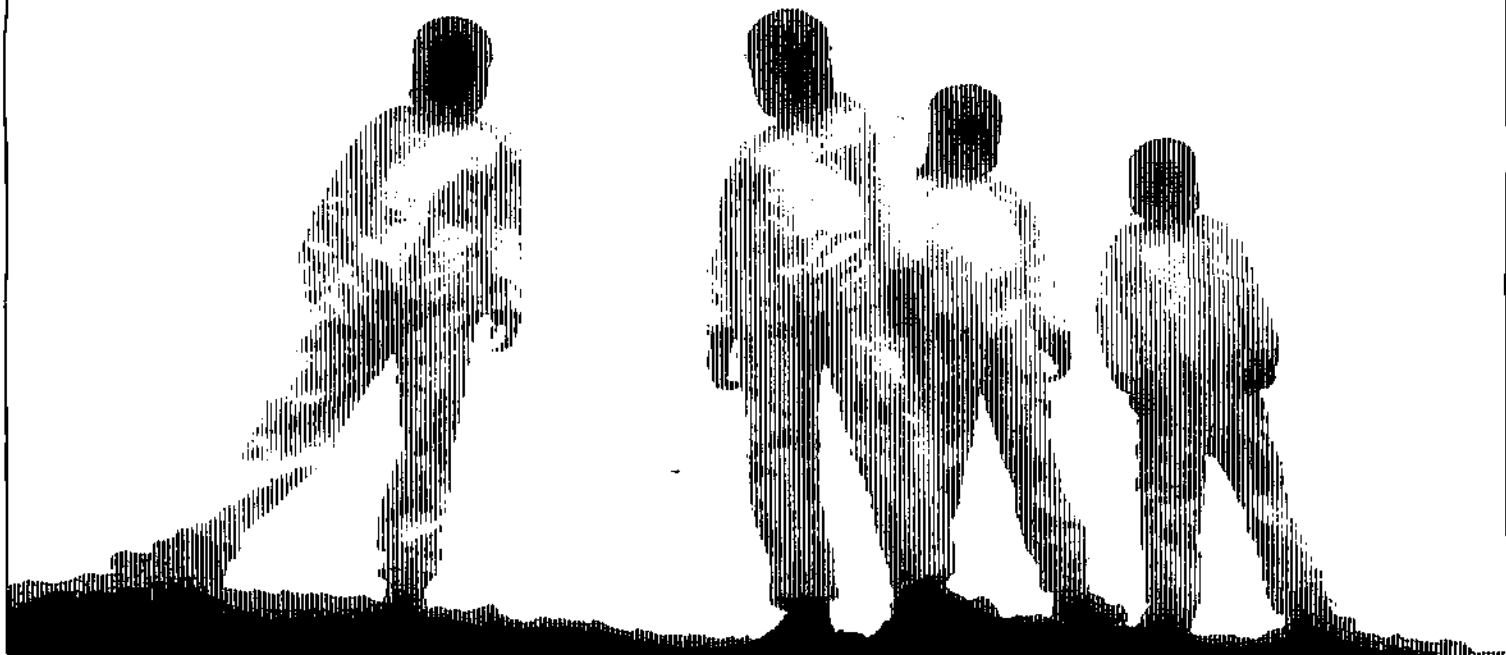
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SLAM Positive education (Luke Slater RMX)
SPIRA Neruejack
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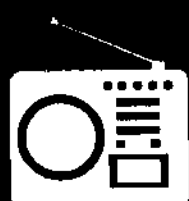


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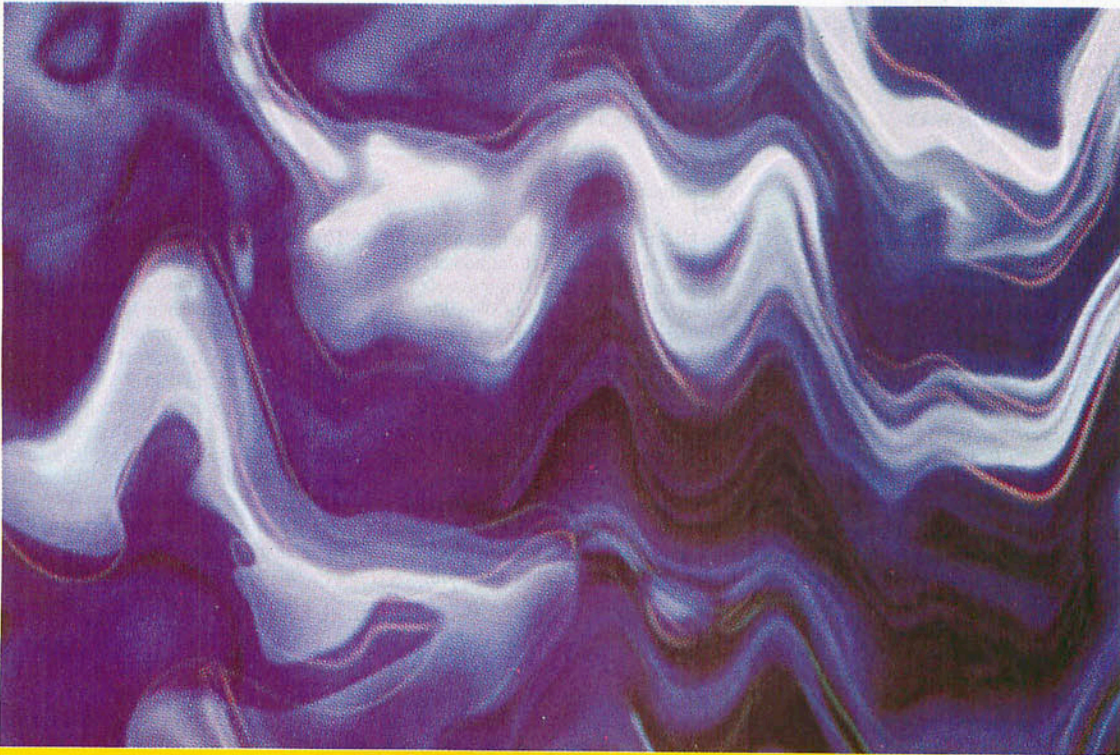
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reviews

the verdict on this month's releases **September 1995**

Albums and Singles

Albums



T. POWER

'The Self Evident Truth of An Intuitive Mind'
(*Sound of The Underground*)

When the libidinous climes of the American south finally spewed forth the definitive version of rock'n'roll, it seemed like the only authentic credentials for producing such a heady cocktail of wild glamour, sneering rebellion and hip-grinding cool were those which included a birth certificate stamped in Memphis. Things change, of course, and within a decade London had snatched the driving seat; a manoeuvre fuelled by the likes of The Stones, The Kinks and a bunch of recently relocated Liverpudlians. The culture of Carnaby Street possessed rock'n'roll completely, rewiring its neat eulogisms into something which more perfectly fitted its alternative experience. Maybe it had something to do with the weather – but not even the snarling rush of The Stooges or the MC5 could reestablish America's musical dominance.

That is, until hip-hop, house and techno happened along. Rock, (having already suffered a near-fatal coronary before the adrenalin-shot of punk revived it from its mid-seventies torpor) finally revealed itself as a spent force, just in time for the new dance sound to be embraced on this side of the Atlantic. And, ever since, musically, at least, London has existed in the shadow of South Central L.A., Chicago and especially, Detroit.

Until now, that is. With jungle, London has once more kicked out the jams, creating something unique and defiantly its own by resynthesising the constituent elements of modern dance music. Walk down any street in the city, and it's breakbeat which tumbles from car stereos or the tinny hi-fi in clothes stores. It's the new urban soundtrack, no question. That isn't to say it doesn't have a downside – you don't have to be the kind who gets all misty-eyed

for the communal love-ins of acid house to pick up on the anomalies of beat culture – but when it gets as good as this debut album from T. Power then it's definitely time to tune in.

Opening with the breathtaking beauty of 'Circle', this is an album which draws threads from Cybotron onwards and sews a whole new sonic landscape from them. Check a track like 'Octagon' where the studio effects are played just as skilfully as any instrument. Or there's 'Turquoise' where the frequencies of the rhythms suck in on themselves to create sounds you'd never imagine. But 'The Self Evident Truth of An Intuitive Mind' isn't an exercise in the callisthenics of technology – it delivers some of the most heart-tugging melodies you'll ever have heard, full of sex and longing and the kind of bitter-sweet melancholy which fits so well with post-disco, post-AIDS, post-everything dance music.

To put it simply, this is an amazing record, bursting with dreamy chords, rapid fire beats and stuttering jazz horns. Drifting, at times, close to the emotional elegance of Move D. or Deep Space Network, there are also moments which effortlessly match the intensity of Carl Craig's 'At Les' or Kenny Larkin's 'Tedra'. No matter which side of the lines your preferences fall on, this is an album you should hear.

Most of all, 'The Self Evident Truth of An Intuitive Mind' sounds like London is back in the driving seat again. It even closes with a warped version of 'Rule Britannia'. History repeating itself? Who knows? Whatever happens, the accelerator is down and T. Power just raised the speed limits. Beg, steal or borrow a copy today.

★★★★ Luke Howe

JOEY BELTRAM

'Places'
(*Tresor*)

It's getting on for almost a decade since Joey Beltram's recording debut for Nu Groove. And despite a slew of releases on labels like Easy Street and Trax, it's his brief liaison with R&S at the end of 1989 which, for many, provided the definitive period of Beltram's career. Since then, of course, there have been compelling releases on Warp and a two year break from any recording at all, but it's 'Energy Flash' and the subsequent 'Beltram Vol.1' album which have provided the cornerstones of Beltram's considerable reputation. So 'Places' has a lot to live up to. Recorded at the aptly-titled On-One Studios in New York, the album opens with the tough, muscular groove of 'Instant', a high-impact minimalist workout driven by wildly funky hi-hats and squawking synth stabs. Pulling together elements from both house and techno, it's a superb introduction to an album which locates itself firmly in the centre of a peak-time dancefloor. Because with 'Places', Beltram has avoided the slightly worthy head-trip which, all too often, passes for dance music these days, in favour of the kind of raw, heavyweight rhythms which you'd die for, come four in the morning. Check out the beefed-up 'Ten Four' or the ever-evolving 'Metro' for further evidence. Elsewhere there's the new single, 'Game Form', or the dreamy 'Floaters' which easily match the best of Beltram's output over the years. There's more, of course... Isn't there always? But you get the idea. Waste no time, and search this record out at all costs.

★★★★ Steven Ash

CHRIS & COSEY

'Twist'
(*T&B Vinyl*)

At one time, Chris and Cosey were the enfants terribles of the electronic arthouse scene. It's a measure of how far things have shifted in their favour that they're now accorded their rightful dues and that the overwhelmingly preferred method of making music these days is one which they pioneered. 'Twist' isn't a new album as such, but a collection of their tracks rewired by the likes of M-ziq, Carl Craig and Vapourspace. It's a neat introduction to Chris and Cosey for those who may not have discovered the joys of their particular blend of fractured electronics and spaced-out melodics, but it's also a pretty desirable release on its own merits. 'Fantastique', for example, gets the Carl Craig treatment, with chattering rhythms and deep basslines, while Mike Paradinas opts for the weird-meets-gorgeous approach on 'Credit Sequence', switching from hissing noise collages to

reviews

serene string changes and back again. Elsewhere, Fred Gianelli gets to grips with 'Exotika', wrapping rattling percussion around a suck'n'blow sample while Re-Search get funky with 'Rise'. All this together with exceptional mixes from Chris Carter, Coil, Cosmic Connection and the exotically-titled Tusken Raiders, make this the kind of album which should have you heading towards the record store as soon as possible. Top marks.

***** Stephen Cameron

HALLUCINOGEN

'Twisted' (Dragonfly)
Relentlessly rising acid lines, snares which land with unceasing regularity on every alternate beat and titles like 'Solstice' or 'Dark Magus' which sound just too tripped-out and mystical for their own good. Hippies in the house? Or just rock musicians who've stumbled across analogue synthesis? The answer is obvious. It's Goa, again. Quite how a tropical paradise managed to get itself inextricably linked with a particularly English form of dance music is anybody's guess. But Dragonfly have been quick to make friends in the scene with a series of releases which have been characterised by the kind of racing 303's and ultra-moody atmospheres which instantly identify this particular strain of trance. There's been much excitement at the label's headquarters over this album from Hallucinogen and it's easy to see why. The pulsing sequences and adrenalin-rush of

tracks like 'LSD' or 'Alpha Centauri' seem purpose-built for the cosmic vibe of the Goa set. Criticisms like "where's the funk?" or "it all sounds the same!" miss the point, because at the centre of what's going on here is an element which was lost from much of dance music back in 1991. Listen to 'Shamanix', for instance, and you'll find that same wilfully alien soundscape which for so long was locked into the sense of spirituality and community which used to exist on so many of the nation's dancefloors. This is dance music made for dancing, and togetherness and wild nights. A simple case of back to the future, maybe?

*** Siobhan Sullivan

NIGHTMARES ON WAX

'Smokers Delight' (Warp)
Trip hop, the latest in a long line of pigeon-holes, is not as new as some would like to think. Known previously as merely instrumental hip-hop, it's long history includes a lot of electro, Herbie Hancock, and even Miles Davis, at his most experimental. George Evelyn (Nightmares On Wax) also has a very special place in that history. He signed to Warp in 1989, releasing the experimental hip-hop/techno cuts which culminated in the highly influential album, 'Word Of Science', in 1991. Together with Massive Attack, he helped shape the world in which the current batch of British leftfield hip-hop and twisted jungle artists now operate. Four years after his first album he's back with a new and

equally brilliant one. In many ways, 'Smokers Delight' picks up where 'Word Of Science' left off (many of the cuts are old tracks that George felt the world wasn't ready for in 1991) but it has a newer, fresher feel. He constantly pays homage to the electro that influenced him so much and in some places ('Don't Stop') it's more obvious than others. He also injects a heavy dose of jazz ('Dreadoverboard') and P-funk ('Mission Venice'). He's made a welcome return to the fold and 'Smokers Delight' is an essential chill-out album. Hopefully, it's also going to help redress the balance between the trip and the hop since there's been a worrying tendency recently for far too many artists to go overboard on the psychedelic sampling.

**** Oliver Swanton

PLUTO

'Pluto Rising' (ITP)
Rolo McCinty has one of the most intriguing stories in dance music. As frontman of The Woodentops, he was the ultra-quotable darling of the rock press until 'Why, Why, Why' became a Balearic anthem and Rolo was seduced by techno. But this isn't the usual tale of rock musicians trying to force their aesthetic onto something different. Rolo retrained completely, using the best of Detroit and Chicago's output as a touchstone, and began releasing strange, beautiful records as Pluto. And now, years after all those brief, compelling notes from the underground, he's back with 'Pluto Rising', an album of drifting dancefloor

moods and bright grooves like the sensual 'Let Me Lie' or the huge bass-driven 'Magic Man'. And, because this is an album which drips with the history of acid house and an acute understanding of the dancefloor's peak-time vortex, there's wild funk like 'Indian Runner' or Rolo's breathless reworking of 'Sueño Latino' as 'Sueño Plutino'. It's the kind of record which could only have been made by someone who understands the adrenalin-rush and the excitement and the feelings which are generated in those perpetual summertime moments when the dancefloor becomes someplace transcendent, wild and amazing. Check 'Rockerfeller' with its sparkling melodics or the abstract rhythm mechanics of 'Diablo'. 'Pluto Rising' is something special; an album which is not to be missed.

***** Tim Barr

69

'The Sound of Music' (R&S)
Carl Craig's productions as 69 have played a crucial role in establishing his reputation as one of Detroit's most compelling innovators. From the abrasive grooves of 'Jam The Box' to the heady romanticism of 'Microlovr', 69's material mainlined on effortlessly-crafted rhythm collages and dense electronic soundscapes which sounded like backwards and forwards all rolled into one. 'The Sound of Music' brings together some of the most sought after releases on R&S, including the epic beat manifesto of 'My Machines' alongside 'Desire', 'Sound on Sound' and, of

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DJ KICKS: C.J. Bolland

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DJ-KICKS:
C.J. Bolland

artist	title	label
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Phonetic System	Wayfarer	Bonzai
Joey Beltram	Drome	Warp Records
Sound Enforcer	Re-Enforcement	Rising High
Planetary Assault Systems	In From the Night	Peace Frog Rec.
Clementine	Syn Son	Djax-Up-Beats
Nexus 6	AB-Chic	Noom Records
Manuel and Olive	Recognise	ITP Recordings
Damon Wild & Tim Taylor	Bang the Acid	Synewave New York
Bandulu	Presence	Creation Records
Patrick Pulsinger	Construction Tool	Disko B
Magenta	Memory Panic	Experimental Records
B.C.	Stronghold	ITP Recordings
Rotor Type	Be Yourself	Planet Rhythm
Paramatrix	Transverse Waves	Intelligent Records
Planetary Assault Systems	Starway Ritual	Peace Frog Rec.



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DJ KICKS: C.J. Bolland



course, 'Jam The Box' itself. For those who are still reeling from the media attention which surrounded his major label debut, 'Landcruising', it's a timely reminder of just how crucial Craig's best work can be. With 69, he revised the groove strategies of techno to incorporate elements from hip-hop alongside influences ranging from Tangerine Dream to sweeping film soundtracks. And while tracks like 'Rushed' head straight for the dancefloor there are still those unique production touches which, from Psyche onwards, have hallmarked Craig's music. Like the moody jazz of 'Sub Seducer', for instance, where wild reverbs and white noise drift through the mix. Overall, 'The Sound of Music' is what many might have expected from 'Landcruising', a trip through the front-end of music made specifically for the dancefloor. As a companion to that album, this latest R&S release is essential. And if you've yet to discover what all the fuss is about, then this is the record you need.

***** Steven Ash

STASIS

'Inspiration' (Peacefrog)

It's one of techno's most enduring qualities that it can accommodate the speed-thrill intensity of Rotterdam gabber alongside the effortless romanticism of, say, Kenny Larkin or the pretty melancholia of Kirk De Giorgio's more contemplative works. All things to all men? Maybe so. But techno's greatest achievement has been to fuse the physical immediacy of dance with the kind of cerebral content which conjures up unknown landscapes or untapped emotions. Music for dreams... And it's no accident that Steve Pickton has chosen 'Inspiration' as the title of his debut long-player since, over the last few years, he's managed to avoid the masturbatory self-indulgences of many of those who are considered to be at the forefront of the British underground, in favour of a compelling blend of peak-time dancefloor grooves and driftingly beautiful melodics. Techno-soul is the description usually employed in these cases, and it's a pretty accurate one in this instance. On tracks like 'Exosphere' or 'World Out of Time', rhythms shift and curve around warm cadences which sound like they're only just this side of emotional collapse. The mood, as always, is firmly Detroit-based, but Pickton's skill is in applying his own individuality to the familiar formula. Check the closer, 'Welcome To The New Age Disco' or the driving funk of 'Pork Chop Hill'. Elsewhere, there are enough beautiful moments to send even the most care-worn of critics into adjectival overdrive. The future of rock'n'roll

has arrived. Again. And this month it is called Stasis.

***** Steven Ash

VARIOUS

'Definitive - House For All' (Xtreme Records)

Canada's Definitive imprint is the highly-rated subsidiary of the Probe/Plus 8 empire, set up by John Aquaviva, Karl Kowalski and Richie Hawtin during the spring of '92. Since then, the label has distinguished itself with a series of releases ranging from the spaced-out tech-funk of Acquaviva's house excursions as Chuck Phulasole to the dreamy techno of Omegaman. This compilation from Xtreme concentrates on the house end of things with contributions from Blunted Dummies, Future Legends and, of course, Charles Phulasole. David Alvarado, head honcho at LA's Bomb records, chips in with 'Look, Listen, Love' under his Las Americas pseudonym whilst Ian Pooley delivers two cuts, the jazzed-up 'Brückenkopf at 7am' and 'Rollerskate Disco'. As you'd expect, Definitive's major league moment Robotman's 'Do Da Doo' is present and correct but, there's no sign of Omegaman's wildly beautiful '72 Nova'. Maybe next time? As it is, though, there are enough special moments on offer to make this pretty much essential listening. Take a listen to Kowalski's Dance Fever project and the heady grooves of 'Out On The Dub' or 'A Woman In Love You Ain't'. For those looking for an introduction to the label, this is an excellent collection which should serve to attract some new fans and remind old friends about one of the north-west's finest labels.

***** Barney York



VARIOUS

'DJ Kicks' (Studio K7)

Selected and mixed by C.J. Bolland, this first volume of 'DJ Kicks' introduces a new series from Studio K7, the team responsible for the highly-rated X-Mix albums and videos. And if this initial release is anything to go by, then we're in for some fairly special mix albums. As you'd expect there's an emphasis on the harder and faster end of things, with Nexus 6, Sound Enforcer and Patrick Pulsinger's 'Construction Tool' outing on Disko B all present and correct. But there are a few surprises too from the man who was once described as "the turbo nutter of Belgian techno". This isn't the kind of rigid European jackhammer techno that many might have expected, with tracks from English and American labels much in evidence. Manuel and Clive's superb 'Recognise' is onboard,

Label profile

"Keep those fucking bagpipes quiet," yells Dave Clarke, as the sun streams through the window of the Soma offices. It's past six in the evening and for some bizarre reason, there are three or four pipers outside going for it and Soma's head honcho seems none too pleased. "It's too hot to work," adds Richard, their latest recruit as he looks up from a pile of 'Positive Education' promos. It is too, temperatures in the seventies are unusual up here, never mind eighties or nineties. However, there's work to be done and Richard carries on filling those mailers. It was once described by Kenny Larkin as "the most perfect techno record ever made" and now over a year after its initial release, Slam's anthemic second single is set for a return, fresh with cool house remixes from Derrick Carter and firing reworkings from Luke Slater and Ritchie Hawtin. The whole package not only marks the thirtieth release for Scotland's first ever house imprint but also quite neatly showcases the range of styles that the label encompasses. From Rejuvenation's early New Yorkian offerings and the Eastmen's classic 'U Dig' to the bad-ass, hard-phunk of Felix's 'Clashback' and Percy X's gorgeously mind-blowing 'Odyssey' Soma have disregarded the whims of the music media and, while making a few mistakes along the way, just stuck to their guns and put out music they believed in. Or, as they would have it, Soma is a 'tool or weapon with which to combat the mediocrity of mainstream musical philosophies'.

If they had received demos of every track in house music's history, Soma would have signed these six...

Adamski - 'Live & Direct'

If we had existed and signed this, then Adam would have been nurtured and encouraged and his undoubted talent and energy would have produced many more 'killer' tunes.

Joy Division - 'Atmosphere'

Actually, anything by them, but this tune is probably the one that would reduce most people to tears. A serious piece of music.

Don Carlos - 'Alone'

Whatever happened to this track, it was and still is an absolute classic. It was played recently at one of the Slam parties on the Renfrew Ferry and the crowd erupted. This is one that definitely deserved more success.

Rhythm is Rhythm - 'Icon'

The ultimate genius techno track. A beautiful, emotive piece of pure musical genius.

Underground Resistance

- 'Galaxy to Galaxy'

Everybody who has been to a serious club will have danced to this record. It's amazing that no-one picked up on it. At least, like most of the best techno records around it remains firmly rooted and respected in the underground.

Soma's all time 5 favourite labels...

Island

They always seemed to have the ability to turn something that was somehow branded uncool into something popular. Like when they were pushing reggae and everyone else was listening to Fleetwood Mac.

Planet E

Going down in history with all the 'classic' labels; Retro-active, Transmat etc. Bringing high quality underground music to the public. We need these independent music outlets.

Metroplex

No need to say anything else. It's in a league of its own and always has been.

Warp

One of the only 'independent' independents - 'World Domination'

Creation

Another label which believes in the music that it puts out, gives its bands freedom and lets them develop.

Slam's Positive Education is out on September 11th

Soma's second compilation follows in October

reviews

joined by a couple of tracks from Luke Slater's Planetary Assault Systems and Joey Beltram's essential 'Drome' which was originally released on Warp. And while the crunching grooves on offer may be tough, they're also funky. Those who've been switched onto Bolland by hearing him play out won't be disappointed, there are enough heavily pulsing sequences and racing kick drums on offer here to keep them happy, but there's also enough light and shade to make 'DJ Kicks' a worthwhile proposition for those who haven't yet been switched onto Antwerp's fastest export.

★★★★ Siobhan Sullivan

VARIOUS

'Street Jazz - Where Hip-Hop Meets Jazz'
(Download Records)

This, Download Records threaten, is only the first in a series of albums that will focus on the fusion between 'real' hip-hop (I suppose by 'real' they really mean fashionable) and jazz. It features some established artists (Branford Marsalis, Gang Starr, and Wu Tang's 4th Disciple) alongside a few lesser known artists (Tribeca Sound and Da Phenoms) and isn't a bad attempt at featuring this kind of musical union. In places (Branford and DJ Premiere's collaboration as Buckshot Le Fonque) you're convinced that hip-hop and jazz really could be a marriage made in heaven. However, sooner or later you begin to suspect that to

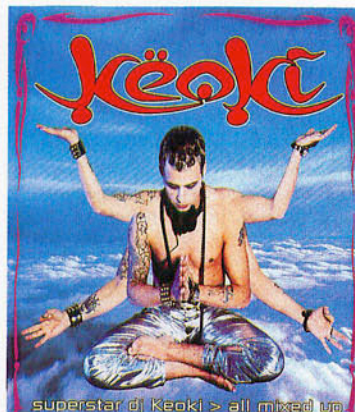
some artists a hip-hop/jazz fusion means little more than a bit of sax around some abusive rap (Da Phenoms - we hear you). And there are others, like Solsonics, who leave you wondering where the hell the ruff-necked beats are - 'Montuo Funk' is more acid funk than hip-hop. Thankfully, however, there are plenty of great ruff cuts here as well - KGB's 'Bless Ya Life' and the ragga-infused 'Murder' by Powerful really stand out. Newcomers, Tribeca Sound, also impress with their second, very laid-back jazzy cut, 'She Loves Me'. But where are Blue Note's favourite sample kings, US3? Perhaps they'll be on the next one!

★★★★ Oliver Swanton

VARIOUS

'Super Star DJ - All Mixed Up'
(Moonshine)

You have to ask questions when terms like 'superstar dj' start to be used without any hint of irony. And though Keoki may well be a prime candidate for this description, it's a concept which doesn't sit too happily inside of club culture. Limelight resident and one-time native of Hawaii, Keoki certainly sports enough new wave credentials to understand the irony, but for the second time in under a year, a mix album bearing his name, in uncomfortably close proximity to the term has appeared. Someone should be told. Launching with the sublime 'Future' from Cirrus, 'All Mixed Up' heads towards the kind of territory covered on his Journeys By DJ



debut, last year, sewing together the likes of Aquatherium, and the impeccable 'Bonny Doon', with cuts from Humate, Pete Lazonby (who worked with Keoki on the unreleased Caterpillar project), Union Jack and Tessier Ashpool. Keoki spins a blend which shifts from edgy techno (Poltergeist's 'Vicious Circles') to tripped-out acid (Josh Wink & King Britt in their Firefly guise), but it's his affinity for the middle ground of English trance which is so striking. For someone who's forged such a distinguished career in New York, it's a heavily Anglophile selection. As you'd expect, though, this album hits in all the right places, making another fine addition to Keoki's rapidly expanding c.v. - just don't mention the superstar stuff.

★★★ Siobhan Sullivan

VARIOUS

'Synewave New York Vol. 1'
(Kickin)

After the success of Kickin's essential 'World Sonic Domination' collection (which brought together some of the finest cuts on Alan Oldham's Detroit-based Generator Records) it was a safe bet that another U.S. label compilation would be forthcoming. And it's no surprise that, this time around, Damon Wild's flawless Synewave imprint provides an equally impressive album since, after parting company with X-Perimental, Wild has been releasing exceptional singles at a phenomenal rate. Opening with Pump Panel's wildly funky 'Ego Acid', the album covers most of the relevant releases like Wild & Taylor's 'Bang The Acid' and Morph's 'Stormwatch' alongside cuts from Mundo Muzique, Ausgang and Voyager 8 who weigh in with the aptly-titled 'We Left The Planet'. This is an album which locates itself firmly at the centre of a peak-time dancefloor, winding its particular brand of 303-driven techno around an armature of fast funk and stuttering beats. Check out XP's relentless 'Groundhog', for example, or DJ Powercut's 'Circuit Work'. Spaced-out, tripped-out and made for dancing, there's only one thing wrong with this record... it just ain't long enough. So, until 'Vol. 2' rolls into view there's only one solution - play it again and again and again!

★★★★★ Steven Ash

Modern Classics ?

VARIOUS

'Flux Trax'
(EXP)
★★★★★

There are moments in life when the ebb and flow of reality relaxes enough to deliver something so special it seems almost impossible. It's the kind of feeling that makes your heart pump harder and the euphoria rise in your throat so quick that you have shout out loud to stop from choking. They're moments which don't come along that often - there's that split-second when you realise that the person you care so much about feels the same way, or there's the incredible, half-scary sensation of holding your own child for the very first time. Moments when you feel so full of happiness that nothing else seems to matter. Maybe winning the National Lottery feels the same way - but I doubt it.

So when the history books are written in years to come, no one is ever going to believe that a whole generation shared those kind of moments on a regular basis, every Friday and Saturday night. But it happened. And, if they're honest, even those who couldn't quite master the art of losing themselves in order to find themselves would admit that something wild and crazy and beautiful went on.

The soundtrack to these incandescent moments, the central part of it all really, was a strange mix of future-zone weirdness and drop-dead grooves. And there were extra-special tracks which would accelerate the dancefloor towards a golden electric planet full of love and belonging and brilliance. Tracks like Gerald's 'Voodoo Ray' or Rhythim Is Rhythim's 'Strings of Life', which seemed so full of *otherness* that everything just seemed to make sense all of a sudden. They sounded like records from another planet.

Then things got really weird. Tracks began to get tougher, deeper, wider, faster and harder - like Beltram's 'Energy Flash' or Bolland's 'Horsepower'. Records like Slam's 'Positive Education' or Hardfloor's epic 'Hardtrance Acperience'. How good could it get?

As good as anything gets, I guess. Try Phuture's 'Acid Trax' or Kenny Larkin's 'War of The Worlds', Underworld's 'Rez' or Mr Finger's 'Can You Feel It'.

All these tracks, and more, are included on 'Flux Trax'. From Ron Trent's 'Altered States' to Fuse vs LFO's 'Loop', this album is a trip through the most seminal records of dance culture. It may well even be the best compilation ever made. Eighteen tracks of adrenalin-pumping genius. Now that's what I call dance music!



Five Generator readers will have the chance to pick up this essential album for free. Featuring eighteen all-time classics, including Rhythim Is Rhythim's 'It Is What It Is', Joey Beltram's 'Energy Flash', and Slam's 'Positive Education' alongside tracks from Dark Comedy, A Guy Called Gerald, Empirion, Jam & Spoon, Ron Trent and Fingers Inc. To win 'Flux Trax', just drop us a line telling us about your own favourite acid house moment in 100 words or less.

Entries should be addressed to:

'Flux Trax' Competition, Generator, 4-8 Peartree Street, London EC1V 3SB.

Singles

House/Garage

BASIC SOUL

'Hi Line/Lo Line'

(Basement 282)

Phil Asher turns out a gorgeous lesson in deep house on Slip'n'Slide's offshoot label, Basement 282, with the Ladbrooke Grove boy producing what basically amounts to two versions of the same track. 'Lo Line' glides effortlessly through deeper territory, utilising wonderful Rhodes soloing, 'Jersey trumpet stabs and a phat bassline. 'Hi Line', meanwhile, breaks into a tougher tribal drum pattern three-quarters of the way through. Soul music – it may be basic but it's certainly beautiful.

★★★★ Stephen Middleton

BASEMENT JAX

'EP-2'

(Atlantic Jaxx)

Atlantic Jaxx are one of the new breed of British labels, like U-Star, Matrix and Rubberneck in Nottingham, who are taking the deep house sound of New York and making it their own. From the sweet vocal delights of 'I'm Thru With You' to the slightly kitsch but cool Nu-Groove sampling Danell Dixon mania of 'Be Free' this is an EP which is worth searching out. File under real house.

★★★★ Kevin McKay

BIG-RON VOLUME ONE

'Sweet In The Morning'

(US Tan-A-Records)

Using a very similar vocal hook to the recent Hardtrax release of the same name, Big Ron Pierre and Jeff Bernstein have put together an impressive five track package for David Anthony's fledgling label. Both the A-side's 'Sweet Mix' and 'Phat Dub' are just building groovers while 'Big Ron's Mix' on the flip kicks up more of a storm with its beefy rhythm'n'bass groove. Tough.

★★★★ Kevin McKay

ASCENSION

RECORDS

BLUE BOY

'Sand Man'

(Ascension)

The shuffle of Chicago house, the dense percussion of Detroit and the notorious New Jersey, 909 hi-hat – all the mixes are here on one twelve. Twenty-three year old Lex Blackmore used to be in Positive Science and proves here that he has served a worthwhile apprenticeship. The highly addictive vocal loop, sounding close to someone like Lena Horne, is a pure groove. A trickle of Spanish guitar adds a lavish summer sound, and contributes much to the dancefloor factor. This is a debut which Lex, and Ascension, must be extremely happy with and promises much for the months to come. Hey D'Lacy! Move over!

★★★★★ Steve Goddard



CARLI JAMES

'Round and Round'

(A&M)

Carli follows up the fair game of 'Sacrifice' with an altogether more solid release. E-Smoove and Phil Kelsey are on the mix this time around. Mr Kelsey has really never recovered from all the dodgy remixing projects he took on a while back and his efforts just pass the mark and no more. E-Smoove on the other hand is well experienced in the art of making a solid club track as his 'Deep Pressure Mix' shows. Slap that bass!

★★★★ Kevin McKay

RON CARROLL

'Pressing On/All Around Me'

(US Chicago Style Records)

Ron Carroll of 'A New Day' fame returns with co-writer and producer Hula for a Chicago goes to 'Jersey experience. The song, covering that 'original' topic of pressing on, moves along nicely in the Vox mix, with sparkling harmonies underneath a quality vocal, there's also a dub which drops the song but retains the backing and an instrumental version. 'All Around Me' is another song but on the deep tip, more like Chicago in style with a moody vocal content and a darker feel. One to check.

★★★★ Stephen Middleton

CAUCASIAN BOY

'EP'

(Strictly Rhythm)

Crispin Glover returns to the moniker which shot him into the limelight when Strictly picked up the anthemic 'Northern Lights' from his own Matrix imprint for Caucasian Boy number three. 'Hotrox' kicks things off with a tough vocal cut-up affair while his equally talented brother Dominic, who recorded Reel Houze's awesome 'Feel The Warmth' with Rob Mello, lends a hand on 'Dubrox'. Flip over to the other side and

there's a totally different vibe with the rough bump'n'grind of 'Jellybelly' next to the full-on old skool acid shenanigans of 'Kasmit'.

Quality across the board.

★★★★ Kevin McKay

KERRI CHANDLER & ARNOLD JARVIS

'Inspiration'

(Freetown)

Arnold Jarvis, the vocal talent behind the massive Swing 52, hooks up with Kerri Chandler for this latest on Freetown. However, the main cuts feature the John Isley as well as those of Mr Chandler with the 'KC & John Isley Sax Drop Mix' picking up the prizes on this triple pack. Tough beats, cool keyboards and mad sax hooks fill the background as Arnold takes control. Better than most but not really awesome.

★★★★ Kevin McKay

JOHNNY FIASCO

'Taurus'

(US Cajual)

After Johnny Fiasco's last EP on Cajual with three cuts of brilliant free-style jazz-house on one side and two cuts of deep, dark house on the other, you could have been forgiven for expecting just a little bit more from Chicago's latest schizophrenic. Not that this four-tracker is bad, it's just that there's only one head-turner in the package. 'Taurus' is a long spaced-out journey which crosses the hypnotic appeal of a Danell Dixon cut with the instant hit of a DJ Sneak cut'n'paster.

Cool

★★★★ Kevin McKay

FLOPPY SOUNDS

'Ultrasong'

(US Wave)

From what I can gather, Floppy Sounds are a strange bunch of experimentalists, dipping their toes in the waters of techno and ambient, not really doing anything that exciting. Except that is, for getting legendary DJ and producer Francois kevorkian to get to grips with their lukewarm material. Francois' Studio B mix of 'Ultrasong' is a deep, dark journey into off-key hooks and odd-ball effects that works so well it's frightening. Well, the man who can make a computer-generated voice sound funky is indeed a talent to be reckoned with. File under strange but awesome.

★★★★ Kevin McKay



GLASGOW UNDERGROUND

'The Festival EP'

(JusTrax)

Drop-dead gorgeous house music from the West Coast of Scotland. Opening with the sun-soaked grooves of 'Siesta', Glasgow Underground throw shapes around low-slung basslines and dreamy chords to create four tracks which are drenched in moods and

atmospheres, yet still lock themselves firmly in the centre of the dancefloor. Check out 'Miami Jazz' for the mellow vibe or head to 'Jus'Livin' for the club adge. Perfect.

★★★★ Stephen Cameron

GUSTO

'Disco's Revenge'

(US Bumble Beats)

Bumble Beats, part of the Dig It empire always delivers for me, initially giving props to, Mateos and Matos of Salsoul Rainbow fame and now giving Gusto a push with this disco pumper which should be huge. Based around a monstrous bassline, staying just on the right side of commercial, it heads through much flanging, phasing and general jiggery pokery creating an irresistible groove that'll work on many floors. Available in three very similar flavours.

★★★★ Stephen Middleton

I-LEVEL

'Smiling Faces'

(US White)

I-Level sound suspiciously like an average bunch of swingers given the major house make-over. So, ignore both vocal mixes, kindly tucked away on the flip-side and head straight for the more instrumental cuts. The house version takes an old-skool bassline and wraps it very nicely round a jazzy organ hook and a very MK-esque cut-up vocal loop. The swing instrumental also samples the oboe from the Connection Machine's recent cut on U-Trax and is on the whole nice but tame. Worth a listen.

★★★★ Kevin McKay

JANET JACKSON

'When I Think of You'

(A&M)

Janet returns to clubland with a bang. Well, three big bangs actually, with Messrs Morales, Farley'n'Heller and Deep Dish all chipping in for this latest release on A&M. Morales does his usual plethora of mixes with his 'Jazzy Mix' coming out on top. The Junior Boys take things a touch harder with synth drops aplenty while Deep Dish, as ever, are absolutely awesome. Think of De'Lacy (well it's hard not to) add lashings of Chocolate City and Janet's sweet-as-you-like vocals and there you have it. Pure pumped-up, sex-charged dancefloor hedonism.

★★★★ Kevin McKay

JOVONN

'Enter The Sole b/w Walkin' Bass'

(DiY Communications)

Jovonn follows up his well-received EP on Kuit and his system-crunching LY track on Nitegrooves with a formidable four-tracker for DiY. Both mixes of 'Enter The Sole' attempt a kind of Jaydee feel over a tough, bass groove and although they're good, the mix to check is on the flip. Subtle disco bass and jazzy Rhodes chords make 'Walkin' Bass' a cool slice of after-hours deepness. One for the pot-heads.

★★★★ Kevin McKay

KING MAURICE

'Time Travel'

(Strictly Rhythm)

Yet again, like he did with Danell Dixon, Pierre has helped another talented producer

reviews

into the Wild Pitch arena and Maurice's second outing for Strictly is even better than the first. Gone are the standard Loleatta Holloway screams and in with a hedonistic cocktail of warping keyboards and subtle 303s topped off with the obligatory dark vocal hook. Nothing amazing, but it works.

○○○ Kevin McKay

NU ROMANTIX

'Love's Comin' / 811 41 418'

(UK Koldhouse)

Phil Asher, prolific of late, turns out the first release on his own label Koldhouse with a double-header of much deepness. The track 'Love's Comin' unfortunately gets sucked over onto the wrong side of self-indulgence with drum programming that is at best irritating. However the flip more than makes up for this, taking a Detroit slant with Abacus/Polygon Window bassline and guitar harmonics, one for the headphone housers and after-hour's sessions. The track shifts along gracefully on the aforementioned bassline, nice drum sounds and the kind of latin vocal snippet that always seems to fit well in these type of tracks. Exquisite.

○○○○ Stephen Middleton

PAPER MACHE

'Tranced Awakening' / 'Midnight Forever'

(Subwoofer)

Kerri Chandler returns to trax production for Freetown's deep offshoot with two tracks in three mixes. 'Tranced Awakening' opens with 'Dance Dance' chords and moves along utilising a scat vocal on a cool vibe. 'Midnight Forever' is exceptional, using a live sax and going for jazzed-up soloing in two 'takes', with the second emphasising the piano element. I tend to enjoy Chandler's trax more than vocal projects although there are obvious exceptions ('Inspiration' for one) but whatever he does, that bass drum certainly kicks!

○○○○○ Stephen Middleton

PETER 'AT WORK' PRESTA

'Mix of Trixx Part 3'

(US Cutting)

The much talked-about Mr Presta unleashes the third part of his 'Mix of Trixx' series and, since I can't remember a thing about parts one and two, this must be the best yet.

Avoid the nondescript fumbblings of 'Boom,



'Boom, Boom' and the 'Don't Laugh' style nonsense of 'The Riddler' and head straight for 'Do You Love Me Too', a damn funky stripped-to-the-bone organ groove. Music for big systems.

○○○ Kevin McKay

STRICTLY RHYTHM
Release Inc.

DJ PIERRE

'Mind Explosion EP'

(Strictly Rhythm)

DJ Pierre in ridiculous cover shot shock! Anyone taking a brief glance at the eighth in Strictly's EP series might be forgiven for completely ignoring it since the cover looks more like the soundtrack to 'The Dambusters' than a slice of deep house madness. However, take a dip inside and the music thankfully saves the day. 'Mind Bomb', 'Pump It Up', and 'Peace: Live It Or Rest In It' are full-on wild outings. Either way, they all kick.

○○○○ Kevin McKay

IAN POOLEY

'My Anthem'

(Force Inc.)

Ian Pooley's recent killer gets a full make-over courtesy of hard house wonder-boys Roy Davis Jnr and Robert Hood. Roy's mix whips up the Whitney Houston sampling wild pitch original and takes it one stage beyond adding further acidities and some devilish drum distortion. Mr Hood on the other hand fires himself into sonic overload with some speeding hi-hats and breakneck 303s over a cool blend of stabs and chords. Groovers.

○○○ Kevin McKay

ROMANTHONY PRESENTS

EVE ANGEL

'It's Not the Same'

(US Eighty-Three West)

The highly promising Eighty-Three West label follow up DJ Sneak's disco-fied 'Platforms' EP with a deep 'n' groovy release from Romanthony. Quite apt since the two of them, probably the world's most successful label sluts, seem locked in battle to see who can secure the most independent deals this year. The music contains vocal performances from both Eve and Anthony, although the best mix has to be the Eve-free

dub on the flip-side. Not massive, but interesting.

○○○ Kevin McKay

ROGER SANCHEZ

'Strictly 4 The Underground'

(US Strictly Rhythm)

Roger Sanchez joins such luminaries as Armand Van Helden and DJ Pierre on Strictly's brightly packaged EP series. As with his last offering on Strictly, Sanchez uses a combination of the left-overs from the cutting room floor and his own deep-as-you-like New Yorkian voice-scape on the five lengthy cuts on offer. The main contender has to be 'Livin' 4 The Underground' where Roger gets all deep and emotional on the mike about his love of the underground. Nice sentiments they are, but after remixes for almost every major label going including his pop-tastic M-People reworking, they have to be taken with just a pinch of salt. Those of you put off by such tomfoolery should head straight for 'The Lost Groove' where his recent bass-funky Police work-outs get another airing. Expensive, but extensive.

○○○○ Kevin McKay

SHERWOOD

'Cut'n'Paste'

(Mousetrap)

Three tracks on offer here, two of the disco-by-numbers that DJ Sneak has been lavishing us with recently and one slice of rather minimal instrumental hip-hop. The A-side's 'Slammin' Groove' is without doubt the best on offer with Sherwood slicing up the synths in a cross between Sneak's 'Polyester' and Chuggles' 'I Remember Dance'. It's got the funk.

○○○ Kevin McKay


UNDERGROUND SOUND OF NEW YORK

'What's Up New York'

(Marimba)

Johnny Vicious arrives in Scotland with a bucketload of bongo drums and a rhythm section that'd kick life into the most jaded of dancefloors. Simple manipulation is the key here with Johnny looping synths and cutting basslines here, there and everywhere. Big breaks and big hits aplenty. It's not exactly the deepest side of the Big Apple, but it's groovy.

○○○○ Stephen Middleton

 <p>1 sept 1995 10pm-6am</p> <p>the fridge town hall parade brixton sww</p>	<p>main room: mr c colin dale t1000 (alan oldham) colin faver richard gree</p>
	<p>in the box: mark dale craig thomson (analogue city) ben lonn</p>
	<p>live slammin programmin: nuw idoo</p>
	<p>vapourspace first friday of the month. residents mr c & colin plus always special guests whippin up the deepest freeform techno phuture soul spacey drum & bass and acid beats for your pleasure. chilled out experimental box hosted by the members of the plink plonk network with exclusive material from the electronic underground. vapourspace visuals by tranceart red dog ak3d cosmic virus & star virus. members £10 guests £12. info and memberships from the weather office +44 (0) 171 490 0365 or email lulu@plink-demon.co.uk vapourspace ...probably the deepest techno in london.</p>

Singles

Techno/Jungle

ACORN ARTS

'The Drum'
(Subconscious)

Three mixes of a more than worthy Mark Williams excursion are on offer here as one of the UK's leading hard house exponents blitzes the dancefloor. Head straight for the 'Hard Drive' mix with its almost subsonic bass drive and swirling synths for maximum floor control. The 'Bass Kick Mix' is more of a tribal affair with precision percussion and melodic rhythms whilst the less infectious 'Deep Fresh' mix adopts an altogether mellower stance. Quality as usual.

★★★★ Barney York

ANOSIS

'Blood And Sweat In London'
(D*Fusion Records)

Howard Dodd, from Brighton, puts together a big eight track showcase. Squelchy electronics rule supreme (a little in excess on 'Plasma Brain'), with a bit of funk here ('This Way Inside') and a few dopey beats there ('Rolling Goat Fuck'). However, it's in the down tempo electronic arena that Howard really shines - 'Planet K' is a beautiful, dreamy number (more than merely ambient). Worryingly, however, he's apparently obsessed with "modifying electronic sound-making devices". Keep it to yourself Howard, we don't need another Aphex.

★★★★ Oliver Swanton



BAM BAM

'Baby Goes Bezerk'
(Kickin' Records)

Chris 'Bam Bam' Westbrook is renowned as one of the innovators of the acid house scene, with releases like 'Give It To Me' and 'Where's Your Child' back in the heady days of Chicago's golden age. This EP returns to the funky 303 for the title track but check out the laid-back, cosmic jazz of 'Bells in My Head' or the closer, 'Mindtrip', as experimental house meets blissful trance mid-Atlantic. Excellent.

★★★★ Barney York

BOMB THE BASS

'Bug Powder Dust/Absorber' (Mixes)
(Fourth & Broadway)

This is some of the wildest spliff-fuelled techno and phattest leftfield hip-hop I've heard for ages. On the A-side, 'Bug Powder Dust' gets a seriously infectious work-out from Kruder & Dorfmeister - they put the Chemical Brother's very obvious mix to shame. On the flip-side, 'Absorber', gets funky to the max by The Jedi Knights. 'Part I' is a great piece of speedy electronic funk and in 'Part II' they push 'Absorber' into an insane digital meltdown. Brilliant!

★★★★ Oliver Swanton

CHEMICAL BROTHERS

'Life Is Sweet (Daft Punk Remix)'
(Virgin)

For their latest release the Chemical Brothers have enlisted the help of two other artists from the dance music spectrum. The album version features the voice of Tim Burgess of the Charlatans who turns an average dance track into an even more average indie-pop affair. Secondly, and on a much brighter note, Tom and Ed have jumped into bed with Soma's finest - French teen-terrorists, Daft Punk who've transformed 'Life...' into a funky-up tripped-out monster groove from hell. For all those looking for a bit more of da funk.

★★★★ Kevin Lewis

DEANNE DAY

'Day After EP'
(Lo-Fi)

Lo-Fi is one of Weatherall's new set of labels and without doubt Deanne Day has produced one of the finest deep house/techno releases of the year. Up there with the housier cuts from 'Deep Space', it's what would happen if Kenny Larkin got to grips with, say, Maurizio's 4.4. Tumbling jazzed-up bass grooves and slinky Wild Pitch keyboards, all held together with just the right amount of percussion. Minimal but funky, spacious yet full of emotion, each cut swings along, subtly warping and shifting like an evening of mushroom tea. File under groove sensation.

★★★★ Kevin Lewis

DEEP COVER

'The Guyver'
(Reinforced)

Heavy dubbed-out bass, effortlessly pretty chords and crackling beats shimmer across the five tracks on offer here. Head straight for Manix's mix of 'I'm Comin' Alive' and 'Musical Flavour' for the real action but 'The Whip' throws shapes which will prove hard to beat on the dancefloor. More special grooves from Reinforced.

★★★★ Luke Howe

DOG TRAX

'Raiders'
(SCR)

The latest Dog Trax outing contains their usual mix of happy-go-lucky samples and general disco mayhem. While keeping dancefloors busy, they're not really anything spectacular. The main feature of this twelve is the 'Fuel Drum Mix' where the Dog Trax boys rip through a slice of full-on Mark The 909 King-style acid funk.

★★★ Paul Mann

ENVOY

'Solitary Mission EP'
(Soma)

New boy on the block at Soma Central is London-based Hope who turns in four tracks of drop-dead gorgeous techno ranging from the dense atmospheres of 'Prologue' to the drifting funk of 'Soul Mate'. The possibilities are endless. Head for 'Leave This World Behind' for the epic techno jazz take, but the effortless, elastic groove of 'Heat Haze' is the one to go for if you're looking for some widescreen dream soundtracking. Beautiful, emotional and intense.

★★★★ Steven Ash

GENE FARRIS

'Blue Squad 001'
(Force Inc.)

Relief's gangland tech-funker gets an away-day trip to Europe and turns in a deep and minimal groover for Germany's foremost hard house imprint. Of the three tracks on offer, the flip-side's brace of subtle grooves come out narrowly on top by merging subtle synths and strings with Gene's usual drum programming skills. No dancefloor explosions unfortunately, but hard-working grooves all the same.

★★★ Kevin Lewis

FUNK D'VOID

'Jack Me Off'
(Soma)

Glasgow dj Lars finally comes out of studio hibernation with a formidable four-tracker for Scotland's finest techno hooligans. 'Jack Me Off' kicks into action with a slice of pure Chicago mayhem, Boo Williams meets Daniel Bell style, while 'Wide Open' shows Ian Pooley a thing or two. 'Thank You', on the other hand, heads deep into dreamy house territory with sublime strings and some full-on tomfoolery. All this, and 'Thank You (Slowly)' a blissed-out trip which is required listening. No boundaries, just some astounding grooves. The Glasgow underground does it again.

★★★★ Kevin Lewis

GAGE

'State of Time'
(Clubcraft)

Dance music takes another giant step forward with this crystal-clear techno excursion. Gage members Justin Drake and Quinn Whalley have recorded under such pseudonyms as Outside on Jus' Trax, Mr Ballistic on D-Fusion and Slack on Sabres of Paradise. 'State of Time' is just that; a quality collage of shifting rhythms and abstract echo effects. The bonus track is the disobedient 'The Drop', a tough fusion of tribal breakbeats and trancey synth chords with more breakdowns than Michael Barrymore. Quality British techno.

★★★★ Barney York

MIKE GERALDS

'Ivory'
(Subware Elements)

Three slices of future funk are what's up for grabs on the first release from Detroit's Subware Elements' imprint. While 'Greenman' is a full-on acid extravaganza and 'Die Losung' is a good enough hard percussion statement, it's 'Ivory' which packs the real punch on this twelve. Intricate 909

madness and a synth hook from hell delivers Basic Channel with a decided Detroit edge. File under fierce groove.

★★★★ Paul Mann

JUNK FUNK

'Distant Drums'
(Out On A Limb)

The title track is again the winner on this latest Out On A Limb release with its atmospheric Basic Channel sounds and deep pulsating bass line. 'Acid Test' is a mediocre deep acid track that never really hits the mark with its mildly meandering 303s and restricted synth sounds. The title track is the canine's testicles though.

★★★ Barney York

JUNKWAFFEL

'The Mudskipper' EP
(Planet Dog Records)

A perfect release to take Planet Dog forward a little. 'Mudskipper' has got the required Ozric's ethno vibe to make it a Megadog-winner, but also comes with an up-front mix from Portishead. Andy slows the pace right down and takes this ethno-techno through the dub-blender and echo chamber. And as if that wasn't enough the Eat Static mix of the second track, 'Substrata', is brilliant - sexy strings, turntable scratching, and swirling electronic breaks.

★★★★ Oliver Swanton

LEMON D.

'Jah Love EP'
(Conqueror)

No track details on this three-tracker apart from the title-track, but the outstanding cut has to be the second on side two. From its vocal samples of Extortion's 'How Do You See Me Now?' and piano, it's definitely on a garage vibe. This sweetness is contrasted by some deep, dark bass and enough tricks up its sleeve to hold your attention to the final bar. The other tracks show just how experimental and eclectic jungle has become, with 'Jah Love' more of a dark rinse-out and the final track an interesting jazz experiment.

★★★★ Colin Steven



JOE LEWIS

'Funky Disco'
(Relief Records)

More future-tastic explosive techno from the highly-rated Joe Lewis. The title track is a raw, passionate thumper which veers towards the sharper more intricate side of techno. 'Let Yourself Go' is awesomely deep, techno house overlaid with a stuttering vocal, while 'Liquid Liquid' is a top notch minimal groover. Lewis has his finger on the pulse.

★★★★ Barney York

NAUGHTY & TOLIS

'Minimal Accent Vol 2'
(Ferox)

German-based duo Naughty & Tolis deliver the goods with a fine follow-up to the highly-rated 'Minimal Accent Vol.1'. Kickstarting with 'Timeless Groove', they blow sharp and deep with four tracks of chunky, grainy funk, stitched together with wildly diverse percussion. Check 'Electricity', with its sexed-up bassline and metallic rhythms. The flip-side features the back-to-basics tribal beats of 'Motherfunk' and 'Move Your Feet' which, altogether, provide four of the classiest, dancefloor movers around.

★★★★ Siobhan Sullivan

REMARC

'R.I.P. (Hype & Remarc Remixes)'
(Suburban Base)

Suburban Base are rinsing out some manic ragga/jungle releases just now. Remarc's anthem 'R.I.P.' is brought back to life via a couple of very tasty remixes by Remarc and Hype. Hype's mix is the one which seems to be getting played out more, thanks to its bass-heavy intro, which guarantees a rewind every time. Other good Sub Base tunes on offer at the moment are Johnny Jungle's 'Killa Sound' with Pascal and Krome & Time remixes, Pure's 'Anything Test' and Cutty Ranks and DJ SS's 'Limb By Limb'.

★★★★★ Colin Steven

RON & CHEZ

'Foot Therapy'
(Prescription Underground)

Although this is forthcoming on the cool 'Jazz In The House' series on Slip 'n Slide there'll be those out there who just can't wait to get their hands on the follow up to the 'Relics EP'. The same grooves apply this time round, Mr. Fingers-style bass, freestyle 808 patterns and quirky but beautiful synthscapes. One for dropping in the middle of the night just for the sheer hell of it. Just because it's not full-on doesn't mean you can't dance to it.

★★★★★ Pablo Panzón

SANDER KLEINENBURG

'Sander 5'
(GGG Records)

Bored with frantic soulless blitzkrieg Euro, or coffee table American jazz techno? Then look no further than 'Sander 5', a sweeping five track fusion of hard house, melodic techno and euphoric fromage-free house. Sander was responsible for the epic 'Sakan' by Timefax which should also be in the shops about now and is definitely a name to watch out for. Get on it.

★★★★★ Barney York

SCAN 7

'Undetectable EP'
(Underground Resistance)

It'd be difficult for any normal artist to follow up the massive success of Scan 7's last EP but with Mike Banks, genius soul activity isn't a problem. 'Password Soul' is a tripped-out journey into tech-funk, full of quirky organs and cutting synthscapes. But it's the deep and funky minimalism of the title track 'Undetectable' itself which slams into top gear and over the line. More magic from the underground's most enigmatic hero. One

day the full story will be told... And let's hope it'll be in these pages. Brilliant, pure and simple.

★★★★★ Kevin Lewis

DJ SNEAK

'Platforms EP'
(Eighty Three West)

The mighty Sneak continues his barrage of non-stop flange-funking nu-disco techstravaganzas with an EP for the highly rated Eighty Three West. Simple loop manipulation is the key here as Sneak grabs hold of the simplest of hooks and stabs and twists them up into a bundle of floor-blistering rhythm shakers with enough spice to get the noses of New Delhi sniffing like blood-hounds. Not for your granny's 80th party, that's for sure.

★★★★ Pablo Panzón

SUBSTANCE

'Ledge Project EP'
(Ruffneck Ting)

Bristol's famous junglist dub makes its debut on vinyl with a versatile value-for-money four tracker. 'Rude Girls' is a wistful hardstepper with female ragga lyrics for a change. 'Killing' is one for those who like things a little bit harder, with hectic trilling beats and a rolling bassline. 'Crazy Horse', meanwhile, has an atmospheric intro, more rolling beats, and samples which take you on a trip through the American plains and the Mexican desert! Finally, 'Blade' heads for more experimental territory with carnival beats which build, drop and run out with the sounds of passing time. Excellent.

★★★★ Luke Howe

STRICTLY RHYTHM
RECORDS INC.

TRIPLE FAT SYSTEMS

'Electric Cornbread EP'
(Strictly Rhythm)

DJ Sneak joins the rest of the US by finally adding Strictly to his long list of labels and with the help of Josh Werner he's dropped his disco style for a second to set about a serious acid extravaganza. 'Electric Cornbread' takes us back to the days of 'Blue Funk' with firing 303s and a full-on 909 barrage. Tough stuff.

★★★★ Pablo Panzón

VARIOUS

'Techno City'
(US 430 West)

This latest outing from 430 West gets to grips with not just one artist, but four. The result is an EP which avoids the usual average cuts that any single artist is bound to have on a release and delivers four tracks of outstanding quality. From Octave One's deep firing 'Meridian' and Alien FM's gorgeously acidic 'Infinity' to Missing Channel's bitter-sweet 'Deadly Spell' and Never On Sunday's Schatraxx-style 'Urban Rains' this release swoons through Detroit with spellbinding ease. Hypnotic heaven.

★★★★★ Kevin Lewis

Essential!



SLAM

'Positive Education'
(Soma)

Too good for words. The best British techno record ever made gets a welcome rerelease with remixes handled by Derrick Carter, Richie Hawtin and Luke Slater. Take your pick from perfection, deep sweetness, minimalism or mayhem. Whatever you do, beg, steal or borrow to get your hands on a copy. How come it still sounds so amazing after all this time? Genius, I guess.

★★★★★ Tim Barr

THE 10TH PLANET

'Strings of Life'
(Network)

Ashley Beedle rewires the live version which Derrick May and Carl Craig performed at the Town & Country Club in 1989 into a huge percussive workout, full of heavy phasing and subtle electronics. Complete with Kreem's 'Triangle of Love', Derrick Carter's former outfit Symbols & Instruments with the seductive 'Mood' and Fade II Black's 'Eon', this is one package which is unmissable.

★★★★★ Barney York

GEMINI

'A Moment of Insanity'
(Planet E)

Spencer Kinsey travels across the state-line from Relief in Chicago to Planet E in Detroit for this four-tracker which shifts in similar style from the hypnotic jazz house of 'A Dream' to the compelling techno of the title track. In between, there are two mixes of 'Crossing Mars', a deep, atmospheric groove full of gentle chords and rippling percussion which blisses out before going haywire in spectacular fashion. Even at import prices this is a definite must.

★★★★★ Tim Barr

MICHAEL WATFORD

'Love Changeover (Remixes)'
(Hard Times)

This is one of those releases which, from the minute the needle hits the groove, you just know is going to be a winner. From the very beginning to the very end, Pierre's 'Wild Pitch' mix is pure unadulterated round, fat black sex. Hypnotic heaven and devilish dancefloor intensity in one.

★★★★★ Kevin McKay

JOEY BELTRAM

'Game Form'
(Tresor)

Sometimes simple things... 'Game Form', taken from Beltram's new 'Places' album, combines spiky electric sounds and thumping rhythms with the kind of dynamics which make the middle of the dancefloor such an amazing place to be, come four in the morning. Pure adrenalin. And it's brilliant. On the remix front, Robert Annan pumps the track full of steroids but loses the subtlety somewhere along the line, while Mike Dearborn scores a direct hit with wildly swinging rides and sassy snares. It's a winner!

★★★★★ Steven Ash

A woman with dark hair, wearing a red sequined crop top and a black sequined skirt, is performing on stage. She is looking down and slightly to the side. The background is dark with some colorful lights.

Transglobal Underground

The NIA Centre – Manchester

Text Oliver Swanton Photography Marie-Luce Giordani

Manchester's monthly club night Prana has quickly gained a loyal following of what used to be called an alternative crowd. On this Transglobal-occasion the international vibe was even more overwhelming than usual. (The whole club seriously vibrated to Middle Eastern melodies, Aboriginal didgeridoos, kung fu film samples, American hip-hop, African bongo beats, Asian strings, and Euro-techno trance).

I sat myself down in the front row of the plush purple seats in the second tier of the NIA Centre and was completely surrounded by eco-friendly ethnic prints, on the bodies of the festi-obsessives. When the alternative counter-culture people discovered the delights of the sampler the end result was pre-ordained – the all-encompassing ethno-world music, which Transglobal Underground do so well.

The founding member of support band Tribal Drift, Cyrung, was the first person to take centre-stage. His waist-length dreadlocks swung ominously as he played his didgeridoo. Next up, sonic-blip trip-hop master J. Saul Kane (Depth Charge to his friends) took to the turntables, constantly cutting up his phat hip-hop beats with a characteristic blend of kung fu samples and electronic weirdness. (In front of him, and above him, six television screens flickered as local visual experts, Cultural Transmission Network, mixed and spliced a specially prepared selection of footage).

Then the lights swung up and out into the crowd, the sound of a flying helicopter reverberated around the club, and Transglobal Underground made a prolonged entrance. Once all the 'quality live musicians' were finally in place they launched into their Asian and Middle Eastern-inspired tracks, 'Taal Zaman' and 'Lookee Here'. The hyperactive, wiggling hips of singer, and belly-dancing front woman, Natacha Atlas (get it? Atlas, world, world music!), easily filled the stage and her beautiful vocal chants easily filled the large club.

Around Natacha's Middle Eastern vocals the rest of Transglobal Underground seamlessly blended a heavy dose of African percussion, reggae basslines and Euro-techno trance. Rap-style vocals replaced her chants on tracks like 'Holy Roman Empire', but Natacha was the real star of the show. Her performance captivated the audience, and tranced-out grooves like 'Monter Au Ciel' had them all swaying steadily from side to side like charmed snakes.

The crowd only really snapped out of their hypnotic state when heavier, more danceable numbers came on. Then the dancefloor throbbed more convincingly and everywhere I looked people were dancing with their arms outstretched, trying to catch the melodies, chants and beats. Transglobal Underground had satisfyingly proved why they are so far ahead of the ethno-techno pack. Their music is the sound of several worlds colliding, but it would be hard to accuse them of 'stealing' another culture's melodies. Instead they assimilate and transform, giving the end product a unique feel •



Cone Melt

Herbal Tea Party – Manchester

Text Oliver Swanton **Photography** Marie-Luce Giordani

All over Britain, huge thunder storms had broken the ridiculously oppressive sticky humidity of the hottest summer for years. In Manchester, however, the weather had yet to break and the air was dense and wet. The later and darker it got, the hotter it seemed – by midnight you could have cut the air with a knife it was so thick. Within minutes of arriving at the Herbal Tea Party I looked like I had just jumped into the shower with all my clothes on. The fire exits at the back of the club had been flung open, but the relatively cold air wasn't making any inroads at all. Instead, people poured out into the back-alley and sat around on the cold concrete floor.

The Cone Melt trio – Ashley, Grant, and Nat – stepped straight into

the Herbal Tea Party sauna from their dressing room and took to the stage. As the resident played out the last of his set they fiddled with their equipment racks urgently. Finally, they pushed a couple of keys, turned some knobs and the low tempo sound of 'Splinter Group' began to emerge. Crunching cymbals stretched the speakers to their limit and the heavy, distorted bassline rumbled out at a very sedate eighty beats per minute.

'Hats Off To Tracksuit', increased the tempo a bit, but maintained a low-key groove. The temperature on the dancefloor, however, was ridiculous – people were dancing with the minimum of effort, but still sweating buckets. Outside the back-alley was still packed with Herbal

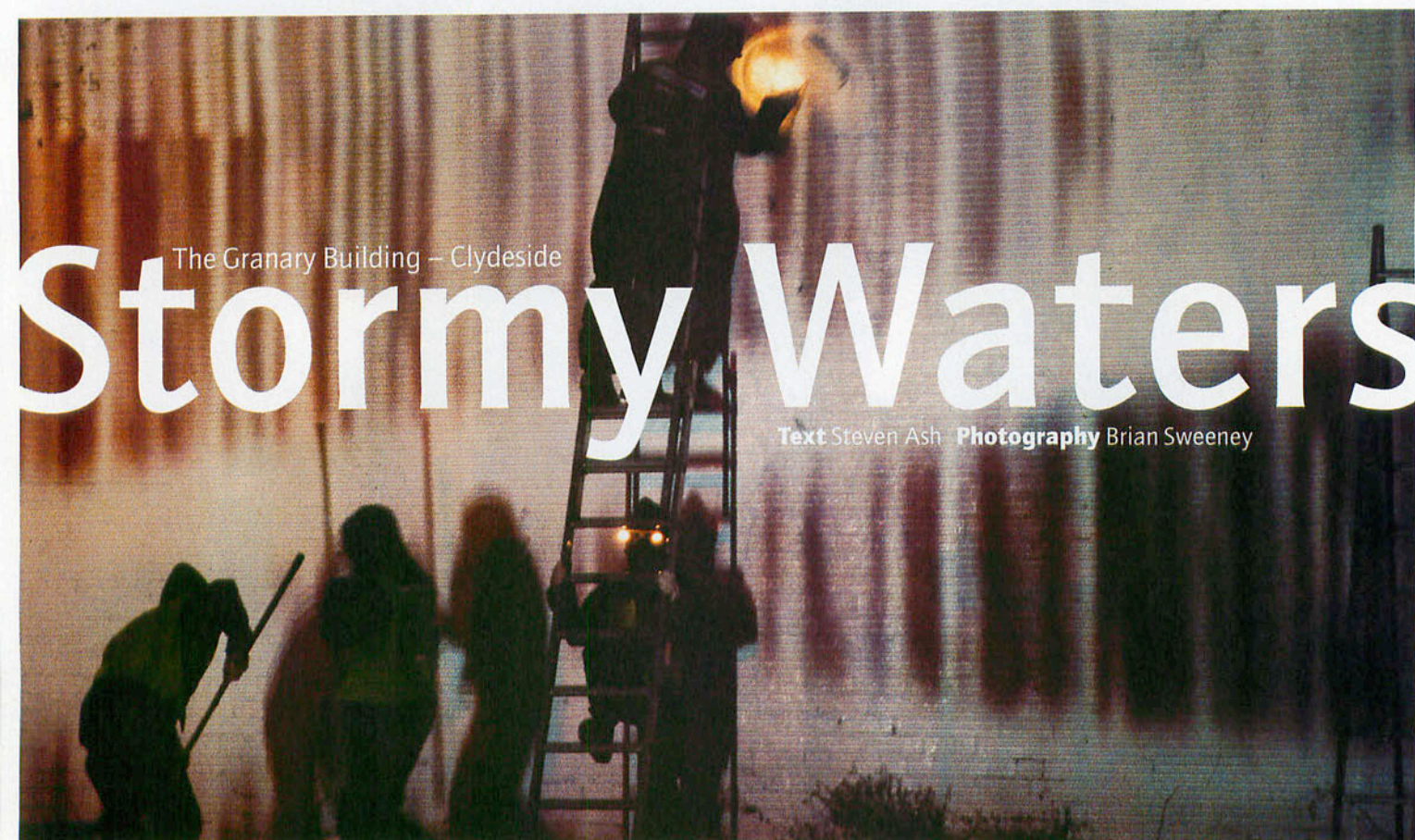


Tea Partiers trying to cool off. 'Flasher Mac' came and went and then suddenly the familiar distorted acidic breaks of 'Agnostic Stomp' thumped into Cone Melt's set. Those on the dancefloor went mad and there was a surge of eager bodies from the back-alley. The squeaky, squeegee bassline was tweaked and twiddled and the crowd cheered appreciatively. The track broke briefly, only to slam back with a high pitched wailing siren and a head-busting drum pattern.

Cone Melt had grabbed people's attention slowly and then suddenly jacked-up the atmosphere dramatically. Now they had everyone hooked they weren't going to let them go easily. The analogue onslaught of 'Transgression One' kept the whole place buzzing, despite

the temperature, and the hammering breakbeat snare rolls of their 'Live In Taffeta Mix' had the dancefloor jumping wildly.

Cone Melt played only one track from their current album, 'Fucker's Fuck' (out on their own label New Ground), opting instead for more obscure twelve-inch material and newer, unreleased tracks. ('Flasher Mac' is from their forthcoming album, 'Confuse and Destroy', due out soon on Weatherall's Emissions labels. 'Splinter Group' and 'Hats Off To Tracksuit' are both due out on an imminent Emissions compilation album.) Cone Melt aren't afraid to play out new material and proved they've got balls by closing with a totally new track, 'Message To All Ells', which went down an absolute storm. ●



The Granary Building – Clydeside

Stormy Waters

Text Steven Ash Photography Brian Sweeney

Stormy Waters, a multi-media, cross-cultural journey through a century in the life of a city, from historic past to bright, shiny future, was Angus Farquarson's biggest, and most ambitious, installation project since his long-remembered extravaganza with Test Dept. at The Railway Works in Springburn. Despite the success of that groundbreaking event, it's been a while since the worlds of music and performance art have collided in such spectacular fashion.

Set on an expansive site at Clydeside's Granary Building, *Stormy Waters* involved contributions from the likes of Underworld, Autechre and former Black Dog types Plaid. Initial reports threatened a combination of contemporary dance, interactive multi-media and video montage projections, with a live Internet hook-up to other artists around the world.

Friday nights in Glasgow are normally fairly wild affairs and tonight was no exception. Even the heavy rain lashing across the city did not deter the sizeable crowds who turned up to participate. Underworld's contribution, the downbeat industrial soundscapes of 'Surrounds Us', snaked through an audience hypnotised by the coupling of unfavourable elements and compelling visuals which, in the incessant rain, made the shifting landscapes of Glasgow resemble nothing so much as Ridley Scott's *Blade Runner*.

An impromptu group of percussionists from Edinburgh's highly-rated Sativa club began weaving rhythms around the dying echoes of Underworld's clanking ambience. As the tempo picked up, the projected images began morphing and changing from views of Glasgow's distant past to reflections of its 'No Mean City' era. It was a neat contrast, in the rarefied confines of such artistic surroundings, to

be confronted by the sometimes grim reality of a city which has too much history.

Autechre followed, with two tracks of typically warped lo-fi electronics. Sheffield's most under-rated duo delivered in fine style, providing lush soundscapes built on weird, abrasive samples and fluttering rhythms. Locked to the increasingly compelling visuals, which by now were being returned across the Internet, having been tricked-up and effected by the internationally remote team of computer artists, they made perfect sense in spite of the ongoing chaos around them.

Exasperated shouts, and hastily arranged mini-conferences testified to the organisational nightmare which the production team had become involved in. But the constantly racing bodies and tense looks only served to increase the sense that something special was going on.

The excitement was almost tangible by the time Plaid's tumbling analogue sequences began to issue from the speakers. Through the crowd, broad grins and good times were much in evidence. Dense waves of sound, part crazed-jazz, part ambience, enveloped the site. While the projections began filtering into the future (lending the whole event a kind of surreal quality which was as close to acid house as art-house), things inevitably got stranger, with all kinds of digitised mayhem appearing on screen and dancers and performance artists determined to make sure that their contributions didn't go unnoticed.

When it was all over, a mixture of bewilderment and satisfaction hung in the air. The following evening it all had to happen over again. It was chaos... But it was good chaos! ●

DAVE CAMACHO (New Jersey)

- 1 'Unreleased Project 7'
Todd Terry (Freeze)
- 2 'Stay Together'
Barbara Tucker (Strictly Rhythm)
- 3 'I Found You'
Matt Wood (Wake Up)
- 4 'We Can Make It'
Monie (A&M)
- 5 'Strictly 4 The Underground'
Roger Sanchez (Strictly Rhythm)
- 6 'Reaching'
Gerideau (L'Attitude)
- 7 'Dangerous'
Club Zone (Strictly Rhythm)
- 8 'Out of E.O.'
DJ Camacho (4 Liberty)
- 9 'A Feeling'
DJ Spen/Jasper St. Co. (Azuli)
- 10 'I Am What I Am'
Michael Watford (Hard Times)

LTJ BUKEM (London)

- 1 'Breathless'
Intense (Creative Source)
- 2 'This Time'
Johnny L (XL)
- 3 'One And Only'
P.F.M. (Looking Good)
- 4 'By Any Means Necessary'
DJ Trace (Deejay Recordings)
- 5 'True Romance'
DJ Pulse (Creative Wax)
- 6 'Airtight'
Q. Project (Legend Records)
- 7 'Images Remix'
Aqua Sky (Moving Shadow)
- 8 'Code of Practice Remix'
Source Direct (Acetate)
- 9 'In The Area'
Solo And IIs (Good Looking)
- 10 'Untitled'
Future Bond (Acetate)

C J BOLLAND (Antwerp)

- 1 'Barrier Method'
Electronically Tested (Surgeon)
- 2 'Julika'
Mikrobenics (Mindstar)
- 3 'City Limits'
The Advent (Internal)
- 4 'Delirious'
X-Trax (X-Trax)
- 5 'Astro Stress'
Marcos Salon/David Morley (EO)
- 6 'Starship Universe'
C J Bolland (Internal)
- 7 'Analog Choir'
Insider (Bonzai)
- 8 'Crossing Land'
Axel Stephenson (Bonzai)
- 9 'The Fourth Rebirth'
Jones & Stephenson (Bonzai)
- 10 'Early Reflection'
Alchemy (Basic Tunes)

DIY (Nottingham)

- 1 'Free Your Mind'
Fibre Foundation (Big Big Trax)
- 2 'Business Free Music'
Carbomb (DIY)
- 3 'Chateau Noir'
Evelyn Jean (Frigid)
- 4 'What Is Happiness'
Lesley Joy (Crash)
- 5 'Planet Jazz'
Various (Other)
- 6 'Sound Experience E.P.'
Sound Experience (Mainline)
- 7 'The Festival E.P.'
Glasgow Underground (Jus' Trax)
- 8 'Tranced Awakening'
Paper Maché (Subwoofer)
- 9 'Street Corner Symphony '95'
Street Corner Symphony (MOS)
- 10 'Can Also Use Fruit'
Mr. Potato Head (Pork)

listings

Listings in Generator are free and should be sent to Anna Smith, fax 0171-454 7854. Deadline for October listings is Wednesday September 6th

Celebrating an admirable ten years of doggerly this month is Megadog, with a weekend bash on Friday 22nd and Saturday 23rd September, at the Brixton Academy. The usual extensive line up is even more impressive this time, with a host of PAs and DJs including Kenny Larkin, Speedy J, Carl Cox, Richie Hawtin and Eat Static.

Also in south London, underground outfits The Optimist Creed and A Club of Diversity have joined forces to host two new club nights in London, at the Brix and The Garage. Expect chunky, hard house, fantasy decor and a party vibe.

Reading's hard house/techno night Checkpoint Charlie is extending across the channel this month with a new monthly in Paris. The opening night of 'The Housewarming Sessions' on September 27th at Divan du Monde will feature Jon Pleased Wimmin and French DJ Roussia.

SCOTLAND

THURSDAY

UK Gold Sub Club £2 Residents Mark Ryai & Martin Collins plus guests at Glasgow's best Thursday night extravaganza

FRIDAY

Airport The Calton Multi-media event of Goa trance and deep house

Ark The Tunnel £5/£3 NUS 10:30pm-3am Residents Michael Kilkie, Scott MacKay + guests

Better Than Life Manor St, Falkirk fortnightly Domenic, Andy Ingles

Club Latino La Belle Angele Monthly

Fetish La Belle Angele DJs Nicci & the two Georges

Funkyard FA-side £3 8pm-1am DJs Chook, Matti & Ian Fairnie

Health Corporation Music Gallery

Juicy Bond Garage & classic house from Alasdair Hood & Brian McGarry

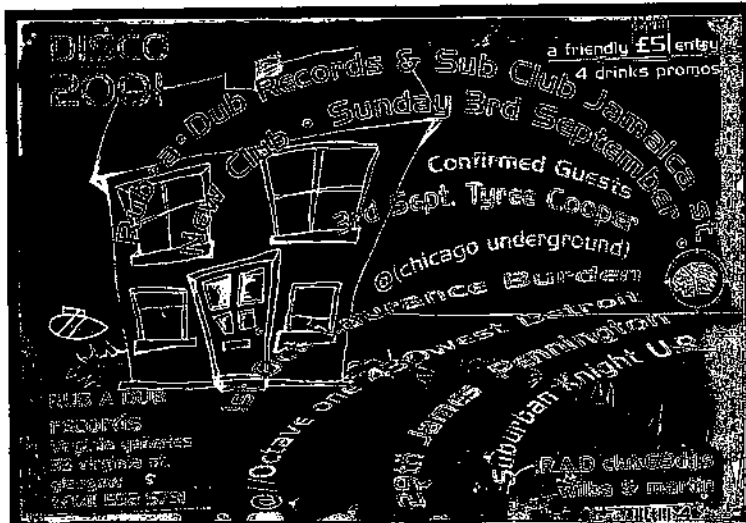
The Yard Sub Club US Garage with Gareth Somerville & Stuart McCorricken + guests

Pure The Venue £5/£3 concs 10:30pm-3/4 am Residents Twitch & Brainstorm + guests

Secret Garden Joy £5 9pm-2am resident Alan Sadler & Chris Girvan

SLAM The Arches £6 Residents Stuart Mcmillan & Orde Meikle + guests

Sukit Ricos £4 10pm-2am 11 pm Residents Kevin McKay & Paul Brooks



DISCO 2001

Two legends for the price of one? The Sub Club joins forces with Rub A Dub Records this month, for a brand new Sunday night. Opening on September 3rd, Disco 2001 will feature residents Wilba and Martin (well-known for their highly-rated Club 69 outings in Paisley) alongside guests from the cutting edge of the underground. Chicago's Tyree Cooper, playing in this country for the first time in many years, will be laying down some serious grooves on the inaugural night, while the impressive line-up continues with 430 West's mainman Laurance Burden on 1st October and the Suburban Knight himself, James Pennington on the 29th. With entry priced at an ultra-reasonable £5.00, this is one which you can't afford to miss.

The Sub Club, 22 Jamaica St., Glasgow.

September 1st Simon DK

September 22nd Luke Solomon

Swell Fiddlers Residents Ian Livingstone & Kevin McKay

Think Again The Pelican Club 9pm-2am Tich, Paz + guests

Voodoo Rooms Voodoo Rooms £6 11 pm-3am Residents Mel & Nigel Hayes + guests

Wildlife Ice Factory £7/£8 9:30pm New night from the promoters of Rhumba with residents Zammo, Mark Stuart & Gareth Somerville + guests

September 8th Club For Life at Rhumba Club Metro £13:50 8pm-3am Judge Jules, Darren Stokes, Michael Kilkie, Zammo Call 01382 581140 for tickets

SATURDAY

Absolutely Fabulous Bond Residents Scott Gibson & Billy Kiltie + guests

September 2nd Scott Bradford

Bungalow Beatz The Pelican Club 10pm-2am DJs Paz Pooba, Elvis, Vinyl Richie, Chris Cowie, Scotty Corbett + guests

Cafe Loco The Arches DJs Bob & Nick Peacock with tongue & cheek funk/jazz & commercial house

Celebrate Life Joy £5 9pm-2am Resident Austyn Davidson + guests

Club 69 Rocks Basement 9:30pm-2am Residents William Sandison & Martin McKay + guests

Cool Lemon The Arches Monthly Residents Iain Patterson & Trevor Price

September 16th Kenny Larkin

Deep Space The Arena £5/£7 Residents Strichnine & Kaos + guests

September 16th Joey Beltram

September 30th ESP

Info on 0585 137784

Disco Inferno The Venue alternate Saturdays £4 DJ Nick from Ripping Records

Flirt Fat Sams £5 Resident Dave Calikes

Horny Monkey Vaults (fortnightly) £8 B4 12/£10 after 10.30pm-3.30am Stuart Duncan, Steve Livingston, Colin Cook, Alan Dundas

September 2nd Journey By DJs night with Keoki & Jay Chappel

Juicy Club SG £5 9pm-2am (midnight curfew) DJs Fish Feathers McTeeth & Jazzy Jill

Joy The Calton Scotland's biggest gay club with residents Alan & Maggie. Strict gay policy

Love Boutique Arches Monthly with DJ Roy + guests

Natural Born Clubbers Club X Change £6 Gay club with popular dance tunes played to a packed audience

Playtime Voodoo Room 11 pm-3am Residents Kevin McKay & Mel Barr + guests

Pussy Power Arena Alternate Saturdays £6/£4 11 pm-3:30am Terry & Jason

Renaissance The Tunnel Monthly £12 10pm-5am John Digweed, Allister Whitehead, Marc Auerbach

Skank Neptune £8 Residents Michael Kilkie & Zammo

Strawberry Bizarre Club 5 £4 Old Chicago/Detroit with Mark Burns & Colin Hasson

Sub Club Sub Club Saturday £8 11 pm-4am Harri, Oscar, Domenic + guests

Tribal Function The Venue Fortnightly House, tribal & hip hop

Triumph Tunnel £6/£3 10:30pm-3am Colin Tevendale, Steven McCreedy + guests

September 2nd Chris & James

September 9th Judge Jules

September 30th Nick Warren

Yip Yap La Belle Angele Gareth Sommerville, David Brown

September 2nd Rezerection Royal Highland Showground £28 Dye Witness, Ruffneck Alliance, Dwarf Records, The Rhythmic, Q-Tex, Darrien Kelly, Lenny Dee, Paul Elstak, Joey Beltram, Dave Angel, Jeff Mills, Loftgroover, Tom Wilson, Dougal & Vibes, Scott Brown, Seduction, Marc Smith + more. Call 01661 844442 for details.

SUNDAY

Bootzilla Ice Factory £1 NUS/£2/£3:50

The Subterranean Crew

Ceasars Sanctuary Residents Crosby & Gary MacAndrews + guests

September 3rd Andy Carroll Vrs Eli

September 10th Happy Clappers

September 17th Judge Jules

September 24th Seb Fontaine

Disco 2001 Sub Club Martin & Wilba +

September 3rd Detroit's Tyree Cooper

Good Ship Venus the Carwash Free

Mellow tunes with Andy Williams

Juicy Club SG £3 9pm-1 am (1 2am curfew) DJs Fish Feathers McTeeth & Jazzy Jill

Lush Voodoo Rooms 11pm-3am Oscar, Harri + guests

September 3rd Blake Baxter

Quench Nico's Resident Colin Cook playing club classics & real deal house

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

Taste The Vaults £5 11 pm-4am Fisher & Price + Ian Ossia monthly

September 17th Summer Sin Basement

Royal Highland Hotel £15 8pm-8am DJs include Booka-T, Joey Musaphia, Craig Smith, Colin Cook, Stuart McCorricken, Yogi Haughton. Funk & disco from 8-12am the

listings

Real Garage & Nu/Soul
September 3rd Deep Space The Arena DJ
 Lewis & Dr D of the Orb

ADDRESSES

Arena 15-27 Oswald St, Glasgow 01 41
 221 3010
Arches Glasgow 01 41-221 8385
The Bond Croft Street, Kilmarnock
 01563-73600
The Calton Edinburgh
Citrus Club 4042 Grindly Street,
 Edinburgh 0131-229 6697
Club 5 Perth
Club Metro Queens Drive, Arbroath
Club SG Kemper Avenue, Falkirk
Club X-Change Glasgow
FA-Side Wallyford
Fat Sams Dundee
Fiddlers Main St, Largs, Ayrshire
Glasgow School of Art 167 Renfrew
 Street, Glasgow 0141-353 4500
Ice Factory Shore Road, Perth
Joy 1 Regent Quay, Aberdeen
La Belle Angele 11 Hasties Close, 231
 Cowgate, Edinburgh 0131-225 2774
Music Gallery 53 Back Sneddon St,
 Paisley
Neptune Aberdeen
Nico's Dunfermline, Fife
Pavilion Textile College, Galashiels
 01 896 751 869
Ricos Tobago St, Greenock
Rocks Basement Below Koo! Noor
 restaurant New Sneddon Street, Paisley
 0141-889 7909
Royal Highland Centre Edinburgh 0131-
 333 2843
Sanctuary Kirkcaldy
Sub Club 22 Jamaica Street, Glasgow
 0141-248 4600
Tunnel 84 Mitchell Street, Glasgow 0141-
 204 1000
Vaults Niddry Street, Edinburgh 0131-
 556 0001
Venue Calton Road, Edinburgh 0131-
 557 3073
Voodoo Room 22 Cambridge Street,
 Glasgow
Wilkie House The Cowgate, Edinburgh
 0131-225 2079

SOUTH

MONDAY

Homotherapy Zap £3 New gay night on
 the second Monday of the month hosted
 by John Fleming, John Weatherly

TUESDAY

Elegance The Venue £3 B4 10pm/£5
 after 9pm-1 am Residents Simon G, Ian
 Elliot & Piers + guests Info on 01 637
 875096
Exposure Options, Kingston-Upon-Thames
 £5 B4 11pm/£6 after 9pm-2am Residents
 Simon Hill, DJ Bailey & MC Flux
Wonderland Academy 2 7pm-11 pm
 Under 18s night £4/£5 adv Martin the
 Hat, DJ Dream, DJ Dance + guests. Infr-
 01202 290421

WEDNESDAY

House of Sutra *Odyssey* (bi-
 weekly/monthly) £4/£3 B4 10:30pm
 £5/£4 after 9pm-2am Residents Figi,
 Greg Evans Hooker Alex, Locks, Noel
 Morrow + guests

Jazz Deuce Frontier Post Free 7pm-
 11:30pm Residents Myles Davis & Kelly
 Scott + guests
Jungle Jam present **Watch The Ride**
 Mirage Fortnightly £3 B4 10pm/£4 B4
 11pm/£5 after/£3 mems all night 9pm-
 3am **September 6th** DJ SS, Gappa-G, Live
 Wire **September 20th** Mickey Finn, Gappa,
 Marvellous Kane
Liberty Madisons £2 Garage & House
 with Mark Kidd, Si Gracia/Seth Sanchez
Shake Yer Wig The Jazz Place £2 10pm-
 2am Funk with Robert, Luis + guests
 Zap Zap Multimedia

THURSDAY

Checkpoint Charlie After Dark Club
 (fortnightly) £5-6/mems £1 less 9pm-
 2am Residents Richard Ford, Pierre &
 Stripe + guests **September 14th** Nancy
 Noise **September 28th** Billy Nasty
Diversity Neros Nightspot Last Thursday of
 the month 9pm-1am No entry after
 10:30pm
Euphoria Lakota £5 Jungle night
The Kitchen Simpsons £4 9pm-2am
 Techno/trance fortnightly Resident
 Toblerone + guests
Lust for Life Henry's £5 9pm-2am
 Residents Norman Jay & Brian Jacobs +
 guests
Shakedown Volts 9pm-1 am free before
 10pm Acid Jazz night with Lord Louis,
 Ross Reynolds, Spider & Nigel
Spank Club Loco Fetish night with strict
 dress code. Tickets from Religion, Bristol
Suburbia Frontier Post £1 8pm-1 2pm
 House & Garage
Sunny Side Up Works 9pm-2am Monthly
 techno/happy hardcore night with
 residents Cloud, Danny B, Reka, Simon
Upstairs Gino's Bar £2.50 8:30pm - late
 (2am licence)
Vive La Shaft Zap £2:50/£3:50 for first
 100 people 10:30pm-2am Dan Inferno &
 Gordon Lovetrain

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 £5
 Fortnightly
Elegance Club International £3/£6
 9pm Residents Simon G, Ian Elliot, Piers
 + guests
Fair Shout Club Loco £5 9:30pm-2am
The Fruit Club The Brunel Rooms £4 B4
 11 pm, £6 after 9pm-3am House &
 jungle. Residents KGB, Paulus, Peter Vee,
 DJ Lee, Intensity, Flashback + guests
September 1st Peer, Mike C, Mickey Finn,
 Randall, Darren Jay, MC GQ + AWOL
September 8th Carl Cox, Billy Nasty, John
 Pleased Wimmin **September 15th** Steve
 Proctor, Vibes, Top Buzz, Cridge, Menace
September 22nd LuvDup, Doc Scott,
 Kemistry & Storm **September 29th** 9pm-
 6am £9/£11 adv. Tony de Vit, Princess
 Julia, KGB, Paul Ricketts, Seduction, Lomas,
 Sy Menace
Fandangos Manor 9pm-2am Residents
 Wain Morrison & Gaz White + guests

September 22nd Launch party with Steve
 Oates
Giddy Simpsons £7/£4 after 3am
 10pm-5am (fortnightly) Residents
 Richard Ford, Pierre, Stripe + guests
G.O.D. Oscars £5 B4 10pm 9pm-2am
 Residents Andy Smith & Dave Williams +
 guests
Hard and Heavy SEB 1 st Friday of the
 month £5 9pm-4am DJs Kenny Ken,
 Hype; Stix, Cukoo, Daydream, LJT +
 guests
Lick It! Middlesex & Herts Country Club
 £8 with flyer/ more on the door DJs on
 rotation Michaela-Mae, Luke Neville,
 Dan Harrison & Barnaby Bervena,
 Huckleberry Finn, TY Holden + guests
Loveland Raquels £4 with flyer B4
 10:30pm/£5 after with flyer/£6 9pm-
 2am
Mad Tommys Depot £5 10pm-4am
 Residents Jen Jen & Apollo + guests
Malarky Hollywood, Romford 9pm-3am
 Mems: £5 B4 10:30pm/£7 thereafter Non
 mems: £6 B4 10:30pm/£8 after
Midnight Mass Caligari £4/£5 9pm-
 late New fortnightly night. Residents
 Pedro & Rik Walker + guests
The Outer Limits The G-Spot £3
 B4 10pm/£4 B4 11 pm/£5 thereafter.
 Mems £1 cheaper 9pm-2am Residents
 Paul Edge + p.H.1
Positive Sounds The Loft Club £3
 mems/£3.50/£4 10pm-2am **September**
22nd House & Garage with Camarad, Neil,
 Funk & disco with Shreds & Dee Tel 01273
 208678/325491
Raw Bacon Tuskers Free B4 9pm/£3 B4
 10pm/£5 after/mems free B4 10pm
 Garage & house with Paul Slattery &
 Andy Van O + jazzy vibes upstairs with
 Chris Brown & Aud 111
Rise & Shine Club Art Residents Tracks &
 Frenzic **September 1st** Seduction & Rap
September 8th Randall, Vinyl Groover
September 15th DJ Hype **September**
22nd Kenny Ken, Dougal **September 29th**
 Slipmatt
Sensations Club International £2/£4-
 9pm-late Residents only night with Simon
 G, Piers, Ian Elliot Info on 01 637 875096
Sioux Soir Madisons £5 9pm-2am
 House & garage night with residents
 Steve Moule, Si Garcia, Seth Sanchez +
 guests
Slinky Legends £5/£8 10pm-6am
Solid State Lakota £7/£5 mems
 9:30pm-4am (Fortnightly over the
 summer) Residents Jody (Way Out
 West) & Ian Wilkie + guests **September 1st**
 Shimmy **September 8th** Ruffneck Ting
September 15th Cream tour with Graeme
 Park, John Kelly, Judge Jules, Paul
 Bleasdale, Norman Jay **September 22nd**
 Dave Angel, Claude Young **September**
29th Suburban Nights
Southern Exposure Atomics £6 9pm-
 2am
Stressed Volts 9pm-1am free before
 10pm Andy Finnie, Lord Louis & Honey
Suit Yourself Wierton Manor £3.50
 Residents Eddie Lock & Chris Davis +
 guests
Sweet Sticky Thing Tuskers £5/£3
 before 10pm/free before 9pm/mems
 £3/free before 10pm 8pm-2am Jazzy
 vibes from Chris Brown & Aud upstairs +
 solid house from Johnny Walker & James

Martin downstairs
Tuff Red 7 Zap £6/£5 mems + concs.
 10:30pm-5am Resident Eric Powell +
 guests **September 1st** TWA **September**
8th Dave Randall **September 15th** Danny
 Rampling **September 22nd** Fabi Paras
September 29th Kevin Saunderson
WOK Club Bojanglez Monthly 9pm-2am
 Residents Darren Norman, Joe Flannagan
 + guests **September 1st** The Fabulous
 Hutchinson Brothers, Seb Fontaine, Phil
 Perry
September 8th Bump Palace £4 B4
 10pm/£5 after DJs David Comacho,
 Seamus, Bob Povey + PA from Andrea
 Mendez

SATURDAY

Big Sexyland Tube Club £3:50/£3
 10pm-2am Funk, Hip Hop, Jazz, Disco-A-
 Go-Go with DJs Fat Paul, POD, Ludvig,
 Wigstar & Timber First Saturday of the
 month **Mood Latino**
Bingo Bongo Shark Club 10:30pm-3am
 Tim Jeffery + guests (mems & regulars
 only)
Chill Westcourt Arms same as Friday
Cultural Vibes Club Oz £6/£5 9pm-
 2am
Deja Vu Academy £7 mems/£9 guests
 9pm till late Residents Greg B, Wair
 Morrison, Tony Angus, Steve Oates, Miles
 Copeland, Murray + guests
Enough to Make You Come Club Art
 Mems: £4 B4 10:30pm/ £5 Non mems: £5
 B4 10:30pm/£6 after
 Residents Simon Barry & Chris Powell
 play uplifting house + guests **September**
2nd Al McKenzie **September 9th** tbc
September 16th 4th Birthday Party with
 Choci & guest **September 23rd** Alex P
September 30th Allister Whitehead
Free Style Club Loco Alternate Sats
 9:30pm-2:30am (Other Sats: DJ Matt plays
 house)
Frisky The Brunel Rooms £5 B4
 10pm/£6 after 9pm-2am Paul, Danny
 Hope + guests **September 2nd** John Kelly
September 9th Mike Shawe, Ian Wilkie,
 James Savage **September 16th** Lisa Loud
September 23rd Judge Jules **September**
30th Pappa
Future Funk Loft Club £3:50/£4:50 9pm-
 2am
Golden Delicious 76-78 High St,
 Sittingbourne £8 B4 midnight/£10
 Residents Cris Davies, Richie Miller, Paul
 Cardosi, Jason Taylor, Charlie C
Hard & Fast downstairs Madisons
 £8/£6 mems 9pm-2am with resident DJ
 Storm + guests Juicy Fruit upstairs with
 residents Steve Moule, Mark Kidd, Lee
 Mainwaring
It Zap £7:50/£6:50 mems/concs
 10:30pm-4am Resident Paulette (Flesh) +
 guests **September 2nd** The 2 Johns
September 9th Roger Trinity **September**
16th Fierce Academy **September 23rd**
 Tall Paul from Trade **September 30th**
 Chris Coco
Joy Felbridge Hotel £6 9pm-2am House
 & garage
Koyanisquatsi The Palace £4 doors 9pm
 info 01202 554034 Soul, jazz & funk
The Monastery The Monastery mems: £4
 B4 midnight/£5 after/ others £7 11pm-
 7am Residents DJ Rach & Graham Eden
 Info on 01803 292929



Channel Hopping?

Over the past three years, UK Clubs Unite have been changing the face of clubbing in the Channel Islands. Every second Wednesday, at selected venues around Guernsey, the organisation, headed by Jon Le Savage, offers the kind of sounds and atmospheres more normally associated with Britain's better-known clubs.

Alongside resident Jay Allen, recent guests have included Judge Jules, Roy The Roach, Jon Pleased Wimmin and Nigel Benn.

"I felt it was time that the locals were given the opportunity to hear the latest sounds, without having to travel to the mainland," explains Jon. "Now we're packing out clubs which usually play 'golden oldies' or chart hits. The scene is thriving."

The future is looking good too, with plans for a live album and an all-star line-up confirmed for forthcoming dates. So if Ibiza's too far away but you still fancy some of that exotic island ambience, check in with UK Clubs Unite and prepare yourself for good times.

Natural Rhythm Venue Monthly £4/£6 9pm-late Residents Simon G, Ian Elliot + guest Paul Gotel

Orbit After Dark Club Check with venue for details

Overnight Sensation Manor 9pm-2am **September 2nd** Jon Langford, Carl McConnell, Simon Merritt, Si Gracia **September 9th** Paul Woodgate, Mark Kidd, Seth Sanchez, Aydin **September 16th** Carl McConnell, Jon 'OO' Flemming, Simon Merritt, Warren Clarke **September 23rd** Paul Woodgate, Jon Langford, Si Gracia, Seth Sanchez **September 30th** Succoso Special

Perfect Virtue Adlib £5 with flyer B4 10:30pm/£6 9pm-2am

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

Pure Batchwood Hall £4 B4 10:30pm/£8 after 9pm-4am Residents Ranjy Boy & Richard

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

ROAR! Club Loco £6/£5 mems/NUS 9pm-2:30am Residents Roni Size, Krust, Dazee, MC Megatron, MC Jakes + guest

Saturdays Lakota £8/£7 mems 9.30pm-4am Residents Ivor Wilson, Grayson Shipley + guests **September 2nd**

Paul Trouble Anderson, John McCready (6am special) **September 9th** Doc Martin, Jim Shaft Ryan **September 16th** Gordon Kaye, Tall Paul Newman **September 23rd**

CJ Mackintosh, Nancy Noise **September 30th** Ministry of Sound night

Sensations Club International, Falmouth £2/£4 9pm-late Simon G, Piers, Ian Elliot Info on 01 637 875096

Soapbox Bensons (monthly) £7 10pm-4am Residents Lee Cakebread, Sidney James, Nev

Strings Of Life Club Xtreme £3/£4 B4

10pm/£4/£5 after 9pm-2am Greg B, Wain Morrison + Jungle DJs in room 1 **Squelch** The Joint Fortnightly £5 n/a after 1 am 9pm-2am Resident Mark Titcombe

UK Ipswich Hollywood, Ipswich £4/£5/£6 9pm-3am Residents John Martin, Jon Jules

Up For It Coven 11 £5 B4 11 pm 10pm-2am Fortnightly

WOK Club Bojanglez Monthly £5 9pm-3am

September 16th The All-Night Quake Millionaires Club £12:50 + fee 9pm-6am Grooverider, Rap, Randall, Brian Gee, Spangla, Roni Size + others

SUNDAY

Sky High Simpsons £2 B4 10pm/£3 after 6pm-2am First Sunday of every month Hardstep/hardcore DJs: Poison, Jackie Chan, Smonnie, Mystery, Illusion, Enforcer. Techno DJs: Matt Carter, Hatch, Crazy G, Maniac, Trauma + guests

The Soul Base The Frontier Post Free 7pm-11 pm Residents Marc Collins & Cloin Marin + guests

September 24th Tasty Mas Y Mas 7pm-11 am Residents Rick Gannon, Lee Davey, Jimi Sae + Rob Knight on the bongos

September 30th Bump 'n' Hustle The Pavillion Ballroom £6/£8 DJs Simon Dunmore, Aydin, Booker T, Kevin Beadle, Mike Artwell, Jon Coomer, Bob Povey

ADDRESSES

Academy 570 Christchurch Road, Bournemouth, Dorset BH1 4BH 01 202-399922

Adlib Lucy Road Southend-On-Sea, Essex 01 702-469469

After Dark Club 112 London Street, Reading 01 532-532649

Atomics Unit A, Hart Street, Maidstone,

Kent 0181 293 5355/01956 261732/01831 250812

The Barn Stocks Green Road

Hildenborough, Kent

The Base King Street, East Grinstead, Sussex

Bensons Remenham Hill, Henley on Thames 01 491 575430

Bojanglez Guildford 01 483-304202

Bower Ashton UWE, Clanage Road Bristol

Brunel Rooms Havelock Square, Swindon 01793-531 384

Cabaret Club, Holdenhurst Road, Bournemouth

Caligari Cheapside, Luton

Club Art 9 Elmer Approach, Southend-on-Sea, Essex 01 702-333277

Club International Church Street

Falmouth, Cornwall

Club Loco 84 Stokes Croft, Bristol 011 79 4261 93

Club Oz 36-38 Union Street, Plymouth 01 752-224200

Concorde Brighton

Coven 11 Oxpens Road, Oxford

Depot Lawrence Hill, Bristol 011 79-431313

Escape Club Brighton

Felbridge Hotel London Road, East Grinstead, Sussex 01 342-326992

Frontier Post Albion Road, Bexleyheath, Kent DA6 8DB 01 322 350147

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 01 753 643227

Hollywood Atlanta Bouelvard, Romford, Essex RN1 1TB 01 708 472289

Hollywood Princes Street, Ipswich, Suffolk 01473 230666

The Jazz Place 10 Ship Street, Brighton

The Joint West Street, Brighton

Junction Clifton Road, Cambridge 01 223-41 2600

Lakota 6 Upper York Street, Bristol 011 79 426208

Loft Club Brighton

Madisons The Square, Bournemouth 01 202-290247

Malcolm X Centre 141 City Road, Bristol 011 79-554497

Manor 240 Hurn Road, Matchams, Ringwood, BH24 2BU, Hampshire

Mas Y Mas 47 Fife Road, Kingston-on-Thames

Middlesex & Herts Country Club Old Redding, Harrow Weald, Middlesex 0181 9547577

Millionaires Club Stapleton Road East, Bristol

Mirage William Street, Windsor 01753-856222

The Monastery Torwood Gardens Road, Torquay 01 295-25241 2

Neros Nightspot 2 Market Street, Okehampton, Devon 01837 53888

New Trinity Hall Trinity Road, Old Market, Bristol 011 79-55065

Oasis Pennygillam Industrial Estate, Launceston, Cornwall

Odyssey Nelson Street, Bristol 011 79-292658

Oscar's The Pier, Clacton on Sea, Essex 01 255 424268

The Palace Hinton Road, Bournemouth 01 202-550434

Pavilion North Parade, Bath 01225-461111

Pavillion Ballroom Bournemouth 01 202-5521 22

Ragamuffine Nightclub Main Square Camberley, Surrey 01 276-61404



Raquels Market Pavement, Basildon, Essex

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 01202-551 685

Simpsons The Ring, Bracknell

Berkshire 01344-427222

The Studios Hendford, Yeovil, Somerset

Tube Bristol

Tuskers 221 Yorktown Road, Sandhurst, Camberley, Surrey 01252-878181

Upper Deck 4-6 Woodbridge Road, Guildford 01483-304202

UWE Students' Union Frenchay

Campus Bristol 01179-656261 (day)

01179-75041 8 (night)

Venue Bramwells Mill, Penzance, Cornwall

Vibe 206 Old Christchurch Road, Bournemouth

Volts 4 The Quay, Exeter 01392-2111 347

Warehouse Plymouth 01752-224200

The Warehouse Club Brighton

Westcourt Arms Canterbury Street, Gillingham 01634 851806

White Lion 115 High Street, Egham, Surrey 0181-569 9449

Wierton Manor Wierton Road

Boughton Monchelsea, Nr Maidstone, Kent 01622-661 757

Works Canterbury (opposite Canterbury East Station)

Zap Old Ship Beach, Brighton 01273-821 588

Zen Kent Road, Dartford, Kent 01322-222423

LONDON

MONDAY

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

Jazz Workout Wag £4 B4 9:30pm/£5 after 8pm-1 a.m. Patrick Forge, Kevin Beadle & Snowboy + guests

The Monday Club The Rose 11am-11pm New house & garage all-dayer

Safe n' Sound Gardening Club £5/£3

10pm-3am Barry B, Mickey J, Han Sol

Info on 0171 4973153

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, Ben

Wilcox & Debra + 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

Bitches Brew Venom £3 B4 11pm/£5

after 10pm-3am DJs Patrick Forge, Jasper

the Vinyl Junkie, Ross Allen, DJ Debra,

Bobby Sanchez

Break It Down The Borderline £5/£3

NUS 11:30pm-3am Funky rare grooves

with resident DJs

The Lick The Wag £5/£3 10pm-3am

New Asian regular DJs Impact, X-

zecutive, 187, Paranoia, Bass Frequency

& Headrush

The Pinch Gardening Club £4/£3 NUS

10pm-3am Resident Fabio Paras +

guests **September 5th** Andy Morris

September 12th Billy Nasty **September**

19th Ampo **September 26th** Darren

Emerson

Salsa Pa' Ti Bar Rumba £1 (dance class

7pm £6) DJs Ramiro, Dominique &

Fernando with hard & soft salsa

Time Is Tight Velvet Underground

£4/£3 concs 10pm-3am Funky grooves

from Smithers, Keb Debarge, Ben &

Pete Leslie 0 + 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

Club Music RAW Free B4 11pm/£3 B44

11:30pm/£5 after 10:30pm-3:30am DJs

Clipper, Ramsey, Special K, Touch,

Operator, Good Vibes, Chris Phillips, Aitch

B + Confunktion, Matt White, Mickey D &

D.Nice in rotation

Colors Bar Rumba £5/£3 before 11 pm

10pm-3.30am Residents Kenny Hawkes

& Luke Solomon (Girls FM) + guests

Deep Cover Turnmills £4/£3 10pm-6am

Andy, Dean, Doug & Neil + guests

Explicit Exposure Icen £5/£7 10:30pm-

3am Fionn, Oscar, Spry, Kofi, Dylan Howe,

Jay Wordsworth, Andy, Rus & Bill

Fruit Machine Heaven £1 B4

11:30pm/£4 without £6 after

10:30pm-late Rich B, Martin Confusion

Jeffrey Hinton + guests

Get In Line Bagleys alternate

Wednesdays £7 6pm-1 am House skate

disco with classes, roller disco & chill out.

DJs Sir Eddie, DJ Magic, DJ Serge, DJ

Thing

Happy Families Grays £5 10pm-3am

New happy house night with residents

Tony Future, Andy K + guests

The Institute of Unpopular Music St

Moritz £3 10pm-3am The Bucket Sisters

host an eclectic selection of music &

cabaret

The Loft HQ's 9pm-2am £5/£4

mems/NUS/MU/£3 before 11 pm Paul

'Trouble' Anderson, Norman Jay + guests

Maze Club Ruby's £5/£3 before 10:30

9:30pm-late Soul, funk & reggae + live

performances

Performance Flamingo Bar £5/£2 with

invite 10pm-3am Resident Andy Laidlow +

guests

Planet Earth The Limelight £6/£4 with

flyer/£2 with flyer before 11 10:30pm-

3am Residents David, Jimbo, Russ +

guests

Pleased Velvet Underground £6 10:30pm-

3am Jon Pleased Wimmin, Paul Woods +

guests

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)

Technosis Gossips £2 B4 11pm/£4 mems

& concs/£6 after **September 6th** Colin

Dale **September 13th** Dave Clarke, Dope

on Wax **September 20th** DJ Hell

September 27th Colin Favor

Zest The Borderline £4/£3 flyer/£2

NUS/£2 first 100 people Starts

11:30pm The Balearic Boys

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 11 pm-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

R.E.W.<< Turnmills £5/£3 10pm-6am

Fortnightly with residents Trevor

Rockcliffe, Daz Saund

Sex, Lies and Acetate Gardening Club 2

(formerly The Site)

Shake it Loose Bar Rumba £4/£2 conc.

Bob Jones (Kiss), Claydon & Clinton play

funky jazz, rare grooves, soulful garage

Skizm Turnmills £5/£4/£3 after 3am

(every other Thursday) Residents Mark

Broom, Richard Grey + guests

Solenoid Club Koo 10pm-6am £5/£3

after 3am. Andy Noir & The Hideous

Brothers with tranced out house.

Solo Velvet Underground £8 10pm-3am

All sets 5 hours

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 £3/£2:50 concs

8pm-1am. Techno/hard house from

residents Marc Williams, Dee Troit, DJ KSD

+ guests

Starsky & Hutch Ronnie Scot's

(Upstairs) £6/£4 concs/£2 before

10pm. Same as Wednesday

That'll do nicely! Zeebrabar £3 10pm-

3am Residents Simon Lawrence, Spencer

Broughton + 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

Who Loves Ya Baby! Wag £3 B4 11 pm

with leaflet £4 after/£6 without £3

NUS 10pm-3am Keb 7" Darge, Simon

Two Beards Gunning, Russ Baby Face K

playing deep funk & jazz

Zone Gass Club £6/£5 mems 9pm-

3:30am Resident Lenny Dee

Daz Saund, Dean Thatcher **September 22nd** Trevor Rockcliffe, Colin Favor, Brenda Russell **September 29th** 'Evil' Eddie Richards, Alex Knight, Baby Ford **Club Alien** Fridge (1st & 3rd Friday of the month) £7/£10 9pm-6am Tribal Energy's new night
Club Cuba Cuba £3 9pm-2am Mike Parsons + guests
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
The Craze Happy Jax £5 B4 12/£8 after 9pm-4am
Double Dipped Bagleys 10:30pm-6am EC1 EC1 10pm-6am **September 1st** Andrew Weatherall, Alex Knight + guests **September 8th** £8 adv/£10 Eurobeat 2000 Synewave album launch with Damon Wild, Tim Taylor, Warlock
Feel Real Raw Room one: The Full Crew & Mystic Aura. Room two: Ashley Beadle & Ben Torrens playing funk and jazz
Final Frontier Club UK £11/£9 mems after 11:30pm/£9/£7 mems before.
Membership £2 10pm-6am **September 1st** Rossi, Luke Slater, Tanith, Nick Brown, David Holmes, Blake Baxter **September 8th** Laurent Garnier, Scan-X, Gayle San, Westbam **September 15th** Stix, Colin Dale, CJ Bolland, Tin Tin, Claude Young, Fabio Paras, Billy Nasty **September 22nd** Mr Oz, Marion de Bellis, Dave Angel, Carl Cox, Steve Johnson, Jonathan Cooke, Carl Cox, Andrew Weatherall **September 29th** Mach One, Trevor Rockcliffe, Jeff Mills, Ernie Munson, Charlie Hall, Justin Robertson, Gayle San
Fruity Legends £8/£5 before 11 pm and after 3am 10pm-6am Residents Spencer Broughton, Rob Blake, Bradley Jay, Mark Anthony + guests
Future World Market Tavern £4/£3 mems 11 pm-5am Hard & happy house with residents Shugz, DJ Ugly + guests
The Gallery Turnmills £8 B4 11:30pm/£10 after 10pm-7:30am Residents Tall Paul Newman & Darren Stokes + guests **September 1st** Steve Lee, Danny Keith, Scorpio **September 8th** Nancy Noise, Scorpio, Jamie Bromfield **September 15th** Brandon Block, Danny Keith, Alex Anderson **September 22nd** Danny Keith, Lottie, Scorpio **September 29th** Paul Oakenfold tbc, Danny Keith, Scorpio
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 **September 1st** Julian Vern, John Pleased Wimmin, Seb Fontaine **September 8th** Craig Richards, Luke

Neville, Danny Rampling **September 15th** Dave Ryan, Sister Bliss, Seb Fontaine **September 22nd** Dave Ryan, Jonathan Moore, Luke Neville **September 29th** Craig Richards, Luke Neville, Seb Fontaine
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
Itchy Feet The Paradise Bar £2:50 B4 10pm/£5 after 8:30pm-2am Resident Simeon + guests Dress: smart but casual, no trainers Info on 0181 311 2113/0181 692 1 530
Jacks 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 11 pm 10pm-late Residents Strictly Norton, Karl 'Tuff Enuf Brown, Matt 'Jam' Lamont + guests
Kat Klub Bar Rumba £6/£3 B4 11 pm 10pm-4am Club classics from Ronnie Herel, Keiran B, Trevor Nelson & Wilber Wilberforce
Kitty Lips Mars £5 10pm-5am Queen Maxine & Vikki Red playing house, NRG & Tribal for gay gals & their gay guys as guests
Londinium Browns 11 pm-4am Strictly glamorous dress code!
Open All Hours Ministry Of Sound £12/£8 mems/£8 after 4am 11 pm-7am Residents Darren Emerson & Jim Masters + guests **September 8th** Carl Cox, Billy Nasty, Carl Craig, Doc Martin, Derrick Carter **September 15th** Justion Robertson, Derrick May, Dave Angel, Stickmen + Acid Scout live **September 22nd** Paul Oakenfold, Kevin Saunderson, Jeff Mills, Fabio Paras + Eurobeat 2000 with Gerrard, Tim & Nathan in VIP
September 29th Hard Times
Peach Leisure Lounge £7 mems/B4 11 pm/£10 after/£5 after 4am for non-members 10pm-6am Residents Graham Gold, Darren Pearce, Dave Lambert, Craig Dimech + guests **September 1st** Dave Stewart, T.Smith **September 8th** Peach 2nd Birthday with Darren Stokes, Jeff John, Bobbi & Steve, Benji Candelario
September 15th Howie & Stumpy **September 22nd** Dean Lambert, Dave Stewart **September 29th** Glen, Big Andy, Richard Gates
Pendragon Fridge (monthly) £9/£7/£5 10pm-6am Fourth Friday of the month
The People's Party Garage £5/£3 11pm-3am resident Darren Poole + guests
Quirky Vox 10pm-6am £6/£5 concs/£4 mems/£4 before 11 pm & after 3am Residents Nick The Record, Adam Domican, Edit, Lee Belford + guests
Rapture Club Essence £8/£6 before 11 pm Mems £5 & £7 10pm-4am Residents Jason B & Joe, Steve Austin, Smartfing & Tony Price + Tim Larke on the bongos.
Return To The Source Fridge (second Friday of the month) £7 adv/ NUS/UB40/£10 10pm-6am Deep trance & ritual beats
Rotation Subterrania £6 with flyer 10pm-3:30am On rotation Alex Baby, Dodge, Sam B, Femi Fem

A CLUB OF DIVERSITY

in association with
 optimist creed & bumpy capers

Friday 1st Sept 95

Friday 13th Oct 95

live:
 surge

live:
 children of dub

dj's:
 bumpy capers

dj's:
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live performance art by pagan flame
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Upstairs at the garage

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 9pm til 3am £5.00 on the door



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debut album (BACCY CD002)

on DIVERSITY recordings

released 11th September



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saturday 16th sept

saturday 21st oct

live on stage:

surge & LA synthesis

m a m m a l

main hall:

JON MACE optimist creed

MARK ALLEN return to the source

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CHI optimist creed

the crypt:

SPIKE optimist creed

MR BECKER mega dog

OFFSHORE state circus

MOUSE ON MARS too pure

GABY kiss fm

live performance art by pagan flame

The Brix, St Matthews, Brixton Hill, SW2

11pm onwards £7 on door info line: 0171 738 6605





Samasara Fridge £10/£6 pm-6am
Uplifting trance & techno from the -ex
Megatripolis crew
Soul Circle HQ's 9pm-2am £6/£4
before 10:30pm Indigo & Maura Miller,
Freaky Reidy
Sparkle L'Equipe Anglaise £8 10:30pm
Spellbound Club Koo £8/£5 after 3am
10pm-6am Residents Stacey Tough &
Robin Ball + guests
Squeeze The Broker Bar £5/£7 after
10:30pm 10pm-5am DJs Nicky Fingers,
Dan Hart, Gary Aldridge, Cookie
Tribal Dance Paradise Club £9/£6 after
4am 10:30pm-9am Randall, Hype & Ray
Keith

Vapourspace The Fridge First Friday of the
month £10/£12 10pm-6am **September**
1st Mr C, Colin Dale, Alan Oldham, Colin
Faver, Nuw Idol, Richard Grey, Bushwaka!,
Mark Dale, Craig Thomas (Analogue City),
Ben Long
Velvet Underground Velvet Underground
£10/£8 10:30pm-4am Resident Nicky
Holloway + guests
Wild At Heart Emporium £12 10pm-4am
X-Change SW1 £8/£5 after 3am 10pm
Residents Shane Johnson & Greg Dowling
September 22nd Decadog - Megadog
10th Anniversary Bash Brixton Academy
7pm-6am Bands: Earth Nation, Soundclash
Republic, Speedy J, Plastikman, Kenny
Larkin, Charlie Hall, Drum Club, Plaid DJs:
Carl Cox, Richie Hawtin, David Holmes,
Andrew Weatherall, LTJ Bukem, DJ Rap, DJ
Evolution, Dean Thatcher, Killer Pussy,
Matthew Hawtin, Nicky Blackmarket, Sexy
Rubber Soul (Miz Behaviour), Sound &
Pressure
September 22nd Scorching Towards
Bethlehem Woodys £6 10pm-3:30am
Trance upstairs/house downstairs with DJs
Willerby, John Om (Skylab), Katie and Sam

SATURDAY

Bambi & Bo The Cross (last Saturday
of the month) Glam mixed/gay night
Been There, Seen It, Done It Ormonds
10.30pm-3.30am
Best of British Chunnel Club £12/£8
before 11 pm/£8 mems 10pm-6am
Bon Voyage Hattons Last Saturday of
every month £15/£10 adv

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 Dress code:
'nothing from Next'
Centrefold Gardening Club £12/£10
10:30pm-6am
Chungawok The Brix (Third Saturday of
the month) £7 11pm **September 16th**
Optimist Creed DJs Para, Jon Mace, Jes,
Spike, Gaby, Offshore + LA Synthesis &
Surge
Club Cuba Cuba £3 9pm-2am Darren +
guests
Club for Life Gardening Club 2 £10
mems/£12 non-mems 10:30pm-6am
Residents Jeremy Healy, Brandon Block +
guests **September 2nd** James Mac, Craig
Jensen **September 9th** Judge Jules, Chris &
James, Jon Pleased Wimmin, Danny Keith
September 16th Lisa Loud, Oliver
McGregor, James Mac **September 23rd**
Laurence Nelson, Von
Damn Funky Jazz Cafe £6 11pm-2am
Femi (Young Disciples), Dodge & IG
EC1 EC1 10pm-6am **September 2nd** Dirty
with Wayne O'Connell, Stuart Sea Brook,
Terry Green, Russell Young
September 9th Forever Together with
Mark Felton, Ginger Jones, Chris James

September 16th Craig Jensen, Nancy
Noise, Paul Kelly
Fathom Club 9 (monthly) £6 B4
10.30pm/£7 after. Mems £5/£6 9pm-
3am For housaholics & funkateers
Fierce Child Mars £10/£8 mems/£5
DJs Fat Tony, Cool Hand Luke, John
Cecchini
Flipside Icen1 £10/£7 before 10pm &
for mems. Residents Chris Checkly,
Dezzie D, Dodge, Patrick Forge, Torro,
Paul Martin.
Big Kahuna Burger Co Parkers
£3/£2.50 B4 11.15pm & NUS 9:30pm-
late
GISM Bar Rhumba monthly £12 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 plays hip hop, swing, funk classics;
upstairs 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
Labrynth 12 Dalston Lane £8 £10
mems/£6 NUS/NHS staff/£12 guests
La Verita Powerhouse £10 mems/£12
10pm-6am New house night. Free coaches
from Trafalgar Square. Call 0956

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DUBLIN - Comet • DUMFRIES - Barnstorm • DURHAM - Volume • EDINBURGH - Avalanche, Coda, Fopp • EXETER - Binary Star, Solo • FALKIRK - Sleeves • GALASHIELS - Borderline • GLASGOW - FOPP, Missing,
Music Mania • HANLEY - Mike Lloyd • KIRKCALDY - Sleeves • LANCASTER - Ear-Ere • LINCOLN - Peekays • LLANDUDNO - Kavern • LONDON - (Piccadilly) Tower • MANCHESTER - Piccadilly, Powercut
MANSFIELD - Trax • MIDDLESBROUGH - Alan Fearnley, Playback • NEWCASTLE-UPON-TYNE - Hitsville, RPM, Trax, Volume • NORTHWICH - Omega Music • NORWICH - Virgin • PAISLEY - Stereo One • PLYMOUTH - Rival
PRESTON - Action • READING - Green River • RHYL - Kavern • ST AUSTELL - Saffron • STAFFORD - Lotus • STIRLING - FOPP • STOCKTON - Off The Tracks • STRATFORD-ON-AVON - Music Junction
SUNDERLAND - Volume • TAUNTON - Soundcheck • TRURO - Opus • WALSALL - Bridge • WASHINGTON - Volume • WIGAN - Alan's • WOLVERHAMPTON - Mike Lloyd • YEOVIL - Acorn • YORK - Depthcharge, Track

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315358/0973 156981 for info
Leisure Lounge Leisure Lounge £12
 10pm-10am Residents Andy Morris &
 Arron + guests
Love Muscle XX Fridge £9/£7 before
 12 with flyer/£6 after 3am 10pm-3am
 Marc Andrews & Gareth + hosts Polly,
 Ivan & SJ
Malibu Stacey Hanover Grand £12-£14
 10:30pm-4:30am **September 2nd** Smokin'
 Jo, Seb Fontaine, Luke Neville **September**
16th Brandon Block, Jeremy Healy, John
 Kelly **September 23rd** Luke Neville, Sister
 Bliss, Smokin' Jo **September 30th** Seb
 Fontaine, John Kelly, Craig Richards
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
Passion Emporium £6 B4 10:30pm
Philip Salon's Mud Club Bagleys Studio
 £12 10pm-6am
Release the Pressure LA2 £10
 mems/£12/£5 after 3:30
Renaissance Cross £15 10pm-6am
 Monthly
Rulin' Ministry of Sound £15/£10 mems
 11pm-9am Over 21's. Residents CJ
 Mackintosh & Harvey + guests **September**
9th JT Vanelli, Jazzy M, Seb Fontaine +
 Diva live **September 16th** Angelino
 Albanese, Roy the Roach, Tommy D +
 Carwash DJs Deckster, Miss Jo Lively &
 Richard O'Brien in the VIP
September 23rd David Morales, Tony
 Humphries, Gilles Peterson, Frankie
 Foncett, Jazzy M, Ricky Morrison, Kid
 Batchelor + Glammagang in the VIP
September 30th Danny Tenaglia, Julian
 Jules, Justin Berkman + Climax
Salsa Boogie On The Lock HQ's 9pm-
 2am £6/£3 before 10pm
Satellite Club Colosseum £12/£10
 before 12/£8 before 11pm 10pm-6am
 Craig Dimech, Nancy Noise, Andy Morris,
 Seamus, Bobby & Steve, Paul Trouble
 Anderson, Kiki Mojo + guests
Secret Garden Chunnel Club
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
Sherbet The Warehouse £8 B4
 11pm/£10 after/£5 after 3am 10pm-
 6am Residents Pete Wardman, Rachael
 Wuburn, Glenn Scott & Greg Nice
Soul Saturday Rock Garden £10 10pm-
 3am New night featuring soul DJs & a
 live soul act
Spirit SW1 £10/£8 before 11pm/£5
 after 3am 10pm-6am Harvey, Roy the
 Roach, Dave Lambert, Laurence Nelson
Strawberry Sundae The Arches £7/£5
 mems 12am-6am Residents Cool
 Hands Luke, Chris Martin, Rob Parish,
 Peter Haslam + guests
The Surgery Shuffles £7/£4
 NUS+UB40/£3 before 10:30pm 9pm-
 3am Dr Bob Jones C.J. + guests
Top Banana Astoria £10 adv/more on
 the door 10pm-6am Residents Rob
 Blake, Spencer Broughton
United Kingdom Club UK £10 mems/£12
 10pm-9am **September 2nd** Janeen, Arron,
 Terry Farley, John Kelly, Neil O'Reilly, Russ

Cox, Queen Maxine, LuvDup, Paul Taylor,
 Bunny, Steve Harvey, Scott Mac
September 9th Steve Harvey, Marvin
 Connor, Pete Wardman, Biko, Jason
 Griffiths, Steve Goddard, Dean Thatcher,
 Fabio Paras, Maurice, Paul Hillyer, Rob
 Roar, Von **September 16th** Steve Harvey,
 Andy Morris, Biko, Roy the Roach
Wonderland Avenue Plastic People
 £8/£6 mems/£5 after 3am 10:30pm-
 6am Harvey, Des Doonican & Val
 O'Connor + guests
Zilph The Burlington Club £3 10pm-
 2am Trance/techno on the last Saturday
 of the month
Vanity Fayre RAW £12 10:30pm-5am
Velvet Underground Velvet Underground
 £10/£8 mems 10:30pm-4am Nicky
 Holloway & Chris Good
September 2nd Who's Ya Daddy Dakin &
 Co, 4 London Bridge St, SE1 £6/£7 B4
 11:30pm/£8 after 10pm-5am Three floors
 with Quinn, Justin Drake, Matt Mancuso,
 Jamie Stevenson, Billy Gbola, Bob Sanders
September 9th Bump 'n' Hustle Bar
 Rumba Bobbi & Steve, Bob Povey, Aydin,
 Jon Coomer, David Camacho
September 16th Strutt Deluxe V Chunnel
 Club £12/£6 after 3am 10pm-6am
September 23rd Decadog - Megadog
10th Anniversary Bash cont. Brixton
 Academy 2pm-6am Bands: Mad Professor
 & DJs, The Aloof, Zion Train, Ozric
 Tentacles, Banco de Gaia, William Orbit's
 Strange Cargo, System 7, Eat Static,
 Spooky, Innersphere DJs: Charlie Hall, Luke
 Slater, Craig Walsh, Fabio Paras, Dean
 Thatcher, DJ Evolution, Michael Dog, Chris
 Madden, Killer Pussy, Chris & Aaron
 Liberator, Monkey Pilot, Sound & Pressure,
 Curley, Brenda Russel, Mr. Brecker, Sexy
 Rubber Soul, DJ Rockitt, DJ T'Roll

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
DTPM Bar Rumba 2pm-10:30pm Mems
 & guests only
Gone Ga Ga Velvet Underground £5
 7pm-1am Joe Fish & Bongo + guests
Phunky Sunday EC1 8pm-2am £5
 Bobby & Steve, Norris Windross, Graham
 Gold, Dominic, Steve Flight, Richie
 Fingers, Tony Trax, Ray Locke
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 Gass £7/£5 mems
 11pm-6am Residents Dominic, Flighty,
 Daryl B, Hermit + on rotation, Norris
 Windross Matt Jam Lamont, Micky Sims,
 DJ Bags
Sunday Essence Club Essence £5 10am-
 6pm Happy house & garage
Sunny Side Up Chunnel Club 7am-6pm
September 3rd Elevator Man, Skol & Le

Roy **September 10th** Chris Martin, Tony
 Price, Simon Hill **September 17th** Pete
 Haslam, DJ Kenny, Martin Sharp
September 24th Mazey, Terry Marks, Nick
 Hook
Sunday Special The Yacht Club £5 6pm-
 late The Hermit, Feel Free, Karl Tuff
 Enuff' Brown, Richie Fingers, The Stylus,
 Ray Hurley, Farid
Strutt The Cross £5 8pm-1 am Residents
 Nick James & Chris + guests **September**
3rd closed **September 10th** Laurent
 Garner **September 17th** Closed due to
 Strutt Deluxe night before **September**
24th Dave Angel 3 hour set
Thunder & Joy RAW £8/£4 before 12
 10:30pm-8am Jungle night with DJs
 such as Rap, Younghead, Ron

ADDRESSES

414 414 Coldharbour Lane, Brixton SW9
79 Club 79 Oxford Street W1 01 71-439
 7250
Annex Epping Forest Country Club
The Arches 53 Southwark St, nr London
 Bridge SE1
Bagleys Studio York Way, Kings Cross
 N1 01 71-278 4300/2777
Bar Rumba 36 Shaftesbury Avenue W1
 01 71-287 271 5
Bass Clef 35 Coronet Street N1 01 71-
 729 2476
Beluga 309 Finchley Road NW3 01 71-
 794 1267
Borderline Orange Yard, Manette Street,
 Charing Cross Road W1 01 71-734 2095
Brix St Matthews, Brixton Hill, London
 SW2 1JF
Broker Bar Byward Street, London EC3
Browns 4 Great Queen Street, WC2
 01 374 11771 4
Burlington Club corner of King
 Street/Beavor Lane, Hammersmith
Cafe de Paris 3 Coventry Street W1
 01 71-287 3602/3481
Camden Palace 1a Camden High Street
 NW1 01 71-387 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
 01 71-937 9403
Club Circa 59 Berkeley Square, W1
Club Essence 28 Hancock Road, Bow E3
Club UK The Arndale Centre, Buckhold
 Road, Wandsworth, London SW18 01 81
 877 0110
Colosseum 1 Nine Elms Lane SW8
The Cross Goods Way Depot, off York
 Way, Kings Cross 01 71 837 0828
Cuba 11-13 Kensington High Street W8
 01 71-938 4137
Dome 178 Junction Road N19 01 71-
 281 2478/2195
EC1 Basement 29-35 Farringdon Road
 01 71 242 1571
Electric Ballroom 184 Camden High
 Street NW1 01 71-485 9006
Emporium 62 Kingly Street W1 01 71-
 734 3190
Flamingo Bar Hanover St, London
Fridge Town Hall Parade, Brixton Hill
 SW2 01 71-326 5100
Garage Highbury Corner N5 01 71-607
 1818
Gardening Club 4 The Piazza WC2

01 71-497 3154
Gardening Club 2 (formerly The Site) 196
 Piccadilly
Gass Club Whitcomb Street WC2 01 71-
 839 3922
Gossips 69 Dean Street W1 01 71-434
 4480
Grand St John's Hill, Clapham
Grays 4 Grays Inn Road WC1 01 71-430
 1161
Hanover Grand Hanover Street, London
 W1
Happy Jax London Bridge SE1 01 71-
 378 9828
Heaven Villiers Street Charing Cross
 WC2 01 71-839 3852
HQ's West Yard, Camden Lock NW1
 01 71 485 6044/9987
Hubble & Co 54 Charterhouse Street,
 Smithfield Market, off Farringdon Road,
 EC1 01 71-253 1612
Iceni 11 White Horse Street W1 01 71-
 495 5333
Jazz Cafe 5 Parkway NW1 01 71-916
 6060
Jingles 95 Kingsland High Road E8
 01 71 24981 52/0181 8060466
Jongleurs Comedy Club Battersea
 Lavender Hill, Battersea SW1 01 71-924
 2766
Junction SW11 01 71-738 9000
Koo Club 28 Leicester Square WC2
 01 71-839 2633
LA2 165 Charing Cross Road, London
 WC2
Legends 29 Old Burlington Street W1
 01 71-437 9933
Leisure Lounge 121 Holborn EC1 01 71-
 242 1345
Limelight 136 Shaftesbury Avenue WC1
 01 71-434 0572
London Central 38 Kensington High
 Street W8 01 71-938 1078
Loughborough Hotel Evandale Roads,
 Brixton SW9 01 71-737 01 57
L'Equipe Anglaise 21 Duke Street, W1
Market Tavern 1 Nine Elms Lane,
 Vauxhall SW8 01 71-622 5655
Marquee 105 Charing Cross Road WC2
 01 71-437 6601/6603
Mars/Basement (formerly the Milk Bar)
 12 Sutton Row, London
Maximus 14 Leicester Square WC2
 01 71-734 4111
Ministry Of Sound 103 Gaunt Street
 SE1 01 71-3786528
Ormond's Ormond's Yard SW1 01 71-930
 2842
Le Palais 242 Shepherds Bush Road, W6
 0181-748 2812
Paradise Club 1-5 Parkfield Street,
 Islington N1 01 71-3549993
Parkers 400 Seven Sisters Road N4
The Pigeons 120 Romford Road E15
Plastic People 37-39 Oxford Street W1
Powerhouse Waterden Road, London E15
Prohibition 9 Rocket Hanover Street W1
 01 71-493 0689
Raw 112a Great Russel Street WC1
 01 71-637 3375
Rock Garden 6-7 The Piazza, Covent
 Garden WC2 01 71-836 4052
Ronnie Scot's 47 Frith Street, W1 01 71-
 439 0747
The Rose Edmund Street, Camberwell
 SE5
Roseberrys Roseberry Place, off Dalston
 Lane E8



Ruby's 49 Carnaby Street W1 0171-287 3957
 Le Scandale 53-54 Berwick Street W1 0171-437 6830
 Shuffles 3-5 Rathbone Place W1 0171-255 1098
 Sids 79 Oxford Street W1
 Soundshaft Hungerford Lane WC2 0181-397 5249
 Starlight Praed Street W2
 Subterania 12 Aklam Road W10 0181-960 4590
 SW1 191 Victoria Street SW1 0171-828 7455
 Turnmills 63 Clerkenwell Road EC1 0171-250 34090
 Underworld 174 Camden High Street 0171-482 1 932
 Velvet Underground 143 Charing Cross Road WC2 0171-734 4687
 Venom Bear Street, WC2 nr Leicester Square 0171 839 4188
 Venue 2a Clifton Rise, New Cross SE14 0181-692 4077
 Vox 9 Brighton Terrace, Brixton Hill SW9 0171-737 2095
 Wag Club 35 Wardour Street W1 0171-437 5534
 Warehouse Harbet Road, Hastingwood Trading Estate, Esmonton N18
 WKD Cafe 18 Kentish Town Rd, NW1
 Woody's 41-43 Woodfield Road W9 0171-286 5574
 Yacht Club Temple Pier, Victoria Embankment WC2
 Zeebrabar 62 Frith Street, Soho
 Zombie Club Euston Station Concourse NW1 0171-388 2221

MIDLANDS

TUESDAY

Bounce Beatroot £1 mems/£2 guests
 10pm-2am DJs Shotski & Cl + guests

WEDNESDAY

Decadence Bakers E4 B4 10:30pm/£5 after 10pm-late
 Eargasm Bellamys E2.50/£2 concs
 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-11 pm DJ Chook-O playing garage & mellow house

THURSDAY

Funky Innovation Theatre Bar Free B4 11 pm/£2 after 10pm-2am Triksa & Late
 Funky Lemon Picassos E1.50 9pm-2am Resident Adam Teecey in house & garage

room with guests
 Life's a Bitch Backstage 10pm-2am Residents Si Storer & Scott
 Loose 42nd Street E2 B4 10:30pm/£3 after Errol Russell & Wish Fortnightly
 The Original One Night Stand Kitsch Club (monthly) £4 mems/NUS/£5 9:30pm
 Wild The House E3/E2.50 10pm-2am Residents Dave Grantham, Ged & Damian (DIY)

FRIDAY

Absolutely Fabulous Backstage E2 B4 11 pm £3 after Residents Errol Russell & Adam Teecey + guests
 Bare The Capitol Club E5 mems/£7 9pm-3am Residents John Graham, Wayne Richardson, Danny Mills & Jeff Parris
 Bounce Deluxe Alternate Fridays E6/£5 Club TV Sanctuary E6-E12 depending on time Till 7am
 Flying Circus Stone Manor Hotel E4 B4 10:30pm/£5 after
 Fur & Feathers Toots E4 NUS/£3 men in skirts/girls in wigs Others E6 Resident Mark Hughes
 Garage Grooves Theatre Bar E2/free before 11 pm 8pm-2am DJ Kiddo
 Miciti & ROAR After Dark E6 Fortnightly Info on 01850 093535/0973 32304
 Milky Lunch E6/£5 9pm-2am
 Pimp Picasso's E3 B4 11 pm/£4 after 9:30pm-2am September 1st Phil Gifford, Guy - DMC September 8th Danny Hussein, Graeme Park September 15th Paul Oakenfold, Doc Martin, Paul Bleasdale
 September 22nd Scott Bond, Patrick Smooth September 29th Al McKenzie, Alex P, Nicky Holloway
 Ripe The Yard E4 9pm-2am Residents Nick Rodgers & Duncan + guests
 September 1st Gordon Kaye September 8th Dave Seaman, Allister Whitehead
 September 15th Ian Ossia September 22nd Frankie Foncett, Dean Savonne, Tee Harris September 29th Daniele Davoli, Joseph & Andy Ward
 S.L.A.G. Steering Wheel E5/£6 adv/NUS 10pm-late
 Spacehopper Que Club E5/£4 B4 11 pm 10pm-2.30am For info tel 0121 212 0770
 Swoon Colosseum E7/£5 before 11 pm/mems/NUS £1 off 9:30pm-2am Residents Angel, Mark Rowley + guests
 Underground Club Underground Club E5 10pm-6am House night
 Vinyl Maniacs Conservatory E7 9pm-2am

SATURDAY

Amazon 1st Base E8 B4 11 pm 9.30pm-2am
 Don't Forget Your Hat Nottingham University E5/£6 8pm-late
 House of God Dance Factory (fortnightly) E5/£4 mems 9:30pm-2am Herbie, Paul Damage, Terry Donovan + guests
 The House House E8/£7 9pm-2:30am Residents Tony Clark, Dino & Jon of the Wicked Bitches + guests
 Hot To Trot Venue 44 E16 11pm-7:30am Mark Moore, Gordon Kaye, Tony de Vit, Craig Burger, Queen, Pete & Russell
 IQ2 Sanctuary E10/£8 mems/£6

before 10pm
 Lick It! Upstairs at Winter Gardens E8/£5 9pm-3am Residents GlenL'Arrington, Stephan + guests
 Miss Monneypenny's Bonds E8.50 9:30pm-late Simon Owen, Russel Salisbury + guests
 Mom I'm Only Dancing! The Theatre Bar & Backstage E8/£7 mems 8pm-2am Residents Patrick Smoove & Mark Hughes + guests
 Pandora's Box Leicester Arena E5 9pm-2am Residents Perry & Alaric + Jon Bradley
 Progress The Conservatory E9 9pm-2am Residents Pete & Russell + guests
 Quest Paloma's (Picassos) 8pm-2am E8 B4 10:30pm Now fortnightly September 16th Birthday Party with Micky Finn, Randall, Easygroove, Donovan Bad Boy Smith, Pilgrim B2B, Ned Ryder September 30th Nexus, Ron, Kenny Ken, Bryan Gee, Micky Finn, Ned Ryder
 Recognition Theatre Bar Free B4 11 pm/£2 after 10pm-2am Resident Carlton + weekly up & coming guests
 Phone 01836 744875 if you're a DJ interested in playing
 Savage Old Joe's (Birmingham University Guild of Students) Every other Saturday E4/£3 adv
 Shopping The Holy Trinity E5/£6 UK Midlands UK Midlands E7/£8
 Underground Club Underground Club E5/£3 mems/NUS/free before 11 pm 10pm-late Resident Mark Parker. Info on 01831-211 869
 Wobble Branstons 11pm-7am Residents Phil & Si Long + guests
 WOW The Box (fortnightly) E4 11:15pm-late DJs Frankie Valentine, Scov, Shine & Soy Gazette
 Zube Zuba Que Club (fortnightly) 10pm-2am E3.50/£3 before 11pm Acid Jazz dance night with lots of guest DJs + live PAs and jamming
 September 2nd Evolution Sanctuary 6pm-1am E8 adv/£10 Darren Jay, Slipmatt, Rap, Sy, Krome, Dee, Vinyl Groover, Dougal, Clarke, Easygroove + live PAs from Sy, Unknown & Jammin' 01234 376669
 September 9th Dreamscape Brafield Aerodrome Fields, Horton Road, Brafield, Northampton E25 + booking fee 6pm-8am Four arenas: happy hardcore, drum 'n' bass, techno, house/garage. DJs include Carl Cox, Trevor Rockcliffe, Grooverider, Goldie, Hype, Randall, Dave Angel, Jon of the Pleased Wimmin, Allister Whitehead, Farley Jackmaster Funk. Call 01933 271 711
 September 9th Spacehopper presents Full Moon Party Que Club E7 10pm-7am DJs Hayden, Mark Allen, Voodoo + Mindfield & Mammal live

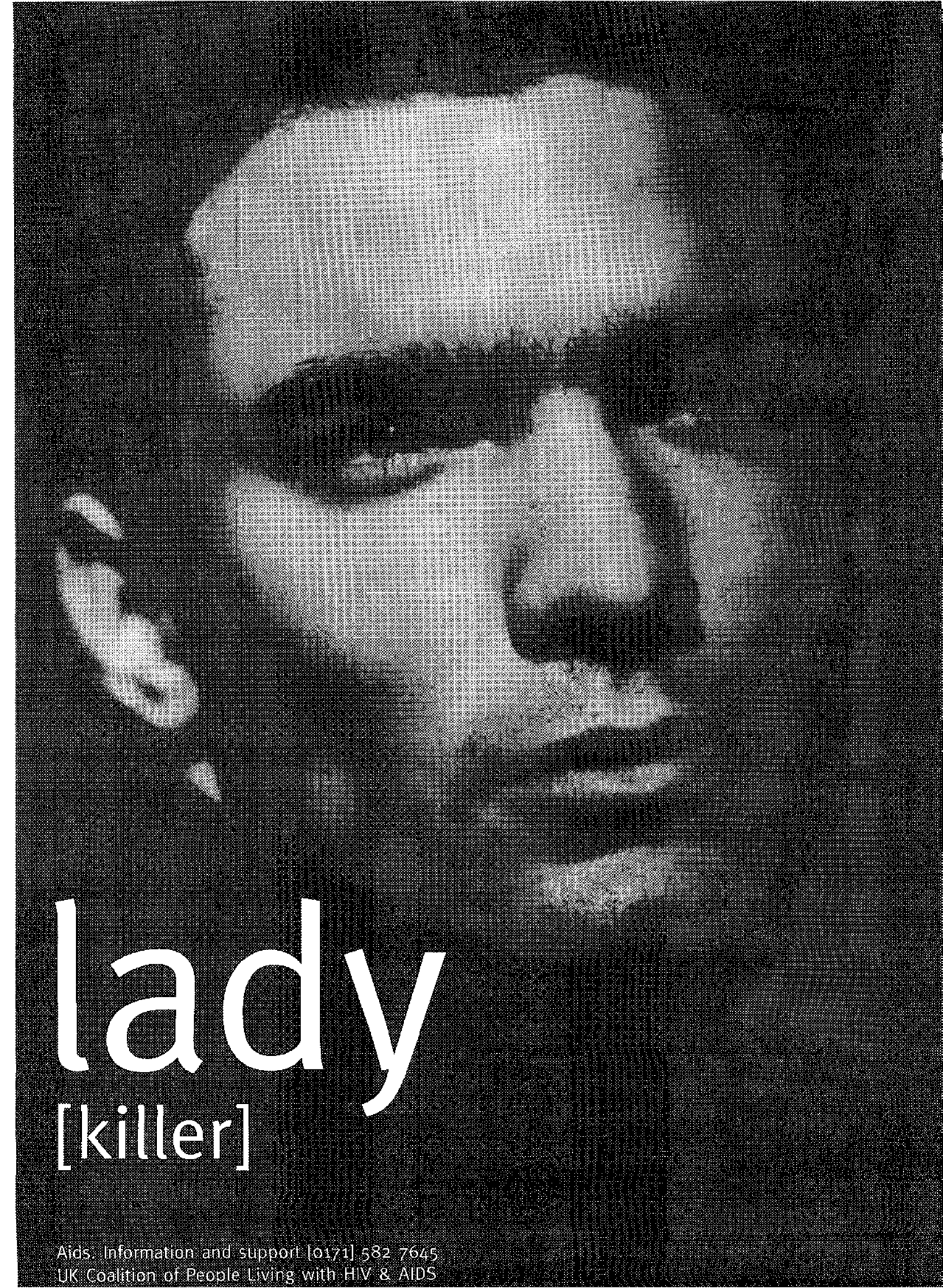
ADDRESSES

1st Base Worcester Street, Wolverhampton 01902 712 924/01902 716 762
 After Dark Station Street Nottingham
 Abigail's Bartholomew Street, Dale End, Birmingham 0121-643 6371
 Backstage 69 Lichfield Street,

Wolverhampton 01902 22252
 Bakers Broad Street, Birmingham 0121-633 3839
 Beatroot 6-8 Broadway, The Lace Market, Nottingham 01159-240852
 Bellamys 36 Houndsgate, Nottingham 01159-475823
 Blue Note Club 14a Sadler Gate, Derby 01332-2951 55
 Bonds Hampton Street, Hockley, Birmingham 0121-236 5503
 Branstons Jewelry Quarter, Hockley, Birmingham 0121-236 0984
 Club Zen 28 The Concourse, Blatchley, Milton Keynes 01908-366979
 Colliseum Newport Road, Stafford 01785 42444/224965
 Conservatory Willow Row, Derby 01782-71 4224/711 404
 Custard Factory Gibb Street, Birmingham 0121-608 9900
 Dance Factory Underneath the Digbeth Institute, Birmingham
 The Fan Club Leicester
 The Holy Trinity Willow Row, Derby
 House 169-173 Huntingdon Street, Nottingham 01159-587071
 The Institute Digbeth High Street, Digbeth, Birmingham 0121-643 7788
 Kitsch Club Nottingham
 Leicester University University Road, Leicester 01162 556282
 Lincoln Drill Hall Broadgate, Lincoln
 Lo Club Willow Row, Derby
 Marco Polo Bar 30 Ladywell Walk, Birmingham 0121-666 7032
 Moseley Dance Centre Alcester Road, Moseley, Birmingham 0121-449 0779
 Newhalls Newhall St, Birmingham
 Nottingham University Byron House, Shakespeare Street, Nottingham
 Old Joe's Birmingham University Guild of Students Edgbaston Park Road, Birmingham 0121-472 1841
 Picassos 34-36 Broad Street, Wolverhampton 01902-711 619
 Que Club Corporation Street, Birmingham 0121-212 0550
 Rockadero Nottingham
 Sanctuary North Denbigh Leisure, Saxon Street, Blatchley, Milton Keynes 01908-368984
 Steering Wheel Wrotesley Street, Birmingham 0121-622 5700
 Stone Manor Hotel Nr Kidderminster
 Theatre Bar Lichfield Street, Wolverhampton
 Toots Hagley Road, Birmingham
 UK Midlands Foxes Lane, Wolverhampton
 Underground The Basement, 1 Wellington Street, Leicester 01162-360537
 Venue Branstons Street, Hockley, Birmingham
 Venue 44 44 Belvedere Street, Mansfield, Notts 01623-22648
 Waterfront University of East Anglia, Norwich NR4 7TJ
 Wherehouse 110a Friargate, Derby 01332-3811 69
 Yard 61 Westgate, Mansfield, Nottinghamshire 01623-22230
 Zig Zags Worcester

WALES

THURSDAY



lady

[killer]

Aids. Information and support [0171] 582 7645
UK Coalition of People Living with HIV & AIDS

listings

Dance Odyssey Cleopatra's £2 before 10pm Residents Big Al, Case, Simon W Juice Joint Club Ifor Bach 10pm-2am £2.50 Chris Jenkins & Phil Racz play an eclectic mix of Acid Jazz, funk and rare groove

FRIDAY

Hip'po Hip'po 10pm-2am Residents Ollie, Pablo P & Freebass + guests
Infinity Tramps £5 9pm-late
Up For It Escape £5/£4 before 10:30 9pm-2:30am Resident Danny Slade + guests
Virtuality Porkies Residents Damage & Jester + guests Info on 0585 766809
Wibble It Benz £5 9pm-2am Residents Lindsey & Eddie Taurus + guests

SATURDAY

Essence/Escape/Erotica Escape £5/£7/£8 Residents Danny Slade & Jamie Griffith
Hip'po Hip'po 10pm-2am Residents Ollie, Pablo P & Freebass + guests
Strictly Groovy Tramps £3.50-£5.50 9:30pm-2:30am Residents Linsey & Lee + guests
Blast Off Rhondda Fach Sports Centre £6 adv/more on the door 9pm-2am

ADDRESSES

Benz Tremains Road, Bridgend Town Centre
Cleopatra's Bargoed, Mid Glamorgan 01443-821 500
Clwb Ifor Bach 11 Womanby Street, Cardiff 01222-232199
DJ's Penally, Nr Tenby, Dyfed 01834-8452779
Escape Northampton Lane, Swansea
Hip'po Club 3-7 Penarth Road, Cardiff 01222-2261168
Patti Pavilion Gors Lane, Swansea
Porkies Aberystwyth, Dyfed
Rhondda Fach Sports Centre East Street, Tylorstown, Rhondda Valleys
Tramps The Kingsway, Swansea

NORTH

MONDAY

Bounty (A Taste of Paradise) Paradise Factory 10pm-2am £2/£1 before 11pm/free to mems DJs Dave Booth, Huey, Andy Dawson, Andy Fisher
Pepper Club Middlesborough Arena £3/£1.50 NUS 10pm-2am

TUESDAY

Doncaster Warehouse £10 9pm-8am
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 + NUS card
Hot Tub Dance Factory £3:50 Acid Jazz night with weekly guests Info on 01589 442486

Sound Education 5th Man £3/£1.50
DJs Baz & Ben Davies
Str8-up Hacienda £4 10pm-3am New soul/hip hop night

WEDNESDAY

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

UB40 Edinburgh club night comes to the Hac 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 Info from A Bit Ginger on 0161-237 9460

THURSDAY

2KINKY Code/Generation X
Third Thursday of every month £7/£5 conc 10pm-3am Residents Paul Taylor, Big Danny, Mark Currie + guests
Big Bang JJZ £2.50 9pm-1am Weekly house night
Born to Get Buzy Upstairs at the Grafton £1 B4 10/£3 9pm-2am Tee Harris, Paul Myers Lee Greenwood, DJ K-D Lite, Simon S, DJ Olabeen
Candy's House of Love Equinox £5/£4 concs 10pm-4am Gay night with residents Dave & Huey + guests
Carwash UFO - The Unstoppable Funky Object The Man Alive £3 10pm-2am Trafford Lovething
Domina Fifth Man (Hacienda) £5/£4 10pm-2am Monthly with residents Matt Thompson & Pete Robinson + guests
September 14th Jean Daniel (Climac), Eric Powell (Bush Records)
Go Wild Up My Aisle Liverpool University Guild of Students £4 10pm-2am Monthly gay night
Herbal Tea Party The New Ardri £6 9pm-2am Resident Rob Fletcher
September 28th DJs Tim Taylor & Rob Fletcher
Kult The 5th Man (Hacienda basement) Residents Jon DaSilva, John McCreedy, 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 Showcasing new DJs and PAs
Up Uranus Equinox
Wild Pitch Paradise Factory £5/£3 before 11pm 10pm-2am Residents Dave Kendrick & Moonboots + guests
First Thursday of every month: Justin Roberston with Sleuth + guests
Third Thursday sees Leeds' Up Yer Ronson
Last Thursday of the month: LuvDup + guest

FRIDAY

Anythinggoes Rio's £5/£4 10pm-2am. Resident Steve Shiels + guests
Bang The Box Mardi Gras £3/£2 10pm-2am Residents Joe McKechnie, Kath O'Toole + guests
Bugged Out! Sankeys Soap £5/£6 10pm-3am Resident James Holroyd + guests
September 1st Derrick Carter
September 8th Andrew Weatherall
September 15th Steve Bicknell

September 22nd Dave Clarke
September 29th Claude Young
Cactus Club (upstairs) Middlesborough
Arena Spunkadelic (downstairs) £3.50/£2.50 before 10:30pm 9pm-2am
Carry on... Garlands 10pm-6am Heath, Laydee & Mickey. Different theme each week
Creation Warehouse £6/£8 10pm-6am
Deja Vu Room £7 mems/£8 NUS/£9 guests Residents Terry, John Lancaster, Marianne & Richie + guests
Feel The Main Entrance £5
Funky Mutha The Man Alive £3 before 11pm 10pm-2am Hip hop & soul
Lick This! & Women's Own Paradise Factory £2 10:30pm-2:30am Hosted by Angel Valentine & Coco Laverne. DJs Dave Booth & Huey. Upstairs is an 'oasis of sexy women' with DJs Liz, Susan, Tabs
Mind Expansions Angels £7/£6
Nice Planet Earth £5 B4 10:30pm/£6 after/£5 NUS 9:30pm-2am Residents Hans & Skev + guests
September 1st C. Smooth
September 8th Miles Hollway, Elliot Eastwick
September 15th Ricky Stone
September 22nd Lee Wright
September 29th tbc Room 2 The Old Skool
Passion & Back to the Old Skool Dance Factory £3:50 B4 10pm/£5 after Residents Stu Allen & Matt Bell + guests Info on 01589 442486
Phunk Konjunktion Ten Cafe Bar £2/£1 B4 10pm 8pm-12midnight The Fat City Lads play jazz, funk & hip hop.
Rise Leadmill £6/£5 mems 10pm-4am Residents Paul Chiswick & DJ Mike + guests
Sin City The Academy, Stoke £4 B4 10:30pm/NUS/£5 after 9:30pm-2am Residents Sanjay & John Taylor + guests
September 1st Marshall
September 8th Phil Gifford
September 15th Alex P
September 22nd Alan Stevens
September 29th residents night
Sunshine Hacienda £4 B4 10:30pm/£5 after students/UB40/£5 B4 10:30pm/£6 after others 10pm-3am
September 1st Carl Cox
September 8th San Francisco with DJ Digit & Buck
September 15th Doc Martin
September 22nd Kevin Saunderson
September 29th 808 State In the 5th Man: Pete Robinson & Dave Rofe
Sugar Shack Empire £5 9:30pm-late Residents Phil Faversham, Alan Appleton & Junior Jones + guests
Slick 50 Leeds Music Factory £5 B4 11pm/£6 after 10pm-3am New funk night with Jason Boardman & the Freestyle Groove Collective + guests
Steel Sheffield Music Factory Re-starts
September 22nd with Jeremy Healy
Thrust The Underground Nick Hussey, Looney Tunes, Dr Sparks
Tickles Your Fancy Caligary Fortnightly 10pm-4am
Trancefixt Shipmates Monthly £3 adv/£3:50
September 19th Icon
Up Yer Ronson Pleasure Rooms £8/£7 10pm-3:30am Residents Marshall, Andy Ward, Neil Metzner, Lawrence Nelson & Paul Murray + guests
Viva Las Vegas Garlands £4/£3 9pm-2am
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.
Zone Venue 8pm-2am Chris Baker, Andy Pendle, Dave Taylor, John J, Andrew Dean & Mc Breeze

SATURDAY

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 01925-659235/659235
Brahms & Liszt Brahms & Liszt £4/£3 before 11pm/£2 before 10pm 9pm-2am DJ Phil with classic disco & ambient house
Club Avanti Riverside (upstairs) £3/£2 before 11pm Carnaval & guest DJs play Jazz, Latin, African & Reggae
Club Paradise The Basement £5 mems/£6 guest 2am-6am After hours club. Phone 01132 428589 or 01831 303698 at least 48 hours before the night
Cream Nation £8/£6 mems 9pm-2am
Damnation Calistos House night
Dance Factory Dance Factory £4 B4 10pm/£6 after
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
Federation Main Entrance £8/£5
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
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 & Dick Johnson
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-3:30am Residents Elliot Eastwick, Miles Hollway & Jason Boardman + guests

House Nation Sankeys Soap £7
 mems/concs/£8 10pm-3am New night
 with resident Dean Wilson + guests
Horny The Mill 9pm-late Resident Phil
 Morley + guests Info on 01 253-
 7821 28/01 831 3211 96
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/£10 9:30pm-3am Residents Greg
 Robinson & Scott Harris + guests
Luv Shack Kirklevington Country Club
 £6 9pm-2am Residents Steve Butler &
 Dave Moore + guests
Middlesbrough Arena
 Middlesbrough Arena £6-£8 9pm-2am
 mems & guests only Residents Collin
 Patterson, Simon Gibb, Hooligan X, Tino
 & Edzy + guests
Orbit Afterdark 8pm-2am £8 Techno,
 techno, techno.
Out in the Sticks Bluenote £6 10pm-
 3am residents Russ & Craig + guests
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 Scahill, Mark
 Hogg + guests
Scuba Room 10pm-4am £5 mems/£6
 NUS/£7 guests (£1 extra for 6am
 finishes) Residents Beige, Bliss, Patrick
 Garry, Jeff Ibbson + guests
Shindig Riverside (downstairs) £6 B4
 10pm/NUS/£7 after 10:30 9pm-
 2:30am mems & guests only (mem £1
 per month or £5 per year) Scott
 Bradford, Scooby + guests **September 2nd**
 John Digweed, Steve Bicknell **September**
9th DJ Disciple, Doc Martin **September**
16th Terry Farley, Pete Heller, Mark
 Williams **September 23rd** Kevin
 Saunderson, Chris Coco **September 30th**
 Kelvin Andrews, Twitch & Brainstorm
Summer Sessions Rockshots 9pm-2am
The Tube Tube £7 DJ Welly, Triple X,
 Guy
Throb Garlands £4 9pm-2am Residents
 Dave & Huey from Paradise Factory.
 Info 01 374-784673
Vague The Warehouse, Leeds £6/£8
 10pm-4am Mixed gay night Info on 01 32
 461033
Voodoo Le Bateau £5/£4
 mems/NUS/UB40 10pm-2am **September**
2nd Alex Patterson **September 9th** Andy
 Weatherall **September 16th** Justin
 Robertson **September 23rd** Evil Eddie
 Richards **September 30th** Craig Walsh
September 16th A Celebration of Art,
 Ritual and Creativity Holy Trinity Church,
 Boar Lane, Leeds 8pm-11:30pm Synergy
 album launch + DJs Ralph Lawson, Daisy
 & Havoc
September 16th Megadog Manchester
 Academy 9pm-6am System 7, Earth
 Nation, The Secret, Timeshard, Speedy J,
 Egebamyasi

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 Resident DJ Christian
Manto - The Breakfast Club Manto £1
 2am-6am Resident Dave Booth with
 uptempo but chilled Balearic tunes
The Morning After Equinox from 9am.
 Mellow out upstairs in La Cage
Sunday Service Cafe Mex £4/£3 7pm-
 midnight Resident Simon Scott + guests
September 17th Full Moon Scientists live
September 24th Black Star Liner live
September 3rd 'In The City' Opening
 Party Hacienda Leftfield live at the
 opening of Manchester's music conference

ADDRESSES

5th Avenue 121 Princess Street,
 Manchester
Academy Oxford Road, Manchester
 01 61 -275 4815
Academy Glass Street, Hanley, Stoke-on-
 Trent 01 782 21 3838
After Dark Club South Queen Street,
 Morley 011 32-523542/523649
Angels Curzon Street, Burnley 01 282-
 35222
Al's Music Café Oxford Street,
 Manchester
Arches Sheffield 011 42-722900
Athenaem 1 York Street, Manchester
Bar Kay 4a South King Street,
 Manchester 01 61-737 9710
Barrister's Tithebarn Street, Preston
 01 772-2577735
Basement Leeds
Le Bateau 52 Duke Street, Liverpool
 01 51-709 6508
Bel-Air Queen Street, Huddersfield
 01 484-426055
Boardwalk Little Peter Street,
 Manchester 01 61-228 3555
Bowlers Longbridge Road, Trafford Park,
 Manchester M13 (Enquiries to 01 51-666
 1667)
Brahms & Liszt 43a Brown Street,
 Manchester 01 61-834 0561
Canal Café Bar Whitworth Street West,
 Manchester 01 61-237 1819
Capitol Matilda Street, Sheffield
 Ceasars Hull
The Cockpit The Arches, Swinegate,
 Leeds 011 32 443446
Corn Exchange Leeds 011 32-340363
Dance Factory (formerly The Mill)
 Aqueduct Street, Preston 01 831
 3211 96/310969
Doncaster Warehouse Marshgate,
 Doncaster 01 302 730111/322199
Drome Henry Street, Birkenhead,
 Merseyside
Dry 201 28-30 Oldham Street,
 Manchester 01 61-236 5920
Empire Corporation Road,
 Middlesbrough 01 642-253553
Equinox Bloom Street, Manchester
 01 61 -236 4445
Garlands Eberle St, off Dale St, Liverpool
 01 51-236 3307
Granby's Cellar Princess Street,
 Manchester 01 61-236 3786
Grafton West Derby Road, Liverpool L6
Hacienda 11-13 Whitworth Street,
 Manchester 01 61-236 5051
Hard Dock Stanley Dock, Regent Road,
 Liverpool 01 51-298 2300
Home Ducie House, Ducie Street,
 Manchester 01 61-228 1112

Inspirations Church Way, Chesterfield

JJZ 1 Normanby Road, Scunthorpe
 01 724-852593
Kiss Liverpool Kirklevington Country
 Club Kirklevington, Yarm, Cleveland
 01 642-790681
Leadmill 6-7 Leadmill Road, Sheffield
 011 42-754500
Leeds University Leeds 011 32-439071
Liberty's Barnsley 01 226-249600
The Main Entrance Palatine Buildings,
 Central Promenade, Blackpool 01 253
 292335
Man Alive Grosvenor Street East, All
 Saints, Manchester M13 01 61-273 4110
Manor House Edge Lane, Liverpool
 01 51-263 8958
Manto 46 Canal Street, Manchester
 01 61 -236 2667
Mardi Gras Liverpool 01 51 7085358
Maximes 69 Standishgate, Wigan
 01 942-3971 7
Middlesbrough Arena 208 Newport
 Road, Middlesbrough 01 642-251 854
Music Factory 174 Briggate, Leeds
 011 32-470480
Music Factory Sheffield 01 142-799022
 Nation Wolstenholme Square, Liverpool
 01 51-709 1 693
NIA Centre Chichester Road, Hulme,
 Manchester
Northumbria University Kings Walk,
 Newcastle 01 91-232 8402
Paradise Factory 112-116 Princess
 Street, Manchester 01 61-273 5422
Planet Earth Newcastle-Upon-Tyne
 01 374-6661 60
Pleasure Rooms 9 Merriam Street, Leeds
 011 32-450923
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,
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Rockshots Waterloo Street, Newcastle City
 Centre
Room 82-88 George Street, Hull 01 482-
 23154
Royal Court Liverpool 01 51-709 4321
Rude Kings Street, Oldham
Sankey's Soap Beehive Mill, Jersey
 Street, Manchester 01 61-237 5606
Sheffield University Western Bank,
 Sheffield 011 42-724076
Shipmates Fitzwilliam House, Thames
 Street, Rotherham, South Yorkshire
Silks Picton Road, Wavertree 01 51-734
 4581
Stage Door Brunswick Street, Hanley,
 Stoke-On-Trent 01 782-214991
Ten Cafe Bar Tariff Street, Manchester
 01 61 -228 2938
Tube Wigan Pier, Wigan 01 942-30769
University of Central Lancashire Fylde
 Road, Preston 01 772-258382
Venue Whitworth Street West,
 Manchester 01 61-236 0026
Venue 37 Central Drive, Blackpool
 01 253-22525
Venue 106 Mirfield, W Yorks
Warehouse 19-21 Somers Street, Leeds
 011 32-468287
Wildlife Bradford
Winter Gardens Kingsway, Cleethorpes
 01 472-692925
World Warrington

IRELAND

MONDAY

Lougin' Temple of Sound £3 10:30pm -
 late DJs Glen Brady & Aoife Nic Canna

THURSDAY

Livin' Large Temple of Sound £5/£3
 10:30pm-late DJs Mark Dixon & Stephen
 Mulhall
Sweat Sir Henry's £5 9pm-2:30am Greg
 Dowling & Shane Johnson Nailer,
 Mickey Barry, Laim Dollard

FRIDAY

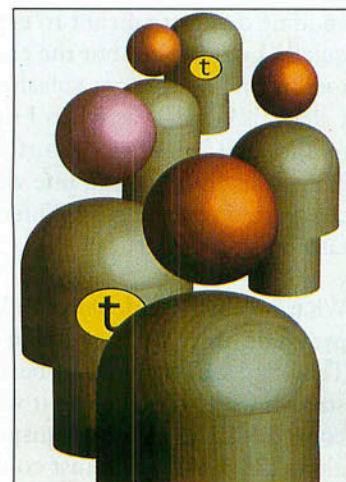
Temple of Sound Temple of Sound £6/£5
 10:30pm-late DJs Johnny Moy, Billy Scurry
UFO Columbia Mills £6/£5 11 pm-late
 Resident DJ Francois + guests

SATURDAY

Harmony at the Ormond Ormond Centre
September 9th £9 9:30pm XL Records
 Tour with Prodigy Crew featuring DJ
 Leeroy, Jamie Smart, Empirion, Johnny
 Moy **September 30th** £10 9pm Ministry of
 Sound, Erik Morillo, Kenny Carpenter, NYC,
 Harvey
Sweat Sir Henry's As Thursday
Temple of Sound Temple of Sound £8
 10:30pm-late **September 2nd** Johnny
 Moy, Justin Robertson **September 9th**
 Mark Dixon, Terry Farley **September 16th**
 Johnny Moy, Claude Young **September**
23rd Stephen Mulhall, Nick Warren
September 30th Billy Scurry, Alex Knight
Unknown Pleasures Columbia Mills
 £7/£8 New weekly from Red Records
 with resident Mark Kavanagh + guests.
 Music policy: entertainment not
 education
Wisdom Network Club £6 B4 10pm/£7
 after Residents Mark Jackson, Eamon
 Beagon & Willie Newberry + guests

ADDRESSES

Columbia Mills Sir John Rogersons
 Quay, Dublin
Metroland Waterford, Southern Ireland
The Network Club 11 a Lower North
 Street, Belfast 01 232-310497
Ormond Centre Dublin
Roxy Waterford, Southern Ireland
Sir Henry's South Main Street, Cork City
 (+353) 01 21 -274391
Temple of Sound Ormond Quay,
 Dublin 01 8721 811



The World*

*According to Jony Easterby

Jony Easterby reveals the motives behind his pioneering brand of ambient cabaret

Are you a sound sculptor, sonic ice technician, or an ambient performance artist?

I'm more of a composer of ideas, an alchemist who makes art and science meet. I use visual-audio experiments to play around with the beauty of sound, dressing it up to bring wonder to the world. It's a circus of sound.

Do bizarre visual images also play a part in your sound circus?

Yes! Atmospheric electronic music flows throughout the performance, but it's more of an interactive visual spectacle. Sometimes I cut through metallic trees and ice sculptures with a hot blade or chainsaw. It's a visual symphony of creation and destruction.

It sounds like sparks can fly. Do things ever go wrong?

All the time, but that's why it's exciting. When we used the canal outside an art gallery to float pyramids of ice along the water, coloured balloons with red anodine dye were meant to explode quietly underwater, but the charge was too big and people got splashed. The first I knew about it was when I saw my mother in a bright red t-shirt! It wasn't dangerous though, and one victim even congratulated me on my 'interactive fashion statement!'

What on earth made you think about pyramids of ice floating down a canal? The Bond Gallery used to be an ice storage warehouse before it was converted. The ice was transported to it along the canal, and I just couldn't get

that image out of my head. Ice pyramids floating on water was a real dreamy image, and I just had to try and make it happen for real.

Are you the Edward Scissorhands of ambient?

Ice is a living thing. It evolves when it melts, and 'dies' when it becomes water. I discovered the beauty of ice by accident, and I use ice shapes quite a lot in my work now, but it's the beauty of sound that interests me more. I like watching art and nature in tandem, the creative process itself rather than the finished product. Transformation is beautiful.

What music do you listen to?

Brian Eno had a big influence on me, but today I'm into weird trips like 'Buried Dreams' by David Toop and Max Eastley. It just sounds so different.

You've performed with Mixmaster Morris at Oscillate, and also with Higher

Intelligence Agency in Amsterdam. Any strong memories from either?

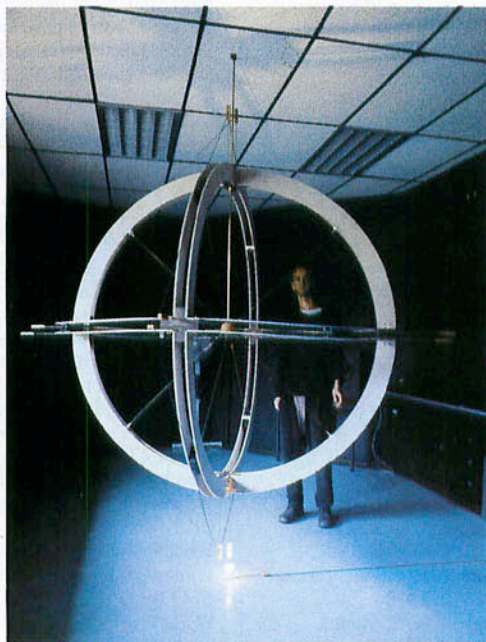
Amsterdam was amazing. After my set, I carried on working for several hours afterwards, right through from sunset to sunrise. In the morning, when the sunshine broke through into the tent, all the ice sculptures started to glow with colour. Everything was glistening. It sounds silly, but it was wonderful.

Are your sound sculptures going to get bigger?

The one I'm working on now is my most ambitious project so far, called 'Anima Mundi'. Using natural elements and urban junk, we build mythical images evoking the soul of the world. It's with a like-minded collective called ARC, and we use a ton of coloured salt to create visual patterns, ten tons of ice, and over 2000 gallons of water. We've drained a large pond area to construct little pyrotechnic surprises, using a dam to harness the water which we'll release later to create a tidal whoosh of sound. There's luminous pyramids, melting lightbulbs, statues, noise devices, crucifixes of fire, peacock-costumed characters in the arena, and Bhuto dancers in the water. Higher Intelligence Agency composed a special music piece as well.

If this grand spectacle works according to plan, what will you do next?

I want to build a sound windmill on a mountain in Scotland. After that, who knows what I will do. Sound sculpture resolved the internal conflict within me. It made me realise I didn't have to choose between art and music. I could combine the two. Whatever I do now makes me happy. I'm just like a child, except that I have bigger and more bizarre toys to play with!



G O L D I E



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fat tony
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viper room
dominic moir
scott braithwaite
marc french

back room
the fabulous
hutchinson brothers
ashley james

sept 9th
main room
nancy noise
steve lee
lofty

viper room
red marc
adam ark
back room
barry (deja vu)
toney grimley

sept 16th
SWOON PARTY
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smokin' jo
angel
mark rowley
viper room
phil perry
fabio paras
back room
ashley james
banj & jonathon



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rikki montinari (rimini)
nigel dawson

viper room
danny rampling
ian ossia
parks & wilson
back room
slo moshun
mark tabberner

sept 30th
main room
MOONDANCE PARTY TBC
josé (ibiza)
roy the roach
steve lawler
viper room
marc auerbach
clive henry
ashley james
back room
freddy (back to basics)
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