

generator

The energy and culture of dance music

plus
DJ Hell
Frankie Bones
François Kevorkian
Underworld Live
Sensory Elements
Fetish Clubs

Athe Advent

★ **Win A Day In The Studio** ★

Plus all the essential record reviews and club listings



16 of the people reading this sleep in
the wardrobe. 51 of you have never seen
"The Sound of Music." 26 rub yourselves
against draylon.
22 people move
in mysterious ways.
9 can't read and are just staring at this
page. But you look like ordinary people.
And this, looks like ordinary whisky.



NO
ORDINARY
WHISKY.



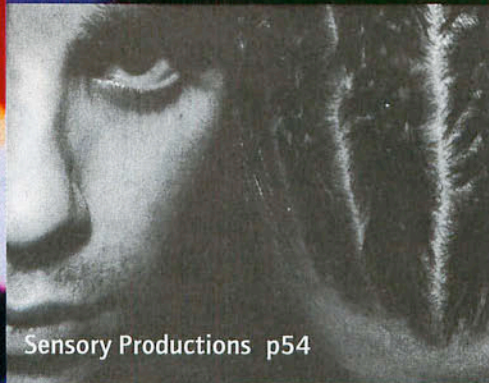
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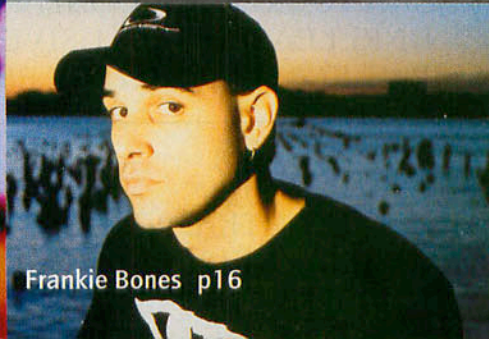
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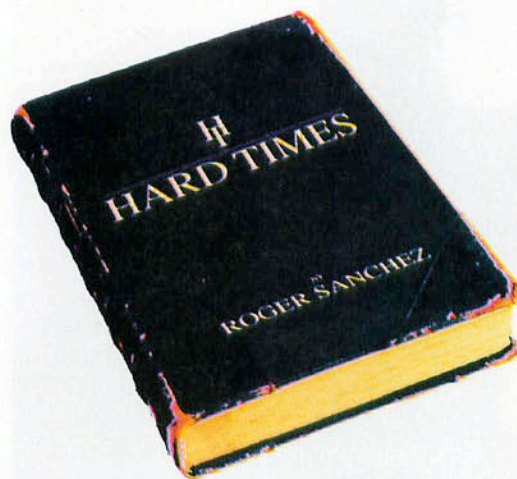
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NARCOTIC RECORDS AND HARD TIMES THE LABEL PRESENT



HARD TIMES THE ALBUM



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ROGER SANCHEZ

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DJ SNEAK, DISCIPLE, FARLEY AND HELLER & ROGER S.



NOTICE

MEET THE AUTHOR AT SELECTED CLUBS DURING NOVEMBER

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generator

Dear Generator,
After reading 'Endangered Species' I felt I had to write and thank you for printing an excellent article.
I own and run Phuture Groove Records in Dublin and we live in the shadow of the major chains. The shop has been open for two years and it has never been anything other than a constant battle to stay open.
Oliver Swanton's article voiced everything I've been thinking and feeling for quite a while. It gave me a much needed morale boost - we now have faith again - and I will be making sure that every customer of mine reads it.
Yours Sincerely
Mark Dixon
Phuture Groove Records
Dublin

Dear Generator,
Do dance, trance and ambient all have to go searching for a goal? Clearly the answer for many has been yes. That goal being money and credibility. There's nothing wrong with that, but without meaning to sound like a disgruntled eighties child we have to keep moving on, searching for something new. We owe ourselves this, as without it we will surely drown. All too often remixes and repeats are being given more and more coverage, making them seem more and more profitable for new and old artists.
Do yourselves a favour and search out something new. If you're in the South-East search out Hypnotics and those who are looking. As they say the truth is out there.
Psycho
Tonbridge

Dear Generator,
Mo Valdemar raises an important point in your letters page (November).
The letter draws attention to

the routine attempts of so many 'dance culture' magazines to either ignore musical forms which do not easily fit the generic pigeonholes permitted by lazy journalists and editors, or, as in the case of Mike Paradinas, to appropriate his spectrum of work as somehow being 'dance' music. Whether Mr Paradinas is happy to undergo such labelling is unclear, but it seems the inevitable problem is becoming apparent to even the most diehard of club magazine editors.
The possibilities of music, and in particular electronic music, go far beyond the confines of the dancefloor and its linear goosestepping-by-numbers. Even artists who may have found the club 12" a convenient inroad to having their music heard can, and often do, expand their ideas to less regulated and clearly defined areas of expression. How will any magazine so clearly niched as a 'dance culture' magazine accommodate any significant coverage of these new and often exciting ideas?
Will 'dance' magazines such as DJ, Mixmag (and indeed

Generator) simply pretend these artists don't exist - even when their influence, sales and longevity may far outstrip most 12" club tracks - or will the apparently inadequate 'club culture' label finally be recognised as a limitation which has passed its sell-by date and now actually gets in the way of electronic music's cutting edge?
David Thompson
Time Recording
Nottingham

Dear Generator,
I'm writing to say thanks for my two free tickets to Final Frontier which I won in your competition. The night was great.
Congrats on the magazine, with less fashion and more music. Mags like yours are so vital to us in this part of the country, to keep in touch with reality - or not - as the case may be! The scene down here is no good - unless you're a poseur who enjoys looking good on a Friday night - but they never really feel what it is all about.
Anyway, thanks for helping us keep the faith down here,
Cheers,
Julia Leary
Dyfed

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, winter evenings 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)

SMIRNOFF



AFRICAN



EUROPEAN



ASIAN



RACIST

Government announces shift in drugs policy

The British government has launched a major international crackdown on drugs following the tragic death of Leah Betts last month. Leah died five days after she fell into a coma, having taken ecstasy at her 18th birthday party.

But while John Major was announcing tougher action to stop drugs coming into the country, other authorities were responding by taking steps to reduce risks for users. Club promoters in Scotland will now have to provide chill-out areas and free water in order to satisfy local licensing authorities.

The Scottish Drugs Forum said, "We know that people take drugs at dance events and while we don't condone it, we want to make sure it is done safely."

A Labour MP has called for the tablets to be sold in chemist's, saying that it would be safer for users and would wipe out dealers. Ronnie Campbell, MP for Blythe, Northumberland, said, "If tablets were legalised, kids could get them for maybe £3 instead of paying a dealer £10. They would get all the cautions and the dos and don'ts you get with other pills and pushers would disappear."

Meanwhile a Stockport woman, Margaret Keighley-Bray, spoke out for the first time about the death of her daughter three years ago. Debbie Warburton, 23, died after taking ecstasy for two years. When she became ill she stopped and decided to caution others of the problems of drug-taking. "Now I must continue what my daughter started," said Mrs Keighley-Bray, "and warn other young people about the dangers."



Garage veterans Blaze, who penned De'Lacy's smash 'Hideway', have released an EP with new US label Funky People Records. 'The Blaze Tracks EP', licensed to NuPhonic, is Blaze's first all-instrumental release and includes 'Funky Music', 'Moonwalk' and 'Nubia'. "We've had calls from all over the world about this record," says Terry 'Tee' Alford of Funky People. "This is our first collaboration with Blaze - it's like being in a new family."

The label's next project will be a Casio track called 'Funky People'. "We're signing artists who are unique and have a sincerity in their music," says Tee. "We're hoping to get back to the grass roots of the industry, to be an independent label actually promoting artists' development."

Tribal dump Healy...

Tribal America have decided to release the latest Positiva compilation album without the Jeremy Healy mix available in the UK. Rob Di Stefano, of Tribal says he didn't think the mix was suitable for American release.

"Jeremy Healy doesn't have much of a name here," he explains, "If you're going to have an album mixed by someone then it has to be an artist people can identify. I think Jeremy Healy's incredibly over-hyped. Listening to some of that mix, it was less than perfect. You have to be very professional when it comes to a release like this."

Rob Di Stefano has also been mixed-up in controversy over a Vanessa Williams track,

'Reap What You Sow', brought to light recently by club play from Junior Vasquez. The vocals for the song, says Di Stefano, were taken from an old gospel record label, Benson, but apparently Vasquez has been claiming to have written

Junior Vasquez:
involved in
rights row



and produced the record himself. Di Stefano has now bought the rights to the vocals from Benson, hoping to produce his own version. "Now Benson can't find the original master tapes," he says. "I said that obviously Junior has them, but he claims not." Vasquez is reportedly planning to release the record with MCA, but Benson could sue him if he goes ahead.

"What I hope will happen," says Di Stefano, "is that MCA gets the Junior version, provided they go to Benson to get the vocals, and I'll do mine. I've been working on the song for a year and a half, I want my chance to produce it too."

From the floor



The Republic Club/Bar/Art

'We want you for your heart not your Armani shirt' is the welcoming door policy of Republic, Sheffield's most recent contribution to northern clubland. A neighbour of the Music Factory and the Leadmill, Republic has been fighting to move in for three years and has finally gained permission for its 1200 capacity venue, which also includes a café bar and gallery. Opening on December 1st, Republic will play host to respected djs such as David Holmes, Andrew Weatherall and Derrick Carter. With admission at a very reasonable six pounds on Fridays and eight on Saturdays, with a pound off for students, this could be just what Sheffield needs to place it firmly on the clubbing map. Long live the Republic!

Republic - 112 Arundel St., Sheffield



Members of the now split Silverfish partnership have opened Eukatech Records in London's Covent Garden, with the aim of covering all types of dance music. "We've found that people's taste in music has become more broad-minded," says Managing Director Hans, "And that selling specialised music in niche areas is no longer viable." Eukatech's stock will include techno, trance, house, experimental jungle and ambient. The site has two floors, with CDs, merchandise, a café and a smart bar on the ground floor, and vinyl in the basement. *Eukatech Records is in Endell Street, Covent Garden W1*

"All I want for Christmas is no Christmas (bah humbug!)"

Glenn Underground



Win A Day in GCHQ Studio!

Subconscious Records are celebrating the release of their latest album 'First Wave', featuring tracks from D-Code, Probe and Acorn Arts, with a valuable offer for a Generator reader. The prize is a day in GCHQ Recording Studio with engineer Kevin White. Kevin produced hits for Mrs Woods and Elevator with Blu Peter, so this is a unique opportunity for anyone keen to make their own music with the help of an expert. Five runners-up will receive a free CD. For your chance of winning, send in a demo tape of the track you'd like to record, and answer this question:

What does G.C.H.Q. stand for?

Send your entries to GCHQ Comp, Unit 1/0 Cooper House, 2 Michael Road, Fulham SW6 2AD with your name, address and phone number

"All I want for Christmas is a tin of chocolate body paint."

Laurent Garnier

Sperm Competition

This month sees the release of Sperm Records mix album 'The Sperm Bank', mixed by Judge Jules. Available on dj-friendly vinyl and CD, it's free to the first five Generator readers who answer this question:

How many minutes' warning did Sperm artists Yum Yum give us earlier this year?

Send your reply on a well-shot postcard to: Sperm Competition, Generator, 4-8 Peartree Street, London, EC1V 3SB by December 31st

THE ADVENT

ELEMENTS OF LIFE



Ltd edition quad pack vinyl (3500 only)
and double CD (1500 only)

Released: **END NOVEMBER**

"FUTURE TECHNO GODS" Mixmag

"NO OTHER PRODUCERS IN THE UK COME CLOSE" Eternity

"OUTSTANDING" DJ

"GRITTY, FUNKY INSPIRED TECHNO" Generator

"FILE BETWEEN MANTRONIX, JEDI KNIGHTS AND JEFF MILLS"

NME vibes single of the week

"ANYONE STILL CHANTING THE 'TECHNO'S DEAD' MANTRA SHOULD
BE TIED TO A PAIR OF KILLER SPEAKERS WITH THIS CANING OUT"

Select



From the floor



OCTAVE ONE'S CLASSIC *'I Believe'* has finally been re-released, having been pulled after its initial pressing as **Transmat No.10**. Co-creator **Lawrence Burden**, of **430 West Records**, realised he had to re-issue the track during a recent visit to Scotland's **Rub-A-Dub Records**, where he discovered how sought-after it was. "I

didn't know that there were so many people who felt so deeply about it," he explains. "I just wanted to put it out so they could have it. There's a whole new generation out there, and we're depriving them of a part of history."

This month sees the release of **Dragonfly's latest** 'Order Ordonata' collection. To celebrate they're holding a party at Club UN on December 16th. The night has an international flavour since the live acts include Denmark's Kox Box and the up-and-coming Israeli outfit Indoor. Rikam and Bony from Holland, and the UK's Dino Paras and Domino will be on the decks. Generator has five copies of the album, and two pairs of tickets to give away to the first readers who can tell us the name of the Dragonfly album mixed by Paul Oakenfold. So get out of that trance and down to the postbox sharpish. Send your entries on a suitably hypnotic postcard to: Dragonfly Competition, Generator, 4-8 Peartree St, London EC1V 3SB

"All I want for Christmas is a marijuana Christmas tree!"

DJ Sneak

Raveation

The options for this year's New Years Eve seem to be wider than ever. Dreamscape have got the first-ever satellite link-up between two venues, World Dance have secured the first all-night licence in London's Docklands Arena, Fantasy Island have got nine (yes nine!) arenas in Skegness, while Raveation have succeeded in getting Wembley to open up a third arena. Organised in conjunction with Strictly Underground, the third arena means that the capacity increases to an unprecedented 12,000. Happy hardcore, drum'n'bass and old skool grooves will be booming out of a massive 200k rig in the main arena with djs like Randall, Dougal, Vibes, Ty and Donovan 'Bad Boy' Smith on the decks. Slipmatt will be the man in control as the clock chimes twelve. Tunes in the house arena will be supplied by Brandon Block, Alex P, Graham Gold, Joey Negro and Nancy Noise amongst others as part of an 'Ibiza Reunion', while the third arena means that there'll be room for a chill-out arena, and a five-ride fun-fair. Doors open at 6pm so that everyone can be inside by midnight, but despite the extra capacity the tickets look set to sell out quickly; so don't hang about, sort your tickets out!

As the temperatures begin to drop, things are really starting to hot up for Thunder and Joy this month. Their weekly Sunday night spot at the SW1 club is taking off, with the likes of Darren Jay and Mickey Finn behind the decks playing well-crafted breaks to an appreciative audience. Their Christmas party will be at Club UN on Boxing Day and looks set to be every bit as rammed as last year's. Randall, Grooverider, Aphrodite, Andy C and Nicky Blackmarket will be amongst the djs helping you to dance off your Xmas dinner, and with live PAs from Elizabeth Troy and Fortnox, this is one party not to be missed.

Fortnox is one of the artists collaborating on the new Thunder and Joy album. Mixing a range of breakbeat styles, from ambient to hardstep, the album will be released on RCA and will be in the shops from January. It's the culmination of two years worth effort for the team, from their fortnightly slot at RAW, through various one-offs at venues like Sanctuary and LA2, to regular nights at the Tresor Club in Berlin, and a UK tour. Check it out soon.

AM:PM have licensed Alcatraz's 'Give Me Luv', formerly on Deep Dish subsidiary Yoshitoshi which is currently number eight in Generator's underground music chart. "It was something I was aware of before it was released," says AM:PM A&R man Simon Dunmore, who spotted the record and snapped it up, apparently pipping Deconstruction at the post. "It was really obvious because of who was playing it and the momentum it was getting, that it was a really great record." Rumour has it that the track was signed for around £40,000, but AM:PM deny that figure. "It's not even half that," said Dunmore. "The total figure, which included Deep Dish, Alcatraz and Cajmere remixes, didn't even amount to £30,000. I think it's a bargain." A bargain indeed if 'Give Me Luv' follows the path of other club tracks that have moved into the mainstream recently. Simon reckons this trend could mark the end of the underground. "Look at Josh Wink, Ruffneck and De'Lacy in the charts," he explains. "I think it's more and more difficult to define 'underground' as club culture becomes more mainstream. I don't think there really is an underground anymore."



Competitions

Pterodactyl Records have released a new compilation album, 'Snare Pressure'. Featuring tracks from artists like Phase III and Dub Culture, a CD copy will go to the first five readers to answer this question:

Pterodactyl Records is a subsidiary of which well-known label?

Send your answers on an appropriately festive postcard to: Nine Bar Competition, Generator, London EC1V 3SB by December 31st

Phuture Trax are offering Generator readers a generous selection of Christmas prizes this month. First up is the Hard Times Todd Terry compilation album, signed by the god himself. Runners up will receive the album on the format of their choice. Just answer this question:

Where was the club Hard Times originally based?

Send your entry on a well hard postcard to: Hard Times Competition, Generator, 4-8 Peartree St, London EC1V 3SB

The winner of the X-Treme competition will be kitted out with a jacket, a bag, and copies of the albums 'Maxi-Mum Dancefloor Capacity Vol 1' and 'X-Treme Power' mixed by DJ Duke. Runners up will get one of these albums. Send your answer to the following question on an extreme postcard to 'X-Treme Comp' at the above address:

Who mixed 'Maxi-Mum Dancefloor Capacity Volume 1'?

If you fancy yourself more in a Slip'n'Slide jacket and t shirt then answer this question:

Slip'n'Slide have licensed the new Floppy Sounds album from which label?

The winner will also get Slip'n'Slide Volumes One and Two into the bargain. A copy of Volume Two will go to each of our runners up. Send your answer on a slippery postcard to the Generator address, marking it 'Slip'n'Slide Comp'. The deadline for all competitions is December 31st.

TONG SASHA COX OAKENFOLD



DOUBLE CD . DOUBLE CASSETTE - OUT NOVEMBER

Pete Tong Mix - Kelli Rich Plux featuring Georgia Jones Kendoh Itty Bitty Boozy Woozy Beat Syndicate Crescendo Pendulum DJ Misjah & Tim Duna Wippenberg
Carl Cox Mix - Laurent Garnier DJ Powerout Men With Rhythm Fox And Cowell Hyperspace Leftfield Markey Slam Dave Clarke Doot
Sasha Mix - Blue Amazon Beat Foundation Tenth Chapter Mozaic
Paul Oakenfold Mix - Evoke In Aura Brothers Grimm The Prodigy Man With No Name Grace Utah Saints Virus

Angel Moraes

The great thing about house music is that it's always got its priorities right. In spite of the respect given to house music's many vocalists the real acclaim goes to those people who are the backbone of the scene - the people who actually create those vibrant, deep anthems which have blown the music world wide-open. In short, house music's star performers are the dj/producer/remixers. Quite literally, 'jacks' of all trades they not only break the hot new tunes but they make 'em as well!

New York has provided some of the finest examples of this. A long line of legendary clubs has spawned an equally long line of legendary djs who have in turn defined and redefined the genre as the significant musical form of the decade.

From Larry Levan's historical nights at the Paradise Garage, to Jellybean at the Funhouse, Junior Vasquez at the Sound Factory, David Morales, Clivilles and Cole, Victor Simonelli, Louis Vega. All great names. All inherited the vibe and made it their own. Learning from each other and taking it to the next level. And now it's the turn of Angel Moraes.

Following the excitement created by Angel's nights at the Sound Factory and the initial buzz on his musical output - released through his own Hot'n'Spicy record label - the dj, who was born and raised in Brooklyn, is the man widely-tipped to become the next big New York dance producer.

"I love house music," he enthuses. "Most guys who've been doing this for years will tell you that they do it first and foremost because they love doing it. Yeah, sure - they wanna make money - but the actual music is made for the love of it!"

"Right from when I started going to places like The Funhouse and The Paradise Garage I knew that this was what I wanted to do. Those garage nights with Larry were the best in club history and the atmosphere was indescribable. It was so amazing it would freak you



out and you didn't need to even touch drugs to get high."

This labour of love has already spawned a number of magical house tunes including the deep, celebratory 'Welcome To The Factory'. It's also exemplified by his brand new release, the brilliant 'New York In The Mix' compilation out on the Subversive label which features the aforementioned Moraes track amongst other classics by such names as Junior Vasquez, Frankie Feliciano and Masters At Work.

"Stephanie Reid from Subversive asked me to pick some songs that I liked and do a mix of them. It's good for me because it gives me a chance to show people that I'm not just a producer/remixer but I'm also a dj. I'm very proud of that fact."

Soon will come a Hot'n'Spicy compilation of all his own stuff to date and more production/remix work for other artists like the soon-to-be-released Angela Lewis single 'Dream Come True'.

And what of the name? Is it an authentic original?

"Well my second name is actually 'Morales' but there's already one famous dance producer out there called 'Morales' isn't there? Besides I kinda like Moraes!" So do we, Angel, so do we!

John André Holley

'New York In The Mix', mixed by Angel Moraes is out now on Subversive



Lamb

"You can stay here/Make your home there/I will wait here/I will wrap you up in cotton wool." - Lamb

Andy Barlow and Lou Rhodes met through a dj friend in Manchester. "I was getting pissed off, thinking I'd never find anyone to work with," says vocalist Lou. Andy was a b-boy who lived in Philadelphia for three years, returning to immerse himself in quirky, experimental drum'n'bass when he wasn't hanging with Glasgow's underground Desert Storm sound-system.

Warmer than Goldie's 'Inner City Life', more accessible than Peter Bounce's 'Love Is All We Need', their first release, 'Cotton Wool' looks set to cross over into the hearts and minds of the Bjork/Portishead coffee-table set. Which doesn't make it any less beautiful.

"'Cotton Wool' was written for one of those situations when you're scared to fall in love," explains Lou down the telephone one afternoon. "You play head games, and

one or both of you is perhaps holding back. The song is about opening up a bit, stopping playing the games, and having strong feelings about caring and looking after somebody."

Producer Andy chopped piercing, fucked-up beats around her crystal-clear vocal to bring out that schizophrenic gentle/madness feel that only the sweetest drum'n'bass can induce. Both the Fila Brazillia and A Guy Called Gerald remixes are triumphs, too.

"We've both got a healthy hatred of cynicism," declares Lou, who as a kid used to sing Joni Mitchell songs when her mum took her to folk clubs and festivals. "But in the music we like to stay eternally... child-like?"

Carl Loben

Marvellous Cain

Some guys have all the luck. Imagine releasing your debut single and it becomes one of the five best-selling tunes of the year, getting licensed to over twenty compilations along the way. Unlikely? This is exactly what happened to Marvellous Cain's 'Hitman' debut last year. The luck came through being in the right place at the right time. And Marvin Cain was as surprised as anybody else that it grew so big: "It's really quite a basic tune. Nothing compared to the stuff I'm doing now. The edits and everything are all basic, everything was just played straight into the tune."

Anyone thinking that Marvin has had an undeserved overnight success should also know he's served his apprenticeship in the music industry after seven years as a dj. He's smiling now, but there was a time, when Fashion Records first heard the uncleared Cutty Ranks samples that he'd laid over over firing jungle beats they were none too happy with him. A few fat dollars soon started a great relationship between the two though. In return, Cain has remixed a track for Cutty's album and Fashion arranged for Cain to go out to Jamaica for some exclusive acapellas for his stunning debut album 'Gun Talk'.

"Out there, they had 'Burial' and stuff like that playing," explains Marvin, "So the ragga man is hearing tunes, but they can't get their money and them man are running you down. It's a good t'ing that everything was sorted out with Cutty! Not a lot of man down here can say they got man from Yard to do them exclusive vocals!"

The softer and safer 'intelligent' style of jungle dominates coverage of the music in the mass media, spreading the false consensus that it's all that's happening right now. However, go to most clubs and it's the tearin', rinse-out selection the people are having, whatever the trend in breaks they're told to listen to. Perhaps the jump-up style is too aggressive, something that Cain freely admits about his music, but he also points out the humour: "A lot of my tunes talk about guns and shooting people.

'Hitman' is someone saying he's gonna come and hit you, cut you down limb by limb and take you to his burial place. I think sometimes it is a bit too aggressive, but I can't help it, it just always turns out that way!

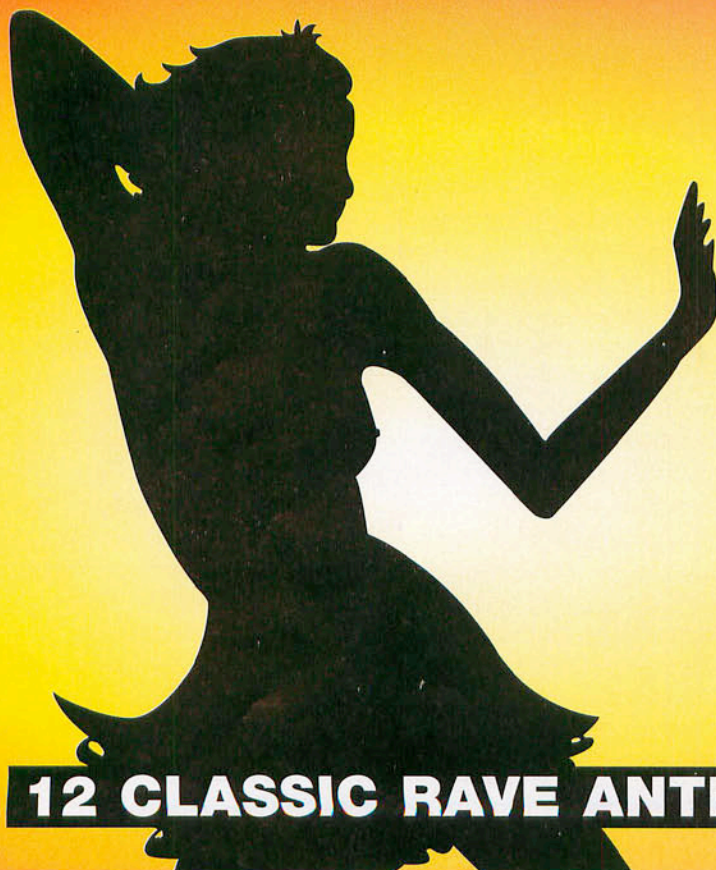
Marvin didn't just pick up DATs from Cutty Ranks whilst in the Caribbean, he also collected contributions from other ragga stars like Daddy Freddy, Frankie Paul and Poison Chang. "Instead of doing it myself like a normal album, I've featured the artists I picked up material from in Jamaica and remixed them," he confirms. "There are rap and soul influenced tracks, so there's a bit of everything I like on one album. It's just a shock to me that I did it now," he confesses. "I had so many tracks left over because I was doing so much work that we thought we might as well put them to good use and do the album".

Apart from artist albums, the other buzz a lot of jungle producers seem to be on is featuring live vocalists and instruments. Marvin might have done an album, but he laughs when I ask him if he's planning to use anything live in the future: "Nah, I just want to find funny samples! It's not really the vocals or anything like that which really makes a tune. Sometimes it's just your hooks. I'm starting to look at television programmes and films. I've got a sample in mind from The Sweeney. I want to take the theme music and use it as an intro to a tune, because when people hear those kind of things they think 'yeah, that's different'". If this sounds corny, you're probably right. DJ SS seems to have started a trend after using the theme from Love Story, and like it or not, there's no denying they get a reaction on the floor. To producers like Marvellous Cain that's all that matters.

Colin Steven



THE MOST WANTED DANCE TRACKS?



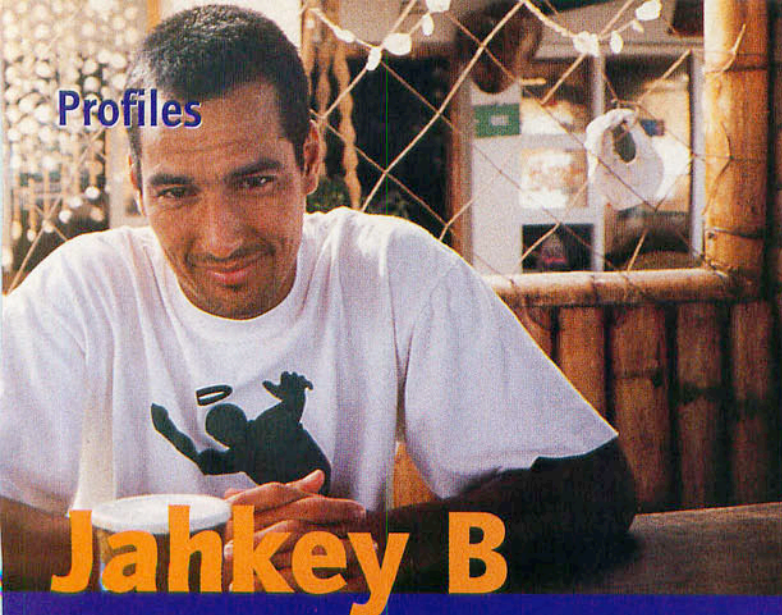
CLASSIC to the CORE Volume One

ORIGINAL
LENGTH!
ORIGINAL
MIX!

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12 CLASSIC RAVE ANTHEMS FROM 1991-1992



Jahkey B

Jahkey B has raised a few eyebrows in his time. Almost as many as the dancers he's raised from their uninspired slump to a sense of newfound joy whether it's with one of his own fiendishly-addictive musical creations or simply another killer cut courtesy of the Lima-born producer's vast musical library.

Jahkey is the kind of thought-provoking character likely to cause a big noise at a party. The thing is - which mood will he reflect and which noise will he choose to reflect it? You can never tell with Jahkey. If his house has a garage in it, it also has a huge underground labyrinth running deep underground. And something strange could well be lurking in there!

"It's funny, I guess I've got a dark sense of humour really," he confesses. "No seriously though, people misunderstand me. I just do what feels good

to me. I hope I never fit into any one niche, I don't want to be categorised, that's not me."

Already we've had category-defying moments like Paroxysm's 'Acid Bitch' on Black Market in 1992, his own anthemic 'Take Me Away' a year later and his contrasting remix of Lectoruv's 'If We Try' in 1994. This year his track record includes an outing for gospel vocalist Eleanor Mills, the brilliant 'Silicon Rain' by Gods of the Underworld, and a remix of 'Bad Move' on the new Produce compilation.

"That remix is a good case in point," he explains. "I was asked to do it by Benjamin Kossman of Knockout Records. When I heard the song I didn't really hear anything in it. Then I started playing around with a couple of vocal hooks from the song and put a phat beat over it and it sounded like a totally different track with a totally different feel. I like to experiment with music."

And experiment he does. Some say his sound is not mainstream enough or dj-friendly, others argue that it's all simply too weird. Jahkey doesn't get phased though:

"There are some great djs out there doing what they do but there's no point copying what they've been doing so well for so long. I'd like to think my music bears its own signature as well."

And what does that signature look like?

"Kinda deep, on the edge, hard, soulful and mindbending. Drugs without taking drugs!"

John André Holley

"I only ever wanted to do one record," remembers Rude Bwoy Monty. "When I was a kid I always dreamt about being in a band or something - so actually seeing my name on a piece of vinyl meant a lot to me." It's a common enough boy's own dream, but not many ever get to fulfil it. Maybe he's lucky to have had the opportunity. But now Monty has grabbed his chance, there's no stopping him.

Monty is still a relative newcomer to production, his first release, 'Out In The Streets' only came out a year ago. But he's a fast learner. Since then he's had 'Steppas Anthem' and the one that went stratospheric, 'Warp 9 Mr Zulu' all on Frontline. With its burly, pulsing bass and inspired Hawaiian guitar intro, it's one of those ubiquitous tunes that's always guaranteed a reaction. This is no

accident, Monty likes to plan his music carefully. "I aim to get people dancing, not just nodding their heads in the background," he explains. "I want to see people actually sweating to the tunes or screaming for the rewind. I know I've done a good tune when it gets the rewind from the crowd." In this respect, Monty belongs with crowd-pleasers like DJ SS or Marvellous

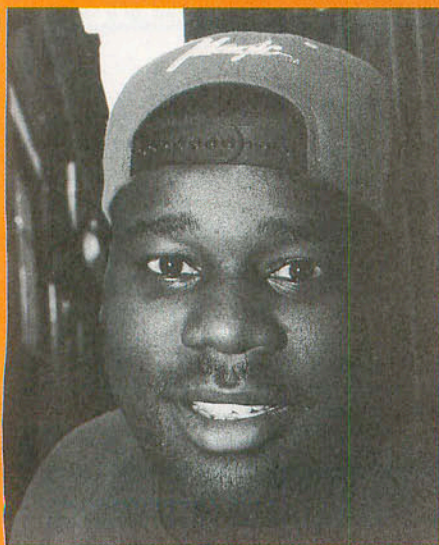
Cain, and the similarity doesn't end there - all three like the odd debatable intro. Monty's remix of Warp 9 ('Warp 10') is remembered by its 'Rocky' theme tune. When it drops, it really works the crowd, but you get the feeling someone's going to take this unusual trend too far, pretty soon.

Anyone worried about all this rapid success affecting Monty needn't worry. He's naturally down-to-earth, and Frontline is more than just his record label. Pascal and Hardware make up the rest of the Frontline crew, and while teamwork lies behind their success, they still remain close friends away from the studio. Street credibility also counts. "In underground music, the streets make or break you. If you've lost touch with the people, or you're not doing things for the average kid out there, then you're going to lose credibility fast. There's nothing wrong with trying more 'commercial' elements like live vocalists or rappers, but you've always got to come back with something for the streets."

Monty's highly sought-after 'Rocky' remix will only be available on Frontline/Ganja's 'Still Smokin' compilation, but 'Warp 11' is coming soon too. His main aim is to stay busy, learning in the studio. With his fertile imagination he's never likely to be short of ideas. One track that he has in mind is definitely not for the faint-hearted. "I'm looking to create a tune called 'The Beast' he laughs. "Mash Up" by DJ SS inspired me to look for some samples for it, but I couldn't find the right one. However, I did stumble across the Hawaiian thing. And from there 'Warp 9' was born. 'The Beast' is still to come!"

Like a lot of others, I think Monty's best is yet to come. It's kind of a scary thought for the competition - but it's good news for the rest of us!

Colin Steven



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Frankie



Bones

Text Sarah Champion

"I think sub-consciously I was crying out for help," confesses Frankie Bones. "My mother made me check into a detox for 72 hours. They kept me there for 6 weeks, sedated in a rubber room. It was like going to jail, without being sentenced."

In 1993 Frankie Bones went missing in action. He was presumed dead. Or terminally insane at the very least. After his father was murdered and his girlfriend eloped with Joey Beltram, he partied over the edge. No-one in Europe expected the Brooklyn kid would ever be heard of again. The New York dj had lost it. Big style.

"I had so many different substances in my body," he says. "I'd smoked DMT, PCP, took really strong acid and E. One day I was at my friend's house at a party, coming down off a DMT mission; out of my mind. I left and started driving around really slowly, listening to this new Air Liquide CD and something in the record freaked me out."

He crashed his car on purpose - the hood was smashed; the fender trailing; the headlights out - but he still kept on driving, round and round, laughing and laughing.

A year later I was suprised to meet him at a rave in rural Wisconsin and discover that, contary to the rumours over here, he was still alive. Inevitably, however, trouble followed him...

"I don't know these guys! I never seen them before in my life!" he ranted in his Brooklyn drawl, nodding in our direction. "They're nothing to do with me!"

Frankie Bones, his brother Adam X, me and some others were up against the side of a van, palms on metal, being frisked by some hicksville cops with bad attitude. "Any guns?" they snapped. "Any needles? Any drugs?"

Of all times and places to get caught with a marijuana pipe - the Midwest outback. It was the summer of '94 and an outdoor techno festival was being closed down and we were in the wrong place, at the wrong time. The rednecks ain't big on raves.

As I was handcuffed and led to a squad car, I glanced back to see Frankie Bones shaking with relief as I was driven away instead of him. Here he was in nowhere town getting busted - just when he'd got himself straight at last. Like he needed a month in Jackson County Jail right then: like any of us did.

"That was you? The van incident!" laughs Frankie, as I confront him about his betrayal on a trans-atlantic line to New York. "That was one of the first parties I played at after being in drug rehabilitation for over a year. At that point I hadn't done any drugs for eight months. So here I am - about to get arrested for drugs - when I haven't done any and I'm still going to out-

patients. I'm just like, 'Oh, great...'"

Out to prove himself sane and stage a comeback, this year he's really sorted himself out - stayed off drugs; opened Sonic Groove, a new record store in Manhattan; and now he's "coming home", returning to play dj dates in England. After all, London is where all the madness began.

"August 26 1989," he says, remembering the date of his first rave religiously. "I was told there'd be 5,000 people, but when we started getting near the party there were cars everywhere. Turned out there were 25,000. I just remember getting onstage and not feeling nervous because I realised that, at last, my big chance had come."

It was all down to 'Bonesbreaks', Volumes 1 and 2. These raw collections of minimalist breaks and beats (collaborations with Lenny Dee and Tommy Musto), were unexpected dancefloor hits in the UK. He was invited to spin at the likes of Energy and Sunrise and caused mayhem with other tracks like 'Dangerous On The Dancefloor' from his XL album with Tommy Musto 'The Future Is Ours' and 'Just As Long As I Got You' from his 'Looney Tunes Vol. 1' outing.

"The best moment was my third big 'rave' - Ipswich. We were stuck in traffic on a country road in the rain, when I heard two of my tracks at the same time: 'Loony Tunes' coming out of one car, 'Bonesbreaks' out of another. I was just coming up on an E. I remember feeling like I was melting into the back seat."

He took what he'd seen back home, where he tried to recreate it, opening a record store in Brooklyn and organising raves "I abandoned my whole recording career to do it," he says.

"It started with giving people E in their apartments. Then we had an out-of-control two day party at my friend's mansion in Long Island. It was like something out of a movie where people lost their minds."

Many of the parties took place near the crazy dead-end street in Flatbush where he grew up. "At the end of the block were the train tracks where I played, always getting into trouble for breaking windows, starting little fires, graffiti, going exploring." His early raves relied on this knowledge, taking place in the tangle of goods warehouses, storage yards and train tunnels way down the line. They'd wheel their sound-system down the track on stolen subway-repair carts.

"We'd make people park their cars ten blocks away and walk down the tracks half a mile. No streets ran adjacent to the tracks and so when the cops asked where you going and you said 'a party', they were like 'What party?!' There were times when the

Frankie Bones

cops heard the music, but they had no idea where we were or how to get to us.”

Generators weren't needed - they just jacked into sockets and stole the electricity. “One time we plugged into the street-lights, but unfortunately, when it got to daylight at 6.30 am, all the power cut out.”

They became ‘Stormrave’, a series of huge parties, growing to 5,000 people by November ‘92, and booking unknowns like Josh Wink, Sven Vath and Ritchie Hawtin (a reunion is planned for ‘97). Frankie Bones had achieved his mission. He had launched rave culture on the East Coast of America.

Raving was something Frankie understood, long before the term had even been invented. At 15, he'd dance all night at Jellybean's Funhouse with the bridge-and-tunnel crowd.

“The Funhouse was just like a rave in 1983. You'd go there and stay 'til nine in the morning on mescaline, a real rat-poisony sorta drug, somewhere between E and LSD. You'd really laugh a lot. The lights were more intense and the music sounded better. I was totally ready for it.”

At closing time they'd head to the beach to breakdance. Before all this, as a really little kid, it had all begun with roller-skating on the streets. At the Roller Rinks he heard his first djs (spinning disco). He'd begun dj-ing in '81, a bleak time, between the death of disco and birth of electro.

His first releases were latin hip-hop grooves, including huge, radio hits like ‘Susie Swan’, which was big in Florida. Meanwhile, Frankie Bones and Lenny Dee,

were running their own clubs - The Wave on Staten Island and Metro 7 on Long Island (live mixes would be broadcast on Hot 97). The soundtrack was hip-hop and hip-house.

“It was not a rave!” laughs Frankie. “You know, it was crowded, but it was your typical New York club - dressy, kids coming to meet women, not to dance. But there was always a core crowd who knew what we were doing and would follow us wherever we went.”

Nearly 15 years on the deck and Frankie Bones' reputation has grown and grown. While in Europe, he had been forgotten, he's been pioneering techno-house in the States, playing two or three times a week, from Dallas, Texas to Arizona. A star on both coasts, his name on a flyer will always pull a 1,000 kids. Recent epics raves included Big Dipper, Essence, Voyager and Primary.

In Brooklyn where it all began, things have taken a nightmarish twist: the biggest drugs are now angel dust and Special K. Honestly! “The ravers go down to Harlem to buy PCP. What Ecstasy does in a positive way, PCP does negatively. It's an intense trip. Believe me. I've done it. Your adrenalin is up and you've got loads of energy, but it's satanic and negative, like a horror movie.”

Despite the scene's problems, he's still a believer. He makes underground tunes just for the the dancefloor, from the Chicago-style house of ‘Bone Up’ to full-on techno for Milwaukee's Drop Bass Network. “I still make records just for djs. I don't wanna get on the radio and be polished

and clean. I like that raw warehouse feeling. It's all about holding the dancefloor, not about who's the most electronic, the most trancey, the most trendy or whatever.”

Frankie Bones has got it together. He rents an apartment on the Rockaway beach, Queens, over-looking the ocean and works four days a week in Sonic Groove Records (co-owned by Adam X and Heather Heart, editor of the ‘Under One Sky’ techno ‘zine). They're celebrating their first quarter of a million dollars sales of mainly European techno (biggest sellers Christian Vogel and Dave Clark).

And now he's returning to the UK to play and put out tunes. His first is ‘Crystal Clear’ on the Trance Atlantic 2 compilation, a pure techno track, with a Midwest gabba bounce. “The best track I've made for years,” he says, simply.

More than anything, Frankie Bones thanks his father for his success. “When I was five years old, he had a room full of records - I remember falling asleep at night and hearing Hawkwind, Moody Blues, The Doors and Led Zeppelin through the wall.”

“He drove a cab at night just to make extra money. One night in 1985 he got shot. I was 18 and I'd just got out of school and it was really tough. I'd always known I wanted to dj from when I was 15. In a way my father's murder made me chase my dreams a little harder.”

Frankie Bones plays at The EC1 Club in London on 8th December and Outer Limits in Bournemouth on 9th December ●

“I still make records just for djs. I don't wanna get on the radio and be polished and clean. I like that raw warehouse feeling. It's all about holding the dancefloor, not about who's the most electronic, the most trancey, the most trendy or whatever.”



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Feature profile

DJ Hell

Text Tim Barr

There is a new religion. And it's called acid house. A holy communion dedicated to insane electric futures and narcotic grooves. Where clubs become cathedrals and the faithful dance to a brand new beat - the sound of dysfunctional micro-chips and fried electronics. It's an alternative strategy which rewires modern music across hypnotic rhythms and alien harmolodics. This religion is built on sex and funk, strange jazz and now. But though the dj booth may seem like a pulpit, it's not. It's a gateway to somewhere deep inside where everything seems special and new and free. This religion is not about worship. It's about self-discovery. We're rocketing towards the next millennium and all we wanna do is dance...

It's a Friday night in the Ultraschall. Outside, the streets of Munich are covered in a thick carpet of snow. Inside, the temperature is beginning to rise. Behind the decks, DJ Hell, stick-insect thin, is cutting records together in a near-perfect symphony of hard sound. He begins with electro, spinning slices of Kraftwerk's 'Numbers' through the mix. Original street techno. Before long he's laying down twelves on Nu Groove and Djax. The dancefloor is jammed. Locking the crowd down deep in the groove, he shifts through cuts on Strictly Rhythm towards Basic Channel and Axis. When he drops Scion's 'Emerge' on Chain Reaction the flashing lights and the smoke seem to freeze-frame continuously. He tracks through the history of underground dance music, combining fluid classics with upfront gems and the result is an incendiary set which threatens to blow the roof off the place. The Ultraschall is an acid house discotheque. And DJ Hell is its musical director.

More than a decade ago, DJ Hell was still known as Helmut Geier and his journey from there to here began when, as a kid, he'd sneak night-time listens to Austrian radio underneath the bedclothes. Brought up in the Bavarian countryside, Helmut and his brother began hitting Munich's import stores every weekend. "We were like record maniacs," he recalls with a grin. "There was no dj business at that time, so I had

no idea that I'd ever get paid to play records. I was just in love with music." Back then, progressive rock was pretty much a fixture on German playlists. "I was really bored with all that stuff," he says. "I could never understand why anybody liked it."

And then punk rock happened. In England, a whole new generation discovered the pent-up fury of The Stooges and the smack-city glam of The New York Dolls. In Malcolm McLaren's Kings Road boutique, a poster of another New Yorker, Richard Hell, declared an anti-fashion trend which dovetailed perfectly with the raw, jagged edge of the music. The poster bore the legend 'Blank Generation' but, in the end, it wasn't New York's studied intellectual stance which provided punk with its engine, it was the adrenalin-surfing antics of a handful of London bands, eager to create something new. Punk was never about nihilism. It was about empowerment. And when Mark Perry's underground fanzine Sniffin' Glue printed a diagram of three guitar chords with the terse advice, "now form a band!", it was a concise indicator of



punk's
real *raison*
d'être. A

manifesto which continues even today in dance music's independent ethos and do-it-yourself aesthetic. Without punk, the idea of an independent label would be as obscure now as virtual reality seemed then.

Across in Munich, during the summer of 1977, Helmut Geier bought his first punk record. "It was the first Damned album," he remembers. "I picked it up because I liked the cover - they had custard pies smashed into their faces - but when I heard the music I was hooked. I had never heard anything like it. The music had so much energy! After that, I bought everything from The Sex Pistols



“People forget that we had some great acid parties here in Munich... We’d have fifteen hundred people going mad for it. The acid music from England was a really big influence. They got into it totally.”

all these punk records and the hippies really hated us. In the beginning, we played on Wednesdays but our night became very popular so we graduated to weekends.”

When punk breathed its last, Hell got into rap and hip-hop, checking tapes from Red Alert in New York and mixing it up behind the decks with rare groove and electro. Still searching the import stores for the latest releases he discovered J.M. Silk and then DJ Pierre. By the time he played his first gig in Munich, at the *Tanzlokal Größenwahn*, he’d converted to acid house. “People forget that we had some great acid parties here in Munich,” he says. “We’d have fifteen hundred people going mad for it. The acid music from England was a really big influence. They got into it totally.”

Hell’s reputation began to spread thanks to incendiary sets which revealed not only an encyclopaedic knowledge of music but an inspired flair for programming on the fly. “Every dj set is different for me,” he explains. “I don’t know what I’ll play tonight or what I’ll play tomorrow night. It’s spontaneous. I’m not a robot. I play off the crowd and work with them. I look at what’s going

to The Lurkers.”

And this is what’s interesting about DJ Hell. Because without punk, he would never have discovered house music. Punk instilled a rapacious curiosity and will to explore, a desire to go forward, to retain an open-mind. The same values which inform both house and techno. If The Clash had never existed, Underground Resistance would have been an impossibility. Without Wire, we’d never have had Aphex Twin or LFO. Without The Sex Pistols no serious music lover would ever have wandered outside the

cultural boundaries of rock towards the beating heart at the centre of the dancefloor. Punk was all about pushing forward to the cutting edge. And it’s important that the people Hell is drawn to in dance music are people like Jeff Mills and Rob Hood. Some lessons you just can’t unlearn.

Around 1978, Hell began dj-ing in a local nitespot. “It was a club for hippies - it had a tea-room and everything,” he snorts derisively. “In those days we played for free. Maybe we’d get some drinks, but no money. We started playing

on and check out the atmosphere of the club. I have five or six different ways to start my set and then I'll work off the reactions from the crowd, so it could go off in one direction or somewhere completely different."

At Love Parade in 1992, DJ Hell concluded his set with a single-sided white label. The track was called 'My Definition of House' and it was the first thing he'd ever recorded. Without a record deal or distribution, he'd pressed up the track himself. "At the time, I was really into a soundtrack that Brian Eno and David Byrne had done for a theatre production called 'Deep Forest'," he recalls. "It was all done using classical instruments and there was something about the way they'd recorded the cellos that was really special so I sampled them and made the track around the sample. But I only had one track and no money, so I could only press one side of the record." The result was a stunning combination of heavy-funk percussion and wildcat orchestration. It sounded like a cross between X102 and Baby Ford. In Berlin for the party, R&S's Renaat approached Hell after his set to enquire about the track. "I explained that it was my own track and that I didn't have a label or anything. He offered me a record deal on the spot. We shook hands there and then."

More releases followed, like the stuttering distortion workout of 'Three Degrees Kelvin' on Magnetic North or the muscular, heavyweight sound of his early releases on Vortex and Disko B. Then, last year, two things happened; Jeff Mills reworked 'Allerseelen' into a blistering dancefloor smash full of killer sounds and inspired production almost simultaneously with the release of Hell's debut album, 'Geteert & Gefedert'. Recorded with Mijk Van Dyk in Berlin and Richard Bartz, it confirmed Hell's abilities, throwing tough Detroit grooves and hard-ball dynamics across tracks like 'I Feel Love' and 'My Life Is Hell'. It also affirmed his long-standing relationship with Disko B.

"The label is like my family," he asserts. "That's where I come from. Disko B started with a punk record shop in Munich called Optimal Records. That's where I used to buy all my stuff.

It's where I come from. First they started a punk label, and then they started a dance division. In the beginning it was called Disko Bumps, and then they shortened it to Disko B. Just like I shortened my own name. I go out for dinner with them, I go to the cinema with them. We visit each other. It's a real family thing."

It's a relationship which has allowed Hell the freedom to explore. Check out tracks like 'Motherfunk' or 'Risveglio Di Una Citta' from his recent John Peel session where he pushes the envelope of Detroit techno up against the territory occupied by Jeff Mills and Robert Hood. There's the forthcoming 'Totmacher' single on Disko B (to accompany the movie of the same name) which blends film noire soundtracking with punishing grooves. And Hell has also remixed Mills' reworking of the ultra-rare Charivari track for future release on Axis. "Jeff Mills is the man for me," he grins, shyly. "I have a lot of respect for him. Sometimes I think he's from outer space and he's come down to earth to show us how it all works!"

Hell's latest project is the X-Mix 5 album for Horst Weidenmüller's Studio K7. Following on from the likes of Laurent Garnier and Dave Angel, he's the latest dj to commit his mixing skills to the innovative mix album and video series and already his contribution looks like making this the most successful instalment yet. Hell's selection swings from classic grooves like The Sound Vandals' 'On Your Way' and Bobby Konders' 'Let There Be House' to more current tracks by DJ Skull, Mike Dearborn and iO. Mixed live to DAT, without any assistance from studio technology or hard disk recording (which is being used increasingly to overcome the technical failings of more than a few well-known djs) it's the perfect sonic travelogue through the history of modern dance music.

"I'm alive. I'm a dj. It was important for me to reflect that," he confirms. "Hard disks have nothing to do with dj-ing. I have too much respect for the music and too much respect for the producers who make the music to want to do anything like that. People who trick the public into thinking they can

mix, by using hard disks or whatever else, aren't just fooling the people who buy those kind of albums - they're fooling themselves."

The album also proved to be something of a challenge for K7. Hell insisted on combining classic cuts with newer material. But labels like Nu Groove, Saber and Night Club Chicago had either folded or become impossible to locate. In the end, licensing for X-Mix 5 took over six months, with Hell himself tracking down the likes of Bobby Konders personally to secure deals for tracks which have been unavailable for the best part of a decade. "It's totally important for me to keep reminding people of where this music comes from," he explains. "There are so many djs who just play the newest tracks. And that's not always very interesting because everyone ends up playing the same things. Look at Jeff Mills or Felix Da Housecat or Derrick May - they play right across the history of the music and they're brilliant djs."

And that's exactly where DJ Hell is headed. In his world, house and techno are part of each other. He'll check Ron Trent and Jeff Mills, DJ Pierre and Robert Hood in the same conversation. There are no divisions, no limits; just good music and bad music. Right now, his favourite dj is Claude Young. "I'm always watching other djs to see what they're doing," he admits. "Claude is unbelievable. Or Jeff... some of the things Jeff Mills does behind the decks are just incredible! So I practice at home all the time. I'm always trying to do it better and perfect it."

Back in the Ultraschall, DJ Hell plays his set after Kelli Hand and Source Records' David Moufang. Behind the decks he looks frail, almost overpowered by the dense electronic grooves which come tumbling out of the monitors. On the dancefloor, the temperature is still rising. A strange, liquid riff shoots out of the speakers. It sounds weird, abstract and amazing. A tall blonde girl looks at me and flashes a wide smile. We don't speak the same language, but we understand each other perfectly. Lost in the groove, we speak the language of our shared religion. And that religion is called acid house... ●

Laurent Garnier's latest outing on F Communications, the 'Club Traxx EP' has been rated as his best yet. For a guided tour, Dave Connolly hooked up with Laurent - cover star back in May '94 - at London's rockstar-ridden Columbia Hotel....

Laurent Garnier

'Side Effects'

"It's a personal track; a nice underground house one. I wanted to do a long track with a very slow build-up, using lots of percussion (but no drum rolls) to make it grow instead of the usual 303 build. I called it 'Side Effects' because I recorded the track live, and played around with effects - echoes and stuff like that. When the drums really kick in, I wanted them to slap the dancefloor in the face. If there's an influence behind the track, it's 'Altered States' by Ron Trent.

'Rachando o Bico'

"It means 'laughing your head off' in Brazilian Portuguese. Literally 'cracking the beak'. It's a tribute to the people I met when I played in Brazil at the beginning of the year - especially these street kids we paid to look after the car. When they asked for more money than we agreed, we had a conversation through the interpreter, and a laugh with them, which is where I learned the phrase. When I got back to France, I did the track. For me, it's like the bass is laughing. It's a Robert Hood-style track, a pretty minimal headfuck. I love Robert Hood - his new album is stunning - his music is so linear that as soon as he just brings in a closed hi-hat, the dancefloor goes nuts."

'Pigalle'

"Cajmere came to Paris for the F Communication birthday party. I'm crazy about Cajual Records, I think it's the best American label. Anyway, Cajmere came to Paris, played a few gigs with me, and stayed a week - a great guy, and a great nutcase! When he left, I wanted to do a track he'd really relate to. It's pretty Chicago-ish, especially the piano and the bass. I got my friend Jacques ('Le Croquant!') to do vocals on it. It came out like he was having an orgasm. Like a real bitch. Pigalle is the Soho of Paris, so the name seemed natural. I think 'Pigalle' will be the hit of the 12."

'Aquarius'

"I guess 'Aquarius' is pretty simple. It's probably Detroit-influenced. Actually, I did it after hearing the Model 500 album, which is fantastic. 'Aquarius' is minimal, basic. The strings are very atmospheric, the bass is very electro. It's not trancey, but it could have fitted in my 'Alaska' 12". I called it 'Aquarius', because that's my sign and because the bass is so watery."

'Dance 2 The Music'

"I've been waiting for this mutherfuckin' sample for three years! It's a record from 1988 by Ralphie Dee. I remember one night at The Eclipse, Coventry; Sasha dropped it. I've never done many drugs, but that night I'd dropped an E, and the track really talked to me; the strings blew me away. I bought the record, and after that, everytime I saw someone off their nuts on the dancefloor, I played it. Ralphie gave me the sample this year. I wanted my track to have very big, heavy strings. It's Red Planet-influenced, or maybe hard Detroit. It's very much like 'Shapes on The Water'. It's moody - what I call a war record! Great for the last track of the night."

'Pervert' (CD only)

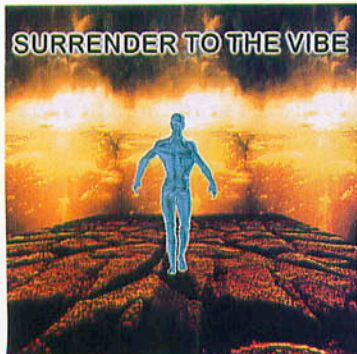
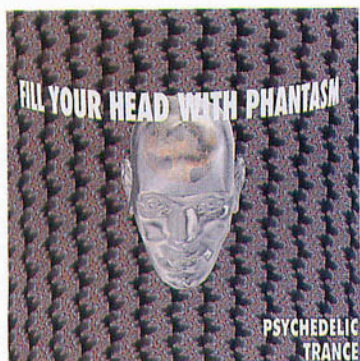
"I finished this track and I played it to my girlfriend. I woke her up with it one morning... She told me I sounded like a pervert, which is exactly what I wanted. I pitched the voice, my voice, really low-down, and did a live mix, so I had to push the knobs on my 24 track mixer with the microphone, trying to mix everything together. It's an interesting track - a lot of people have told me it's like garage meets mellow techno - but I can't see it being played out." ●

Laurent Garnier's 'Club Traxx' is out now on F Communications

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The Advent

Colin McBean and Cisco Ferreira have been cutting it tough with some seriously heavyweight techno. Now their long-awaited debut album, *Elements of Life*, is about to be released and with everyone from Jeff Mills to Luke Slater playing their records, the future is looking good...

Text Oliver Swanton **Photography** Colin Hawkins

I've been hanging around all day waiting for The Advent to call. They're due in Manchester to play at Bugged Out!, but no one seems to know where they are. The whole afternoon passes by and I still haven't heard from them. Down at the venue, on Jersey Street, the sound-engineer reckons they're probably sitting in a thirty mile tail-back somewhere near Birmingham. He's right - four hours later I get a call from a very frustrated Cisco Ferreira, who apologises profusely and tells me they've spent the whole day on the road.

Down at the club, an hour before the doors open, Cisco and his partner Colin McBean are sound-checking in record time. Cisco is pulling long clean strings and big round bass-lines out of the machines set up in front of him. He's wearing a broad grin and bouncing up and down wildly to the rapid-fire beats. Colin is in the middle of the dancefloor, sitting quietly on a bar stool. He silently motions to Cisco to change the level of the hi-hats, Cisco turns them up, turns the bass down and balances a row of EQs. He smiles a lot and waves his hands like a maniac. At the side of the stage a couple of their

mates are nodding baseball-capped heads approvingly. After a while Colin seems satisfied. It's easy to tell he's happy. He's not sitting on the bar stool anymore. He's body-popping around the dancefloor.

Later, in a large, brightly lit office above the club Colin and Cisco are talking about everything and anything. Cisco, with his long black hair tied back in a pony-tail, immediately takes centre-stage by sitting in the middle of the room. Colin on the other hand starts off quietly stroking the bleached tips of his goatee. He has to be persuaded to join the conversation, but once he starts talking there's no stopping him. Both of them are animated and articulate. Cisco is almost hyperactive. In fact, they're just the kind of people you'd imagine were responsible for the fast and furious funk-filled techno that The Advent have built their reputation on.

'Elements Of Life' is The Advent's debut album. "In a way, as the title suggests, it covers all the kind of musical elements that have been important in our lives," explains Cisco. The Advent spent their formative years consuming a whole variety of dance music flavours. For this album they've borrowed from them all and spat

the whole lot back at an intense 140 bpm. And, at a time when many techno producers seem to have abandoned the dancefloor in the name of experimentation, 'Elements Of Life' shines out like a beacon in a sweaty club.

"When a dj flings down a tune - then we're on the dancefloor and we're dancing," states Cisco, emphatically. "We go out to clubs to dance. That's where we come from. We're street people. We like it funky and swinging, so that's the kind of music we've made." The salsa swing of the congas in 'It One Jah', the funk-ed-up bass-line of 'Electric Jazz' and the soulful strings of 'There's No Danger' underline his point. "It's in our blood," confirms Colin, wryly. "He's latino and I'm a black man, so the swing is inborn!" "Seriously though," adds Cisco, "at the core of every track, no matter how fast or hard, there should always be a nice swing and a groove that really rocks you. It's an element that's sadly missing from far too many other techno records."

Throughout the album, traces of tough electro wind through the mix. "I've always loved it from day one," explains Cisco. "When I was young I was so into



breaking. Electro was just so new, so raw.” “And I used to be an old-style electro dj,” recalls Colin, with an enthusiastic grin. “In fact, at the moment, we’re listening to all my old records from that period. Those guys were so far ahead of their time. And a lot of those tracks still sound really hot today.” But Colin and Cisco haven’t just stolen electro drum patterns and built a new sound on top of them - they’ve kept the whole vibe and produced a brand new version all of their own. ‘Heights’, for example, accelerates the pace of The Peech Boys or tracks like ‘Al Naafiysh’ up to warp drive, but electroheads will instantly recognise it’s flavour. “People dismiss electro,” asserts Cisco. “But it can be updated properly.” Colin leans forward, wide-eyed and adds, “I was playing a track in the car on the way up and it was really hard, but at the same time the elements in the track were so minimal. I think that’s what I’ve always loved about electro, it can be so simple but still rock you to the core. It’s raw energy!”

The Advent pride themselves in knowing what works on the dancefloor. They continue to dj, they say, to keep in touch. They tape Colin Dale off the radio every

week because they don’t want to become detached from the scene. They always want to be right in there - in the middle of the dancefloor. At no point on their epic sixteen-track album have they made space for a little bit of down-tempo exploratory adventure or ambient atmosphere. “There’s no point releasing a set of EPs that rip up the dancefloor and then releasing an album that goes all experimental just because it’s an album,” argues Colin. “I don’t understand why so many people do that.” “There’s another four albums to come, so we’ve got plenty of time to experiment if we want to,” adds Cisco. “We might be a bit more experimental with the remixes we’re booked in for doing.”

1995 has been The Advent’s year. But, although there are some who may think they’re an over-night sensation, both Colin and Cisco have been knocking around in the underground dance scene since the mid-eighties. Cisco completed a YTS sound engineering course when he left school at sixteen and eventually landed himself a job with Jack Trax - the celebrated UK house label. He was working with legendary producers like

Derrick May, Marshall Jefferson, Adonis, and Larry Heard. “It was cool,” he recalls, looking at his feet, trying hard to be cool about it. But this was 1987 and his time with Jack Trax was an eye-opener. Many of the Americans who collaborated on Jack Trax material weren’t much older than Cisco at the time and he got on well with them. In return they were more than happy to show him how to create his own music. Cisco soon felt the urge to make the move from one side of the mixing desk to the other...

In 1988, he decamped to the fledgling R&S label, which was then still called Ferrari Records. “I really envied this friend of mine who was being flown over to Belgium every other week to mix tracks for the label,” he recalls. “I remember saying that I fancied a bit of that and he encouraged me to make a tape for Renaat. He said, ‘I’m not sure what kind of music it is they’re making over there, but it sounds a lot like that rubbish you’re into’,” Cisco laughs. In those days there were very few places in Europe experimenting with new beat and techno, so Cisco’s timing was almost perfect.

It wasn’t long before he was allowed to

"When a dj flings
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indulge his desire to make music. When he was in Belgium he worked alongside CJ Bolland on his Space Opera tracks, and on classics like 'Nightbreed', 'Camargue' and 'Mantra'. He also recorded a solo EP for Derrick May's Transmat subsidiary Fragile, subtly entitled 'Cisco Ferreira'. But he got homesick: "I had everything I thought I needed - a bed a toilet, a kitchen and a studio - but really I was cocooned away from my friends and my family." He came back to England to find that nobody had even heard of R&S, let alone his music. He had to start again from scratch.

Cisco met Colin in 1990. Together they began making garage and house records under names like KCC ('Groove Thing' for Azuli) and Known Chic for Junior Boys Own. They also ran their own Sunday night club in London called Confusion, where LTJ Bukem was the warm-up and Derrick May, Kid Batchelor, Kevin Saunderson and Robert Owens played for next to nothing. Together with Colin and Cisco they played an eclectic mix of deep house, acid, proto-breakbeat, and old electro. "That wouldn't happen now though," reckons Cisco. "No-one is willing to mix it up because they think the crowd won't understand it. But if djs did that they could educate their crowds about the originals of the music we have now."

They've both been in all the right places at all the right times. They've rubbed shoulders with all the right people. They've both had plenty of opportunities to grab a slice of fame. Yet, Colin McBean and Cisco Ferreira aren't exactly household names. "When I started I was very young and didn't know enough about the business," explains Cisco. "We were getting ripped off left, right, and centre. It was bad. We had to learn quickly."

During his engineering career for instance, tracks which Cisco had made in Belgium would appear uncredited, or credited to someone else. Studio masters of Colin and Cisco's jam sessions would disappear and turn up nine months later on vinyl, selling like hot cakes. Though they both appear philosophical about it now ("what goes around comes around," says Cisco), traces of bitterness edge their voices as they name those responsible.

Despite the rip-offs, however, the biggest problem for Colin and Cisco has been that people have been unwilling to put real

faith in their talent. They confide that the whole Advent project was designed and destined for another label in another country. They had begged and pleaded for the £10,000 they reckoned they would need to build a home studio set-up, but to no avail. Then, when they did some production work on the first two Salt Tank EPs for Internal Records, the light at the end of the tunnel began to shine more brightly. They impressed the label so much that they were given an open invitation to sign whenever they wanted to. They accepted the offer (and the £30,000) and signed on the dotted line for a five album deal.

"We were just so glad that someone finally believed in us, when so many other record labels didn't," remembers Cisco. "We had talked to a few other labels and they'd all told us to go and produce some tracks, and then they'd talk about it. But that's a vicious circle; a real chicken and egg situation."

Colin nods his head in agreement, and then adds; "In the past we were just blagging a few hours studio time here, and a few hours there. It never allowed us to develop as artists properly. The deal with Internal has finally enabled us to put into practice what we've never been able to do consistently."

The first Advent release, the beginning of a series of seven limited edition twelves, quickly followed. Simply entitled 'Advent', the thousand white vinyl records, however, didn't do much. And the second, on red vinyl, didn't do much either. In fact the third, and fourth, passed by in much the same way. 1994 was a tough year for them. But then Jeff Mills started playing their second release. Around the same time Laurent Garnier discovered their first and Luke Slater started hammering another one of them. All of a sudden everyone was frantically searching for limited edition Advent records.

Meanwhile, Colin and Cisco released their fifth outing, on sky blue vinyl. At this summer's Tribal Gathering everyone - Luke Slater, Dave Angel, David Holmes, CJ Bolland, Daz Sound and Jeff Mills - was playing it. It seemed like the world was at last ready for The Advent. They quickly released the 'Now And Then' four-tracker and last month one thousand copies of the 'Manipulate' extended-player

went on sale.

"The last twelve was pressed up in Detroit by National Sounds," Colin proudly points out. "Whenever I buy a record, I pick it up and find out where it was cut. I've been buying records from the year dot and I just kept on seeing the National Sounds stamp on all my favourites. I've always said that when I could afford it I'd fly my records out to Detroit and get them cut by the man - Ron Murphy at National Sounds." And that's just what they've done with the double vinyl release of their album as well. "The cut he's done for us is just brilliant," says Cisco. "It's got such a juicy sound. Deep, hard and loud!" If it's good enough for Jeff Mills then it's good enough for The Advent.

One of the biggest talking points for The Advent is the current dismal state of the British techno scene. "Don't get me wrong," says Colin, "we like our house. If it's good we can appreciate it. But we hate the fact that Britain is dominated by house. The majors are willing to mail-out hundreds and hundreds of house and garage records, but they won't back techno," he says, starting to get angry. "If labels mailed out more techno records they would chart. We all know that!"

"All the people who are making money out of dance music and are in a position of power are pushing house music," argues Cisco. "Techno, on the other hand, is only allowed to slip through from time to time. The industry won't pour money into what they regard as an underground scene. But they could promote a really good techno band. Orbital are a really good example of how well that can work if the industry wants it to. They crossed over because they had the kind of backing from a major that's needed."

They both constantly compare the British techno scene with it's far healthier German counterpart. They talk about how Berlin's Love Parade attracts more than half a million people. Of how the parade has the full backing and support of the local government. They tell tall tales of a gig at The Omen club in Frankfurt. An old-style sweat box with little or no decor, a sound system that just blew them away and a crowd which was just one of the best they've played to in a long while. They talk about playing alongside Sven

The Advent



Vath, who played for twelve hours and mixed up a million and one different genres. "He painted a real picture," enthuses Colin. They're astounded by the fact that Camel sponsored a recent German club tour to Las Vegas. And that Lufthansa didn't mind all the djs spinning records through-out the flight. In Germany they see nothing but support for the music they love. "They even do loads of primetime television programmes about techno," says Cisco.

A week later Colin and Cisco are playing live on stage at Tribal Gathering in Munich. Outside it's minus three degrees and the snow is falling thick and fast. Inside all of the world's techno stars are present. The crowd are mixed and, as usual, well-up for it. Walking along what seems like miles and miles of dimly-lit corridors in the basement I discover a small room, that isn't supposed to be there. A wildly experimental set of disjointed electronic music is wafting over a very stoned crowd of skinheads and

crusties, who are sitting on the cold concrete floor. Back upstairs silver spray-painted cyber-punks and girls in bondage outfits wander from arena to arena. The spectacles are endless.

The Advent finish their set to loud applause from the grinning audience. I help them pack up their gear and stack it alongside rows and rows of other black flight cases. We then descend into the heaving mass and try and make our way to the catering area for a drink and a chat. People are stopping Colin and Cisco to shake their hands and talk. They're constantly smiling, totally in their element.

We walk around most of the airport totally lost. When we finally find a quiet place to have a beer, nearly an hour later, they tell me they've never seen an event like it. Despite their frequent trips to Germany they reckon that the crowd is the most diverse and fashionable they've ever seen at a gig. "If only this image could be transported to Britain it would do the whole scene a world of good," says Colin.

"Far too many promoters in Britain think that techno clubs are full of trainspotters and bare-chested sweaty men. But that really shouldn't be the case."

A week earlier Colin commented: "Too many people in Britain think techno is just 'bong! bong! bong!' They just don't understand it. And it's the djs who are to blame as much as anyone. They should be painting a complete picture and showing people all the different shades of techno. But too often they're coming on and just going 'bong! bong! bong!'. They should be taking you on a trip, rather than just feeding you one flavour all night." At Tribal Gathering in Munich all the colours of dance music, from Jeff Mills to LTJ Bukem, were represented. And The Advent are eagerly waiting for the day when that happens on a regular basis - except they'd add a room dedicated to electro as well! ●

The Advent album, 'Elements of Life', is out now on Internal

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FOLLOW THE YOU KNOW

The Generator Chart

1 'Freedom'
Black Magic
(Strictly)

2 'FK EP'
François K
(Wave)

3 'Sides of Iron'
Chaser
(Soma)

4 'Drumz 95'
Doc Scott
(Metalheadz)

5 'Feel The Sunshine'
Alex Reece
(Blunted)

6 'Run To Me'
Wall of Sound
(Eightball)

7 'Psychotic Funk'
Silent Phase
(Transmat)

8 'Give Me Luv'
Alcatraz
(Yoshitoshi)

9 'Extra'
Ken Ishii
(R&S)

10 'Transatlantic 2'
Various
(Transatlantic)

11 'The One And Only'
PFM
(Looking Good)

12 'Angels'
DJ Krust
(Looking Good)

13 'Beard Law EP'
Idjut Boys
(U-Star)

14 'Peace (Harvey's Mix)'
DJ Food
(Open)

15 'Higher Love'
Charles Dockins
(Shelter)

16 'Mighty Power Of Love'
Lee John
(Freetown)

17 'Maintain/Guess'
DJ Krust
(V Recordings)

18 'Live In Unity'
Dangerous Minds
(Liquid Groove)

19 'Emerge'
Scion
(Chain Reaction)

20 'Serenity'
Marcello & Derrick May
(100% pure)

The Generator Underground Music Chart was compiled from returns by the following djs and record shops: Dave Angel, Baby Ford, LTJ Bukem, Russ Cox, Carl Craig, Evil Eddie Richards, Andy Sherman, Colin Gate, Piers Hay, Conrad Kemp, Kemistry & Storm, DJ Trace, De Underground Records, Gary Marson, Richard Moonboots, Crispin Glover, Harri, Stuart McMillan, Donovan Bad Boy Smith, 95 North, Phil Asher, Alan Oldham, Roni Size, Dazee, DJ Krust, David Camacho, Tony Humphries, Ralph Lawson, Trevor Rockcliffe, Stacey Pullen, Mark Broom, Brenda Russell, Scott & Scooby, Daft Punk, Jaymz Nylon, Digs & Woosh, Chris Liberator, Orde Meikle, Frankie Feliciano, CJ Macintosh, Tony Humphries, David Morales, Stephen Middleton, Tom Wainwright, Rad Rice, Paul Tibbs, Eastern Bloc, Phil Mison, Colin Dale, Dr. S Gachet, DJ Swift, Matt Thompson, Billy Nasty, The Advent, Mark Williams, Kenny Ken, Darren Jay, Rub A Dub Records, Keith Fielder, Ray Lock.

Please fax charts on 0171 454 7854

Phil Asher

- 1 'Magic' Kenny Dope (Acetate)
Title sums it all up
- 2 'Freedom' Black Magic (Strictly Rhythm)
19, 20, 14, 15, 6, 19, 8, 5, 25, 5, 8, 18
- 3 'H5178 Johnnick ep' Johnny D & Nicholas Palermo (Henry St)
Sick - these beats are really sick
- 4 'Club Swing EP Vol II' House of Jazz (Urgent Music Works)
Crazy shit
- 5 'Day By Day (Chicago mixes)' Dajae (Cajual)
214
- 6 'Like This (Remix)' Romanthony (Acetate)
When in Rome...
- 7 'The Hemisphere ep' Kerri Chandler (Freetown)
A year old - a year ahead of time
- 8 'World Go Round' Musical Expression (Urgent M.W.)
Schmoove vocal
- 9 'Luv Connection' Future Recall (Cut for Life)
The real shit
- 10 'Cutie' Raw Stilo (A&M Records)
Swing beat Vox are: house beats

Yogi Haughton

- 1 'Heaven' Shine House (Sound of Ministry)
Sheer vocal genius from Mark Picchiotti
- 2 'Run To Me' Wall of Sound (8 Ball (test) More soulful shit from Wall of Sound
- 3 'Get Together b/w Talkin Bout Love' Deep Sensation (Tape) More quality jazz and house fusion from Colin Gate
- 4 'Keep On Dancin' Daniel Dixon (Power Music)
Fierce groove thang
- 5 'Put the Fire Out' Annette Taylor (Azuli) *Is it funk? Is it garage? It's tuff 4 sure*
- 6 'Klubhead ep' Var (Smack)
Nu soul 4 tracker
- 7 'Peace' DJ Food (Open)
Jazz funk 90s stylee
- 8 'Feelin Horny' Stephen Brown (Tape)
Djax artis turns up a top jazz house cut
- 9 'Cool Tempo Remixed' Var (Cooltempo) Grant Nelson chops 'n changes Juliet Roberts
- 10 'Wake Up, It's Over etc' David Anthony (Ton A Records)
Smoove garage cutz

Colin Gate

- 1 'One And Only' DFM (Looking Good) *Finally available - ground-breaking tune*
- 2 'Keep It Real' Tonic (White)
Notorious B.I.G. vocal over harsh beats and wu-tang vibes - serious darkness
- 3 'Conumber ep' Square Pusher (Spy Mania) *Wagon Christ sounds tame compared with this guy - truly experimental shit*
- 4 'Medusa' Dusk Till Dawn (Freebase) *Serious mellowness on Indochina's new offshoot*
- 5 'Bug in the Bass Bin' Innerzone Orchestra (Planet E) *Still getting caned by those who know*
- 6 'Tranzamonia - LTJ Bukem remix' Shamen (One Little Indian) *Forget the edited mix on the commercial mix*
- 7 'The Best is Yet to Come' Karma (Mind The Gap)
Months old and months ahead of its time
- 8 'Plug 3' Wagon Christ (Rising High) *This guy is out there!*
- 9 'Dat's Cool' DJ Unknown/NKS (Saigon) *Jazz crossover from label and producer to watch*
- 10 'Spirits' Mouly and Lucia (Timeless) *Wicked jump up bass with mellow sax overtone*

Doc Scott

- 1 'Personal' Mirage (Odyssey Dub)
Aka Source Direct aka Excellence
- 2 'Untitled' DJ Trace (Prototype Dub)
Heavyweight Stepper
- 3 'Untitled' DJ Trace (Good Looking Dub)
Simply LTJ Bukem
- 4 'Just Close Your Eyes' Chameleon (Good Looking)
Detroit at 165 bpm
- 5 'Untitled' Dillenja (Prototype Dub)
Even heavier stepper
- 6 'Arabian Nites' Jay Majik (Metalheads Dub)
Very deep, very dark
- 7 'Fantasy' Big Bud (Creative Source)
Heavenly roller
- 8 'Untitled' Tom & Jerry (Tom & Jerry)
Aka 4 Hero, old skool Rollex
- 9 'Just 4 U' Shogun (Renegade)
Playing this tune constantly
- 10 'Tokyo Dawn' Doc Scott (Good Looking Dub)
That's right good looking

Laurent Garnier

- 1** 'Spirit of Sankofa' **Silent Phase** (Transmat)
Stacey Pullen with the savoir faire
- 2** 'Help Me' **Green Velvet** (Transatlantic)
Green Velvet is the track for me on this six vinyl super-album
- 3** 'Vinegar Stroke' **Swallow** (Black Cock) *Ministry supreme Harvey's disco sneaky*
- 4** 'Stay Around' **Terrence FM** (Cajual) *Terrence and Cajmere - head to head*
- 5** 'Sides of Iron' **Chaser** (Soma)
Sample majestic techno outa Glasgow
- 6** 'Blu - Reflex Blue C' **Scan X** (F Comm) *Stephanie Dri's massive follow up to 'Intrinsic Mind'*
- 7** 'The Final Cut' **Two On Acid** (212 Prod)
The title says it all
- 8** 'Tracks On Da Rocks' **Thomas Bangalter** (Roulé)
First off on daft punk's new label
- 9** 'Circles' **Adam F** (Section 5)
Welcome to the jungle
- 10** 'Endless' **Stephen Brown** (Djax) *More good quality stuff outa Scotland*

Keith Fielder

- 1** 'Serenity' **Marcello & Derrick May** (100% Pure) *This is going to be massive. Perfect for S.L. & M.*
- 2** 'Ghost Dancer' **Red Planet 6** (Red Planet)
Long awaited. Well worth waiting for.
- 3** '4th Floor Basement Trax' **Miklos Kouari** (Bush)
Four great tracks
- 4** 'Toggle' **Tanru** (TR3)
Quality hard house from Broom and co.
- 5** 'Destination Unknown' **Chaser** (Soma)
Can this label do no wrong?
- 6** 'Sim 4 Aeronautics' **Simsalabim** (Sim) *An ep with more drive than top gear*
- 7** 'Chunk a Funk' **Nimbus Quartet** (Sounds)
No information, but smells of Derrick Carter
- 8** 'The Swimmer' **Aquanautss** (Zoom) *Heavy stuff from Zoom*
- 9** 'FK ep' **Francois Kevorkian** (Open)
Deep, deep, deep, real house music
- 10** 'Rat Poison' **Rat Poison** (Le Petit Prince)
Dark and long

Idjut Boys

- 1** 'Peace EP' **DJ Food** (Open)
Lightly grilled with a pinch of salt. Harvey's remix: somewhat large
- 2** 'Raw Oxygen Volume 4' **Various** (Oxygen Music Works)
Deep, abstract, musical, ridiculous
- 3** 'Back 2 The City' **Radcliffe** (Basement Jaxx)
Real live vibe
- 4** 'Zombie Dawn' **Tranquil Elephantiser** (Matrix)
Crispin - fuckin' peach mate!
- 5** 'Discocaine House Da Crowd' **DJ D's Dubplate** (Zoom)
Mental workout - here comes DJ D!
- 6** 'The Drummer' **Nature Boys** (Mama UK)
More underground excellence from Mama
- 7** 'The Motive' **The Mephisto Odyssey** (Mephisto)
Just close your eyes
- 8** 'Take Me Back' **Glenn Underground** (Cajual)
Moogstrimental's doing it!
- 9** 'Esquisses' **Dimitri from Paris** (Yellow)
A mixed bag of dope
- 10** 'Basic Soul' **Phil Asher** (Basement 282)
Two sided keyboard journey

Ashley Beedle

- 1** 'Sunset' **The Bucketheads** (Henry St) *Mysterious bonus track. On the next level.*
- 2** 'Get Myself Together (Remixes)' **The Bucketheads** (Henry St) *Brand new set of mixes and firing!*
- 3** 'Wair a Pair' **Jus'Trax** (Strictly Rhythm) *The Chicago bad boy along with Chris Nazuka rock the set!*
- 4** 'Freedom' **Black Magic** (Strictly Rhythm) *A large excursion into the funky mind of Lil' Louis with Xtra Vega input.*
- 5** 'Peace' **DJ Food** (Open)
The brilliant originals along with Hervey's incredible re-workings
- 6** 'Beardlaw ep' **Idjut Boys & Laj** (U-Star Disco) *One of the best crews around deliver this floorfiller*
- 7** 'Magic' **Allstar Madness** (Acetate - East West)
A cast of thousands - 13 tracks and not a duff one to be heard
- 8** 'Milo's Theme' **Deadly Avenger** (DC) *Damon Baxter packs some dirty Nu-Disco for J. Saul Kane*
- 9** 'Everybody Get Down' **Anorak Traxx Vol 4** (Underground Vibe) *Johan S. rocks it breakbeat style*
- 10** 'Street Fighter 2000' **Frankie Foncett** (Jus'Trax)
Original club boy back on the block. Pure trackhead pressure

techno

- 1** 'Sides Of Iron' Soma (Chaser)
Glasgow djs Lars (Funk D'Void) and Nigel Hayes get cheeky
- 2** 'Psychotic Funk' Silent Phase (Transmat) *Stacey Pullen still rocking it to the max*
- 3** 'Extra' Ken Ishii (R&S) *Still unbelievably popular - Luke Slater's mix now picking up the props*
- 4** 'Transatlantic 2' Various (T.A.)
Paul Johnson, Green Velvet and Boo Williams all starring on this six vinyl super-album
- 5** 'The FK EP' Francois Kevorkian (Open) *Crossing boundaries everywhere*
- 6** 'Serenity' Marcello & Derrick May (100% Pure) *Derrick May's first outing in eons, big at SL&M*
- 7** 'Emerge' Scion (Chain Reaction)
Basic Channel are back!
- 8** 'EP' Ian Pooley (Definitive)
Germany's Roy Davis Jnr. with a double pack of Wild Pitch delights
- 9** 'Number Six' Red Planet (Red Planet)
The latest in Mike Banks' ground-breaking series. Still massive
- 10** 'Astrel EP' Astrel (Out on a Limb)
More good quality stuff outa Glasgow - techno city

Compiled with the help of Laurent Garnier, Kelth Fielder, Frankie Bones, Cristian Vogel, Russ '12 Dex' Cox, Mark Broom, Angela Matheson, Sean (Flash Faction), Pete Robinson, Robert Armani, Paul Tibbs, Sidney James, Neville Watson, Jason Roberts and Frankie D

house

- 1** 'Freedom' Black Magic (Strictly) *Lil' Louis storms the chart with a vocal that's got to everyone's heart*
- 2** 'Give Me Luv' Alcatraz (Yoshitoshi) *Jean-Phillipe and Victor Imbres' monster club hit gets £40,000 of major Kudos*
- 3** 'The FK EP' Francois Kevorkian (Wave) *Last month's number one still doing it*
- 4** 'The Beard Law EP' Idjut Boys & Laj (U-Star) *As previewed by Crispin Glover last month.*
- 5** 'Peace (Harvey's Mix)' DJ Food (Open) *The Ministry's best kept secret takes Hendrix to the house-heads*
- 6** 'Magic' Allstar Madness (Atlantic) *Kenny Dope's latest plaything. Whipping up a storm with Roc & Kato*
- 7** 'Philadelphia' Brooklyn (Nitegrooves)
Morales in return to form shocker!
- 8** 'The Bounce' Kenlou (MAW) *Down from no.4, but the Masters just won't go away*
- 9** 'Swirl EP' Aqua Bassino (F Comm) *F Comm's latest signing. Big with Simon DK*
- 10** 'Issue One' Paper Music (Paper) *Hollway and Eastwick go deep. Disco for the nineties*

Compiled with the help of Ashley Beedle, The Idjut Boys, Scott & Scooby, Ralph Lawson, Danny Tenaglia, Roc & Kato, Crispin Glover, Black Market, Simon DK, Arman Van Helden, David Hill (NuPhonic), George Thompson, Rodge (NRK) and Kenny Hawkes

garage

- 1** 'Run To Me' Wall Of Sound (Eightball) *Mood II Swing and Gerald Latham back on form*
- 2** 'Freedom' Black Magic (Strictly) *Lil' Louis, last month's number one.*
- 3** 'Higher Love' Charles Dockins (Shelter)
Mr Dockins turns in a classic.
- 4** 'Mighty Power of Love' Lee John (Freetown) *The man from Imagination is back!*
- 5** 'Live in Unity' Dangerous Minds (Liquid Groove)
Mike Delgado's baby still going strong two months on
- 6** 'Any Love' Kevin Bryan (Strictly Rhythm) *Chaka Khan cover puts Strictly back on the vocal map*
- 7** 'The Lover You Are' Pulse (Jellybean) *A Morales production that's topping the Torrales chart*
- 8** 'The Best Things' Luther & Janet (A&M) *Previewed on the S-man's Radio One show*
- 9** 'Look Me Up' Jay Williams (Nervous) *Jay turns up the pressure for Nervous...*
- 10** 'No Time' G-Dubs feat. Matt Wood (Groovin') *Great follow up to 'Do What You Want'*

Compiled with the help of Phil Asher, 95 North, Yogi Haughton, Camacho, Tony Humphries, Marshall Jefferson, Hipple Torrales, Danny "Buddha" Morales, Black Market and Joey Musaphia

jungle

- 1** 'Drums '95' Doc Scott (Metalheads) *The dark drum'n'bass revival starts here*
- 2** 'Feel The Sunshine' Alex Reece (Blunted) *Pete Tong's essential single, Reece picking up the props everywhere you look*
- 3** 'Angels' DJ Krust (V Recordings) *Definitely one to skip along to. Another set speed*
- 4** 'The One And Only' PFM (Looking Good) *Available at last - groundbreaking track*
- 5** 'Maintain/Guess' DJ Krust (V Recordings) *Running Hard*
- 6** 'The Original Playboys' Playboys (R&S) *Reece's Belgium debut - is there any stopping this man?*
- 7** 'Circles' Adam F (Section 5) *Bob James inspired madness*
- 8** 'Box of Tricks' Roni Size (V Recordings)
If you loved 'Fashion' this is for you. Rollin'
- 9** 'Made Up Sound' Source Direct (Metalheads)
More quality from Source Direct
- 10** 'Funkin' Dem Up' Shy FX (Dub-Plate) *Bad!*

Compiled with the help of Colin Gate, Doc Scott, Zoe Richardson, Aphrodite, DJ Dazee, DJ Kid, KMC, Kemistry & Storm, IDOL, De Underground, Damian Lazarus, DJ Trace, Donovan BB Smith and Bryan Gee

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From 'Reflections' onwards, As One records twist soft, atmospheric shapes around pure Detroit grooves. Now there's a new album, 'Celestial Soul', and some new plans which include Photek and The Fourth Wave. Has the time finally come for New Electronica's quiet man to come in from the cold? **Richard Ferrer** investigates...



Kirk Degiorgio

Kirk Degiorgio has been turning techno on its head for six years now with funk-infused underground sounds which have enjoyed cult, if not commercial, success. With a prettily pastel-shaded take on techno, tracks such as 'Moon Over The Moab', 'Dance Of The Uighurs' and 'Majik Jar' provide evidence that this is a man who has ventured slightly north of the Watford gap. All of which flies in the face of rumours that ambient had, quite literally, gone to pot. Prosaic and pedestrian, ambient's left handed simplicity was fast becoming its own worst enemy. Enter Kirk, who didn't modify the rules of ambient so much as throw them in the air. This is techno which has been chilled to freezing point and rewired with subtle grooves and weightless melodies. Ambient redefined and rethought by an artist whose roots are curiously planted in anything but electro. The sum of these parts leaves the listener chin-deep in willowy, soft as butter beats wrapped around the most unexpected elements. But Kirk rejects the idea that his music should be filed under ambient:

"I hate ambient music," he says, dismissively. "It's had a bad press and deserves it. A lot of people making that music don't have an ounce of soul in them and are basically coming from a rock-oriented background. They're trying to break into a dance scene which for the last twenty-five years has always been rooted in black music. I hope Brit-Pop takes the emphasis away from dance music because these people don't really have anything in common with it." Whilst his contemporaries were influenced by rock'n'roll, Kirk's inspirations stemmed from less apparent sources: "I've immersed myself in black music since I



was eleven years old and into disco labels like West End and Prelude. I was the definitive soul music trainspotter. Now people are more receptive to different forms of dance music like soul, hip-hop and funk."

Master-plan or misfortune that Kirk is yet to gain equal footing on the ladder of recognition? Naturally reserved, he appears to both crave and evade media attention. "I receive critical acclaim for my work but sales don't reflect this due to the media. People are too safe in their tastes." Indeed, Kirk hasn't been shy about crossing swords with the odd mulish publication. "I've had a few difficulties with the music press who lavish attention on the handful of artists they love. Clear, a label I'll be working with, are among their current favourites so perhaps this predicament will end. They have a problem because I'm not like Aphex Twin or Goldie who try to project a certain image. Goldie's album was a commercial sound emerging from underground music. I'm not knocking him though - I'd love to have his profile!"

Kirk's is still very much a cottage industry sound, fusing the back-bedroom aesthetic of Detroit with cool, melancholic atmospheres. His minimalist

tendencies pare grooves down to essentials, a bare framework for the dreamy sonic landscapes he paints around them. And his rigid no-vocals policy looks set to continue, at least for the moment:

"I work from my studio at home and I try to avoid using engineers because they screw up my sound. I haven't got the equipment to properly record vocals. I could possibly do it but I'd be fussy and would want someone who wrote exceptional lyrics. I went to see Linda Lewis at the Jazz Cafe. That's the kind of vocals I'm talking about."

Meanwhile, Kirk's ART (Applied Rhythmic Technology) label is luring major names to the fold. "Photek, with one side drum'n'bass and one side techno, Auto Creation and, hopefully, The Fourth Wave. The label is there for other artists to release music. For me it's all about picking the right material."

It was on a purchasing trip to Detroit for Reckless Records in 1990 that Kirk discovered the inspiration behind his sound. But in the birthplace of techno, the foundations laid down by the pioneering auteurs of electro had come crashing down. "Detroit is the home of techno and now there is no techno scene

there at all. It's all swing and rap, like the rest of America." Early Detroit influences loom large in Kirk's current projects, although the differences between his As One and Future/Past projects are immense. The follow up to 1994's As One album, 'Reflections', has just been released. Entitled 'Celestial Soul', it develops the moodier side of his music. His primary pursuit, however, is Future/Past. "As One is soulful, whilst Future/Past is full-on dance. There have only been four Future/Past releases so far because I care a great deal about what's released. I've just finished a fifth release, called 'Hyperspace', which will be remixed by Photek and Stasis." The new Future/Past album, from which 'Hyperspace' will be the first single, is due for release early next year. Its title, 'Year Zero', is a metaphor for a transforming dance scene. "The artists who are genuinely talented are the ones who'll survive, whilst all the rubbish will disappear," explains Kirk. "Everyone's starting from scratch, from year zero!"

Kirk's seminal 'Reflections' album recently received the remix treatment from the likes of Carl Craig, B12, Balil and Scanner who added a new twist to Kirk's eclectic ensemble of future beats on the exceptional 'Reflections on Reflections' album. To an increasingly conspicuous underground sound, respect has duly been paid. "I told them to do whatever they wanted and I loved the results," he says. But to really appreciate Kirk's diversity, don't judge his hooks by their covers. As One, Future/Past and the now defunct Esoteric projects possess an unpeppable, virtuoso quality all their own. Their infectious exuberance plays an integral part in breathing new life into the old bones of traditional go-slow electro. Which is why Kirk would eventually like to rub shoulders with major artists such as François Kevorkian, Tee Scott, Dave Angel and Andy Weatherall. "I'd like to work with them all," he enthuses. "Until now I've never really considered it because I've always been so underground. Now I feel it's time for a change" ●

As One's 'Celestial Soul' is out now on New Electronica



LAST NIGHT a DJ

From Here To Eternity...

<http://www.ftch.net/~dwa/LNDJ.HTM>

Track back through the years of a career which has included playing alongside Walter Gibbons at Galaxy 21, filling in for Larry Levan behind the decks at The Paradise Garage and studio work for everyone from Can mainman Holger Czukay to Kraftwerk. Add in some class A&R for the legendary Prelude label and a sure-fire magic touch which has seen him bang the button on the Billboard Club Charts more often than anybody has a right to. We're talking serious. Very serious...

Text Tim Barr

François

It's Sunday night. In a hotel room somewhere in London, François Kevorkian is talking about jungle. "I love it," he enthuses as his naturally languid, dreamy voice begins to push into an uncharacteristically excited overdrive. "What I like about jungle is that it makes those people who are old-fashioned - the ones who have stopped growing musically - lose touch. It frazzles people. To me, that's a sign that there's something vital and vibrant going on."

There's a span of more than twenty years between Kevorkian's love affair with disco and his discovery of jungle's seductive attractions. But if there's a secret to his extraordinary success, and

his immense contribution to dance music over those last two decades, then all the clues lie in that open-minded attitude to new music. Talking to Generator in March this year, David Morales described Kevorkian as "one of the greatest djs anybody ever heard". And the fact is that, though Kevorkian is now pushing middle-age, he still has that willingness to explore and discover which put him up there alongside legends like Larry Levan, Tee Scott and Walter Gibbons during dance music's first shot at the title in the mid-seventies heyday of disco.

"If there is any one medium which constantly reinvents itself, then it's dance music," he argues. And he should know.

Kevorkian was in on the birth of both disco and house music. You get the feeling that, if he'd been born ten years earlier, he would've been in on Motown as well. "Rock music was never an option," he asserts. "On a cultural level, for me, rock music means 'the music of the land of white people'. Dance music is something different which is democratic and ethnically-mixed. Rock music isn't like that. There are so many things within dance music - it addresses the issues of tribalism, where people share together and engage in some kind of communal activity - and it has become such an important sociological phenomenon, that it would be hard to underestimate its



Kevorkian

value. People have been dancing since the dawn of time and I don't think that our genetic baggage has changed all that much since then. People have always wanted to enter a trance state or put themselves into some kind of alternate reality. Modern dance music - whether it's house or disco or jungle - offers them access to that."

It's easy to lapse into hyperbole when confronted with someone like François Kevorkian. But the fact is that, after a decade away from behind the decks (he originally ceased dj-ing in 1983 to concentrate on production work), he couldn't have returned at a better time. While theorists like Jeff Mills have

provided an intellectual framework for techno, house music has been ill-served by its high-profile djs, particularly those from Kevorkian's adopted home-city of New York. They've been unwilling, or unable, to contemplate dance music in the kind of terms which would invest it with the necessary independence from rock music that it requires to develop. Ask Louie Vega or Roger Sanchez how dance music progresses from here and they'll say "get a singer, get a show, play live!" In other words, they want to invest this music with all the trappings of rock'n'roll (and this may seem odd, but that doesn't sound much like going forward to me). Kevorkian is different.

His angles are all worked out. Though he plays his cards close to his chest, there are some wild ideas spinning round inside his head. When he talks, it sounds a lot like house music just got a super-charger.

I guess it comes down to experience. François Kevorkian grew up in the the suburbs of Paris during the late fifties. After playing drums in various pick-up bands around Strasbourg, he relocated to New York in 1975 and began playing R&B covers in bands around town. He graduated to resident percussionist alongside the legendary Walter Gibbons at Galaxy 21. Within a year, he was dj-ing with John 'Jellybean' Benitez at Experiment 4. His inspired touch behind



the decks led to a meteoric rise from thereon in. 'Happy Song' his first studio project, from that period, went on to become a much sought-after classic. As disco gathered momentum, he picked up a residency at The Flamingo and, when Saturday Night Fever shifted the music from the underground to the mainstream he landed the weekend slot at New York, New York.

"The excitement about disco was incredible," he recalls. "Clubs like The Flamingo or The Gallery were amazing. The Loft was like a fucking religion - I saw people crying on the dancefloor because they were so moved by the

music. There was a total communion with the music. And even when it became popular, that energy was still there. There were door policies like at The Paradise Garage, which was members only, where guests could only get in if they'd been recommended by a member beforehand, which, to an extent, helped the music to sustain an underground feeling even while the whole world was jumping on the bandwagon. And when the backlash against disco hit, the underground was still separate and independent so it survived to develop and push the music forward. There were parts of the scene that were like it is now - places like

Infinity where Jim Burgess used to play, or The Funhouse when Jellybean played. It was something very special."

In 1978, Kevorkian started A&R-ing for Prelude Records. He scored his first gold record with a remix of Musique's 'Push, Push (In The Bush)' and went on to add his production and remix skills to many of the label's biggest records. Two years later he began working with Larry Levan, both in the studio and at The Paradise Garage. By 1983, he was picking up a steady string of Billboard No.1's.

"The excitement of making music, and then being able to share it with

others, is something that makes me feel very privileged and lucky," he admits. "I feel very thankful to have been in a position to do that."

To appreciate that statement fully, you have to think about the scale of the success we're talking about here. This is the guy who turned Depeche Mode into a stadium band (with the 4.5 million-selling 'Violator' in 1989). The owner of one of New York's premier recording studios (Axis on West 54th St.) which has turned out productions for everyone from Madonna to Todd Terry. He's worked with some of the world's biggest-selling acts; Diana Ross, Mick Jagger, Inxs and Foreigner. And it's hard to ignore the contribution he's made to the global acceptance of electronic music as a valid commercial form by scoring worldwide hits full of spiked, seductive synths and effortlessly dreamy grooves.

Think about the way in which, more than a decade ago, his remix of Kraftwerk's 'Tour De France' simultaneously revived the band's commercial fortunes and opened new doors for the out-there machine-driven grooves of electro and, consequently, techno. His skill as a producer, is to make electronics sparkle and shine, to add infinitely detailed lustre to rhythm patterns. Take a listen to his mix of Kraftwerk's 'Electronic Café', to the care with which he layers sounds like the pieces of some evanescent, electronic jigsaw puzzle. This is a man who understands the dynamic of the relationship between humans and machines perfectly.

"I've been lucky enough to witness a lot of incredible people," he says, modestly. "I was inspired by others. They taught me so much that I feel it's my duty to pass that knowledge on to others in turn."

And it's important that François returned to dj-ing in 1991, inspired by the likes of LFO and The Orb, picking up gigs at The Loft and The Shelter and sharing the turntables with Larry Levan on his last-ever tour (1992's Harmony tour of Japan). How many of today's supposedly committed djs would turn their back on a hugely successful production career and take time out from a thriving business just to play records?

"There's a world of difference when you compare 1977/1978 and now," he offers. "The music has evolved so much. There's been a big change in the aesthetic of dance music because there's a whole new generation of producers who make music in a very different way. People have done with song structure completely, for example. In effect, they're concentrating all the elements which make dance music so powerful, and eliminating all the superfluous elements."

"There are such exciting things happening right now. For me, music is a motivation to get out of your body and into your mind. To travel to unknown places. To see planets and galaxies colliding. It's a joy and a special thing. A way to reach new landscapes. And dance music has become purpose-built to accommodate that. It's addressing a fundamental need in people's lives. It relates to something that's both years old and thoroughly modern, providing people with a way to communicate and share experiences. These things don't change. What's special about now is that, while rock music dominated everything, we had the cult of the band, now it's the people in the crowd who are the stars. They make the party happen. What good is a dj without people to listen to him?"

The words tumble out, fluid as poetry. Just like his music. Equal parts of the liquid, electronic aesthetic which whispers through his remixes and the tripped-out dreaminess of tracks like 'Hypnodelic' from the recent 'FK EP' on his new Wave label. Gorgeous like sex, tough (like the grooves on 'The Edge of Time') but deeply, absurdly human. This is communication the Kevorkian way. As the clock on the wall ticks round in slow-motion, I figure it's appropriate that this is a guy who reads William Gibson and Philip K. Dick but is still heavily into nature studies. Imagine putting him in the studio with Mike Banks or Jeff Mills.

In keeping with the rest of his philosophy, Kevorkian formed Wave as another way of making a contribution to the music. "I held off on starting a label, even though I had the production facility at Axis, because, for a long time, I didn't feel willing to take the step of becoming someone who was involved in marketing and distribution," he says. "But a lot of

what I'm interested in just didn't seem to cut the cake for major labels. There's a lot of great music out there which needs an outlet and, because I have the facility, I decided the time was right. Already, we've got a tremendous amount of stuff ready to go. But I don't want the label to be just another New York house track label so, as my plans to put the label together were coming along, I decided that we needed something different to put out as the first release."

The answer was Floppy Sounds' stunning debut album, 'Downtime'. Put together by Robert Rives, one of the engineers at Axis, and his partners Will Soto and Lane Craven, it's a beautifully twisted take on modern electronics with, as usual, exceptional remixes by Kevorkian. There's also Kevorkian's own 'FK EP', of course, which has been picked up by Open for a timely, and well-deserved, UK release. Remixes of the 'FK EP' are also forthcoming ("I just called a few of the producers I know," says Kevorkian nonchalantly). Other acts so far confirmed for the label include the urban reggae outfit, J.A. Posse, and an acid jazz act, Abstract Truth.

"I believe that we have a lot of good quality music ready for release," says François. "The aim is to start very small and put things out on their own merits. Then, if nothing happens, we'll know that we haven't compromised. It's something that I'm committed to and that I intend to develop over a long period of time."

In the meantime, Kevorkian has mixed the new Erasure album and provided remixes for their latest singles. But, despite the gold records, the remix and production career and the flourishing studio, "one of the greatest djs anybody ever heard" is still in love with dj-ing:

"I stopped dj-ing for a long time," he concludes. "But I realised I was missing it so much. It's what's inside me. I love funky, groovy music. There's so much to be played and so many good things to be shared with others that I can't see when I'm ever gonna stop!"

What better way could there be?

François Kevorkian's 'FK EP' is out now on Open

It's just past midnight and I'm in a taxi clawing its way through Times Square. It's Saturday night and New York is in a state of overdrive. There are glammed-up club kids on the street corners, hanging out with the down-and-outs and I've lost count of the amount of posters I've seen for Vasquez's opening show at The Tunnel. Eventually though, we get past the bedlam to West 54th Street and pull up next door to the legendary Studio 54. Here lies the prolific Axis studios and François Kevorkian's ultra-cool Wave Music imprint. Exiting the lift at the top floor, it's like I'm on board the Starship Enterprise. Doors open and shut, seemingly by themselves and when Floppy Sounds' Rob Rives finally appears, his slight figure and head-shaven resemblance to Star Trek's new captain gives the encounter a decidedly extra-terrestrial feel. He guides me through the maze of corridors to the digital editing suite where he's working, all the time talking about life, the album and, of course, those remixes.

"Yeah, I feel quite positive about it," he begins. "But at the same time, it's such an early stage in the development of the act and the label and stuff that I think over the long haul we'll be able to separate me from the François Kevorkian thing. But right now, if the remix is doing well and people associate him with that and it sells records then I'm cool with it. But, eventually, what the label and I are trying to do is to get away from just being François' plaything. Because in the end, I did the music, François did the remix."

It's a point that not many people have realised. With so many other remixers not even using a single part of the originals it was just assumed that Kevorkian had, like on his recent mix of Erasure, just come up with an entirely new track. However, as you listen through Floppy Sounds' sonically thrilling debut album 'Downtime' you appreciate Rives' part in the scheme of things. 'Since I Split' takes up where Danny Tenaglia's 'Glamour Girl' left off, while cuts like 'Condo Emptiness' which appear on the bonus album combine the dark rhythms of Jaymz Nylon with the hypnotic mystery of someone like Danell Dixon or Roy Davis Jr.

Robert Rives has just thrown a hand-grenade into the New York house scene. His new album, 'Downtime' is a spectacular retake on the grooves which soundtrack America's night-time city. Throwing fluid shapes and liquid textures over low-slung rhythms it takes house music in a totally different direction. And then some. Kevin Lewis heads to the Big Apple to find out

MORE...

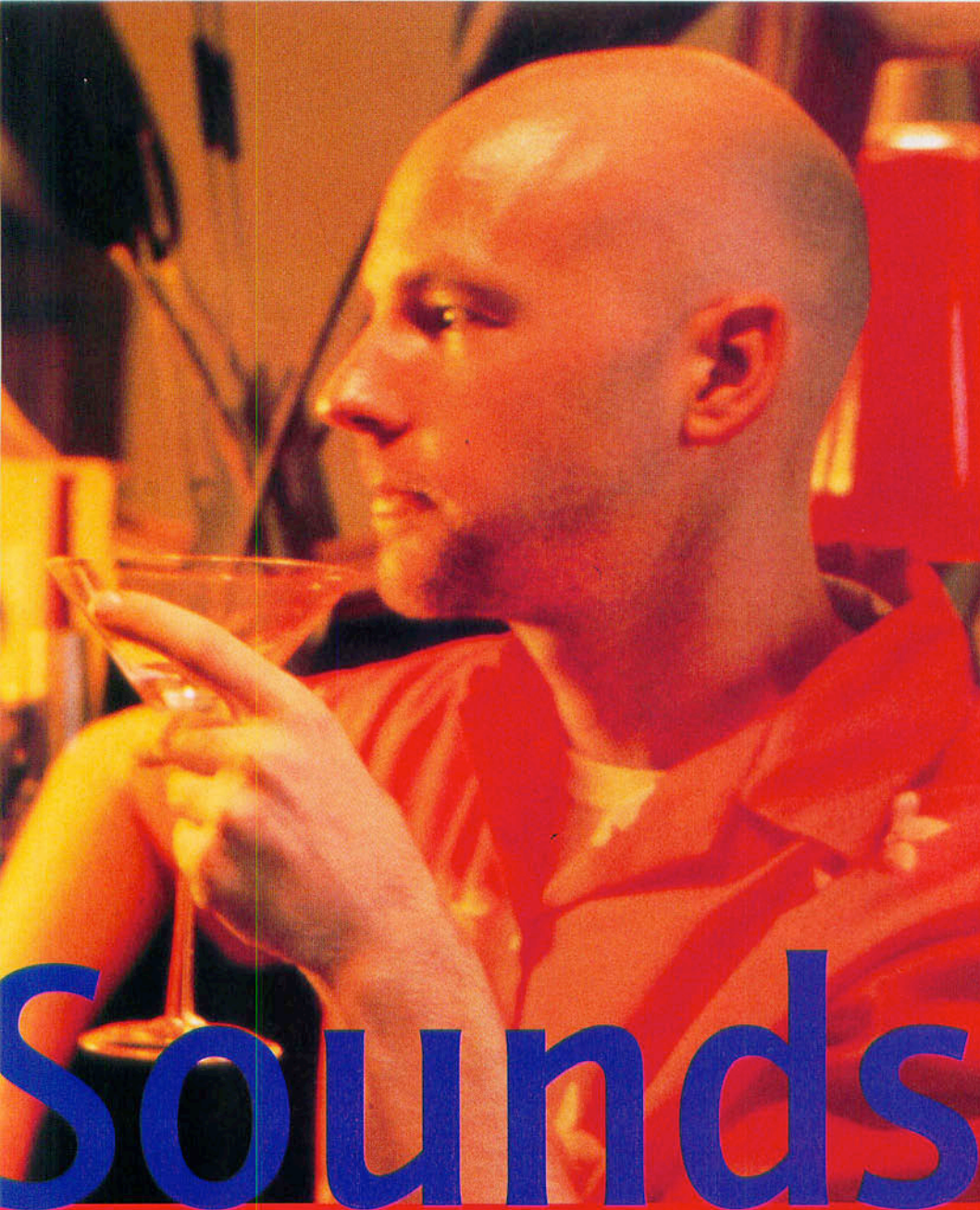
Floppy

"I kinda just let things happen in the studio," he offers, bemused at the idea that I'd actually listened to the album. "I don't have any set agenda of like, 'Hey, today it's pop song. Tomorrow it's a house tune,' or whatever. So, the record just kinda takes its own shape and if people have a criticism of it, they might say it's somewhat indulgent. But then again, it's better to be indulgent, and go for it, than to worry about what people think. When you listen to the album, it's kinda like, 'Where's the market for this?' I wonder sometimes. We'll see. Hopefully we'll establish a certain club connection with people and they'll know our names from the dance remixes and when they get into the album, it'll take them on a further trip. Something they can play at home rather than just listen to in a club. François' remixes of 'Ultrasong' were very helpful because he established a cool connection between dancefloor commodity and the Floppy Sounds experimental electro thing. And, at the

moment, we're trying to pick that up and do it ourselves."

I get the feeling that he's not really been the focus of much attention recently. Kevorkian's sudden re-entry to the dance scene, backed with his 800 or so production credits and nearly two decades of experience must be what most people want to know about. He seems genuinely surprised that I'm interested in his music and shoots off in search of a dance remix that he and studio manager Rob Sperte have done of 'Excursions'. On his return, he slides the DAT into the huge bank of equipment and a raw blend of twisted hooks and sub-bass bursts out of the motors.

"The thing with dance music," he explains, "is that I was doing a lot of dance stuff when I first started working in the studio and I really burnt out on the whole vibe. Everybody would come in here and just do the same fucking thing. That's why the album is very non-dance orientated, it's more a dubbier thing. It



Sounds

still has its 909's and its basslines but it's a bit closer to the kind of thing that Richard Kirk is doing, where there's dance elements but it's also a real listening record. Now, I've kinda been re-energised by dance music again. The major labels don't seem to know what they're doing right now, all their budgets are gone and so it's turning back into an underground thing. Mentally, it's at a better place for me. Something I can relate to a little more.

"I was an assistant engineer here on a lot of sessions and a lot of my bad feelings about dance music came from seeing people, who I thought were really talented, having to do a lot of major label remixes. I was working with Todd Terry, Kenny 'Dope', Louie Vega and C&C Music Factory and a lot of what was happening, especially with Kenny and Todd, was that they wanted to do real underground things but the major remixes were paying the bills. It was just really frustrating to see majors deliver

ballads that they wanted a fucking house version of. It's like, 'gimme a fucking break', you know. Just do a house track. It took dance music and tried to make it a marketing commodity for urban gay men. The whole thing sucks. To me, it was really undermining the legitimacy of dance music when those pop artists were getting underground djs to remix their work. Now, we're not really doing sessions like that here. Sure, it happens but not so much."

Like most New York studios of the same size and stature, it's mostly R&B which pays the bills at Axis. It's everywhere. MTV is full of it. Four kids, all dressed the same, crooning about falling in love, backed with the same piano drones and lack-lustre drum-beat clones. It's a formulaic side of music that drives Rob and most of his fellow experimentalists up the wall. And, it's a criticism that until not that long ago had been levelled at the New York house music scene in general. But, with people

like Kevorkian, Jahkey B and Danny Tenaglia back on board, Gotham City has never had it so good.

"I've been engineering for Danny a lot lately," Rives continues, "It's been very helpful for me working with him. It's like, 'here's your basic rhythmic structure, let's see where we can take it'. You know, 'here's what you'll dance to - now what can we do with your mind'. François' a genius at that and Danny's no fucking joke either. Once you establish a certain level of formula, like the orchestral constraints within classical music, it becomes more about what you can do within the formula rather than worrying about the formula itself. I just don't understand how people can level that criticism at dance music. If they do, okay, what's rock music? Verse, chorus, verse. We have guitars, drum kits and whatever. Where can you take that? I mean, there are people like Sonic Youth who are still really pushing it. I think they consistently deliver great rock records with serious tonality and texture. Stereolab too. Those are my two favourite acts right now."

It's not often you get someone who's so into the electronic side of things still enthusing about rock music. Although when you think about it, what else would you expect from someone working with Kevorkian, except an open mind. "You're right," he says, smiling, "I was a big, shoe-gazing 'My Bloody Valentine' fan too. I thought that 'Loveless' record was the shit! The way it was mixed and the sound and stuff. It's like killer rock music and futuristic rock at that. Those things are definitely a factor with us. I like the sound of guitars and people actually playing things. Due to budget constraints in the studio here, we're pretty much electronic-based. But, I have friends who are guitarists and bass players who played on the Floppy Sounds album because, when it's all electronic, you lose that human element. Especially without vocals. And, with Floppy Sounds, there's no fucking diva! When that's in place, you'll know it's the beginning of the end." ●

Floppy Sounds' album 'Downtime', with a bonus album containing François Kevorkian's stunning 'Ultrasong' remixes, is out soon on Slip'n'Slide

The New Power Generation

Text Michelle Olley
Photography James Stafford

Let's talk about sex, baby. Let's talk about high heels, tight rubber dresses, corsets, catsuits, chains and fingernails sharp enough to pick locks. Looks great in a club, but it's not very practical for a full-on Saturday night out, eh? So how come so many people these days are squeezing themselves into kinky gear and going out partying at fetish clubs until six in the morning? How come clubs like Torture Garden and the Rubber Ball are regularly selling out major venues like the Ministry of Sound and Hammersmith Palais respectively? Surely there's got to be more to this than just boring old sex?

Kinky clubbing has exploded in the past few years and it's easy to see why. Because when they get it right, fetish clubs can easily match the ultimate techno/house club for that elusive, magical moment which only comes at a truly happening party. That moment when you turn around and smile at the person dancing next to you and you both know that you're having the time of your lives. Dancefloor bonding. It's a beautiful thing...

A great club allows you to be yourself amongst like-minded people, whether you're a forty year-old tranny or an eighteen-year-old dedicated raver. That feeling of not being alone, of being part of something bigger than you is what makes dance clubbing and fetish clubbing so attractive. It's what we're chasing when we go out week after week, looking for that top night out – a very fine state of mind. It's also what makes commercial clubs, where what labels you're wearing, or who's guest list you're on, so bad. Fetish clubs are no place for disco careerists – there is no pot of gold at the end of the fetish rainbow; dj names have very little pulling power, and so their fees, (and the club's door prices) reflect that. Even so, fetish clubbers demand a pumping dancefloor, and they have their own trance, house, and techno dj favourites.

But fetish clubs weren't always quite so in tune with the times. Way back in the old days, when fetish clubs were just starting out (we're talking 1983 here), wearing your heart on your rubber sleeve was a much more radical thing to do. Clubs were smaller, more SM orientated, and more intense. Going to one of the early clubs, like the original Skin Two, or Der Putsch was a heady experience for the fetish ingenue.

In 1988, soon after moving to London, I harangued two male friends to come with me to my first fetish party, above a Gas showroom in south-west London. When we got there, in outfits cobbled together from old leather biker-gear and the racier end of the Miss Selfridge sale rail, we were plunged straight into a scene out of the movie *Personal Services*. There were statuesque women having their boots licked. There were guys getting spanked over the pool table, there were men dressed as french maids tidying up the empty glasses. And there were people of all ages, sizes and sexualities, sitting around chatting and having a few beers. Everyone was really friendly, even the

scary looking dominatrixes if you plucked up the courage to talk to them, and we soon got to know everyone. The only trouble with these places was the music.

Whilst it was strangely refreshing to be amongst all these people expressing their sexuality in a really frank and direct way, I didn't see why they had to do it to the sound of Depeche Mode's 'Master and Servant' or the Velvet Underground. So, for a while we went to fetish clubs to dress up and meet all these weird and wonderful people, but went elsewhere when we wanted to dance the night away.

But all this was about to change. Outside the dark, shiny fetish world there was a whole new acid-bright, anti-posing, anti-dressing up movement that was about to sweep the nation. Rave, acid house, the Second Summer of Love – whatever you want to call it was changing the way people around the country partied. And inevitably, it had a much greater effect on the fetish scene than it's often given credit for.

The first club to really take that modern club spirit and fly with it was Club Submission. Ronnie Elliston and Paul Wilson were the double agents who took the new club sounds to the fetish old guard. Ron and Paul were the first fetish club runners to take the idea of kinky clubbing to a younger, more dance-orientated crowd. Submission made fetish clubs hip, just at a time when dancefloors around Europe were getting loved-up. It was a delicious combination. Throbbing house music and throbbing bodies. Women and men strutted their stuff in high heels, and abandoned the fetish posturing that had been de rigueur only a few months ago, and 'Venus In Furs' was finally chucked out of the record box. These days, according to Ron, who now runs the club with partner Tina, "In an ideal situation I would like to have two rooms, one hard house and techno and one more garage, funk and disco, to please everyone." Celebrating their sixth birthday in November this year, Submission must be doing something right... Not long after Submission started kicking in, one of the more notorious clubs, The Torture Garden (and with a name like that, it's not surprising), was set up by two young bucks-about-town, Alan and David. The Torture Garden took the

cream of the hardcore fetish bunch and mixed it with the piercing and tattooing tribes; added a sprinkle of cyberpunks, übergoths and industrial heads to come up with the fiercest and the best fetish club – ever. And it's still going strong today.

Torture Garden at its best is something else. TG, as it is known to aficionados, always has the most 'out there' shows – performance artists like Ron Athney, who puts the Jim Rose circus to shame, the notorious Genitorturers, who have been known to sew people's lips together on stage (eek!), and the late Leigh Bowery's art-shock band Minty. And the crowd are the most dressed-up, upfront, cutting edge fetishmeisters you'll see. Musically, TG has grown from it's early industrial/chart techno roots into the fetish trance club. Alan has taken on the task of keeping the music at TG as upfront and in your face as the club itself. By mixing the body art crowd with the fetish crowd, TG have created an atmosphere of tolerance and variety. But how does DJ Alan create the right atmosphere on the dancefloor?

Says Alan "From the beginning we didn't want to



The New Power Generation

play old stuff. When we started the club in 1990, we wanted it to have a fresh soundtrack – industrial, new beat, a bit of dance, a bit of fun music. We didn't want to be stuck in the same rut. Playing techno and trance was a progression from new beat and industrial. We wanted to keep going forward whether people like it or not. We wouldn't want to compromise the music for the sake of getting more people in the door." Alan's got nothing to worry about. They love it. There's something about the music at TG that's absolutely perfect;

"I've always felt that hard techno is right for us; it has more of a sensuous feel, because of the fierceness of it. I suppose house can do that but it would never fit in with the darkness and weirdness that you get at our club."

And for Alan, that goes for the fetish chill-out areas too where you can expect to hear Diamanda Gallas or Claus Nomi, along with the 'usual' Gregorian chanting. Having been at the forefront of the fetish scene for so long now, it will be interesting to see where they go next. Doubtless, their fifth Birthday Party at the Ministry of Sound on December the 7th will throw up a few surprises.

For those of you who aren't quite ready for the full-on fetish experience, but are looking for something a bit different from your average Saturday night out, then there are a couple of clubs that fit the bill. Club Fantastic! is a more lighthearted fetish club, popular with the feather boa set. Club runner Claude has always had an eclectic music policy, though Miss Barbie has constantly kept things the right side of happy house. Fantastic! is famous for pulling off parties in the most unlikely venues – from Stringfellows to the HMS Belfast (that one was a uniforms night), and is currently residing at the Clink – a 17th century women's prison-turned-museum, with a chill out area in the cells!

The Rubber Nipple Club is a new fetish night which doesn't take itself too seriously. Taking its name from a Ren and Stimpy cartoon, the Rubber Nipple was the brainchild of journalist and PR whiz Kim Williamson, aided and abetted by her mate Daniel. Whilst other clubs try to keep the SM and fetish vibe going to create a suitably sexually charged atmosphere, the Rubber Nipple has 'Crufts Dog Show' competitions, judged by a man dressed as Barbara Woodhouse, and 'DIY

Ecstasy Fashion Shows'. Music wise Miss Kim is adamant "Hard House all the way. I've been offered loads of fetish DJs but if they don't play hard house we're not interested." Rubber-Nipple-approved spinners include Stacey More, who likes to mix the hard with the uplifting and tribal, and Serotina who's one of the outstanding names emerging from the fetish scene, partly for his/her scary outfits, but also for his/her ability to fill a dancefloor. How come Serotina loves to play at fetish clubs? – "Well, most people are there for the dressing up and to meet like-minded people, so there's less musical elitism, which gives me a wider range. Fetish clubbers will dance to techno mixed in with house and disco as long as you keep it pumping..."

One club that's taking all this a stage further is the new 'fetish crossover' club, Street Life. Street Life is the first fetish club without a strict dress code, where you don't have to have all the gear to get in, but you do have to have the attitude. It's another irreverent take on the fetish game – that owes more to nutter drag nights like Donald and Sheila Tequila's Beautiful Bend than to classic rubber lovers Skin Two.

Says club runner Simon "Street Life is based on the idea that after ten years of fetish being an underground, no cameras kind of thing, it's about time that we came out of the closet! Not everybody who goes to these clubs wants to hide away. It's no longer something to be ashamed of, dressing up and going to one of these clubs. We think it's time to have some fun with it, and

broaden it out." Having said that, if you were

wearing one of Simon's dodgy outfits, you would be ashamed – very ashamed. Street Life's idea of broadening out includes in-house band Salon Kitty dressing up in cow outfits for a fetish fashion show, and getting punk idol Pete Shelley to dress up as Andy Warhol to duet with them on his electro-classic Homosapien. Not strictly fetish but a lot of fun. Look out for their Christmas party on December 1st at Brixton Academy.

There was a time, around 1991-92 when it seemed that every fetish club was having trouble just surviving, with the tabloids claiming all sorts of illegal stuff was going on and calling for police action. The result of this was lots of clubs losing venues as owners started to get worried about unwanted police and media attention. Several clubs, including Submission and a club called Whiplash, were raided at this time, and TG suffered from tabloid persecution of the worst kind – all half truths and mock outrage. Sound familiar, dance fans? Since then, fetish clubs have been careful not to play up to their sleazy tabloid image. Mainstream fetish parties like the Rubber Ball, which is a huge annual AIDS and MS benefit for 3,000 people from all over the world, have helped to improve fetish clubs public image, to one of fun and light-heartedness, rather than sombre dark, Miss Whiplash-style po-facedness (which it can be at its worst).

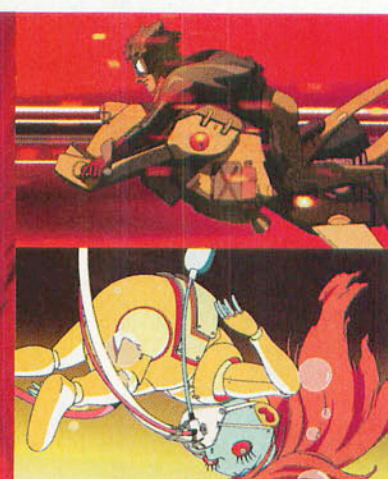
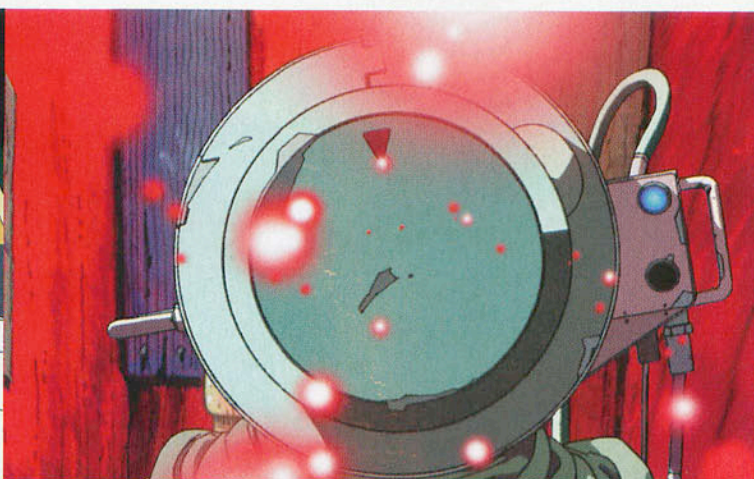
Through the worst times, fetish clubs have emerged more healthy and determined than ever to party how they want to, despite tabloid disapproval and never really being 'in fashion'. Fetish people know what they like, and it's got nothing to do with being cool, or a step ahead

of the game. Fetish clubbers are enjoying themselves among like-minded people, who don't give a damn what you do in bed; they just need to know that you're open minded enough to accept them for what they are. Just like the dance scene, fetish clubbers are striving for tolerance. Tolerance leads to togetherness.

Togetherness leads to unity. Unity leads to empowerment, and with empowerment we can all rule the world...

How's that for power dressing? ●





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Profile



PWOCG

"The Temple ov Psychik Youth spirit, which Genesis P. Orridge originated, is in Psychik Warriors ov Gaia."

Text Carl Loben

It's not surprising to hear the two-out-of-three assembled members of PWOOG come out with this statement. Starting out with hardcore industrial band Throbbing Gristle, Genesis P. Orridge's Psychik TV embraced techno with their 'Towards Thee Infinite Beat' album (thanks to the craftily-drafted Fred Gianelli) and provided the 'way in' for thousands of industrial devotees. Check how many techno djs used to be into Front 242, Einstürzende Neubauten and, erm, Depeche Mode.

It was around the time of this album that PWOOG were born, in a small town in The Netherlands near the Belgian border. Captivated by the metabolic alchemy occurring in communal acid house celebrations - we've all been there - they took up the techno-shamen mantle, which seemed to fit perfectly with experiments they had been formulating around sound as a weapon to break through the oppressive structure of social control.

This being a P. Orridge practice, it seemed only natural that they should ally themselves with the infamous Temple. In name, anyway. "A Psychik Warrior believes that existence is eternal warfare," Reiner explains. "You constantly have to fight to do what you want - mainly in your own head."

But does their branch of the Temple have any followers?

"We don't have anything to do with that. We didn't want to create a Temple, although people were free to write to us if they wanted."

There aren't great clusters of psychedelic Power Rangers hanging around outside their houses, then. And if they've rejected the weird and wonderful social experimentation of Psychik Youth's Temple, they've kept some of its reasoning.

"The main idea about trying to realise

your potential, questioning what you think about everything, trying to get to a point where you can define for yourself what you want to do with your life - this we go with," says Reiner. He used to read a lot of Aleister Crowley books, another P. Orridge over-lap, although the spoof Church of The Subgenius probably has more relevance to their thinking today. "You can develop your own thing, you don't have to know about these people," concludes Reiner.

"But Crowley's definition of magick was very clever and simple - figure out what you want to do, and go for it. The way you realise all the things you do to get there - that's magick."

As Paul Daniels probably wouldn't quip. But what's all this mystical mumbo-jumbo got to do with techno? PWOOG have a new album, 'Record Of Breaks', which is as far removed from the trancefloor chaos of 'Ov Biospheres...' as The Pope is from Ian Paisley. Interference, Detroit minimalism, some droning. You can't exactly dance to it, can you?

"Well, our new set is the dancefloor part of 'Record Of Breaks,' explain Joris. So are they going to be performing behind a curtain again, then? This turns out to be a myth propagated by a couple of music journalists after a Megadog appearance, although they have toyed with the idea subsequently.

"What we did do was mix into the djs last record, so that people kept dancing and didn't really know we were playing. At the end the dj would mix in again, so that the attention wasn't on us. We didn't want to break the dance, and have people looking at the stage when a band is performing like at a rock concert or something. We weren't really putting on a show, and if you look to a stage then you're not really trying to lose yourself in dancing - you're looking to be

entertained. It's a hangover from rock'n'roll."

Growing tired of relentless Goa, they'd take to beginning a live set with beat-free tracks, but then everyone would stare at them. "Now we want to have all the attention focused on us in the beginning, in a way which makes it clear that there is nothing to see. I hope people realise that watching footage of my hand move a mouse isn't interesting to watch at all. We hope people get fed up of looking, and start dancing."

What's so special about dancing? "It breaks down barriers," responds Reiner, "within yourself, too. When you start to dance, you're aware of other people around you. You try to find your way into the beats. All of a sudden it clicks, and you can go off into yourself."

Clubbing changed my life, you get out of it what you put in, and all those other clichés. But the reason that they're clichés is that they're true. The anti-muzak of the challenging 'Record Of Brakes' - all cut-up metallic textures, eerily chilling - owes more to the between-track interludes of their previous work. "Strange sounds are natural to us," claims Joris. From the mechanical minimalism of 'A Kind Of Prayer', through the gaseous seepages of 'Revelation' and into the electro-convulsive therapy extremism of 'Sheap?', it makes for uneasy-but-rewarding listening. If they played it in MacDonalds, everyone would start vomiting.

What do they hope people get out of it? "We don't want people to take things for granted," sighs Reiner. "We're led to believe that wanting to be a supermarket manager is the highest goal in life. There must be more to it than that."

Exactly...

'Record Of Breaks' is out now on KK Records

From their early days on Azuli, Roberto Mello and Zaki D have been expertly juggling Salsoul and the Akai S1000, laying the legends over their tough house grooves. Now artists like Jocelyn Brown and Robert Owens are coming to them for that sure touch...

Sensory Productions

Text Kevin Lewis

Suddenly, the club goes dark. Light corridors of smoke creep onto the dancefloor and curl their way around the crowd while the distorted disco rhythms pouring out of the system have everyone locked into an insane groove. Ralph Lawson looks on as the track breaks to a cool Rhodes hook, rupturing the steady 4/4. Cheers and whistles spiral up from the floor. It feels like the whole place is smiling.

Jump Cutz's 'Deep Introspection', the track in question, is the latest in a long line of deep house masterpieces which mark a return to form for Sensory Productions'; Roberto Mello and Zaki Dee. Initially signed to Azuli, they were part-responsible for the Disco and Sensory Elements' ground-breaking sample sessions, as well as production on Henry St.'s classic vocal tracks. However, as the retro cut-ups started to filter through to the mainstream with the likes of Johnny Vicious jumping on the bandwagon, their work seemed to stand still, stuck in a rut of Salsoul and the S1000.

"I think that was because the 'Disco Elements were quite ahead of their

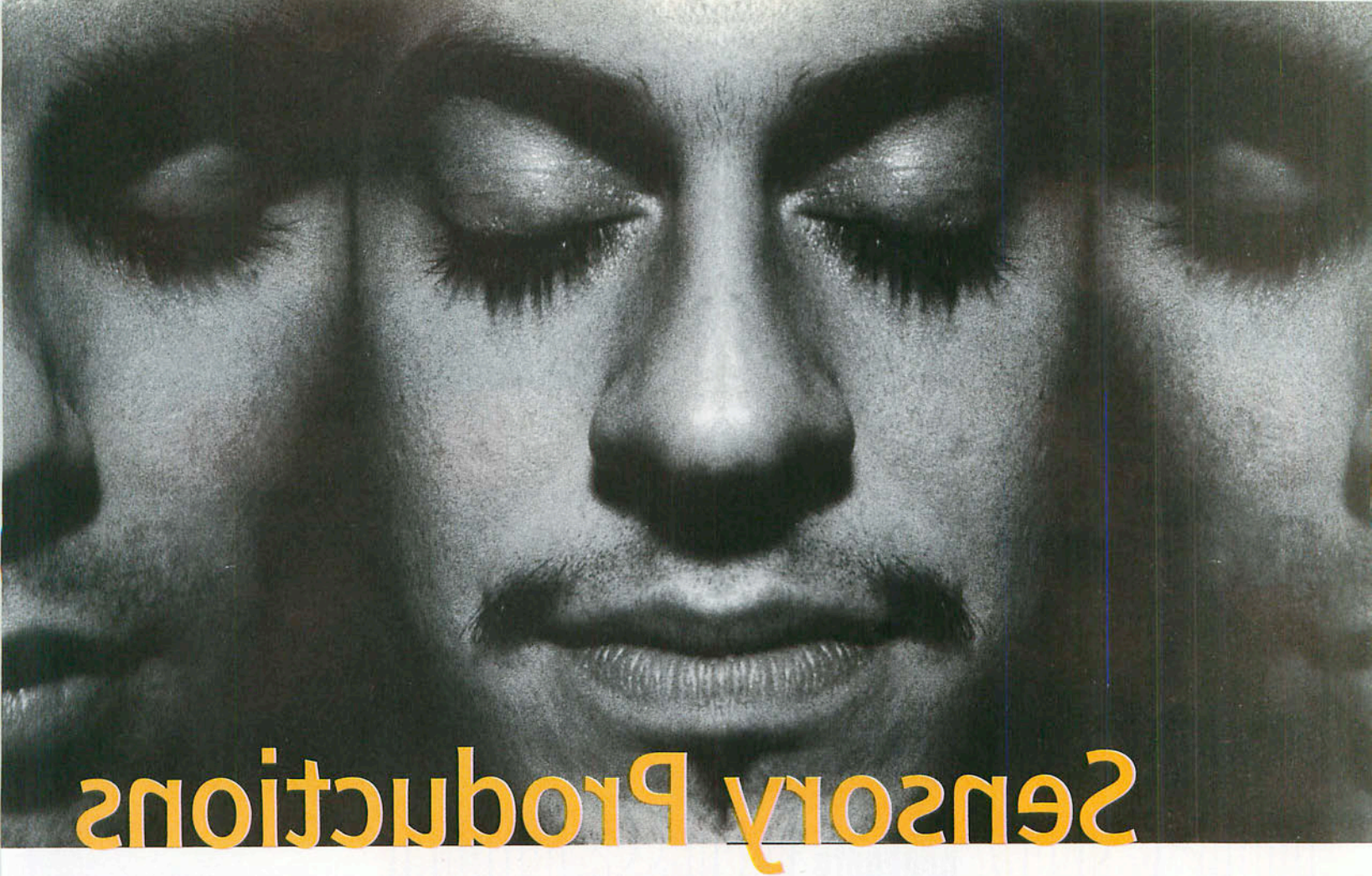
time," explains Zaki, "That sound kinda blew up, so we got pigeon-holed a little bit. I mean, don't get me wrong, we love disco music but that's not the only thing we're into. We're into all sorts of music but, because the disco tracks got all the exposure, anytime anyone wanted something remixed they'd say, 'Can you do one of those disco things?'. You end up getting stuck in that rut. When we set up the Luxury Service label, we started off with a disco vibe but now we're trying to change it around a bit and start making music that really moves us."

"We're looking to get back into doing live stuff," adds Rob, "We've done this remix for Freetown of a Jocelyn Brown track. It's an old Inner Life track, 'I Like It Like That', originally on Salsoul and it just happens to be one of those records that we used to play out all the time. So, when we were offered the remix it was like, 'What the hell can we do to this?'. We ended up getting loads of live musicians involved and got kind of a band together. It was really refreshing to do something like that and that's a direction that we'd like to explore more, live

musicians with a nineties feel. It's a sphere of music that been neglected for quite a while."

"Also," Zaki continues, "all the early house that we were into was all the really deep stuff, and it seems that things have changed so much over the years that that kind of music has got lost. Take Wayne Gardiner for instance - he's someone we've always looked up to, all his early Logic projects on Strictly were so deep and beautiful they were just on another level - even he went off into more pumping, vocal-orientated things. That style of music was the driving force behind our earlier stuff and obviously things like the Trax stuff and the early Detroit techno were our inspiration to get into the studio in the first place. So, with the disco tracks, it's not that we lost our way, it's just that we got into a disco groove and it ended up being quite popular."

More recently, however, they seem to be taking things a bit deeper. Their astounding production on Robert Owens' 'Joint Venture' EP for Seven shows that, more than most, they're looking to a future where quality isn't



Sensory Productions

directly related to words like 'pumping', 'anthem', and 'hands in the air'. Along with Ollie Dagois, they created a hotbed of smooth electronic textures and twisted beats from somewhere between New York and Detroit. And, with a forthcoming album of dubs for A Man Called Adam, things are certainly starting to come together for the pair who used to work behind the counter at Zoom.

"We're realising that there are a lot of people out there that do like it deep," offers Zaki, "One of the reasons that we got away from it all was because Azuli was our main label and they started to get into a lot more vocal-orientated stuff and more mainstream product like, say, Satoshi Tomiie's track. However, there are people out there, like AMCA and Phil Asher who are really on it and it's cool that Other Records have given us the chance to make music from the heart and not think about selling loads of units. And, when it comes down to it, that's what we really want to do, make music without thinking about the money. It's difficult because we've all got to survive and we've all got to pay our

bills but the best music you ever make is music from the heart."

The same ethos applies to their dj-ing. It'd be so easy for either of them to jump on the pop-garage bandwagon and use Azuli's name to hop from gig to gig with no more than the latest hype promos for company. But they don't. Ask Rob about the records he likes and he'll talk through deep house and garage before mentioning a track like Slam's 'Positive Education' and, not just enthuse about the Derrick Carter mixes, but rate the original as well. Pop the same question to Zaki and he'll fire off on a mad one about the warm grooves of Jovonn and Chez'n'Trent before coming full circle and praising the funk-fuelled techno of Underground Resistance. This kind of open-minded attitude is critical in times like these, where most people associate house music with a pop market. And, if dance music is going to move forward we need more producers and djs who are ready to embrace the different scenes around them.

"In this climate, where people think George Morel is deep house," concludes

Zaki, "it's up to djs and club promoters who really know their shit to keep putting on good clubs. It's such hard work, but being able to run a club or play records out puts you in a really strong position. You've got the ability to get people hooked on a sound that you know is going to change their life. Take my brother for instance, he used to be into rock music. Then, all of a sudden, he tuned into a dance music radio station one day and that was it! It's not that people don't like the deeper stuff, it's just that they've never really heard it. That's why I think we should all stick to our guns. Even though we might get depressed and think that, because of the hype on everything else, people don't like it deep. They do. We've just got to keep at it." ●

Jump Cutz Volume 5 is out now on Luxury Service Recordings.

The AMCA vs The Sensory Productions album will be out soon on Other Records. 'My Sister's Daughter' and 'Watersports', under the name House of Whacks will be released in December

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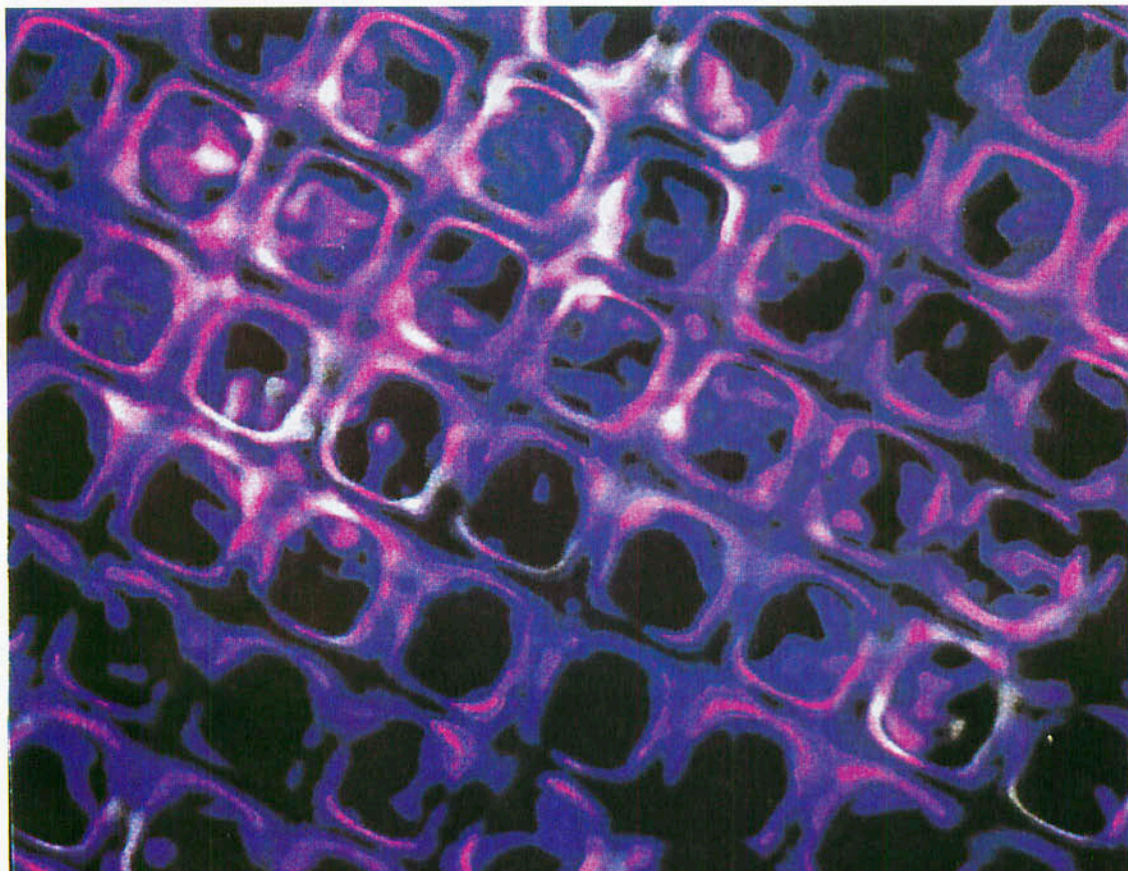


reviews

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

Albums and Singles

Albums



FLOPPY SOUNDS

'Downtime'
(Slip'n'Slide)

Floppy Sounds mainman Robert Rives is a fan of Sonic Youth. It's a small detail, but a significant one. Along with partners Lane Craven and Will Soto, he's crafted an astonishing debut full of weird, alien industrial, meshing samples and layering rhythms into a single, inspired collage of sound. It's a musical landscape where noise coils and snakes around non-linear grooves. At times, 'Downtime' sounds like the bastard son of David Lynch's *Eraserhead* soundtrack. More often, it sounds like house music rethreaded through the crushing guitar symphonies of Glenn Branca or Thurston Moore.

Recorded at François Kevorkian's Axis Studios in New York and originally released on Kevorkian's Wave label, 'Downtime' sews syncopated grooves through sparse funk and a terrain built on absurdly fragile textures. It shouldn't really work. But it does. On tracks like 'Since I Split', Floppy Sounds mess around with synth oscillators and an intriguing deadpan vocal, pushing hip-hop through the envelope of bleep techno and jazz house. The result is an intricate fusion of tiny details and drugged-up super-music. A sound which unfolds and then metamorphoses, or splinters into something quite different.

Sounds weird? It is. But it's also brilliant. Check out 'Superhype' which begins with a crunchingly distorted guitar riff and then reinvents itself as a smoked-out jazz groove before slow-diving into ice-cool ambience. Or there's 'The Sprawl' which pastes the mournful art-school be-bop of John Lurie or Arto Lindsey over an

abstract, machine-driven backing.

This is music which is built like a feature film for the ears. It's difficult to guess just what happens next. Full of surprises, 'Downtime' sounds like the product of someone who understands techno, but has never heard it. Listen to something like 'Excursions' which paints a widescreen picture across breakbeat and acid house in a totally new and unimaginable way. In effect it's closest to something like Carl Craig's 'Landcruising' which pushed dance music into a totally different corner. Only this time, the baseline grid is house and not techno.

How good does it get? I guess it depends on how much you like travelling to distant places. Imagine flying through colours, sailing on a sea of shapes or driving in the fast-lane in a car made out of taste. Crazy windscreen driving you can listen to. But for all those impossible flights of fancy, 'Downtime' sounds incredibly focused. And that's what's special about this album - it heads into territory which is strange and new but it never seems to lose direction.

All this and a bonus album (featuring remixes of 'Excursions' and 'Ultrasong' alongside exclusive tracks like the breathtaking 'Condo Emptiness' and 'Omnisexual Superfreak') which locks Floppy Sounds' careering, headlong rush onto more linear dancefloor grooves.

'Downtime' is innovative, funky and out-there in ways which you can't imagine until you've heard it. But, if you still want to try, think about Roger Sanchez producing 'Waveform Transmission Vol.1' - and then take that idea a little bit further left-of-centre. The future of house music has arrived. And his name is Robert Rives.

★★★★★ Tim Barr

THE ADVENT 'Elements Of Life' (Internal)

Colin McBean and Cisco Ferreira create the kind of furious techno you find hard to ignore. It's fast, hard and aimed right at the centre of the dancefloor. If it doesn't move your body within the first six bars then check your pulse, because there's something very wrong with you. Over the course of seven limited EPs The Advent have built up a reputation for producing instantly infectious techno. For this sixteen-track debut, they've maintained their individual edge and hammered straight for the solar plexus. But for The Advent, harder and faster has never meant soul-less or funk-free. 'There's No Danger', has a deep emotional vein of warm strings running right through it. In 'It One Jah' the congas bang out layer upon layer of funk. At times, it's like The Advent have stormed into the middle of the dancefloor and begun breakdancing to a brutal, 140bpm soundtrack - 'City Limits' and 'Heights' barrel along on fast electro and thumping beats. As if that wasn't enough, the quadruple vinyl format has been cut and pressed exclusively by National Sounds in Detroit. Dance music made with loving care for one, single-minded purpose. Let's dance...

★★★★★ Oliver Swanton

AS ONE 'Celestial Soul' (New Electronica)

Last year's 'Reflections' long-player confirmed Kirk Degiorgio's talent for sewing together weightless, dream-soaked melodies and inspired, abstract rhythms. The subsequent 'Reflections On Reflections' remix set, which featured the likes of Russ Gabriel, Carl Craig and Max 404 all doing their thing to As One originals, proved that Degiorgio's work was capable of yielding infinite variations. But a lot can happen in twelve months and forward-thinking techno hasn't escaped the attentions of nineties-era copyists intent on rapping as many creative sparks as possible, leaving dance music's front-line in the unenviable position of having to reinvent their oeuvre at an increasingly dizzying pace. Add that fact to the old "difficult second album" syndrome and the possibility of Degiorgio matching the calibre of his stunning debut seems unlikely. But from the opening cut of 'Celestial Soul' it's obvious that, though this time around the grooves are more restrained and the soundscapes are just this side of lush, things are still going according to plan. Check the breathless jazz of 'Laetoli 1' or

the sky-tripping sequences of 'Interstellar'. Overall, this is an album which burns with both emotional intensity and cool, imaginative starbursts like 'We No Longer Understand' or 'Renaissance'. Music for dreams.

★★★★ Steven Ash



DJ DUKE

'Power Mastermix' (X-Treme)

It certainly wasn't an instant thing, the DJ Duke phenomenon, that's for sure. He'd been releasing records for quite a while, slowly building up his Power Music empire with a collection of different imprints. Power Music for vocals, Power Music Trax for tracks, Sex Mania for the harder cuts and DJ Exclusive and Sex Trax for the projects he licensed from other artists. Then came the breaking point.

'Blow Your Whistle' shot Duke from the deep house sidelines into the limelight and onto Top of The Pops. From then on, he was DJ Duke the superstar and everyone wanted a piece of the action. However, while Pete Tong and all the Mecca DJs were hammering his Black Rhythms series, Duke's Sex Trax subsidiary was quietly picking up a head of steam with another DJ clique. And, as Weatherall, Slam and the rest cooled down from their techno excesses, the Wild Pitch grooves of Danell Dixon, Nate Williams and the mysterious Mark The 909 King seemed like a perfect prescription for the comedown from that harder, faster era. This is the side of the Duke that's on show here, the fierce, melodic rewirings of Pierre's original groove which made Power Music one of the labels of the year. All mixed to perfection (of course) by the Duke himself. TOTP it's not!

★★★★ Kevin Lewis

ERIC KUPPER presents K-SCOPE 'From The Deep' (Tribal UK)

After guesting on other people's records for what seems like an eternity, Eric Kupper finally gets a chance to let people hear more, courtesy of Tribal UK. It's weird, but it's kind of difficult to pin-point his style since he's worked so closely with the likes of Morales over the years. Some of the tracks on the album even sound like classic Morales cuts. 'Katerpillar' for

example, is reminiscent of the infamous Red Zone mix of the Pet Shop Boys' 'So Hard' - beefed up for '95 and even the 'K-Scope Theme' has hooks and sounds that have The King of New York's signature written all over them. Maybe there's just very close in style and sound or maybe they've fed so much off each other over the years that their individuality has been lost in favour of one distinctive Def Mix groove. Whatever the reason, it's not that important. When you get down to it, it's the music that counts and if Kupper continues to produce cuts like the Deep Dish meets St Germain groove of 'Organism' or the sweet swirling synthscape of 'Planet K', he's well on the way to solo success.

★★★★ Kevin Lewis

FILA BRAZILLIA

'Maim That Tune' (Pork Recordings)

Fila Brazillia, the current stars of the remixing circuit (check out their future-funk variations of Fluke or their dubbed-out hypnotics for Snooze on SSR) follow up the classic, but largely unknown 'Old Codes, New Chaos' with another long-player of earthly delights. The album itself is a kind of a comedown. A comedown from all the current trash-filled compilations and the train-spotter technothons. A comedown from 4/4 fascism and a comedown from the ecstasy ethic itself. It's an album which'll move you, as well as groove you. But most of all, it'll make you feel great. That's the only



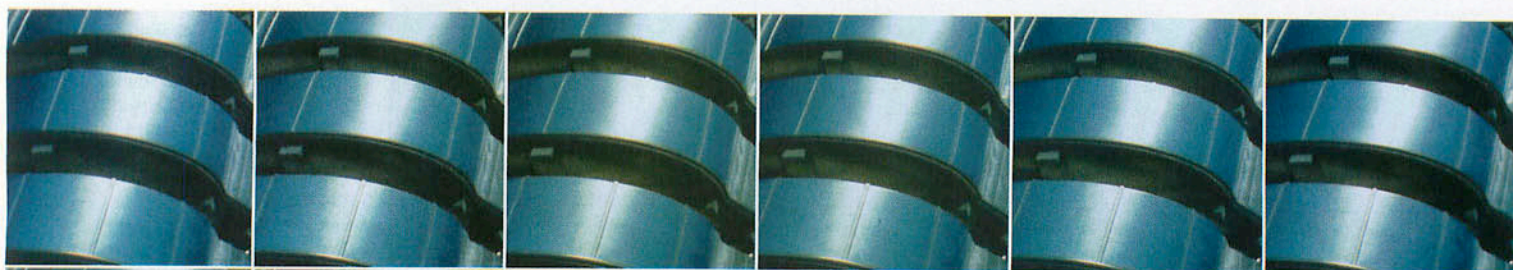
definition which works. When you hit play, the good-feeling-o-meter rises. Any other description is futile. As you journey through the nine cuts, you think you've got them. Cornered with the trip-hoppers and part-time junglists. Then wham! 'Slacker' swoops in with its tough acid house aesthetic and that theory's out the window faster than a released record out of your average trendy DJ's box. So there you have it, Fila Brazillia, fine purveyors of the undefined. not house, not jungle, not techno nor trip hop just that old fashioned pigeon-hole free thing called dance music. And boy, is it good.

★★★★ Kevin Lewis

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TRIPLE VINYL - DOUBLE CD - MIX CASSETTE
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Records (and its subsidiary Big Big Trax) is one of the few garage labels that has consistently kept up the quality while others have lapsed into a state of disarray, surrounded by lacklustre vocalists and average producers. And, while they didn't get it right all the time, the times that they did certainly made up for those they didn't. The bulk of this album has either been produced by Suburban supremo Victor Simonelli or Jazz'n'Groove, currently in demand after their astounding mix of Moné's recent club smash. The result is a solid hour plus of 4/4 vocals and dubs which tends towards the tedious as a listening album but for all the budding nu-soul spinners outthere this is a money-saving bargain. Essential tracks include Victor Simonelli or Coalition's hypnotic 'No More Weeping', NY Finest's 'Do You Feel Me', Body Moods' wonderfully deep 'Agitate It' and Fibre Foundation's anthemic 'Free your Mind'. Well worth a listen.

*** Kevin Lewis

HEIGHTS OF ABRAHAM 'Electric Hush'

(Pork Recordings)

The Heights Of Abraham are Steve Cobby, Jake Harris and Slim Lister. Steve is the one and only Solid Doctor while Jake and Slim were once part of Sheffield's seminal electro-hedonists Chakk. Together they've produced some of the most beautiful grooves you could imagine. Think of Frankie Knuckles' 'Your Love', add it to Galaxy 2 Galaxy's 'Hi Tech Jazz' and lay it all over Massive Attack's 'Unfinished Symphony' and you're getting close. We're talking heart-breaking stuff here. Jake's voice is distinctive - a truly angelic set of vocal chords which are plucked with consummate ease. Check out 'Dolphins' for some musical medicine to relieve the ills of today. And, it's not just the vocals, the instrumentation is as good as you'll hear anywhere. Delve into 'High Time' to find out how to really use a 303 or look no further than 'Boogie Heights' for a lesson in 120 bpm dance tracks. Without the rules. To put it bluntly, this is one of the most outstanding albums of the year and what's more, it was made in the UK. Don't miss out.

***** Kevin Lewis



MARVELLOUS CAIN

'Gun Talk'

(Suburban Base)

Marvellous Marvin Cain's run-in with Cutty Ranks over the uncleared 'Gun Talk' samples on last year's highly-rated

'Hitman' single led to a hook-up in Jamaica and some neat exclusive accapellas which pepper this rapid-fire debut in fine style. And while Cain's brand of raw, jump-up ragga may send the drum'n'bass purists running for the hills, the rest of us would be well-advised to stick around because something pretty special is going on round Marvin's way. 'Gun Talk' sews together a whole series of diverse sounds from rave to hip-hop and the result is a stunning debut of adrenalin-inducing proportions. Check out the dreamy vocals and rippling breaks of 'Jump Up' or the huge dreamscape sample frenzy of 'CB4'. Or there's Ranks' iron-throated toasting over '45 Clip'. Elsewhere, Cain shifts intricate beat patterns into overdrive (as on 'Creep') and pushes languid freestyle towards jazz on 'Ginnes Punch'. As you'd expect, 'Hitman' is present and correct, still sounding fresh, but it's onboard with some stiff competition. Overall, Marvellous Cain has confirmed his epithet with some stunning programming and a sure touch with an awe-inspiring range. 'Gun Talk' is a winner and it's coming your way now.

***** Luke Howe

MAXI RECORDS NEW YORK presents 'Maximum Tenaglia'

(X:Treme)

New York's Maxi imprint has been responsible for some of the most challenging house cuts ever to appear out of the Big Apple. Ever since its early days, cuts like Cocodance's wonderfully bizarre 'Angels Of Love' and Mello House's pre-Jaydee extravaganza 'Organ Ride', made it the kind of label people always took notice of. The pinnacle of Maxi's success was no doubt Sagat's world-wide smash, 'Fuk Dat', with its laid-back jazzy grooves and fuck-off attitude. It was a release which personified the Maxi vibe: while other New Yorkian labels were happy to fade away into a mess of garage-by-numbers, Maxi stuck firm to its guns, releasing cutting-edge dance tracks like Daphne's 'When You Love Someone'. This diversity in sound and styles is matched by their choice of dj for the mix. Danny Tenaglia has never been one for compromise. When he spins you'll hear anything from the sweetest vocals to the toughest house grooves, and he does it all without sharp twists or turns. It's smooth, it's funky, but most of all it's just great.

***** Kevin Lewis

MENTAL OVERDRIVE

'Unplugged'

(Love OD)

Mental Overdrive's Per Martinsen delivers some neat Detroit-inflected grooves across the course of 'Unplugged', notably on cuts like 'Disto Disco' where swinging, percussive rhythms meet sweet string melodies, or the aptly-titled 'Motorcity' with its angular, abstract riffs. But it's on the wilder cuts, like the superb 'Phunkee' where things really begin to burn. Martinsen's skill is in pulling unexpectedly compelling melodies out of nowhere and, though this album doesn't match the most inspired moments of his fellow Norwegians, Ismistik, it's playing around in the same kind of ball-park. Check out

other

Label profile

Sally and Steve a.k.a A Man Called Adam never had it easy. Their Other record label has constantly gone against the grain, releasing exciting individual music and pushing talents like Crispin and Dominic Glover, DIY and Sensory Elements when almost everyone else in the UK was going to pieces over the latest pop-garage or trendy-trance test pressing. Now, with the release of their 'Planet Jazz' compilation and a forthcoming album of AMCA dubs by Roberto Mello and Zaki D, things are looking good. But, at the end of 1993, things weren't going so well. AMCA were dropped by Big Life, just before they recorded their second album, their studio bills were mounting and tax demands were appearing out of nowhere. But, thanks to long time friend, Jaffa, they were down but not out. "Jaffa had always done our sleeve design since the Acid Jazz days", explains Sally. "And when we ran out of money, he took over the rental on the studio and said, 'Let's do a label! That's how it started. Jaffa's our patron and our saviour.'" Thanks to Jaffa's other label interests (he runs soul imprint About Time along with Mike Ward), the Other artists get to work with vocal legends like Diane Mathis and Rosie Gaines. In return for some production favours, Other get to put out the dance mixes. All this, along with Sally and Steve's wonderful jazz-fuelled Beachflea project and Rob Mello and Dominic Glover's essential dubbed-out Reel House releases make Other one of the finest UK labels around.

Five records that shaped the Other way of life...

Shannon 'Let The Music Play'

We heard it at a party the other night and it's one of those great songs about music and dancing. The ultimate discotheque record.

Francine McGee 'Delerium'

We wanted to include an instrumental in the selection and a jazz fusion one at that. It could have been any number of things, this one just has the most incredibly funky bassline.

Boyz II Men 'End Of The Road'

It's a world-wide monster hit, a great song that was beautifully and earnestly sung. We love D'Angelo, Mary J Blige and all that stuff and Boyz II Men are the ultimately successful version of all these bands.

Marvin Gaye 'Trouble Man'

We wanted to include a Marvin Gaye record and this is his ultimate album. but I suppose anything by him would be cool.

Frankie Knuckles 'Tears'

Frankie Knuckles, Satoshi Tomiie and Robert Owens - three geniuses together on one brilliant house record.

And, five labels which influence the OTHER look...

CTI Records

Formed by a guy called Creed Taylor, who put all these jazz albums together which were full of people like Herbie Hancock, Billy Cobham and Hubert Lord in these incredible gatefold sleeves. The world's best jazz albums, brilliantly packaged.

EG

Because it was experimental, electronic music. Brian Eno, John Hassel and people like that. Real innovators.

Whitfield Records

Norman Whitfield's own label in the seventies with all those cool bands. The Undisputed Truth, Starguard and people like that. I just quit like the idea that a producer has his own label.

Mute

We could have had Factory, Warp, 4AD or any of those. Britain's always had a tradition of cool indie labels but I like Mute because they built themselves on a great pop group like Depeche Mode.

Nonsuch Records

Another experimental, electronic label. It was almost like science music, they'd do albums of stuff like the earth's magnetic field recorded on a wind harp and stuff. Pretty deep. Pretty mad too.

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the sublime syncopations of the epic 'Moves', for example, where a 'Climax'-style synth riff weaves in and out of push'n'shove chord shapes or the insistent, chopping groove of 'Jaz' which rewires Kenny Larkin's 'Metaphor' with some deep phasing atmospherics. There are times, perhaps, when he over-reaches himself, as on the absurdly grandiose 'Please Hold On' with its operatic vocal and huge, suffocating string washes but, overall, the heady combination of upfront funk and abstract rhythm programming makes 'Unplugged' one of those albums which sustains repeated listening. Well-worth investigating.

★★★★ Nick Davis



ANGEL MORAES

'New York In The Mix'
(Subversive)

Along with Junior Vasquez, Johnny Vicious and Fred Jorio, Angel Moraes was another one of New York's nu-skool of producers who cracked it during the Sound Factory era. His legendary 'Welcome To The Factory' defined, for many, the sound of Gotham City's most infamous after-hours venue. And, from that point on, with the Vasquez seal of approval under his belt, Moraes was hot property. His ability to take the wild pitch ethic to garage-heads inspired everyone from Slip'n'Slide to The Pet Shop Boys and accelerated his remixing career to warp factor. Now, with this latest collection from Subversive, we're introduced to Angel Moraes the dj. Surprisingly, he sounds almost exactly like Roger Sanchez. The way Moraes flips between the rough and the smooth, from near-techno workouts like Masters At Work's 'Bounce' to classic swinging vocals, although I did expect to hear a different style of spinning from someone with such an uncompromising slant on production. That aside, 'New York In The Mix' is well worth checking if you're looking for a prime-time party slice of the Big Apple.

★★★★ Kevin Lewis

THE SOLID DOCTOR

'How About Some Ether? (Collected Works 93-95)'
(Pork)

Steve Cobby is the irrepressible Solid Doctor. He makes dance music. Not just house or techno or jungle. Dance music. Music you can dance to. That's it. His slow-motion grooves are up there with the best of the Ninja Tunes catalogue, look no further than the gorgeous opening tones of 'U-Turn' for proof of that. His more up-tempo cuts are as cool as St

Germain or as funk-fuelled as the Black Science Orchestra and there'll be host of techno freaks who will die for the Relief style analogue extravaganzas of 'Miximatosi' and 'Land of Dope And Tory'. Every now and again, just when you think the vibe has settled back into that dubbed-out down-tempo vibe-a-thon he'll spray the groove with rugged break-neck jazz rhythms and it's like Bukem's just taken control of the system control of the system. 'How About Some Ether?' is, quite simple, an amazing album. Music made by an incurable dance music fan for others with the same ailment. So, for all those who just can't shake those nocturnal rhythms from your mind, the Solid Doctor has something to ease your pain.

★★★★★ Kevin Lewis

SPEEDY J

'Live'
(Harthouse)

Jochem Paap's progress from the crunching tech-funk of 1983's exceptional debut, 'Ginger', to the subtle free-form grooves of his recent 'G-Spot' outing, is neatly charted on this obviously-titled affair. The result of a new liaison with Harthouse, it's a fairly accurate document of the live set which Paap put together as part of the promotion for 'G-Spot' and, though there will be those who find the prospect of a live techno album just a little bit dubious, a pretty worthwhile one at that. Opening with the studied ambience of 'Symmetry', it's clear that the live setting suits Paap just fine. Combining equal measures of the first two albums, 'Live' weaves a sinuous web of rippling arpeggios and rock-solid grooves, reworking tracks like 'The Fun Equations' into a more focused sound. What's surprising is that everything works so well. While parts of 'G-Spot' lost direction and disappointed those who expected 'Ginger Pt.II' with aimless, and often irritating, introspection, 'Live' sounds like Paap is back on form. Check out the bruising version of 'Scare Tactics' or the extra-special retake of 'Fusion' for further evidence. On paper, this sounds like an idea that shouldn't work. Through the speakers, though, it's a different story...

★★★★★ Stephen Cameron

VARIOUS

'101 + 303 + 808'
(Sabrettes)

Five new bands line-up alongside Dave Hedger and Andy Weatherall's Lords of Afford on this latest hard'n'heavy outing for Sabrettes. It's a kind of throwback to those heady days in the seventies when major labels issued sampler albums featuring their latest signings as a promotional gambit to drum up interest. In theory, it's a fairly reasonable strategy but reality is often quite different. And that's the case with this collection. Kicking off with Turbulent Force's strident 'Metamorphic Structures', the album soon descends into a homogenous mass of dense beats and uncompromising minimalist workouts. So it becomes difficult to tell one band from another. That isn't to say there isn't some good

track by track

Eric Powell talks through the new 'Psychotrance III' on Moonshine Music



1. Cajmere - 'Horny' (Cajual) & 2. Green Velvet - 'Flash' (Relief)

In the past the media were dictating where house music was going and that was bad for the scene. Now, the music is in the hands of more open-minded people who are returning to the roots of house. These two tracks are a great example of how well that can work.

3. Slam - 'Positive Education' Luke Slater remix (Soma)

It's a classic track and although I don't like a lot of remixes, especially remixes of old records, in this case Luke Slater has managed to develop the track. His interpretation has really done the original justice.

4. J Daniel - 'The Way' (Bush)

This track isn't out yet, but it'll be released with a great, really minimal mix by Justin Robertson. It's one of the best mixes Justin has ever done.

5. Paul Johnson - 'Flange Beats' (Dancemania)

For me this is a real house track. You can't describe it as anything else. It's just a very basic drum track and it's everything Chicago was originally about. It's a great mixing track to move from house to techno.

6. DJ Hyperactive - 'Clip' (Contact)

This is more of a full-on track. I don't know if it's from Chicago, but it sounds like it should be. It's a raw underground track. Once the acid bassline comes in it's just so full of aggression.

7. The Capproject - 'Macedonia' (Bush)

This is a real Bush signature tune by Eric Gooden and myself. Listening to it now, I can hear Pierre, Mike Inc, and Dave Clarke influences.

8. Mike Ink - 'Live 2' (Force Inc)

Mike Inc has been around for a long time and I think he's really original. Techno is becoming a lot funkier and this man has a lot to do with that. This track is part of his live set.

9. Dan Morgan - 'Flowerchild' (Geometric)

This is such a quality track. When it drops on a big sound system it really shines. I've been playing this for a long time and it's one that a lot of people are going to rediscover.

10. Mark NRG - 'Don't Stop' (Overdrive)

Every now and again, Mark NRG really hits the spot and this is one of those. Before this track came out, I was buying my records at Eastern Bloc and Fat Cat. But it was the people at Tag in London who really turned me onto this, so now I shop there quite a lot.

11. Surgeon - 'Atol' (Downwards)

The crowd instantly love this track. Tony Surgeon, the guy behind this track, djs at a night in Birmingham called the Third Eye and is going to be doing an EP for Bush soon.

12. Hell & Jonzun - 'Lifeform' (Disco B)

This is the best track Disco B have released this year. I like the way the beats seem to clash, but at the same time there's plenty of space in there. It creates a lot of energy without being too overpowering.

13. Chantal - 'The Realm' Hardfloor remix (Step 2 House) & 14. Baby Doc And The Dentist - 'Mantra' Hardfloor remix (Tec)

Everyone was jumping up and down about the Hardfloor remix of New Order, but these two mixes are far superior. If you want to end a night on an ultimate high then play these two together. They just build and build to a massive crescendo. At the moment Hardfloor are getting a bit of bad press because they've been remixing too many tracks and are sounding a bit samey. If they continue like that people are just going to stop listening altogether.

'Psychotrance III' mixed by Eric Powell is out now on Moonshine

stuff on offer - it's just that there hasn't been too much attention paid to the idea of having some light and shade on the finished product. All of which makes '101 + 303 + 808' fairly hard work. In different circumstances the super-funk of THD's 'Steel Mill' or Point Alpha's 'Data Blast' would be worthy of comment - here they just blend into the background. So it's full marks to Ian Fletcher who, under his Psyche guise, delivers the standout cut on this compilation with the firing electro of 'Street Bomper'. What Sabrettes need to remember, if they're going to persist in paraphrasing Mark Perry's essential punk fanzine Sniffin' Glue, is that great music is about individuality and inspiration. As it is, '101 + 303 + 808' just ends up sounding too much like techno-by-numbers.

☆☆ Steven Ash

VARIOUS

'A History of Hardcore Vol 1'

(Suburban Base/Moving Shadow)

This is the third collaboration between Suburban Base and Moving Shadow following their 'Joint' albums, and it's a testimony to their respective influence over the British breakbeat sound that the title doesn't sound over-ambitious. From amphetamine-charged happy hardcore tunes like Blame's '2 Bad Mice Take You' to the beautiful drum'n'bass of Aqua Sky's 'Dezires', both labels have consistently released some of the most innovative and highly danceable breakbeat of the last few years. 'A History of Hardcore...' delivers forty of their finest tracks (a full two and a half hours worth) all immaculately mixed by Kenny Ken, which chart the evolution of hardcore from frenetic piano samples to reverberating bass-lines. There are so many landmarks here, that it's almost impossible to single out any one track (though I'm pretty relieved that 'Smart E's' has been neatly swept under the carpet). Suffice to say that if you've been to any worthwhile rave, happy hardcore, jungle or drum'n'bass night in the last five years, you will be familiar with some of these tracks - and they'll have been among the highlights of your night. 'Nuff said.

☆☆☆☆ Julian Rolfe

VARIOUS

'Athletico Series 1'

(Acid Jazz)

If you've had enough of all the superclubs, and the wannabe superclubs, trying to sell you a mediocre plastic slice of their current house music policy then this might be just the antidote you need. This is a club that hasn't just plucked any old average name dj at random from the circuit-roster to produce an unadventurous mix of pop tunes. In fact, they haven't plucked a dj from anywhere. Shock horror! They've released a club compilation album that doesn't rely on a dj, but actually allows the music to speak for itself - uncut, unmixed, and unadulterated. Eight tracks taken from the cream of the Athletico playlist - including Renegade Soundwave's 'The Men Who Wouldn't Let Wax Wane', Law One's 'Things You Know', Dead Elvis' 'The Opium Shuffle' and the much sought-after

Chemical's remix of Lion Rock's 'Packet of Peace' (reputably changing hands for £100, if you can believe anyone is that stupid) - are allowed space to breathe and time to really grab the audience's ear. In only a year Birmingham's Athletico club has made a reputable name for itself by providing a haven from formulaic dance music. This album is a perfect introduction to its defiant music policy.

☆☆☆☆ Oliver Swanton

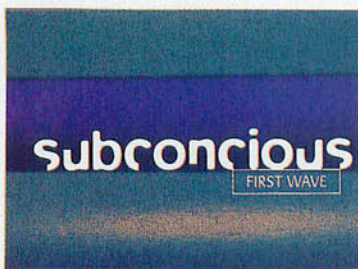
VARIOUS

'Club Buzz '95'

(Rumour)

Just in time for Christmas, Rumour weigh in with a specially packaged edition of Club Buzz. Now, the last time I got a record in a metal canister it was by Public Image Ltd. But Rumour have eschewed the abrasive, experimentation of Lydon & Co. in favour of an altogether different experience. Kicking off with The Bucketheads, 'Club Buzz '95' pulls together some of the most commercially successful club tracks of the year, including a fair number of those which have flirted heavily with the charts. So you get Strike's smash 'U Sure Do', Liquid's 'Sweet Harmony' and, naturally, De'Lacy's 'Hideaway'. This is indeed, Big Tune Central. And with a generous twenty-six tracks on offer, continuously mixed, 'Club Buzz '95' looks like shifting a sizeable number of units over the party season. In a way, it's a sign of the times. Dance music is extending itself in all sorts of different directions at the moment. At one end of the scale, there are those who are pushing experimentation to extremes and, of course, there are those who are shifting steadily towards the mass-market. But if albums like 'Club Buzz '95' help to promote the likes of Todd Terry, Deep Dish and Masters At Work on a bigger scale, then that's alright by me.

☆☆☆☆ Nick Davis



VARIOUS ARTISTS

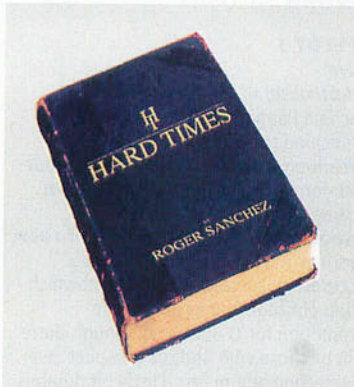
'First Wave Vol.1'

(Subconscious)

Subconscious Records have been doing their thing for just over a year now. Initially set up by producer and remixer Kevin 'D-Code' White, and his partner Roy Jackson, the label has built up an impressive roster of artists and producers more intent on producing experimental underground material than cheap commercial throwaway house. One of the main factors that sets this label apart from others of the same ilk, is that its artists are encouraged to cross-pollinate, to create interesting aural hybrids. Some of the names on this album will be familiar to you, such as Mark 'Acorn Arts' Williams, whose track 'The

Drum' was one of the hard house anthems of the year. Peter Lazonby, whose recent album 'My Humble Servant', was one of the high points of the last twelve months, contributes a bizarre remix of Mikkel Betzer's 'The Fuddle', a meandering voyage into futuristic house. Other contributions on the album come from Julez' Jata' Evans, whose remix work this year, has included Tony Sapiano, Paul Tibbs and Mikkel Betzer also. Newcomers to the label 'Probe' weigh in with one of the most colourful, and emotional tracks on the album, the sublime 'Stratosphere', a mid-tempo trance/house affair that stretches the imagination to its limits. A very worthy compilation from this up and coming British label.

☆☆☆☆ Barney York



VARIOUS

'Hard Times - The Album'

(Narcotic/Hard Times)

Roger Sanchez was, without doubt, Hard Times' biggest crowd-puller. His high-octane sets of hard dubs and perfect diva-factor made each appearance legendary. And, as such, he was just about the ideal choice to mix this compilation. Although, it would have been nice to see residents Hollway and Eastwick take us on a journey through the more uncharted areas of house culture, it's understandable that in a climate where both Cream and Renaissance albums have gone gold, it would have been almost impossible not to pick someone with the clubland muscle of the S-Man. With this release, Narcotic and Hard Times have presented a superb package. For the dj, there are four completely new tracks: Michael Watford's 'I Am What I Am' remixed by Farley & Heller, The S-Man's 'Time 2 Stop' remixed by DJ Sneak, The Bucketheads' 'The Bomb' remixed by Canada's up'n'coming Jinx Crew as well as Jasper Street Company's anthemic 'The Feeling' remixed with the Roger Sanchez edge. Tough grooves from labels like Freeze and Strictly Rhythm all perfectly mixed with some of the years' best vocals from people like De'Lacy and Masters At Work. Top marks.

☆☆☆☆ Kevin Lewis

VARIOUS

'Havin' It Classics Vol II'

(21st Century)

Phew, these guys just don't stop! The Havin' It albums are coming out thick and fast, and true to the form of 'Havin' It Dancefloor Classics', Volume Two is a

collection of familiar heart-warming anthems. These retrospective albums seem to be particularly prevalent at the moment, and with the Cream Anthems double album having just come out there's a fair bit of competition for this compilation, which has been suitably mixed by Trevor Fung. There's a fine line between a classic track and an overplayed, mega-popular tune which has lost its freshness, but 21st Century seem to fall on the right side of the border everytime. Obvious inclusions are Moby's 'Go' and The Future Sound of London's 'Papua New Guinea'; less predictable but still worthy is Directt with 'Two Fat Guitars'. Best are the true, old classics that don't crop up so much in other retro albums, such as Congress' '40 Miles', Altern 8's 'Infiltrate 202' and the raver's favourite, 'I Know' from New Atlantic. If you fancy a nostalgic reminiscing sesh about the good old days back in the late eighties/early nineties, then look no further. Emotive stuff.

☆☆☆☆ Anna Smith

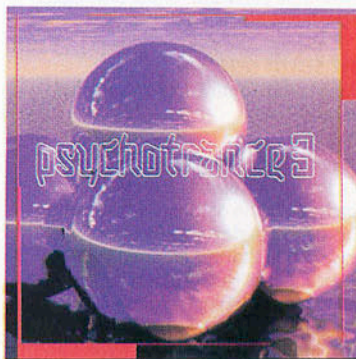
VARIOUS

'Psychotrance 3'

(Moonshine)

Moonshine's Psychotrance series has distinguished itself with exceptional mix albums from both Mr C and Darren Emerson. On their latest outing, Bush Records supreme Eric Powell takes over behind the decks for a tour of club-style mayhem involving Slam, Green Velvet, Paul Johnson, Mike Ink and a host of other dancefloor luminaries. Powell handles the business of constructing a well-paced set across the relatively short time-span allowed by a single disc in admirable style, hitting the hard-phunk of The Cap Project's 'Macedonia' just before midway and turning up the pressure from there. The fluttering hi-hats and hammering sequences of Morgan's 'Flowerchild' drop neatly into Mark NRG's 'Don't Stop' while Hell & Jonzon's percussive workout, 'Lifeform' still sounds as dynamic as ever. It's a less immediately technical display than the previous albums, where tracks were played through one another in lengthy back-to-back sections. Powell prefers to weld grooves end-to-end instead, but it's an eminently enjoyable experience nonetheless. Surprisingly, there are only a couple of Bush cuts on offer, so you'll have to wait for the label's own collection but the diverse selection of tracks makes this one to look out for.

☆☆☆ Paul Mann





VARIOUS

'Snare Pressure' Vol 1
(Pterodactyl Records)

The subtitle to 'Snare Pressure' is 'A Jungle/Drum'n'Bass Compilation'. But this isn't just any old compilation. It delivers ten tracks (eleven on the compact disc), which are the highlights to date from the well-rated Pterodactyl Records. A subsidiary of Nine Bar, the label is gradually gaining a reputation for producing some of the finest UK breakbeat around. There aren't too many 'massive rinse-outs' here, but the beats are fresh and funky throughout, and the 'sound of compulsive progression' (as the sleeve notes put it) is pretty accessible at that. The pick of the bunch is probably 'Breakpoint' from the 'Missing E.P.' which is currently doing the damage around and about with its beautiful, haunting sample; and while there's more than a strong scent of sensi about the whole affair, the tone is pretty accurately summed-up by Strange Attractor's quirky 'Rhythm by Numbers' which neatly alternates between calm and chaos with alarming ease. 'Snare Pressure' is essentially a journey into rhythm for those who like it melodic, but there are enough special moments to make it a worthwhile investment for anyone who's interested in compellingly good breaks and deep, dubby basslines.

*** Julian Rolfe

VARIOUS

'Surrender To The Vibe'
(Phantasm)

The current fascination with that particular strain of British dance music which combines hippie love-ins with racing 303's and a kind of exotic mysticism which sets itself strangely at odds with the philosophy of Alvin Toffler's original techno blueprint in 'The Third Wave' has taken trance out of the underground and onto the pages of the national press. There will be those who are wondering what it's all about. Still more, will be wondering where it came from. And, no doubt, there will be more than a few casually seasoned bandwagon-jumpers who are wondering if it's really going to be the next big thing. But, back in the days before today's super-clubs achieved super-league status, London's Phantasm Records began documenting the underside of the city's "out of our heads" scene with tracks from

the likes of Union Jack, Auto Union, Interlect 3000 and Mindfield. In retrospect, the label's first collection, 'Hard Trance + Psychedelic Techno', with its emphasis on dreamy melodics, alien naivete and hard, pulsing acid, neatly delineated what was to come. 'Surrender To The Vibe' revisits many of those same acts, this time in a mellower (and more knowing) vein. Delivering fourteen tracks of expansive atmospherics, shifting frequencies and liquid dreams, from Tau Factor's slinky 'Spiral Galaxy M33' to the tripped-out Floyd-isms of Sundog's 'Breakfast At Cosmo's', this is one album which justifies the hype.

**** Nick Davis

VARIOUS

'The Sperm Bank'
Sperm Records

As amusing or distasteful as you may find the name, don't take it as an indication of the content of this quality album. This small label has been attracting serious interest, with a string of successful hard house tracks in the two years it's been going. Most notable of their artists are owners Yum Yum, who pride themselves in their outrageous live performances, promising, among other things, mass hypnosis and volleyball games with blown up condoms! Not surprisingly, Yum Yum feature quite largely in this album mixed by Judge Jules, but not undeservedly. And it's their acid epic '3 Minute Warning' which opens this collection of motoring grooves and upbeat stormers. Other tough'n'cheerful cuts follow in the form of Scope's 'Bacchanal', Boomerang's 'Catch It' and Paradox's 'Funky Cheeba'. Sperm manage to produce big tunes which steer safely clear of the commercial tag; probably one of the reasons for their popularity. Sperm say of their albums, "We want to make you feel the same as you do when you're dancing to our stuff in a club, but we want to do it when you're just sitting around at home." Well, it's close, but I'm not so sure it's *that* close.

**** Anna Smith

VARIOUS

'This Is The Sound of Tribal UK II'
(Tribal UK)

Under the aegis of Rob Di Stefano's Tribal America and Richard Breeden's Tribal UK, the Tribal labels have done some amazing things in their time. They brought to a wider audience the undeniable talents of Danny Tenaglia and Deep Dish as well as helping to create the world-wide Vasquez phenomenon. Without their help, house music as we know it now could have been very different. How many people, I wonder, have taken Tenaglia as a dj-ing role model and Deep Dish as production mentors since they were introduced to us? We need people like that. Boundary breakers. Forward-thinkers. Otherwise, as The Solid Doctor said last issue, the future's left with people like Jeremy Healy. And who really needs that? The album itself, is okay as compilations go. But, after all, it is that 'difficult' second album. Tony Humphries has done a great job on the mix and it's a perfect

soundtrack for a thousand Saturday nights out. However, for those who are looking for that inspirational glimpse of the future which Tribal did so well, there's only the bonus Elliot Eastwick and Miles Hollway mixed 'After Hours' bonus, which is good, but not that outstanding. Here's to better times...

*** Kevin Lewis

VARIOUS

'Trance Atlantic II'
(Volume)

Opening with Jamie Myerson's effortlessly beautiful 'Heartsong', this latest collection from the makers of 'Trance Europe Express' picks up where last year's 'Trance Atlantic' left off. And this time around, the names in the frame range from old skool heroes like Blake Baxter and Stacey Pullen to current favourites like the heavyweight Relief triumvirate of Green Velvet, Paul Johnson and Boo Williams. There's more, of course; isn't there always? But the fact that Volume have once again pulled out all the stops to provide an overview of the current movers and shakers on the U.S. scene means that alongside the likes of Derrick Carter, Frankie Bones and Roy Davis Jr there are tracks from Atlanta's Wamdue Kids, Minneapolis' Woody McBride and special projects like Kelli Hand's liason with Dego (to provide the incendiary drum'n'bass of Queen Mecca's 'Stepping Stone'). It's this kind of attention to detail (and the fact that all the tracks are exclusive, of course) which gives the 'Trance...' series an authority which is absent from the more predictable 'greatest hits' packages around at the moment. So if your bag's Mike Dunn or Dubtripe, Josh Wink or Freddie Fresh, this is the compilation you should be aiming for.

**** Nick Davis



VARIOUS

'Trance Central III'
(Kickin')

Kickin's latest nineteen-track extravaganza bucks the recent trend in trance compilations by avoiding the souped-up progressive antics of most of their competitors and sewing together a fine selection of hypnotic mantras and blazing techno workouts. Opening with Emmanuel Top's driving 'Lobotomie', this collection heads off on a speed-thrill trip through the best of this year's narcotic grooves. So, alongside the kind of things you'd expect (Art of Trance's 'Octopus and Humate's '3.2'), you also get inspired choices like Tata Box Inhibitors' woefully

shorts...

PSYCHIK WARRIORS OV GAIA
'Record of Breaks'

(KK)

Dense industrial landscapes, warped percussion and claustrophobic ambience make 'Record of Breaks' difficult listening at times. But if you can persevere with the Warrior's particularly oblique brand of experimental techno, you'll find tracks like 'True Revelation' conceal sweet centres full of trippy melodies and compelling grooves.

*** Nick Davis

VARIOUS 'Platipus Vol.II'
(Platipus)

Simon Berry's Platipus label has established itself firmly within the framework set up by his own Art of Trance output. This second collection from the label that delivered the likes of Union Jack and Poltergeist opens with Robert Miles' huge Euro-smash 'Children' and accelerates its widescreen trance aesthetic from there. Arpeggios and snare rolls galore!

*** Stephen Cameron

BENGE 'Electro-Orgoustic-Music'
(Expanding)

Seriously out-there stuff which ranges from the free-form electronic jazz of '5:30' and the pretty ambience of '5:41' (check those minimal titles) to the pure abstraction of '4:49'. At times, the overall weirdness of Benge's music can be disorientating but when it works, it really works.

**** Nick Davis

VARIOUS 'Dark Hearts Vol.II'
(Harthouse)

Harthouse's latest collection shifts from the sweeping panorama of Claude Young's 'Chamber of Dreams' to the quirky electronic bebop of Neil Landstrumm's 'Black Whispers'. Other tracks by Hardfloor, Frank De Wulf and Morganistic shift shapes convincingly around the usual full-on, four-to-the-floor madness.

*** Steven Ash

CTI 'In Continuum'
(Conspiracy International)

Unsettling atmospheres and sombre moods make this latest offering from Chris & Cosey less immediately appealing than the recent 'Twist' collection of remixes, but fans of their abstract experimentation will find tracks like 'Gamela', with its proto-groove and warm strings, or the haunting 'Aural Lava', deliver their charms slowly but surely.

*** Nick Davis

shorts...

VARIOUS 'Delux Vol. 1'

(Victor)

Available on Japanese import, this collection pulls together some exceptional moments from labels like Sublime, Frogman and Torema, including the incendiary breakbeat groove of Fumiya Tanaka's 'Animal Attack' and Ken Ishii's stunning remix of Mind Design's 'Skywalk'. Even without mentioning the slow-burn jazz of Tarhell's beautiful '50519-07' workout, it's an almost essential purchase.

★★★★ Tim Barr

BEING 'Tides'

(Spacefrog)

Ice-cool synth washes and seductive percussion make Dave Being's debut a consistently surprising one. And though tracks like 'Tide One To Three' are dreamily ambient, this Edinburgh-based producer has a talent for turning out disarmingly good grooves as well. From start to finish, 'Tides' is a deeply chilled trip through off-world landscapes and perfect interiors.

★★★★ Tim Barr

VARIOUS 'Acid House For All'

(Definitive)

From the ultra-funk of Astrocat's 'Mantis' to the fluttering percussives of Barada's 'Swivel', Definitive's latest collection hits the mark head-on. With contributions from the likes of The Stickmen, Ian Pooley, Omegaman and Fred Gianelli, it's a timely reminder that there's still plenty of life left in the old TB303.

★★★★ Steven Ash

THE ELECTRIC FAMILY

'Mariopaint' (Irdial)

Take the soundcard from one well-known computer game. Put it into the studio with the likes of Aqua Regia, Dave Cawley and X313's Ranx. The results are either stunningly original or maddeningly familiar. It all depends on whether you've got a Nintendo at home, I guess.

★★★★ Nick Davis

VARIOUS 'Highly Recommended'

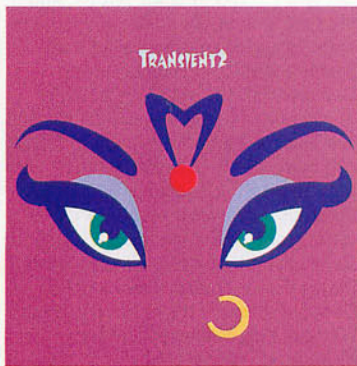
(Formation)

Including exclusive mixes of Grooverider's 'Jon Two', L Double's 'Low Down and Funky' and Mental Power's 'Deep Soul', Formation's long-awaited collection looks like making the running for Christmas. Combining tough beats and heavyweight basslines with gorgeous, jazzed-up drops it's a pretty good round-up of the story so far.

★★★★ Luke Howe

brilliant 'Plasmids' and Dobre's excellent 'Trashcan'. Aside from them, there's plenty to choose from. Try Taucher E Koma's future-twisting 'Happiness' or Lo-Tec's buzzing 'Spacebar'. And, if the measure of a good compilation is that it makes you feel like you're on the floor at a firing club, then 'Trance Central III' is pretty much all the way there. But be careful - put this one on before you go out and you're likely to exhaust your natural supplies of energy before you've even called the cab! Nicely timed for the Festive Season, this is one collection which should be waiting underneath everyone's tree come Christmas morning.

★★★★ David Campbell



VARIOUS

'Transient 2'

(Transient)

It's exactly twelve months since the Transient team of Lawrence Cooke, Simon Moxon and Russell Coulthart first launched their label and those who've charted their progress closely enough will confirm that their inclination to rock out in all manner of trance-type directions has picked them up more than a few fans. Like Phantasm and Platipus, they've gained a reputation based on a fervent enthusiasm for fast-burning 303 workouts and the kind of breakdowns which measure heavily on the Richter scale. And with the current media interest in the underground sound of London, this release looks like being exceptionally well-timed. Mixed by Lawrence and Russell (under their Disco Volante alias) 'Transient 2' shifts into gear with the pulsing synths and heavyweight four-to-the-floor of Overlords' 'Naked People' before settling down into Art of Trance's wild-fire angles with 'Octopus'. Add in another nine tracks by the likes of Razor's Edge, Union Jack, Astral Projection and the strangely-named Koxbox with a few exclusives and some hard-to-find cuts and the temperature begins to rise pretty rapidly. As an introduction to what the label is all about, 'Transient 2' is well-worth picking up - but be warned - you might end up dancing...

★★★★ Nick Davis

VARIOUS

'Triphoprisy II'

(Rumour)

Rumour follow-up their highly successful 'Triphoprisy' collection with this second edition of seriously chilled beats, drifting vocals and dreamy grooves. And the

result? 'Triphoprisy II' takes the lead with ease. Offerings from the likes of Marden Hill, Raw Stylus and Junkwaffel (with Portishead on the mix, natch!) paint a stoned canvas full of blissed-out details and blunted vibes. Check out Mandalay's gorgeous 'This Life' which trips gently on sweet melancholy and mournful guitars to create something that's so effortlessly beautiful it's probably illegal. Elsewhere, there's Tosca's manic 'Chocolate Elvis' which talks street-tough but melts in the middle with fluttering arpeggios and a pitched-down humming sample (yep - those Zero G discs are still coming in handy!) or Monk & Cantella's 'Trout' which adds brass and timpani to funky stop-start snares. There are moments, of course, where things don't go quite according to plan; Lee Van Cleef's 'From Skunk To Drunk' still sounds sticky while The Impossible's 'Lucky' sounds just like one idea stretched over a few bars too many. But, overall, 'Triphoprisy II' is just about perfect for those quiet nights in with a few friends and a boomin' stereo. How much more fun can you have for around a tenner?

★★★★ Nick Davis

VARIOUS

'Underground London'

(Kickin')

Techno City? It's sometimes easy to forget that London has more than its fair

share of producers who are capable of turning out the odd metal-machine symphony. And the fact is that, come the weekend, the capital has clubs which are the equal of those anywhere else in the world (except maybe Glasgow...). So it's strange that, though dance music's litany of locales includes Chicago, Frankfurt, Detroit, Berlin, New York, Munich and Amsterdam, London very rarely gets mentioned in the same breath. Kickin's latest collection is out to change all that with twelve specially-commissioned and exclusive tracks from some of the capital's most highly-rated producers. It sounds ambitious, but from the very first track, Sound Enforcer's 'Flys And Cows Of Coldharbour Lane', this album cuts fire. Weightless, jazzed-up chords, fierce kick-drums and super-funk basslines drive tough grooves across tracks by the likes of Steve Paton, Gigglatron and Mark Broom (with the scene-stealing 'Brick Lane Bagel'). Highlights? The Advent's 'W10' throws heavyweight shapes, while Plantastik's 'Merlin Street Magic' accelerates into a tripped-out electronic dream-time. Or there's the Space DJs with the epic 'Hornsey Rise', alongside tracks by Tony Sapiano, Trevor Rockliffe and Daz Saund, Spira and Mandrill. On this evidence, the capital is still smokin'.

★★★★ Steven Ash

VARIOUS

'X-Mix-5'

(Studio K7)

The X-Mix series has become something like the Rolls Royce of mix albums, combining a worthwhile choice of djs (Paul Van Dyk, Richie Hawtin & John Acquaviva, Laurent Garnier and Dave Angel) with state of the art trip-out video visuals and a faultless selection of tracks. For this latest collection, DJ Hell takes over behind the decks and manages to turn in an astonishing tour de force full of heavyweight grooves and tough funk. The emphasis is firmly on Chicago and Detroit with the likes of Tronikhouse, Steve Poindexter, K. Alexi Shelby and Ron Trent all present and correct (though Hell weighs in with his own call to arms, the incendiary 'My Definition of House', and his Disko B workout, 'Herz'). Unlike other so-called dj mix albums around at the moment, most of which are actually beat-mixed using hard-disk digital technology, X-Mix is the real thing. And it shows. X-Mix 5 is a fluid, funky-up celebration of the beat built on two decks, a mixer and a bag-full of great records. All this, and the chance to pick up Nu-Groove classics like The Sound Vandal's 'On Your Way' and Bobby Konders' original 'Let There Be House' anthem. How can you resist?

★★★★ Steven Ash



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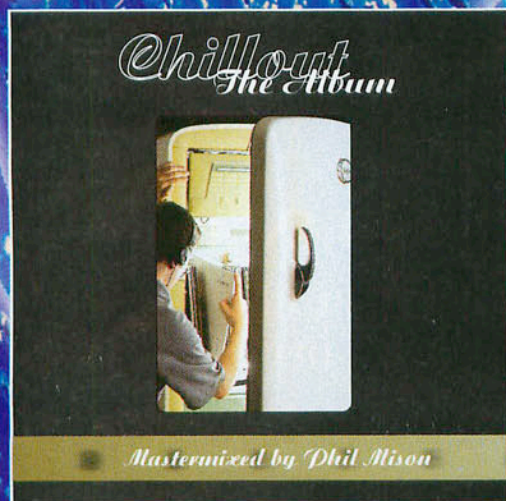


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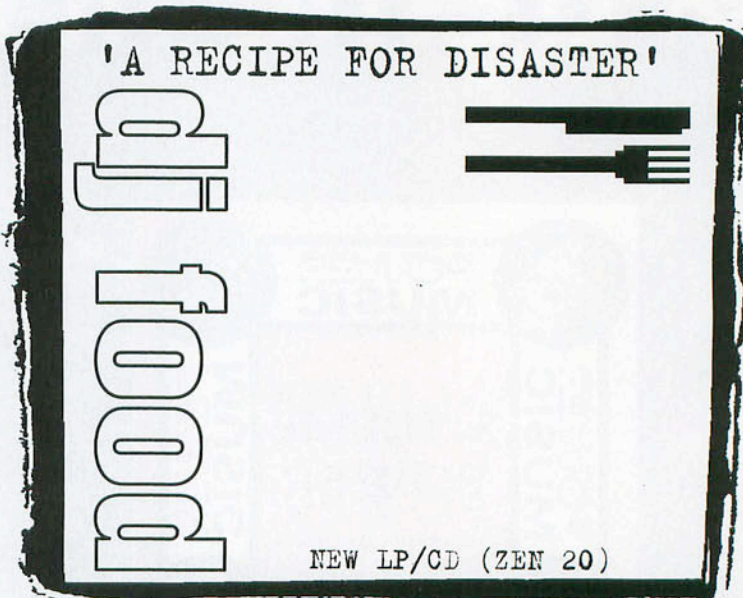
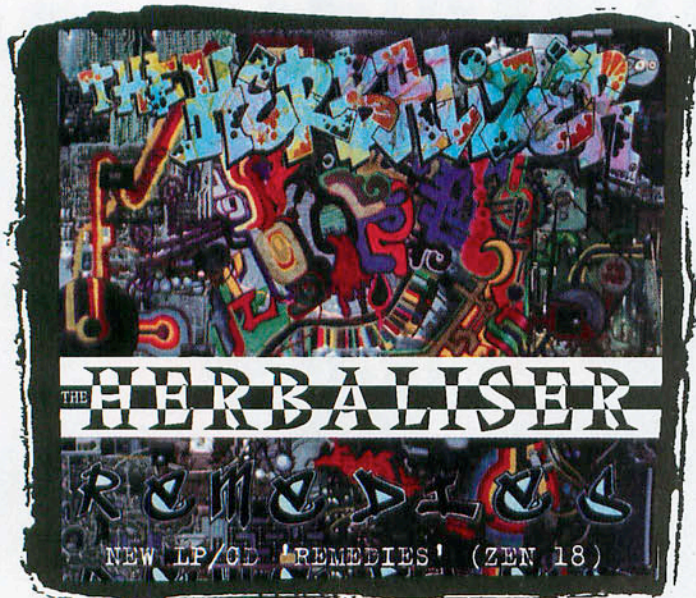
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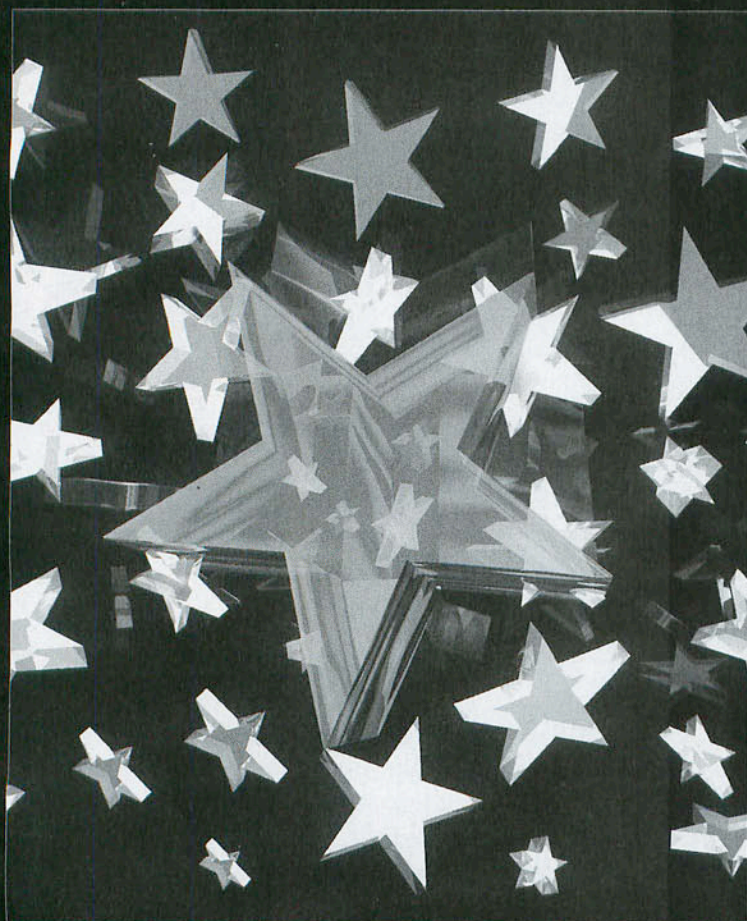


episode 3: Cutting through the jelly - "scene..."



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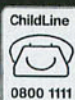
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Singles

House/Garage

PAULA ABDUL

'Crazy Cool (Deep Dish Dubs)'
(US Virgin)

Only available on an ultra-rare US promo, the two Deep Dish dubs of Ms Abdul's rather weak 'Crazy Cool' make up for the lame (edited) vocal mix which appeared on the commercial release. Both 'Dubfire's Cool Dub' and 'Sharam's Crazy Journey' take just enough of Paula on a psychedelic journey into the future. Crazy and cool it is. Well worth the search.

★★★★ Kevin Lewis

DAVID ALVARADO

'Aurora'

(X-Rated)

Bomb Records' Dave Alvarado certainly knows how to pack a serious punch, as his latest exploits for Power Music subsidiary X-Rated will testify. 'Aurora', the title track, is a mesmerising deep house/trance voyage, driven by soaring, gated synth riffs, a tough kick drum and an acid bassline to die for. 'Darwin' on the flip-side is a Relief-style warbler, packed with acidic squelches and raw, rattlesnake drums which gnaw away relentlessly. 'Chunks', meanwhile is a typical slab of American hard house with colossal drum rolls and wailing diva samples. Tasty.

★★★★ Barney York



BLAZE

'Funky People EP'
(US Funky People)

Currently doing the rounds on another ultra-rare white label, Blaze's latest adventure into clubland kicks off their new Funky People imprint. Out of the five tracks on offer 'Moonwalk' strikes high with an amazing Mr Fingers-meets-Glenn Underground style groove while 'Doom Doom Dey' is pure jazz-fuelled scat-house of the highest order. All in it's a massive package not to be missed and thankfully it's due out soon through NuPhonic in the UK.

★★★★ Kevin McKay

KENNY CHARLES PRESENTS

DEFENDER

'Closer b/w Bitchin'
(Matrix)

Crispin Glover follows up the awesome Tranquil Elephantizer with another roof-raising house track. Both cuts here are produced by Girls FM hot-shot Kenny Charles and though both follow the DJ Pierre groove-school, 'Bitchin' comes out on top with its deep groove and 'Sindae' style samples. Hypnotic is not the word.

★★★★ Kevin Lewis

CHEZ DAMIER & STACEY PULLEN

'Forever Mona'

(US Balance)

For some bizarre reason known only to Cajual's promotions people here in the UK, this was incorrectly credited last month to Chez Damier and Stacey Parker. Chez later informed me that his production partner on this occasion was in fact Stacey Pullen, so hence a new review. Since last month, I've had the pleasure of dj-ing with Chez, who completely reversed my opinion of 'Forever Mona'. When dropped at the right moment, at peak time, working the break with two copies this dreamy groove can send any dancefloor into complete mayhem. Warm up it's not.

★★★★ Kevin McKay

DEEP DISH

'Wear The Hat/Chocolate City (Remix)'
(Tribal UK)

After sending nearly every major company AWOL in their attempt to secure Sharam and Ali for their latest 'duf vocalists needs urgent help' projects, the irrepressible Deep Dish strike once again at the heart of the groove. 'Wear The Hat' is gorgeously reminiscent of 'Elastic Reality' (and this time done without the help of BT - the groove chameleon) and Ashley Beedle's mix of 'Chocolate City' is as great a remix as you'll ever hear. The conclusive proof for anyone who doubts that Deep Dish are the undisputed dancefloor kings of the moment.

★★★★ Kevin Lewis

DJ DISCIPLE

'10 Steps 2 Heaven'
(Narcotic)

DJ Disciple drops his standard garage-by-numbers approach for (thankfully) something a bit more interesting. '10 Steps 2 Heaven' is probably the best of the bunch with its rough Deep Dish style drums and off the wall effects although the other cuts do have a certain appeal. And, for all those who like that S-man style big tune, look no further than 'Stay Together' for a 'Tribal Infusion' vibe. Worth checking.

★★★ Stephen Cameron

DJ FOOD

'Peace'
(Open)

Not content with ruling the phat land of the n'importe tempo jazz-groove, Ninja Tune's DJ Food, the combination of Matt Black, Jonathon Moore and Patrick Carpenter, seem set to stamp their indelible prints all over the world of house. The original mix is the business, a funk-up groove-athon filled with warped loops and rugged keys, like Street Corner Symphony meets the Idjut Boys. However, as good as it is, it's the mix by Harvey which scores here. A bizarre collection of rough percussion, odd-ball keys and a full-on electric guitar solo make it one of the most interesting workouts of the year.

★★★★ Kevin McKay

4TH MEASURE MEN

'The Need b/w The Keep'
(Multiply)

After the ridiculously over-played '4 You', MK returns to Multiply with a brand new 4th Measure Men project. And, although both MK mixes of 'The Need' and 'The Keep' are definitely Marc Kinchen, thankfully he's not just run off another Nightcrawlers mix. However, in saying that, the real reason for this review is the remixes on offer. While both Armand Van Helden and Henry Street turn in competent remixes, it's Basement Jaxx who take all the honours here. Rough production, funky bass and a keyboard solo reminiscent of 'Samba Magic' more than make up for the other mediocre attempts.

★★★★

Kevin Lewis

IDJUT BOYS & LAJ

'The Beard Law EP'
(U-Star)

Dan & Conrad, the Idjut Boys, team up once again with studio maestro Laj for another sonically twisted funkscape. 'Handlebars' swings us into action with a laid-back piano session not a million miles from their latest release. 'Chin Strap' raises the temperature with a crisp, rhythmical, chopped-up groove-athon while 'A Full Length' edges neatly towards perfection and 'Mutton Chops' finishes things off nicely. As Crispin Glover said in the last issue, "Who needs overpaid Americans when there's talent like this in the UK?"

★★★★ Stephen Cameron

JANET JACKSON AND LUTHER VANDROSS

'The Best Things... (Roger Sanchez Remixes)'
(A&M)

After adding the highly-desirable Janet to their roster, A&M have gone into overdrive in their attempt to turn her into club diva of the year, with Deep Dish and now the equally hip Sanchez both on the remixing payroll. The S-Man turns in one vocal mix and three dubs. The vocal, for those who can take it, beats Morales' original (and that's no mean feat) and while all the dubs are cool, the 'Ill Dub' comes out on top with its rough beats and quirky acid grooves. File under absolutely massive.

★★★★ Nick Davis

JINXX

'Junkhunters'
(Narcotic)

The Jinxx team of Kenny Glasgow, Noel Nenton, Shams and M1 follow the growing success of their highly-respected Canadian imprint with an extended player for Narcotic. 'Hang' Out' takes off where The Bucketheads left off and 'Kenny's Anthem' is a nice enough deep groove but it's 'Freestylin' that's the cut to head for. Swirling sax a la 'Chocolate City' and beats like Alex Reece slowed to 33 make this Narcotic's funkiest outing since Ashley Beedle's storming 'Roots Revolution'.

★★★★ Kevin Lewis

KRIMP

'Get Up'
(US Strictly Rhythm)

Produced by new babe on the block, Dana Kelly, this project has to be one of Strictly's better signings in recent months. The track itself comes in three mixes with the 'Original Mix' driving the disco train and the 'Feel It Mix (Bonus Cut)' riding the Wild Pitch groove quite successfully. However 'Black Jungle Part One' is the best of the bunch, reminiscent of Ron Allen's early deep tribal grooves for Strobe. Cool.

★★★★ Kevin McKay

LARCENY

'Who Are You?'
(Nuphonic)

Nuphonic follow up the divine nu-disco of 'Fase Action' and the rough'n'tumble house grooves of 'The Free Chicago Movement' with remixes of a cut that (allegedly) appeared on Michigan's Interference Records back in '94. However, considering Dave Hill's prankish nature, it wouldn't be surprising if this is another one of his mates hiding behind a super-cool pseudonym. The 'Original 7" version' is a bizarre slice of up-tempo jazz filled with off-key stabs and other assorted weirdness. Meanwhile, Justin Robertson and Richard Hector-Jones turn in the funky trumpet tooting 'Sleuth Mix' but it's Aquasky's cool jazz'n'bass mix that's causing all the commotion here. Killer stuff.

★★★★ Kevin Lewis



MADONNA

'Human Nature (Remixes)'
(Maverick)

The insatiable Madonna, well known for strutting her stuff to Vasquez's heady grooves at the Sound Factory always seems to choose the best remixers to re-wire her sultry pop concoctions for the dancefloor. Masters at Work and Shep Pettibone are two that come to mind and, this time, it's turn of Tribal star Danny Tenaglia. The 'Love Is The Human Nature' mix is the one to go for with Madonna's breathy vocals riding high on Danny's dark groove. Three listens and you're hooked.

★★★★ Kevin Lewis

MEN IN BLACK

'Corcovado b/w 99'
(Dutch Saton)

Eddy de Clercq and Sander Baas are the groovers behind the first release on R&S's latest off-shoot. 'Corcovado' is a quirky Touché style groove, not unlike the kind of thing we've come to expect from the

Outland supremo however the real deal on this twelve is tucked away on the flip. '99' is pure jazz-house of the highest order. Slinky drums and off-beat stabs make fine companions for the semi-acidic bass and freestyle Rhodes meanderings. Deep and funky.

★★★★★ Kevin McKay

MIGUEL MARTINEZ

'Amor 15 (A Tribute To Arnold Jarvis)' (German Ladomat)

Ladomat, probably Germany's finest house imprint, follow the success of Sensorama's wild debut with a new twelve from producer extraordinaire, Miguel Martinez. For the main cut on the front-side, Miguel slices vocals from Swing 52's classic 'Color Of My Skin' over a deep jazz-tinged groove. Funky and totally cool.

★★★★★ Kevin Lewis

MOOD II SWING

'Function'

(US Music For Your Ears)

John Ciafone and Lem Springsteen have, under various guises, produced some of the most forward-thinking and creative house records ever to come out of Gotham City. This outing for Power Music's latest subsidiary is no different. The first mix takes its inspiration from 'Phyllips Trak II', with the dynamic duo adding odd-ball organs to an unmistakable flanging groove. The second mix is a bass-fuelled session in the nu-school of New Yorkian hypno-funk. Either way, they're both pumping.

★★★★★ Kevin Lewis

DAVID MORALES PRESENTS

BROOKLYN FRIENDS

'Philadelphia'

(US Nitegrooves)

Morales in return to form shocker! After countless major label bore-a-thons, the Def Mix supremo grabs Satoshi Tomiie, Terry Burrus, Peter Daou and a load of other session stars and heads off on a thirteen minute journey into deep house heaven. Conga madness and cool jazz keyboard solos everywhere. Groovy, deep and meaningful.

★★★★★ Kevin McKay

NATURE BOYS

'The Drummer EP'

(Mama)

The Rhythm Doctor, ID's resident garage-head returns after the excellent jazzed-out grooves of 'Batmania' with another quality four-tracker. Co-produced with Phillipe Lovéna, this release ranges from the rough Derrick Carter style of 'Lifeorce' to the old



skool jazz-house of 'Awake'. File under real house.

★★★★★ Stephen Cameron

NU-COZN

'That's How Lovers Be'

(US Soirée)

This latest twelve from Soirée is yet another example of the deeply beautiful grooves that they've built their reputation on. Saying that however, three out of the four Drivetrain mixes take just a touch too much inspiration from MK and end up sounding like plain pastiches of the Kinchen groove. Thankfully, the 'Scott Grooves That's How Dub Be' mix saves the day with its laid-back Rhodes groove and subtle string swishes. One for the early hours.

★★★★★ Kevin Lewis

PAPER MUSIC ISSUE ONE

'Downtime b/w The Bridge'

(Paper)

After the anthemic nature of Miles and Elliot's first two outings, it's nice to see the Hard Times guys delve a little deeper (and change their drum sounds!) for this, the second release on their own Paper Recordings. 'Downtime' slowly builds on a disco theme, tripping the senses like one of Carl Craig's Paperclip People work-outs while 'The Bridge' steers towards more familiar territory with a rough'n'ready 'I Feel

Love' retake. Funky.

★★★★★ Kevin McKay

IAN POOLEY

'Second Revival'

(US Force Inc.)

Germany's answer to Roy Davis Jr. returns with another extended player of blissed-out hypno-grooves. The brash synths and kitsch samples of his previous outings are replaced here with an altogether more Deep Dish-style groove as subtle vocal snatches and funky Rhodes hook layer Pooley's warping backdrop. Lullaby techno.

★★★★★ Kevin Lewis

SNOOZE

'The Chase EP'

SSR/Freezone

This is the debut release from Dominique Vauthier, a Parisian/Guadelupean with a passion for film noir, downtempo hip-hop and jazz. The best of the bunch is the title track, 'The Chase', where he flirts briefly with the breakbeats and then ditches them midway in favour of a big soothing ambient break. The Fila Brazilia remix meanwhile slides into smoker's paradise with a vengeance.

★★★★★ Oliver Swanton

STUDIO 32 FEATURING MILA

'Show Your Feelings Inside'

(Kult)

Out of the four mixes on offer here, it's only the first cut on the flip-side which really hits the mark. Tough jazz drums and a deep funky bass hold the groove while lush strings and subtle keys lace over the top in a kind of Abacus meets Murk fashion. Interesting.

★★★★★ Kevin Lewis

TODD TERRY

'A Day In The Life (Remixes)'

(Sound Of Ministry)

After the success of Todd's 'A Day In The Life' album for the Ministry here's the first (and no doubt it won't be the last) single to get the 'remix it and punt it out' treatment. Like the original 'Street Mix' all three of Todd's remixes are nothing special, basic pounding 4/4 grooves that slab samples we really don't need to hear again. The only thing is that it's just so irresistibly funky and you just know it's gonna work in the club. To play or

not to play? That's the question.

★★★★★ Kevin McKay



GLENN UNDERGROUND

'Essentials'

(US Cajual)

Yet another excellent four-tracker from Glenn Underground, the man of the moment, who just seems to be an oasis of quality in the current hit'n'miss house climate. Out of the four on offer, only one falls short and that's only because it abuses the 'Everybody Reach' sample which could quite well have been left alone for the time being. Thank goodness there are still people making house music like this: beautiful, timeless moments of dance. Mr Fingers has a lot to answer for.

★★★★★ Kevin Lewis

URBAN SOUL

'Sex On My Mind'

(US Nitegrooves)

Roland Clark, songwriter extraordinaire, teams up with DJ Pierre for this latest release on Nitegrooves. The song itself is well-crafted, but not that well-produced, and so it's the dubs which do the most damage. Pierre takes the main vocal hook and slams it over a tripped-out, string-led groove giving the project a 'South Street Player' meets 'Altered States' type feel. Imagine!

★★★★★ Kevin McKay

ANGELA MATHESON

SCHATRAX DBL Pack
ORPHIC Liar
GEMINI Hidden Agenda
CHASER Sides Of Iron
SPIRA Animal Trax
KEROSCENE Nurse City
GLENN UNDERGROUND Essentials EP
TALAMUS Tamshata
THE YONN TRAP FAMILY Red Hall
IAN POOLEY EP

White
Pagoda
Heartbeat
Soma
Spire
PHR
Cajual
Hexagonal
Acruacre
Definitive
COCO AND THE BEAN Weston Ways EP
MEN IN BLACK Corcovado / 99
SKYLAB Oh! Skylab EP
NEAOROPIC Tumbleweed EP
PUSHMIPULLYU Outside Myself
DJ FOOD A Dub Plate Of Food
MR SCRUFF The Frolic EP
ORFEO Miles Away
BEAMISH & FLY Spin On It
BUSHFLANGE Cloud Cover

Mantra
Satori
L'Attitude
N Tone
Wholly Manmoth
Ninja Tune
Pleasure
Satori Records
White
White
KERRI CHANDLER I Feel It
ABACUS My Brazilian Love
MATT WOOD / G-DUBS No Time
SCION Emerge
TEKNOTIKA Aurora Aura
PAUL JOHNSON Freaks In Frount
PRECESSION Fire Gard
A-FACTOR Canto Azul
AS ONE Arios
BRAXTON HOMES Disc Midget

Madhouse
Balance
Groovin
Chain Recation
Sub Merge
Dance Mania
Ferox
Dub-A
New Electronica
Cajual
PURR Float On
VAN BASTEN National Anaesthetic
HIGER INTELLIGENCE AGENCY Free Floater
FULL MOON SCIENTIST Shrub-A Dub
DUBTRIBE Selene Songs
ASTRAL BODY Teddy Salad
THE ALOOF Stuck On The Shelf
PERCY VERSUS BLOODSUCKERS 3
PENTAURA Pentaura
VARIOUS Ambient Intermix

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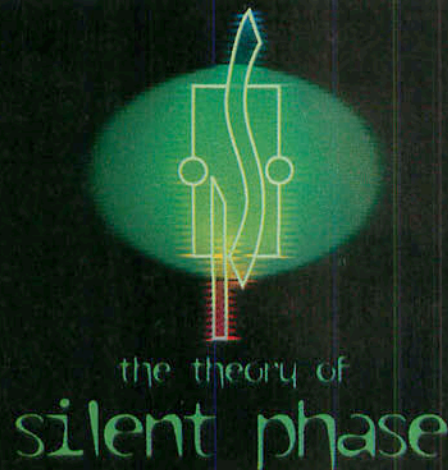
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forthcoming guests include: Nelson Rosado (King Street Records, NY), Nick Holder (DNH Records, Toronto), Derrick Carter (Chicago), Terrance Parker (Detroit), Angel Moraes (Sound Factory Bar, NY), Lenny Fontana (NY Producer/DJ).



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Singles

Techno/Jungle

AQUA BASSINO

'Swirl EP'

(F Communication)

Written and produced by Edinburgh's Jason Robertson, this latest twelve from F Communication is added proof that there's a lot more to Scotland than just techno, techno, techno! 'Take Me There' eases us into action with a brilliant late-night Felix Da Housecat style groove, while 'Ibiza' chills things out with a sun-kissed slice of slow-mo' paradise. 'Wanna Dance' is up there with the best of them but the real killer here is 'That Time' where subtle synths and classic Rhodes combine in a kinda Deep Dish meets Ludovic Navarre way. Superb stuff.

***** Kevin Lewis

CHASER

'Sides Of Iron'

(Soma)

What's in a name? Funk D'Void's Lars Sandberg and Nigel Hayes (who's taken time out from behind the counter at Bomba Records) turn out an inspired jazz workout which is likely to be one of Soma's most popular outings of the year. Superb programming, deep grooves and sorted dancefloor dynamics are the reasons but the flip-side's Chicago-style minimalism can't be ignored either. Top marks.

***** Tim Barr

CHUBBA

'Chubblegum'

(Out On A Limb)

Out On A Limb continue their inexorable rise with this latest twelve from the oddly-named Chubba trio. 'Chubblegum' canters through tough percussion and a lorry-load of squelchy analogues in fine style, but it's the climactic build of 'Baxach' which scores the points this time around. Chubba-tastic, I guess.

**** Steven Ash

CLARK

'Lofthouse EP'

(Planet E)

LFO's Mark Bell shifts to Detroit for this double-pack of jacked-up electro grooves. 'Primus' shifts through warping chords and train-track rhythms while 'Jak To Basics' wires in with a wild retro feel. But while 'Lofthouse' itself delivers an astonishing take on alien minimalism it's the jazzed-up cool of 'Christo' which takes the honours on this essential seven-track outing. File under essential import...

***** Tim Barr

DEADSTOCK

'Octarine'

(Internal)

Welcome to the weird and wonderful world of Deadstock, where eclecticism rules, as hip-hop beats collide with vintage electro in a futuristic techno environment. Deadstock were responsible for the recent remixes of the Happy Monday's 'Hallelujah' and this

excellent two tracker can only further their reputation as producers of left of centre, forward-thinking, dance music. 'Oedipus Sucks' is chock-a-block full of dirty, downbeat sounds built around deep breaks and swirling electronica. 'Octarine', meanwhile, heads off into previously uncharted cyber territory. Dead dead good.

***** Barney York

DOOF

'Youth Of The Galaxy'

(Dragonfly)

More psychedelic trance from Dragonfly with Nick Barber colliding a snaking acid riff with crazed Dalek samples and some heavy acceleration. The alternative 'Yoof...' mix is the one to go for though, cleaning out the vocals and concentrating instead on an intense speed-thrill trip to the far-side. Could be a contender for the label's best to date.

***** David Campbell

DRUM AND BASS

'We Come Back (My Selector)'

(Strictly Underground)

No prizes for guessing the 'flava' of this one. Both mixes are excellent, though the 'Uncle's Car Crash Mix' is probably the one to drop. Its cluttered, tinny rhythms allied with a subsonic bassline keep the track flowing, while breezy samples coupled with some sparse female vocals give it a slightly warmer edge.

**** Julian Rolfe

PAUL EDGE

'Clap Your Legs E.P.'

(Grown Up)

British technofunk takes another step forward with this quality three tracker courtesy of Bournemouth boys Paul Edge and Mike Odd. Peaking on the A-side is a minimal techno expedition, that builds slowly and delicately with rattling percussion and crystal bleeps before reaching a climax. 'Little One' and 'Lost in Atlantis' are chunkier affairs featuring some superb tight-knit drum patterns and squelchy acid lines that send these tracks straight into groove central. Deep but infectious.

**** Barney York

ELECTROHEAD

'Electrohead'

(EAR)

Alan Oldham turns in three tracks of blistering techno mayhem. 'Electrohead' is a piledriver groove built on crunching snares and a heavy-duty kick drum, while the 'Liquid Metal Monster' mix trades in the dense, uncompromising atmospherics for swinging beats and much brilliance. In demand at the moment so get your order in quick.

***** Tim Barr

EMPIRON

'Jesus Christ'

(XL Recordings)

Empiron have obviously spent the money from their recent deal with XL wisely. Their sound is now cleaner, crisper and far better for the studio equipment they've invested in. They haven't lost their Nitzer Ebb and Front 242 influences, although hanging around with The Prodigy has rubbed off on this title track. On the flip-side there's a good

energetic, trashy remix of 'Quark', but also a rather directionless effort called 'New Religion'.

**** Oliver Swanton

FLUKE

'Tosh'

(Circa)

Eight different mixes on this doublepack including the long-awaited return of Mantronix to the production console. 'Tosh Cosh' is the best of the inhouse efforts: an epic sweeping ambient trance affair that will still manage to incite the acid house rabble with some bouncy analogue stabs. Fila Brazilia's 'Tosh-Nosh' is, as usual, a neat downtempo reworking. But Mantronix's first studio outing for four years, 'Tosh-Dosh' is the one. A great stuttering old skool cut of skunky funk.

**** Oliver Swanton

FLYTRONIX

'Rare Tear Pt.1'

(Moving Shadow)

Pure jazz drum'n'bass from Flytronix which sews Tom Browne's 'Funkin' For Jamaica' together with dreamy flutes and a lush Hammond organ. Flip-side's 'Ready To Flow' continues the theme with liquid saxophone and a straight-ahead break. Be-bop jungle for late nites and early mornings.

**** Luke Howe



LAURENT GARNIER

'Club Traxx EP'

(F Communication)

From the epic stomp of 'Side Effects' to the slinky grooves of 'Perver', this six-track outing marks Garnier's most consistent release to date. In between there's the heavyweight dancefloor workout of 'Pigalle' and the splintered funk of 'Dance 2 The Music'. Wild, raw and definitely promising great things for his forthcoming album this spring.

***** Tim Barr

GRUNGERMAN HOUT

'EP'

(German Profan)

Four tracks altogether on this, the seventh release on Germany's highly eclectic Profan imprint. The cuts range from the fierce slow-mo techno work-out of 'Ambient Grunge' to the odd-ball ambience of 'Und Knochen in Tyrannis'. However it's the minimal groove of 'Grungerman' that stands out here. It's kinda like what would happen if Basic Channel got to grips with Jaydee's 'Plastic Dreams'. Cool

***** Kevin Lewis

ROBERT HOOD

'Master Builder (Remixes)'

(Tresor)

Import-only reworkings of 'Master Builder', one of the finest cuts on the exceptional 'Internal Empire' album. Hood rewires the

track in two distinct versions, one a deeply minimal insistent groove which should appeal to DJs of all persuasions, the other is funkier and relates directly to Hood's recent fine remix for Ian Pooley. All this and a new track as well. How can you resist?

***** Tim Barr

JUST JUNGLE

'Pause Tearout'

(Trouble On Vinyl)

Big vocals, big breaks. From the pretty dreamscapes of the flip-side to the descriptive title-matching of 'Pause Tearout' and its swooping drops this latest outing is further evidence that Trouble On Vinyl are continuing to do the damage. But look out for your speakers - there's some serious bass on this cut.

**** Luke Howe

LAMB

'Cotton Wool'

(Fontana)

Louise Rhodes and Andy Barlow turn in a remarkable debut, which twists and turns over programmed breaks and sucking synth textures. Breathless vocals, and sounds which shift across the scale from prettiness to perfection make this one to check immediately. With mixes by Fila Brazilia and A Guy Called Gerald, this is destined to be big.

**** Nick Davis

J. MAJIK

'Jim Kutta'

(Metalheadz)

Between the forthcoming remix of Jacob's Optical Stairway on R&S and this latest outstanding release on Metalheadz, Majik's name looks like being the one to conjure with next year. 'Jim Kutta' combines dreamy jazz drops with achingly precise beats and a neat bassline. But don't ignore 'Needlepoint Majik' on the flip-side, with its diamond-hard production and firing breaks. Serious business.

**** Luke Howe

MALDINI

'Flava EP'

(Trouble On Vinyl)

Hard breaks, boomin' basslines and sweet sounds weave through all three tracks on this latest outing from the Trouble On Vinyl crew. 'Rap Season' is rough enough to please the jump up crowd but its cool jazz vibe makes it a certainty to pick up some of the mellower drum'n'bass aficionados. Backed with another couple of Maldini specials, this is one to look out for.

**** Luke Howe

MISSING

'Missing Link E.P.'

(Pterodactyl)

1995 has been a good year for 'Missing'. 'The Box' deservedly topped all the important drum'n'bass charts, and now 'The Missing Link E.P.' has all the right ingredients to follow it. 'The Day After Tomorrow' is a funny little number, 'Slipstream' is a dubbier affair, (is that a Tears for Fears sample?), while 'Breakpoint' is just beautiful. A wave of urban sound that breaks in all the right places before re-immersing into the depths. Quality.

**** Julian Rolfe

MEMORY TREE

'Dual/Thread'

(Reverb)

Reverb are another fledgling British label that certainly deserve your attention. Asad Rivzi and Ian O'Brien have created something rather special with this two-tracker which should appeal to aficionados of trancey yet emotional techno. Both tracks combine the fluid elegant funk of U.S. techno with well-structured British hard house. 'Thread' is the one to look out for with its deep organ intro sound that escalates into one of the most formidable underground tracks of recent months. 'Dual' is pretty exciting too, linking a pulsating groove and a phasing synth section to good effect. Reverb 2 is already in the pipeline. Nice one.

★★★★★ **Barney York**

MODE IV

'Tremble'

(Soma)

After the success of 'Trancestep' which became a confirmed favourite with the likes of Andy Weatherall, Tracey Hudson returns with another four tracks of minimal mayhem. Fusing bleep techno with wild sweeps and shimmering synths, 'Tremble' does it in style over a tough groove, but check out 'Jolt' for the full-on effect.

★★★★★ **Steven Ash**

PANIQUE

'Stazzione'

(Hammer'ed)

With thundering grooves, mind-blowing acid riffs fused with warped vocal samples it looks like Cornwall's Panique are likely to have the surf tranced out with this epic debut. Three mixes to glide through; Mix Two gets the serious club tranced-out thumper vote while Mix One, courtesy of Manchester's Sibrad and 'M' flatten the waves to create deep experimental beauty. Essential club statement!

★★★★★ **Paul Mann**

PSYCHE

'Airborne 303/Flux'

(Discord)

The first release from Manchester's Herbal Tea Party record label is an in-house effort from Ian Fletcher, who has also previously recorded as Innerspace. Abrasive distorted techno fuelled by an unashamed love of the 303 which welds hard kick drums to a constant analogue onslaught that's pretty rough, raw and dirty. Two brilliant tracks that instantly capture the sound of the Herbal Tea Party. Acid house lives!

★★★★★ **Oliver Swanton**

SOUL-JAH

'Down With The Lites'

(Hardleaders)

Serious hard step grooves from Soul-Jah which swerve through loaded buzz-bomb samples and some rattling beats. There's major dancefloor action on both sides though. Head for 'Down With The Lites' for the drops and the breaks or 'Step 212' for the full-on piledriver business. Get ready to hear this tearin' it up at a club near you.

★★★★★ **Luke Howe**

SPECIAL K & RUFFNECK

'Chopsticks'

(Low Key)

Phat trax. Big, deep, booming bass-lines over frisky jump-up beats. Both sides are full-on hardsteppers, complete with obligatory gun-shots; and all with the most bizarre intro of the month. Check it or regret it.

★★★★★ **Julian Rolfe**

SYB UNITY NETTWERK

'Cosmo Shiva'

(Transient)

Coinciding with their second excellent compilation, Transient's latest release is a melodic trance-out. Both tracks are fairly light in feel and so lack the dark, hypnotic element of the best trance. But they flash and shimmer brightly enough and drift away to their tripped-out journey's end, just outside of Goa.

★★★★★ **Julian Rolfe**

TAHO

'Elle EP'

(F Communication)

The formidable Tahoe turns in a brilliantly uncompromising twelve for F Communication which merges the rough with the smooth and beauty with the dark side (just like Mike Banks does with his Red Planet series). 'Zia' grooves like 'Mindwalker' from 'Red Planet 6' while 'Deva' picks up the tempo with a dazzling power-jazz work-out and 'Jazzy J' is like Galaxy 2 Galaxy '95. Not much more can be said. Total techno genius.

★★★★★ **Kevin McKay**

TEK 9

'Old Times, New Times'

(SSR)

Gorgeous, jazzed-up grooves from 4 Hero's Dego MacFarlane. 'Introduction' tracks sensuous hip-hop rhythms across a deep, dreamy chill-zone while '74 Inches Above Sea Level' wires breaks into the be-bop equation. But it's the title track which takes top honours here with its languid jazz-funk and inspired cross-boundary groove.

★★★★★ **Tim Barr**

TETRAFLUX

'The Untold Story'

(Touché)

Imagine Erik Satie jamming with a TR909 in the middle of a firing club... Dobré and Baas team up to deliver an inspired workout full of tough grooves and gorgeous melancholic melodies. Add in the demented skiffle of 'Room 21' and the mega-bass of 'Return' and the result is another superb release.

★★★★★ **Steven Ash**

UNDERCOVER AGENT & THE CRIMINAL

'World Mash Up'/'Jah Works'

(Suburban Base)

No sooner do they release their excellent compilation with Moving Shadow - 'A History of Hardcore' - than Suburban Base are unleashing another classic track that will surely make Vol.II. 'World Mash Up' is a tough, rolling workout of fierce, pummelling beats and an edgy bassline which combines to create a hardsteppers delight, that rival Undercover Agents' seminal outings like 'Oh Gosh' and 'Babylon'.

★★★★★ **Julian Rolfe**

essential



UNDERGROUND RESISTANCE

'Electronic Warfare'

(Underground Resistance)

From sparkling electro to sky-kissing techno, this brand new eight-track double-pack should be under everyone's tree on Christmas morning. And on everyone's decks on Christmas night. How good does it get? Imagine Red Planet VI in collision with 'Acid Rain' and then some. Raw grooves and real-time philosophy lock into something very special.

★★★★★ **Tim Barr**

DERRICK CARTER & CHRIS NAZUKA

'Wair a Pear'

(Jus' Trax)

After astounding almost every dj in the country with his deck-skills, Derrick Carter and the omni-present Chris Nazuka get together a release for Jus' Trax. All the elements are here, cool grooves, great production and the added bonus of an unforgettable vocal sample. As it says, 'You can wear a pair of shoes but I wouldn't try to eat 'em'. Hmm... I think I'd lay off that acid for a while if I were you Derrick. Bigger than a big thing.

★★★★★ **Kevin Lewis**

OMNI TRIO

'Who Are You?'

(Moving Shadow)

Rob Haigh returns with a jazzed-up epic full of shimmering acid lines, trickling vibe patterns and a blissed-out vocal. Pure dreams. And that's without mentioning the tearin' mix of 'Together' on the other side. Gorgeous and definitely deeply essential.

★★★★★ **Luke Howe**

MARSHALL JEFFERSON

'Jump On It'

(KTM)

Tresor's new house music subsidiary debuts with this awesome groove from Marshall Jefferson. 'Jump On It' drives along on swaying beats and a familiar bassline, while the flip-side's 'Find The Groove' sets a task which is too easy for words. He's back. And he's on it...

★★★★★ **Stephen Cameron**

OCTAVE ONE

'Cymbolic'

(430 West)

Straight outta West Labs, the latest Octave One double-pack spins from the wild-ass techno of 'The Symbiont' through the deep, heart-stopping grooves of 'Hierorhythms' to the blissed-out 'Envision'. Eight tracks of top dancefloor action.

★★★★★ **Nick Davis**

JACOB'S OPTICAL STAIRWAY

'Solar Feelings'

(R&S)

Dego and Mark Mac follow-up their recent Nu Era outing with a sublime groove which crosses soul, breakbeat, jazz and techno. Chords that sound like clouds, a heavy-dub bassline and mixes by Claude Young and J. Majik. What more could you want?

★★★★★ **Tim Barr**

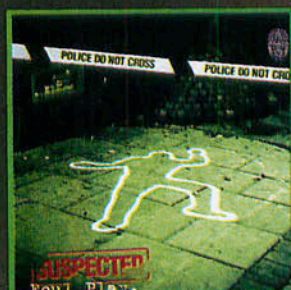
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(2 Kool) LP/MC/CD

The most essential dub-punk-trip-hop collection of the year. Smooth and slinky dope beats from DJ Food, Mouse On Mars, Control Freaks, James Bong, Sabres Of Paradise, Nightmares On Wax, Small World and A Man Called Adam. No den of iniquity should be without one...



Foul Play - Suspected
(Moving Shadow)
LP/MC/CD

Long overdue and eagerly awaited album from the main-man of the Moving Shadow stable. Foul Play are well known for both their many singles on the Moving Shadow label and also for their remix work for the likes of The Shamen, Monkie, Opini Trio, Ray Keith and are well regarded for their distinctive intelligent drum and bass style. The album is all new material with a blend of new masters and exclusive remixes of some of their classics.



Dubnology: Journeys into
Outer Bass (Middle Earth)
LP/MC/CD

High profile collection of choons with their roots in the classic dub of the 70's and its future in the techno/trance scene of the 90's. Includes Loop Guru, Renegade Soundwave, Dreadzone, Astralasia, Banco De Gaia, Meat Beat Manifesto, Zion Train, Trans Global Underground, Underworld, Eat Static, System 7 and many many more.



Demagnetized
(Magnetic North)
LP/MC/CD

A collection of some of the finest techno trax from Dave Clarke's seminal Magnetic North label. Includes 8 sought after Clarke cuts and now deleted trax by the cream of techno - Christian Vogel, DJ Hell, Russ Gabriel and Woody McBride. Available on 17 track Double CD and Limited 12 track triple vinyl.



Highly Recommended
(Formation) LP/MC/CD

Always at the fore of the jungle/drum & bass scene, Formation Records with DJSS, Grooverider, Roni Size, Tango, L Double, Krust, Teknik, MA2 and all of the other current Formation stable artists. Available on 16 track double CD with an exclusive mix CD. 12 track triple vinyl with free DJ calendar and double mixed cassette.



This is Strictly Rhythm vol. 5
(Strictly Rhythm) LP/CD

It slamin' trax from the world's most famous label. From Roger Sanchez, DJ Pierre, George Morel, Louie Vega, Lil' Louis, Armand Van Helden and the top ten smash - Josh Winks "Higher State of Consciousness". Essential Album - double vinyl and CD only



Ambient Amazon
(Tumi Dance) LP/MC/CD

A unique compilation featuring 12 totally exclusive ambient/trance/dub tracks inspired by chants from the Amazonian rainforests in Ecuador. Includes Astralasia, Zion Train, Tribal Drift, Timeshard, Scanner and Suns Of Arqa



Astralasia - Astralogy
(Magick Eye) MC/CD

Over the past few years, Astralasia have built up a massive following, releasing several best selling albums and making a big impact on the live scene. Following the success of Axis Mundi this year comes Astralogy - A floor shaking collection of the bands singles since 1991.

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live Repeat



The Blue Note — London

Text Nick Davis **Photography** Brian Sweeney

On a damp Tuesday night in North London, Repeat managed to pull a fair-sized crowd to their first-ever live show. Taking the stage just after midnight, techno's first-ever supergroup also managed to confound expectations immediately by ignoring the lush grooves and seductive subtleties of their extra-special debut album, 'Repeats', in favour of an all-new set which revisited just one previously recorded outing; Kape II Meister's 'Personal Prism'.

Hemmed in by backdrops and equipment, the quartet of Mark Broom, Dave Hill and Plaid's Ed Hanley and Andy Turner looked as though they'd just taken over some subterranean electronic bunker. Decorated with bright grins, their faces peered out over an array of samplers, synths and mixers as dense, heavy washes of sound began tumbling through the speakers. Not yet phased by the unfamiliarity of the material, those who were on the dancefloor cheered enthusiastically while the assembled collection of journalists, press officers and sympathetic avant-garde types retreated to the bar and settled down to the serious business of understanding what it was all about.

On record, Repeat sew together a gorgeous sound full of deft melodies and gentle rhythms which twist and turn around an armature of solid basslines and weightless synths. And, while their individual careers have, at times, drifted uncomfortably close to turgid self-indulgence, the evidence of the album suggests that, collectively, Broom & Co. have focused things to the point where the bleeps merge seamlessly with the funk to create something that's both pretty compelling and immediate. Tonight at The Blue Note, though, they

side-stepped all of that in favour of an altogether different experience.

The warning signs had been firmly in place earlier in the evening. Real forward-thinking dance music should cross the boundaries between sex and class with ease. No discrimination. But, despite being sizeable, the crowd who turned out to see Repeat were almost exclusively male. The message was clear - this was elite techno for boys - rather than a democratic celebration of the groove and there was enough testosterone-induced excess on display to fuel a medium-sized heavy metal gig. When the band began churning out the squalling electronics which characterised tonight's set it sounded like dangerously regressive wank-off material. Art for art's sake? When your art is devoid of both soul and emotion, it's time to pack it in.

There were times when Repeat seemed like pulling it together. When, all of a sudden, their deep, percussive grooves locked into dreamily abstract patterns and soft, undulating melodies swept through the mix. For a few minutes, the pill-up kids at the front of the stage were joined by others, eager to hear a more focused sound snaking out of the machines. But, almost as soon as it had come, it vanished to be replaced with more dreary, formless electronics. Repeat sounded like they were trying to catch hold of a rainbow and ending up with a handful of dust instead. There was no message in this music, except one and it said: "look how clever we are!". Tonight's performance didn't conjure up images of strange alien wonderlands or wild euphoria. Instead, it reminded me of a fairy tale. The Emperor's New Clothes, anyone? ●



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Teletext



live

**William Orbit, Banco de Gaia
& Ultramarine**
The Astoria, London

Photography Jonathon Rose **Text** Anna Smith

While watching William Orbit I couldn't help but wonder if, given the same budget, Banco de Gaia could have been up there beside him. With all his technical wizardry and strange cargo of percussionists, saxophonists and guitarists, Orbit created a sound that wasn't a great deal more elaborate than his support act. Perhaps he realised this; as if to prove that he was the real musician of the evening, at one point he broke away into traditional jazz, much to the disappointment and confusion of the peaking crowd. Aside from this departure, Orbit's set was made up of his more accessible material, dancing up his trademark ambient sound to

suit the lively audience of clubbers and crusty ravers. Drifting, soft melodies were layered over tough, steady beats, building up the crowd gently but successfully. This energy, combined with the array of guest vocalists, rappers and musicians who joined Orbit at regular intervals, kept the momentum going, with Sharon Musgrave coming on for the superb 'Fascinating Rhythm' encore.

It would have been a difficult job for anyone to prepare an expectant crowd for William Orbit, and Ultramarine's disjointed art noise made nothing more than background muzak for an audience who were finding their feet for the evening. Their

strange and subtle sounds were lost as soon as they hit the air in a venue of this great size. The performance only reinforced the feeling that Ultramarine's uneven ambient tones are far more suited to bedroom listening than to a live gig which provides little visual excitement. Put them on the CD player, lie back and shut your eyes and they'll transport you to a weird and wonderful world, but go to see them in a huge club and they're swamped and lacking in focus.

Heads turned and attentions fixed upon the stage as Banco de Gaia kicked in an impressive set. This may, at first, have been due more to the fact that they were a breath of fresh air after Ultramarine's dismal showing than to their excellence, but the set proved to be consistently entertaining and compelling. Dub gems came thick and fast, with basslines and beats which kicked in and out exactly where you wanted them to. Delicate strings and soft noises fitted as snugly as your favourite pants. Toby Marks carried the crowd through his set, drawing them into his trancescapes as he moved from ambient sounds to house beats, and even into one experimental jungle excursion. This performance proved him as an artist who can carry off the live experience with style and ease. Despite Orbit's musical brilliance, beauty and danceability, for many Banco de Gaia were the stars of the show.

live

Underworld

The Academy Manchester
Text Oliver Swanton
Photography Marie-Luce Giordani

The Underworld rock'n'roll circus arrived in the north-west on a typically wet and misty Mancunian night. The gig had sold out weeks beforehand and the touts were out in force, desperately pursuing the few remaining spare tickets. A lengthy queue had formed outside The Academy and everyone was very eager to get inside out of the cold.

Inside, the large stage was shielded by a high white curtain. Through it, you could just make out the outline of some equipment racks and a solitary microphone stand. Then, without warning the stage was flooded with red and blue light and Underworld made a less than dramatic entrance. A sizeable number of the crowd were still at the bar and Underworld's opening shots went almost unnoticed.

Slowly, however, people picked up on the fact that things had got under way early and began making their way towards the stage. The video projectors started throwing images onto the curtain in front of the band, successfully hiding them from view. Uncertainly, the crowd locked themselves into the deep bouncy basslines and started shuffling happily from side to side. Then, as abruptly as it had started, it was all over. The trio sauntered off-stage and people stood around looking utterly gob-smacked. Underworld had played for a lousy half an hour or so. No classic tracks, no eloquent vocals from Karl, and definitely no deafening crescendo.

As the murmurs of discontent became more and more audible something happened onstage. The white netting lifted up like an old-time music hall curtain and the venue was flooded with soft red

light. The band made another entrance and this time a rather relieved audience greeted them with ecstatic applause - Underworld had played their own warm up and were now back for the real deal.

They then proceeded to play a marathon two-hour set which continually delighted the crowd. Elements of all their tracks passed in and out of the frame as they constructed a vast single web of blistering grooves. 'Cowgirl', 'River Of Bass' and 'Dark And Long' all shifted through the continuous mix. And the rallying cry of 'Dirty Epic' sounded out more than a few times before Karl finally put the

audience out their misery and took to his mic. Headphones securely positioned over his ears, Underworld's very own cross between Bez and Paul Weller chanted his way through the track. Though the vocals were slightly obscured, the half-whispered melancholy dovetailed perfectly with Darren and Richard's knob twiddling - that is until Karl abandoned his mic, tambourine and guitar completely and clambered up on top of the speaker stack for a dance.

There are very few bands who can play for so long and not lose their audience's

attention. The peaks and troughs were regular as clockwork and the whole set built and built towards an epic climax. Delivering a heady mix of both old and new material, Underworld proved why their reputation is so well-deserved. They pushed slamming grooves and liquid electronics into something so special it hurt. And when it was all over, and the crowd tumbled back into the misty Manchester night, their broad grins and sweat-soaked smiles told a whole special story of their own. I have seen the future and it is still called Underworld!



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- * DAVE ANGEL - WE CHECK OUT HIS STUDIO
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listings

Listings in Generator are free but discretionary. Send full details every month to Anna Smith, fax 0171-454 7854. Deadline for January listings is Wednesday December 6th

It's clubland's busiest month right now, with a choice of special nights (huge line ups, extended licenses, the works) every weekend leading up to Christmas. The new Club United Nations in Tottenham is hosting a few of these: there's the launch party of the new Dragonfly Records compilation, Order Ordonata, on December 16th and Underground Vibes on December 30th with Kenny Carpenter and Dave Camacho. The big decision, of course, is what-to-do-on-New-Year's-Eve. Going by the line-ups, the name djs will be speeding round the UK's clubs at an almost superhuman pace. The Hacienda have gone to the extreme of offering an 'exclusive' on Todd Terry, as well as residents Graeme Park and Tom Wainwright, but you'll have to pay for this at £40 a ticket (are you really that bothered if a dj's playing elsewhere that night?). The average price for end of the year bashes seems to be £25-£30, though many clubs in the south are charging the more reasonable fee of £16-£18. Try Bump'n'Hustle at the Bournemouth International Centre or the W.O.K. Club in Surrey. Some clubs are still confirming their line ups and events, so give them a call if it's not listed here. Have a good one!

SCOTLAND

THURSDAY

UK Gold Sub Club £3 11pm-3am
Residents Mark Ryal & Martin Collins
plus guests

FRIDAY

Fetish La Belle Angele DJs Nicci & the two Georges
Mad Tech The Bishop's Complex, Elgin
December 15th Frankie D, Bass
Generator, Scott Brown
The Yard Sub Club US Garage with
Gareth Somerville & Stuart McCorkisken
+ guests
Pure The Venue £5/£3 concs 10:30pm-
3/4 am Residents Twitch & Brainstorm
Slam The Arches £6 Residents Stuart
McMillan & Orde Meikle + guests Dec
1st Richie Hawtin Dec 22nd Justin
Robertson Dec 29th David Holmes
Suk It Ricos £4 10pm-2am 11 pm
Residents Kevin McKay & Paul Brooks



SATURDAY

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
Club 69 Rocksys Basement 9:30pm-
2am Residents William Sandison &
Martin McKay + guests
Cream Arches Monthly £18 adv 10pm-
4am Dec 30th Roger Sanchez, Doc
Martin, Ashley Beedle, Paul Bleasdale.
Horny Monkey Vaults (fortnightly) £8
B4 12/£10 after 10pm-3.30am Stuart
Duncan, Steve Livingston, Colin Cook,
Allan Dundas + guests December 9th
Mark LuvDup December 10th Steve
Livingston
Joy The Calton Residents Alan &
Maggie. Strict gay policy
Love Boutique Arches Monthly (Dec
2nd) with DJ Roy + guest
Sexy Voodoo Room 11 pm-3am
Resident Kevin McKay + guests spin
deep grooves from Washington, Detroit,
New York and Chicago. Expect some
serious forward-thinking.
Slam Rock the Boat, Renfrew Ferry,
River Clyde, Glasgow Dec 30th £10
11pm-3am Info on 0141 3532552
Sub Club Saturdays £8 11pm-4am Harri,
Oscar, Domenic + guests rock it big-time.
Torque Club 5 £3 Upfront house/techno
with djs Mark Burns, Colin Hasson, Kenny
McGoff
Tribal Funktion The Venue Fortnightly
House, tribal & hip hop
Yip Yap La Belle Angele Gareth
Sommerville, David Brown

SUNDAY

Disco 2001 Sub Club
Lis:en Venue fortnightly £3/£4 10pm-
3am
Lush Voodoo Room 11 pm-3am Oscar,
Harri + guests
Resolution Palace, Aberdeen First Sunday
of the month £10 8pm-2am Jon Da Silva,
Tony de Vit, Matthew Roberts, Jacqui
Morrison, Col Hamilton
Slam Christmas Eve Party The Arches
£12 11pm-4am

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333 2843
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 0141 3323437

SOUTH

MONDAY

S.P.Q.R. Zap £3 Monthly gay night
£3:50/£4:50 10pm-3am

TUESDAY

Boxing Day Special Lakota 9:30pm-6am
Todd Terry, Roger Sanchez, Paul Trouble
Anderson, Deli G, Ivor Wilson, Grayson
Shipley, James Savage
Bump'n'Hustle Boxing Day Special
Academy/Benedicts Bar Dec 26th £5
Residents Aydin, Bob Povey, Jon Coomer
+ guests David Camacho, Bobbi & Steve,
Dat Man Artwell, The Hit Squad
Elegance Venue Dec 26th £3/£5 9pm-
2am Boxing Day special with Simon G,
Piers

WEDNESDAY

Curious Palace Dec 13th £2.50 Angel
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
Jungle Jam present Watch The Ride
Mirage Fortnightly £3 B4 10pm/£4 B4
11pm/£5 after/£3 mems all night 9pm-
3am

THURSDAY

Checkpoint Charlie After Dark Club
(fortnightly) £5-6/mems £1 less 9pm-
2am Residents Richard Ford, Pierre &
Stripe + guests
Elegance Berties, Cornwall Fortnightly
£3/£5 9pm-2am
Euphoria Lakota £5 Jungle night
The Kitchen Simpsons £4 9pm-2am
Techno/trance fortnightly Resident
Toblerone + guests
Question? Escape Dec 14th £4.50/£3.50
10pm-2am Drum'n'bass with Peshay,
Fraser Cooke
W.O.K. Club Bojanglez Dec 21st £8/£7
9pm-3am Jon Pleased Wimmin, Seb
Fontaine, Billy Nasty, Fabulous
Hutchinson Brothers, Jon Skinner

FRIDAY

Elegance Club International £3/£6
9pm Residents Simon G, Ian Elliot, Piers
+ guests
Fandangos The Manor £5 mems/£6
9pm-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 Dec 1st Judge Jules, Easygroove, Billy Bunter, Lomas, Menace **Dec 8th** Sasha, Judge Jules, Angel **Dec 15th** £10/£12 all nighter Dave Seaman, Craig Bartlett, Dave Jones, John Kelly, Sy, Brisk, Dougal, Clarkee, Menace, Force & Evolution **Dec 22nd** LuvDup, Donovan Smith, Menace Lee, Top Buzz (classics set) **Dec 29th** Phil Gifford, Si Long, Easygroove, Slipmatt **Fandangos** Manor 9pm-2am Residents Wain Morrison & Gaz White + guests **Giddy Simpsons** £7/£4 after 3am 10pm-5am (fortnightly) Residents Richard Ford, Pierre, Stripe + guests **Juicy Fruit** Upstairs Madisons £6 mems 9pm-2am Residents Steve Moule, Lee Mainwaring, Matt Charge + guests **Malarky** Hollywood, Romford 9pm-3am Mems: £5 B4 10:30pm/£7 thereafter Non mems: £6 B4 10:30pm/£8 after **Dec 1st** Tony Grimley, Steve Johnson, Graham Gols, Gareth Cooke, Kelly Scollard **Dec 8th** Gareth Cooke, Pete Wardman, Andy Manston **Dec 15th** Princess Julia, Breeze, Tony Grimley, Steve Johnson, Gareth Cooke, Dee James **Dec 22nd** Rocky Stone, Darren Stokes, Tony Grimley, Gareth Cooke, Steve Johnson, Marc French **Dec 29th** Steve Johnson, Jazzy M, Tony Grimley, Gareth Cooke, Lee Beecroft, Nicky Holt **Midnight Mass** Caligari £4/£5 9pm-late Fortnightly with 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 **Presence Present** Tickled Pink 1st Birthday Academy **Dec 1st** £4 8pm Matt Booker & Adam Miles + guests Danny Rampling, TWA, Heaven **Rise & Shine** Club Art Residents Tracks & Frenzic **Sensations** Club International £2/£4 9pm-late Residents only night with Simon G, Piers, Ian Elliot **Smokin** Fosters Club £3/£4 9pm-1am Residents Simon G, Piers, Elliot **Southern Exposure** Atomics £6 9pm-2am **Sutra** UWE, Frenchay, Bristol **Dec 15th** £15 9pm-4am Residents Kevin Stone, Locks, Greg Evans, Noel Morrow, Hooker Alex + guests Carl Cox, Laurent Garnier,

Farley Jackmaster Funk, Jim Shaft Ryan, Smokin' Jo **Temptation** Lakota 9:30pm-4am Residents Jody, Ian Wilkie & Leon Alexander + guests **Dec 1st** Keoki, Casper Pound **Dec 8th** Trevor Rockcliffe, Colin Dale, Rob Vanden, Shimmy **Dec 15th** Darren Emmerson, Electric Orgasm **Dec 22nd** Ruffneck Ting Xmas Party **Dec 29th** 6am special with Gayle San, Fabi Paras, Charlie Hall, Shimmy & Fluid (live PA) **Tuff Red** 7 Zap £7:50/£6:50 mems + concs. 10:30pm-5am Resident Eric Powell, Dave Randall + guests **Dec 1st** DJ Ariel **Dec 8th** Danny Rampling **Dec 15th** Tall Paul **Warning** Junction, Cambridge **Dec 1st** £7.50 adv/£8.50 10pm-3am n/a after 1am Kenny Ken, Jumping Jack Frost, Ray Keith, Andy C, Stuart Banks **WOK Club** Bojanglez Monthly 9pm-2am Residents Darren Norman, Joe Flannagan + guests **Dec 1st** Paul Ryman, Brandon Block, Alex P

SATURDAY

Enough to Make You Come Club Art Mems: £4 B4 10:30pm/£5 Non mems: £5 B4 10:30pm/£6 after Resident Si Barry playing uplifting house + guests **Dec 2nd** Daniel Davoli, Chris Powell, Choci, Paul Ryman **Dec 16th** Graham Gold, Adam Carter **Dec 23rd** Allister Whitehead, Dave Valentine **Dec 30th** Chris Powell, Adam Carter, Gary Dubbs **Escape** Escape Club £6:50 10pm-2am **Frisky** The Brunel Rooms £5 B4 10pm/£6 after 9pm-2am Paul, Danny Hope + guests **Dec 2nd** Christian Woodyatt **Dec 9th** Norman Jay **Dec 16th** Martin Pickard **Dec 23rd** 1 Love Xmas Party with Mike Shawe, James Savage, Ian Wilkie **Dec 30th** Residents classics night **House of Windsor** 29-33 William St, Windsor, Berks **Dec 2nd** Gayle San, Simon G, Darren Pearce, Spencer Parker, Spice of Life, Michael Sullivan, Jack Daniels **Dec 9th** Tony de Vit, Roy the Roach, John 'OO' Fleming, Danny Slade, Pete Wardman, Paul Clarke, Phil Thompson, Dave Tucker **It Zap** £7/£6 mems/concs 10pm-4am Resident Paulette (Flesh) + guests **The Monastery** The Monastery, Torquay mems: £5 others £7 11pm-7am Residents DJ Rach & Graham Eden with High NRG & banging house Info on 01803 292929

(Closed in January)

Natural Rhythm Venue Monthly £4/£6 9pm-1am **Dec 9th** Spencer Williams, Simon G, Piers **Promise Christmas Spectacular** The Old Barn, Kent **December 16th** £10 Paul Trouble Anderson, Andy Carroll, The Boot Boys, Ginger Jones, Jon Hodge Info on 0171 6109448 **Saturdays** Lakota £8/£7 mems 9.30pm-4am Residents Ivor Wilson, Grayson Shipley + guests **Dec 2nd** Danny Rampling, Chris & James, James Savage **Dec 9th** Judge Jules, Patrick Smoove, Queen Maxine **Dec 16th** Angel & Nick Warren **Dec 23rd** Residents night + Mark Davie, Jody, Ian Wilkie, Leon Alexandra **Dec 30th** Members Party **Sensations** Club International, Falmouth £2/£4 9pm-late Simon G, Piers, Ian Elliot Info on 01637 875096 **Strings Of Life** Club Xtreme £3/£4 B4 10pm/£4/£5 after 9pm-2am Greg B, Wain Morrison + Jungle DJs in room 1 **UK Ipswich** Hollywood, Ipswich £4/£5/£6 9pm-3am Residents John Martin, Jon Jules **WOK Club** Bojanglez Monthly £5 9pm-2am

SUNDAY

Bump'n'Hustle Bournemouth International Centre **Dec 31st** £14/£16 adv 7pm Terry Hunter, Larry Peña, Simon Dunmore, Aydin, Jon Coomer, Ronnie Herel, Steve Wren, Bob Masters, Murray, Bob Povey **Lakota** **Dec 31st** 6am special with Tony de Vit, Nick Warren, Jon da Silva, Gordon Kaye, Jim Shaft Ryan, Grayson Shipley, Ivor Wilson, Nathan Pope **W.O.K. Club** The River Club, Chertsey, Surrey **Dec 31st** £16/£18 9pm-late LuvDup, Nancy Noise (tbc), Fabulous Hutchinson Brothers, Joe Flanagan, Darren Norman, Ed Wilman, Porn Crackers & Kinky Noodles Info on 01483 456987

Zap **Dec 31st** £20 10pm-5am Frankie Foncett, Eric Powell, Paulette

ADDRESSES

Academy 570 Christchurch Rd, Bournemouth, Dorset BH1 4BH 01202-399922 **After Dark Club** 112 London St, Reading 01532-532649 **Atomics** Unit A, Hart St, Maidstone, Kent 0181 293 5355/01956 261 732/01831 250812 **The Barn** Stocks Green Rd, Hildenborough, Kent **The Base** King St, East Grinstead, Sussex 01342 300702 **Bensons** Remenham Hill, Henley on Thames 01491 575430 **Bojanglez** 4/6 Woodbridge Rd, Guildford, Surrey GU1 4PU 01483-304202 **Bower Ashton** UWE, Clangage Rd, Bristol **Brunel Rooms** Havelock Square, Swindon 01793-531 384 **Caligari** 53 Cheapside, Luton 01582 36806 **Club Art** 9 Elmer Approach, Southend-on-Sea, Essex 01702-333277 **Club International** Church St, St George's Arches, Falmouth, Cornwall 01326 311284 **Club Loco** 84 Stokes Croft, Bristol 01179 426193 **Club Oz** 36-38 Union St, Plymouth 01752-224200 **Concorde** Brighton **Coven** 11 Oxpens Road, Oxford **Depot** Lawrence Hill, Bristol 01179-431313 **Escape Club** Brighton **Felbridge Hotel** London Rd, East Grinstead, Sussex 01342-326992 **The Flamingo** Buggy's Nightclub, High St, Evesham, Worcestershire **Forum** 400 The Crescent, Severalls Business Park, Colchester, Essex **Fosters Club** Narrowcliff Road, Newquay, Cornwall



Virtual World

It's the night the clocks go back. It's 1.30am and the houselights go up, the Penzance constabulary have decided that if we gain an hour on the clock, we lose an hour's clubbing. This decision is made all the more irritating because John the Dentist, and particularly Madame Xu, were playing some excellent deep acid and trance. Waves of quirky, warped electronica spiralling out of funky, pounding rhythms effortlessly pulled the crowd onto the dancefloor. Especially as the djs were flanked by two screens onto which renowned French company V-Form (fresh from making Laurent Garnier's video), beamed their superb virtual graphics. It was a shame the Internet providers, Zynet, failed to show, but no one seemed to care - the Cornish crew have a very positive attitude. Sadly the same can't be said for Cornwall CID. Phase II was to follow: a technofest in a fully decked-out hangar on private land. Unfortunately the boys in blue got the hump over the £3 'donation' requested by the organisers to cover the costs, and so blocked all the roads off around it, frustrating coachloads from London, Thames Valley and Devon. Despite prior co-operation and agreement with the police and the council, Phase II was phased out, and all-too-quickly the virtual world returned to the real one.

Julian Rolfe



Frontier Post Albion Road, Bexleyheath, Kent DA6 8DB 01322 350147
Gaiety Suite South Parade Pier, Portsmouth

The G-Spot 8 Sunrise Business Park, Higher Shaftesbury Road, Blandford, Dorset

Henry's Horthorne Lane, Burnham Beeches, Bucks 01753 643227

Hollywood Atlanta Boulevard, Romford, Essex RN1 1TB 01708 472289

Hollywood Princes St, Ipswich, Suffolk 01473 230666

The Joint West St, Brighton
Junction Clifton Rd, Cambridge 01223-412600

Lakota 6 Upper York St, Bristol 01179 426208

Loft Club Brighton
Madisons The Square, Bournemouth 01202-290247

Malcolm X Centre 141 City Rd, Bristol 01179-554497

Manor 240 Hurn Rd, Matchams, Ringwood, BH24 2BU, Hampshire
Middlesex & Herts Country Club Old Redding, Harrow Weald, Middlesex 0181 9547577

Millionaires Club Stapleton Rd East, Bristol

Mirage William St, Windsor 01753-856222

The Monastery Torwood Gardens Rd, Torquay 01295-252412

New Trinity Hall Trinity Rd, Old Market, Bristol 01179-55065

Oasis Pennygillam Industrial Estate, Launceston, Cornwall

Odyssey Nelson St, Bristol 01179-292658

Oscar's The Pier, Clacton on Sea, Essex 01255 424268

The Palace Hinton Rd, Bournemouth 01202-550434

Pawlette Manor Pawlette, nr Bridgewater 01278 683275

Pavilion North Parade, Bath 01225-461111

Pavilion Ballroom Bournemouth 01202-552122

Phoenix Plaza Wellington Rd, Wokingham, Berkshire

The Rectory Nightclub Aylesbury, Bucks (1 1/2 miles out of Aylesbury on the A413 towards Buckingham)

The Richmond Brighton

Showbar Bournemouth Pier, Bournemouth 01202-551685

Simpsons The Ring, Bracknell Berkshire 01344-427222

Sound Factory Union St, Plymouth

The Studios Hendford, Yeovil, Somerset

Tube Bristol

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

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

UWE Students' Union Frenchay Campus Bristol 01179-656261 (day) 01179-750418 (night)

Venue Bramwells Mill, Penzance, Cornwall

Vibe 206 Old Christchurch Rd, Bournemouth

Warehouse Plymouth 01752-224200

The Warehouse Club Brighton

Westcourt Arms Canterbury St, Gillingham 01634 851806

Wierton Manor Wierton Rd, Boughton

Monchelsea, Nr Maidstone, Kent 01622-661757

Works Canterbury (opposite Canterbury East Station)

Zap Old Ship Beach, Brighton 01273-821588

Zen Kent Rd, Dartford, Kent 01322-222423



LONDON

MONDAY

Club Tropicana Gardening Club £5/£3 mems 10:30pm-3am Phil Brill, DJ Alice
That's How It Is Bar Rumba £3 10pm-3am Gilles Peterson, James Lavelle, Ben Wilcox & Debra + live performances & guests

Queens Bear Street £6/£4 with flyer 10pm-4am Gay & lesbian night

Vanity Fayre Cross Dec 4th 10.30pm-4am Part of the Club Rwanda appeal with djs Craig Campbell, Craig Jensen, Luke Neville, Miss Barbie, Seb Fontaine, Rob Sykes, Paul Harris, Ben & Andy, Marky P

TUESDAY
Bang Heaven £3 10pm
Club Rwanda '95 The End Dec 5th Charity event with CJ Mackintosh, Kid Batchelor, Rhythm Doctor, Ricky Morrison, KCC, Seamus, Marshall Jefferson, Zeki-Lin, Miss Evil O, Paul Anderson, Femi B, Robert Owens, Harvey

Exposure Options, Kingston-Upon-Thames £5 B4 11pm/£6 after 9pm-2am Residents Simon Hill, DJ Bailey & MC Flux

The Pinch Gardening Club £4/£3 10pm-3am Resident Fabio Paras + guests Dec 5th Ian Dunne Dec 12th Fabio Paras Dec 19th at the Gardening Club 2 with Fabio Paras, Hala Sachs + Crawling King Snakes, This Chemical Life, 11 Quinze

WEDNESDAY
ClubRwanda '95 Leisure Lounge Dec

Jeffrey Hinton + guests

Space Bar Rumba £3 B4 11pm/£5 after /£3 NUS 10pm-3am Residents Kenny Hawkes & Luke Solomon + guests Dec 6th Jon Marsh Dec 13th John Aquaviva Dec 20th Farley & Heller Dec 27th End of year house party

Space Kitten Leisure Lounge Monthly £3/£4 B4 11pm/£5 after 10pm-3.30am Classic techno, deep space grooves

Sponge Turnmills £5/£4 10pm-4am New night with Pete Wardman, Tall Paul Newman, Spencer, Paul James

Technosis Gossips £2 B4 11pm/£4 mems & concs/£6 after Dec 6th Surgeon, Frankie D, Mati Parks, Terry Mitchell Dec 13th Warlock, Axis, Controlled Weirdness, Barney York Dec 20th Colin Faver, Terry Mitchell, Stacey, Dope On Wax Dec 27th Dave Clarke, Frankie D, Alex Hazzard, Patrick Samuels

THURSDAY
Animal House The Gardening Club. £5/£4 NUS/mems 10:30pm-3:30am Dec 7th Brandon Block Dec 14th D.O.P. Dec 21st Gardening Club 5th Birthday Party with Steve Lee, Jeremy Healy, James Mac Dec 28th Darren Stokes

Box Energy Plastic People £4 B4 11pm/£6 after Residents Para & Phidget + guests Info on 0171 7370211

Clear Circle WKD Cafe £4/£6 9pm-2am Experimental dub night

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

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

13th £5 to Save the Children. Charity event spanning several clubs. Tonight's djs are Andy Morris, Arron, Graham Gold, Nicky Holloway, Steve Proctor, LuvDap, Nancy Noise

Fruit Machine Heaven £1 B4 11:30pm/£4 without £6 after 10:30pm-late Rich B, Martin Confusion

Come all ye faithful to
Fish Supper's Christmas

gobble
 with santa's grotto
 & festive cheer

with dj's

MC LPCD, dj noir & iced gem

Saturday 9 December 8pm - 4am

at The Farringdon Arches

55 Turnmill Street, Farringdon

Nearest tube Farringdon

Tickets

£3 adv (0973 473519)

£5 on door

R.E.W. << Turnmills £5/£3 10pm-6am

Fortnightly with residents Trevor Rockcliffe, Daz Saund

Sex, Lies and Acetate Gardening Club 2 £4/£6 10:30pm-3:30am

Skizm Turnmills £5/£4/£3 after 3am (every other Thursday) Residents Mark Broom, Richard Grey + guests

Solo Velvet Underground £8 10pm-3am All sets 5 hours

Space Bar Garage Showcasing new material. Artists should contact Mark Lewczynski on 0171 2500737

Speed The Mars Bar £4/£5 9.30pm-2am Jungle night with resident LTJ Bukem

FRIDAY

A Club of Diversity Upstairs at the Garage (First Friday of the month) £5/£3:50 9pm-3am

Bon Voyage Venom Last Friday of every month £12/£10 with cover of Generator Residents Ray Lock, Mark James, Raymondo, Stu Wright + guests

Boo! Colosseum £5 with flyer/concs/£8 B4 12, £10 after 10pm-6am Residents Clive Anthony, Gary Collins + guests

Club Alien Rocket Dec 15th £7/£10 10pm-6am Ambient dub, trip hop, funky techno and havin' it acid with regular djs + special guests

Control Gardening Club 2 Dec 8th £10 Residents Nick Taylor, Rupert Cervaux, Ash Lange, Nicky Verber, Stacey Pullen, Derrick May, Ken Collier

Depthology Tabernacle £2 9pm-1am Monthly with John Carter, Max Jazz, Phil Dirtbox

DMZ The Sound Shaft £6/£3 10pm-3.30am Hardcore & gabba with djs Lowenbandinger & Ben T

EC1 EC1 10pm-6am Dec 8th Frankie Bones, Lenny Dee, Total Output, Alex Hazzard, Frankie D, Patrick Samuels

Escape from Samasara Fridge £10/£6 9pm-6am Uplifting trance & techno from the -ex Megatripolis crew

Final Frontier Club UK £11/£9 mems after 11:30pm/£9/£7 mems before. Membership £2 10pm-6am Dec 1st Carl Cox, Marusha, Blake Baxter, Darren Emerson, Carl Cox, Charlie Hall, Ez-e Love Sound System Dec 8th DJ Hell, NM Space, Starsounds Orchestra live, Dave Clarke, Andrew Weatherall, David Holmes, Gayle San, Tokyo Sex Whale Dec 15th Jeff Mills, Dave Angel, Luke Slater, Carl Cox, Phil Perry, Matt Tangent, Sex, Love & Motion Dec 22nd Tanith, DJ Dag, Frank Lorber, Billy Nasty, Fabio Paras, Gayle San, Socialism present Chemical Brothers, Jon Carter, Richard Fearless Dec 29th CJ Bolland, Trevor Rockcliffe, Colin Dale, Charlie Hall, Jonathan Cooke, Mark Sinclair, Pendragon Sound System

Flavour The End £10 mems/£13 10pm-7am Jasper the Vinyl Junkie in the Groove Canteen + guests Dec 8th Derrick Carter, Layo, Unique, Mr C, Catfish Dec 15th Matthew B, Marcello, Clive Henry, Unique, Patrick P.C. Dec 22nd Unique, Colin Faver, Evil Eddie Richards, Stick, Martin, Madhatter Dec 29th Femi B, Unique, DJ RA Soul, Kenny C, Malclom Duffy, Hooch

The Gallery Turnmills £8 B4 11:30pm/£10 after 10pm-7:30am Residents Tall Paul Newman & Darren

Stokes + guests
The Garage Heaven £4 B4 11:30pm with flyer/£5 without £7.50 after. Mixed gay night with residents Mrs Wood, Dr Mu, Blu Peter, Steve Young, Rachel Auburn, Princess Julia, DJ Steven
Glitterati The Cross £10/£7 mems 10:30pm-4:30am *Dec 1st* Jeremy Healy, Seb Fontaine, Dave Ryan *Dec 8th* Xmas Bash with Jon Pleased Wimmin, Seb Fontaine, Luke Neville, Julian Vern *Dec 15th* Debbie Does Dallas, Mark Moore, John Kelly, Seb Fontaine, Ross Travill *Dec 22nd* Luke Neville, Craig Jensen, Jonathon Moore, Paul Jackson
Hanky Panky SW1 £10 B4 3am/£5 after 10:30pm-6am Resident Roy The Roach + guests *Dec 1st* Rocky & Diesel, Sonique (S Express), Sanjay *Dec 8th* Fat Tony, Tony Trax, Dan Clark *Dec 15th* Justin Berkmann, Linden C, Paul Williams *Dec 22nd* Paul Trouble Anderson, Seamus, Sanjay *Dec 29th* Harvey, Matt 'Jam' Lamont, Dan Clark
Jazbah Square Room, Leicester Square £3 B4 10:30pm/£5 after 10pm-3am DJs Keith, Abbey, Dodge
Kite High Bagleys fortnightly £10/£5 after 3am 10pm-6am *Dec 8th* John Marsh, Alex P, Paul 'Trouble' Anderson, Unity *Dec 22nd* Martin Pickard, Craig Campbell, Tom & Jerry Bouthier, Unity Info tel 0973 433862
Labrynth Labrynth £6 mems/£10 guests/£6 NUS/NHS staff
Minestrone of Salmone Ormonds Second Friday of each month £5/£7 B4 11pm/£10 10pm-3:30am DJs Blacks, Massimo, Will Da Beest + guests
Open All Hours Ministry Of Sound £12/£8 mems/£8 after 4am 11pm-8am Residents Darren Emerson & Jim Masters + guests *Dec 1st* Phil Perry, Jim Masters, Mike Dearborn, Patrick Pulsinger, Sluts'n'Strings *Dec 8th* Cristian Vogel, Billy Nasty, Jim Masters, Origin (live), Rocky & Deisel, Kjeld Tholstrup, Smokin' Jo *Dec 15th* Laurent Garnier, Mark Spoon, Jim Masters *Dec 22nd* Derrick May, Stacey Pullen, Carl Cox, Sunscreen live
Peach Leisure Lounge £7 mems/B4 11pm/£10 after/£5 after 4am for non-

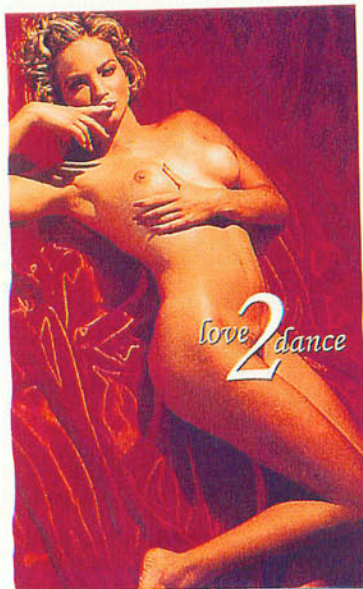
members 10pm-6am No trainers
 Residents Graham Gold, Darren Pearce, Dave Lambert, Craig Dimech + guests
Pendragon Fridge (monthly) £9/£7/£5 10pm-6am Fourth Friday of the month
Prana Cyclone Album Launch Party Tyssen St Studios *Dec 1st* £10/£12 10pm-6am Artists Tristan, Cosmix, Tsuyoshi, Transwave
Rapture Club Essence £8/£6 before 11pm Mems £5 & £7 10pm-4am Residents Jason B & Joe., Steve Austin, Smartfing & Tony Price
Rave Storm Club UN £5 mems/NUS/£7 Main arena: Hard step/intelligent drum'n'bass Room 2: Progressive house/garage *Dec* DJs: Probe, Marlymarl, DJ Rap, SI, SS, Micky Finn, DJ Ride, Darren J, Andy C, Dr S Gachet, Randall, DJ Ron, Hype, Ellis Dee, Stevie Hyper D, MC MC, Flux, Warren G, Fearless, MC Moose. Louis Paris, Matt Maurice, Laurence Bagnall, Timmy Magie, Darren Poole, Jason Kaye, Mickee B, Dr Doolittle, Fen, Hermit, James Parker, Laidit
Return To The Source Fridge (second Friday of the month) £7 adv/ NUS/UB40/£10 10pm-6am Deep trance & ritual beats
Risqué Gass Club £10/£8 10pm-5am residents Luis Paris & Hutchie
Rotation Subterania £6 with flyer 10pm-3:30am On rotation Alex Baby, Dodge, Sam B, Femi Fem
Slinky Legends £7 B4 11.30pm/£10 thereafter/£5 after 3am/£5 mems Residents Rob Blake & Spencer Broughton + guests *Dec 1st* DJ Paulette, Mark Anthony *Dec 8th* Dominic Moir, Chris Goode *Dec 15th* Nev Johnson, David Dunne *Dec 22nd* Rob Maynard, Colin Bicknell *Dec 29th* Dean Savonne
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 Resident Colin Dale + guests
Velvet Underground Velvet Underground £10/£8 10:30pm-4am Resident Nicky Holloway + guests
Vital Force 414 Club Second Friday of the month £6/£4 10pm-6am Techno
Whoop it Up Gardening Club £6/£8/£5 after 2.30am 11pm-5am *Dec 1st* Michael Kilkie, Billy Kiltie *Dec 8th* Rad Rice, Kjeld Tolstrup *Dec 15th* Mark Moore *Dec 22nd* Nick Warren *Dec 29th* Sister Bliss
Wild At Heart Emporium £12 10pm-4am Residents Dom T, Vernon Lee, Mark Harris + guests
X-Change SW1 £8/£5 after 3am 10pm Residents Shane Johnson & Greg Dowling

SATURDAY

Athletico Blue Note £10 10pm-5am Residents Kirstie McAra, Alex Sparrow, Simon Fathead + guests *Dec 2nd* Kruder & Dorfmeister, Strata 3 *Dec 30th* Derek Dahlarge, Harry K
AWOL SW1 10pm-6am £10/£12 Jungle
Bambi & Bo The Cross (last Saturday of the month) Glam mixed/gay night £15
Been There, Seen It, Done It Ormonds 10.30pm-3.30am
Big Kahuna Burger Co Parkers £3/£2.50 B4 11.15pm & NUS 9:30pm-late
Bliss Wag £10/£12 10pm-6am DJs

Judge Jules, John Kelly, Jay Farrugia, Miss Barbie, Ben & Andy, Marky P & Phil Mison
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
Centrefold Gardening Club £12/£10 10:30pm-6am
Cheeky People Cross monthly £12 mems/£15 10pm-6am *Dec 2nd* Luke Neville, Smokin' Jo, Andrew Galea, Paul Jackson
Chungawok The Brix (Third Saturday of the month) £7 11pm Residents Para, Jon Mace, Chi, Jes + guests *Dec 16th* Oz, Jes, Mellomaniac, Spike, Rokitt, Gaby
Clockwork Orange Christmas Cracker Cross *Dec 9th* £13/£15 10pm-6am Brandon Block, Seb Fontaine, Nancy Noise, Andy Manston, James Savage
Club for Life Gardening Club 2 £10 mems/£12 non-mems 10:30pm-6am Residents Jeremy Healy, Brandon Block, Laurence Nelson + guests *Dec 2nd* Graham Gold, James Mac, Simon Webdale, Nick Hanson, Darren Stokes, Phil Mison, James Mac
EC1 EC1 10pm-6am
Fat Cat Records Biennial Christmas Party *Dec 16th* 10pm-4am Invites & venue info from Fat Cat Records
Felicita Hubble & Co First Saturday of every month £10 10pm-6am Residents Steve Chapman, Dan Hart + guests *Dec 9th* Christian Woodyatt, Craig Jensen, Debbie Martin, Thierry Lennon, Ian Chapman, Simon Chantle, Grant Dunn, Adam Smith
Fierce Child Mars £10/£8 mems/£5 DJs Fat Tony, Cool Hand Luke, John Cecchini
GISM Bar Rhumba monthly £12 10pm-6am Graham Gold, Darren Pearce, Rob Jeffrey, Mark Mills, Le DJ Roy, Rob Parrish, Darren Poole, Sabs & Shiv
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
House Bar University of Westminster Students Union FREE 6pm-11pm Pre-club pub, everyone welcome. Residents Spacemann & Chris Ingram + guests Nick Doyle, Chris H, Danny J, Alex Payne, Barney York
Independance 5th Anniversary Party Performance / Rocket *Dec 2nd* £12/£5 after 3am 10pm-6am DJs Danny Rampling, Tall Paul, Terry Farley, Russell & Pete (Progress), Paul Kelly, Andy Morris Info on 0956 260866
Jump Club 414 £6/£5 10pm-6am Monthly techno night with DJs Luke Brachiano, Glen Sparkes, Ben & Reuben
Labrynth Labrynth £10 mems/£6 NUS/NHS staff/£12 guests 11pm-6am
La Verita Powerhouse £10 mems/£12 10pm-6am House Free coaches from Trafalgar Square. Call 0956 315358/0973 156981 for info
Leisure Lounge Leisure Lounge £12 10pm-10am Residents Andy Morris & Arron + guests *Dec 2nd* Steve Proctor, Kjeld Tolstrup, Oscar (Trax), Marc French,

Neil O'Reilly *Dec 9th* Nicky Holloway, Gordon Kaye, Dominic Moir, Paul Kelly, Junoir Perez, Janeen *Dec 16th* Roy the Roach, Breeze, Rad Rice, Dean Stratten, Dave Stewart *Dec 23rd* Luvly'n'Bubbly Xmas party with Phil Perry, Chris Coco, Steve Harvey, James White, DJ Pants *Dec 30th* Bubba Haymes, Rad Rice, James White + Ken Ishii live
Malibu Stacey Hanover Grand £12 10:30pm-4:30am *Dec 2nd* Jeremy Healy, Seb Fontaine, Luke Neville *Dec 9th* Rocky & Diesel, Seb Fontaine, Luke Neville *Dec 16th* Mark Moore, Tall Paul, Luke Neville *Dec 23rd* Jeremy Healy, Seb Fontaine, Brandon Block Info on 0181 96491
Milk 'n' 2 Sugars 638 Wandsworth Rd, SW8 *Dec 2nd* £7 B4 12/£10 after Nic Loveur, Kenny Charles, Tarun, Andy Westbrook, Daryl Gibson, Danny Ward, Miss Jools, Jez Jonson, Ressorio Info/ticket line: 0956 986226/0385 548025
Movimento Aquarium New night in this new nightclub/healthclub (!) with residents Miss Barbie, Paul Jackson and Carle Young
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 Helluva Christmas Party Club Circa *Dec 2nd* £8 + reduced admission (£2) to Gardening Club after 3am 9pm-3.30am DJs Danii B, Dave Martin, Mister Eh!, Enzo, Terry Green
Order Odonata Album Launch Party Club United Nations *Dec 16th* 10pm-8am Dino Psaras, Ritkam & Bansy, Juno Reactors Domino
Passion Emporium £6 B4 10:30pm
Philip Salon's Mud Club Bagleys Studio £12 10pm-6am
Pleasure Camden Palace £8 mems/£10 non mems/£6 after 3:30am 10pm-8am
The Pressure Zone Mars £8 mems/£10 10pm-6am *Dec 2nd* Marques Wyatt, Mark Hogg & Jamie Scarhill, Tee Harris *Dec 9th* Ted Patterson, K.C.C, Dana Down, Marcus Anthony *Dec 16th* Ricky Morrison, Dean Savonne, Seamus, Al London *Dec 23rd* Frankie Foncett, Rocky Morrison, Danny Foster, Dean Savonne
Renaissance Cross £15 10pm-6am Monthly *Dec 16th* £15 10pm-6am John Digweed, Claudio Coccoluto, Ian Ossia
Return to the Source Brixton Academy £10 9pm-6am
Rulin' Ministry of Sound £15/£10 mems 11pm-9am Over 21's. Residents CJ Mackintosh & Harvey + guests *Dec 15th* Lakota visits the ministry with Jon Pleased Wimmin, Jon Da Silva, Norman Jay, Ivor Wilson, Grayson Shipley
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
Sex, Love & Motion Soundshaft £8/£6 before 11:30pm/mems £7/£5 before 11:30pm 10:30pm-3am Russ Cox, Keith Fielder, Paul Tibbs + guests *Dec 2nd* Andrew Dixon *Dec 9th* DJ Cellie *Dec 16th* Mike Edwards *Dec 23rd* Xmas Residents Party
Shark Attack 254 Edgware Road, W2 *Dec 16th* £3/£3.50 Underground sounds with Rob Wood, Matt Munday, BJ



Carr

Sherbet The Warehouse E8 B4
11pm/E10 after/E5 after 3am 10pm-
6am Residents Pete Wardman, Rachel
Auburn, Glenn Scott & Greg Nice
Six Years of House LA2 Dec 9th E10
adv/E13 11pm-6am Aphrodite, Nicky
Blackmarket, Rob Blake, Spencer
Broughton, Mark Anthony, DJ Skie
Spirit SW1 E10/E8 before 11pm/E5
after 3am 10pm-6am Harvey, Roy the
Roach, Dave Lambert, Laurence Nelson
Starfish Upstairs @ Garage E4/E6
10pm-3am Progressive house & uplifting
trance DJs Drew, The Bard
Strawberry Sundae The Arches E7/E5
mums 12am-6am Residents Chris
Martin, Peter Haslam, Watford Gary,
Sharon & Tracy + guests Dec 2nd Louis
Pari, Chris Rosstuff Dec 9th Elevatorman
Dec 16th Drew

Strutt Deluxe Chunnel Club Dec 23rd
E12 10pm-5am Dave Angel, Mark Broom,
John Kennedy, Nick James, Curly, Van
Basten Dub

Sunny Side Up Xmas Party Camden
Palace Dec 30th E10/E12 adv/E15
10pm-8am DJs Pete Wardman, Darren
Pearce, Drew, Martin Sharpe, Chris Martin,
Simon Hill, Skol, Tony Price, Kenny, Trixta
The Surgery Shuffles E7/E4
NUS+UB40/E3 before 10:30pm 9pm-
3am Dr Bob Jones C.J. + guests

Temptation EC1 Dec 2nd
E10/E12/E5/E8 adv call 0171 2421 571
10pm-6am John Kelly, Nancy Noise, Mark
& Adrian Luvdup, Mark Felton, Andy
Manston Free Red Stripe for first 250
people

United Kingdom Club UK E10
mums/E12 10pm-9am Dec 2nd LuvDup,
Pete Heller, Terry Farley, Fabio Paras, Rad
Rice, Kjeld Tolstrup, the Lovely Helen,
Sally Dee, DJ Fellation Dec 9th Danny
Rampling, Biko, Alex Gold, Fabio Paras,
Dean Thatcher, Si Long, Mark Wilkinson,
Rory O'More, John Warren Dec 16th Jon
Marsh, Nancy Noise, Arron, Phil Perry,
Dominic Moir, Terry Marks, Jon Nelson,
Ricky Stone, Jason Hurt, Craig Bartlett
Dec 23rd Danny Rampling, Fat Tony, Biko,
UFG Sound System, Red Marc, Andy
Morris, Tom Costelloe, Simeon, Steve
Harvey Dec 30th E5 Junior Perez, Paul
Clarke, Tony Grimely, Steve Johnson, Marc
French

Wonderland Avenue Plastic People
E8/E6 mums/E5 after 3am 10:30pm-
6am Harvey, Des Doonican & Val
O'Connor + guests

Zilph The Burlington Club E3 10pm-
2am Trance/techno on the last Saturday
of the month

Vanity Fayre RAW E12 10:30pm-5am
Residents Rob Sykes, Mark Felton, Phil
Mison Dec 2nd Judge Jules, Craig Jensen,
Nancy Noise, Little Andy Dec 9th K Klass,
Paul Harris, Ben & Andy, Clive Van Burns
Dec 16th Brandon Block, Miss Barbie,
Marky P, Johnny Rocca Dec 23rd Jeremy
Healy, Craig Jensen, Miss Barbie, Paul
Harris, Rob Sykes, Mark Felton, Ben &
Andy, Marky P, Phil Mison

Velvet Underground Velvet Underground
E10/E8 mums 10:30pm-4am Nicky
Holloway & Chris Good

Voodoo Magic Equinox E12 adv/more
on door 4am-12 noon

SUNDAY

After Hours Chunnel Club E5, mums
only. Residents Marie, Dean Lambert,
Arron, Bobby & Steve, Normski
Club for Life presents **The Land of Make**
Believe Gardening Club 2 Dec 31st
Brandon Block, Laurence Nelson, Chris &
James, Steve Lee, Darren Stokes, Phil
Mison, James Mac

Club UK Dec 31st E30 10pm-6am Terry
Farley, Pete Heller, Graham Gold, Biko,
Fabio Paras, Phil Perry, D.O.P., Rad Rice,
Steve Harvey, Paul Kelly

Clockwork Orange Camden Palace Dec
31st E30 John Kelly, Judge Jules, Brandon
Block & Alex P, Seb Fontaine, Andy
Manston, Toney Grimley

Dance Works Leisure Lounge 5pm-
midnight Resident N.J. Williams + guests
Felicita Hubble & Co Dec 31st E20/E25
Residents Steve & Dan Chapman,

LuvDup, Breeze, Dean Savonne, Debbie
Martin, Adam Smith, Simon Chantle,
Grant Dunn Tickets from Robuck Browne,
Paradox, Dance Music UK, Music Power

Malibu Stacey Dec 31st Mark Moore,
John Kelly, Seb Fontaine, Smokin Jo, Luke
Neville, Dizire Duffire, Ben & Andy, Marky
P, Craig Richards

Not The Nine O'Clock Service Corks
Every other Sunday Free 5pm-midnight
Residents Blacks, Massimo, Will Da Beest,
DJ Soup Info on 0171 7361488

Phunky Sunday EC1 8pm-2am E5
Bobby & Steve, Norris Windross, Graham
Gold, Dominic, Steve Flight, Richie
Fingers, Tony Trax, Ray Lock

Raveation Ibiza Reunion Wembley E28
6pm-9am Dec 31st Brandon Block, Alex P,
Steve Jackson, Graham Gold, LuvDup,

Joey Negro, Matt Jam Lamont, Steve
Johnson, Mark Ryder, Nancy Noise, Matt
Maurice, Tony Grimley, Mike James,
Sex, Love & Motion Monster Hogmanay

3 Soundshaft Dec 31st Residents Keith
Fielder, Paul Tibbs, Russ Cox

Six Years of House LA2 Dec 31st E15
adv/E20 DJs Trevor Fung, Spencer
Broughton, Rob Blake, Mark Anthony

Sleep walkers RAW E4 B4 10pm/E6
after 9pm-3am No dress code. Hard house
with resident L-Viss + on rotation Jay-
Dee, Brother Jim, Loose, Rob Campbell

Sunny Side Up Chunnel Club E5 B4
11am/E7 after/E5 after 6pm Members
E5 all day Starts 7am Residents Pete
Wardman, Darren Pearce, Drew & M.C. K
+ guests Dec 3rd Vivien Markey, C

Smooth, Terry Marks Dec 10th Elevator
man, Martin Sharp, Simon Hill Dec 17th
Andrew Simpkin & Joel Nvice, Chris

Martin, Kenny Dec 24th Le Roy, Trixta,
Tony Price, Skoi Dec 31st 8am-6pm
E4/E5 Paul & Kate, Mazey, Vivien

Markey, Luis Paris Continues at 9am!
Sunday Special The Yacht Club E5 6pm-
late The Hermit, Feel Free, Karl Tuff

Enuff Brown, Richie Fingers, The Stylus,
Ray Hurley, Farid

Strutt The Cross E6 8pm-1 am Residents
Nick James & Chris + guests Dec 3rd
Richie Hawtin 3 hr set Dec 10th Colin

Dale Dec 17th Andrew Weatherall
Strutt Central London Location Dec 31st
9pm-6am Billy Nasty, Eric Powell, John

Kennedy, Nick James, Van Basten Dub
Info on 0181 964 3172

Thunder & Joy RAW E10/E8 mums/E5
before 12 10:30pm-6am Jungle night

Photography Brian Sweeney



After the success of their recent night at the Blue Note, Ninja Tunes have made 'Stealth' a regular occasion. Stüssy-clad crowds can now flock to the North London venue on a regular once a month basis to sample the talents of Ninja deckmeisters Herbaliser, Coldcut, Funki Porcini and DJ Food. Not content with offering two floors of hip hop, jazz, jungle, funk and techno, the Stealth DJs are also providing some nifty four-deck mixing. They're focusing the night on the quality and innovation of their cutting, patching, blending and scratching, and judging by the last one they'll be joined by an appreciative audience who cheer at every spectacular mix. Be there.

Stealth @ The Blue Note, Hoxton Square, London N1, first Thursday of every month

with DJs on rotation Darren Jay, Randall,
Nicky Blackmarket, DJ Rap

ADDRESSES

414 414 Coldharbour Lane, Brixton SW9
The Amaca Battersea Park Road, London
SW11

The Arches Goding St, Vauxhall
The Arches 53 Southwark St, nr London
Bridge SE1 0171 3576645

Bagleys Studio York Way, Kings Cross
N1 0171-278 4300/2777

Bar Rumba 36 Shaftesbury Ave W1
0171-287 271 5

Bass Clef 35 Coronet St N1 0171-
729 2476

Beluga 309 Finchley Rd NW3 0171-
794 1267

Bishops Hall Bishops Palace House,
Kingston Upon Thames (next to Kingston
Bridge)

Blue Note 1 Hoxton Square, London N1
Borderline Orange Yard, Manette St,
Charing Cross Road W1 0171-734 2095

Brix St Matthews, Brixton Hill, London
SW2 1JF

Broker Bar Byward St, London EC3
Browns 4 Great Queen St, WC2
01374 117714

Burlington Club corner of King
Street/Beavor Lane, Hammersmith

Cafe de Paris 3 Coventry St W1
0171-287 3602/3481

Camden Palace 1a Camden High St
NW1 0171-387 0428

Chunnel Club 101 Tinworth St, London
SE1 0171 2611 674

Church's 20 Kensington Church St W8
The Clink 1 Clink Street, London SE1

Club 254 under The Kings Arms, 254
Edgware Road, W2

Club 9 Young Street, Kensington W8
0171-937 9403

Club Circa 59 Berkeley Square, W1
Club Essence 28 Hancock Road, Bow E3

Club UK The Arndale Centre, Buckhold
Road, Wandsworth, London SW18 0181
877 0110

Colosseum 1 Nine Elms Lane SW8
Corks 28 Binney St, W1

Cricketers Kennington, Oval SE11
The Cross Goods Way Depot, off York

Way, Kings Cross 0171 837 0828
Cuba 11-13 Kensington High St W 0171 -
938 4137

Dome 178 Junction Rd N19 0171-281
2478/2195

EC1 Basement 29-35 Farringdon Rd 0171

242 1571

Electric Ballroom 184 Camden High
St NW1 0171-485 9006

Emporium 62 Kingly St W1 0171-734
3190

The End West Central St WC1

Flamingo Bar Hanover St, London

Fridge Town Hall Parade, Brixton Hill
SW2 0171-326 5100

Garage Highbury Corner N5 0171-607
1818

Gardening Club 4 The Piazza WC2
0171-497 3154

Gardening Club 2 (formerly The Site)
196 Piccadilly

Gass Club Whitcomb Street WC2 0171-
839 3922

Gossips 69 Dean Street W1 0171-434
4480

Grand St John's Hill, Clapham

Hanover Grand Hanover St, London W1
Happy Jax London Bridge SE1 0171-
3789828

Heaven Villiers St, Charing Cross WC2
0171-839 3852

HQ's West Yard, Camden Lock NW1
0171 485 6044/9987

Hubble & Co 54 Charterhouse St,
Smithfield Market, off Farringdon Road,
EC1 0171-253 1612

Iceni 11 White Horse St W1 0171-
495 5333

Jingles 95 Kingsland High Rd E8
0171 2498152/0181 8060466

Junction SW11 0171-738 9000

Koo Club 28 Leicester Square WC2
0171-839 2633

LA2 165 Charing Cross Rd, London WC2
Labrynth 12 Dalston Lane E8

Legends 29 Old Burlington St W1 0171-
437 9933

Leisure Lounge 121 Holborn EC1 0171-
242 1345

Limelight 136 Shaftesbury Ave WC1
0171-434 0572

London Central 38 Kensington High
St W8 0171-938 1078

Loughborough Hotel Evandale Roads,
Brixton SW9 0171-737 0157

L'Equipe Anglaise 21 Duke St, W1
Market Tavern 1 Nine Elms Lane,

Vauxhall SW8 0171-622 5655
Marquee 105 Charing Cross Rd WC2
0171-437 6601/6603

Mars/Basement 12 Sutton Row, London
Maximus 14 Leicester Square WC2
0171-734 4111

Ministry Of Sound 103 Gaunt St SE1

listings

0171-3786528
Ormond's Ormond's Yard SW1 0171-930 2842
Paradise Club 1-5 Parkfield St, Islington N1 0171-3549993
Plastic People 37-39 Oxford St W1
Powerhouse Waterden Rd, London E15
Prohibition Hanover St W1
 0171-493 0689
Raw 112a Great Russel St WC1
 0171-637 3375
Rocket 160 Holloway Road, N7
Rock Garden 6-7 The Piazza, Covent Garden WC2 0171-836 4052
Ronnie Scot's 47 Frith St, W1 0171-439 0747
The Rose Edmund St, Camberwell SE5
Roseberrys Roseberry Place, off Dalston Lane E8
Ruby's 49 Carnaby St W1 0171-287 3957
Le Scandale 53-54 Berwick St W1 0171-437 6830
SE8 Deptford Broadway
Soundshaft Hungerford Lane WC2 0181-397 5249
Springs 330 Kennington Lane SE11
Starlight Praed St W2
Subterania 12 Aklam Rd W10 0181-960 4590
SW1 191 Victoria St SW1 0171-630 8980
Tabernacle Powis Square (off Portobello Road), London W11
Turnmills 63 Clerkenwell Rd EC1 0171-250 34090
Underworld 174 Camden High St 0171-482 1 932
United Nations Club 415-419 High Rd, Tottenham N17 6QN
University of Westminster Students Union 104-108 Bolsover St, nr Great Portland St tube
Velvet Underground 143 Charing Cross Road WC2 0171-734 4687
Venom Bear St, 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 St W1 0171-437 5534
Warehouse Harbet Rd, Hastingwood Trading Estate, Esmonton N18
WKD Cafe 18 Kentish Town Rd, NW1
Woody's 41-43 Woodfield Rd 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

Renaissance Club UK Midlands £12 7pm-2am J.T. Vanelli, Ian Ossia, Chris & James, Nigel Dawson, Parks & Wilson, Anthony Pappa
Savage Steering Wheel Dec 26th £8/£10 Jon Hollis, Scott Bond, Mark Jarman, Owen Owens, Emma Frisco, Jon Snakehips, Charlie's Angels, Bowen, Bob Skinup

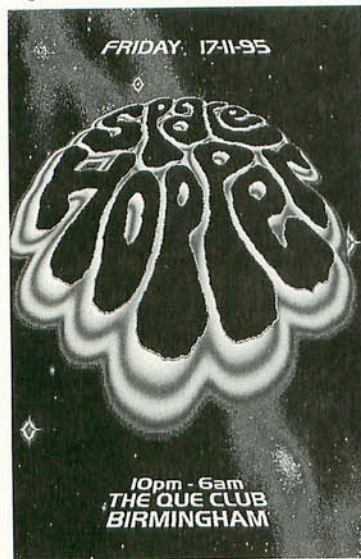
THURSDAY

Full Of Beans Directors, Milton Keynes

£2/£3 9pm-2am Resident Nick Norman Info on 0973 142403
Funky Lemon Picassos £1.50 9pm-2am Resident Adam Teecy in house & garage room with guests
Life's a Bitch Backstage 10pm-2am Residents Si Storer & Scott
Love 2 Dance Cairo Jacks Dec 1st £10/£8 9pm-4am Marc James, Rob Perrie, Jez Harvey, Phil Conway, Ray Lock
Wild The House £3/£2:50 10pm-2am Residents Dave Grantham, Ged & Damian (DIY)

FRIDAY

Absolutely Fabulous Backstage £2 B4 11 pm £3 after Residents Errol Russell & Adam Teecey + guests
Bounce Deluxe Dec 8th Luke Solomon, Jack, Phil le Chill, Sam, Nikki
Disco 2000 Deluxe Monthly £5 10pm-2am
Garage Grooves Theatre Bar £2/free before 11 pm 8pm-2am DJ Kiddo
Miciti & ROAR After Dark £6 Fortnightly Info on 01850 093535/0973 32304
Pimp Picassos's £3 B4 11 pm/£4 after 9:30pm-2am Dec 1st Pete & Russell Dec 8th Miss Moneypenny's, Allister Whitehead, Tom & Jerry Bouthier, Jim Shaft Ryan + PA Love Happy Dec 15th Brandon Block, Alex P, Scott Bond Dec 22nd Cream tour with Dave Seaman, Paul Bleasdale, Judge Jules, Phil Gifford
Renaissance Empire Dec 1st £10 10pm-2am John Digweed, Marc Auerbach, Nigel Dawson



S.L.A.G. Steering Wheel £5/£6 10pm-late Dec 1st Allnighter from 9.30pm, £6/£7 Danny Slade, Owen Owens, Emma Frisco, Charlie's Angels, Bowen Dec 8th Jon Hollis, Jon Snakehips, Bowen, Flesh Gordon Dec 15th Ricky Stone, Paul Rockard, Bottom Bunk feat. Rob, Clough, Kevin Dec 22nd Mark Jarman, Doc Savage, Si Skinup, James Revival Dec 29th Scott Bond, Steve Cugin, Dean Meredith, Ian Gordon
Spacehopper Que Club £10/£8 10pm-6am n/a after 1 am Dec 15th Tsuyoshi, Chrisbo, Sidhartha, Mike B & Scratch Parry For info tel 0121 212 0770
Swoon Colosseum £7/£5 before 11 pm/mems/NUS £1 off 9:30pm-2am

Residents Angel, Mark Rowley + guests
Underground Club Underground Club £5 10pm-6am House night
Vibe-a-Live Bootleggers, Newark, Notts £3.50 B4 10pm/£5/£3 NUS Info on 0802 600620

SATURDAY

Amazon 1st Base £8 B4 11 pm 9.30pm-2am
Atomic Jam Que Club Dec 23rd £11.50 9.30pm-7am Colin Dale, Tim Taylor, Colin Faver, Luke Slater, Nathan Gregory, Jack, Simon DK, Pip, Neil Macey, Mike Foskett, Matt Lehrman, Tom Grant
House of God Dance Factory (fortnightly) £5/£4 mems 9:30pm-2am Surgeon, Sir Real, Paul Damage, Terry Donovan + guests Dec 9th Dave Clarke Dec 23rd Xmas party
Hot Foot Que Club Dec 16th £10 adv 10pm-8am last adm. 1 am A Guy Called Gerald, LTJ Bukem, Renzi, Surgeon, Nathan Gregory, Space Tone Rog, MC Star Commander, Dr Wicked, Digs and Woosh, Neil Macey, Osbourne, K/Groove, Michael Barry Dreads, Rob Lynch, Grindi, Club Katusi
Hot To Trot Venue 44 £16 11 pm-7:30am Mark Moore, Gordon Kaye, Tony de Vit, Craig Burger Queen, Pete & Russell
Lick It! Upstairs at Winter Gardens £8/£6 9pm-3am Residents Julian James, Glen Harrington, Ashley K, Stephan + guests Dec 2nd Angel Dec 9th Magic Alec Dec 16th Patrick Smoove Dec 23rd Christmas party with Breeze, Tony de Vit £12/£10
Miss Monneypenny's Bonds £8.50 9:30pm-late Simon Owen, Russel Salisbury + guests
Mom I'm Only Dancing! The Theatre Bar & Backstage £8/£7 mems 8pm-2am Residents Patrick Smoove & Mark Hughes + guests
Pandora's Box Leicester Arena £5 9pm-2am Residents Perry & Alaric + Jon Bradley
Progress The Conservatory £9 9pm-2am Residents Pete & Russell + guests Dec 2nd Boy George, Sheiks of Rhythm Dec 9th Lisa Loud, Seb Fontaine Dec 16th DJ Disciple, Jon of the Pleased, Allister Whitehead. Ticket only
Quest Paloma's (Picassos) 8pm-2am £8 B4 10:30pm Now fortnightly
Recognition Theatre Bar Free B4 11 pm/£2 after 10pm-2am Resident Carlton + guests
Shopping The Holy Trinity £5/£6
UK Midlands UK Midlands £7/£8 9pm-2am Dec 2nd Edzy, Alex P & Brandon Block, Phil Sagar, Dave Angel, Billy Nasty, Ashley James Dec 9th Joe Mills, Lisa Loud, Smokin Jo, Girls 2 Gether, Sister Bliss, Saragh Chapman Dec 16th £12 adv/£15 9pm-5am Sasha, John Digweed, Scott Braithwaite, Ian Ossia, Paul Daley, Freddy, Banj & Jonathan, Ashley James Dec 23rd £8/£9 Strippy, Terry Farley, Martin Pickard, Kevin Saunderson, Clive Henry, Danny Rampling, Barry De Ja Vu, Richard Moonboots
Underground Club Underground Club £5/£3 mems/NUS/free before 11pm 10pm-late Resident Mark Parker. Info on 01831-211 869
Wobble Branstons 11 pm-7am Residents Phil & Si Long + guests

SUNDAY

Hot to Trot Venue 44 Dec 31st £35 10.30pm-7.30am Jeremy Healy, Jon of the Pleased Wimmin, Lisa Loud, Pete Russell
Cream: 'The Only Other' New Years Eve Party Que Club 9pm-6am Jeremy Healy, Danny Rampling, Allister Whitehead, Patrick Smoove
Renaissance New Years Eve Ball Colwick Hall, Colwick Park, Nottingham £35 8pm-3am Fathers of Sound, John Digweed, Ian Ossia, Dave Seaman, Daniele Davloi, Chris & James, Marc Auerbach, Nigel Dawson

ADDRESSES

1st Base Worcester St, Wolverhampton 01902 712 924/01902 716 762
After Dark Station St Nottingham
Backstage / Theatre Bar 69 Lichfield Street, Wolverhampton 01902 22252
Bakers Broad St, 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 St, Hockley, Birmingham 0121-236 5503
Box Goldsmith Street, Nottingham 0115 9410455
Branstons Jewelry Quarter, Hockley, Birmingham 0121-236 0984
Cairo Jacks Beak St W1
Chandlers Heathfield Leisure Complex, Heathfield Way, Kingsheath, Northampton
Club Zen 28 The Concourse, Bletchley, Milton Keynes 01908-366979
Collosum Newport Road, Stafford 01785 42444/224965
Conservatory Willow Row, Derby 01782-71 4224/711 404
Dance Factory Underneath the Digbeth Institute, Birmingham
Directors 600 Elder House, Elder Gate, Central Milton Keynes
The Holy Trinity Willow Row, Derby House 169-173 Huntingdon St, Nottingham 01159-587071
The Institute Digbeth High St, Digbeth, Birmingham 0121-643 7788
Leicester University University Rd, Leicester 01162 556282
Lincoln Drill Hall Broadgate, Lincoln
Lo Club Willow Row, Derby
Marcus Garvey Centre Lenton Boulevard, Nottingham 0115 9420297
Moseley Dance Centre Alcester Rd, Moseley, Birmingham 0121-449 0779
Newhalls Newhall St, Birmingham
Nottingham University Byron House, Shakespeare St, Nottingham
Old Joe's Birmingham University Guild of Students Edgbaston Park Rd, Birmingham 0121-472 1841
Picassos 34-36 Broad St, Wolverhampton 01902-711 619
Que Club Corporation St, Birmingham 0121-212 0550
Sanctuary North Denbigh Leisure, Saxon Street, Bletchley, Milton Keynes 01908-368984
Steering Wheel Wrotesley St, Birmingham 0121-622 5700

November 1995 \$1 issn 1356-9023 ©



B L A G

Under d-Influence

SOUL HITTING THE D-SPOT

CHARLIE CHESTER
uk midlands supremo

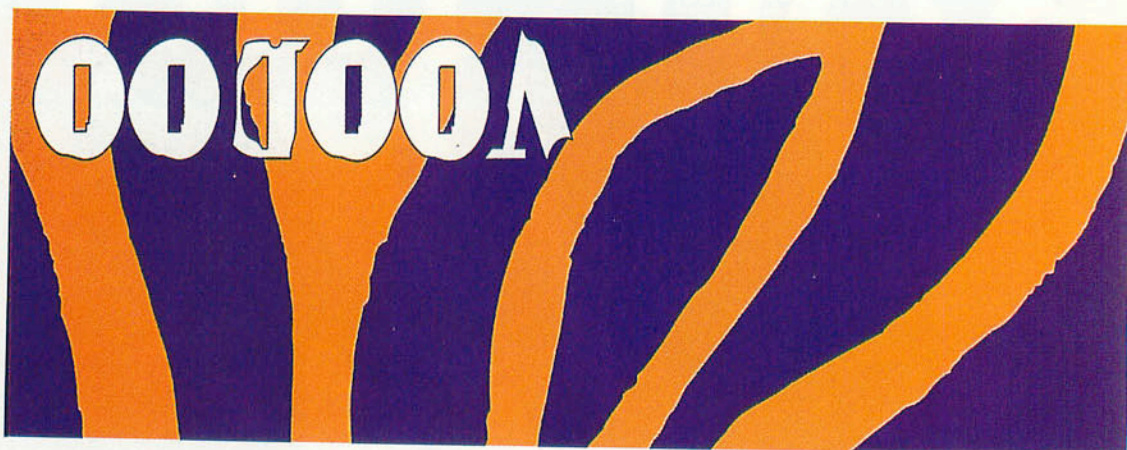
EARTH NATION
teutonic
techno twiddlers

HARD HANDS
label profile

UK's most comprehensive club listings



out now



Stone Manor Hotel Nr Kidderminster
UK Midlands Foxes Lane, Wolverhampton
Underground The Basement, 1 Wellington St, Leicester O11 62-360573
Venue Branstons St, Hockley, Birmingham
Venue 44 44 Belvedere St, Mansfield, Nottinghamshire O1 623-22230

WALS

FRIDAY
Hip/ho Hip/ho 10pm-2am Residents Ollie, Pablo P & Freebass + guests
Shifting Gear Porkies £2 Resident Damage + guests 'Underground with no musical barriers' Info on 0585 766809

SATURDAY
Hip/ho Hip/ho 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 Rhonda Fach Sports Centre £6 adv/more on the door 9pm-2am

ADDRESSES
Benz Tremains Road, Bridgend Town Centre
Cleopatras Bargoed, Mid Glamorgan O143-821 500
Clwb Ifor Bach 11 Womanby St, Cardiff O122-232199
Hip/ho Club 3-7 Penarth Rd, Cardiff O122-2261168
Pati Pavilion Gors Lane, Swansea Porks Aberystwyth, Dyfed
Rhonda Fach Sports Centre East Street, Tylorstown, Rhonda Valleys Tramps The Kingsway, Swansea

NORTH

TUESDAY
Deja Vu Tower Ballroom, Hull Dec 26th 9pm-2:30am Tall Paul Newman, Seb Fontaine, Tony Walker
Doncaster Warehouse £10 9pm-8am

WEDNESDAY
Bliss The Venue, Manchester

(forthrightly) £4/£3 flyer/NUS/UB40, 'Ambience and intelligent techno' Discopogo at Paradise Factory loft £4 9pm-2am
Essence Sankeys Soap £2/£3/£4 10pm-3am Techno night with Warlock, Fat City Records Launch Party Hacienda Dec 6th £5 9pm-2am Mushroom, LTJ Bukem, Ross Allen, Ben Wilcox, First Priority, Chubby Grooves, Mr Scruff, Freaknicks, Alm, Funky Fresh Few, Mark 1
Joy Paradise Factory Dec 13th Residents Timothy Tickle, Dave Quid Info on 01 61 2251143

THURSDAY
Domina Fifth Man (Hacienda) £5/£4 10pm-2am Monthly with residents Matt Thompson & Pete Robinson + guests
Haywire Cafe Mex Last Thursday of the month £5/£4 9pm-2am Charlie Hall, Daz Quayle
Herbal Tea Party The New Ardi £6 9pm-2am Resident Rob Fletcher
Pleasure Music Factory, Leeds £3 10pm-2am. Every fortnight. Residents Simon Frieze, JC, Andrew Sisters playing old & new house music
Red Shift Generation X, Manchester £5 Residents Pete Robinson, Steve D Room Room 10pm-2:30am £1.50-£5 Second Thursday of the month £5 adv/10:30pm/£6 after others 10pm-3am Dec 1st DJ Digit, Ra Soul, Djs Buck, Aquatherium, Max Mistry, Neon Leon Dec 8th Marshall Jefferson, Eric Morrillo, K-Class Dec 15th Sasha, Nipper + BT live Dec 29th £1 Nipper
Sin City The Academy, Stoke £4 B4 10:30pm/NUS/£5 after 9:30pm-2am Residents Sanjay & John Taylor + guests Sugar Shack Empire £5 9:30pm-late Residents Phil Faversham, Alan Appleton & Junior Jones + guests Steel Sheffield Music Factory £8/£7 mems/£6 NUS
Up Yer Ronson Pleasure Rooms £8/£7 10pm-3:30am Residents Marshall, Andy Bugged Out! Sankeys Soap £5/£6

FRIDAY
Bang The Box Mardi Gras £3/£2 10pm-2am Residents Joe McKechnie, Kath O'Toole + guests
Wild Pitch Paradise Factory £5/£3 before 11 pm 10pm-2am Residents Dave Kendrick & Moonboots + guests new Djs and PAs
Bar 7:30pm-12 midnight Showcasing Thursday Night Showcase Canal Cafe Astralasia & Mandragora Nelson Dilation and The Rootsmen + live more on door 9pm-2am Simon Scott, Tandoori Space Night Cockpit, Leeds guests Dec 7th Jeremy Healy
Ossia, Greg Robinson, Rick Vlemmicks+ every month £6:50 adv 10pm-3am Jan Rise Leadmill £6/£5 mems 10pm-4am (£9/£10)
Residents Paul Chiswick & DJ Mike + Shine Hacienda £4 B4 10:30pm/£5 after students/UB40/£5 B4 10:30pm/£6 after others 10pm-3am Dec 1st DJ Digit, Ra Soul, Djs Buck, Aquatherium, Max Mistry, Neon Leon Dec 8th Marshall Jefferson, Eric Morrillo, K-Class Dec 15th Sasha, Nipper + BT live Dec 29th £1 Nipper
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Up Yer Ronson Pleasure Rooms £8/£7 10pm-3:30am Residents Marshall, Andy Bugged Out! Sankeys Soap £5/£6

SATURDAY
Angels Angels £8/£7 mems Residents Paul Taylor, 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
Club Paradise The Basement £5 mems/£6 guest 2am-6am After hours club. Phone 011 32 428589 or 01 831 303698 at least 48 hours before night
Cream Nation £8/£6 mems 9pm-10pm/£6 after
Doncaster Warehouse Doncaster Warehouse £10 9pm-8am M-Zone, 007, E-Spy, Noya, Speed + Mics Nat & Marcus Eurobeat 2000 Tour Orbit, Morley Dec 30th DJ Hell, T23, Cristian Vogel
Federation Main Entrance £8/£5 Feel Preston Students Union 8pm-2am £6
Freedom Boardwalk 10pm-3am £5/£4 before 11 pm Dave Haslam with 'intelligent dance and underground house for liberated youth'
Golden Sankeys Soap £7 mems/concs/£8 10pm-3am Hacienda Hacienda £12/£13 adv 9:30pm-3am Graeme Park, Tom 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
Holy City Zoo Holy City Zoo For info call 01 61 2737467
Kudos Club Underground, Umist Union £6/£4 mems 10pm-3am Andy & Darren (808 State), Matt Thompson (Kiss 102), Dr D + guests Dec 2nd Barney York Love to be Music Factory Sheffield £8/£10 9:30pm-3am Residents Greg Robinson & Scott Harris + guests
Middlesbrough Arena £6-£8 9pm-2am mems & guests only Residents Collin Patterson, Simon Gibb, Hooligan X, Tino & Edzy + guests
Platinum Academy £8 mems/£10 9pm-2am House & jazz Dec 2nd Farley Jackmaster Funk, Sanjay, Nick Sheldon, Craig Brown, Kirstie McAra, Alex Sparrow, George Dec Tony, Sanjay, Nick Sheldon, Craig Brown, Paul Burgess Dec 9th Princess Julia, Fat Kirstie McAra, Alex Sparrow, George Dec 16th Digit, RA Soul, DJ Buck, Max Mistry,

Ward, Neil Metzner, Lawrence Nelson & Paul Murray + guests
Vital Force Chandlers Ring O1 604 21 969/580274 for free membership
Zone Venue 8pm-2am Chris Baker, Andy Pendle, Dave Taylor, John J, AndrewDean & MC Breze

Shawn Benson, Aquatherium, Sanjay, Nick Sheldon, Kirstie McAra, Alex Sparrow, Paul Burgess *Dec 23rd* Paul Trouble Anderson, Paul Chiswick, Sanjay, Nick Sheldon, Craig Brown, Kirstie McAra, Alex Sparrow, Paul Burgess *Dec 30th* Sanjay, Nick Sheldon, Craig Brown, Kirstie McAra, Alex Sparrow, Paul Burgess
Republic Republic E7 NUS/E8 Residents Neil Hinde, Pat Barry, Paul Ingall & Pipes + guests *Dec 2nd* Harvey, David Holmes, Ross (E9/E10) *Dec 9th* Derrick Carter, Ashley Beedle *Dec 16th* Frankie Foncett *Dec 23rd* Harvey & Ross
Room Room Mems E5/NUSE6/others E7 10pm-4am/6am *Dec 2nd* Eat Your Words with Mrs Woods *Dec 9th* Quench + DJ Gemini, Jeff Ibbson, Alfonso & Bliss, Patrick Garry *Dec 16th* Mantra with Beige & Murray *Dec 23rd* Quench Jeff Ibbson, Alfonso, Bliss & Patrick Garry (E1 extra)
Shindig Riverside (downstairs) E6 B4 10pm/NUSE/7after 10:30 9pm-2:30am Scott Bradford, Scooby + guests *Dec 2nd* Cream Foundation Tour with Justin Robertson & LuvDip *Dec 9th* Jon Pleased Wimmin, Clive Henry *Dec 16th* Daniele Davoli, Jon Aquaviva *Dec 23rd* Alfredo, Nick Detnon Closed *Dec 30th* **Trance Mission** Underground, Leicester E4 B4 11pm
Vague The Warehouse, Leeds E6/E8 10pm-4am Mixed gay night Info on 01132 461033
Voodoo Le Bateau E6 10pm-2am Residents Skitch, Andy Nicholson, Secret Weapon & Steve Shiels + guests *Dec 2nd* Paul Daley *Dec 9th* Steve Bicknell *Dec 16th* Stuart Macmillan *Dec 23rd* Alex Knight *Dec 30th* Michael Dog

SUNDAY

The Breakfast Club Manto E1 2am-6am Resident Dave Booth with uptempo but chilled Balearic tunes
Cream: The 'Only' New Years Party Nation *Dec 31st* E30 8pm-8am Sasha, Roger Sanchez, Carl Cox, Justin Robertson + residents
Hacienda Hacienda *Dec 31st* E40 Todd Terry, Graeme Park, Tom Wainwright, Bobby Langley, Dick Johnson, Stuart 'B', Jason Bye
Republic *Dec 31st* E25 adv 9pm-6am Dave Camacho, Ashley Beedle, Harvey, Pat Barry, Greg Robinson, Solid State, Mark Jones, Winston, Pipes, Parrot, Paul Ingall
Shindig Riverside *Dec 24th* Danny Buddha Morales, Miles Hollway, Elliot Eastwick, Jon Marsh
Voodoo Le Bateau E6 New Year's Eve Bash

ADDRESSES

Academy Oxford Rd, Manchester 0161 - 275 4815
Academy Glass St, Hanley, Stoke-on-Trent 01782 213838
After Dark Club South Queen St, Morley 01132-523542/523649
Angels Curzon St, Burnley 01282-35222
Arches Sheffield 01142-722900
Basement Leeds
Le Bateau 52 Duke St, Liverpool 0151-709 6508
Brahms & Liszt 43a Brown St, Manchester 0161-834 0561
Calistos 18-20 St Georges Square,

Huddersfield, W.Yorks (next to train station)
Capitol Matilda Street, Sheffi eld
The Cockpit The Arches, Swinegate, Leeds 01132 443446
Dance Factory Aqueduct St, Preston 01831 321196/310969
Doncaster Warehouse Marshgate, Doncaster 01302 730111/322199
Drome Henry Street, Birkenhead, Merseyside
Dry 201 28-30 Oldham St, Manchester 0161-236 5920
Eden (-ex Bel Air) Queen St, Huddersfield 01484-426055
Empire Corporation Rd, Middlesbrough 01642-253553
Equinox Bloom St, Manchester 0161 -236 4445
Garlands Eberle St, off Dale St, Liverpool 0151-236 3307
Generation X 11-13 New Wakefield St, Manchester M1
Grafton West Derby Rd, Liverpool L6
Hacienda 11-13 Whitworth St, Manchester 0161-236 5051
Hard Dock Stanley Dock, Regent Rd, Liverpool 0151-298 2300
Holy City Zoo Manchester
Keele University Student Union Keele, Newcastle Under Lyme 01782 711411
Leadmill 6-7 Leadmill Rd, Sheffield 01142-754500
Leeds University Leeds 01132-439071
Liberty's Barnsley 01226-249600
The Main Entrance Palatine Buildings, Central Promenade, Blackpool 01253 292335
Man Alive Grosvenor St East, All Saints, Manchester M13 0161-273 4110
Manor House Edge Lane, Liverpool 0151-263 8958
Manto 46 Canal Street, Manchester 0161 -236 2667
Mardi Gras 59 Bold St, Liverpool L1 0151 7085358
Maximes 69 Standishgate, Wigan 01942-3971 7
Middlesbrough Arena 208 Newport Road, Middlesbrough 01642-251854
Music Factory 174 Briggate, Leeds 01132-470480
Music Factory Sheffield 01 142-799022
Nation Wolstenholme Square, Liverpool 0151-709 1 693
NIA Centre Chichester Rd, Hulme, Manchester
Northumbria University Kings Walk, Newcastle 0191-232 8402
Paradise Factory 112-116 Princess St, Manchester 0161-273 5422
Planet Earth Newcastle-Upon-Tyne 01374-6661 60
Pleasure Rooms 9 Merriam St, Leeds 01132-450923
Preston Students Union University of Central Lancashire, Fylde Road, Preston
Republic The Old Roper & Wrecks Works, 112 Arundel St, Sheffield S1 1DJ
Rio's 39 Fleet St, Liverpool
Riverside 57-59 Melbourne St, Newcastle 0191-261 4386
Roadhouse 8-10 Newton St, Manchester 0161 2379789
Rockshots Waterloo St, Newcastle City Centre
Room 82-88 George St, Hull 01482-23154
Sankey's Soap Beehive Mill, Jersey St,

October 12 Opening night party
Simon DK
 October 19 **Greg Dowling**
 October 26 **Chris Simmonds**
 November 2 **Shane Johnson**
 November 9 **Greg Cuoco**
 November 16 **Greg Dowling**
 November 23 **DJ Dove**
 November 30 **Shane Johnson**

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Sheffield University Western Bank, Sheffield 01142-724076
Stage Door Brunswick St, Hanley, Stoke-On-Trent 01782-214991
Ten Cafe Bar Tariff Street, Manchester 0161 -228 2938
Tube Wigan Pier, Wigan 01942-30769
Underground 1 Wellington St, Leicester
University of Central Lancashire Fylde Road, Preston 01772-258382
Venue Whitworth St West, Manchester 0161-236 0026
Venue 37 Central Drive, Blackpool 01253-22525
Venue 106 Mirfield, W Yorks
Warehouse 19-21 Somers St, Leeds 01132-468287
Wildlife Bradford
Winter Gardens Kingsway, Cleethorpes 01472-692925
World Warrington

IRELAND

THURSDAY

Fudge Sir Henry's Underground garage
Living Large Temple of Sound E5/E3 10:30pm-late DJs Mark Dixon & Stephen Mulhall
Renaissance The Pod *Dec 28th* 9pm-3am
John Digweed, Dave Seaman, Nigel Dawson

FRIDAY

Temple of Sound Temple of Sound

E6/E5 10:30pm-late DJs Johnny Moy, Billy Scurry
Sweat Sir Henry's Upfront house
UFO Columbia Mills E6/E5 11 pm-late Resident DJ Francois + guests

SATURDAY

Harmony at the Ormond Ormond Centre E8 9:30pm *Dec 23rd* React night with Mrs Wood, Blu Peter, Alan Bloomfield E13.50
Sweat Sir Henry's As Thursday
Temple of Sound Temple of Sound E8 10:30pm-late
Unknown Pleasures Columbia Mills E7/E8 New weekly from Red Records with resident Mark Kavanagh + guests. Music policy: entertainment not education

SUNDAY

Sir Henry's *Dec 10th* Charlie Hall *Dec 17th* Laurent Garnier *Dec 31st* Sweat

ADDRESSES

The Club La Mon House Hotel, 41 Gransha Rd, Belfast
Columbia Mills Sir John Rogersons Quay, Dublin
Ormond Centre Ormond Quay, Dublin 01 8723500
Roxy Waterford, Southern Ireland
Sir Henry's South Main St, Cork City (+353) 01 21 -274391
Temple of Sound Ormond Quay, Dublin 01 8721811 ●

The World

* According to Sign Of The Times

Paul Tierney talks to Britain's premier leftfield clothes emporium, highly-rated party throwers and promoters of 'Performance', London's shiniest Saturday night out.

You are guilty of heinous crimes against fashion - discuss.

What crimes? We plead not guilty - we represent an individualistic point of view. The people who buy our clothes want something a bit different, that's why they come here, otherwise they'd just buy established labels. Obviously our fashion is fast-moving which means if it's copied and done to death then it becomes naff fairly quickly. But that's not our fault, we just spearhead it and then the mass market rips us off. Now that's heinous!

But feather boas! Please tell me they've had their day?

Yes, definitely, apart from drag queens.

What's the shop motto?

Elvis lives, Elvis rules. I think that just about sums it up

Elvis isn't a motto, he's an icon

Yeah, we love him.

How would you describe your average customer?

Intelligent superstars with hedonistic lifestyles!

You've always revelled in the trash aesthetic, Does kitsch clothing have that long a shelf life?

Well the majors take themselves far too



seriously. I think our customers are of an age group where fashion is still fun, they're not wearing clothes to get promotion at work or anything like that. Most of our clothes get worn out at night so they're always going to be a bit more flamboyant plus at the end of the day, our influences are popular culture, we're not aspiring to high art.

Does it annoy you when others steal your ideas? What about the craze for tight kids t-shirts for instance?

It is annoying because it usually takes off before we've had the full benefit of it. I'm afraid the fashion industry, especially in this country is really predatory, the big boys have no ideas at all and rely purely on feeding off people like us. I suppose that's why fashion is so vibrant in this country because people have to think of new ideas all the time.

Give me three good reasons why your club 'Performance' should be the discerning clubber's Saturday night out? Number one, because it's such a lovely venue. It's at the old Rocket Club on the

Holloway Road, but it's had a complete face-lift and looks great for it. Number two, because we put such a lot of energy and effort into whatever we do and I think as the club goes along people will find that we don't just stick to one formula, it will change and mutate because we always like to keep moving. And thirdly because it's got a cheap bar!

You're old hands at this party lark, though, aren't you?

Well we've done thirty-two one-off parties, but we always kept them quite low-key and never went for big promotion or publicity. With all the knowledge we gained from doing those, it just felt like the right time to do a weekly club.

You persuaded Anita Pallenberg to model for your flyers. That was a bit of a coup wasn't it?

Anita already knew our shop, she used to buy from us when we were in Hyper Hyper so she was pleased to do it.

And she was in the film of the same name.

Well that's purely coincidental but obviously brilliant. Mick Jagger signed some posters for us too which was quite funny. We did take influences from the film, but the name came more from the fact that the venue used to be an old theatre. However, the film's imagery did lend itself quite well, we just reshot it in our own way.

What's hot on the shop juke-box?

Well we've been playing a bit of jungle today which went down very well but we have very mixed taste here. It could be anything from Oasis to The Shadows to John Carter or Wall Of Sound. Oh, and there's always Elvis of course...

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ELLIS DEE
GROOVERIDER
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SATURDAY 16th DECEMBER 1995

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