

generator

The energy and culture of dance music

DJ Crystl
Photek
Phil Asher
Randall
μ-Ziq

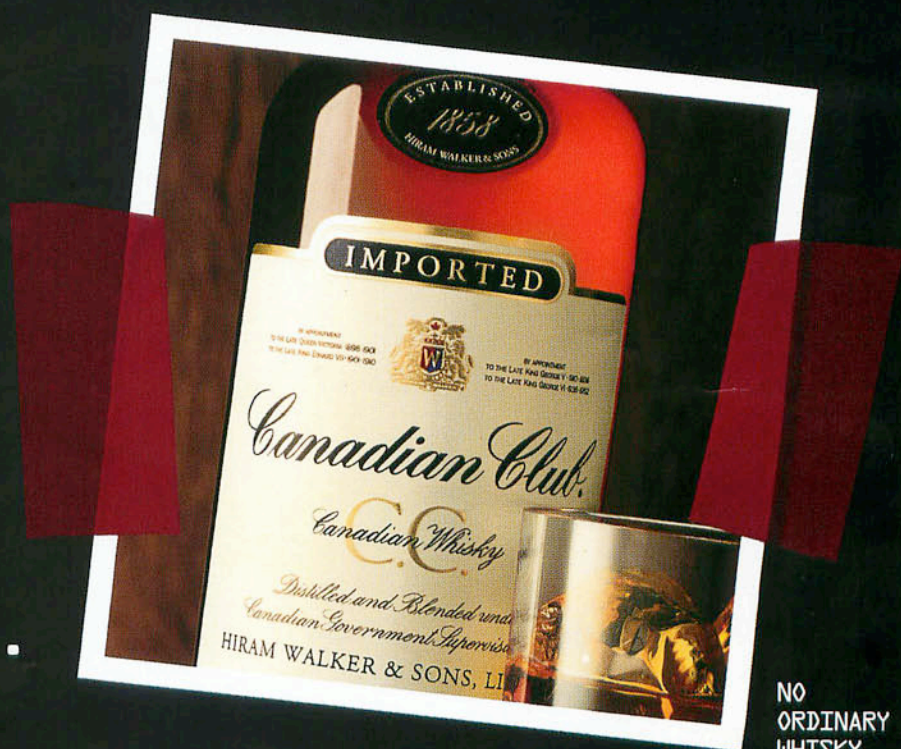
Joey Beltram

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.



NO
ORDINARY
WHISKY.

9 can't read and are just staring at this
page. But you look like ordinary people.
And this, looks like ordinary whisky.

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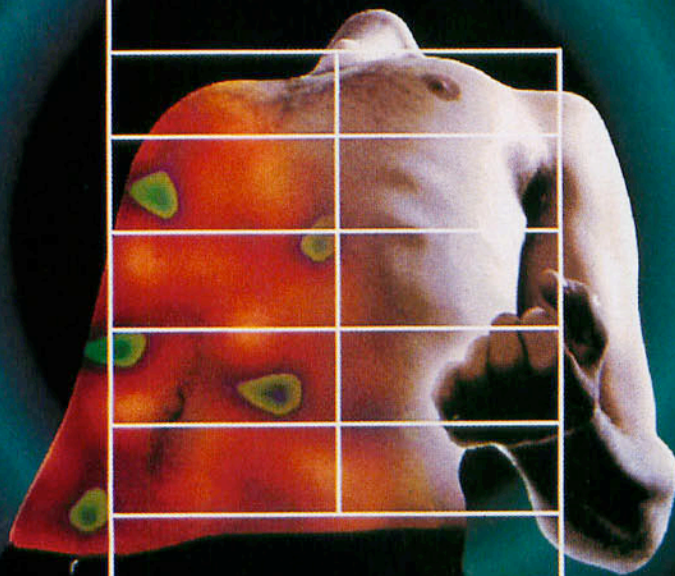
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'Surrender Your Love'
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Editor
Tim Barr

Assistant Editor (Advertising)
Barney York 0171 454 7855

Art Direction & Design
Paul Over & Dominic Rutterford

Operations Director
John Murphy

Club Editor
Anna Smith

Advertising Executive
Julian Rolfe

Contributing Editor (New York)
Darren Ressler
Gener8US@AOL.COM

Contributors
Steven Ash, Maxine Beaumont, Shaun Besson, Stephen Cameron, Sarah Champion, Hawaii Ford, Hugo Fluendy, Luke Howe, Kevin Lewis, Carl Loben, Colin Steven, Siobhan Sullivan, Oliver Swanton, Paul Tierney, Andy Tipper

Photography
Rosalind Gaunt, Marie-Luce Giordani, Colin Hawkins, Simon King, Mark Shimmom, Brian Sweeney

Guest Reviewers
Kevin McKay, Stephen Middleton, Rad Rice

Thanks:
Tony on the Mac, Tim Watling, Al Bird and Andrew Comrie at FastPoint, The Sub Club (Glasgow), Sex, Love & Motion (London), Lindsey McLean

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generator

Dear Generator,
My friends and I cannot help but guffaw when we read in your magazine about the rise of jungle. Round these parts we've had jungle for ages, only we call it dense undergrowth. Much respect to the Rhodedendron Massive! Big Up your Arias! Yours Beechgrove Gardenly,
Colonel Kevin J Brewett
Glasgow

Dear Generator,
Thousands of flyers available for swapping. Includes flyers from USA, Germany, Australia, Ireland, etc, etc. If you're interested in swapping flyers please write to: 18 Morton Gardens Maxwell Park Glasgow G41 4AF
Alan
Glasgow

Dear Generator,
For months I've been searching for a mag which knows the score on the drum'n'bass scene, and last month, with your 'who's who in jungle' story, I found it. Your a-z of artists was really interesting and helpful - I learnt a lot that I couldn't have found in any other publication. Jungle is the most exciting scene in ages, but sadly it's ignored, slagged off or overhyped by too much of the media. Generator's article was down to earth and informative, giving junglists the respect they deserve. Keep it up guys!
Sean Bates
Peterborough

Dear Generator,
Cheers for the jungle issue this month - it's great to find a magazine that covers all aspects of dance music: techno, house, ambient, trance, everything... and now jungle. Well done for giving this massive scene some serious attention.
If you continue with this (which I'm sure you will!), I'll be buying Generator every month as an

essential guide. Thanks!
Nuff Respect,
Keith Marsden
Manchester

Dear Generator,
Just wanted to drop you a quick line to pay my respect for your September issue. I've been into the jungle scene for a year or so, and I found your 'Who's Who In Jungle' to be very entertaining and informative without resorting to the usual banal hysterical media waffling about the drugs'n'violence aspect of it all or the downside. It was very refreshing to find an article on jungle that concentrated solely on the music. Any chance of a follow-up feature on the significant events and clubs that have shaped the scene?
Peace Out,
Luke Jackson
London

Dear Generator,
I am completely pissed off with the latest techno subdivision, so-called Goa trance. I travelled over from Lisbon to London about a month ago and ventured to some supposedly "cred underground" South London club where I was subjected to the most wildly

unimaginative, irrelevant, aural garbage I have ever encountered. This music makes as much sense as gabber music and seems to be made exclusively for the trolleyed hippy masses by old rock musicians who failed then and will probably fail now. Try getting a life. Me? I'm staying in Portugal from now on.
Carol Guierrez
Lisbon

Dear Generator,
My friends and I cannot help but show our concern about the growing amount of violence in clubs. Only last week we arrived at a new club and within five minutes had been kicked, punched and generally manhandled repeatedly. Imagine our embarrassment when we discovered that it was a "Fight Club", which specialised in training for kickboxing etc. No wonder the music was so crap! Yours Cauliflower Earedly,
Colonel Kevin J Brewett
Glasgow
P.S. And they had turned the taps off!

Welcome back Colonel - we've missed you! How are the armed forces these days?

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, autumn evenings when Ibiza seems just too far away for comfort. Address, as usual is Generator (Letters), 4-8 Peartree Street, London EC1V 3SB.

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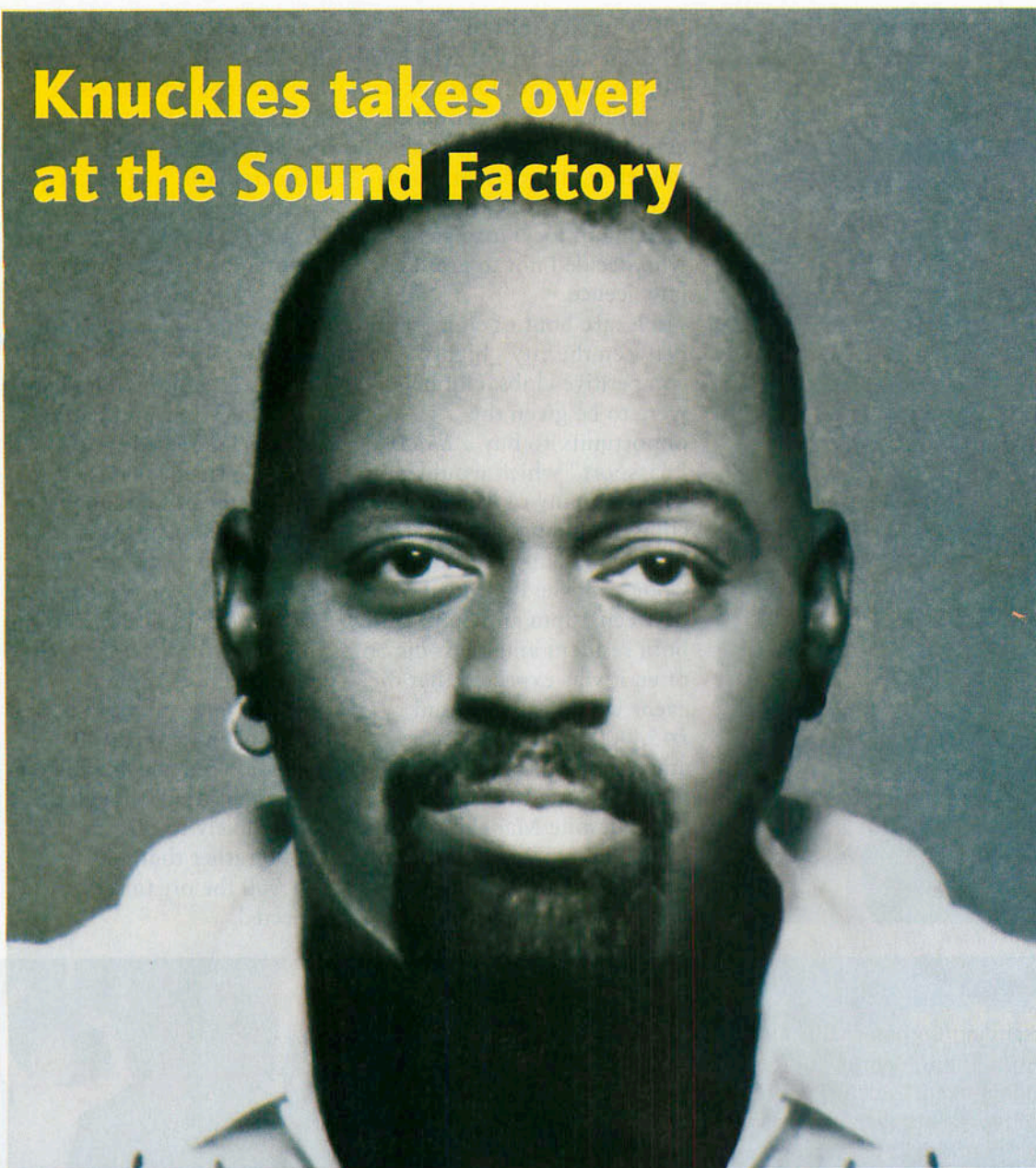
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Knuckles takes over at the Sound Factory



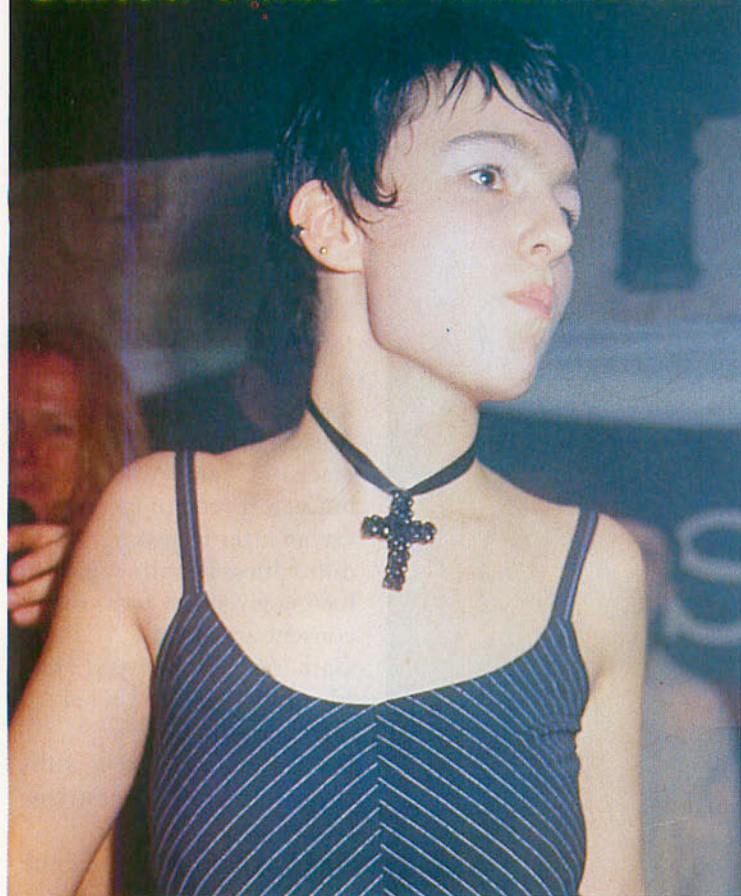
At the annual DJ Expo held recently in Atlantic City, New Jersey, Frankie Knuckles announced that he has joined forces with an unnamed business partner to assume control of the now defunct Sound Factory. Knuckles told a packed conference that the club is currently undergoing a costly refurbishment campaign, which will include major improvements to the club's already impeccable sound system, along with a number of cosmetic alterations. Set to reopen its doors this month, Sound Factory Bar resident 'Little' Louie Vega has been tipped to spin on Fridays while Knuckles will man the decks on Saturdays. At press time, the remainder of the Sound

Factory's line-up had yet to be determined. "It's taken a lot of hard work to get this club going again," said Knuckles. "But, in the end, it's going to be worth it. We're going to show New Yorkers once and for all what a great club is about."

Meanwhile, former Sound Factory resident Junior Vasquez resurfaced last month at The Tunnel on Manhattan's Westside where owner Peter Gaten had pulled out all the stops by completely overhauling the venue's entire sound system and decor for Vasquez's arrival. As "club wars" heats up this winter in the Big Apple, in the end it'll be the city's legion of faithful house-heads who will be the true winners.

Ireland's Tribal Gathering, which was to have been held at The Equestrian Centre in Cavan, was cancelled last month following representations from the Garda Siochana to the licensing authority. The event, which was to have featured, Jeff Mills, The Prodigy, Dave Angel, The Orb and Justin Robertson amongst others, was originally to have taken place in County Westmeath but was forced to move to Cavan after licensing difficulties. Despite the Garda having given the event their consent and Tribal Gathering's organisers, The Mean Fiddler and United States of Mind, having reached full agreement with the owner of the Equestrian Centre, a last-minute planning hitch prevented the event from going ahead. A statement issued by the organisers accused the Garda of "a dramatic change of mind" after they approached the County Council to make planning permission a requirement for the event. The automatic delay in obtaining this permission resulted in the event's cancellation. "It was made clear to us that, if the concert was being organised with a country and western bill, for example, planning would not have been required," the statement continued. "It was a clear case of discrimination against the type of music and the people who enjoy the music that influenced the decision." Tribal Gathering's next event, featuring a live performance by Orbital, will be in Munich on November 4th.

United Clubs of Manchester



The United Clubs of Manchester benefit, scheduled for Sunday, 15th October, has hit problems. Plans for the event, in aid of Manchester's homeless, have been thrown into disarray following a meeting of local magistrates who decided not to grant a late licence.

In a rare bout of cooperation between the city's highly-competitive clubs, clubbers were to be given the opportunity to buy a £5.00 "passport" which would gain entry into any of Manchester's clubs, including Home, The Hacienda, Sankey's Soap, Code and The Boardwalk, between 10pm and 3am. With both resident and guest djs on offer, it was expected that the event would raise around £45,000 for The Big Issue and a new centre for the homeless.

But, despite Manchester City Council's expressed desire to see Manchester become a 24-hour city, the magistrates

refused a second application for a late licence. This follows last month's difficulties in obtaining late licences for Britain's annual music industry bash, In The City, which left organiser, Tony Wilson, exasperated and threatening to move the event to Dublin next year.

Following the decision, the United Clubs of Manchester organisers, all of whom had given their time and services for free, expressed disappointment that the magistrates still felt unable to support the event. As a compromise, however, the licensing board have agreed to extend alcohol licences by one hour on Saturday 14th October. On that night, participating clubs will be charging an extra £1.00 admission fee which will go to the benefit fund, though this is only likely to raise around £9000 rather than the £45,000 the organisers expected.

DIY in Manchester

Nottingham pranksters DIY travelled to Manchester last month to deliver their own contribution to In The City or, as they described it in a recently issued statement, "the music industry's annual northern back-slapping seminar". As clubbers left the Cream/Deconstruction night at The Hacienda they were greeted by the DIY sound-system in full-effect on the street outside. Though the police were in attendance, the open-air party was allowed to continue until six in the morning.

"The reason for doing this was, firstly, that we felt the convention was only really open to those delegates who were able to fork out for a four day pass," the statement continues. "At the crucial club debate

regarding 'Corporate Clubbing versus The Underground', the underground, by definition was not represented - this was our contribution outside a night which cost £10 entry fee.

"Secondly, it was to highlight The Criminal Justice Act and it's possible effects on all areas of house music (witness the recent problems which Renaissance have faced over finding a country house venue for their events: the act has very far reaching effects) and the fact that this does not affect the pockets of the big boys. It was not, of course, given any discussion at In The City."

DIY's third reason was "to have a top laugh". On the spot reports confirmed the success of the mission.



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KLAIROYANT VOYAGES "To Beyond We Venture"

The Shamen
Destination Eschaton
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David Holmes
Minus 61 in Detroit

The Chemical Brothers
Leave Home

Dave Clarke
Winter (Armani Mix)

Red Snapper
Hot Flush

The Sabres of Paradise
Smokebelch II
(Beatless Mix)

D J Hell
Sprung Aus Den Wolken

Plastikman
FUK

KLASSIK KIKBAKS "From Before We Learn"

Moby
Go (Woodtick Mix)

808 State
Pacific 707

N-Joi
Papillon

EON
Spice
Bizarre Inc
Playing With Knives
(Quadrant Mix)

Inner City
Big Fun

The Grid
Texas Cowboys

Adamski
NRG

The Prodigy
Weather Experience
Yello
S.A.X.

ambient dawn

PRESENCE & BLISSORY "There Then • Here Today • Forever Tomorrow"

Orbital
Lush
Enigma
Age of Loneliness
(Carly's Song)
William Orbit
Water From A Vine Leaf
Sven Vath
L'Esperanza
Phillip Glass
Labyrinth

Jam & Spoon
Hispanos In Space
The Age Of Love
(Jam & Spoon Mix)
The Age Of Love
The Black Dog
Raxmus
Carl Craig
Landcruising
Aphex Twin
Donkey Rhubarb

Scanner
Mass Observation
(Crackdown Mix)
Appollo 440
Film Me And Finish Me Off
Björk
One Day
(Sabres Of Paradise Mix)
The Orb
Oxbow Lakes

A Man Called Adam
Barefoot In The Head
The Beloved
The Sun Rising
Coldcut
Autumn Leaves
Vangelis
Love Theme From
'Blade Runner'
Brian Eno
An Ending (Ascent)

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From the floor

Surreal Estate



The first thing you notice about Jonathan Fleming is that he laughs a lot. The second is his incredible enthusiasm for house music. And, for those who don't really believe that dance music changes lives, Jonathan's just made his debut as an author and a publisher with the entirely self-financed 'What Kind of House Party Is This?'. It's the first ever book to document the house scene and includes interviews with Farley Jackmaster Funk, Adonis, Frankie Knuckles and Derrick May along with djs from this side of the Atlantic like Steve Bicknell, Eddie Richards and Carl Cox. It also features Jonathan's

exceptional pictures of wide-eyes and wild nights, taken in his capacity as Mixmag's in-house photographer. "This thing has given me some of the most brilliant years of my life," he says of the dance scene, and it's not hard to believe him. A one-time building contractor, he was doing a correspondence course in photography with The New York Institute when some friends dragged him down to Yikes in Slough. "It was amazing," he recalls. "The power of the music started to grab me, I began to see the tranquillity, the love, the emotion, the harmony that was really emanating in the place. That was when I knew I was right where I wanted to be." He

began taking his camera along to clubs and picked up the job at Mixmag thanks to a gift for capturing those peak-time moments on film. Rejected by all the major publishers, the book has taken him over two years to put together. He's remortgaged his house and sold his car to finance its publication. But when he says "I had to pay something back to the scene that's given me so much" it's easy to understand why. Nice one, Jonathan.

'What Kind of House Party Is This?' is available from MIY Publishing Ltd., PO Box 1233, Slough, Berkshire SL2 1JW priced £22.95.

Subcity
radio

LTJ Bukem is just one of the guests who will be joining Glasgow Radio Productions when Subcity Radio hits the airwaves this month. Broadcasting twenty-four hours a day in the Glasgow area between 9th October and 5th November, the station will be featuring regular shows from some of the city's best djs including Nick Peacock, Colin Gate and Sonora's Rick Brown alongside a variety of other programmes. Though the station's restricted licence means they can only broadcast for twenty-eight days, it's hoped that a recent £20,000 grant will enable the student-run station to broadcast more frequently. *Subcity will be broadcasting on 105.4 FM*



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London's highly-acclaimed Sex, Love & Motion team celebrated their second birthday recently by moving next door, from their regular location at The Soundshaft to Heaven. Residents Russ Cox, Paul Tibbs and Keith Fielder were joined by 'Evil' Eddie Richards and proceeded to rock the capacity crowd in style. Having gained a reputation over the last two years for providing London's best Saturday nights out, the club continues to pack them in this month with an ever impressive guest line-up.

Sex, Love & Motion @ The Soundshaft, Hungerford Lane, Charing Cross, London WC2.

Wakey wakey...



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Feature profile



Mike Paradinas has been described as “the new Aphex Twin”. His music is about exploring electronics, twisting ambient, techno and jungle into a whole new framework. “It’s not dance music,” he claims...

Text Tim Barr

Photography Viviane Oh

μ-Ziq

It’s five in the morning. Outside, the night is just beginning to give way to the day. On the stereo, a curious soundtrack of wildly distorted beats and quaint melodies plays. It’s a strange kind of music, ideal for a time when everything seems unreal, because the ghosts of acid house play hide and seek through these tracks, colliding awkward naive tunes with crushing, funky rhythms. And yet it doesn’t sound like music for sharing. It sounds like music to be alone with, to duck inside of, oddly superficial but always offering the promise of subtle intricacies and tiny details to lose yourself in. But they never come along. It sounds like pop music from another planet. This is the music of μ-Ziq.

A few hours later, on Oxford Street, among the crowds and the sunshine, I meet Mike Paradinas for the first time. The music of μ-Ziq is also the music of Mike Paradinas and for the occasion he’s wearing a Planet μ t-shirt so that I’ll recognise him. It doesn’t work. I haven’t slept for days and, leaning against the

wide, glassy expanse of the Virgin Megastore, I don’t believe that the shy, diffident stranger in the Planet μ t-shirt opposite me could’ve created such strange music. I figure that Mike Paradinas must have sent his kid brother instead, to lead me into the depths of an East London studio for a meeting with a psychedelic oddball, permanently wired to his electronics. I’m wrong. He’s twenty-three but looks like he’s fifteen.

Mike Paradinas shakes my hand hesitantly, with a mixture of confidence and uncertainty. He seems disconcertingly normal. This, after all, then is the Rephlex kid, creator of the extraordinary ‘Tango Nvective’, progenitor of a dozen different aliases from Jake Slazenger to Tusken Raiders, from Kid Spatula to... well μ-Ziq. The names, like the music, are a half and half mix of funny and weird. He tells me his next Rephlex album, which he finished two years ago, is finally due out in 1996. A few months ago, Clear released the quirky, interplanetary pop of ‘Jake Slazenger Makes A Racket’.

San Francisco’s Reflective label are about to release the Kid Spatula album, ‘Spatula Freak’. And now, through his major label deal with the Virgin subsidiary Hi-Rise, he has a new μ-Ziq album, ‘In Pine Effect’, ready to roll. Add those to the four hundred or so tracks which are all on tape back at his studio, and the recent remixes he’s done for Chris & Cosey (on the T&B album ‘Twist’) and Aural Expansion amongst others: we’re talking super-prolific. Mike Paradinas makes tracks as quick as Felix Da Housecat or Claude Young.

“It takes me two, maybe three hours to finish a track,” he admits later, sipping gently from a cup of metallic-tasting coffee. “Sometimes it’ll take six if it’s one of those intricate, cutting-up beats things. I don’t really think about it. It’s intuitive.” It sounds astonishingly fast, but think about Mike’s friends, the guys he hangs out with; Mark and Tom from Reload, Aphex Twin, Space Time Continuum’s Jonah Sharp. The electronic super-league. A creative gene-pool ready



to twist synths into a galaxy of undreamt emotions and maverick sounds. And though Mike Paradinas isn't yet touching the same bases he's chasing hard.

"I've always made music, it's what I like to do," he says, simply. "When I was a kid, there was a piano in the house and I used to play it. I didn't learn it, I just used to play it, that's how I taught myself to do chords or whatever. I didn't know what they were so I used to look in my brother's guitar book and find out. Then I thought I'd do a few more."

But this isn't the story of an isolated prodigy rewriting the rules of music outside of everything. Mike's route to μ-Ziq was more straightforward. "I used to

be in a band, a sort of rock band," he offers, furrowing his brow at the memory. "I didn't like what they were doing because I'd write songs for them but they'd always change them - they'd take all the electronic bits out, so I started doing experiments on a little four-track machine, just putting sounds over beats from a drum machine. Then I started to listen to... rave music I think they called it; stuff like R&S or Shut Up and Dance, the sort of stuff you used to hear on Kiss, early bleep stuff, and I started trying to do that sort of thing really."

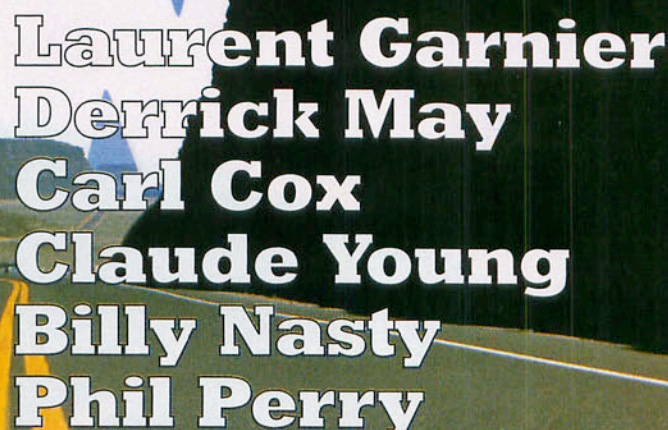
These are the shades which track through his music; early Human League, the kicking denial of cool which made rave's

first flowering so much fun, and now, jungle. You can hear it all in the daft, saccharine melodies and defiantly oblique electronics of 'In Pine Effect', the mutant drum'n'bass of 'Iced Jem' or the wild bleep techno of 'Melancho'. And though Mike Paradinas can get it wrong, as on the dreary 'Wailing Song' or the profoundly unlistenable 'Mr Angry', he's also capable of making unbelievably pretty music like 'Phiesope' or 'Dance' from the new Kid Spatula album. It's a thread which courses through the overlap that links each of his different identities from Tusken Raiders to Jake Slazenger. But while he'll happily namecheck Dan Bell or Fuse, Paradinas is keen to distance himself from dance music. Several times he attempts to explain the distinction between the music he makes, and dance music. But the differences are subtle. Listen to 'Dance' or 'Funky Pipecleaner', full of rhythmic starbursts and percussive grooves and it's hard to pull apart the reasons why these tracks aren't the same as the ones we danced to last weekend. "It's not dance music," he argues. "You can dance to it but it's not dance music. When I make it, I don't think about what it's meant to be for beforehand. I don't make it specifically for clubs." So what does he make it for? "I don't know - it's just what I do."

When the coffee is finished and it's time to wrap things up, Mike Paradinas unfolds a sheet of paper. The kind which looks like it's been ripped from a schoolkid's exercise book. Handwritten in tiny lettering, on a neat grid, are the details of all his releases, past, present and future. They cover the whole sheet. Those with catalogue numbers, the ones which have already been released, amount to about a third of the total. Those still to come account for the rest. It's not a discography for my benefit, it's what he uses to keep track of what's happening with his music. By deciphering this neatly-drawn document, full of titles and labels and numbers, it's possible to trace the trajectory of a talent which is about to go supernova. "I just like to make music," concludes the man from μ-Ziq quietly. ●
'In Pine Effect' is out now on Hi-Rise Recordings, Kid Spatula's 'Spatula Freak' is available from Reflective on import.



Subject to Licence



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Carl Cox
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DJ Crystl

Danny Chapman has rewired his b-boy roots, from hip-hop through rave and avant-garde ambience into drum 'n'bass. He's just picked up a major deal with London Records and his latest single, 'Perpetual Emotion', is about to be released on their hip-hop subsidiary, Payday. Full circle? Maybe. Now, he's threatening "beautiful darkness"...

Text Sean Besson **Photography** Chris Clunn

It's all about attention to detail. It's all about obsession. When Danny Chapman was a kid growing up in North London's Edgware he decided he was going to be a b-boy. He wasn't black, he wasn't American and he wasn't raised in housing projects. But he got the details right. By the time he was sixteen he had decks, he could scratch mix, he could breakdance and he could spraypaint. He could talk the talk, do the handshake and depending on your point of view he was either fiercely cool or predictably absurd.

"We were our own kind of crew in our area," recalls Danny, "there weren't many others. But we knew all the other crews around London and shit. And it was like 'yeah man this is bad'. We used to go to Covent Garden (a regular

breakdancing spot), ride the Metropolitan line, go tagging, bomb train yards (spray them with graffiti) and shit like that man. Everything to do with hip-hop we'd do it man. Just checking what was going on, walking down the street, seeing tags, meeting graffiti artists, meeting breakdancers, saying let's have a battle. I was b-boying in school. I'd take the lino into school and start breaking in the playground at lunchtime. It was mad."

Seven years later and the teenage b-boy wannabe is best known as 23 year old DJ Crystl and signed to London Records. And DJ Crystl is the cat who sprinkled drum'n'bass with stardust to produce the ambient jungle of cuts like 'Meditation', 'Crystlized' and 'Sweet Dreams'. Even the

titles were pretty while his soundscapes were formed from birdsong, waves, weightless girlie sighs, flyaway strings and soft machines. Once again it was all about detail. About micro-edits where sounds morphed in and out of each other while every kick, snare and drum hit was stretched, teased and flexed. Every half-second of every track was a world of mutation and concentration: a place of obsessive sound processing and musical change. Just like a teenage b-boy practising his breaking in front of the mirror: everything is covered. Everything is immaculate. Even when Crystl used to hit the raves there was a part of him that was always sharp, controlled, b-boy, self-consciously cool, whatever.

"I was like the only one of all the



people I was raving with that used to dress like a b-boy. I still wore black trainers. I used to dress sensibly with a nice cap and a nice t-shirt. I never used to dress in the stupid clothes the ravers used to wear. I would just enjoy the music and have a laugh. And the best was laughing at all the ravers out of their faces with their jaws going everywhere but not," he laughs, "noticing my own."

Once a b-boy always a b-boy perhaps. Like Goldie he enjoys tracing a breakbeat connection from drum'n'bass into hip-hop. It's an interesting story mainly because it's not about the evolution of music but a transfer of loyalty. Drum'n'bass doesn't depend on KRS-1 or Public Enemy for its existence. Instead the godfathers of this music are as diverse

as LFO (for the sub-bass from 'LFO'), Meat Beat Manifesto (for the gargantuan breakbeat of 'Radio Babylon') and the micro-editing and sound mutation offered by the Apple Mac, the Atari and effects boxes like the Harmoniser. What Goldie and Crystl are talking about is how they map their b-boy sensibilities onto rave and then drum'n'bass just as the Goa hippies have locked into and mutated trance.

"In England it used to be hip-hop and like drum'n'bass was a separate thing," explains Crystl. "And now a lot of it has come together. A lot of people into hip-hop have gone over to drum'n'bass like myself but they're still into hip-hop at the same time."

There's a lot of current vinyl exploring

an area of interference between drum'n'bass and hip-hop. The recent mixes of Scarface by 4 Hero and Goldie have proved that nineties UK breakbeat and the low-slung drawl of a US mic-artist can be perfectly compatible. And there are other tunes by artists like DJ Zinc, Jo, Edrush, DJ Trace and DJ Hype that use two-line samples from rappers like Daddy Kane inside their tracks. It's not as if vocals and 160bpm breaks are incompatible: anyone used to rapid-fire MCs knows that it can work. It's just that this time the voices are American and they run on the half-step or in some cases, like 4 Hero's Scarface mix, Mark and Deego use drum'n'bass processing and atmospherics but slow down to meet the new voice.

DJ Crystl

"People have been sampling rap and using it on drum'n'bass tracks," confirms Crystl, "but I thought it would be good to get a whole verse done and build up a track around it. So we did it."

Crystl worked with Headrush, two Harlem rappers signed to Mo'Wax and went into the studio with UK rapper Shylock from The Brotherhood to cut hip-hop mixes. Then he went back on his own to sort out the drum'n'bass. The result is his new single 'Perptual Emotion' and by a sly piece of sleight of hand is going to be released on Payday, a London Records affiliated hip-hop label best known for artists like Showbiz and AG. The tracks are interesting, bitching and tripping. Like you'd expect it's somewhere between Tricky and 4 Hero: stripped down atmospherics that shift between alien sci-fi and stoned urban jazz while Headrush drawl and roll. Their rhymes deal with a lot of things but they keep talking about New York City and how rough it is over there. It's tempting to ask Crystl why he didn't work with UK rappers and build a track that deals with English experiences rather than sounds.

"I love American rap basically," smiles Crystl.

It's kind of weird to listen to because it connects. Sure the voices, the language and the experiences are as US as McDonalds but the snares, effects and drones are pure drum'n'bass and pure UK. But it's also kind of weird when Headrush start to use the word 'nigger' on a record that's going to be credited to DJ Crystl, a white producer. Is this an issue for Crystl?

"Not really because it isn't a white person rapping so I don't give a shit really. They're like American and they call themselves that. They're all brothers, they say 'what's up nigger' and that's what they say. Obviously I don't call any black people that. I don't go up to black people and say 'what's up nigger'. I'd get my fucking head shot off. If people don't understand it, they're not into hip-hop."

And of course Crystl's always been into his hip-hop. For a while it even prevented him from getting into the rave. Like a lot of b-boys and other posers like the acid jazz set, he almost got stuck in a cultural dead-end.

"I was so into hip-hop that I used to diss acid," recalls DJ Crystl. "I hated it. We used to drive around and laugh at people in flares and shit. Just pointing

and going 'Yeah you acid freaks man'. I suppose they were doing that to the hip-hop heads, taking the piss out of us. Fair enough."

And then Crystl started raving. Like most people he didn't really know what was going on but a few friends, the sort who get almost messianic about the whole thing, made an effort to take him out and turn him onto the scene.

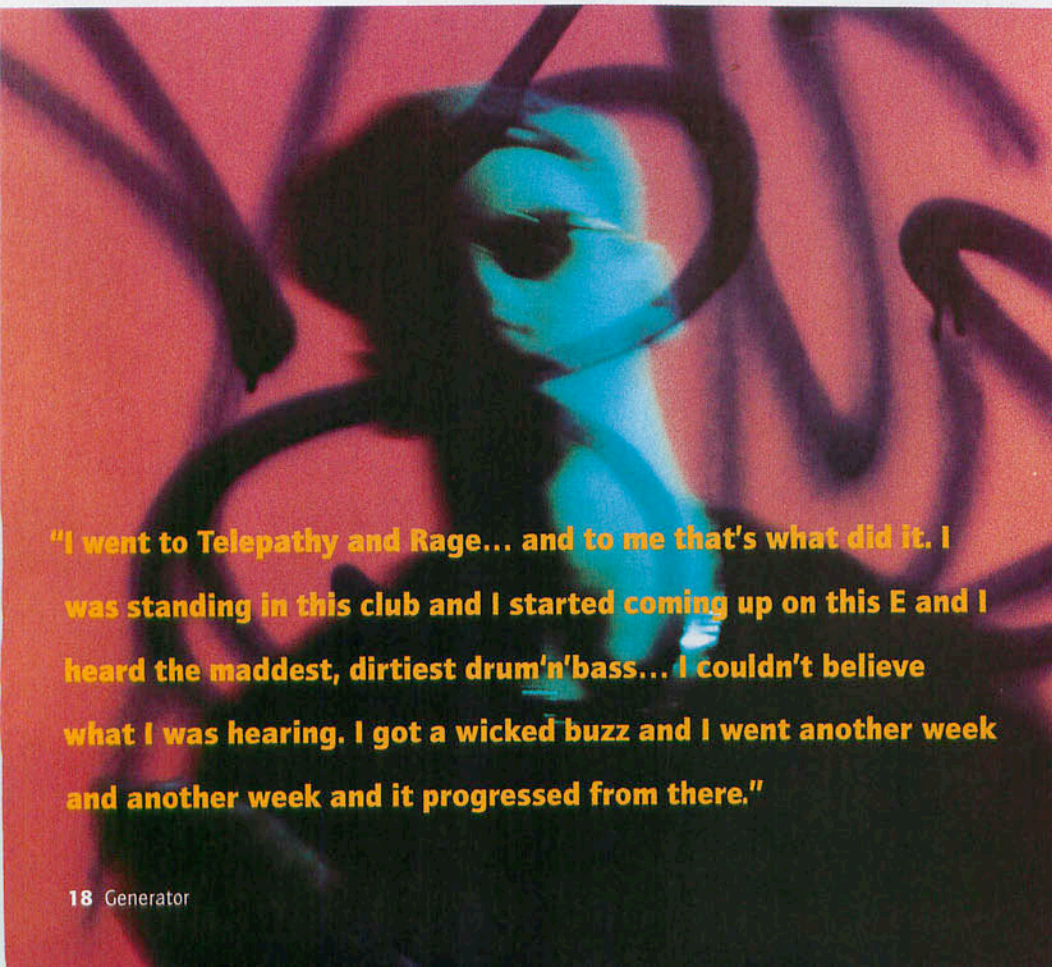
"A group of my friends who weren't really into hip-hop that much managed to get into raving, did E's and everything and as you can guess I got drawn into going. They pulled me to a club and I hated it. I absolutely hated it. I was very suspicious about whether to do E or not. I was like standing next to the speakers going like 'fucking shut up'. The music was doing my head in, everybody was dancing around, treading on my feet and I just got paranoid and claustrophobic. So I went home and put on some hip-hop and felt good."

But he went out again and eventually he started to enjoy it. "I went to Telepathy and Rage," smiles Danny, "and to me that's what did it. I was standing in this club and I started coming up on this E and I heard the maddest, dirtiest drum'n'bass. And it was just like what it did for me, I couldn't believe what I was hearing. I got a wicked buzz and I went another week and another week and it progressed from there."

At the time Crystl was somewhere in between studying graphics at college and working for a design company. He was also the dj for rap outfit The Brotherhood: working live and in the studio on scratches, sounds and beats. And of course the more he partied the more he fucked up his work with The Brotherhood.

"We had an interview on Kiss FM and I didn't want to go because I'd been raving the night before. I was still coming off this E and I was out of my box and I had to take this mixer in the studio and cut some beats up. And I was just sleeping, I couldn't be bothered. It was like 'Quick get me out of here. Let me get to a rave man'. I ended up dissing my own background for a minute. Thinking about it, I must've been mad..."

It was kind of inevitable really.



"I went to Telepathy and Rage... and to me that's what did it. I was standing in this club and I started coming up on this E and I heard the maddest, dirtiest drum'n'bass... I couldn't believe what I was hearing. I got a wicked buzz and I went another week and another week and it progressed from there."



OUT LATE SEPT

(X)
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records

Presents
House Rarities

- 1) Rhythn is Rhythm - The Dance
- 2) Earth People - Dance
- 3) Djum Djum - Difference
- 4) Earth People - Reach Up To Mars
- 5) True Faith - Take Me Away
- 6) Mixmasters - In The Mix
- 7) Sueno Latino - Sueno Latino
- 8) Leftfield - Not Forgotten
- 9) Laurent X - It's Magic
- 10) Bizarre Inc. - I'm Gonna Get You (Tee's Rave Dub)
- 11) Dee Patten - Who's The Badman
- 12) Laurent X - Machines
- 13) Sax - Don't turn Your Back On Me

(X)
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records

Present
Trancefloor
Disc One

- 1) Made In Hong Kong - My Friend Shoen
- 2) Andomraxes - Skinttrade
- 3) Toy Factory - Blue Rabbit
- 4) Secret Cinema - Secret Cinema
- 5) Cherry Bomb - Eclipse
- 6) Rejuvination - Requiem
- 7) CJ Bolland - Lets Get Busy
- 8) Acid Jesus - Move Your Body
- 9) Source Experience - Point Zero
- 10) Emotive Source - Ascendence
- 11) Patrick & Julie - Metamorphie
- 12) Marmion - Schoneberg
- 13) Terre Forte - One Night



OUT MID SEPT

Disc Two

- 1) Secret Knowledge - Sugar Daddy
- 2) Visions of Shiva - Perfect Day
- 3) Vernon - Vernon's Wonderland
- 4) Union Jack - Two Full Moons
- 5) Paragliders - Paragliders
- 6) Mind Abuse - The Piano
- 7) Ravers Nature - N' Sonic Dreams
- 8) Age of Love - Age of Love
- 9) Solar Eclipse - Human World
- 10) Hardfloor - Aperience
- 11) Thomas Heckmann - Amphetamine
- 12) Red Eye - Lucky Spray

Forthcoming Releases

Hi-Bias - Nick Fiorucci
Touche - Zki & Dobre
Maxi - Danny Tanaglia
Power - DJ Duke
UTM - Fathers of Sound

Still Available

Definitive - Jon Aquaviva
Club X-Press - Jon Pleased Wimmin
3 Ball - Paul 'Trouble' Anderson
Nitebeat - Oscar G of Murk
Cutting - Danny Morales
Nervous - Phil Asher
Suburban - Simonelli & Musto

(X)
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Present

- Chillout - The Album**
- 1) 51 - Days - Paper Moon
 - 2) Dubtribe - Sunshines Theme
 - 3) Dubtribe Eighty East
 - 4) D' Note - D' Votion
 - 5) Finitribe - 101.93
 - 6) Mechanical Soul Saloon - The Princess
 - 7) Saint Germain - Alabama Blues
 - 8) Mental Generation - Cafe Del Mar
 - 9) Sueno Latino - Sueno Latino
 - 10) Doi-ong - Good Feeling
 - 11) Fila Brazillia - Subtle Body
 - 12) Sub Sub - Past
 - 13) Warp 69 - Natural High (Global Comms. Mix)

OUT LATE SEPT

Chillout The Album



Mastermixed by Phil Mison

Featuring Tracks & Mixes by
Saint Germain, D' Note, 51 Days,
Finitribe, Zki & Dobre & Sub Sub

DJ Crystl

Sometimes house, techno or rave feels like another reality: a form of VR that can only be accessed through taking E. And once you're in there, locked deep, everything else seems so far away. It's like you're becoming a different person. And then you have to decide, especially if you're an artist, what happens next? How much of your old self can you incorporate into the new.

"I used to listen to mix tapes," recalls Crystl. "Micky Finn, Grooverider. I could see the hip-hop element there which is why I liked it as well. I liked the breakbeats and then I heard a couple of hip-hop tracks which I already knew sampled in there. But for a whole year I wasn't really listening to much hip-hop. In fact, I hated it and couldn't relate to it. The ecstasy had turned my brain around and fused me onto the rave. I couldn't relate to the 90bpm speed and rap of hip-hop. It took me a long time to get back into it. It was only when I started getting off the drugs and the E's that I started getting back into hip-hop again because my mind was free and I had nothing to block it. I carried on raving but then I was listening to hip-hop as well."

Err... how much ecstasy were you taking Crystl?

"The most I'd do was a couple. I'm very hyperactive. I used to get fucked on a quarter."

A born again b-boy with a head like a raver and a lifetime of cool, control and wearing the right clothes. It's an interesting combination. And then he lost his job. He was already out of The Brotherhood and then the graphics company he was working for went out of business.

"I believe that was fate basically," enthuses Crystl. "I was out of work for three years doing fuck all. Just bumming about, going on the trains, bombing and doing a bit of graf here and there, which I still do now. And then a mate of mine, Sasha, started a record label, DJ Recordings, and I did the first track for it."

The cut was 'Drop Extasy' hammering a Yes (early seventies UK rock band) and 'Drop the Bass' sample with the same kind of fury that Doc Scott brought to his 'Here Come The Drums' release. From

then on Crystl was a producer, working with technician/engineer Pete Parsons and tracing drum'n'bass' arc from early darkcore to liquid ambience and the current hip-hop interface. Talking to him now and what's really cool is that he doesn't condemn or diss any of the music he's passed through. Crystl still likes hip-hop, he still likes ambient and he still likes dark Belgian tracks like 'Anastasia' or 'Mentasm'. Although he now finds that sort of intense head-wrecking nastiness in the Wu-Tun Clan instead.

"I like dark, spooky tracks that send shivers up my spine," leers Crystl. "I like nasty evil twisted shit. I love it. It makes me feel good man but I also like the ambient stuff. The stuff you can just relax to and close your eyes. And I also like the stuff that makes you want to rip out a knife and slice someone's neck open."

He just flickers back and forth: like when tearing breaks rip his ambience to shreds or like the variety he's promising for his major label debut album early next year.

"There isn't a name for it yet. There isn't even a name for the style that I'm doing. It's just gonna be weird. There's

gonna be some slow tracks on there, some female vocals, I'm not even classifying it as drum'n'bass. It's just gonna be interesting. Just wait. It's gonna be drum'n'bass speed but I'm not calling it drum'n'bass. It's gonna be a bit of everything put together."

Maybe this is the final thing Crystl's taken from his b-boy life: the ability to speak in rants, to let your words flow like rhymes and let the speed and bravado take over.

"There will be stuff on the album that's ambient and really beautiful. But not pretty, more like beautifully dark. Not ambient as in 'Oh let's rush off our boxes' but with a hard edge to it. It's gonna be beautiful and all of a sudden it'll change and be seriously dirty. It'll fucking tear your eyeballs out man."

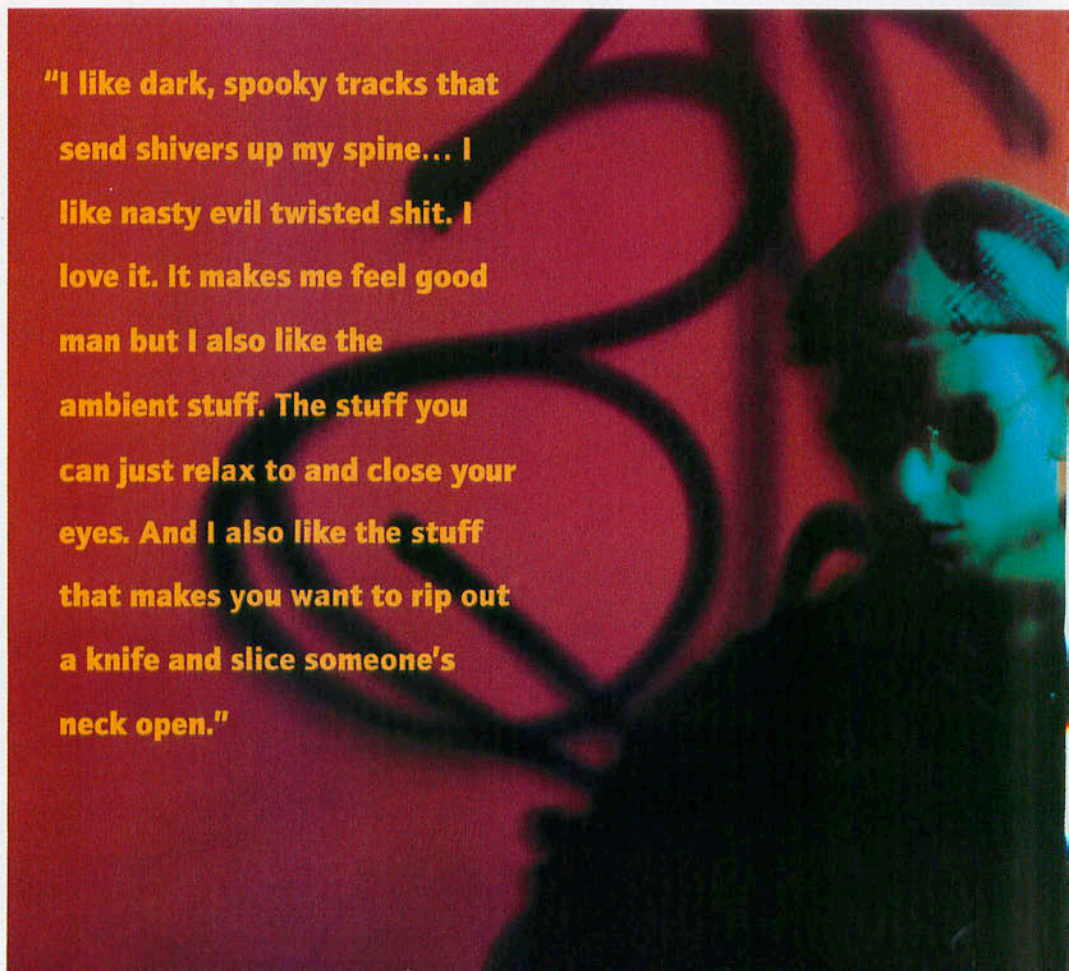
Scary shit huh? Where do you live man?

"I'm still living at home."

The same bedroom you grew up in?

"Yeah a nice big bedroom. I actually get on really well with my parents. They're really down with what I'm doing. At the moment I'm cool, just chilling. We've got a nice relationship going."

Cool ●



"I like dark, spooky tracks that send shivers up my spine... I like nasty evil twisted shit. I love it. It makes me feel good man but I also like the ambient stuff. The stuff you can just relax to and close your eyes. And I also like the stuff that makes you want to rip out a knife and slice someone's neck open."



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VOL 0.1 TIME CAPSULE ALBUM PARTY

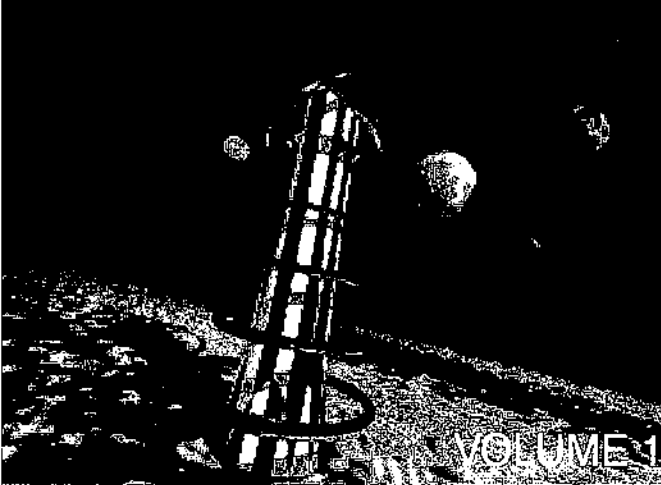
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CRAIG THOMAS <small>(ANALOGUE CITY / HARBORNE)</small>	
RUSS GABRIEL <small>(FEROX RECORDS)</small>	NICK SPICE <small>(THE DONZ / SOUND RECORDS / BRIGHTON)</small>
BLAKE BAXTER <small>(ORIGINAL DEEP / TECHNO / HOUSE PIONEER)</small>	
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Clubs form a huge part of our lives; scenes of unforgettable nights and hazy early mornings. But there's a very different side to the venues that the clubbers don't see: the daytime. It's full time job running a club, and someone has to be there: all day, every day... Anna Smith spent the day at two of London's leading venues, Club UK and The Cross, to meet the people who work hard to make the weekends go as smoothly, and enjoyably, as possible.

Club UK, South London's celebrated techno and house venue, is tucked away in the incongruous setting of out-of-town Wandsworth, a neighbour of the Arndale centre and a suburban McDonalds. A maze of corridors above the dance floor leads me to manager Fraser Donaldson's office.

As Fraser describes his schedule, it's clear that there isn't much time for rest in the life of a club manager. Working every day apart from Tuesday, his average week is pretty hectic. "Monday I finish off our weekend reports, deal with promotions, flyers, advertising, wages etc. I then bring all the staff together for a meeting. Around two



Club UK Manager Fraser Donaldson and Deputy Manager Nick Young

o'clock I go to Head Office [First Continental] to submit the reports. Wednesday I generally spend the whole day at Head Office near Romford, where we have our general managers' meetings. If I have any meetings I'll try to arrange them for a Thursday. Friday's the longest day, it's a one o'clock start right through till four-thirty or five in the morning." How does he stay awake, then? "Now, I think my body clock's got used to it", says Fraser, "Before, I used to sleep here in the afternoons. I cheated!"

Eight full-time staff work at Club UK during the week, including Fraser's personal secretary Gemma. Much of the

general administration is dealt with by his deputy manager Nick Young. Today, Nick's interviewing applicants for a position behind the bar. "We get a lot of people turning up for that," he says. Gemma chips in, "A lot of people think it's really glamorous working here!" she laughs, "But it's office work during the week."

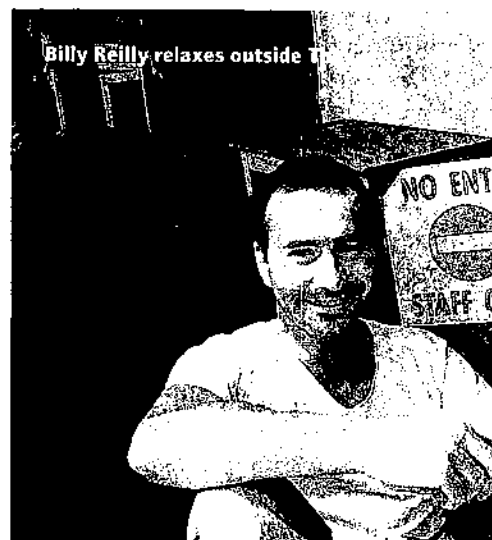
The club offices also house Universe, the crew behind popular techno Friday nighter Final Frontier. Matt Toplis works there and loves it. "I find it's not really a job anymore - it was fun to begin with, then it was work. Now, it's my lifestyle." Doesn't it ever get stressful then? "Sometimes djs get mixed up with the times they're playing. 'Hunt The DJ' is one of the favourite games we play!"

One disaster came about when a film crew visited the club. "The Beat came down one day to do their link for the programme that weekend," relates Matt. "They spent a whole day filming. At the end of the day, the studio lights were really hot, they were too near the

sprinklers - it triggered them off and the whole place was flooded! Gary Crowley got soaked! Everything was completely drenched, their equipment was ruined."

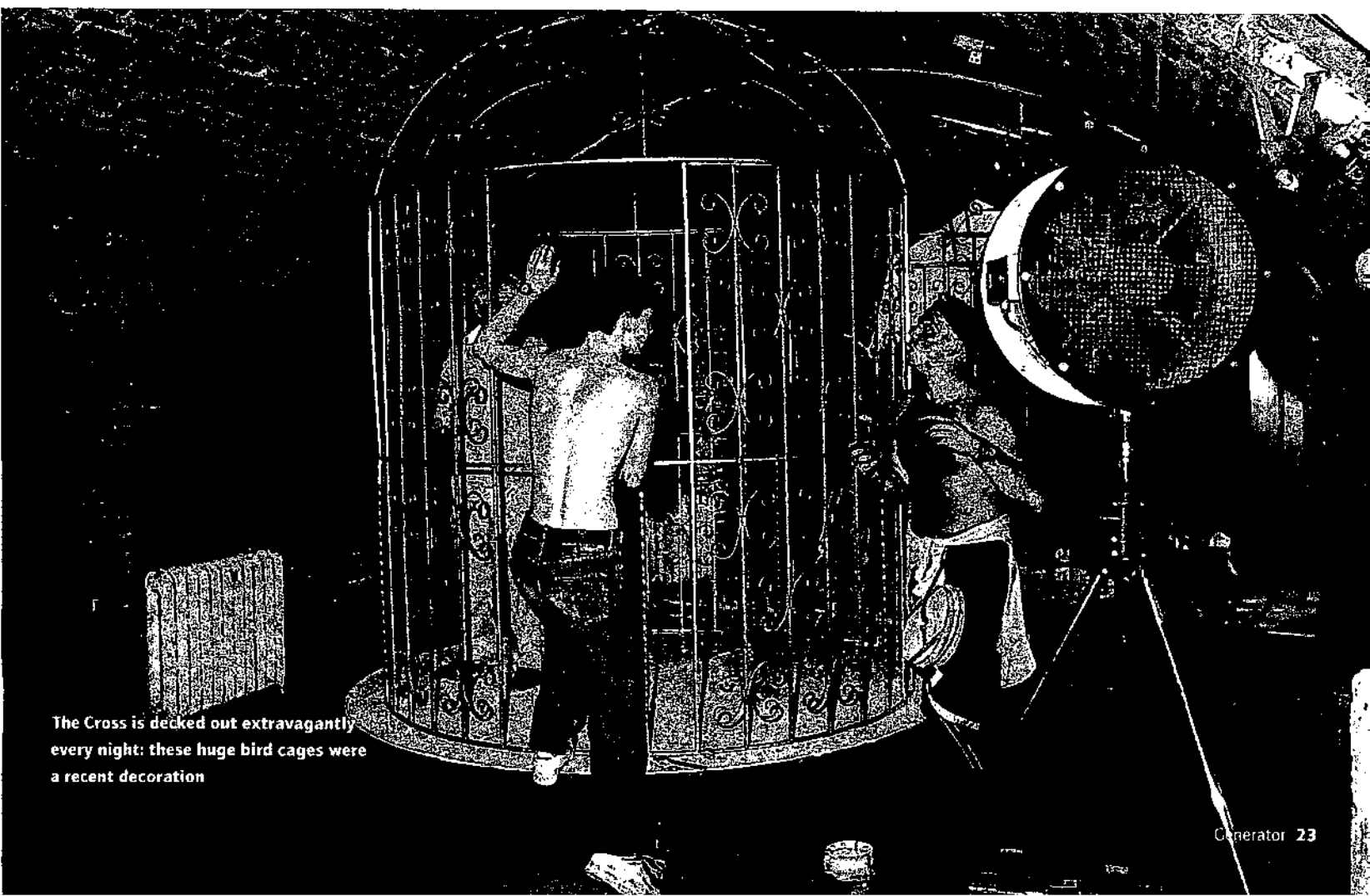
Media visits are quite common, says Fraser. "We've have photo shoots for magazines, plus promoters and radio stations who want to put nights on here." He also has regular meetings with the police, the local council and his licensing officer, and claims to be on good terms with all of them. As Fraser says of the club world, "There are a lot of cowboys out there," but the management at UK seem to have set up an efficient system and maintained a fun atmosphere.

Kings Cross Goods Yard looks strikingly different from when I last saw it at six o'clock in the morning. It's a gorgeous sunny day, and instead of the sea of bleary-eyed clubbers, a group of large, glistening metal vans grace the exterior of The Cross. Today, a German deodorant commercial is being filmed in the club. A couple are dancing the 'night' away to Lulu's 'Shout' (not



sweating, of course) and a middle-aged woman in curlers is grooving behind the bar. "I'm the fag hag behind the bar," she says. "Didn't this win gay club of the year or something?" In fact, it's not specifically a gay club, but it did win Club of the Year in the London Club Awards.

The men behind The Cross are owners and promoters Billy Reilly and John



The Cross is decked out extravagantly every night: these huge bird cages were a recent decoration

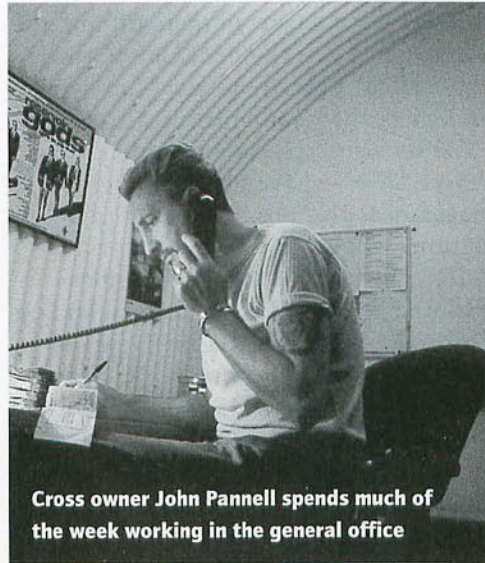
A hard day's night

Pannell. They're used to the way club promotion is perceived by people outside the industry. "People think you go to work on a Friday night, you get pissed out of your head, you've got loads of women around you, and then you wake up on Saturday morning with loads of money," says Billy.

"During the day I'm usually in no later than half nine and I stay till about five thirty or six. Jamie, the manager, comes in to see what stock needs to be ordered and so on, and Mike, our general handyman, is here during the week. All the cleaning is done through a separate contract."

"John and I are very hands-on," says Billy, "We sit down with Jez, our production manager, and decide what decor is going to go up each month. There's an old guy who works round the corner who makes up all the props - like the two twelve foot vibrators we had made up for recent events."

We're sitting outside now, and the film crew is still in action. Billy leans back in the sunshine and tells me this



Cross owner John Pannell spends much of the week working in the general office

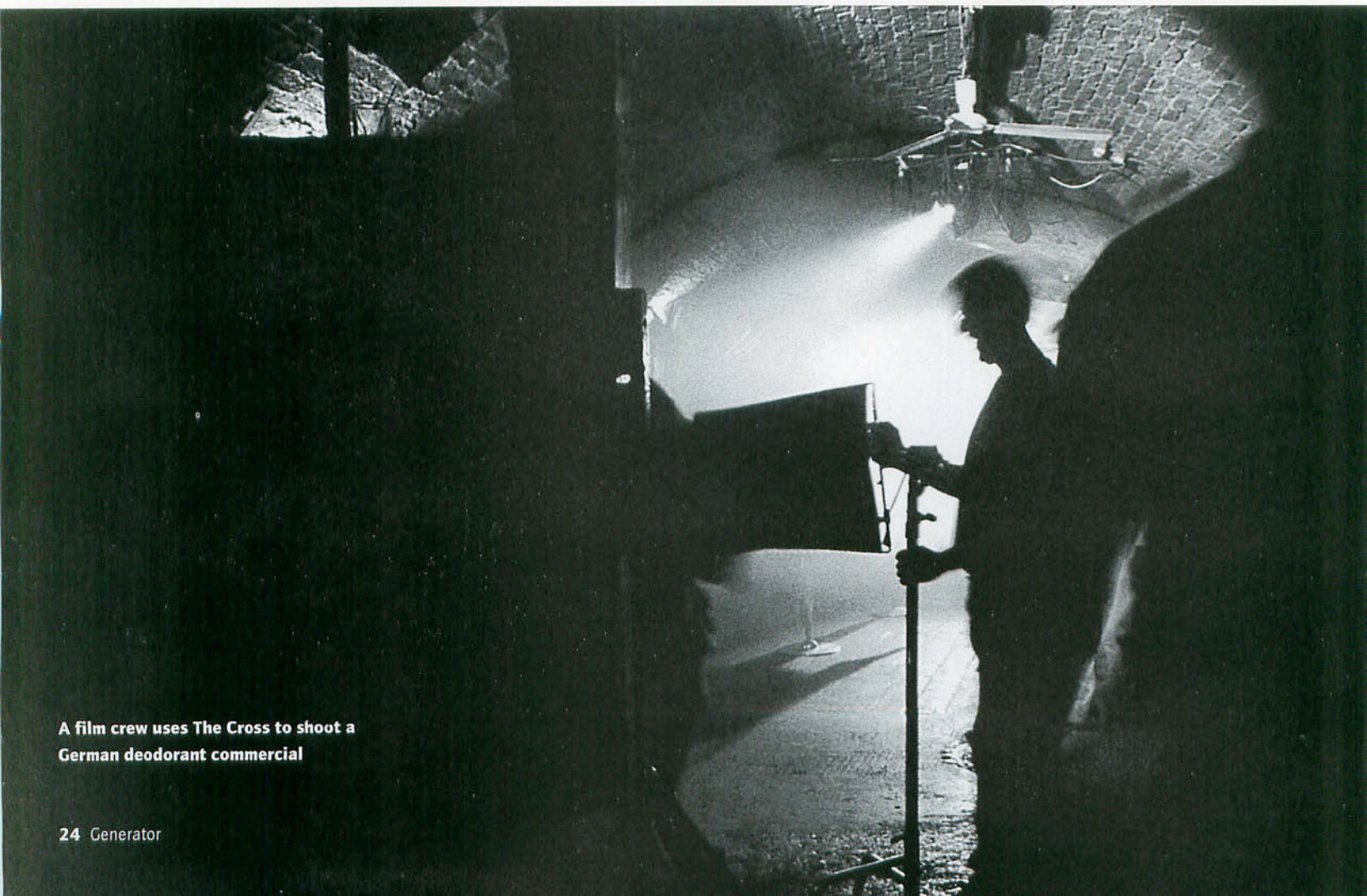
kind of visit isn't unusual. "They did the party scene for the film *Shopping*, here. They had three cars parked on top of each other, and at ten o'clock, they blew 'em up!"

Two men in suits saunter up. "I'll be with you in a minute mate," says Billy and gestures them towards the office. "I get loads of people here in the day," he

continues, "people trying to sell me pensions like these two, promoters giving us aggravation, a lot of friends, people like that."

Most of the staff are friends or relatives of the owners. "We're taking all the staff skiing next year," says Billy. "We took them to Amsterdam this January. John and I always take them away for four days or something, since they work all through December. They're really busy."

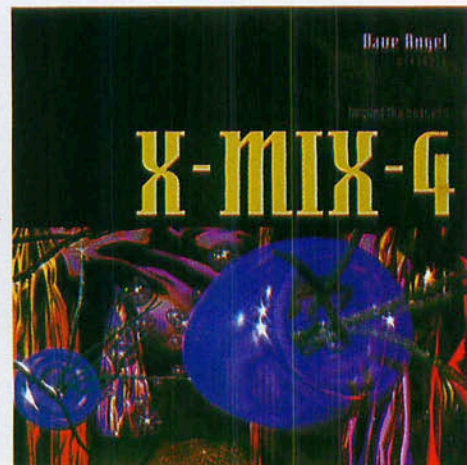
It's clear that it takes a strong team to run a successful club. Advertising, decorating, booking djs, making repairs, cleaning up, buying in drinks... it's all part of a day's work for club staff, jobs most clubbers don't even think about. Aside from administration, these venues are also in demand as locations for a variety of media. Good organisation is essential for a busy venue, and Club UK and The Cross seem to have got it pretty sussed. As Nick from UK says, "It's hard work, but when it's all over and you see it come off at the weekend, it's great" ●



A film crew uses The Cross to shoot a German deodorant commercial

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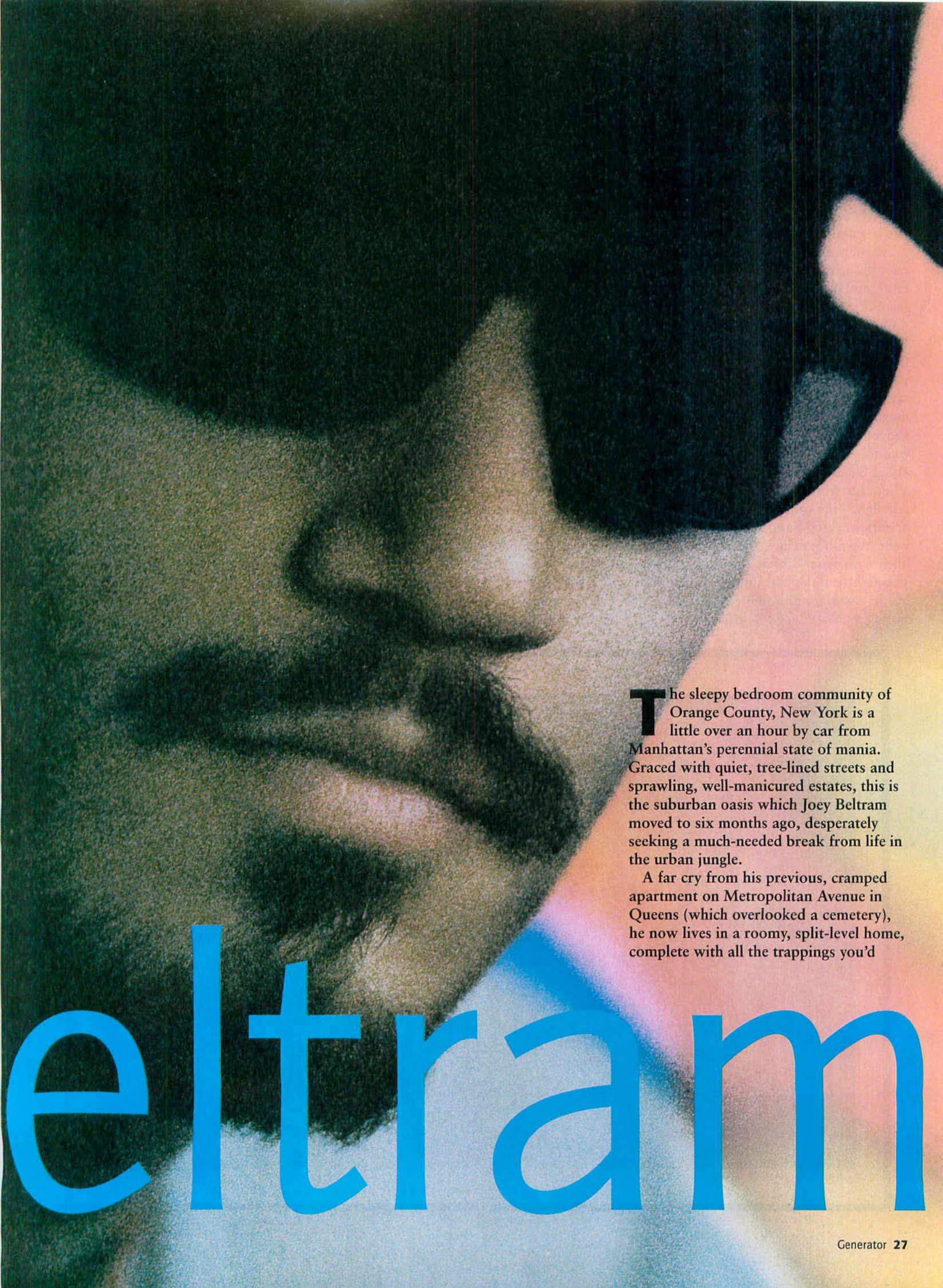
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Feature profile

Text—Darren Ressler
Photography—Colin Hawkins

Joey B



The sleepy bedroom community of Orange County, New York is a little over an hour by car from Manhattan's perennial state of mania. Graced with quiet, tree-lined streets and sprawling, well-manicured estates, this is the suburban oasis which Joey Beltram moved to six months ago, desperately seeking a much-needed break from life in the urban jungle.

A far cry from his previous, cramped apartment on Metropolitan Avenue in Queens (which overlooked a cemetery), he now lives in a roomy, split-level home, complete with all the trappings you'd

eltram

Feature profile

expect - except the white picket fence, of course. Aside from choosing Orange County for its bucolic charm, Beltram had a definitive reason for making the move: he wanted to get his life together, take his production career to the next level, and use the new surroundings as an inspiration for his music.

On most nights when he's not dj-ing, Beltram is usually sequestered in On-One, his well-equipped home studio, where he'll tweak loops, beats, and samples into the small hours of the morning. Amongst the well-appointed gadgetry and heavyweight synth technology, Beltram is ready to talk about 'Places', his eagerly-awaited new album on Tresor. It's already well after midnight - the time of day when Beltram prefers working - and although the sun went down hours ago, the air outside is filled with the sound of chirping crickets. The night is thick and unbearably humid. Inside, one light illuminates the suite, casting a cross-legged Beltram in an

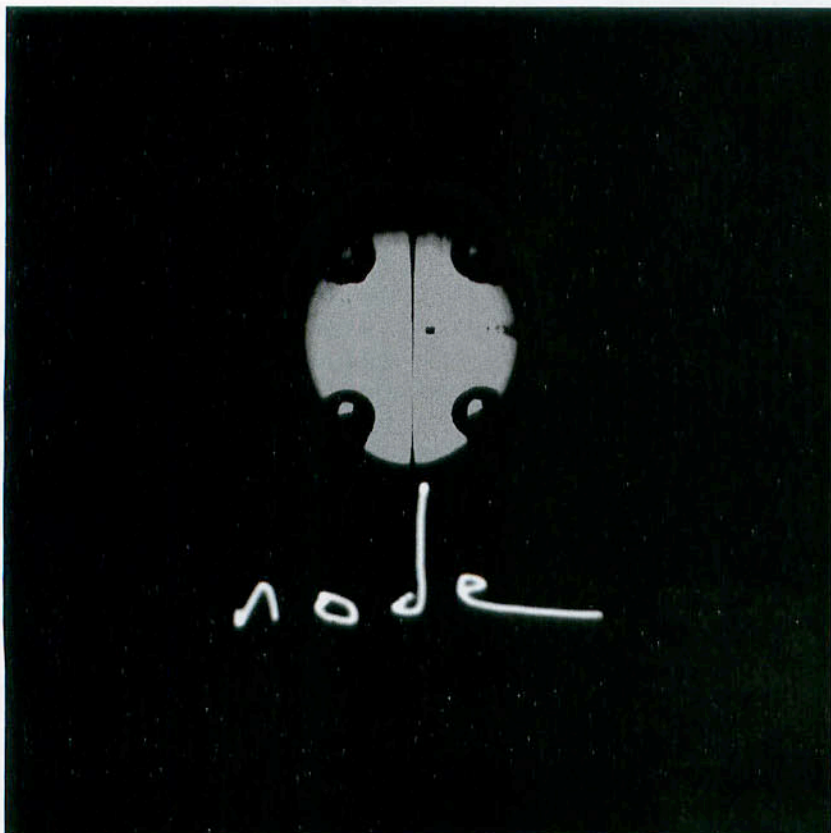
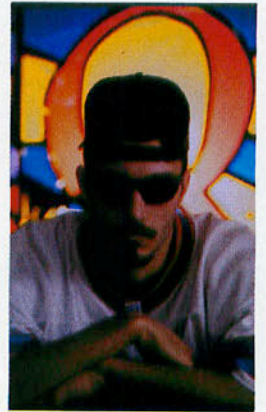
almost angelic light.

Beltram is the visionary who helped define and refine modern-day techno. Acclaimed for his early cuts on Nu Groove, Easy Street and Trax alongside his seminal R&S classic, 'Energy Flash', the teenage Beltram was suddenly thrust into the glaring eye of the international spotlight. Lacking the proper guidance and direction, he admits that he succumbed to the dark side, and got drunk on the fame. But after a period of intense self-assessment he's bounced back. It's only now with 'Places' that he reckons he's truly evolved into a worthy production force.

Now twenty-three, an age when many producers are still striving to establish their sound, Beltram, a self-described "techno old-timer," has seen it, been there, and done nearly everything there is to do with dancefloor music. He's dj-ed all over the world and used his own expansive production signature, to help sculpt some of techno's most urgent blips

and bleeps.

Having taken the world by storm from behind the decks and the mixing desk, he's stayed intensely underground, unwilling to dilute his style for mass consumption. "I've only taken producing seriously within the last two years, because I've matured a lot," admits Beltram. His manner is gentle, considerate, and surprisingly shy. "When I first started out, I was making records just for the fun of it, and I was amusing myself. I might've done some impressive records when I was fifteen or sixteen, but I was a young and immature kid. I never took things seriously; I just lived to have fun, and to make records for the day. Now, I've adopted a mature attitude



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"House didn't break in New York until about '88 or '89... But by the time house picked up here, it didn't have the same raw flavour. New Yorkers cleaned up the sound, and I didn't really like their version of house"

where I've gotten serious about what I'm doing, and I think that it shows a lot on the album."

At the centre of Joey Beltram's persona is a single-minded spirit. Perhaps it stems from his days growing up in Middle Village, Queens, the type of working-class neighbourhood where you had to use your smarts to stay out of trouble. Though he ran with a graffiti crew, he confesses that he was generally an outcast of sorts as a child. "People looked at me like I was a weirdo," he says bluntly. "Everyone was into a lot of lame musical things, and I was living in my own little world."

Instead of wasting his time on the streets, Beltram went underground. Literally. "I was a basement dj, and I'd make tapes every day to sharpen my mixing skills," he recalls. "I played for myself, but I wasn't trying to pursue dj-ing as a living. I was buying all of these records every week, and I just messed about. I did enter some dj contests; I'd

tear shit up, but the resident would always win. When I was a kid, man, I was probably better then because I had a lot to prove! Now, I'm into the party and making sure that people are having a good time. When I was sixteen, I wanted people to have no doubt whatsoever about me once I got off the decks."

Beltram's passion led him to explore the unraveling microcosms of Detroit and Chicago. He journeyed there vicariously by snatching up every quality release which came out of the two cities. Alan Oldham recalls Beltram paying his first visit to Detroit: "I don't have any of the old stuff left," he says. "Because Joey came by and went through my record collection. He was so enthusiastic that everytime he asked me if he could have something, I'd give it to him." These days, Beltram admits to having "housefuls" of records, ranging right across the dance music spectrum. Back then, inspired by raw, kinetic beats and electro-driven tracks, he was seduced by artists like Chip-E and Adonis. But he admits that he was never moved by the soulful garage sounds emanating from his hometown.

"When I started making records around 1988," Beltram remembers, "I was still playing the stuff that was already three years old. House didn't break in New York until about '88 or '89, so people thought that all of the stuff that I was playing was brand-new. By the time house picked up here, it didn't have the same raw flavour. New Yorkers cleaned up the sound, and I didn't really like their version of house."

Unable to spin at roller skating rinks or discos ("I was too crazy for those places - the owner would hear me play, and he'd yell; 'Get the hell out of my club!'",), Beltram had time on his hands, so he began producing his own material, which found its way onto raw, limited-edition white labels. As the sound of New York grew more soulful, Beltram drifted in the opposite direction, hooking up with black sheep imprint Nu Groove, who issued three of his left-of-centre Code 6 gems.

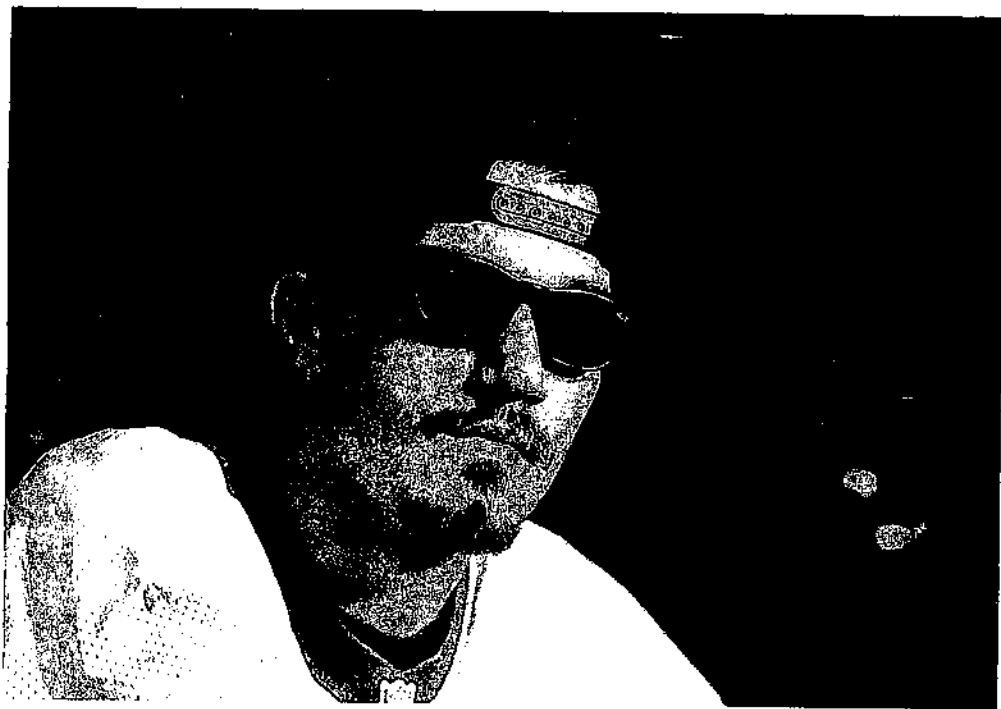
"At that time, Nu Groove was always a little more progressive than the norm. Strictly Rhythm wasn't around, and there

wasn't an Eightball or any of those other labels," he says. "There were a few big labels, and then there was Nu Groove, who put out everything that the other labels were afraid to release. If your record didn't sound like everyone else's, you either released it on your own, or you went to Nu Groove."

While Beltram was working at an unglamorous courier job, R&S stepped in and licensed his "Let It Ride" from Nu Groove. They were so delighted with it that they promptly commissioned an exclusive track from him. Intrigued by the Belgian label's sound and its foreign mystique, Beltram went to work for R&S, and began spinning all over Europe. Things started happening way too fast, and without any sort of grand inspiration or preconceived notion, he cut 'Energy Flash' in his own studio in 1990. And accidentally wrote an unforgettable chapter in the book of techno. "Tracks just happen and that's it. I never go back and do something over. If things don't fall into place within a few hours, I'll abandon it, and I'll start over from scratch," he says.

Suddenly catapulted to superstar status in Europe, Beltram began gigging regularly in the U.K., Italy, and Belgium.





"I went through a stage a couple of years ago where I'd remix anything. I didn't put a lot of thought into what I was working on. I was just looking to stay busy"

At that point, he says, life, became almost surreal. "One minute, I was just a small-time dj just trying to get a break, and the next people couldn't get enough of me."

Beltram's growing reputation enabled him to see the world, though he regrets the fact that he lived for the moment, and failed to map out his career in a lucid fashion. Sure, he had fun partying and spinning, but the crazy times are now little more than bittersweet memories. During that period, he quit producing altogether, and remixed a lot of tracks which he'd prefer not to remember. "I went through a stage a couple of years ago where I'd remix anything. I didn't put a lot of thought into what I was working on. I was just looking to stay busy."

Last year, Beltram took a long, hard look at his career, and decided to regroup. Hardly in dire straights since dj-ing at clubs and raves was still creatively satisfying (and financially lucrative), he rid himself of the "snakes and leeches" who were surrounding him and preventing him from going forward. After getting things together, he began thinking of himself for the first time as an artist, as opposed to a legendary dj-for-hire. He cut tracks for Warp, a picture disc on Visible, then intentionally stayed quiet, deciding to adopt a quality versus quantity ethic.

Though he says he never plans his life, Beltram targeted 1995 as the year he'd step out from the shadows. But first, he had to make the best album of his life.

Reflecting on his success, failures, experiences, influences and emotions, he poured his heart and soul into the sequencer, and walked out of On-One several months later with 'Places', an album of taut, compact tracks which stretch out over edgy sonic boundaries.

After a while, Beltram moves to the turntable and finally cues up a test-pressing of 'Game Form', the first single to be taken from 'Places' which packs equally walloping interpretations by Mike Dearborn and Robert Armani. As hi-hats and sub-bass begin resonating through the monitors, the rhythm becomes relentless, insistent and utterly compelling. Feeling the instant connection, Beltram smiles, and proceeds to give me a cut-by-cut tour of 'Places'.

"I hate the term 'minimal,'" he complains, nervous about his sparse style being compared to the genre's current roster of New Jacks. "Underground dance music has always been minimal, but it's only now that people have slapped a label on it, and there's suddenly all of these producers who only let themselves use two sounds. I don't try and go for a minimal sound; I work on a track until I feel that it's done, and that's

it. Some tracks are fuller than others, but I just work on something until I think that it's finished. Everything has to have a name right now. Things just can't be."

In this age of the new and improved Joey Beltram, 'Places' not only makes up for lost time, but it also finally rids him of the monkey which clung so tightly to his back. Until now, every record he's made has been compared to 'Energy Flash'. When all is said and done, 'Places' constitutes the new yardstick. In 'Game Form' itself, or the dreamscape soundtrack of 'Floaters', or any of the incandescent moments which occur through 'Places', he's created classics for the future. But the days of ecstasy anthems are over: "I'm becoming more album and artist-oriented," he says. "I'm steering away from being the guy in his basement studio just banging away to amuse himself. I consider myself to still be growing and exploring music."

With a new work ethic in tow, Beltram is even more passionate about his sound, and confirms that he has no interest in watering down his craft for the sake of selling a few more records. "If the album sells, fine," he concludes. "If not, it's no big deal, because I'm still going to make the kind of music that's going to make me happy and make me feel good about myself. At the end of the day, it's up to me to determine if I've succeeded" ●

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Photek

Rupert Parkes is stretching the envelope of drum'n'bass through jazz and techno towards "outer space ambience". His records are full of intricate details and hot-wired breaks. Now, he's picking up interest from major labels. Is he the future of jungle? Or just another white kid kicking through the traces of someone else's music? Gamall Awad gets the story. Pat Pope gets the pictures.

At only 23, Rupert Parkes has proved himself to be one of the busiest recording artists around. In the last two years he's released a constant and consistent stream of quality twelves under guises like Photek, Aquarius, Studio Pressure, Sentinel and Code of Practice for labels such as Good Looking, Certificate 18, Basement, Mo Wax and his own Photek imprint. In the process he's crafted a major reputation, cited by the broadest possible range of creative talents – from Goldie and Grooverider to Kirk De Giorgio and Jonah Sharp to Gilles Peterson and James Lavelle – as being an "innovator", "someone to watch", "the cutting edge". He's also been vehemently attacked by one critic, who attempted, without proper research, to label him as one of jungle's bandwagon jumpers.

Whatever you've read, it's all irrelevant. The music is what counts. Parkes is an artist for our times. His concerns and work don't belong in the pigeon-holes and narrow margins being drawn around him. As an artist he's a shape-shifter who's just beginning to show how many different entities he can be. His work belongs alongside that of Reinforced's Dego and Mark (4 Hero, Nu-era, Manix, Tom and Jerry) and Evolution's Tom and Mark (Reload, Global Communication, Chaos and Julia Set, Appaloosa, Jedi Knights). It transcends boundaries. Breaks the rules. Reformats the scheme of things, like a new mutant strand of a killer virus.

Parkes began making music about three years ago when he moved from his home

town of St Albans to Ipswich. He started working in a record shop where most of his time was spent listening to hip-hop, electro and classic techno. But it was the long sessions listening to saxophonist John Coltrane and jazz avant-gardists like Lester Bowie which really instilled his desire to make music. His first instrument was the tenor sax. The horn-playing phase was short-lived however, primarily due to the fact that he "had no desire to read music at all." What he quickly decided was that he really wanted to "have control over the overall sound, the final product of a track. I wanted to create something that couldn't be done on just one instrument. That's why I got into electronic music."

Starting out with only a basic sampler he began manipulating sounds. "The first couple of pieces I did, I tried to use some percussion samples from garage records because I didn't have a drum machine. But that didn't really work. After that I really got into the breakbeat thing, because it was the only way I could complete a tune." At the time, all he wanted to do was to take elements "from all the songs I ever heard and blend them together all into one. I wanted all these different things to be fused together, whether they were rare groove or classic techno or whatever. I was into all these different experiences I was having around the different types of music. What I liked about doing breakbeat was that I could put all these styles together and twist it and that was fine. Drum'n'bass has always been about doing what you wanted as long as it sounds good."

In early 1992, Rupert hooked up with a friend, Rob, who'd already released a couple of underground twelves under the name Origination and the two began collaborating. Over the next year they sampled breaks and reggae samples and even did the odd PA. The flavour of Parkes' work from this period confirms his solid base within the jungle/drum'n'bass scene. His story and the development of his sound go hand in hand with the development of the music itself. Which partly explains why Rupert gets so much respect from his breakbeat peers.

Another reason is his staunch individualistic approach which all started with his solo debut 'Mark One' for Ipswich-based Certificate 18. The record was released under the name Studio Pressure, the first in a long line of pseudonyms and project titles. "I think that the alias' scenario is partly putting on a face in case an experiment goes wrong," explains Parkes. "It's also to keep credibility with fans who like one of your styles but might think you're selling out if they hear another."

But it's his work as Photek which has really captured the imagination, records which push sounds into flight and nail down long, loose-limbed breaks, blurring the boundaries between techno and breakbeat. Parkes has now decided to use the name Photek for all his projects. "It's just basically a way of saying that I like all the music I do," he offers. "I don't really make anything that I don't like and I'm saying I want to put my name to it." The name Photek came from a friend





with whom he'd studied graphic design. "The logo came first and then the name."

Think about some of the Photek records around at the moment. Firstly, there's the latest instalment from his own label which if you haven't heard Parkes yet, is definitely the place to start. With a clear "go where no man has gone before" mandate, 'Photek 5 – The Seven Samurai' deftly links outer space ambience crafted from gongs, Star Trek tricorder samples and miscellaneous intricacies with a slamming breakbeat that sounds like a jazz drummer on acid. This is avant-garde music at its most forward point, yet it doesn't lose itself in a haze of self-indulgence. This is music that remembers its base function which Rupert explains partly by stating "I don't like to be arrogant to the majority who you've got to get across to." On the 'Seven Samurai' he shows just how far an artist can go with breaks and really it's just the beginning.

When I discuss the art of breakbeat manipulation further with Parkes he's just finished a heavy work session. "I made some new breaks... just completely programmed and re-sampled and they sound surprisingly like old breaks," he enthuses. "You can picture them coming from an old soul tune or something. I've done programming using snares off old breaks – but not breaks that ever really

got used much so you wouldn't recognise any of them. I program every single hi-hat and little rolling snare in there and I put effects on every separate sound. All the breaks are separated into different sounds. I'll record them maybe twenty times with different effects on everything and re-record them with different eqs. In the end I got four or five distinct breaks out of about three days work."

To emphasise how important creating original material is he adds "I never really want to use the same breaks again, but no doubt I'll come back to a couple now and then." When I ask him if he feels that the breaks scene is a bit incestuous, with everybody sampling each other, he agrees. "It's annoying when you've done so much work on them to have people sampling your breaks. But if it's something that's been sampled from an old soul record how can you argue that you shouldn't be using the same break? When you hear a distinctive sound from something that's already been sampled once in jungle and then it's used again, how can you say that's original? Lots of people sample each other's jungle tracks, I never do it ever." In an effort to stay ahead on the breaks battlefield he's also recently gone into the studio with a real drummer to get original source material.

Original is one thing Rupert definitely is. If the 'Seven Samurai' doesn't get you, then check out his recent 'Natural Born Killers' EP on Goldie's Metalheadz imprint. He's recently done a remix of Attica Blues' 'Blueprints' for Mo Wax and he's working on a remix of Carl Craig's 'Bug in the Bass Bin' for them too. "It's a compliment to be doing these things," he says, quietly. "But at the same time it's quite frightening as well because I know a lot of people are going to slate it without even hearing it." Hard as the task may be, it's a safe bet that he'll come up with a different and unique take.

Unique would also be a pretty good way to define Rupert's forthcoming techno single for Kirk De Giorgio's A.R.T label, due any day now. "It might not even seem like proper techno. Tunes like that are my kind of angle on techno. But it's not full-on, it's kind of held back a little bit. It's mainly techno but there are a lot of other things as well. It's based around a sampled break, but everything

else is original."

What's most important about Photek, is the way in which his sound transcends the increasingly rigid divisions within dance music. If anyone is likely to persuade the house and techno crews of breakbeat's value, it will be Rupert Parkes. It's his records which shift the imagination into overdrive with subtle groove mechanics and fluid, compelling rhythms in that strange, off-the-planet way which has fuelled so many of dance music's most enduring moments. "I just want to keep making music with the same kind of vibe," he concludes. And if that's the case then it's a safe bet that he'll keep on pushing the boundaries.

In the wake of the recent major label feeding frenzy which has centred almost exclusively on the drum'n'bass scene, it's almost certain that Rupert Parkes will pick up a sizeable deal over the next few months. In the meantime, it's obvious that things are going supernova for Photek. Whatever happens, it's time to start tuning in ●

Selected Discography

Photek 'Volume 1 – Form and Function Vol 1' (Photek)

Photek 'Volume 2 – Form and Function Vol 2' (Photek)

Photek 'Volume 3 – The Physical' (Photek)

Photek 'Volume 4 – The Watermargin' (Photek)

Photek 'Volume 5 – The Seven Samurai' (Photek)

Aquarius 'The Dolphin Song' (Good Looking)

Aquarius 'Drift to the Centre' (Good Looking)

The Sentinel 'Vol 1' – Heavy Vibes' (Basement)

The Sentinel 'Vol 2' (Basement)

Studio Pressure 'Relics' (Certificate 18)

Code of Practice 'Infiltrate' (Certificate 18)

Code of Practice 'Infiltrate' (Certificate 18)

Photek – 'EP' (A.R.T.)

Attica Blues 'Blueprint – Photek Remix' (Mo Wax)

Therapy 'Photek Remix'

Forthcoming:

Photek 'EP' (Metalheadz)

Photek 'EP' (Prototype)

Photek 'Synoptics Remix' (Reflective US)

Peshay Album (Metalheadz) Engineered by Photek

Carl Craig 'Bug in the Bass Bin – Photek Remix' (Mo Wax)

Photek/Tayla 12" (Good Looking)

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Lemon D.

Text Colin Steven

LEMON D produced his first record way back in 1991, but only now is he receiving the recognition he deserves. He had an enforced lay-off last year due to equipment shortage, but it meant he had a chance to observe the rapid changes taking place, and he returned recently with two EPs on Conqueror, 'Feel It' and 'Jah Love'. Both have been highly acclaimed and with many more singles due for release soon, the sabbatical looks like it has done him no harm.

The most noticeable thing about Lemon D's work is the sheer versatility. The influences on the three 'Jah Love' tracks range from reggae, through jazz to garage. Check out 'Manhattan' with it's contrast between sweet vocals, garage piano, dark bass and hard beats. "I haven't been to any garage parties for about a year," he confesses. "But I still listen to a lot of deep American garage. That track just came together, it wasn't really supposed to come out! To me, it's just a track with another element in there, just like 'Jah...' has more of a dub influence."

This is the reason why Lemon D thinks breakbeat music is so fresh just now: elements from all different forms can be fused into it. However, he also realises that you can only be totally experimental up to a point: "A lot of producers I know would be more experimental, but the public only wants to hear a certain amount of "different" tracks. It could definitely develop into a more creative style of music if the public were a bit more open-minded, but they want to go out and dance. A few years ago it was really experimental with Reinforced. Now the crowd has changed and they want to hear darker music, so a lot of the producers are restricted. That's why I think the future lies with artist albums.

"I've heard some tunes that are unreleased, and you'd be surprised," he continues. "There are a lot of producers out there



who have the kind of talent that only albums will show. Whereas singles are just for the public, albums are for the people who actually want to know about the artist. You've got to make money off singles to make another tune, and because you're only getting a certain amount of sales now, life is very hard. Everyone thinks you're making a lot of money, but there's no money involved at all."

Lemon D has plans for an album, which he has thought long and hard about. "You need to have a concept behind the whole thing, you just can't make a tune and say 'yeah, I'll fling that on the album.' You're definitely going for a wider field, so you've got to produce for a wider field. Two tracks are finished, and I'm just waiting for another burst of energy to try and make another! It may take a while." He's unsure who's going to release the album when it does come out, since he not only records for Conqueror, but also Metalheadz, Hardleaders, V and Dread. Next year he's planning to concentrate on only two or three labels, but for now he's content to diversify.

Lemon D plans to keep us on our toes with collaborations on the album with his old friend Dillinja and maybe even a live vocalist and session musicians. Versatile to the last, don't be surprised if it's tearin' breakbeat with off-the-wall influences or not even jungle at all. Whatever, it sounds like it will be worth the wait ●

Phil Asher

The Ladbroke Grove New Jersey Appreciation Society? Sounds unlikely but it's true. Down in West London, garage is rubbing shoulders with avant-garde techno. Dance music the way it's meant to be? Definitely. **Kevin Lewis** finds out more from the chairman himself.

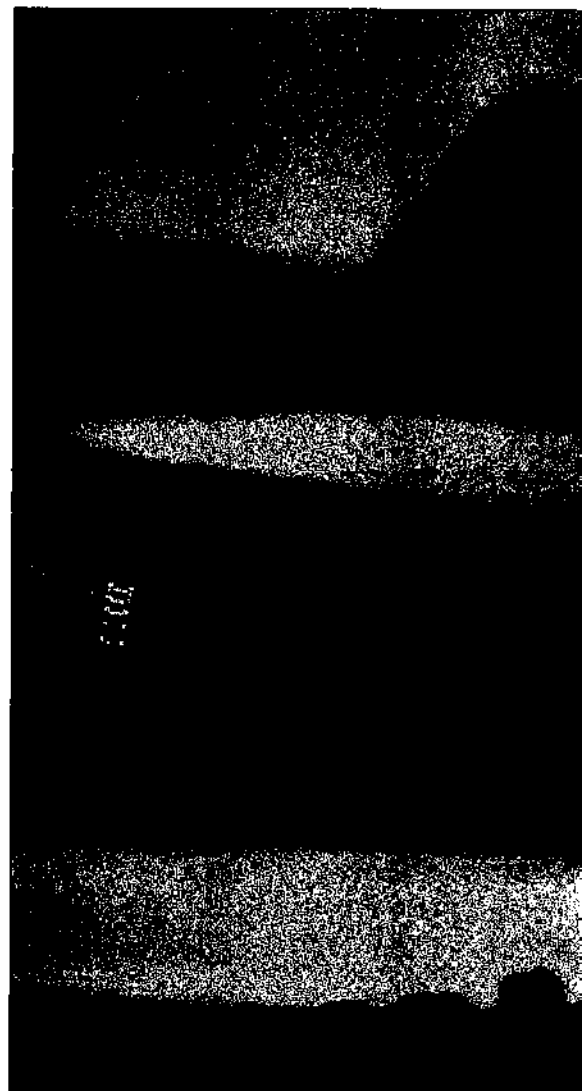
The past few years have seen the dj rise to the kind of prominence once reserved for pop stars and supermodels. They're the star of the show, the thing to be. There are djs who charge £3,000 for a night's work and others who probably won't get out of bed unless there's a door deal on the cards. Clubbing has become a mad mass-market full of fat cheques and prima donnas, where the idea of doing something for the love of the music alone has somehow got lost in a haze of lazy days and cocaine nights.

With Phil Asher, it just ain't like that. He's been dj-ing since he was sixteen, working his way up through the record shop network, from his dad's place through to spells at Vinyl Solution and Quaff. He's a hopeless lover of music and clubs and he always has been. When you talk to him about his favourite djs, like Noel Watson, his eyes light up and out comes another story of dark and dingy warehouses with boomin' systems and the type of crowd which yells and bangs the walls in delight when the dj's on a roll. He doesn't talk about money or glamour, he doesn't even talk about himself that much. His conversation is peppered with praise for his idols like Louie Vega, Kenny Dope Gonzales and

Timmy Regisford.

Of course, it's not all sweetness and light, especially when it comes down to his home town. "You know, there are people here in London who put one poxy record out and then they think they're the dons," he begins. "That doesn't happen in Ladbroke Grove - we're all straight down the line. So, if I play shit one night I'll say, 'I played shit'. I won't blame it on the head-phones or the sound-system or whatever. If I played shit I'll say so. If I make a shit track, then it should come out. I'd rather be busy, if things ever get busy. You get the odd body that you haven't seen for a couple of months coming up to you and saying, 'You're doing well, getting all these interviews and stuff, you must be earnin'". But it's like - no way, I ain't doing well 'till I'm as famous as Stevie Wonder, and just then I might cruise around town in my Merc with the roof down."

It's definitely a healthy attitude to have, just not one you'd expect from someone who's played all over Europe, from hot Parisien nighteries to snow-bound football pitches in Switzerland. He's been in and around the studio for years as well, helping to carve such



delights as the 'Pascal's Bongo Massive' series and the Level III tracks for Junior Boys Own along with Two Shiny Heads' 'Dub House Disco', although this last one is a bit of a sore point since all the deep'n'sexy house mixes he did were knocked back for being too mellow.

But it's his recent productions which are bringing him most credit, notably Global Logic's wondrously dreamy 'The Tank' which he produced with The Reese Project's Derek Jamerson and the first offering on his own Koldhouse imprint, the mighty 'Loves Comin/ 81141418'.



"It took me a year to get it together," he explains. "Orin Walters, from Mousetrap, has been my inspiration really. He was the one who kicked my arse and helped me to get the artwork and everything sorted. I had the picture in my head of what was going to happen. I knew it'd be a picture of me on the front, kinda blurred up against the equipment and I wanted this mad cartoon on the back. I got Jim Ingle from Slip'n'Slide to help me out with that because we've got this thing, the Ladbroke Grove New Jersey

Appreciation Society, where we all sorta talk in code and I wanted it to represent that. It's like, I'll leave a message on Jim's phone saying 'Called - eleven hundred hours - mission accomplished' or something mad like that. The same way Underground Resistance do it. They are something else. The artwork, the music, the whole concept. Mad Mike is just an incredible man, you know, that Galaxy 2 Galaxy track 'Hi Tech Jazz'? Man, that tune makes me cry. The acid in that is so musical, it's just amazing. Jeff Mills is another one, he's a fucking wild dj. We

all go down to Steve Bicknell's club when people like him and Derrick May are playing. It's just so inspiring, we can take their kinda stuff and just slow it down for our style. There aren't many djs in London who can touch that style, they'll play the hard stuff but they won't touch the melodic, kinda crazy stuff. Like Millsart or that Underground Resistance track 'A Moment In Time' - the one with no beats, just a crazy saxophone solo, that's bad. The first time I heard that tune, I was round at Steve Bicknell's house and I couldn't get it out of my head for months. I'd be at a club, dj-ing and I'd hear it come into my head and I'd be like - oh fuck!"

Like Mike Banks, Phil doesn't just stick to one sound. Listen to his Nu-Rom-Antic's '81141418' with its sun-kissed keys and slinky beats and you couldn't find a more timeless deep house anthem. There's his and Orin Walters recent POWA mixes of Noel McCoy's 'Scandalous' which prove he's no fool when it comes to vocals, or there's his Basic Soul project on Basement 282 that, like the Galaxy 2 Galaxy track he holds in such high regard, warms the soul with its slow-motion techno grooves. "It just takes time," he concludes. "I reckon about ten years before you're really doing it. Look at Louie Vega, he was editing disco albums back in 1979. I've got a long way to go." Maybe so, but I reckon it'll be worth the wait ●

Nu-Rom-Antics 'Loves Coming b/w 81141418' is out now on Koldhouse at the end of September.



Feature profile

Orlando Voorn

Text: Kevin Lewis

"I've always loved music," says Orlando Voorn, simply. "Ever since I was a little kid. I've been through different phases, you know, there was a time when I was into heavy metal, then reggae - I like all kinds of musical styles."

Nowadays, the music he loves is a futuristic hybrid of house and techno and Orlando is right on it. Creating no-nonsense, hard house stormers like his Dope Dog project on Touché as well as swirling techno anthems like Fix's rhythm-crazed 'Flash'. He started out playing the drums when he was twelve, moving on to the wheels of steel at the age of eighteen, twice becoming Dutch DMC mixing champion in the mid-eighties. However, after that initial success, his dj-ing slowed down and started to play second fiddle to his production work. Not surprising, when the opportunity to work with Juan Atkins landed on his lap.

"It came about through the now defunct Lower East Side Records," he explains. "They thought what I was doing with my music really related to what he was doing and they reckoned it would be interesting to hook us up. That was cool because I had always been a big fan of all the early Detroit stuff. 'Clear' was just my favourite record ever. It was also a good experience to see how guys like that worked because he used the sounds so differently. When I started, I just used to mix the music, I never really bothered about the sounds. It was incredible. The 'Industrial Metal' track we did together is

probably one of the best things I've ever done. It was amazing to me how he worked, he didn't have a structure or a plan of where the song was supposed to go, it was totally open. Like an open freeway ahead of you where you can just freak out. There are no rules, no need to start in a certain way or have a break in a certain place, you just set up a groove and freak. Nowadays, so many records are obvious - they all start the same way, they have a little break and the crowd waits till the kick comes back in. It's all planned and set up. Sometimes that's cool but most times I like tracks that just let go. Like Baruka's 'Lost Funk' on Nightvision, that's the kind of record I like, you know, it's not really for the dancefloor it's just funk and freak."

Whatever Orlando's way of working is, it's obviously doing him no harm, with the accolades pouring in for his work on Spiritual and Touché as well as his own super-cool Nightvision imprint. It's a style that's also impressed R&S with a single promised soon and maybe an album in the offing. "They're a big independent label with time and money to invest in me," he concludes. "I think it's time for me to do an album and really try to break through. I'm gonna go with more funk, still Detroit-style but this time with a real George Clinton vibe." ●

Orlando's mixes of Carl Craig's 'Climax' are out now on Open.

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the consequences for the dance scene could be profound. Whether you buy your records at Trax or Lucky Spin, Wind Up or 23rd Precinct, or any one of the hundreds of dedicated independent stores across the country, what you are about to read is important...



Text Oliver Swanton
Photography Simon King

Species

There was a time when Britain boasted only a handful of good independent dance music record shops. Bar the odd exception they were all in London and anyone who wanted to buy a bag full of quality underground dance music had to make travel arrangements first. However, the dance music explosion was highly infectious and small independent shops soon started appearing all over the country.

While the national high street chains announced the death of vinyl these pioneers stuck to their guns and scratched out a living by obsessively pushing the object of their fascination;

dance music. Every time one of them opened a new shop they found a willing public eager to listen to the news, and the latest releases. Their shops supported a thousand and one aspiring djs, new clubs, and new dance music fans. The national scene grew prosperous, so prosperous in fact that the national high street chains reconsidered their position and set up special counters dedicated to dance music vinyl. The independents had been right all along. Now the future is looking rosy. Or is it?

"I can't sell British records for less than fiver, but HMV can sell them for £3.99," complains Alan Gray, owner of

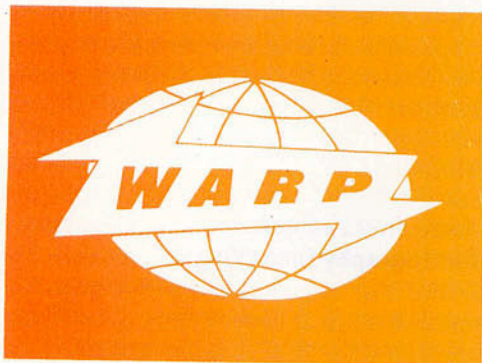
Scotland's Rub A Dub record shops. "It's good business and I can't fault them for doing it, but it's putting me out of business."

"Don't get me wrong, I'm not upset that you can now buy Axis records in the high street – Jeff Mills deserves the success and everyone has got to make a buck – it's just that I can't compete with a national chain."

The national chains can out-buy the small independents and therefore sell at lower prices. Take for example the five in one deal (which means that for every five records a shop buys they get one for free): Rub A Dub might be able to buy

fifteen and therefore get three for free, but buying for the country as a whole a chain's buyer might buy two thousand, getting four hundred for free, thus enabling the chain to lower its prices dramatically.

Rob Mitchell, who in 1987 set up Warp, an independent record shop in Sheffield and now also a highly successful independent record label, confirms the problem: "The chains are definitely endangering the independents



because they don't compete on a level playing field. The chains get better discounts, co-op advertising (the record labels pay for adverts in return for priority racking) and 100% returns (they can return all of the records if they don't sell them). We regularly get 66% returned from chains, but your average independent is lucky if they're allowed to return 5%."

However, not everyone sees the situation the same way. John Berry, who helped set up Manchester's Eastern Bloc over ten years ago, says; "If Warners are distributing something as a one for one and the chains are flogging it out of a bucket for £1.99 then why bother? Sell

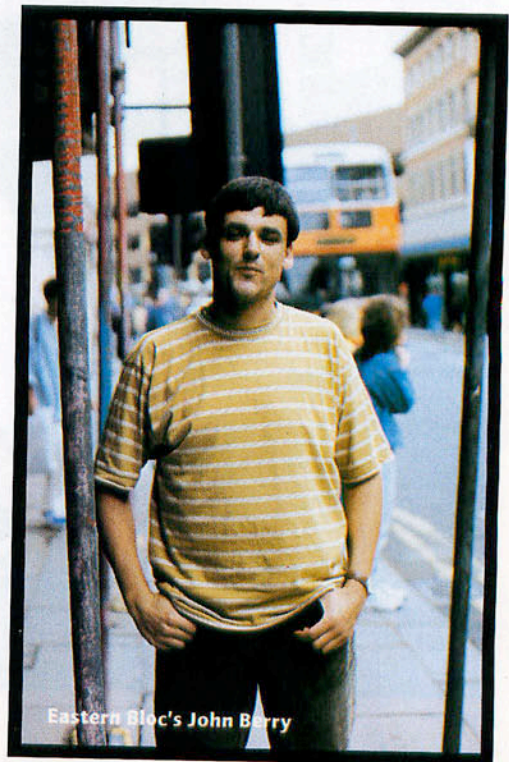
the promos and the import copies, but don't bother competing with the chains on their own turf.

"You're never going to earn big bucks running an independent, it's a cutting edge thing," he continues. "You survive on the edge by capitalising on the next big thing, not by competing with the chains."

"If you can always anticipate what's going to come through from the underground then you'll always be one step ahead of the chains," agrees Dave Wesson, the owner of London's Zoom Records. "Just make sure that when the music goes full-blown you've got the largest range of that particular type of music."

During the eighties, Eastern Bloc was "hammering the indie market", but saw the writing on the wall when smaller independent labels started getting swallowed up by the majors and the chains started stocking their titles. They moved out of the indie market and into house and techno. When Zoom opened in Camden High Street five years ago they concentrated on Italian house, flying over and buying direct, before the distributors cottoned on. When that sound went mainstream, they switched to trance. Both shops survived competition from the chains by not competing with them at all.

"I'll not deny that it's difficult," admits John Berry. "If you keep to your original vision then you're probably going to go out of business. The profit margins are crap and the chains are always chipping away at the market. But the real reason a lot of independents are going out of business is because they don't know the



business.

"A lot of people saw what independents like us were doing in 1990 and thought they could do the same thing in their home towns. Now there are too many shops and some of them are going to have to go. It won't matter because the market that's left is still the same and the shops that are left will be more streamlined."

However, there is a more convincing school of thought which argues that the larger the number of independents, the larger the market for dance music. All the small independents, in towns all over the country, passionately push and support the music they love and increase

MAR

GREENPEACE

THE RIGHT VIBE (DJ G)

ANGELA MATHESON

TORI Need Your Love
GURU Watch What You Say
BACKBONE Universal
EUSEBE Summertime Healing
FREE SPIRIT Hey Baby
RAW STYLES Believe In Me
MONTELL JORDAN For The Honeyz
ERIC CHADD Do You Believe In Me
CELESTIA Get Down Tonight
JASON WEAVER 4 Track LP Sampler

Juce Records
Cooltempo
Little Peach
EMI Records
Columbia
Wired Recordings
Def Jam
East West
Diesel records
Motown

DJ KRUSH A Whim
PRESSURE DROP Tearing The Silence
DEPTH CHARGE Legend Of The Golden Snake
SPACER Watch The Skies
STUNTS, BLUNTS & BEATS EP
FIRST PRIORITY Pure Arithmetic
ROCK STEADY CREW Battle Breaks
THE PRUNES EP
DJ VADIM Headz Ain't Ready
HERBALISER Repetitive Loop

Mo Wax
Hardhands
DC
Orange Egg
5th Freedom
Grand Central
Dirt Style
Mo Wax
Jazz Fudge
Ninja Tune

DEPTH CHARGE Five Deadly Venoms
LIBRE lo
BALLISTIC BROS I'll Fly Away
HUNCH Visible From Space
ATTICA BLUES Blueprint
OUTSIDE The Rough & The Smooth
VARIOUS The Sound Gallery
BRIAN AUGER Augerization
GREGORY ISAACS Mister Know It All
VARIOUS Sounds Of America

DC
Excursions
Junior Boys Own
Clean Up
Mo Wax
Dorado
EMI
Tounge & Groove
Acid Jazz
Soul Jazz

FUNK DE VOID Jack Me Off
SLAM Positive education (Luke Slater RMX)
SPIRA Neruejack
JUAN ATKINS Magic Tracks
SURGEON Magneze
BLOW
KILLER MOSE Unseen EP
K-ALEXI Something For The Pain
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the market as a whole. If they disappeared, the market for dance music would contract.

The disappearance of the independents would also mean the loss of a valuable support network for underground artists and newly emerging labels. "Small labels like mine depend on the independent shops," reckons Mark Broom, whose new Pure Plastic imprint is just about to release its fifth record. "Without them, no one would be able to buy our records and it would be like the old days and we'd been driving around the country selling our records out of the back of a van."

"They're the only ones willing to take a risk with a new sound and new project and if they weren't there to do that, then new acts just wouldn't make it onto the high street shelves," says Rob Mitchell, who, when Warp released 'Artificial Intelligence 1', commissioned an advert

listing and thanking all the independent shops where the record could be bought.

The loss of the independents would also mean the loss of the kind of knowledgeable, passionate music lovers like Alan Gray, who set up his Rub A Dub record shops, with his partner Martin, on a shoe-string. "The people who work in independents are lifers – they're in it because they love the music," he says. "Sometimes I've been in the shop until nine o'clock at night, but it's cool because I'd rather be here listening to records than sitting at home watching telly."

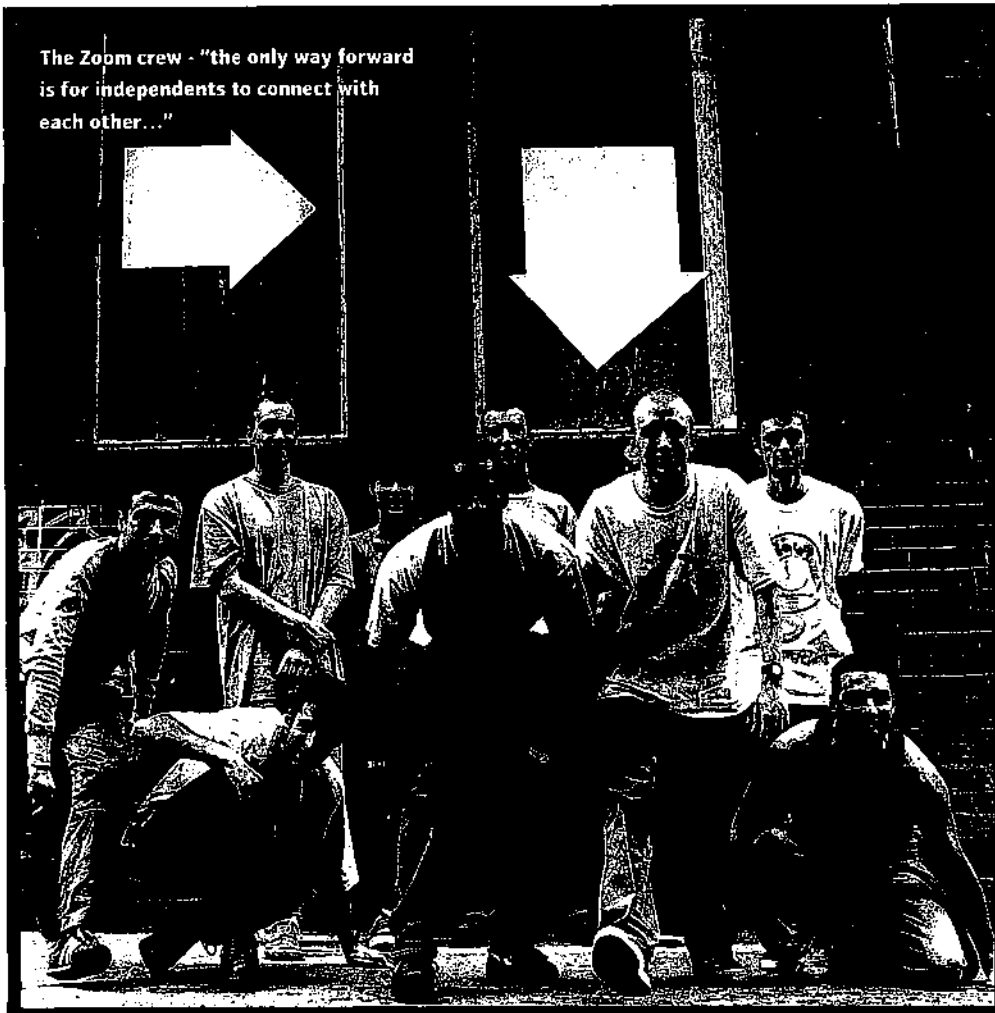
And it's that kind of passionate service which is duplicated behind independent counters all over the country. The kind of passion that means they make an effort to push records and artists they believe in. "Under my counter right now I can see all the Basic Channel back catalogue in quantities of twenty-five

and more," enthuses Alan. "I've sold the whole Underground Resistance back catalogue four times over, and we bought them right off Mike Banks. The bigger shops are only interested in new records, but people have got to be able to hear the history of the current dance scene."

In London highly successful shops like Fat Cat can afford to specialise because they have a huge market of people to tap into. However, they're still aware of the problems facing independents in smaller towns.

"I've been there," says Dave Cawley, who used to run a shop in Sussex, before opening Fat Cat in London. "I can remember plenty of distributors who had a real problem dealing with us. Distributors need to have more patience with the small shops that can only afford to buy in five records at a time, because when you forget about them you might

"They're the only ones willing to take a risk with a new sound and new project and if they weren't there to do that, then new acts just wouldn't make it onto the high street shelves"





as well give it all up to the chains now.

"I know it's a lot of work to send out lots of small orders," he continues. "But when the Fat Cat label starts later this year, I don't care how much work it is to service the small shops – we'll be doing it."

The larger, more established, independents will almost certainly

survive the current squeeze from the national chains. Their customer base is loyal and prefers to pay the extra for the privilege of getting expert advice and exclusives. However, there is no reason for any independent to be complacent.

"The chains aren't happy with their position and are constantly looking for more and more market share," says Rob Mitchell. "The easiest people to take it from are the independents, because they're a disorganised and therefore weak opponent."

Independents who pride themselves on allowing customers to listen to everything they buy should be aware that the chains are installing listening posts and decks. The expert knowledge that the independents offer is easily gained from the growing number of magazines available on the high street. And the moody elitist dj syndrome that so many independent shops suffer from has already put off plenty of young customers.

National chains selling large quantities

of dance music vinyl isn't a bad thing; in fact it's extremely healthy for the dance music scene as a whole. However, the independents must not become victims of this positive change. They provide an invaluable service and the chains need them – without them they'll have no idea what tomorrow's music, artist, or label will be.

There isn't an independent record market and a high street record market, just one record market. The independents are an invaluable part of that market and their sales are incredibly important. However, if they're all to survive they're going to need some help.

"As the owner of Warp Records I would be more than happy for the top 120 independent shops getting 25% returns and would have no problem with them having a 5% discount as well," says Rob Mitchell. "In fact at the moment I'm trying to persuade all the independent distributors to offer just those kind of incentives. If the distributors let the independents go



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under, they'll be kicking themselves in five years time when they've got a new band they need to break and the Our Price buyer says, 'Sorry, I've never heard of them'."

"Basically we've survived and prospered because we've got good relationships with artists/independent record labels and they sort us out properly," says Dave Cawley, from Fat Cat. "The smaller independents have got to start ringing up the labels and artists they sell and get them to support their shops."

And the independents can help each other as well. Dave Wesson from Zoom recently took part in an attempt to set up an association of independent retailers, that would attempt to mirror the bulk-buying power of a major high street chain. "I've always believed that the only way forward for the independents is to connect with other like-minded shops and labels to help and support each other," he says. However, the proposed association has yet to become a reality.

Other shops have already taken different routes to ensure their financial security. Two years ago Eastern Bloc was on its last financial legs, when suddenly they took a shock decision which left Manchester's record buyers reeling. They accepted a buy out from Pete Waterman's PWL company. However, since then PWL product has not lined the walls and in fact Eastern Bloc looks healthier than ever, with several new specialist counters. Pete Waterman now owns another ten independent shops.

Using your shop as an A&R base can also help an independent's profile and bank balance. "At first the shops profits kept the label afloat, but now increasingly it's the other way around," says Dave Wesson, from Zoom. "It leaves you in a perfect position – the shop can act as an A&R outpost and the label can sell to the shop at a discount. You can really shift a record if you get behind it – we sold over 500 units of Herbal Infusion in our own shop."

However, most of all the independents

need the support of the record buying public. "I just want people not to get complacent about their independents," says Alan Gray. "Don't walk into these major shops and think that because they've got half a dozen trendy labels on their racks that that's it and you don't need to go to your independent anymore. You have to keep on supporting the independents because if you don't we're just not going to be here tomorrow." •



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Van Basten

"We were sitting around watching the footie, and cracking up when he missed a penalty," explains Martin Reilly from dub-techno marauders Van Basten. The cool Dutch footballer may have retired now - a recurring knee problem disallowing any repeats of classic, acute-angle volleys - but this Milton Keynes-based trio are indirectly continuing his lineage. With style.

Unpredictable. Unassuming. Cool. After storming trance outings like 'King Of the Death Posture' and 'Lizard King', you'd maybe expect a Van Basten album to be rammed with enveloping teutonica. But

anyone who's played a Van Basten flip-side - or been trainspotting enough to clock the jazzy break in the middle of 'Black Dragon' - will realise that they have a whole load of super-subs up their sleeves. Now they're about to release their first long-player, the weirdly-titled, but appropriate, 'Perimitive'.

"It is a deliberately varied album," continues Martin, "because we're influenced by all sorts of music." So 'London Coma' is an asthmatic, strangled trip-hop number; 'Battlestar Science', a slice of Leftfield space-dub, and the title track 'Perimitive' ("it means someone living at

Scott Edward

"Larry Heard was like a mentor to me," offers Scott Edward, as if it's some kind of excuse for the amazing variety of dance music he's produced. "That Amnesia album with 'Can You Feel It' and 'Washing Machine' on it changed my life," he continues. "Also, there was a compilation that Ten did around the same time with all the early Detroit stuff, with Juan Atkins, Derrick May and Kevin Saunderson tracks. That and Amnesia sort of tipped me over the edge and pointed me in the direction I'm in now."

If you take a listen to any of his recent productions, it's easy to see where he's coming from. Take his recent 'Electronic Espionage EP' for Fifth Freedom for instance. 'Galactic Street Funk' offers the hard-jacking acid house that would freak out of somewhere between Chicago and Detroit while 'Blueprint' gives us a kind of 'Washing

Machine' for the nineties with its slick drum patterns and Mr Fingers style bass and strings. That's not to say that he's stuck in the land of the pastiche however. Far from it. Each of his twelve may delve into history for their inspiration but the music is all firmly rooted in the present. Like the Beau Monde imprint he runs with Damien Lecappelan.

"The ethos behind Beau Monde is that we'll put out anything that we're particularly into," he explains. "We're not a house label, a techno label, a jazz label or an anything label. It's like following in the style of Nu-Groove, just putting out stuff that we like. We purposely made the first four releases completely different to one another, just so that people couldn't pigeon-hole us. We just love music really. If something comes along that we think is really cool, we'll put it out no matter what the style is. I'd never say



Text Carl Loben
Image Buggy G. Riphead

the edge") a journeying piece of scientific surrealism. The kind of music, in fact, that Martin would play at Strutt, London's coolest Sunday night club, where he's the warm-up/chill dj.

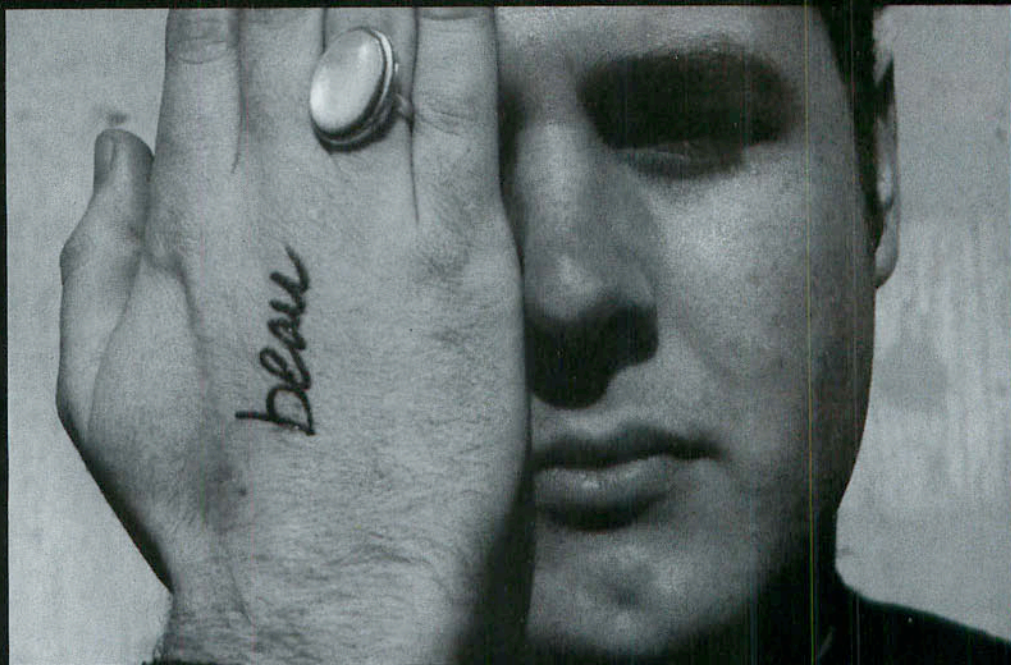
"I think crowds are more accepting now of abrupt mood changes," reckons Martin, the group's spin doctor, who breathily intones spoken word stuff on some tracks in a way that's not unlike Fluke's Jon Fugler. "You can be vibing out on something, then you're pleasantly shocked by what comes next. If you stop the beat, people's drugs aren't necessarily ruined."

Martin's cohorts, Gary Webster and Gart Everatt, are comparatively silent techno types. They all met about three years ago, originally releasing records as Floor Control before hooking up with the classy Brute label. From the excitement of first hearing one of their tracks played out (Jon Pleased Wimmin at Rock Opera) to ruminating on a bit of techno philosophy, the future looks quite like a high-scoring, lush shade of orange for the Van Basten boys. *Van Basten's new album, 'Perimitive', is out on Brute Records on October 23rd.*

I'm not into any form of music whatsoever, as long as it's original. I just like quality, original music. So, if I hear a jungle track that's completely out there and original, I'll like it. That's the basis of my musical taste."

With extended players ranging from Uriel's tripped-out 'Do Androids Dream Of Electric Jazz' to the razor-edged New Yorkian nu-skool of Lexx's recent 'Blue Panic', Beau Monde have set off on a blazing trail. Their forthcoming releases include an EP from a mystery Detroit artist who "we might have heard of" and a new Uriel EP where Scott heads off on another electronic jazz outing. He's also got releases imminent on Emmissions, Andy Weatherall's new label, remixes for the forthcoming Fifth Freedom compilation as well as producing music for a short film. It seems like there's no stopping Scott Edward.

Kevin Lewis



Chill Out Planet



When the Soviet Union was still just that and the Communist Party still held the reins of power, a group of young Russians, formerly Generation Dance but now going by the name of the Russki Techno Crew, took the first samples of techno behind the Iron Curtain. As missionaries of the rave culture which they'd discovered on visits to the West, they spread the gospel, first among friends, with parties in disused tenements, and then with larger events, such as the Gagarin Party, held in the Museum of Economic Achievement, where clubbers were surrounded by sputniks

and space-suits. Now, five years on, the scene is firmly established and dance music is taking off.

Western connections are vital. Charlie Hall, along with Chris and Julian of the Liberator Sound System, has recently played at clubs both in Moscow and St. Petersburg. There is also a nucleus of experienced Russian djs, like Gabriel of Chill Out Planet who describes himself as "insane with his music" and only manages to survive in Russia thanks to a regular supply of current tracks from the West and his annual exodus to Goa.

But, although the Russki Techno Crew have been able to open a number of clubs, (I recommend Aerodance and Ptooch in Moscow), they still encounter major difficulties with the police, who think that the Russian mafia are behind every nightclub and that all venues are centres for mafia drug-dealing. Gabriel assures me that this is not the case and laments the closure of the Tonnel in Petersburg, a club set in a nuclear bunker which attracted an intimate but dedicated crowd, desperate for their weekly fix of Western culture. The club was violently raided by riot police on my last

Moscow...

Text Sophie Solomon

КЛАДОВЫЕ ВЕСНЫ , КЛУБ КЛЕО ПРЕДСТАВЛЯЮТ:

ЛИБЕРАТОР ТАНЦПОЛА

ЛУЧШЕЕ СРЕДСТВО ДЛЯ ОТДЫХА И ТАНЦЕВ В СУББОТУ 8 АПРЕЛЯ 1995



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БОРОНЦОВ

visit and has since been shut by the over-suspicious authorities.

The only link that the mafia have with the Russki Techno Crew is as punters. In order to provide raves of a Western standard in interesting venues, tickets can be as much as £10.00 – a week's wages for the average Russian. While many youngsters do succeed in saving up to attend, about half the ravers are certainly members of the mafiosi. And although when Chris Liberator first arrived he was disturbed, like the rest of us, by this, he realised, after three weeks of Russia's wild

ways, that it's impossible to adopt any kind of a moral stance there; if the gangsters are up for it, then they're as acceptable as anyone else – once they've left their weapons at the door!

Last time I was in Russia, I failed to see Moscow by day. The scene there is new and exciting. The dedication of Russian ravers to looking the part, when items of silver and satin are clearly hard to come by, and to living an experience similar to the one which we have in the West, is unbelievable. But the Russki Techno Crew's task isn't yet accomplished. Gabriel points out that, while

he plays some of the most progressive and experimental European tracks and sees himself as forward-thinking, young Russians are still stuck somewhere in the mid-eighties and aren't really ready for tomorrow's music. However, this is a problem which will easily be overcome if the Russki Techno Crew continue to organise the kind of mind-blowing events which I've experienced. And Charlie Hall's verdict? "Things out there may still be a bit primitive but there's an incredible energy and loads of people are up for it. It's a scene that's about to explode" ●



Immaculate deck skills and a no-nonsense attitude have made him one of the most popular djs on the breakbeat scene. From Centreforce FM to The Ministry of Sound, he's rocked the house with a sophisticated blend of raw, jump up cuts and smooth drum'n'bass. "I'm just flexing through the styles," he reckons...

Randall

Text Luke Howe
Photography Gideon

"The beats are definitely running," grins Randall as he steers his sleek, expensive BMW through the late afternoon traffic. The car stereo is turned way up and dense, intricate rhythms ricochet purposefully around the interior, weaving sinuous chord changes around heavy muscular basslines. The vocals, when they come, hit hard, punctuating the music with fluid, elliptical phrases which sigh momentarily before the bass drops back in. Randall nods approvingly. As the tape rolls on, he delivers a running commentary, namechecking the tunes and expressing wide-eyed admiration whenever a particularly fine break tumbles from the speakers. "Things are progressing so fast at the minute," he

enthusiases. "What I'm hearing now, what people like Dillinja, Steve Gurley, Aphrodite and Andy C are all doing with the beats and vocals and other stuff is... basically it's the bollocks!"

Huddled in a small office in East London, earlier that same afternoon, Randall's conversation is shot through with the kind of infectious enthusiasm that only real fans possess. His face creases into a broad grin when he remembers going up to Yikes in Slough with Frost, back in the days before a scene even existed. He laughs delightedly when he recalls hearing Gerald's '28 Gun Bad Boy' for the very first time. He'll happily talk about what makes Grooverider special, say, or any of the djs

Feature profile

he plays alongside at AWOL. But when it comes to talking about himself, he's more reserved. "I don't do those kind of interviews," he says stonily, at one point.

But, eventually, he relents and begins tracing back through the years of a career which began when he was a messenger at the World Trades Centre. "I had to prove that I could do this," he recalls, wryly. "It wasn't runnin' with my mum, y'know. Stayin' home all day, playing records. Where was the future in it?" Back then, he was deeply into hip hop, switched on by his older brother's record collection. "I used to do tapes when I was thirteen or fourteen," he remembers. "I had access to all this music and I had a mate who had a pair of Technics. He showed me the basics, but I couldn't afford Technics, so I got a normal set of decks with pitch controls and I taught myself the rest on those."

When the first Transmat records reached England, Randall began mixing them in with hip hop and then reggae. "I used to do tapes and take 'em down the youth centre with my crew. At the time, I'd only been to a couple of raves – Dungeon down at Lea Bridge Road and Hypnosis with Rhythm Doctor – and somehow one of my tapes got passed to the people who were running Delerium. They gave me a Thursday night slot and then they asked me back to do the Saturday. And I got paid! So I bought some more records with the money and, when I played on the Saturday, the guys from Centreforce asked me if I wanted to do a show. So, after waiting and waiting, I went from playing in my bedroom to having a radio show in about a month."

On London's coolest pirate station, Randall's reputation began building. Even now, there are people who still have tapes of Randall's shows from those days, marked out by seamless mixing and the kind of versatile programming skills he'd developed to cope with his broad tastes. "I was privileged," he admits, quietly. "I was only about eighteen or nineteen, and I was playing on the radio station that everyone was listening to. Centreforce stayed on the air, twenty-four seven, for a long time, because that's the name of the game with a pirate – the longer you're around, the

more people are likely to tune in – so we had a big audience. And it was a good time. Everyone was playing everything. I'd be playing my Transmat stuff alongside records on Nu Groove, Strictly Rhythm, all those kind of labels."

"But I remember some late nights on Centreforce too. I remember I was supposed to be playing Kama Sutra, but I was stuck up at the radio station 'cos someone hadn't turned up. Everyone else was down at Kama Sutra and I fell asleep at the decks – I only woke up when someone rang up and said "you wanna take that record off the deck, mate!" – and there was the record, running round and round the run-out groove going "cwoaach, cwoaach". It was all cracked up!"

You get the feeling that Randall's happiest when he's part of a gang, like Centreforce or, these days, AWOL. Though he tells the story well, he's uncomfortable talking about himself. Ask about De Underground, his record shop in East London, and he'll big up the contribution of his partners Mikey Dread and Cool Hand Flex. Ask about the record labels which he and his partners run (De Underground itself and In Touch) and he'll be the first to pay respects to the artists involved. "At the end of the day," he points out, "it's the artists who drive the scene. I'm just playing their records. They're the ones pushing the music forward."

But without djs like Randall, djs who are prepared to take chances, music which breaks new ground never gets heard. Earlier this year, at London's Inner Sense DJ Awards, Randall picked up first prize. And while the relevance of ceremonies like these for dance music's underground elite may be questionable, the fact that it was Randall who came out on top (despite high profile media attention in other directions) underlined not only his popularity on the scene but also his consummate ability behind the decks. He's capable of drawing tracks into a hypnotic mantra of non-linear beats and pretty chords, locking breaks together until the rhythm seems to suck in on itself, yet in the same set he'll rinse out rougher tunes like Rude Bwoy Monty's 'Warp 9, Mr Sulu'. It's a



sophisticated fusion of flawless mixing and perfect programming which connects with all the colours of contemporary breakbeat from thumping jump up cuts to the techno-edged dreaminess of drum'n'bass. "Everyone has their own style," he explains. "I just prefer going through the dictionary to staying in the same place."

"Maybe I'm like that because I've been backing it for a long time. I've been through house and techno and seen the way the music has developed and changed. One of the tunes that stood out for me, was a white label by SMF, which just took things further and made me start thinking about the way things were changing – so big up to Ben and the Rugged Vinyl crew because that was what did it for me. It made me realise that all underground dance music comes from the same place. It's about urban life, and artists using street-life sounds so people can relate to the music. We've had hip hop on an urban tip, we've had house music. As the years went on, certain guys started using break patterns, nothing heavy just light beats. It's an underground thing which has progressed right on through."

But where does it go from here? Though Randall is dismissive of the current media focus on breakbeat he's appreciative of the need to go forward, to reach wider audiences. "They dissed it for so long," he complains of the media's involvement in breakbeat's wilderness years. "They just thought it was a phase that would come and go. But as time went on, it was still there and it shaped

"Two years ago, I'd never have thought I'd be playing at The Ministry. In six months time, you'll be hearing someone like Dillinja, who lives in South London, getting played on the radio in Miami. And if you'd said that when we first started, people would have laughed... anything's possible..."

itself into different things. Now they're hyping it up and people are starting to realise what young people are listening to. Some people just gave up – but some of us were in it so much that we didn't go nowhere. Now it's starting to reach America. They've had hip hop for a long time and they're ready for something new. There are a few tunes on Goldie's album that could definitely be on a movie soundtrack – if it's gonna go forward that's one of the ways for it to go."

"The media thing could stop tomorrow, but we'll still keep going forward. At the moment, I think things have only reached about a third of their potential. Look at the way the beats have progressed since '89. And people are still experimenting in the studio. You know when kids love arcade games and they're in it? They learn the machines inside out and then they move on. It's the same with studio equipment. If you're in it – you just stay there and you learn it and then you move on to the next stage. That's what guys like Stretch and Dillinja have done. And it shows."

Maybe this is the reason that, so far, Randall has been careful with his own studio experiments. De Underground have had their own studio since 1991, but despite the fact that he could've made a lot of money from releasing records, his output has been sparse. "I'd love to do more," he confirms. "But to get it right, takes time and patience. I'm still learning from guys like Flex, feeding off vibes. And I've linked up with a few people. But I want to learn to do things

properly on my own. And I'll do it, believe me. And when I learn how to do it right, you won't find me 'cos I'll be in the studio rinsing out tunes day and night. And the history will help because I've got a long cv – I know what's runnin' and what ain't."

By this time, Randall has had enough of talking so, instead, we go for a tour around the AWOL offices. He's been involved with the organisation since its early days, created some of its most in-demand mix tapes and become one of the club's most respected residents.

"At the end of the day, this music is about bringing people together," he reflects. "AWOL are a part of that – we're all from different walks of life and we've come together through the music. Take a listen to the live album (Ministry of Sound's recently released document of the club's Thursday night residency, featuring Randall alongside residents Darren Jay, Kenny Ken, Mickey Finn, Dr S Gachet and MCs GQ and Fearless). It's one of the most atmospheric things I've ever heard. Two years ago, I'd never have thought I'd be playing at The Ministry. In six months time, you'll be hearing someone like Dillinja, who lives in South London, getting played on the radio in Miami. And if you'd said that when we first started, people would have laughed. But anything's possible. GQ and Kenny Ken are just back from Japan, I've been to Canada and Switzerland, a lot of the guys are going to Germany on regular basis. Frost and me both had the opportunity to play at The Limelight in New York. It's

become a worldwide thing."

Randall decides to pay a visit to AWOL's designer, Damon Kroonsberg, who has a studio nearby. On the way, he's full of good humour, cracking ten jokes a minute and laughing hard. He tells me about the trip to Canada, which didn't quite go according to plan, and about the trip to Switzerland, which did. He also tells me about his soul and hip hop collections. It's a background which fires his version of breakbeat with an individual edge. "I like it mellow, easy-going," he explains. "Rolling beats, nothing too light, but a break, a good b-line just rolling along and a nice, smooth key sound with a bit of a vocal on top. As long as it's got a groove and a good tune. You'd be surprised how many good tunes are out there which are simply made but effective."

"I'm definitely optimistic," he concludes. "But I can see things changing. Before, everyone was talking about the ragga element, now it's the hip hop element. But it's just flexing through the styles. Some people get it, some people don't. It changes. Things tilt slightly. It's like a clock, just going round its cycle, but it's the same thing. I've been in it from listening to hip hop and soul, then house and techno. Now we're in the beats. It's just been one long road through the years. But, for now... the beats are definitely running!" ●

Randall begins a new residency with AWOL at the SW1 Club every Saturday from 7th October.

'A Way of Life – Live' is out now on Ministry of Sound Recordings

VAN BASTEN

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

Albums and Singles

Albums



MR FINGERS

'Classic Fingers'
(Black Market)

The music industry is full of injustice. It always has been. Why it is that people who produce mediocre, formulaic claptrap are heralded as the next big thing and forward-thinking artists with real genius and flair are completely ignored is simply beyond comprehension. Everyone in the media is guilty at some stage of squeezing too much hype out of not enough talent. It's because it's easy. Sensationalism creates excitement and interest and in the end, that's what sells. Sometimes it's good to take a step back and put things into perspective. Take Larry Heard for instance. Listening through the nineteen tracks on this album, it's hard to believe that in the current world of the musical sub-genre, all these cuts come courtesy of the same man. He could be ten labels in one. Take the experimental, hard jacking of 'Play It Loud' or the daring simplicity of 'Washing Machine' and then wonder if labels like Relief are really cutting it. Then flip to the other extreme. Listen to 'Brazilian Love Dance', a collage of slow beats and Caribbean funk taken from his collaborations with the rapper Henry Dennis and think of all the hip-as-you-like down-beat imprints that don't even come close. His '92 anthem 'Closer' could easily be the jewel in the crown of labels like Hott or Suburban and 'Black Oceans' could pass for Deep Dish anyway. And that's not all. Tracks like the sweet'n'sour sensations of

'Amnesia' and the intriguing ambient disco-scape of 'Stars' are only now getting their first official release (the Jack Trax album they first appeared on was an illegal bootleg). 'Can You Feel It' sold over 100,000 copies in the late eighties but Trax, Larry's record company at the time, paid him for only 3,000. His seminal collaborations with Robert Owens, the awesome 'Bring Down The Walls' and the Larry Levan favourite 'Mystery of Love' are also included, showing that not only can he cut it solo but that he knows how to get the best out of a talented vocalist. If any major label had any sense whatsoever they'd take Heard and Owens and get them in a studio. Pronto. No need for flash remixes, just get the product out there and work it. Larry Heard is able to make perfect house, garage, techno, hip-hop, trip-hop, r&b or whatever meaningless sub-division we come up with next. All he would need is half the support that labels like Deconstruction dish out on a daily basis and we could have an artist who'd be around for the next ten years. Easy. I hope someone does soon, because to lose a talent like this because he can't survive from music is a crime. A ridiculous crime. And it just shows how fucked-up our precious industry is. We need more people like Mr Fingers.

Kevin Lewis ★★★★★

D'CRUZE

'Control'
(Suburban Base)

D'Cruze settles any doubts that jungle might not sustain its twelve inch, super-speed rewind aesthetic for the duration of an album. It doesn't. Despite D'Cruze's release being overshadowed by Goldie's magnum opus 'Timeless', 'Control' shifts through the same catalogue of oblique moodswings and breathtaking production which made 'Timeless' so worthwhile. It's a radically different proposition from the aching, adrenalin surge of the dancefloor. D'Cruze crafts careful subtleties and effortless soundscapes which glitter and shine but still retain a brooding energy. Even the melodic flow of this year's brilliant 'Lonely' has been remixed to form darker, splinters of sound for an altogether more thoughtful effect. The album maintains an eerie intensity throughout with cuts like 'Freedom' and 'Can't Be Trusted' combining ghostly, disembodied voices and uneasy, swinging breaks without ever surrendering to the simplistic 'here comes the bassline' routine. Overall, it's a record which keeps throwing up surprises, delivering a wired, imaginative take on the sound of contemporary breakbeat. There are moments when 'Control' spins towards the edge, rethreading the sounds in almost unimaginable ways, but it's never less than compelling. 'Control' is an exceptional debut and one which confirms D'Cruze as a talent to be reckoned with.

★★★★ Hugo Fluendy

GLOBAL COMMUNICATION

'Remotion'
(Dedicated)

Not a new Global Communication album as such, but perhaps the next best thing, the pun-somely titled 'Remotion' is a collection of their best remixes, ranging from their stunning reworking of Warp 69's 'Natural High' to the epic beauty of their revised version of 'Wild Horses'. Whether they're behind the mask of any one of an increasing number of aliases (Global Communication itself, Link, Chaos & Julia Set), the Reload duo of Mark Pritchard and Tom Middleton have been setting the pace for all those who prefer their electronic music to be invested with some sensitivity, emotion and intellect. Last year's sublime Global Communication debut album confirmed their dreamily romantic take on pastel-shaded melodies and drop-dead gorgeous textures, weaving effortlessly pretty terrain from the kind of sounds you could lose yourself in. The fact that they managed to pull off such a neat trick without ever descending into the realms of self-indulgence or banality simply underlined the breadth of the talent on

reviews

offer. So whether or not you've already picked up most of the mixes on offer here, or whether you're a newcomer to their work, this is an album which bears repeated listening, providing a heart-tuggingly beautiful soundtrack for crystal clear autumn mornings or late-nite chill-out sessions. And when the drifting, weightless vocals arrive some six minutes or so into 'Amoreal', try and see whether you can keep your own feet on the ground. Bet you can't!
 ★★★★★ Stephen Cameron



ROBERT HOOD
 'Nighttime World Vol.1'
 (Cheap)

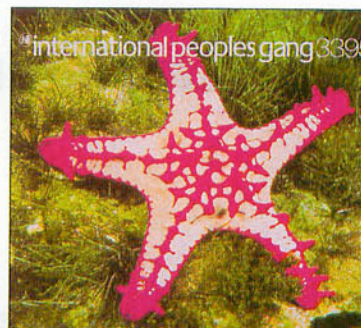
After scoring direct hits with both 'Minimal Nation' and the exceptional 'Internal Empire', Robert Hood returns with another full-length outing, this time on Patrick Pulsinger's Cheap label. 'Nighttime World Vol. 1' combines the kind of razor sharp

grooves which characterised those releases, with Hood's more relaxed house style. The result is an album which sparkles with intensity, as you'd expect, but which also has enough reflective moments to make this a worthwhile addition to an already stunning back catalogue. Opening with the taut, percussive rhythms of 'Behind This Door', things quickly begin to fly with 'Nighttime World' where funk-driven snares and a warping bassline rattle against a dreamy backdrop of strings and synth stabs. It's an introduction which switches Hood's normally angular sound into a warmer, more immediate mood. Elsewhere, as on 'Episode No.19' or 'The Color of Skin', Hood's considerable arrangement skills get the chance to shine, with cascading arpeggios and solo piano. But those who picked up on his most recent Tresor outing needn't be disappointed since, on tracks like 'Electric Nigger Pt.1' or 'Untitled', things are stripped back down to the edgy, but beautifully-sculpted minimalism that has become something of a trademark for him. Overall, though 'Nighttime...' doesn't quite hit the peaks of the astonishing 'Internal Empire', it's an album which consolidates Hood's reputation as one of Detroit's most underrated exports.

★★★★★ Steven Ash

INTERNATIONAL PEOPLES GANG '3395' (Emit)

Post-modern funk or insane abstract fusion? International Peoples Gang pull in bagpipes,



violins, saxophones, guitars and the usual clutch of electronics to create a compelling blend of delicately awkward moments and gorgeous melodic which threaten to burst into fully-fledged pop dreams at any moment. The fact that their music never quite delivers on that promise is, perversely, one of its most considerable charms. Stretching out across pretty ambience and wilful obscurity, Martyn Watson and Ric Peet remember the days when tracks consisted of more than just one, ruthlessly repetitive component. Hell, I bet they even remember middle eights! This may seem something of a suspect proposition, but when it works, as on the sassy 'Experience #1', for instance, the results are exceptional. Naturally it doesn't work out all the time; sometimes things seem to get just too clever for their own good, as if Martyn and Ric have heard the word 'progressive' too many times for comfort. But on tracks like 'Conditioned Response', 'Still', or the oblique oscillator fun

of 'Glow', it sounds like they've checked into the weirdest hotel on Planet Strange and they're looking for a good time. Now where did I leave those tickets?

★★★ Stephen Cameron

MASTERS AT WORK

Masterworks (Harmless)

At the tail end of 1991, the Masters at Work remix team of Kenny 'Dope' Gonzales and Lil' Louie Vega really kicked in. Out of nowhere, Warners released Tito Puente's 'Ran Can Can', a great Latin cut in its own right, with a selection of added bonus dubs by the Masters. After a couple of months of acetate pressure and Pete Tongmania the track was absolutely massive and every dj worth his salt was doing whatever it took to get a hold of one. Of course the record company couldn't do something simple, like release it, that'd be far too easy. So they sat back unaware as bootlegs flew out of the nation's top dance stores and whole world went MAW mad. Looking back, it's easy to see why. They were taking the remix beyond the call of duty, taking cuts like St Etienne's 'Only Love Can Break Your Heart', snatching glimpses of vocals and slicing them over the finest NY skippy beats and deep bass-driven grooves. They were giving artists like St Etienne something they just couldn't get themselves – total dance credibility. Since those early days, the number of artists that they've remodelled, from pop sensation to club smash, is breathtaking. Bjork, Neneh Cherry, Brand New Heavies and Shanice

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have all had the KenLou makeover. Apart from Tito Puente and Bjork, all the essential MAW mixes are here; St Etienne, Voices, Mondo Grosso and Trey Lorenz. For once, someone's put together a collection of anthems and it's worked. Top marks. **★★★★ Kevin Lewis**

TODD TERRY

'A Night In The Life' (Hard Times)

I found it really difficult to imagine, a dj who plays his own material. Sure, the mixing would be great, but with the artist and spinner being one and the same, there isn't really the usual problem of knowing where the break is or whether the beat kicks in here or there. It's not as if it wouldn't flow either, most of the tracks will have been done in the same studio so it should be as smooth as ice. It's just that when there's a certain amount of respect for someone as an artist and a dj, it'd be nice to hear who else they like, which up'n'coming producers they're into and whose tracks they're playing. With Todd Terry he just likes Todd Terry and people who sound like Todd Terry, so listening to him dj is a bit like going for a Big Mac, each individual set may be slightly different but when it comes down to it, it's all basically the same thing every time. Pounding semi-distorted beats, swooping synth drops and every well-known acapella sliced over the top. It's formulaic and predictable but it works. Every so often however, there's just that little bit of genius to keep you interested. Like when he drops Masters At Work's latest, 'Gimme Groove', or 'Soul On Ice', the acapella which Slam used on 'Eternal'. Of the thirty-seven tracks on offer here, only seven are produced by other people but for some strange reason the Todd overdose works. It's an album you find yourself wanting to listen to again and again. It may well be the ultimate in self-gratification, but it's also a cool couple of hours-worth. And it sure beats a lot of the ridiculous compilation nonsense that's kicking around at the moment.

★★★★ Kevin Lewis

VAN BASTEN

'Perimative' (Brute)

It's been two and a half years since Van Basten's recording debut 'Lizard King', a dark, sleek rollercoaster ride which corrupted dancefloors everywhere. Since then, Van Basten have built up their reputation by releasing singles of substance, like the mind-blowing acid workout of 'King of the Death Posture'. Their innovative outings aren't your predictable one-dimensional flatliners, but instead display an eclectic mix of ideas and influences. Check the opening track 'London Coma', a drifting dub-techno amalgamation which combines experimental rhythms and a 'life lyric' while Van Basten drive the message home. 'Tube Station' is a slow (funnily enough), meandering outing which contrasts with the sonic pile-driver of 'Explosion Road', full of punchy no-nonsense kickdrums and wild synth sounds. Elsewhere, there's the twelve-minute symphony that is 'Perimative (Parts One and Two)' and the numbing melody of 'National Anaesthetic'. Blending uptempo, enlightening tempo, dubwise freestyle grooves and funky up floorfillers this is an excellent debut. Van

Basten deserve the success that has propelled bands of a similar ilk such as Spooky, Underworld and The Drum Club onto the world's stage. **★★★★ Barney York**

VARIOUS

'Classic To The Core' (Base Section)

This is the first release on Base Section Recordings, the label owned by the Gavin King who normally travels under the name of Aphrodite (and releasing material under a bewildering variety of monikers like Aladdin, Amazon II, A-Zone, etc). The fact that Aphrodite sees jungle logically as "a development of house music" is clearly underlined here, since this is a collection of thirteen of the most innovative and influential tracks from rave's sun-soaked (and wildly loved-up) heyday during the late eighties/early nineties. 'Classic To The Core' includes some of the most sought-after tracks from those heady times, like Joey Beltram's 'Energy Flash', Psychotropic's 'Hypnosis', and Outlander's 'Vamp' with its demonic, pounding bass-line still sounding terrifying today. Coinciding perfectly with the renewed interest in the 'old-skool', this album is an excellent way for newcomers to discover what all the fuss was about, and for the more enlightened to bolster their collections. There are no makeweights or stopgaps here, and although some of the tracks sound disorientatingly slow now, this is a tastefully packaged and lovingly selected compilation which can justifiably lay claim to that much over-used term 'classic'.

★★★★ Julian Rolfe

VARIOUS

'Jazz In The House Volume Two' (Slip'n'Slide)

It was hard to imagine what the follow-up was going to sound like after the sheer inspirational choices of 'Jazz In The House Volume One' had been pulled from the archives and collected together in one breathtaking package. However, Jim and Max at Slip'n'Slide, the undisputed train-spotter kings of the moment, have struck the diamond seam of classic releases again. This time around, it's nice to see some British producers on 'Jazz...' alongside the near obligatory emphasis on Americans like Danny Tenaglia (one of the most awe-inspiring djs I've ever heard). It's Tenaglia who kicks things off, with the deep'n'groovy remix of Daphne's 'Change', full of tough NY city beats, a swirling Rhodes hook and a sublime keyboard solo. We pass through an early and very hard to find Master at Work classic, 'The Buff Dance' as well as 'My Mama Said', a cut from Ludovic Navarre's vastly underrated 'Mezzotinto EP' on the way to one of the highlights of the album, Ron Trent and Chez Damier's 'Foot Therapy', a cool collage of odd synths and daring intricacies. As the second half smoothly winds its way forward, the British productions arrive with Ashley Beedle's sample-fuelled disco onslaught and dj of the moment, Phil Asher, on form twiddling all the right knobs on Global Logic's sensational 'The Tank' Drivetrain's strangely 303-free 'Acid Ensemble' licensed from Detroit's Soirée Records closes the proceedings. An

diy

Label profile

It all started off quite harmlessly. In 1989, Harry and Rick were studying at the University of Nottingham. They were just hanging out, doing the things that students do. Checking out the good parties and the strange side of club life. That's when they met Simon DK. At the same time, Pete, a long-time friend of Harry's came down from Bolton to join the gang and DIY was born. Six years and a good few outrageous parties later, the DIY collective has grown to encompass a whole host of djs, producers and club gurus, with their weekly Friday soirées going from strength to strength and their highly respected Strictly 4 Groovers imprint onto its fifteenth release. Their 'Bounce' nights are one of the few remaining clubs in the country which relies more on the residents than on some big-name hot shot with a pile of acetates and an attitude the size of the Empire State building. With either Simon or Pete & Rick (Digs & Woosh) at the controls every week, the music is never likely to stray from the sublime New York-style grooves which they've become well known for. The States is also the main inspiration for the record label with recent releases from Fresh'n'Low, Toka and DIY themselves all oozing the kind of class which brought the likes of Mr Fingers and DJ Pierre the recognition they deserved. Combined with releases from established artists like Jovonn or Crispin Glover, it looks like Strictly 4 Groovers has truly become a force to be reckoned with.

DIY's Top Five Tracks of All-Time

Sasha (The Italian one...) - 'Spirit'
Sasha (aka Mr Marvin) delivered this minimal piece of excellence and as far as we're concerned it would have been ideal for our label - it was a seminal for us both in the clubs and the free parties. It was one of the biggest at Castlemorton.

Jovonn - 'When Worlds Collide'
A tune of layers that keeps on building. This sums up the disco/garage/deep house hybrid that has become so well-accepted. Early days, but right on it.

Anything by Hogar Czukay's Can
A seventies band that managed to make music with the hypnotic and rhythmic feel of house, a decade and a half before house music was born. Respect.

John Coltrane - 'A Love Supreme'
With music like this you can change the world. Long in length and sweet in nature.

Young MC - 'I Come Off'
Tasty groovin' hip-hop with a smokey flavour, lush strings and the Young MC truly comin' off over the top.

DIY's 5 Most Respected Labels

Factory Records

- For giving us Joy Division, New Order and the Mondays
- For revolutionary design, attitude and method
- For not being in London
- For ejecting 53 of us from the Hacienda after a mammoth piss-up

Nu-Groove

Set up to reflect the creative talents of the Burrell brothers. During its history all the great names in house contributed towards its catalogue - experimental in style and cool in attitude. Whatever happened to How & Little? Buddah/Flying Dutchman
Two labels flying the flag for spaced-out jazz in the shape of Norman Connors among others (Buddah) and Lonnie Liston Smith (Flying Dutchman).
Psychedelic jazz vibes

Strictly Rhythm

Up to #100. The first true and consistent deep house label. Fuck knows what happened after that though!

Cold Chillin'

With Big Daddy Kane, Roxanne Shante, Masta Ace and more on the roster and with Marley Marl at the controls this was a truly dope label that dropped it back in the day.

Jovonn's 'Enter The Sole b/w Walkin' Bass' and 'Plash's 'Plash EP'
are out now on Strictly 4 Groovers.

reviews

album of well-loved rarities and present day genius put together by one of the most enthusiastic record labels this country has to offer. If you had to buy all of the tracks on offer here (and some of them you just can't get) it'd set you back nearly £90. And since each one is practically unmissable, the whole package is quite simply essential.

★★★★★ Kevin Lewis

VARIOUS

'Havin' It Stateside' (21st Century)

'Havin' It Stateside' was promoted by wallets filled with what looked like a wad of American dollar bills (flyers, on closer inspection). It's a suitably extravagant gimmick for a polished, well-marketed album. The latest addition to 21st Century's themed compilation series, 'Havin' It Stateside' follows in the footsteps of 'Havin' It albums 'Ibiza', 'the UK' and 'Dancefloor Classics'. With this lot, you know what you're getting: quality commercial tracks with a smattering of more underground material. 'Havin' It Stateside' is a typically consistent collection of New York sounds: most tracks are deep garage outings featuring soulful female vocals, ably mixed by the increasingly prominent Benji Candelario. This kind of understated, steady garage may not be for everyone, but if it's your bag then this album will be a delight. The odd injection of funk brings extra spark to the compilation, on tracks like 'Feel It' from

Workin' Happily, which layers jazzy piano and cute drum rolls over a deep house beat. Best of all is 'Souffles H' from Mondo Grosso, a tuneful groove with delicately rough 70s flute trills. Ideal as an introduction to American garage and house, or as an addition to an aficionado's collection. If you like it deep, then you should have it.

★★★★ Anna Smith

VARIOUS

'Welcome To The Land Of Honeydipped' (Honeydipped)

If anyone is going to make house music a true global success story, it's someone like Marcus Graham. Marcus runs Honeydipped and he's got a roster of full live bands, real bands who make real house music (both the slow and fast varieties) and he's got big plans for them. You might think that after only six singles a compilation album would be a touch presumptuous. Not for Honeydipped. Albums are the way to break artists and this collection is designed to do just that. It delivers a stunning sample of the talent he's got to offer. Take 'Lava Lava' for instance. After listening to 'Let it Flow', a rough'n'tumble collection of live grooves and dopey rhythms or 'Disco Disco', a full-on sample fuelled delight, it's hard not to want more. There's Future Perfect with their spaced-out bass-scapade, 'Slam Dunk Funk' or Organik with their down tempo killer, 'Dillusion', only a mere slice of their boundary-leaping talent. There are touches

of breakbeat with Tommy Dee and the rhythmic mayhem of his 'Desert of Melody' and much, much more. Some people may find the whole idea frustrating because Honeydipped doesn't fit easily into a cool sub-genre but then again they're not Mo Wax and they're not Basic Channel. They never will be. They're Honeydipped and they just release good music. Sometimes they do get it wrong, the Jeep Grizz cut abuses a sample or two which would have been better left alone or Master Po's irritatingly-bizarre 'Kung Fu Man'. But for a quality album of thrills, spills and... well, a bit of anything really, it's worth checking out.

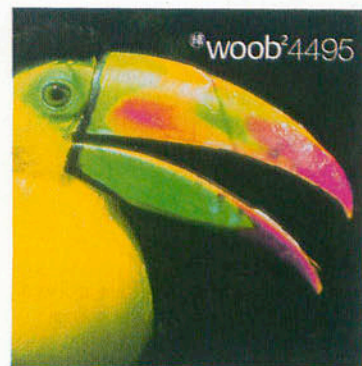
★★★★★ Kevin Lewis

WOOB

'4495'

(Emit)

Paul Frankland has come a long way since his early forays into the world of slow motion atmospherics and eclectic, beat-free electronics. Last year's self-titled debut album saw Frankland stretching out over achingly-beautiful ambient backdrops and a neatly idiosyncratic take on the kind of arrangements which have become almost de rigueur for the beatless generation. It sounded like the work of an artist developing at an exponential rate. So the prospect of a second album, always a notoriously difficult stage in any career, is an intriguing one. The good news is that '4495' sparkles with just the same kind of



originality that distinguished its predecessor. On tracks like 'Pondlife' and 'Creek' with its strung-out acoustic melodies, Frankland has opted for a more organic approach this time around. It's a theme which threads through the whole album and contributes much to the overall impressive sound of '4495'. But while cuts like 'Cupboard' or 'Gate' are perfectly produced, with astonishingly non-linear arrangements which twist and turn abruptly, the bad news is that, despite all the sonic sophistication, there is little in the way of emotional connection going on. That's not essentially a problem, but if you're looking for an album which is going to tug at your heartstrings or pump your adrenalin levels into overdrive, you'll have to look elsewhere.

★★★ Steven Ash

Multi National Techno...



VARIOUS

'Techno Nights - Ambient Dawn'

(EMI)

★★★★★

I guess it's a question of definition. At what point does dance music stop being underground and become part of the mainstream? When major record labels start waving their cheque-books in the direction of the latest crop of drum'n'bass stars? Or when multi-nationals like Warner Brothers start boosting their roster with the likes of Carl Craig? Maybe we should have seen the writing on the wall when techno began providing the soundtrack for slick television advertising. But the fact is, that this is all most of us ever wanted - the chance to share some of the twentieth century's most amazing music with everyone, especially those we could only access through the mass-market.

Because the term 'underground' is only a transient, notional thing. It's always stood for a kind of 'us and them' scenario - those who got all fired up by a crackling 303 or the spirit of the rave and those who didn't. But, in those wild and crazy moments we spend on the nation's best dancefloors, the thought which arrives hard on the heels about how amazing all this feels is the one which goes "I wish I could share this with everyone..." The real underground is the one which wants to get this music to as many people as possible. Raw, undiluted and, life-altering. Deep down, all of us want to sprinkle the fairy dust of acid house all over the world. Because this is music with a message. And an important one at that. So when EMI, the world's most famous record company, releases a t.v.-advertised double-album featuring the likes of David Holmes, Black Dog, DJ Hell and Carl Craig himself, then it feels like we're just a little bit nearer that perfect world-order of a million nations under a groove. The fact that 'Techno Nights/Ambient Dawn' also provides a worthwhile trawl through that particularly English vision of the development of dance music which, in the early nineties, emphasised the input of Moby, 808 State and Adamski in sucking the nation's youth towards rave makes it a fairly reasonable historical document as well. From Jam & Spoon to The Aphex Twin, from The Prodigy to Plastikman, they're all here. Crazy grooves and lush, dreamy alternate soundscapes, pop trash and avant-garde abstraction. Welcome to the strange and unusual world of multi-national techno!

Singles

House/Garage

A MAN CALLED ADAM

'Easter Song (The Blessed Dubs)' (Other)

Roberto Mello and Zaki D, the Sensory Elements, grab hold of the toughest kick they can find and set off to do battle with A Man Called Adam. The result is a marriage made in heaven with AMCA's sweet'n'sour vocals backed to perfection with the Sensory's deep'n'groovy Pierre meets Prescription style track. If you liked Carl Craig's mixes of Tori Amos then this is for you.

***** Kevin McKay

BASEMENT JAXX

'Summer Daze EP' (Atlantic Jaxx)

After the sheer quality of Simon Ratcliffe and Felix B's last Basement Jaxx outing, I half expected them not to even get close with the follow up. As it is, they've done even better this time around. 'Paradise' kicks things off with a sun-soaked jazzy groove while 'Phase 2 Hi' is one for the pumped-up dancefloor. Great as these two are, 'Samba Magic' takes things further with a monstrous latin jam similar in vibe to Joey Negro's Agora track on Z from about a year ago. Massive all over New York with Louie Vega messages apparently littering the Atlantic Jaxx answering machine. Cool.

***** Kevin McKay

BLACK IS DA COLOR

'When You Touch Me' (Marimba)

After his Ohm projects on Hubba Hubba Yogi Haughton, Scotland's omni-present nu-soul enthusiast gets a release on Limbo's less progressive off-shoot Marimba. 'Flex Yo Body To Dis' continues Yogi's fascination with incorrect spelling in a highly Armand Van Helden manner. The 'Mediterranean Mix' is a lot smoother with cool Rhodes chords and a funky sax hook sliding up nicely beside the groovy but slightly obvious samples. Nice vibes even if black isn't actually a colour. Or is it color?

*** Stephen Cameron



BLACK MAGIC

'Freedom (To Make It Funky)' (Strictly Rhythm)

Lil' Louis is definitely making a strong return. After the resounding success of 'Freaky' which picked up plays from harder DJs like Stuart McMillan alongside the garage heads, he's back with a full vocal cut. The main vocal mix is one of those 'music sets you free, DJ take control' type numbers and really we've heard it all before. However all

is not lost since the 'Bouncin' Instrumix' makes up for it all with a deep'n'funky nu-disco workout. Welcome back Louis.

***** Stephen Cameron

CAPITAL SWING

'Jazz Doubt b/w/ Over Easy B' (Strictly Rhythm)

DJ Face and Brian Thame, fresh from Big Apple success with their Anorak Trax project have yet again teamed up with top London swinger Rob Acteson. As could be expected from their last collaboration on Underground Vibe, standard rule book house is most definitely not the order of the day. Live drums and instruments rule with 'Jazz Doubt' giving Gil Evans a run for his money while 'Over Easy B' keeps the same live flavour but checks the beats into the house music Hilton. File under interesting.

***** Kevin Lewis

JEAN-FRANCOIS COEN

'Un Film Snob Pour Martien' (Shazz remixes) (French Sony)

You could be quite forgiven if you've never heard of Jean-Francois Coen since he's a French rapper and non-English speaking tracks tend to go down like lead balloons this side of the Channel. The original is pretty good as far as that kind of thing goes, drifting close to an MC Solaar vibe, but then again I'm no expert on French hip-hop. It's the house remixes which are of real interest here with Shazz on the controls and Ludovic Navarre helping out on the mix. Cool pianos and the usual Parisien deep groove. And it's awesome, as you'd expect.

***** Kevin McKay

EAST END TRACKS

'Volume One' (Gemini)

Not really a new release, in fact it's about a year old, it's just that with heavy rotation from garage guru Paul 'Trouble' Anderson combined with the Heaven and Earth track on Prescription which is basically identical to it, there has been an awful lot of interest in Paul Flynn's deep house sleeper. The Carl Craig favourite 'Methadone Man' and the excellent cut'n'paste groover 'Medusa's Hole' stand out, but basically, when it comes down to it, all four of the cuts on offer are pretty cool. I've just got round to getting a copy because I knocked it back first time round so I'd say it was well worth checking. More power to the Glasgow underground.

***** Kevin McKay

THE FREE CHICAGO MOVEMENT

'Percussive Talk b/w Recognise' (NuPhonic)

I'm normally pretty good with labels but this one's completely foxed me. Both tracks are supposed to have been licensed from Lefthand Production's import version floating around the shops. Either I'm losing my touch or Nu Phonic's head honcho, Dave Hill is simply at it. Whatever the reason, it's the grooves which matter and 'Percussive Talk' is a deep tribal workout (duh!) which works a treat while 'Recognise' slips quietly into bed with Carl Craig's 'The Throw'. Not amazing, but certainly worth checking out if it sounds like your kind of thing.

*** Kevin McKay

FUNKSHUN

'All I Want b/w Feel Real' (Subwoofer)

After a brief liaison with Soul Jazz Records, the Funkshun team of Choice FM's Steve Wren and ex-Quartz member Ronnie Herel find a new home with Subwoofer, Freetown's tracky subsidiary. The two tracks on offer are steeped in history with 'Feel Real' splashing Salsoul grooves over a nineties rhythm track while 'All I Want' funks the house rather nicely. Quality stuff.

***** Pablo Panzón



HARRISON CRUMP

'Paradox EP' (Radikal Fear)

Since his last outing on the now defunct Scottish indie Hubba Hubba, Chicago's Harrison Crump has kept a distinctively low profile. The 'Paradox EP' confirms his reputation as one of the Windy City's most under-rated talents, fusing insistent, edgy rhythms with sharp, raw sounds. Check out 'Can U Dance' for the full-on dancefloor vibe or 'Hear My Song' for its future vision of the epic hard pianos and military percussion. Superb.

***** Stephen Cameron

THE HIGH SOCIETY

'Jack Ya Bod' (Music Base)

DJ Welly and Danny Nolan, responsible for Void's 'Orcana', return with a wildly swinging organ groove which tracks across the ghosts of Jaydee's 'Plastic Dreams', early Chicago jack trax and the Summer of Love. The result sounds like they've distilled the spirit of ecstasy onto vinyl. Music made for dancing - miss out and you've missed the boat!

***** Stephen Cameron

PAL JOEY

'The Raw Shit' (Nitegrooves)

After what seems like an eternity Joseph 'Pal Joey' Longo makes a welcome return to form with an EP on New York's excellent Nitegrooves imprint. Deft pianos and subtle vocal snatches are the mainstays of Joey's grooves and this release keeps to the formula with five tracks of jazz-soaked excellence. Music for late night groovers and lazy Sunday snoozers.

***** Kevin McKay

LESLIE JOY

'What Is Happiness' (Crash)

Crash is emerging as one of the best new labels of the past two years with each release oozing quality and this, their sixth is my favourite so far. The vocal side has the producers creating a bed of warmth for Val Timothy's sublime vocals to float on top of in the 'D and T' mix. Shem's original is much the

same with more subtle programming and a nice Rhodes solo. The 'Bass'n'Space' dub is just that, a tight-looped bassline with shakers, pumping organ and moog 'flavas'. The instrumental and a bonus beats round things off. Top marks.

***** Stephen Middleton

KENLOU

'The Bounce b/w Gimme Groove' (MAW)

After the roaring success of the rather boisterous 'Ruffneck', Masters At Work come back down to earth with a double header of deep'n'funky grooves. 'Gimme Groove' is a cool nu-disco swinger with the slinky 'Let's Groove' vocal sliding nicely over Kenlou's Todd-style Rhodes backing. 'The Bounce', however, offers much more interest with the Masters heading into semi-acidic territory with a quirky Sneak style workout. It's nice to see these bastions of the New York scene getting some inspiration from Chicago's latest line in talent.

***** Kevin McKay

LESS STRESS

'Future Of The Funk' (Future Funk)

Well blow me down, Less Stress in change of direction shocker. After the anthemic 'Don't Dream It's Over' on Boys Own way back in '92, Less Stress ambled along putting out the funky track and the odd mellow houser. No real focus, just jump in the studio whenever there's the time, bash out a track and off you go. This time they're back with a new label and a fine set of dubbed-out future-funk classics, surprisingly enough titled 'Future Of The Funk'. The title may be a little presumptuous but the music's pretty cool.

*** Kevin Lewis

MARCUS LIFE

'Life Will Make You Dance' (White)

Charted by all the bods, but not getting a proper release as yet this package comes with Tommy Musto and Jim 'Bonza' Caruso mixes. Musto builds his mix on a Believers piano loop, smoky jazz sax and lovely harmonies with the vocal sitting pretty at the back of the mix. Bonza's club mix is British sounding with tougher drums, a flanging synth riff and a fierce bass groove. The Transatlantic mix is meaner still, sporting an excessively large bass line and some nice brass stabs. It'd be nice to see this getting a full release on Suburban but we'll have to wait and see.

***** Stephen Middleton

LIL'MO'YIN YANG

'Reach' (Strictly Rhythm)

The long-awaited soundclash between Louie Vega and Erick Morillo finally arrives on vinyl after months of acetate pressure from the likes of CJ Macintosh and Louie himself. Simple and hypnotic in style and massive on the dancefloor, Wild Pitch meets Farley'n'Heller as Erick and Louie chop up bits of India over a siren-wailing, system crunching groove. It may not be the most original thing that Louie Vega has done but it certainly works.

*** Kevin McKay

reviews

95 NORTH PRESENTS THE BELTWAY BANDITS

'Groove It Y'all b/w Higher' (Slip'n'Slide)
After the success of their last twelve on Slip'n'Slide, Richard and Doug, those cheeky 95 Northerners get another release on the label of the moment. 'Groove It Y'all' kicks things off with a really nice groove spoilt by a slightly dodgy sax hook. However, all is not lost as the B-side's 'Higher' slams it with a deep'n'sexy groove monster. One to check.
★★★★ Kevin McKay

GRANT NELSON & RICHARD PURSER

Audio Sensation EP
(Nice 'n' Ripe)
Nice 'n' Ripe return with what amounts to their 23rd release on a generally consistent label. Four sensations in total, each containing typical Nelson ingredient, obvious keys (over)use of samples and snappy drums. Sensation 1, 3 and 4 will find favour in the Trouble's club, with 4 utilising a bassline loop that has its effectiveness in its simplicity. Still most American sounding British label.
★★★★ Stephen Middleton

NOEL MCCOY AND THE HARDZONE

'Scandalous' (Indochina Stateside)
Licensed from Groovin' Records in the US, home to the mighty G-Dubs, this double pack comes with mixes from Phil Asher and Orin Walter's POWA outfit, Cookin' with Gas and G-Dubs themselves. The G-Dubs 'Midnight Mix' and the 'Powa Dub' are the ones to look out for with the POWA boys' bass slapping, beat crunchin' solo extravaganza coming out on top.
★★★★ Kevin McKay

RAVING LUNATICS

'Raving Lunatics' (Strictly Rhythm)
Yet another pseudonym and yet another Strictly Rhythm outing for the busy DJ Pierre. With this release he's dropped his recent more translucent Wild Pitch ethic in favour of a full-on acid bonanza, complete with 'Hallelujah' vocal snatches and the obligatory deep'n'dark vocal hook. Available in 'Wild Pitch' and 'Acid Pitch' mix, this is a scary one for the dancefloor freaks.
★★★★ Kevin McKay

SANZA DIGABLE

'Midnight Calling' (Interstate)
Vice Versa roster members, Sanza Diggable turn out a deep-moog laden journey in three mixes. The original mix is large all over, phat bass line, tight drums and a nice little horn riff with the Midnight horns edit a shortened version of the original. The Smoke the Sunset version has some rhodes inducing a greater use of teh snorkel for those spliff-laden early hours. Nice to see this act getting greater exposure on this quality label.
★★★★ Stephen Middleton

DJ SNEAK (PERHAPS)

'I Feel Love b/w Ezekiel 2517' (Bootleg)
Not quite sure who's behind this cheeky bootleg although it is allegedly DJ Sneak. First up is a super-charged stomping cut-up of Donna Summer's 'I Feel Love'; out in perfect time to compete with the Masters at Work remix that's currently riding high in the charts. However, if Judge Jules has any sense he'd have enrolled Sneak, the official cut'n'paste maestro, in the first place and we wouldn't have to run around paying silly bootleg money. Also included on the flip is Samuel Jackson's 'Pulp Fiction' speech layered over a tough Chicago workout just in case the A-side wasn't illegal enough!
★★★★ Kevin McKay



STREET CORNER SYMPHONY

'Street Corner Jazz' (Open)
Four years old and sounding just as fresh if it was done yesterday, Glen Gunner's original 21 minute disco extravaganza gets a re-edit with some deft percussion from DJ Harvey. The result is a 15 minute swirling Donna Summer bassline stealing epic and if that's not good enough there's two Ashley Beedle mixes to top off the package. File under 'absolutely massive'
★★★★ Stephen Middleton

★★★★ Pablo Panzón

ST GERMAIN

'Alabama Blues (Todd Edwards Remixes)' (F Communication)
Ludovic Navarre's original 'Alabama...' is a classic, an all time classic. A beautifully deep and bluey house masterpiece that while tugging at the heart strings, running images of black slavery in the deep south on one hand, firmly places you on the dancefloor with the other. Here, Todd Edwards has done the impossible and taken such a well-respected anthem and made it his own, injecting his unique and quirky samplemania style without a hint of formula or cliché. Remixing as it should be.
★★★★ Kevin McKay

SWEET MERCY

FEATURING JOE ROBERTS
'Happy Days' (Grass Green)
Sweet Mercy continue in their quest to create a quality British garage vibe, as difficult as it is with imposters like Loveland kicking around. I'm not really sure which mix is which but my guess is that it's The Deep mixes that are the ones to head for. Cool swinging rhythms and occasional trumpet squeals make the perfect funk-fuelled backing for Joe's quality crooning. Good Groove, even better vocal. Nice one guys.
★★★★ Kevin McKay

TENSION FEAT. KRISTEN GRAY

'Mighty Love' (Azuli)
Lenny Fontana returns to the foray with his Azuli-based Tension moniker. The characteristic male vocal of the previous two releases is dropped in favour of Kristem Gray who sings wistfully over soulful drum programming and breezy keys. All round niceness is the order of the day with the mighty anthem mix destined to find favour with the Nu-Soul crowd, the Sax dub an instrumental that has a wicked, but standard fare these days, sax solo. The booming bass mix is very close to Fontana's recent Mass Production effort on Kult, with the same drums, bass line and key stabs but finished with a nagging sax line. A radio mix for KISS rounds off this pleasant package.
★★★★ Stephen Middleton

DJ TONKA

'Fear (Roy Davis Jnr Remix)' (US Force Inc.)
DJ Tonka, one half of jungle outfit Space cube (with Ian Pooley making up the other), dons his disco cap for an ep of super-charged cut'n'paste grooves. Both tracks by the Mecano man are a tough on the full-on-side for me and so it's straight to Roy Davis Jnr mix of 'Flashback' for a return to the deep from planet Obvioso. Big percussion licks clash head on with that juicy wobble-synth he's famous for in this Wild Pitching disco epic. Acid tabs and a night at DJ Sneak's house.
★★★★ Pablo Panzón

VARIOUS

'The Grand Lodge of Luxor (Thebes) EP' (Prescription Underground)
Prescription have been on a bit of a roll recently, well to be precise this is their eleventh release and I'm yet to hear a bad one yet. For this extended player we get the combined talents of Damier & Trent, Glenn Underground and Marc Kirchen & Andhoney on the same twelve. What more could you ask for? A sheer delight from start to finish. Deep house heaven.
★★★★ Kevin McKay

VARIOUS

'Jump Cutz Volume 5' (Luxury Service)
The sensory elements produce their fifth EP on their own imprint containing four disco based tracks that are shrouded in much deepness. 'The Affair' is the pick of the four, tuff drums sitting underneath on top. The track breaks down into 'Tia' and then a fierce disco loop fades in with gratuitous moog soloing rounding it off. 'Tired of Your Lies' is very Grant Nelson, bumpin and shufflin along with Welcome to the Disco going for the interweaving of looped breaks to produce the desired 'urgent' effect. The final track is called 'Deep Introspection' and is just that, laid back drums, soft rhodes and some Chez-inspired synth sounds. Even with the current durge of disco sample tracks, this should rise above it from the producers who were making tracks like this before the guys like the Anorak trax had bought their first kugool.
★★★★ Stephen Middleton

TANTRA

DAVE ANGEL Handle with care EP
ALEX REECE Pulp Fiction
BRIAN HARDEN Play Time
BUSHWAKA! Steb
MEMORY FOUNDATION Mental Holidays
JEFF MILLS Humana
FUNK'D'VOID Jack Me Off
PATON / GABRIEL Reinforcement
TRAX X Proton 99
TOKYO OFFSHORE PROJECT Hyperambient Balance

Blunted
Metalheadz
Relief
Pink Plonk
Grow
Axis 12
Some
Rising High
Reload

JAZZ PROFESSOR

NIGHTMARES ON WAX Smokers Delight
TURNABLES TERRANOVA The Fiasco EP
VARIOUS Pussyfoot No.6
13TH SIGN Take Me To A Distant Bass
ULTRAMARINE Sketches (LP Sampler)
PRESSURE DROP Tearing The Silence EP
VANESSA DAQU Near The Black Forest
FON KIN FEAT MADFAM LEE Monticello
ATTICA BLUES Blue Print
RUBY Parsifin

Warp
White
White
Wee
White
MCA
White
Mo'Wax
White

NRK MIX SHOW

280 WEST Lift Him Up
CALVIN ROCK I Love U Forever (Klub Kidz Remix)
TOWA TEI Love Connection
DISCIPLE & DOVE Street Experience
SPICE OF LIFE So Special (Jazz'n'Groove mix)
FC Feat ARNOLD JARVIS Inspiration 95
TONYA WYNNE Here's My Love
SATHIE TOMIE Level Nine EP
CASIO WARE Makin Love
MAYDIE MYLES I've been waiting

King Street
Test Press
Klub Kidz
Gressroots
Test Press
Elektra
Music pushers
Hot
Froetown
Dig h Deep
Nite Grooves
Musc USA
K48 Tastpress

LIQUID LOUNGE

GLAMOROUS HOOLIGAN Viva Negative EP
LOBE Placebo EP
ATTRITION Ephemeris (LP)
DEEPER THAN SPACE Spaceship Melody RMX
DUB TRACTOR See Through Cabins
ME-SHEEN Osmosis
SEED Vertical Memory
TRANS AMBIENT Seabeams
ADHAM SHAIKH Infinite Emanation
SCHEMATIX Contradictions EP

Dancey Street
MOB
Swim
Hyperium
RMX
Apt
Reflective
Beyond
3rd Stone
Instant Ambient
Deviant

"discover, explore, stimulate"
- the future of dance music

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SIMON SCOTT (Psychodelic/Chill Out), SOUL NATION (Classic Soul), JAZZ CAFE (Mellow Jazz), MAR (Dance/House), JAZZ PROFESSOR (Blunted Funk/Trip Hop),
FOUL PLAY (Jungle), AIDY WEST (Garage/House), TANTRA (Techno), THE RIGHT VIBE (DJ 61) (Funk/Jazz/Soul/Rap/Electro), LIQUID LOUNGE (Ambient/Chill Out).

Singles

Techno/Jungle

AVALON

'Fish/Linked EP'
(SSR)

Schizophrenic grooves which range from the warped techno/house collision of 'Fish Red' to the tripped-out bliss of 'Linked'. The real treasures here, though, are the breathtaking 'Midsummer's Night Dream', which is pretty and tribal all at once, and David Moufang's remix of 'Linked'. Twisting the original into a maze of delicately abstract rhythms, Moufang sprinkles the usual measure of genius and soft jazz to come up with another golden moment. My vote? Move D. for President!

★★★★ Steven Ash

THE AURANAUT

'Hear The Rich Boy'
(White)

Following on from 'Interactive' the Auranaut's first release on Plink Plonk, comes the equally intriguing 'Hear The Rich Boy', sounding like a cross between Eon and The Underground Sound of Amsterdam. Loads of builds and breaks, eclipsed with thrashing drum rolls, high frequency synth riffs, spoken poetry and psychedelic NASA space samples. Curious yet powerful, this is an ideal track with which to assault the dancefloor.

★★★ Barney York

BLUE MAN

'EP'
(Blue Man)

Six tracks of system-crunching hard-funk on offer here with 'Mobular' sticking its head well above the rest of the crowd. Monster kicks and hundred-mile-an-hour hi-hats keep the 303 in check rather nicely while the Blueman's intricate Relief-style reversion therapy works wonders holding the groove. If you're a fan of the Mike Gerald's cut on Subware Elements, then this is for you.

★★★★ Pablo Panzón

ENVOY

'Heart Of The Soul EP'
(Soma)

Hope, techno genius extraordinaire, follows up his excellent 'Solitary Mission EP' with another unbelievable set of grooves. Taking the same jazz-tinged deep house/techno aesthetic forward from 'Solitary...' he injects more dancefloor power into the rhythms and the resulting three tracker smacks Mr. Formula 4/4 square in the face with its daring simplicities and beautiful intricacies. Take 'Uptime Downtime' for sheer locked-in power or 'Remora' for some awesome freestyle turbo-beats. A classic in the making.

★★★★★ Kevin McKay

FUNKI PORCINI

'Ashabanapal's Big Pink Inflatable'
(Ninja Tune)

After the anthemic 'Long Road' and his stunning debut album 'Hed Phone Sex', it's

difficult to know what to expect from Funki Porcini. This eight tracker kicks off with the horn-stabbing jungle-samba of 'Suck Acid, Pearl and Dean' before sliding into an edit of the sleaze-funky 'King Ashabanapal'. Next come the remixers with Plaid slicing complex rhythms over a quirky backing and Dillinja cranking up the breakbeat pressure. However all the honours go to Digidub whose slick percussion n' bass workout comes out on top. Take your pick.

★★★★ Pablo Panzón

GLORY B

'Star'
(Grow!)

The same team responsible for the Memory Foundation project on M-Plant as well as the forthcoming Ratio project on 7th City kick off Austria's latest line in techno imprints, Grow! Of the three on offer the 'Star' track itself is by far the most usable, merging the sonic soundscape of Larkin's mix of Agoraphobia with deft jazz drum patterns. Groovy.

★★★ Pablo Panzón

DJ HELL

'Original Street Techno'
(Disco B)

Three tracks taken from Hell's Peel Session earlier this year. 'Motherfunk' is an all-out four-on-the-floor assault which motors on hammering sequences and a hard, scratching sample. 'Please Get Out' and 'Rivoglio Di Una Cita', meanwhile, head towards more experimental territory, which delivers the usual kind of bruising atmosphere over clicking hats and a stripped, minimal backing. File under tough, but check out at all costs.

★★★ Steven Ash

HOT LIZARD

'The Theme'
(Pacific)

Beautifully understated techno which turns tricks around a rolling bass groove before sending the dream factor into overdrive with a series of swooning drops. Carl Craig picks up where the original leaves off, delivering an exceptional mix full of sudden switchbacks and hammering rhythms. All this and remixes from Mark Broom and Love From San Francisco too. What more could you ask?

★★★★★ Steven Ash

ILLUMINATION

'Hope To God'
(+47/Internal)

The 'Istigkeit' mix is the one to target here with its superb combination of tough Chicago kicks, deep sexy pads and sure-fire hard-hitting hi-hats. At break-point, the deep swirling string-scape gives way to the raw power of the 303 and we're off on a non-stop journey to oblivion. Massive.

★★★★ Pablo Panzón

J.A.P.

'Xantylac'
(303 Records)

More tripped-out weirdness from the 303 crew with this bizarrely titled trance stormer. The title track is an interesting blend of Frankfurt-style techno, breakbeats and a surprising Hammond organ sound all mixed

into one energetic floor-burner. 'Higher Manas' on the flip-side detracts a little from the main mix with its straightforward uptempo acidic stomp, but this is definitely one to check out.

★★★★ Barney York

THEE. J. JOHANZ

'The Confidential EP'
(Irdial Records)

Mr. Johanz comes from the north of Holland, and has been making tracks since 1987 when he released 'Dig My Bullets' and 'De-De-De-De-Dub'. He's collaborated both with labels like Prime in Holland and British labels like Irdial. This seven-track EP fluctuates between the low-key American-style techno funk of 'Classified' and the abstract electro-jazz of 'Whalley The Bird' with its stumbling breaks and meandering synths. Quality weirdness.

★★★★ Barney York

JOHN THE DENTIST

'Elara'
(Phoenix Rising)

The triple A-side debut release from the Dentist's new label which aims to be a harder-edged offshoot of Effective. Deep and pumping with plenty of elastic 303, both 'Svenson's trip to Heliopolis' and 'Sola Luna Voyage' wantonly scale acid's dizzy sonic heights. Shimmer and Woolfson's 'Sacred Journey' is pretty good too.

★★★★ Siobhan Sullivan

LOTUS

'Inner Sense'
(Club Craft Records)

The follow-up to last month's superb 'Cage' outing finds Martin Beaver and Lol Williams combining squelchy electronica and minimal dancefloor mayhem on this excellent outing. 'Inner Sense' is a beautifully dreamy workout with an intriguing build and lush sounds. 'Bass Kill' on the flip, however, is the one to go for, with its spiralling wiry groove and harsh echoes. A strong piece of unrestricted yet soulful techno from this fledgling label. Definitely one to watch out for.

★★★★ Barney York

MARK THE 909 KING

'Acieed Groove'
(Power Music)

The mysterious Mark The 909 King takes the most obvious cut from his 'Can U Dig It' album and reworks it into a full length hard house masterpiece. Rolling snares and a kick drum from hell back Mark's two instant 303 grooves and, as they chop and change, the track spirals upwards and onwards towards groove heaven. Big tune.

★★★★ Pablo Panzón

MELONHAUS

'Mandala/Eden'
(Roundhouse)

Melonhaus, who scored a direct hit with their 'Dopamine' debut on Limbo, return to launch a new label and confirm their reputation as the Celtic Hardfloor with two tracks of 303-driven trance. 'Mandala' is a wildly-swinging reprise of the territory already covered on 'Dopamine' but is likely to touch base with even more dancefloors this time around, thanks to a heavyweight

arrangement which does all the right things in all the right places. 'Eden', meanwhile, is a weird fusion of acid and dub. A whole new genre? Who knows?

★★★★ Steven Ash

MINDFOOD

'Not Quite Nine To Five EP'
(Kickin')

Debuting with this rapid-fire four track EP, Mindfood's Ian Collenette serves up an A-side of crisp minimalist techno-funk, not far off the Ferox tip. In contrast, the flip's 'Riboflavanoids' and 'Mutation of Oscillation' explode into banging techno territory dominated by a ruthless kickdrum and rapier sharp acid. Naughty, but extremely nice.

★★★★ Siobhan Sullivan

PAPERCLIP PEOPLE

'Climax (Remixes)'
(Open)

After the mammoth success of these mixes on Dutch super-label Touché, the Ministry have very wisely decided to release them domestically. Orlando Voori attempts to rewire the original with twisting acid but doesn't quite cut it. Dobre and Jamez, on the other hand, go for cut-ups of the original which work much better. It's not as awesome as the original, but it packs groove.

★★★★ Kevin McKay

ALEX REECE

'Feel The Sunshine'
(Blunted)

Alex Reece makes his major label debut - and it's a scorcher! Dreamy-sweet vocals, jazz chords and deep, deep bass combine with immaculate beats to create this month's most likely chart contender. The original mix is the one to go for if you prefer a slightly rawer edge but, no matter what side of the lines your tastes fall on, the mix of 'Jazz Master' which appears on the 10" version is essential listening. Check it out.

★★★★ Luke Howe

ALEX REECE

'I Want You'
(Metalheadz)

Following up the fluid brilliance of 'Pulp Fiction' was never going to be easy but Alex Reece's slice of frustrated longing shapes up to the task manfully. 'I Want You' ignores the fussy sonic trickery of many Metalheadz imitators and allows the vocal room to resonate with the kind of vague, uncertain melancholy which pervades Reece's unhurried drum'n'bass. 'B-Boy Flava', on the flip, retains the wistful atmospherics of the A-side with a structured, ambient beauty that tantalises without ever quite delivering. A grower.

★★★ Hugo Fluendy

R FACTORS

'Endogenous Rhythms Volume One'
(Touché)

Touché have had a huge amount of success and acclaim since the early genius of Jamez and Dobre's '51 Days' outing. However, for me, their creative talents haven't yet matched the sheer genius power of that EP. That is, until now. Dobre's solo outing may not be on such a classic level, but it's close enough to be shouting about. 'Pons' and 'Auditory Sense' are like 'Squeeze' all over

reviews

again while 'Perception' and 'Endogenous Rhythm' lean a bit more towards The Trancesters. Beauty from within.

★★★★ Roland Barcardi

SHORTFICTION

'Red Star b/w Essence'
(Underwater)

Underwater follow up the awesome 'Eddie Wolf EP' with yet another deep techno sound-scape. Quite similar sonically to some of Pierre's recent, more translucent material, 'Red Star' takes the Wild Pitch ethic and fires sweeping hi-hat patterns and soothing synth pads over the top. It's like Kosmic Messenger crossed with Slam's 'Groovelock', floating in its own world of exotic grooves and textures.

★★★★ Kevin McKay

SOUTH OF MARKET

'South Of Market EP'
(Reflective)

Recorded in the South of Market district of San Francisco (hence the title), Reflective's latest release is a collaboration between Space Time Continuum's Jonah Sharp, the Plaid duo of Ed Handley and Andy Turner and Mark Broom. The result? Dreamy electronics and the kind of wilfully abstract rhythms you'd expect. Both 'Soon' and 'End Up' are the tunes to die for, but look out for Repeat's superb 'Fishstew' which is also included. Modern music with attitude.

★★★★ Steven Ash

SPACER IV

'Arc 2/3'
(Pleasure)

While the vast majority of the UK's press wet themselves over the latest pigeon-hole/fad Goa trance, it's reassuring to find that Britain can still produce well-constructed high-octane trance without having to resort to the nonsensical meandering mayhem that is Goa. Spacer IV is released via Rob's Records subsidiary Pleasure and features the talents of a certain J.S. Zeiter. The two tracks don't differ that much, one leading with an ambient intro whilst the other kicks in from the word go. Already being hammered by the likes of Charlie Hall, this forceful yet elegant release should go a long way. Don't miss out.

★★★★ Saul Hope

SPEAKER

'Speaker'
(Torema)

An object lesson in the mechanics of minimalism from Fumiya Tanaka and Akio Yamamoto. Stripping down to a few sharp sounds and a basic rhythm. Speaker stretch out over imperceptible volume changes and tiny shifts in gear, eschewing Tanaka's usual incendiary percussion breaks in favour of a sparse electronic landscape of insistent repetition. For creative DJs only.

★★★★ Steven Ash

SWAG

'Drum Hydraulics'
(Junior Boys Own)

After the mammoth success of 'Dark Corners' on Jus' Trax, the Swag team of Richard Benson, Chris Buckenfield and Richard Brown get promoted to the Junior Boys Own big league. They continue their

slightly annoying but quite endearing habit of naming their tracks Version 5, 6, 7 and 8 and while in the end it doesn't really matter, it's a bitch to remember which one's which. For me, Version 7 does the trick with its deep acid groove sensations but the rest are equally as good.

★★★★ Kevin McKay

TC 95

'Just Get Up And Dance'
(Planet 4)

Surprise, surprise – the TC crew in good record shock! Actually the truth is that it's 808 State and Sure Is Pure who turn the water into wine on this outing, with Massey & co. delivering a gloriously trippy remix full of clanking percussion and warped synths. Sure Is Pure, meanwhile, weigh in with their best mix for some time – check the drop midway through their twelve minute epic and prepare to groove.

★★★★ Paul Mann

THE THIRD ALTERNATIVE

'Rewind'
(Orange)

The Third Alternative is composed of London-based duo Craig Walsh and Scott Braithwaite who have recorded also under the guise of The Cause for labels such as Skunk, Sabrettes and David Holmes' EPI imprint. 'Rewind' is a crisply produced rolling techno track with an extra-heavy bassline that pumps in all the right places. Flip over to 'Protect Your Soul' on the B side and it's time to jack with this grooving US/UK techno funk collage. 'Outer Limits', the final track, is more down-tempo with its UR style overtones and seductive flow. One of the best UK tracks around at the moment.

★★★★ Barney York

TWISTER

'Metamorphosis Of Narcotics'
(Grown Up Records)

Bournemouth duo Twister return with a vengeance on the Grown Up label which was formerly known as Global Unification Records. Head straight for the 'Paul Edge Underground Mix' on the A-side which is prime time British tribal techno with its pounding big beats, soaring string sections and North American Indian chants. This rocks. The 'Outer Limits Anthem Mix' continues where Edge left off, with the original's deep theme and is funkier yet less addictive. Rough release from the leaders of the Bournemouth techno underground.

★★★★ Barney York

VECTOR

'Phantom Cart (Advent Remixes)'
(Planet Rhythm)

Vector is one of the many pseudonyms of the highly prolific Swede Carl Lekerbusch who has recorded for such labels as R&S, Harthouse, Missile (as Fred) and Experimental records. 'Phantom Cart' is a highly percussive fast-paced piece of sleek techno and appears here in its original form alongside three diverse re-workings by the equally essential Advent team. The three Advent mixes vary from the stripped-down, minimal 'Level Sike Mix' to the superb 'Eye Level Mix' which injects some harsh funk sounds into the original. Big tune alert.

★★★★ Barney York

Essential!



ROBERT OWENS

'Joint Venture EP'
(Seven)

After a longer than healthy absence, Robert Owens returns with a new clutch of production partners and an extended player of mindblowing tracks. The music is all exquisitely handled by Sensory Elements and The Dope Fiends, while production chores are handled by the omnipresent Ollie Dagois. Featuring Owens' best vocal efforts since 'I'll Be Your Friend', this is an unmissable release.

★★★★ Tim Barr

COOL BREEZE

'Can't Deal With This'
(Dorado)

Back into the first division for Dorado with this sublime mix of drifting beats, lazy jazz chords and deep bass. Add a sparkling Alex Reece remix which pulls off the neat trick of being both trippy and immediate, and you're into a winner. Miss at your peril.

★★★★ Luke Howe

THE SHAMEN

'Transamazonia'
(One Little Indian)

Seventeen minutes of pure unadulterated deep house mayhem. Deep Dish take the Shamen, vocoder the vocals and slam them over a raw pumped-up, heaven-sent synthscape that would set fire to the coldest dancefloor. Imagine a DJ Pierre track in the middle of tropical rainforest at six in the morning with the sun flicking its golden ash through the leaves and the wildlife buzzing with the thrill of a new day.

Unmissable.

★★★★ Kevin McKay

NU-ROM-ANTICS

'Love's Comin' b/w 81141418'
(Koldhouse)

Nu-Rom-Antics are Phil Asher, 'Duke' Luke McCarty and Kester Lysden and together they've produced one of the finest deep house cuts to appear out of London this year. 'Love's Comin' is a good enough house track, sampling Martha Wash and no doubt keeping the dancefloors happy, however it's '8-1-14-14-1-8' (work it out!) which does the damage here. Crisp, punchy beats and a moody Mr Fingers style bassline are the butt-movin' basics while sweet chords, flutes and some general freestyle keyboard frolics keep the groove together in a delightful Damier & Trent style. This lot are destined for great things.

★★★★ Stephen Cameron

DEEP SENSATION

'Better Love b/w Reelin with the Feelin'
(Yoshitoshi)

Colin Gate, founder member of the Glasgow garage mafia and all-rounder DJ extraordinaire, teams up with the equally eclectic Paul Hunter, fresh from his recent 'Stunts, Blunts and Beats' project on Fifth Freedom, for this latest twelve on Deep Dish's super-cool subsidiary. 'Better Love' is best in its Voodoo Room Dub while both mixes of 'Reelin' With The Feelin' do the damage on the floor.

★★★★ Kevin Lewis

Featuring tracks including: "ULTRA FLAVA" (Heller 'n Farley Project); "CLOSER" (Mood to Swing);
"STICK TOGETHER" (Miss Struck Up); "One Love Mix" (Claudio Coccoluto); "DO YOU FEEL" (Ray Lock Presents Effective);
"COME ON Y'ALL" (Rhythm Masters); "MAGIC IN YOU" (Sugar Babies); "MAMBO WHITE" (Nox Alba);
"BORN TO SYNTHESIZE" (Mona Lisa Overdrive); "WEEKEND" (Todd Terry); "YOU GOTTA GET UP" (Perfectly Ordinary People);
"SPIRITUALIZE" (We Shape Space); "DO YOU WANNA FUNK" (Space 2000); "HULLABALOO" (Honk);
"COME WITH ME" (Zero the Hero); "SUMMER FEELING" (Havin' it crew and Stone Drive); "RED HOT IN IBIZA" (Steve Friend AKA DJ Pants).

Ibiza LIVE

mixed by Nicky Holloway

Released Monday 16th October

1995 was the year of the UK promoter in Ibiza: Cream and Manumission hosted nights at Ku; Love It (Havin' It); Back to Basics; Moondance at Pacha; Eden & Rude at Amnesia; Clockwork Orange, Bombay Pussy, Shakavara at Es Paradis; Up Your Ronson's fantastic one off party; Alex P and Brandon Block at Space every Sunday morning. What a year it has been. Every DJ was called upon to make an appearance, lots of different styles but the same tracks stood out every time.

on this album are the ones to remember.

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LFO

Sankey's Soap – Manchester

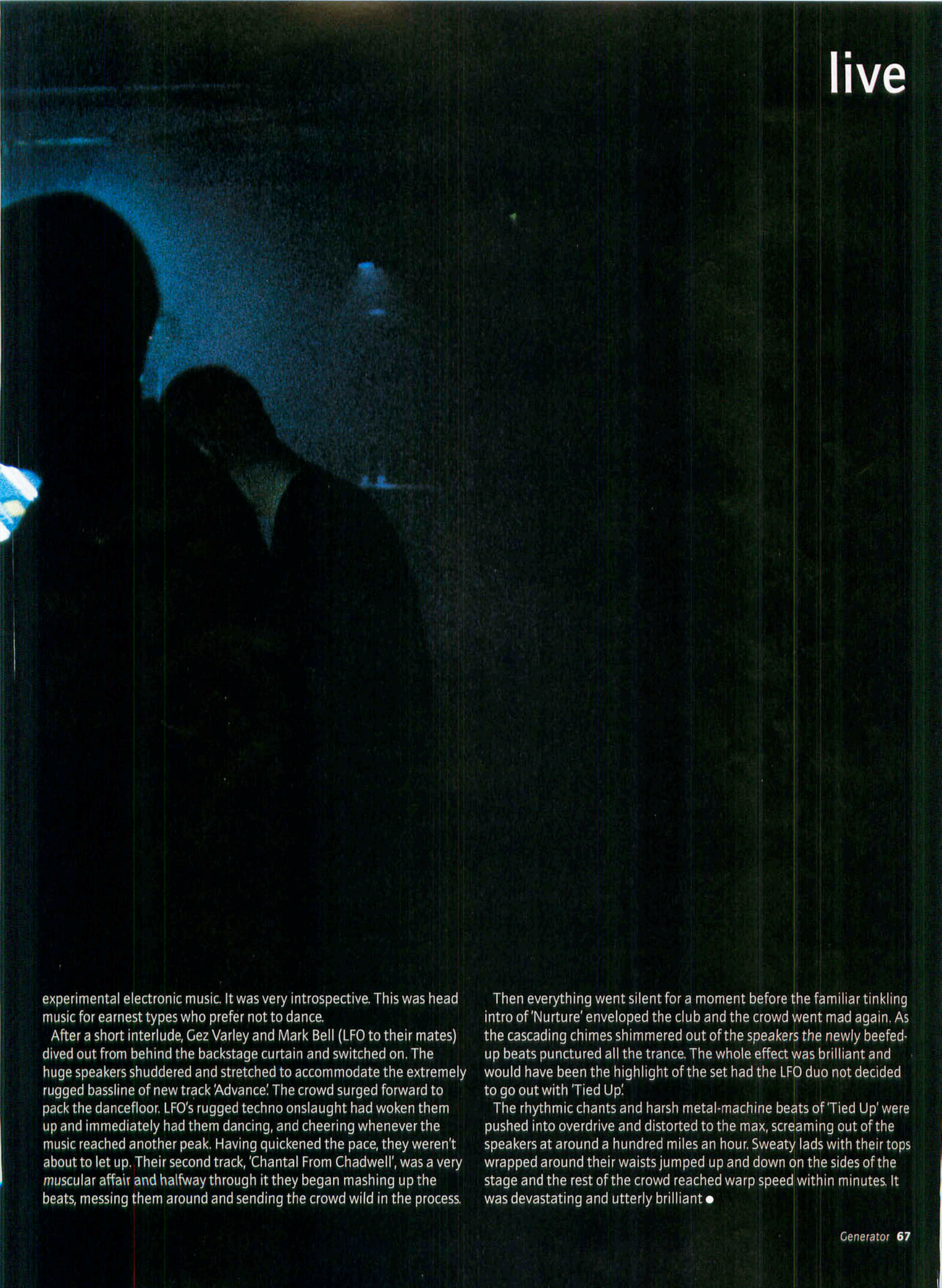
Text Oliver Swanton **Photography** Simon King

Sheffield, home to the very excellent Warp Records, has a long history of experimental electronic music. Back in the seventies, the sleek, metal machine music of Can and Kraftwerk became the city's favourite soundtrack and the sparse industrial funk of Cabaret Voltaire and Clock DVA which followed laid down the markers for the kind of techno which focused more on pushing sonic barriers and twisting the tail of European electronica rather than knuckling down and following the formula. It's only natural that so many out-there outfits have found a voice on Warp in the last five years.

LFO were headlining the Warp Records showcase in Manchester for the annual music industry schmoozathon, In The City. The Warp entourage had made the risky trip across Snake Pass, the infamous

windy road between the two cities, to find the 800 capacity venue completely packed. Despite the fact that it had been absolutely pouring with rain since seven o'clock – usually enough to keep the punters away – and it was a Monday night – always enough to keep the punters away – the place was rammed. And, unlike a lot of In The City club events, the throng which had turned out for LFO were fans, not be-suited music industry types with flash conference passes.

First up on stage were the two-thirds of Black Dog who now trade under an old pseudonym, Plaid. Since Black Dog split, these two have been busy in the studio and they proceeded to show us what they'd been up to. Standing in front of two open flight cases, full of multi-coloured wires, they poured out a disconcerting set of serious



experimental electronic music. It was very introspective. This was head music for earnest types who prefer not to dance.

After a short interlude, Gez Varley and Mark Bell (LFO to their mates) dived out from behind the backstage curtain and switched on. The huge speakers shuddered and stretched to accommodate the extremely rugged bassline of new track 'Advance'. The crowd surged forward to pack the dancefloor. LFO's rugged techno onslaught had woken them up and immediately had them dancing, and cheering whenever the music reached another peak. Having quickened the pace, they weren't about to let up. Their second track, 'Chantal From Chadwell', was a very muscular affair and halfway through it they began mashing up the beats, messing them around and sending the crowd wild in the process.

Then everything went silent for a moment before the familiar tinkling intro of 'Nurture' enveloped the club and the crowd went mad again. As the cascading chimes shimmered out of the speakers the newly beefed-up beats punctured all the trance. The whole effect was brilliant and would have been the highlight of the set had the LFO duo not decided to go out with 'Tied Up'.

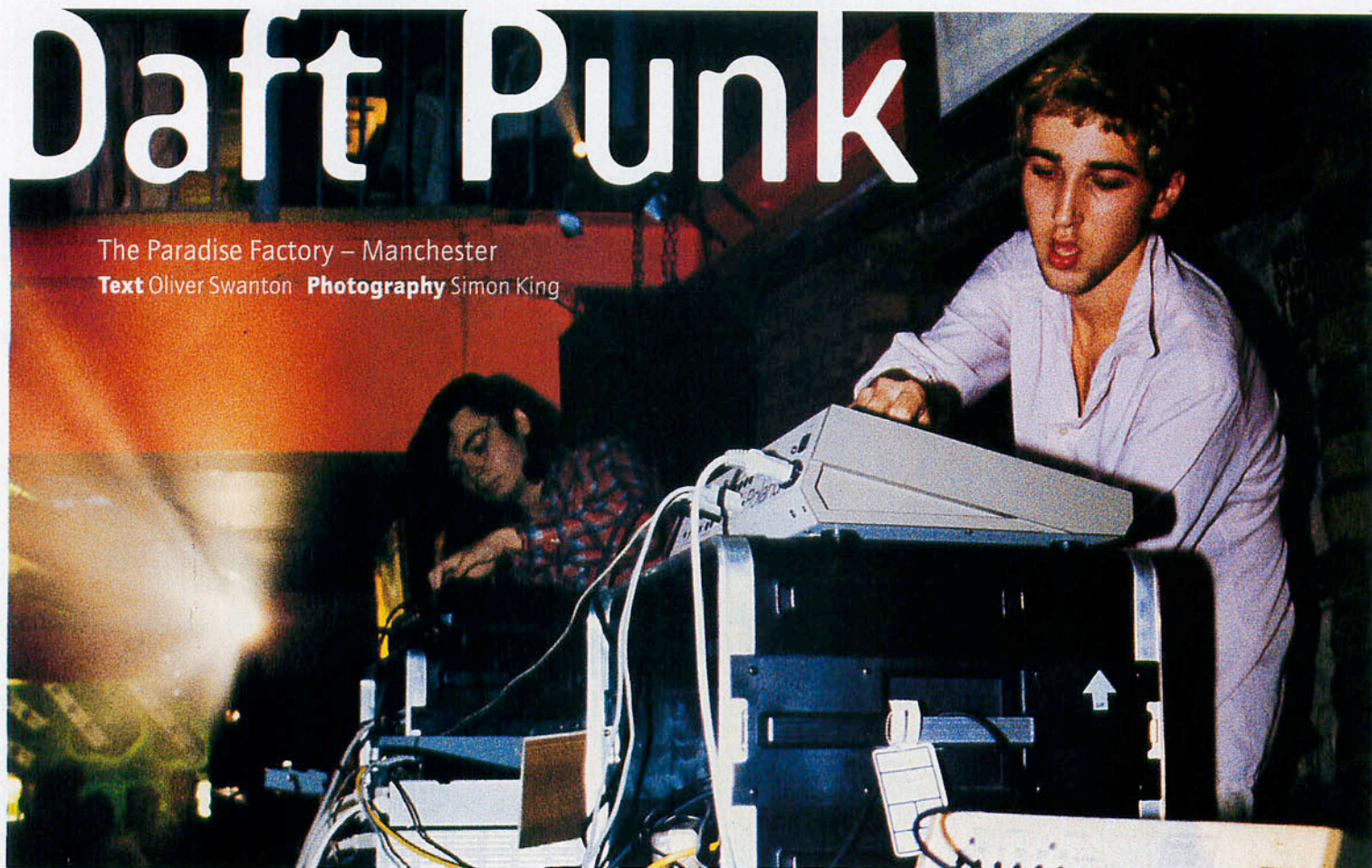
The rhythmic chants and harsh metal-machine beats of 'Tied Up' were pushed into overdrive and distorted to the max, screaming out of the speakers at around a hundred miles an hour. Sweaty lads with their tops wrapped around their waists jumped up and down on the sides of the stage and the rest of the crowd reached warp speed within minutes. It was devastating and utterly brilliant ●

live

Daft Punk

The Paradise Factory – Manchester

Text Oliver Swanton Photography Simon King



L'Attitude and Network presented the Back To Basics 'Cut The Crap' album launch party at The Paradise Factory during In The City. However, it was those Parisian upstarts, Daft Punk, who promised to steal the spotlight – despite the fact that they weren't booked until the last minute, had nothing to do with Back to Basics, and weren't even billed. But the word had spread and there was a whole bunch of underground dance music types milling around Paradise waiting for Daft Punk to take to the stage.

The band had originally been set to play the small loft space at Paradise, but, when I walked in, I found them setting up their equipment on the main stage downstairs. How would their white-hot techno output fare with the glammed-up crowd who were dancing around to a nondescript garage set? Clear the floor and send the shiny lapels and feather boas running for cover I thought. I was proved wrong.

Daft Punk opened with an initial intro of downtempo electronic warm-up and then launched into the sublime 303 madness of 'Da Funk'. The glammed-up boys and girls lapped up the funk and the whole place lifted by several degrees.

Almost imperceptibly, the glam crowd were infiltrated by the eager faces of the über-techno crew, who had, up until now, been propping up the bar, politely trying to ignore the dj's choice of music. Now they were in their element, stomping around the floor to Daft Punk's improvised beats and head-busting acid. But the glam-kids kept on hanging in there and, when 'Disco Trax' kicked

in, the whole place went wild.

The heavy duty bass-line of 'Rollin' And Scratchin' kept the place busy with constant cymbal crashes and high-pitched analogue mutterings piercing the air. Two lads pogoed into the centre of the floor, shouting at the top of their voices at nobody in particular. Meanwhile the French duo looked composed and relaxed, fiddling with their equipment, twiddling knobs and flicking their long fringes out of their eyes.

Then the Basic Channel meets Wild Pitch sound of last year's essential underground hit, 'Alive', emerged from the speakers. The crowd cheered and other people leaned over the balcony to see what the fuss was about. The video montage, playing out on the wall above the stage, went into fast forward and the beats reverberated around the club. Every now and then they broke, only to return with even more gusto, sending the now sweaty crowd into overdrive.

Daft Punk are being widely touted as THE NEXT BIG THING and judging from their brilliant performance they deserve the attention (Heavenly want to re-release 'Da Funk' and Virgin are rumoured to be sniffing around). Soma who were responsible for bringing Daft Punk to the attention of the British public will be releasing the next single, 'Disco Trax', sometime soon but it's more than likely that their forthcoming album will see the light of day on a major. The first million pound techno transfer deal is imminent ●

DAVE ANGEL (London)

- 1 'Speaking In Tongues (Dave Angel Remix)'
Speaking In Tongues (Blunted)
- 2 'Scared Journey'
John The Dentist (Phoenix Rising)
- 3 'Drum Hydraulics'
Swag (Junior Boys Own)
- 4 'Into The Deep'
Groove Society (Flowers Groove)
- 5 'Animal Trax'
Spira (Spira)
- 6 'Zero Crossing'
Roland Klinkenberg (Journey)
- 7 'Fear'
Tonka (US Force Inc.)
- 8 'Kinky Bros. EP'
Kinky Bros. (US Force Inc.)
- 9 'Go (Dave Angel/Spira Remixes)'
Paul Hazel (Rotation)
- 10 'Phreakin'
DJ HMC (Dirty House)

ILANA (Paris)

- 1 'Humana'
Millsart (Axis)
- 2 'Comes'
Christian Vogel (Tresor)
- 3 'The Purpose Maker'
Jeff Mills (Axis)
- 4 'Versus'
DJ Fresh & DJ Ungle Fever (Analog)
- 5 'Tri-Cid'
Emmanuel Top (POF)
- 6 'MCAP EP'
Neil Landstrumm (Peacefrog)
- 7 'Pills & Diamonds'
Richard Benson (Force Inc.)
- 8 'Fear Of The Future'
Nick Holder (Stickmen)
- 9 'Citizen Bishop'
Felix Da Housecat (Touché)
- 10 'Something 4 The Pain'
K. Alexi (Maad)

DJ POPE (Chicago)

- 1 'Lift Him Up'
280 West (King Street)
- 2 'People Everyday'
Braxton Holmes (Cajual)
- 3 'U Don't Want To Lose It'
Gruv'n Disco Affair (I-Records)
- 4 'Stay Together'
Barbara Tucker (Strictly Rhythm)
- 5 'The Finest'
Truce (Big Life)
- 6 'Sandman'
Blue Boy (Ascension)
- 7 'Keep Pushing'
Members Of The House (Happy Soul)
- 8 'Day By Day'
Dajae (Cajual)
- 9 'Sunset Park EP'
Mike Delgado (Freeze)
- 10 'Spirits'
Marty St. Michaels (Cutting)

ALEX REECE (London)

- 1 'Playboys EP'
Original Playboys (Dub Plate)
- 2 'Let The Hustlers Play'
DJ Pulse (Urban Collective)
- 3 'Detroit'
Jazz Juice (Dub Plate)
- 4 'Gliderstate'
Modern Urban Jazz (Dub Plate)
- 5 'Atmospheric Funk'
Wax Doctor (Creamy Groove)
- 6 'Feel The Sunshine'
Alex Reece (Blunted)
- 7 'Brand New Your Retro (Alex Reece Mix)'
Tricky (4th & Broadway)
- 8 'Kid Capers'
Wax Doctor (Creamy Grooves)
- 9 'Anything'
DJ Krust (Mo Wax)
- 10 'Loop 2 (Alex Reece Mix)'
Kenny Larkin (R&S)

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- 3 August 93
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- 4 September 93
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- 5 October 93
Metalheads, Richie Hawtin, Hardkiss
- 6 November 93
(Sold Out)
- 7 December 93
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- 8 Jan/Feb 94
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listings

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

It's all change this month: jungle night AWOL, previously at the Ministry, has joined the refurbished SW1 for a regular Saturday spot. Bristol's Lakota has changed the name of its two established nights: Friday's 'Solid State' becomes 'Temptation', and 'Revolution' simply 'Saturdays'. The club will continue to provide the usual balance of quality hard house and techno (Fri) and house (Sat). Other clubs are branching out in different directions: following the Hacienda's move into a DJ agency, Club UK has now launched its own, offering both well known and new names. Another agency for up and coming DJs, Foxglove, has sprung up in the south, representing house DJs Rick Gannon (the Tasty Collective), Jay Livin' and Dave Wood. Foxglove is being launched on Thursday October 5th at 'Full Of Beans' in Milton Keynes, so get down there if you want to check out some fresh talent.

SCOTLAND

WEDNESDAY

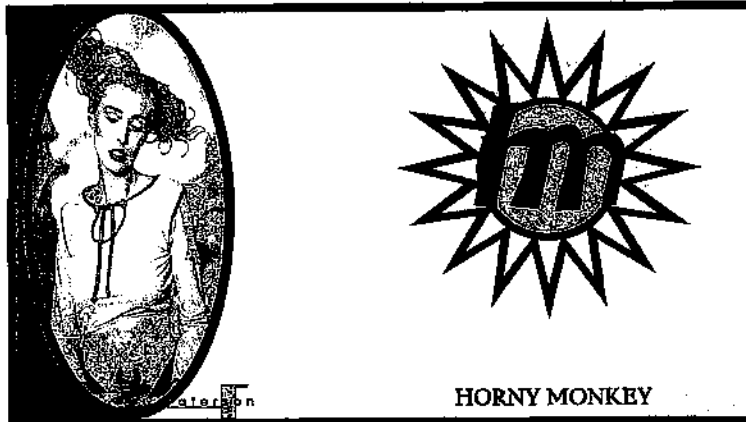
Communion October 18th The Palace, Aberdeen £5/£3 9pm-2am Garry Macdonald, Jim Graham, Nigel Graham & Barry Kirton

THURSDAY

NAI Arches October 5th £5/£6 10pm-3:30am Robert Armani, Larz & Shandy
UK Gold Sub Club £3 11pm-3am Residents Mark Ryall & Martin Collins plus guests
October 5th Dave Angel October 26th Mark Broom Simply the best Thursday night in the UK

FRIDAY

Airport The Calton Multi-media event of Goa trance and deep house
Ark The Tunnel £5/£3 NUS 10:30pm-3am Residents Michael Kilkie, Scott McKay + guests
Club Latino La Belle Angele Monthly
Fetish La Belle Angele DJs Nicci & the two Georges
Friday the 13th October 13th Zig Zags, Aberdeen £5 9pm-2am Starring Miles Hollway, Jim Graham and Chrissy Gee
Funkyard FA-side £3 8pm-1am DJs Chook, Matti & Ian Fairnie
Health Corporation Music Gallery
Juicy Bond Garage & classic house from Alasdair Hood & Brian McGarry
NAI 1st Anniversary Glasgow School of



Art October 20th £5/£6 10pm-3am DJs Jeff, Larz & Shandy, Spiral Tribe aka Network 23 live
The Yard Sub Club US Garage with Gareth Somerville & Stuart McCorkisken + guests
October 6th DJ Pierre October 20th Tom Wainwright
Pure The Venue £5/£3 concs 10:30pm-3/4 am Residents Twitch & Brainstorm + guests
Rhumba Club Metro £13:50 Residents Zammo, Wilson & Alan
Secret Garden Joy £5 9pm-2am resident Alan Sadler & Chris Girvan
Slam The Arches £6 Residents Stuart Mcmillan & Orde Meikle + guests
Suk it Ricos £4 10pm-2am 11 pm Residents Kevin McKay & Paul Brooks
Swell Fiddlers Monthly (October 29th) £4 10pm-2am Residents Ian Livingstone & Kevin McKay
Think Again The Pelican Club 9pm-2am Tich, Paz + guests
Voodoo Rooms Voodoo Rooms £6 11 pm-3am Residents Mel & Nigel Hayes + guests
Wildlife Ice Factory £7/£8 9:30pm New night from the promoters of Rhumba with residents Zammo, Mark Stuart & Gareth Somerville + guests

SATURDAY

Absolutely Fabulous Bond Residents Scott Gibson & Billy Kiltie + guests
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
Celebrate Life Joy £5 9pm-2am Resident Austyn Davidson + guests
Club 69 Rocksys Basement 9:30pm-2am Residents William Sandison & Martin McKay + guests
Colours Vaults Fortnightly with Jon

Mancini, Crosby, Harvey, Boney, Gareth Somerville + guests
October 7th CJ Mackintosh October 21st Kenny Carpenter, Frankie Foncett
Cool Lemon The Arches Monthly Residents Iain Patterson & Trevor Price
Deep Space The Arena £5/£7 Residents Strichnine & Kaos + guests
Disco Inferno The Venue alternate Saturdays £4 DJ Nick from Ripping Records
Flirt Fat Sams £5.50 11pm-2:30am Resident Dave Calikes
Fubar Stirling DJs Tom Wilson, Producer, Bass Generator, Ten Obsession, Technotrance
Horny Monkey Vaults (fortnightly) £8 B4 12/E10 after 10:30pm-3:30am Stuart Duncan, Steve Livingston, Colin Cook, Alan Dundas
Juicy Club SG £5 9pm-2am (midnight curfew) DJs Fish Feathers McTeeth & Jazzy Jill
Joy The Calton Scotland's biggest gay club with residents Alan & Maggie. Strict gay policy
Love Boutique Arches Monthly with DJ Roy + guests
Natural Born Clubbers Club X Change £6 Gay club with popular dance tunes played to a packed audience
Playtime Voodoo Room 11 pm-3am Residents Kevin McKay & Mel Barr + guests
Pussy Power Arena Alternate Saturdays £6/£4 11 pm-3:30am Terry & Jason
Renaissance The Tunnel Monthly £12 10pm-5am John Digweed, Allister Whitehead, Marc Auerbach
Skank Neptune £8 Residents Michael Kilkie & Zammo
Strawberry Bizarre Club 5 £4 Old Chicago/Detroit with Mark Burns & Colin Hasson
Sub Club Sub Club Saturday £8 11pm-4am Harri, Oscar, Domenic + guests
October

28th Carl Craig
Tribal Function The Venue Fortnightly House, tribal & hip hop
Triumph Tunnel £6/£3 10:30pm-3am Colin Tevendale, Steven McCreedy + guests
Voyager Cellar 35 Monthly (September 30th) £3 8pm-midnight Jungle
Yip Yap La Belle Angele Gareth Somerville, David Brown

SUNDAY

Bootzilla Ice Factory £1 NUS/£2/£3:50
The Subterranean Crew
Cesears Sanctuary Residents Crosby & Gary MacAndrews + guests
Disco 2001 Sub Club October 1st Kevin Saunderson
Juicy Club SG £3 9pm-1 am DJs Fish Feathers McTeeth & Jazzy Jill
Lush Voodoo Rooms 11pm-3am Oscar, Harri + guests
Quench Nico's Resident Colin Cook playing club classics & real deal house
Resolution Palace, Aberdeen First Sunday of the month £10 8pm-2am Jon Da Silva, Tony de Vit, Matthew Roberts, Jacqui Morrison, Col Hamilton
The Blue Room The Venue £2 Ambient night with live PAs
Taste The Vaults £5 11 pm-4am Fisher & Price + Ian Ossia monthly

ADDRESSES

Arena 15-27 Oswald St, Glasgow 0141 2213010
Arches Midland St, Glasgow 0141-221 8385
The Bond Croft Street, Kilmarnock 01563-73600
The Calton Edinburgh
Citrus Club 4042 Grindly Street, Edinburgh 0131-229 6697
Club 5 Perth
Club Metro Queens Drive, Arbroath
Club SG Kemper Avenue, Falkirk
Club X-Change Glasgow
FA-Side Wallyford
Fat Sams 31 Southward Road, Dundee DD1 1PU 01382 228181
Fiddlers Main St, Largs, Ayrshire
Glasgow School of Art 167 Renfrew Street, Glasgow 0141-353 4500
Ice Factory Shore Road, Perth
Joy 1 Regent Quay, Aberdeen
La Belle Angele 11 Hasties Close, 231 Cowgate, Edinburgh 0131-225 2774
Music Gallery 53 Back Sneddon St, Paisley
Neptune York St, Aberdeen 011 24 582861
Nico's Dunfermline, Fife
Pavilion Textile College, Galashiels 01 896 751 869
Ricos Tobago St, Greenock 01475 721327
Rocksys Basement Below Koo I Noor

listings

restaurant New Sneddon Street, Paisley
0141-889 7909
Royal Highland Centre Edinburgh 0131-
333 2843
Sanctuary Kirkcaldy
Sub Club 22 Jamaica Street, Glasgow
0141-248 4600
Tunnel 84 Mitchell Street, Glasgow 0141-
204 1000
Vaults Niddry Street, Edinburgh 0131-
556 0001
Venue Calton Road, Edinburgh 0131-
557 3073
Voodoo Room 22 Cambridge Street,
Glasgow 0141 3323437
Wilkie House The Cowgate, Edinburgh
0131-225 2079

SOUTH

MONDAY

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

TUESDAY

Elegance The Venue £3 B4 10pm/£5
after 9pm-1 am Residents Simon G, Ian
Elliot & Piers + guests Info on 01637
875096
Wonderland Academy 2 7pm-11 pm
Under 18s night £4/£5 adv Martin the
Hat, DJ Dream, DJ Dance + guests. Info -
01202 290421

WEDNESDAY

House of Sutra Odyssey (bi-
weekly/monthly) £4/£3 B4 10:30pm
£5/£4 after 9pm-2am Residents Figi,
Greg Evans Hooker Alex, Locks, Noel
Morrow + guests *October 4th* Danny
Rampling *October 18th* CJ Mackintosh,
Kenny Carpenter
Jungle Jam present **Watch The Ride**
Mirage Fortnightly £3 B4 10pm/£4 B4
11pm/£5 after/£3 mems all night 9pm-
3am
Liberty Madisons £2 Mark Kidd, Steve
Moule, The Spanish Inquisition

THURSDAY

Checkpoint Charlie After Dark Club
(fortnightly) £5-6/mems £1 less 9pm-
2am Residents Richard Ford, Pierre &
Stripe + guests
Diversity Neros Nightspot Last Thursday of
the month 9pm-1am No entry after
10:30pm
Euphoria Lakota £5 Jungle night
The Kitchen Simpsons £4 9pm-2am
Techno/trance fortnightly Resident
Toblerone + guests
Lust for Life Henry's £5 9pm-2am
Residents Norman Jay & Brian Jacobs +
guests
Suburbia Frontier Post £1 8pm-1 2pm
House & Garage
Sunny Side Up Works 9pm-2am Monthly
with residents Cloud, Danny B, Reka,
Simon
Vive La Shaft Zap £2:50/£3:50 for first
100 people 10:30pm-2am Dan Inferno &
Gordon Lovetrain

FRIDAY

Banana Republic Rhino Club £3/£4
10pm-2am Residents Conrad & Marcus
Saunderson

Bimba Forum 400 *October 27th*
£4/£6/£7 Jon Jules, John Martin, Conan
Manchester
Bitch Venue *October 20th* £3:50 B4 10pm
Simon Gee + guest
Bump The Palace *October 13th* £4 B4
10:30pm/£6 after Jeremy Newell, Jon
Coomer + PA Robbie Craig
Chill Westcourt Arms Free 8pm-late
House & garage night with residents
Ruffian & Gary C + guests
Club Foot The Warehouse Club £5
Fortnightly *October 6th* Judge Jules
October 13th Ralph Falcon *October 20th*
Carl Cox *October 27th* Terence Parker
Elegance Club International £3/£6
9pm Residents Simon G, Ian Elliot, Piers
+ guests
Fair Shout Club Loco £5 9:30pm-2am
Fandangos The Manor £5 mems/£6 9pm-
2am *October residents* Gaz White & Wain
Morrison + guests *October 6th* Stacey
Tough *October 13th* Steve Oates "Six Gun
Sound" *October 20th* Rad Rice *October*
27th Dave Ralph
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
October 6th Chad Jackson, DJ Ron, Hype
October 13th Luke Neville, Sarah
Chapman, Brisk, Force and Styles, Vinyl
Junkie, Menace *October 20th* 1 Love night
with Brandon Block, Jon Pleased, Jon da
Silva *October 27th* 2nd Birthday with
Slipmatt, Nicky Blackmarket, Menace
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
G.O.D. Oscars £5 B4 10pm 9pm-2am
Residents Andy Smith & Dave Williams +
guests
Juicy Fruit Upstairs Madisons £6 mems
9pm-2am Residents Steve Moule, Lee
Mainwaring, Matt Charge + guests
Lick It! Middlesex & Herts Country Club
£8 with flyer/ more on the door DJs on
rotation Michaela-Mae, Luke Neville,
Dan Harrison & Barnaby Bervena,
Huckleberry Finn, TY Holden + guests
Loveland Raquels £4 with flyer B4
10:30pm/£5 after with flyer/£6 9pm-
2am
Mad Tommys Depot £5 10pm-4am
Residents Jen Jen & Apollo + guests
Malarky Hollywood, Romford 9pm-3am
Mems: £5 B4 10:30pm/£7 thereafter Non
mems: £6 B4 10:30pm/£8 after
Midnight Mass Caligari £4/£5 9pm-
late 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
Positive Sounds The Loft Club £3
mems/£3.50/£4 10pm-2am House &
Garage with Camarad, Neil, Funk & disco
with Shreds & Dee Tel 01273
208678/325491
Raw Bacon Tuskers Free B4 9pm/£3 B4
10pm/£5 after/mems free B4 10pm
Garage & house with Paul Slattery &
Andy Van O
Rise & Shine Club Art Residents Tracks &
Frenzic

Royal House Madisons *October 6th* Urban
Collective Tour *October 13th* Billy Nasty
October 20th Tony de Vit *October 27th*
John Digweed
Sensations Club International £2/£4
9pm-late Residents only night with Simon
G, Piers, Ian Elliot Info on 01637 875096
Smokin Fosters Club £3/£4 9pm-1am
Residents Simon G, Piers, Elliot
Southern Exposure Atomics £6 9pm-
2am
Stressed Volts 9pm-1am free before
10pm Andy Finnie, Lord Louis & Honey
Suit Yourself Wierton Manor £3.50
Residents Eddie Lock & Chris Davis +
guests
Sutra *October 6th* UWE, Frenchay, Bristol
£15 9pm-4am Jon Pleased Wimmim, John
Kelly, Rocky & Diesel, Billy Nasty, Fabi
Paras, Greg Evans, Hooker Alex, Ribbs,
Kevin Stone, Locks, Noel Morrow, Neural
Net, Aqua Libra, Evolution, Sid Fossil
Sweet Sticky Thing Tuskers £5/£3
before 10pm/free before 9pm/mems
£3/free before 10pm 8pm-2am Jazzy
vibes from Chris Brown & Aud + solid
house from Johnny Walker & James
Martin
Temptation Lakota 9:30pm-4am New
night replacing Solid State with residents
Jody, Ian Wilkie & Leon Alexander + guests
October 6th 6am special with Eric Powell,
Oliver Bondzio & Shane & Jamie (Eat
Static) (tbc) *October 13th* Luke Slater, Jay
Chapell
Tuff Red 7 Zap £7:50/£6:50 mems +
concs. 10:30pm-5am Resident Eric Powell
+ guests *October 5th* Blu Peter *October*
13th Phil Perry *October 20th* Eric Powell,
Tall Paul *October 27th* Housecat & Rozzo
WOK Club Bojanglez Monthly 9pm-2am
Residents Darren Norman, Joe Flannagan
+ guests

SATURDAY

Bingo Bongo Shark Club 10:30pm-3am
Tim Jeffery + guests (mems & regulars
only)
Bump N Hustle 3rd Anniversary The
Bournemouth International Centre
October 28th £7/£9 adv 8pm DJs Bobby
& Steve, Paul Trouble Anderson, Simon
Dunmore, Norman Jay, Ronnie Herel, Bob
Povey, The Funky Chyle, Jon Coomer, Chris
Gray + PAs Michael Watford
Chill Westcourt Arms same as Friday
Cultural Vibes Club Oz £6/£5 9pm-
2am
Deja Vu Academy £7 mems/£9 guests
9pm till late Residents Greg B, Wair
Morrison, Tony Angus, Steve Oates, Miles
Copeland, Murray + guests
Enough to Make You Come Club Art
Mems: £4 B4 10:30pm/£5 Non mems:
£5 B4 10:30pm/£6 after Residents Si
Barry & Chris Powell play uplifting house +
guests *October 7th* Nigel Dawson, Adam
Carter *October 14th* Brandon Block, Chris
Powell *October 21st* Choci & Gary Dubbs
October 28th JDJ tour
Escape Escape Club £6:50 10pm-2am
October 21st Fat Tony *October 28th* Sister
Bliss
Free Style Club Loco Alternate Sats
9:30pm-2:30am (Other Sats: DJ Matt plays
house)
Frisky The Brunel Rooms £5 B4
10pm/£6 after 9pm-2am Paul, Danny

Hope + guests *October 7th* Craig Bartlett,
Dave Jones, Martin P *October 14th* Paul
Harris *October 21st* Martin Madigan
October 28th Patrick Smoove
Go It Girl Zap £7:50/£6:50 *October 7th*
Neon Leon *October 14th* Roger Trinity
October 21st Tall Paul *October 28th* Chris
Coco
Golden Delicious 76-78 High St,
Sittingbourne, Maidstone, Kent £8 B4
midnight/£10
Residents Cris Davies, Richie Miller, Paul
Cardosi, Jason Taylor, Charlie C
High Society Manor £7 mems/£9 9pm-
2am *October 7th* Carl McConnell, Jon OO
Flemming, Simon Merritt, Warren Clarke
October 14th Jon Langford, Steve Moule,
Simon Merritt, Seth Sanchez *October 21st*
Jon OO Fleming, Steve Moule, Simon
Merritt, Si Gracia *October 28th* Jon
Langford, Carl McConnell, Simon Merritt,
Warren Clarke
It Zap £7:50/£6:50 mems/concs
10:30pm-4am Resident Paulette (Flesh) +
guests
Joy Felbridge Hotel £6 9pm-2am House
& garage
The Monastery The Monastery mems: £4
B4 midnight/£5 after/ others £7 11pm-
7am Residents DJ Rach & Graham Eden
Info on 01803 292929
Natural Rhythm Venue Monthly £4/£6
9pm-1am *October 14th* Tim Jeffery, Simon
G
Nu-NRG Downstairs Madisons Stuart
Joseph, Craig X-ite, Jim Burch *October 7th*
Terry Marks *October 27th* Blu Peter
Obsessed Plymouth Pavilion Colin Faver,
Loft Groover, Warlock, Mark EQ, T23,
Frankie D, Alex Hazzard
Planet Earth Oscar's £4 B4 11 pm 9pm-
2am Force & Styles, Stevee B, Busta +
guests
Pure Batchwood Hall £4 B4 10:30pm/£8
after 9pm-4am Residents Ranjy Boy &
Richard
ROAR! Club Loco £6/£5 mems/NUS
9pm-2:30am Residents Roni Size, Krust,
Dazee, MC Megatron, MC Jakes + guests
Saturdays Lakota £8/£7 mems
9:30pm-4am Residents Ivor Wilson,
Grayson Shipley + guests *October 7th* 6am
special with John Kelly, Jon Da Silva, Seb
Fontaine *October 14th* Todd Terry *October*
21st Norman Jay, Christian Woodyatt + live
PA from De'Lacy *October 28th* Angel,
Andrew Galea & James Savage
Sensations Club International, Falmouth
£2/£4 9pm-late Simon G, Piers, Ian Elliot
Info on 01637 875096
Soapbox Bensons (monthly) £7 10pm-
4am Residents Lee Cakebread, Sidney
James, Nev
Strings Of Life Club Xtreme £3/£4 B4
10pm/£4/£5 after 9pm-2am Greg B,
Wain Morrison + Jungle DJs in room 1
Squelch The Joint Fortnightly £5 n/a
after 1 am 9pm-2am Resident Mark
Titcombe
UK Ipswich Hollywood, Ipswich
£4/£5/£6 9pm-3am Residents John
Martin, Jon Jules
Up For It Coven 11 £5 B4 11 pm 10pm-
2am Fortnightly
Venue Venue *October 7th* Sugar & Spice:
Madame Xu, Free J D'Style, Drew *October*
21st Virtual World II: John the Dentist,
Brenda *October 28th* Sugar & Spice

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SATURDAYS

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Exposure at Options

A Tuesday night jungle club in Kingston upon Thames, in a venue with a garish pink neon sign. Sounds unlikely, doesn't it? But by combining young local talent with some of the most influential figures on the scene today, Exposure is gaining a first-class reputation. On offer recently was the drum'n'bass style of Rukspehn (from Radio Scandal) and the tougher sound of Discovery (City Sounds), which warmed the initially reticent crowd nicely before Darren J unleashed an excellent set which left them crying out for more. Luckily Mickey Finn was on hand to provide a fitting finale for the night. Exposure looks set to become a must on a Tuesday - Fabio rates it very highly, and the admittedly youthful punters have a positive attitude - and all for a fiver. Options? It's compulsory.

Julian Rolfe

WOK Club Bojanglez Monthly £5 9pm-2am *October 6th* Leroy Wilson, Tall Paul & Sister Bliss

SUNDAY

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

ADDRESSES

Academy 570 Christchurch Road, Bournemouth, Dorset BH1 4BH 01202-399922
Adlib Lucy Road Southend-On-Sea, Essex 01 702-469469
After Dark Club 112 London Street, Reading 01 532-532649
Atomics Unit A, Hart Street, Maidstone, Kent 0181 293 5355/01956 261732/01831 250812
The Barn Stocks Green Road Hildenborough, Kent
The Base King Street, East Grinstead, Sussex 01342 300702
Bensons Remenham Hill, Henley on Thames 01491 575430
Bojanglez 4/6 Woodbridge Road, Guildford, Surrey GU1 4PU 01483-304202
Bower Ashton UWE, Clange Road Bristol
Brunel Rooms Havelock Square, Swindon 01793-531 384
Cabaret Club, Holdenhurst Road, Bournemouth
Caligari 53 Cheapside, Luton 01582 36806
Club Art 9 Elmer Approach, Southend-on-Sea, Essex 01702-333277
Club International Church Street, St George's Arches, Falmouth, Cornwall 01326 311284
Club Loco 84 Stokes Croft, Bristol 01179 4261 93
Club Oz 36-38 Union Street, Plymouth

01 752-224200
Concorde Brighton
Coven 11 Oxpens Road, Oxford
Depot Lawrence Hill, Bristol 01179-431313
Escape Club Brighton
Felbridge Hotel London Road, East Grinstead, Sussex 01342-326992
Forum 400 The Crescent, Severalls Business Park, Colchester, Essex
Fosters Club Narrowcliff Road, Newquay, Cornwall
Frontier Post Albion Road, Bexleyheath, Kent DA6 8DB 01322 350147
Gaiety Suite South Parade Pier, Portsmouth
Gino's Bar Wallington High Street, Surrey
The G-Spot 8 Sunrise Business Park, Higher Shaftesbury Road, Blandford, Dorset
Henry's Horthorne Lane, Burnham Beeches, Bucks 01753 643227
Hollywood Atlanta Boulevard, Romford, Essex RN1 1TB 01708 472289
Hollywood Princes Street, Ipswich, Suffolk 01473 230666
The Joint West Street, Brighton
Junction Clifton Road, Cambridge 01 223-41 2600
Lakota 6 Upper York Street, Bristol 01179 426208
Loft Club Brighton
Madisons The Square, Bournemouth 01 202-290247
Malcolm X Centre 141 City Road, Bristol 01179-554497
Manor 240 Hurn Road, Matchams, Ringwood, BH24 2BU, Hampshire
Mas Y Mas 47 Fife Road, Kingston-on-Thames
Middlesex & Herts Country Club Old Redding, Harrow Weald, Middlesex 0181 9547577
Millionaires Club Stapleton Road East, Bristol
Mirage William Street, Windsor 01753-

856222
The Monastery Torwood Gardens Road, Torquay 01295-25241 2
Neros Nightspot 2 Market Street, Okehampton, Devon 01837 53888
New Trinity Hall Trinity Road, Old Market, Bristol 01179-55065
Oasis Pennygillam Industrial Estate, Launceston, Cornwall
Odyssey Nelson Street, Bristol 01179-292658
Oscar's The Pier, Clacton on Sea, Essex 01 255 424268
The Palace Hinton Road, Bournemouth 01 202-550434
Pavilion North Parade, Bath 01225-461111
Pavillion Ballroom Bournemouth 01 202-5521 22
Ragamuffine Nightclub Main Square Camberley, Surrey 01276-61404
Raquel's Market Pavement, Basildon, Essex
The Rectory Nightclub Aylesbury, Bucks (1 1/2 miles out of Aylesbury on the A413 towards Buckingham)
Rhino Club Waterloo Terrace, Southampton
The Richmond Brighton
Shark Club Brighton
Showbar Bournemouth Pier, Bournemouth 01202-551 685
Simpsons The Ring, Bracknell Berkshire 01 344-427222
The Studios Hendford, Yeovil, Somerset
Tube Bristol
Tuskers 221 Yorktown Road, Sandhurst, Camberley, Surrey 01252-878181
Upper Deck 4-6 Woodbridge Road, Guildford 01 483-304202
UWE Students' Union Frenchay Campus Bristol 01179-656261 (day) 01179-75041 8 (night)
Venue Bramwells Mill, Penzance, Cornwall
Vibe 206 Old Christchurch Road Bournemouth

Volts 4 The Quay, Exeter 01392-2111 347
Warehouse Plymouth 01752-224200
The Warehouse Club Brighton Westcourt Arms Canterbury Street, Gillingham 01634 851806
Wierton Manor Wierton Road Boughton Monchelsea, Nr Maidstone, Kent 01622-661 757
Works Canterbury (opposite Canterbury East Station)
Zap Old Ship Beach, Brighton 01273-821 588
Zen Kent Road, Dartford, Kent 01322-222423

LONDON

MONDAY

Club Tropicana Gardening Club £5/£3 mums 10:30pm-3am Phil Brill, DJ Alice
The Color Purple Shuffles £2 10:30pm-3am Dr Zee, Lance, Chris + Guests. 'The Sounds Of Minneapolis'
The Monday Club The Rose 11am-11pm New house & garage all-day
That's How It Is Bar Rumba £3 10pm-3am Gilles Peterson, James Lavelle, Ben Wilcox & Debra + live performances & guests
W.O.R.L.D. R.E.C.E.S.S.I.O.N. Velvet Underground £5/£4 NUS Paul Harris, Nicky Holloway

TUESDAY

Bitches Brew Venom £3 B4 11pm/£5 after 10pm-3am DJs Felix Parker, Ben & Pete, Tony D + guests *October 10th* Femi *October 31st* Jasper the Vinyl Junkie
Break It Down The Borderline £5/£3 NUS 11:30pm-3am Funky rare grooves with resident DJs
Exposure Options, Kingston-Upon-Thames £5 B4 11pm/£6 after 9pm-2am Residents Simon Hill, DJ Bailey & MC Flux *October 3rd* Kenny Ken, Nicky Blackmarket *October 10th* Hype, Jumpin' Jack Frost *October*

17th Randall, Andy C, DJ Redz October
24th Jumpin' Jack Frost, Mickey Finn,
Randall
The Pinch Gardening Club £4/£3
10pm-3am Resident Fabio Paras +
guests October 3rd Red Marc October 10th
Phil Perry October 17th Nick Rapacciolli
October 24th Andy Morris October 31st
Rad Rice
Salsa Pa' Ti Bar Rumba £1 (dance class
7pm £6) DJs Ramiro, Dominique &
Fernando with hard & soft salsa
Time Is Tight Velvet Underground
£4/£3 concs 10pm-3am Funky grooves
from Smithers, Keb Durbage, Ben &
Pete Leslie 0 + guests
Vibe Cuba £3 9pm-2am Funk night with
DJ Mikey & The Vibe Collective live

WEDNESDAY

Club Music RAW Free B4 11pm/£3 B44
11:30pm/£5 after 10:30pm-3:30am DJs
Clipper, Ramsey, Special K, Touch,
Operator, Good Vibes, Chris Phillips, Aitch
B + Confunktion, Matt White, Mickey D &
D. Nice in rotation
Colors Bar Rumba £5/£3 before 11 pm
10pm-3.30am Residents Kenny Hawkes
& Luke Solomon (Girls FM) + guests
Explicit Exposure Icen 1 £5/£7 10:30pm-
3am Fionn, Oscar, Spry, Kofi, Dylan Howe,
Jay Wordsworth, Andy, Rus & Bill
Fruit Machine Heaven £1 B4
11:30pm/£4 without £6 after
10:30pm-late Rich B, Martin Confusion
Jeffrey Hinton + guests
Happy Families Grays £5 10pm-3am
Happy house night with residents
Tony Future, Andy K + guests
The Loft HQ's 9pm-2am £5/£4
mems/NUS/MU/£3 before 11 pm Paul
'Trouble' Anderson, Norman Jay + guests
Performance Flamingo Bar £5/£2 with
invite 10pm-3am Resident Andy Laidlow +
guests
Planet Earth The Limelight £6/£4 with
flyer/£2 with flyer before 11 10:30pm-
3am Residents David, Jimbo, Russ +
guests
Pleased Velvet Underground £6 10:30pm-
3am Jon Pleased Wimmin, Paul Woods +
guests
Starsky & Hutch Ronnie Scot's (Upstairs)
£5/£3 NUS/£2 before 10:30 10pm-
3am 70s & 80s disco and rare groove
with Andy C, Kristos + guest DJ Femi
(Young Disciples)
Technosis Gossips £2 B4 11pm/£4 mems

& concs/£6 after October 4th Chris
Liberator, Tasha October 11th Tony
Sapiano, Angela Matthesan October 18th
Generator special with Barney York, Si
Baegg, Mark Williams October 25th
Warlock & C-Smooth
Zest The Borderline £4/£3 flyer/£2
NUS/£2 first 100 people Starts
11:30pm The Balearic Boys

THURSDAY

Above All That Velvet Underground
Hosted by Caroline & Elton + guests
Luke Neville, Rob Sykes, Dave Dorrell,
Dominic Moir
Animal House The Gardening Club
£5/£3 NUS/mems 10:30pm-3:30am
October 5th Craig Campbell, Nick Hanson
October 12th Brandon Block, Danny Keith
October 19th Lisa Loud October 26th Keld
Tolstrup
Baby Dolls Icen 1 £7 B4 midnight/£10
after 10:30pm-3am Vernon Lee, Spencer
Broughton, JC
Back To The Old School Grays £4/£6
10pm-3am DJs K9, Miss Jamm, Andrew W
Box Energy Plastic People £4 B4
11 pm/£6 after Residents Para &
Phidget + guests Info on 01 71 7370211
Clear Circle WKD Cafe £4/£6 9pm-2am
Experimental dub night
Club Intimate HQs £5 8pm-2am House &
garage night showcasing DJs &
artists
Deepcover Sids £6/£5 11 :30pm-6am
Andy, Dean & guests
Get Down to Earth The Earth Club £2
mems/£4 guests DJs Luce & Marc
Brown with a 'full-on jam session'
Giant Steps Club Koo £5 10pm-3:30am
Ricco, Sarjid, Colin & Panos
Heavy Melon Basement Free 10:30-
3:30 DJs Bunny, Xavier + guests playing
funk, disco & garage
Horny Legends £6/£4 mems (mems
free before 11)/£2 before 11 pm 10pm-
4am Double Jay, Scorpio, Phreek Crew,
Mickey Simms
Megatropolis Heaven £6/£4
NUS/UB40 8pm-3am
Neon Fish Bar Rumba £5/£4 10pm-
3:30am DJs Andrew C, Paul Fordham +
guests playing old & new house
Panic 414 Club £3 10pm-6am Colin,
Richard, Stevie + guests playing hard
house
Reservoir Dogs Icen 1 £5 10:30pm-
3:30am Andy Westbrook, Will-O-The-

Wisp, Ben Bellman, Steve Marshall, Andy
Sawyer
R.E.W.<< Turnmills £5/£3 10pm-6am
Fortnightly with residents Trevor
Rockcliffe, Daz Saund
Sex, Lies and Acetate Gardening Club 2
(formerly The Site) October 5th Laurent
Garnier October 12th Claudio Coccolto +
11 Quinze live October 19th Crawling King
Snakes live
Shake it Loose Bar Rumba £4/£2 conc.
Bob Jones (Kiss), Claydon & Clinton play
funky jazz, rare grooves, soulful garage
Skizm Turnmills £5/£4/£3 after 3am
(every other Thursday) Residents Mark
Broom, Richard Grey + guests
Solenoid Club Koo 10pm-6am £5/£3
after 3am. Andy Noir & The Hideous
Brothers with tranced out house.
Solo Velvet Underground £8 10pm-3am
All sets 5 hours
Soul Spectrum II Beluga £6/£5 with
flyer 9pm-2am DJs Michaela-May, Pinky,
Owen Washington
Speed The Mars Bar £4/£5 9.30pm-
2am Jungle night with resident LTJ
Bukem
Spirit World Upstairs at the Pigeons
Alternate Thursdays £3/£2:50 concs
8pm-1 am. Techno/hard house from
residents Marc Williams, Dee Troit, DJ KSD
+ guests
Starsky & Hutch Ronnie Scot's
(Upstairs) £6/£4 concs/£2 before
10pm. Same as Wednesday
That'll do nicely! Zeebrabar £3 10pm-
3am Residents Simon Lawrence, Spencer
Broughton + guests
Zone Gass Club £6/£5 mems 9pm-
3:30am Resident Lenny Dee

FRIDAY
A Club of Diversity Upstairs at the Garage
(First Friday of the month) £5/£3:50 9pm-
3am
Atomic Model Icen 1 £10 10pm-3am
Dom T, Ben Bellman, Miles, Guy Preston,
Roberto Zazzi + guests with three floors
of house, garage, reggae & Latin
AWOL SW1 £10 mems/£12 10pm-6am
September 29th Re-launch party with
Mickey Finn, Kenny Ken, Darren Jay, Dr S
Gachet, Randall, Fearless, GQ Over 19s
only
Barcode Gardening Club Residents Cisco
Ferreira & Colin McBean's The Advent,
Eddie Love Chocolate, Ben Willmott
Boo! Colosseum £5 with flyer/concs/£8



B4 12, £10 after 10pm-6am Residents
Clive Anthony, Gary Collins + guests
October 6th Luke Slater, Steve Bicknall,
Brenda Russell tbc October 13th Colin
Faver, Daz Saund tbc, Mark Dale October
20th Evil Eddie Richards, Craig Walsh,
Mark Broom October 27th Colin Dale, Alex
Knight, Eric Powell
Club Alien Fridge (1st & 3rd Friday of
the month) £7/£10 9pm-6am Tribal
Energy's new night
Club Cuba Cuba £3 9pm-2am Mike
Parsons + guests
Club I-Q Ormonds £8/£6 mems B4 12
10pm-3.30am Chris Phillips, Brian
Norman, Daddy Bug, Jasper the Vinyl
Junkie, Lloyd Life, Keith Lawrence,
Ronnie Coldsweat, Gary Trapdoor + live
PA from Alison Evelyn
The Craze Happy Jax £5 B4 12/£8
after 9pm-4am
Double Dipped Bagleys 10:30pm-6am
EC1 EC1 10pm-6am October 13th
Eurobeat 2000
EXP SE8 £7 9pm-6am
Feel Real Raw Room one: The Full Crew &
Mystic Aurra. Room two: Ashley Beadle &
Ben Torrens playing funk and jazz
Final Frontier Club UK £11/£9 mems
after 11:30pm/£9/£7 mems before.
Membership £2 10pm-6am October 6th
Fabio Paras, John Kelly October 13th DJ
Skull, The Stickmen October 10th Carl Cox,
Carl Craig October 27th Frankie D, Charlie
Hall
Fruity Legends £8/£5 before 11 pm and
after 3am 10pm-6am Residents Spencer
Broughton, Rob Blake, Bradley Jay, Mark
Anthony + guests
Full-On Nation October 27th £12/£11
10pm-6am Residents Jeremy Healy, Carl
Cox, Paul Bleasdale, James Barton, Andy
Carrol + guests Jon Pleased Wimmin,

vapourspace

06.10.95 10-6 the fridge town hall parade london sw2
main room: stacey pullen (detroit) murder by sound mr c and colin dale.
in the box: ltj bukem bushwaka! richard grey. live slammin programmin: megalon

vapourspace first friday of the month. residents mr c & colin dale plus always special guests whippin up the deepest freeform techno phuture soul spacey drum & bass and acid beats for your pleasure.
chilled out experimental box hosted by the members of the plink plonk network with exclusive material from the electronic underground. vapourspace visuals by tranceart red dog mk3d cosmic edge &
star virus. members £10 guests £12. info and memberships from the weather office +44 (0) 171 490 0385 or email lulu@plink.demon.co.uk vapourspace ...probably the deepest techno in london.



Club Art

Think of Southend-on-Sea, and images of saucy postcards, amusement arcades and 'kiss-me-quick' hats will probably spring to mind. But take a quick walk from the seafront on a Saturday and you'll find a much more lively scene: the Essex youth going crazy on the packed dancefloor of Club Art, a venue from the same stable as Club UK. The intimate club hosts the delightfully-titled 'Enough To Make You Come', an energetic house night popular with local clubbers (also a refreshingly unpretentious break for Londoners willing to make the journey). Guest spots from DJs such as Nancy Noise, Nick Warren and Choci, along with dancefloor-friendly house from resident Si Barry, make this a night of reliable quality and fun. Enough to make you come? Well, you could always give it a go...

Club Art, 9 Elmer Approach, Southend-on-Sea, Essex

Anna Smith

Justin Robertson, David Holmes
Future World Market Tavern £4/£3
 mems 11pm-5am Hard & happy house
 with residents Shugz, DJ Ugly + guests
The Gallery Turnmills £8 B4
 11:30pm/£10 after 10pm-7:30am
 Residents Tall Paul Newman & Darren
 Stokes + guests *October 6th* Judge Jules,
 Danny Keith, Darren Stokes, Tall Paul,
 Jamie Bromfield *October 13th* Nancy
 Noise, Tall Paul, Darren Stokes, Lottie, Daz-
 E *October 20th* Nicky Holloway, Danny
 Keith, Tall Paul, Darren Stokes, Jamie
 Bromfield
The Garage Heaven £4 B4 11:30pm
 with flyer/£5 without £7.50 after.
 OMixed 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 *October 13th* Debbie
 Does Dalas with Seb Fontaine, Allister
 Whitehead, Ross Travill, Dave Ryan
Hardware 414 Club 10:30pm-6am £4
 mems/UB40/NUS before 11/£6
 others/£3 after 3am Residents Tony
 Weech, Craig Thomas, Terry Mitchell,
 Hazy & Rob Lawrence + guests
House Bar University of Westminster
 Students Union FREE 6pm-11pm Pre-club
 pub, everyone welcome. Starts September



30th Residents Spacemann & Chris Ingram
 + guests Nick Doyle, Chris H, Danny J, Alex
 Payne, Barney York
Jacks Dome The Dome £5 10pm-
 2:30am Residents E.Z. & Nicky Dee +
 guests such as MC Wiggler, Billy Bunter,
 Ellis Dee, Nickle Bee & Kid Andy
Jumpin' Beluga £7/£5 mems/free
 before 11 pm 10pm-late Residents
 Strictly Norton, Karl 'Tuff Enuf' Brown,
 Matt 'Jam' Lamont + guests
Kat Klub Bar Rumba £6/£3 B4 11 pm
 10pm-4am Club classics from Ronnie
 Herel, Keiran B, Trevor Nelson & Wilber
 Wilberforce
Kitty Lips Mars £5 10pm-5am Queen
 Maxine & Vikki Red playing house, NRG
 & Tribal for gay gals & their gay guys as
 guests
Labrynth Labrynth £6 mems/£10
 guests/£6 NUS/NHS staff *October 6th*
 Kenny Ken, Nicky Blackmarket *October*
20th Krome, Mark Edmonds *October 27th*
 Nicky Blackmarket
Londinium Browns 11 pm-4am Strictly
 glamorous dress code!
Open All Hours Ministry Of Sound
 £12/£8 mems/£8 after 4am 11pm-
 7am Residents Darren Emerson & Jim
 Masters + guests
Peach Leisure Lounge £7 mems/B4
 11 pm/£10 after/£5 after 4am for non-
 members 10pm-6am No trainers Residents
 Graham Gold, Darren Pearce, Dave
 Lambert, Craig Dimech + guests Garage
 room: *October 6th* Double J and Dave
 Stewart *October 13th* Pete and Jonathan
 Spooner *October 20th* Dr Derek, Ranji Boy
October 27th Rude Boy Rupert and Dennis
 Valentine

Pendragon Fridge (monthly) £9/£7/£5
 10pm-6am Fourth Friday of the month
The People's Party Garage £5/£3
 11pm-3am resident Darren Poole +
 guests
Quirky Vox 10pm-6am £6/£5 concs/£4
 mems/£4 before 11pm & after 3am
 Residents Nick The Record, Adam
 Dominican, Edit, Lee Belford + guests
Rapture Club Essence £8/£6 before
 11 pm Mem's £5 & £7 10pm-4am
 Residents Jason B & Joe, Steve Austin,
 Smartfing & Tony Price + Tim Larke on the
 bongos.
Return To The Source Fridge (second
 Friday of the month) £7 adv/
 NUS/UB40/£10 10pm-6am Deep trance
 & ritual beats
Rotation Subterania £6 with flyer
 10pm-3:30am On rotation Alex Baby,
 Dodge, Sam B, Femi Fem
Samasara Fridge £10/£6 pm-6am
 Uplifting trance & techno from the -ex
 Megatripolis crew
Soul Circle HQ's 9pm-2am £6/£4
 before 10:30pm Indigo & Maura Miller,
 Freaky Reidy
Sparkle L'Equipe Anglaise £8 10:30pm
Spellbound Club Koo £8/£5 after 3am
 10pm-6am Residents Stacey Tough &
 Robin Ball + guests
Squeeze The Broker Bar £5/£7 after
 10:30pm 10pm-5am DJs Nicky Fingers,
 Dan Hart, Gary Aldridge, Cookie
Strutt Deluxe Cross *October 21st* £12/£6
 after 3am 10pm-6am Dave Angel, David
 Holmes, Nick James, John Kennedy, Van
 Basten
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 Residents
 Mr C & Colin Dale *October 6th* Murder By
 Sound, Stacey Pullen, Richard Grey, LTJ
 Bukem, Bushwaka!
Velvet Underground Velvet Underground
 £10/£8 10:30pm-4am Resident Nicky
 Holloway + guests
Vital Force 414 Club *October 13th* £6/£4
 10pm-6am Techno with Vital Force DJs +
 guests
Wild At Heart Emporium £12 10pm-4am
X-Change SW1 £8/£5 after 3am 10pm
 Residents Shane Johnson & Greg Dowling

SATURDAY

AWOL SW1 10pm-6am £10/£12 Return
 of the weekly Ministry jungle night at new
 venue
Bambi & Bo The Cross (last Saturday
 of the month) Glam mixed/gay night £15
October 28th Fat Tony, Miss Barbie,
 Jonathon Moore, Anthea Blowjob
Been There, Seen It, Done It Ormonds
 10:30pm-3:30am
Best of British Chunnel Club £12/£8
 before 11 pm/£8 mems 10pm-6am
Bliss Wag £10/£12 10pm-6am DJs Judge
 Jules, John Kelly, Jay Farrugia, Miss Barbie,
 Ben & Andy, Marky P & Phil Mison
Bon Voyage Hattons Last Saturday of
 every month £15/£10 adv
Bump Subterania £6 10pm-3:30am
 Hosts Grace & Rod Lay DJs Princess
 Julia, Tallulah, KCC & Jeffrey Hinton +
 guest PAs
Bump 'N' Hustle Beluga £10/£7 before

12/£5 mems 9pm-2am Uplifting night
 with resident Stevie Jay + guests. 'Dress
 to undress'
Carwash Le Scandale £8 10pm-3:30am
 70s & 90s disco grooves with DJs
 Deckster & Miss Jo Lively + regular guest
 Richard O'Brien
Centrefold Gardening Club £12/£10
 10:30pm-6am
Chungawok The Brix (Third Saturday of
 the month) £7 11pm *October 21st* Para,
 Chi, John Watt, Spike, Mr Becker + PA from
 Mouse on Mars
Club for Life Gardening Club 2 £10
 mems/£12 non-mems 10:30pm-6am
 Residents Jeremy Healy, Brandon Block,
 Laurence Nelson + guests *October 7th*
 Chris & James, Stacey Tough, St Peter &
 Heaven *October 14th* Richard Ford, Oliver
 McGregor, James Mac, D.O.P *October 21st*
 John Nelson, Vivien Markey *October 28th*
 Third Birthday Party with Chris & James,
 Kelvin Andrews, Lisa Loud
EC1 EC1 10pm-6am
Fathom Club 9 (monthly) £6 B4
 10:30pm/£7 after. Mem's £5/£6 9pm-
 3am For housaholics & funkateers
Felicitia Hubble & Co First Saturday of
 every month £10 10pm-6am (early arrival
 advised) Residents Steve Chapman, Dan
 Hart + guests
Fierce Child Mars £10/£8 mems/£5
 DJs Fat Tony, Cool Hand Luke, John
 Cecchini
Flipside Icen £10/£7 before 10pm &
 for mems. Residents Chris Checkly,
 Dezzie D, Dodge, Patrick Forge, Torro,
 Paul Martin.
Big Kahuna Burger Co Parkers
 £3/£2.50 B4 11.15pm & NUS 9:30pm-
 late
GISM Bar Rhumba monthly £12 10pm-
 6am Graham Gold, Darren Pearce, Rob
 Jeffrey, Mark Mills, Le DJ Roy, Rob
 Parrish, Darren Poole, Sabs & Shiv
Hazardous Waist Hubble & Co £8 10pm
 onwards on every fourth Saturday CJ
 Mackintosh, Bukem, Gary Williams +
 guests
Heaven Heaven £6 B4 11:30pm with
 flyer/£7 without/£8 after Resident Ian
 D + guests play happy house & techno
 at this popular gay night. Funk & soul in
 the Dakota Bar
Kettle of Fish Club 254 £4:50/£6 9pm-
 3am DJs Blacks, Massimo, Will Da Beest +
 guests
Labrynth Labrynth £10
 mems/£6 NUS/NHS staff/£12 guests
 11pm-6am *October 7th* Brisk, Manic
October 14th Rob Vanden, Matt Maurice
October 28th 88-95 night Emotion, Stevie
 Silk, Chris C
La Verita Powerhouse £10 mems/£12
 10pm-6am New house night. Free coaches
 from Trafalgar Square. Call 0956
 315358/0973 156981 for info
Leisure Lounge Leisure Lounge £12
 10pm-10am Residents Andy Morris &
 Arron + guests
Love Muscle XX Fridge £9/£7 before
 12 with flyer/£6 after 3am 10pm-3am
 Marc Andrews & Gareth + hosts Polly,
 Ivan & SJ
Malibu Stacey Hanover Grand £12
 10:3pm-4:30am *September 30th* Seb
 Fontaine, John Kelly, Craig Richards
October 7th Luke Neville, Sister Bliss, Tall

Paul Newman *October 14th* Seb Fontaine, Mark Moore, Jeremy Healy *October 21st* Brandon Block, John Kelly, Norman Jay *October 28th* Luke Neville, Seb Fontaine, Alex P

Ministry: On the Road to Wembley *Wembley October 28th* £25 + booking fee David Morales, Frankie Knuckles, Satoshi Tomeii, Laurent Garnier, Derrick May, Carl Cox, Claude Young, Billy Nasty, Phil Perry + live Billy Ray Martin, Bandulu, Georgie Porgie, Meechie, Do-oiing and D'Bora Info on 0891 715900

Nuclear Free Zone 414 Alternate Sats £3 B4 11:30pm/£5 after 10pm-6am

Future trance & techno from residents Liberator, Chris Aaron, Julian + guests

One For You Happy Jax £10/£7 mems/£5 before 11pm 10pm-6am

Resident Amanda + guests

Passion Emporium £6 B4 10:30pm

Philip Salon's Mud Club Bagleys Studio £12 10pm-6am

Release the Pressure LA2 £10 mems/£12/£5 after 3:30

Renaissance Cross £15 10pm-6am Monthly

Return to the Source Brixton Academy £10 9pm-6am *September 30th* Tsoyoshi,

Mark Allen, Sid Shanti, Doof, Medicine Drum, Dub Basket, Solo & Felix, Rob

Fletcher, Astralasia, Azuk, Dr Alex Paterson, Chrisbo, Mindfield, Cat Von

Trapp, Frequency Generator

Rulin' Ministry of Sound £15/£10 mems 11pm-9am Over 21's. Residents CJ

Mackintosh & Harvey + guests *October 7th* Kenny Carpenter, DJ Vibe, Linden C, Bobbi

& Steve, Smokin' Jo + Love It in the VIP

October 14th Todd Terry, Justin Berkman, Chrissy T, Tommy D + Carwash in the VIP

October 21st Larry Pena, Alan Russell, Kid Batchelor, Roy the Roach

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 *October 7th* DJ

Cellie *October 14th* Mark Williams *October 21st* Residents Party *October 28th* Mark

Shimmon

Sherbet The Warehouse £8 B4 11pm/£10 after/£5 after 3am 10pm-6am Residents Pete Wardman, Rachel

Auburn, Glenn Scott & Greg Nice

Spirit SW1 £10/£8 before 11pm/£5 after 3am 10pm-6am Harvey, Roy the

Roach, Dave Lambert, Laurence Nelson

Strawberry Sundae The Arches £7/£5 mems 12am-6am Residents Cool

Hands Luke, Chris Martin, Rob Parish, Peter Haslam + guests

Strutt Deluxe Chunnel Club *October 21st* £12/£6 after 3am 10pm-6am DJs Dave

Angel, David Holmes, Nick James, John Kennedy, Van Basten

The Surgery Shuffles £7/£4 NUS+UB40/£3 before 10:30pm 9pm-

3am Dr Bob Jones C.J. + guests

Top Banana Astoria £10 adv/more on the door 10pm-6am Residents Rob

Blake, Spencer Broughton

United Kingdom Club UK £10 mems/£12 10pm-9am

Wonderland Avenue Plastic People £8/£6 mems/£5 after 3am 10:30pm-

6am Harvey, Des Doonican & Val O'Connor + guests

Zilph The Burlington Club £3 10pm-2am Trance/techno on the last Saturday of the month

Vanity Fayre RAW £12 10:30pm-5am

Velvet Underground Velvet Underground £10/£8 mems 10:30pm-4am Nicky

Holloway & Chris Good

Voodoo Magic Equinox £12 adv/more on door 4am-12 noon *September 30th*

Grooverider, Jumpin' Jack Frost, Kemistry & Storm, Dr S. Gachet, Andy C, Randall

October 28th LTJ Bukem, Ron, Hype, Randall, Andy C, Darren Jay

SUNDAY After Hours Chunnel Club £5, mems only. Residents Marie, Dean Lambert,

Arron, Bobby & Steve, Normski

Cheeky Monkey Beluga £5/£4 concs 8pm-midnight Residents Andy

Heathcote & Sean Gibson + Danny

Foster, Andy B, Dan Harrison & Barnaby

Bervena

The Chemistry Of Dance HQ's £5/£3 mems/£2 concs before 10:30pm 9pm-

2am Dan & O

Club Clantestino Cuba Havana hits + Comparsa Conga live & Percussion Jam

DTPM Bar Rumba 2pm-10:30pm Mems & guests only

Gone Ga Ga Velvet Underground £5 7pm-1am Joe Fish & Bongo + guests

Phunky Sunday EC1 8pm-2am £5 Bobby & Steve, Norris Windross, Graham

Gold, Dominic, Steve Flight, Richie

Fingers, Tony Trax, Ray Locke

Spread Love Project Gass £7/£5 mems 11pm-6am Residents Dominic, Flighty,

Daryl B, Hermit + on rotation, Norris

Windross Matt Jam Lamont, Micky Sims, DJ Bags

Sunday Essence Club Essence £5 10am-6pm Happy house & garage

Sunny Side Up Chunnel Club 7am-6pm Haslam, DJ Kenny, Martin Sharp

Sunday Special The Yacht Club £5 6pm-late The Hermit, Feel Free, Karl Tuff

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

Strutt The Cross £5 8pm-1 am Residents Nick James & Chris + guests *October 1st*

Billy Nasty *October 8th* tbc *October 15th* Andrew Weatherall *October 22nd* closed

October 29th tbc

Thunder & Joy RAW £8/£4 before 12 10:30pm-8am Jungle night with DJs

such as Rap, Younghead, Ron

ADDRESSES

414 414 Coldharbour Lane, Brixton SW9

The Arches 53 Southwark St, nr London Bridge SE1

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

Bar Rumba 36 Shaftesbury Avenue W1 0171-287 271 5

Bass Clef 35 Coronet Street N1 0171-729 2476

Beluga 309 Finchley Road NW3 0171-794 1267

Borderline Orange Yard, Manette Street, Charing Cross Road W1 0171-734 2095

Brix St Matthews, Brixton Hill, London SW2 1JF

Broker Bar Byward Street, London EC3

Browns 4 Great Queen Street, WC2 01374 117714

Burlington Club corner of King Street/Beavor Lane, Hammersmith

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

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

Chunnel Club 101 Tinworth Street, London SE1

Church's 20 Kensington Church Street 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

The Cross Goods Way Depot, off York Way, Kings Cross 0171 837 0828

Cuba 11-13 Kensington High Street W8 0171-938 4137

Dome 178 Junction Road N19 0171-281 2478/2195

EC1 Basement 29-35 Farringdon Road 0171 242 1571

Electric Ballroom 184 Camden High Street NW1 0171-485 9006

Emporium 62 Kingly Street W1 0171-734 3190

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

Grays 4 Grays Inn Road WC1 0171-430 1161

Hanover Grand Hanover Street, London W1

Happy Jax London Bridge SE1 0171-378 9828

Heaven Villiers Street Charing Cross WC2 0171-839 3852

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

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

Iceni 11 White Horse Street W1 0171-495 5333

Jingles 95 Kingsland High Road E8 0171 2498152/0181 8060466

Junction SW11 0171-738 9000

Koo Club 28 Leicester Square WC2 0171-839 2633

LA2 165 Charing Cross Road, London WC2

Labrynth 12 Dalston Lane E8

Legends 29 Old Burlington Street W1 0171-437 9933

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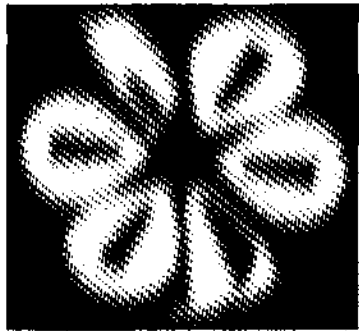
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242 1345
Limelight 136 Shaftesbury Avenue WC1
 0171-434 0572
London Central 38 Kensington High
 Street W8 0171-938 1078
Loughborough Hotel Evandale Roads,
 Brixton SW9 0171-737 0157
L'Equipe Anglaise 21 Duke Street, W1
Market Tavern 1 Nine Elms Lane,
 Vauxhall SW8 0171-622 5655
Marquee 105 Charing Cross Road WC2
 0171-637 6601 / 6603
Mars/Basement (formerly the Milk Bar)
 12 Sutton Row, London
Maximus 14 Leicester Square WC2
 0171-734 4111
Ministry Of Sound 103 Gaunt Street
 SE1 0171-3786528
Ormond's Ormond's Yard SW1 0171-930
 2842
Paradise Club 1-5 Parkfield Street,
 Islington N1 0171-3549993
Plastic People 37-39 Oxford Street W1
Powerhouse Waterden Road, London E15
Prohibition 9 Rocket Hanover Street W1
 0171-493 0689
Raw 112a Great Russel Street 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 Street, W1 0171-
 439 0747
The Rose Edmund Street, Camberwell
 SE5
Roseberrys Roseberry Place, off Dalston
 Lane E8
Ruby's 49 Canaby Street W1 0171-287
 3957
Le Scandale 53-54 Berwick Street W1
 0171-437 6830
SEB Deptford Broadway
Soundshaft Hungerford Lane WC2
 0181-397 5249
Starlight Praed Street W2
Subterania 12 Aklam Road W10 0181-
 960 4590
SW1 191 Victoria Street SW1 0171-630
 8980
Turnmills 63 Clerkenwell Road EC1
 0171-250 34090
Underworld 174 Camden High Street
 0171-482 1 932
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 Street, WC2 nr Leicester
 Square 0171 839 4188
Venue 2a Clifton Rise, New Cross SE14
 0181-692 4077
Vox 9 Brighton Terrace, Brixton Hill SW9
 0171-737 2095

Wag Club 35 Wardour Street W1 0171-
 437 5534
Warehouse Harbet Road, Hastingwood
 Trading Estate, Esmonton N18
WKD Cafe 18 Kentish Town Rd, NW1
Woody's 41-43 Woodfield Road W9
 0171-286 5574
Yacht Club Temple Pier, Victoria
 Embankment WC2
Zeebrabar 62 Frith Street, Soho
Zombie Club Euston Station Concourse
 NW1 0171-388 2221

MIDLANDS

TUESDAY

Bounce Beatroot E1 mems/E2 guests
 10pm-2am DJs Shotski & CI + guests

WEDNESDAY

Decadence Bakers E4 B4 10:30pm/E5
 after 10pm-late
Eargasm Bellamys E2.50/E2 concs
 8pm-11.30pm Fortnightly DJ 4 minutes
 33 + guests
Lust For Life Newhalls E1 9pm-2am DJ
 Mark & friends with happy house and
 funk
Moist Theatre Bar Free 8pm-11 pm DJ
 Chook-O playing garage & mellow
 house

THURSDAY

Full Of Beans Directors, Milton Keynes
 E2/E3 9pm-2am Resident Nick Norman
October 5th Foxglove DJ Agency Launch
 Party with Dave Wood, Jay Livin, Rick
 Cannon *October 12th* Jay Marshal, Bruce
 B, Glen Woods *October 19th* Magic Alec,
 Julian James, Stumpi *October 26th* Richie
 Long, Ashley, Paul McGilway Info on 0973
 142403
Funky Innovation Theatre Bar Free B4
 11 pm/E2 after 10pm-2am Triksa &
 Late
Funky Lemon Picassos E1.50 9pm-2am
 Resident Adam Teecey in house & garage
 room with guests
Life's a Bitch Backstage 10pm-2am
 Residents Si Storer & Scott
Wild The House E3/E2.50 10pm-2am
 Residents Dave Grantham, Ged &
 Damian (DIY)

FRIDAY

Absolutely Fabulous Backstage E2 B4
 11 pm E3 after Residents Errol Russell &
 Adam Teecey + guests
Bare The Capitol Club E5 mems/E7
 9pm-3am Residents John Graham,
 Wayne Richardson, Danny Mills & Jeff
 Parris
Bounce Deluxe Alternate Fridays E6/E5
Club TV Sanctuary E6-E12 depending
 on time Till 7am
Flying Circus Stone Manor Hotel E4 B4
 10:30pm/E5 after
Fur & Feathers Toots E4 NUS/E3 men
 in skirts/girls in wigs Others E6 Resident
 Mark Hughes
Garage Grooves Theatre Bar E2/free
 before 11 pm 8pm-2am DJ Kiddo
Miciti & ROAR After Dark E6
 Fortnightly Info on 01850
 093535/0973 32304
Pimp Picasso's E3 B4 11 pm/E4 after
 9:30pm-2am *October 6th* Lisa Loud, Andy
 Ward *October 13th* 3rd Birthday Party at

Paloma's with Phil Gifford, Jon Digweed,
 Allister Whitehead *October 20th* Pete &
 Russell *October 27th* Dave Seaman, Chris
 James, Guy (DMC)
Return To The Source The Waterfront
October 27th E7 adv 10pm-6am London's
 trance night pays a visit
Ripe The Yard E4 9pm-2am Residents
 Nick Rodgers & Duncan + guests
S.L.A.G. Steering Wheel E5/E6
 adv/NUS 10pm-late
Spacehopper Que Club E5/E4 B4 11 pm
 10pm-2.30am For info tel 0121 212 0770
Swoon Colosseum E7/E5 before
 11 pm/mems/NUS E1 off 9:30pm-2am
 Residents Angel, Mark Rowley + guests
Underground Club Underground Club
 E5 10pm-6am House night
Vinyl Maniacs Conservatory E7 9pm-
 2am

SATURDAY

Amazon 1st Base E8 B4 11pm 9.30pm-
 2am
Atomic Jam Que Club *September 30th*
 E10 9:30pm-7am Orlando Voom, Rhythm
 of Space, Andrew Weatherall, Colin Faver,
 Brenda Russell, Nathan Gregory, DIY,
 Headflux, Marshmellow Sounds
House of God Dance Factory
 (fortnightly) E5/E4 mems 9:30pm-
 2am Herbie, Paul Damage, Terry
 Donovan + guests
The House House E8/E7 9pm-2:30am
 Residents Tony Clark, Dino & Jon of the
 Wicked Bitches + guests
Hot To Trot Venue 44 E16 11pm-7:30am
 Mark Moore, Gordon Kaye, Tony de Vit,
 Craig Burger Queen, Pete & Russell
Lick It! Upstairs at Winter Gardens E8/E5
 9pm-3am Residents GlenL'Arrington,
 Stephan + guests
Miss Monneypenny's Bonds E8.50
 9:30pm-late Simon Owen, Russel
 Salisbury + guests
Mom I'm Only Dancing! The Theatre
 Bar & Backstage E8/E7 mems 8pm-
 2am Residents Patrick Smoove & Mark
 Hughes + guests
Pandora's Box Leicester Arena E5 9pm-
 2am Residents Perry & Alaric + Jon
 Bradley
Progress The Conservatory E9 9pm-
 2am Residents Pete & Russell + guests
Quest Paloma's (Picassos) 8pm-2am E8
 B4 10:30pm Now fortnightly *October 14th*
 Ratty, Rap, Jumping Jack Frost, SS, Fallout
October 28th Nexus, Kemistry & Storm,
 Hype, Grooverider, Micky Finn, Pilgrim
Recognition Theatre Bar Free B4
 11 pm/E2 after 10pm-2am Resident
 Carlton + guests
Savage Old Joe's (Birmingham
 University Guild of Students) Every other
 Saturday E4/E3 adv
Shopping The Holy Trinity E5/E6
Techno Prisoners Box *October 28th*
 E3:50/E2:50 11pm-2am DJs Planck vs
 Deep Joy + Nail live
UK Midlands UK Midlands E7/E8
October 7th Jeremy Healy, Allister
 Whitehead, Marshall, Sunscreen live tbc
October 14th Rocky & Diesel, Phil Perry
October 21st Claudio Coccluto, Dave Clark
October 28th Alex P, Terry Farley tbc, Carl
 Cox
Underground Club Underground Club
 E5/E3 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
WOW The Box (fortnightly) E4 11:15pm-
 late DJs Frankie Valentine, Scov, Shine &
 Soy Gazette

ADDRESSES

1st Base Worcester Street,
 Wolverhampton 01902 712 924/01902
 716 762
After Dark Station Street Nottingham
Backstage 69 Lichfield Street,
 Wolverhampton 01902 22252
Bakers Broad Street, Birmingham 0121-
 633 3839
Beatroot 6-8 Broadway, The Lace
 Market, Nottingham 01159-240852
Bellamys 35 Houndsgate, Nottingham
 01159-475823
Blue Note Club 14a Sadler Gate, Derby
 01332-2951 55
Bonds Hampton Street, Hockley,
 Birmingham 0121-236 5503
Box Goldsmith Street, Nottingham 0115
 9410455
Branstons Jewelry Quarter, Hockley,
 Birmingham 0121-236 0984
Chandlers Heathfield Leisure Complex,
 Heathfield Way, Kingsheath, Northampton
Club Zen 28 The Concourse, Bletchley,
 Milton Keynes 01908-366979
Colosseum 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 Street,
 Nottingham 01159-587071
The Institute Digbeth High Street,
 Digbeth, Birmingham 0121-643 7788
Leicester University University Road,
 Leicester 01162 556282
Lincoln Drill Hall Broadgate, Lincoln
Lo Club Willow Row, Derby
Moseley Dance Centre Alcester Road,
 Moseley, Birmingham 0121-449 0779
Newhalls Newhall St, Birmingham
Nottingham University Byron House,
 Shakespeare Street, Nottingham
Old Joe's Birmingham University Guild
 of Students Edgbaston Park Road,
 Birmingham 0121-472 1841
Picassos 34-36 Broad Street,
 Wolverhampton 01902-711619
Que Club Corporation Street,
 Birmingham 0121-212 0550
Sanctuary North Denbigh Leisure, Saxon
 Street, Bletchley, Milton Keynes 01908-
 368984
Steering Wheel Wrotesley Street,
 Birmingham 0121-622 5700
Stone Manor Hotel Nr Kidderminster
Theatre Bar Lichfield Street,
 Wolverhampton
UK Midlands Foxes Lane,
 Wolverhampton
Underground The Basement, 1
 Wellington Street, Leicester 01162-
 360537
Venue Branston Street, Hockley,
 Birmingham
Venue 44 44 Belvedere Street,

WORLD

MENTAL HEALTH DAY

10/10

TOGETHER... WE ARE!

a global celebration of positive mental health



it helps
to
talk



see 'Whats New' on: <http://trial.campusworld.bt.net.8004/CampusWorld>

listings

Mansfield, Notts 01623-22648
Waterfront University of East Anglia,
 Norwich NR4 7TJ
Wherehouse 110a Friargate, Derby
 01332-3811 69
 Yard 61 Westgate, Mansfield,
 Nottinghamshire 01623-22230

WALES

THURSDAY

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

FRIDAY

Hip'po Hip'po 10pm-2am Residents
 Ollie, Pablo P & Freebass + guests
Infinity Tramps £5 9pm-late
Shifting Gear Porkies £2 Resident
 Damage + guests 'Underground with no
 musical barriers' Info on 0585 766809
Wibble It Benz £5 9pm-2am Residents
 Lindsey & Eddie Taurus + guests

SATURDAY

Hip'po Hip'po 10pm-2am Residents
 Ollie, Pablo P & Freebass + guests
Strictly Groovy Tramps £3.50-£5.50
 9.30pm-2.30am Residents Linsey & Lee
 + guests
Blast Off Rhondda Fach Sports Centre
 £6 adv/more on the door 9pm-2am

ADDRESSES

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

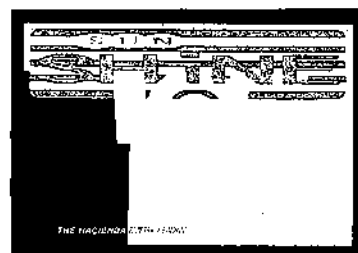
NORTH

MONDAY

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

TUESDAY

Doncaster Warehouse £10 9pm-8am
 Dry 201 Student Night Dry 201 Free bus
 later to the Student Night at the
 Hacienda, open from 9:30pm-2am and



costs £3 before 11pm/£3 after + NUS card
Sound Education 5th Man £2:50 9pm-
 2am **October 31st** Halloween special £5
 till 4am Jeremy Healy, Allister Whitehead,
 Marshall

WEDNESDAY

Bliss The Venue, Manchester
 (fortnightly) £4/£3 flyer/NUS/UB40.
 'Ambience and intelligent techno'
Discopogo at Paradise Factory loft £4
 9pm-2am
Flesh Hacienda (monthly) £8/£6 mems
 10pm-4am Tim Lennox, Paulette, Cath
 Ryan Info from A Bit Ginger on 0161-237
 9460

THURSDAY

2KINKY Code/Generation X
 Third Thursday of every month £7/£5
 conc 10pm-3am Residents Paul Taylor,
 Big Danny, Mark Currie + guests
Big Bang JJZ £2.50 9pm-1am Weekly
 house night
Born to Get Busy Upstairs at the
 Grafton £1 B4 10/£3 9pm-2am Tee
 Harris, Paul Myers Lee Greenwood, DJ K-
 D Lite, Simon S, DJ Olabeau
Candy's House of Love Equinox £5/£4
 concs 10pm-4am Gay night with
 residents Dave & Huey + guests
Domina Fifth Man (Hacienda) £5/£4
 10pm-2am Monthly with residents Matt
 Thompson & Pete Robinson + guests
Go Wild Up My Aisle Liverpool
 University Guild of Students £4 10pm-
 2am Monthly gay night
Haywire Cafe Mex Last Thursday of the
 month £5/£4 9pm-2am Charlie Hall, Daz
 Quayle
Herbal Tea Party The New Ardri £6
 9pm-2am Resident Rob Fletcher **October**
 26th Paul Dalet, Rob Fletcher + G Man live
Kult The 5th Man (Hacienda basement)
 Residents Jon DaSilva, John
 McCready, Pete Robinson, Jason
 Boardman, Dave Rofe, Mark Ward, Rob
 Bright, James Holroyd + guests
Ministry of Sound Hacienda **October 12th**
 £7 10pm-4am Jon Pleased Wimmin,
 Jeremy Healy
Pleasure Music Factory, Leeds £3 10pm-
 2am. Every fortnight. Residents Simon
 Frieze, JC, Andrew Sisters playing old &
 new house music
Seconds Out Hacienda First Thursday of
 every month £6:50 adv 10pm-3am Ian
 Ossia, Greg Robinson, Rick Vlemmicks+
 guests **October 5th** Jeremy Healy
Tandoori Space Night Cockpit, Leeds
 Second Thursday of the month £5/more
 on door 9pm-2am Simon Scott, Nelson
 Dilation and The Rootsman + live
 Astralasia & Mandragora
Thursday Night Showcase Canal Cafe
 Bar 7:30pm-12 midnight Showcasing new
 DJs and PAs
Wild Pitch Paradise Factory £5/£3
 before 11pm 10pm-2am Residents Dave
 Kendrick & Moonboots + guests
 First Thursday of every month: Justin
 Roberston with Sleuth + guests Third
 Thursday sees Leeds' Up Yer Ronson
 Last Thursday of the month: LuvDup +
 guest

FRIDAY

Anythinggoes Rio's £5/£4 10pm-2am.

Resident Steve Shiels + guests
Bang The Box Mardi Gras £3/£2
 10pm-2am Residents Joe McKechnie,
 Kath O'Toole + guests
Bugged Out! Sankeys Soap £5/£6
 10pm-3am Resident James Holroyd +
 guests
Cactus Club (upstairs) Middlesborough
 Arena Spunkadelic (downstairs)
 £3.50/£2.50 before 10:30pm 9pm-2am
Carry on... Garlands 10pm-6am Heath,
 Laydee & Mickey. Different theme each
 week
Creation Warehouse £6/£8 10pm-6am
Deja Vu Room £7 mems/£8 NUS/£9
 Residents Terry, John Lancaster,
 Marianne & Richie + guests **October 6th**
 Jeremy Healy, Paul Harris **October 13th**
 Tom Wainwright, Craig Campbell +
 Michael Watford live **October 20th** Al
 McKenzie, Angel + Andrea Mendez live
October 27th Love To Be tour with Boy
 George, Seb Fontaine Tony Walker
Feel The Main Entrance £5
Full-On Nation £12/£11 **September 29th**
 Cream - Anthems album launch party with
 residents Jeremy Healy, Carl Cox, Paul
 Bleasdale, James Barton, Andy Carroll +
 guests Graeme Park, Mark Moore, Judge
 Jules, Norman Jay, Clive Henry
Herbal Tea Party The Mardi Gras,
 Liverpool £5 10pm-3am **October 13th**
 Charlie Hall, Andy Lees, Rob Fletcher, J
 Saul Kane, Ian Fletcher **October 27th** DJ
 Lewis, Rob Fletcher, Dr Alex Paterson, Ian
 Fletcher
Just Get Up And Dance Holy City Zoo,
 Manchester Last Friday of the month. New
 night from Planet 24
Lick This! & Women's Own Paradise
 Factory £2 10:30pm-2:30am Hosted by
 Angel Valentine & Coco Laverne. DJs
 Dave Booth & Huey. Upstairs DJs Liz,
 Susan, Tabs
Natural Rhythm Wigan Pier First Thursday
 of the month £6 Residents Damage &
 Barry Jay + guests **October 5th** Billy Nasty,
 Nick James
Nice Planet Earth £5 B4 10:30pm/£6
 after/£5 NUS 9:30pm-2am Residents
 Hans & Skev + guests **October 6th** Simon
 Owen **October 13th** First birthday with
 TWA + Cotton Club PA **October 20th** Sister
 Bliss
Passion & Back to the Old Skool Dance
 Factory £3:50 B4 10pm/£5 after
 Residents Stu Allen & Matt Bell + guests
 Info on 01589 442486
Renaissance Hacienda **September 28th**
 £8 adv from HMV, Eastern Bloc, Dry 201 or
 Taylors 10pm-4am DJs Dave Seaman, Ian
 Ossia, Daniele Davoli, Rick Vlemmicks
Rise Leadmill £6/£5 mems 10pm-4am
 Residents Paul Chiswick & DJ Mike +
 guests
Sin City The Academy, Stoke £4 B4
 10:30pm/NUS/£5 after 9:30pm-2am
 Residents Sanjay & John Taylor + guests
October 6th Rob Tissera **October 13th**
 Timm & Laurie **October 20th** Fabio Paras
October 27th Phil Perry
Sunshine Hacienda £4 B4 10:30pm/£5
 after students/UB40/£5 B4
 10:30pm/£6 after others 10pm-3am
October 6th San Frandisko with DJ Digit,
 Ra Soul + DJ Buck, Aquatherium, Max
 Mistry & Neon Leon in the 5th Man
October 13th Todd Terry, Jon Dasilva

October 20th Ralph Falcon, Oscar G + PA
 by Liberty City **October 27th** DJ Pierre &
 Nic Loveur + Dave Rofe & Pete Robinson in
 the 5th Man
Sugar Shack Empire £5 9:30pm-late
 Residents Phil Faversham, Alan
 Appleton & Junior Jones + guests **October**
6th Phil Faversham **October 13th** Stress
 Records Party with Claudio Cocoluto,
 Gordon Kaye **October 27th** Big Baby
 Records party with Larry Penan + Michael
 Watford
Steel Sheffield Music Factory
Thrust The Underground Nick Hussey,
 Looney Tunes, Dr Sparks
Trancefixt Shipmates Monthly £3
 adv/£3:50
Up Yer Ronson Pleasure Rooms £8/£7
 10pm-3:30am Residents Marshall, Andy
 Ward, Neil Metzner, Lawrence Nelson &
 Paul Murray + guests
Vital Force Chancellors **October 20th** Mems
 £7/£6 10pm-6am DJs Matt, KTK, Jason &
 Graeme + Red Shuttle from Time and
 Space Ring 01604 21969/580274 for
 free membership
Viva Las Vegas Garlands £4/£3
 9pm-2am
Worx The Mill £6/£4 before 10pm
 9pm-2am Matt Bell, Paul Walker +
 guests
Yellow Boardwalk £5/£4 before 10pm
 9pm-2am Rare groove & disco with
 Dave Haslam, Elliot Eastwick & Jason
 Boardman
Young, Gifted & Slack Dry 201
 Showcase of non-working DJs. Send
 your tapes to Leroy at Dry 201: phone
 0161 236 5920. Resident compare &
 adjudicator Richard Croft.
Zone Venue 8pm-2am Chris Baker, Andy
 Pendle, Dave Taylor, John J, Andrew
 Dean & MC Breeze

SATURDAY

Alchemy Folly Hall, Hudds DJs Jamie
 Garry, Mark Bell, Nathan Ward and Kej
September 30th Tall Paul & Cleveland City
October 7th Martin Pickard, Brandon Block
October 14th Mark Auerbachm Parks &
 Wilson **October 21st** Matt Thompson
October 28th D.O.P
Angels Angels £8/£7 mems Residents
 Paul Taylor (Loveland), Mark Currie &
 Rick B. Live percussion from Chris O'Brien
Back To Basics Pleasure Rooms £10/£8
 mems 10pm-6am Residents Ralph
 Lawson, Huggy, James Holroyd, Lee
 Wright, Simon Mu + guests
Club Paradise The Basement £5
 mems/£6 guest 2am-6am After hours
 club. Phone 01132 428589 or 01831
 303698 at least 48 hours before the
 night
Cream Nation £8/£6 mems 9pm-
 2am Residents Paul Bleasdale, James
 Barton, Andy Carroll, Matthew Roberts +
 guests **October 7th** Mark Moore, Andrew
 Weatherall **October 13th & 14th** 3rd
 Birthday **October 21st** Jon Digweed, Justin
 Robertson **October 28th** Jon Pleased
 Wimmin, Judge Jules
Damnation Calistos **October 7th** Tony de
 Vit, Parks & Wilson, Mark Wilkinson
October 14th Jim 'Shaft' Ryan, Neil
 Metzner, Jonni-B **October 21st** Jon da Silva,
 Nigel Dawson, Antonio Alexis, Mark
 Wilkinson **October 28th** Christian



Woodyatt, Tom Wainwright, Doc Martin, Jonni-B

Dance Factory Dance Factory £4 B4 10pm/£6 after

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

Doncaster Warehouse Doncaster Warehouse £10 Residents M-Zone, 007, E-Spy, Noya, Speed + MCs Natz & Marcus + guests

Federation Main Entrance £8/£5 *October 7th* Al McKenzie *October 14th* Tom & Jerry Bouthier *October 21st* Boy George, Paul Bleasdale *October 23rd* Judge Jules *October 27th* Chandrika, Andrew Galea, Rick Bonetti

Feel Preston Students Union 8pm-2am *E6 October 6th* Graeme Park, Tom Wainwright *October 7th* Mark Moore, Paul Bleasdale *October 14th* John Kelly, Gordon Kaye *October 20th* Chris & James, Tom & Jerry, Papa + PA by Daphne **Freedom** Boardwalk 10pm-3am £5/£4 before 11pm Dave Haslam with 'intelligent dance and underground house for liberated youth'

Gingerland Equinox £5 10pm-4am From the makers of Flesh

Go On Be A Devil Code £8/£6 10pm-3am **Hacienda** Hacienda £12 9:30pm-3am Graeme Park, Tom Wainwright, Bobby Langley & Dick Johnson

Hallelujah Paradise Factory £7/£5 before 11:30pm/mems 10pm-3am Hosted by Divine David, with Tim Lennox (Kiss 102), Dave Kendrick, Dave Booth, Huey. For fags, fagettes and friends

House Nation Sankeys Soap £7 mems/concs/£8 10pm-3am Resident Dean Wilson + guests

Horny The Mill 9pm-late Resident Phil Morley + guests Info on 01253-7821 28/01 831 3211 96

Kick Leisuredrome £10/£8 Resident Jymbo + guests

Kudos Club Underground, Umist Union £6/£4 mems 10pm-3am Andy & Darren (808 State), Matt Thompson (Kiss 102), Dr D + guests

Life Bowlers £10/£8 NUS before 10pm Residents Kenny Grogan, John Waddicker & Bowa + guests

Love to be Music Factory Sheffield £8/£10 9:30pm-3am Residents Greg Robinson & Scott Harris + guests

Luv Shack Kirklevington Country Club £6 9pm-2am Residents Steve Butler & Dave Moore + guests

Middlesbrough Arena

Middlesbrough Arena £6-£8 9pm-2am mems & guests only Residents Collin Patterson, Simon Gibb, Hooligan X, Tino & Edzy + guests

Orbit Afterdark 8pm-2am £8 Techno,

techno, techno.

Out in the Sticks Bluenote £6 10pm-3am Residents Russ & Craig + guests

Propaganda The Cockpit £8 11pm-6am Residents Jonni B, Mark Wilkinson, Andy & Ash + guests

Sat at Home Home £10/£8 adv./NUS Residents Mark and Adrian LuvDup, Paula and Tabs, Jamie Scahill, Mark Hogg + guests

Room Room £5/£6/£7 10pm-4am *October 7th* Eat Your Words with DJ Lewis, Toby *October 14th* Quench with Digs & Woosh, Jed Damian, Jeff Ibbson, Alfonso,

Bliss *October 21st* Mantra with DJs Beige, Murray, Paul Dundee *October 28th* Quench with Kevin McKay, Luke Solomon

Shindig Riverside (downstairs) £6 B4 10pm/NUS/£7 after 10:30 9pm-2:30am Scott Bradford, Scooby + guests

October 7th Dave Seaman, Orde Meikle *October 14th* Paul Gotel, Charlie Hall

October 21st Allister Whitehead, Jon Marsh, Alex Knight *October 28th* LuvDup, Huggy

The Tube Tube £7 DJ Welly, Triple X, Guy

Throb Garlands £4 9pm-2am Residents Dave & Huey from Paradise Factory.

Info 01374-784673

Vague The Warehouse, Leeds £6/£8 10pm-4am Mixed gay night Info on 01132 461033

Voodoo Le Bateau £6 10pm-2am Residents Skitch, Andy Nicholson, Secret Weapon & Steve Shiels *October 7th* Darren Emerson *October 14th* Eddie Richards *October 21st* Billy Nasty *October 28th* Charlie Hall

Ritual and Creativity Holy Trinity Church, Boar Lane, Leeds 8pm-11:30pm Synergy album launch + DJs Ralph Lawson, Daisy & Havoc

SUNDAY

Energise The Manor House Free 9pm-12:15am Resident DJ Christian

Manto - The Breakfast Club Manto £1 2am-6am Resident Dave Booth with uptempo but chilled Balearic tunes

The Morning After Equinox from 9am. Mellow out upstairs in La Cage

Sunday Service Cafe Mex £4/£3 7pm-midnight Resident Simon Scott + guests

October 10th Mandala *October 8th* Scorn *October 15th* Mixman *October 22nd* Kangaroo Moon *October 29th* Asana

ADDRESSES

Academy Oxford Road, Manchester 0161-275 4815

Academy Glass Street, Hanley, Stoke-on-Trent 01782 213838

After Dark Club South Queen Street, Morley 01132-523542/523649

Angels Curzon Street, Burnley 01282-35222

Arches Sheffield 01142-722900

Basement Leeds

Le Bateau 52 Duke Street, Liverpool 0151-709 6508

Bel-Air Queen Street, Huddersfield 01484-426055

Brahms & Liszt 43a Brown Street, Manchester 0161-834 0561

Capitol Matilda Street, Sheffield

The Cockpit The Arches, Swinegate, Leeds 01132 443446

Dance Factory

Aqueduct Street, Preston 01831 321196/310969

Doncaster Warehouse Marshgate, Doncaster 01302 730111/322199

Drome Henry Street, Birkenhead, Merseyside

Dry 201 28-30 Oldham Street, Manchester 0161-236 5920

Empire Corporation Road, Middlesbrough 01642-253553

Equinox Bloom Street, Manchester 0161-236 4445

Garlands Eberle St, off Dale St, Liverpool 0151-236 3307

Grafton West Derby Road, Liverpool L6

Hacienda 11-13 Whitworth Street, Manchester 0161-236 5051

Hard Dock Stanley Dock, Regent Road, Liverpool 0151-298 2300

Home Ducie House, Ducie Street, Manchester 0161-228 1112

Leadmill 6-7 Leadmill Road, 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 Street 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 01142-799022

Nation Wolstenholme Square, Liverpool 0151-709 1693

NIA Centre Chichester Road, Hulme, Manchester

Northumbria University Kings Walk, Newcastle 0191-232 8402

Paradise Factory 112-116 Princess Street, Manchester 0161-273 5422

Planet Earth Newcastle-Upon-Tyne 01374-6661 60

Pleasure Rooms 9 Merriam Street, Leeds 01132-450923

Preston Students Union University of Central Lancashire, Fylde Road, Preston

Rio's 39 Fleet Street, Liverpool

Riverside 57-59 Melbourne Street, Newcastle 0191-261 4386

Rockshots Waterloo Street, Newcastle City Centre

Room 82-88 George Street, Hull 01482-23154

Sankey's Soap Beehive Mill, Jersey Street, Manchester 0161-237 5606

Sheffield University Western Bank, Sheffield 01142-724076

Stage Door Brunswick Street, Hanley, Stoke-On-Trent 01782-214991

Ten Cafe Bar Tariff Street, Manchester 0161-228 2938

Tube Wigan Pier, Wigan 01942-30769

University of Central Lancashire Fylde Road, Preston 01772-258382

Venue Whitworth Street West, Manchester 0161-236 0026

Venue 37 Central Drive, Blackpool 01253-22525

Venue 106 Mirfield, W Yorks

Warehouse 19-21 Somers Street, Leeds 01132-468287

Wildlife Bradford

Winter Gardens Kingsway, Cleethorpes 01472-692925

World Warrington

IRELAND

MONDAY

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

THURSDAY

Livin' Large Temple of Sound £5/£3 10:30pm-late DJs Mark Dixon & Stephen Mulhall

Sweat Sir Henry's £5 9pm-2:30am Greg Dowling & Shane Johnson Nailer,

Mickey Barry, Laim Dollard

FRIDAY

Temple of Sound Temple of Sound £6/£5 10:30pm-late DJs Johnny Moy, Billy Scurry

UFO Columbia Mills £6/£5 11 pm-late Resident DJ Francois + guests

SATURDAY

Can't Stop The Roxy 10pm-2am Resident Lima Dollard + guests

Harmony at the Ormond Ormond Centre £8 9:30pm *October 6th* Hard times with Robert Owens, Miles Holloway, Jason Shaw

October 21st JDJ tour with Judge Jules, Daniele Davoli, Jay Chappell *October 28th* Life

Sweat Sir Henry's As Thursday

Temple of Sound Temple of Sound £8 10:30pm-late

Unknown Pleasures Columbia Mills £7/£8 New weekly from Red Records

with resident Mark Kavanagh + guests. Music policy: entertainment not education

Wisdom Network Club £6 B4 10pm/£7 after 9pm-1:30am Residents Mark Jackson, Eamon Beagon & Willie Newberry

+ guests *October 7th* Kelvin Andrews

October 21st LuvDup *October 28th* Nice 'n' Nasty night with Timmy Stewart & Dessie Balmer

ADDRESSES

Columbia Mills Sir John Rogersons Quay, Dublin

The Network Club 11a Lower North Street, Belfast 01232-310497

Ormond Centre Ormond Quay, Dublin 01 8723500

Roxy Waterford, Southern Ireland

Sir Henry's South Main Street, Cork City (+353) 01 21-274391

Temple of Sound Ormond Quay,



The World*

*According to Brian Transeau

One-time Deep Dish associate, top remixer and full-on Sasha fan, Brian Transeau talks to Paul Tierney in this month's transatlantic question and answer session...

There seems to be a Brian Transeau appreciation society forming over here. Doesn't sudden notoriety feel a bit strange?

It does feel strange, but in a good kind of a way. I've just been making these records for myself really. I've been making them in my bedroom in Washington and now people are starting to appreciate it. It actually feels kind of wonderful but it is strange.

Having said that, there seems to be a divide between those who really like what you're doing and those who say you've sold out to the handbag brigade

I do what my music tells me. I just follow my creative impulses and if that's something that people interpret as commercial then so be it, and if it's something that's twenty minutes of sine waves then that's what it's going to be. I never ever gear my music towards one specific genre or audience or one type of demographic, I can't think like that, I think about the music.

How do you feel about certain British remixers plagiarising your production techniques?

I'm not worried about people copying me because I'm constantly evolving and growing. Anyone can steal elements of what I do because my music is conceptual, it's not linear or completely song orientated and they can blatantly rip me off but they're never going to get



what I really do because that's much more than just a bunch of elements.

Your new album's called 'Ima', what does that mean?

Ima means different things in seven different languages, it's very universal. In Japanese it means now and in Hebrew it means mother. I'm really interested in linguistic anthropology and the origin of words and how there's a lot of shared words amongst languages. It just best reflected what I'm trying to do musically and I like it because it's such a beautiful word.

You're well established mates with Sasha aren't you? What's the chemistry there?

Above and beyond anything else he's one of the most fantastic people I've ever met in my life, he's just an amazing person. When we were working on the mix for Seal's 'I'm Alive' we just ate sushi all the time and listened to the soundtrack of '1492'. We had a lot of fun around each

other, so much so that we almost didn't want to waste our time doing music. Both Sasha and I do very dramatic, emotional stuff so I think it's just a mutual admiration.

When I spoke to Billy Ray Martin a couple of months ago, she told me how pleased she was with your production. Now I hear things are not what they seemed. What's the gossip there then? There was a difference of opinion in the way some of the album should go and when you're dealing with two people who really believe in their convictions then it gets kind of tough. At times, you find with singers that they're very comfortable being part of a piece of music, other times they just want to be deafeningly fucking loud. Billy's got a great voice if she just let it sit back more naturally into the mix. She also likes her vocals recorded very, very dry whereas I wanted lots of plate reverb and long delays and stuff. It was a very difficult project to work on yet quite rewarding at the same time, but to be entirely honest, I as a producer could be much happier.

You've been called everything from the *wunderkind* of house music to "a total fucking genius". Is it hard to be humble? Not at all man! That sort of stuff just pours through me, I don't take responsibility for it's origin.

I read that a girl from your record company gave birth to the 'Deeper Sunshine' mix of Embracing the Sunshine. Does that move you?

Yeah, fuck chart positions or people saying great things about you, that means absolutely nothing to me compared to something like that. For me, an incident like that is what it's totally about, I mean how much more important can you get?

DOUG GRAYSON STILL



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