



issue **12free**



This Month-

Interviews with Alan Oldham-The Advent
LSD Logic Word Search-Frogs on logs to cut
out and keep in yer own tropical rain forest!
And up to the minute record reviews, charts
and Chillin F.M. times and D.J. line up.



TECHNO-IT'S ABOUT NOW AND TOMMOROW, NOT NOW AND YESTERDAY

Colin McBean and Cisco Ferera :-The advent, have they already arrived? or is someone still waiting for them?

JT: How did the two of you meet?

CISCO: I met Colin through a guy called Keith, I wont mention his second name, and we formed K.C.C., which was a garage group that was in 1990, we did a lot of stuff, including one of the first Junior Boys Own releases.

JT: So what brought about the move from garage to techno?

CISCO: I was making techno before this, but I was going through a ruff time with R&S in Belgium, all they were into was new beat which was 90 BPM music and was frustrating as it was like trying to make music to classical music and people wouldn't get into it, so I came back hooked up with Keith and met Colin and started to make garage for about two years, then I went back to the electronic side of things as i'd always liked electronic music and wanted to get back into it.

COLIN: For me there was a always going to be a progression and it was the energy and drive of techno it was a natural progression, there was no "I'm going for something harder", my belief in techno music is no matter how hard it is, if it's good there will always be a funk and a swing in there, something to make you move that's how I feel about our music it's got to have "The Funk", Jeff's got it, Luke too, all the main people have got the funk, they've got something that makes it groovy as opposed to just being doink doink doink, hard.

JT: What kind of musical backgrounds do you have?

CISCO: Left school at 16, went to college and did a 2 year sound engineering course, during that I was placed in a studio called "The Wall" and next door to that you had "Jack Trax" which was one of the very first house labels and through me learning from the bottom to top, tea boy, tape operator, eventually sound engineer and started working with these people, Adonis, Marshall Jefferson, Derrick May and watching these kids doing it and they were like really young, some of them only 16, 17, 18 I thought I could really get into some of this as I was only doing the engineering side of it and that's basically how it started.

COLIN: For me, totally different, went to college, did a catering course and went round Europe as a chef, still buying my music from day 1, I used to run with a sound system back in Derby, then I was also doing music for fashion shows and got invited into the fashion side of it, eventually going back to college for 4 years and doing a B.A., worked with Stussy, Rhodes, Caroline Charles, the music was still there but at that time it wasn't enough, then I met Keith because I wanted to do a sound engineering course and that's how I met Cisco and hooked up with him, producing a "Salt Tank" album for Internal records.

JT: You've both been in the scene from it's early underground beginnings, do you think a lot of commercialism has crept into it all?

COLIN: No, I think it's about the artist themselves, If you take "Jam & Spoon", when they came out with Stellar, it was different, it had a melody, it was part garage, part techno, part underground if they'd wanted to keep on that track they could have done but somebody waved a big fat check in front of them and they decided they wanted to make something a bit more commercial, so I think it's down to yourself, if you want to keep making underground then you stay true to yourself, and again why call it underground because at the end of the day people might call our stuff underground but we just do what we do. if our roots are underground then that's what we're gonna make and I think at the end of the day if we try and make something specifically commercial it'll never work.

CISCO: They'll always be commercial elements because that's the big record companies, that's what they do if they didn't do that they wouldn't exist, they'll always catch onto what your doing, get some nice looking guy, nice looking girl give them an image give it the same kind of rythm, whatever and then just totally commercialise it.

STASIS

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RÉCUTS



**PINNACLE DANCE DEPARTMENTS
ELECTRONIC LIFE FORCES FROM....
THE DEFINITIVE ELECTRONIC LABELS**



ULTIMATUM VARIOUS SAMPLER 1

X GATE OSCILLATION INLIGHTENMENT

RUMBLE MIND OVER RHYTHM / PLAID PLANET LUV

PHOENIX RISING JON THE DENTIST ELARA

DEEP DISTRAXION THEE MADCATT COURTSHIP ALONE IN THE DARK



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JT: How did you get the residency down at Bar Code?

CISCO: We got a call from this girl called Jenny who used to do Megadog who said she was opening a new night and asked us if we'd be interested in doing the main 1-3 spot, we said yeah, suggested it'd be a good idea to get guests, so we've had Mark Broom, Alex Knight and basically it's a good club to go and play the kind of music that we're doing, so it's just not one style of music, if you actually come in at the start of the night you'll hear people from clear records playing electro then you'll have another D.J. playing maybe Jungle or Hard House or anything then we come on and play a techno set with electro or whatever and then you'll always have someone at the end playing house or whatever and I think that it's good that we've been approached to do something like that, as it's hard to get your name as a D.J. to play in all the main clubs as they're too interested in people like the Richie Hawtins and Dave Clarkes and all these kind of people so basically is there room for anyone else?

COLIN: Yeah it's hard promoters don't really give you a squeeze.

JT: There's a lot of big name producers out there who aren't D.J.'s, can't mix, yet are still being booked, what do you think of this?

COLIN: I think that should tell you a lot about them, that they're just in it for the money, if we weren't D.J.'s we wouldn't do it, simple as that, let the next man do it, I'll give you an example Lost when Underground Resistance were on, loved their music so we go down there to hear these boys fling down and they were atrocious, the man never got one mix in his whole set even pulled the plug out the amps to pretend it was the system,

CISCO: (Interrupting) One of them was good, short Mexican kind of like a Latino, he was good playing all the old electro stuff and his mixing was not bad as well but as soon as, who was that guy? Suburban Knight! Suburban Shite! (Various hand signs are made by all present)

COLIN: and that's 3 flights, 3 sets of accomadation for the weekend and they couldn't get one U.K. bod who would do it for £50? I couldn't understand that!

CISCO: That was bad, but it goes back to the whole point would they rather have "Underground Resistance" or D.J. Smith? it's obvious isn't it?

JT: That's what I meant by the commercial aspect of things creeping into the scene, the music should speak for itself rather than just because it's by Heady Cloak on Frogs up yer Jax records!

CISCO: Exactly, we like to do loads of other stuff under different pseudonyms as well because it's the music that's important not the name, so we're into making loads of other tracks as other people. we believe more in the music than in the name, that's where we come from, that's why we've got our studio, I know most people would've bought a nice car a little home setup and lived life like that, but we invest everything in the studio because from here you can generate stuff and we're letting other people in as well and the next thing you know they've got tracks out as well, eventually we wanna start our own label as well, releasing our own tracks as well as other people's we know, just helping people out because there's more room for many people out there it's just not limited to these people that are out there now, you can never underestimate the next guy who's gonna come up, he could be twice as bad, I believe in that because at first all you had was Juan Atkins, Derrick May and Kevin Saunderson and now you've got shit loads of producers coming up that are much more futuristic than they were, I believe surely as we speak there's a guy out there that want's make this music and his time will come.

COLIN: That's what happens with the club and D.J. scene, you have some people live off that D.J. name for so long, Derrick (May) 's a good example, I want him to go back into the studio and deliver for me.

CISCO: Whether he's not making the music because he doesn't like what's going on I don't know but for someone with that status he should be setting the pace, people look up to him and they're paying him a shit load of money to come over and play what? Early 78 club music, sorry man that's not what it's about, it's about now and tommorow not about now and yesterday.

COLIN: I think that you can only hail someone for so long, there has to be someone that takes that man's crown, doesn't make him any the less but at least it becomes something different.

JT: What've you got planned for the future?

CISCO: Loads of stuff, Phantom Cart remixes on Planet Rhythm, Something on Fragile, Plink Plink, Abstract Dance and an Advent album in late November with all our best tracks and new material and we'll also be touring live just before that.

COLIN: And we wont be FAKING THE FUNK!!

Jon Templeman

3 FUNKING THE FAKES WHO ARE FAKING THE FUNK

Alan Oldham is the subject that i'm interviewing and not in the most ideal of circumstances as i'm in the bar at *Vapour Space* which seems to be able to maintain it's own **HOT TEMPERATURE** even though outside is relatively cool!!

Alan Oldham A.K.A. D.J. T1000 is again from Detroit and was the man to jump in and fill Jeff Mill's place when he decided to leave **Underground Resistance** being convinced that they would go under without his help. Alan also went on to set up his own label **Generator**. Other claims to fame include a few dodgy remarks about our friend **Plastic Man** and that he draws all the label art for **D-Jax records**.

RB: O.K., when did you first start making techno?

AO: That would've been in 1990 on D-Jax and was under the name "Signal To Noise Ratio", which included a track called "Detroit Is Burning"

RB: What's the rave scene like in Detroit and the U.S.A. generally?

AO: Well man the scene in Detroit is lame and that's all I say about that but the scene is really happening in the midwest where things have really gotten big and at the moment i'm playing there quite a lot, i'm also playing in New York at the weekend, that's another place that's got a great scene, in fact it's really quite funny I was there a few days ago and drove past the place i'm playing at and my name is really in lights.

RB: That's strange the last I heard was that the rave scene hadn't really happened in America.

AO: Believe me it's happened! There's been some massive parties over in the midwest but there's also been a big problem with police shutting parties down though (Even further, a Drop Bass Network event that happened in May this year suffered the same fate even though it was chucked down buckets at the time!-ED.)

RB: So who do you rate as your favourite producers?

AO: Well without saying all the usual ones...

RB: Like Who?

AO: Jeff Mills, Rob Hood

RB: Yeah, try some different ones

AO: Well I really like Wood McBride, who's a great friend of mine, also Marco Passarani, who's on my label and also the Advent, who I was trying to get to remix one of my tracks a while back.

RB: Favourite D.J.'s?

AO: D.J. T1000? Ha Ha, no probably Oliver Bonzio from Hardfloor, he's good (That's funny last time I heard him he was a pile of shite-ED)-Joey Beltram, he's cool, oh yes and a lesser known D.J. from Philadelphia called Rachcal, she's great and beautiful too!!

RB: Where do you see techno going in the to in the future (This question is commented on by a nearby person to be a silly question)

AO: Well what I would like to see is the music scene condensing down so as to squeeze out all these guys that are "the pretenders", you know, these people that aren't in it for the right reasons, just for the fact that it might be fashionable.

RB: What U.K. producers do you think are doing it?

AO: Your great Dave Clarke! He's your best, in fact he's doing a remix for me. Neil Landstrum and Christian Vogel, in fact the last time I saw Christian he was completely out of it- he's a great guy!

RB: How much do you get paid for the artwork that you do for D-Jax?

AO: Well I think that's my business but there's got to be a good reason for me doing it for all these years!! Yeah, in fact there's lot's of work for me to do when I get back -it certainly keeps me busy!

RB: So what's the score with you and Richie Hawtin?

AO: Ha HA! Nothing man, you can quote me as saying "I LOVE RICHIE HAWTIN!" he's cool man and at one point he was one of the only people in Detroit who would talk to me.

RB: I could sit here and talk with you all night but times up any last words?

AO: I love England! See y'all soon!

Robert Brand

Finland

Information Sheet

The Finns moved into what is now Finland in about 100 AD, absorbing the nomadic Lapps and the earlier Germanic people in the region. Part of the Kingdom of Sweden until 1808, Finland was attacked by Russia in 1808 and was incorporated into Russia in the same year. Finland declared independence in 1917. Prince Frederick Charles of Hesse was elected king in 1918 and in 1919 a republican constitution was established. Russia attacked again in 1939, the Winter War, and in the Continuation War of 1941-44, Finland had to concede most of Karelia and pay heavy war indemnities. The final peace treaty was signed in Paris in 1947. In the post-war period the Soviet Union was a major trading partner. The recent collapse of the USSR led to serious economic damage to Finland as product development was needed to build up export in the West and bankruptcies occurred in the interim.

A quarter of Finland lies north of the Arctic circle though the combined influence of the Baltic, 100,000 inland lakes and the Gulf Stream makes the climate milder than its northern position would imply. Forests are Finland's 'green gold' and Lapland's fell region is an attraction for Finns and foreign tourists alike.

Some Vital Statistics

Total area of Finland	338,000 Sq Km (GB = 244,000 Sq Km)
Land Area	305,593 Sq Km
Population in 1980	2.85 million
Population in 1992	5.05 million (GB = 67.4 million)
Population in Helsinki	0.5 million
Population in Jyväskylä	67,000
Foreigners in Finland in 1991	37,000 - from the former Soviet Union, Russia, Estonia, Sweden, Somalia, USA, UK, Germany, Vietnam
97 cities	63% of the population live in cities
Twelve counties	
Two official languages	Finnish & Swedish
Main religions	Lutherian & Orthodox
Higher education	18 universities & academic institutions, 3 art academies
Car ownership 1992	2,000,000
Currency	100 pennia = 1 markka
Temperature range	17.0 centigrade, July, Helsinki, 1993 -10.4 centigrade, December, Sodankylä Lapland, 1993
Arable farms over 1 hectare	200,000, 1991
Arable farms from 50-100 hectares	4500
Arable farms over 100 hectares	500
Industry by value of production 1992	main sectors are metal products, food/drink, paper products
Principal foreign trade with	Germany, Sweden, Great Britain, 1992
Main exports	the steel and paper industries form 60% of Finland's exports
Female suffrage	1906 - the first country in Europe to give women the vote New Zealand was the first in the world
Political & electoral system	republic, multi-party, proportional representation
Unemployment rate - 1994	20%
Youth unemployment - 1993	33.3%
17-18% of Govt Budget spent on	education, research and cultural resources

Some Vital Music

Artist	Panasonic
New album	"Vakio"
Formats	CD / Ltd Vinyl (4 x 10")
Availability	Out Now
Released by	Sähkö Recordings in conjunction with Blast First
Catalogue number	BFFP118
Distribution	RTM/Disc (CD) Plastichead (Vinyl)

Some Vital Dates

September	Sunday 24th	DJ @ The Breakfast Club, Silverfish, London
	Tuesday 20th	Play & DJ @ "Jazznology"/Sam Fays, Nottingham
	Wednesday 27th	Play @ The 5th Man - Disobey Night with Non, C.P.Lee, Manchester
	Thursday 28th	DJ & play on Kiss FM (Paul Thomas), London
	Friday 29th	Play @ U.L.U. - Disobey Night with Non, Bruce Gilbert, London
October	Tuesday 3rd	DJ @ Electric Lounge, ICA, London



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STARS

- 1 "Funky Bassline" Tesox (Plastic City)
- 2 "Ohio(DJ Misjah Remix)" Utah Saints (FFRR Records)
- 3 "Induled EP" DJ Deon (Cosmic)
- 4 "Jack Me Off" Funk Da Void (Soma)
- 5 "Spira 004" Spira (Spira Records)
- 6 "Arpeggio" Ultra Sonic (Low Spirit Recordings)
- 7 "2001-2008" Transcend (Ntone)
- 8 "M.Cap EP" Neil Landstrum (Peacefrog)
- 9 "Synthetic Nature Vol.1" Pablo Gargano (Metropolitan Music)
- 10 "Analogue Input Vol.1" Cyber Nexu Neurotic (Radikal Groove)

Paul Langley

- 1 "Da Phonk / Positive Vibes" Electrochemie (Confused)
- 2 "1st Session / 2nd Session" M.Bant (Same Hippies)
- 3 "Rok Da House" Wicked Wipe (Virtual)
- 4 "You Can't Beat This Felling" Musique De Marque (Vitamin)
- 5 "Sun" Virus (Perfecto Promo)
- 6 "Brain Is The Weapon" Mark N-R-G (Overdrive)
- 7 "Get Up / Break It Up" Twinax (Tetsuo)
- 8 "Magic" Blu Peter (React)
- 9 "Sienna Al-Faris Remix" Baby Doc (DMD)
- 10 "Needle Damage" Auto Repeat Revisited (SSR)

DJ Orange Peel

- 1 "Organics" Flax (Jinx)
- 2 "The Blessing Remixes" (Zoom)
- 3 "Arena Of the Gods" The Dentist (Boscaland)
- 4 Edge 17 Edge Records
- 5 "Jack In The Box" Wax Scientist (Phuture Wax 5)
- 6 "Lover Man" Babydog (Procult)
- 7 "Floorburner" Bass Line Baby (Step 2 House)
- 8 "Come On Lets Work" Angel Heart (Dos Or Die)
- 9 "Argon" Cores (No Respect)
- 10 "Keep Your Love" Purple Road EP (X-Trax)

Zebedee

- 1 "Turn Me On" Misjahroon (Jinx)
- 2 "Out Of Key" Leric (Planet Rythm)
- 3 "Message For East Edge" Prana (Celtic Records)
- 4 "Topple" Lunar Asylum (Sirius Records)
- 5 "Oric Tink" Phushmataha (Transpact Records)
- 6 "???" SJ Fever (Opium)
- 7 Planet Rythm Compilation
- 8 23 All Stars Compilation (Frankfurt)
- 9 "Superstitious" Luxor (Lunatic)
- 10 "Organics" Flax (Jinx Records)

Sam Hocking

- 1 ? Mono Junk (Dum 17)
- 2 "Dystopic EP" Heist (Praxis)
- 3 "Lazer Muzik" Pulsinger/Tunakarri (Cheap)
- 4 "Fuken Around" Gene Hunt (Proper)
- 5 "Master Builder" Robert Hood (Tresor)
- 6 "I-Node Ep" X-Trax (Peacefrog)
- 7 "Induled Ep" D.J. Deon (Cosmic Club Tracks)
- 8 "Game Form (Mike Dearborn RMX)" Joey Beltram (Tresor)
- 9 "Razorsharp" Mike Dearborn (D-Jax)
- 10 Analogical Bubbles (D-Jax)

D.J. Kovert

- 1 "Fascist State" Doppleneffekt (Datathysix Eng Int)
- 2 "Subsonic Variations" Ectomorph (Interdimentional Transmission)
- 3 Hat Dance Ep" Yanu (Direcy Beat)
- 4 "1.9.8.3." 3RD Electric (Elect Records)
- 5 "Psilocybin" Missile 4 (Missile)
- 6 "Hyperealism" Steve Stoll (Smile)
- 7 "Cosmic Drive By" Will Web (Direct Beat)
- 8 "Kaon" Biochip C (Force Inc.)
- 9 "Mono Tany" Shadow Comp (Flagbearer)
- 10 "Inbyder" Stefan Robbers (Eevo Lite)

J.Trance

"Dystrophic E.P." Heist (Praxis)

Definitely likely to cause a loss of cells, especially around the brain area, this one as the name suggests, absolutely hard as nails. A welcome transmission from the abyss that used to be hard music. 2 hard stompers using harsh sounds and mad drum programming to great effect, also includes 2 pieces of sonic disruption, almost beatless and anything but ambient using some fairly sick sounds. Wicked and recommended.

Analogical Bubbles (D-Jax)

D-Jax still chucking them out but never letting the quality slip. Bit more experimental than usual and definitely nothing wrong with that. 4 cuts here-mostly tweeters, the rest track on each using some well mad drum programming to good effect, not particularly dancefloor friendly but who cares? sounds good-buy-listen-enjoy!

"M-Cap E.P." Neil Landstrum (Peacefrog)

5 tracker from a british artist (A bit strange on Peacefrog) obviously heavily influenced by **Dan Bell** even so not totally ripping him off, anyway definitely better than his last EP on Peacefrog! Really well kicking with good use of drums, very likely to cause some serious movement on the dancefloor.

"Induced EP" D.J. Deegan (Cosmic / Club Tracks)

Hard house music coming as a 4 tracker with one stand out track. Starting off working round 4 beats then jumping and working round 2 beats then back to 4 keeping you interested without you even realising why at first. Proving the onslaught from Chicago isn't just hype and a reliance on classics gone by. Worth checking.

Proper Double Pack Compilation

I'm always wary of compilations but this has got to be an exception to the rule, 8 tracks in all from various artists well known for analogue abuse. Out of the 8, 2 stand out from the rest, **Gene Hunt** providing some seriously hard Chicago house obviously mixed live and **D.J. Kaay Alexi** back with "On And On", an absolutely wicked bassline groove with mashed up samples riding over the top.

Monojunk Double Pack (Dum 17)

Excellent double pack from monojunk giving us one disc of 4 slow hypnotic grooves and one with 2 long frequency manipulation lessons.

There's extra bass underlying the grooves and tight percussion workouts make up for some deep trips into minimal territory. Unfortunately this wont get played as much as it deserves, which is a shame as it outshines a lot of the stuff out at the moment.

"I-Node EP" X-Trak (Peacefrog)

4 more cuts from **Todd Simms** of Accelerate

Records. All slow and on the minimal tip with much twiddling and fine tuning going over some beefy drums. Perhaps too much "Clippy Clap" percussion on 2 of the tracks but then "Ulon" saves the day with a wicked dark pounder.

D.J. Kovert

"Game Form" Joey Beltram (Tresor)

A single here I think from a forthcoming double pack from Joey on Tresor. Side A is Joey showing that with a 909, cool sounds and some great programming you can produce a dance floor killer, flip to the B and you're treated to remixes of the track by Robert Armani and Mike Dearborn, the reason these two produce absolutely wicked mixes is because the original version has a slight Chicago style-Miss this and you'll be sorry!!

"Manipulate Ep" The Advent

To be honest a lot of the advent stuff I haven't liked, but now and then they do a track that has to be bought and this is definitely one of those EP's I wouldn't want to be without! The A-Side is fairly hard with some great dark sounds and a piece of drum programming that's as sharp as a great whites front tooth, a track that would go well into a set that would send you on a journey. The B-Side, again great, this time not so many sounds just raw drums and this dark sound like going through Black wall tunnel in a jet plane.

"Master Builder" Robert Hood (Tresor)

Again Robert Hood is back with a single from a forthcoming double pack on Tresor, three tracks on here though two are the same / remix. Cool sounds great attention to detail, Robert Hood once again proves that he's the king of my minimal nation.

"Not Quite 9 To 5 EP" Mind Food (Kickin)

This one comes to us all the way from Southsea in the U.K. proving that us brits can cut it. Four tracks on here are sure to please, the 1st side providing a hard pair of tracks that make me shake my butt on the dance floor, flip to the B-side for two tracks on the more minimal tip, the 1st track having a distinct Detroit feel to it, worth checking out.

"?" Founded In Norris Comes To You (Subware Elements Se001)

Three tracker here from over the water, coming from our friends in Detroit. The A side is a dreamy affair, sounds phasing in and out, along with some break beats, ship straight to the B-side, B1, very percussive and hard with many different ways of building up a great drum pattern that just seems to get harder and harder. B2 on this side is more experimental with reversed sounds and a strange build up method, try it you never know.

Robert Brand.



Record Reviews



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Record Reviews

Send Records, C.D.'s, Demo's E.T.C. to: Shimmer, Arch 18, Bethnal Green RD, London E1.

"Last Trip EP" Hemlock (Rage Records 001)

After watching Romper Stomper you can believe that this came out of sunny Sydney. 4 trax of good, heavy, family style music, A1, minimal, spaced out acid stomper, A2, PCP, heavy stomper, bare and just in yer face from start to finish, B2. Same heavy start but with more hard sounds, and a cleverly programmed mosh breakdown that slowly builds back up and totally goes for it!! Only a few in the country so get your skates on and call underground music!!

"Last Trip EP" Hemlock (Drop Bass Network DBN037)

One half of the Mooses On Acid duo returns to DBN for what is for me the pick of their latest releases, A1 "Last Trip I" long, heavy rhythm build up that's great to mix into, a bassline rides into a long breakdown then slowly take off for a slow ride into a mad acid ending, at one point you could be mistaken for thinking that 2 records are in the mix, B1 "Last Trip III" clear and heavy drums pounding along besides dirty acid and fast sequenced synth riffs that build up, break down and then takes off again in a different direction, Trip II & IV also kik ass, highly recommended!!

"Not Quite 9 to 5 EP" Mind Food (Kickin)

Another nice release from Kickin here, following in the same footsteps as the Jon Nucle Ep, "FK Funk", hard and minimal with, well a funk to it! Nice percussive licks and good breakdowns keep the track interesting throughout, "Western Sunrise" dark, brooding acid being driven along by a relentless dirty kick, very trippy and easy to get lost among the grooves. The 2 tracks on the AA are more on your hard house tip though quite chiller with it and worth a spin as 6 a.m. in the back room

"Prototype 909 Live" Prototype 909

(Cat. No. snc 2036)

5 trax on this all recorded at even further earlier this year, all acid based and sounding very live, A1, mid paced, trance inducing, slowly building up as the 303's are opened up, more rhythm patterns are added subtracted, you can almost imagine you're there, A2 heavy sounding with the resonance whacked up to the max and the BPM's varying making it a bummer to mix in and out of, A3 doesn't really do much for me. The B side is definitely the

-flip with the kik, B1+2 solid hard flows of energy charged acid, vibrant and full of life, place in the good pile and while we're here I'll mention a tape where all these tracks were taken from, "Even Further" 37 minutes of builds and breaks and the 303's singing in the rain, not sure how you'd get hold of this but you could ring U.S. 312-509-6453 to find out.

"Sistrum" Ben Neil (Astrelwerks asw 6158-6)

3 mixes though the 2 remixes are totally dissimilar to the original, the Grapheme mix works well on 33 or 45, 33 starts off like an Oval track, 2 steps forward, 3 steps back and forth and so on, drifting between alternate states before a cold sweat break down grips you to the spot where a slow pounding break beat starts to work on you. Nicotine Beat mix, more up tempo electro beat with a jungle influence, yep that's right jungle! to label it you'd get the old trip hop sticker out even though there's more scope to it than that.

"Elektro World" Elektroids (Warp wapl35)

Didn't have room to fit this in last month so some of you may already have it, double pack, 11 tracks in all and supposedly a personal tribute to Kraftwerk, "Japanese Elektronics" strongly echoing this with it's robotic vocal sample and simple arpeggios, the electro / Kraftwerk style continues throughout the 10 tracks making this ideal for the Kraftwerk fan and electro revivalists alike, "Perpetual Motion" the black sheep of the L.P. with a much heavier rhythm and harsher sounds underwritten by soft synth pads, washing over it all to give a nice sway to the track.

International Peoples Gang 3395 (Emt 3395)

I've divided the 11 tracks into two movements, the 1st, a phased out journey, that moves through various moods, eerie, peaceful and leaving you totally receptive for your arrival at 9 Churchill Drive, this brings you back to reality and "Experience 1" a housey trip that drops you off the edge of the world into the 2nd movement, more mood swings, like floating smoke swirled around in an eddy of warm air currents. If you've been following the series from '94 then here's another gem.

Jon Templeman

"23 All Stars" Compilation (Frankfurt 23)

4 Tracks from the likes of Illuminatis, CZ101, Ascorbin Acid, and 2 DEF D.J.'s all remixed in that order by Legend B, Titan & Red, Acid Jack, Gamble 202 and a hardcore jungle remix from Space Cube, Suck it and see!!

"Out Of Key" Lenk (Planet Rhythm)

4 Tracks yet again and yes I know it's been out for ages but deserves a mention anyway. This label is the most exciting thing by far at the moment-Analogue Techno/Trance at it's best, no need to describe this one buy it!

"Topple" Lunar Asylum (Sirius Records)

This is the very first release from Sirius and different with it, A side very funky and almost folkish sounding but with a mad break building up into a brilliant orchestral sample. Definitely a label to keep close watch on in the future, 2 tracks, one experimental and the other banging crunchy trance.

"Message For Eastside" Prana (Celtic)

British trance at it's best with this sounding not too far from the platypus camp in style. Very futuristic and electronic sounding with loads of noises to get lost in, release no.001 and a great way to kick off another British label taking on Europe or rather the rest of Europe.

"Fever" S.J. Fever (Optum Records)

Almost too handbaggy, hands in the air with your sandals on but there are 4 mixes all coming from different ends of the spectrum. Although I wish Blu (Nobbin) Peter would get off the case and get back behind the bar at Heaven where he crawled out from!!

Planet Rhythm Compilation

9 tracks from all of the previous Planet Rhythm releases, I think this has just been released so if you want all the top Planet Rhythm tracks on two pieces of vinyl, put in some overtime at work and go buy it.

Sam Hocking

"Sienna" Baby Doc (DMD)

This one starts with an instantly recognisable solid Baby Doc / Dentist kick drum and builds nicely with some 303 style trancey sounds and chunky bass synths. A snare roll brings in a nice cheesy break with orchestral strings for maximum rush effect, a good tune that builds and builds. It's quite a recognisable formula but manages to get away with being cheesy but kicking nonetheless-typical

Baby Doc I suppose.

"Magic-Glitter Mix" Blu Peter (React)

Nice & easy to mix with kick and snare drums and an off beat bass, also uses orchestral sounds to good effect, asubtle but effective breakbeat comes in to keep the tune rolling along until everything but the breakbeat drops and is joined by a rising, distorted synth which builds and builds, then you get a mega kick drum roll to bring it all back. It's a smart tune this being my favourite of the 4 mixes, Blu Peter seems to have a knack for producing catchy tunes-Remember "Shimmy"?

"Brain Is The Weapon" Mark N-R-G (Overdrive)

Mark N-R-G turns out yet another wicked original track, he seems to have an amazing skill of using essentially house/garage-oriented sounds but still makes a techno track that rocks. Production is excellent, there's a smart wah-wah effect used on some of the synth sounds, the main part of the track uses some smart vocal samples "Brain Is The Weapon" and "That's What I told Ya" well catchy with a simple bass line pulling the whole lot along in fine style.

"Sun" Virus (Perfecto Promo)

B1 This is a bit of Goa / Trance style of tune, pretty spacey with some nice trancey gated effects, it's got a fellow mellow sounding break, then a breakbeat comes in on top of it all to keep it skipping along. The bass line is a real good one, not too over the top but a throbber none the less. A1. This ones a Jam & Spoon remix, it's got a submarine blip in too and a classic acid wobble, very cheeky sounding. The break sounds like a lot of other Jam & Spoon stuff bordering on cheesy i'm Afraid, B2. This this time it's Oakenfold on the mix, this is similar to the B1 track but only less so i'm afraid to say it doesn't really do it for me.

"Revisited Ep" Auto Repeat (SSR)

The only tune of the 4 I like here is "Needle damage" but it's a real killer, cool distorted choppy drum sounds combined with an off beat groove resulting in a tune that makes you want to march on the spot if you know what I mean, then that old classic sample "Put The Needle On The Record" drops in despite having been used in about a million other tunes it works really well and worth a listen too.

D.J. Orange Peel



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