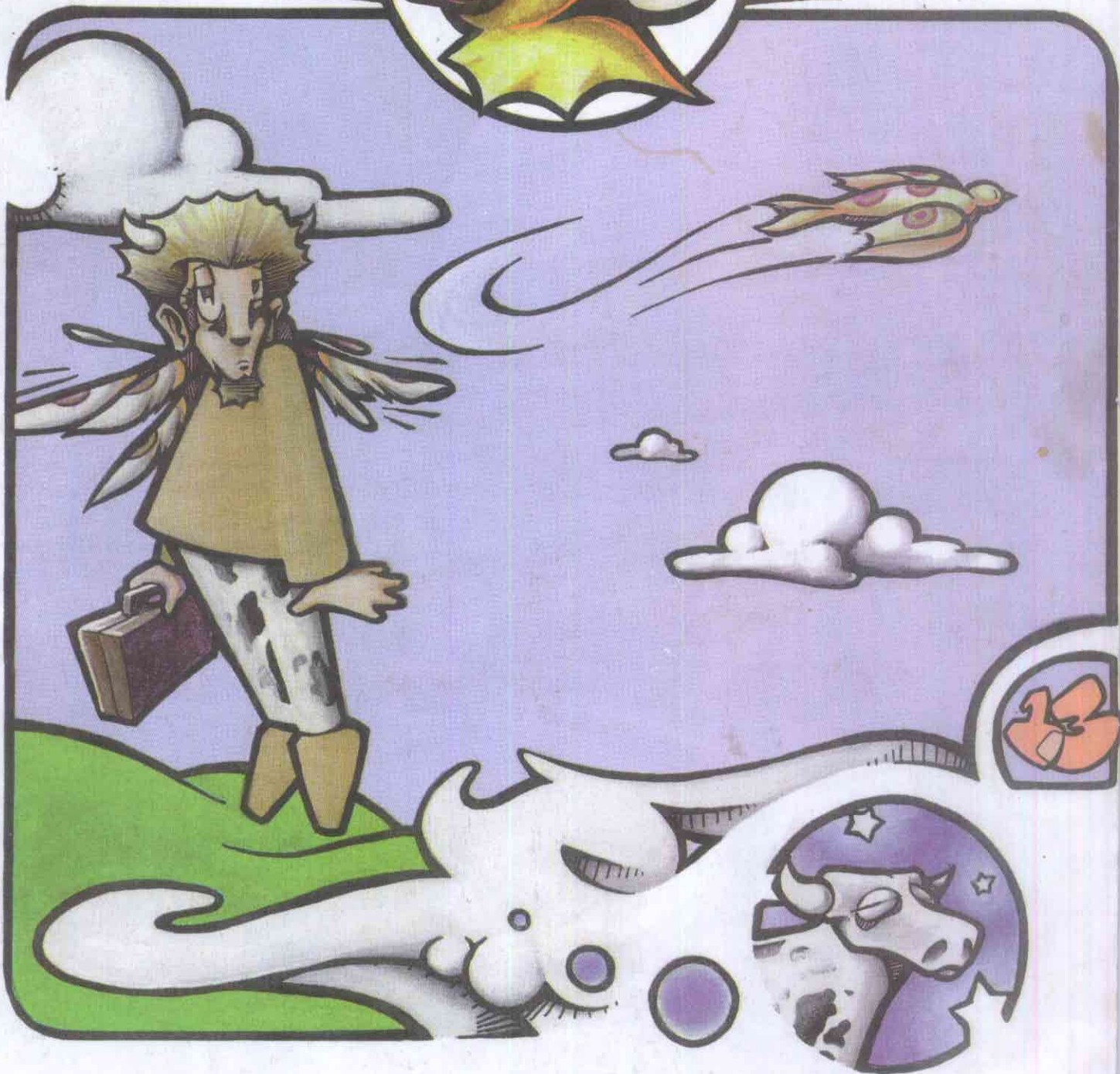
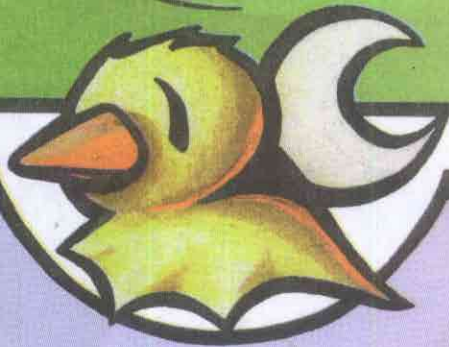


MAGAZINE



© 2001 Journees, Inc. All rights reserved. Design services available upon approval. Inquire within.

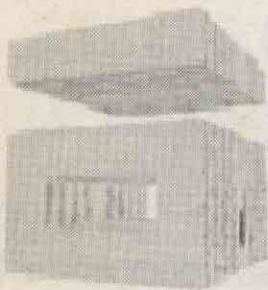
WATER

JOURNEES

silicon valley



www.journees.com 408 725 1234



THE
2122
CORP

columbus ohio

NEW RELEASES

vinyl

trace elements (lithium)



the first in a series of vinyl compilations featuring top-quality tracks. this 4-track ep includes new material from TODD SINES, TITONTON, M/C/JONES, and CHARLES NOEL, with music ranging from smooth electro to detroit-style traxx.

available 5/96

cassettes

fusions 5 & 6



the final 2 chapters in the FUSION series. FUSION 5 features music by POWERHOUSE, C.P.C., TRIPLE BOCK, INSYNCTIVE, ERIC SHINN, DAC CROWELL, I.B.T., THEORY COLLAPSE, LANCE DECKER, and more. FUSION 6 features X09, DOORMOUSE, RAUMGEIST, GHOST, and CHARLES NOEL (under various aliases). each compilation is 80 minutes long.

available 4/25/96

particlemissions 1

the next generation of electronic music compilations from the 2122 corporation begins with artists from the ele_mental collective, including MONOCHROME, TODD SINES, TITONTON, POWERHOUSE, PLACEBO, MANNIA, KINGSIZE, LO.TEK, and more. selections range from jungle to techno to ambient (80 minutes of music).



think (1)

the first of two 100-minute companion tapes to THINK, ed luna's article/pamphlet on the roots of techno. this 1st volume contains music by ROBERT ARMANN, DEURICK MAY, CYBOTRON, KRAFTWERK, MANIX, ADONIS, ART OF NOISE, LAURIE ANDERSON, GIORGIO MORODER, BRIAN ENO, TOMITA, SUN RA, EDGAR VARÈSE, CLARA ROCKMORE, ARNOLD SCHÖNBERG, and many more.

please note: this tape is unofficial and unlicensed, and for educational purposes only.

mixtapes

- cerebral** 80-minute melodic techno tape mixed by TITONTON
- doughboy vol 3** 90-minute hard-ass traxx tape
- placebo** 80-minute house/traxx tape

ordering info

prices: all vinyl releases, each FUSION compilation, PARTICLEMSSIONS 1, or 80-min mixtapes are \$6.00 each. THINK (1) is \$4.00. 80-MIN MIXTAPES are \$7.00 the TEXT 1 ambient compilation is still available for \$8.00 these prices include postage - no postage necessary! please allow 2 weeks for delivery.

cheques, money orders, or cash send to:
live 21/22 corporation
p.o. box 3636
columbus, OH 43210-0636
usa

contact: 814.470.1171
web: <http://coil.com/~eluna/21/>
email: eluna@coil.com
choel@freenet.columbus.oh.us

session 1
by dj scott henry

A continuous mix

14 5m:je singles

previously available

only on limited edition

10" vinyl

smile mix

"Brilliant...Sm:je consistently releases only the best techno and break beat."

-DMA

"... a formidable underground dance label."

-CMJ

sm 8020 cd

make contact:
sm:je communications
740 broadway,
new york, ny 10003
smile@echonyc.com
<http://www.smilecomm.com>

© 1995 sm:je communications

where to get:

MASSIVE

A majority of the businesses and individuals below help Massive Magazine every issue by distributing or carrying Massive at their stores/ booths/ parties- as well as helping pay the shipping costs necessary to get the mags there. If you'd like to help out and spread the Massive word, stacks of Massive are available for \$15 (per 100). This is the average cost to mail 100 Massives. In return for your help, we will list your name/ crew, and store here, along with your city and state.

HELP THE CAUSE- make contact - spread the word.

Wisconsin:

- Revolutions- Milwaukee
- Spontaneous- Milwaukee
- Mainstream- Milwaukee
- Atomic- Milwaukee
- 7th Dimension- Madison
- Razor Room- Madison

Chicago, IL:

- Hot Jams
- Grammaphone
- Untitled

Ft. Wayne, Indiana:

- Subterranean
- California throughout:
- Pure Acid Concessions
- Outrageous Chameleon
- Loaded? Prod.- LA
- Sid- LA

Minneapolis, MN:

- Cynethesia

Philadelphia, PA:

- 611 Records
- Birmingham, AL:
- World Conspiracy

Tennessee:

- Shiva Productions
- Velocity Productions

Texas:

- Matrix Crew- Houston
- Matrix Crew- Lubbock
- Prometheus Booths
- Full Scope Crew- Dallas

New York:

- Satellite- Manhattan
- Liquid Sky- Manhattan
- Groove Rec's- Manhattan
- Strange Rec's- Long Island

Detroit Store- Manhattan

Andy B.- 718.390.6666

Kentucky:

Delirium Booths

Michigan:

- The Spot- Ann Arbor
- PGAL Booths
- Record Time- Detroit

Seattle, WA:

Nomad Records

Ohio

- Clubhead- Cincinnati
- Calico Crew- Cincinnati
- Ele Mental Crew- Columbus

Astrokids- Dayton

Atlanta, GA

Satellite Rec's

S. Carolina

Synthetic Booths

Washington, DC

DJ Speed Demon

WORLDWIDE DISTRIBUTORS:

Dubshack

Watts

Nemesis

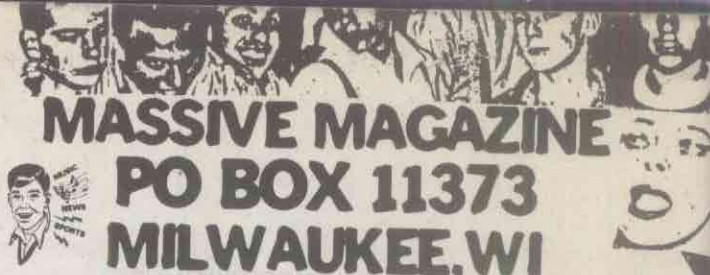
Intellinet

Destruct

Intergroove

THANK YOU TO EVERYONE LISTED HERE AND TO THE COUNTLESS OTHERS WHO HELP US DROP 15,000+ MAGS EVERY TWO MONTHS

Note: Stacks of 100 to Canada cost \$25 US



MASSIVE MAGAZINE

PO BOX 11373

MILWAUKEE, WI

53211

massive@mix.com.com

www.superfreak.com/massive

414.777.EXTC

KEEP REF

MASSIVE 13

staff:

-Malt Massive

-Dan Doormouse

-Johnsin

-Brad Synergy

-Diana Detroit

-Henry Vengeance

-Speed Demon

-Atem

-Mark Verbos

-Rev. Rackme

-Ed Luna

-DJ Reade

-Brian Karp

-Bill O'Brien

-Phil Phree Art

-Mike Snuggles

-Paul Slak

-Julian Casper

cover by:

-Obione

processed by:

-Project 2000

layouts:

-Malt Massive

-Johnsin

-Phil Phree Art

mascofs:

-Chuck the

Rottweiler

-Leprechaun

burning in hell

got us by balls:

-Noel Shortt



Letters to massive...

Massive Posse:

I'm writing this letter to talk about many things. First off, I'd like to give major props to the last party in Nashville (Fathom 2). I've always thought that the music creates the vibe- if the music's good, the people will be happy, and the vibe will just explode. That night at Fathom 2 I could feel the soul in every atom of my creation. The vibe was like honey- thick, sweet, and sticky. If you're not a dancer I'm not sure how you felt about this party, but for the dancers who love soulful music (you know, the shit that forces your body to dance) then it was the perfect party. The past few months in Nashville the scene has bombed out, due to a lot of bullshit. I think this last party was a step in the right direction. I'd like to thank Ann (Bam) for pulling it off and sticking by the Nashville scene through all the bullshit. Next off, on the drug use bit- which seems to be a popular subject lately- everyone has an opinion and when someone expresses their opinion, and you don't agree with it, that makes you want to express your own opinions. It shouldn't be to show-up the next person or try to criticize people for their beliefs, instead I think it should be informative and if you have to criticize, do it constructively. No one is going to listen to anyone who expresses themselves through anger. No one is perfect and most people don't have their facts straight because everyone tells you different things about the same subject. I don't know how many people have told me so many different things about the use and long term effects of MDMA. I honestly don't know what to believe and what not to believe anymore. That's what I think confuses a lot of people. Now for my opinion, I agree with some things that Blitz said in your second anniversary edition, though I agree with Massive's response to him on a lot of things. Blitz's letter bothered me in some way cause it seemed like he was just tryin' real hard to put you guys down. That's not right. I think you need to respect and understand people's views before you criticize them- otherwise it just makes you look like the fool. I'm not sure if he understood your opinions or not, but it was as clear as spring water that they didn't respect them. I think if you do drugs just to get fucked up, then you are pathetic- but if you do them to catch the vibe a little better or to think more clearly for awhile that's a different story. I'm not sure, or you could say I'm confused, on whether drugs (certain ones) expand your mind and make you think more clearly or if they jumble it more than it was in the first place. I know a lot of ravers- at least some of my friends- search for a higher state of being through drugs. If there was another path that I knew of I would take it, because I know drugs can be dangerous. I'm not in any way trying to glamorize them or add shine to the tarnish, it's not like that. I use MDMA on occasions to feel the groove, and I know it won't last forever. Drugs give you a false sense of security in the music and the people. I don't think people need to be weighed down by the burden of drugs. I think the scene is taking us (the ones who believe) places beyond our dreams, and imaginations will take us. Let the heavy weights (drugs) go, and soar- don't let your inhibitions hold you back. I believe our existence on this earth is beyond what we can fathom right now, but soon for us ravers (the special ones), the puzzle will come together. Then we will come together. The music is a medium and can take us higher than any drug has ever taken us before. The music is what keeps us together. We share the feeling that

the music gives us and that's what bonds us together. All this comes from the mind of a 15yr old. I didn't say this at the beginning of my letter because I didn't want you to get false ideas of me before you read my letter. I wanted you to read it and make your opinions as you read. Not make your opinions and then read the letter. I've been caught up in the whirlwind which is the scene where I live and also in the midwest and deep south for 2 1/2 years and it has changed my life immensely. I give props to the scene in general for making me realize beyond my years what it's all about. If all this sounds like bullshit to you or I've offended you in any way I'm sorry, but if I've made any sense or any point of mine has shone through all the rubbish and jumble of this letter, then I've accomplished my purpose for writing in the first place. If any of my opinions have made any sense, please write back and tell me, because I need the input of others to trust my own opinions. I've always had many inhibitions about myself and am afraid to express myself sometimes because I'm afraid people will think I have completely lost touch with reality. I'm a dreamer not in a dreamers world and that sometimes scares me- but more often than not, that's a good thing. I thank you for reading through my jumbled mess of a letter in my attempt to express myself by writing my thoughts down. I truly hope you deciphered my points. Anyone who has any opinions on what I've said in this letter please write:

Brandie McMahon
5124 Hilson Rd.
Nashville, TN 37211

Whatsup Massive, I was on one of my weekly visits to Melrose (Los Angeles/CA) and happened to pick up your mag (Issue 12). I just have one word for you guys. Dope!! You have a good thing going on here and may it last forever! I especially loved your interview with the TECHNOMASTER "ADAM-X" and your mixtape reviews. Well, hope to find your find your mag again at the same place or at an upcoming Rave. Stay true to the Scene and the HARDCORE will NEVER DIE!!!
Jose Galvez (AKA RAVEX-X)
N. Hollywood, CA

I recently moved from the east coast and I want to voice my opinion about my new admittance to the underground scene out here in Minneapolis. I express my concern because I am worried about the future of the emerging Minneapolis underground. The people are what makes the underground work. The somewhat vibrateless atmosphere I have experienced here makes me feel uncomfortable. There needs to be a restructuring plan through true promoters and production companies that don't put up with the horseSHIT. We must give complete respect to our new talents and not destroy the atmosphere. What the underground means to me is an extended awareness regular society lacks. We are all here to make a statement for what we believe in, and unify. Everyone has to analyze for themselves if they contribute to the movement. If they do not, it's vital they get the hell out (this goes for all the political, judgmental, cliquey and immature kids out there). I really think that it's possible to fix the problem and see our movement grow. I still attend raves here and enjoy meeting people, because the few who are loyal makes it all worthwhile.

Rick Magoon
Minneapolis, MN

Hey it seems like it's taken me so long to write this letter, cuz I keep losin' my train of thought. I read about your magazine through Trance Atlantic Two, and I would like to know if I could get on with the mailing list. I read about the way they realized 'small' cities never get recognized, and I wanna commend. I live way over in Florida and the scene where I live is not recognized as much, you need to tell people they need to support local DJs to get shit going on.

Hope you can help me,
Angie Hawes
Melbourne, FL

Hi everyone at Massive. First of all you're probably wondering why you're getting a letter from Scotland. Well, it's like this; I am writing to make contacts in America to swap music with and other stuff. The reason I am writing you is I read about your magazine in something called Trance Atlantic- which is a British thing (I think) about the American trance scene. Your address was included so I thought you might be able to help me. Can you stick my address and message in your magazine? If you do, can you put a message like this.. 'British guy wanting to make contacts in America to write to and swap music and stuff. Music likes: trance, hardcore and techno. Send photo if possible.' Write to:

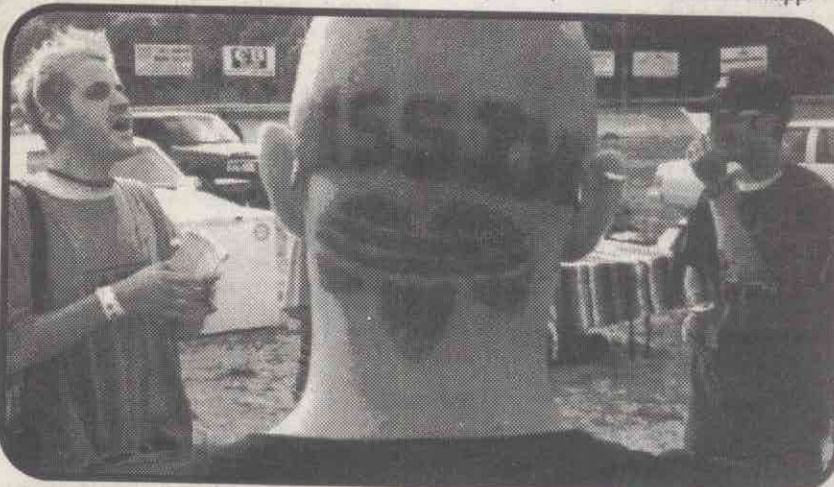
Richard Main
2 Miller Avenue
Perth
PH1 1HN
Scotland Great Britain

I picked up a copy of MASSIVE mag (issue #12) at Subculture, here in Ft Wayne, IN. As I was reading it, I noticed a very focused theme. Most letters, interviews, and articles were tightly constrained on the subject of DJ'ing at raves, and DJ's at raves, and rave DJ's mix tapes, and rave parties that had DJ's, etc... which is fine, but I thought you might enjoy a brief break with a few sentences on a different subject. I couldn't believe your mag was out of Milwaukee. I was born there, and my family moved to Fort Wayne when I was three years old. I had no idea that there was music culture there. Fort Wayne has none, in my opinion. Anyway, I like your mag, even though I don't relate to most of it. When I mix music, I do it digitally with a computer, and I've only DJ'd once in my life, but I did it with CD's. Never been to a rave. Sad, I know.... But I do live in Fort Wayne, the retail capital of the world, the absence of culture. I much enjoyed the techno piece "think"- I thought it was right on. Now I have some justification for referring to my music as techno. Can you recommend some good "industrial techno" for me to buy. I'm into NIN, Front 242, FLA... the obvious artists. Also get off on Latour and Psykasonik. It's hard to pick something out at Subterranean when I have NO IDEA who the artists are or what the music is like. But, with a recommendation, I could justify a purchase. Watch out for Mother Nature, she can be a bitch.
Krush242@aol.com
Ft. Wayne, IN

RE: MASSIVE WRITINGS:

In regards to: "...we let shady promoters raise ticket prices while lowering the quality of the parties - as well as putting them in commercial spaces." I started going to parties in August '93, swept in

by the discovery of techno (bubblegum variety) in February '93, but more importantly as a reliable source of LSD (my personal experiences with psychedelics led me to very McKenna-esque perspective before I had ever heard of him, thus revalidating the universal constant not caused by, but accessible through the psychedelic experience) and MDMA, which I had never taken but had read quite a deal on, a drug that promised to explain emotion the way acid explains reason. Whew. Anyway, I discovered that most of the inner circle of the scene was pretty shady, in it for hype, cash, women, or whatnot - what being not the music or the high. There was talk of Chitown being out cold from gunshots, police, and crystal-called-X (one thing Ms. F-id-reen (not his real pseudonym) was not criticized for). House hits were being alarmingly ground into the dirt by mediocre DJs. Usually there were only one or two headliners; the remainder were likely competent at best. Commercial spaces were uncommon but not exceedingly so, and they were allowed to operate unmolested by fuzz. The ticket prices/quality thing is very much a valid point in light of some minor (lady)bugs and fantasy(island) events of late, but I owe 2 much allegiance to the "respect" of PLUR (which I disassociate with, preferring PLH- Peace, Love, and Happiness) to actually name any names, wouldn't want to slam someone like little Bam-Bam, you know... slam them with a Clubhead?



...we began pouring glory on 'one-hit wonder' musicians...' and the rest of that sentence/paragraph. Enclosed is a 90 minute tape of some material that Delvin and I have recorded in the past 9 months. The tip? Vive innovation et evolution - mort aux vasches! Consistency is part of the problem- to a lot of artists, if they do something and get success from it, they want to be consistent, so they make stale look-alike tracks for their whole careers so people will have lots of what they liked so much, if you want my take on it. That annoys the piss out of me, but the tape illustrates that pretty well, I think. The music gets stale and so do the parties, I don't attend them anymore unless 1) I really want to go see multiple acts that will be there 2) I'm performing live, or 3) I feel like straining my body because I'm paying nothing for the experience. I don't really trip or roll at parties (haven't since the FUK tour), and I have danced til 8:30 without smoking herb (at Teknosaurus 1); high is best, herb cancels out bass nausea better than anything else I've tried. If this letter seems choppy, it's because I'm trying to touch on all Massive subjects I've been meaning to nominally voice my opinion on. On that note, I'm not fashionable, I go for the ultra casual look, but that's about it (I own 7 pairs of rock climbing pants - all the comfort of 44" stovepipes but without the bell-mess). Cincinnati is a weird scene- there are the clubs and Clubhead, and then there's the underground- an assortment of friends and indie DJs, plus the G. FLI and CALICO posse; we try to keep people happy, but the UG is small and much hounded by club owners, Bob, and the City of Cincinnati- no peace for anyone who wants to throw publicity advertising events in a non-club environment. As for the tape, pop it in sometime, you'll probably notice that just because one, three, or eight tracks may appeal to any given person, the stylistic variation virtually guarantees no one will like all of it, so I offer, and in a broader sense CALICO offers, studio and live

music to taste of the listener (i.e. what the employer likes about us); I implore you to share this tape with any record labels and/or promoters you call friends (we'd love to play live and bring a 1400 watt system to Furthermore just as an example). peace smiles- Paul Sullivan (Qaliq of CALICO) formerly mw-raves Acid Toy (9/93-3/94) Cincinnati, OH

Diana's piece on the Detroit Music Awards is a perfect example why I, as a promoter, am getting frustrated with the scene. I don't know about you, but for me techno isn't just music. When someone mentions techno, I think of the culture of people who listen to it. I think of underground parties

(yes, they DO still exist), and throngs of freaks dancing their asses off until the sun comes up. Basically, I think of the rave scene. "Sean said what many feel- that techno does not get respect because of the lack of attention it gets from newspapers and radio stations." If artists want respect from the general public, why are they making music they know is going into an underground scene? Instead of selling their shit on vinyl, why not send it in to radio stations on CD? I'd like to think it's because they have respect for the people in the scene who spin it and listen to it. If I was a talented techno artist, I wouldn't want an award. Providing excellent music that was being spun at thousands of parties by the best DJs in the country would be, by far, the best recognition I could receive. I am very concerned as to where our scene will be in a year. Once we start publicizing the music, mass marketing will hit us in full effect. (It already sort of has with tickets to parties being sold through Ticketmaster, and Q's becoming the leading name brand in raverwear). The price of parties will go up (has already doubled in four years), and the scene will become another fad. It won't be ours anymore. Parties will become a place to go for kids who have nothing better to do. The respect for the music, in turn, may even go down. I want the scene to be preserved. In five years I want to be able to go to a party with DJ's my parents haven't heard of, and dance to music that kicks my ass up and down the dance floor all night long. Music that was made from emotion, not from the desire to make money and get famous. I don't see that happening if artists and DJ's get the recognition Diana is talking about. We have to remember that the scene was built on our love for techno, not to gain recognition. Hopefully, that's the way it will stay. SAM Milwaukee, WI

Massive- I just read your commentary on animal farm vs. the techno realm and I couldn't agree more. I have been a vigorous party goer for a little over three years now. In those three years I have seen this counter-action of the counter culture in full force. What we all used to see as a gathering of friends, and a relief from the Orwellian mainstream, is quickly going downhill in a spiral of the same media trash we were trying to avoid. Reading your article certainly brought this point to our attention, and now the counter revolt has started. It's zines like yours that balance out the propaganda to fact ratio. With the continued efforts like yours, and of other fine publications- as well as the rest of the die hard ravers out there- there is nowhere to go but down, back underground. Nathan Philipp Waukegan, IL

NONSENSE:
Dear Weebles,
Recently, my friend Todd and I went out of town to visit a friend. We drove the '96 Strawberry Red Plymouth Neon I had been using while my car was being held hostage by an auto body repair facility. Returning from our visit around 3am, we were cruising down the highway at about 55mph, cutting through an eerie fog, when a deer ran out only feet in front of our path. (I believe Jack Kevorkian may have pushed it out into the road.) I slammed the break to the floor just before impact. We struck the deer, and slid on top of it, wedging its frail body between the steel undercarriage of the Neon and the cold, dirty highway. The car was slightly suspended from the ground by the mangled carcass. I let off the break to avoid coming to a complete stop upon the poor animal. The car bobbed slightly, and as a repulsive scraping sound penetrated the cars cabin, stabbing at me and my friends ears like a butchers knife, we rolled off the deer and came to a halt a few feet beyond it. Darkness surrounded us. There was no sound to be heard. I felt a sensation I had never experienced before. I felt like dying. After a few moments of random, forgotten comments, Todd relayed to me the equivalent of "For God's sakes man, get ahold of yourself!" After all, it was an accident. Without getting out of the car, and partially for fear of being the victim of an L.A. type of "deer oppression" retaliation, I drove on to the nearest telephone and phoned the police with the sad news. Despite the catastrophic impact, there was no damage to the little Neon, the sturdy carriage that carried me and my friend the rest of the way home to safety. As I entered my home that morning, still disturbed from the incident, I turned around to glance once more at the undamaged vehicle. I gazed at it's perky expression. And as I walked through my doorway, it bid me good day with a reassuring "Hi".
Krush242@aol.com
Ft. Wayne, IN

RESPECT:
Dear Massive Crew:
This is a letter that has truly been a long time in coming. Having done a zine for three years myself (Florida's infamous TRiP Magazine), I know how much time and effort and love goes into doing a zine. It's hard, especially when there's a good party happening on the weekend that you've sworn to put the mag to bed and you're stuck finishing it off, while all your friends are going out...

Anyway, I just wanted to give you all some overdue props for doing what is really one hell of a mag. You strive to educate your readers by making them aware- musically, socially, culturally, spiritually. Massive inspires people to think for themselves and look positively into the future. Isn't that part of what techno/ house/ whatever is supposed to be about? I think I recall Derrick May saying once that his greatest inspiration was hope... In the year since I closed up TRIP and moved to New York, I've seen several US 'zines also fold or just become shit; yours is truly one of the handful that I even look forward to receiving. Keep up the good work and don't stop, because the American scene needs mags like Massive to keep the scene thinking forward, not backwards.

Respect,
Peter Wohelski
 Director of A&R
 Astralwerks Recordings
 NY, NY

TO RACKME WITH LOVE:

Massive-
 I am writing in response to Rackme's column in issue #12. Thanks for printing it and thanks to Rackme for writing it. I am active (i.e. I spend a lot of fucking money) in both the industrial and techno scenes, but I always reserve time for fucked up tweaked out experimentalism. Merzbow, CCCC, Haters, etc. are projects that I know and love... let's hear some of this shit sampled. But hey, don't forget (in addition to Relapse) Soleilmoon Recordings, and the catalog they have. Isolubin BK, Illusion of Safety, and Zoviet France are some of the many projects you can get through them. Some will fry your brain, some will merely let it sit in a sedated limbo, but it's still a good path to take.
 Send SASE to:
 Soleilmoon Recordings
 P.O. Box 83296
 Portland Oregon
 97283

Chris Green
 Clinton, WI

Hi DJ Rackme...
 I've been reading your articles and fanzines since 1992 I think. But I had to write you a quick note to say how much I like the music you review in Massive- stuff like Merzbow, C.C.C.C., Whitehouse, et. al. Noise and experimental belongs in Massive. I wish Revolutions would have a noise section. When the dance music stops, there's only noise. There's a kool mail order place that I recommend and has xxx-fast service:
 Psychedelic Pig
 PO Box 34595
 Washington DC.-20043

Best Wishes-
Gary, Milwaukee, WI

Subject: **HARDCORE-TERROR**
 From:
 e9526291@student.tuwien.ac.at

I am DJ Roman from Italy, always watching out for the hardest stuff (...like G.T.I., Juncalor, Kotzaak, Fischkopf...) and new contacts! The Italian scene is boring- most of the DJs are playing shitty dancefloor trax and those who call themselves "hard-core DJs" are spinning Rotterdam Records... I moved now to Vienna (studying architecture) which seems to be one of last places where DJs can play real hardcore... I hope to play soon on one of DJ Pure's parties (Reflex)!
 Keep up the great work.
Roman

Subject: hi its speedloader
 jon@netinfo.com.au
 hi my name is sully I DJ here in Canberra, Australia. I DJ under the name of Speedloader. I fully agree about what you say about the pureness of real hardcore-shit like kotzaak, fischkopf, Nasenbluten, syndicate, juncalor, industrial strength, DJ skinhead, d.o.a, delta-9, etc. This is the frontier breaking music of today, raw, exciting, and full of energy look out for limited edition "speedheart (speedloader Vs iceheart), out soon on panzer division techno.
jon wicks

Subject: rackme-hardcore
 From:
 3VR3MENKEM@vms.csd.mu.edu>
 What's up? thanks for the addy of Relapse Records.. I'm always looking for new catalogues of hardcore to browse through. As for your article, I agree completely.. happy hardcore sucks, it reminds me of the B96 version of house, only with hardcore. It makes me want to rip open the skull of the person who produced the shit, tear apart their brains with my teeth, and spit it out on the floor. Nothing makes me more nauseated than to hear happy hardcore at a party. Thanks for article, and keep your hard shit real, where it should be.
Psyche Productions

FROM TEXAS WITH LOVE:

Subject: Texas mushrooms are BIG
 From: djkc <djkc@nettap.com>
 Yo! Matt & Brad and all Massive Family! This is djkc from Houston. I gotta tell y'all, not all of us in Texas drive trucks, go to the rodeo, or practice incest, despite the blurb on page 39 of Massive #11 (though there are plenty of sick hicks down here! You just gotta point them to the local barndance or watering hole and they'll be out of your hair)- But as you may have judged from C. Anderson's "Psychotronic" tape, we have PLENTY of AWESOME TALENT down here! Lotsa DJ's into techno- hard acid house, hardtrance, trancecore, nurnrg, psychedelic acid trance, gabber, digitunk, (it ain't all house!), ambient, and of course, jungle. And we don't all drink just beer; there's plenty of A&E down here too (that's "Arts & Entertainment" of course... hehe!) The cities have been thriving with very successful raves- mainly Austin, Dallas, Houston, & El Paso. Check out

<http://www.hyperreal.com/raves/txas> for the big scoop!! I picked up Massive #11 (2nd Anniversary issue) at KTRU Rice Univ. Radio (91.7FM) at the MK Ultra show. 10pm-12mid Fridays (big up to Phlid!) And I gotta tell ya, you guys are still doing a kick-ass job! Very nice cover; I think I'll get me one of them T's! Glad you guys give such great support and info on promoters, DJ's, mixtapes, vinyl, parties and the best scene in the world- RAVE! And if I may now plug myself in your letters section (if not, then just delete this paragraph), I'd like to let the promoters out there know that I'm wanting to get the fuck out of dodge for a bit and lay down some new shit in your town! So, if you've heard my tapes and like my selections & style, then contact me. Or if you'd like to get a tape, then **CONTACT ME!**
<http://www.nettap.com/~djkc>
 djkc@nettap.com
 713.795.0967
djkc
Houston, TX



(local) spun what they had to spin. Since then, the Matrix crew has thrown countless parties- each almost always better than the last. I have to admit that the best space award goes to the ScoobyDoo Crew. The party was located in a huge bank with escalators and all these hallways. There was a DJ spinning in the vault, you could walk to the middle of the main floor get on the escalator, go down, walk into the vault and chill out or get lost in a hallway- which was completely dark except for a small corner where a DJ was manipulating vinyl. The lights were incredible, the sound was ok, the DJs were right on. Overall, a good party in the best space ever. So get all your asses down to Texas for a 'Bad Ass' (Texan saying) time. And if you're here on a Friday we've got the MK Ultra radio show at Rice U 91.7 FM hosted by Phlid. Check it out, 10PM-1AM. See you at Even Further.
Brad Skorka aka Prometheus
Houston, TX

To the wise ones of Massive Here comes Texas redneck ravin' review- Although we do have a lot of Billy Bobs we have a strong rave scene with plenty of good local talent. I moved to the Houston area from Milwaukee about 9 months ago. The first party I went to was 'Liquid' put on by the Matrix crew. I felt right at home while Chris Anderson, X-it, Abiel and Jet Boy

NOMAD RECORDS
 2809 NE 55th
 Seattle, WA 98105
 1-888-FAT-CUTZ (toll free)
 (328-5880)
 (206) 524-3355 (phone)
 (206) 527-6626 (fax)
 Nomad Records offers the best selection of underground dance music in the Northwest.
 We also carry:
 DJ Gear
 Clothing
 Mix Tapes/CDs
 We Ship anywhere UPS
 ©1996 Nomad Records
 MasterCard VISA

Commentary

Dear Massive

I am writing this letter seeking some advice. You see, just this past weekend Houston was the site of, to my knowledge, the largest rave to ever hit here. But I didn't go, not out of choice, but because of price, and that's why I'm writing this letter. It was called 'Enchanted Kingdom' and had talent from NY, Chicago, and the UK. The venue was the Astro arena, about the second largest major recreation center in the city. This may not seem like a big deal to you, but it's a major step for Houston raves. The scene is young but it's growing fast. I'm a relatively new raver, but I do what I can for the scene. Anyway, I am writing you because this rave looked like the shit until I found out the price. It was going to set me back \$20. I don't know if this is a lot to you, but for Houston the average price is \$7-\$12, if not free. Just this past year I have realized that the raves have gotten bigger and more frequent, and occasionally costing an extra dollar or two, but nowhere near \$20. I could see maybe if it was one of those 2 or 3 day raves, but this was only one night. That's always been one of the cool things about the raves in Houston- they were always well priced and a damn good time for the money. I'm not sure if this is a trend for future raves- I hope not, cause my wallet can't accommodate it. So, I'm asking you, is this what I can expect in the future for any rave that looks too good to be true, and should I go ahead and be ready to shell out this kind of dough more frequently? Exactly what am I paying for extra when I shell out the extra money, and it is worth it?

Oscar Lopez Houston, Texas

Dan Responds:

Well, if Houston should in any way follow the trend here in the midwest, you'd better fatten up that pocketbook, 'cause the promoters are hungry for your green. Where the money goes is dependent on the location, the talent, and the amount of sound and lights. What should be happening at these twenty dollar parties is an atmosphere like none other- huge sound, amazing lights, virgin space, great talent (both local and worldwide), and a general feel that says that your promoter for the evening went all out to give you a bang for your bucks. What is happening, however, is a different story. A fair amount of overcharging parties will feature overused talent, the stalest space possible, and inadequate sound and lighting. Where the money goes in this situation is the promoters bank account. There is no crime in making money off of a party, as long as it was a full-on sensory overload. My advice for you- don't support the promoters whom you believe to be charging too much- instead, throw a smaller, local, cheap party on the same night, or just chill with friends. Also, make a point to support those promoters you think are on the up and up as far as giving the masses what they want in the most creative and cost effective way. Remember, support those who support you.

Dan Doormouse

Matt responds:

What Dan has said above is completely right, and he offers the best solution- DO IT YOURSELF. When these parties first began, most featured strictly local talent, if not just friends of the people doing the party, or just themselves. The lightshows were adequate, and the sound, as long as it was on and loud, suited us just fine. As time went on, as does everything, the move was for bigger and better, and when that was more than accomplished, then came

the promoters need to best themselves in the other aspects of party throwing- finding accomplished DJ's from other parts of the country, and then the world, to feature at their events. This shouldn't be looked on as a bad thing, because improving on something you love is not wasted energy. This has allowed the average, non-vinyl buying, 'raver kid' to be exposed to the music and talents of many artists that remain only as anonymous as their name on a record that a DJ is spinning at a party. But, in it's improvement came the demise that Mr. Lopez speaks of, in this way: Because more kids have become interested in the workings of the techno/rave scene, more are having their hand at throwing parties. This has bred competition for the scarce possible 'prime nights' to do parties- Fridays and Saturdays. So, it works out sometimes that two or more parties will be happening on the same night in the same area. To draw a larger appeal to their party, the promoter will add on more and more attractions, which results in a larger budget. The larger the budget, the more tickets will cost, of course. BUT, if anyone ever really does the math, the profits, more often than not, outweigh many people's expectations of what is justifiable for one person to make from a one-night bash. The high ticket prices are probably more a result of this: since every scene, with the exception of scenes like New York, Los Angeles, and Toronto, only has just 50 many people, one can see that, if given the situation that two great parties are going on the same night in the same area, your possible number of people who will attend will be split right down the middle. But, since no one wants to lose their ass when doing a party (especially huge ones), you always have to be a pessimist in your mathwork. As a result, many promoters will charge as high of a price as reasonable so they may break even on the smallest

expected turnout. For example, the Milwaukee/ Chicago/ Madison scenes can probably boast 3000 DEDICATED party goers- people that are diehard, go every weekend to a party, kind of people. If two huge parties are going down, lets say both in Chicago (just trying to be as realistic as possible), both with budgets of \$17,000+ (a low estimate today) each party needs 1134 people at \$15 (a high, but reasonable price) a head to break even. Since the average midwest party draws between 600 and 2000 people, I'd say it's a big gamble to only charge \$15 (not that it isn't a gamble anyway to throw lavish parties). If each party jacks the price to \$20 a head, though, the break drops to 850 people, a more comfortable number. After the fact, though, comes the spite that many people have for promoters. Let's just say they DID split the scene down the middle and each pulled their 1500 diehards, as well as 300 more kids each, who got a flier at the Marilyn Manson show the night before... netting 1800 people for each party. At \$20 a head, that's \$36,000, minus the \$17K budget, making \$19,000 PROFIT for each promoter... sounds nice, huh? BUT, here is the where the REAL profit starts to surface: once Promoter A and B charge \$20 for their party, this opens the door wide open to every other seedy ass promoter (and believe me, many of them are sketchy as shit) on the block. They're like, "Shit, Bassfreak Prod. and Technolizard Network did it, and the dumb kids paid for it, so now we can charge a lot, too." So, now is your chance to do the REAL math when Housenation Bros. do their \$15,000 party the next Saturday, at \$20 a head, and NO other parties are going against it, thus pulling the bulk of the diehards. Do the math. Be mad. There is a point where it all gets ridiculous, and there is an amount that each party is actually worth. Some parties are justifiably \$15 or more, but

due to competition, greed, and an unwritten 'grandfather clause' kind of precedent that gets set, many parties that aren't worth your time, much less your money, charge exorbitant amounts... and many partygoers don't take action by NOT paying it. In the long run, these promoters are cutting their own wrists with the tactics they use when throwing parties; though most of them will only stick around long enough to make their cash off the scene and go on to more profitable things. Kids will get fed up paying the money EVERY weekend for something that only seems to get worse. This is already happening, as many of the people who actually HAVE stuck around for over 3 years are noticing. The turnover in the rave scene is astounding, and the only thing keeping it alive is the 'fresh blood' - those new into the scene. At some point, though, they too, will stop coming- after laying down \$20+ again and again for events that did nothing for them. The only solution for this is always this: get involved and start you own thing. By doing so, you'll really see what the dedication means, and what it does for you... and if the rest of the scene goes to shit, at least you know YOUR intentions are clear. If throwing a party, stay true to what your impression of what a rave party should be, rather than trying to break all boundaries. These kids who readily pay these prices every weekend will know no allegiance to anything but their jobs, because they'll be working their young lives away during the week just to pay for something that is complete crappola every weekend. Of course, this is a worst case scenario- most people can see things for what they are (or aren't) and then leave them behind.

Matt Massive

312 604 1899



oliver lieb spicelab

Reade:
HELLO, OLIVER!

Oliver: Hi, how are you?

R: GOOD AND YOU?

O: Fine.

R: SO, I'VE INTERVIEWED YOU BEFORE SO I DON'T WANT TO SPEND TOO MUCH TIME ON THE BEGINNING STUFF AND HOW YOU GOT STARTED. WHAT I REALLY WANT TO TALK ABOUT IS THE NEW WORK. I GET FROM THE BIOGRAPHY THAT YOU ARE PRETTY MUCH AN ELECTRONIC CONNOISSEUR. YOU MUST HAVE A LOT OF EQUIPMENT!

O: Yes, I've been collecting now for almost 7 years and I've had much time to get lots of great old equipment- for a good price.

Known and respected for his many releases on Harthouse, as well as countless other projects and remixes on many other labels, Oliver Lieb, best known for his work under Spicelab, is striking out on his own with his new label 'Spy vs. Spice'. DJ Reade talks shop with this Frankfurt innovator...

R:
GOOD
DEAL. ITS
ALWAYS NICE WHEN
YOU DON'T HAVE TO PAY
EXCESSIVE PRICES FOR GEAR. HERE IN THE

U.S. IT CAN BE UP TO 3X AS MUCH FOR CERTAIN

THINGS!

O: Yeah, in Germany the old stuff, like the 303, goes for like 3000 marks (Laughs)

R: YEAH- HELLO! (LAUGHS) I DIDN'T HEAR ANYTHING LIKE A 303 ON THE NEW ALBUM, HAVE YOU MOVED AWAY FROM THAT SOUND?

O: Yes, the last time I used it was maybe the 2nd Spicelab almost 3 years ago. I haven't really used it since. In the beginning I had 2 but they were both borrowed so I can't use it anymore because I don't have one

(laughs)
I don't like the sounds anyway because everybody has used it now.

R: BY THE WAY, I REALLY LIKE THE NEW ALBUM. I THINK ITS SOME OF THE BEST WORK THAT YOU'VE DONE. ARE YOU SATISFIED WITH THE WAY THE LP SOUNDS AND HOW DO YOU THINK IT COMPARES TO SOME OF THE OTHER WORKS YOU'VE DONE IN THE PAST?

O: Well, no one said it had to be this style or that style. I wanted to do something new for Spicelab and new compared to the rest of the stuff I've done. I don't want to say I invented something totally new but its not the kind of music that you would hear hundreds of others copying.

R: DID YOU FIND A LOT OF ARTISTIC AND CREATIVE RESTRICTIONS ON WHAT YOU WANTED TO DO WHEN YOU WERE WORKING WITH HARTHOUSE?

O: Not really, but they were always looking too much at the amount of sales. It sold good in the United States and England.

R: SO NOW WE HAVE SPY VS. SPICE. TELL ME ABOUT THE NEW LABEL AND WHAT THE IDEAS AND GOALS FOR IT ARE.

O: The number one reason that I started it was because when my contract expired with Harthouse I

was thinking about another label for Spicelab and I was thinking hmmm... this label or that label? Why I can't do it for them or why I won't do it for them and so on... I finally said no, fuck that—I'm going to do my own label. Then I will have the most freedom to develop new stuff and feature some new people.

R: ARE THERE ANY OTHER ARTISTS YOU HAVE IN MIND TO FEATURE ON SPY VS. SPICE?

O: The 2nd one is made by the guy from Pulse on Harthouse & Markus Leir he is another German Producer and it is called Der Prozess... #3 is already recorded. It was originally made in a small studio, so I rerecorded it last week. Der Prozess is really a bit more trancey compared to Spicelab and is totally different sounding. #3 is a mix between the first two in style. All together, the first three releases will tell you what kind of a direction you can expect from the label.

R: HOW MANY RELEASES ARE YOU PLANNING ON PUTTING OUT THIS YEAR AND WHAT SORT OF SCHEDULE DO YOU WANT TO HAVE FOR THE LABEL?

O: I don't really want to have any schedule because I don't want to get into the troubles you can have. You know, having too much or having not enough releases. So, if I have 10 releases one month and then not a single release for like three or four months, then that is OK.

R: THAT WAY YOU CAN KEEP THE ELEMENT OF SURPRISE

SO PEOPLE WILL NEVER KNOW WHEN TO EXPECT A NEW RELEASE.

O: Yes, in a way but it is really just so that I can do music the way I want to do it with control over the style, the type of music and the way it is going to be released.

R: WHAT HAPPENED WITH MAD MAGAZINE?

O: We wanted to use the Spy vs. Spy characters from Mad but we had a lot of trouble contacting them and when we finally did they wanted a 7 digit figure for the use! It would have been really cool, but they wanted big time money and we said fuck them (laughs) and made our own logo.

R: WHAT ARE THE INSPIRATIONS BEHIND THE LP? WHAT ARE THE TRACKS ABOUT, IF ANYTHING?

O: Aha, the main inspiration to do the LP was just to do a new Spicelab and make it totally different than the old one. There is no actual meaning behind the titles or music, just stories in the way I want to tell them— not by words but by music. It's about nothing more and nothing less. Not like, yeah in that song I wanted to say that the whales should be saved! (laughs) You know... I can't stand it when people do this. They should say it straight out and not like 'you can see it here or when you do this and that'... whatever! Just write what you want to say on the cover! (Laughs) Be up front. Subliminal messages are bullshit.

R: OK, YOU'VE REMIXED A LOT OF STUFF AND YOU HAVE WORKED WITH OTHER ARTISTS ON OCCASION. WHAT DO YOU PREFER: WORKING SOLO OR ON A TEAM PRODUCTION?

O: 90% of the time I prefer to work solo because there are not many people that I can really work with. I can't have someone just sitting around and saying OK. I like that melody and I like this kind of drum— they should be able to produce the track equally and it is very hard to find these people. Maybe if someone had a very good idea then it would be OK but mostly I haven't had that experience. Of course, I'm not referring to the releases that are out— this is about the tracks that never made it because we stopped working together for whatever reasons. So I prefer to work alone— that way I don't have to talk that much and explain what I am doing all the time.

R: HOW DO YOU FEEL THEN, ABOUT DOING REMIXES FOR OTHER ARTISTS AND VIS A VIS?

O: Hmm, I don't have that many people

remixing my own stuff. I have some people that I would like to have remixes from but they are always very busy so it is hard to get a hold of them. About me doing remixes, it always depends on the track. I don't care who it is or who wrote it, I either have to like it or it must be some sort of a challenge.

R: WHAT KIND OF MUSIC ARE YOU LISTENING TO AT HOME?

O: That is kind of hard to say, because I don't buy a lot of music you know. I am exposed to the DJ's often so I know what is going on and maybe if I like one particular track I might buy it. Mostly I am listening to compilations of totally different styles of music. I like Bjork's LP and other album orientated artists, not so much the dance maxis.

R: ARE THERE ANY OUTSTANDING ARTISTS THAT YOU MIGHT POSSIBLY WANT TO COLLABORATE WITH IN THE FUTURE?

O: There are many people that I like. I mentioned Bjork already and I've been listening to the Goldy LP but I don't know if it is possible to work with these people because they are not exactly around the corner you know (laughs). It's very hard to say from this to that date you are coming and we are going to work. I don't know, maybe in the future I will be plan-

ning something.

R: YOU MENTIONED GOLDY AND I WANTED TO ASK WHAT YOU THOUGHT ABOUT THE JUNGLE MOVEMENT?

O: There is some really good stuff and some stuff I really can't listen to at all. I really like some of the more dub styled

jungle. I hate it when artists are sampling the same loops over and over again. Goldy is good— at least he is really playing around with the drums a lot.

R: YOU HAVE PLAYED A LOT OF LIVE PA'S— OVER 250 CITIES. WHAT DO YOU FEEL IS THE BEST PLACE TO PLAY LIVE?

O: Every country has it's own crowd and they are all completely different. Switzerland is very different from Germany, for instance. There is no real favorite. I just like to travel around and see different countries. In Germany it starts to go downhill, I don't like to play here as much because the raves are not that good anymore. Australia. I like it very much I was there 3x and it was very good each time.

R: I'VE NEVER BEEN THERE. (I HEARD IN DETAIL ABOUT THEIR GREAT LOOKING WOMEN, HOWEVER!)

O: In every city its completely different. In Melbourne its a very trancey scene, in Sydney its gabber and Adelaide is more breakbeat. Every city has a different taste and they are very into it.

R: WHAT KIND OF STUFF ARE YOU DOING FOR YOUR LIVE SHOWS?

O: I have three different live sets. There is one for the new Spicelab LP, a more tribal set for for the Ambush material and one

me that's not really live. You should not be able to replace the person on stage!

R: WE HAVE A PRETTY GOOD JOKE ABOUT DAT PERFORMANCES, ONE OF THESE DAYS WE'RE GOING TO BRING OUR SONY REMOTE CONTROL AND OUR TASCAM REMOTE SO WHEN THEY PLAY OFF DAT WE'LL REWIND AND FAST FORWARD WHILE THEY'RE TRYING TO 'PERFORM'. (LAUGHS)

O: In Germany they put tape over the remote control inputs now, for just that reason! (laughs)

R: ARE YOU LOOKING FORWARD TO COMING BACK TO THE STATES TO PLAY?

O: Definitely, I want to know how they dance now (laughs).. I want to see some breakdancing! I don't know how they do that— its very confusing!

R: I THINK THE LAST TIME WE SPOKE YOU TOLD ME ABOUT A BAD EXPERIENCE IN FLORIDA. YOU WERE MISBOOKED AND ENDED UP IN A VENUE WITH ALL COMMERCIAL HOUSE MUSIC?

O: Yes, that was in Miami. I told the promoter I was playing live and that I needed some space for my equipment and when I arrived there later, he said 'oh, I thought you were a DJ— I don't have space for a live set'. I couldn't believe it— I said "Fuck You!" (laughs) This time it will be very good I think.

R: HAVE YOU THOUGHT ABOUT DOING A VIDEO?

O: That is always very good, but the problem is who would play it, y'know? In Europe there are only two TV stations like MTV so its very hard because on MTV you only have club zone or party zone and there is a German station that is bullshit. They can't play it because its too underground. Instead of doing a video I would rather organize a good promotion tour. That is better than just a video; besides, if no one plays it there is no need to have one.

R: WHAT ABOUT YOUR OTHER CURRENT PROJECTS? ARE YOU STILL AFFILIATED WITH HARTHOUSE FOR THE AMBUSH PROJECT?

O: No. I left Harthouse completely. I don't work with them anymore. The Ambush, I will do another LP this year but I don't know which label or record company it will be on. I hope it's going to be something major, not because its going to be some cheesy bullshit but it needs the treatment. I want to have more vocals. We have some Zulu singers right now and I want a major company to support this. With the Paragliders project, the new one



is ready to come out—

R: ON SUPERSTITION?

O: No, because its very different sounding now. There are some vocals from a girl in Toronto. I met her on the Internet, its a very strange and funny story, but anyway, the new one is not commercial or anything, you have to hear it. You can't say its commercial and you can't say its underground— I don't give a shit about this anyway. It's ready to come out and I think in the States and the UK Under Cover is doing it. At least they are interested. It won't be on my label but on Do or Die in Germany.

R: WHAT DO YOU THINK IS GOING TO HAPPEN ON YOUR WAY TO THE YEAR 2000? HAVE YOU ACCOMPLISHED EVERYTHING THAT YOU WANTED TO BEFORE THE TURN OF THE MILLENNIUM?

O: I don't think I could ever accomplish all the things I have had in mind (laughs) What can we expect? I have no idea. Much more pollution, that's the biggest thing. I don't think that a lot of things will change, we won't have space stations and life on Mars, that's bullshit. Everyone is saying the Internet is growing and everyone is going to have a PC and play around more but that's standard. I don't think about this too much. I'm living for the present. To me that is the most important thing. I can't think about the future if I am not concentrating on what I'm doing now.

R: AS SOMEONE WHO WRITES A LOT ABOUT OUTER SPACE AND SPACE EXPLORATION WHAT DO YOU THINK ABOUT ALL THE CONNECTIONS BETWEEN ALIENS, UFO'S AND TECHNO?

O: (Laughs) In Germany we don't have it. We have some who want to see UFO's. For sure we are not the only life forms in the whole galaxy. But, I really don't believe that anyone from outer space is flying around the Earth and studying the people or visiting us and just flying away. If they were here they would probably talk to us. Maybe they do try to get in contact and we don't know it. It's definitely not like green people with one big eye or whatever.

R: HAVE YOU SEEN ANY GOOD MOVIES LATELY OR HAVE YOU READ ANY GOOD BOOKS THAT HAVE INSPIRED YOU AT ALL?

O: I'm reading much of the old Greek philosophy. As far as movies, I want to see 12 Monkeys. I really like Terry Gilliam the director. I don't go to the movies that much because I'm always waiting for the movies to come on TV. If there was a new alien movie or some really good science fiction, I would be into that. With the movie Species I was really pissed off because it was a stupid movie, an Alien/Basic Instinct movie (laughs).

R: WHAT DO YOU THINK ABOUT WHAT'S HAPPENING IN THE TECHNO SCENE RIGHT NOW?

O: Not too many people are doing new stuff, everyone is trying to copy this or that song and there are no new sounds being made. Its really boring. After a while, the people just can't take it anymore. They get tired of hearing the same people doing the same everything. Eventually, people will stop going to clubs and the whole scene will go down like shit. DJ's and artists don't want to think, they just want to make money. Plus, the DJs don't play the new stuff, they cater to the audience instead of educating them a little. They are still playing the big hits— they don't try to develop.

R: ANYTHING ELSE YOU WOULD LIKE TO SEE CHANGED?

O: The DJs have too much of an ego. Someone spins a few records and they get a head like 5 meters wide (Laughs). The DJ's think they have so much influence and most of them don't give a fuck about what they are doing. They just want to be famous and that's not good for the music. Oh yeah, and I would ban every DAT 'live' act!

To contact DJ Reade and get more information on Spy vs. Spice:

TRUTHINK

27 Grove St. Suite #255

Jersey City, NJ 07302

Ph: 201.792.3239 / Fx: 201.792.3259

E-Mail: truthink@panix.com



zoom:
progressive house vol. 1
mixed by billy nasty

"DJ Billy Nasty is an unassuming
master of hypno-grooves"
- DJ Magazine



"...uncompromising and
truly wonderful"
- Muzik Magazine

"a mesmerizing
epic ride
from start to finish"
- What's On (UK)

sm 8019 cd

3RD ANNUAL ROBOT WARS

August, 1996, San Francisco, CA.

For more info send name & address to:
ROBOT WARS

740 Broadway, New York, NY 10003

robotwars@aol.com

<http://www.robotwars.com/rwi>

"Rock'm sock'm robots gone cyber"
MTV

"Gladiators with a high tech edge"
CNN

rave anthems vol. 1

(classic to the core)

features the epic
"Energy Flash"
by Joey Beltram

"Narra Mine"
by Genaside II

and the current
single

"Mr. Kirk's Nightmare"
by 4 Hero

sm 8023
cd/2lp



sm:)e

make contact:

sm:)e communications, inc. 740 Broadway New York, NY 10003

[sm:\)e@ecthony.com](mailto:sm:)e@ecthony.com) [http://www.sm:\)e.com/nyc](http://www.sm:)e.com/nyc)

© 1996 sm:)e communications

kenny larkin:

ok simple questions first

How did you get into music?

how'd you guess?

I've done thousands of these things...(laughter)

aw shit....

yeah... How did I first get into music... you mean electronic music or any kind of music?

any kind of music:

growing up with music. When I was first introduced to it was through my parents, they used to listen to it all the time, more R&B stuff. Nothing electronic or weird or anything... really conservative kind of stuff. But I started to get more eccentric with my stuff around '83, '84, when I started to... I'm sure you've heard about Mojo... anybody who does dance music will tell you about Mojo- anybody in Detroit who does dance music. He was the guy who had this radio show and he used to play a lot of European music- electronic stuff, Kraftwerk, and he'd play a whole bunch of things all in one show, all in one format... It was almost like public radio, where they play a whole bunch of stuff, all different kinds of stuff. But he would play New Order, and Kraftwerk the B52's and Prince, and a lot of Juan Adkin's stuff- Cybertron and a whole bunch of stuff all in this one show. So this is where I opened up and blossomed with music and all these different forms and sides... So that's when I started liking electronic music and I guess that was back in '84, or '85. Jeff Mills had a DJ show every night, on WJLB, where was mixing hip hop with a lot of the old electronic stuff, like Cybertron stuff. From there I got into house music- around '85. Terrance Parker, this guy who I grew up and went to high school with was into House music. Five of us in my whole school loved House music, and we tried to get everyone into house music 'Hey, this is so cool, this house music' and they were like 'no, no, no...'. SO it was just us listening to house music and he made a couple tapes and we started going to Chicago on the weekends- just to record the programs off the radio. But then I went away to the Air Force... with all this house music and all these house tapes that I had. I got stationed in Florida and I met this guy who was from Chicago and he had a whole bunch of house records as well as two turn tables and he became like my best friend down there. So we just started to jam and that's all we did was DJ and jam to house music. So, I got out of the Air Force in '88, came back home, still into house music, and I started listening to WJLB again. Every Friday there was this different style of music that was being played on this show, and I was like, 'what the hell is this? This is really nice, really cool', so I started taping the show, not knowing who it was or what it was. That's when I started going down to the clubs, like the Shelter, and that's where I met Richie [Hawtin].

Actually, I was going to the City Club first for like a month, hearing this music at both City Club and the Shelter, then I met

Richie. I found out the music was techno and that it was coming out of Detroit.

Then I found out that the person I was listening to, making all these tapes of was
Derrick

[May]. I was like 'this is the shit I want to do!' I forgot to mention that I always had some sort of keyboard to play around with, I've always been able to play stuff off the radio right when I hear it- I have an ear for that sort of thing. Then I met Richie, and like 6 or 8 months later, him and John [Acquaviva] formed Plus 8, and I put my first record out like '91. Had another record come out the following year, then I separated from Plus 8, started my own label in '92...and here we are.

so what inspired you to start your own label?

nobody is going to work harder than you will on your own stuff. Nobody is going to push you to get better and better and nobody knows you better than you do... you've got to look after yourself. That was the main reason. I had some problems with +8, not Richie, but John. It was weird because just the other day, I was thinking about 'where would I be if I had stayed with those guys'... you know, just stayed as an artist on someone else's label as opposed to starting my own label and doing my own thing and doing my own deals, blah blah blah... Its cool, I wouldn't change a thing. I'm really good at closing my eyes and looking 5 years down the road and seeing myself somewhere and being exactly where I envision on this road, I'm really good at that, so I closed my eyes that time, and here I am right now. Now I can close my eyes and see myself in the future and know exactly where I'll be at.

so where do you see yourself?

I don't want to answer that.

okay...? [laughter]

not because of that, because I just don't want to jinx it. ya know what I'm saying, because well ya know...it's a superstition kind of thing.

ok.

I have good karma, it just follows me around, I think [in a confident tone], 'damn! don't have any wood to knock on!' It's just that, you know, all the records that I've put out, that have done really really well, and traveling all over the world, making a living out of it just seems like the weirdest thing. I mean, it's not the DJ'ing stuff, the money I make from DJ'ing isn't even money that I live on. I make my money off my records, off my music, off of records and albums and stuff like that, and the DJ stuff is just extra, icing on the cake or whatever, but its not like I have to go to Europe every week like I do... but how can you say 'No' to all of that?!

There's so many young musicians out there who start off and usually just fade away, what or who, inspired you to stick with it after all these years?

its like I said, it goes to self motivation as opposed to looking at what someone else is saying, you know, 'can I be your prodigy? blah blah blah'. I never had anything like that, just a desire, to you know, do something with my life. Especially when I got out of the Air Force, I wanted to do comedy and not music. I've been put here, to entertain, that's what I've been put here to do, so I'm happy with doing either or both, or both and more. So that's where I picture myself in five years, doing stand up comedy stuff, maybe some acting.

what do you think of the movement, especially in Detroit, to keep techno underground?

I'm not to really in touch with the movement here, it's probably bad, I'm sure its bad. What I've seen I really don't...[reluctantly]...care for, because, it's not the kid's fault, its the DJ's fault. There's a lot of DJs playing music that's not really conditioned to what I consider techno or dance music. That's the problem in the States, and its not just Detroit. There's all these DJs playing this hard ass <boom boom> shit... So that when they think of techno, all they think of about is <boom boom boom>, they don't know of any of us, they don't know anything about the music, not to say just 'us' or focus any of it on us, but the musical

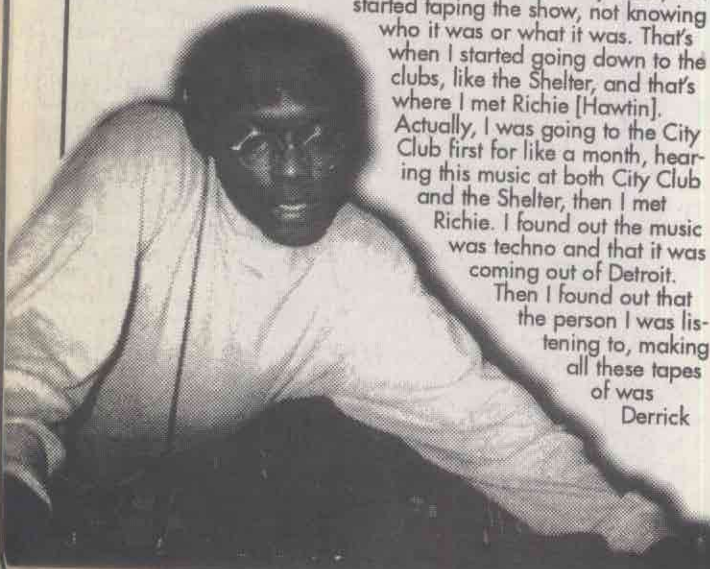


Illustration: Dolphin • Note: This is a violence-free ad. No models were harmed in the creation of this ad. Design services available upon approval. Inquire within.

Diana Detroit talks with Kenny Larkin about music, his career, and gets the record straight about the shooting that affected his life.

side of techno. Its always hard to play in the States, because people do not know, or they look at you like 'what the fuck is this, what are you playing on?' I'm not bitchin'...it would just be nice if the kids knew a little more about the music than they do now. Like I said, it starts with the DJ, if the DJ isn't going to play it than they aren't going to hear it. They definitely aren't buying the records, the kids, because I put an album out on Wax Trax and it only sold like 3,000 in the States, but it's completely different over in Europe, where its like your a 'legitimate recording artist' putting out an album, its totally different in Europe, it totally is. That's why I'm so shocked that I played at the Shrine. You know what that is?

no.
that's where they have the Grammy's.
oh!...

yeah, and there was like 3000 people there. I was completely shocked because I was expecting the kids not to know what to listen to, who the fuck I was blah blah blah... I was just shocked. It was me, Derrick [May], Stacey [Pullen] and Juan [Atkins]. It was wonderful, I couldn't believe how cool it was. Maybe things will change and the kids will finally see the other side of this music, BUT, the good thing about it is that it gives you longevity. That don't know you at home, so they can get to know you, whereas, they can get tired of you once they get to know your music and you down [tries a hill going down with his finger]. Recently it's been steady, always going up. Longevity is a factor, I don't mind having to go over there [Europe] but sometimes it gets to be too much and wears you down.

Do you think it's because there aren't line ups over here (other than LA) where it's like you and Stacey and Juan, where a lot of it is about the lights and not about the sound of the music? Do you think that's why kids don't know the main source? Just the 'party in general, instead of the music?

yeah, yeah...that's an American mentality, putting it on a club level. You go to a club, socialize, and the music is in the background. I can count on one hand how many time I've DJ'd in the States, other than Detroit... twice in New York, once down South somewhere, I played live in Dallas and in LA, and then I've played a couple times here [Detroit]. I used to spin at the Shelter for a short while, done Industry a couple times but that's about it. When the music first got big in the underground- '87/'88... there was no emphasis on that light shit and the SHOW and [mockingly] a '50,000 megawatt laser beam'. Like this, this is a flyer from a party that was in LA [whips out a highly graphic flyer that looks more like a concert program than a party flyer] and you know most of it is about the light shows and shit. And look [pointing to the sponsors] they've got like Apple [computers] and actually, the sound system was too loud for the room. But, I had a really good time, talking to people... I'm to the point where I'll usually interact with the people when I'm on stage playing live.

There's been a lot of discussion on DJ's selling out, how do you feel about all that?

it's noise, its a lot of noise. I think that if you go in there and play



what you've always played... if I were to play for 10 people it would be the same when I play for 10,000 people. I'm not selling out, its not like I'm going 'ok I've got to take these records because I'm going to 'Mayday' and so I'll take my <boom boom>' I'm not doing that shit, I'm playing the same exact fucking shit I'm going to play each and every day I spin.

Out of everything you've musically produced from plus 8 to Art of Dance, which project have you enjoyed doing the most?

the Dark Comedy stuff is the best. Each time I do a project I try to do it a little bit better than the last, or you try and make it so. Whether or not other people think so, that's on them. Artistically and musically, producing, I think the Metaphor album was the best project. But, if I had to say overall, what was the best, it would be Dark Comedy. I don't know- it was just a really weird time for me, and I've never got that feeling before, so its hard that kind of feeling when I made that kind of track, its really neat.

In what way did the robbery on November 14th (Kenny was approached at gun point and shot in his home) change your life?

first of all we don't even know if it was a robbery... It was real weird because I didn't go through a lot of the things I thought I was going to go through, emotionally. It's probably because I knew I wasn't going to die when the bullet hit my stomach, because first of all, it didn't hurt, it felt like this [he kind of taps me softly] I felt it go through and then I grabbed my gun and ran and then they ran and then I ran to the door and shot one out so they wouldn't come back. I slammed the door and then I was like 'damn, I got shot', and I walked to the back and looked in the long mirror, and thought 'uh [in disgust]' and then it got to where I couldn't stand up anymore, it wasn't painful, it was just that I couldn't stand. I didn't black out, or pass out, or anything like that, I remember every single thing that happened. SO, I think by me going through it that way, and being conscious to all the way when they put me out at surgery... If I thought I was going to die, I think I would of said 'oh my God, why me', that kind of thing, but I never went through that. I've never had a nightmare, I've never... well, I cried... I cried about three or four times about it. It hit me like a couple months later, when I was in Europe somewhere DJ'ing, oh.. I was in Brussels and I was in bed, oh nononono! Me, my brother, and Clark were on tour this past summer in Europe, I don't know where we were- and they had their own hotel room, and I had my own hotel room, and I went to bed and for some reason it just hit me in the face like a truck and I started balling, 'oh my god, thank you God for saving me'... and so on. In that respect, I guess I got more closer to God. Once I got over thinking about the whole situation, things went back to normal. If anything changed in my life, it being more weary about having folks over to my studio, that's the biggest thing. The police think that somebody had mistaken me as a drug dealer, and somebody tried to kill me, or somebody followed me home from the mall, because I bought a stereo system that day and I had this corvette, so they

kenny larkin...

think somebody followed me home from the mall, because that happens all the time, or it was mistaken identity. I'd rather have it be somebody followed me home from the mall, because usually it would only happen to you once. I'm just a lot more careful, if I'm driving down the street, and I look in the mirror and somebody is following me... that will probably have to be a mental scare that I'll have to live with for the rest of my life

[Kenny's twin brother, Calvin, comes into his apartment]
 'Did you see the CD's? [referring to the new Art of Dance comp, Exhibits]"

[Calvin looks at them, laughs, and takes one for himself]
 okay, get out, we're doing an interview.

[Calvin, leaves, but reassures us he'll be back]

...and here I am trying to be low key, with this car [his Corvette], I have to give this car back in two months, and then I'm getting a 911... So you talk about being low key, that's out the window! I mean, I like to have nice things, but I'm not going to let that incident control my life. OH! Here's one thing I just can't do now, I can't work in the studio late at night now, without having a gun. I always have to have a gun in the studio, it's the weirdest thing, it's so fucked up now, here I am with my close-minded ass, thinking 'I'm out in Birmingham [a VERY yuppie, trendy part of Michigan] nothing like this will ever happen'. Or, 'if I move to Detroit I'm going to have go through this kind of shit all the time'. It fuckin' happens, so right now I know that no matter where you live, shit can happen, especially like if a lot of people know who you are and where you live, and know that you have a studio somewhere. So now, nobody knows where my studio is except a couple people... How did it feel after you recovered, playing in format of a live audience?

there wasn't a different feeling there, there is defiantly a difference between playing live and DJ'ing, there's always a different feeling, if your DJ'ing and people are going crazy its usually not your shit they are going crazy for. but when you're playing live and they go crazy, like, your shit, your music. Like last year, I played a big festival, in front of 50,000 people... I think that was in Norway. I played with like the Black Crowes- everyone in alternative rock was at this thing and that was pretty cool. They had a big huge dance tent, there was like 30,000 inside of the tent and 20,000 on the outside of the tent. So I'm playing... and I was like [face turns this look of amazement]. I felt great after, I'm really comfortable with being on stage, and being in front of people... that always feels good.

Are you involved with any other projects that don't have to do with music?

well, now I'm just trying to get into stand up comedy, like I said, but I'm going to slowly get back into that, because I don't want to just let the music GO, and I just built this studio, and I want to get some use out of it, before I make a big move to LA or anything. I might stay here another year, just make myself feel better about spending all that money. Then I'll concentrate on more comedy stuff, and other things... but right now, music is my main focus. If I'm not over in Europe, I'm here... doing this [imitates clicking channels with a remote], or in the studio, I don't go out, I don't go out at all actually.

After being in Europe and seeing everything over there, what do you see for America, the US, as far as this music goes?

there's going to a proliferation of dance music and its going to go up and come straight down. Because what comes out in the States is going to be the real commercial shit, like Josh Wink... just real commercial stuff like that. It's just going to be another kick in the nuts for dance music. We try and get respect for the music that we do, especially Detroit stuff- the musical stuff... but it won't happen, and its not supposed to happen. The shit is supposed to stay underground, you don't want it to go above ground. It's fine if people come to your music, as opposed to you taking your music to other people, like changing your style. But if you try and stay underground, and try to get rich out of it, you're not going to do well. but if your trying to go above ground with the music... Josh has got like a 2 million dollar deal with Sony... a lot of money isn't it? And you have like Jodeci and Boys 2 Men, and they don't even get those kinds of deals... well, they do, but they are selling billions and billions of records, and its like Josh Wink? go figure. its cool, he's a good artist or whatever.

* s a t u r d a y *

june * 29 - * 1996

Columns of Knowledge

.....> wants u 2: <.....

* * *get* * *
 * * *funky! * * *

Indianapolis, Indiana

* * *ROOM ONE* *

Scott Richmond
 Satellite Records, NYC

Paul Johnson *
 Relief, Peacefrog, Chicago

* Joeski
 Chocolate Factory, NYC

Joey Jeep
 Guaranteed Overdose, NYC

* Daemon *
 19th Hole, San Diego

Danny Wildchild
 Pistol Shock Records, Chicago

* Astroboy *
 St. Louis

Jimminy Crickett
 Chicago

* Wilhelm *
 Columns of Knowledge, NYC

* * *ROOM TWO* *

Doormouse massive, milw.

Kimyon justice crew, calico recs.

Unit-E B.O.B * * *

Mellowman u.p.s * * *

Divine justice crew, dayton

Eclipse ft. wayne

Prof. Keen Bean
 floorgasm * * *

LIVE PA * * *

Hesohigh
 I.n.I Records - U.P.S

DO BRING Positive vibes Smiles ya Dancin' shoes

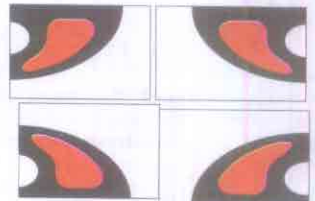
Groovy Disco Laser Experience by lovelightlaser * * *

\$15 with a lollipop * \$20 without * * *

DON'T BRING Glass bottles Markers Attitude * * *

Main Disco Line

317.579.3031



PLUS 8 RECORDS

from our minds to yours

plastikman speedy j fuse the kooky scientist public energy
legion of green men **theorem** (april 88) born under a rhyming planet

email: plus8@plus8.com web: <http://www.plus8.com/>
vox: 519.258.7863 fax: 519.258.6248
released via intallinet



rural techno satisfaction

NO

*They are the tribes of lost hope- using desire and
decadence to satisfy insanity.*

Some are outcasts, idled by understanding.

Some are escaping- to lose their minds in peace.

*...In a place where the snow and trees are silent friends
and the fire taunts them with it's forbidden knowledge....*

COME TO WHERE THE FREAKS ARE

**MILWAUKEE
AREA**

massive.milw	414.777.EXTC
mj12.fdl	414.985.3117
massive.chi	312.604.1899
massive.nyc	718.390.6666

<http://www.superfreak.com/massive>

dz:protocol

massive.mag + mj12.pro

ARTS

JULY 6, 1996

DJ SUN
ultraworld.baltimore

HENRY VENGEANCE
massive.newyork

DECYPHER
303mentalmob.newyork

MINDRIVE
erolishock.madison

live
BUNKER SEVEN
wrh.toronto

BLOTTO
earwax.toronto

DOORMOUSE
digitalhut.massive.milw

DJ BRAIN
unit.milw

MR. BILL
originator.milw

REV. RACKME
massive.milw

DJ SUN: partner in crime to perhaps the most renowned party promotion team this nation has ever seen: Ultraworld- doing a mad set of westcoast sounds eastcoast style. **HENRY VENGEANCE:** One of Massive's NY operatives, coming to town for his first WI visit to indoctrinate the acid children of the dairy state- along with fellow hard acid comrade **DECYPHER.** From Toronto something wicked this way comes: **BLOTTO,** proud of his driving techno drum and bass sets, claims to have sent at least 4 people into a mental hospital. On his way down, he'll be picking up a certain Wayne Hamilton- the mind(s) behind **BUNKER 7-** the scariest deathtrance/ jimmi hendix's disinterred body music you'll ever encounter. **MINDRIVE:** Madison's superstar is here to supply the funk to make your ass wiggle. **MR. BILL:** Where would Milwaukee be without him? 1/3 of the original Full House- Milwaukee's rave originators. One day there will be shrines in honor of this guy. **DOORMOUSE:** Massive's own hardcoretrance man, coming off his first record release and gearing up for his California DJ tour of duty. **BRAIN:** Milwaukee has it's secrets, and this talented trance DJ can't be held down any longer. Out here, we're stoned. **REV. RACKME:** You've read his 'Nuts of Steel' column religiously in the pages of Massive, now prepare to hear the horror in the Reverend's Death Ambience Display... lysergics not suggested. Prepare yourself for some Northern Exposure as **MJ12** and **MAS-SIVE** show you how to party.

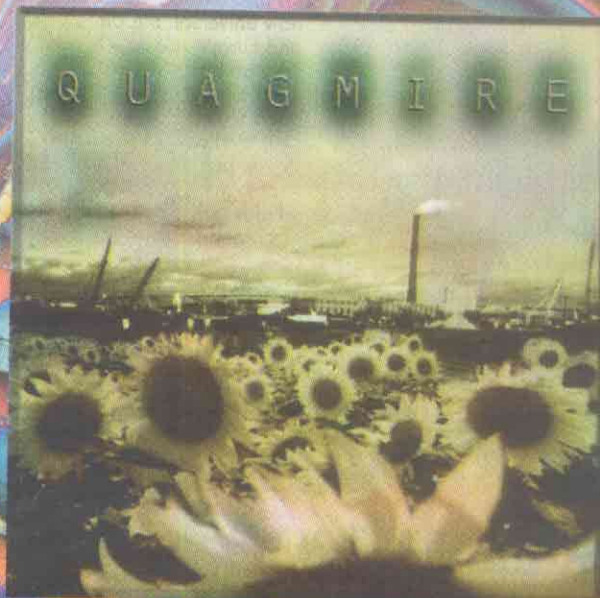


Quagmire

sound collective

featured artists

TIS
Chitown FUNK
CYBIE
New Jersey MINDACID
SLIDE
MILWAUKEE HARDTRANCE PIONEER
SAPHYR
GERMANY TRANCEMOTION
YARROW
BROOKLYN Flowing Acid Trance
DREW YOUNG
CHICAGO MINDEXPANSION VOYAGER
MARK VERBOS
MILWAUKEE'S OWN ACID MECHANIC
THEORY COLLAPSE
OHIO DRIVING ACIDTRANCE



Over 73 minutes of innovative trance

to order your limited edition Quagmire premier CD send \$15 (ppd) to:

Quagmire/Massive pob 11373 Milwaukee WI 53211

•make checks payable to Massive•

for more info: Fax(414)444-5774 vm: (414)777-3982 email: massive@mixcom.com

MASSIVE DJ PROFILE: CARLOS, SANFRAN'S FUNKY ACID WIZ as told by Brian Karp

It's 11 am on a clammy, rainy nyc morning. I squeeze my car into a metered spot on the outskirts of Chinatown and head to the Marriot. I am here to drive Carlos, one of the country's premier acid house DJ's to the airport. The promoters sure went all out when they discovered this prime location, I thought to myself. And as I was laughing out loud I almost tripped over one of the many bums of the neighborhood. "Room 710" the bell-hop told me, and as I was pounding on the door my head began to swirl. It was just a few hours ago that I left nyc superclub, The Palladium. There I had witnessed Carlos' awesome mixing talents wasted on a vibeless crowd that seemed so intent on being different that they all seemed to be the same. After five minutes, the door slowly swung open and there stood the San Francisco DJ all set for the trip to the airport. With a career that takes him all over the country, along with raising a child (Carlos is the president of the PTA for his son Carlitos's Class) and throwing parties in the Bay area with his partners Dutch and Christophe (the trio form the CDC Soundsystem), the amount of energy he still possesses is truly amazing. He packed quickly, and within ten minutes we were off to jfk airport in the heaviest downpour of the year. The shower slowed the traffic down and provided plenty of time for us to chat. The following is an excerpt from our conversation:

discussing the club scene in NYC after spinning the Palladium- and what has to be done...

"I was really shocked because I don't play the clubs much... I played a bit of everything, Paul Van Dyk (Germany) was spinning acid so I continued with that, then brought it uptempo with some house and back into an acid groove. It was a solid two hour set, but the club was to much of a fashion show... I didn't feel that positive energy at all. It's up to the promoters to bring back the positive vibes- they have to make

it a positive experience for everybody. New York's a great place, but even in the fliers for parties you can see the need for positivity"

as we pass an abortion rally Carlos gets deep...

"I think they should let people decide on their own. People need to become more aware. I believe the rave scene has changed a lot of people for the positive- it has shaped their lives and brought them to a new level. The scene is now universal- the United States and Europe are now connected through house music. You see all these people happy and having a good time- trying to get to the next level and I believe it is waking up people's consciousness in a way that they are now aware of what is going on with planet earth and themselves. And now

you have this whole mass taking others through the process of being aware. We all have a destiny and it won't be reached till we strive towards positivity"

discussing the feeling he has when he's behind the decks...

"I am loving it- it feels good to know that a lot of people are taking part and enjoying the music I play. But really, when I'm spinning I'm not even concerned with it- the music kind of happens- it's purely spiritual at times when I see the crowd is grooving out- it is the best feeling. It makes me feel like I'm fulfilling my destiny. This past summer I spun a party in the middle of nowhere north of San Francisco and their was a meteor shower, the hottest day of the year, and I looked at every-

body and the light is hitting their heads and they look up in the sky and about four or five huge meteors passed by their heads and I felt so lucky to be able to do what I do and get paid for it- it's the best thing to be yourself... their is no greater feeling"

and your free time is spent how...

"I take care of my son, he goes to school, it's a full time job but it's getting easier now that he is going to school. I dedicated my mixed tape Future Generation to him. The cover is a picture of him. He and his friends always run around and dance when I practice at home. ...in my tapes I like to take the listener on a half hour ride. Also, I read a lot of the Celestine Prophecy- it's a book that everybody should read.. it's a powerful read."

enjoy it- it was a whole different atmosphere yet it was still the same. I am so fortunate to be able to see all these beautiful places from Buffalo to Seattle"

we're talking the roots and the essence...

"I have been spinning ten years- I taught myself. I always wanted to be a DJ since I was a little kid and when I got a chance I bought the equipment. I started spinning hip-hop when it first came out. These days I spin all styles of house, but it doesn't have to be all house.. I like playing Latino salsa in my music sometimes, even the Doors. I believe each style of music takes a different mentality, but it's not the style, it just has to make the mind work. We need music to grow- I could never imagine the world without music. I want to be around people who are down to earth- I can't stand the attitude- 'hey I'm a DJ and I'm better than you'- people are people. Everywhere I go, people are the same. I always go dancing even if I am not spinning at the party. People say I am one of the few DJ's who does this, but I love the people who can appreciate and enjoy music. When I choose a record it's quite simple- 'would I want to dance to this?'

look into the crystal ball...

"The next step for me is producing. I am working with Dutch in putting together a studio and getting some material ready. We eventually want to make some bad acid tracks this summer. The CDC Soundsystem (Carlos Dutch Christophe) will be throwing a weekly Wednesday party and I have my residency at Spundays. I plan to be hitting the East Coast quite often. I haven't gone overseas yet but I am interested."

before the recorder clicks off Carlos lays down his cards...

"I want my music to educate people. I want to open people's minds and help them to get on the right path... we all must mold our lives around positive values"



the west vs. east controversy continues...

"San Francisco is an enlightened city- I can't explain it, but for some reason the vibe is so relaxed. The east coast is bursting with stress- I really wish New York would get into more positive vibes, but then again, it's going to be hard- it will take plenty of education... a lot of the promoters getting together and working to make it possible"

the many adventures of Carlos...

"Hawaii is so beautiful- I have spun in Honolulu and they have parties on volcanoes. I live five minutes from the airport- it's very convenient. The strangest place I have ever spun was Fargo, North Dakota... the crowd seemed to

shootin' da shit henry vengeance phones paul johnson

After having over 20 releases on labels such as Peacefrog, Power, Dancemania, Djax Up Beats, and so on, Paul Johnson has emerged as one of America's finest talents. From hard, pumpin' techno tracks to the dirtiest of dirty ghetto tracks, Paul finds his inspiration from his everyday routine. His passion for his work has made him what he is today. As an artist and world renowned DJ, he always provides the crowd with what he loves- GOOD MUSIC. This interview was conducted so that you the readers can get to understand and learn from his experiences

How did you become involved in house and techno?

I've always been interested in house music, period. Techno is just a faster version of what I did. I mean, you have like hard techno and crazy-like france techno, but the music that I do really can't be called techno... I wouldn't call it that. We call our shit 'Underground' tracks- stuff from Chicago. The tracks we make are underground, basement style. Me, Robert, and Monty created the style called basement tracks.

All the guys on Dance Mania have been doing basement tracks..

A lot of those tracks are like, ghetto tracks. You really wouldn't hear them too much- only at certain parties- where there's not too many people- like in someone's house- a basement party. That's where that style came from. We used to build parties in our basements, and make tracks just for that night. Whenever we did the club nights, we would also make the tracks that day and play them for that night.

..Then you'd end up releasing them?

Right, right... we'd play them at night 'cuz we had pitch-controlled tape decks. Everyone would hear the tracks, and be like, 'What is that?'.. and we'd be like, 'No, it ain't out yet.' As a result, everyone was getting a little bit of our tracks for a long time... since like 1985.

How long have you been spinning, and how long have you been making tracks?

I've been making tracks since '87 and spinning since '85.

What was your favorite release you've done?

It would have to be the 'PJ Project'... on Power Records- it came out in '93.

How'd you do on that?

It went great... it was the best record, sales wise, that I've done. That I know of, rather. It sold over 6000 units.

Do you perceive any difference between the art of mixing and the art of making tracks?

The way I do it, there's not much of a difference. When I make tracks I think about a crowd. I think, 'Okay, this is what I like, and generally, everyone else likes what I like...' I just think about how the crowd would react. I've had enormous tracks built around simply crowd movement. That might sound crazy, but that is how I do it. The beginning starts off, it builds up, and at the right feeling moment, I slam in the bass or the bassline... I think simply how it feels for the crowd.

So, in making the tracks, you're providing a tool for a DJ to generate a crowd's energy.... that's how you produce tracks.... what about mixing?

It's funny, you know- the only thing I real-

ly think about is what record I want to start with... everything else just flows. Everything else just comes naturally.

Whatever time slot I have, I'll start with whatever record I wanted to start with. I could start with a club type record, with lots of chords and melodies, or I could start with a real tracky record... It depends on the crowd. It always goes back to, depends, on the crowd. If I'm there, I'll see what mood the crowd is in with the previous DJ, and go from there.

What do you prefer- mixing or producing?

Both really, I don't separate the two. I am an artist, as a DJ or a producer... and the two are equal. I love to play for a crowd and I love to make the music to play for a crowd.

Do you use an alias?

The alias I did use was 'Two Men on Wax', as well as 'Trackman'. I have another I'm going to start using- 'Miller's Reduction'. I haven't used it yet, but I will.

Do you have any of your own favorite DJ's?

I like Mike Dunn, Armando, Glen Underground, Boo Williams... Ron Carol is a very good DJ- he released a record with Clubhouse. There a lot of other DJ's I could name, but you wouldn't know them.

Who would you say is your greatest influence?

I don't know, I've never really patterned myself after anyone. All my ideas just came to me, I was never like 'Oh, man, I want to be like that' or 'Wow, look at him, I wish I could do that'... I just started from scratch and I taught people what I knew and showed a lot of people things. I can say, as a DJ, Ron Hardy, Frankie Knuckles, Farley Jackmaster... I really envy all of those guys. They were all doing it before me, and they were the ones I paid attention to. Making music, though, was something I entirely did on my own.

If you could only keep three pieces of your equipment, which would they be, and what do you prefer- analog or digital?

My 909, my Akai S2800, and my Korg X5DR. I prefer analog.

Don't you sample a lot of stuff?

I'll sample pieces of sound- tiny pieces... a lot of the stuff I do is sound that I create- I tap in samples. That's why a lot of people can't put their finger on what I use.

How do you create your sounds?

See, I have a microphone that cost \$700. Man, that thing is amazing- it's called an Equitech 200. I can catch any sound I want- it's extremely sensitive.

I remember you telling me that you spray paint pieces of paper over it and stuff like that.

Yeah, I make a lot of different sounds.

Anything I can think of that's usable on a track. Most of my tracks are made upon the beats I use, the patterns that I'll put in my tracks, so people pay attention to it.

Like I made a track called 'Original Sounds', and the only thing I used was the 909, but everything else you hear are sounds I ran across the microphone.

Are you running all in sync?

Well, everything is MIDI. I have more pieces, but those three are the main ones... I like those analog sounds.

They're the best, man. I like that analog drift- when you're tweaking the knobs- it just gives you that off sync feel that flips over a little bit and goes off the beat.

Yeah, when you run digitals, you're programming things, you just let it run.

When you're analog, you might want to stop something or change it at the blink of an eye. You can't do that if it's running digital- things might pop in your head while you're actually recording- which happens to me a lot. I love digital, but it's nothing like analog.

What's your most favorite piece of equipment you own?

I guess it would be my Akai, my sampler.

What about the 808?

I have a Roland R-70. It has a complete 808 kit.

I've modified the 808 kit on an R-8 to sound like this really evil 909 fucked up sound. Do you modify the sounds in the drum kits you have?

That's what I love about it- the R-8.. it's just like the original 808, and you can tone the sounds a little bit. In an R-8 and an R-70, man, you can really just make those sounds go wild- you can make it sound like the original or make it sound totally different.

Where do you see the place of the 808 in techno today?

I know the sounds are used for jungle tracks. Sometimes the snare and bass-drum I use are in techno tracks I hear.

You go over to Europe often- how are the skills of European DJ's versus the stateside selectors?

The European DJ's need a little more practice. The reason I say this is because I heard so many playing and I don't think they realize how much attention they catch. They're fast, meaning not tempo fast, but they'll play records fast. They'll put on a record they're taking it off and putting another on. They don't pay attention to their blends or I can hear their blends falling off- stuff like that. That may not matter to many people, or to a crowd, but, as a DJ, I pay attention to it.

What was it like working for DJAX-UP-BEATS?

You know what, that label... I don't know

if I can say it, but she really is a bitch, man. You can say it, but I'm gonna publish it.

Go ahead, she's a bitch. So many other people will tell you that. Saskia Sledgers is a bitch, from Paul Johnson. I've done two records for DJAX- the Donkey Kong ep, and the 12" remixes of the Donkey Kong. It was a double pack remixes and a double pack of Donkey Kong- about five versions of Donkey Kong. That record was so real, man.

I know, that shit slams!

Right, but what she did was, she just gave me my advance- I haven't heard from her in two years. She throws DJAX parties, and my name won't be on there anywhere. What she doesn't realize is that I've been to Europe as many times as I've been other places here. I've seen magazines with in it and I seen all the interviews that I do. I've seen the top tens lists, top twenties, man that record did so well- and she just never called me back. There's a couple other people she never called back, too. She was here for a DJAX party, Mission Underground. From the time she was here to the time she left, she didn't contact anyone, except Mike Dearborn. I called Mike and asked him if Saskia was in town doing a party- he said she was at the hotel... so I told him to have her call us. Me and Armando were trying to get in touch with her. She didn't call nobody. Then, that night, Glen and Boo saw her there- it was their first time meeting her. I wasn't there, but they were like, 'Hi, I'm Glen Underground... Hi I'm Boo Williams'... She was like 'Hi', and kept walking. She hasn't paid anyone any royalties at all....

Yeah, but for Skull right now, he seems to be one of the hottest commodities on DJAX...

Right, except him, and Mike Dearborn. I don't know what he did, or what he's been doing, but he and Mike are the only ones out of all of us. She played everybody and I can't believe it. Glen, Boo, Mike Dunn, Armando, Felix da Housecat.. you can ask all these people and they'll tell you.

I've spoken to Steve Stoll and he never mentioned anything like that. From my understanding, he speaks highly of her. Do you like her work? What'd you think of the Ms. DJAX release 'X-Factor'?

I didn't hear it.

It's pretty evil.

I don't know why she's done what she's done. She would have a handful of Chicago artists, one that did so well for her label, and just completely ignore him. I don't understand that. And the thing is, I loved that label when I joined it- everybody knew that. I got calls from overseas and everything.

Was there a lot of comradery amongst the DJAX artists?

No, not really, but when I got all that recognition, I didn't want to do anything for any other label... the next thing I know, she hasn't called me in two years. My number hasn't changed. I want to speak to her, but I'm not going to be the one to make the phone call.

How do you feel about the DJAX label in general. It's a European label trying to portray a Chicago/Detroit sound?

That's what she's doing, and she knows it. But, we also know what she's trying to do. I can honestly say a lot of people from Chicago got on that label 'cuz they were broke. I won't give names, but I know a handful who are doing it just because they're broke and there's money they can get for doing it. They really don't care too much what they're putting on there... versus the handful of us who gave her stuff we're really proud of and she just took advantage of us. That all made me really skeptical about doing things with overseas labels. Now I'm working with Peacefrog. I just got back from London and everything's cool over there.

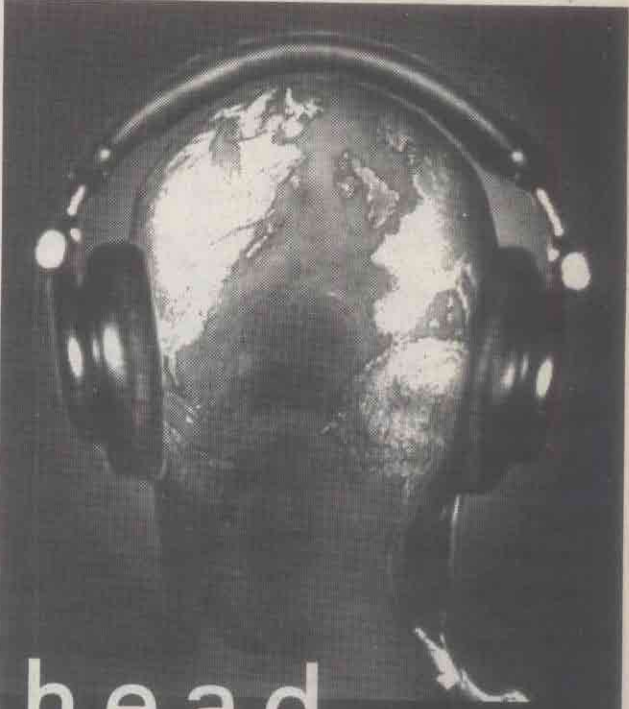
So, let's see- you've worked with DJAX, Relief, Dance Mania, Peacefrog, Power...

Now I have four new labels I'll be doing things with. I'm doing an album on ACV. Me and Robert Armani are doing the album together. He's like a cousin to me.

That's funny, 'cuz I wanted to do an interview with you and Armani at a party that was right by my house a little while ago, but I didn't make it. Can you put me in touch with him? Well, hold on a sec. (Three way calling interlude)... Rob's not home.

Oh, well, thanks anyway.

No problem.



head music for an abstrakt world.

Trip Hop & Jazz V.2

features:

Diferenz,
Exodus Quartet,
Shantel,
and Jazzadelics



(Also Available)



The Next Step Earthrise-ntone.1 After Hours 2

instinct

To order the above records send \$13 (\$16 for Earthrise) to: Instinct Records, 2b West 17th St. #502a New York, NY 10011. for a free mail order catalog, send a SASE.

Pure Acid

MIXTAPES

300 DJ mixtapes available by mail!
 Call 818-259-1391 for Free Catalog! Or E-mail Techno@pacificnet.net

NEW MIXTAPES

Use Order Form Below to Order by Mail

DEADLY BUDA (NY): "Devastating Hardcore Badness": Wicked rip-er-flesh off speedcore gabber! 90 min \$12 (\$1 s/h)

DJ SNUGGLES & DJ SLAK (Chicago): "Silk Cut 2" Rough step & smoothcut Jungle from this Chicago DJ tag team! 2 tapes 120 min \$20 (\$2 s/h)

DJ FREAK (Germany): Killer German terror-core Gabber! 2 tapes 120 min \$20 (\$2 s/h)

RON D CORE (LA): "Acid Test 3: Acid Jax": Slammin' Brainmeltin' Hardcore Acid, Funkified Electro Acid, and Timewarpin' Acid House! Comes in a can with free Acid Jax toys! 2 tapes 180 min \$20 (\$3 s/h)

CHRISTOPHER LAWRENCE (LA): "Odyssey": Smooth sailin' progressive trance. 90 min \$12 (\$1 s/h)

R.A.W. (LA): "No Darkness": Thunderin' happy hardcore! 90 min \$14 (\$1 s/h)

THEE-O & KAGE (LA): "Divyani Atma": Stunning goa trance! 90 min \$10 (\$1 s/h)

X'IAN (Cincinnati): "Sunrise, Sunset": Stoney ambient & trip hop & chilled out house! 90 min \$12 (\$1 s/h)

CHECK US OUT ON DA WEB! www.pureacid.com/pureacid



The Pure Acid Tee!
 Glow ink 100% cotton.
 Size: XL
 \$12 (plus \$3 s/h)

USE THIS ORDER FORM to ORDER BY MAIL from
PURE ACID MIXTAPES

Please allow 1-3 weeks for delivery. You will receive a FREE updated Pure Acid Catalog with your order.

Make check/money order payable to:
Ken Lawrence
 17252 Hawthorne Blvd. Suite 101
 Torrance, CA 90504

Name _____

Address _____

City _____ State _____

Zip _____ Phone _____

Tape/Shirt	Price
SHIPPING:	
Total:	

Mas2



DELTA
NINE
DELTA
NINE
DELTA
NINE
DELTA
NINE

DELTA
NINE

ALONG WITH
FELLOW PUNKS
ON THE SCENE,
LENNY DEE AND
NASENBLUTEN,
DAVE RODGERS
aka DELTA
NINE is
RESPONSIBLE FOR
CHANGING AND
IMPROVING THE
SOUND OF
HARDCORE
GABBER. MATT
MASSIVE AND
DOORMOUSE
INTERVIEW THE
EVIL ONE...

interview

What's your story and how did you get into the scene?

I was born in Chicago, IL and I'm 26. I first got involved in the 'scene' in 1992. The clubs got really fucking commercial and concerts/ events seemed to be a bunch of drunken metal relics with Iron Maiden back-patches... so it was obvious that it was time to seek out something new. Raves/techno was it.

How long have you made music and why do you make it HARD?

I've been making music since I was 15. I started playing guitar/ bass in many different Punk and death grind bands. And when I say Punk, I mean Hardcore Punk, not Green Day bitch ass fake wanna be punk. As time rolled on, I became more interested in Industrial, White Noise, and Techno. As techno became harder, I knew I finally had found what I was looking for- hard aggressive music made electronically. Making hard music has ALWAYS been for me. No calling, no decision, it just came natural.

Where did you get the name Delta 9?

The name Delta 9 is a prefix for Delta 9 Tetra hydro Cannibinol. If you don't know what that means, look it up.

So where has being a hard motherfucker taken you?

I've been doing quite a bit of traveling lately... I've been to England and played the 'Dead by Dawn' club in Brixton (which is run by Christophe' and Jason Skeet of Praxis Records). I played in Vienna, Austria with DJ Pure (Peter) and the Spiral Tribe. As of this weekend, I went to Milan, Italy to play at DJ Buby's club. I've also got future bookings (April-June) for Switzerland, Paris, Canada, England (again), and Scotland. I'll also be playing at the next Megarave in the Netherlands. I travel quite a bit in the US (mostly LA and NY). oh, and on April 20th I'll be going to Switzerland for the IS/ Lenny Dee's B-Day Rave. This is going to be fucking fun... Manu le Malin, Rob Gee, Ralphie Dee, Sai Mineo (DOA) will all be there as well. Sounds like trouble...

Where do you pick up your sample material?

I like to sample anything I can- B-movies, Death Metal, retards, you name it. I have a large collection of Horror/ Sci-fi and exploitation movies on video. I use these for most of my samples. For the 'Watch Yer Back' track on Doomzday Celebration, I use samples from 'Love and a 45'. That movie was fucking killer, as was 'True Romance'. Anything violent or cheezy is usually pretty cool. Early '70's movies rock! (check out 'The Van' or 'The Death of Richie'- my personal favorite). There is so much unintentional humor out there it's unbelievable.

I talk to 'serious' electronic musicians and they flinch or chuckle when I say I write Gabber/Core tracks. Does this happen to you?

Yes, it's hard to gain respect from these so-called 'serious' cocksuckers, but I do consider myself a true electronic musician. Many people (dj's, producers) seem to think that, just because the music is fast and brutal that it isn't serious music. But, ANY music, fast or slow, is an expression of one's self without spoken words. Didn't any of these geeks watch Close Encounters? Another thing that bugs me is how people have more respect for DJ's, rather than the artists and producers. Without producers, there wouldn't be any music for the DJ's to spin. Don't get me wrong, DJ'ing is a skill/ art form, as well as producing, but when you write a track, you create something that has never before existed. People have to realize that someone actually wrote/produced what they are dancing to.

Matt and Mitch won't even LOOK at a KNOR/Ruffneck/Mokum release, while I'll still play some of these labels... How do you feel about these labels, and labels like Dwarf, Brr, etc?

I still have a great amount of respect for Ruffneck and KNOR especially. The production

dz: abner devereaux

and overall sound quality of these records is amazing. I haven't liked every single release... but most are pretty fucking good (on +6 to +8 of course). Mokum has it's ups and downs, but the last Chosen Few had two **slammin'** tracks. As far as Dwarf, Brrrr, etc... it's not really my thing.

What was it like to remix the Bloody Fist stuff?

The remix was fun of work on. Nasenbluten sent over the Shaftman samples and I went to work. I really like the creativity Nasenbluten use in their sampling (especially on the tracks Cocksucker, No More Fucking Soul, and, of course, The Shaftman). Bloody Fist records also just released an Embolism 12" which is fucking fast!! Anyone interested should contact Bloody Fist ASAP cause I'm not sure how many were pressed. Get one while you can. Look for a future remix of D9 from Nasenbluten (should be mayhem!).

On your newer D9 material, there are some tracks that keep the tempo high, but are bordering on party music... some call that a sell-out... also, what was up with that DJ Dave release?

Well, well, the big question... No, I don't consider it a sell out because I still release, and plan to continue releasing hard fuckin' gabba. Just because every track isn't 250 bpm doesn't mean I'm selling out. I like many forms of music as well as many styles of techno. I especially have a love for old-school techno. These so-called party trax... I don't really see as party techno- just straight up hard techno. When I stop releasing hard gabba techno, you can call me a sellout. A techno musician can survive as long as he stays to his or her roots. I experiment with many different styles of techno but will NEVER stop releasing signature Delta 9 material. The DJ Dave record was just a side project. I have many side projects consisting of techno, white noise, gabba, etc. It's obvious that this is a contrast to D9 material (DJ Dave)- if it didn't, the album would have read Delta 9. The DJ Dave material, I admit, is no where as near as hard as Delta 9, but it was meant to be just three tracks on a techno tip, nothing more. Lenny happened to like the DJ Dave trax and released them. I have no regrets about releasing this EP. I've got some material coming out on Praxis Dead by Dawn 2 x 12" and Killout (England) Trax #2. Both are Delta 9 trax. I also have a track on an Epitaph sampler (Laurent Ho's label) and a track on Hard records (Switzerland) called 'God Is Dead'. Before anyone wants to classify me as a sellout I suggest that they hear these tracks, as well as the new D9 on I.S. (out soon). The song 'Headstrong' (killout trax#2) starts at 243 bpm and winds up at around 400+. Totally brutal... sell out- HAI suck a dick!

Do you see Industrial having any large influence on today's music production?

Oh, yeah... I see a big influence from bands like Psychic TV, Throbbing Gristle, Kraftwerk, Front 242, Skinny Puppy and others in the production of a lot of techno in general. As far as myself, I really respect and am influenced by Kraftwerk... they were WAY ahead of their time. Just listen to anything by Aphex Twin- some serious influence there. I think Psychic TV is partly (maybe even more than partly) responsible for the Industrial/Techno crossover, as well as bands like Alien Sex Fiend, Laibach, and Kraftwerk, as I said earlier. Personally, I like the merger of styles and sounds. Without a crossover, there may have been no gabba.

How did you get your first releases signed (on DBN and I.S)?

I met Kurt (Drop Bass) in Minneapolis at a party called Vegetable. I drove 7 hours with no heat (during winter) just to get the fucking demo tape to him. I know that the music I made and what he was releasing differed, and he debated whether or not to release it... but Lucas and Matt of Massive finally convinced him that it would be cool if he released it... though I doubt he'd admit it. They were signed, and released as DBN 010- 'Deep 13'. Oh, and on the way home from Vegetable I got a blowout going 70 mph. Roy (ATP) slept through the whole thing. For I.S., I met Lenny Dee at our Earthquake party in Chicago (fucking killer party!). I let him hear the DBN trax and in a few days he called and wanted to hear some new material. I sent him some trax and the 'Wehrmacht' EP was released. I really like releasing material with I.S... Lenny is more of a friend than a business associate.

Why is the sound kinda shoddy on the Deep 13 release?

Deep 13 had 6 tracks, which made the pressing even more quiet than the original DAT. When you put over 11 minutes per side of an EP, the sound quality and bass response decreases (a fact that me and Kurt knew nothing about at the time). We should have done our homework. Maybe I'll remix some Deep 13 trax for the future, with better production... we'll see.

Way back, you were slated to release 'Hate Tank' on Repete's 12 Gauge label... what's the story betwixt you and Repete?

I met the loser at Metro/ Smartbar (Chicago) where he was spinning commercial 120 bpm house. He said he was interested in some trax for his label 12 Gauge and asked me to send him a DAT. I sent 4 trax and he agreed to release them. That was the first Hate Tank 12". After months of wondering what the fuck was

Equipment:

Ensoniq ASR-10 (10 meg), Roland TR-909, Jupiter 6, Juno Alpha 1 & 2, Mackie 24 x 4 mixer, Ensoniq DP-2, and DBX 166-A x 2.

DISCOGRAPHY

DBN 010- Deep 13
Delta 9
DBN Midwest Hardcorps #3 (1 Delta 9 track)
DBN 024- Hate Tank 2 x 12" Delta 9
ISO31- Wehrmacht Delta 9
ISO32- Bloody Fist Sampler Rmx 'Shaftman'
ISO36- Doomzday Celebration
HARDOOI (swiss) The Leaders
RB0067- Chicago hardcore party force- DJ Dave Earache 12" (IS) 001

featured on:

-Industrial Fucking Strength CDx2 Earache
MOSH ISOCDL
-Capitol Noize CD 'Noise & Politics' CDOO1-Germany
-HiSpeed Techno Groove Vol. 7 CD Avex Trax 11332- Japan
-Hellsound 2- CD ID&T
-Hardcore Fever II CD Extreme Mission-Omnisounds 531-553-2 (Paris)
-Thunderdome 8 ID&T CD
-Buzzfuzz mix CD-ID&T/BZRK
-Hellraiser Mix CD feat. DJ Dano- Hellraiser

Out soon:

Fall From Grace EP- I.S.
Killout Trax 2 (England)
Epitaph 2x12 sampler (France)
Mokum Trax 2 (w/Lenny Dee)
Collective Strength 12" SSS004 (w/ AGRO & DJ Freak)

DELTA 9

going on with the EP and countless unreturned phone calls, I called Pete (Repete) about the 12" as well as to book him for our party 'Tornado'. He agreed that his advance for the party could be covered by the advance he owed me for the Hate Tank. Well, we went to the airport to pick up the Riot Squad (Rob Gee, Romeo Romeo, Repete)... but Pete didn't show. Rob said Pete had told him that his grandmother died but we both knew that was bullshit. A week later I called Pete again to ask for my advance for the 12" since the puss didn't show. He agreed and then just brushed me off again. Finally, 3 or 4 months later, fed up, I decided to ask for the DAT back since I had seen no money and no record. He agreed to send it... but never did. During the week of the music seminar in NY (and the I.S. party), me and a few of my friends got directions to Pete's house from Rob Gee to retrieve the DAT and rough the fucker up. When he answered the door, Pete looked like he was gonna shit his britches. We took the DAT, as well as some of his money, beer, and food... then we left for the Riiz (Don't worry, I'm sure Pete's rich daddy will buy him more). He's lucky we didn't set fire to his fucking house.

How do you think the scene is doing?

The scene in general is still going strong. I just played a party in Milan, Italy with 14,000 people!! As far as here, back home, I'd like to see more better organized events. I also wish the parties were more like they used to be- diverse, all night, and fun. I am glad, however, to see a more mixed crowd at events- ravers, skaters, punx, metal-heads... it's all good. I think the Midwest, as well as the rest of the US needs to take techno and raves a bit more seriously and not look at them as just drug music and acidfests. Raves and techno events are for free-thinking people. Raves are NOT for white-collar capitalist corporate pigs or jocks. We need a new mind as far as the US is concerned, and this way of thinking is just one step closer to getting there. I see raves as a step closer to revolution- which the US is in desperate need of.

What were some early influences for you, as well as recent?

I really liked the old Neophyte stuff, the Euromasters, Hoothouse, Bald Terror, Holy Noise (old), Source Code... there's just too much to mention. As far as new gabba- Bloody Fist, Gangsta Toons Industries, some Ruffneck, Kotzakk... anything hard or abrasive is influential to me.

You have two labels in the making... what will those be like?

Combat Shock will be hard Gabber and experimental stuff. Parasomnia will be more straightforward hardcore techno. The first two releases will hopefully be out in late '96- or when money allows. Anyone wanting to send material for possible release should submit tapes/vinyl to: Dave 1320 Geneva



VINYL

#2B Palatine, IL 60067. Future releases planned for: Delta 9 (of course), Agro, Tank Source, Lenny Dee and the DOA boys, Bloody Fist, and possibly Omar Santana.

Any names you considered prior to Delta 9?

Van Halen (but it was already taken).

Any other forms of music you're working on?

I've been doing some Merzbow type noise stuff and weird atmospheric soundscapes, but mostly Gabber/hard Techno. I'd really like to remix Sepultura but we'll have to see...

Shouts out to: Brandon and Richie (AGRO), DJ Freak, Mark N. (Bloody Fist), DJ Pure, Laurent Ho, Nick & DOA, Lenny Dee, Rob G, Omar, Mark Vos (Buzz Fuzz) and Barnaby (DJ Buby), all my friends, and special thanks to the Cartoon Network, Hydrabuds, the Discovery Channel, and Taco Bell. An extra special FUCK YOU and SUCK A DICK to all commercial shit.

Subject: [GABBER] Spill of birth?

Date: Tue, 23 Apr 1996 00:31:38 -0400

From: Becco303@aol.com

To: gabbers@cindy.et.tudelft.nl

Yo, I was watching the muthafukin' Simpsons. That fool Sideshow Bob looks like Delta-9. Check it out. Damn I love those Simpsons.

Ignited in England,
now raging across the U.S.

prodigy 

firestarter

Get the #1 UK single
that's consuming the world

Album and U.S. tour
coming this fall



mixtape Reviews

DJ Ikai-ka Acid Funk Trip Hop (Illinois)

This little piece of plastic contains some of the phat-test hard hop songs on the planet: "Chemical Beats" by the Dust Brothers, "Higher State Of Consciousness" by Wink, and so on and so forth. The mixes are pretty quick and the vibe fuckin' rocks. I would recommend this tape to any one that digs funky acid and a dope hip hop beat. I guarantee this will keep you bobbin' your head or shakin' your ass. <atom>
CONTACT: 847-566-9129

-DJ T-Bone- Spice Is Nice (Canada)

Tight, tight, tight, this one is so damn tight. Blended to perfection, "Spice Is Nice" is a taste treat for your ears. Mellow house rules this mix, and a complete track listing lets you know which track is which. Without the track listing you'd be lost, thinking this tape to be one long and diverse house cut. Some vocal tracks do work their way in to the mix at a couple of points, but T-Bone's top notch track selection is primarily sexy instrumentals with a very bedroom feel (I've always heard that house DJ's get laid more, and now I know why). Flawless mixes like this are rather timeless and worth every penny a few times over. "Spice Is Nice" is highly recommended, and so is the booking of this Canuck. Sorry to Tyler for sleeping on your tapes for so long, keep 'em coming.
<dan>
CONTACT: 604.689.7734

-DJ Nomad- Break of Dawn- Seattle

DJ Nomad has had his hands on vinyl longer than some of you have been alive. When I saw him in Indiana on three (3) tables, playing shit backwards, upside down and putting my set to shame, I knew he'd been around for awhile. However, on "Break of Dawn", the energy I felt during his live set, I don't feel here, maybe it's the magic of seeing someone hold three turntables. With a quirky disco intro that lasts quite a while, you are taken into a strange mix of styles ranging from Winx "Hypnotizin'" to west coast funk styles, to vocalish house tracks and everywhere in between. Although this is not a great representation of Nomad's skills, it is a solid tape none the less.
<dan>
CONTACT: lee 206.524.3355

-Little T- Send A Message- Canada

Quality house mixing from this Canadian. Hearing songs like "The Book" makes my day. Most mixing here is tight with only a few exceptions. Mellow, vibey and flowing, this tape is one to pop in for early morning drives or late night chill sessions. The tempo hits at about 130 bpm and locks in for a smooth ride with a with a track selection that will keep you humming into the next day. A good tape and name to look for.

<dan>

CONTACT: Mad Dog Management @
416.351.9749

-Shilo Maggi- 49 Cards- San Fran area

This is the first Jourmees' cassette by Shilo Maggi and it shows potential. A mix of mid-tempo acid techno, this tape has a few problems with consistency and beat matching. Some mixes are quality and well timed, but others seem rushed and not thought out. Starting with a reading by Maya Angelou, Shilo jumps into uppity technotrance and moves into some very choice cuts. New Order's "Blue Monday" remixed by Hardfloor is always nice to hear, but the mixes in and out are a little less than satisfactory. As always with Jourmees', graphics and sound quality are top notch, but lately the mixing has not been up to par. <dan>
CONTACT: 408.725.1291

-DJ Liquid- Living Dreams- San Fran area

DJ liquid pumps out tapes faster than I can keep up with. His newest effort, "Living Dreams", again revolves around acidic slow breaks and mid tempo trance/house beats. As always, Liquid's presentation and sound quality is top notch. Chromium cassette, quality graphics, its all here. But... as with his last mix, it just doesn't flow as I've his tapes have flowed in the past. Song selection is good, with the Rabbit in the Moon remix of Sarah McLachlan's "Possession" hitting hard, and this tape dropped months before the actual release of the track. As always, I look forward to Liquid's next effort. Hopefully next time more attention will be paid to the mixes.
<dan>

CONTACT: 408.725.1291

-DjKC- H.E.A.T. (Houston)

High Energy Acid Techno is what the title stands for. It has acid, it has energy, and it has housy vocals. This tape is presented well with some neat cover work. The only thing is that there are a few semi-sloppy mixes that need to be worked on a bit, but this is not a big problem and doesn't take too much out of the tape. Pop this bitch in your tape deck and roll until the sun comes up. <atom>
CONTACT: 713.795.0967
www.nettap.com/~djkc

-Al Dente- Slow Project- Milwaukee

I was told by Al dente himself that he was touched by god during the recording of this tape. He also had the master stolen, so the godliness got slightly slimmed by the sound quality. That aside, this is a great tape, with a thirty minute mix of slow stuff and a thirty minute mix of old and new jungle breaks. The slow side is filled with quality cutting and scratching, all ending in "What is Love" by Deee-Lite, putting a nice touch on the end. Side b starts with a Lenny Kravitz type vocal/organ song that is mixed well with a drum 'n bass track, showing some very creative innovation. From here on out it's a solid dub bass and hypersnare selection. A good display of talents from this Milwaukee transplant. <dan>
CONTACT: 414.277.0316

-Devolution of Virtue- Asceticism- Springfield, MO

A strong and strange effort out of that huge Mecca of music, Springfield, Missouri. Tag teaming with Homer J..... whoops, the Simpsons took control. The A side is an ambient excursion that, for thirty minutes, floats you off into an ever changing climate of mostly beatless realms. The B side is a mix of minimal trance very much designed for the living room head tweaker of a listener. If you've heard the EP entitled "The High Costs of Living" by Death, on Trope records, then you know a similar feel. If you haven't, this style is subdued, tweaky original sounding techno with a minimal flow. "Bells" by Hazed, on Plus 8 is just one of the exceptional tracks on this original selection. Quality mixing, thick tracks and good programming make this a high quality cassette

that is happily out of the ordinary.

<dan>

CONTACT: Matt @ 417.868.8883

-Simply Jeff and Omar Santana- Funk-n-Trip 3 (LA/NYC)

Omar Santana opens up and proceeds to rip up 45 minutes of tape with his self named "hard-hop" style. Many of the tracks here are off of Santana's own Tricked Out label, along with classics like the Dust Bros. "Chemical Beats" hitting the mix. Very smooth mixing and a selection that never breaks make this mix a sure buy. The "Simply Side", mixed by Simply Jeff, has a definite West Coast vibe, which plays well off of the more New York styled "Oh's Trip Mix" side. Simply Jeff is a very steady DJ, and though this mix is not his best, it still has the elements of a high quality tape. Coupled with Santana's mix, this makes for a split mix well worth the money. A bonus, as with the two former "Funk n' Trip" mixes, is the always entertaining "Recipes For Spliff Heads". Ex: "Cheese Curds" - Drew Sutherland, Saukville WI. Right On, eat cheese or die!!!
<dan>
CONTACT: Omar- 212.696.2063 Jeff- 212.675.1070 or store @ 714.650.0909

-DJ Brain- Theory- Milwaukee

DJ Brain drops a fine selection of acid trance tracks in the up tempo region. Rockin' to the core, side two (Mrs. Sim sez...), is the side to grasp your sweaty little hands on. Smooth uppity trance weaves it's way in and out. Beauty breaks in with the Microbionics track off of Harthouse, a song that is almost overwhelming with it's Enya like breakdown. Side A (A Live Brain) was recorded live at Repetitive Beats 01 and shows that Brain has the ability to rock a crowd live. Funky up tempo acid tracks like

"Planet of Drums 04" and the ever prevalent "Amphetamine" by Trope, remixed by DJ Misjah and Groovehead, fill this mix up to the top. Again, a fine tape from DJ Brain, and again, hire this guy. <dan>
CONTACT: 800.403.2392

-Ramylyson- Ai "Love" One of Three- Milwaukee
Ramylyson drops a nice first effort with the first in a series of three Mixed tapes. Very deep house rolls throughout this sixty minute smooth ride into vibey synths and sweet vocal samples. For the full ride the mixing is in check, with only a couple of very small spots that could be touched up. A steady program and a good ear for selecting the tunes make Ramylyson's "Ai Love" one for the house fans to check. <dan>
CONTACT: Brad @ 414.338.7046

-DJ Abiel 'Ant-Eye-Virus' -Houston
Whoooo!!! The winner of this issue on the mix tape tip. Analog nuttiness in a ninety minute shell. The A side is on the smoother tip of 303 workings, with tracks like "Devil Dog" and "Believe" by Prototype 909, that cool little 10" on Le Petite Prince and "Mystic Melody" By Dave Trance and Sleepy C all meshed together in a way that I'm always happy to hear- long and tight. The B side throws a change up with its down tempo distortion fest running amok... crisp highhats, clanky crashes, brutal 808's and 909's. For the first half of this side the percussion rules and there's not much synth around. As the synths finally creep in the tones are dark, deep and cold analog. The real catcher here is a slimey vocoded voice that keeps telling me to do some nasty shit. Also in the mix are some Basic Channel sounding tracks and the stellar "There Can Only Be One" by legendary CJ Bolland, which closes one side. A slammer.. look for it soon in the produce aisle. <dan>
CONTACT: 713.808.7322 or 713.866.6294 (Matrix Crew info-line)

-Stroboscopic- Whisper Whimp- NYC
A slick tape from this New Yorker. Many Plastic City tracks get dropped into this mix that swings styles from Detroitish style techno to straight up trance to the acid tracks of Awex. Tesox's "Black Magnet" slams with it's beaty chord layers and flows into a nice minimal working, and CJ Bolland's "Slick Bass" remix of Kaylyns "Your Wildest Dreams" is a hard trancer not to forget. The mixing here is for the most part constant and tight, while the programming is quite effective. "Whisper Whimp" is a mix that will stand the test of time. <dan>
CONTACT: Liza 212.780.0586

-DJ Sean Cantinella- The Laundry Room
Since his last tape, Sean Cantinella has greatly improved his sound quality, and has also changed styles. The last mix I heard from Mr. Cantinella was on the west coast/ acid breaks tip. This one drops the breaks and picks up a nice hard house four on the floor. Starting with a straight kick and working into moody house, the mix slides well into the funk of Dave Clarke's "South Side". Nothing is bor-

ing here, and even though the mix is live, the mixing is tight and the flow perfect. No down time here. Throughout. "The Laundry Room" is a tight journey into underground house. If you slept on Sean Cantinella's last tape, make sure not to sleep on this one. <dan>
CONTACT: 800.316.6373

-Wilhelm K- Ft. Wayne, IN
The packaging to this tape is probably the coolest I've seen in a long time. This tape came wrapped in a Jelly Belly bag with an image of the beans on the Jcard. With that I was caught, and although the sound quality lacks a little, this recent New York import gives a nice mix. On the housier tip, Wilhelm still has the funk to bring in the old School "Dominator" and flow right back into the house groove of things. This boys name has been popping up on many a midwestern flyer, and from what he tells me, he's better live than on tape. If that's true, indulge yourself in the pleasure of hearing this guy at a venue near you in the near future.
CONTACT: 219.482.3625

-DJ Huggie (LA)
This comes from the people at Caffeine, and what I heard was bliss to my ears. 'A side kicks it off with a brain winding intro and picks it up into a nice blend of housier progressive trance. B side keeps goin' with the progressive and builds into more of an uptempo feel. The mixes here are smooth like butter and the presentation is top notch. This tape will keep you movin' til the breakadawn. <atem>
CONTACT: 516.797.7192

-Stefan Manceau Columbus, Ohio
This man is European, and you can tell. A very smooth blend of European and Goa styled trance tracks flow throughout this heavy mix aimed right at your head. Since I met this guy and he dropped this tape in my hands, it has had a hard time getting out of my tape decks (home, car and bathroom). From start to finish this is a wicked tape of thick tracks that are not always the easiest to mix. Stefan does quite a nice job with these tracks, mixing virtually flawlessly in and out of a swirl of ballistic trance sounds. Catch this guy quick before he returns to his home country of France. A side note: Stefan is a member of a newly formed collective out of the budding Columbus area named Flight 4:20. This group, comprised of a Frenchman, an Englishman and an American woman, is starting from the ground floor with a rather grass roots approach to the techno scene. With plans to start up various projects including a production group and eventually a record label, these are three individuals with good intentions, worldwide electronic music knowledge, and strong heads on their shoulders.
CONTACT: Stefan and Flight 4:20 @ 614.299.1715

MEN—KILL for MONEY

-Terry Mullan- "Live @ Equal"
-Building Blocks, Volume 2: Terry Mullan
Two new tapes hit the market from one of the Midwest's most talented beat technicians. This is highly refreshing, as it seems that there is some sort of government imposed waiting period for Mr. Mullan's self-released "New School Fusion" series (Volume 3 due out October, 2012). Both tapes offer vastly different styles than what the general public is used to from Terry's past releases. Though I'm sure more than a few bootleg copies of some of his live sets are floating around, the greater whole of the mixtape listening public has only been exposed to Terry's N.S.F tapes. "Live @ Equal" was recorded and released, with Terry's permission, from his set from the party "Equal" in Milwaukee on January 19, 1996. As many fans of Terry's self-released past tapes may have known or noticed, he often has his final mixes 'cleaned up' or edited, so as to have a perfect tape for release. Many DJs that take their image seriously, as well as have the green for mastering, do this, and it is most common on the multitude of label-released mix CD's, and so on. Terry is one DJ who definitely doesn't need to do this, and his "Live @ Equal" tape shows this. Where DJ #1 gets hired for his gigs because his 'digitally mastered' mixes impress all, only to disappoint miserably in front of a crowd, Terry is a guaranteed crowd pleaser that doesn't fake the funk (provided he shows up). One thing his N.S.F tapes rarely contain are his scratching talents- "Live @ Equal" has it in abundance. The Building Blocks release is a must have for the diehard Mullan fans, as it is a great chance to hear him mix a set of trax most are not accustomed to him spinning in his average sets (I wonder if he'd ever lay down a set of hardcore techno and gabber on tape? One can only dream- the power of positive thinking). All the material featured here is off labels under Intellinet (Definitive, Accelerate, Acacia, Dirty House, Plus 8 featured here). Missing are any tracks that are on Mullan's own Intellinet label, Catalyst, which I suspect is because the mix was layed down prior to any Catalyst release. Oh, well, it wouldn't have been a crime to have put any of those tracks on this tape, as they all would have fit in well. Though very few tracks on this tape need any help at all, the benefit of putting them in a mix is to expose them, by name and label, to the mixtape listening crowd- a group that may not be as familiar with the music or the musicians, because their love of the music does not extend (usually) into the hobby and knowledge of DJ'ing. Thus, the music many of these people hear remains anonymous, though they may be great fans of particular tracks without ever knowing the name or the artist. This makes Building Blocks, Volume 2, a great buy for two reasons: it's Terry Mullan, and it's Terry Mullan mixing great trax that you might have never been able to know what they were without transpotting the DJ's to death. Terry Mullan's "Live @ Equal" is available through Dynamic Groove (ph: 414.967.3259) and the Delirium booths throughout the Midwest. Building Blocks, Volume 2, is available, along with the other BB mixes (all a good bargain and learning experience), at most techno enhanced music stores worldwide. <mat>

This Idea Is So Queer
It Is Hard to Believe,
Yet It's True—Every
Word of It.



massive

MASSIVE SHIRTS

DESIGN A:

The original gangsta-featuring the Massive logo a' la adidas. Destroy corporate Amerika- rape their design.

Shirt Colors:

Black, Forest Green, Burgandy, Purple, Royal Blue, Denim, Moss, Navy and White.

Print Colors:

White, Black, Red, Yellow and Green

XL Only - \$12.50



DESIGN A & B

As seen on 'Jerry Springer' show.



FRONT

White Trash Rave Experiment

Dateline: Milwaukee. Massive Magazine declares 'White Trash Pride Month' with the inclusion a 'White Trash Friendly' design in the Massive catalog.

DESIGN F

Bubbas beware: shine up those Chevies in your yard, because the ladies will flock when they see you in your new Massive tee.

BACK

2-Sided design

Shirt Colors: Black, Royal Blue, Burgandy, Forest Green, Moss, Purple, Denim, White, and Navy

Print Colors: White, Black, Red, and Green.

XL Only - \$13.50

DESIGN B:

(Glow in the Dark)

Same print as Design A, but glows greenish white at nite.

Shirt Colors:

Black, Forest Green, and Denim.

Print Colors:

Glow in the Dark.

XL Only - \$13.50

DESIGN G



BABY TEE'S

BABYTEE1:

Shirt Colors:

White, Blue, Baby Blue, and Red.

Print Colors:

Pink, Black, Red, and White.

Babytee Only -

\$12.50

BABY 1



NEW DESIGN- DESIGN G

(above) ...it's so damn white trash that we're selling it at a infomercialesque 'limited offer' of only \$10.00 !! We're so set on having every rave kid, cat or dog wearing these- it's the perfect 'coming out' apparel for any techno fiend that is still stuck in their 'I'm not White Trash' mode of denial. Come out of your closet!! Persons of color: don't think you can escape being White Trash- this is America, damn and we're ALL scum.

THREE COLOR print on: Black, Forest Green, Denim, White, Royal Blue, Burgundy, Moss, Navy, and Purple Tee's.

\$10.00

catalog

MUSIC

-VINYL-

Mark Verbos - 'Acid Machine' - 12 inch - \$6.25
Purring acid-trancer from Milwaukee/ Orlando's own acidic spawn. First release of Milwaukee's Incorporated records.

Fuzzy Logic 12 inch - \$6.25
Experimental Drum n' Bass that will shred your mind. - funky grey swirly vinyl

DAY - 'one' - 12 inch - \$6.25
melodic trance anthems w/remixes by massive's own mark verbos. From Solid State Recordings.

Jack Elliot- 'Yellow Rain' 12 inch - \$6.25
New York hard house on yellow vinyl. 2nd release off Solid State

DJ Tron- 'Paranoid EP'- 12 inch - \$6.25
Hardcore muthafuckin' GABBER of Fond Du Lac, Wisconsin's Symbriotic Love Records. Good fuckin' shit- it's gabber, it's hard, it's fucking Midwest. Buy now and go straight to hell.

Mark Verbos/ Mr Ove- 'Height 611'- 12 inch - \$6.25
Purring acid trance one side 1 by Mark Verbos. Wicked acid destruction by Mr. Ove on Side B. Green vinyl off Fond Du Lac's Symbriotic Embryo Label

-TAPES-

Mark Verbos 'Greenworks'- Many minutes of fresh tracks of the acid persuasion. \$10.25

Efex/ Ron D. Core- 'Angel of Death'- HARDCORE shoved up your ass. Chicago vs. LA \$10.25

Efex- 'Disco Inferno'- The most blistering hardcore tape known to man. No Gabber's collection is complete without it. \$10.25

Terry Mullan- 'New School Fusion 2'- Some Chicago DJ- he's okay. \$10.25

DJ Brain 'Theory'- Kickin' hard trance tape from one of Milwaukee's best new DJ's. Money well spent on some great new talent. Read this issue's mixtape reviews for more info. \$10.25

-CD'S-

QUAGMIRE- Massive Milwaukee Music Compilation- From the cats that brought you all this comes forth a new record label from Brewtown. 12 tracks of superb Hardtrance by artists from near and far. Artists include: Mark Verbos, Slide (Dave Yanu), T.I.S., Cybie, Drew Young, and Theory Collapse. \$12 plus postage.

TO ORDER

Specify on a piece of paper which design(s) you desire, the color of shirt, color of print, size, and quantity. Include your name, address, and phone number (in case of problems). Please include second color choices, if possible. Shipping cost is \$3.00 for the first 5 items, fifty cents more for each additional item. (Sample: Shipping cost for 7 items would be \$4, etc). For your safety, only send valid checks or money orders payable to: massive magazine. If possible, please include the issue number of the most current massive you have, and where you picked it up (this helps us out a little). Add 25c for stickers, and \$1.00 for a massive magnet. We ship at the beginning of each month, so have some patience. Also, due to a disturbing amount of idiocy on the part of the Post Office, we cannot be responsible for packages lost in the mail. To have your package insured, include an additional \$1.50. We'll claim it for as high as we can, and if they fuck up again, we'll split the good\$ with you... deal?

SEND TO

massive tee's, p.o.
box 11373, milwaukee,
wi 53211

↑ **MASSIVE GOODIES
AVAILABLE IN YOUR
TOWN...**

↑ **MASSIVE TEE'S AND/OR QUAGMIRE
CD'S AVAILABLE IN THESE FINE
LOCATIONS...**

↑ **Milwaukee:** Revolutions, Spontaneous,
Atomic, Mainstream

↑ **FT Wayne, IN:** Subterranean

↑ **Chicago, IL:** Grammaphone, Hot Jams

↑ **Minneapolis:** Cynesthesia

↑ **Ann Arbor, MI:** The Spot

↑ **Detroit, MI:** Record Time

↑ **Cincinnati, OH:** Clubhead

↑ **Seattle:** Nomad

↑ **Throughout Texas:** Prometheus Booths

↑ **Throughout Midwest:** Delirium Booths

↑ **Throughout California:** Pure Acid Booths

↑ **<stores and concessions: contact massive for bulk
order rates on massive merchandise>**

SUBSCRIBE TO MASSIVE:

ONE YEAR : \$18

4 ISSUES : \$12

With any one year subscription, choose any shirt design shown here for only an additional \$10. Color/Print choice is ours. No ship cost!

The first 15 people to subscribe receive a free 'Spicelab' CD- courtesy of Spy vs. Spice records!!

Make checks payable to:
MASSIVE MAGAZINE

Compartments and Billions In the Mix

United DJ's Of America 5- Doc Martin- DMC (US)

Doc Martin lays down a quality mix of tracks with a laid back west coast flavor. Straight house four on the floor beats are all you'll hear here. Vibey, melodic and well mixed house dominates throughout, as Mr. Martin flows nicely through cut after cut of beaty girly house (and that ain't a bad thing.....really!). All tracks carry the Left coast feel of light warm days and sweaty nights. House freaks only. Hard heads need not apply. <dan>

Mixmag Live- Plastikman-Mixmag (UK)

Richie Hawtin, in the guise of the Plastikman, lays down a slow brewing minimal pot of assorted flavors on this twenty-two track excursion into the realm of DJ mixing. Working the equalizer like a madman with a new toy, Hawtin burns through tracks at some points faster than gasoline. The mix opens with Lausen's 'Dry Ray', an acidic creeper from Milwaukee's own Drop Bass, and moves into more acid tracks, midwest style, before flowing into a quick stanza of Hawtin's own tracks. At one point middle disc five tracks are run through in two minutes time, throwing this listener for a loop, trying to keep pace with the percussion attack of 'Spastic' and 'Helicopter' before getting thrown into the Chicago shuffle of Akilah Bryants' 'Eye Trip', a glorious headtucker of a track. Bryant's track proves a fine segue for a minimal workout provided by Todd Sines and DBX, along with others. The disc is closed with an eased back house flavor, and by this time your head should be in a maze wondering what in the hell happened. <dan>

Moonshine Mixed- Moonshine (US)

Mixed by Moonshine founder Steve Levy, this disc offers a fairly accurate representation of the Moonshine sound. "Moonshine Mixed" has all the feel of a full blown club night, without the fashion bullshit. Although the first portion of this disc may be a little too clubby for you die hard under grounders, tracks like D'Still'd's "Stop" and "Go" offer a slamming look into the meshing of

house and trance with a lower level feel definitely in tact. The mixing is, of course, tight as hell, with a portion of the mixing done off of CD's. Although two mixes of Keoki's "Caterpillar" (where's the original? oh yeah, no one'll play the damn thing) is a bit much, this disc offers a mix that will make a nice addition to your collection. <dan>

Sm:je Mix Series Vol. 1- DJ Scott Henry- Sm:je (US)

Hmmm..... I just don't get it. A great DJ, a great label, and yet... for some reason, either by the choice of the label or the DJ, the tracks are far from the best available on Sm:je. In fact, they are some of the worst. Although there are a few bright spots (Blue Amazon's "4 Seasons", Love Inc.'s "Respect", Bizz O. D.'s "I'm Coming Out of Your Speakers"), most of these tracks are just not up to par. Stale things like "Bombscare '94" and "Mr. Kirk's Nightmare" (that, even with a '96 remix, still sounds old) leave me wondering why Sm:je seems to be pushing old stuff so much as of late. Scott Henry's mixing is magnificent, and for a second he makes even these tracks sound good. However, I'm afraid for these tracks to sound fresh and interesting it would take Jesus on 48 tables scratching with his dick. Cool Design, though. <dan>

Global House Culture Vol. 3- DJ Pierre and Nightripper- Esp Sun (US)

Why does a label make the artist use only their records while making a mix CD? Quite obviously this will water down the sound and give an overall "Only for the money..." attitude. DJ Pierre has been around since he and a couple of pals put together Phuture's "Acid Tracks", which means he created the shit that, ten years later, still gets regurgitated in watered down form by eight million fucks worldwide... and yes, I'm having a shitty day. Anyway, DJ Pierre, I'm sure, could throw down one of the wickedest sets in the world, if you let him. Well, they didn't let him, or The Nightripper. Confining a DJ to one label's records is like sucking without fucking, like sitting

down to shit but only farting, thus irritating the anal area due to the amount of times this has happened in a day. Better wipe some vaseline on that thar bung-hole, boy.... Ya' hear- Vaseline!!!- cause whether ya like or not, yer gettin' fucked. The mixing by both DJ's is great and clean as can be. Your butt may not be. <dan>

Mixed Messages- A Robbie Hardkiss Mix- Moonshine (US)

Well, you won't need vaseline for this one... unless the picture of this San Fran man in a wig on the back cover of the package gets you in such an anal uproar...[can I say that?yer damn right I can.... ANAL UPROAR]... that you have to run to the stall of the ghetto Taco Bell and stick those stumpy digits up the old poopie shooter. Then again, that crapola will give the lower intestinal tract of any drug crazed freak like yourself some serious arse gravy. Did I mention turds? Anyway, Robbie Hardkiss lays down a nice live feeling (read "not perfect, but gladly so") mix that flows in a freakish way. From track to track, the mix subtly slams the listener from style to style. "Pseudo Jazz Reprise" by Elements of Life is a swingin' jazz track that emits purely west coast intentions with its pimp jazz breakbeat strut while "Be What You Wanna Be" by Certain Ratio tops the pseudo jazz with a 70's diva route. "Drums Are Dangerous" by The Drum Club, has the trademark Hardkiss sound all over it, probably because it's remixed by 'em. It's all over, it's loose and it's funky (yeah that's an O. DJ Quik did it, too). Mr. Hardkiss continually mixes two tracks that I'd never expect, (Walker's "Business Card" into Cajmere's "Love's Got Me High" ?!?) and it works. Tasty and pasty. <dan>

Keoki: Disco Death Race 2000- Moonshine (US)

Borrowing the name from 1) Disco 2000- Keoki's former residency at NY's Slimelight, and 2) an old B movie (wasn't it one of Stallone's firsts?) Death Race 2000, the DJ everybody loves to hate is back again, in the mix. I'm somewhat excited as I pop this metallic slab of plastic into my home listening system,

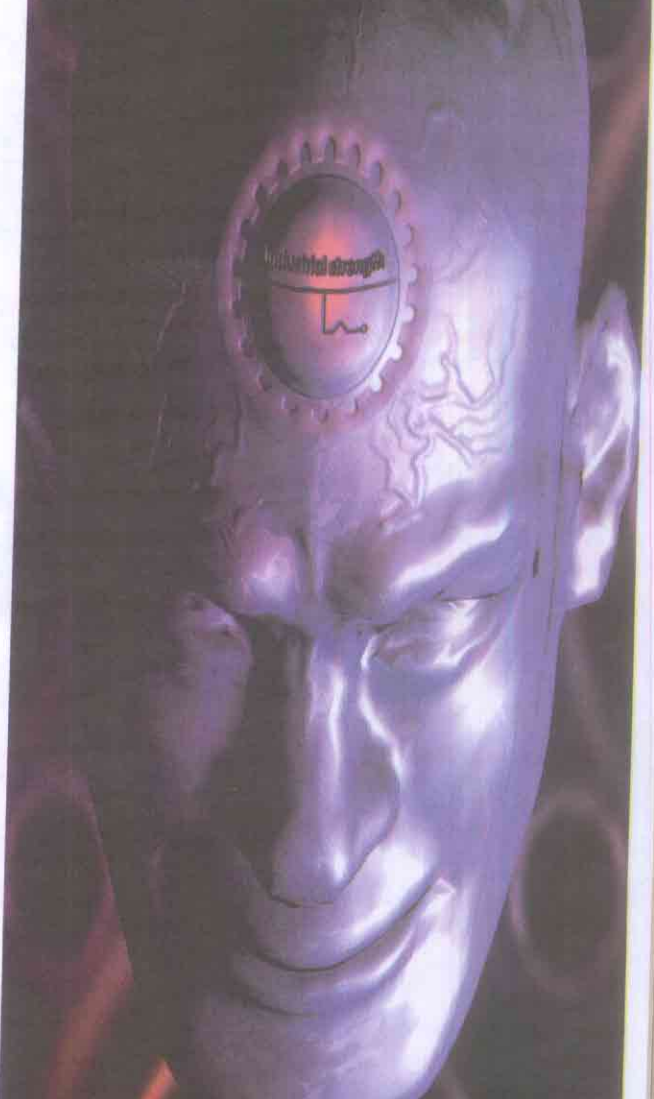
hoping that this mix will be a continuation of Keoki's last mix CD- pleasing acid trance and upbeat house... and this is exactly what I get in the opening minutes of the CD- Caspar Pound's '16 bit Suicide'... though slightly corny (a requirement, it seems, for many tracks Keoki uses), it is welcoming. This ends though, as the track fades out (unmixed) to a sample of Wile E. Coyote's classic cartoon 'allow me to introduce myself...' dropping directly into Alpha Team's 'Go Speed Go (Speed Racer)' of yesteryear. At this point, my respect for ol' leopardhead goes up one notch. While most who have listened to the CD around me have fallen ill as the track plays, I'm truly beginning to see the method to this man's madness. As a proud Asshole myself, I see exactly what he is doing... Why does a dog lick his balls? BECAUSE HE CAN. Likewise, this is a guy who has been around the world to spin, is reknowned for being a prick... and he can get away with it. Where the average schmuck would consider it suicide to mix an old, silly track like this in- Keoki seems to do it with a proud, upraised middle finger... laughing all the way to the bank while he's at it. And so, on that note, I declare Keoki an honorary member of the Massive Posse for the day- because he has mastered the very art of fuckyouness. Oh, and the rest of the CD? After Speed Racer it turns into some vocal house stuff, with a little good shit thrown in here and there ... but you'll find that out anyway when you buy this for your Asshole Walt of Shame that you're starting right now. It's a good listen and well worth the money you'll put down for it... And though you may never actually become friends with Keoki, much less respect him for anything... this CD will be an inspiration to you everyday on how you, too, may pull off the grand scheme Keoki successfully has- making mad cash with as little talent necessary (and a good amount of hair dye and fashion sense). If that doesn't do it, then the hilarious liner notes inside make it a worthy literary buy. <abner devereaux>

Hardcore

Industrial F**king Strength

'THE HARDEST TECHNO COMPILATION EVER'
DOUBLE CD SET

COMPILED BY LENNY DEE



FEATURES: D.O.A. • DELTA NINE • ENGLISH MUFFIN •
DJ SKIN HEAD • RALPHIE DEE • ROB GEE • BLOODY FIST •
ON SALE NOW! @ COOL HARDCORE SHOPS EVERYWHERE OR
BUY DIRECT THROUGH EARACHE BY SENDING \$17.00
(check or money order) to
Earache
295 Lafayette St. #915 New York, NY 10012
HTTP:WWW.EARACHE.COM. EMAIL:EARACHEREC@AOL.COM

IT AN... U WILL BE...
SECRET
HELLELU...
we are agents of the Illuminati
we have come to bring you quietude
we have music for your ears
we have images for your eyes
we have words for your brain
we have love for your red devil
this is not a test - this is a trial

Upcoming Vinyl Releases:
197-2: Rallyo Ch.1 Vol. 1-4 (Jul/Aug split)
197-3+4: Something Wicked This Way Comes (Sep)

Cassettes Out Now (\$8, includes shipping):
Rallyo: Quelle Variete? vol. 4 (Sep)
CALICO Peace In A Pod - (Sep)
Pony Ellie - TechnoCity (Sep)
Subgenius - The Host Of It All (Sep)
Sketch - Phuture Love Vol. 2 (Sep)

DOWN ON THE FLOOR
Heat Clinic - outdoor + mtg July - 6+ hours live in Ft. Lauderdale
all you can eat veg and vegan cuisine in a 1000 sq ft hall
capacity 1200 - 9pm - 4am (camp til 10:00) \$1000

ALSO FROM CALICO:
EMMS
ELECTRONIC MUSIC AND MULTIMEDIA SYSTEMS
opens Sep 96 - 2-year intensive program - 125 hours (15 hrs/week)
\$40 application fee - write for more info

"CaliCom"
a low-cost internet service provider (10/ month) in 113 states, we
test site goes on-line this summer; service by web or 1-800-333-3333

Custom Dubplates - call for info

chamanism is not a religion
d...
K...
contact Paul (founder): 1-800-796-7363
(V-M/page) x1029668

DESIGN BY TO FOLD: 800.796.7363 x1029668

مخبر



<SUPERSTAR DJ KEOKI> DISCO DEATH RAGE 2000

KEOKI OUT NOW ON MOONSHINE CD & CASSETTE

also available



journeys by dj
- keoki
mm 80004 cd/cass



superstar dj keoki
all mixed up
mm 80035 cd/cass



keoki
"caterpillar"
mm 88419 cd5/12"



mm 80045 cd/cass

e-mail keokikeoki@moonshine.com for further info contact moonshine by fax 310 452 8146 web-site: <http://www.moonshine.com/>

bonie & clyde present
Generations
 June 15, 1996 ad

FEELGOOD
 baltimore • fever • sunday mass

FLUX
 orlando • vinyl frontier

JOHN KEESEN
 denver • soul flower records

VITAMIN D
 denver • daisey age records

pure sensory satisfaction: protocol

JUSTIN LONG
 liquid sky • p.s.t.
MYSTIC BILL
 physics records • chicago
ADEPTUS
 union of love • madison
DOORMOUSE
 cocksmoker • massive
D-ON
 ups • milwaukee
 live pa
MARK VERBOS
 massive prankster

milwaukee area
 414.777.3964 mainline
 608.283.7803 cc prod.
 312.604.1676 vibelive

preparty june 14, 1996
 stay tuned to info line

TECHNO
 HOUSE
 HIP HOP
 ACID

SPONTANEOUS

705 W. MITCHELL ST.

MILWAUKEE'S

**UNDERGROUND
 MUSIC & CLOTHING**



- 414.645.6677 -
 - PHONE -

MUSICREVIEWS

we really actually did listen to this stuff

Sarah McLachlan *Possession Rmx's* (Arista, UK)

These mixes have been floating around on promo for almost a year... now finally seeing the light of day as an English import. The obvious kicker on this slab is Robbit in the Moon's contortion of the title track... absolutely bangin' acidic electro which sparingly samples Sarah's angelic vocals. Watch the kiddies go wild when the drumrolls break and the smoke clears. Also included is the original mix of "I Will Remember You" for when you're in one of those indie moods as well as a pleasant mix of "Fear." Very good although it took them long enough to release it. <Brad>

Brooks EP (Smart Music, US)

Killer four tracker from this relatively new Michigan based label. Each track is very usable and may cause much havoc on the dancefloor... funky basslines, acid loops, and a true American house sensibility. "Into the Eye" is a somewhat Work Records style trance house cut. "Ascension" is a jumpin' acid house selection of modulation happy bass lines and organ stabs. This record rocks...keep up the good work. <Brad>

Harmonix...Landslide (Deconstruction, UK)

Very catchy little composition from the other side of the Atlantic...taking it's main hook from U2's "Where The Streets Have No Name." Four mixes of the title track including remixes by Way Out West and Judge Jules. The most interesting mix is by far the original...progressive trance house with a beautiful break dropping the blissful keys and guitar harmonies from U2. Judge Jules' mix doesn't really do much...the Way Out West mix is relatively exciting with lots of tweaking and Grid-esque sequences. Get this one before the British pop charts do. <Brad>

Drumoddik EP (Smile Communications, US)

Two electro tracks from Chicago's DJ Hyperactive... guaranteed to put you to sleep in the first two minutes. These tracks are a real disappointment... faceless, uninteresting, and just plain boring. The only real use this record has is as a DJ tool to bump up another track... playing them on their own will kill your dancefloor (and maybe your reputation). There is a point when minimal becomes dull and, while Hyperactive has done a number of good projects, this isn't up to par. <Brad>

DJ Tonka...Flashback remixes (Outland Records, Netherlands)

New mixes of this kickin' hard-ish house track from Force Inc...these mixes definitely add a more European flavour into the mix. The Creators of Deepness remix is the highlight, dropping a trippy deep house feel. The DJ Juan mix is the definite low point...cheesy sounds thrown over the original. <Brad>

Where's The Sunshine EP (XLR8R Records, US)

Four tracks from this West Coast based magazine's venture into vinyl. OOBIE Music's Astral Matrix drops two rather spacey house cuts... "Airtrak" remains close to it's name with strings and unusual electronics whereas "Tranceport" flows along with a more experi-

mental acid drone. XLR8R boss Professor Smith continues in the same vein on the flip side with a very sparse and Detroit influenced cut. And, VOLE rounds out the slab with a gloomy slow jam, appropriately named "Cumulonimbus." Not bad at all. <Brad>

Supersoul...Rhythm Culture EP (Bottom Heavy, US)

New from Los Angeles beer enthusiasts, Bottom Heavy Records. Weird west coast broken beat material... "the Masterplan" is a juicy acidic breaks cut that's guaranteed to turn heads and conjure up "What the hell is that!" looks. "Rhythm Culture" is a mite funkier with bassline and percussive delights. "Moments of Bliss" is the prime selection... a slower and blissful concoction which will find it's way into many a downtempo selector's box. Good record... now buy some better beer. <Brad>

Co-Jack...Down By Law (Jakpot, Germany)

Minimal Chicago-ish acid from Heinrich Tiller and Hardfloor's Oliver Bondzio. "Gangbang'n" is the most substantive cut... one hundred forty bleeps... I mean, beats per minute with some resonant analog thrown over it. "Officer" is similarly done...acid over easy with a little more funk mixed in. This is definitely useful for the DJ's but no new ground gets covered...unfortunately. <Brad>

Lake Mead Drive...Alone With U (Intangible, US)

Once again Terence Parker dishes out an incredible garage record...beautiful organs, excellent vocals and lyrical content...all the elements needed to turn a run-of-the-mill deep house track into something more. The "Mount Charleston Vocal Mix" will probably do best in the clubs...plus there's two dubs for the vocal-afraid to work with. Excellent. <Brad>

Whateverman EP (Definitive, Canada)

The always interesting Windsor based Definitive Records returns with a boom'n' four tracker produced by Spiro Theofilatos (is that a real name?). Very accessible house with some acid tweaking involved... "Keep Talkin'" is my personal favorite...very funky and moving percussion rolled together with horn samples, drumrolls, and an undeniable groove. The Deep Down under mix of "Get On It" rocks out in a very solid and head nodding fashion. This EP ranks high on the flava-meter. <Brad>

Johnny Fiasco...Hardgrooves Volume One (5X0-294 NYC, US)

This is definitely the best Johnny Fiasco record of all time (no joke)...a record which will stand up years from now in a genre where artists' work fades ever so quickly. Side A remains true to the disco influenced style usually expected...but these tracks kick and scream all the way through. Side B drifts slightly toward the harder end of the spectrum while still retaining the groove. Highly recommended. <Brad>

K-Dope presents Bucketbootleg (Henry Street, US)

The underground house element of Kenny Dope still alive and kicking with this new EP from New York's Henry Street. Kinda chill disco house is the best way to characterize this one. Four

mixes...most exciting of which is "Bar Factory Sound 1996." This probably won't have people rushing the DJ booth to see what it is...but it develops subtly and bumps the same. <Brad>

Soul Oddity...Tone Capsule (Astralwerks, US)

Eclectic acid breaks leaning heavily to the experimental side...material which will only work on the most educated of dancefloors and ears. "Little Alien" and "Welcome Back to Earth" are tweaky electro jams full of crazy noises and samples. "Soul Communication" is a lot more spacey...featuring a strange collection of airy synths, vocoded vocals, and trippy beat loops. This EP definitely shows an ability to throw together some seriously innovative work but I fear it might go over most the world's head. <Brad>

The Stewman...Passion (Strictly Rhythm, US)

Since Strictly Rhythm has a habit of releasing an undogly amount of music in a short period of time, it's easy to miss the interesting records between the Planet Soul and cheesy Latin house. In fact, this record isn't that great either...except for the "Sub Dub" beats...a ballsy tribal hard house cut which will have the dancefloor jakin' in a serious fashion. <Brad>

XPress2...The Sound (Junior Boys Own, UK)

New from Diesel, Rocky, and the esteemed Beadle...a duo of twelve inches featuring four mixes of the title cut. This isn't the usual anthem style track one usually catches from Xpress2...these are groovy hard disco house of a less catchy variety. Remix responsibilities dished out to Dobre and Jamez (of Touche/Good Men) and Nush prove to be excellent reinterpretations...minimal groove house and hard boom-in club oriented house, respectively. Not Bad. <Brad>

Yellow Rain EP (Solid State Recordings, US)

New from Solid State...the follow up to the ground breaking Day One EP of months back. This time, New York City's Jack Elliot (CEO of Progressive High records...releases on Experimental, Strictly Rhythm, etc. under his belt) drops two tracks of powerful and moving progressive acid house. "Gothic Noise" couples Armand Van Helden style percussion with tribal sampling and acid tweaking for maximum dancefloor bangin'. Flip for an amazing work of trippy tribal electronics. Yellow and Green marbled vinyl and a must have release. <Brad>

Old School Sampler EP (Power Music, US)

This could be called DJ Duke's tribute EP...four tracks giving homage to the styles of house masters Ron Trent, Marshall Jefferson, Heard, and Fingers. Deep house sounds...laid back and vocal-less...true to the vibe of the original producers' material. Best tracks are Trent and Jefferson (yeah...those are the names), but then again...I'm biased. <Brad>

Tesox...Black Magnet (Plastic City, US)

Four tracks of damn funky 303 based music from this German label's domestic branch. Each track exemplifies how acid should be

done...leaving all the faceless 303 trash in the dust with each twist of the filter. "Funktone" is the most interesting track featured on the twelve inch...picking up where Hardfloor left off with Respect...creative acid loops over mighty funky percussives. "Black Magnet" is a definite mover as well...rockin in a slightly harder fashion with some effective samples thrown over. Definitely check this one out. <Brad>

Renegade Tribe EP (Progressive High, US)

Release number four from this New York hard-house label...four cuts of material designed for serious jacking. Side A is a sample laden kicker of a house track...dropping some deep organs along with a piercing series of percussion. However, Side B is where the real action is...two tracks - one blissful house piece which makes effective use of Gregorian chant sampling and the slow tempo breakdown and the other which leans toward the harder house end, much like the A Side. Best Progressive High release to date...worth your listen. <Brad>

AR Volume One (Definitive, Canada)

Mad flava acid disco from new Definitive producer Andy Roberts (hence the initials AR). Four tracks...all which boom...guitars, stabs, 303's, kickin' percussion...everything growing boys and girls need for a healthy breakfast of funk laden wax. "Blowin' Fuses" is the prime cut along with "Get Down" coming in a close second. Rock On avec your sock on. <Brad>

Humate...The Sound Remixes (Superstition, Germany)

This track has been buzzing round the Massive office for weeks now...featuring remixes by the much loved Cari Lekebusch, "buzz of the month" The Advent, Steve Bug, and the Freakazoids. Serious dancefloor geared techno that's hard enough to get the kiddies jumpin yet groovy enough to have the deeperst pumpin. Watch the bass and enjoy the ride. <Brad>

Davidson Ospina presents the Chronicles (Henry Street Music, US)

Absolutely stunning house from this New York mainstay...beautiful keyboard work and horn sections. These tracks give new meaning to the word DEEP. Jozzy yet pumpin, very musical material. Highlights include the "Key of D's" and "Get On Up." Excellent. <Brad>

Shazz and St. Germain...MUSE Q the Music (F Communications, France)

Ludovic Navarre and Shazz team up once again for an ultra chill house track featuring the vocals of Derek Boys. This reminds me of much of the Boulevard album...so if that impressed you as it did me, this single will definitely wet your whistle. Three mixes which don't stray too far from each other...one more minimal than the others, but they all basically drift along in such a pleasant St. Germain way. Very Good. <Brad>

Boogie Buffet presents Back 2 Boogie (Back 2 Basics, UK)

New funkified disco house from the UK producer who shares the same name as the actor who played George McFly (i.e., Crispin Glover). Except the overseas version is damn good at droppin' disco samples along with ever-so-slightly distorted bass drums for a seriously impres-

IT ONLY GETS WORSE.

sive result. Four mixes...one acidic, one deepish, one hard-disco, and a re-edit of the prior. No stop-pin til the break of dawn, soul sistas. <Brad>

Kimball and Dekard...Hardlife (Multiply, UK)

Yeah...it's that track which came out on Positivibes US about a year ago. This time, remixed by the Tenth Chapter for an interesting pumping result. If you remember the original, Kimball Collins and company created an epic storm of progressive house-ness...thick and pervasive synths and an energetic hands in the air type breakdown. The original appears here as well...but the Tenth Chapter mix is quite a pleasing departure. Definitely one for fans of BT, Blue Amazon, Sasha, Leftfield, and the like. <Brad>

Sasha and Marie...Be As One (Deconstruction, UK)

The track which went straight to Mixmag's #1 slot...the track which was bootlegged prior to release...the track everyone's been waiting for. I've got to give the guy credit... it's a fucking good track. Progressive and electronic like newer BT material... with a kicker of a breakdown and some pleasant piano work. What can one really say about it... if you've heard it, you know that it's probably one of the most important tracks so far this year... if you haven't, you will. <Brad>

Bliss... Take A Trip (Sublime Sounds, US)

West coast breaks produced by Bishop and Riley... "electronics with female vocal sampling over a mighty funky broken beat" is a fair description. The real kicker is the "Funk 'N' a Drum" mix which explores the drumroll and energy boundary to it's fullest. Not too bad. <Brad>

DJ Duke and the Breaking Crew... I Like It (Odyssey, US)

DJ Duke's excursion in acid breaks...quite a bit different from his usual hard NYC house style. The "Blow Up Mix" is probably the most interesting with it's tour to the floor intro and breakbeat breakdown...the only problem is that some of the samples are a little cheesy...overlook them and you've got a cool track. <Brad>

Track Assassin EP (Catalyst Records, US)

First release from Mr. Terry Mullan's new record label... Hard tracky Chicago house as one might expect. "Tricky Fingers" starts it off with a definite Paul Johnson/ Sneak/ Relief style... "Confuzion" works in a disco thang... "Gimme Da Drumz" is a tribal drum workout... and the track which will make this sell millions; "Jungle Boogie." Sampling the horn section from this classic Kool and the Gang track, this song is destined for greatness. Good job Terry... keep it up. <Brad>

Kirlian-Chicken Wings and Beef Fried Rice -Disco B (US)

This two record set is finger lickin' good (even though it got diarrhea after I was done listening to it). Side A of the first record contains two slammin' trance cuts with some of that spaced synthesizer shit. The B side starts out with some strange (but cool) ambient, then kicks in the bass and rolls in with constant breaks and hi-hats. The last cut fuckin' rocks with ear tweaking synths and some hard bass. It sounds dark as hell, but it's so good your mom will shake her moneymaker (mine did). Three out of four are good on the next slab. More trance with a constant bass grooves in the background that is so low it'll make you want to shit. The final cut starts out with some dude crap talkin' while getting the shit kicked out of himself and then fades into a nice little ambient piece. The set also comes with a booklet on Abe Duque (Kirlian), and why living in Hollis is 'so mega cool it hurts'. (Fuck that, Waukesha till I die!!) <Atom>

Wendy Milan-The Speedfreak Sessions Vol.1-Shockwave (Ger)

Six tracks of pure breakneck borderline speedcore by one of the first female hardcore producers-with

help from the perpetually busy Speed Freak. All tracks break 240 Bpm's and are sample heavy with everything from old film dialogue to Nirvana snippets. A lot of sampling is taken from other gabber tracks, making this comfortable if not completely original. The tunes here are nicely under produced and emit a grungy feel. For the real hardheads. 9/10 <don>

Global Ambition-Kores / Oxbow (ger)

This label is on a roll with its deep & hard techno trance. Side A is hard techno with slight trance elements. Deep hyperkick with minimal acid to start, the track moves into bugged out triggered synths, crispy hi hat, tweaked out phaze effects & major delay. Side B has it all: Hard, fast kick, ringing hi hats, bleeping synths, lots of motion & acid undertones. This track builds to great intensity! <henry>

Plastic City-Tesox / Prophetic Steps (ger)

Don't fuck with Tesox! Back with another Slammin' Jammin' techno release. Side A kicks with hollowed intensity, Chicago style hi hats, spacey synths zooming past your ears, & ziggly acid lines. Side B has 2 tracks; A very slow (very mental) trip-hop track and an ultra-mental hard acid track with a dean shave. Heavily delayed 303's overlapping each other make this one the bomb! <henry>

Ipress Comm.-Parralax / Sickle Cell (uk)

Hard Techno with a slight Detroit influence. Side A is a total fuzz track for the AM hours. Hard bassy kick & trickling keys in the background give off a mental haze. B is minimal hard house driven by acid. Strong kick with Shuffle beats, ride, & cool, funky acid slides. <henry>

Plastic City-Awex / Wicked Plastic..(ger)

Awex wins big on this 10" release. "Wicked Plasticism" samples start out the A side. The track moves into Hardfloor-like acid lines, shuffle beats, hard kick, & drifting synths that blow shit up! Total acid stomper. B has a slow funky acid break track that is the shit. Really mental, totally motivating & very bulky with layered acid lines! <henry>

Casseopaya-Djndj's Khan / Hypnotic Vibe (ger)

This label is putting out the pumpin' hard techno. Side A starts out hard and breaks down with some acid. Then, get ready for a mind cleansing, hard kicking, physically challenging track. The flip is 2 tracks of tweaked out acid tracks that rock. All mixes on this record give off a big warehouse feel! <henry>

Global Ambition-Kaylyn / Wildest Dreams (ger)

This record has 2 tracks, but I'm only going to talk about 1 of them. There is a CJ Bolland remix on here that will squash your mind into pulp!!! Fluid, hard techno with one hell of a warehouse kick, tons of motion, and a crazy, mental acid feel! You must buy this one! <henry>

Planet Vision-Swiss Made / Kick & Bass (ger)

This is a new label by Pascal FEOS (Resistance D) and the title of this EP is exactly what it is! Side A starts off with a magneto distortion kick and leads into growing triggered synths, crisp and tight hi hats, and an unbelievable techno feel. The flip is more on the techno trance side of things with a thick mid-range and bass heavy kick! The tom tom breakdown is really effective. <henry>

2 Bee Records-Midiata / Sweden EP (ger)

This record is hard, hard, hard, techno trance with lightning speed, super fast acid lines, hard kick, and total chaos. One mix on here sounds like a spring bouncing all over the place. This is in no way a conventional record! <henry>

Eukatech-Ha-Lo / This is Curtain Call (uk)

This is one hell of a record. Side A is really hard acid with a fierce kick, rolling hi hats, and tons of motion. Rapid fire bleeps take control in the middle of the track. Serious analog feel but slightly remnant of Freakin' Freddy on Pumpkin. Side B is hard kicking with 909 shuffle beats, and a slightly dark melody. This mix becomes very intricate with all of it's layers. On the experimental side! <henry>

Reflection UK-Djwal / Djwal Response EP (uk)

This record has a total Robert Hood feel to it. Sequenced Mini-Moog like synths are the main gist of all the tracks. Side A runs a big phat 909 kit and Detroit style synth pads. The B side has a hard, slammin' rhythmic arrangement with a hint of distortion and that freako Moog sound that will totally blow you away! This record is really good. <henry>

Reload-Trax -X/Vectors (uk?)

Always providing an Underground sound, Reload has done it again with the hard Acid Techno you love. 4 tracks with a totally mental feel. Whether it's a shuffle beat or a warehouse kick, this record tweaks, drifts, punches, and delays all over! <henry>

Sonic Groove Records-Neil Landstrom (us)

Props to the Groove Collective for getting Neil to do something so beyond underground, it's not funny! Only for the serious, this dirty 808 driven record will fuck you up with it's demonic keys and analog triggers. The tracks tend to combine a lot of drum kits together which really enhance the feel of things! Techno at it's finest. <henry>

Spira-Blow Up 9d6 (uk)

If you've ever followed this hard to find label, then you know that they put out the shit!!! Hard Acid with a thick as a malted kick, fast paced acid lines, really loose and crisp hi hats, and a technical performance that will impress anyone. One track on here is really different than anything they've done. It carries a heavy synth line that is refreshing compared to a lot of stuff out there. Just stay open minded and give it a try. <henry>

Field-Area 51/Shutdown EP (uk)

This record sounds like a Nuclear Meltdown is about to occur. The total chaos incurred in this Techno record is extremely dramatic, or should I say breath taking! So Hard it hurts, the tracks will seek and destroy anything in it's path. Heavy Analog feel with no holds barred!! This one is a Floor Stomper! <henry>

Atomic Records-Crash of the Titans (us)

Let's start with the fact that only the first 2,000 copies are picture discs with the intense muff grinding pixies on one side and a trip toy on the other! Anyway, this True hardcore record- created by the Dr. FreeCloud Mixing Lab posse- not only possesses a hard as "fuck me with a strap on dildo" feel, but will appeal to anyone who is a funky acid-breaks lover! The acid lines used in this one are so full of effects, you won't know where the hell you are! <henry>

Bunker- Godzilla vs. Metalhead/Acid P.I.15 (hol)

Who says you can't press a 5"!!! That's right folks, a violent little 5" acid record from the creative minds over @ Bunker! The record has 2 tracks; the first is called "destroying my brain" and it is a super minimal acid track straight out of Den Hague, Holland with all 808 and a bugged out, ear piercing synth. The flip is the A side "sdrawkcb" (HOLD TO MIRROR!). <henry>

Missile 10- Freddy Fresh & Tim Taylor (uk)

To be honest with you, the Freddy side was just all right. Minimal Acid that doesn't really go anywhere! It's slow and trippy, and yes, I know not every track is going to be for the dance floor, but Freddy's Hard shit will always rule in my eyes! As

for the flip, Tim Taylor is bustin' the moves! Hard gabber kick with mean synths that rage on your head! Big hand clap stands out and the drum arrangement is very solid! This mid-tempo techno track is really good! <henry>

Rabbit City Records- SP23

From my understanding of things this record was re-released just recently so bug your local store about it! Originally from 92-93, this Ultrahard Acid core record is the bomb! 4 tracks of non-stop aggressive beats; Well, 1 track is on the breaky side! The main track is really out of control with it's destructive force, super speed and broken drum patterns! Don't get nervous about the samples, they work out really well! <henry>

Soma037- Surgeon

This guy puts out the goodies! All of his records are slammin', but let's talk about this one. Side A has a big techno flare with it's flipped over beats, annoyed everything, reversed sounds, and gaining synth chirps. This side will get into your brain! The flip on the other hand has a total phuzzzy feel with it's drawn out bossey bottom, thick mid-range, kicking hi hats and strengthening and developing drum patterns! The later part of the track gets much harder! <henry>

Metroplex 025- Robert Hood/The Vision (us)

The techno mastermind emerges on this label to put out his finest since Cheap! The A is slow and sooo Detroit! His classic style maintains but he goes even further with a fuller sound and a very mature approach! The flip is an experimental remix of A along w a 2nd track that is bugged out experimental breaks. You'll enjoy it! <henry>

Jack Lucifer- '96 Knights -Kotzaak (Ger)

Goddamn, this is one hard motherfuck. If you heard his "I Am Living Death" Ep then you get the point. If you didn't, think 280 bpm with death metal all over it for four outrageous tracks of blinding and unequalled hardness. The Satanic one is back with one dark ass track for you Lucifer loving anti-ravers to sink your teeth into. The "Burnt My Brain" mix is not so DJ friendly, as it varies speed in unpredictable ways, but it sure makes for one hell of a listen with it's guttural screams of "LUCIFER" and it's horror flick synth lines. The "To the Death" mix is similar while managing to be a lot more on the DJ friendly side, with a straight kick ride out. Very hard, very cool. 9/10 <dan>

Napalm 7- Napalm (GER)

Napalm is, without a doubt, on the extreme side of hardcore. Napalm #7 is six cuts of balls to the wall distortion of a pace faster than any heart rate. Each side contains three tracks bridged quite nicely by some serious white noise. This is not Gabber, this is beyond that... with an evident influence from the industrial side of things. Each track is as playable as the last and will surely tweak the heads of hardcore freaks all over. Six very solid tracks, ten bucks... you can't do much better than this. 9/10 <dan>

DJ Freak-EP vol. 2- Hard of Hearing (UK)

DJ Freak drops another bomb for you synth loving hard heads. "I Am The Master Of Techno" has original hardcore synths that just never let up, while "Hardcore" is on the same tip, with a slightly harder feel and higher bpm's. "Non Toxic" starts with crazy hard percussion and double timing with a stolen Delta 9 sample of "Hu-Hu-Hu-Hu HaAARDCORE!!" running throughout. A very solid EP for you hardcore motherfuckers. 8/10 <dan>

Lenny Dee, Delta 9, DJ Skinhead, Rob Gee-Earache / I.S. sampler-earache (US)

Lenny Dee opens up this 12" with a surprisingly good track, "Hear the Bells Ring", filled with chants and hard gabber guitars. Following Dee's track is the seldom disappointing Delta 9 with "Into the Void", a spacier than usual track that opens and closes with some fuzzy dark ambient. The

middle chunk, however, finds Mr. Rodgers in hard as hell mode with a chaotic track that is different from Delta 9 tracks in that it loses the "Chicago" samples and guitars and picks up a vibe of a hurricane at full force with a tiercy repetitive sample of a female voice saying the title. The flip contains the Temper Tantrum mix of DJ Skinhead's "Take It Outside", a track similar to the classic "Extreme Terror", complete with the screams. The song's title gains a reason as a distorted voice yells "I'm gonna take you outside... and kick yer fuckin' ass!!!" Rob Gee's track is, well, a Rob Gee track. Pretty soon I'll be able to make a sixty minute song of the Geester saying his own name, and not once have to use the same track. I can't wait until that glorious day. Three out of four ain't bad. 7.5/10 <dan>

Kaylyn- Your Wildest Dream- Global Ambition (???)

The "Slick Bass" mix by CJ Bolland is by far the only track worth the dough. CJ Bolland knows how to make an excellent trance record, and this remix shows why. Hard bass kicks at 140 bpm open by themselves for a DJ friendly start that gets layered by tight crashes and highhats giving the ride. As the track evolves, an engulfing bell/synth line fades in along with subtle acidity. Sweet female vocal samples play with the hardness of this track, giving it a strange tension that builds in a manner ten times more effective than any two hundred measure snare roll. 8/10 <dan>

Nasenbluten- Brick Shithouse- Industrial Strength (US)

Let's make it simple... Nasenbluten rocks and kicks the fucking shit out of 99% of hardcore. Once again they deliver the goods and once again Chuck D is in the mix on "Race Against Time", a moody, dark track. It's one of those tracks that lets you forget how hard it is by getting spooky on your ass. "Feel Discipline" is Amiga style jungle, with heavy hip hop influences. The flip contains "Dermal Plating", a 230 bpm journey into the naughty side of what sounds like a catholic school girl spankfest. Mmmmm..... sexy speedcore. Finishing out this four tracker is "Klu Klux Cunts", a hard as nails rhythm track. Once again.... 1,000,000,000/10 <dan>

D.O.A. Mutha Fuckin' New York Hard Core- Industrial Strength (US)

D.O.A. release their second double pack for I.S.... Not nearly as solid as their first effort, but this still holds a few goodies. "Our Father" takes a nice vocal hook and and teams it with a 240 bpm 909 kicks for a simple but workable cut. "Brooklyn Mob" uses a Good Fella's sample and turns into a full on gear scream track. It seems, however, that the goodies are far out weighed by the trash. "Ya Mutha Pt.3" is a dud, as are "NYC Speedcore" and "Minute Madness", all with less than quality programming. It's 1996, though, and hardcore is on the demise, unfortunately. This means getting your hands on anything remotely quality. "M.F.N.Y.H.C." does have some worthwhile cuts, making it worth the money. 6/10 <dan>

DJ Tron- Paranoid EP- Symbiotic Love (US)

Nice work from Chicago's resident porn freak/ gabbahead/DJ guy. "Blow You Away" is a hard stomper at 230 bpm with a sample loop that sounds like it's straight from Cops. "Live On Fear" uses some staccato synths and great Skinny Puppy samples. Also on the A-side is a dark ambient track, "Love From Hell", a good one for an intro or interlude. The B contains "Hardcore DJ", with the classic sample from the old Dye Witness and Night Raver track by the same name. "Smokin'" uses Jim Carey sound bites, with a nice annoying loop of high pitched squealing. A solid first effort, looking forward to more from this Midwestern motherfucker. 7.5/10 <dan>

Clash Of The Titans- Atomic (US)

Cool picture disc, bad pressing, but a good record none the less. Picture disc's always excite me, but this one gave me a hard on with its Japanimation illustration of two nymph(0?)'s fooling around.

Contained on this side of the wax is a track sample heavy with Full Metal Jacket samples creating a gore sex appeal before the half tempo hip hop beats and funky 303 blips kick in. Skullfucking is the prominent theme here, and hey, who doesn't like a good skullfucking every once in a while? The flip contains a pervert's dream with anal talk and a dirty old man buttlov'n along with a down tempo geetar hardcore workout. Dirty sex record with a three way dildo. I am a frat boy. You are a PC fuck, unless yer name is Chuck, get my drift? Yo dig? Cooool Daddy-o. Wanna come see my dog? By the way, 8/10 <dan>

Sleepy C. and Dave Trance- Acid Breaks- Sm:je (US)

A nice double pack of marbled vinyl. Four tracks ranging from 110 to 135 bpm. Although not so original, there is some nice basic workings of the old 303. "Terminator Beats" rolls between straight kicks and breaks with a solid acidity and don't forget the Rob Base sample, ey? "Godzilla Beats" is quirky with tapping breaks and falling acid loops, while "Mystic Melody" works from a basic acid track into a more developed trance record before breaking itself down again... a meaty mixer. "Doses of Dub" is a slowed analogue dub bass track. A good, but not innovative, record. 6.5/10 <dan>

Brother Grimm- Radiate- Sm:je (US)

Relicensed funky trance from the UK label Twitch. Very upbeat with a straight 135 bpm kick and a moving vox line. The build, contrary to the current fad of the overused snare rolls, is a well placed drop into a strong catchy hook of synthetic horns blowing triumphantly over a meaty breakbeat. This track is a sure dancefloor winner. 8/10 <dan>

The Chemical Bros.- Loops Of Fury- Astralwerks (US)

Formulatic to the core, but you can't help liking this stuff from the mighty popular Chemical Brothers. This is a solid effort, although not as original as I had hoped. "Loops Of Fury" is sample heavy with scratch samples and makes an excellent tool for the cut and scratch DJ, as its hard slow beats mingle with familiar samples. "Get Up On It Like This" is the same general scheme, with hip hop vocal tid bits substituted for the scratches. Mr. Dave Clarke gets a go at the classic "Chemical Beats", and what could have been an amazing remix is nothing but the original with a little portamento and less bass. The only purpose for this is for filler. A solid record, although I expected more. 6.5/10 <dan>

Adam Boyer- Drum Codes- PRhythm (Sweden)

Hard percussion madness on the A side... relentless is the word for this unnamed track. Driving hard beats in the same form as the A side of "Red 3", if you shot the synth to hell and added some better hi-hat work. Nothing here but organized chaos running amok for five minutes at a strong 150 bpm's. The B side contains a pounding acid stomper that stays rather clean with bouncy acid and a Euro-synth breakdown. Nothing but tracks. I love it. 9/10 <dan>

Phreaky- Tornado/Paranormal Activity- Dragonfly (UK)

Dragonfly has yet to release a dud, although it's been awhile since I've heard groundbreaking songs from this label. Phreaky does some funky shit with the elements of psychedelic/goo trance music. Tempo changes, flanged acid, ballistic and scorching synth work along with breaks that fall from nowhere, but yet still fit, make these two songs high in quality, but not the easiest to mix. These are long, highly evolving tracks that will throw you for a loop whether you're on the floor or behind the decks. 8/10 <dan>

Commander Tom- Volume One Ep- Noom (Germany)

Hard European techno trance with the flairs that Noom has become known for. Noom is a rather safe, predictable label, but even though they're on

dj mark farina
SEASONS

- mood II swing
- tranquil elephantizer
- crispin j. glover
- popeye
- kerri chandler
- 95 north featuring
- sabrynadh pope
- mike delgado
- tuff jam
- johnny fiasco
- RMA featuring
- dick shelly & daniel powell
- sound experience
- paper music



DJ MARK FARINA • SEASONS ONE
cd • cassette • quad pack wax
in stores may 21

domestika
relentless.

HOME OF THE MIGHTY PIRATES AT WISH FM
p213 644 2751 f213 644 2753

the safe side, their records are quality. The A side is in the 155 bpm range, with a breakdown that recalls old hard techno synth (Dominatresque) panning all over the place to create delirium on large systems. The B side contains tracks more in the acidic vein with some solid trance keys over hard beats. Good, safe hard trance. 7/10 <dan>

Renee feat. Taj- When I Dream- Tresor (Germany)

Four mixes with the "Mid Evil Mix" standing out. Starting with jungle style breaks over a small kick and dropping into a beefier drum selection, the true catcher here is a female vocal work out...very atmospheric and making a nice juxtaposition to the harder rhythm shuffle that slides along at 150 bpm. A very moody record that could make for a smooth mood changer in a harder techno set. 7/5/10 <dan>

Acid Scout- Disko B (Germany)

One track offers ambience, a complete diversion from what you'll find on the other side... busy techno with a mesh of styles floating between the reverberating synth lines of Basic Channel stuff and the intense percussion of Reload material. This track is extremely driving and will fit nicely into the set of Detroit styled DJ's on the harder tip. 7.5/10 <dan>

Tesox- Black Magnet- Plastic City (US)

Tesox returns with a smooth barrage of styles. The title track is the keeper here with thick percussion, ala Jeff Mills, and a strange chord progression that is very similar to the sound you'd get if you manually sped up a single toned record. Original and very driving... A2 is trancey acid with a tad bit more layered backness thrown in to make this a worthy, if not very original track. Flip for a very formulaic acid builder that flows in accordance to the Hardfloor rules of twinky acid cuts, along with "Braindead 2", a nice deviation from the up tempo four into an acid drenched trip hop track that could very well slide into a slow set. 7.5/10 <dan>

D'Still'd- Stop/Go- Moonshine (US)

The A track rocks on this domestic twelve inch. Very straight forward trance with a pinch of house in the mix. The breakdown will surely draw a rise as the kick comes rumbling on down. The vocal sample of a strung out "Go" is the subtle little detail that takes this track from average to good. The flip swings towards the housier side of things, and even though this track is not near as playable as the A, it still holds its own and make this a complete twelve inch. Butter. 7.5/10 <dan>

Joy EP- Synthetic Fruit (US)

Out of Evanston, Illinois, Synthetic Fruit releases their first EP by New Mexican K. Haskins. Five tracks on the European trance tip. Definitely on the digital side of things, Mr. Haskins seems to enjoy the ear candy of an ambient intro, as all five tracks carry the spacious factor on the front end. It's a toss up as to whether the side should be at 45 rpm -8 or 33 rpm +8. Either way, both tracks are fairly psychedelic and spacy feeling with a nicely driving percussive back track. The B contains three tracks in the same arena, though not as developed. Look forward to future releases from this label, as well as Mr. K Haskins, a definite up and comer. 7/10 <dan>

DJ Silver- Jack In Your Face/Bed - Sm:je (US)

This is one of three releases for Sm:je for the week of March 19th. This is the weakest of the three, yet is still high quality. This says a lot for Sm:je and a lot for their artists. "Jack In Your Face" is up-tempo, beefy house with a pinch of 303, while "Jack In Your Bed" is more on the laid back side of house, while still maintaining beefy percussion. 6/10 <dan>

Ron S.- Life Of Destruction Ep- Anode (US)

Only 100 copies of this one, so good luck. The first release holds potential, with five tracks on the

hard houser tip. The two tracks that will catch your ear the most are "Krackhaus", with it's damn funky minimalism, and "Life Of Destruction", a meaty kickin' hard houser with backing percussion sliding along quite well. Look forward to more from this up and coming St. Louis boy. 6.5/10 <dan>

Zenith- Flowers of Intelligence- IST (US)

The title track is a nice chunk of 170 Bpm trance that starts hard as nails but drops into a, dare I say, intelligent dark synth line that rides throughout. The B side is the real keeper here, with "Streets Of Avalon", a track that is the same style as "Flowers..." but uses some choppy percussion and a slightly darker feel. B2, "A Green Halucinated Mushroom" is an aerie array of ambient sounds that would make a good intro for any Satanic set. <dan> 7.5/10 <dan>

Plastic Soundations- Plastic City America (US)

Four tracks... four artists... four different feels. AweX opens with their newest remix (how many have their been?) of "Back on Plastic" entitled "Recycled Plastic". Once again, a Hardfloor-esque track... not much change from the original, just a little variation on the vocal samples. Desert Storm's self titled track is my pick, with older trance sounds morphing into the ever present funky 303 lines. Nothing much new here, but some good tracks none the less. 7/10 <dan>

Prodigy- Firestarter- Novamute (US)

The title track is classic Prodigy...hard breaks at about 140 bpm. One of those wait for the Huzzah! ecstasy-breaks tracks that make all of the handbag house kiddies shit their pants and suck each others dicks... dancha know? Kind of a shitty vocal track, but the instrumental does nicely. The "Empirion" mix is pure shit... 1992 techno rave sounds. Whoever still writes this shit deserves a molten enema. Fuck whoever did the Empirion mix. Fuck 'em with a fuckin fuck machine and a pork sandwich. Anyways, B2 is a nice chunk of hip hop beats very similar to the Chemical Bros. style. 5/10 <dan>

Dirty House Crew- Dirty Dubs- Dirty House (Australia)

House mayhem on the label side with "Cantia Tango taking the cake for something completely new sounding. Up tempo and hard, this track is chaotic yet very tracky, groovy is the right word. Flip for "MavinUp", a track that just begs to be mixed with the Sneak mix of Dave Clarke's "South Side". Sloppy guitars twang this track with a bumpin' kick solidified by crisp backing percussion and the title dropped in vocal sample fashion, a fresh air feeling throughout on this fine EP. 8.5/10 <dan>

Ginnaman- Pornographix- Dirty House (US)

Well, another from the solid Dirty House collective. "Ohh Yeah" is similar in many ways to the Dirty Dubs EP, with a few of the same sounds showing their heads. Some nice porno samples come into the mix with a small tribal breakdown. The flip, "How Ya Do This", ain't quite as good. God, I'm fucking hungry. 6/10 <dan>

Tony B- Raw Sounds- Bomb (US)

The only track to catch my ears here was "Hyper Snare", a very "Spastik" sounding number with tight rolling snare work... hyper, as the title says. If you've got the six buckeroones, give chase. 6/10 <dan>

The Driven Ep- Big Picture (UK)

A very fine four tracker from one of the guys at Shimmer "zine in the UK. The first track on each side is very aggressive techno, similar to some Reload stuff minus the synths. Both are very percussive and chaotic. One side also contains an interesting track... interesting due to the fact that on 33 it's a chilled out trip hop track and on 45 it makes for a nice atmospheric jungle track. Very fine work from this lad. Some strange photo's of

1920's styled scenes will help you I.D. it. 9/10 <dan>

Kooky Scientist Ep- Plus 8 (Can)

Very Plastikman styled minimalism displayed on this four track EP, with a little bit more weirdness intact. "Bankers" is my pick of the lot, though their are several style represented. "Bankers" features one of those kick drums that catches you off guard...not normal at all, but pleasantly hard, creating a nice spine for the rest of this strange track....check it. 6/10 <dan>

Joe McKechnie- The Mindwinder EP- Acacia (US)

A nice three EP from K. Hands label. "Bang the Box" is the track here, a digital acid feast with a nicely structured build. Percussion here is a stripped down version of Beltram's mix of "Bang the Acid", and hell, while we're on that subject, the vocal sample is not "Bang The Box", but instead "Bang the fuckin' box" sounding quite similar to the aforementioned track. Both B-siders are ample as well, with the same very digital feel to them. Nice work 7/10 <dan>

Industrial Fuckin' Strength CD- Earache (US)

Compiled by Lenny Dee from his own Industrial Strength label, this is the best hardcore/gabber compilation to be dropped in my hands, ever. A two disc set with packaging that, quite obviously, no money was spared on. On the first disc, twelve tracks document the history of I.S., one of the most solid hardcore labels around. Starting with Mescalini United's down tempo grunge stomper "Mescalini" (I.S. 001) and moving into classics like "Blood of an English Muffin", this disc gives a timeline for some of the best domestic hardcore from the last three years. Disappointing, however, is the '96 remix of "Fuckin' Hostile", with a terrible reworking of the original Pantera vocal samples, most likely for licensing reasons. Even more trashy is the inclusion of Rob Gee's "Gabba Up Your Ass", which, along with the rest of Gee's material, should be left in the waste basket to make room for more worthy tracks. The last half of this disc is pure break neck bliss as D.O.A.'s "Yo Mutha" and "Wanna be a Gangsta" set the stage for DJ Skinhead's "Extreme Terror", the scream track of all screamers. And, of course, this comp would not be complete without the new kings of up to honkey bitch cracka ass shockcore, Nasenmutha fuck you in the boalay-Bluten. "Cuntface" is a dirty 8-bit romp into the world of sped up guitars and screams, while "Cocksucker" is a 270 Bpm one minute track from Aussie hell. The only other pitfall on this disc you need more Delta 9, you fuckers. The only Delta 9 track is "Never Stop", not a true representation of the 9's brain-shifting talents. Disc two contains two (2) dj mixes. The first, by Liza-n-Eliaz, is shit... could have been mixed by my dog. Ever hear of beat matching? It's surprising to hear this. But... Manu Le Malin, of the infamous Praxis UK, saves the day with his down tempo hard as petrified shit mix of noisier tracks. This mix only has one problem- it's too short. More please. If you bitch ass house fucks would drink more beer and jerk off a bit more, you might understand the true power behind the 300 BPM bite your nipples off and rub non-iodized salt in the wounds power of doom style gabber noisecore. <dan>

The Infinity Project- Mystical Experiences- Blue Room Released (UK)

The packaging many times says a lot about a recording. Psychedelic fractals, orbs, and multi bright colored designs run amok on the sleeve of "Mystical Experiences". If you stole the rhythms and configuring pulses of goa trance and threw 'em in the trash, added the vox floatations of subtle ambient and the quirky words of 1950's sci-fi score flicks along with some strangely fitting flute work, you might have a handle on I.I.P.'s style. Another key to the sounds here is the fact that a third of the material is co-written and engineered by Simon Postford aka Hallucinogen. Well over sev-

enty minutes of mind bending ambient with very few hints of organic flavor crashes on your head from the get go. There is no reason not to find, buy and mass consume this feast of synthetic, bright flavors. <dan>

Abstract Workshop 2/ Trip hop For Jazz Junkies- Shadow (US)

Since Gang Starr dropped "Step in the Arena", and long before, hip hop beats and jazzy sound scapes have been integrated together to form a sound that is accessible to a wide variety of listening tastes. Hell, my parents like it, I like it, my grand-ma's would probably bob along to the funky sounds on the second Abstract Workshop. With the short jazz sample loops on Jazz con Bazz's "Wayz of Life", yo are dumped into the smooth realms of neck moving, down tempo hip-hop beats and horn licks that brighten up the room with visions of Davis and Coltrane blowing sweet melodies through modern day samplers. "Trip-hop For Jazz Junkies" is on the same wavelength, although the lyrical weight here is more prevalent than on "Workshop 2". Tracks like "Big City Lover" by the imaginative DJ Krush are highlighted by sweet female vocals with a tip of the hat to the Brand New Heavies and others, while a few songs will be a definite ear feast for true hip-hop heads, with gritty rhymes by up and coming em cee's. For the sunny days and smoke filled nights to come, this is a double comp that will satisfy more and more with repeated listenings. <dan>

Theorem- Nano Plus 8 (Can)

Like I said before, in many cases packaging tends to say a bit about the music. As of late, Plus 8's packaging has been minimal, as has their music. Theorem's "Nano" is minimal, sometimes tracky, and other times strangely engaging down tempo (120-130BPM) techno. With a definite influence from the Plastikman, "Nano" is sparse but fairly interesting throughout, although this album is better suited for vinyl. Minimalism is a tough music to produce. Similar to its visual counterpart, it is stripped down, using as little as possible to make the most. Sometimes this works, others it fails, and hard. "Nano" falls in between. Tracks such as "Nebulus" are catchy basic rhythm tracks that move well, while "Steam", with its down tempo breakbeats and sweeping synths, starts well but goes nowhere. For you minimal heads this is a solid buy, but for those craving thicker sounds, this may prove to not be your style. If you see it on vinyl, take a listen, for sure. <dan>

Synthetic Pleasures Vol. 1- Moonshine (US)

An all electronic sound track to a film on cutting technology. As far as the field of techno ambient music, this is about as stellar a compilation as you can get. With a track listing that gets my heart pumping and my brain fluttering, this disc is filled with familiar works that will bring back memories or get you started loving modern day electronic music. Starting and finishing on the chilled out side of things, only one track disappoints and disrupts the flow of things. "Over and Out" by Young American Primitive sets the stage for this laid back excursion. Track three, "Cantamilla" by Tranquility Bass, will throw you for a loop with its classic blend of middle eastern vocals, atmospheric sounds and jazzy shuffle, while Single Cell Orchestra's "Transmit Liberation" gives a similar feel, minus the vocal hooks. Confusing is "Confuss" by Hardfloor, a song that just doesn't belong here, with it's trackiness it belongs on a 1200, not on a disc of mellow swinging. Finishing off this comp is Jaydee's "Think For A While", an engulfing work of ambience that shows why this cat has been around the block more than a few times. A very solid disc that will be well worth your minimum wage sorry ass money. <dan>

Alter Ego- Decoding the Hacker Myth- Harthouse (Ger)

A late night disc, for sure. Throughout, this album is sparse, and at times overwhelmingly spooky. With visions of Atari 2600's and old Tuzzy black

barely legal

and white televisions scattered about, Alter Ego generate minimal ambient atmospheres that from track to track swing moods from dark to light, and every grey area in between. The fact that a friend of mine refused to get out of bed to urinate during one of the eleven tracks, due to the darkness of the music, sold me on "Decoding the Hacker Myth". On the next song, she got up and danced to the W.C., came back and immediately jumped under the covers. Once again, the grainy Atari horror atmosphere had returned. Alter Ego convey some strange shifting emotions, ranging from bubbly happiness to beatless tension, and they do it quite well. This disc offers a nice deviation from the normal Harthouse sound with its minimal approach to space music. Check it. <dan>

Underworld- Secondtoughestinthefants- Wax Trax (US)

With the sixteen minute long "Juanita" - a song that is ultimately intense with its vocoded voices, strangely fitting guitar sweeps, tribal 140 BPM percussion and beautiful outro-the listener is slammed full on into the moderately poppy yet 100% engaging musical vision of Underworld. With the follow up to "Dubnobasswithmyheadman", these three Brits continue to walk the line between under and above ground so well it hurts. On "Banstyle/Sappy's Curry" jungle style soundscapes make a nice juxtaposition for Yerva like vocals that are not so much lyrics, but floating sounds of stoned essence, while "Polly's Pearls" is nice and kinda rough with its tough breaks and aggressive vocals. The only track that gives a slightly tainted feel to this otherwise wonderful album is "Rowla", a track that is annoying and unimaginative with its overly repetitive synth lines. "Secondtoughest" is an album that will sound just as good in two years as it does now. Find, buy, listen, enjoy.. well worth the money. <dan>

Husiquesque- Green Blue Fire- Asralwerks (US)

Lida Husik puts together a strange rootsy electron-

ic and vocal album with abstract words sung in her less than perfect (and-gladly so) voice. Together with Brits' Beaumont Hannant and Richard Brown on percussion and keyboards, Husik melds the synthetic with the earthy to create a sound somewhere in between Bjork, Edie Brickell and trip hop/ambient. With prose style free form vocals leaving room for interpretation, Husik and company fuse elements of endless styles of music. Lyrics ranging from love to corrupt American culture to the all night society of clubs and raves show Husik's talent for spontaneous commentary on every day life. Rarely is there an predominantly vocal album that I truly appreciate. "Husiquesque" is one of these seldom records that I can dig repeatedly, as the vocals do not overwhelm, but instead blend into the smoothly created music very well. <dan>

Scorn- Gyral (Scorn, US)

These are some of the strangest songs I have ever heard. It contains eight tracks that are fairly similar. The first few tracks have relaxing background sounds with some low ass bass grooves that make your brain rattle. Later in the disc it begins to get a little more organic and natural sounding. The song that caught my attention the most was "Hush". It kicks off with some cymbals, then drops some snare and low bass grooves, and finally a piano comes in with some extremely relaxing melodious sounds. It's a pretty cool disc to listen to on a chilled out sunny summer day. <Atem>

Der Dritte Raum- Wellenbad (Harthouse, Ger)

What can I say except this surprised the hell out of me. When the first track starts out with a beat that sounds like "Beat It" by Michael Jackson you get a little worried. The first five songs aren't the greatest but they aren't the worst, either. Then, out of the blue, these guys get their shit together with some funky beats and some cool analogue sounds. Some mentionable tracks are "Tommelmaschine" and "Alienoid". There are ten tracks total on this disc, most of them being acidic or trancey with two

good ambient songs thrown into the mix. This is a bit better than some of the other Harthouse releases, and it's worth the ten dollars of the store. Check it out. Note: this disc is now available in continuous mix format, making it a much better and complete listen. <Atem>

The Acid Jazz Test Part 4 (Moonshine, US)

I was always curious as to what this 'Acid Jazz' stuff was when I saw it in the store. It reminds me of G-Love, the Flintstones, and The Roots all wrapped up into one package- taking you to the past and then back into a coffee shop in the present with some guy reading poetry at the same time. Most of the songs contain the sounds of the trumpet, string bass, piano, and other instruments. Most of the vocals in the songs kind of suck my ass, but the jazz from the horns in the background make the grade. "Up There" by the A One is pretty cool if you dig that beatnik sounding jazz. "Brooklyn Keeps on Taking It" by Chop Shop is phat. It's got a cold ass hip-hop beat with some dude rappin' the title in the background, and "Can't Deal With This" by Cool Breeze is colder than your mamas nipples. If you want a new sound you should check this. <Atem>

Hardhop and Trypno (Moonshine, U.S.)

What do you get when you take dope hip-hop beats and ear-tweaking acid breaks? Hardhop Trypno (or so they say). This disc is made up of ten cuts by various artists. Just about every track on this disc is solid and nailed to the fukin' ground. A couple tracks that stand out are "Botz" by Uberzone and "Caterpillar" by Keoki. The end of the CD mellows out a bit with "Massive" (appropriate title) by Mr. Funkster. Moonshine did a good job putting together a compilation of different styles. If you are a trip-hop kid look for this one. <Atem>

B-Zet- When I See... (EyeQ, U.S.)

This is probably one of the best ambient discs I have ever heard. It contains thirteen cuts, all mixed together, of relaxing sounds and beats for

about 75 minutes. Most of the songs contain some weird vocals, but they're pretty cool. The CD sounds like a cross between Deep Forrest, without the Pygmies, and Enigma. "They Look in, We Look Out", "Everlasting Picture", and "Playing Children" are some of the best cuts. If you can stand ambient for long periods of time, let this one take you on a journey to another planet. <Atem>

OffBeat-A Red Hot Sound Trip- Wax Trax (US)

This disc rocks, plain and simple. A barrage of well known artists from David Byrne to Meat Beat Manifesto to DJ Krush to Skylob contribute stellar tracks, all with a decidedly off kilter taste. The idea behind this comp is a dedication to the beat generation, so the element of free form poetry runs its strange trail throughout. Although the famous artists do offer quality weirdness, the true innovative tracks come from the unknowns. Amari Baraka meets DJ Spooky's "Black Dada Nihilismus" is adept venture into the world of pro black poetry and out ougning serves up a truly bizarre track that weaves in and out of un formatted jazz grooves with his pleasantly annoying verse, going by the name of "Murder of Lawyers". Skylob throws a little seasoning into this otherworldly gumbo with seven interludes spacing out (both physically and musically) the other twenty one tracks. Moby puts an appropriate spacey ending on "Offbeat" with a track entitled "Republican Party" which has nothing but laughing and a baby crying. Throughout this is an intriguing disc with assorted styles that always, whether acoustically or digitally driven, are experimental. <dan>

The Best of House Music Vol. 7- Funky Beats- Sm:je (US)

This definition of house doesn't include the four on the floor kick. Instead are the looped breaks. This definition of house trades the vibey keys for acid tweaking. Twelve tracks all flow roughly at the pace of 130 Bpms, and though this may not actually be the best of all that house has to offer the seventh time around, it is a cohesive representa-

GENERATOR.

WORLD SONIK DOMINATION VOLUME TWO. CD.

DJ T-1000. X-313 (DAVE CLARKE REMIX + ORIGINAL).
WOODY McBRIDE AND ALAN OLDHAM. MIND DESIGN.
MARCO PASSARANI. MATTEO MONTEDURO.

SERIES NUMBER: GEN023. DISTRIBUTION: SUBMERGE.
FORMAT: CD-ONLY. RELEASE: APRIL 1996.

<http://www.submerge.com>

DJT1000@aol.com



tion of some quality slow breaks. Rojmac and Mix Master Morris' "Massif" will be a treat for you limp dicked Ecstasy fuckers, with it's references repeatedly to that ever euphoric substance, while "The Feeling" is the funkiest of the funky with it's sometimes skipping low acid and looped up in the skylike vocals. Blue Amazon's "4 Seasons" is probably the best track here with it's amazingly fresh and clean vocals over a subtle acid track. Only one track disappoints, that being the Leea mix of Liquid's "Sweet Harmony", a cheesy venture into the not so appealing world of overly happy keys and shitty vocals. The Old School is represented as well... Twin Hype (Who? Oh yeah...them!!) drop a rapless version of their blend of hip hop and house. While the same break may become tiresome after repeated listenings, this is a nice compilation of tracks, many that will be recognizable to you break dancing, Chicago hot twirlin' tucks's. <dan>

Rave Anthems Vol 1- Classic To the Core-Sm:le (US)

This compilation may have sounded like a good idea (I mean who wouldn't want twelve classic rave ditties all on one cd?), but an idea it should have stayed. This is not classic rock, and the tracks that many of us were initiated into techno with are not the tracks we want to listen to years down the road. Although Steve Miller and Kiss may still sound as good as they did twenty years ago, outfits like Congress and Rhythm on the Loose-sure as hell didn't stand the test of time. While there are a few goodies ("Energy Flash", the original "Some Justice" by Urban shakedown, and the always entertaining "Mr. Kirk's Nightmare"), most of this material is an embarrassing reminder of why most techno records seldom make it six months, let alone six years. <dan>

Sub Dub- Instinct (US)

Sub Dub- the name says it all- a part of dub, but not the normal straight forward Jamaican dub, though. Fusing the steady head bobbing dub count of the 1-3 up of reggae with electronics and

a spoonful of effects and a good amount of uplifting vocals, Sub Dub creates a strangely feel good album. Don't let the words fool, this is not a Bobby McFerrin record, there's more of a 'I just drank the dosed punch with lots of funky stuff in it but fuck it, might as well enjoy the rhythmic vibe here. "Rising Dub" uses uplifting vocals over an extremely funky feel, while "Jihad" takes it one step further and creates a tribal track with more drive than anything I've heard in a long time. Although the beats are around most of the time, a few tracks set the percussion aside and let the two Sub Dubbers show their ability to create a mellow sound. Sub Dub creates a very original sound, joining the old and the new to form a union that works well and is an enjoyable listen, although it may take a few listens to adapt to their way of thinking. <dan>

Planet Dub- Planet Dog (UK)

Buy this, it rocks. A very sexy collection of new school dub on this double cd from Planet Dog. Whoa-hoo, quite the pot smokers paradise, as two disc give you the head bobbing blueprints to reggae, leaving out the acoustic parts. Swaying sexy tones fluctuate throughout.... this is one tuckin' comp.... and I mean that literally. Eighteen tracks all following the same rules, with different interpretations. Just groove.... Just buy. You will find this worth the money. <Alan Smith>

Emit- Explorer- Instinct (US)

Instinct makes way for another boat load of strangeness from the UK's Time Records. In the same style as last year's "Emit 2000" compilation, this is a double disc with well over two hours of strange chill music with about as many different styles possible. Although not every track is amazing, most are quality and many excellent. Disc one features the stylistics of tracks such as Bad Data's "One by Four by Nine", an organic moody track that shifts from interpretations of classical to hillbilly jive to a skeleton of bouncy 1920's themes, while Woob's "Later" fuses acoustic guitars with digital drums, atmospheric vox lines and slick

horns to create an almost folksy feel. The International Peoples Gang Drop some insanely reverbed samples that breaks into a 125Bpm mellow trancer to make the quickest track of the lot. Also on disc one are "Experiments in Electricity" by gas, a sixteen minute ramp into experimental ambient, and Beatsystem's "Endlessly Downward"....the name explains it. Disc two features goodies like "Conditioned Response", again by the International Peoples Gang, a sexy track that is reminiscent of big ceilings with it's floating high voices, and Miasma's "Lupine Stars", with Not so out of the ordinary middle eastern samples and filmy sounding Brit voice samples. "Emit Explorer" is a sure bet for anyone down with the chill sound of futuristic ambient music. Viva La Pooper. <dan>

Up, Bustle and Out- One Colour Just Reflects Another- Ninja Tune (US)

Yep, this is goooooood. Live modern jazz with a little of the synthetic thrown in for good measure. Nothing but studio heads, this quartet lace jazzy grooves with the old world flavor of latin sounds, while keeping the funk on a level right up there with Parliament. The beats rock, the horns rock, and the piano, man the piano, the shit just flows. The first quarter of "One Colour..." is on the beaty side of things, with a thick layered sound. As the album progresses, things get stirred up a bit as the eighth track, "Three Drunk Musicians" falls around with the vibe of a Mexican cantina. However, as the stirring slows and the sediment flits the musty clearness of stand up bass and fute return for the smooth ride. An excellent album. <dan>

Mobius- Tonspuren- Sky (Ger)

Mobius/Plank/Neumeier- Zero Set- Sky (Ger)

Mobius and Beerbohm-Double Cut- Sky (Ger)

All rereleased to Gyroscope (US)
Well, this stuff was a surprise. I'd never heard Of Mobius until I got these discs, but now you can count me in as a fan. Released in the early eighties, this is some damn experimental music ranging in style from Kraftwerkian to intensely tribal percussion. "Tonspuren" is definitely on the Kraftwerkian side of things. With a very old electronic feel, "Tonspuren" carries a little over a half hour of music and is a must have for you old school(and I mean old school) electronic music lovers. "Double Cut" is the album that screams futurism. If you thought May and Atkins created all of the shyt you're listening to today, check this shit out. Only four tracks, but amazing as hell. "Hydrogen" clocks in at about 155 bpm and is quite reminiscent of curtuais switching on and off, while "Narkose" is similar, with a slightly harder feel, and just a tad bit more of progression. An absolutely amazing album, though not very current sounding. "Zero Set" opens with a track called "Speed Display" that could very well fit into a 1996 techno set, and this shit's from 1983. "All Repro" contains some 303 skirmishes, and has some nice drum programming. If you're looking for modern stuff, "Zero Set" is the one to grab. For a strange history of the music we've come to call techno, grab 'em all, along with anything else filed in the 'Mobius' section. <dan>

Soul Oddity- Tone Capsule- Astralwerks (US)

Freeestyle beats smoke alien skins out of exhaust pipes freebased with old school hip hop samples, swimming in an analog ambience of smooth velvet, tunnels hiding the curves of the next thing. "Tone Capsule" is some far out shit, very listener friendly with a sound that will definitely gravitate towards the second room dancefloor, a place where more diversion from the sound of the month happens. With a warped jive talkin' intro ("Mezzo Modular") to bass beats and squelchy acid ("Little Alien") to the old school funk of Sugar Hill (Freak Shit) to Outerspace Bass ambience ("Clipped"), Soul Oddity smoothly spread the butter of "Tone Capsule" onto some of the tastiest bread around. The continual sixty plus minute album transcribes a

flow from outerspace, shooting heads into orbit, letting limbs float on the squelchy digital acid of tomorrow. Very smooth, very worth the money. Buy this shit now, before they suck out your semen/egg/fecal matter supply..... duhhhh. <dan>

WishFM- Domestic (US)

Wish Fm, is it real...is it a farse? Who knows, who cares. What matters is the music. The music rocks down to the very last track. Starting with W's "The Velvet Hammer", a very chilled out mellow beat excursion into layered synth pads. Nigel Richards adds the most up tempo track with "Morefunkysht", an acid twoker in the true 611 style. The classic "The Phoenix (Rabbit In The Moon mix)" by God Within, a flighty San Fran track that many of you know and love. South of Market (including Jonah Sharp and a couple of other big wigs I can't quite recall right now) add a great track with "Soon", a tune that would slide right into the new Spacetime Continuum album. Mixmaster Morris Offers up "Symphony In E" under his Irresistible Force alias. Perhaps the best track on this disc, what starts out as a synthetic symphony works its way into a stone skipping base line generated mover that is quite sweet on the ears. A very interesting collection of some very well done tracks. <dan>

Off And Gone- Everest- Harthouse (US)

Yep, you read it right, Harthouse US. This is Harthouse's first North American signing and it shows this label getting back into the swing of things. For a while, this veteran trance source had gone in some rather sour direction... Off And Gone reassures me that this label is back on track. Creating a bridge that spans the wates of house, trance, ambient and a bit of that acid stuff, "Everest" is, from open to close a positive, if not mind blowing, listening experience. The soothing ambience of "Sprinkle" flows well into the open air trance sound of "Shasta", while "Sigma Receptor", which is included on the EP released prior to the album, is by far the most DJ accessible song with a midwest acid feel and a nice Harthouse overtone. Closing is "Phosphanes", a song that pretty well embodies the Off And Gone sound with it's housier trance stylings and light high-in-the-sky vocal samples. A very strong first release for the North American branch Of Harthouse. <dan>

Earthrise-Ninja 2- Ninjatune (US)

Jesus H. Christ...25 tracks from the likes of Coldcut, Hedfunk, Up Bustle & Out and DJ Food, along with a slew of others. Ranging in tempo and style from very down tempo to the jungle breaks of the Wagon Christ remix of 2 Players "Extreme Possibilities", this whole compilation has one outstanding thing that gets this diverse selection together-the breakbeat. To go in depth into these tracks would be futile...I ain't got enough time and there are too many quality tracks packed into this two plus hour excursion into the sound of Ninja Tune. From jazz to trip hop to funk beats to abrasive jungle breaks, it's all here. A very good comp, and it's domestic, so don't expect to pay outrageous prices. <dan>

Slam- Headstates- Soma (UK)

This is the debut full length from the artists who brought us the classic "Positive Education". The tracks are all very unique- some are electro, some acid, and some even touch on jazz/trip hop. The tempos are all slow, sometimes very slow. The production, very high quality. The single is called "Dark Forces". It'll be released on 2000 copy limited edition vinyl. Get that while you can though, "PE" sold 25,000 copies!!! Slam has arrived and they are challenging the notion that all artists with a hit single flake out on subsequent releases. Soma is a label to watch. <mark>

Possession African Dub- Of One World- Sub Meta (US)

The more organic ambient music surfaces in our mail boxes, the more I dig it and look forward to

hey **MASSIVE** readers, why not check out another wonderful underground publication ...

XLR8R

SAN FRANCISCO'S DANCE & ELECTRONIC MUSIC RAG



subscribe to XLR8R for a year (six issues) or for how ever long you want, just fill out the form and enclose a check or money order to:

**XLR8R Magazine
c/o Subscriptions
1388 Haight St. #105
San Francisco, CA 94117**

name _____
address _____
city _____
state/province _____ zip _____
country _____

domestic _____ issues x \$2 = \$ _____ enclosed
export _____ issues x \$5 = \$ _____ enclosed



Out now on XLR8R's own label:
XLR8R TRAKS - 'Where's the Sunshine? EP'
featuring mind-numbing tracks from SF's
ASTRAL MATRIX, PROF. SMITH & V.O.L.E.

IT ALL STARTED TO SOUND THE SAME

hearing the next thing that pops up. "Of One World" has a decidedly dubby rhythmic feel to it, with the drum workings of three Africans over seen by the legendary Bill Laswell. Throughout this is a trancey album with a very ethnic feel working its way into the almost synthetic vibe of the four tracks here. Please forgive this rather bland review, it seems I have lost the liner notes that would fill this with lengthy credits and an overflow of adjectives. Anyway, this is an album very worthy of your hard earned dollars. If you buy it, write in with a better review and I'll toss a couple of dollars your way. <dan>

US Homegrown- Total Trip Hop 2- City Of Angels (US)

Well, it is trip hop, is it acid breaks..... ummmm..... who knows? They call it trip hop, I'll trip hop along. Not exactly a stellar compilation, it does hold a few gems, though. Cardinal's "Bodyslide" remixed by The Crystal Method is a nice emotional taste of the west coast flavor, while tracks five and six are respectively an original and a remix by the ever popular and interesting Freaky Chakra. For you Left Coast funk beat freaks this will be interesting, but for those looking for something on the headier deep side of electronic sounds, this may prove to be a bit boring. <dan>

IDM Thrash

Coming straight to you from the intelligent dance music list is a compilation CD which features music from a few select subscribers of the list. Totalling nine tracks, this interpretation of what defines IDM is diverse. Ranging from the minimal first two contributions from Quanta and Lee Fogel, the melodic tempo of Inductions' track, and on up to the rapid pace of Seafon's "Scharae". Other submissions come from Tempest, DAC Crowell, TV-99-AD, Xigma-Phi, and Artificial Paradise, which are all equally as good. Like the different taste exhibited by the subscribers of the list, this CD attempts to and succeeds in meeting all dimensions of what we have termed intelligent. Good job Alan and all who helped put this one together. Enjoy! <bill>

The Jedi Knights - New School Science

Finally available on CD and with almost twice as many tracks featured than any vinyl release, this quest by the knights to restore the funk to your listening environment comes at an excellent time. The Jedi Knights, who also are known as Global Communication, lay out various rhythms and extensively violate a vocoder in attempt to make you funk out. Well, funk out is what you will! This is absolutely refreshing and adrenaline pumping. A few tracks to take note of are Noddy Holder and the Dances of The Naughty Knights. Overall, this release is very reminiscent of older days. However, as the CD implies, it combines that with the new school, bringing a new light to the music. <bill>

Vermona HE003 (Home Entertainment # 3) Jungle Sky Records

Coming from the recent Home Entertainment series, this release represents a collaboration between Walker (Ingmar Koch) of Air Liquide and Thomas Thorn (X-971 of Rising High). Their project has endured since 1986 in the depths of Germany, and has finally become known and available to the rest of the world. Featured here in the seven solid lengthy tracks are dub and noise influenced pieces. The first track is appropriately named, as it sounds very tribal and nature oriented. The second track brings another steady beat with more abstract sound collage. The third track is basically an extension of the second. With the fourth track an excellent step up in beat intensity is attempted. Almost acknowledging the possibility of this track to be slightly unnerving, the fifth track slows it back down to a more relaxing level, closing this release as a whole is well worth it, especially if you like dub related music. For the price being in the low teens, its value is well worth the money. As for Air Liquide fans, this release will bear some

resemblance, but definitely achieves its own sound. <bill>

Underwood - Sub Rosa

Compiling tracks from previous or forthcoming Sub Rosa releases, this is another great deal as it retails for under \$10. Featured artist are Bill Laswell, Scanner, Seefeel, Mouse on Mars, and seven others. To throw most of us off, this release begins with a ballad from NUS. Even more surprising is Laswell's interpretation and undertaking of the latest jungle craze, which proves to be smooth and melodic. Scanner contributes an overly dub track which exhibits few noticeable conversations. Other stand out tracks come from Silk Saw and Mick Harris, whose recent influence seems to stem from Autechre. Overall an excellent way to get to know what Sub Rosa offers, which seems to be quite diverse. <bill>

Hitch-Hiker & Dumont Journey of Love Remixes (Bonzai Records, Belg)

Bonzai has an acute menacing tendency to take one of their commercial releases and remix them into hard underground masterpieces, shredding the original to human kibbles and bits. The freaks of the Belgian rave industry chase their disciples well, as we are presented with different versions of the title track. Cherrymoon Trax takes the pounding bass-in-your-mug approach with orgasmic build ups that will obliterate your epididymus. Groove Park lives up to their name as they weave a wicked electro snake of percussion into the steaming wet womb of strobelight stimulation. Finally, we have the master Hamburger man himself, Gary D, going for mad broke as he carves the original meat into a merciless uterine German hard trancer, with his trademark heavenly voice strings thrown in for those outlandish ecstasy heads out of orbit. <sp.demon>

TC Brain - Promo (Bonzai Records, Belg)

If TC stands for Tremor Copulator, I wouldn't be surprised because this D knows how to stir up pandemonium on the floors across the planet. The A-Side of this untitled promo is ultimate bomb, as he programs his sorcery cleverly, delivering an emotional stomper with plenty of pounding 909 kicks, classic Bonzai strings, rolling claps, and an awesome breakdown. Sounds like he took a few wicked lessons from dastardly devious Danny Casseau (of Trax X, Atom X, Triplex, etc). Beware: this record will fuck your heart up with all kinds of flavored feverish adrenaline. <sp.demon>

Jones-Sider The Future Introduction EP (Bonzai Records, Belgium)

Who would have thought that Franky Jones (of Jones & Stephenson fame and excellent talented DJ) would be sharing studio time with Insider? The hybrid offspring is not as magnificent as I had expected from the breeding going on here. But keep Pandora's box closed, because hope is still alive for this deformed creature. Check the B1 track, suitably titled "Experiment 1" that contains the Blue Monday string that will rattle your electrodes and masturbate your mentality. <sp.demon>

Quadran - Promo (Bonzai Trance, Belgium)

Ladies and Gentlemen, dogs and cats, freaks and geeks, and the rest of you anonymous Rodneys, check this deep trancer that mesmerizes and minimizes you to a morsel of meat for the sexy poltergeists embedded within the grooves of this record. Prepare for pulsing penetrating beats as this spectral lubricator will ejaculate your senses and impregnate your unconsciousness. <sp.demon>

Atom X - Bomber EP (Re-load Promo, Belg)

There is simply no possible way in this galaxy to control this brilliant virus strain called Danny Casseau. If this guy was president, we'd all be brainwashed by experimental alien therapy that would have us tripping scandalous. Almost everything he releases turns to underground gold, as Re-load allows him to structure his scary sound-

scape into pounding insanity. Casseau displays 4 sides of his Bomber with a Detroit progressive houser, a dripping acid warper, an experimental track, and a vicious fast stomper with high distortion, and noisy analog gang-bang. <sp.demon>

Delta Files- Apklenc (Re-load Promo, Belg)

Oliver Moreau marks his territory (more like TERRORtory) with this spooky outlook on a war-torn, extra-terrestrial invaded world that should not be overlooked. From the ghostly tribal spacer "Quagmire.dlt" to the psilocybin sounds of dinosaurs and synthesizers having it out with each other as they morph into one sick puppy, Delta Files proves to be highly innovative and genuinely crafty on audio architecture. What you hear on here would compliment the likes of the monster in The Thing. This will turn any sweet, god-fearing citizen into a madcap, drooling comic strip character with no remorse for eating the fetuses before they hatch. <sp.demon>

Trax X - Vectors EP (Re-load, Belg)

Danny Casseau pumps out another groovy experimental 4 tracker with the deviant intent of chewing on your brain like a chunk of cotton candy. I warned you he'd strike again, but ya didn't listen. Now prepare for pleasure punishment. Mr. X goes through the various Basic Channel/Re-Load progressive sounds and splashes it with a zesty, addicting, creamy set of programming hors d'oeuvres a la Belgique. He probably undergoes various daily routines like decapitating digital wombats, molesting 808 virgin rabbits, and injecting his ready-to-burst veins with Detroit venom. These Vectors are voracious vermin for the criminally groovy brainchildren (fortunately, that means you) <sp.demon>

Gravitel Force II (Nitric, Belg)

Leave it up to the spinning atoms, Bart Grinoert and Lojas Meszaros to cause some epidemic dance-floor cannibalism. Ravers will begin eating each other to make more room to dance to this naughty Nitric release. Label-side track is da bomb cut on this bitch that sodomizes a 303 with mean MIDI cock. <sp.demon>

Los Amigos En Acid (Analog Records, US)

Once again the electronic cybercircus clown himself, Freddie Fresh, represents our hallucINATION well with this boxing match with Biochip C. A-side tracks by Biochip are decent acid tracks with no direction in mind. Launch the B1 track by Fresh called "Come on (Vengal)" for a whimsical acid trip illuminated by a recorder going berserk. Set your body free and also the floor beneath you! <sp.demon>

Nylon/Syncage EP (Analog Records, US)

Master Swiss chef of hard clairvoyant recipes Stefan Riesen makes his magnificent mark on this well-established US acid label. This freak definitely knows how to push your darkside buttons, and manages to plunge you into a void of evil, uncontrollable world littered with Danny Casseau-like 303 semen spurts all over the place. This Re-Load friendly plate of lysergics deserves mad recognition across the universe. Find this morbid slab of angry beef at your nearest Analog butchery. <sp.demon>

White Label - EM 10 (Electric Music Foundation, US)

The experimental Analog sublabel does an incredible job of emitting juices like these onto the public when they're not expecting it. Although there is no artist credits or track titles, this scintillating display of progressive colors will razzle and dazzle you until your intestines look like twizzlers. An incredible double into the drawboard of dynamic articulation created to throb even the most impotent gland. <sp.demon>

Aleph - Ride Em All! (POF, Fr.)

This fearless explosion of French stomp psychiatry is headed by percussion freak Arnaud Rebotini. I

think the critical part of this multi-layered stomach basher is to realize there are several patterns occurring in the background. It's almost scary to witness how well these inbred tracks screw with your head as well as your feet in pure drooling harmony. A-side tracks are Goacore/ experimental, while B-side is on the down low with secret 808 bouncing bassdrums for your thick ride, if you dig. <sp.demon>

Telecom 331 <Extension 1.0 (POF, France)

My associates in Jupiter agree with me that this label is pumping out some raw, insatiable techno with maximum crowd stimulation. This limited edition double twelve contains many basic trance and rhythm tracks, which allows the wicked witches to stand out and poke you in the eye. I'm referring following sculptures on here by artists Pat's Craze (displaying fierce houscore), Ralphy Dee (acid timewarp), Emma Paal (dark progressive techno-house), and ODC (groovy Goacore). This label showcases a slew of motor masters that will pump up your prerogative to ingest more Products of France in 1996 and beyond. <sp.demon>

Storm & Herman - Ghetto Dread Part II (Save the Vinyl, US)

It's about time to light a fearsome spleef with this pounding progressive ragga-house joint. Three separate slices of this smoking piece of wax contain a sampled dancehall loop dreamily over a fat tribal basskick. It is quit LOGICAL to fall into an irie trance in a rastaman style. Keep at least one of your red eyes open for the infectious relaxation that will overcome you as you bob your head to the 9th dimension. Good chronic puff from the brotherhood of Dread. <sp.demon>

Joey Beltram - Instant Remixes (Logic Records, US)

New York's dancefloor chemist Beltram takes us into the audio amusement park of his newest thriller, "Instant". The Detroit repatitious adventure takes a reworking by architects Juan Atkins and Paul Johnson, who each carry a unique weight of their own. Atkins projects the electro progressive trance madness, while Chicagoan stomper Johnson picks up on the 909 side of things effectively to satisfy the sweaty woofer piranhas. Stay tuned for more to entertainment from Beltram and his witty remixing cohorts. <sp.demon>

Surgeon - Pet 2000 (Downwards, UK)

Murder one!!! My favorite top-notch UK producer having a go on the disturbing Detroit merry-go-round, punishing all those kids who dare to have a so-called life. Maximum groove punishment sentenced to you in glorious crunching joy. This 3 tracker of confusing reality lays out the different teachings of the doctor at hand, severing all your gory organs with the sole intent of embellishing a new form of cynical surgery. Respect given for creative track names: "Badger Bite" (scary distorted mayhem), "Reptile Mess" (repetitive frequency fucker), and the dentist recommended "Electric Chicken", with enough diodes to make you think twice about jerking it. <sp.demon>

Titan & Red Acid Jack - Right in the Time Remixes (Unknown Records, Ger.)

Lon Pooley and Rob Acid revising the original groovy and tossing a new special salad dressing with pizzazz and prescribed with guaranteed pore perforation. Pooley goes long and deep with his spicy downtempo pounder invaded by a subliminal 303 bassline. Acid catches you off guard by biting his TB lip and freestyling buck wild with a ballroom type house divinity. Might I add that this delicious 10" blue vinyl is perfect background music for the next time you decide to seduce a chromosome-happy junkie. <sp.demon>

Richard Benson - Rich in Paradise (Force Inc, Ger)

Force Inc's 101st release is just as hellish as you'd expect with this plutonium pack of hard Chicago techno tracks. Benson shreds and splices emphati-

WE APOLOGIZE FOR THE LACK OF GARTH BROOKS REVIEWS

cally in "Rich as Rich", in which you are locked in to an inescapable analog infiltration, secured to snap necks. "When you're Back" from Lalaland, you can check the B1 track, for pure Chicago house groove in the vein of Paul Johnson's remix of "Instant". With much more malice imposed than his last effort, "Diamonds and Pills", Benson has fantastically transplanted the art of meeting your maker to a higher degree. <sp.demon>

Darren Price (Nova Mute, UK)

Are we in purgatory or what? I get a guilty feeling I did something wrong here, with the hidden indecipherable voices chanting in tones of taunt, while the cold flanged melody goes off in new tangents, unknown to many professors on the moon. "Blueprints" is highly reminiscent of Ron Trent's "Altered States" on DJAX. Price combines spiritual personae with midtempo reverbed kicks. Pick up on the pace on the other side if you dare to experience the feeling of stumbling into a blurry invention factory that would give a hard-on to Inspector Gadget. <sp.demon>

Drax Four (Trope, Ger.)

Deutschland's premier experimental overlord, Thomas Heckmann, keeps us teetering off the edge of our tightrope on his fourth palace of jewels encrusted on this fat saucer of rhythmic hydraulics. Very impressive creativity here with some early morning music to dilate your drama in the midst of epic sequencing rainstorms. Prime rib here is "Phoenix", a beautiful spectrum of relaxing Detroit baroque sauces topped with Heckmann's trademark garnishing selection of garden green chirps and stabs. Another potent entree suitable for gravity-free astronauts in the cuckoo house. <sp.demon>

Plastix - Brr-Babba (Upbeat Records, Ger.)

Corte and De Donatis have excelled in their floorscarching technology as they prove acid to be one of the elements of the earth. The infamous silver box wrecks havoc galore as all three cuts here display craftsmanship along the lines of Important Records' material. The DJ Quicksilver mix works well with X Trax material, while the De Donatis mix gives it a progressive enema loaded with a test tube of hardhouse sperm. Check the merciless "Milk and Biscuit" (damn good hard acid with wack samples), which is Lifeline's biggest nightmare come true. Enough of all the foreplay. It's time to FUCK!!! <sp.demon>

Wechselspannung 2 (Pete Namlook & Jonah Sharp) (Fax)

Following a very impressive first installment, Wechselspannung 2 brings us three tracks instead of one, and the total time is about eight minutes longer. Beginning with TO KW, the sounds are slow and sparse. However, this track becomes the most intense and fast of all three. The second track brings the pace back down and hovers at a level which seems to be the most fulfilling of all three. Implementing great sounds and timing, this track adds upbeat synth sounds about seven minutes into the track which make it fascinating. The third track uses similar sounds from the first track, which are implemented in a slower fashion. Although not entirely similar to the first Wechselspannung release, this one is equally unique and impressive. Furthermore, the overall concept of this project has been implemented in a new fashion, which is to be expected. Another collaboration has succeeded. <bill>

Ambient Otaku (Tetsu Inoue) (Fax)

Highly sought after, this release from Tetsu Inoue has also been featured on a Fax compilation. Beginning with very minimal blissful sounds, this tempo carries on throughout most of this composition. The first two tracks have a more enlightened feel to them, while the third track opposes this with quite haunting and chilling sounds. The fourth and fifth bring the CD back to its origins and leave us in a state of pleasant well being. If

you can find a copy of this, and are looking for music that does not force itself on you, then this will be a release which you will find satisfying. <bill>

Baked Beans (Recycle Or Die 004)

A another well respected release from the Recycle Or Die series, Baked Beans prove their ingenuity through this project. The tracks are lengthy, although from the first minute the time will not matter much at all. In fact, through the first tracks soft dub sounds to the second tracks ambient tribal sounds, you won't even notice that roughly thirty minutes have past. The third track, which also appears on Planet Earth's "Electronic Mind Music", continues the wonderful melodies featured on this CD using acoustic sounds to reach the listener. The CD ends with a relaxing 22 minute track, proving the hype over the Recycle Or Die series is in fact justified. If you can't come in contact with this release, Baked Beans has just put out another CD. Trust it to be equally impressive. <bill>

2350 Broadway 2 (Pete Namlook & Tetsu Inoue) (Fax)

Composed of two CDs which are each at least an hour long, Namlook and Inoue continue their explorations in the search for possibilities in sound and composition. The first of the two cds has a very aquatic feel to it. Sounds which are related to those of water and being underwater are used to help create the mood. In fact, the sounds seem to carry endlessly like sounds heard underwater. The sounds are not precise, yet somewhat distorted through whatever liquid they seem to be traveling through. The second CD continues with the same overall mood, yet it seems to take place above the seas and sometimes extend beyond our world. The most important thing to remember about this release is that it is intended to be heard, not listened to. With that in mind, listeners should be able to decide whether or not it will become a part of their collection. <bill>

A Day In The Park (Dr. Atmo, Pino & Wildjamen)

Comprised of three tracks, each in excess of sixteen minutes, these three collaborators have produced some very interesting electronic music. Similar to the I.F. series which also included Dr. Atmo, melodic beats and effects are used to create dub like music. The tempo begins slowly with each, building up and breaking down until the options are exhausted. Each track has its own unique qualities. The first track has some muted spoken words, while the third track has some wonderful analog 303 sounds. Enthusiast of Dr. Atmo or I.F. will most likely enjoy this CD. Others may enjoy the soft sounds it produces. <bill>

Otras (David Reeves) (Fax)

The first release by Reeves under Otras proves to be a dark and spirited venture. The first track contains sounds which create a positive emotional feeling, while the second brings a feeling of facing the unknown. With the third track some more intense rhythms occur, causing a sense of determination in the listener. The fourth track is distorted and thus a feeling of confusion may seem to be the objective. Nice warm beats and synth work flood the fifth track, making it one of the most memorable on this CD. The remainder of the CD features mostly obscure and thought provoking material. If you want to experience Reeves earlier works, this will provide a nice sample of the emotion he conveyed in his music. <bill>

This is Home Entertainment (HE 002) - Liquid Sky Music/Jungle Sky Records

This second release from Liquid Sky features eight artist contributing ten tracks of experimental ambience and dub. Starting off with Sub Dub's acoustic focused track, this compilation brings a nice surprise after another. DJ Spooky is up next with what seems to be a regular old dub track, but just wait for the sample about half way through the track. N20 throws us in a reverse loop, and

then Alien Mind put the full effects on a collection of vocal samples for a "must have headphone" experience. 4-E brings back the dub, and Byzard contributes a rather bizarre track. Other more ambient tracks are from Elijah and Yab Yum, with N20 and Alien Mind each adding another track to this compilation. Overall, this compilation contains some very good dub, and a few nice ambient pieces. Another excellent effort from Liquid Sky. <bill>

Platform (X Trax, Holland)

WOW!!! The newest offspring of the blown-up Dutch label has put X Trax in a new underground light. Platform goes down on you super distorted style in a techno fellatio kinda way, leaving a trail of acid for your masochistic enjoyment. All 3 pumping, pounding, and swallowing tracks of grungy sexcore. No commercial samples on this gruesome warehouse raper, just pure chunks of DFOrgasms. Much props to X Trax for feeding us this phobic freakshoppe of phrenetic fabulosity. <demon>

Twister - Paradoxical Paradigms (Nitric, Belgium)

Let's get one thing straight here: Nitric is pure kick-ass when it comes to delivering tracks that are groovy enough for the hard clubs, yet electronic enough for those raves that'll have the visuals technician sweating up a green storm. Paul Edge comes through once again (read last issue's Twister review), but proves with euphoric craftiness that he can mash your mind into mucky material with morbid musical mayhem. Mr. Edge ruptures mad brain cells with 3 versions of "Mental Breakdown", the Total Loss Remix being the top pick here, with a B-side track that will have you rolling around a rubber room like the paranoid hamster that you are. <demon>

Synchro (POF, France)

Jeroen van Garling presents the universe with an intense firecracker project of Dutch goa, courtesy of the pulsating Product of France label. You are sure to lose yourself in the fog and strobes here, with some major experimental lobotomy to make your body go its separate ways on your ass. This energy capsule of a corrosive cartoon character knows better than to bore you with repetitive trance toupours, establishing a nice landmark on the map of galactic audio stimulants. <demon>

Neil Landstrum - Inhabit the Machines (Peacefrog, UK)

The disturbing brilliance continues!!! Neil "I'm going to make sure you get committed to an asylum of dancing crazies" Landstrum proves his hormonal hypothesis of mass recalcitrance, turning the vulnerable listeners/dancers into analog anarchists with a fetish for steamy brain lesions. Loaded with a ludicrous amount of illogical locomotion, driving percussion under the influence of 909 bumps, and bite after bite of flawless hard alien funkcore, I can't seem to get enough of this magnificent dose of the freaky Scottish Gloke, flexing a new breed of Robert Armani style move medication. <demon>

Woody McBride - Come In (Bush, UK)

Woody representing Minnesota in excellent breathless format, giving Bush a taste of the old ESP on Labworks back in the day. "There's still time" to escape the swarm of intact data bees that are chasing you in a hardcore style. In the event of survival, jump the "Wall of Confusion", which will kick your head in like a meat-made football and providing you with an array of your favorite twinkling stars circling above your damaged frontal lobe. While you're in a state of unsubconscious slavery, "Let's get freaky" with an extended version that paints your dirty thoughts like an unstable canvas into a gesture of bobbing oblivion. High respect for one of Nature's most wanted and Communique extraordinaire. <demon>

FUSION

Columbus, Ohio's Ele Mental crew have done it again- twice. Newly out are the Fusion compilations numbers five and six. For those not in the know- the Fusion series are compilations of unreleased material by rising and unknown artists from throughout the US, with a majority of those featured coming from Columbus, OH- a hotbed of talent. The entire project is not for profit, and every ounce of labor and money required to produce such a grand project is donated entirely by the few Ele Mentals that assemble each tape, design each package, and donate each track. This makes the cost of each tape well worth the money, as it is simply to cover the costs involved as well as feed a great cause: exposing new talent to the ears of the public dying to hear the newest sounds available. To get a copy, see the ad for Fusion on page 3. Money well spent on music well made.

Review for Fusion #6:

Side '00' blasts off with Archetype's funky "Frictionless"- pumping slow paced beats with floating armchair synths creating the rug for the mind to ride. Placed in the background, among the constant hi-hat are spoken unintelligible female voices. This track demands to make a point that the mold was never cast as to how a track has to sound, and what defines it. Low and slow, that is the tempo, with "Nuclear" by x09. Minimal hard beats make way for an ever developing all star line up of percussion, feeding off of one another. A tribal feel rears itself at moments, slipping in and out of its own minimalism. Monochrome's "Parallel 36" is a stuttering chaos of drum and bass with ambient breakdowns. The style put into this track is unlike any d&b I have ever heard prior- making it hard for me to know if I like this track. It definitely is one of those tracks you have to hear yourself... and probably a couple times at that. Very experimental, "Can't Let Go" by Gra2 brings us back to the world of the 4/4, but it does it with genius- hard upward paced beats staying on track, but beating and breaking at unlikely places- very attention getting. Again, a song that falls on so many different places that it is beyond categorization. A live piece (6/30/95) from A.R.S. rounds out this tape with a trippish track of ambient atmosphere guided by a slow paced breakbeat. Headfunk for the lounge chair people. By the end, though, this track has lost it's beat and is dropped into a repetitive keyboard line that really makes you wonder what just happened prior to this, and what is going to happen next. A slice of time.

Side '01' opens with Massive's own Doormouse doing his hard techno/ gabba stomper "Grungo". Coming down from that, way down is "Less than Nil" by Morgana Ghost. This is a great track that lays down a funky space house groove while breaking down into an experimental ambient scope here and there. A cool track that isn't afraid of crossing lines to kill the inbreeding of techno as we know it. Bassheavy subtle drum and bass awaits next with "The Five Star Story" by Ghost. Though not the pounding d&b I usually enjoy, this atmospheric ramp has great sampling and basslines that will piss your neighbors off... sweet. "Fragments of..." by Archetype is next, and it's another track that crosses over many lines- making it somewhat hard to categorize, but fun to listen to- house paced beats with a definite trance face... with the atmosphere due to ambient and space trance. Ihanoo's "Kinshi" is delivered next with a nice pumping beat that makes this a great trance track, and layers of great sounds and samples that allow the mind to swim. If only this track was on vinyl- it's versatility would be perfect in a experimenting house DJ's set, and right at home for the tranceheads. Allow your self to chill out to Monochrome's "Subtrance" (as spelled on tape cover) while humming purrs of bass boom at the joints, demanding your ass to shake. This is a nice slow breaks track that will soothe your mind but probably piss off your body if it can't get up and dance to it. Early morning sets bag for the funky land dreams this toon induces.

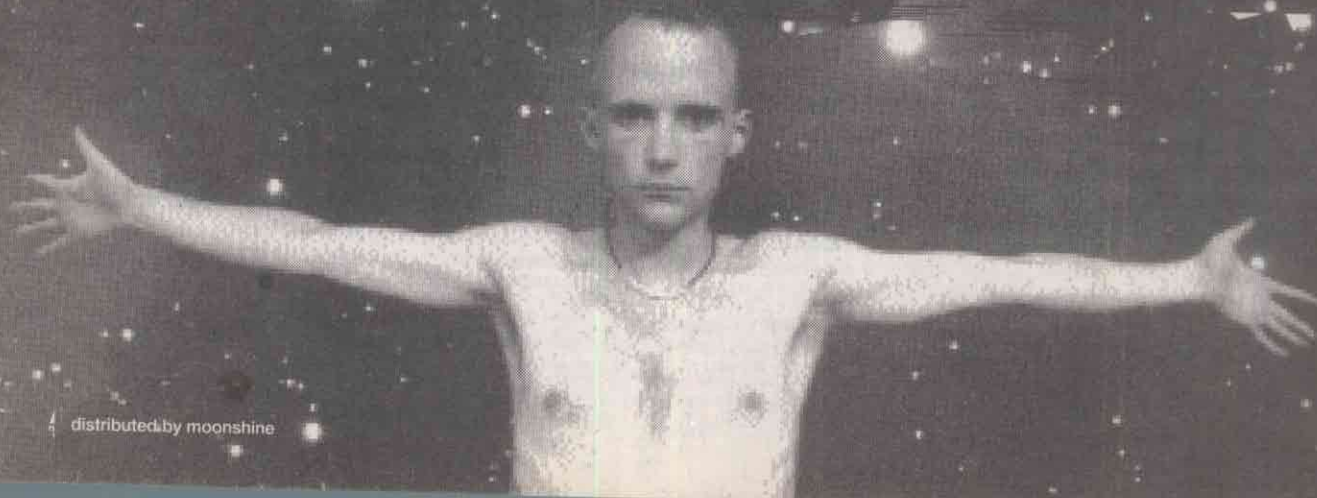
mixmag
live!

TECHNO

"THE WORLD'S BEST DJs LIVE IN THE MIX"

VOLUME 2

SVEN VATH
MOBY



distributed by moonshine

Jungle Massive

The Staff

do you like breaks? we do

Johnsin (John) - Most Reliable
Snuggles (Mike) - Nice Guy
Slak (Paul) - Lover of the Amen Break
Danny Darkside (Dan) - London Hookup
Casper (Julian) - Hated By All Women

Another edition of **Jungle Massive**. This is how we're comin' in 96. No bullshit, just the facts delivered for you. **Casper, Snuggles, Slak,** and **Danny Darkside** now help re-enforce what was always known by us. **Jungle is here to stay.** Any questions or comments, write the PObox or fax us at 414.444.5774. **Respect.** (Jungle massive)

WE NEED YOUR SUPPORT! Send us any releases or mixtapes for review.

Massive reaches 15,000 people every issue around the united states and beyond.

Aqua Sky "Kauna" (Moving Shadow)

Aqua Sky hits back with another quality release. They are definitely pushing the boundaries with this one. "Kauna" is my pick of the two tracks on this 12". Properly titled, this track takes you to out to the tropical jungles and back again. Nice mellow synths alongside a real sounding bassline makes this one a definite jam. Those who liked Dave Wallace's "Expressions" from January will like this one too. **Grade: A.** (Julian)

Free Hand "Pure / I Can't Stop" (Smooth Recordings)

"Pure" starts off with some mellow uplifting chords and then takes off then some Alex Reece type beats. A bit further in some lovely Detroit techno synths add a nice touch to the track. Plain and simple this is one quality track. The flipside "I Can't Stop" is almost as good. It has a very unique subdued "hoover" sounding bassline that rolls with female "I can't stop" samples alongside a few piano dabs here and there. **Grade: A-** (Julian)

ILS & G-Force "Nocturnal / The Return" (Echo Drop)

You will either like or hate this record. This is the latest from ILS (pronounced one word) who last hit us alongside the Solo with "In The Area" and "Sweet Sunshine" back in December on Looking Good Records. This time around ILS teams up with G-Force to make a record which is kind of hard to explain. Basically both sides remind me of some 70s movie for some reason. Both tracks feature quirky sounding chords and basslines that hit with a unique jazzy funky flavour. **Grade: B+.** (Julian)

Ingrid (white label)

Not sure of the title or what label this is on. Just a white label with "Ingrid" scrawled in black marker. Nevertheless it is a top top tune in my opinion. This record is very mellow and chill and on the jazzy tip as well. One side features a lot of female vocals such as "Every day there are moments I think about you" and "I put you back in the picture and paint you blue". The other side is just an instrumental without the vocals. So, go with the vocal side, sit back with a member of the opposite sex and get down to bizness. **Grade: A-** (Julian)

Subject 13 "Spirit Breakdown" (Basement)

Subject 13 "Phuture / Float On" (Vibez)

Subject 13 (white label) (Creative Source)

Yes big up to Subject 13 who so far are the artists of the year in my book. "Spirit Breakdown" was out on promo back in February and now out in general release. A simple roller with a wicked bassline. The Vibez & Creative Source are even better. First off, "Phuture" features a live bassist which makes this one of the funkier drum & bass tracks I have ever heard. "Float On" also incorporates a more natural sounding bassline with a bit more jazzy and mellow feel. Serious innovative business. To top it off, the Creative Source #4 promo is another smoker. One side is a soulful piano jam with housey male "Say I do it right baby" vocal samples. The flipside has dreamy jazzy guitar sounding synths and mad basslines. Both this and the release on Vibez are must must gets. **Grades: Basement: B+, Vibez: A+, Creative Source: A+.** (Julian)

3 new scorchers from Subject 13 prove that "Mystical Flight" released at the tail end of last year was not a fluke. The Basement & Vibez feature rough jazz step numbers that are sure to go down well with any educated crowd. The Creative Source, as would be expected, is more in the Fabio vein, mellow drum & bass with heavy strings. **Grades: Vibez: A, Basement: A-, Creative Source: A-**, but you can't go wrong with any of the 3. (Mike)

DJ TANGO "White" (Creative Wax)

This is a bad bad tune. To categorize it as jazz step would be to do it a disservice as it combines all the best elements of drum & bass being produced today. Rough rough rough is how Tango is comin for 96. If you don't like this tune, then you don't like jungle. **Grade: A+.** (Mike)

DEEP COVER "Nightcrawlers" SHOGUN "Nautilus" (Renegade)

2 more releases on Trouble on Vinyl's drum & bass subsidiary. The A-sides are typical drum & bass, flip both as the B-sides are superior. Deep Cover features a wicked jazz step tune with rough b-line. Shogun is deep music a la PFM/Intense/Creative Source style. Both also have trip hop tracks as bonus tunes. **Grades: Deep Cover: B+, Shogun: A-, Renegade**

show they are a label to be reckoned with in 96. (Mike)

PHOTEK "UFO" (Photek)

GOLDIE "Still Life" [Photek Remix] (Razor's Edge) Different different business. Definitely drum & bass for the connoisseurs, this is truly experimental music that can't be described. Don't expect these to be easy to dance to. Rupert shows he's one of the few producers in the business (along with Dillinja & J. Majik) willing to go out on a limb. I can't recommend this style highly enough as these are examples that there need not be limitations or constraints to what jungle can be. **Grade: A+.** (Mike)

J. MAJIK "Apache" (Infra-Red)

A disappointing follow up from Goldie's 17 yr. old protege to the majestic "Lush Life." J. Majik cuts up the Apache break like no one this side of Wax Doctor, but the tracks are quite dry in and of themselves. Compared to the other lot I've reviewed so far, I'd have to give this one a B-. (Mike)

ADAM F "Aromatherapy" (Section 5)

Let me tell you Adam was a person that really hurt me last year, what with "Lighter Style" and then the brilliant "Circles." His new one is excellent as always although a bit nondescript. I'm giving it a lower grade just because it took so long to get from acetate to vinyl. **Grade: A-** (Mike)

DJ KRUST "Angles" (V Recordings)

Another solid release from the V stables. The strange sci-fi string intro is followed by the wicked "When you can't see the angles anymore....you in trouble" sample. With a large large bassline that only Krust can come up with, this is definitely one to let bump in your trunk. **Grade A.** (Paul)

B-JAM "Funkula" [DJ Hype Remix] (No Smoking)

Long awaited after its time on plate, this is a track I'd say anyone could appreciate, whether you're into the hip-hop flavours or not. Starting off with the same g-funk synth sounds as in the original, Hype then comes you with a live-bass type bassline that you will not forget any time soon. Original bizness. **Grade: A-** (Paul)

**JUST JUNGLE "Jungle Funk"
(Trouble On Vinyl)**

Coming from one of the more underrated producers in jungle today, this Justin Richardson track is actually on the b-side of Trouble on Vinyl's latest release entitled "Here Comes Trouble 3". Dropping in with a chopped up "Think" beat intro, "Jungle Funk" breaks down only to release a chunky chunky bassline worthy of its track title. Other wicked basslines follow. **Grade: B+**. (Paul)

**RAY KEITH "Dr. Wootang"
(DJ SS Remix)
(Dread)**

I must say I was quite disappointed with this one as I so liked the original. The tune starts off promisingly with fat beats and familiar samples from the original teasingly added. However, even with this typically ruff SS hardstep drum & bass, I just can't overlook the Velveeta factor on the transformed g-funk sounds after the break down, and the ever "dreaded" "LIGHT-A!" samples don't help either. **Grade: B-**. (Paul)

**DJ PHANTASY & MC REALITY
"Open Your Eyes"**

SWIFT & ZINC "Fatters"

(Sophisticated Underground Soundz)

Don't know who's behind this label, but their first two releases are sure to cause some trainspotting. "Fatters" is the first and offers a smooth jazzy bassline with "champion sound" and "Think" beats nicely combined. A "Open Your Eyes", S.U.S.'s second release bites its beats off two different Alex Reece tracks - "B-Boy Flavour" and "Basic Principles". Some interesting bits in the tune like its deep wobbly bassline, but in the end does not compare to "Fatters". **Grade: B+**. (Paul)

**ED RUSH "The Zone" (Emotif)
"What's Up" (Fool) (No-U-Turn)**

After a bit of a hiatus, the perpetually coned Ed Rush returned at the end of '95 with "West Side Sax". These two records are his first releases for '96. "Whats Up" comes at you on the dark tip and features a nice build up using the Angel break and with a ridiculously fierce bassline to follow. Definitely one for the Danny Darkside and all steppers. **Grade: A+** "The Zone" intro's with some unique breakbeats which are then replaced by Alex Reece-y type beats. Nice little edits enter, and the tune is topped off with some ruff ruff Angel break stabs and another fierce bassline. Brilliant to the max, nice one Ed. **Grade: A+**. (Paul)

**DJ. Redo and Bassface Sascha
"Crusher"
(Smokin' Drum)**

Side A is the Bassface remix. Oh my gosh, this one hit

me from behind when I got it. Nothing I expected from a German label. The beginning is a bit slow and deceiving. As you wait for the drop you get various west indie accent MC calls, and a couple bass drops. You never quite know when this sucker is going to drop. Then it does. Nice neo-arsenist bassline climbs the scales and rides it out with a some chopped breaks. The flipside is remixed by DJ Redo. He incorporates a nice electric guitar in there. This mix is less formulaic than the other one. A bit smoother. I prefer the first mix though. **Grade: A-**. (John)

**Smokin' Drum #9 Promo
(Smokin' Drum)**

I got no idea who did this record. I have asked around, and no one has a clue. Here is the run down on it. Side A starts out with a nice trumpet intro. Reminds me of the that "Taps" song but on a much nicer note. Totally caned timestretch, build and drop that fakes you out because it does it twice. Wicked for those who dig the Amen because it is chopped up and ran on a bassline that is pretty bouncy. The dog bark adds to the cheese factor. Side B comes in a different manner. Over half the track is an intro. This would bother me usually because it takes so long for the tune to drop. But when this baby does drop, you get one very funky out bassline. Standard steppen b-line with the twist adds to the funk. **Grade: A-**. (John)

**Positive Mental Attitude
"It Ain't Over"**

(Tech'itch Recordings)

Side AA, "Damaja", starts out with a nice Ya Bad Sista chopped up at the measure break. Bass rumbles through out the intro. Mega Dreadbass in effect to aid the quick drop to Amens. Ruff and fast is the way this release comes. The drums are definitely angry and dark. No dominant B-line, just something to roll the beats along. Side A, "It Ain't Over" is definitely my pick. The intro is a nice stepping break pattern that is EQed a lot. "Just when you thought it was over" sample is stuck in there, then a nice step down to the melody. The bassline kicks in with a nice rolling hummer. Midway through, the bass takes a funk pill and really gets wicked. Definitely a good track. **Grades: Side AA: B, Side A: A.** (John)

**Murphy's Law featuring DJ Asend
"20 Seconds"**

(Second Movement Recordings)

My pick for this release is the "20 Seconds" track. Cram-packed with Robocop samples, and screams this is definitely a gunshot scare track. Wicked build up that involves this really distinct sound of echoing gunshots, almost like a train coming straight at you, then drops to a hard as nails bassline that just moves the song along oh so nice. The breakbeat programming is nice too, believe it is an Amen variation. The flip side

is a bit boring. This side, called "Follow The Leader" isn't so Amen reliant. With the absence of the Amen break the track is a bit more softer on the ears, but I like 'em ruff! So this didn't catch my ear that well. **Grade: B** over all. (John)

**Pressure Krew
"Take Me Away"
(Breakthrough Records)**

What got me about this release was the break down in "Take Me Away". Quick and staccato like snares roll into a nice Amen break-chopped to roll with the bass. Some nice effects are added to this snare driven song. The bass rides this out till the end, until a concluding sample of "Take Me Away". The flip side is ruff and rugged. Nicely chopped up Ya Bad Sista, to a dark intimidating bassline. The sample "Gangsta Shit" is sounded a number of times to ensure the feather feet will be hiding. Wicked Saxophone to supply the dark overtone. **Grade: A-**. (John)

**Elementz of Noize
"Stick Up!"**

(SOUR 027 White Label)

Nice one SOUR! Nice one!. Definitely try to get sorted with this selection. "Stick Up!" is nice vocal track with some definite attitude. Though this track seems to rely solely on vocals, it is still steppen. "Hit The Deck" is my pick, and is the flipside. Hard ass Amens tearing shit up with a bass that thumps so hard it hurts. Two great tracks, not much to criticize, no more to say. **Grade: A+**. (John)

**M-Beat featuring Jamiroquai
"Know Where You're Coming From"
(Renk)**

This promo features two Jamiroquai remixes, one is a club mix. The other is labeled "Intelligent Mix". I am only reviewing the drum and bass mix. Basically starts out with an nice happy bouncy piano intro then drops to a Jamiroquai song. All vocals are in here, and this definitely brought back memories of my old 1994 Moving Shadows stuff. The drum programming isn't anything special, but the idea of Jamiroquai singing to it eliminates the hate of cheese. I can't wait to drop this one on a crowd of non-jungle listeners. (You ever see what happens when you drop Drum 2 Ruff with Toni Braxton at a party?) Might open some minds. **Grade: I can't grade something that might get ya laid!** (John)

**Cloud Nine "The Ultimate Seduction"
[Essence of Aura and Nookie Remix]
(Moving Shadows)**

Well, I gotta say that this doesn't do any justice to the original mix which I believe to be one of the best tracks in a long time. The Essence of Aura remix is a bit too "Snappy" for me. The snare pattern I find to be really annoying. And where the hell did the "The ulti-

Jungle Massive • PO box 11373 • Milwaukee, WI 53211 • USA

More Damn Record Reviews

mate seduction" sample go. It just doesn't have that little punch. Nookie brings us a nice jazzy remix of "Sensory Elements". He has definitely captured the Good Looking sound. Very impressed with this track. **Grade: Ultimate Seduction: C, Sensory Elements: A.** (John)

Logical Progression (Looking Good Records)

This release by the man himself, LTJ Bukem, will either bless you, or kill your prized record collection. Why? Because this baby has all those tracks that you missed that were oh so good. It is equal to the Flux Trax release in that other world called Techno. This release is incredible, and possibly the release of the decade. Unbelievable tracks by Bukem, Chameleon, Peshay, Pfm, Aquarius, and Tayla are featured on the 3 LP release. More are available on the CD. I can't say anymore. It is unbelievable, and a must have. Big up to Good Looking. **Grade: A+++.** (John)

Nu Skool Flava (SOUR UK)

Very steppy harder breaks with 7 of the 8 cuts here being very playable and fresh feeling. From KRS to Method Man, American hip-hop seems to be the rage as far as harder breaks go. Dirty bass, as well. "Midtown Method" used Wu-Tang samples to add a gritty flavor to the already gritty track. "Let Me Be" uses smooth female vocals over a sparse step beat, to make it the smoothest cut here. There's too many to name, and it's only 16 bucks, so get the shit, ey? **Grade: A-** (Dan Doormouse)

Dread Bass & The JB "Smokin' Cans"

(Back 2 Basics)

One more with the American hip-hop samples, this time stealing from N.W.A.'s classic "Dopeman". Ice Cube's voice is as belting as ever as he half tempers the jungle snares, and fat bass. Although neither remix can live up to the original, both rock in major ways making this well worth the S. **Grade: B.** (Dan Doormouse)

Mix Tape and Compact Disc Reviews

DJ Star Eyes "Mystic Stepper"

A nice blend of drum and bass is well represented. Three songs into the first song, something nice started to ring in my ears. The unforgettable snares of Omni-Trio's "Thru The Vibe". Wicked! A long with "Wishing a Star" this tape definitely made my day. Mixing is pretty good, yeah there are a couple of fades but they are done nicely, and the selection unique. Female massive well represented! Pick it up if ya see it. **Grade: A-** Contact: 510.664.1618. (John)

Snuggles and Slak "Silk Cut II"

Well, say to yourself "they don't do reviews for the magazine" ten times to convince yourself that there is no bias in this review. The Chicago duo come in 96 with a double cassette mixtape selection. Tag teaming like always, they do justice to jungle sounds with unbelievable mixing skill and selection of tracks. You get two tapes. One is the "smooth cut", the other is the "rough cut". No matter what you prefer, it is all good. This is the greatest ever released in the long and colorful history of mankind. **Grade: A+** Contact: 312.409.7241 (John)

LTJ Bukem (Mixmag)

One of Londontown's most recognized producer, selector, and label owner shows off his skills in this mix-cd. The selection is great. Jmj and Richie, Photek, and some of Bukem's own creations are some of the tracks mixed to digital media. Unlike most Mix-CD's, this one incorporates the pops and sounds of the records for added "Mix-tape realness". I found that the selection of tunes to be entrancing. You can't help from being sucked into this compilation of unbelievable drum and bass producers. **Grade: A-** (John)

Subtropic "Homebrew" (Reflexive)

This was a punch in the face. Subtropic, nice one. Up there with T-Power stretching the boundaries of drum and bass. This bass filled emotional release is very dark at points, but the underlying sincerity in these tracks is what strikes me. A well represented variation of breaks along with a west coast dub track expresses that there are no limits to the breakbeat. Great release. **Grade: A-** (John)

Pure Rollers (Sub Base USA)

Suburban Base's sister US label, Sub Base, carries on the tradition of quality CD mix releases. With the Drum and Bass Selection Series, and the Face The Future of Music under their belts. Andy C brings us a rough and tough mix of strictly hardstep. Producers like Shy Fx, Dread Bass, and L Double flex the shit with some quality tracks. Andy C's mixing gives a new standard for amateur selectors to live up to. Nice one. **Grade: B+** (John)



management • booking • media relations

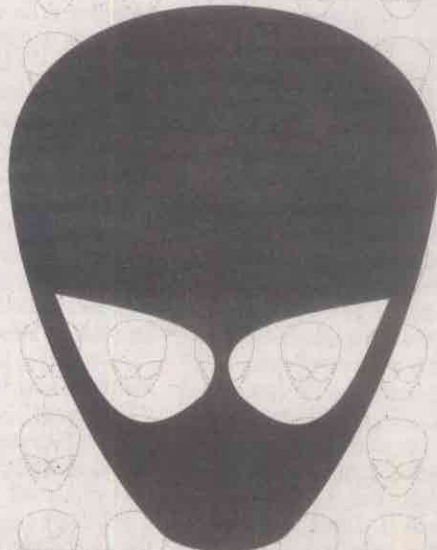
DJs **David Alvarado** - Bomb Records, LA
Andrew Rawnsley - XLR8R, SF
Professor Smith - XLR8R, SF
Czech - Vancouver, BC
Daeman - San Diego
Mark E. Quark - San Diego
Tracy - SF

Live PA **Astral Matrix** - OOB Music, SF

Visuals **Hyperdelic** - SF
Look See Light Show - SF

1388 Haight St. Suite 60
San Francisco, CA 94117
415.552.8211 voice/fax

EXTRATERRESTRIAL GROOVE PROJECT
mixtape collectiv



INVASION
CLOTHING

WWW: <http://www.invasion.com>

Tel: (301) 571-4671

Email: thegreys@invasion.com

LE PETIT PRINCE	crystal
	phuture WVIX
E	EUKARON
	recorderlanges
POP FILE	bull
	lime
PLASTIC CITY	Global AMB
	EXPERIENCE GROOVES
UNITE	LIMITÉ
	VeeDee Records
BABE	lunatic
	NOVA RECORDS
And many more ...	spy & spice

Providing distribution of European techno on an exclusive basis. Our styles include Trance, Acid, Jungle, Hardcore, House and Techno on vinyl and CD.

INTERGROOVE US
422 Broadway, Suite 30
New York, NY 10013
Phone: (212) 475-4300
Fax: (212) 475-4370



REVOLUTIONS UNDERGROUND MUSIC AND CLOTHING

SPECIALIZING IN:
TECHNO, HOUSE, ACID, TRANCE,
HARDCORE, JUNGLE, HIP HOP...

MAIL ORDER AVAILABLE

WEB SITE- <http://www.exeepc.com/~revolt>

524 n. WATER st.

MILWAUKEE, WI. 53202

PHONE: 414-347-1141 FAX: 414-347-0648

CALL IT WHATEVER YOU WANT. IT'S STILL...

HAARDKOOOR!!

SMILE AND LIKE IT... IT AIN'T GOING AWAY!!

Hi there! Phil here with the low down on the 4Beat/ Bouncy Techno/ happy stuff. No starting off about the good 'ol days, or this music sucks or that music is blah. There's only so much space for relevant material... so here it goes...

No parties as of late have had any real good 4Beat/ happy hardcore DJ's to speak of. So it's been pretty frickin' lame for the happycore connoiseur. Fear not, things are about to change. Toonwise, there's been some pretty tuff stuff coming out lately, and I've managed to nab some pretty good toons (okay, some toons may be old... deal with it.) Starting things out is a toon from the UK out on the Timebomb label called **Flashdance (What A Feeling)** by Majika feat Velvet & Stixman. It's a cover of the Irene Cara toon of the same name. The mix I use starts off like the original and then speeds up as it goes along. No chipmunk vocals here. Real sung vocals that make this toon a blinder! UK hardcore... Safe! Next from Pengo records out of Holland is the toon **Go Get Busy** by DJ Weirido & DJ Sim. A stompy fun record with Pet Shop Boys samples in it (Love Comes Quickly) I think. Nice ravey stab patterns and cool backspin samples to play with. Some chipmunky samples, but it works well. Respect to Tony K for the toon. On a slightly harder tip is **Fight For Your Right To Party** by XD, King Mathew & Bass D on Hell records, Holland. Beastie Boys samples, hard kick drums and geeeetars... need more be said?? Fast hard fun hardcore without being too moody. Also included are **Fuck the Police** and **Hard As Hell**. Both winners. Again, thanx Tony. Back to the UK for Stompin Toons' Helix's straight no chaser toons **Get It Right & Before Your Eyes (Techno Dread Rmx)**. Another party pumper from the UK. There's live female and male vocal work on these toons as well as breaks, nice hard 4/4 kicks and even traces of trance. Before Your Eyes has some killer pianos. Good 12 inches... Straight out of Scotland's Evolution Records comes **Now Is the Time** by Scott Brown and Rab S. This is Scottish hardcore at it's best. Has a very bouncy feel that makes ya wanna throw ya hands in dee air!! Woooha!! Secret Hottie Shellie sez it's like being at a carnival! Take it from her... it's a corker! Running back to Holland we find a new 12" from DJ Buzz Fuzz on the BZRK

Sub-label Black Label. The toon is called **Summertime** and it definitely has that summertime feel. Four quality bouncy hardcore remixes to choose from (I prefer the Prophet's mix, FYI) Excellent live vocal work (no chipmunks!!) that you'll be humming all day. Also from Holland on the Ruffneck label is the **Special Series Part IV (The Best of Both Worlds)**. Four toons on this chunk o' plastic, but one in particular stands out. **Doodlesex** by DJ Ruffneck vs (the UK's very own) Mickey B. I call this the **Bagpipe toon** for the obvious reasons. Doodlesex makes the e.p...get it, its good. Back to the UK for DJ Selecta & GL2's **Reach Out**. Stompy 4/4 kicks and ravey lines suddenly stop and all of a sudden JUNGLE!! Warped basslines and amen beats come rushing in only to go back to mo' stomp and stab. Nice toon to throw people off... although I could have done without the Jim Carrey samples... Hopping back to Holland and onto the Bunkor Beats Label we find **The Sun Always Shines** by M-Jay & Dan Vee. If you like Wonderful Days by Charlie Lownoise & Mental Theo, you'll like this one too. A happy trancey section leads too huge speed up samples of Ah Ha's the Sun Always Shines on TV. The 2 other cuts, **You Gotta Jump & Unbelievable** are two bonus cuts on the 12". Totally nice 12". Thanks to Ron D. Core at Dr. Freeclouds for this one. It was kinda tooo expensive, but I think worth it. P.S. I am not Phil McKracken...

And now for something completely different, yet still on a hardcore tip, we return to the UK for some Jungle bits as supplied by the mienz at Hot Jams Rec. in Chicago. First off is the **Still Smokin'** Compilation put out by Ganja and Frontline Records. Bass Thumpin, drum rollin', Ganja smokin' drum & bass from the likes of DJ Hype, Rude Boy Monty and Pascal. Andi, the official Free Art!! Junglette gives this comp a +10. Wah wah bass lines and drum roll drops galore. Not to mention horns and the Rocky theme song (Sorry Shell, but I think the toon sound ruff...) If you don't have loads of cash to throw around, and you want quality Drum & Bass Jungle, get this Comp!! DJ friendly and will blow your woofers!! Ohmigosh!! Also on Ganja Records is the S-the U-the P-the E-the R-the S-the H the A-the R-the P-the S-the H-the O-the O-the T-the E-the R. otherwise known as **Super Sharp Shooter** by DJ Zinc. At first, it sounds

like hip hop. After some gun shots...BANG! the wooly b-lines and jungle beats kick in. The intro is mighty catchy. The official Free Art!! Junglette gives this toon a 9.9999. It's a super duper toon, only **Arsonist** by Urban Shakedown is better... R'spek to Phantom, Groo, Andre', Frankie and Maddgroove at HJams for the toons.

That's it for now. I'm Runnin' outta room. Remember kiddies, variety is the spice o' life, raves are for fun and not meant to be taken soooo frickin' seriously and Hardcore will never die. A message to DJ Rackme: Noisecore is fun to make... you don't even need a 909 or fuckin' 303!! R'spek 2 U, man. Here's some toons and stuff, not like it really matters to you non-dj's... but it's nice to know some titles and names you can throw around. **1979 Red Rmx** by the Smashing Pumkins featuring Dave Clarke, **Airplane** Goa trance Rmxs by the Red Hot Chili Peppers, **Killing Me Softly** Hard House Rmx's by the Fugees feat Armand Van Helden, **Champagne Supernova** SF Breaks mix by Oasis, John Williams, Robbie & Scott Hardkiss, **Gangster's Paradise** Hardfloor Rmx's by Coolio feat Hardfloor, **Hard As A Rock**-Dark Future, no hope what-so-ever, You're gonna die and burn in hell Rmxs by AC/DC w/Adam X on the Flute, **Songbird** MAW meets Josh Wink at McDonalds remixes by Kenny G feat MAW & Josh Wink.

Got nuttin' but love fo ya!! Give the official Free Art!! info line a call at **312-509-4931**. Don't got much ta say, but bug us anyway!!

Shouts 2: Jump-up Junglette Andi, Misshell, Tiffany, Amber, Lisa Up Norf. Big up to the crew at Hip House- Andy Alex, Brian, Mike, Joe and the rest o' thee cru, The HotJam's wine tasters club, Tony "Loki", the Dub Shack's Scott & Kay (who do have two o' my Mix tapes-hint hint), Ron D Core at Freeclouds (I ain't Phil Mc Kracken), Dave Rogers, Kurt at DBN, Neos Inc., Dave Koresh, Mark ID & T, the Unabomber (for inspiration), the members of the Ron Jeremy fan club- Adam XXX, Marque, Slurp, Snuggles for keeping the jungle alive onna Fridaynight, Froghead Johnny, Tom, Gene, James The Original Rude Bwoy Monte, Matt & the rest o' the cru at the big M, DJ Rackme representing all that makes ya wanna go cut off someone's ear and pour gasoline in it, special dedication to that girl Shellie- the official radio changer in the Free Art!! Mobile & announcer of all Shell Gas Stations. Dat's it, G'way!!

**CHEMIGALLY
INCORRECT**

printing + graphic design

219.460.4711

AFFORDABLE PRICES



CHEMIGALLY
INCORRECT



email: RIK4MAN@AOL.com or j45playhouse@mail.fwi.com

LOGIC
records

<http://www.logicrecords.com>



featuring
Darin Friedman 'Spike'
Charley Casanova
Armand Van Helden
Josh Wink
Todd Terry
Richard 'HUMPTY' Vision
George Morel
Stonebridge
Dubzone
Storm & Herman
Jason Nevins

MIXED UP LOGIC

Glenn Frisco, NYC's Master of the Airwaves, blends 60 Minutes of Top Dub Remixes onto one CD to create the ultimate non-stop dance mix...MIXED UP LOGIC.

In Stores Now.

Or call 1 (800) 648-4844, Mon. - Fri. 8am to 10pm (Eastern Standard Time) Sat. & Sun. 10am to 7pm (Eastern Standard Time)

3rd BARRAMUNDI SAMPLER

(Spirit of Wandjina)
Wandjina is the Aborigine Rain God. This double disc set of choice ambient cuts from around the globe is divided into distinctive CD's... "Waiting For The Rain" and "After The Thunderstorm"



featuring
STORM (France)
TRIPLE MOON (Holland)
SPACE CAT (Australia)
SONIC ANIMATION (Australia)
JOEY BELTRAM (USA)
ENCEPHALOID DISTURBANCE (Belgium)
MERIDIAN DREAM (USA)
KARMA DE LA LUNA (Belgium)
PROJECT JPO (Finland)
MELLOW MELLOW (Belgium)
ALCOVE (Belgium)
NEVESIS (Finland)
CAVESTAR (USA)
MAXTOR (Holland)
DYDONIA (Australia)

LOGIC
records
BMG
ENTERTAINMENT



Boy Wunder

PH-01 "Wakeup Call"
& "Besa Me Mas"

Mannequeen

PH-02 "Synthetic
Consciousness" & "Bizarre"

Level 16

PH-03 "Pipedream" & "Blow"

Renegade Tribe

PH-04 "Ha!", "Renegade Attack"
& "Chant #9"

Progressive High Records

Distributed by Northcott Productions LTD.

For Orders Contact NCP

Distribution, Watts, Unique, Siren, Liaison, TRC, DT-
161, NCP

Tel 212-343-2660 Fax 212-343-2753

WUNDER LIVES

ask

the "scene" ...it's a controversial word, and everyone's got their own idea what it is. but the more you learn about the scene and everything that surrounds it, the more you realize that it's impossible to pin down. this ambiguity is one of the scene's major strengths, but it's also one of its biggest weaknesses. anyway, before we deal with the wider issues, let's ask some of the basic questions...

who is in the scene? obviously, it's the people who support the events every week (or sometimes just occasionally), and the people who throw the events and spin at them, etc. but the scene also includes the musicians who make the music, the people who distribute that very music to us, the record stores that support techno in its many forms (vinyl, cds, tapes), the people who do zines (like this very fine publication *wink wink*), people on the net, the bedroom listeners (people who buy and love electronic music but don't necessarily go to parties)...and it even expands to include anyone who is involved in any stage of the process, and the whole infrastructure of things we all depend on such as highways, rest areas, space owners, cops & security people (for better or worse), vinyl pressing plants, convenience stores (he he), and so on.

and even the people that go to events aren't necessarily easy to categorize, either. although it's generally true that the rave is mostly a white, suburban, young thing to do (in the US at least), there is great diversity among them (us), and many reasons why we go (and most of these reasons overlap, obviously): some of us go for the music and the way it makes us feel, to release ourselves into a big mass of people, or to relieve the stress of work, school, or life in general; some of us go to see our favorite dj or hear our favorite kind of music; some of us go to support a particular promoter that we believe in (and their politics, musical taste, track record, philosophy, etc); some of us use a rave as a way to find ourselves (through drugs or not); some of us use raves to run away from ourselves (most often by getting caught up in taking and/or selling drugs...a dead end in my opinion); some of us want to expand our musical knowledge; some of us go to dance and express ourselves through our bodies; some of us go to socialize with old friends or to meet new people; some of us want to find a mate (or just a date...); and some of us don't even have any idea WHY we go (why do YOU go?).

there are many other kinds of cultures and attitudes that often cross over into "our" scene, too. clubbers, old-skoolers, hip-hop kids, skaters, gays & lesbians (from every angle), punks, cyberpunks, hippies, feminists, computer programmers, or anyone who has their feet planted firmly in the present enough to notice this "thing" that's going on...all of these people slip in and out of our scene for many reasons. why? because there is something for everyone in the scene...no matter what angle you approach us, you'll probably find something you like, or that you'll immediately understand. hippies and more spiritually-minded people are attracted to the unity, freedom, and

sense of communalism and tribalism which raves often represent; punks and anarchists are attracted to the rebelliousness, do-it-yourself aesthetic, and maybe the harder-edged music; hip-hoppers may be attracted to the fashion (which rave style grew out of), the manic sped-up hip-hop breaks of jungle, or the toned-down breaks and atmospherics of trip-hop; the intellectual crowd may be attracted to our embracing of technology (which is unlike any other subculture except maybe the cyberpunks), the connections which can be made to older electronic music (ok, that's me, i admit it), and the whole anthropological thang (group dynamics, cultural codes, "primitive" behavior, etc); computer geeks (i say that with love) may be attracted to the video-game mentality and the techno-futurism of the music...and i could go on and on.

the people are, therefore, a conglomeration of individuals from a broad spectrum; a jumbling, ever-changing mass of people, some of whom stay for a long time, some of whom stay only for a short time, and some of whom slip in and out as they wish. each one of these individuals has different ideas and intentions... passive, active, exploitive, participative, etc, but all of us are part of something which has yet been unnamed and is bigger than us all.

the rave itself is also difficult to define. this may seem pretty obvious, but if we look at it really, there are many kinds of events which might be called "raves" or that attract a techno music crowd: special club nights, small raves, big raves, arena raves, outdoor weekend raves, house parties, live concerts (big acts at real venues, or newer acts at cafes, galleries, or unusual locations), what these events have in common are music, location, and people... but how these are manifested is still a very open and unexplored area. everyone has a different idea about what a rave is and what constitutes a "good" one or a "real" one... to me, a "real" rave is a cheap, small, underground event in a small, dark, poorly-lit room with lots of that minimal detroit sound and some nice artsy jungle thrown in (plus a good ambient or jazz room, of course). to others, a "real" rave is big big BIG, with 8 rooms of sound, tons of cabinets, and a crazy-ass light show provided by alien mother-ships (i'm teasing, ok?). still other people's idea of a "good" event is their weekly club, where they know what they're going to get, and they know they can buy a drink and chill and just dance or peoplewatch for a few hours.

every event involving techno, then, has a different feel (or "vibe"), depending on the kind of event it is, and other variables: how welcome we are made to feel, the history of the location, the quality of the music, drugs, or whatever...all of which affect the way we react to the event and how we may feel about it later.

so the people and events of the scene are very loose ideas...they change from moment to moment and event to event. more to the point, there is no one scene, no one kind of "rave," but rather

many... any idealist talking about the "unity" of the scene must acknowledge the inherent fractured quality of the scene, where people with differing tastes and agendas may not necessarily need to meet and where differing ideas of a "real rave" are subjective and flexible. and any hope of ever bringing all these various factions together is unrealistic and probably unnecessary (why? well, for the moment let's just say that separate scenes and different events exist to serve different needs).

but as i said, despite the diversity and the divisions, we're all part of the same thing, it's all fueled by a certain, as-yet-undefinable something which brings us together in groups of all sizes. is it the music? is it the "vibe"? is it the drugs? it's all of these, but it's bigger than that. there is something powerful, almost mystical, about these events—which are based on little else but a speaker system, dj, and some records—which draws us humans in and allow us to interact with these primal gatherings on many different levels.

many of the focal points of interaction revolve around the music and its many levels of meaning (or lack thereof). the speaker-hugger is enveloped in the musical experience, captivated by movement, ensconced in a womb of sound (begging the psychoanalytical interpretation of the desire to return to the womb). the socializer is engulfed by masses of friendly people all dancing and moving around them. the thinker is held hovering by the ever-present "nowness" of the music; its perfect, singular resolution of past, future, and present in one sound. the dj controls the sound itself, sculpting new songs from the ones they have in front of them on the turntables (or cd mixers or whatever). the trainspotter is entranced by the rotating records, searching for that perfect song in their own music collection. the breakdancer becomes part of the music, performing with their own body and tagging that energy off to someone else when the moment is right. it is the music, then, and the people that mass around it, that make the scene what it is...not drugs (which are incidental and often destructive), not money (which literally fuels this entire culture), not politics (which informs it), not history (which is forgotten if irrelevant or re-written if relevant), and not promoters, sound technicians, or space owners (these are just the facilitators).

and other, mostly underdeveloped focal points of interaction and empowerment exist in the event experience (and outside), which ought to be explored and pushed into new directions (maybe by you?): art (in flyers, lighting, visuals, interactivity, or environment), politics (and the spilling over of consciousness into concrete political action), identity and self-awareness (which are easily lost when making "raving" and/or drugs a lifestyle), sexuality (which is a very strong force in this scene), information and its distribution thru 'zines, the net, flyers, and other methods (the fact that you are reading this right now proves it is a powerful thing), radio (and the way it draws new people in), and others.

ask yourself where you fit into these focal points...are you a contributor? are you a taker? are you a spectator? are you a passive consumer? what do you have to contribute to the scene ("ours" or "yours")? are you here to promote yourself? are you here to perform? are you here to fit in? are you here to make money? are you here to spread good feelings? are you here because you have nothing better to do? are you here because you are running from something else? are you here to learn? are you here to teach? or are you here just to exist?

these are questions we should all ask at some point...and questions we should ask about the entire scene:

- TO THE PROMOTERS: WHAT IS MY MONEY PAYING FOR? HOW ARE YOU PAYING FOR THIS EVENT? WHAT DO YOU REPRESENT OR STAND FOR, IF ANYTHING?

- TO PEOPLE WHO PROVIDE DRUGS: ARE YOU GOING TO RIP ME OFF? DO I TRUST YOU TO GIVE ME SOMETHING SAFE AND ENJOYABLE OR AM I RISKING MY HEALTH TO A TOTAL STRANGER? WHAT HAPPENS IF I GET CAUGHT?

- TO OUR FAVORITE MUSICIANS AND DJS: HOW DID YOU LEARN TO CONTROL SOUND THE WAY YOU DO? WHAT IS THE ENERGY THAT FEEDS YOUR ART? WHERE DO I GET A COPY OF THAT RECORD YOU JUST PLAYED? (NEVER MIND, DJS HATE WHEN YOU ASK THAT!!)

this returns me to the beginning of this article, when i said that the main strength and weakness of the scene is the fact that it cannot be pinned down. because there is no overt political agenda, like there was in the 1960s, our scene is not one that "rallies around" anything, the spectrum of people that are involved here is just like anywhere else: from the very greedy and selfish to the very giving and selfless. most of us are not interested in changing the world, but are happy to enter this modified world which the promoters and music people provide for us; a temporary area for ourselves (a TAZ, or temporary autonomous zone, as it's been called by HAKIM BEY), again, within this lies our greatest limitation, events often bring thousands of people together from all regions of the country and all walks of life, but very little is actually said at these events except for a constant drone of beats and drugged-out experimentation. but this lack of a message is very powerful in and of itself. we are not idealistic about changing the world, like the hippies were. we are not trying to run away from the world and build communes or anything, a party is just a temporary shelter from the outside; a place where the music and drugs speak for themselves. there is no message, except the ever-present beat, and in that unity of sound lies the key for realizing our place within every-thing else.

the rave experience also allows you not only to answer these questions for yourself, but to make up new questions altogether. most of all, it allows you to ignore these questions and become one with a totally nameless, unifying feeling (call it "vibe," "ecstasy," "bliss," "transcendence," or what have you).

but where do we go from here? that is perhaps the most difficult question to answer. we cannot stay in this temporary place of safety forever...we all eventually have to go back to work, school, family gatherings (ugh), or life in general. we all have to go back to that racist, sexist, patriarchal, kill-or-be-killed world outside our little temporary zones of freedom. or do we? why not try to spill this into that world?

i think the answer is not to use the rave experience as a hideaway, but to use that undefinable energy in our own worlds, in our own lives...to break our existence down into its most basic components and start over.

the scene is a special place, one which is in constant danger of falling apart or becoming a "product" like any other (like it has in the UK and europe to some degree). eventually, it will fall apart or change into something else (maybe something we won't like), but maybe that's ok. we can't hold off the moneygrubbers, drug-dealers, and media manipulators forever (capitalism's way too strong for that). but we can hold onto something: that energy, which we can spread into all other areas, into all aspects of human experience. we will have to start over, as we have done many times already.

in the UK, there has been a return to the underground events of the late 80s, because it is currently illegal to gather publicly in the presence of "repetitive beats," in marginalized cultures like the black and hispanic cultures of detroit or chicago, for example, a gathering of electronic music is far more than a "party;" it is a celebration of triumph over

adversity, of survival, of perseverance, or, throwing a house party in a city where events are regularly busted or in an area that has never had a techno event is a political act, of renewal and rebellion.

like them, we will have to reinvent ourselves again and again to stay strong. only in this way can we keep our scene alive and well, the way we want it to be...developing those focal points of empowerment which are currently weaker than the music—art, social awareness, female involvement, etc—into more prominent forces within the scene. we are going to have to accept our limitations, and we are going to have to de-program what we have been told is possible, but in so doing we

can prove that we can do the impossible.

as mad mike (whose own life journey, rising from the downtrodden streets of detroit to create his own musical/artistic collective called submerge, deserves a whole article in and of itself) would say:

"de-program yourself."

the liberation of sound continues...

—eluna
ele mental talker-upper

...the moves and strategies that I use are for one thing and one thing only - and that is to guarantee that the programmers agendas and stereo-types do not proceed into the next century!! Because it is these same agendas and prejudices that nearly exterminated my mother's peoples (blackfoot indians) and forcibly enslaved my father's Peoples for 400 years - so believe me when I tell you UR' is some DEADLY serious shit!!!! there is very little for me to smile and be happy about with the condition my people, my city [detroit], my EARTH - MOTHER EARTH is in. All I can hope is that music from our label can without words or explanations knock down all the barriers (racial, economic, religious, etc) that the programmers have cleverly set before us in order to keep us from understanding that categories and definitions separate and with separation comes exploitation and profit! ...I choose to use music [to speak] because men have been talking for years but always with FORK TONGUE. music is true and ultimately much more efficient than all written language to this date - tribal people have known this for thousands of years. WE are all tribal people but some of us have strayed away from the talk of the drum and they talk with words and languages that mean nothing! THE DRUM IS ALWAYS BETTER...

-mad mike [underground resistance]

ele_mental
614.470.0929
<http://coil.com/~eluna/>
eluna@coil.com

ele mental

Subterranean

music books fashion

'Your one-stop underground shop'

Northeast Indiana's only supplier of underground dance

12" Vinyl- Techno/House/Jungle/Electro/TripHop/Ambient

CD'S Mix Tapes Books Zines T-Shirts Clothing

Body Jewellery Hair Dye Fetish/Bondage Gear

AND MUCH MORE

Specific MAILORDER inquiries always welcomed.
-Sorry, no catalogue available-

301 W. WASHINGTON BLVD.
FORT WAYNE, INDIANA 46802

ph.219.424.8417 SubterMBF@aol.com fx.219.424.5066

Hardcore attitude with Dr. Ralston

'Mixmasters attack the markets and fields, orchards and warehouses, flood the world with juice.

-William S. Burroughs Interzone/Word

Fuck...fuck...fuck...fuck. Sweeping lasers pivot rapidly piercing through the humid air. A swirl of sweating bodies creates a tornado of skin. Porno flicks, snub films and gore melt the masses brains to a molten mush. The warehouse is strung with parts of dead, decaying machinery, thick with rust. Dust clings to your nostrils, creating black snot. Ear pounding pandemonium quakes the concrete floor beneath your feet, the beat Van Damme kicks you in the gut. The Devil is in the shadows. This is my dream rave.

Some parts exist in today's parties, others existed in the past. The sweeping lasers, the tornado of skin, and the good old days of warehouses. Out of the parties I've been to, the one that came closest to my dreams was 'Psychosis #1'. The bass and the beat were so big at that one it literally hurt, not to mention Psychic TV was the perfect chaos I've ever seen, heard or felt at a rave (one serious mind fuck).

I believe in the extreme- chuck out all old values, chuck out groove, chuck out everything that makes sense, and let the machines talk. They do have a personality, you know. Listen to that 808, 606, 909, 303; listen to the computer, fax modem, listen to your refrigerator, oven, radio, TV; listen to your car, bus, hydraulic press, metal stamper, escalator, welder, they are all talking to you. LISTEN!!! Obviously the 808, 606, 909, 303, the computers, and others talk clearer. The 303 in techno creates that alien type warbling mercury sound that literally sings to us, it can even convey emotions. It brings us up and down, it's a poetic machine. The same with that whomping 909, so many unnatural sounds, it's a drum machine that tells us every time it kicks, 'I'm Alive!! I'm Alive!!' Certain individuals come along and interpret these machines for the rest of us. They understand the machines need to communicate, and interpret for them. Just a some humans prefer to chill out, and others like chaos, so do machines. They have aggression, too. The artists help them to lose a little. Some machines, like some of us, are possessed by the man down under, and I don't mean Mark Newlands. I mean Satan (Or are they one in the same?!).

Noisecore and extreme techno help them let off some steam. All of the pressures that we have in life are created by our own minds. We pressure ourselves with time and deadlines, by worthless worries, by petty argu-

ments, useless blowhard windbagging, backstabbing and all around shit. With all of this going on, sometimes chilling out is just another front. Hardcore lets it all go flying out of every pore in a mad dance to keep up. Energy is burnt off, walls are busted down, and we all stand naked in front of each other, no fronts... hardcore doesn't allow it.

The machines show us the wimps we all are in a huge, sometimes overwhelming, world where worries don't matter because it's all going to happen- you just have to face it and roll with it. It's not just that though, it's not just releasing pressure, it's something else. Something else pulls some of us away from that groovy funky 130-150 Bpm, beat oriented stuff to the cold 200-300 Bpm non-beat oriented, anti-music stuff. Something in us few- the hardheads, the mindfuckers- likes it when an artist samples some lines from hardcore rap or death metal or plays with some cheesy tone machine, or steals a quote from a movie or a TV show... stealing these things and not even bothering to change it. Keeping it recognizable, showing off, flaunting it in front of everyone, saying, 'What are you going to do about it fucker? I stole from you so suck my balls!' We like that cockiness, we watch as these people dance to the edge of insanity, we watch how far they will go. For some odd reason, we enjoy the beat beyond the Richter scale, beyond the easy 4/4. Many of our artists march up and over 200 Bpm, so instead of dancing, we sway-heads bobbing, feet stomping, and hugging that wall of sound... rolling with it.

It's all about being hardcore, going to the limit and going even further. Not standing for the same, but striving for the different. Being hardcore isn't about being stuck up, it's about pushing ourselves to see what we can take. We walk this world doing our jobs, going to school, listening to others, and just plain talking what life has to dish out. With hardcore we can take control for awhile (you also give the promoters, DJs, live acts, and others in control of the party, but remember, that is only control of the environment- you control the vibe... it is in everyone at the party). Hardcore techno creates a state of mind where you don't care anymore, you don't care what clothes you are wearing- if any. You don't care how you look, no matter how stupid you might be dancing. You don't care anymore who you talk to, as long as you have someone to share the experience with. Hardcore freakout experimental techno breaks down walls in the psyche. If you let it, it will take you beyond reality... without the need for drugs.

Noisecore does the same thing in a more

personal way. There are not a whole lot of shows for Noisecore, although some projects do pass through from time to time. It is more of a 'at home with yourself' kind of thing. Sit in a comfortable chair, throw on some headphones, crank the volume up to max, hit 'play' and immerse yourself in pure chaotic noise. It goes to work on your head, knocking down all walls of form, like an exploding fractal expanding in all directions. There is rarely any form of 'beat', what might sound like a beat you quickly realize is a machine doing a task. You realize you are that machine doing that task, everyday waking up, going to school or work, doing the same thing over and over. The machine shows you to break the routine is to realize it isn't a routine- it is you, it is all in your head, you control reality, you control the machine. Most musical forms cause this for us. Otherwise we wouldn't listen to music. Music can serve as a diversion, a deep one, one that alters us psychologically into realizing an artistic whole. Something like that is hard to explain. Music is a language, even music made by electronic machines can convey emotion, proved to us by the hundreds or thousands of people at a rave freaking out to techno.

I've been trying to figure out what draws myself and others to the more insane music styles like extreme techno and noisecore. I still haven't figured it out yet, but I think Jack Kerouac, 'father' of the beat generation, can help shed some light on why some of us go after the crazy stuff- with a quote from On the Road.

'But then they danced down the street like dingedodies, and I stumbled after as I've been doing all my life after people who interest me, because the only ones for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never yawn or say a commonplace thing, but burn, burn, burn like fabulous roman candles exploding like spiders across the stars and in the middle you see the blue centerlight pop and everybody goes. 'AWWWW!!!'

Substitute 'music' in there and I think you get it. I like the music that interests me, because the only music for me is the mad stuff, the tracks that are mad to live, mad with samples, mad to be heard, constantly changing, always in a state of chaos, tracks that never slow down or do the same thing over, but burn, burn, burn like fabulous rainbow fractals exploding like spiders across the night!

Rackme Reviews-

7" Reviews

Gerogerogege - No Sound - Vinyl Communications
Slapping slappy sticks together glue for Japan. Dropping cans on crushed Sodom and Gomorra. Sprinkling showers upon nails ever spilt repeatedly, feel up my gumshoe. Smooth down your morals, crinkle down your blame, crush the plastic bags, and experiment on more fingernails in a box. Extra cool cool cover with spiffy neat-o sounds emit like rash upon sores, more soothing if anything. 8/10
Vinyl Comm. PO. Box 8623, Chula Vista, CA 91912

Doc Gringo - A03 - Agent Orange
Agent Orange is a sub-label of Napalm, known for it's extreme hardcore techno. Now A0 is becoming infamous for their hardcore extremism. Gringo pulls off one track of pure head-on noise industrial screaming techno with a bludgeoning beat and a cyberpunk/Count Zero-feel. Then he pulls out another huge double bass kick assault of full force intensity. Elements of noise, post-industrial dance, techno, and all around negativism all on a limited edition (500 only) 7", everything you could ask for fucker! 10/10
Agent Orange Fax: +49-631-79399

12" Reviews

Somatic Responses - Axon - IST
Floating through space, my umbilical cord connected to the ship. I drift in eternal darkness, mesmerized by the brilliance of an exploding star. An alien message seeps through the seams of my helmet, caressing my brain in a stream of uncoded intelligence, my synapses spark. Experimental rhythms pulsate with a dark intensity that is terrifying, calling up thoughts of the movie, 2001, the book, *Blood Music*, a friend's death, and a huge mass of sweating, melting bodies all bouncing in unison. 9/10

Nasenbluten - The Brick Shithouse EP - IS#38
Tossing around hardcore hip-hop, dark breakbeats, noise, and gabberhouse, all with a psychotic edge, these three lunatics have created yet another EP

packed with the most raw hardcore techno in the underground. 'Race Against Time' samples Public Enemy over eerie synths, all on top of a pounding hard 909 drumkick. 'Feel Discipline' is a break-beat/drum n' bass/darkside chewn along the lines of Ruffneck B-sides (i.e. Pinhead and Undercover Anarchist). 'Ku Klux Cunts' is a speedhouse hairraiser that drills into your head. 'Dermal Plating' has some crazy butt slapping samples over a raw, pounding drumbeat creating tons of S+M fun. 10/10

Jack Lucifer - 96 Knights - Kotzaak
Fast Satanic techno extremism from the demon who brought us, 'I Am Living Death'. He returns with an eerie, dark ritualistic sacrifice that will guarantee you a one way ticket to Hell. An intensely loud and bassy 909 heat stains your living soul as spooky synths swirl around your head, and a death metal vocalist invokes Satan and condemns you to death, ooh what fun! Extreme deathcore at it's finest! 100/10 Kotzaak phone: (0) 69-440-021

Manga Corps - Industrial Strength Trance
The only track on the A side takes so long to get to its peak, by the time it does, it's over. It's kind of like being teased by a girl. You think you're going to get some poochy, then she says, "Not tonight." Damn shame. The B side isn't much better. The first track you sit there waiting for the beat to fully drop in with the bass, it finally does and it's over. The second track, this side, hauls heavy with some crazy wave frequencies, some cool noise, and a huge phat beat that shakes the rafters. Solid hard trance, not totally my style. 6/10 IST 101 Bay 23rd St. Brooklyn, NY 11214 Phone: 718.946.3898

The Noize Junkie - May the Speed be with You - Shockwave Rec's
Total speedcore gabberhouse pulled off with an intense stomping rawness of jackhammers. Ministry vocal and guitar samples, noise, smooth breaks to break up the monotony, whumping bass, 'classic' sampling from Neophyte, Sigma 909, and a host of others, and total speed for all you coke addicts make three of these

tracks essential to any hardhead. The other one you can forget - total cheese. 9.5/10
Fax: +49 671-840-8485

7/10 34-4th St. Fond du Lac, WI 54935
414.924.7524

Industrial Terror Squad - Welcome to the Killing Fields - IS#35
Death metal guitars, wacko synths, evil movie and Ministry samples, plus a blazing fast beat will keep your hands in the air and your head in a woofer. Three hundred bpm's keep these four tracks moving at breakneck speed. Not the most unique tracks out there, but the speed makes up for their lack of creativity. Very Delta 9 sounding, with that 'death metal meets the techno moshing machine' style. 8/10

DJ Tron - Paranoid EP - Symbiotic Love (US)
Tron, the Chicago savage, has proved himself, time and again, to be one of the most powerful gabber DJ's around. Symbiotic Love is a new label out of Fond Du Lac, WI. This EP proves, yet again, that the midwest is one of the strongest forces in the hardcore techno underground. This release features four quality gabberhouse tracks - although they do lack some in the originality factor, they will still pull you out on to the dancefloor, with fists high in the air. The slight party music flavor and sparseness of layering makes my dick slightly limp, but the fast, hard, beats keep me partially erect (plus the wide-assed nude chick bent over showing her hole on the label helps, too), and with the help of the pitch control taking it even faster, I shoot my slimy load from these tunes. 'Live On' Fear' is the standout, with it's slamming, 250 bpm, kick you in the balls attitude, and a cool, building, swirling patterning creates a special emotional time when the beatings kick in... and Tron introduces you to Mister Techno Ass Kickin' Machine. Plus there is a bonus vibrating noise track - a beatless breath of fresh air.

10" Reviews

Merzbow - Pinkream (double 10") Dirter Promotions
Psychopathic Satan homicide lubricant rams holes in your posterior. Shaken up babies crawl out of garbage cans over swollen vulvas undulating in the sweltering sun. Hints of mechanical Hindu arms husking in the Eastern moonlight biting off swaks of destruction flesh insanity from scaly raspy moan emits. Hall of a way to have Tantric sex, tortured underground with gigantic chaos rams pounding on your chest hole leaving feedback. Whiteblack redyellowblue noise. Stam the word home, "Merzbow is a dog, reek the Hell bastard back to the grave to swell some more lovely anti-music angelove noise!" 10.000/10

CD's

Violent Onsen Geisha - The Midnight Gambler - Pure (US)
The pure light shines through Jimi Hendrix rakes over the Beatles - so plainly wailing cough. Crash the Junk so marbles are numb creating live noise in castles burning with the power of majick. The psychic television has influences upon poppy fields in a low mist lightly disintegrating. Harsh puppy noise knobs on analog-stereo equipment rubbed until raw and bleeding tears of ecstasy. Sew a seabag upon driplets of piss as I wake up in the sunlit mourning. Experimental noise takes over where eye left off. See the rhiney apples fly across covers of joy light and heavy pull up a CD player and take a hear of this one. How about it? 10/10 Pure 151 Paige St. Lowell, MA 01852 USA send \$8.00 for CD.

evil on the web

Industrial Strength:

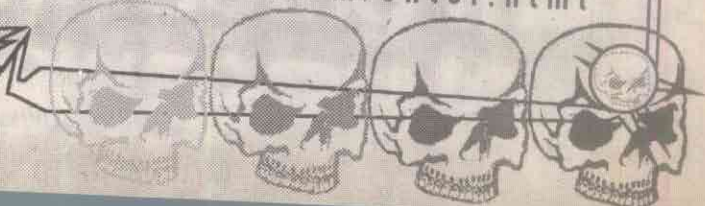
www.interactive.net/~skinner/techno/industrial/

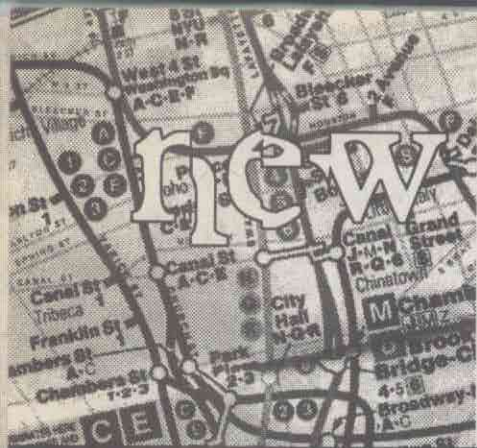
Bloody Fist/ Nasenbluten:

www.ozemail.com.au:80/~sulphur/bfist/

[Praxis/ TNT Technozine/ The Skreem:](http://www.praxis.com.au/~tnt/technozine/)

www.phuture.com/enter.html





new york massive

...the following is an excerpt from a soon to hopefully be released novel... more pages to follow next Massive issue....

with brian karp

beginning

with the nervous fumbling of an apprentice carpenter he maneuvered the tip of the knife past the side of the faucet jerked his arm in an almost comical way and proceeded to confiscate the 25 cent filter in a manner that faintly resembled a kid in a candy store and with that very grin he promptly brought his new found friend with him to the living room dropped to the couch and promptly molded his buddy around steel then with rehearsed gestures he quickly pulled out a baggie and layered his pan with butter ...soon the eggs started cooking...

smoke drifts across an apartment hallway...

what the hell is that christ must be dreaming crook the neck to the left the flash of the clock coincides with a crack of the neck 8 am and a cloud of smoke is rolling into my room with lead legs I roll over and descend the four wooden steps that lead to the slanted base of my loft wobbling my way through the hallway the combination of eyecrust and buddah distorts my vision I emerge from the cloud front to a surreal image of four multi-pierced individuals in a massage chain smiles aplenty I look to my roommate in disbelief just lower that noise I bark

every beat is the fuckin same...

It was coming toward the end of the month and the job was getting hectic. Working in an advertising firm has its up's and down's and right now I was up to my ass in billing. As if the tie wasn't enough, they had me staying late. There is no overtime, mind you (well, they do let you order dinner and you bet your ass I could barely breathe when that fork hit the plate for the very last time). Stress level was high, the vein in my forehead was pulsating. Friday night, stuck behind a monitor. 7:45pm the answer from California came, the baseball game ran late and I adjusted the billing accordingly. With no hesitation, I grabbed my noose and with one quick pull and a swervy arm motion, I tossed my tie in my backpack and headed for the subway.

the rocking of the train and the swaying sea of huddled masses crushed my physical harshening the mental

there's thunder echoing from my window the plant on the fire escape vibrates like a strung out dusthead it's about 1130pm but I am not tired woke up at the usual 800am holy shit was that loud!!! dropping my joint and dashing to the window to see such a flash of lightning I could read the sign that said Amsterdam & 87th even noticed a bend in dam well when I woke up I have to tell you that my stomach went weak just thinking of that tan faced wrinkled and freckled florescent mini-skirt wearing fifty-five year mug of that psycho Dr. Jeckyl and Ms. Boss called in with a sore throat hung up the phone instant stomach cure I thought as my head hit that oh-so-sweet cold pillow of my mine

"are you born yet are you still alive?"

j.morrison

the crowded 1 train took me and the boys from the upper west to the village NYC transit and that meant having your personal



n.y.m.

space invaded there was always some ugly moe or some mustached woman who's mug would be three inches from your face everybody scrambles for an abstract object to focus on after a bumpy twenty five the tarnished blue doors opened to a new reality we were walking among what looked to be movie extras for a freak cult film forgot to mention I was in lovely Washington Square it's summer of 92' and we're on a mad mission to cop some primo buds for the evening's Dead show the sun was glowing bright the scene was looking fresh and blonds and brunettes and madness slowly drew us in we were in hysterics on the park lawn listening to the wrinkled suited prune faced Italian man argue with his ten-cent cigar smoking crooked back friend about the ingredients of an Antipasto salad tears were rolling down our eyes and all along our faces is a general expression of life the irresponsibilities of our ways would never be forgotten...

Friday night downtown east village always slams no matter the weather and weather or not I liked it I was in mid conversation with my old girlfriends best friends boyfriend and no matter how much I lied to myself I couldn't get over the fact that I simply wanted to laugh the way I used to laugh I was drunk and alone and as I pushed through the line for the bathroom I couldn't help but notice how often I wanted to just let go with a tongue that was fixed to the roof of my mouth I wobbled through conversations and the cab driver barely understood my gibberish...

woke up in a cold sweat with warm thoughts still searing my cerebrum before I had even adjusted my eyes to the meager NYC portion of sunlight I flicked the remote to NY1 and caught the local forecast ms. perky told my fat ass to get up and go to the park so I did...

A maple tree a strong sun and a light breeze all combined to choreograph a dancing shadow that imprisoned my eyes till I almost shit my draws when my roommate scared the hell out of me by tapping my shoulder dreams are often quickly forgotten weekends the sun and Central Park always prove to be a great mix and today proved no different my roommate led me to Sheepsmeadow where he was meeting his crew tastes crooked I said and they all agreed the beers were warm we only had to wait two minutes to buy cold replacements Sheepsmeadow was Manhattan's answer to the beach ducking the frisbees and footballs there was always dudes hustling for a quick buck by selling snapples and suds I was a minority without any facial rings but my roomie's friends seemed genuine as we all passed a blunt around Keith a long haired skinny large legged blond dude told us that he had Scallion's newest mix and he proceeded to hit play on the radio what he said meant nothing to me but the audio that soon tickled my ears sparked a fire that hadn't been lit in ages 'but this is the same music that I always play' and I just couldn't believe my roommate's words 'you see' he twisted his face and stroked his goat searching for the right words 'this is acid house music for the mind once you enter you'll always have a home' at the time I didn't realize the significance of those still moments... I just lay and allowed the sun to absorb my worries...

all comments (positive or negative) are greatly appreciated, please drop me a line:
-Brian Karp karp0674@wpo.landmark.net

CUT THE CRAP: LISTEN TO THE MUSIC.

NINJA TUNE USA



out now:
If Ya Can't Stand Da Beatz.
Git Outta Da Kitchen.
(Double CD)



IF YA CAN'T STAND DA BEATZ, GIT OUTTA DA KITCHEN



also available: 9LAZY9 and HEDFUNK

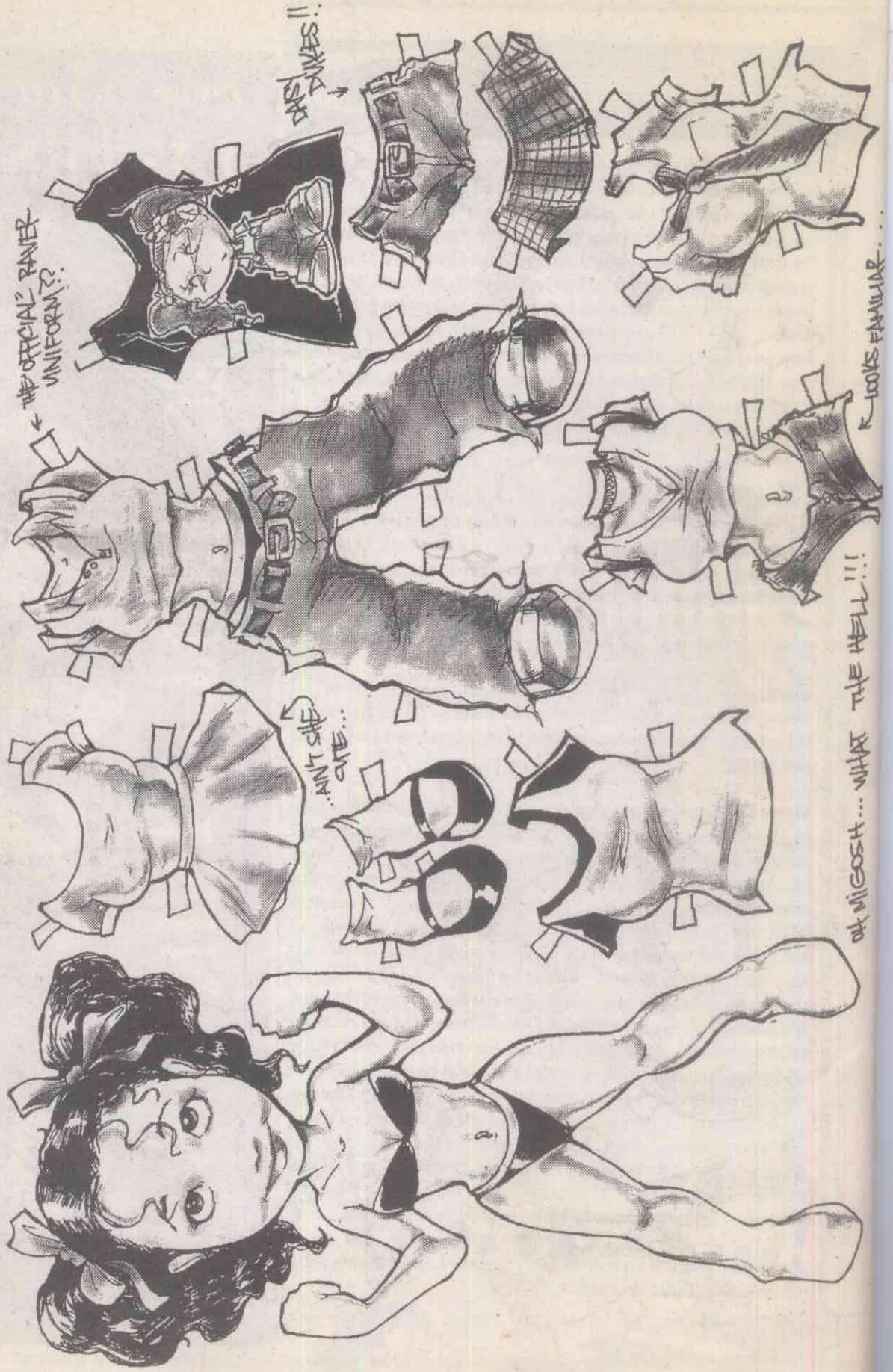


To order the above records send \$15 (\$16 for IF YA... & FUNKI PORCINI) to: Shadow Records, 10 E. 18th St., #108 NY, NY 10003. email: 20707@compuserve.com send a SASE for a free mail order catalogue

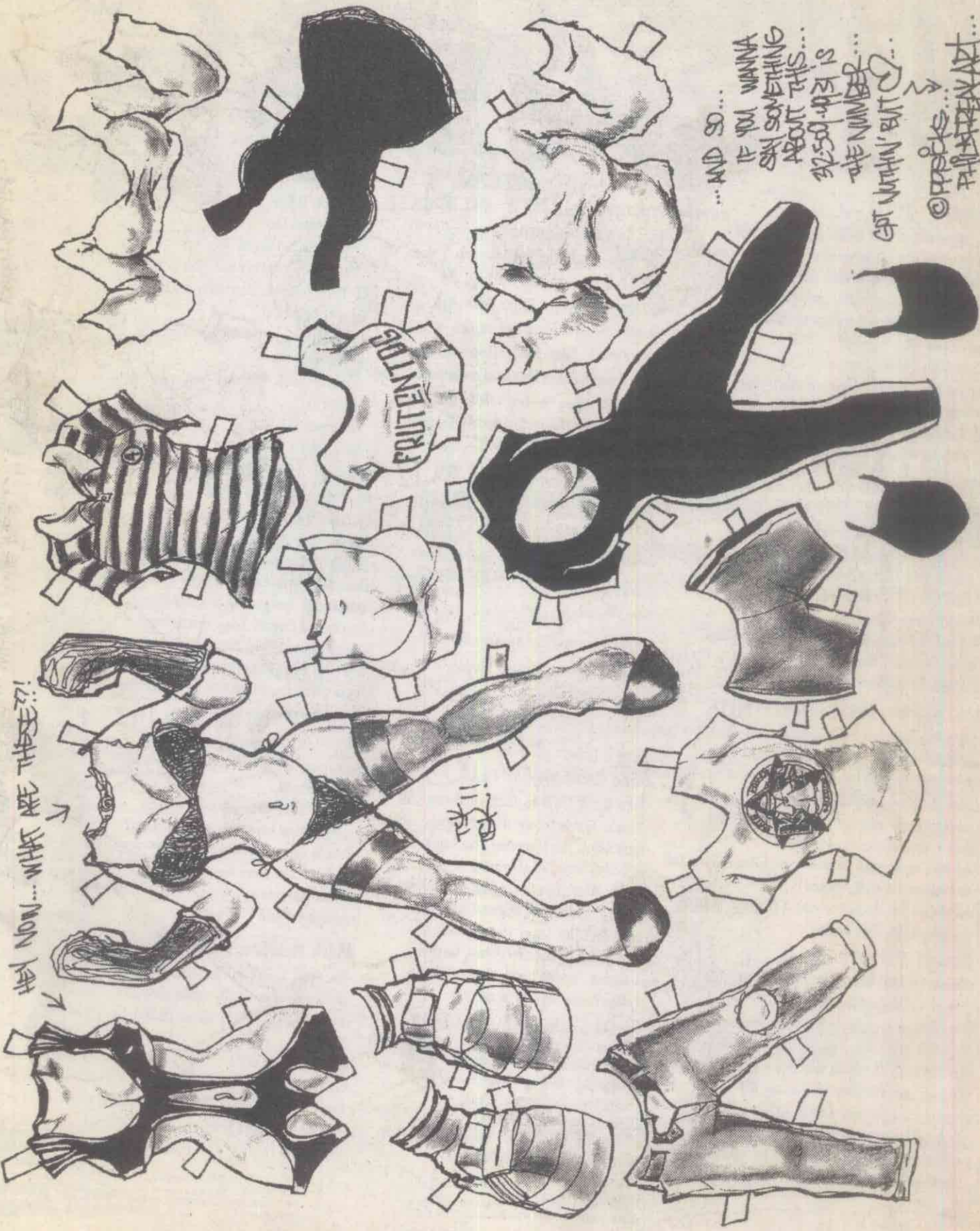
I WAS TOLD THAT SOME OF YOU OUT THERE WERE OFFENDED BY THE GIRL FROM THE LAST COVER... WELL, HERE SHE IS... DRESS HER UP IF YA WANT - CUZ SHE'S...

THE OFFICIAL

'Massive Paper Raver Doll'



HEY NOW... WHAT ARE THESE?!



...AND SO...
IF YOU WANNA
SAY SOMETHING
ABOUT THIS...
3250-421 IS
THE NUMBER...
GET WITHIN' BUT...
©FRACKS...
PHILIPPE VAN ADT...

WTF STUFFS



al dente milw

- mm' sound wise- shower ep strike- pumping 008
- peshay- world of music (engineered by hyper-on-experience)
- darren H. and punisher- headless promo 1
- bad behaviour- bust it like this- back 2 basics
- dj fusion- pop lok- nice recordings- promo 45
- easy records- white label 006
- roni size- days- v recordings
- sound n' space- listen (stockholm in effect)- fluid rec.
- frank de wulf- drums in a grip (wax doctor remix)- harthouse
- dance hall kings vol. 2- blunt

0.098 inch Synergy MASSIVE MILWAUKEE

- Disco Roots Volume One (Downtown Records, UK)
- Miss Jones...Passion (lost in passion rmx) (Mocca, UK)
- Yellow Rain Ep (Solid State Test Press, US)
- Full Intention...America (Sugar Daddy, US)
- DiscoTex Volume II (Disco-Records, UK)
- Track Assassin...Jungle Boogie (Catalyst Promo, US)
- Erotic Moments...Touch Me (jason nevin's rmxs) (Power Music, US)
- Skelliot's Revenge...Hardland (White Label, US)
- Disco Freaks Ep (Twenty First Century, Belgium)
- Tesox...Funktone (Plastic City Promo, US)

jethrox DBN

- (IST14) Manga Corps
- (SSS003) Richard Devine- Polymorphic EP
- (Praxis17) Disciples of Belial- Goat of Mendes
- (HotTrax) Automatic Sound Unlimited tu*4*b*x
- (Loop4) Violent Shit
- (DBN046) Total Output- UK Techno Terrorist
- Kiss Alive II
- (SSS002) Somatic Responses- Sinister Movements
- (Fractal 01)
- (Wordcure) 666- Nord1
- (DHR) Harder Than The Rest

DJT1000 GENERATOR DETROIT

- Liquid Metal Mixdown EP DJ T-1000(Generator)
- Archives 2x12" Planetary Assault Systems(Peacetrug UK)
- The Storm (Surgeon Dub) Dave Clarke (Bush)
- Impact State (DJ T-1000's Palmer Park-Remake) Terry Lee Brown Jr. (Plastic City USA)
- Cymbolik 2x12" Octave One (430 West)
- Volume One 2x12" Random Fluctuations (Generator)
- PM001 Purpose Maker (PM)
- Various True People: The Detroit Techno Album (React)
- Various Generator: World Sonik Domination Vol. 2 CD/2x12" (Generator)
- Untitled Mike Dearborn (white)

Speed demon MASSIVE D.C.

- Lunatic Asylum - Digital Chameleon (DE 2001)
- The Advent - Bad Boy (Internal)
- All Re-load Limited releases
- Locoide (Bonzai Promo)
- Tripix - Gate X (Bonzai)
- Neil Landstrumm/Tobias Schmidt - Split EP (Sativae)
- Thomas Schumacher - Ficken? (Bush)
- Trashed Funk #1 (Virtual)

dj liquid JOURNEES

- Hard Hop Heathen- Beat Bastik- Ceasefire Mix Deconstruction-UK
- Emmanuel Top- Lobotomie (NovaMute Records-UK)
- Progression- Progress into Our Future EP (Sorted- US)
- The Madd Scientist- Tails from the Lab (Gargoyle Records- US)
- Doctor Manhattan- I Know What You Need (Gorgeous Records- UK)
- Tribal Energy- Energised white promo (Filterless- UK)
- The Chemical Brothers- Loops of Fury Promo EP (Astralwerks UK)
- Rise Up- Phoenix (Solid Silver Recordings- UK)
- Give Me A Wink (White Promo- UK)
- The Dj's Project vs X-Calibur (Orbit Transmission- US)

rev. rackme MASSIVE MAYVILLE

- the noise junkie- may the speed be with you- shockwave (ger)
- merzbow- pinkream- dirts promotions 2x10"
- jack lucifer- 96 nights kotzaak (ger)
- somatic responses- IST016 (us)
- temper tantrum- take care, comb your hair- IS (us)
- delta 9- doomzday celebration- IS (us)
- industrial terror squad- welcome to the killing fields- IS (us)
- nasenbluten- the brick shithouse IS (us)
- out of key- drill shockwave (ger)
- doc gringo A03 agent orange

6th Sense Approach - Take Two (Re-load Promo)

- Planet of Drums 4 - Record 1
- Mind Drive RIOTVILLE**
- Astral Matrix...Do It 96 (Rampant Promo, US)
- Rumble...Groove Society (Flower Grooves, Belgium)
- Earth Nation...Transfiguration (Harthouse, US)
- Basketball Heroes Ep (Communique, US)
- Obelix...What's Your Line (acid mix) (Stickmen, US)
- Shi-take...Sticky Green Fingers (Zoom, UK)
- ldjust Boys...Jus' Stupid (Ustar Records, UK)
- Twinax...Get Up Remixes (Tetsuo, Germany)
- Sadoman...Toytown Tracks (Aspro, Holland)
- Pickled People (Eye For Sound, UK)

Andi P. MADISON

- Various Fat Jazzy Grooves Vol.14 (New Breed, US)
- Fugees Fu-Gee-La (Ruff House, US)
- The Mighty Bop La Vogue Sensorielle Sampler (Quango, US)
- Syk 130 Gettin' Into It (Ovum, US)
- Various Slowly, The Remix Project (Instinct, US)
- Diferenz Jazz Workshop E.P. (Shadow, US)
- Jamiroquai Light Years (WORK, US)
- Kruder & Dorfmeister (Quango, US)
- Holland Tunnel Project what hip hop left behind (Liquid, US)
- Cypress Hill Illusions (Q-Tip Remix) (Ruff House, US)

DJ SNUGGLES & DJ SLAK CHICAGO

- DJ Krust - Angles (V)
- Shogun - Nautilus EP (Renegade)
- Dr. Wootang - Remixes (Dread)
- Great Brain - Half-Decayed (Faye)
- DJ Tango - White (Creative Wax)
- DJ Phantasy & MC Reality - Open your eyes (SUS)
- Photek - Still Life RMX (Razor's Edge)
- Roni Size - Dayz (V)
- Subject 13 - White (Vibez)
- Here Comes Trouble Vol. 3 (Trouble on Vinyl)

Tron-SYMBIOTIC LOVE

- dj tron- paranoid ep
- doe- muthafuckin' ny h.c.
- highrollers- #2
- dj dono/ liza n eliaz- paw low
- party animals- have you ever been mellow?
- delta 9- doomz day celebration
- cardassia- here comes the sound
- dj tron- massacre ep
- wedlock- ruffneck



Mark Newlands aka Nasenbluten

- This means fucking war Embloism (Fist04)
- Straight out of Newcastle- Various (Strike8)
- Brick Shithouse EP- Nasenbluten- (IS038)
- Napalm6
- Juncalor 06- Syndicate
- Stuck in Stockton 7" H.T. Man (Blind03)
- Really Nasty Violent Sex- Nasenbluten (Storm01)
- Syndrome EP- (Rage Reset01)
- Heavy Metal Poisoning #1 & 2- DJ Freak (Killout)



ATTENTION AGRANTS
CONVICTION MEANS
HARD LABOR ONGANG

FUCK DESIGN

60 alpacino

DAI 876/88 714... PAT. 636.768-1... MADE IN BELGIUM

nick nice 7TH DIMENSION MADISON

- Nalin & Kane-Backfire (Superfly/Germany)
- David Chang-You should know (Basenotic promo/France)
- Kenny Dixon Jr.-Souls Sounds EP (Soul City/U.S.)
- 400 Hz-I've got the music in me rmxs (North promo/France)
- Shazz-Back in Manhattan EP (F Communications promo/France)
- Future Soul Orchestra-Up & Above ep (House of 909/U.K.)
- Paul Johnson-The other side of me (Relief promo/U.S.)
- Bakchich EP's 1&2 (Basenotic promo/France)
- Wall of Pussy ep (Wall of Sound & Pussyfoot/U.K.)
- Zool-Quiet (8 Ball/U.S.)

speedy MINNEAPOLIS

- The Siren (DJ Misjah Rmx) (x-trax)
- Dig This. Digital Mama (overdose)
- Set U Free (Rabbit in the Moon Rmx) Planet Soul (Strictly Rhythm)
- 911 Sleepy C (Communique)
- Luncheonmeat Blewonion (x-gate)
- Act The Fool LaidbackLuice (touche)
- Powerful Anthony Acid (Nervous Dog)
- Basketball Heroes Woody McBride (Communique)
- Substance- Incisions (jinx)
- XVX VII Dentist & Edge (XVX)

SEX

is soothing to your stump-
strong, cool, neat, light. Easy
payments. Braces for all de-
formities. Agents wanted.

DJ Steven Kaye 91.7 WMSE

- The Syndicate...Thud (Tweaked, US)
- influx...little silver boxes EP (Resonance, US)
- Phoenix Jig...(whitelabel no info, UK)
- Kokopelli...What's That? (Ultravinyl, UK)
- Stressman...House the Party (Friends, DE)
- Gypsy...I Trance You [remixes] (Limbo, UK)
- Goto...Faber Mundi EP (Multiplex, DN)
- Too Noo...A New Style (Fire, DE)
- The Gatekeepers...Aqua (UVM, Belgium)
- P.R.L...Keep On Climbin' (Satelite, US)

45

2.5mm monochrome

ELEMENTAL

- jacob's optical stairway- R+5
- Tek9 'It's not what you think it is!?'- SSR
- Photeck ufo/ rings around saturn- photeck
- dj krush 'meiso'- mo wax
- perfect combination- rollin records
- trace elements (lithium) 21/22 corp.
- trax on da rocks- roule
- neil landstrumm 'inhabit the machines'- peacefrog
- under pressure- dancemania
- doppler effect-? POONTANG PALACE 1-22-82

goodwill DE LA WARE

- nova nova- ex ep- F communications
- wendell long EP- peacefrog
- playades- playboys- startrax
- david ospina- henry street test
- roy davis- black light exposure- downtown 161
- one mans quest- the vandal project- sound of music
- lisa white- keep on doing (rmx)- azuli
- david bowie- golden years- rca
- hardkiss- acid funk- test

HESH

0.0510 DJ Peterbilt

- Basco, The Beat Is Over - Pssst Music
- The Wizard of OH, White Beats - Tricked Out Recordings
- The Unknown DJ, Basstronic - Grandma's Hands Music
- Soqui Pompe, Bronx River - Butter Beat USA
- Club Town 96 - VR Test
- K5, Red Alert - Kram Records
- DJ Shift - Loudmouth
- Fingers Project, Give Me a Wink - Aura/Wizz Records
- Hashim, Al Naafiysh Remix - Wicked Mix
- Third Electric, Third Stone from the Sun - Electrecord

INNOCENTI

0.118 inch doormouse MAS SNE ZIMBABWE 14

- nasenbluten...brick shitthouse- industrial strength (us)
- darren ebert...fifty four- synthetic (us)
- clash of the titans picture disc- atomic (us)
- the driven ep...big picture (uk)
- nu school flava-sour (uk)
- jack lucifer...96 knights- kotzaak(ger)
- 414 tracks- digital hut (us)
- napalm 7-napalm(germany)
- wendy milan...the speedfreak sessions- shockwave (ger)
- underworld...juanita-wax trax (us)



3mm dieselboy PITTSBURGER

- pittsburgh allstars- tha battlecut- dubplate
- dope skillz- yeah boy- frontline test
- dream team- x-files- subbase test
- sappa- dope man- flex test
- l double- slow down- flex test
- dj red- murder one- trouble on vinyl test
- maldini- kozmo- phat trax
- teebone and stretch- shaolin style- riddim track
- pascal- reality- frontline test
- feeling james- ???- one sided no-smoking test

++
+ abnerl +
+ devereaux +
++
«mm»
98 inch

TAVE

Record Time DETROIT

Top 10 House

1. Urban Blues Project - Heaven
2. Dirty Harry - Gotta Release
3. Todd Edwards - Fly Away
4. Mousse T - Come On
5. I:Cube - Disco Qubism
6. Quirus - Spread Love
7. Sean Grant - Hear My Calling
8. L Z - See the Light
9. Gusto - Headbanger
10. Krimp - House of Pain

Techno Top 10

1. P.I.M.P. - First Encounter
2. Regis - Application of Languages
3. Roman IV - FKK
4. Schatrax - Vol. 6
5. Substance - Relish
6. Studio - Red
7. Glory B - Friday Island
8. The Purpose Maker - Java
9. Glen Underground - Atmosphere
10. New Electronica Vol. 2



Cynesthesia

Phone (612) 824-7126

Cynesthesia

Phone (612) 824-3907

PHAT THINGS FOR EVERYONE

611 West lake Street Suite B

Minneapolis MN 55408

Keul Klothes di mixed tapes vinyl records also stich patches stickers handball assignments walls bags

Cynesthesia

602601

acant

A

LET IT GO!



CAPTAIN'S ANALOG

The biggest misconception about analog gear lately seems to be that only Roland x0x machines are any good. Well, they are perhaps the only universally accepted standard techno boxes, but certainly there are others out there that can be coerced into some seriously tweaked out sounds.

The best part about collecting the lesser known pieces is that they can be obtained for ridiculously low prices. A perfect example of such a piece is this issue's subject, the Korg MS-10.

THE LAYOUT

The MS-10 comes from a family of products. It's siblings include the MS-20, MS-50, and the SQ-10 sequencer, and its parents are the PS-3100, -3200, and the big daddy PS-3300 (under 100 were sold).

The MS-20 is a two oscillator, two filter, and some extras keyboard. The MS-50 is an expander that is rather rare in the US. The SQ-10 is an analog sequencer along the lines of the Moog 960, all knobs. The PS series are large, polyphonic modular systems, the hundreds place in the number determines the number of oscillators per voice. They

use oscillator deviation technology, they can play one of every note in an octave at the same time (only one C, one D, one E, and so on). All of the machines in the series have all the controls, knobs in all cases, on the left and a patchbay at the left to access all the ins, outs, and mod points.

THE COMPONENTS

The baby MS-10 has only one oscillator, lowpass filter, envelope, and LFO. There are patch points for the mod of pitch, pulse width, amplitude and filter cutoff as well as an external input. Mod wheel output, white and pink noise generator outputs, and LFO output in square and triangle waveforms. The LFO's waveform can be tweaked so that the peak of the wave is skewed toward the beginning or the end of the cycle, so the triangle for example can be a sawtooth or anywhere in between. The envelope has five stages. Besides the normal attack, decay, sustain, and release, there is a hold stage... handy for triggering from drum machines.

THE GOOD STUFF

The patchbay separates the MS-10 from the Moog rogue and the Roland SH-09 because you can use analog sequencers, like the SQ-10, to modulate anything! The filter on all Korg analog

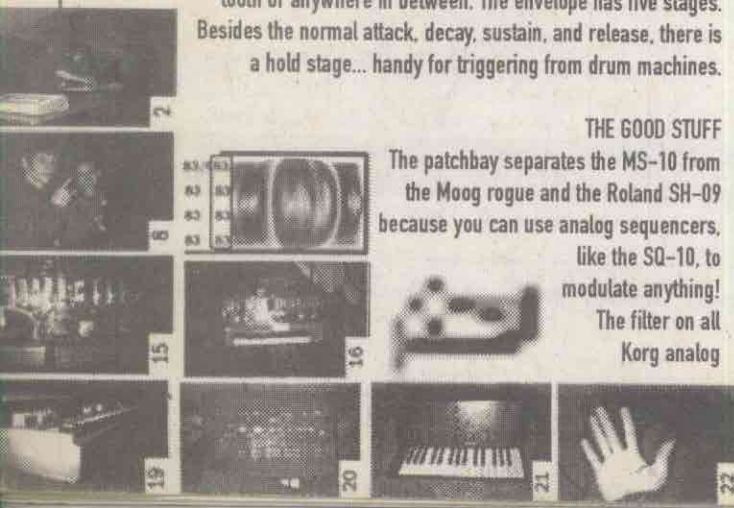
machines is unlike any on the other machines of the day. It has a smooth quality to it and it only gets better with distortion- indescribable. The oscillator can output noise, allowing all sorts of drum emulation to take place.

THE BAD STUFF

There is only one of everything. The MS-20 has two oscillators, a highpass filter, more amplifiers, a sample and hold, another envelope, and more patch points. The pitch responds to Hz/volts instead of the Roland/Moog/ Sequential standard volts/ octave pitch ratio. The LFO doesn't get as slow as an SH-101's so it cannot do the slow sweep of a whole phrase, too bad.

WRAP UP

The best news on the MS-10 front is that they can be found for very little dough. I see them all the time for \$300 and under and I got mine for \$75 in perfect condition. They can process external sounds, which seems to be THE thing to do these days. The filter kicks ghetto booties and anything can sweep it. Get one of these; they are worth more than they sell for and the price is only going up. Check out my new EP "TB Baby" on Hyperspace records out now. Take care.



JULY 13, 1996

OUTPAT MUSIC

LOS ANGELES

<formerly 'Loaded Machine Gun'>
'LOADED?' + JAR Productions

<LIVE PERFORMANCES>

DELTA NINE

Industrial Strength Chicago

MARK VERBOS

Analog UK, SFX Milwaukee

<SPINNING>

NICKY FINGERS

DOA - Industrial Strength NYC

RON D.CORE

Dr. Freeclouds, Atomic LA

DEADLY BUDA

Praxis, Mokum Boulder, CO

NIKADEEMAS

Watts DJ's in Sync NYC

DOORMOUSE

Digital Hut, Bon Jovi, Massive Milwaukee

JETHRO X

Drop Bass 666 Milwaukee

HYPNOTIC 23

R.A.W

VOLUME J

R2D2

LIQUID L

BATTLE OF THE BILLS:

MR. BILL - WI

versus

MR. BILL - CA

714.407.4917

414.777.EXTC

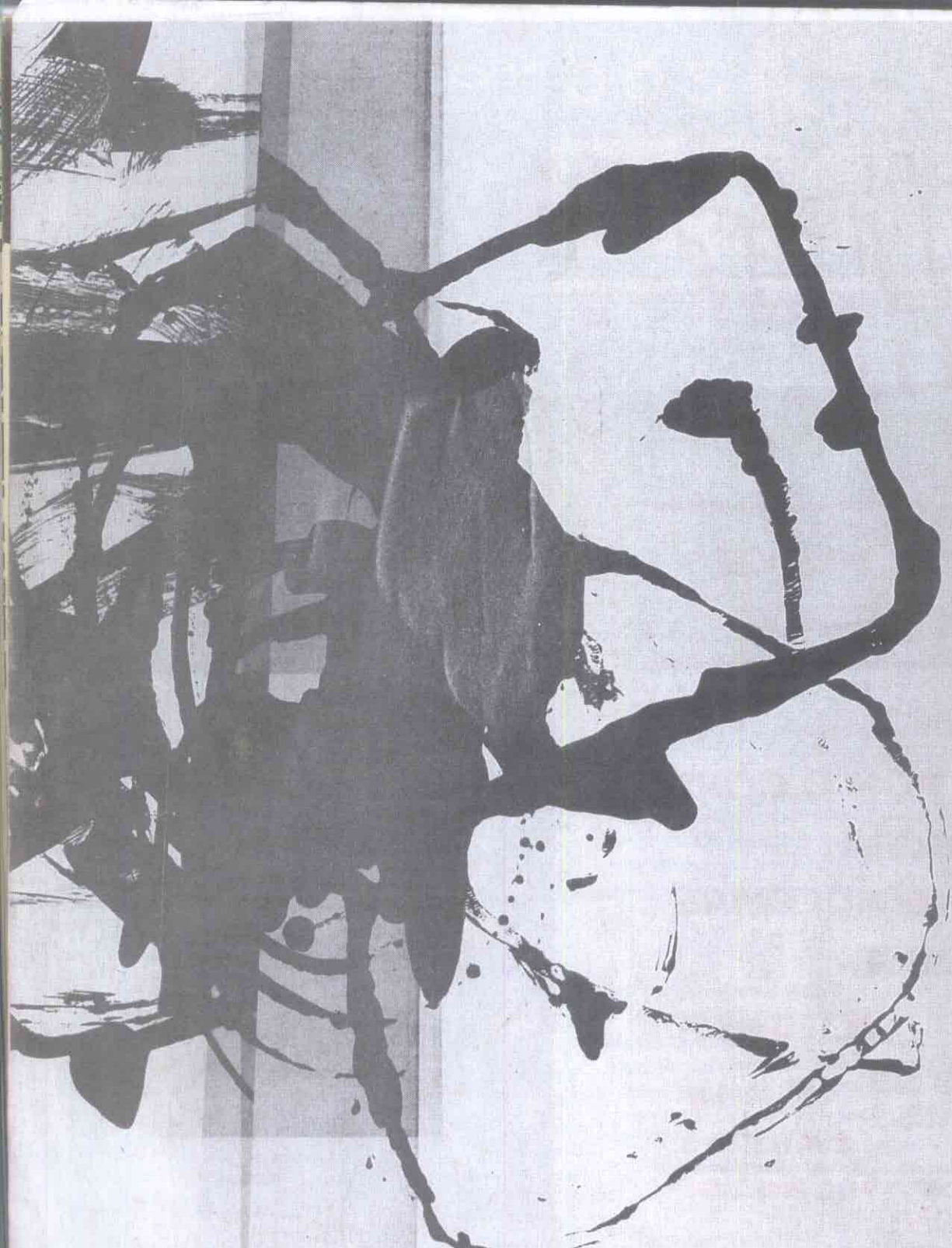
SPICELAB

new album out now!

spy vs spice



under cover music group
new york
phone: 212.777.2661
fax: 212.777.3068
email: ucmny@aol.com



underworld : second toughest in the infants

"every now and then a record comes along that is so different to what's currently on offer
that it makes you question how good everything else really is" **mixmag**



www.tvtrecords.com