

Issue No.28

project X

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SYNTHETIC

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APHEX TWIN

GEOFFREY BEENE

MALCOLM MCLAREN



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If you don't think your
tastes change,
let's think back to that
haircut senior year.



Dewar's



Dewar's, White Label, ©1993 Schieffelin & Somerset Co., NY, NY - Blended Scotch Whisky - 40% ALC/VOL (80 Proof)

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Project X magazine

ISSUE 28 **The Synthetic Faith Issue**

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ON THE COVER OUR COVER GIRL IS
NINE MILES FROM
COMPANY MANAGEMENT

PHOTOGRAPHED BY ROBERTO LIGRESTI

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HAIR & MAKEUP BY GUILLERMO FERNANDEZ

WARDROBE: POWDER BLUE KNIT TOP BY
ZANG TOI, RED NYLON TANK
DRESS BY XULY BET AVAILABLE
AT IF BOUTIQUE, NYC.

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JOI SUNSHINE & THE RAIN

Sunshine & the rain
sunshine & the rain...
I'm feelin' that pressure.
Now, now
I'm feelin' that same old
round & round
I can't go forward,
I need a boost
to catapult me high
Feels like the come up
is way too tight.
Chokin' & squeezin' my life,
every time

THE PENDULUM VIBE IS APPROACHING.
AVAILABLE AT YOUR LOCAL RECORD STORE.



READ WHAT PEOPLE ARE SAYING ABOUT CLOUD 9

"One hour after I took CLOUD 9 I started feeling an incredible rush with a tingling euphoria. It lasted about 8 hours. I know that it affects everyone differently but for me it was ecstasy!"
P.P. HOLLYWOOD HILLS, CA

"I feel that through CLOUD 9 we can bring the love & unity back in our scene & feel good about doing it."
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"Since I've implemented CLOUD 9 with my clubs & raves there has been a much more alive positive energy that is good to see. I dig their stuff it's safe, natural, clear, less money & the feelings incredible. What more could you ask for!"
A.G. CHICAGO ILL.

"The best part about CLOUD 9 is you feel great the next day, unlike the crash that x can give you."
B.Z. SYDNEY AUSTRALIA

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HELP US IMPROVE THE SCENE WITH THIS GLOBAL MOVEMENT TO GET A NATURAL ALTERNATIVE

beware: not an illegal drug or smart drug. This is a new scientific breakthrough in herbs.

I'm a promoter here in the UK & it's been a pleasure to see people changing over to CLOUD 9 at the events here, we feel that it is about time for a product like this to come about this real without harmful side effects.
P.G. LONDON U.K.

"I was skeptical when I first heard about CLOUD 9 but after experiencing it I'm a lifetime distributor & consumer."
S.R. HOUSTON TX

PHOTOGRAPHED BY EYE-KON GRAPHICS 714-521-0704

Letter from the Editor

DEAR READERS,

THE FUTURE ISN'T WHAT IT USED TO BE

It's finally here - the happy pill culture of synthetic feel-goodies that was promised to us by Aldous Huxley in "Brave New World" has finally arrived. They used to be "drugs", now they are "cosmetics." With Prozac cornering a three billion dollar market in the USA alone, pill-popping is not just accepted, it's hip. It's just as American as apple pie, QVC, and Nancy Kerrigan.

It's archaic to think that mood drugs cure mental disorders like obsessive compulsiveness, moodswings, paranoia, and depression - because they are not disorders, they are a way of life in the 90s. The fact is, if you're not suffering from any or all of the above, you're probably the one with a mental problem. Fast-paced and pressure-filled life styles are in full effect these days and chemicals adjust the body and the brain to the new-and-improved **you**. They're not street drugs - they are part of your daily regimen

The more we learn about the brain, the more we learn how to manipulate it with chemicals. Smart drugs blurred the line between legal and illegal as corporate VPs guzzled them on the way to creative meetings. We already have commercial pills like the birth control pill, the abortion pill, the sex change (hormone) pill, the self-tanning pill, the cellulite reducing pill, the hair growing pill, etc... The human being of the future is truly customized - made to order by your very own self!

Is that good or bad? Who controls how "happy" we may want to feel? Will the natural state of being become outdated and finally outlawed? Will billboards fill up with images of good-for-you drugs? Well we don't know, but drugs are the NEW FAITH. With that in mind, we explored that FAITH topic and made it the theme of this issue. We asked underground culture monitor Malcolm McLaren, fashion guru Geoffrey Beene and techno wiz Aphex Twin to discuss FAITH and submit their Ten Commandments. What is FAITH? We don't know that either, but it's pretty obvious that in the world of the future we will worship the synthetic. Morning vitamin intake will include capsules that enhance your awareness, heighten perception, kill any pain, put you in a good mood and match the color of your hair to your new outfit! Believe it!

Julie Jewels
Editor-in-Chief



A REVOLUTION IN GLOBAL RHYTHM

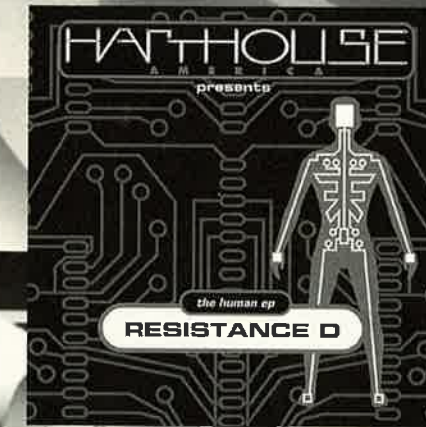
Spicelab:
Lost in Spice

"...a sonic barrage that rips your head and then slowly stamps your brain back in and trances it out."—Mixmag



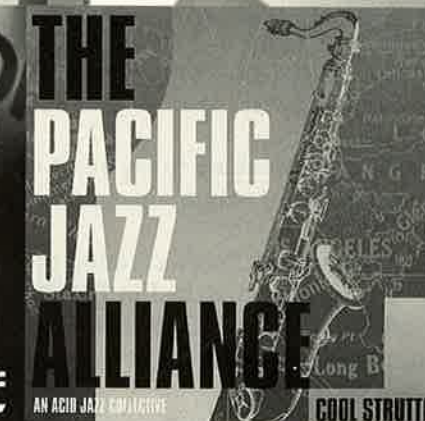
The Secret Life
of Trance

...deep trancing melodies merged with the constant looping of textures
rushes over your body saturating your brain with pulsating, hypnotic beats.



Resistance D:
The Human EP

...soothing acid trance by the best."—Streetsounds



The Pacific Jazz Alliance:
Cool Struttin'

... a blend of sultry jazz rhythms
and richly impassioned vocals
leading a cool Acid Jazz
rebellion across America.



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cleavage camp

After 6 months of starving myself to become a 'waif', it seems that my willowy skin-and-bone figure will not be at the height of fashion for much longer. Twice this week I have been advised by experts (Isaac Mizrahi and *HARDCOPY*) that being too too

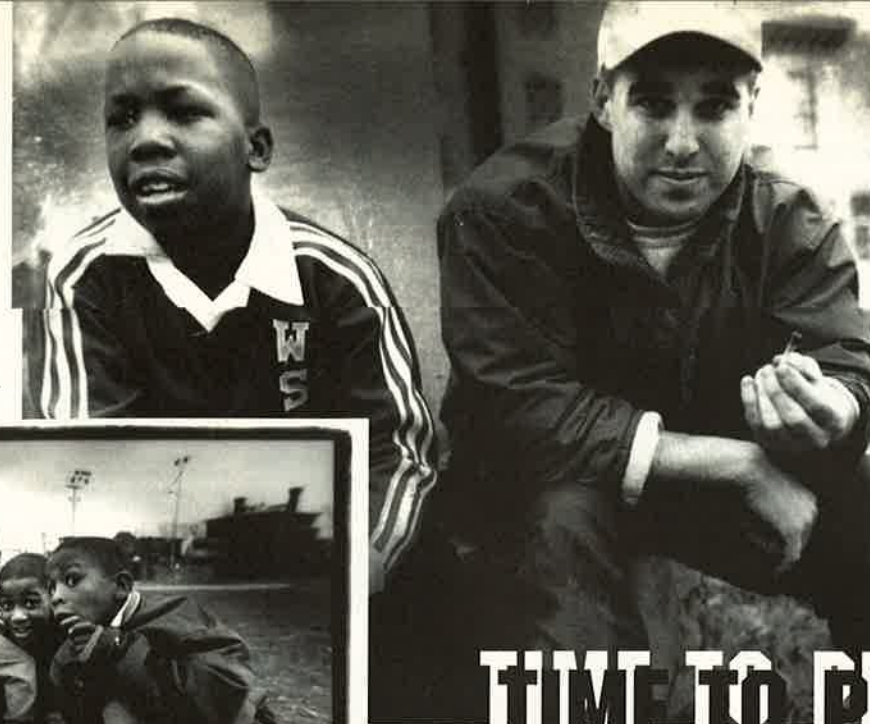
thin is no longer in. Then to top it off I go to this chi-chi breakfast party hosted by *Gossard*, the British lingerie empire, where my flat chested frame is completely ridiculed. The breakfast, it turns out, was held for the launch of "the ULTIMATE CLEAVAGE" creator: the *Gossard SUPER-UPLIFT* push up bra. This bra pushes your boobs up and together making the wearer look like she has some big, firm, fierce tits! The secret is the double padding!! The spokes-model for the "Super Uplift" is the shamelessly slutty Shana whose bazooms are drooled over by men the world over. Would you like your boobs to be drooled on by men the world over? Then get one of these bras. I'm gonna start wearing two at a time (*I need a lot of lift*).-SM

NATURAL DRUGS???

The Project X office has been overwhelmed by calls concerning the product advertised in our mag called *Cloud Nine*. We are very busy people and don't have the time to answer all your inquiries. Or maybe the truth is that we haven't researched this topic at all and we didn't know what *Cloud 9* was. So we finally decided to some investigative reporting... and here's what we know about this pill that supposedly causes a "all - natural" high: Starting with the most important question: Does it get you high? We've had reports ranging from "It was great" and "I really got off" to "I didn't feel a thing" and "It made me nauseous." James St. James took quite a lot of it and said he didn't get high, but he kept asking for more, so draw your own conclusions. I took some but smoked a joint shortly after so I couldn't really tell. And all the others "It was great" came after an two hour open bar. Is it really "all-natural"? Since it is not a fruit or vegetable, I have to say that it is not all-natural. It may be a synthetic compound formed from natural ingredients -but maybe not - I ain't no chemical scientist. I guess that, quite obviously, we here at Pro X don't really know anything about *Cloud Nine*. We do not necessarily endorse all products advertised in the mag but we do need those advertising dollars. So all we can tell you is to try it yourself and draw your own conclusions. Oh, and somebody told me that it turns your pee bright orange. This stuff could be fun after all! -S.M.



photos by François Portman



TIME TO PLAY

With the World Cup approaching, it will be the first time that the U.S. will host this premier sporting event of the entire world. Ironically, it will also be the first time that the event is held in a country that does not have a National Soccer League. It was the United States Soccer Federation, the governing body of soccer in the U.S., that convinced the world governing body, the Federation Internationale de Football Association (FIFA), to play the games in America. The U.S. Soccer Federation hopes that soccer fever will swipe the country with the tournament played here. But is there any room for the number one sport in the world here in the States?

Well there is hope through the help of the United States Youth Soccer Association, a division of the U.S. Soccer Federation. With their help soccer has become the fastest growing team sport for young people in America. U.S. Youth Soccer is a dynamic organization of volunteers who enjoy helping children have fun while they learn both soccer skills and life skills. With already over 15 million U.S. participants in the sport, U.S. Youth Soccer is leaving out no one in its quest to help children and expand the sport. While many sports exclude players who display less than elite skills and interests, U.S. Youth Soccer believes that all children have a right to participate; male, female, poor and disabled. They have set up programs such as Soccer Start which targets children living in economically depressed areas where they are surrounded by crime and drugs, language and cultural barriers, single-parent homes or learning disabilities. The program also helps increase the participants self esteem provides exercise and through role models, builds positive social and life skills.

Through the help of organizations such as U.S. Youth Soccer, the sport has become a positive experience for children, who in return have made it second in youth team sports participation behind basketball and it has passed football(American) in NCAA participation. So with World Cup fever on its way and with youth orientated soccer programs sparking interest in the next generation, a U.S. soccer league will soon become reality, and through the children it will become a success.

by Danny D'Agostino

THE ART IS THE AIRMAIL

F.I.R.E. (or First Issue Reserved Edition) are a group of young artists from New York and California. Their chosen form of expression is Stamp Art - creating stamps which satirize and comment on American culture. Their recent "Tonya Handcuffed" stamp packed quite a laugh during the Olympic skater controversy. Their series of Gun stamps make a powerful statement about the controlling forces of our society. Represented in New York by the Re:Mission gallery at 174 Ave B, we expect this collective to emerge as an important art force of the 90's - so look out for 'em.-S.M.



Many of us are frightened by the so-called Techno-revolution. For the people who can't even program a VCR, let alone a computer, the millions of electronic gizmos designed to make our lives easier, only make it more complicated. Thank God for the visual instructions/user manuals that come with these products - otherwise we'd have no hope. But as you also know, sometimes these manuals can make life twice as difficult - ever try to assemble a Barbie Dream Home?

The Fashion Institute of Technology recently showcased an exhibit of over 20 categories of User Manuals. It's an art exhibition documenting the distinctive style of illustration on instruction manuals. Sometimes fascinating and sometimes foolish, the exhibit gives a glimpse into a world that has gotten far too complicated for many of its citizens. But I think I finally know how to use those oxygen masks on airplanes.

-S.M.

MEET THE KING AND QUEEN OF THE CLUBS



DO YOU KNOW WHAT THIS SIGN MEANS?

ATHUGIÐ!



Vinsamlegast:
Þvoíð yður vandlega án
sundfata áður en gengið
er til laugar. Takk fyrir.



Every guest is required
to wash thoroughly
without a swimsuit before
entering the pools.
Thank you.



Alle gæster må vaske sig
uden badeklæd inden de går
i svømmebassinet.
Tak.



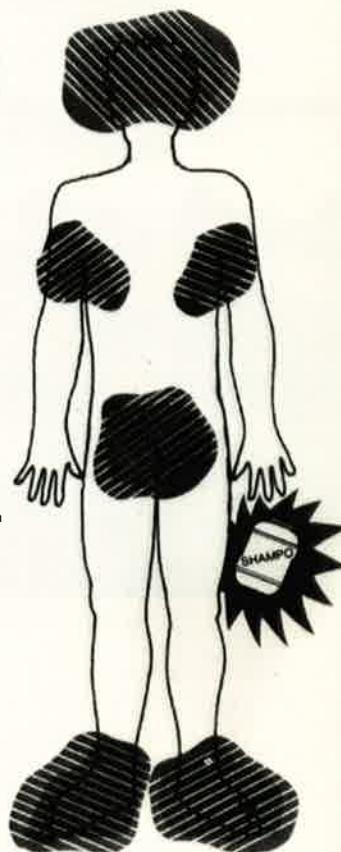
Alle Gäste müssen sich mit
Seife ohne Badeanzug
waschen ehe sie in das
Schwimmbad gehen.
Danke.



Les baigneurs sont tenus à se
laver au savon sans maillot
de bain avant d'entrer
dans la piscine.
Merci.



ÞRÓTTA- OG
TÓMSTUNÐARÁÐ



Once again the denizens of New York Clubland gathered at Limelight to choose their King and Queen for 1994. And let me tell you, the competition was pretty stiff. After all, the appalling snooty club door-policies of NY clubs have set the standard for Club Kids - brighter, louder, and bigger is better! Long-time scenester Billy Beyond walked away with the King's crown. Billy was the sentimental favorite, having been omnipresent and ever-fabulous on the scene since his debut as a member of the "Disco Modelling School" back in the early eighties. Billy was famous nightlife celebutante and a leader of every club school. And who can forget his runway modeling debut at the Todd Oldham Couture! The choice of Sophia La Mar as Queen shocked and enraged some, but the wo-man's flawless presentation and super-haute style is undeniable. Many thought Sophia had not paid enough dues on the scene to win the crown, but isn't that always the jealous way in which the old guard regards the new and beautiful. After all this is THE most fabulous and competitive scene in the world - so some bitterness is to be expected. We here at Pro X wish the new Royalty much luck during their year at the top of the underworld! -S.M.

photo by Roberto Ligresti

meet Barbara Tucker

There's an old phrase in Hollywood that it takes 20 years to become an overnight success. Well that phrase applies to house music in the case of Barbara Tucker.

A lot of dance music aficionados are only now hearing about Barbara, based on all the hype from her massive house smash "Beautiful People" which was just released on EMI/Positiva in the UK, and on independent Strictly Rhythm in the US. Featuring producer Little Louie Vega's trademark catchy basslines and Kenny Dope's booming drums, along with India's distinctive high note vocals on the chorus, this is the track of the minute for the garage crowd. And yes, it's Barbara's lovely voice singing last year's club anthem "Deep Down Inside".

But Barbara has actually been in the business since 1984, when she sang a female version of the old Strafe classic "Set It Off." "From an early age, I knew that entertainment was in my blood," she said during a recent conversation, a few days before her departure for a European tour to promote "Beautiful People." "Whether it was singing or dancing, I've always been pulled to entertainment."

During the late 80's she choreographed local New York dance music stars like Jay Williams and Johnny O, and was a co-choreographer for Deee Lite. A couple years ago, New York deejay Don Welch approached Barbara about working on a concept with him called "The Underground Network," which would focus on the New York underground house industry. "I guess he came to me because I knew a lot of people in the scene."

They quickly formed Underground Network and gained a reputation from throwing Wednesday night parties, but the concept really blew up when Barbara and Don enlisted Little Louie Vega as their DJ. "Louie has the same attitude as me, when it comes to the value of hard work and perseverance. Louie, me and Don all really hit it off well as a team."

Currently the Underground Network throws weekly parties at New York's Sound Factory Bar, and has become the spot for New York labels to get a buzz on new acts. Dance acts like Ten City, India, Michael Watford, Loni Clark and Crystal Waters have all performed there, and Janet Jackson came by to hang out after her recent Madison Square Garden appearance.

Nevertheless, there is a lot of pessimism in the music industry about house music. It can't seem to generate the kinds of sales that major labels need to see to get interested in a format. But don't tell that to Miss Barbara Tucker! "I am just going to continue to inject style and theater into dance music," she says. "That's why at the clubs, the shows are so important. We just need to get the word out about all that's happening with house music, and then the crowds will definitely start to come."

by Mike Weiss

photo by Roberto Ligresti





Workwear for the Digital Age.

Many of you are certainly familiar with the San Francisco based Anarchic Adjustment label. Their T-shirts have been omnipresent on the club, rave, and skateboard scenes since the company's birth in 1988. Their slogan "a new consciousness" represents a desire to make clothing a forum for new ideas and new images. Label designer Charles Edwards wants his gear to "promote communication and awareness, while making the actual garment functional and creating own own fashion that is either retro not a take on the future. If the clothes are futuristic they have a realist view of the future, not a fifties inspired futurism with silver suits and bubble cars. It's workwear for the digital age."

All Anarchic Adjustment garments are extremely comfortable and well-made. They are trendy but timeless and extremely functional and this groovy company is growing at a staggering rate. They just opened up two new shops in Tokyo and are distributed at on-the-tip shops around the world. So put on some Anarchic Adjustment and get connected with the future. S.M.

Goody Bags

Backpacks are nothing new, but they certainly have become heavy status symbols for the scene. It may be difficult to distinguish the fakes from the real deal, but definitely check out the Mr. Friendly picnic sack (\$25), the Koala Hug Pack (\$20), and Mr. Friendly mini back pack (\$30) all from Patricia Field. The Liquid Sky back packs are roomy and durable too - will definitely last through a weekender!



Styled by DANNY D'AGOSTINO

Hair & makeup by GUILLERMO FERNANDEZ

Models: MARGARET MODELS (Left to right) COLBY wears a backpack from LIQUID SKY and a skirt from PATRICIA FIELD. BETHANY wears a PANDA backpack and skirt both from PATRICIA FIELD. BARRETT wears a Mr. FRIENDLY backpack & handbag both from DETENTE, skirt from PATRICIA FIELD.

**Everyone is talking about this dress...
straight from the House of Field.**



Little shirts for Little girls

The latest runway trends are really stupid sometimes. The little-girl look will only work on runway waifs and not travel beyond any designer's showroom that has any intention of selling the clothes to stores for real women. Magazines like W and Vogue have been getting tons of mail recently demanding that the publications put an end to showing big girls in little dresses. Well, we at Pro X believe that each trend should stick to it's own scene. Adidas platform trainers on a Chanel runway may be an homage to an underground trend, but it also puts a heavy tag on them. \$500 for a T-shirt to be exact. And kindergarten dresses for couture? They certainly are cute (check out the fashion spread on Anna Sui in this issue) but still quite costly. This season, go for the real thing.... stop by at the children's section at your local Salvation Army store and get yourself a cool Jackson Five or Grease shirt pictured here. \$2.75 at the most!

FASHION du jour



Toe rings will be in full fashion force this summer. Works best if the rings are plain, thin, and worn on any toe with strappy sandals.



Photographed by
ROBERTO LIGRESTI



Playboy bunny rules on shirts, tatoos, wallpaper, bags...



Naval piercing gets trendy - pick from a collection of stones, crystals, and road signs!

the new faith

BELIEVE in BELIEF

People since time immemorial had a general teaching or doctrine about the wholeness of the world. The teaching had always a "philosophical" and "ethical" aspect. In our civilization this spiritual background has gone astray. People are no more rooted in their world and lose their orientation. The need for a meaning of their lives remains unanswered, because the rational, biological goals are unable to express the irrational wholeness of human life. Thus life loses its meaning.

-Carl G. Jung, Zurich, 12/12/59

Recently, in a club during its off-hours, I chatted with a promoter/manager. The promoter proudly directed my attention to the dance-floor's *décor du jour*, an apocalyptic assortment of dehumanizing techno-imagery à la **Road Warrior**. This apocalypse seemed very 80's, very *passé*, but it led to the following thought: Consider previous decades and their respective visions on the future. Invariably, every future-vision only resembles its birth-decade.

A long, long, time ago, in a place far, far away (namely America in the 50's), a bunch of Ivy League academics and cultural elitists (namely media controlling bureaucrats), set up the year 1984 as a major cultural landmark. This was supposed to be the year when "Big Brother" would enter our homes through government-instituted monitors, and love and emotion would be outlawed. They warned us about the Future Shock and promoted Betty Crocker mothers and protestant work ethic fathers. Well, here we are, ten years later and the only Big Brother on our screen is Super Mario (and sometimes Ivana Trump on QVC selling earrings).

Since the visual media, film and television, have been the exclusive arbiters of contemporary society's future-vision, popular cult B-movies of the past three decades become historical documentation. Therefore, the 1950's sci-fi classics, **Forbidden Planet** and **Queen of Outer Space** appropriately reek of Communist paranoia, beehive hair,

male chauvinism, and kooky shaped plastic furniture, while Donna Reed's gee-whiz optimism triumphs over evil. **Barbarella** and **Star Trek** mimic society's irreverent and serious preoccupations in the 1960's by paying tribute to Rudy Gernrich and Mod fashion in general, while aspiring to make statements about civil rights, oppression, and freedom.

Then the 60s came along and the kids blew away all of the establishment's confining ideals by doing tons of LSD and having lots of kinky sex. But since the 60's, there haven't been any youth-inspired cultural revolutions against the establishment. It's not for the lack of energy or ideas, it's that no one knows what the "establishment" is.

Despite the 1970's economic convulsions resulting in the Arab oil embargo, **Logan's Run** and **Westworld** promised earth-tone synthetics, mirrored surfaces, and residential fantasy malls, where nothing could go wrong. These two films exaggerated the "ME" decade's focus on a self-centered good life, only reluctantly hinting that energy shortages and computer system errors would incur minor "unpleasantness". This euphemism, stripped bare at the conclusion of both films, introduced the 1980's notion of a declining, or collapsed, civilization, terrorized by Terminators and Blade Runners.

Today, in 1994, can one point to a future-vision that has replaced the 80's apocalypse? As this arbitrarily concocted millennium concludes, will

everyone accept the media industry's prophesy of an inevitable apocalypse?

Traditionally, the apocalypse is a Judeo-Christian concept described in the Old Testament's Book of Zechariah. According to this text, the world must be consumed by natural and man-made disasters (floods, droughts, earthquakes, wars, deforestation, pollution) and by sin (a much challenged concept known to include crime, sex, and wicked personal behavior) as a prelude to the final day of judgement, at which point a messianic figure will either appear or return, depending on your religion.

Increasingly, spirituality is all the rage on and off fashion runways. But does one evolve or challenge authority with the adoption of an alternate orthodoxy? Ultimately, all religions have rules, regulations, and hierarchies. Trading one set for another is neither progress nor non-conformity. In religion, there is no *à la carte*, only *prix-fixe*. This *prix-fixe* is established by a higher authority (or the chef). Religion and *prix-fixe* meals are designed to provide harmonious and satisfying spiritual and gastronomic nourishment, respectively. While the *à la carte* option is always available, one risks mistaken combinations that may either nauseate or leave one's hunger unsatisfied.

And that's exactly the concept behind this issue's cover... future faith. Will it's synthetic overtones satisfy the hunger and the actual need for faith? Virtual Reality is the obvious religion. In the past 50 years, television (which

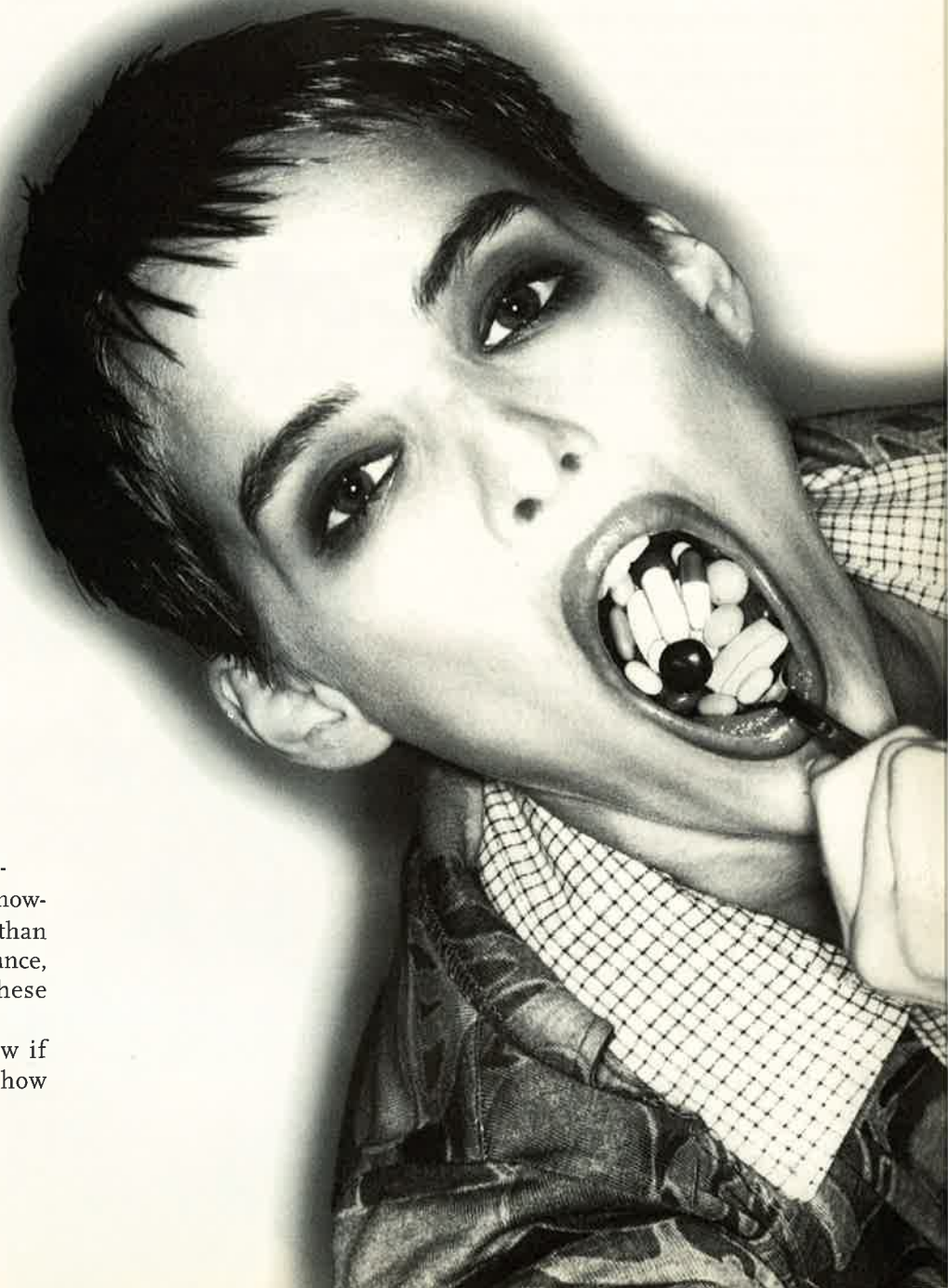
was yesteryear's religion) has taught us to live out fake lives, with Virtual Reality, we can actually live out our own fake lives by simply auto-programming. Our lives will become complete (in our minds) as we program ourselves to have the house of our dreams, the body of our dreams, the companion of our dreams, etc... We will live in synthetic happiness while using pills to maintain our bodies - still living organisms. Daily pills will become more than vitamins, they will include capsules to enhance your awareness, heighten perception, kill any pain, fill you up with nutrients, and set your mood for your daily Virtual Reality trip.

It sounds far-fetched, but so did the orgasm machine in Woody Allen's "Sleeper," so did the astronauts on the moon, and so did the idea that the world was round.

The preceding should not lead one to conclude that **Project X** touts one philosophy over another. **Project X** does, however, advocate belief in something other than cosmetics, parties, clothes, physical appearance, or even the opinions expressed within these pages!

Otherwise, how would you know if we're full of shit? Or more importantly, how would you know if you are?

text by Ernie Glam edited by Mike Weiss photograph by Roberto Lisgesti





by Olly Blackburn

Most of us don't know it, but Malcolm McLaren shaped our lives. The man who in 1976 formed the Sex Pistols and touted them for every penny they were worth... who unearthed rap while it was still hooked up to the wiring of a street lamp somewhere in the South Bronx... who came up with world muzak, discopera and waltz-rock. The man who, for the past twenty years, has had his finger in every cultural pie going. He's English, he has a head like an electrified carrot, dresses like an aristocrat on speed, and has the voice of a castrated Dalek.

You never know if Malcolm McLaren is telling the truth. His hands claw at gesticulations, his eyes bulge into a glare, his face goes red, and he pro-noun-ces his words as another chapter in the tale reaches its climax. Tale is, of course, deliberate because whatever he's talking about it sounds so good, and funny, and grotesque, you cease to care if it is true or not. Of course we all fret about our punkography and know that Malcolm's a bit of a cad. He skuzzed on the Sex Pistols, he came up with a song called *Belsen Was a Gas*, he revelled in the cynicism of marketing the obnoxious. What a scheming, self-satisfied shit.

But when it's drizzling outside in West London and McLaren is threading another tangled knot in our trussed up culture, all these objections evaporate. McLaren set himself up as a ringmaster, presenting his selection of freaks, zanies, and exotica for the palette of cultural progress. Like any svengali, he has a touch of the evangelist about him.



COMMANDMENT 3 **Take the bastards by surprise**

...from behind

"Punk was naive... we didn't come from the industry. When I signed the group, I was looked down upon because I sold trousers, I didn't sell records. It was an end of a whole rock era, and we had to work very hard with the traditions. You know - verse/chorus/verse/chorus, and out. Anarchy in the UK didn't go into those 'Baby, I Love You'. It was unique and peculiarly English. America didn't really know what the words 'Anarchy' meant. I remember going to a record company and the guy was saying that it was a new kind of drug. Yes! A very special one!"

The industry never understood the product it was trading. It came off the streets and didn't seem too pleasant, an impression that stayed with executives as the music changed.

COMMANDMENT 4 **Stay ahead**

A brief history of music since Punk:

"I came to make records at the time of the invention of the sampling machine... I just took whatever was on the street at the time in New York, I just knew it would take over the whole 80's and I had to make a record, and that was Buffalo Gals. I went around the world 'cos I was interested in all those ethnic dance records. I had this sense that music would have to break out of the 3-chord, R'n'B syndrome apres the Sex Pistols. I knew it was all about communication.

"That was it for me - now let's just go into a whole another musical culture, like opera. It's so traditionally European, full of all that irresponsibility, love and death in ninety minutes... It was all about the Prima Donna and I just loved that raunch and wild attractive emotion. Get on that groove and put that in a disco, that's what I was very hip to. At that point I thought that movies are gonna have a rebirth, so I went to Hollywood. It was far less advanced than the record industry because films take four years to make, where if you've got an idea for a record, it's four weeks."

THE TEN CoMMandMents Of Malcolm McLaren

COMMANDMENT 1

Enjoy yourself and confuse the rest.

And that's going out to you Johnny Rotten (aka John Lydon).

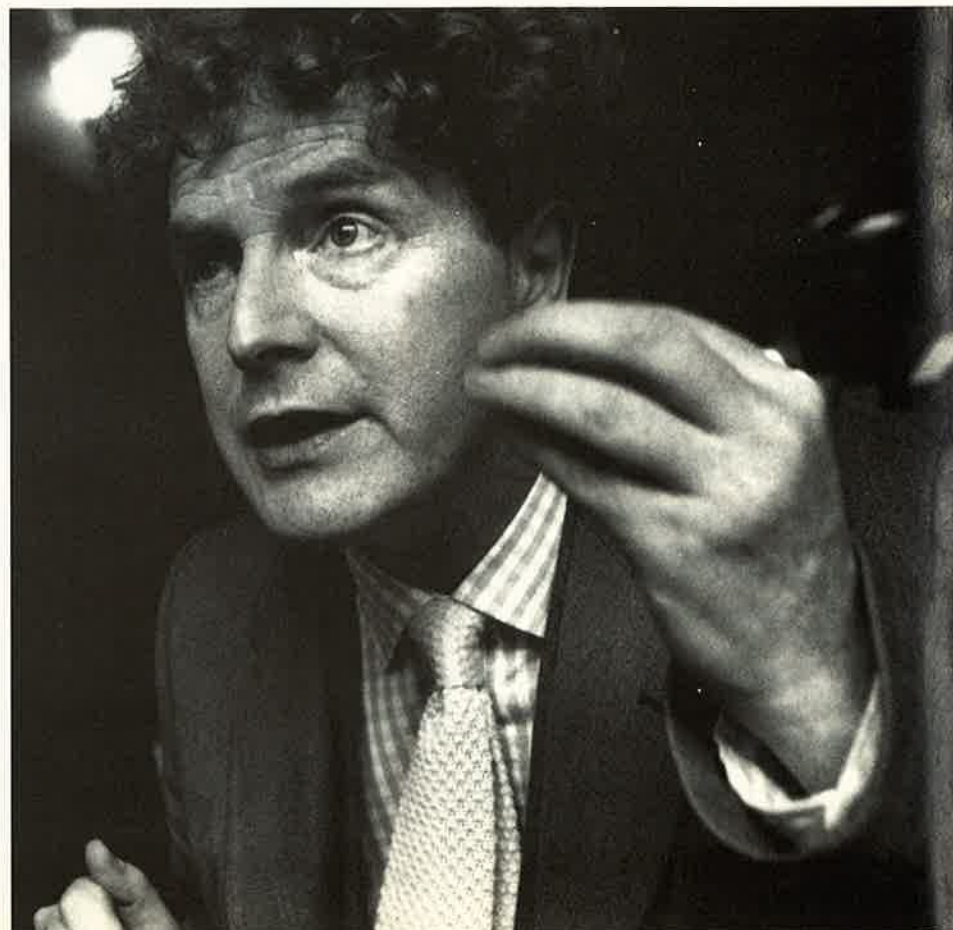
"...He's a bitch. He's got a problem, it's a personal thing, sort of vindictive towards me in that way 'cos there was a sense of 'the caper'. It seemed to him too much of a farce and he didn't see the sense. The problem is steeped in the fact that people in this country aren't skeptics... they don't know whether your taking the piss, they can't stand the ambiguity... all these people beating about the bush because they're dreadfully terrified of ever hitting the nail on the head. Even Johnny Rotten can't use his own name, that was the best name, that caused the best ruckus... I loved every minute of punk rock, because you only live your life once and most people would refuse to be that irresponsible and mad, and not give a shit".

COMMANDMENT 2

How can you be expected to be taken seriously?

We're talking about the Brits Awards of the past - the British version of the Grammy's, hijacked by the KLF who played a death metal version of 3 A.M. *Eternal*, blew up their set and machine-gunned the audience. Unsurprisingly, Malcolm is obsessed by the KLF. Throughout the the interview, he turns back to them as bearers of his baton (i.e. the future of music.)

"Whatever they are doing, they are doing it right. And I love the attitude that goes with it... They're very inspired musically. The genre's different, but that's 'cos technology's changed; instead of being in your basement playing guitars, you're in your basement with \$1000 sampler. Without a shadow of a doubt, they are the Punk Rock today."



...can't control

COMMANDMENT 5 **Get a gang**

Being a global pop svengali and media manipulator takes time, organization, and commitment. And it's all about teamwork. Like corporate accountancy.

"It takes strategy, and it's very hard to play strategy on your own, it's tricky, it's difficult, and it's almost impossible. You need gangs. Like a general, you've got to have a team. Everybody's in sync, you've got to have everybody with the right sensibility. Everybody knows what to crank up, everybody's ready for the dare.

"But I've never had a team since then... the awful thing is that as soon as your team disappears, guys become alcoholics, druggies, people die, you're blamed for it - you're like phewww, O.K. I'll retire for a while. And when you come back, people are scared. I made this record with Waltzes in it, and I wanted to use it to promote the idea of Vogueing. I'll never forget one guy, walking around the offices behind my back, saying 'Don't listen to McLaren, he's talking about Vogueing, it's just in his imagination, it'll get us into a lot of trouble, it's all about ho-mo-sex-u-als.' ... And they dropped me."

It's always difficult predicting changes and convincing everyone you're right, but if you've got your team behind you, it's a whole lot easier.

COMMANDMENT 6 **...but keep control**

"In the record industry or fashion scene, you're more of a dictator running your own ship. When I worked on Ghosts of Oxford Street (TV Christmas special), we managed to get the crew there, get the permissions, build the stage, but we just couldn't manage to

crank it up. In TV, you have all these rules and regulations. I remember thinking 'I don't need to be doing this!'. You know, it's worth it only if you gain control."

Projecting your own vision is an essential part of the creative process.

COMMANDMENT 7 **Grab a good thing when you see it**

Never pass an opportunity when it smacks you in the face.

"1981 - My first inclination of rap was walking down the street in Harlem and seeing this giant black guy with a T-shirt that said *Never Mind the Bullocks, Here's the Sex Pistols*. I thought, 'Fuck, that's outrageous'. I had to go over to him. He called himself Africa Bambaataa. He said 'You should come to a party'. I didn't realize what he meant by a party. It was in a waste-ground amongst a few burnt out tower blocks with two thousand black kids and Bambaataa behind these turntables. What they were doing in a very low-tech fashion was rap, and they were making it up on the spot. I watched these guys bounce on their heads and it was like the Parting of the Red Sea. People just moved to either side and in the middle were these kids doing what became known as breakdancing. It was unbelievable.

"At that time, I was doing shows for RCA and nobody in Manhattan had ever seen such a thing. There were about twenty five men, the group was enormous - The Zulu Nation. They got in stage and started jumping into the audience, they just scattered, the ground floor was suddenly empty. It was fantastic. The following day, I went to RCA. 'What you saw last night - you are so lucky. You should sign this act immediately because they will start a whole revo-

lution in music.' They said, 'Malcolm, people like that mug my daughters.'

"When I came back a year later, an indie label was set up called Tommy Boy. They signed the group and released 'Planet Rock' and it was blasting out of ghetto blasters.

COMMANDMENT 8 **Performance**

What 'rated' McLaren was his high ability at getting involved, to scramble in and deliriously turn the public into an audience, set them up. That truck driver who saw the Pistols on his TV and kicked it in - he just became part of the show.

COMMANDMENT 9 **Keep moving**

Movement provides its own logic. So don't stop, follow your life - even if it means selling designer bondage thongs to celebrity clientele...

"Right now things are less open-ended than ever, because nothing's going on here. But it doesn't matter where you start, as long as you don't stay there. I spent twenty years going through all the roads, and there's shit happenin' all around you. When I was in art school, some guy had this pink-lined jacket and I thought 'Oh you flash, where did you get that?' 'Window dressing, man, fifty quid, you know, just do a window and I got this jacket' This guy went to America as a window dresser. He ended up a junkie down in Hollywood, but then he cleaned up and became a film maker. I met this guy in Hollywood and I said 'You're the fuckin' guy with pink lining' and he said 'That's right Malc.'

"It was Ridley Scott! There you go. Isn't it wild how life happens. It's mad, it's just fucked. You know, the last thing I thought I'd be doing is managing a pop group."

The philosophical bits done, reminiscence over with. It's the perfect time to bow out. But Malcolm still has one scheme left...

"After all these years bollocking about in Hollywood, I've come back to make a big English movie about the life and times of Led Zeppelin. Like a rock'n'roll version of *Godfather* using Peter Grand - this fat, crude thug - as the guy of English rock'n'roll. He was an all-in wrestler and a crowbar guy that smashed managers over the head at dancehalls. He ended up founding Led Zeppelin with Jimmy Page; and it was Zeppelin's life and times that was the peak and height of supreme unadulterated decadence in rock'n'roll. 'Cos when the English were decadent, they were fucking decadent - and Led Zeppelin were the ultimate."

COMMANDMENT 10 **Never sell out**

"I want to make an obscene and hardcore heavy rock'n'roll movie. That's what I'm writing and researching... What a great opening for a rock'n'roll movie: Two giants in a wrestling ring having to be sat upon by two dwarfs with the March of the Gladiators crackling in the background. It was a fucking gangster's business. Instead of selling prostitution or drugs, you sold rock'n'roll, that's all.

Punk was all about killing off senile old dinosaurs of 12-stringed rock. And now Malcolm's turned full circle. He's back in 1976 looking to stadium sleaze-rock for inspiration. Looking to old extremes for a way through the stinking bacteria of fast-food junk culture.

Plain & Hardcore.

With a similar unity we get back to Johnny Rotten. This time Malcolm doesn't turn puce and perform. His voice is resigned and he looks away as he speaks.

Johnny got married to an incredibly rich groupie who'd been playing the whole scene for years. He lives with her in Malibu and somewhere and makes odd records. I don't now. He defines himself as some cultural icon, I suppose, I think it's OK - just another rock'n'roll life. He'll never be what he once was."

He certainly won't be. Malcolm McLaren paid for our tea.

nine inch nails: the downward spiral



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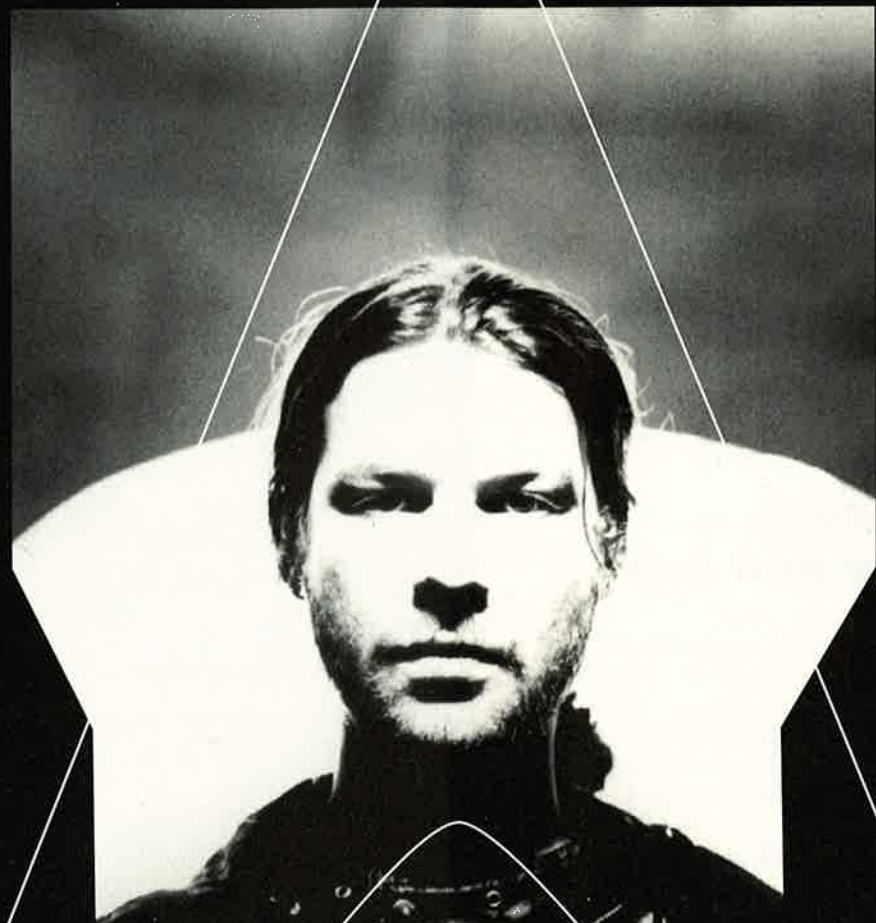


halo eight

nothing
NIN
RECORDS

THE ATLANTIC GROUP

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Every proper clubber knows Aphex Twin. Or at least every globe-hopping techno-head should. He is the original boy wonder of Techno who paved the way for many artists to follow.

You know the story... Whiz kid Richard James came from middle-of-nowhere in England, took piano lessons that his mom forced him to, got bored, and built himself a one-of-a-kind customized computer music instrument and turned his bedroom into a studio. Then the young Master Richard moved to the big city, London to be precise, and started making some noise in the music industry as he began putting out a string of releases on the Mighty Force Records label. In 1993, the ultra cool R & S label put out his "Didgeridoo" which became a massive club hit. Soon after Warp signed him and released his first full-length album *Selected Ambient Works 85-92* and then Sire followed and signed him for his brand new album *Selected Ambient Works Vol 2*. Aphex Twin toured the rave universe many times over and firmly established himself as a top rave act.

Aphex Twin has lead the modern music evolution and, darn it, we're proud of him. *"I just don't see myself running out of ideas until I'm dead, which may be tomorrow, but if it's in a hundred years from now, it still wouldn't be long enough."* With a brand new American audience joining his already loyal following of world-wide disciples, Richard kindly offered us...

of Aphex Twin THE TEN COMMANDMENTS

THOU SHALL NOT BUILD AN IGLOO. THOU SHALL NOT RUN A BATH AND FORGET ABOUT IT. THOU SHALL NOT MISUSE THE WORD 'TECHNO'. THOU SHALL NOT SLEEP MORE THAN TWO HOURS ON THE SABBATH. THOU SHALL NOT ALLOW MY NEIGHBOR TO LIVE IF THEY COMPLAIN ABOUT THE NOISE. THOU SHALL NOT SHAG ANYONE APART FROM SAM. THOU SHALL NOT PLAY LOUD MUSIC IN THE SAME HOUSE AS MY MOTHER AND FATHER OR I SHALL BE BEATEN 'ROUND THE HEAD WITH A ROLLING PIN. THOU SHALL NOT STEAL THY FRIEND'S RECORDS WITHOUT TELLING THEM FIRST. THOU SHALL NOT MISS THE NEIGHBORS ON BBC AT 1:35 P.M. THOU SHALL NOT EVER READ THE BIBLE.



"NOW, I THINK I'M GOOD AT MAKING LITTLE FIT N' FLAIR DRESSES. I HAVE ONE OUT NOW IN CRUSHED PANNÉ STRETCH VELVET. IT'S SELLING LIKE PIZZAS! SO WHY WOULD YOU LIKE ONE? CAUSE PIZZAS GOOD! HE, HE. XOXO
BETSEY JOHNSON STORES 248 COLUMBUS AVE.
 251 E. 60TH ST.
 AT: 130 THOMPSON ST.
 1060 MADISON AVE.
 HAPPY DAY!"

Global fashion guru Geoffrey Beene has just celebrated the 30th birthday of his company. That's an astonishing accomplishment!!! At a recent exhibition at Fashion Institute of Technology of Beene's collections throughout the years, we cheered, we applauded and we drooled over the craftsmanship and creativity that this designer has been able to achieve. So we asked him to share his secrets, his fashion faith and he offered us...

THE TEN COMMANDMENTS OF GEOFFREY BEENE

1. **KNOW THYSELF.**
TO THYSELF BE TRUE. BE AN INDIVIDUAL.
2. **FIND** YOUR "UNIFORM".
3. **GET IT** IN SIX COLORS.
4. **DISCOMFORT** IS THE MOST IDENTIFYING OF ALL WRONG CHOICES.
5. **CHOOSE JEWELRY CAREFULLY** - LESS WORKS BEST, PARTICULARLY IF SCULPTURAL... LIKE BIG AFRICAN BRACELETS.
6. **TOO MUCH COLOR** DROWNS INDIVIDUALITY.
7. **WITHOUT CONFIDENCE**, MIX IS BETTER IN A BLENDER.
8. **SHOES ARE A KILLER** - DECORATIVE OR ONES WITH DESIGNER HEELS ARE THE FIRST TO REVEAL "TRENDY" MESSAGES.
9. **STYLE IS WHEN** INDIVIDUAL AND FASHION BECOME ONE.
10. **DO NOT ALWAYS BELIEVE**
THE WRITTEN WORD THAT ANYTHING GOES. IT DOESN'T.

photographed by MARK HAVRILIAK styled by MONTGOMERY FRAZIER model: JACQUELINE C for COMPANY MANAGEMENT
 hair and makeup by ROBERTO MORELLI for PERRELLA MANAGEMENT shot at M.G. PRINTING
 ALL CLOTHES COURTESY OF GEOFFREY BEENE ALL STERLING SILVER JEWELRY COURTESY OF GREG WOLF
 ALL FOOTWEAR COURTESY OF JOHN FLUEVOG HATS COURTESY OF STASOLA

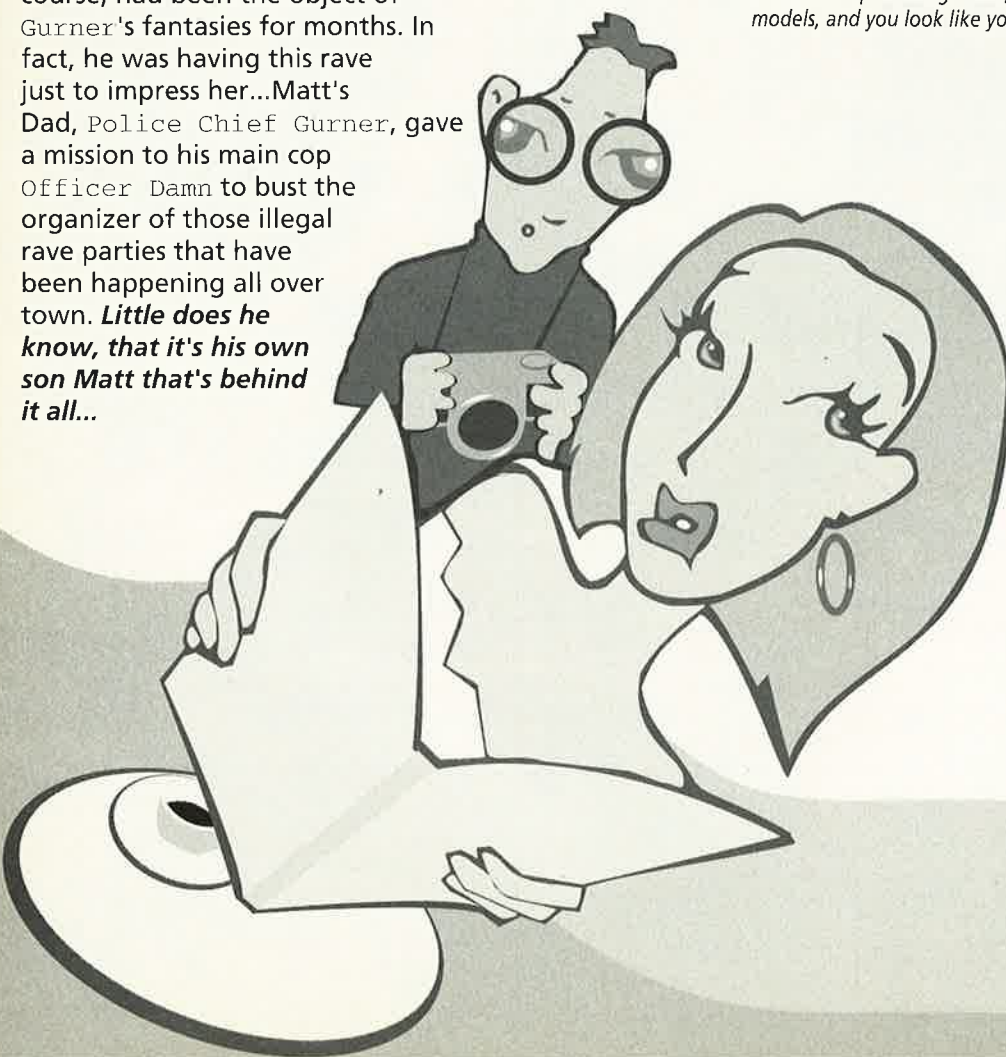


Life Story

Ursula POSES

Story by Mike Weiss
Images by Javier Michalski

In the last issue, our hero Matt Gurner faced major problems as he didn't have enough money to finance his mega rave Suparavathon, and was forced into taking a loan from two local hoods, **the Carlin brothers** - Luigi and Mario. Meanwhile, Ludwig, the superstar DJ that Gurner booked for his rave decided to take off to Miami for a little rest the day before the big event... and that's exactly where the beautiful Ursula was getting over her disappointment that Ludwig flew in with his manager/girlfriend. Ursula, of course, had been the object of Gurner's fantasies for months. In fact, he was having this rave just to impress her... Matt's Dad, Police Chief Gurner, gave a mission to his main cop Officer Damn to bust the organizer of those illegal rave parties that have been happening all over town. **Little does he know, that it's his own son Matt that's behind it all...**



Ursula took a sip from her double espresso, flipped the page of the month old W she was reading, then slowly crossed her legs. Sitting in a front table at the News Cafe in South Beach, Miami, she knew she presented a glamorous picture. Having arrived in Miami with no luggage, she had gone to **Versace's** new store that morning, and had bought a lovely white mini dress. It went well with the platforms that she found in the thrift store around the corner. She looked great, but didn't feel that good at all. She still was recovering from last night's unbelievably stupid plane ride conversation with Zoe, the retarded raver girl who sat next to her.... **"Who do you think are better lovers? German or American DJs?"**.... **"Have you ever had sex with a DJ at a club?"**.... **"Do you have Sasha's phone number?????"** By the end of the ride, Ursula's brain was ready to explode. The soft mattress she had slept on the previous night in the Century Hotel didn't help her feel any better. And to top it off, she had cramps.

"Excuse me, Miss?"

She looked up, and saw a well-tanned, shaggy haired older man standing between her and the bright sun. She slipped on her DKNY sunglasses so she could see him better - looked kind of sleazy.

"YES," she answered.

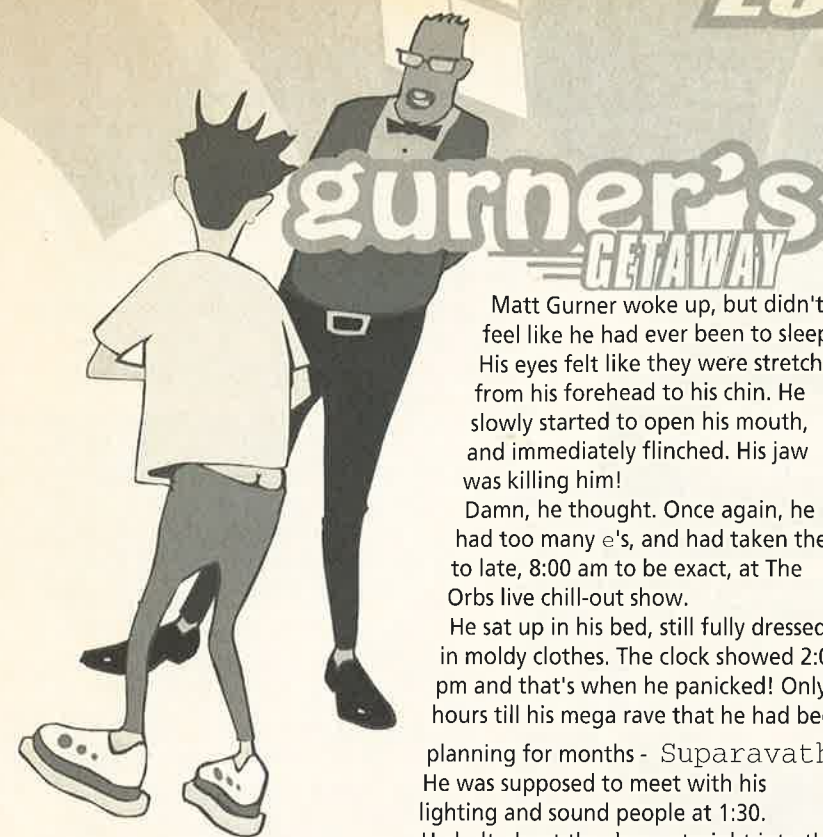
"I couldn't help noticing you. You see, I'm a free-lance photographer representing several European magazines, and I'm doing a shoot later today. I need some more models, and you look like you would be perfect."

Oh gawwwddddd! thought Ursula. What a corny line. She figured in Miami they could at least be more clever than that.

"I THINK NOT." She quickly returned her head to the magazine, continuing to watch him out of the corner of her eye. She saw him give her a snide face, then drift back to the side walk and down the street. A well toned blond boy rollerbladed right by with his nose up in the air - not another local model wannabe...

Ursula decided then and there that this bullshit posing was not for her. She wanted to get back to the real people. She would go to The Underground Record Store, say hello to her friend Carlos who ran the place, and find out if there was any spots happening that night. And she didn't mean any of those South Beach pick up clubs. She wanted to hear some hard trance and trip on some local e that came in from England. The main thing was to stay active, so she wouldn't fall back into depression over the fact that her love affair with Ludwig was not going to happen.

LUDWIG'S great vision



Matt Gurner woke up, but didn't feel like he had ever been to sleep. His eyes felt like they were stretched from his forehead to his chin. He slowly started to open his mouth, and immediately flinched. His jaw was killing him!

Damn, he thought. Once again, he had too many e's, and had taken them to late, 8:00 am to be exact, at The Orbs live chill-out show.

He sat up in his bed, still fully dressed in moldy clothes. The clock showed 2:00 pm and that's when he panicked! Only 8 hours till his mega rave that he had been planning for months - Suparavathon! He was supposed to meet with his lighting and sound people at 1:30. He bolted out the door, straight into the big, hardened stomach of his father,

Police Chief Gill Gurner.

"Where are you running off to son?" Suddenly Matt's body odor hit him. **"And for God's sake, take a shower. You stink. What the heck were you doing last night?"**

Keep calm, thought Matt. And look down. Whatever you do, Don't let him see your eyes!

Oh nothing, Dad. He desperately craved a fat cup of Swiss Miss hot chocolate with mini Marshmallows.

"Well, take a shower. And change your clothes. And don't let your Mom see you like that. And when you're done, clean the garage. And wash the car."

Visions of his hero, Alex from Clockwork Orange, flooded his brain. Alex smashing an old bum's head open, Alex breaking down a door with an ax, Alex tearing off a woman's dress, Alex punching his father right in the face!!!

Sure thing Dad, said Matt. **But first I just have to run to town for just a minute. I'm helping my friend Timmy with a Unicef drive.**

"Well that's nice of you Son. Glad to see that you're getting into public service at such a young age." He patted him on the head, each pat echoing like a cannon through Matt's x-ing brain.

"Just be back soon," continued the Chief. **"We're having a family dinner tonight."**

At that Matt slowly walked down the steps, opened the front softly, delicately closed it behind him, and then sprinted into his Nissan. He sped down the block, his mind racing.

He had just enough money to get the sound and lighting people started. And the Mario and Luigi Brothers would give the landlord a deposit to get the space open. But where the hell was Ludwig. Everyone was coming out to to see him, and he hadn't heard a word, despite leaving a hundred messages at his hotel! If Ludwig didn't come out, not only would the Carlin Brothers kill him, but so would every raver who spent 20 bucks to see the guy.

For a brief moment, Matt remembered that this whole thing was done just so he could meet that hot, hot girl, **Ursula**, whom he'd been dreaming about ever since he had seen her at Caffeine.

But at this point, with his luck, she wouldn't even show up tonight.

World famous rave deejay Ludwig walked confidently through Miami International airport, his big bald head and bright blue eyes and loud "Ludwig Live" jersey leaving a wave of turned heads and stares in his path. He had that special look that made people think they would see him later on Entertainment Tonight.

Even though he spoke very little English, and only had about 40 American Dollars in his pocket, he was not nervous. Anxiety had never been one of his traits. In fact, back in Berlin he had been one of the first to take a hammer to the Berlin Wall on the night it came down. Nor did he worry the night four years ago when the deejay at the Tresor Club got sick. Back then Ludwig went by his real name, Evan, and was just a lighting man. But the club was packed, and somebody had to play records, so Evan gave it a shot. That shot was written up in Project X, DJ, Music Week, Specs and even Billboard. It was the greatest DJing debut anyone had ever seen. And with his characteristic mannerism of keeping his eyes closed yet still doing incredible mixes, Evan quickly earned the nickname Ludwig. No, Ludwig had nothing to worry about at all. These days he got a cool five grand per DJ gig and much more than that for his tracks and re-mixing. He was written up as DJ of the year in many rave mags and wherever he travelled, he was worshipped by ravers and club girls. Ludwig felt good.

He walked out of the airport, to the area for taxis. He was only familiar with one place in Miami, and that was a well-known record store. Maybe he would meet people at the store who would help him in his mission, which was to find a nice hotel, then a good party and then the beautiful American girl he had seen in the airport. Lowering himself into a cab, he told the driver with a thick German accent, **"Please, take me to the Underground Record Store."**

To be continued
in the next issue...



They started out as goofy cartoon cards distributed at high schools by local kids. They announced illegal weekend warehouse parties using media-friendly images of Mickey Mouse and Colgate. Rave art is not so simple anymore...

"What would a rave be without rave flyers?" asked Mike Zeta-G, a New York-based graphic designer who has designed flyers for NASA, Natural High, and Pulse. They are as much a part of the rave culture as the music, the clothing, and the parties.

The idea of using extraordinary posters to promote events has been around since the psychedelic era in the 1960s, yet the recent technology of computers has made the vivid 3D graphics and colors of today's flyers possible. Art Parent, owner of Los Angeles-based A&A Graphics and Printing, said the flyer revolution took off within the last three or four years, with the "Age of the Macintosh" and the emergence of computers and software allowing the production of affordable, high-color, high-impact graphics. Today, A&A produces between 2 and 3 million flyers monthly, including events in Rio, Japan, Munich, Berlin and Amsterdam.

"The colorful flyers are an American phenomenon," said Shaun Ralston, a San Francisco-based promoter whose events include Casper, Recycle, Speed Raver and Industrial Strength. "European flyers are very nondescriptive. It's an American hype thing." This is the best way of promoting an event, although, some people think the event will be too commercial, depending on the image you chose for the flyer," added Ralston.

RAVE exhibit



Raymond Roker's definitive West Coast style.



NASA's supermarket pick from Aisle 1



Typical L.A.



The flyers reflect how the youth culture is recycling images and making them their own. "They are a throw back to colorful, psychedelic graphics of the 60s," said Ralston. "It is a throw-back to their parents' stuff, but it is entirely theirs."

"The notion of taking a piece of culture, appropriating it, and making it new, is a philosophy that is reflected in the music as well as the design," said Zeta-G. How forward your graphics are is how forward your posse is. Promoters, designers, clubgoers, ravers and Project X agree that the colors and the graphics are what make rave and club flyers interesting, and sometimes how good your flyer is may forecast how good your event will be.

"The graphics on the flyer are very important and reflect what the party is all about," said Ralston. Syd, of San Francisco-based Syd Designs, said that it's important that the flyer reflects what makes this particular event different - the music, lights, themes, acts, and the entire atmosphere. The graphics are usually a collaboration between the promoter and the designer. Mostly, the designers are given a free reign to design what they please.

"We get an idea of the format of music and the theme idea and translate that into something that catches the eye of a clubgoer," said Art Parent. Syd said after he talks to the promoter, gets the name and some ideas about the event, he sifts through old National Geographic magazines for ideas and images.

text by Peter Tulupman

Direct from OHM Laboratories

It may be somewhat stereotypical, but certain events are associated with certain images. For example, if it's an ambient event, images of clouds, or underwater, or spaceships and UFOs are used. If it's trance or hard house, it's usually a very complicated 3D image. If it's hard techno, the image is dark and moody a la Blade Runner. But if it's a more commercial kiddie rave scene, then you're safe with cartoons and brand logo images.

Most graphic designers producing flyers today were involved in the rave scene before they started designing flyers.

"I started doing visuals in clubs," said Brian Walls, an Oakland-Based freelance designer who has designed flyers for events including 5 Foot Tongue, Glashaus and Level Up. "After getting the software, I realized that I could start doing flyers." Before designing and producing flyers, Walls created music on his Macintosh.

Raymond Roker and Stan of Los Angeles based Urb magazine are probably the most respected graphic designers in the area. "This is a definitely a West Coast thing," said Raymond. "You can tell the difference between a West Coast flyer and East Coast flyer clearly." One is a psychedelic swirl of depth and explosion of colors and the other is graphically simple and clean.

Flyers are the equivalent to getting a sample spoonful of ice cream at Baskin & Robbins, with each flyer representing a different flavor, ultimately letting the clubgoer decide which event they would like to participate and indulge themselves in.



Die-cuts to die for



East Coast RAVE all the way!



NASA's supermarket pick from Aisle 2



Those Ecstasy overtones

Today the flyer has taken on a life of its own, with collectors, designers and enthusiasts throughout the world. "Collectors make up a whole social aspect of the scene," said John Kuzich, founder and operator of Flyer Exchange U.S.A., a San Francisco-based clearinghouse for flyer collectors from across the world. "As pen pals, we exchange information on the state of the music - the styles of music, the DJs, the success or failure of events and send tapes back and forth. And as collecting goes, its fun!"

The design cost ranges between \$200 to \$350. The total cost for 10,000 four-color, quarter page flyers on card stock - including design, printing, film and color separation - averages about \$1,000. Production time for flyers varies from two days to one week. "Unless you're using A&A Graphics," everyone said, "those guys are so backed up, a three day delay is normal!"

What's next for the flyer? Ralston is transforming his flyers into three-dimensional displays in San Francisco and Art said that his chemists at A&A are presently working on the "first scratch-and-sniff flyer."

In September 1993, John Kuzich started Flyer Exchange U.S.A. (at 350 Townsend in San Fran. 94107) after he saw the need to document and preserve this underground scene which he thinks is an important, social youth movement". Kuzich, 52 - who is known as Ancient Rave Man - said he has over 5000 individual flyers, which he feels is a true representation of the movement throughout the country.

Project X pin-up girl

Photographed by BARBARA CORELLA / Styled by MONTGOMERY FRAZIER

Hair by PATTI PEREZ / Makeup by GUILLERMO FERNANDEZ / Shot at the AVANTI STUDIO / Silver slip dress by Betsey Johnson / Shoes by Patricia Field



name: Lulu Johnson, 19 yrs old

star sign: Aries

vital statistics: Blonde, brown eyed, SWF

occupation: Public Relations Director

for Betsey Johnson

favorite music group: Anything that lyrically & musically takes me somewhere else and makes me want to

dance no matter how I'm feeling.

goals in life: To be happy and when I'm 90 years old to be able to look back at my life and smile.

pet peeves: High hairsprayed and permed hair and people who are high on themselves. I'd be spending too much time and

favorite fashion designer: Betsey Johnson. Thank God, otherwise I'd be spending too much time and

money trying to find things that I like.

heroes: Mom, cause she never hesitates to be 100% Betsey.

what you want to be in your next life: The same person I am in this life, but a small percentage better so I can soon reach the next plateau.

your message to the world: To avoid maturing too soon because it all goes by too quickly.

PROJECT X

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ASSISTANT STYLIST:
RICHARD BRANDT

HAIR & MAKEUP BY
ROBERTO MORELLI FOR PERRELLA MANAGEMENT

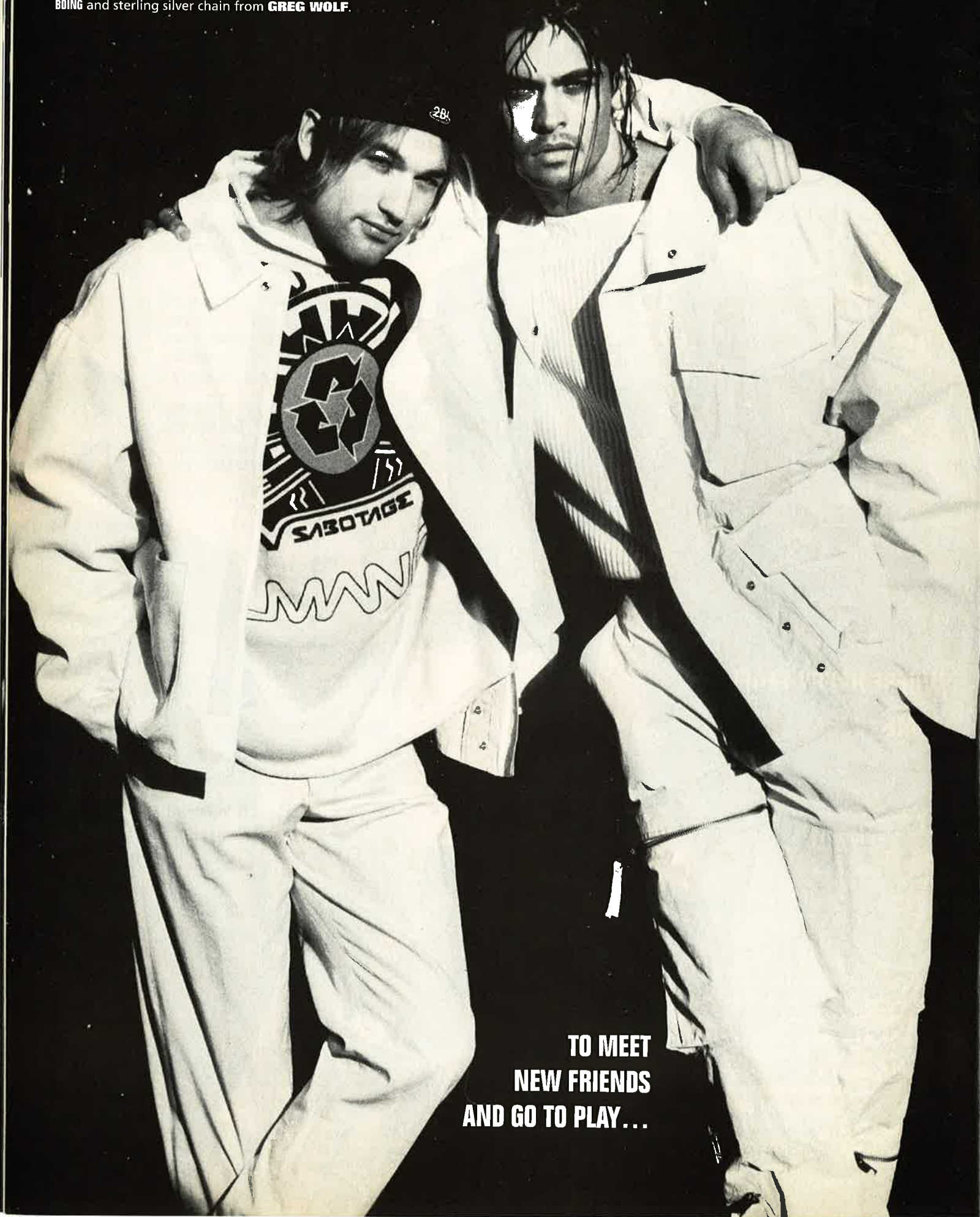
MODELS:
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DAVID LA SCALA FOR STORM
LIZA FOR MARGARET MODELS,
RONAL FOR ROMP NYC,
MATT HALL, RICKIE, DON ESTIL

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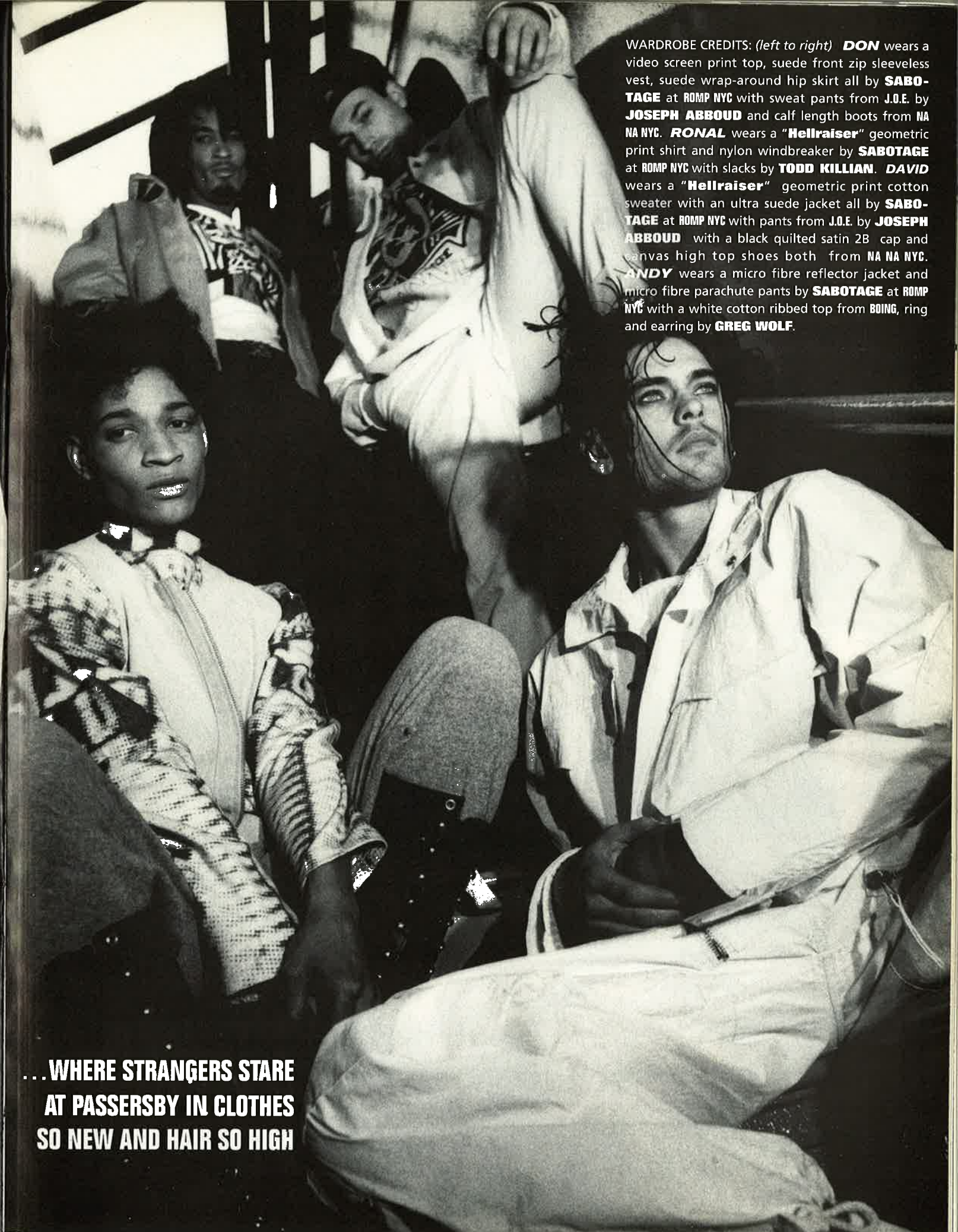
WHERE HAPPY PEOPLE
COME TO STAY...

WARDROBE CREDITS: (left to right) **LIZA**
wears a cotton poplin dress and leather strap
sandals by **G GIGLI** available at the **SPAZIO ROMEO**
GIGLI BOUTIQUE NYC. **RICKIE** wears a tartan cap avail-
able at **NA NA NYC**, cotton tennis sweater vest, T-
shirt and pants all from **J.O.E.** by **JOSEPH**
ABBOUD. **GRANT** wears a gabardine jacket
and slacks by **JOSEPH ABBOUD** with an over-
sized, long sleeved top from **GREENLIFE** by **EMO**
PANDELLI NYC.

WARDROBE CREDITS: **DAVID** wears a "Hellraiser" geometric print cotton sweater with an ultra-suede jacketall by **SABOTAGE** at ROMP NYC with pants from J.O.E. by **JOSEPH ABOUD** and a black quilted satin 2B cap from NA NA NYC. **ANDY** wears a micro-fibre reflector jacket and micro-fibre parachute pants by **SABOTAGE** at ROMP NYC with a white cotton ribbed boat neck top from **BOING** and sterling silver chain from **GREG WOLF**.



TO MEET
NEW FRIENDS
AND GO TO PLAY...



WARDROBE CREDITS: (left to right) **DON** wears a video screen print top, suede front zip sleeveless vest, suede wrap-around hip skirt all by **SABOTAGE** at ROMP NYC with sweat pants from J.O.E. by **JOSEPH ABOUD** and calf length boots from NA NA NYC. **RONAL** wears a "Hellraiser" geometric print shirt and nylon windbreaker by **SABOTAGE** at ROMP NYC with slacks by **TODD KILLIAN**. **DAVID** wears a "Hellraiser" geometric print cotton sweater with an ultra suede jacket all by **SABOTAGE** at ROMP NYC with pants from J.O.E. by **JOSEPH ABOUD** with a black quilted satin 2B cap and canvas high top shoes both from NA NA NYC. **ANDY** wears a micro fibre reflector jacket and micro fibre parachute pants by **SABOTAGE** at ROMP NYC with a white cotton ribbed top from **BOING**, ring and earring by **GREG WOLF**.

...WHERE STRANGERS STARE
AT PASSERSBY IN CLOTHES
SO NEW AND HAIR SO HIGH

WARDROBE CREDITS: (left to right) **LIZA** wears a long striped cotton dress by **JEAN PAUL GAULTIER JEANS** at **BARBARA KRAMER NYC**. **DAVID** wears a cotton shirt, silk jacket, vest and pants all by **TODD WILLIAN** with a straw hat from **GREENLIFE** by **EMO PANDELLI NYC**. **ANDY** wears a striped cotton boat-neck top by **JEAN PAUL GAULTIER JEANS** at **BARBARA KRAMER NYC** with wide legged terri cloth palazzo pants from **BOING**. **MATT** wears a striped cotton top by **JEAN PAUL GAULTIER JEANS** at **BARBARA KRAMER NYC**, a hooded fleece jacket from **J.O.E.** by **JOSEPH ABBODD**, with wide legged fleece pants from **GREENLIFE** by **EMO PANDELLI NYC** and a striped 2B skully cap from **ROMP NYC**. **DON** wears a top and woven straw pants from **GREENLIFE** by **EMO PANDELLI NYC**.

THE TUB'S OUR POOL,
SO LET'S ALL JOIN...

...IN TOKES OF SMOKE...
YOU GOT A COIN?

WARDROBE CREDITS: (left to right) **DAVID** wears a brushed cotton bodybag jumpsuit by **SABOTAGE** and a monocle eye patch necklace both at **ROMP NYC**. **RONAL** wears an Army fatigue sleeveless vest and shorts by **SABOTAGE** with a bong necklace all at **ROMP NYC**. **ANDY** wears an embroidered jean jacket with embroidered front flapped hip hugger sailor pants by **JEAN PAUL GAULTIER JEANS** at **BARBARA KRAMER NYC**. **MATT** wears a hooded woven metal windbreaker by **SABOTAGE** and a striped 2B Tibetan cap all from **ROMP NYC** with a mesh t-shirt and tartan baggy shorts all from **JEAN PAUL GAULTIER JEANS** at **BARBARA KRAMER NYC**.

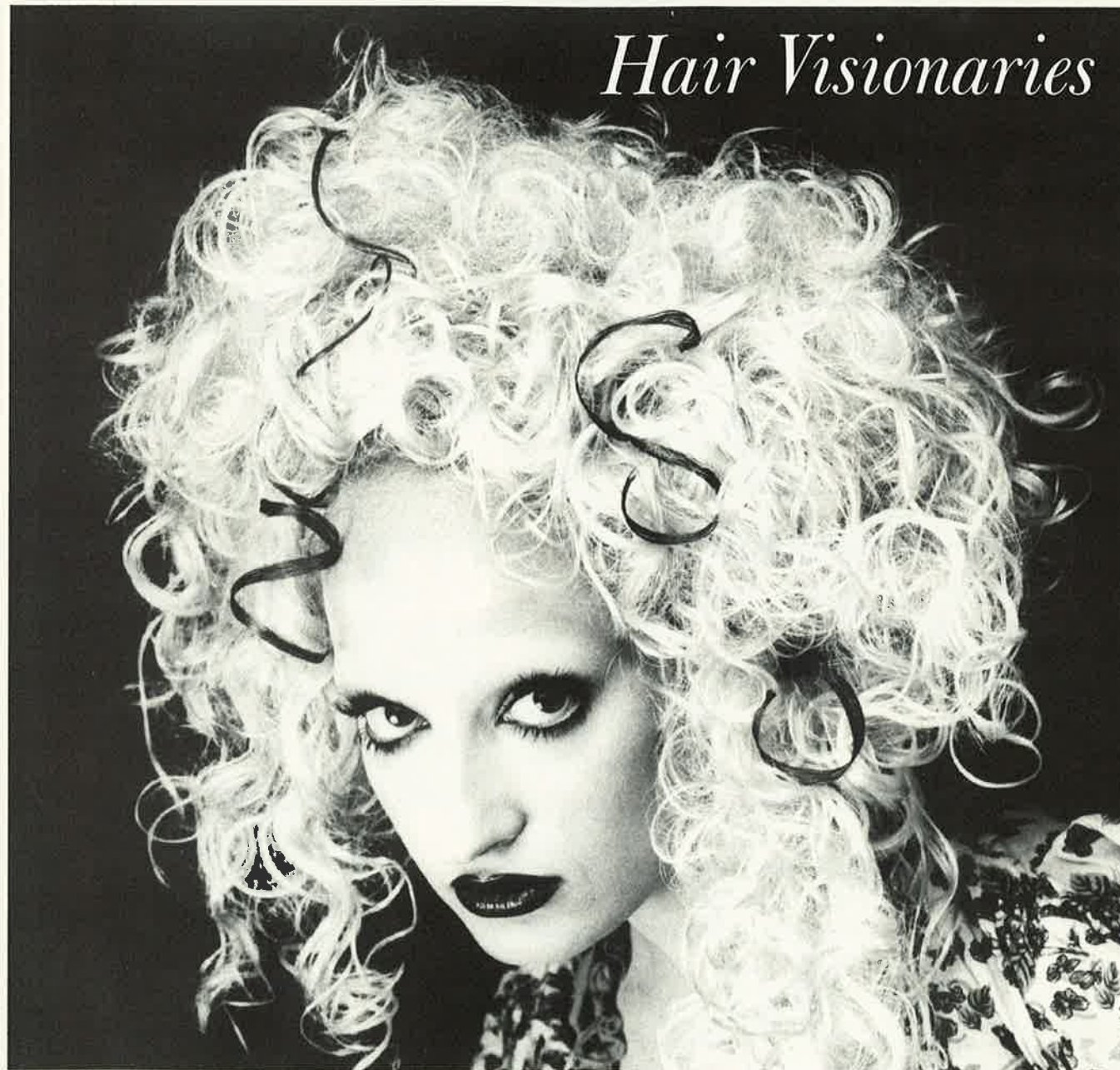
"Uniform Follows

Hair Visionaries

Function"

by James St. James

photo by Roberto Ligresti; styled by Montgomery Frazier; make-up by Berta Camali; hair by Don Francis for Jingles Int. The Space



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This was the winter of our discontent. Haven't you noticed? As old man winter plodded on and wore us down, jaded downtowners were forced to try newer and more colorful ways to self distract... smoking rohiponol, sniffing cake batter (...don't act innocent miss thing I was there). It reached a fevered pitch when Billy Beyond hocked a rock out of his nose and promptly put it into his pipe. Smoking snot. That's why he is the King of Manhattan.

Then there was the Night of the Red Pill. Terrifying! Who can forget Club Kids collapsing like lawn chairs - an entire after hours party being carried out of Chevie's one at a time. Michael Alig - that's nothing new - but when Bella Bolski topples, you know you're on to something big. Her nimble tip-toed hoover gave way. She was flat on her ass.

Where can we find more?

I guess since Robots closed, we've all had to put a little more effort into after-hours. We tried Cherrie's and Julien's, but our hearts weren't in it. Not our kind, darling. And I seem to be the only person who frequents



THE GRAND FINALE: Dewar's Project X and USA host the "IT GIRL 1994" competition. Yes, the most fabulous club girl in the country has been chosen... or has she?



Style innovators, the gorgeous Walt Paper and Little Kenny at Tunnel.



Old queen Quentin Crisp, seen here clutching his new silk colostomy bag.

Body Heat. What? You've never been to Body Heat? Please. You must try it. It's such a New York experience. It's on Avenue D (!). In someone's apartment (!). There's a bold, homeless woman at the door who doubles as the busboy. There's a Casio keyboard in the center of the room and whenever there is a lull in the action, the owner plays everybody's 9 a.m. favorite "Jump" by the Pointer Sisters.

Along a more beaten path - there's the Living Room after-hours on Friday Nights at the old Choice space. Our pals Scotto and Allan Sanctuary host this NASA follow up and it's a chock full of raver boys and girls. They also did something on Saturdays called Outlaw. That was much more fun, but the spaces never seem to work out.

But let's talk about me! I hosted Colors and wasn't that fun? For a few minutes it looked like a hit - even without the alcohol. If only the police wouldn't spoil our fun.

But let's crawl out of the gutter, if only for a moment. Let's discuss something cultural. There is an exhibit at the Metropolitan Museum of Art by Lucien Freud - the latest media darling. He's a fascinating artist, perhaps the greatest realist painter alive today. At least, that's what the Met says. And I believe it. He has done a series of Leigh Bowery naked. It has to be seen to be believed. Of course that means waking up before sundown, but staring at the crack of Leigh Bowery's ass will

...and King Billy Beyond



Shoshana lies seductively on the bathroom floor, at Tunnel.



Dimitri Daddy-O with 'it' girl Shelly Bomb, USA

far left: Busty fun at Outlaw.

shock you wide awake, I assure you. Eyeball his dangling genitals is better than espresso. Think about it. Really. Leigh at the Met! What's next? Sebastian Jr. at the Guggenheim? Fucia Doll spreading her legs at Museum of Modern Art? Things are getting very weird...

If anybody tries to tell you that Jenny Talia or Karliin are the "It Girls" - don't you believe it for a second. The real "It Girl" of the moment is Juliette Lewis. She's everywhere. Every night. Looking fabulous... with that Leonardo di Caprio with her. Isn't he dreamy? Have you seen "What's Eating Gilbert Grape?" Run, go see it. Everybody should own a retarded boy like that. I came 3 times during the bathtub scene alone. They've been spotted at the Tunnel, at USA, and at Colors hanging out w/drag queens and drug dealers. Aren't they cool?

ALL APOLOGIES:

Little Kenny: Maybe I had a bad hair day or ugly tartar build up. I can't explain it or excuse it. It seems I've insulted dear, sweet Little Kenny not in one, but two columns. Sometimes I just get cranky and inadvertently hurt people's feelings. I'm sorry. I worship Little Kenny. The scene lives for his energy, his creative looks, and wonderful clothes he makes for Patricia Field. Please don't take this column seriously. We all really do love you.

Baby Got Back!! A Lucien Freud portrait of Leigh Bowery, now on display at the Met.

All you need is a dollar and a dream. Richie Rich in competition for King of Manhattan.

far right: Webster Hall attracts freaks of all shapes, sizes, and colors!

English export Jerry Coady, one of the freshest new faces on the scene.



That's Charles Edwards, designer of Anarchic Adjustment and friend to all San Fransico weed-heads. pic Kiino

Keoki with some trendy chick, at Tunnel.



Sweet Dreams with *Klonopina*



*The Blue Pill Fairy
Guaranteed To Make
Your Cradle Fall*



Cardigan with mohair collar by James Goodby for Anna Sui. Chiffon skirt with by Anna Sui. Mary Jane shoes by Na Na for Anna Sui.

Rhinestone Crown & Necklace by Erickson Beamon for Anna Sui.



Parlours

*Photographer: Conrad Sanderson Stylist: Eva Goodman Hair: Karen Chang
Make Up: Gail Goodman Models: Mitchell McCormick (Ford Teens) and Guenevere Rodriguez*



Silver coach's windbreaker, black T-shirt, Silver glitter socks, silver leather collar all by Anna Sui.

Silver boots by Na-Na for Anna Sui.



*Devuan pom pom cap, Devuan top,
and blue striped shorts all by Anna Sui.*

Panda head hat, bear head hat, puppy backpack all by James Cocking for urbanwear with blue and grey striped lined vest, silver dolly head print T-shirt, blue stripe PJ top and shorts by Anna Sui. On her: Peruvian top, silver leather shaggy lined back leggings by Guadalupe and Alondra by No No for Anna Sui. Beaded choker by Guadalupe Rodriguez



Navy sweater with holes by Gianni Versace.

Glass bead necklace by Guadalupe Rodriguez

Black leather aviator cap by James Cavett for Anna Sui. Athletic trim shirts by Anna Sui. Goggles by Barracuda.



*Gold Mohair sweaters with ribbon by James Cavett for Anna Sui.
Silver lace up combat boots by Na Na for Anna Sui.*



Project **WILLIAM ORBIT** interview:

William Orbit is a genius. As one of the most prolific producers of popular music, he has crafted sound for many of the worlds biggest acts - Madonna and Peter Gabriel to name but two. A pioneer in the world of dance music, he is in constant demand as a producer and remixer, stretching the boundaries of rhythm on the world's dancefloors. As a solo artist he has generated possibly the most soulful and spiritual music to ever emerge from a completely electronic situation culminating in his epic **"Strange Cargo III"** album, recently released on IRS/Guerilla records.

Beginning his career in the mid-eighties with the prototype techno-pop band Torch Song, William Orbit has always had at least one foot on the dancefloor. His solo outings **"Strange Cargo I and II"** explored ambient sound before the genre even existed. With *Bass-O-Matic*, his late eighties pop incarnation, Orbit combined rap-reggae-disco and dub for the first time influencing all pop-dance acts to follow. Mr. Orbit is also the founder of Guerilla records, home of surreal and superb acts like D.O.P and Spooky. A truly visionary musician, William Orbit's work should be explored by anyone seeking sonic perfection. **Sloan Mandell** spoke to William Orbit at Guerilla Beach - his California headquarters where the sea provides him with endless inspiration:

Pro X: Do you feel like a senior statesman of dance music?

W. O.: Yes, I'm serving a lifetime term, I'll be able to draw a pension soon.

How do you choose the projects you want to work on?

Whatever takes my fancy, really. I get a lot of tapes and if I like something and I've got the time then I'll do it. I like to do a lot of things at once.

Well the amount of product you create is quite incredible. How do you describe the "Orbit sound"?

It floats, but it stings!

How much do you have to do with the day to day workings of Guerilla, the record label you founded.

Less and less nowadays. It's something that's got its own momentum. Dick Odell is really the svengali of Guerilla and he does a brilliant job with it.

"The Realm of The Senses" (by Orbit pseudonym Bass-O-Matic) ushered in the Techno revolution of the past several years. What do you think of that scene - where is it headed?

I really did always like hardcore techno - the European form of techno, very hard with lots of noise. For instance 'Quadrophonia' when it came out and acts like Eon, but then it just got overloaded. Too many people making the same record, I can't stand all that copying...

Your sound is so distinctive, what machines do you use in the studio.

Well it's not really the technology but how you use it. The equipment I work with is very simple. Guerilla Studio is always on the move, so although the manufacturers would like you to think that that the technology you use creates your sound, its really not as integral.

Your most intimate and personal work is the Strange Cargo series and Bass-O-Matic was your pop persona. With SC3 coming out to such acclaim, do you still need Bass-o-matic to achieve crossover?

I think Bass-o-matic served its purpose and if people have caught up, great. And if not, well, they know where to find me. I'm travelling down this road and if people want to come with me they are most welcome. Please don't get me wrong - whenever I get a letter or meet someone who has connected with my work, I'm delighted because I feel that they are hearing the 'real thing'. But if nobody ever did, I'd still do it. I'm still going down that road and I don't feel that I have to lure people to my music. Bass-O-Matic was great fun at the time but I won't do it again.

The SC3 project has a very spiritual feel - the visuals and the music, what influenced that?

It is a very spiritual album. For me it's a part of a very big picture. I see myself as embarking on this journey, it's an awfully long journey and I've really only just started out. I am not sure of the destination, but I'm very excited about it. It upsets me when it is presented purely in "pop culture" terms as far as promotionally, rather than in a more serious light - but at least the music speaks for itself.

Well there are very few outlets to present artwork in that way, especially in the US.

I'm very lucky because I have other means to keep myself going so I don't mind if it takes some time, I won't be on an highway off ramp with a sign saying "will remix for food" yet - but I would if that was what I had to do to make Strange Cargo. I am lucky in that people want me to help them with their projects. I get to do something I enjoy and get paid decent money for it which enables me to work on my own projects, so I'm very grateful.

Do you ever wish for more recognition? For someone with such influence, your name is not well known outside Orbitphile circles.

Well the sword of popularity cuts both ways. You can ride a great wave when you're very trendy and 'of-the-moment' but that will also be your undoing. That's why I don't get obsessed with being very 'now' and having all the right sounds, being a maverick rather than connected with any single movement. I mean take someone like Aphex Twin whose had massive exposure, It's virtually impossible to maintain. I am taking this big picture, I want to be making music in 5 years time and I don't want to ever be viewed as last years model.

Well I was listening to some of your remixes from several years ago - S'express, Seal, Madonna and they sound completely current.

Thank you for that comment. I have had people not get the mixes at the time because they were not 'absolutely made for your dancefloor now!' I'd rather give people something worth listening to. I respect a good dance mix and I realize that in a club certain subtleties are lost. I can do a mix that will fill a floor and get people dancing but most mixes like that have to be trashed in two weeks time because they are quickly out of date. Given the choice, I'd much rather do a sort of "Stereo Odessey", that's what I love to do. I believe that time is the real test, and if you do something good you don't have to beat yourself up because it's not getting maximum exposure because it will eventually be recognized.

The other night some friends were over and we were tripping - we kept playing the album over and over - it flows really beautifully, a true sonic journey.

Thank you. Making the record was a very solitary and intense experience. You look deep into your psyche and out it comes expressed in music. It sounds a little 'high falootin'" but that's really how its done, there is no contrivance about it you just do it. Any influences are unconscious.

Do you write before recording?

No, it's strictly a studio adventure. But I'm never more than ten yards away from a studio, wherever I go I bring something to record on. The minute I turn on the button and start powering up, writing has begun.

If you had to make an album of your 'greatest hits' what would be on it?

It would be largely composed of Strange Cargo III tracks with a few other things thrown in

What's your style tip for 94'?

Keep your eyes on the waves



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Background photography Ira Cohen

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For many people, ambient music is just a form of music. For others, it's a way of life. Distinctively a San Francisco sound, Ambient music found it's niche in West Coast chill-out clubs. In every musical genre, a person comes along very so often with real talent and originality, proving that with ingenuity and motivation you can create without limits.

THIS IS SPACETIME CONTINUUM

Jonah, the man behind the name, is passionate. He feels what he does with all that he is. Music and lifestyle go hand in hand for this San Franciscan artist and he lives the dream. We all can see that it is technology - and not religion - that is bringing us together, and it just seems natural to have an artist of Jonah's caliber opening the door. Spacetime Continuum is a faith and a way of live for his followers. Project X met up with Jonah in his home town...

"I'd been playing music since I was 16. I'd been playing drums in sort of rock bands... The last thing I did before I came here was working as a jazz drummer- a session musician for a jazz label. I started dabbling in electronics, and when I came to here I bought loads of machines because they're all really cheap.

PX) COMING FROM JAZZ, HOW DID YOU GET INTO ELECTRONICS? Some of the music I make has a lot of parallels to jazz because I improvise so much, it's a vaguely similar approach.

PX) FOR YOUR RELEASE 'ALIEN DREAMTIME', YOU WORKED WITH TERRENCE MCKENNA. HOW DID THAT COME ABOUT?

I got asked to do the soundtrack for this psychedelic movie that he was involved in, I met him through that basically. And then the idea for the show came up, just a spontaneous idea, and it all worked out quite well.

PX) HOW WOULD YOU EXPLAIN YOURSELF TO SOMEONE THAT HAD NEVER HEARD YOU BEFORE?

Just kind of experimental, I have no particular rules, I prefer exploring new avenues. Ambient to me is a means of breaking down barriers, so I'm not putting myself in any one category like house or techno. The freedom that the 'ambient' title gives an artist - you can do practically anything... Ambient music can be defined as something that opens minds to other forms of music, as long as it's to chill out a bit. At the moment I'm busy working on the album. I'm putting that together and it should be out on June or July.

Then I have a show lined up with Mixmaster Morris. It should be a pretty interesting evening. Morris is one of the hardest working guys in show biz. He's sort of been my inspiration actually.

PX) REALLY?

Yeah, well I've known him for quite a long time. The first time I met him, he was playing at underground parties in London, he just inspired me.

PX) JUST AS MORRIS INSPIRES YOU, I'M SURE THAT YOU IN TURN INSPIRE OTHERS. DO YOU THINK YOU HAVE A ROLE IN THE RAVESCENE? MAYBE AS AN EDUCATOR?

I don't have a role as such. As far as this area goes, myself, along with a few other people are trying to bring this type of music more to the forefront. Techno and ambient music is under-represented. I don't think enough people are exposed to it, and some people who are doing it, are getting it wrong....

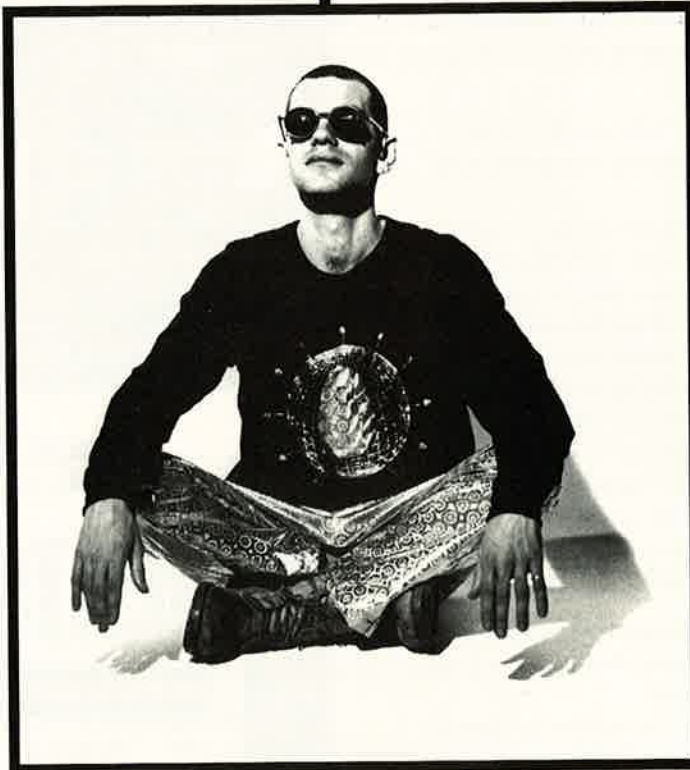


photo by Kimo Villard

PX) WHO DO YOU THINK OPENED DOORS FOR THIS TYPE OF MUSIC AND IN TURN MADE IT A LITTLE EASIER FOR YOU?

It was The Orb for me, I mean they went top 10 in England with 'The Blue Room', it was very significant. There's a bunch of people at the moment who are sort of forging ahead.

PX) DO YOU CONSIDER YOURSELF ONE OF THEM

I guess so, but there are a lot of people who pretend to be original and they just copy other people, which is all very well... Some people I really respect, like Aphex Twin - he's original. He's making people think for themselves and try to create their own sound. I think it's important for artists to create their own sound.

PX) A LOT OF SIGNIFICANCE IS BEING PLACED ON AMBIENCE. DO YOU THINK THAT PEOPLE ARE DIGGING TOO DEEP?

Ambient rooms give people a chance to sit back a bit and communicate, to think, on a spiritual level. And that's a good thing... The ambient room needs to be there, next to the dance room. We're at a time in this history where we need to sit back and have a bloody good look, you know? Ambient music is helping do that I think.

PX) DO YOU THINK THAT MORE LABELS ARE WILLING TO PICK UP NEW SOUNDS LIKE AMBIENT MUSIC?

I was thinking about that... I've noticed a hell of a lot of small labels starting just in the last year. It's breaking the strangle hold that big music business had had over other types of music. Independents are getting a lot stronger, and the artist's aren't compromising, they're doing exactly what they want. I say to anyone that wants to put out music, put it out yourself.

Borrow a couple grand and just put it out yourself. There is a whole global network for dance music out there.

PX) LAST MAY YOU HAD A BABY BOY, HOW HAS THAT CHANGED YOU...OR HAS IT?

Well I wrote *Fluorescence* about a week after he was born, that's why it's so mellow.

PX) PERSONAL LULLABIES!

Yeah. the baby has taught me a lot about being a human being, it's made me less selfish and a lot more responsible. I suppose it is kind of a driving force in what I do.... My baby is good fun!

PX) ANY FINAL WORDS OF WISDOM?

Open your minds. Open your minds and do something different.

The album 'Alien Dreamtime' is available on Astralwerks/Caroline Records.

the orb Alert



This is Fluffy

We received a very strange fax message from The Orb's "home base". It went on and on and on about a catastrophe of epic proportions. It warned you that it was a message of serious matter and that the situation must be treated very precociously. It said:

"I have just awakened and been informed that The Orb Live 93 tour has been delayed until further notice... Fluffy has been kidnapped in Leicester, during one of the final live sets. The show has been cancelled and will not go back on stage until Fluffy is returned. Fluffy was just shakin' his booty to the Orblisful groove, and the next thing you know, he was gone."

What the hell is a Fluffy?

Lost in warm sounds of his own music, The Orb's Alex Patterson decided to explain the fantastic voyage of his mind that lead him to Fluffy's rescue.

"You experience stratospheric sensualities as you enter the **Towers of Dub**, where blissfulness will take over your soul. Maneuvering past the illustrious textures of dubful delight, you must now push through the boundaries until everything becomes transparent blueness. You have now discovered your path into **The Blue Room**. You must now follow the transparent path through the glowing warmth and incredible display of color. As you soar through the obscurities of the valley, strap yourself in tight. It's not long before the Perpetual Dawn in upon you."

If you haven't noticed, Alex Patterson is taking you on a journey through his latest release **LIVE 93** - a collection of The Orbs live tour recordings never previously released in an unedited version. Oh, he's looking for Fluffy too.

"... Not too far ahead in the distance, you will notice a lurking tower of presence. This is it. This is where Fluffy is being kept hostage in the dark haunting outskirts of **Spanish Castles In Space**. A sense of X-tasy warms your body as you prepare for the synchro-energetic joining of the forces..."

If you think this guy sounds wack, then you're not a true Orb-a-phile. You see, his loyal worldwide following of spliff-smoking ambient-heads know exactly who Fluffy is and this space journey is something they've experienced either from The Orb's previously released work, or from his live tours. His early works "**Adventures beyond the Ultraworld**" and "**U.F. Orb**" are being re-released next month by Island Record's Red Label. **Adventures** now is on two disks, and it is totally unedited live tour music. The original "**U.F. Orb**" consisted of "**Assassin**" and a forty minute version of "**The Blue Room**" and the new release is a cloud full of goodies.

But this was not some weed inducing bedtime story. Let me explain... Fluffy is a little kid, a synthetic stuffed baby goat to be exact. Yes Fluffy is a toy and a vital source of inspiration for The Orb. He lives and tours with Alex Patterson and the rest of the Orb gang. So vital are his contributions to the creative energy of the band, that when Fluffy was announced missing during the tour, Alex stopped the show and begged the kidnapper in the audience to return the precious dirty smelly little stuffed thing. It was returned anonymously. The show then continued. The end.

On that note, the inquiring minds of Project X readers will surely want to know what The Orb has planned for the future... "Fluffy's Adventures will become the next smash soap opera," Alex Patterson informed us. "...And a spliff a day will become the internationally acclaimed multiple daily vitamin of choice." Remember that!



photograph by Jeff Hornstein

Dj profile

Name: Josh Wink or DJ Wink

Age: 23

Lives in: Philadelphia, Pa., USA

Regularly Plays at: Natural & Zero in Phili, and guest spots across US and Canada

You are one of the most respected DJs on the rave scene in the country.

What makes your style so unique?

Thank you! My style really varies. When I spin I like to take the crowd on a journey through music. I really get into the tunes I'm mixing, and when the people see that I'm just as engulfed in the music as they are, that's when the fun begins. I like to create new music out of music through mixing and EQ manipulation. I also like to let the records develop. Producers produce records in a certain way - they build up or climax at particular points and lately DJs are mixing out before these great things happen. I think DJs are feeling the time crush due to short one-hour DJ slots. They try to squeeze all their records into that time frame. I like to give the crowd the whole song, let it mature, stress free.

Tell us about your production company.

The name is WinKing Production and it's me (Wink) and my partner King Britt. Under this pseudonym we have accomplished many things. We do a lot of remixing for major label acts (Cover Girls, Book of Love) along with our own music for indies like Sorted, Strictly Rhythm, Wheel and European labels like Vinyl Solution, Reinforced, and Irma. King is shopping an album demo, while I'm doing tracks for different labels. We plan to start OVUM Recordings, our own label out of Philadelphia.

Do you think that our underground dance music has a strong future here in US?

Lately, I seem very dedicated towards making people happy... by giving them good music to experience, both as a DJ and as a producer. It's hard to say what the next step will be. The rave scene has mutated again and again, undergoing constant change and is always subject to some sort of modification. I've seen different scenes in different cities over the years go from hardcore to house, from breakbeats to trance to hip-hop. It's really hard to say... I just hope it continues. The rave scene has developed into so many different sounds here in the States and abroad. A lot of people may laugh and think nothing of the scene, yet, it's one of the most open-minded crowds to play for. They are eager to hear new sounds and styles of music. Where did "Plastic Dreams" or Goodmen first get played and



photographs by Dominic Episcopo

supported? You heard them in the rave underground.

What is the scene like in your area?

At one point the Phili club scene was really kicking. And then 1992 came along and for some reason people stopped going out. Phili is a weird city. It's the 5th largest in USA with most of the population living in the suburbs. We get a lot of people who travel into the city on weekends who want to hear what's being played on the radio. Top 40 radio stations started doing parties in clubs so you get extremely drunk college kids in ripped Levis and Docksidors, and giving each other high-fives is the highlight of the night. The law is pretty strict here - it's 21 and over only. It seems

that the only open-minded, good, eager crowd is under 21.

You are a pretty accomplished advocate of the rave scene...

My biggest accomplishment in my career is that I'm very happy doing what I'm doing. If I die tomorrow, I think I will feel fulfilled. I have great friends, great family, and a great girlfriend. I'm surrounded by great people and I get to travel to great places and spin at great parties. I have a great job and great health... Hey, I'm grateful!

Mr. Wink, how do you do your hair?

Well, I started growing it in 1986. It was about 2 inches long and buzzed close to the sides. I have relatively nappy curly hair, so with patience and twisting, the process started. Time, patience, and the right kind of hair texture is the secret! I wash it every other day and it's a pain in the ass because I have to use a hair dryer for 45 minutes to get it completely dry. It's a daily process (one may not think). But I still get a lot of 'Hey! Was that you in the Digable Planets video?' ...hair recognition. Fun, huh?!

VAPOUR SPACE: Leading American techno to new frontiers.

VAPOUR SPACE



photo: by Pablo Ravazzani

metal band - I refer to their sound as 'socio-rock'. They would break into odd fragments of music and I would play synthesizer noise. When I was young, in school, I would never listen to Led Zeppelin, and now it blows me away".

Mark Cage is not that simple - there is a method to his work, a formula. His electronically produced sound has soft melodies, vision, and soul - a delight to listen to. But most importantly, it has structure. Like a twentieth century Mozart he explains: "I call it Neoclassical electronic music. It's arranged and orchestrated." And the structure and form of his work is what distinguishes his music and categorizes it as an "art form".

Techno may have been dismissed as a fad, but suddenly it's no longer the underground. The intelligent sound of basement producers is slowly making it's way to mass American audience. "Sometimes it seems like they're trying to fill a void," said Mark. "They know they have to cater to this market. They tried to sign Moby, then they tried to sign Aphex Twin, so they ended up signing me. But with my direct label, which is +8 Records, we still have a very close relationship and they keep the 'quality control'." John Aquaviva along with Richie Hawtin are techno veterans who run the +8 label that licensed Vapour Space to FFRR. "I got a seventy page contract," remembers Cage. "But that's cool. In England they have a company policy - something like they work with only British remixers on British artists. Anyway, it's great to be the first American artist there." Now, with national distribution and international licensing deals, **Themes from Vapour Space** will be heard around the rave world.

"It's a very exciting time for me right now. My work, which is very personal, is being revealed to the world. My music is exposed for everyone to hear and criticize. It's a very private part of me... it's kind of like pulling down your pants in front of people. I hope I measure up!"

by J.J.

Everyone is talking about Vapour Space.

The name was first nationally heard when Vapour Space joined the **See the Light Tour** with Moby and Aphex Twin. Suddenly, with the release of the first full album "**Themes from Vapour Space**" on FFRR, it became evident that this artists is lot more than just hype.

Vapour Space is Mark Cage, a really nice, down to earth guy. A geek next door. He lives in Rochester, which must be one of the bleakest places in upstate New York, where he works in a home studio. "I love Rochester," he amusingly declares. "You can really feel the seasons here. Time doesn't stay still. I love the cold winters and the hot summers - extremes." So it must be the boredom of living in Rochester that's the drive behind the emotionally expressive music of Mark Cage. In fact, he considers it a blessing in disguise. "I'm not distracted here and I can concentrate... I'm so into my work, I don't really notice what's going on around the world. I'm in my own world - but I do watch CNN sometimes."

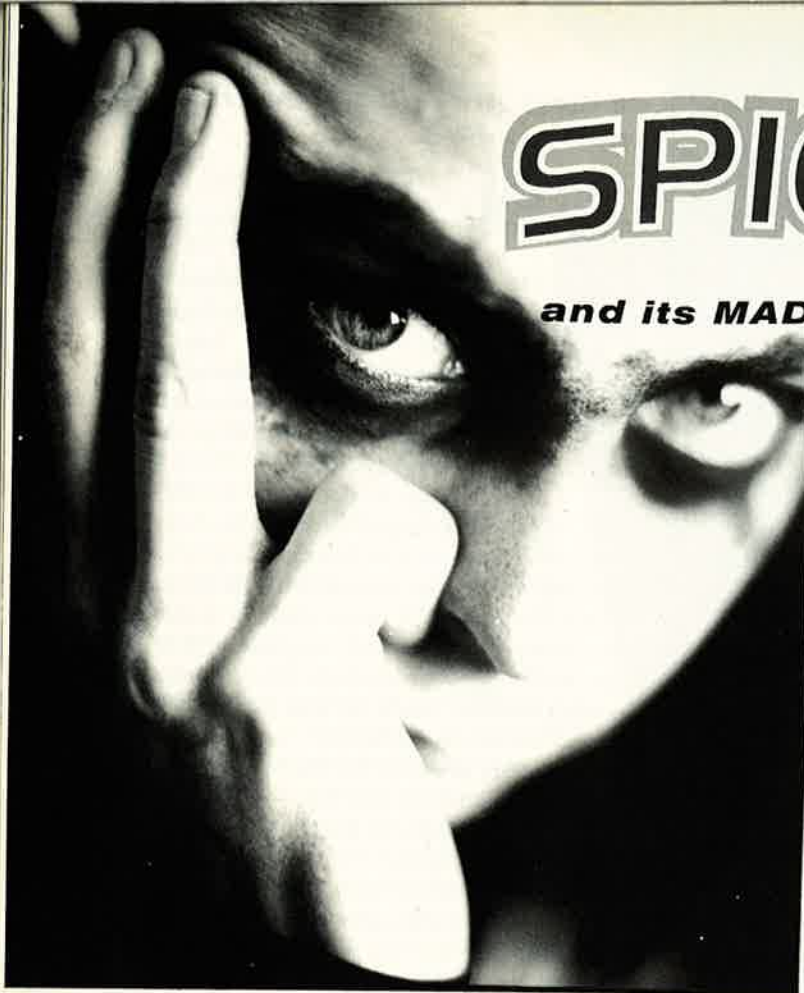
There is a new atmosphere that's developing at American record labels as the industry is starting to notice the constantly growing youth culture that listens exclusively to techno. Many kids in school were never exposed to house, or to disco, or even to Led Leppelin. "I never got into house, especially Chicago sound. To me it seemed so cheesy ... But I was always into strange electronic things and sounds. I called them 'Art Projects'. I was a part of this hardcore

VAPOUR SPACE

SPICELAB

and its MAD techno-scientist

Oliver Lieb



It's a dark and rainy day in Frankfurt. As we drive through the small streets, Oliver Lieb is looking for a pharmacy. "This type of weather... makes the blood rush to my head." He feels dizzy and we have to get medicine.

Dizziness is the constant state of most German kids that gather in thousands for the larger-than-life raves that occur almost ever weekend. They come from everywhere to trip, to hear the sound of latest hard trance and techno, and catch a glimpse of the artists and DJs that have become the superstars of this scene.

When the German sound emerged, seemingly from nowhere, it made noise. The American underground filled with the sounds of hard trance and Sven Vath became the name to drop for every fashionable raver. Deep trancing melodies merged with the constant looping of textures that saturated ravers' brains with pulsating hypnotic beats. Some pill-popping maximized the effect, of course. "This is music for kids, it's a thing-of-the-moment," one record industry insider said. "Club tunes of short lived instant ecstasy that will be gone tomorrow." Well, that theory proved them wrong.

The sound is now defined and it's growing. It's called the Harthouse Sound. The Frankfurt Label that's home to Sven Vath, Spice Lab, Jam and Spoon, Resistance D, and many others, does more than puts out records, it defines a generation of artists, producers and their way of life. DJs/producers like Sven have reached rock star status on the world wide rave scene and have paved the way for upcoming artists to follow. During my two day stay in Frankfurt, I was informed by at least four different people (who do not work in the music industry) that Sven is on vacation and where he is, and when he's coming back, and who he is travelling with. Yup, he's a star and plays the part every chance he gets.

But on this rainy day, Oliver Lieb is not playing the role of a

superstar, although he is one. He doesn't know it yet. In fact, most of us don't. But Oliver Lieb aka Spicelab is a rising star, someone whose name will be very familiar to every electronic music enthusiast. "I'm not a DJ and don't have that mentality.... I exclusively produce music." Spicelab is Harthouse newest project, it could be the most unique and dynamic one so far.

Oliver Lieb has been creating music since he was a teenager when he traded his bass after a few lessons for a brand new synthesizer keyboard and formed the lab where his early experiments began. His first track "System" on XYZ label went on to sell a whopping 40,000 units. Not bad for a new artist. Then Oliver produced Spicelab EP and Quicksand EP on Harthouse. Endless music (tracks astonishingly last 10 minutes) of cleverly composed themes and pounding rhythmic beats won Oliver a fast growing cult of followers. With Spicelab's latest project "Lost in Spice" released in America by West Coast start up Planet Earth Recordings, Oliver better start perfecting his autograph-signing skills.

It's all the hype at Planet Earth's newly formed offices. "We want to maintain Spicelab's street credibility and market this very special artist to the kids that are truly fans of this music," said Brain Bumery, Oliver's press agent in USA who describes his music as "awesome." And how does Oliver describe his music? "I leave it up to the listener," he says modestly. "He is a very special artist," Brian adds, "...like a painter he has a vision, but he wants each person to intake his art and experience different emotions".

"Lost in Spice" is essential listening material this season. With Oliver Lieb's intelligent deep compositions of electro-acid trance, this work will quickly place this dizzy artist at the top. As I was leaving the Harthouse offices, DJ Keoki walked in and noticed me picking Spicelab's photos. "Cool, make this one out to 'Keoki...with love' and handed Oliver a pen.

J.J.

Dj's

"Top Playlist"

X-PRESS 2, London

Progression / *Reach Further* / Sorted
Fire Island / *There But For The Grace of God Go!* / Junior Boy's Own - Rmx
River Ocean / *Love + Happiness* / Cool Tempo
The Ballistic Brothers vs The Eccentric Afros / *Vol II* / On Delancey St
Friday-Saturday / *Sunday EP* / Weekend Records
Big Bottom Music / *Big Bottom Hula* / Black Sunshine Records
Lolleatta Holloway, Johnny Vicious / *Stand Up* / Vicious Musik
Sounds of Blackness / *I Believe* / A & M
Heaven and Earth / *Ascention into Heaven* / 002 Records
Undercover / *Fuk'n Wit Da Drums Part I* / Questionable Records

Green House Record Pool, Los Angeles

Heltor / *Ligeirin* / East West UK
Yothu Yindi / *Timeless Land* / Hollywood
Tranquility Bass / *Cantamilla* / Exist Dance
Coldcut / *Autumn Leaves* / Big Life
Joe T Vanelli / *Wet* / Music
Sandals / *Feet* / Opentoe UK
Rabbit in the Moon / *O.B.E.* / Hardkiss
Anna Din / *Angel/Dissident* / *A Love Supreme* / Triloka/Worldly
Underworld / *Dub No Bass with My Head Man LP* / Junior Boy's Own

Marques Wyatt, Los Angeles

Sounds of Blackness / *I Believe* / A & M
Eastmen / *U Dig* / Tribal
Mondo Grosso / *Souffle* / unreleased
African Dream / *All in the Same Family* / Eightball
250 lbs of Blue / *Rising to the Top* / Eightball
Ultra Nate / *How Long(rmx)* / Warner Bros.
Kim English / *Nitelife* / Nervous
Martha Wash / *Leave a Light On (rmx)* / RCA
Eternal / *Stay (rmx)* / EMI
Children of a Deeper Society / *Move On* / Movin'

Bettina, Montreal

Barbara Tucker / *Beautiful People* / Strictly Rhythm
River Ocean/India / *Love & Happiness* / Strictly Rhythm
Inner City / *Do Ya* / 6 x 6 UK
Aretha Franklin / *A Deeper Love* / Arista
Loni Clark / *U* / Nervous
Michael Watford / *So Into You* / East/West
Alison Limerick / *Time of Our Lives* / Arista
Michael Watford / *Michael's Prayer* / East/West
Aaron Smith / *Sometimes I Wonder* / Vibe
Titiyo / *Tell Me* / Arista

Todd Terry, New York City

Todd Terry / *Unreleased Project 5* / Freeze
Black Jack / *Black Jack EP* / Freeze
Mad Lion / *Shoot To Kill (Kenny Dope rmx)* / Weeded
Grace Jones / *Slave to the Rhythm (T. Terry rmx)* / Island
Janet Jackson / *This Time (T. Terry rmx)* / A & M
Sounds of Blackness / *Believe (t. Terry rmx)* / Arista
Whitney Houston / *Queen of the Night (T. Terry rmx)* / Arista
Wreck All-Stars / *One Touch* / Wreck
Peter Blakeley / *I've Been Lonely* / Reprise
Todd Terry / *Unreleased Project 6* / Freeze

Kenny Dope Gonzales, New York City

Strictly Roots / *Strictly Roots* / Bronx Label
Intelligent Hoodlum / *Street Life* / A & M
Snoop Doggy Dogg / *Niggas and Bitches* / Deathrow
Tribe Called Quest / *Electric Relaxation* / Jive
Wu Tang Clan / *Bring the Ruckus* / Loud
Masta Ace / *Crazy Drunken Style* / Delicious Vinyl
Shaheem / *On & On* / Virgin
Gang Starr / *Mass Appeal* / Chrysalis
Nasty Nas / *Hard To Tell* / Colombia
Grand Daddy IU / *Represent* / Cold Chillin'

danip (back)

SEASON'S
Best

Richard H. Kurk

Virtual State
Warp

Warp records continue to reign supreme in bringing forth intelligent dance music that matters. This new release is one of my favorites. Being half of the group Cabaret Voltaire, Mr. Kirk brings with him an immense musical history and background. On his double record set, he demonstrates his ethereal, laid back, technically forged funkiness, that has become one of the signatures of Cabaret Voltaire. African chorus and rhythms intermingle and merge with modulating subsonic sound waves, producing a work that is at times as danceable as it is chillable. My personal pick for the Surrealist Sound Track of the Year.

-Chris Chrunch

Milla

DIVINE COMEDY
EMI

She is a dream girl with a voice of an angel and her debut on EMI is destined for success. You may remember Milla Jovovich, the 12 year old world-famous covergirl (who also lit up the silver screen in *Dazed and Confused* and *Chaplin*.) Well Milla is all grown up now and has proved to be an all around talent with her debut album *Divine Comedy*. Produced by Robert Hines and Richard Feldman, this young artist's natural talent shines through. It seems like some corporate entertainment scam-a young beautiful model who sings... but Milla is much more than a marketing departments creation- she is uniquely talented. She wrote all of the songs herself that hint of folk and earthy tones, inspired by her childhood Russian poems and other "cultural influences". With a voice that will touch your heart and beautiful, soft melodies that are down to earth, this album is a pleasure to listen to. It is light, but the overall tone is dramatic.

Green Velvet

VELVET TRACKS
Relief Records

Dirty grunge house with an attitude. Elemental Chicago House structure kicked here to a more than raw extreme. "Preacher Man" is my personal favorite, with its own righteous and wicked commentary on those among us who, to this day, play house! Derived from the same ingredients that ushered in the "House of God", Velvet Tracks is a true underground minimalist 12" destined for greatness.

-C.C.

Moby

ALL I WANT IS TO BE LOVED
Epic

Forget the A side and flip directly to Moby and Eddie Fowlkes new mixes on side B. Moby delivers a simple and sparse tribal rhythm texture, complete with enough hypnagogic acid synth lines to whirl your Dervish at. Eddie flashes a straight up old skool Chicago/Detroit house production that uniquely blends electronically generated music with something that has expression and soul. Without the obligatory vocal to harmonize, Mr. Folkes takes control with the sheer power of his musical intellect. Nice and trippy.

-C.C.

United State of Ambient

COMPILATION
Moonshine Music

The creative team over at Moonshine is at it again, this time with the very first compilation of ambient music presented by an all-American line-up. US of Ambient presents truly West Coast flavored tracks like Electric Skychurch's "Creation", which reflects the artists' "experiences performing live at the Full Moon Gatherings in the deserts around Los Angeles." Gavin Harkiss' "Amazon" which he describes as "a piranha cruising down the Amazon, jumping out of water and chowing on a psychedelic tree frog". Hmmm! Excellent contribution was also made by East Coast's Rhymth Method's "Goa: Season of the Monsoon" (homage to the techno resort of acid heads) and Dubtribe, an up and coming talent that everyone is talking about. USA is a compilation that is essential listening material for any ambient music enthusiast. Check it out.

-J.J.

Progression

REACH FURTHER (X-PRESS 2 RMX)
Sorted

Having already blown up in the US from import sales alone, Rocky, Diesel, and Ashley of X-Press 2 are now finally being released on an American indie - Sorted Records. This track was originally produced by Vicious Vic and Micro, who is a well known East Coast DJ and promoter (Essence raves, Caffeine). X-Press 2 have kept the heavy kick and funky loop from the original and added their characteristic high end squeaks and squawks, and turned the "Everybody Reach" phrase into the more easily screamed "Reach Reach Up." Definite Sound Factory anthem.

-S.M.

Trip 'Ta' Funk

HERE I COME BABY/VETETABLE GARDEN
Ultra Ethereal Records

Straight-ahead funky party music. Produced by Dubtribe, the amazing live band from San Francisco with a debut album *Mother Earth* on Organico Records, Trip 'Ta' Funk is high-energy groovalicious fun. "Here I Come Baby" bounces along with a rolling beat and groove elements that made their debut album "Kick Some Shit" popular. This time, instead of beautiful flute riffs and salsa flavored timbales, there are Kool & The Gang samples from Jungle Boogie on "Vegetable Garden." The Sunshine Mix (named after the lead singer of Dubtribe) of "Here I Come Baby" is the winner here, fitting in comfortably in any mellow funk set, while the original mix is perfectly suitable for hi-energy house evenings.

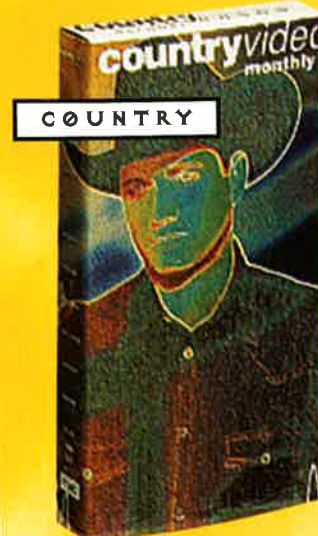
-Tamara Palmer

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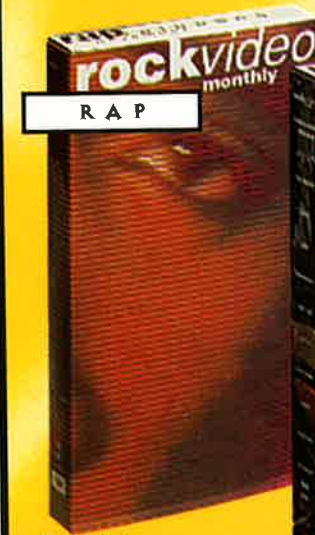


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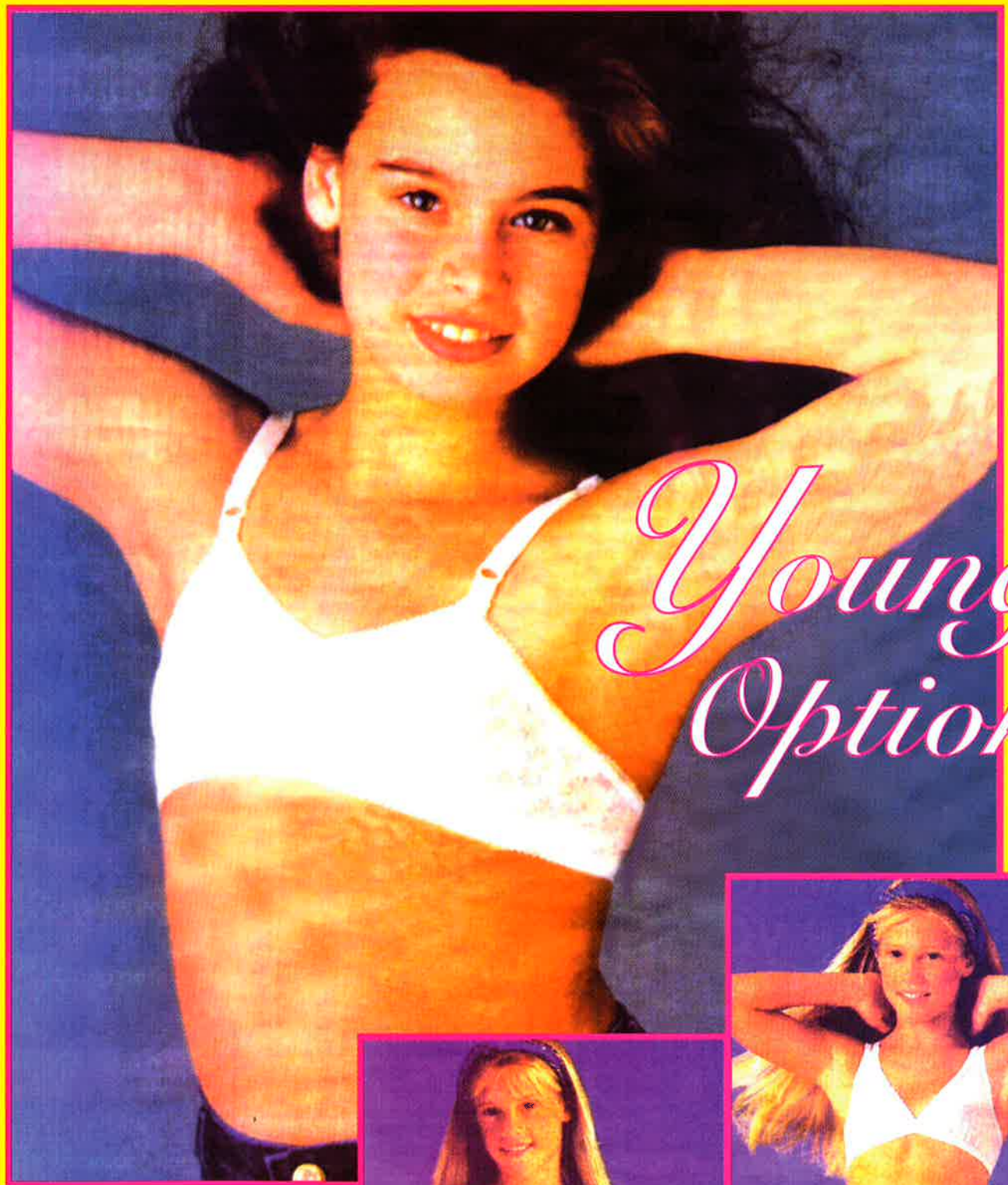
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