

Your global guide to

tomorrow's scene!

Project X

\$3-US \$3.95 CAN.

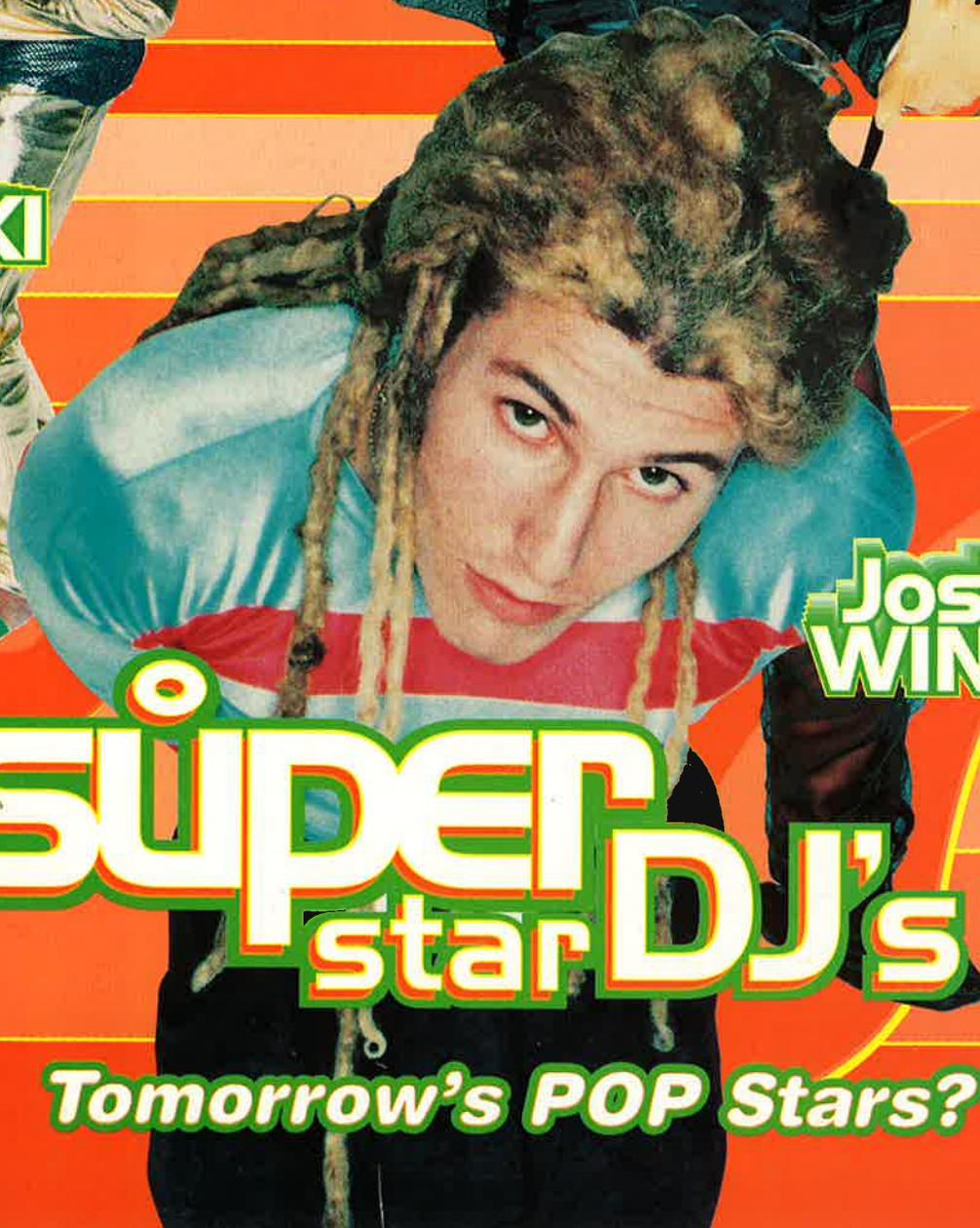
mag•35



KEOKI



**SVEN
VATH**



**Josh
WINK**

super star DJ's

Tomorrow's POP Stars?



GOOD TIME

Logic Euro-Dance Compilation

1

VOLUME

Logic Records U.S., Inc.
270 Lafayette St. Suite 1402
New York, NY 10012
Tel.: (212) 219-2040
Fax: (212) 219-2050
E-Mail Address: Logic US1@aol.com
or Compuserve: 74542.1330



IN STORES NOW

featuring songs from...

Haddaway • Sound Factory
Dr. Alban • Le Click • Clubzone
• Hed Boys • and more...



VOLUME

1

PRO PARTO XX

GOOD TIMES GOOD TIMES

The Extra Value Music
and Clubbing Issue

24 FEATURES
Cover Story: Superstar DJ: flashes in the pan or future supernovas?
Meet the ultimate posers at the wheels of steel: Sasha, Sven Vath, Kimball Rollins, Josh Wink, DB, Robbie Hardkiss, Laurent Garnier, Carl Craig, Pierre, Doc Martin, Micro, Lil' Louie Vega, Junior Vasquez, Johnny Vicious, Frankie Knuckles, Danny Tenaglia, Taylor, Duke - yup, there's all in this issue.

21 CLUB RUB A demented trip through dub land with Michael Alig

57 FASHION
"Excuse Me While I Kiss the Sky" styled by Ellen Hoste, photographed by Auke Vleer
44 "Sleaze Rock" East Village superstars styled by Karen Levitt, photographed by Alex and Leja Kress
74 "Life Under the Stars" a tribute to Liquid Sky, the 80's new wave movie (not the raver-haven) by Walt Paper, photographed by Misa Martin

10 X-TRAS
Andre the Giant culture; Camshell speakers; The price of partying today; Camouflaged office furniture; Jumpsoles; Ru Paul autobiography; Body Worship gear; Scene artists; Dub Tribe; Slip + Slide records; Robot Wars; George Morel; The Shampoo sound.

51 MUSIC
DJ Owned and operated; record labels
22 Funk Junkies: BJ Krush and Brooklyn Funk Essentials
64 Reviews: lots of them

REGULAR STUFF
Letters
6 Life Story by Mike Weiss and Jav Michalski (Matt Gurner goes to the city and meets Sudan)
68 Pro X merchandising - our marvelous trees!
72
38
77

ZOOBEE

ecstasy®

the world's first organic ecstasy
(m.d.m.a.) alternative

From Tokyo to South Africa to the United Kingdom to Argentina, with over 2 million units sold in over 15 countries, a product known as **herbal ecstasy®** is revolutionizing the way the world thinks of designer drugs.

Using 9 exotic botanicals imported exclusively for this product, **herbal ecstasy®** has been carefully formulated to produce a considerable range of pleasurable effects.



"Reported effects last 4-8 Hours:

- euphoria
- tingly skin sensations
- highly increased energy levels
- increased sexual sensations
- mood elevation
- (a mild serotonin inhibitor)"

Dr. Janis Burton
New Psychology Magazine • Paris, France

"Developed by many of the same doctors who created the chemical version, **herbal ecstasy®** is 100% natural & absolutely safe. **herbal ecstasy®** contains no chemicals or other impurities. This product is synergistically blended in order to maximize benefits and eliminate any possible side effects."

Dr. Steven Jonson • Tel Aviv, Israel

**MONEY BACK
GUARANTEE**

toll free • 24 hours • 7 days
1-800-365-0000

2 doses (10 tablets) \$19.99
10 doses (50 tablets) \$69.99
20 doses (100 tablets) \$99.99
add \$8 for postage and handling
add \$10 for next day air



Send Check or Money Order to:
Global World Media Corporation
PO Box # 16442 Beverly Hills
California 90209-2442
Distribution and wholesale inquiries
FAX (310) 581-4456



Project X MAGAZINE

Issue no. 35 EXTRA VALUE MUSIC & CLUBBING ISSUE

Editor in Chief & Publisher, JULIE JEWELS
Art Direction, JAV
Graphic Design SuperStars, HANK DREGSTER
& CICERO DEGUZMAN JR.
Music Editor, AFSHIN
Director of Fashion Marketing, MONTGOMERY FRAZIER
Fashion Contributing Editors, KAREN LEVITT, ELLEN HOSTE,
LIL' KENI, JOHNA DAVIS
Club Rub Editor, MICHAEL ALIG
Office Manager and Goof-Ball, KOOL JAMES LEE
PR and Marketing Associate, JOHANNA LOGAN
Interns, LISA GERSON, ANTHONY VITALE

Words • ERNIE GLAM, JAMES LEE, LILY MOAYARI, DAVID
JENISON, DEV SHERLOCK, STEVE JANAS, TERRY MARTIN, PAM
FILM, JOHN SPEAKMAN, TAMARA PALMER, JOHANNA LOGAN,
DARREN RESSLER, SCOTT STERLING, COLLEEN MURPHY, DAVID
WAXMAN, JARED STERN, KHIEM TRUONG, MIKE WEISS.

Images • CELIA CALLE, BRETT CARSON, ALEX & LEJA KRESS,
ROBERTO LIGRESTI, MISA MARTIN, EVA MUELLER,
MARK MATTLOCK, RICHARD REYES, ED RUIZ, AUKE VLEER

On the Front Cover • SUPERSTAR DJs Keoki, Josh Wink, and
Sven Vath WERE PHOTOGRAPHED FOR PROJECT X BY Eva Mueller.
STYLED BY Karen Levitt. On Keoki: GOLD JACKET AND PANTS BY
LIP SERVICE, GREEN SHIRT BY F8, BLUE MESH ATHLETIC TOP
@ TRASH & VAUDEVILLE. On Sven: ORANGE VINYL PANTS
BY ATTA BOY, MESH BODYSUIT @ CANAL JEANS.
On Josh: LYCRA RACER TOP @ TRASH & VAUDEVILLE.

For Advertising
Call (212) 366-6603 Ernie Glam

Corrections • IN BUBBLICIOUS ISSUE (no.35), IN THE FASHION STORY "ATOMIC"
THE CUTE GUY WITH A FURRY JACKET WORE A PLASTIC CROWN BY LIGIA STEIN FOR
BODY WORSHIP, AND WHITE PAPER PANTS AND TOP ARE BY MECCA (AVAILABLE AT
SHOWROOM 126) THAT WE DIDN'T CREDIT. OOOOPS, SORRY!

PRINTED IN U.S.A. PROJECT X MAGAZINE

Issue no. 35 EXTRA VALUE MUSIC & CLUBBING ISSUE
Published bi-monthly by Project X, Inc. Distributed nationally in USA, in
Canada, and in UK. Full year subscription is \$14.95, (\$30.00 in Canada
and outside US by ground, and \$50.00 overseas by air, back issues
\$6.00/copy.) Our corporate world headquarters are 37 West 20th Street
Suite #1007, NYC, NY 10011 Tel 212.366.6603. We are not responsible
for any of the editorial contents or advertising contents in this publication.
We don't know who is. Please don't sue us because we don't have any
money! No one is allowed to reproduce any part of this magazine without
our written permission. So don't do it! If you steal our art, at least credit us
(you jerks). Talented people can write to us and send us samples of their
work: we are open-minded editors and appreciate critique and suggestions.
If your business is interested in buying copies directly from us or from our
distributors, please call our office. Now enjoy our music issue and please
write us lots of fan letters.

Iggy Pop
size 8½



CONVERSE.



Letters to Pro X

Dear Project X,
I'm writing this letter to show much love and respect for Joel S, or DJ Merlin (Letters to Pro X Issue #34). I'm currently serving a prison sentence out here in Cali also on a drug charge. In '93 I moved from L.A. (Where I was involved in the rave scene) to St. Louis to pursue a job opportunity. When I got there, I found that the only people doing anything positive for the scene were DJ Merlin and his partner Terry. Their parties were the bomb, and everyone knew it. Merlin busted his ass to put on the primo underground love-fests. All of which helped keep me insane (much like Pro X is now) in the conservative, and religious "heartland" of America. Everyone in the scene there owes

Merlin a huge "thank you" and as much positive energy as they can send out.

After my arrest a year an 1/2 ago I lost touch with most of my friends, including Merlin. I had heard a few months ago that he had been busted, but that's all I knew. Thank you Project X, for publishing his letter, and letting us, who respect his work, know he's OK.

I have a message for Merlin: Stay strong. Sooner or later this will be all over. There are people like me and C.B. who remember what you did for the club scene. You will survive physically, emotionally and professionally.

-Down but not out,
G.Q.

Federal Prison,
Lompoc, CA

Hello to all you marvelous people at Project X:

This past weekend I traveled to Racine, Wisconsin from Detroit for the third sight of the Plastikprodukt Fuk Tour. Never did I expect the party to be as huge as it was.

There was over 2,000 kids packed into a small space. The party was just beginning to really kick (with Richie Hawtin performing live) when all the lights in the place were turned on. The pigs showed up. But don't think that stopped the music or the dancing - both continued for an hour after.

Travelling to other cities for parties makes me realize not only how great Detroit parties are but that Detroit parties aren't the only ones gettin' busted. In Detroit we're having a lot of trouble with the cops. They

have special task forces formed just to stop raves. It's ridiculous. Parties are on the news and in newspapers. It's getting out of control. The Detroit stop on the Fuk tour is supposed to be from 11:30 am to 11:30 pm so that it won't get busted. I can't even imagine a rave during the daylight hours! So I'm wondering if you had these problems in New York. Also last weekend a rave was busted and 300 people were arrested. The cops are serious. I thought you might want to know what's going on in other parts of the country and tell you to support the Fuk tour. It's a genuine Detroit party brought right to you (Since everyone should experience a Detroit party) Detroit may not be as big as NY but the parties are just as good, if not better. Hopefully I'll make it there for the party- I'm always up for a trip to NY.
Peace!

-Isabelle

Pro X-

I'm sorry to report from you that I can't pitch my favorite club because I'm from Chicago and technically I'm not a clubber nor is the club scene in Chicago that spectacular (and they do enforce the 21 and over policy !@#%\$!! here!) However I must say the underground parties are as wicked as they get. To the rest of the nation, when you hear Chicago you think of "Chi-town House" and all that crap....Well no more.... as far as I can tell, the underground scene here is being entirely ruled by Jungle.

I have to give all respect to the "Jungle Ting" promoters here... They know the score. As far as DJ's go the whole C.H.A. kru is where its at!

-Name withheld

Hello,

My name is Sarah. I won't boast that I'm your most dedicated and avid reader who

reads it cover to cover because I just started doing that with issue #34. But what appeared to my virgin eyes? A good magazine, a primer to look at y'all (as we say in NC) I've been an active member of the raving community of NC for 2 1/2 years. I do like our magazine, despite the fact that I don't much care for the picture of Milla writhing about on the cover (but that's mute point). You guys offer a refreshing look into the rave world...at least it's rejuvenating to see that in some places, old values of unity and friendship have not changed. It'd be cool if you wrote something on the topic. When it started, it was based on the dealing of unity generated from one bass line, one groove. It used to be fun. If you stepped on someone's foot, you apologized. We used to share everyting. I remember one cool guy from Rhode Island bringing freezer pops and everyone having a cool snack while dancing. Things like that is what originally attracted

So, you've tried the others....Now, try the best!



Euphoria™ is the purest, most potent "herbal ecstasy" (M.D.M.A. alternative) available. Euphoria™ has added aphrodisiacs for extra sensual pleasure. Euphoria™ is made of the finest herbs from around the world and packaged in capsule form (no fillers or binders needed to hold it together as in tablet form).

Available at parties, concerts, raves, rages, Dead Shows, specialty shops and retail stores	Sample package of 3 doses: \$ 19.95 (\$6.65 per dose.) \$4.50 s/h
Check out our introductory prices!	10 doses: \$ 49.95 (\$4.99 per dose.) \$5.00 s/h
Shipped World Wide!	25 doses: \$112.50 (\$4.50 per dose.) \$6.50 s/h
	50 doses: \$175.00 (\$3.50 per dose.) \$10.00 s/h

*All orders sent priority mail at no extra charge!

Visa/MC accepted! Phone 1-800-333-5444 to order...or send money order to:
Freedom-song Enterprises 2550 Fifth Ave. #164 San Diego, Ca. 92103 Dealer/Distributor/ Sales Rep. Inquiries WeCO



workin' hard and deep DIG IT SUMMER RELEASES

**"ONE ON ONE LOVE" - soul on rhythm feat. GODWIN
mixes by tony moran + ronnie ventura**

**"where do we GO from here"
col. abrams + ultra Nate
the ultimate duet now gets remixed
by lenny fontana**

**DIG IT INTERNATIONAL
CLUB PROMO COMPILATION
1995, VOLUME 2**

a slammin' compilation of DJ promo versions of upcoming releases from DIG it, oxygen music works, and mindfood. Including previously unavailable songs or mixes by karen pollard, calvin rock, KINGSIZE, g. Llanes, jr., luvdup, freaky chakra and mr. onester.

me to the scene. Today, at least in my area, it's all based on appearance and who's more fucked up. I used to go raving and meet tons of other people, now everyone is content to be hermits and never interact with others. Maybe it's our "Sesame Street" upbringing that's taking its toll. It's a sad fact, however, that as we claim "uniqueness" and "openness" we are just as clammed up as everyone else around us. I guess if anyone cares, my solution is to drop your defenceness at the door, absorb the environment, open your arms to people around you, and dance. No one is cooler than anyone else.

-Sarah Harnott,
Peace College, NC

Dear Pro X,
Just got your mag. I ate it up and asked for seconds. First mag that actually addresses real

music, not the flava of the day like most others. Two requests and I'm outta your hair like hairspray on a rainy day. Please write more about "Lords of Acid" - their rawness is refreshing. Second, include more info about the Detroit club scene, I live about 90 miles west, so it's my only salvation in this preppy college area (MSU) Question: On the back of issue #34, did the "Moonshine Jungle" ad remind anyone else of a blatant rip off of those delightful Absolut ads that keep us stumbling back to the store for more. (or is that the point?)

-Gabareth
(Your party princess 'till the ecstasy wears off. Hopefully not that weakass "herbal" stuff that feels like you're staring at a wall for four hours, but somehow not as thrilling.)

Dear Pro X,
"What a piece of sell-out crap" was my first impression as I noticed my favorite underground info-magazine featuring an ad from Snapple, (especially when the cover of the previous issue with Moby cover boasted "100% independent/corporate free publication" seal on its cover) but later curiosity took over and had to find out if "heat activated" iron on idea really worked. Well I found out all right, when all my friends started asking where I got my shirt (I made an upside down transfer on my white stretch tight tee) and now all my friends who don't have subscription are forced to rip them out from newsstand copies. Can you send me some more so I can start selling them along with lemonade on my front porch. If you do I promise to not call you a sell-out.
-Jordan Riordan, MA

Letter from Editor

Just two issues ago (Encyclopedia Edition) we ran a brain-friendly feature titled "Best Clubs in USA" which listed Pro X choices for the hypes night clubs around. Since then we got a bagfull of letters from Orlando questioning our pick of The Edge club over the (evidently) raver-preferred Firestone. And before we had the time to consider this matter, Caffeine, the underground Mecca of New York was shut down by the Fire Marshall of Deerfield due to neighborhood community "pressure". According to our inside source and the DJ behind Caffeine, Micro thinks that "... it was ridiculous... Caffeine was 100% safe and legal and they were giving us a hard time because someone wanted to see us shut down... they called us 'Happy Land waiting to happen' and we had to threaten to sue the city..." Although Caffeine was reopened two weeks later, a curfew was passed in Orlando (no one under 18 is permitted on the streets of the downtown club district after 2:00 a.m.) and the authority pressure is far from over.

As a new social regime forces its ultra-conservative policies (smoking is against the law, Disney Corp. is taking over Times Square, and Sound Factory and USA were both forced to shut down due to new zoning laws), youth culture is rebelling. Since for every action there is an opposite reaction, the uptight environment is resulting in a new kind of underground, where the kids have their own lifestyles, music, language, customs, leaders and superstars.

While we're on the subject of the superstars, our cover story "Superstar DJs: Flashes-n -the-pan or Future Supernovas?" examines the fascination with star DJs. Are they just hype or are they tomorrow's pop stars?

Our coverboys, along with a bunch of talented superjocks profiled in this issue, all started spinning at the most intimate gatherings of their scenes. Whether it was a garage party in New Jersey, club kid after-hours in New York, trance gatherings in Frankfurt, or an acid warehouse event in San Francisco, DJs defined and led their scene. Eventually, they traded in their vinyl collection of other people's music for their own as they stepped into the studio and started remixing and producing. That's when the mayhem began.

Frankie Knuckles went global with his whistle song, introduced NY-style house to Europe, and just released his second album on Virgin Records; David Morales remixed the Michael Jackson album for Epic; Junior Vasques is the first person Madonna calls with her new work; Little Louie Vega averages five digit fees for his remixes; Roger S. and C.J. Mackintosh opened up for the Janet Jackson tour; Josh Wink had gold single sales in three countries... talk about overnight sensations!

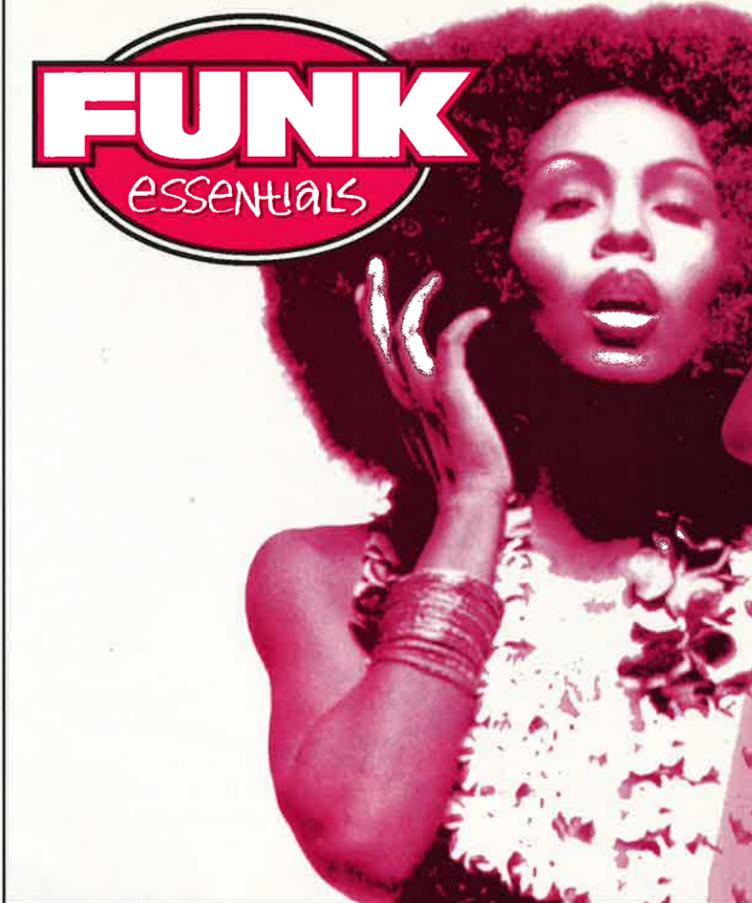
They act like stars too! Cover DJ Sven Vath, who owns three record labels, employs a full time staffer whose only job is to plan Sven's legendary birthday parties in exotic locations. Keoki requests a stretch limo filled with dancing club kids to attend his gigs and Junior Vasques' DJ booth is always filled with pop stars and groupies.

Are DJs the superstars of tomorrow? Is technology placing a new kind of photogenic tekkie at the front? Are they style over substance? You decide.

Meanwhile, as per the request of Taber King, one of our readers that wanted more DJ interviews, here you go.

Editor in Chief,
Julie Jewels

7 NEW COLLECTIONS



OHIO PLAYERS Funk On Fire: The Mercury Anthology



The Definitive Collection
28 Monster Tracks on
2 Compact Discs or 2 Cassettes

plus

The Best Of PARLIAMENT:
Give Up The Funk

The Best Of Barry White's
LOVE UNLIMITED ORCHESTRA

The Best Of STEPHANIE MILLS

The Best Of THE DELLS

The Best Of JUNIOR

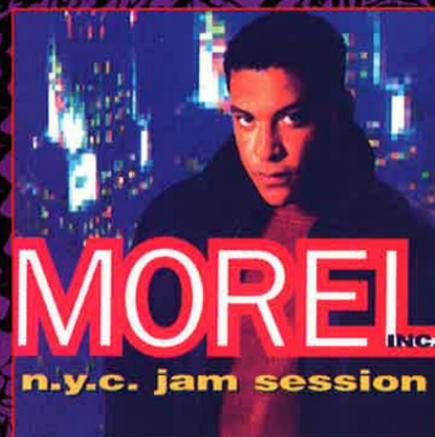
LOVE'S TRAIN:
The Best Of Funk Essentials Ballads

More than 75 minutes of digitally remastered hits,
classic cuts and extended mixes on each collection.



© 1995 PolyGram Records, Inc.

The Latest Releases From New York's Hottest Underground Dance Label



MOREL INC. • N.Y.C. Jam Session
The debut album produced by George Morel - features 10 vocal tracks by Tafuri, MJ White, Lilius White, CeCe Rogers, Russell Logan and Mr. Mike - also contains the all star vocal single "Why Not Believe In Him."
Available on special triple pack LP, CD and CT.

PRIDE 95
12 uplifting club anthems - 10% of all album profits will be donated to charities for AIDS research and care - contains songs from Barbara Tucker, Barbara Douglas, Michael M., Winter Darling, Franklin Fuentes and more.
Available on double LP, CD and CT.

STR RHYTHM 820 Broadway, Suite 1403, New York, NY 10010 Tel. (212) 254-2400 E-Mail: strhythm@ix.netcom.com

BUY FROM US DIRECT

- MOREL Inc.** CD \$15.00
 CT \$11.00
 3-PCK LP \$15.00
- PRIDE 95** CD \$15.00
 CT \$11.00
 LP \$13.00

name _____
street _____
city _____ state _____ zip _____
phone _____

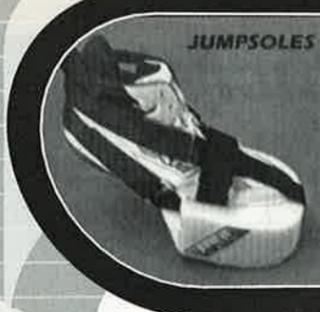
AMEX VISA MASTER CARD

name on card _____
account no. _____
exp. date _____
signature _____

Please enclose a check or money order
made out to: NYC Direct Sales
Mail to: NYC Direct Sales, 920 Broadway,
Suite 1403, New York, NY 10010
NYS residents please add applicable sales tax.
Call for more info (212) 254 2400

Attention Body Worshippers

Barney's may be the eye stopper for "amazing" windows according to uptowners, but in the East Village, the windows to see are at Body Worship. They are notorious for causing a stir with everyone from the local bar-hoppers, to celebrities, to the writers at The Post and The Sunday Times thanks to owner Arjan Khiani and designer Alberto Riviera, who are responsible for the mayhem that continues once you get inside. Arjan, together with artist Wayne Evan, designed what feels like a metallic bat cave for the cyber vampire. Between the incredible scenarios in the windows and the alien nature of the store, I almost forgot to mention their merchandise - it's a fetish store! Body Worship presents a selection of leather, PVC, and rubber, but Arjan and Alberto are doing their own couture collection for fall '96. Their most brilliant pieces though are their sculptural accessories. Arjan works with artists Ligia Stein and Kurt Veith to make amazing headpieces, chokers, and wrist cuffs using anything from 4 inch metal spikes to clear plastic. And then there's the cigarette holder ring Arjan and Alberto made for Madonna which she wears for her latest interview with The Box. In fact, Alberto designed Madonna's entire wardrobe for the "Human Nature" video including the tuxedo tail coat corset. It's good to see Seventh Street designers getting the attention of Seventh Avenue and beyond! -Karen Levitt



Jumpsole Fevah

Let's face it, platformed shoes are played. People still wear them because there basically isn't anything else to wear since all the mall stores jumped on the same bandwagon (like pushing jellies in your face this summer). You could pour your life savings into a gorgeous pair of Patrick Cox or Gucci loafers, but you'd still be short. What to do? Make the ultimate deconstruction statement by going barefoot, or continue stacking those tired old platforms yourselves to achieve a somewhat original look. While in the stores, there are too many choices, not enough options. Recently, I found shoe salvation in a basketball mag, not Harper's, The Face, or even Project X. Metapro, a West Coast athletic apparel company, makes "Jumpsoles" - the new school in platform cool. Jumpsoles aren't actually platforms at all, they're just a piece of rubber you strap onto to your shoes to increase your vertical leap in 6-8 weeks and increase your 40 yard dash running speed. In fact, they're not even made for trend freaks like you and me at all, they're for sports geeks! So throw away your tired, old walkers and make an investment in Jumpsoles. It's the gift that keeps on giving. Even after you get sick of them you'll be able to slam like Michael (Jordan) and run like Carl (Lewis), plus you'll have Popeye-like calves of steel. -James Lee

Mongoloid Madness

ANDRE- the bad ass mutant of the World Wrestling Federation, former heavy, heavy, heavy-weight champ, king of the Royal Rumble, and one-half of an ex-championship tag team, along with the ominous partner Big John Studd, led a very fulfilling life. Ever since his demise (of natural causes) last year, his popularity has reached a cult-like status, partly due to the people at Alternate Graphics. Considering that Andre is the focus of existence for this deranged art team, the 7'4", 520 lb., mongoloid beast is smiling down from heaven, I'm sure. (All kind-hearted giants go to heaven.) Stenciled images and stickers of Andre the Giant are everywhere from car bumpers to schoolbooks

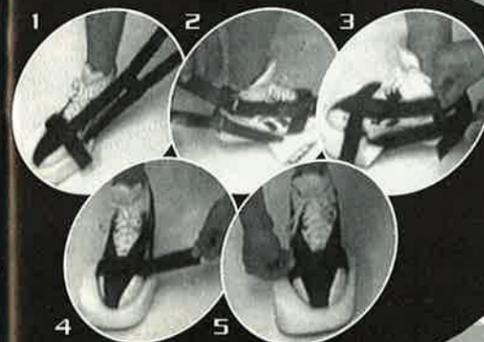


to road signs and even on your ma's nappy-ass back. The images of Andre the Giant seems to have piqued everyone's interest, whether it be positive or negative. "The Andre the Giant stickers are both embraced and rejected, the reasoning behind it depends on the psyche of the viewer," says Shepard Fairey, the king nut at Alternate Graphics, also appropriately known as AG. The sticker campaign actually started as a joke

between two skaters, and quickly grew into an underground phenomenon, with an estimated circulation of 400,000 various Andre the Giant stickers. The stickers have no meaning, its really just an experiment, a science project if you will, on Phenomenology, the process of letting something manifest itself. AG also makes cool gear to further show their devotion to Andre's posse. There are graphics on hats, T-shirts, sweatshirts, and of course stickers. There is even a documentary. Join the Andre gravy train and send your papers and coins to Alternate Graphics, 410 Angell St., Providence, RI 02906 and you'll get back some marvelous shit. -James

Camouflage Anyone?

Trendiness has reached an all-time high (or low), depending on how you feel about camouflage. A Berlin-based design group called CamoArt paints various camo designs on telephones, computers, safes, or whatever else you may want or need camouflaged. When I asked Tilman (the King at CamoArt and resident art director at the trendy techno mag Front Page) what would happen if camouflage became passé, he responded with, "Camouflage is design. Good design is timeless. Camo was around long before fashion existed." Then he elaborated in common terms: "Fashion is a whore that turns tricks with time to achieve success. When the fashion hype is over, people will understand the camouflage concept better. I will always be contemporary." Umm, whatever. Anyway, what's next? A paisley fax machine? A plaid beeper and cellular phone? Or maybe even a leopard print desk. Sounds great to us! If you still want to get something camouflaged contact Tilman at CamoArt in Berlin, fax: 030.694.9877. -James



Karen and Carl wear head pieces by Kurt Veith for Body Worship. His suit by Smylonylon and tie by Pluto Cat on Earth. Her skirt by Gaultier.

photography by Alex and Leja Kress
 styled by Karen Levitt
 hair & make-up by Michael Delfino of Beauty Head
 models: Carl and Karen

Hyper Inflation
Today's Price of Partying

In the high-flying 80s, the press used to hype up, and customers gagged over, the spiraling cost of clubbing. In an era when Japanese investors popped off an \$80 million check for Van Gogh's Sunflowers painting, the rest of the world coughed up what was then considered the outrageous price of \$20 to enter superclubs like Area and Palladium. For the few clubbers who grew weary of the fashion-glamour tones set by these ostentatiously decadent mega-clubs, there were the less expensive and more arty New York scenes at the Pyramid and 8BC. These legendary venues generally charged \$5 and most savvy clubbers didn't mind paying the covers because the small clubs were refreshing alternatives to the pretentious mega-clubs.

Times have changed.

Today, ten years later, the party experience has been turned up-side down as NY's mega-clubs like Webster Hall, Limelight, and Tunnel are actually cheaper than the so-called "underground" scenes around the country, all of which are completely unaffected by NY's hyper-expensive rents, taxes, and business regulations. For instance, the weekend cost of entering NY's mega-clubs currently ranges from \$10-\$15. Granted, you don't get much for the price of this admission - two or three DJs and the same old disco ball. But it's legal, reliable, and most of your friends are sure to be there, at least physically if not consciously.

In contrast, the rave scene, which hypes itself as the underground alternative to slick city clubs, by and for kids who lack the cash but not the energy and community spirit, in fact turns out to be much costlier! What started out as the illegal "underground" rotating parties that charges \$5 admission and featured friendly freaks that gave away cotton candy on the dancefloor, may have turned into a series of rip-offs. The frequently out-of-town events and "raves" are actually far more expensive to attend and they're steadily becoming pricier as promoters devise clever gimmicks to compensate for the whopping prices. Ultraworld's Rave the Bay in Baltimore, an eight-hour rave cruise on the Chesapeake Bay, and Fiesta, a four-day rave cruise in the Caribbean, are shining examples of raves and the astronomical inflation of partying.

The Project X staff, a group of very taxi-dependent clubbers, briefly considered attending these two seemingly fabulous events, until we calculated their outrageous costs; and the bottom lines are as shocking as they are budget-busting. After tabulating travel expenses, the cost of "party accessories", and the admission price, it's unlikely that anyone in the scene without a car or a trust fund can afford these luxury rave extravaganzas.

Despite our attempts to find the cheapest travel options, behold one person's expenses for Rave the Bay:

-Round-trip subway to Port Authority Bus Terminal:	\$2.50
-Round-trip fare on Peter Pan Bus Lines New York to Baltimore:	\$43.90
-Round-trip taxi fare to the departure pier (estimate):	\$10.00
-Minimum "party accessories" cost (and we know most of you have far more expensive "tastes"):	\$5.00-\$35.00
-Admission:	\$40.00
-Minimum miscellaneous (gum, soda, candy, food):	\$10.00
Minimum Total:	\$111.40-\$146.40
If that seems bad, things get really insane when the four-day Fiesta Rave gets calculated:	
-Minimum round-trip airfare from New York to Miami:	\$200.00
-Round-trip bus from Port Authority to the airport:	\$12.00
-Round-trip taxi fare from Miami to the departure pier:	\$40.00
-Minimum "party accessories" and food for four days(\$20/day):	\$80.00
-Admission (payable in installments):	\$500.00
-Minimum miscellaneous (\$20/day)	\$80.00
Minimum Total:	\$922.00

We're not even going to mention the cost of Love Parade, the mega weekend rave in Berlin that features a free parade and whopping admission fees to the after-parties. This is the reality of underground partying in the summer of '95. Can you afford it? If not, don't get depressed; take solace in the knowledge that Project X is still only \$3.00. And no, we are not on either guest list, so we know how you feel.

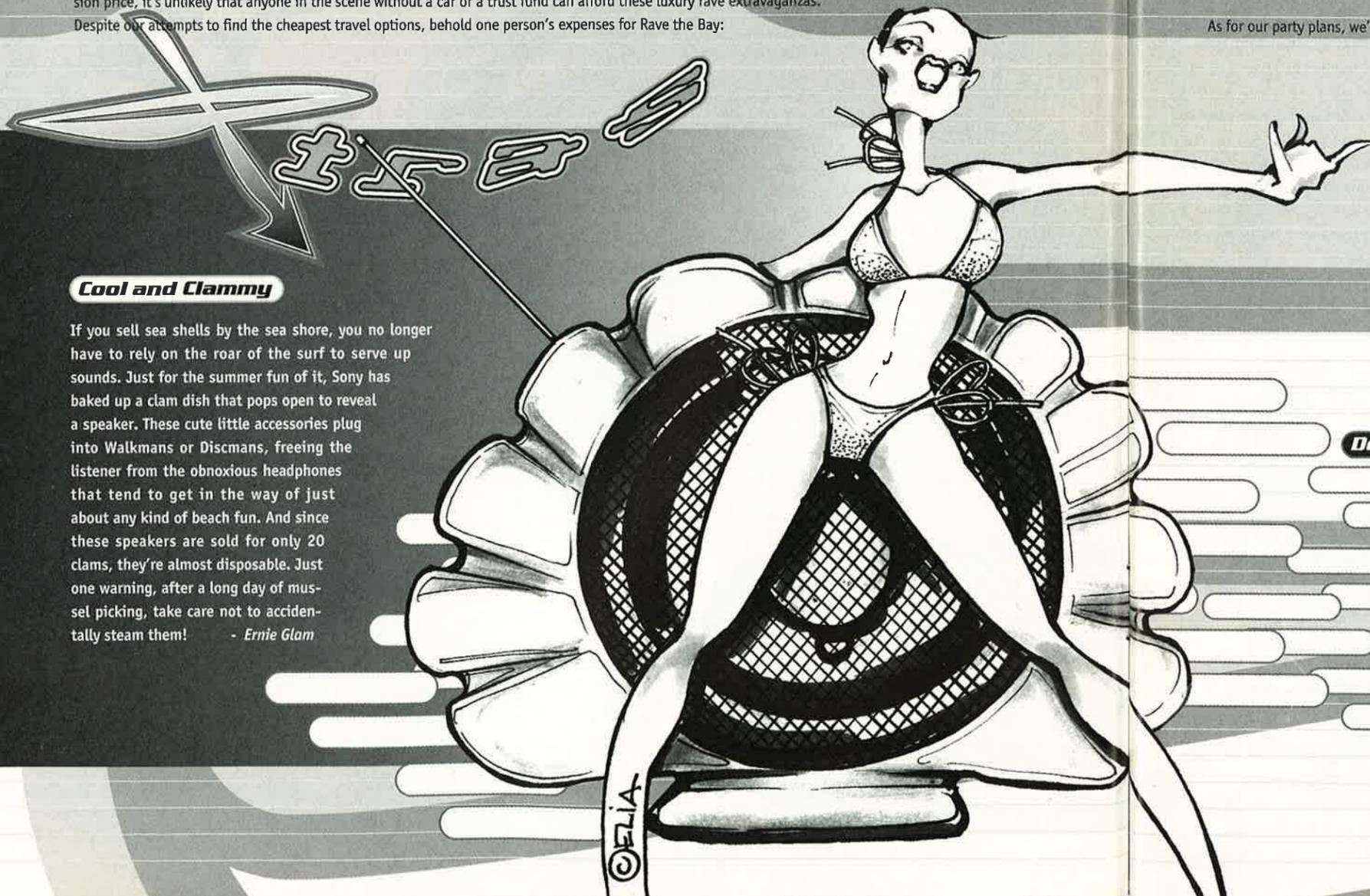
As for our party plans, we'll see you at Wigstock on the Christopher St. pier this Labor Day; it's free! -Ernie Glam



Boston ravers travel coach



Kids at Love Parade are not only hyper, they're rich!



Cool and Clammy

If you sell sea shells by the sea shore, you no longer have to rely on the roar of the surf to serve up sounds. Just for the summer fun of it, Sony has baked up a clam dish that pops open to reveal a speaker. These cute little accessories plug into Walkmans or Discmans, freeing the listener from the obnoxious headphones that tend to get in the way of just about any kind of beach fun. And since these speakers are sold for only 20 clams, they're almost disposable. Just one warning, after a long day of mussel picking, take care not to accidentally steam them! - Ernie Glam

Docu-Diva

Two years ago, while America was passively watching MTV, the giant black drag queen named RuPaul seized control of the television and sashayed into the world of pop with her hit single "Supermodel". Instantly, before anyone even had time to wonder about this seven foot freak in the blonde wig, RuPaul was in your face, featured in every talk show, MTV ceremony, and trendy fashion event. Sadly, immediately after the 15 minutes of fame (or after she stepped out of drag), much of America seemed to lose interest in this sassy, loud-mouthed product of the NY club scene.

In all the media frenzy that accompanied RuPaul's emergence, it was easy to get fed up with her self-promoting and prefabricated press-speak. Like some perverse drag version of a wind-up doll, she seemed to say the same thing on every show. If we're ever in a room together and she says, "We're all born naked and the rest is drag" one more time, I'll have to slap that MAC right off her face!

Today, RuPaul has finally satisfied the curiosity of those who are not merely scandalized by a man in a dress but who are more interested in the evolution of her eccentric persona. Her new "autobiography" *Lettin' It All Hang Out* describes the history we wanted all along, but it's the photographs and captions sell this book. Obviously, RuPaul wasn't always the fierce diva she is today, and the pictures illustrate this fact in a hilarious way.

Though much of this book's truthfulness is dubious, her most believable caption reads, "I've had every look in the book." She proves this statement by taking the reader on a style journey through the past fifteen years of her life, unapologetically revealing some of her less successful looks and some scandalous ones. No matter what our '90s tastes tell us about the styles she worked in the past, most of them are quite severe, but still fabulous. In the end, this book is a ridiculous testimony to the style chameleon that RuPaul truly was before she settled on her current, more commercial look. -Ernie Glam



Clubbers With A Vision by Johanna Logan

Imagine taking the club/rave scene and summing it up in one image. What would it look like? Is it a decked out club kid, a dolled up disco diva, or a pill-popper in a bathroom stall? Is it dark and mysterious or covered in lazer glitter? Meet two artists whose visions epitomize the underground scene. With crazy talent and upfront originality, these artists are definitely representative of the scene. Walt Paper and Dennis are true to their art and know what goes on behind the glamour of the coolest parties in New York. These young artists chill

at Tunnel After-hours, work it at Koncrete Jungle and then combine the ingredients of their clubbing experience to create the most potent results of club art. Anything these artists create, from paintings of a bathroom drama scene to a camouflage wearing dancing divas, their art is 100% relevant to the scene. Walt and Dennis are the kids who are taking our subculture a step further, transforming the energy of the underground into art that in 2,000 years may be the only evidence left of "the old school underground."

Dennis

A boy named Dennis is more than just a cute face on the scene. He's a painter and a sculptor who is inspired by it. "I look for a lot of color when I go out, people that look like they just stepped out of a cartoon. I'm inspired by a person's creativity - how they dress and act." Dennis hangs out in the bathroom at Tunnel After-hours, if he's not fast-dancing to DJ Rap (he's a big Jungle fan) at all the best parties. But he does more than dance jungle-style and chill out with his posse of Anthony, Astro and Desire, he goes out to get inspired.

His art is the epitome of the underground flava' this minute. Dennis creates "Toy People", a series of sculptures that accentuates both sides of the underground club scene - the happy uplifting vibe that the DJs create on the dancefloor mixed with the weird vibe caused by experiences with drugs and club politics. The sculptures are fresh and pastel colored. Pink and blue Toy People dressed in camouflage patterns and kick-ass outfits that everyone wished they had. But behind the happy outlook, there is a depth in his characters that shows this young artist's complex personality. The innocence and the sadness of the Toy People are reflected in the droopy searching eyes. Through these "windows of the artist's soul", you can realize the artist's personal conflicts caused by growing up in a society into which anyone with a "different" philosophy on life doesn't fit. This is what makes Dennis' art so representative of the underground scene. He has keyed into the beauty of going to extremes (which is what clubbers are all about). The more unique looking, the more color, the higher the platforms, the bigger the hairdo, the more likely you'll be an inspiration to this club cutie.

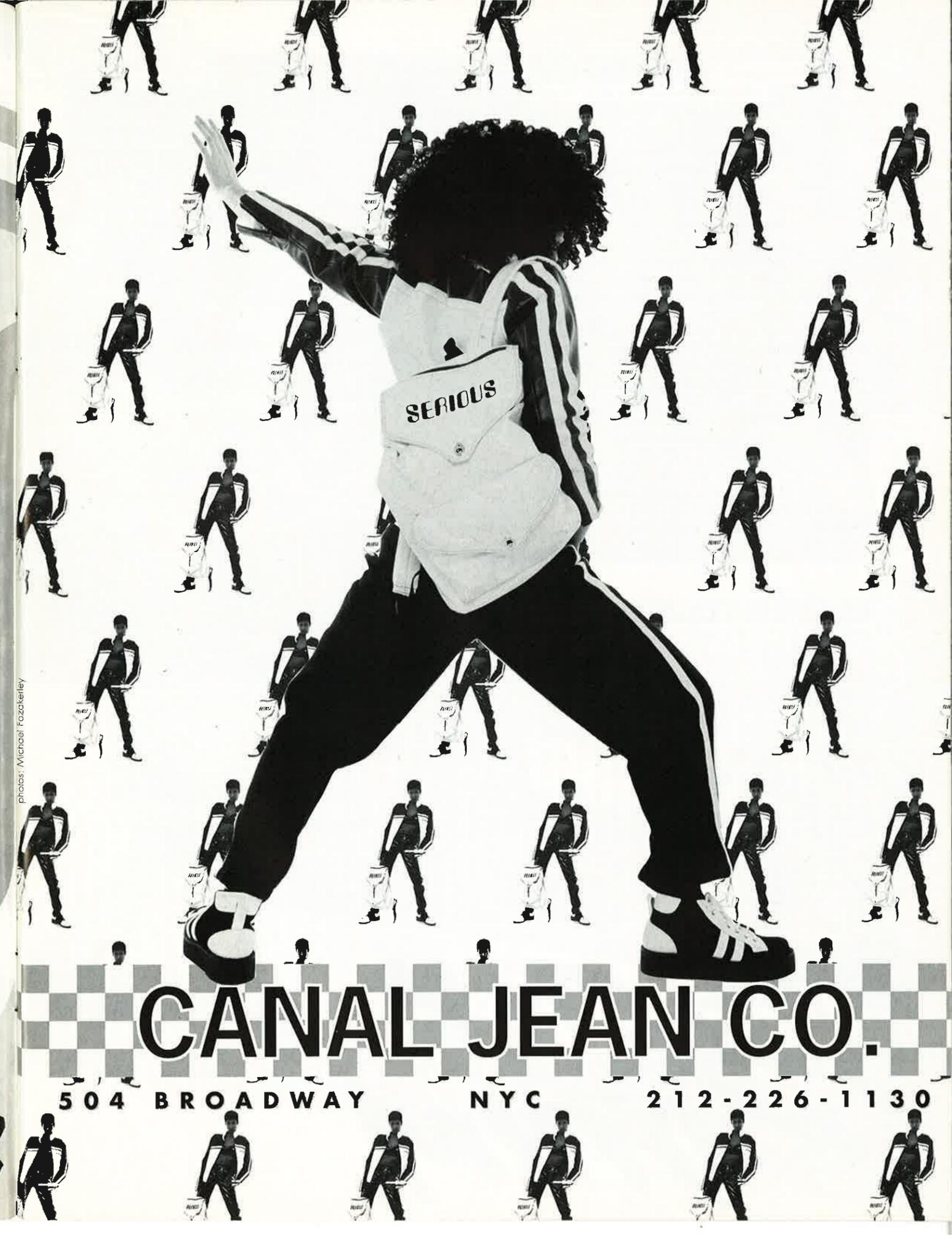
reflection of his philosophy on life and are influenced by his life as a "freak" in the underground scene, which, just like his paintings, is filled with creatures both wonderful and eerie. He is currently working on a group of paintings titled "The Bathroom Series" which evolved out of "...childhood traumas, early sexual experiences and acid trips" during which he always ran to the solitude of a bathroom or his "porcelain thinking box" and the center of a club's universe. For Walt, bathrooms represent the extreme of his emotions, from drug induced mind expanding experiences to club tragedies and dramas - heartbreak, romance, or overdose. This artist portrays the positive side of extremes of life, that's why he calls himself a "Modern Romanticist".

Walt Paper is also an artist with a cause. He wants to destroy society's illusion of what they consider the slackers or "Generation X" and expose the flip side of the underground scene which is full of talented people who are being ignored. "Since we've been hiding out, they're brewing up this whole concept of Generation X as apathetic young people who don't have any creativity... We've been shoved into hiding and I think it's time we come out."

Walt Paper

Walt Paper, who avoids played-out labels like Club Kid, refers to himself as "Freak". He has a special place in the scene as one of the original club kids of Manhattan. The first taste of the underground scene inspired Walt Paper to live out the fantasy he had always longed for but "...never found in the cultural norms of our twisted society." To him "the club scene is a bunch of people who feel like they are on the outside of mainstream, so they go into a structure where they can become an alternative to society, a place where freaks are the elite." The movement Walt Paper and his posse started is UFO - United Freaks Orbiting, an underground elite of hyper club kids who turned "alternative" into a national trend (talk about piercing and tattoos!) But as all good things do, this tight crew came to an end as club kids adapted to the ravers and the ravers took on the essence of club gear by adding goggles to their ecstasy gazes and platforms to their Adidas sneakers. With the opening of NASA came a fresh group of "cuties who were freak friendly" so it was a easy transition.

His experiences inspired Walt to create his own surreal world of sadness, frustration, and fear all dolled up in dancefloor outfits. His paintings are a



photos: Michael Fozzakerley

Shampoo:

Mega-Babes on the Rise

"Should I confess to liking Shampoo?" That's probably what many people will ask in their struggle to balance being "hip" with being honest. Described as everything from the nineties' Bananarama to a female version of Adam Ant. England's Shampoo has already become a smash hit overseas going platinum in their home country and multi-platinum in Japan where they've sold more records than the Beatles, if you can believe it!

Fronted by two beautiful young women, Carrie and Jacqui, Shampoo has remarkably catchy choruses and ridiculous, tongue-in-check lyrics which evoke a pleasant smile on most people's lips. The girls of Shampoo sing about everything from being teen idols, "We're blond haired teenage terminators" to being too amazingly beautiful "delicious powder pink, don't you think we're outta sight?" Occasionally, Shampoo even attacks their own silly, made-up persona, "Skinny white thing, living in your own wet dream".

While quickly building overseas in the last year, Shampoo's American introduction has been through the recent single from the Mighty Morphin Power Rangers soundtrack. Though these English babes will freak when they actually see what the Power Rangers are, the soundtrack aims the song at the perfect demographic: prepubescent and trendzoids.

Shampoo's original release date was in May, but their American home, I.R.S. Records, wisely moved the release date back to August. Punk rock might be the U.S. trend right now, but the perpetual three-chord overload is forcing people to put a hefty lock on punk's garage door. With Green Day on their fifth overplayed radio single, the time has apparently come once again for electronic pop rock/dance. Elastica was a precursor, and Shampoo might just be the real thing. -David Jenison



Shampoo

Shampoo

REC



tras

Slip N' Slide

Househeads have but one perennial problem: there's too much music to choose from. Fortunately, England's Slip N' Slide is making shopping for vocal and sample tracks easier as they've been quietly pumping out an impressive stream of hits over the past two years.

Launched under the auspices of the hardcore Kickin imprint, Slip N' Slide is a two-person operation consisting of Max the label manager, and cohort Jim Ingle. Despite its small staff, it's also home to various U.S. underground stars, such as Josh Wink, Deep Dish, 95 North and Roc & Kato. Though the label now enjoys respect amongst U.K. dance doyens, Max recalls a time when the label ran into disastrous initial problems.

"When I joined the label, I just did promotion and gave no input at all," recalls Max. "Within a couple of months, they asked me my opinion and I said, 'Your music

is shit. The label is shit and none of the DJs will play this music.' I didn't have much of a job to begin with, so I wasn't fearful of losing anything, but I did know from my time working in a record shop that nobody would play this music."

After a quick promotion to label manager, Max used his friends, such as mixmaster Terry Farley, to help change the label's profile through a handful of releases. So far, one of the label's biggest coups has been licensing Roc & Kato's "Jungle Kisses" and their double-pack follow-up, "Alright".

"Jim and I have two different tastes in the house scene. Jim is very soulful and I'm a bit more harder edge," notes Max. "We compliment each other very well even though we have different tastes in the scene."

With sales going through the roof at home and especially in Italy, Slip N' Slide's recent *Jazz In The House* compilation, which Jim compiled, not only sold well, but it helped broaden the music's appeal.

"Unless house music gets to a broader market beyond DJs, then it's never going to expand to the stage where it should," stresses Jim, who spends his days cutting licensing deals and securing DATs for compilations.

So what is new for Slip N' Slide? Plenty. There's loads of impeccable house on the horizon, such as a full-length due by year's end from Roc & Kato, and a new hip-hop and jazz sub-label. Look for more jungle, techno and trance on Kickin, reggae and jungle on Conquer, and guitar bands on Pandemonium (where Echobelly issued its debut single).

"There's always mayhem and madness going on here and the pace in our office is non-stop," says Max. "I wouldn't change it for the world." -Darren Ressler

George Morel: The Trackman Cometh

The globe-trotting New York-based DJ/producer George Morel is living the good life. During the week, he pumps out energizing tracks from his state-of-the-art home studio in Forest Hills, Queens. On the weekends, he mans the turntables and uses his impeccable mixing ability to rock dance floors in England, Germany, Switzerland and Italy.

A DJ since he was 13, the 27-year old Morel admits to always being slightly self-conscious about himself. At 18, he didn't know if he had what it took to be a DJ, but he uncharacteristically threw caution to the wind and followed his bliss.

"I had the choice to go to school and become something that I didn't want, or to start producing," says the Puerto Rican-born Morel. Although he didn't even know the difference between a piano's black and white keys, Morel persisted in following his musical dream. "I chose to stick with music... Producing was like DJing. I didn't know if what I was doing was right, but I just went with my instincts."

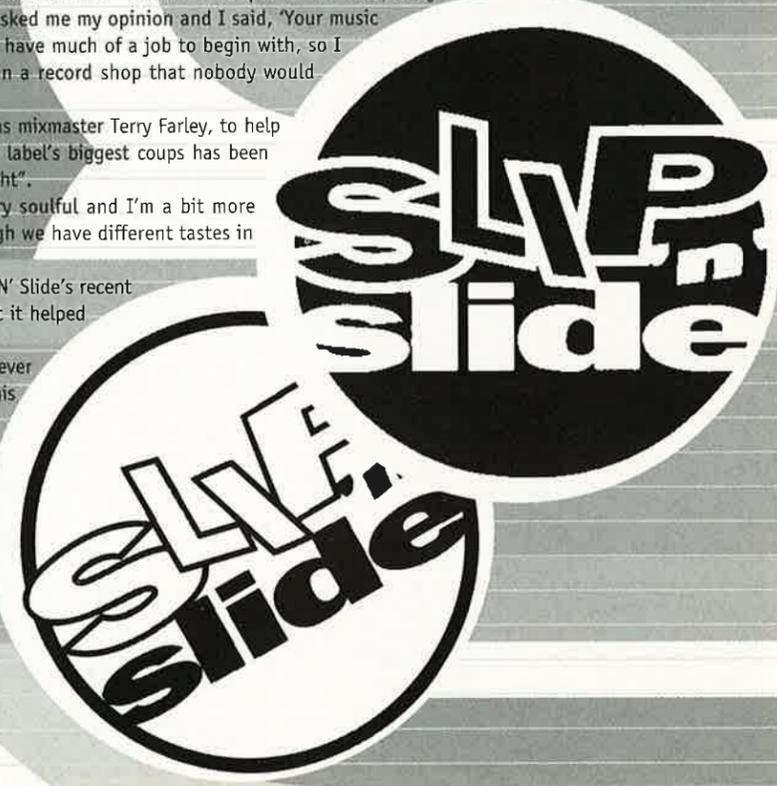
Morel's instincts helped him craft 2 In A Room's mega-hit, "Wiggle It", which went on to move over three million copies worldwide. By the same token, his recent pulsating series of underground tracks, issued under his Morel's Grooves moniker, have also sent househeads screaming for more. In spite of his overseas success and praise from dance doyens in-the-know, the maestro still felt that he had something to prove, so he launched his own vocal group, Morel Inc.

"I love to produce and concentrate on harmonies and arrangements, and after watching people like C&C Music Factory work, I started noticing that people were considering me as only a track producer," explains Morel. "I had all of these songs, so I formed Morel Inc. which showcases the song-oriented material that I love to do."

Morel Inc.'s debut, *N.Y.C. Jam Sessions* on Strictly Rhythm is the result of intense collaborations with a slew of vocalists, such as Cece Rogers, Tafuri, Carlton Carter, Russel Logan, MJ White, and Lilias White. So where he felt lost, George Morel is now creatively reborn.

"I love what I do, but I've never planned my life," offers Morel. "I've always just wanted to do my music and be respected for it. I want to keep producing more vocal material, but I'll never stop doing tracks. The support from the underground is what got me here, and I'd never turn my back on it." -Darren Ressler

Strictly Rhythm





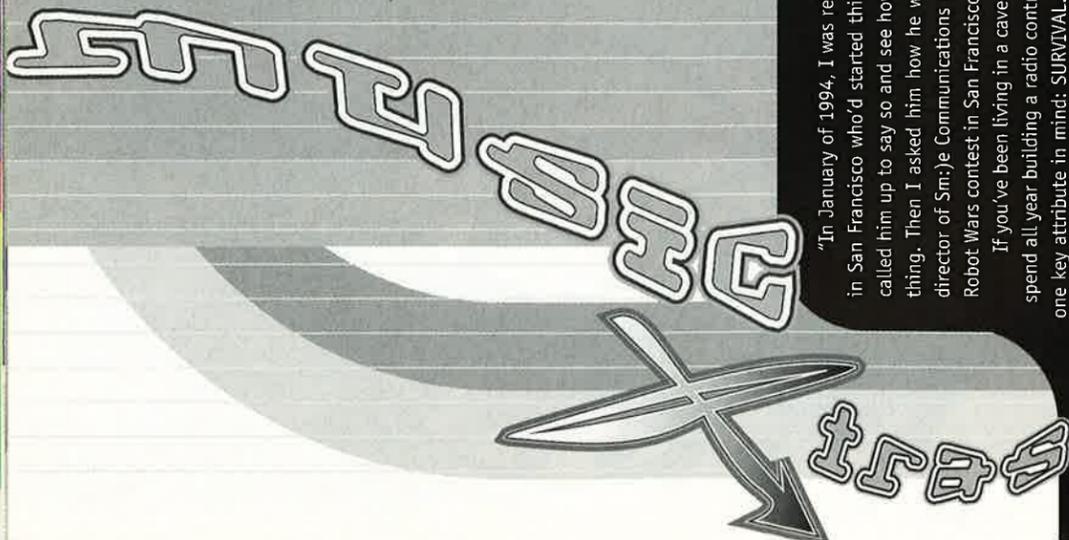
Dubtribe

Uniting the world under their existential groove, Sunshine, Moonbeam and Chadwick conduct the sainted rhythms of the perpetual traveler. This San Francisco based sound system, best known by their West Coast family of ever-growing followers, are Dubtribe and they are on tour. Dubtribe is takin' it back to the streets - thirty cities in sixty days. After years of being a part of everyone else's show, our groovin' cosmic music messengers are overseeing every aspect of tour production, from sound and lighting, to support DJ's and flyer design. With a twelve person support crew on tour, they're also presenting world's finest spinsters, including Doc Martin, Onionz, Jay Goodwill and Jen0.

A minute into conversation with a just rising Sunshine, somewhere on the road in Florida, one can immediately get drenched in their ever-smiling spirit. "We feel like there's a real magic with house music. We're really lucky to be involved in a music that can be so personal...it can truly be shared with people on a really massive level, in a very personal way." Sunshine beams in, not yet half-caffinated. "I really believe that as an artist, we have to push ourselves as hard as we can... so that the message remains intact, and remains more important to the scene, or the party, not the money or the glamour."

After six months of studio work on the follow up to their critically acclaimed full-length debut, *Sound System*, the nearly completed project was eaten alive by some crazy kinda data base crash. The only back-up was mysteriously erased and the remaining rough tape snatched from Organico Records head, Matt Adell's car in Chicago. But they emerged from this nightmare takin' it all in stride. Our sonic trio is now sending up *Seline Song's* - a breathtaking document of their improvisational ambient works and a direct manifestation of "Come Unity", the monthly bay-area gathering in San Francisco, where they perform the first Wednesday of each month. Beautifully bridging the "lost album" gap, *Seline Song's* offers a glorious glimpse into the celestial essence of the Dubtribe vibe.

Sunshine, with a note of dismay in his tone, explains the reasoning behind the new tour set up: "We've spent so much time going to other peoples parties and putting our vibration into them, which is really satisfying, but often, you find yourself sandwiched in between DJs coming from a place that you don't really relate to and it takes your whole two hour set to turn around the vibe, just to have the next DJ come on and tear it all apart. I'm not whining, 'cause I understand, that's just a part of touring, but it can still be very heart breaking." Refocusing his thoughts, Sunshine pauses and pondering the broader spectrum of the Dubtribe deal: "We're terrorists, man. People think that the love and peace movement is benign... but it's something that everyone wants, and yet we deny it from ourselves. So, in these times, we have to be terrorists, it's the only way to go. I don't mean blowing up buildings, I mean spreading love. That's the best, most effective form of terrorism there is. We're love terrorists man, are you with me?" All the way, my brother.. all the way. *by Terry Martin*



Robot Wars

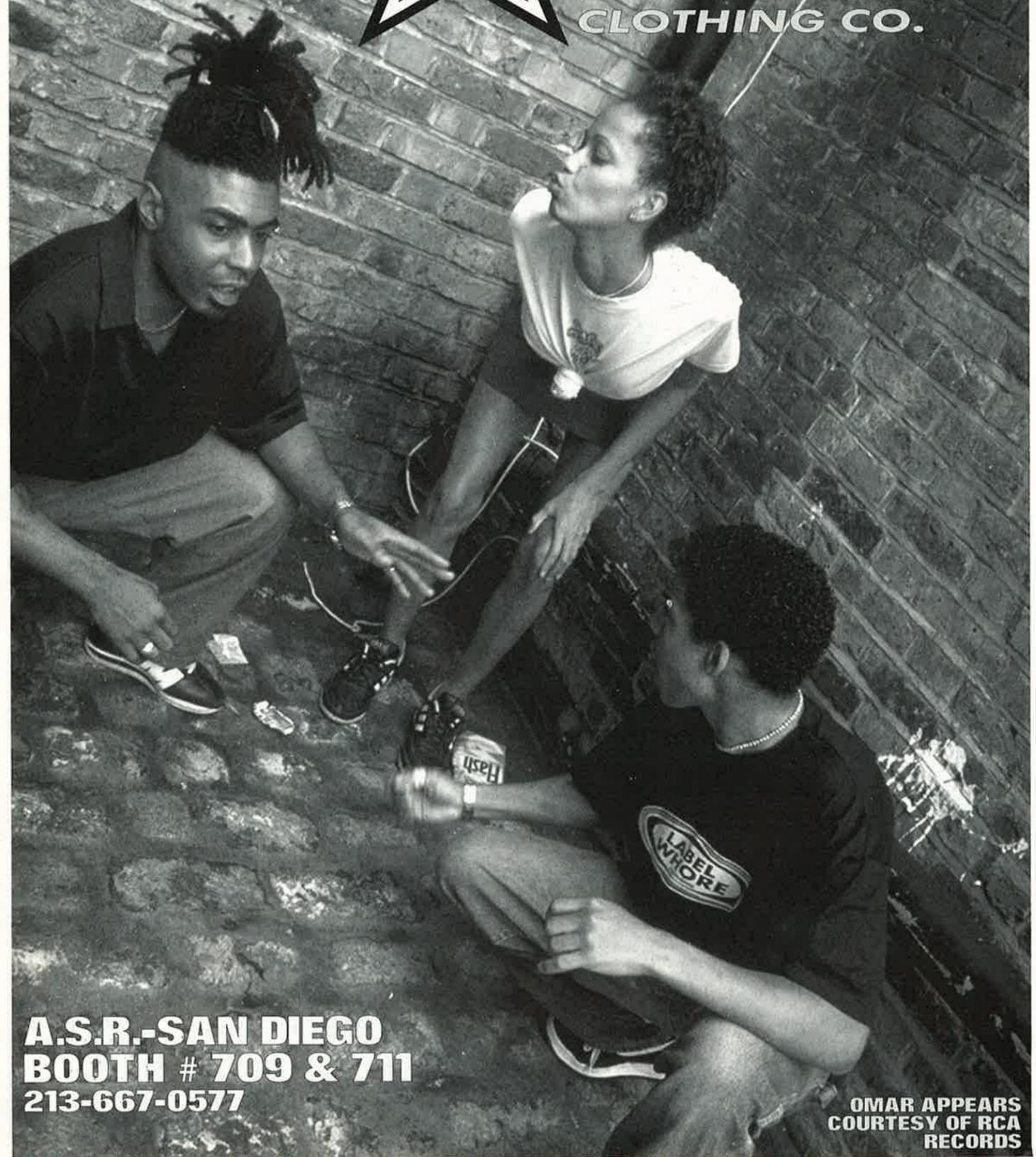
"In January of 1994, I was reading *Wired* magazine and I saw this article about Mark Thorp in San Francisco who'd started this thing called Robot Wars. I thought it was a great idea and called him up to say so and see how we could get involved, maybe do a rave afterwards or something. Then I asked him how he was funding the thing and he was kinda vague..." Gary Pini, director of Sm:je Communications relates on how his label became co-owners of the now annual Robot Wars contest in San Francisco.

If you've been living in a cave and haven't heard about Robot Wars, here's the scoop. People spend all year building a radio controlled robot on wheels, tracks, legs or whatever, designed with one key attribute in mind: SURVIVAL. Weapons allowed include saws, drills, hammers, spikes; anything except "untethered projectiles" a.k.a. bullets/missiles and explosives or acid. These robots fight it out in an arena and the last surviving robot is declared the winner. About 50 robots are entered in the 1995 Robot Wars compared to last years 20. New contestants for 1995 include The Gauntlet, an assault course Gary likens to "miniature golf for robots", which was included to allow people who didn't want to go to the great lengths of building an armored robot to enter the games. "Of course, if they don't armor the robot, it'll probably get squished by some of the obstacles." Gary is quick to point out, "but they can still enter and theoretically win." However, as with last year, the main event is a demolition derby free-for-all in which the last robot still moving is declared the winner. Sm:je is close to signing a TV deal and a separate Robot Wars contest in the U.K. is due to take place in the fall, proving that our childhood desire to take toys and break them deliberately persists into adulthood.

The 1995 Robot Wars contest is being held on August 19th and 20th in the Fort Mason Center in San Francisco. For info, email robotwars@aol.com or check out <http://www.robotwars.com/rwi>. Phone number? You want a phone number? Get with the program! -John Speakman

LABEL WHORE

CLOTHING CO.



**A.S.R.-SAN DIEGO
BOOTH # 709 & 711
213-667-0577**

OMAR APPEARS
COURTESY OF RCA
RECORDS

Welcome new oldsters, aging movers and shakers
 To the new trend in dying, Sunset Home, Twilight Acres.
 In a country club setting, amusements galore.
 For a slight extra fee, we'll leave open your door.
 Ten bucks an hour, not much to pay
 For a glimpse of the staff as they come out to play.
 Their healthy, young bodies, a joy to behold.
 It's really quite sad you're diagnosed as too old
 For golf or for tennis, for swimming or diving.
 You've paid for it all, as you're told on arriving
 Before you're informed
 that outside of surviving
 There's nothing you're fit for
 except dozing and sleeping.
 Don't look so glum,
 no need for your weeping,
 For though it will cost you
 to decline here in style.
 We'll speed up the process;
 you'll still leave a pile
 To your heirs watching cable,
 at home in your bed,
 Awaiting our phone call
 assuring them that you're dead.
 Make Sunset Home,
 Twilight Acres -
 your last port of call.
 Here there's less fuss to dying
 than a trip to the mall.

You've had
 the best,
 now have
 the rest.

Sunset Home
 Fridays &
 Saturdays
 Tunnel
 27th St. at 12 Ave.
 Twilight Acres



Wink

by Michael Alig

...And I thought James St. James was bad. It's 7 a.m., I can't sleep without a Rohyphinol, I have a 72 hour eviction notice on my door, my cat is about to die, all of my clothes are filthy, my phone is turned off, I haven't gotten my mom's Mother's Day gift yet (and it's already August), I haven't eaten in 2 days, and my other cat shit in my tub. But I have a terrific boyfriend who loves me anyway and **Disco 2000** has never been so much fun. I stole a credit card and bought six hundred dollar sheets for my bed, and five boxes of Legos. My skin looks great, Junkie Jonathan, ex-drug-lord-turned-fashion-designer has made me some great outfits, and Brook Humphries bought me some groceries. I've always enjoyed living, holding a champagne glass in one hand and a razor in the other.

I'm not alone either. It seems to be a trend. Take Jennytalia for example, you may know her as the Queen of Manhattan or the shaved head model for Calvin Klein in all the magazines, or the girl in the Jam & Spoon video who runs amok and kills people before being shot dead, or the girl on the Gaultier runway. HA! I know her as the girl on Avenue B, at 8 o'clock in the morning, barefoot, wrapped in a blanket trying desperately to open a can of beans with a knife. I also know her as the girl who can't afford to ride the bus with her CK One ad on it's side, and the girl who pulls up floor boards looking for "party favors that may have fallen there." I'm sure you've been in that situation before.

The list goes on and on... Freeze, Bella Bolski, Sloan Morgan - all messes! Last time we saw Sloan was at The Orb show at **Roseland**, passed out under the Project X T-shirt booth. He wasn't the only one passed out, due partly to the huge Gravity Bong that Matt E. Silver supplied in the VIP room.

What does all this mayhem mean to the rest of the country? Is this an indicator of things to come? Boy, are we in for a bumpy (no pun intended) ride! While riding this exciting roller coaster, you may enjoy the extended hours of **Tunnel**, which now stays open until 11:00 in the morning - just to make sure you never go to sleep. That really is a problem - nobody ever wants to go to sleep. They're afraid that the minute they go to sleep, the most fabulous things in the world will happen and never occur again. It's also peer pressure. When you're out at a great party, you're never, ever allowed to go home. Sure, you can go to another club, but never say you're "going home". And what's worse "TO BED" is absolutely forbidden! You just can't do it or you'll ruin everything!

At Tunnel After-hours: DJ Larry Tee, Anthony and DJ



Jennytalia and her friend can't even afford to ride on the bus with her CK ad on it... (pic Joel Beck)

How sweet! DJ Reese gets kissed at The Orb party.

The Gravity Bong at The Orb show turned everyone into a mess.

Ingenious celebrity at Webster Hall, Dosi Monster, will be held responsible for the media blitz (pic: Misa Martin).

Besides, there really is so much fun going on. On Friday night alone there are a million clubs to go to. Of course, there's also **5-spot**, where the old **Cat Club** used to be. It's modely. There's also **Irving Plaza**, **Lord Michael's Future Shock**, **Bowery Bar**, **Squeezebox** and **Make-Up Room**. If you're still up at 6:00 a.m., and you know you will be, go to **Abducted** - Scotto's reason to be up all night (it moves around too much to list an address). Tired of raving? Then go back to **Tunnel** at 8:00 a.m. and start all over again.

I'm sure that most of you read RuPaul's autobiography and how she reads me! I vehemently deny ever spitting in RuPaul's mouth and robbing Larry Tee's soul! I may have drooled a bit but you know it wasn't on purpose. Boy George read Billy Beyond in his book too - it must be a trend. I guess George took Billy+1 out shopping and Billy whined about not getting as much loot as his friend and Boy George heard him. Everybody better be extra nice to Richie Rich and Keoki - they're NYC's next superstars - just itching to write their tell-alls and humiliate somebody! That includes me! I hereby apologize for serving dog food at Keoki's birthday party and flirting with Richie's one time infatuation, Tom from Brooklyn. (Disclaimer - Richie was only infatuated with Tom, and we all know how deeply and monogomously in love Richie is with the wonderful Buck).

Maybe I should write a book, everybody better be nice to me too! I'll remember those tiny bumps of K that you made me grovel for! You know who you are! Standing in the bathroom of every club - holding out on me! Running out of Rohiphonol at 7 a.m. - feeding me ecstasy that gives me dry heaves. From now on, you'd better roll out the red carpet, honey, cuz I remember everything. Or do I?

Save the Robots has reopened and so has **Future** with a new VIP room with blackjack tables, slot machines, and topless dancers! Now that's shady fun if I ever saw it, and believe me I saw it all.

What's all the hush-hush about some project run by Desi Monster and Walt Paper called **Blue Print**? It's all terribly exciting, and I don't know if I should ruin the secret by writing this or not. O.K., I'll give you a hint. It's an organization of the city's most original and creative artists like Blacklips performance group, the Bernadette Corporation, and others. The plan is to organize outrageous publicity stunts all over Manhattan and have the press focus on the creativity coming out of NYC and spotlight Gotham's most ingenious celebrities. There is a whole press machine designed wholly to feature these artists in magazines, newspapers and TV shows. A media blitz, if you will. That's all I can say about it, though.



Kier with her own royal subject Billy Beyond (pic: Johanna Logan)



Mylar - latest starlet who packed up and rode a bus to NY from San Francisco.



Disco 2000 just makes you want to hug (pic: Johanna Logan)



Future Fun: Barbie O, Jonathan, and baubles designer Callin (pic: Joel Beck)



...but she's still the Queen of Manhattan - in prom gear with King Elvis at Disco 2000. (pic: Johanna Logan)

Superstar DJ and the Nervous man: Armand Van Helden and Mike Weiss at Sound Factory Bar.



CLUB EXPO

BLOW YOUR MIND!

NOW OPEN UPSTAIRS the **SKYROOM** COOL MUSIC

EXPO Summer Schedule

THURSDAYS	FRIDAYS	SATURDAYS	SUNDAYS
<p>THE LIVING ROOM D. J. CORBET DOOR APHRODITE</p>	<p>ARTIE • CARLOS CHI CHI • FRITZ MARCELO MATTHEW • MAX D. J. BORIS OBSESSION</p>	<p>BRINTON BREWSTER RONNIE MADRA • DANNY A • ALON GIBLI D. J. DAVID CHANG EGO</p>	<p>CAFE CON LECHE</p>

IN THE CENTER OF THE UNIVERSE • TIMES SQUARE
124 W 43rd St. • Call 819.0377 Dress with Style Open 10pm

Why are you a DJ?

Because I love it.

Define the scene you represent.

If you can call me a representative of any scene at all, then it's the scene of "music maniacs" in its largest sense.

Who is your favorite DJ or ideal line-up?

Just to name some, Aural Float, Ritchie Hawtin, Jeff Mills, and Laurent Garnier.

How do you define cutting edge.

Uncompromising, visionary, powerful, innovative. If that comes together- maybe.

What was your best gig and why?

My best gig is still to come.

How did you spend your last birthday?

I was in Bali on a mountain with some of my best friends. We took tons of acid.

FACT: Sven owns three record labels - Recycle or Die, Harthouse, and Eye Q while as artist, he is signed to Warner Bros.

sven vath

superstar

sasha

Why are you a DJ?

Because I couldn't get a job as a dolphin trainer.

Define the scene you represent.

Blue and Messy.

Who is your favorite DJ or ideal line-up?

John Digweed.

How do you define cutting edge.

B.T., Young American Primitive, Blue Amazon. These people are all taking music forward.

What was your best gig and why?

The Que Club in Birmingham (U.K.) on the 27th of May and the last show at The Beacham Theatre in Orlando.

How did you spend your last birthday?

I can't remember and I don't think anybody else did.

FACT: Superstar Sasha, who brings 'em in by the truckloads when he's playing in Europe and Orlando, has not had a successful gig in the Jaded New York City.

flashes in the pan
or future supernovas?

Let's examine the phenomenal hype of superstar DJs. What started as a totally underground concept, whether it was a garage party in Jersey, a club kid after-hours in New York, or a trance gathering in Frankfurt, has reached epic proportions of hype. DJs have become leaders of the current youth culture revolution, not unlike the pop stars of the previous generation. The all-house Frankie Knuckles and Little Louie Vega posse exported the New York style house in the late 80's, while today they remix everyone from Michael Jackson to Julio Inglesias and tour the globe. Eurostars Laurent Garnier and Sven Vath actually have groupies following their gigs and Junior Vasquez is the first person Madonna calls for approval.

Among a new school, Robbie Hardkiss, Micro, and Josh Wink represent the new generation of hard-heads and while today's star DJs lead international jetset lifestyles, they stay true to their scenes and continue to spin for their devoted fans - the fickle clubbers who know that to be "all that" is not good enough anymore. They're not impressed with celebrities or press, they want a scene that's theirs with a DJ that won't sell-out but will put out. Seeing the superstars slicing the shit up on 18 zillion turntables all at once until the break of dawn and then some is what it's all about. And as you move forward in time and through the pages of Project X, catch a little taste of the biggest superstar DJs that currently rule the land.

Why are you a DJ?

So I can (in no order): 1) Slowly go deaf. 2) Get free drinks. 3) Never get sleep. 4) Go home smelling like smoke. 5) Travel the globe. 6) Meet interesting fun people. 7) Eat airplane food. 8) Sleep in hotels. 9) Have people bootleg my DJ sets. 10) Play & listen to good music

Define the scene you represent.

In North America, it's the rave scene which is melting into the house scene now too. For the rest of the world, it's more the "club" scene. It ranges musically from the techno to the experimental house scene.

Who is your favorite DJ or ideal line-up?

You know...I don't have one, I like a lot of DJs. I think it will take a long time for me to come up with a line up of that caliber!

How do you define cutting edge.

I really don't know. I actually don't like that term so much, but if I had to...it would be about educating people!

What was your best gig and why?

There are too many to mention actually. However, one sticks out the most. It was in Amsterdam in '92 on a submarine. It opened at 3 AM and went until 10 AM. It was a crazy wild party.

How did you spend your last birthday?

My good friends came to my house and cooked a nice relaxing vegetarian birthday dinner! Then I went to DJ at the Milk Bar in Philly.

FACT: Went gold in three countries with his mega-track "Don't Laugh" and always threatens to cut off his four foot long bleached dreads (as an attention ploy).

Josh Wink



superstar



Little Louie Vega

Why are you a DJ?

I became a DJ because it was better than working at a pet shop in the Bronx!

Define the scene you represent.

I represent and give a soulful energy to the dance music. Anyone into good music, 5% of America, 90% of Europe, and 5% of the rest of the world.

Who is your favorite DJ or ideal line-up?

There are some good DJs who have created their own unique style! Those are the ones I like. You know who they are!

How do you define cutting edge.

A record that stands out of the ordinary.

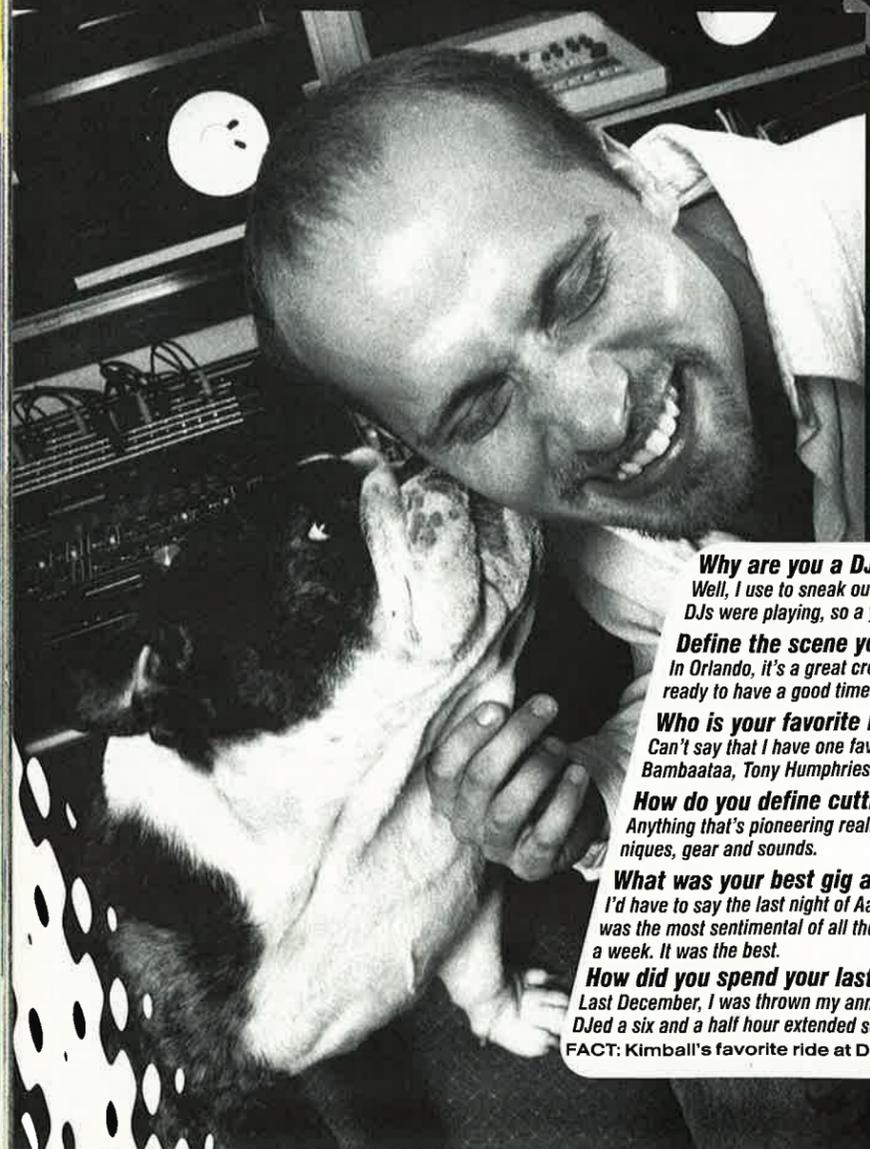
What was your best gig and why?

India + Tito Puente + Sound Factory Bar = Best gig. Unbelievable show!

How did you spend your last birthday?

DJing!

FACT: Louie is married to the cute Latin sensation India.



Kimball Collins

Why are you a DJ?

Well, I use to sneak out to clubs when I was 15 cuz I wanted to dance. I really didn't like what the DJs were playing, so a year or two later, I went out and bought my own.

Define the scene you represent.

In Orlando, it's a great crowd. It can be small or massive, very positive, fun loving and always ready to have a good time.

Who is your favorite DJ or ideal line-up?

Can't say that I have one favorite DJ, but I can tell you a lineup I'd like to see. DJs Afrika Bambaataa, Tony Humphries, Derrick Carter, Dimitri, Josh Wink, Sven Vath, and Sasha.

How do you define cutting edge.

Anything that's pioneering really. Taking music and styles in a new direction. Utilizing new techniques, gear and sounds.

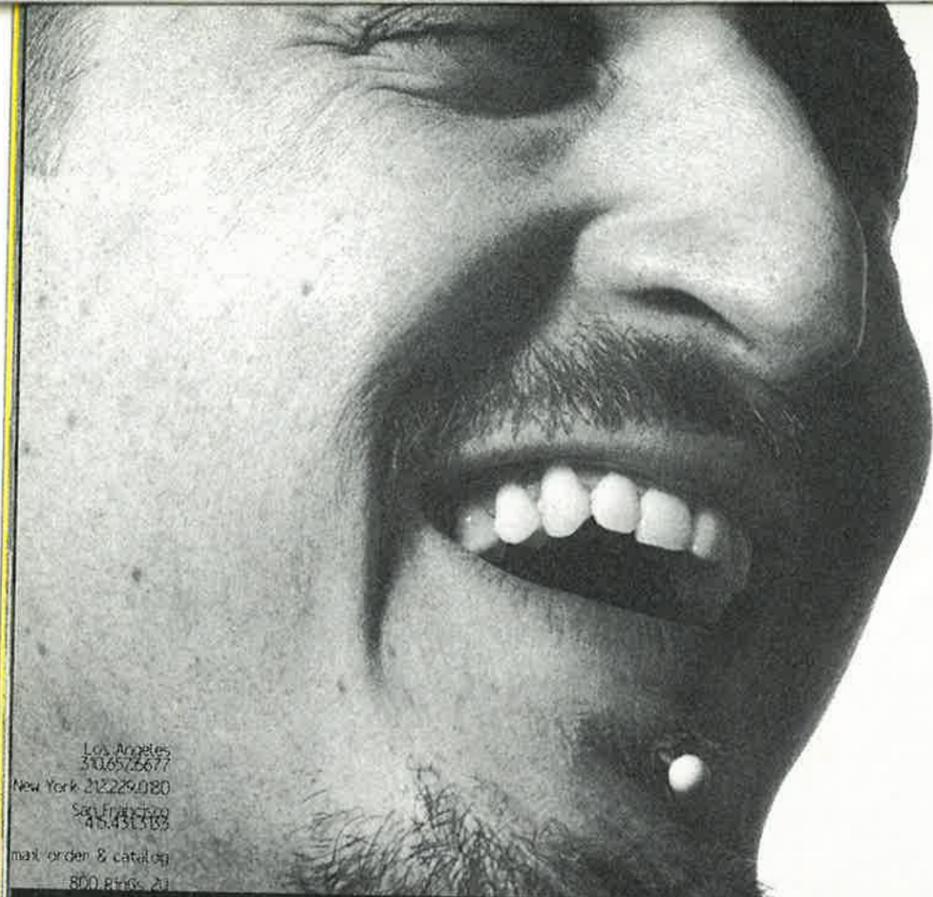
What was your best gig and why?

I'd have to say the last night of Aahz at The Beacham Theater because it was very sentimental. It was the most sentimental of all the four and a half years of working there every weekend, 2 nights a week. It was the best.

How did you spend your last birthday?

Last December, I was thrown my annual birthday party. This one was at The Club at Firestone and I DJed a six and a half hour extended set of all requests that spanned over the past eight years.

FACT: Kimball's favorite ride at Disney is Tea Cups.



try it.

Gauntlet
body piercing

Los Angeles 310.657.2677
New York 212.229.0180
San Francisco 415.431.1133
mail order & catalog 800.876.21

starless steel
revolutionary
friendly
nostalgic
mystic
daring
eyebrow
clit hood
paris
guides
silly
knowledgable
erotic
pioneer
new york
safe
trend-setter
navy
hygienic
san francisco
mppy
daring
books
prince safe
trend-setter
navy
erotic
friendly
20 years
PX2

superstar

micro



Why are you a DJ?
Because I'm the original resident @ Caffeine on Fridays for three and a half years and going.

Define the scene you represent.
Long Island scene-educated.

Who is your favorite DJ or ideal line-up?
Sasha, John Debo, Onionz, Josh Wink.

How do you define cutting edge.
Playing in front of 4,000 kids at Essence 3.

What was your best gig and why?
Ministry of Sound in England. Playing to a crowd I was unfamiliar with and getting over big.

How did you spend your last birthday?
On a plane coming back from somewhere.

FACT: Micro played at Ministry of Sound in U.K. with his act "Progression" and didn't look up at his audience once due to a bad case of stage fright.

Why are you a DJ?
I love the smell of vinyl, ha ha!
And the gratification I get from my crowd.

Define the scene you represent.
Multi-cultural. Age 17-65, all races, a large majority is a gay following.

Who is your favorite DJ or ideal line-up?
Larry Levan. Past, present and future. He was the one, the only.

How do you define cutting edge.
Records and producers who can see the future and not follow the present.

What was your best gig and why?
Sound Factory. Need I say more!

How did you spend your last birthday?
Big party at the Sound Factory.

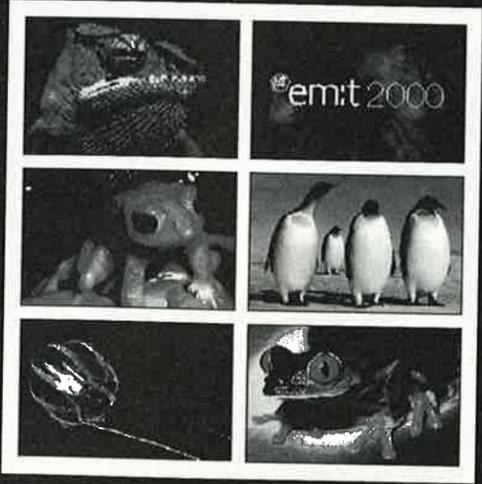
FACT: Junior hasn't played one gig outside the life span of Sound Factory (other than benefits).

junior vasquez



a celebration of the creative spiritual process

emit 2000



double cd
featuring
woob
scanner
david toop
miasma
bad data

60 min. of continuously slamming hits that will keep your feet movin' and body groovin'

cut and send order form \$10.00 per tape
name _____
address _____
city _____ state _____ zip _____
phone () _____

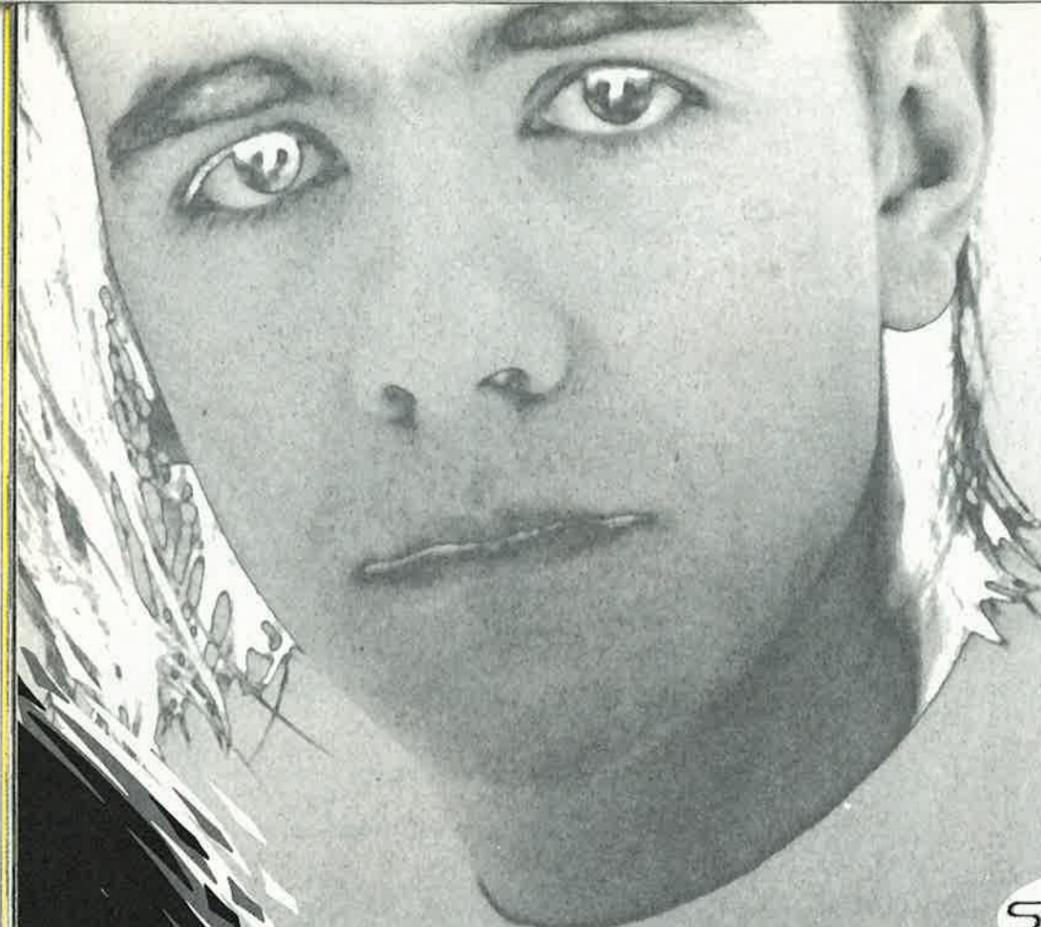
send check or money order made out to: Impact Records
mail to: 612 N. Eckhoff St., Orange, Ca. 92668
phone in order: (714) 634-9166 For a catalog send \$2.00



also available: earthrise.ntone.1
DOUBLE CD space bass dub trip

instinct

instinct records 26 w. 17th st #502 ny ny 10011
email. 72170.1753 @ compuserve.com.
send a SASE for a free catalog



superstar

laurent garnier

Why are you a DJ?

What a stupid question! Tell Julie that playing music makes me come and it gives me a fuckin' hard-on.

Define the scene you represent.

Do I have to answer this? Okay, I represent house music of all styles.

Who is your favorite DJ or ideal line-up?

Colin Dale, Jeff Mills, Derrick May, Juan Atkins, Richie Hawtin, Josh Wink, Carl Cox, John Acquaviva, Junior Vasquez.... That would be PA and a half.

How do you define cutting edge.

That's a stupid question. No comment!

What was your best gig and why?

I haven't had one best gig, because there's a hell of a lot of gigs I've done that I've loved. These gigs are worth more than the strongest drug you can experience. I suppose that you can have as good a time playing in front of 5,000 people or 200.

How did you spend your last birthday?

It was my 29th and I spent it on a fucking plane coming back from Australia. Because of the time difference, my birthday was the longest one of my whole life. Actually, it lasted 32 hours, and I spent it all on the plane because I left at 12:00 on the dot and I arrived there 32 hours later. Bear in mind that my next will be my 30th birthday and there's gonna be a fuckin' party that you're gonna hear about in New York.

FACT: Along with fashion and escargo, Laurent is France's cultural export.

Wake Up
Paris
House Music Lovers.

Why are you a DJ?

You can make big bucks at bar mitzvahs and there's no drug testing.

Define the scene you represent.

It was way back in the third grade and I just had to have a peanut butter sandwich.

Who is your favorite DJ or ideal line-up?

Wolfman Jack, Spinderella, and Venus Flytrap on six turntables.

How do you define cutting edge.

CAUTION: Cutting edge is sharp, avoid contact.

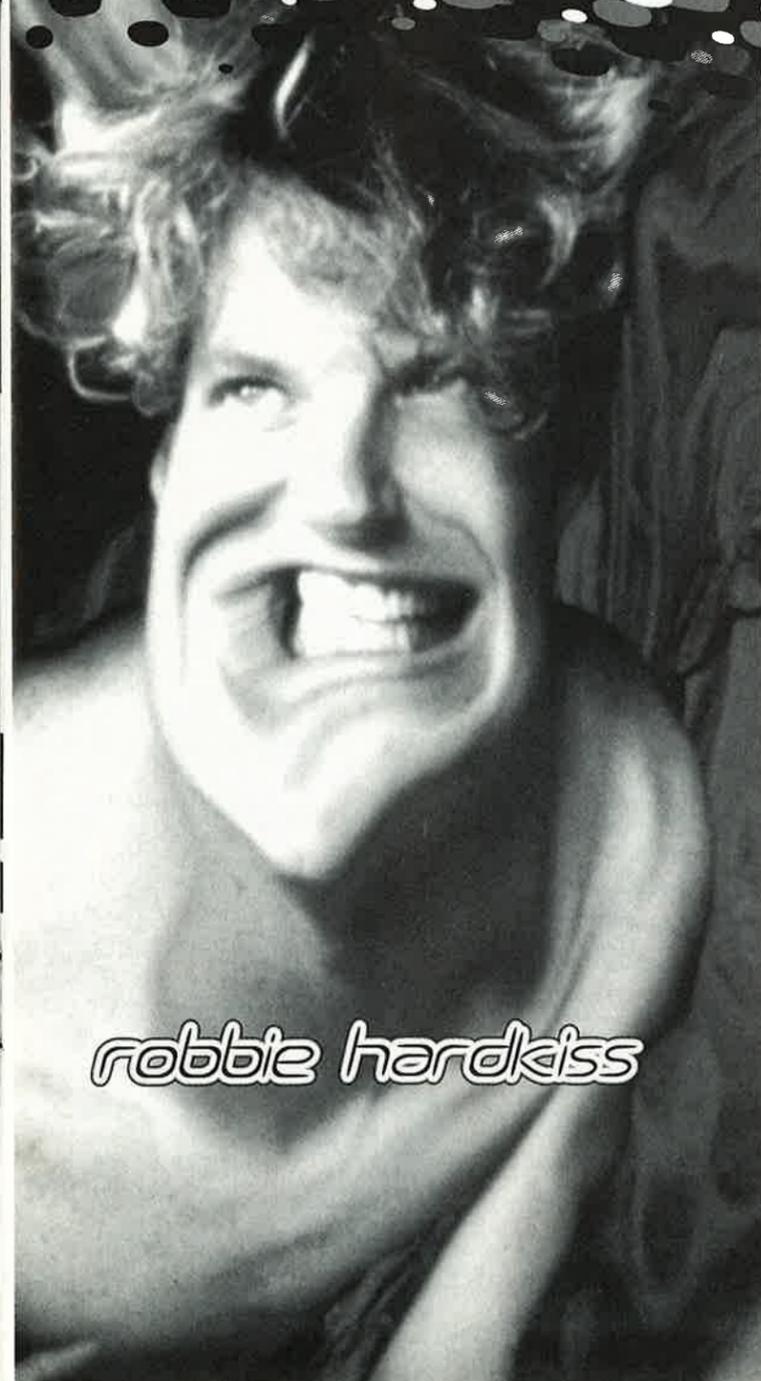
What was your best gig and why?

My first gig was very cool. It was a tiny after party in a tiny bar, and I was scared shitless. So I had about five shots of Jagermeister, ignored the owner's "no techno" rule, and got everyone to dance on the bar and tables. Then I went downstairs, got paid \$20, puked in the owners office, and crawled home. Bit of a hangover, but I could move people, I learned.

How did you spend your last birthday?

I can't remember.

FACT: Robbie posed in drag for the cover of XLR8R.



robbie hardless

It's a
drop the gear rip the night
drag the tailpipe across stateline
slam the guard rail upside down
kind of ride

SENSER

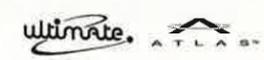
STACKED UP

THE NEW ALBUM FEATURING "AGE OF PANIC"
"THE KEY" AND "STATES OF MIND"



AVAILABLE AT:

- PURPLE HAZE
- NONE OF THE ABOVE
- SLIPPED DISC



For information:
PO Box 64737-506, Los Angeles, CA 90064
AOL: OtisOtis
Compuserve: 74444,2006
Internet: senser@underground.net

Produced by Haggis

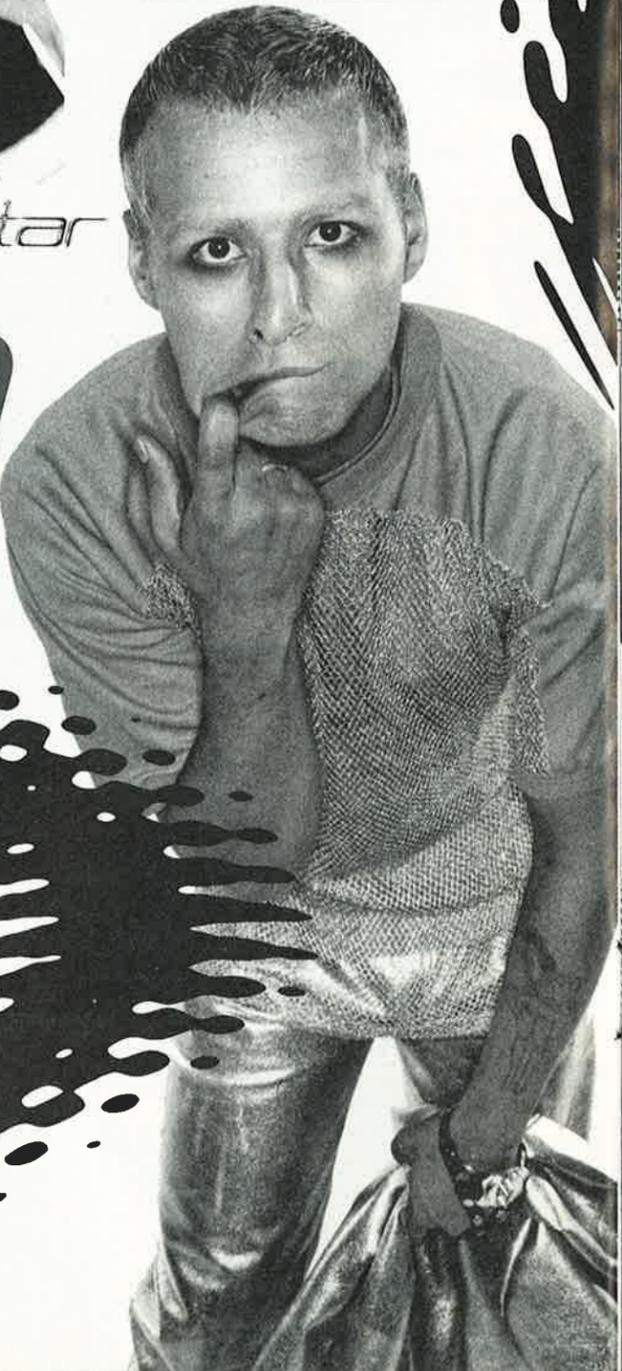
©1995 The Ultimate Recording Company.

Manufactured and Marketed by A&M Records, Inc. All rights reserved



db

superstar



Why are you a DJ?
Because I flunked out of brain surgery school.

Define the scene you represent.
Lost in America

Who is your favorite DJ or ideal line-up?
LTJ Bukem, Sven Vath, Darren Emerson, Josh Wink, Jason Jinx, Laurent Garnier, Scott Henry, Sasha, Robbie Hardkiss, Jon Williams, Dara and me!

How do you define cutting edge.
Something quite sharp that you could cut yourself on.

What was your best gig and why?
NASA at the Sound Factory. It was the sound system that dreams are made of and the first time I played Ministry of Sound in London. It was like a home coming.

How did you spend your last birthday?
In bed with my girlfriend Wini.

FACT: DB actually wore sock hats and smiley face Tee shirts at his party NASA back in the day.

Why are you a DJ?
Because I was fascinated with how people mixed two records together on the radio. I had to find out how. When I saw a DJ do it for the first time, it amazed me to the point that I just knew I wanted to be one too.

Define the scene you represent.
House, deep house, classics, tracks and wild pitch, garage house vocals.

Who is your favorite DJ or ideal line-up?
Ron Hardy

How do you define cutting edge.
New music or music that still hasn't broken from the underground.

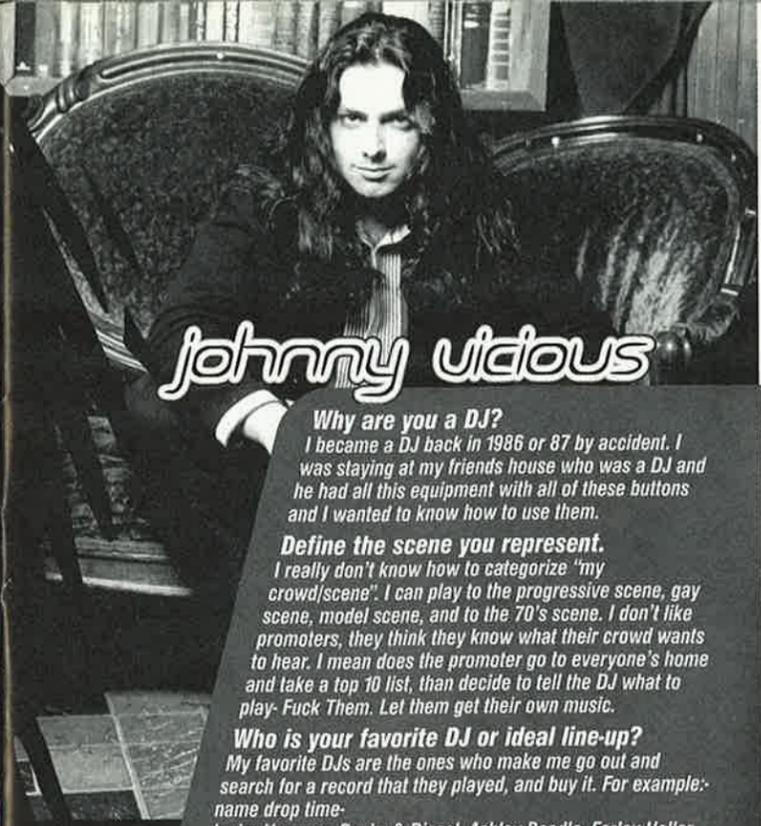
What was your best gig and why?
My six hour set at Hard Times, England.

How did you spend your last birthday?
Neither my wife or I remember.

FACT: Pierre discovered and pioneered the "Wild Pitch" sound.



dj pierre



johnny vidous

Why are you a DJ?
I became a DJ back in 1986 or 87 by accident. I was staying at my friends house who was a DJ and he had all this equipment with all of these buttons and I wanted to know how to use them.

Define the scene you represent.
I really don't know how to categorize "my crowd/scene". I can play to the progressive scene, gay scene, model scene, and to the 70's scene. I don't like promoters, they think they know what their crowd wants to hear. I mean does the promoter go to everyone's home and take a top 10 list, than decide to tell the DJ what to play- Fuck Them. Let them get their own music.

Who is your favorite DJ or ideal line-up?
My favorite DJs are the ones who make me go out and search for a record that they played, and buy it. For example:- name drop time- Junior Vasquez, Rocky & Diesel, Ashley Beedle, Farley Heller, Jeremy Healy, Josh Wink, Paul Okenfold, M.A.W., Dave Morales, Frankie Knuckles, Satoshi, Danny Tenaglia, Roger S., Dust Brothers, Young Richard, Tony Humphries, Francois Kevorkian, DJ Pierre, Jellybean, Scott Blackwell, Mark Kamins, Johnny Dynell, and Shep Pettibone.

How do you define cutting edge.
Cutting edge for me was the Sound Factory- both the club and the bar. Cutting edge is an acetate that is so phat and sounds so good, but only two people have it.

What was your best gig and why?
My best gig was at "Shindig" at the Riverside Club in Newcastle. At 7 AM, the people (2,000) did not want to leave when I shut the music off. They went nuts. I thought they were going to throw the bouncers out of the club and lock the doors.

How did you spend your last birthday?
I spent my last birthday drunk off of my ass at Muzik at the Roxy. David Morales and I played and we had the whole back of the club, two cases of Moet, and as much Bacardi and Coke that we could handle.

Why are you a DJ?
I guess if I wasn't a DJ, I would be a bum.

Define the scene you represent.
I want to represent an inner scene that everyone has.

Who is your favorite DJ or ideal line-up?
I have lots of favorites, but if I would have to say one, it would be Jen0 from San Francisco. Ideal line-up- Jen0/Keoki.

How do you define cutting edge.
Sharp images that educate and make you think.

What was your best gig and why?
I love my Disco 2000 gig in New York because it's all mine.

How did you spend your last birthday?
At Disco 2000, That's all I remember, the rest is a blur.

FACT: Keoki released his first single called "Dizzy Chicken" as a tribute to the mascot of Disco 2000.

keoki



FINE

clothing & clubwear

dealer inquiries:
(213) 939 2703

ph:kilino models: ricky & celeste

Why are you a DJ?

"Destiny." I have never been interested in anything else except for music. When I discovered the art of DJing I was only twelve years old. When I was finally able to sneak into a disco at 14, I knew that "this was it!"

Define the scene you represent.

Hard Garage. I think I came up with this term when I was remixing "Surrender Yourself" by The Daou. To me it was a perfect garage groove. It went on to become a classic club hit at Sound Factory, then to #1 on Billboard, and it still works today! I've pretty much followed the same formula since. I guess I consider the scene I represent... "Hard & Soul!"

Who is your favorite DJ or ideal line-up?

Louie Vega. He never ceases to impress me. I also admire Tony Humphries a lot. Frankie Knuckles, John Chido, and Junior Vasquez, also do it for me too. There's also DJ Vibe from Portugal (Underground Sound of Lisbon).

How do you define cutting edge.

I don't! I'll leave that up to magazines like Project X and journalists in general to define.

What was your best gig and why?

The best gig ever has to be an outdoor rave in Porto, Portugal. This party was held in an ancient castle. I played right into the daylight. The sound, the weather, the crowd and the entire atmosphere were all perfect.

How did you spend your last birthday?

For the second year in a row, I celebrated my birthday while in the U.K.

FACT: The Murk guys were inspired to be become producers after they heard Danny play in Miami.

danny tenaglia

In stores now

Paradise 3001

Sunspots

Bottom heavy rhythms and ethereal synth work

The Voice and Vision of Tomorrow

In stores now

Intermix

Future Primitives

Ambient trance experimentation by Bill Leeb and Rhys Fulber of Front Line Assembly and Delerium

Coming This Summer

Esp-Sun DJ mix series



ESP-SUN

frankie knuckles

Why are you a DJ?

To play a different type of influential music, not the hum-drum brand of formulaized sounds that so many DJ's force on the public.

Define the scene you represent.

Abstract electronic music that connects different forms (of music) into a new hybrid.

Who is your favorite DJ or ideal line-up?

Frankie Knuckles, Derrick May, Ron Hardy and me going crazy in the crowd with some cuties at the bar talkin' dirty and drinking champagne.

How do you define cutting edge.

Liaison's dangerous crazy electronics with modular developed beats synthesized to perfection. Also, acoustic instruments being slammed over old ladies skulls.

What was your best gig and why?

Any of the parties in Scotland. The crowds were most energetic.

How did you spend your last birthday?

Can't remember.

FACT: Carl is not only a vinyl junkie, but a fashion junkie as well with memorable statements like his lime green pants that lace up the rear.

Why are you a DJ?

I was born this way. It is part of my destiny.

Define the scene you represent.

The ultimate "gay" and sometimes "straight" audience in the world.

Who is your favorite DJ or ideal line-up?

David Morales, Oscar McMillan, Manny Ward, Marques Wyatt, Lord G, and Michael Winston.

How do you define cutting edge.

Just about anything new and exciting - out of the norm, from over there.

What was your best gig and why?

The Gay Games after-party '94 at the Tunnel and my remix sessions for Michael Jackson's "Rock With You/ Thriller" and Chante Moores' "This Time".

How did you spend your last birthday?

In bed with the flu.

FACT: Frankle uses mud mask.

Astralwerks

E-Mail: astralwerks@cyberden.com

Location:

Coming Soon

Pulse

Trip

Groove

Glide

Soar

Bliss

The **chemical brothers**

CD/CS/2xLP

exit planet dust

Coming in August

ben neill

Coming in September

green machine

CD



SKYLAB

Coming in September

CD/CS



budded on earth to bloom in heaven

freaky chakra

remix ep

Coming in August



INTERSTELLAR GROOVE DEALERS:
ALBUMS UP, Boulder CO / ALTERNATIVE RECORD STORE, Tampa FL / BAD MOOD RECORDS, Orlando FL / BEAT NON-STOP, Boston MA / CAFE SOUNDZ, Montclair NJ / CO-OP BOOKSTORE, Oberlin OH / CRAZY RHYTHMS, Montclair NJ / CRIMINAL RECORDS, Atlanta GA / DADDY KODI, Sarasota FL / DEEP GROOVES, St. Louis MO / DISC JOCKEY STORE, Ft. Lauderdale FL / DISC JOCKEY STORE, W. Palm Beach FL / DR. FREECLOUD'S MIXING LAB, Costa Mesa CA / GRAMAPHONE RECORDS, Chicago IL / GRASSROOTS RECORDS, Charleston SC / INNER GALACTIC GROOVE SOURCE, Dallas TX / KIM'S UNDERGROUND, NYC NY / LET IT BE, Minneapolis MN / LET THE MUSIC PLAY, Atlanta GA / MECHANIZED, Salt Lake City UT / ORBIT, Everett WA / ORPHEUM RECORDS, Seattle WA / RANDY'S ALTERNATIVE, Pittsburgh PA / RASPUTIN, Pleasant Hill CA / RECORD RACK, San Francisco CA / RECORD REACTION, Long Beach CA / RECORD TIME, Roseville MI / RIFF RAFF MUSIC 'N' CLOTHES, Akron OH / RPM RECORDS, Mesquite TX / SOUND EXCHANGE, Houston, TX / SOUNDWORKS, San Francisco CA / SPINS, Greensboro, NC / STRANGE?, NYC NY / THROB, NYC NY / TWIST & SHOUT, Denver CO / VVV, Dallas TX / WORLD UNDERGROUND, Tampa FL / YESTERDAY & TODAY, Miami Beach FL



taylor

Why are you a DJ?

Because I couldn't imagine doing anything else.

Define the scene you represent.

I'm doing the best I can.

Who is your favorite DJ or ideal line-up?

Sasha is my favorite DJ. Technically, what he can do is on a level unparalleled, Mozart would be impressed. The problem is most of us are not Mozarts, and sometimes people just don't get it and of course sometimes he just plain sucks like everybody else. In impractical terms Sasha is magic, the first time I heard him play changed me forever.

How do you define cutting edge.

For me, when it is cutting edge, I can't define it.

What was your best gig and why?

The best I hopefully have not had yet, so far it would have to be King two years ago. Why, is hard to answer because what ever happened that night for me and everyone else is unexplainable. All I know is what we shared is beyond anything I could have ever dreamed and if I would have died the next day, I would have felt my life was complete.

How did you spend your last birthday?

Totally happy!

FACT: Prior to becoming a DJ, Taylor used to juggle, breath fire and do the high wire act in the circus while living in Seattle.

Why are you a DJ?

It's my life's passion to project a message of hope and empathy.

Define the scene you represent.

A group of people who have hope for the future and see music as a tool to achieve it.

Who is your favorite DJ or line-up?

A full moon weekend bash on an island. Room 1, day 1; Larry Levan, Ashley Baelle, Dave Caruso. Room 1, day 2; Larry Levan, Harvey, Francis Kevorkian. Room 2, day 1;



doc martin

Original Rockers, Dubtribe, Wicked. Room 2, day 2; DJ Pierre, X-Press 2, Danny Tenaglia, Steve Loria. Room 3, Day 1; Laurent Garnier, Andrew Weatherall, David Holmes. Room 3, day 2; Randall, LTJ Bukem, Dimitri. At 6 AM on day 2, everyone would be in room one till noon with Larry Levan because it's important to know where this music came from.

How do you define cutting edge.

When everyone hypes the sound of the moment and you have the balls to go and do the opposite of what everyone's into for that moment.

What was your best gig and why?

Early Toontown, Flammable Liquid, Earth 2 Sea, Ministry of Sound, Cream, Brazil. Memorable to me is when I can move the emotions on the dancefloor.

How did you spend your last birthday?

I shared my birthday with 1100 of my closest friends and with Dubtribe, Jenö and Steve Loria.

FACT: Doc got married in a club last year.



superstar

duke

Why are you a DJ?

The love of dance music and the thrill of playing records to responsive crowds.

Define the scene you represent.

I don't represent any scene.

Who is your favorite DJ or ideal line-up?

DJ Bobby Dane and me!

How do you define cutting edge.

Power Music.

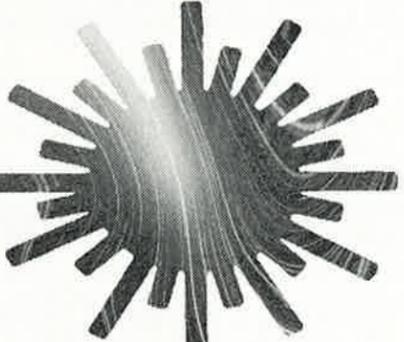
What was your best gig and why?

Have not had any yet, ohhh wait The Warehouse 4 years ago.

How did you spend your last birthday?

In East Berlin, DJing in a big warehouse.

FACT: Before his success with "Blow Your Whistle", Duke DJed for seven years in all the empty clubs of NYC (like Mars).



MYSTERIES OF SCIENCE

NUMBER 5 IN A MONTHLY AMBIENT SERIES

"...this album conveys an emotion of cold electronic sadness akin to a lonely computer possessed with intelligence after the humans have gone."
-URB Magazine

"...mysteries of science mix the finer elements of the '70's electronic masters with the rhythmic textures of modern trance".
-ALTERNATIVE PRESS

"...dominic woosey represents a new generation plugging into the new space continuum"
-CD REVIEW

also available

seti (1.95) ambient systems (2.95) omicron (3.95) facil (4.95) adham shaikh (6.95) terre thaemlitz (7.95)

INSTINCT RECORDS: 26 WEST 17TH ST #502-A NEW YORK, NY 10011
email: 72170.1753@compuserve.com • send for a free mailorder catalog of releases

SUMMER'S HERE
TIME TO DANCE...

harmonize
realize

Live
at

18 & OVER 21 TO DRINK

CLUB ORPHEUS

1003 E. PRATT ST. BALTIMORE 276.5599

MINDLESS SELF-INDULGENCE

CHIP PRESENTS A SQUEAKY CLEAN PRODUCTION "MINDLESS SELF-INDULGENCE"

FEATURING: "UNSOCIABLE" "DO UNTO OTHERS" AND "BED OF ROSES"

WRITTEN, PRODUCED, ARRANGED & PERFORMED BY EURINGER

*EXCEPT BED OF ROSES BY EURINGER / RIGHT?

EXECUTIVE PRODUCER: BENJAMIN KOSMAN

CO-PRODUCED AND MIXED BY DON ELLIOTT MASTERED BY LEON ZERVOS AT ABSOLUTE AUDIO NYC

PHOTOGRAPHY: JENNIFER DUNN ALBUM DESIGN: CAMPAGNA, NEW YORK

BASS AND GUITAR SAMPLES ON BED OF ROSES: STEVE RIGHT?
ALL SONGS WRITTEN BY EURINGER © 1995 DEFINITION MUSIC (GMO)
© 1995 SQUEAKY CLEAN SOUNDWORKS, INC.
CHIP AND DEFINITION MUSIC (GMO) - DIVISIONS OF SQUEAKY CLEAN SOUNDWORKS, INC.
250 WEST 45TH ST. SUITE 306, NEW YORK, NY 10019 FAX (212) 337 4019

NC-17 Parental Advisory Explicit Lyrics

INDULGE YOURSELF IN RECORD STORES THIS FALL

© JENNIFER DUNN PHOTOGRAPHY

LIFESTORY

Gurniver's Travels

As the premier rave promoter in his suburban Long Island town, Matt Gurner had grown accustomed to knowing most of the ravers who attended his events. And almost all of them knew him as well. After almost two years of promoting, he had gained a reputation as someone who always supplied a decent sound system and light show; and who hired nationally known DJs. Sure a few of his events ended early due to advanced notice about police approaching to conduct a bust. In general, however, most of his raves lasted 'till sunrise. And on a Monday afterwards, kids would approach him all day at school telling him what a slammin' time everybody had. For someone like Matt, who felt so alienated from his family and from such standard school institutions like sports teams and academic clubs, the rave community gave him a sense of belonging.

And so it was devastating for Matt to walk up to all the ravers standing outside of Manhattan's Limelight club on this humid summer night, and be so completely ignored by everybody. It was the night after Matt's incredibly successful Suparavathon, and Matt felt it was time for him to conquer the big city, and it seemed like the best place to start learning and meeting people would be at a venerable institution like Limelight's Disco 2000.

Of course Matt had ulterior motives, and that was to find Ursula, a cutie he had been obsessing with for over six months.

He had been trying so hard to impress her with his status as Long Island promoter, and figured maybe it was time to admit that a gorgeous Manhattan club girl like Ursula would never be impressed by a Long Island club promoter. Maybe he would have to conquer her world, instead of bringing her to his!

As he scanned the crowd of ravers and club kids trying to gain admission, he couldn't find Ursula, but he did see another girl whom he found almost as luscious. Matt walked up to her and tapped her shoulder. She turned toward him. "Hey, you know this is my first time here, and I was, um, wondering. Do you know the name of tonight's promoter?" He was met with a look of such enormous disgust that for a minute he thought that maybe there were some vomit stains on his clothes.

"Wut up? Is there something wrong with me?" he asked, looking behind him and noticing that two other kids were listening in. "Eeuuwwww," she replied in a high-pitched voice. "Don't talk to me." Matt quickly moved backwards out of the crowd. Wow! he thought, Ursula was a snob, but she was

nice compared to this one. And everyone else was probably just as nasty. He started to feel a little depressed, and for a moment thought about walking back to the train station and heading back to Long Island. But then he thought back to when he was in ninth grade, and was being turned down at parties being thrown by members of the football team. They only wanted other jocks to attend and were always super nasty to Matt, like the time they pinned him down and poured a bottle of tequila into his mouth. He was discouraged then as well, but he never gave up trying. And now, three years later, it was some of those same jocks who worked security at his parties.

Matt decided he would walk around to the side entrance. Maybe he could sneak in. And if that didn't work, then he would go back out front and wait until the bitchy door girl went in. There was a cool looking Asian kid standing behind her with a guest list, and Matt figured he could convince this guy to let him in. Yes, Matt desperately wanted to join and conquer the colorful scene that was around him. But he would need two things: first, either a cold beer or a fat blunt to relax himself and secondly, he would need an ally.

Daddy, can I please have a new life?

Ursula finally stopped staring at herself in the mirror after four hours of devastating depression. She replayed the horrid scenario from last weekend's rave in her mind over and over. The fiasco of falling into the mud in public, and then losing Ludwig in the crowds and going home alone on a train at 4:00 in the morning covered in brown mud and tripping... another tear rolled down her pretty face. She thought of the humiliation, the loneliness, and drug trips and finally Ursula made up her mind. She got up, changed out of the T-shirt she had on for the past three days into a nice Laura Ashley dress her grandma bought her for Christmas, brushed her hair into a neat chignon and went downstairs.

"Mom, Dad, I want to talk to you," Ursula said dramatically. Her two parents were sitting in their elegant, French Country dining room, eating dinner. As always, their live-in maid had set a place for Ursula, even though they all knew that Ursula would not join them for dinner. As had become her habit throughout the summer, Ursula would be expected to stay in her room until about 11:00, then quietly grab a snack of some vegetables, peanut butter, and chocolate, and then be out until early the next morning. In the beginning of the summer, this lifestyle had been the cause for several fights between the daughter and her two conservative parents. After a while, though, the two elders accepted this as a passing phase that their daughter was going through before she went off to college in the fall.

"Well, this is nice, Ursula," said her father,

Charles, who was a very successful tax lawyer. "Come join us."

"Are you in trouble, honey?" said her socialite Mom, Claire, suspiciously.

"No you guys. I just want to say that I'm sorry for all the trouble I've caused you all summer. I know I've been really snotty to you and your friends."

"Oh, its okay, Ursula, Your mother and I understand all the emotional traumas that a young girl like yourself must go through." Ursula sat down at the place that had been set for her and poured herself some iced tea.

"Oh that's easy for you to say Charles. You weren't the one who had to make peace with Lenore Van Teullier, the head of the East Side Tennis Center, when Ursula failed to show up for a date she had with Lenore's son, Marc and called him a loser when she finally met him at Memorial Weekend brunch we hosted in East Hampton!"

"I'm really sorry, Mom. I know I've been a mega-bitch all summer."

"Ursula please!" exclaimed Claire. "Your language."

"Excuse me," Ursula said, who in her unusually depressed state was actually demonstrating genuine remorse. "I'm sorry. Sorry for everything." Her parents shot a look at each other. They couldn't remember their daughter ever looking so sad.

"Ursula," her mother asked. "Did anything happen to you in Miami? It seems like ever since you ran off to Miami a few days ago, you've been acting a little strange." If only they knew, Ursula thought to her herself. She had a quick flashback to how happy she had been in Miami with DJ Ludwig, but the pain of knowing she would never see him again was too intense. She quickly blacked it out.

"You know I'm actually really tired. Can I be excused?" With her parents looking at her anxiously, Ursula went back up the massive staircase leading to the 2nd floor of her family's elegant Madison Avenue brownstone. She went to her room, and walked straight to the full-length mirror that lined one full wall. It had been so long since she had left her room without make-up. She was surprised her parents even recognized her.

She noticed the flyer for last night's rave in the corner of her room, the event where she was supposed to have her magical reunion with Ludwig, and then fly off with him Germany and live a glamorous life of parties. Realizing that it would never happen sent another wave of depression through her. Maybe she should O.D. on drugs or run away like her friend Allie, whom she had met several years ago at summer camp, and whom she always stayed in contact with. Allie's parents had sent her to an all-girl's Catholic school, and she decided to run away when she met someone through e-mail. She thought it was a cute guy, so she convinced another girl in the school who had a car to drive her through five states to meet him. She said the trip was a blast, but that the guy ended

up being this really old, perverted creep. She and her friend were going to drive back, but unfortunately the adventure ended when Allie's parents sent the police to find her. When Ursula last heard from her, Allie was back on school, hooked on Prozac just as depressed as ever.

Ursula's thoughts were interrupted by her phone ringing. "Hello," she said softly.

"Hi, Ursula. It's Debsy," said the enthusiast voice. Yuck, Ursula thought. The annoying girl who had latched on to Ursula at last night's rave. Why does she have to be constantly reminded about last night's catastrophe?

"Ursula, you are not gonna believe what happened last night. I couldn't wait to call you cause I remember you saying you were a friend of Ludwig."

"What do you mean? What about Ludwig?" Suddenly Ursula didn't feel so sluggish.

"Well... he invited me to his hotel room for an after-hours..." She lowered her voice. "...I think we did it." Ursula's vision was now filled with a sea of red.

"What do you mean, you think?" "Well I took some really strong e, so I don't remember exactly what happened. But I woke up naked in a hotel bed, and Ludwig was naked lying next to me." She decided to leave out the part about Milena, because she wasn't quite sure what all that meant. Ursula's mind started to race in confusion and rage. But there was more important business at hand.

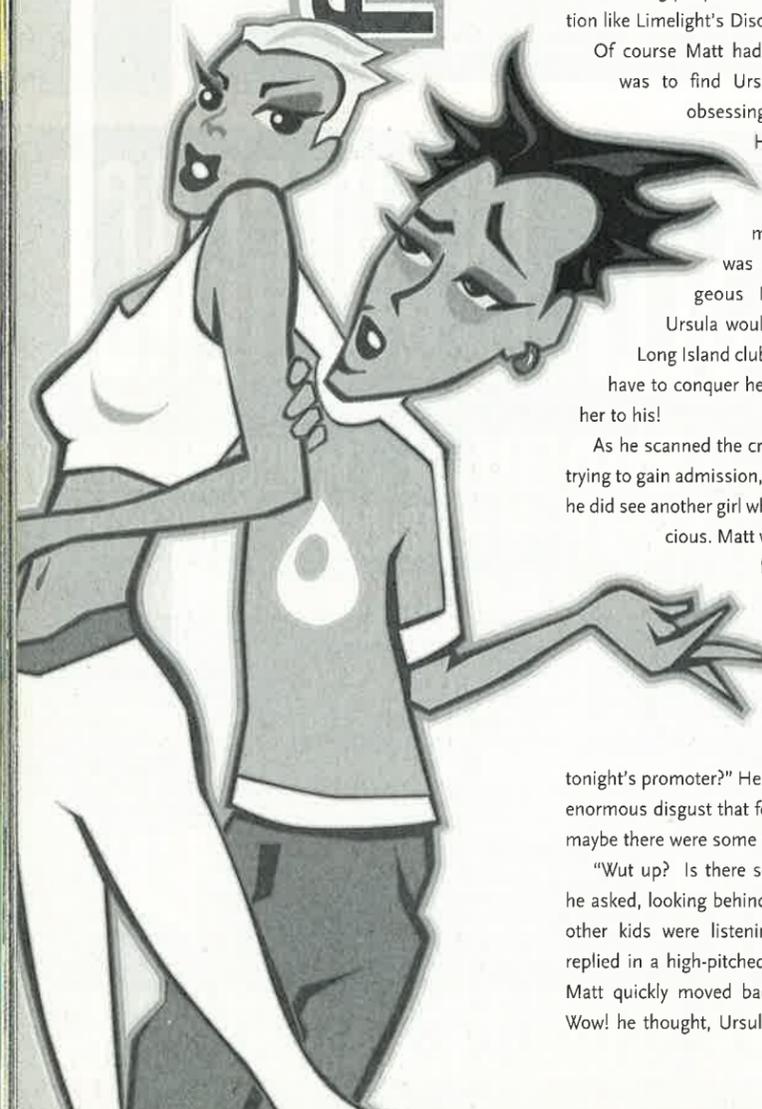
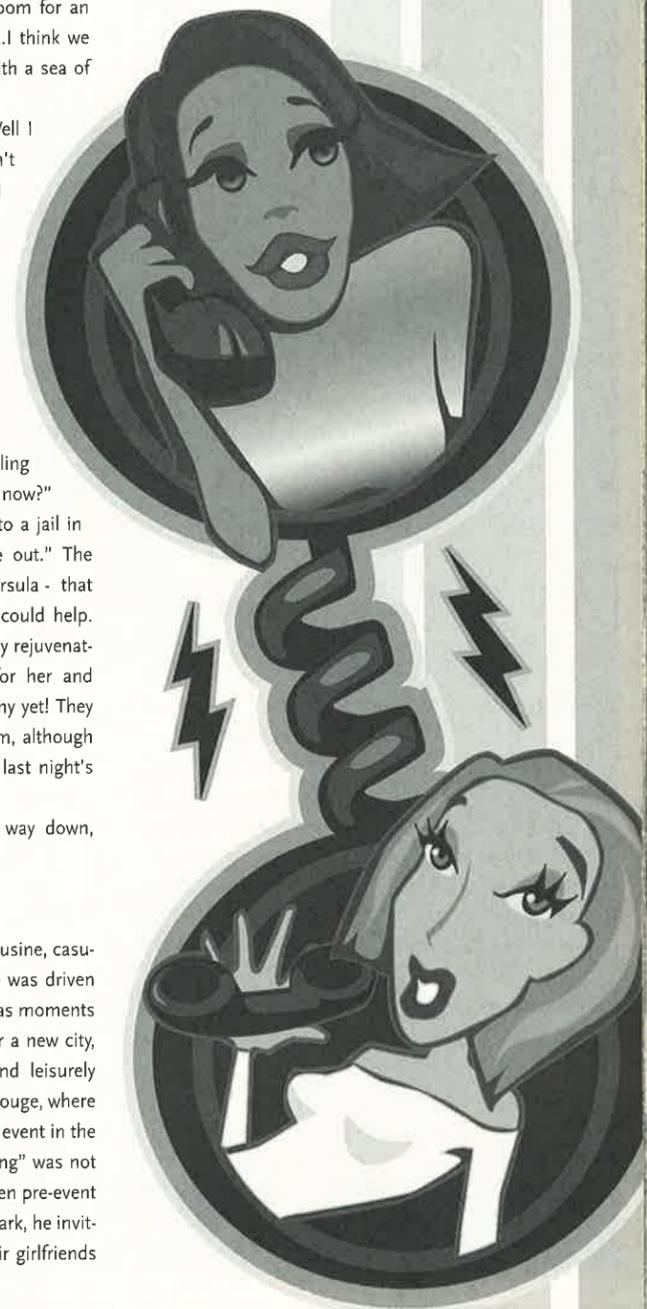
"Debsy," Ursula asked, tightly controlling her voice. "Do you know where Ludwig is now?"

"Yes. I think he said he was going to a jail in downtown Manhattan to bail someone out." The words jail and bail meant one thing to Ursula - that her father, a hooked-up big-wig lawyer could help. She slammed down the phone with newly rejuvenated energy. There was still a chance for her and Ludwig! He hadn't gone back to Germany yet! They could still patch things up between them, although he had a lot of explaining to do about last night's "after-hours" with a loser like Debsy.

She ran downstairs, yelling all the way down, "Daddy! I need your help!"

A boy named Sudan

Sudan relaxed in the back of the limousine, casually studying people in other cars as he was driven from JFK Airport into New York City. It was moments like this, when he was about to conquer a new city, that Sudan felt most relaxed. His mind leisurely reflected back to his final days in Baton Rouge, where he had planned the biggest concert-rave event in the history of the South. Of course, "planning" was not his career. The night before the rave, when pre-event ticket sales moved past the \$200,000 mark, he invited his three partner-promoters and their girlfriends



the recently created Raver of America Inc. bank fund in the Baton Rouge Saving Bank had been closed, with all funds being transferred to his bank account in Switzerland, and then into his account with Japan's leading stock brokerage firm, where all traces to the money's original connection to Baton Rouge would be erased. It would then be joined with the other money Sudan had accumulated from three years of being in the "rave business". No, Sudan was not a "planner" yet his bogus rave events brought him a lot of revenues and he absconded with all pre-sale revenue the day prior to the event. Sure, rumors around the country were circulating about the scandals, but who is more believable, a pro like him, or some tweaking local promoter?

Sudan was in an especially good mood on this particular night, having learned that his account had reached the three million dollar mark. He thought back to his own private little celebration party with Lorelie back in his penthouse suite at the airport Hilton. Two hours of pure, sweet pleasure with a gorgeous, innocent 16 year-old, while unbeknownst to her, Buzzer was tied up and unconscious in the trunk of Sudan's rented Lincoln. After the dinner, Sudan gave him a severe concussion with one blow of martial arts-trained forearm swing and explained to everyone that he "traveled ahead". That's just the way he liked to end a relationship. First a little pleasure, then a little pain. Of course, since he had given Lorelie so much pleasure, he would also have to give her large doses of pain. As she lay naked and sweaty with her blonde curls in cute ribboned pig-tails, Sudan approached her from the bathroom with steel wire. At first she didn't understand. But then he described the electric socket game...

Ah, thought Sudan now reflecting back on the whole experience. More than the money, it was moments like that really made life worth living. Sudan's reveries were interrupted when he noticed the crowd that was gathered on the corner of 20th Street and 6th Avenue, where his limo was now resting at a red light. Everyone was waiting to get in a club that from the outside looked like a church. "I'll be getting out here driver," Sudan said in his deep, smooth voice. "Do you need a voucher, Mr. Steele?" the driver asked. "No that's okay. Just charge it to my account," he replied, making a mental note to remember to cancel the account he had formed with this car company under the fictitious name Tom Steele. Sudan slowly emerged from the limo, wearing black Matsuda straight pants and wrinkly free pastel, emerald green shirt he had recently bought in Barney's in Los Angeles. He had a steel metal backpack thrown over his shoulder, its center inscribed with the Confucius saying, "Cleansing the soul of impurities leads to the path of righteousness."

Sudan sized up the crowd quickly. While there was a big line waiting to get into the club, he knew he would have no trouble gaining entry. First, however, he would have to find a new friend. It was tradition for him whenever he entered a new town to link up with a new ally.

Looking down 20th street, he saw a lonely looking raver kid standing by a side entrance. He was a little younger than the rest of the crowd, probably not even 20. And he had that look of naiveté that Sudan knew so well. Definitely a suburban kid. Sudan glided toward him.

"Hey how're you doing?" Sudan asked. Matt Gurner nervously looked behind him, assuming this person was talking to someone else.

"Um, okay," Matt replied.

"Is the club any good?"

"Don't know," Matt responded. "Never been inside."

Sudan reached around, pulled out a pack of Marlboro Lights from his backpack and then offered a cigarette to Matt. He took one and held it out as Sudan lit both their cigarettes. "You know, you look like someone I used to know," Sudan said, thinking back to Buzzer and remembering again how dumb he looked unconscious, with a black eye, drooling out of the side of his mouth.

"Oh yeah," said Matt happily. "Maybe you've been to one of my events. I promote raves out in Long Island."

"Really! You know I've always been interested in that part of the club business. Promoting raves, and all that. Never really known anyone who actually promoted a rave, but I've always been interested," Sudan said, a Cheshire cat grin spreading across his face, as he subtly dug his finger nails hard into the palm of his hand to counteract his happiness at embarking on a new episode.

What's it going to be boy-Yes or No?

Even though Ludwig was the most famous DJ in the world, at the downtown division of the New York City Criminal Court, nobody had any idea who he was. But Ludwig traveled the world, met many people, and knew that eventually everyone turned into one of his servants. "Yes I'm ready for you to help me," Ludwig said to the desk sergeant.

"You're ready, huh? I see. Well, what do you need?" he asked, not amused.

"I'd like to see my girlfriend Lara. Now, please. You may bring her to me."

At this point Milena, the A&R rep from Alienation Records who had not left Ludwig's side since last night in the hope of convincing him to sign with her records company, stepped up to move things along.

"We are here to bail out Lara Schmidt," Milena said to the sergeant.

"Oh you mean the wacko girl who tried to shoot a police officer. You got a real doozy there."

"Yes, yes, that's my girlfriend and manager, you see," Ludwig interjected enthusiastically. "You can bring her to me now," he continued anxious to be reunited with Lara after not seeing her for a half a day.

"Let's see now," the desk sergeant said, looking through his papers. "OK, here it is. Bail has been set at \$150,000."

"What does that mean?" Ludwig asked Milena.

"It means if you want to see Lara, you have to pay them \$150,000."

"Oh no, I don't have that money with me. All they paid me last night was \$3,000." Milena had been hoping for this moment. She could just imagine how the president of her company, Mick Crowd, would respond when she told him she had signed the famous DJ Ludwig. Milena thanked the desk sergeant, and addressed Ludwig in private.

"You know, there is a way that you can get that money," she said, softly.

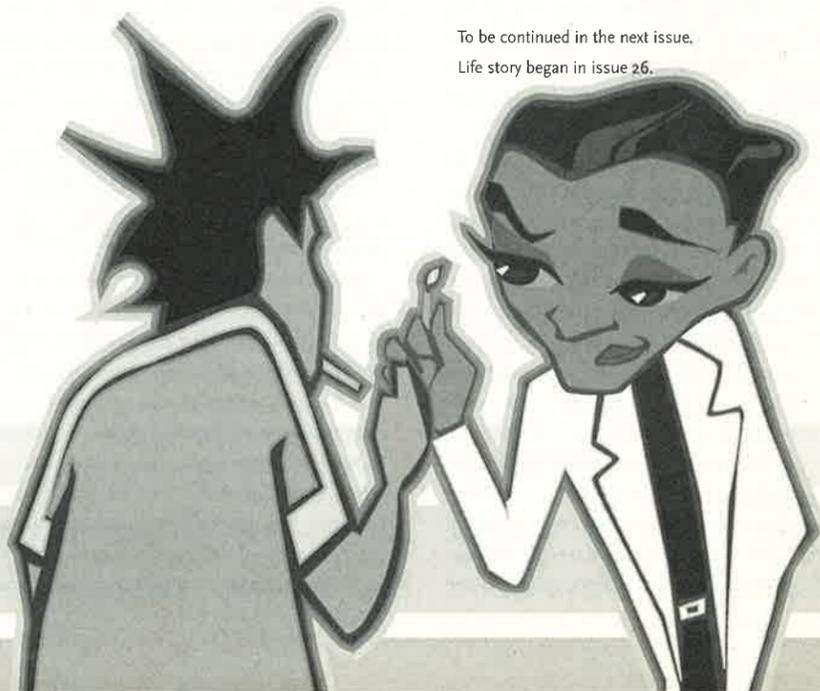
"Really? How?"

"Well, if you sign the contract I was telling you about, I'll use your advance money to bail her out."

"Hmmm, I don't know. I really do not want to sign with a label right now. But then again, I want to get Lara out of jail."

"Well then, I've got the contract right here in my backpack," Milena said, her eyes gleaming with anticipation.

To be continued in the next issue.
Life story began in issue 26.



NERVOUS gear

ORDER FORM			Price			No. Items			total amt		
1	White Nervous t-shirt (17484-XL tag)	14.99									
2	Black Wreck t-shirt (17454-XL tag)	14.99									
3	Black Sorted t-shirt (19424-XL tag)	14.99									
4	My Weeded All-Over Smoke t-shirt (67404-XL tag)	16.99									
5	Black Strapped t-shirt (20404-XL tag)	14.99									
6	White Nervous Dog t-shirt (20484-XL tag)	14.99									
7	White Nervous Extra Jumbo logo t-shirt (17564-XL tag)	14.99									
8	Slate Nervous Extra Jumbo logo t-shirt long-sleeve (57500-OSFA tag)	23.99									
9	Green Nervous Records Cap (47580-OSFA tag)	14.99									
10	White Wreck Bullet cap (49610-OSFA tag)	14.99									
11	Blue Sorted Trance Logo cap (49600-OSFA tag)	14.99									
12	Red Weeded Smoke Logo cap (49590-OSFA tag)	14.99									
13	Nervous Hackey Jersey (73170-OSFA tag)	43.99									
14	Nervous Basketball Jersey (73184-XL tag)	18.99									
15	Yellow Wreck dj slipmat	6.99									
16	Yellow Nervous dj slipmat	6.99									
17	Yellow Weeded dj slipmat	6.99									
18	Yellow Sorted dj slipmat	6.99									
19	Yellow Nervous Dog dj slipmat	6.99									
20	Yellow Strapped dj slipmat	6.99									

Name _____ Phone _____
 Address _____
 City _____ State _____ Zip Code _____
 Card type _____ Card Number _____ Exp. Date _____
 Cardholder signature _____
 Phone orders can be placed by credit card only.

all shirts come in one size - XL
 all hats come in one size fits all
 Sales tax (New York state only) total x .0825
 Postage, packaging, handling (US) add \$3.50 for first item, \$2.00 per additional item (double these amounts for orders outside USA)
 ALL PERSONAL CHECKS REQUIRE DRIVERS LICENSE NUMBER AND STATE
 Allow 4 to 6 weeks for delivery. All orders subject to availability.
 Send money order (US funds only) or personal check or VISA/MC or AMEX number to:
 Nervous Inc.
 1501 Broadway,
 Suite 1314B,
 New York, NY
 10036
 ph - 212-730-7160
 fa - 212-730-7210



Brooklyn Funk Essentials

The saga of Brooklyn Funk Essentials goes a little something like this. Bassist Lati Kronlund was dabbling in various musical circles while living in his native London. At the suggestion of producer Arthur Baker, whose work he was vaguely familiar with, Kronlund came to New York City to work on tracks for an AI Green album which was never released.

While soaking up Manhattan's rich musical vibe, and from meeting a host of exceptional musicians at Baker's famed Shakedown Studios, the same place which subsequently launched the careers of dance legends such as Junior Vasquez, Victor Simonelli and Lenny Dee, Kronlund began making all sorts of contacts and connections with like-minded spirits.

"Arthur gave me this offer to work on this AI Green album and of course, that was an irresistible proposition," recalls bassist Kronlund, who serves as BFE's main songwriter and producer. "At the time, I had been working so much in London, and I was trying to find a new group of people to work with. In the back of my mind, I've always been trying to get this band together, and meeting all of these other musicians and poets really helped the group evolve."

Once established, BFE took influence from jazz icons like Dizzy Gillespie, Freddy Hubbard, and Maceo Parker. But what gave the ensemble its true edge was the addition of several key streetwise talents, such as DJ Jazzy Nice, whose turntable tactics are incomparable, and Latin percussionist E.J. Rodriguez. Poetess Sha-Kay also brought heaps of flavor on "Planet Adidi", while New York house diva Joi Cardwell truly soars on "The Creator Has a Master Plan", the first single from BFE's U.S. debut, Cool And Steady And Easy on Groovetown/RCA.

"I met Joi through Bill Coleman. Basically, I was looking for a female singer for 'The Creator Has a Master Plan' and he played me some of Joi's tracks, and I really liked it," says Kronlund, who also penned Allison Limerick's dance floor smash, "Where Love lives", and co-wrote "Whadda U Want (From Me)" on Frankie Knuckles' sophomore album, Welcome To The Real World.

"So I then called Joi up and asked her to come straight to the studio. When she got there, we put the track down after she listened to it once and the whole song happened in about an hour. Joi's been a part of the band ever since."

Thanks to BFE's diversity, Kronlund admits that the musical possibilities which stand before his outfit are limitless. So as the band now readies itself to tour the world with Roy Ayers and Spearhead, they've even worked up their own inimitable jazz version of "The Nutcracker Suite" of all things, which they hope to some day release.

"We'd never just go into the studio and throw something together," concludes Kronlund. "We really work on our music and make sure that it's perfect. And with so many directions to go in and so many factors influencing all of us, I think that it's safe to say that we'll never run out of good ideas."

Funk Junkies

Tokyo's DJ Krush and New

York's Brooklyn Funk Essentials are part of a global uprising who know that it don't mean a thing if it ain't got that swing. Once part of the Krush Posse, DJ Krush is a fearless mixer when he's battling behind the decks and dropping dope beats in the studio. Likewise, Brooklyn Funk Essentials - all 14 of 'em - know how to take funk, jazz and rap and build intoxicating grooves that rock crowds all night long.

DJ Krush

We're at Platinum Island studios on Broadway in lower Manhattan and sounds are clamoring from the various recording suites where musicians of all types are forging out new musical ideas. As they work, engineers are shuffling equipment from room to room. Meanwhile, the office phone is also ringing off the hook, but the studio's staff seem like they're patiently dealing with the craziness fairly well.

As I thumb through a magazine while waiting in the tiny reception area amid all of this chaos, Japanese hip-hop sensation DJ Krush quietly makes his way out from the narrow stairwell (the elevator is on the blink) with his small posse.

Several thousand miles away from his home in the land of the rising sun, DJ Krush is in New York City this week with the dual challenge of promoting his flawless U.S. debut, Krush on Shadow Records, which is chock full of deliciously jazzy, laid-back gems, and utilizing the rest of his time to work on his next album. Krush doesn't speak English, but he smiles warmly and even offers a modest bow upon our introduction. He suggests through the interpreter that we head to the lounge on the next level to do the interview, so we all backtrack to the stairwell in unison.

A few moments later, I'm sitting across from Krush on a couch in the quiet, dimly-lit room away from all of the hustle and bustle. As we began chatting through the translator, Krush's crew suddenly appear by the door. This time, they're armed with camcorders and cameras ready to document this milestone in his career.

"Do you mind if they film our conversation?" asks Krush as he lights a cigarette. Who could refuse? So amid a barrage of cameras shooting from all sorts of bizarre angles, Krush begins telling me how his early years were filled with running with street gangs in Japan.

"Sure, I guess you might say that hip-hop did save my life," he offers as his left hand trails around his black goatee. Krush flicks the ash from his cigarette

into a cup and leans towards me. "I guess when I was growing up I sort of fell in with a wild bunch, and my family didn't know what to make of it. Once I got seriously into DJing, things turned around for me and I had a new direction in my life."

Krush's first big step towards musical salvation was forming Krush Posse in 1987 along with two other members, MC Muro and DJ Go. Influenced by "the entire spectrum of Black American soul music," the group, who were among the first groups to rap in Japanese, soared to the top of the Japanese pop chart, but broke up five years later due to internal squabbling. With his impeccable scratching and cutting skills behind the 1200s, Krush entered and won a slew of DJing contests, and quickly decimated Tokyo's club circuit.

One of Krush's finest moments came when he met Talkin' Loud's Gilles Peterson, which helped kick-start his production career. Cut to the present and Krush now calls such luminaries as Gang Starr's Guru (who did a cameo on Krush's debut), Ronny Jordan (Krush collaborated on his Bad Brothers EP), and Mo'Wax's James Lavelle (whose label issued Krush's second LP, Strictly Turntabalized) as just a sampling of his credits.

"Hip-hop is certainly a global phenomena," observes Krush as he stretches out his arms to signify the genre's global impact, "but I feel in my heart that with my DJing and production work, I'm bringing something different to it. While I love so many American MCs and producers - I could name so many whose music I really admire - there wouldn't be any point for me to try to imitate them."

Blessed with a strong compositional sense and a passion to spread his Far Eastern rap style to an even broader audience, hip-hop will forever remain DJ Krush's religion, and he'd never compromise his love for the art form. Now that Krush is available in America, what can we expect from his forthcoming U.S. recorded release?

"I really can't tell you," he laughs as he clutches a bag of vinyl he secured a few hours ago. He has a few tricks up his sleeve, but this mixmaster ain't talking. "When I'm working in the studio, things just sort of happen at the spur of the moment, and I never have an idea where a song is going to go before I begin working on it. While I might have something in mind for a beat, nothing is ever preconceived. I'm hoping that'll always continue to keep my music fresh."

by Darren Ressler

FUN CITY



Superstars of the East Village, Clowns for Progress
 (l to r) Loco's suit by Artifact. Peano wears suit by Maja. Nutley Laroux sports jacket by Duarte and pants by Jean-Paul Gaultier. Johnny Tastemaker's suit by Maja. All Clowns' tux shirts by Maja and rings by Winky & Dutch.

THE
 ROCKY
 J.

Asa (left) pours drinks for rockers and rocker types. Here she wears metallic leather bra top and slit skirt by House of Domination. Las Vegas necklace by Maja. Visor by Wolford and dice heels by Cynthia Rowley. Jacket by House of Domination. Vixen Virginia, singer for Creeps N.Y.C., wears jacket, sparkling halter top and hot pants by Costume. Rhinestone choker by Maja and nostalgia available at Screaming Mimi's.



PLEASURABLE PIERCINGS, INC. BODY JEWELRY

In Surgical Steel, Niobium, 14K Yellow and White Gold

Nipple, Nostril,
Navel Piercing
Kits also available

to obtain our catalog
send \$5 - U.S. funds

Wholesale Inquiries
Welcome

Visa
Mastercard

photo: C. Goll



Nipple
Piercing
Video

Instructional & Educational
\$44.95 including shipping

Reasonable Prices
Fast Service

American Express
Discover Accepted

Come Visit Our Retail Store at

Pleasurable Piercings, Inc. 417 Lafayette Ave., Hawthorne NJ 07506 • 201-238-0305 • FAX 201-238-9564

FOUR LEADING
CREATORS OF AMBIENT
TECHNO ARE ASSEMBLED
TO PRODUCE MIND-
BENDING INTERPRETATIONS OF
DESEO, JON ANDERSON'S
BRILLIANT VENTURE
INTO WORLD MUSIC.

the deseo REMIXES

DEEP FOREST

GLOBAL
COMMUNICATION

FUTURE SOUND OF
LONDON

TRANS-GLOBAL
UNDERGROUND

ANDERSON IS BEST
KNOWN AS THE LEAD
SINGER OF THE ROCK
SUPERGROUP YES,
WHOSE INNOVATIVE
WORK INSPIRED A
GENERATION OF
MUSICIANS. IN
The Deseo Remixes,
AN EXTRAORDINARY ROSTER
OF ARTISTS ACKNOWL-
EDGES HIS INFLUENCE,
REPRESENTING A UNIQUE
COLLABORATION BETWEEN
TWO GENERATIONS OF
TEXTURAL GROUND
BREAKERS.



SOURCE MUSIC BY JON ANDERSON



Djing is a lot of fun and all, and it can be a career for some, but there are a few lunatics who just aren't satisfied with spinning. For these ambitious folks, even producing their own music isn't enough. And since they understand the trends of the dancefloor better than anyone else, starting their own record label was the logical next step. They're not only releasing their own tracks, but signing artists and introducing experimental sounds that major labels shy away from. Today, these labels have grown to represent the underground sounds of their scene. Paris' Laurent Garnier, New York's Duke, Frankfurt's Sven Vath and Detroit's Carl Craig are the few, the proud, the deranged DJs and operators of their own labels. The styles created by their companies F-Communications, Power Music, Harthouse and Planet E have set the standards which many record labels live by. Read on, as the Project X explains it all...

dj owned & operated



continued over



F Communications

by Darren Ressler

France might not be known as a hotbed for cutting edge dance music, but Parisian DJ/producer/label mogul Laurent Garnier is trying to change that. Through a lot of hard work and persistence, he's quietly established himself on the global club circuit as a driving force to be reckoned with.

Along with partner Eric Morand, Garnier runs F Communications, the boutique label which has issued over two dozen brilliant releases, including several of Garnier's eclectic tracks, such as his "Astral Dreams" and "Alaska" singles and his diverse Shot In The Dark full-length.

But before Garnier started clubs in Paris and tasted the sweet success of playing internationally, producing, and casually remixing for the likes of Kevin Saunderson, Moby, and Sven Vath, he actually excelled at another more conventional profession.

"My first occupation was catering, and I did two years of catering school," relates Garnier in his hyperactive manner, which sees his

tle Laurent was spoon-fed classics by Earth Wind & Fire and Santana. As a result, he became infatuated with music at age seven. By 14, he had already worked at a radio station and played at weddings. But his big break came in 1987, when he earned a slot at the notorious Hacienda club in the U.K.

"I was living in Manchester running a restaurant," Garnier recalls. "The guys from the Hacienda came up to me as they had heard some of my tapes. So, they asked me to try out; I did it, and I got the job. At the time, I was spinning house, disco and funk mixed with electro and go-go music. It was basically the beginning of house music in England, so we had to play a lot of styles."

Spinning at the height of the acid house revolution proved to have a major impact on Garnier's mixing style. In 1988, he moved home to Paris to do a required stint in the army. He later returned back to Manchester for six months the following year, but packed up to Paris for good in 1990.

"I did my very first record with a friend of mine back in Manchester and I originally meant to do a tacky jingle for one of my parties," he explains. "When I saw Eric [Morand] when I went back to Paris, he was starting FNAC Music at the time, he signed my record straight away. Eric pushed me to go back to Manchester and to make more music."

I'm not a musician,
I'm a DJ.

Currently, Garnier's time is spread between regular monthly gigs in England, Germany, and Switzerland. He's also toured America, Europe, Australia and parts of Asia and South America, and there's plenty more of the planet for him to conquer. As Garnier brings his impeccable touch to the world, which finds his DJ sets incorporating everything from garage to hardcore techno, he's setting his sights on building up F Communications while he DJs and produces.

A vociferous foe against copycat tracks, Garnier says that his goal is to carve his own diverse niche. "I'm influenced by Detroit and Chicago, but I try and mix that with other things as well. I don't want to close myself into one kind of sound," says Garnier, who is

currently booked up until Christmas. "All of my tracks are very different from each other; I'm not a musician, I'm a DJ. So when I'm making music, I want to try everything and experience different things."

With plans to cut two more singles this year and begin work on his next album, what's next for Garnier and his F Communications? The ex-chef snickers and becomes momentarily tongue-tied. "My goal is to release a lot of beautiful records." Bon appetit!

Power Music

by Colleen Murphy

"I always wanted to do music. After playing everybody else's music as a DJ in the clubs, I wanted to take it to the next level," asserts DJ Duke, producer and Power Music label owner. "Just before I started the label, I bought some equipment and I did a bunch of tracks. I started shopping stuff

around until I realized all the friends that I used to have at the labels were saying, 'Well, can you change this stuff around and do this kind of thing?'. I didn't feel like waiting around for that, so I said 'Fuck it! I'll do my own thing.'"



Since its debut in 1992 with Inner Soul's "Make Things Happen", Power Music has grown into a conglomeration of record labels including DJ Exclusive, Sex Trax, Power Trax, Sex Mania and Rated X. Despite their common thread of DJ Duke's musical vision and prurient monikers, the labels each serve a distinct purpose and style, as some are reserved for non-vocals, soulful grooves or tracks from other producers. The last three years have seen Power grow from a small label run out of Duke's house into an internationally acclaimed musical force. "It amazes me everyday the amount of faxes we get from countries that I didn't think were into our music," declares label manager Rob Wunderman. "We get

requests for our music from Poland, Australia, Austria, Czechoslovakia... even Russia"

One reason for Power Music's success may be due to the fact that DJ Duke is able to observe through the eyes of an artist as well as a businessman. "Most label owners are business people that want to make a buck and are not willing to take chances on anything. They can't always relate to the artist. The artist wants to make the music they want to make, but the business guy wants to sell the records and doesn't care what he's selling. I see it from both sides: you have to pay your rent, staff

and bills, but at the same time you need to stay in touch with the music and do the right thing."

Although Duke requires the producers he signs to keep one mix familiarly housey, he allows and encourages his roster of talent to experiment, as evidenced by the full-length LPs from Roy Davis Jr., Aphrohead and Mark the 909 King. He tends to look toward other cities for budding producers as he feels "the guys in Chicago are sometimes more progressive than the guys in New York because a lot of the New York guys are still stuck in garage - which I still love, but I want to go ahead, too."

In the past, most DJ's and house music aficionados have associated Power Music with deep, hard, trippy tracks. This, however, is a perception the label wants to change and in the past few months they've released more soulful tracks such as "Creators of Deepness" and Inner Soul's "Celebrate". "Last year we tried to capture a sound and be known as a one sound label, which was good and bad," reasons Duke. "It was good we had it for awhile, but it was bad because I think people are getting tired of that sound. You have to change and that's what we're trying now."

"You can't keep putting out the same style," Wunderman concurs, "or you'll burn out real quick. Their output level may change considerably as Power currently releases about two or three new biscuits a week. "Personally, it's too much. We had to do it for a while because we signed a lot of stuff in a

The laws had not been written yet. We put that philosophy into the label.

short period of time and had to get our money back. In the future, we're going to be a lot pickier and choosier about what we put out. We'll be doing more press, promotion and taking a serious approach with our material and maximizing it's potential."

Duke would like to see more of a major label situation: "I'd like to do videos for my artists and not have to put out twenty records a month to survive. We want

boasts offices in three of the leading dance cities in the world; Frankfurt, London and LA.

The creation of International DJ and artist Sven Vath and his partners Matthias Hoffmann and Heinz Roth, Eye Q was conceived in order to be an outlet for their own music. Coming from vastly differing musical angles proved to be key to the success of their sound. From the first office located in Heinz' apartment, in downtown Frankfurt at the time, they had no idea where their project would end up. "We just felt there was an open wide field for us to work within," says Matthias, "I saw this music as something that you could do whatever you wanted with. The laws had not been written yet. We put that philosophy into the label."

Keeping Eye Q as the label that brought forth artists, they decided to launch Harthouse three years ago as the underground label for the discerning clubber and DJ.

Distributing by themselves to key

to take it to a different level with promoting, advertising and investing money to do that."

With an upcoming Duke project, "Release Da Tension", and a collaboration between Roy Davis, DJ Pierre and Spanky entitled "Phuture", Power is geared up. Duke also has a few surprises up his sleeve: "I'd like to try to do some acid jazz stuff - not acid jazz with a hip hop beat and somebody playing a flute, I'm talking about the old disco stuff like Two Tons of Fun and Salsoul - people getting in a room to jam."

EYE Q

Eye Q Music

by Lily Moayeri

Fifty years after World War II, Germany has invaded the United States through music. Eye Q Music has established its U.S. headquarters firmly on the sunny shores of Los Angeles as of May, 1995. Originally based in Germany since its inception roughly six years ago, Eye Q now

stores and DJs, they were the first to sell their records C.O.D. and be able to have the cash in the bank to put out the next release straight away. The third leg of this powerful army is Recycle or Die which was created as "a playground for our people who wanted to work on ambient stuff."

During the time that the labels were getting established, DJ Sven Vath became a cultural trance export and superstar in Germany. After opening his own club called Dorian Gray at the Frankfurt airport, trance sound gained popularity and Sven Vath became its spokesperson. Initially an artist on his own label, Sven started signing other local techno artists such as Resistance D and Spicelab. With their enormous success in

We get requests for our music from Poland, Australia, Austria, Czechoslovakia, even Russia

Germany, they decided to test the waters in England. Eye Q was initially under the Rising High umbrella in the U.K., but soon moved there and has been set up in its own right since January of 1994.

Prior to settling in Los Angeles on their own, Eye Q Music has been distributed through US labels Moonshine Music, American Recordings and Planet Earth Recordings. The hard trance tones, exploratory ambient numbers and experimental digital tracks have found a faithful audience on these shores.

The presence of the film industry in Southern California made Los Angeles the natural choice for Eye Q Music. Their back catalogue is going to be marketed extensively for movies and television. Also, soundtracks are the perfect outlet for the wandering, timeless music the label is known for. "You have a lot more freedom to musicalize visions and pictures, instead of only being three minutes long and other restrictions," Matthias explains. "The art of music has nothing to do with length and these limitations really cut the idea. In film, you have scenes and you have enough time to build to that level."

They also plan to set up their Internet site and market and promote their music in that arena. So look for them in your surfing sessions. As Sven puts it, "I want (our music) to be everywhere! I want every young person and his grandmother to hear it!"

Planet E

by Scott Sterling

Sleep. It's definitely one of the finer things in life. But in an unde13rworld fueled by 3-day parties, frantic jungle beats and psychoactive drugs (not to forget that club-drug staple, caffeine), the bliss of truly tuning out seems to be a pleasure of the past. Maybe it's the only way kids can keep up with the hyper-accelerated pace of those creating the scene that we're all happily playing in. One such scene-master is DJ, producer, musician, and Planet E president

Carl Craig. "Yeah, sleeping would be really nice," says Craig, stifling a yawn. "I've been going on two, three hours of it the past week. But

I see Planet E as an extension of myself

there's too much stuff to do to spend my time in bed." Obviously, given the enormity of today's itinerary: a stack of remixes, finalizing plans for his upcoming U.S. tour (in support of his new, soundtrack-inspired album, Landcruising), Planet E business, release dates on the Open label (which is distributed through London's Ministry of Sound), and countless meddling journalists looking for that ever-elusive scoop.

"I see Planet E as an extension of myself," he stresses. A given, seeing how both Craig and Planet E are sticklers on things like detail and quality control. From the label's earlier, more low key releases (like the brilliant "69" e.p. Four Jazz Funk Classics) to current singles like "The 4th Wave" e.p. by Steve Paton, Planet E has yet to drop any useless vinyl.

"Instead of just releasing a bunch of hit-or-miss records, we like to put out one really great record at a time," says Meredith Ledger, Planet E's publicist and resident diva. A cover star in her own right, Ledger brings a healthy dose of glamour to Planet E's hardcore work ethic. In the midst of establishing a Planet E night at Detroit's tres chic Zoot's coffeehouse, and throwing intimate house parties of her own (a recent soiree found Chicago's Spencer Kinsey working the 1200's in her downtown loft), she sees to it that each release is given the utmost attention.

"We're not into having our stuff just out there, we want everyone to know about it," she concludes before heading to the post office to respond to the numerous inquiries about the new Planet E subscription service. A method by which subscribers get all sorts of goodies, from members-only

releases to T-shirts, and if you're lucky, a Planet E Frisbee.

For those uninitiated by the lush orchestration that mark Planet E records, a good place to start is their current compilation, Elements of and Experiments With Sound. While the super-fresh CD is a must-have (it comes in a trippy petri dish), one whirl in your digital sound reproducer will have waxheads marching down to the neighborhood vinyl emporium for the DJ-friendly plates.

Moodring's storming analog blast "Sopping The Biscuit" alone is worth the price of admission. Add the back to back swells of dreamy ambiance provided by The Connection Machine ("Mind Design") and Enhanced ("Knaqua"), and it's no wonder that Craig is the Techno cover kid of the moment. He's created a veritable Oz with Planet E, but this particular wizard is just as formidable as his creations. "I'd like to devote even more time to the label," he adds before returning to his ever-growing to-do list. "But that would mean cutting back on my other work, and I'm not ready to do that yet. Besides, if I had any time, I'd try to get some sleep."



303.297.8446
FAX 303.297.8498

ADVERTISE IN PROJECT X X

Direct Marketing
for the dance Underground

Your ad will reach over:
100,000 new music enthusiasts
10,000 music conference attendees
7,500 DJs worldwide
50,000 clubbers nationally
2 Project X interns
and at least one pet Shitzu named Charlie

Call us @ (212) 366-6603

transistor.rhythm

the.new.album.out.now
also.available:
"transistor.e.p." 12"

instinct

instinct.records, 26.w.17th.st.#502-t.ny.ny.10011
email.72170.17533compuserve.com
send.a.SASE.for.a.free.mail.order.catalog



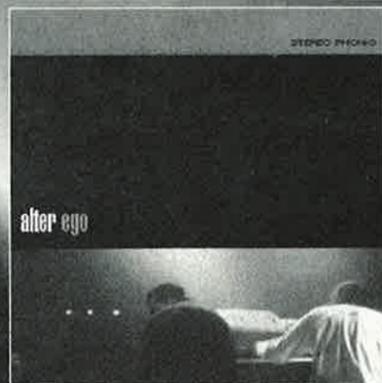
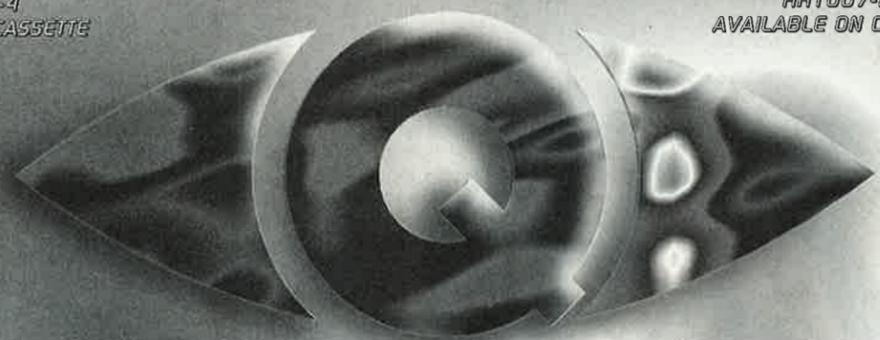
PULSE
"SURFACE TENSIONS"
HH1005-2 OR -4
AVAILABLE ON CD & CASSETTE



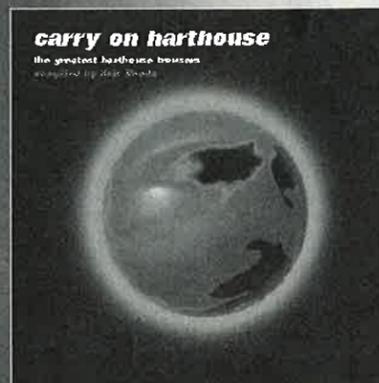
HARHOUSE CHAPTER 5
"BITTER FRUITS"
HH1006-2 OR -4
AVAILABLE ON CD & CASSETTE



DER DRITTE RAUM
"MENTAL MODULATOR"
HH1007-2 OR -4
AVAILABLE ON CD & CASSETTE



ALTER EGO
"ALTER EGO"
HH1008-2 OR -4
AVAILABLE ON CD & CASSETTE



THE GREATEST HARHOUSE TROUSERS
"CARRY ON HARHOUSE"
HH1009-2 OR -4
AVAILABLE ON CD & CASSETTE



RESISTANCE D
"THE BEST OF..."
HH1010-2 OR -4
AVAILABLE ON CD & CASSETTE

recycle or die



HARHOUSE

ARE LABELS OF

EYE Q MUSIC INC. · 8756 HOLLOWAY DRIVE · WEST HOLLYWOOD · CA 90069
FOR DISTRIBUTION INFORMATION, CALL US 310-657-7241



Photographed by **Auke Vleer**
Styled by **Ellen Hoste**
Make-up by **Hiroimi Kobari** for **Tricia Joyce**
Hair by **Q Takahara**
Models: **Gabrielle** (Next Management)
and **Nena** (Irene Marie)
Special thanks to **Showroom Seven**,
Maria, **Rita**, **Caseo** for all their help.

Gabrielle wears white shirt by **Living Doll**, white skirt by **Betsy Johnson**,
plastic rain coat by **Screaming Wimit's**,
necklace by **Erickson Beamon** (Showroom Seven), shoes by **Stephan Kellan**.





*Gabrielle wears light blue mohair vest by Janique Boutique,
necklace by Erickson Beamon (Showroom Seven)
silk flowers from the flea market.*



*Nena wears mohair top and skirt by Janique Boutique,
white top with spangles and little corals by Alice Underground,
flowers by Erickson Beamon (Showroom Seven).*



Nena wears black shirt with lace sleeves by Loucas (Showroom Seven),
light blue knitted fish pullover by Lianne Barnes (Showroom Seven)



Gabrielle wears light pink jacket with spangles by Jeannette Kastenbergy (Showroom Seven),
two necklaces by Erickson Beamon (Showroom Seven),
silk flowers from flea market, black skirt by Betsy Johnson.

Reviews

burning. Part two in the "Mix This Pussy" series has Danny channeling rhythms from the always impressive Tribal library of house anthems. You might already be familiar with some of the names like DJ Pierre, Liberty City (Murk), Underground Sounds of Lisbon (DJ Vibe in disguise), DJ Vibe (fauxreal), Karnak (Jaydee a.k.a. Robin Albers) and Danny Tenaglia as Danny Tenaglia. Now, it doesn't really matter if you know them or not, remember, you shouldn't judge a book by its cover (or should you?). You must get this compilation 'cause it's on Tribal and Danny Tenaglia mixed it. (Alshin)



(or should we call them classics?) Nevertheless, even those who might be very dancefloor-friendly with a couple of these tunes will still find this compilation to be as fly as anything else in its realm. After all how can you go wrong with a cover that reads "non-stop mix by JUNIOR VASQUEZ at the sound factory N.Y.C." (Alshin)

In The Lounge



The Future Sound of New York Continuous Mix

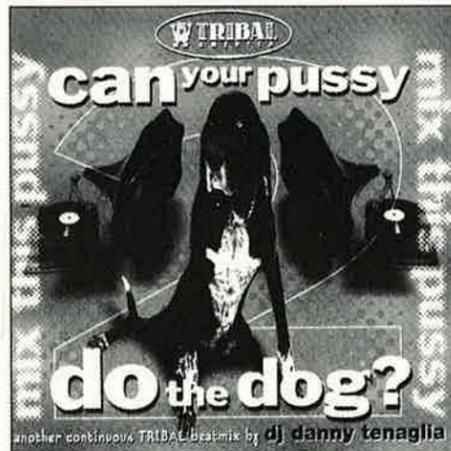
Here is your big chance! If you haven't heard the club hit like "In the Dark We Live" yet, you can listen to it three times on this CD. Slammin'. And if you don't know E.G. Fullalove's "Didn't I Know (Divas to the Dance Floor... Please)" then check it out twice here. Sweet. Now don't get me wrong, there's nothing improper with the selection of songs here and the "smooth o'monitor" sky rockets with each mix. But a couple of these tracks are still a little played out

In The Mix

Continuous Mix

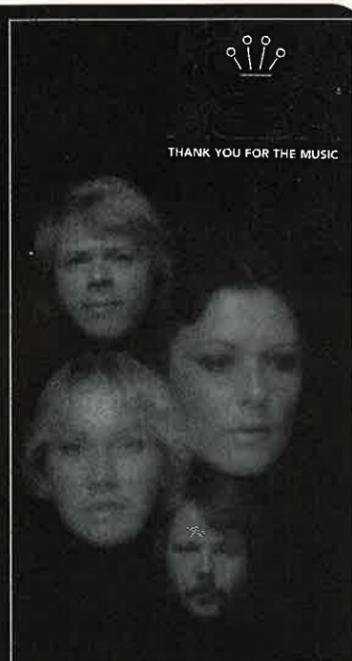
Can Your Pussy Do the Dog?

Who said you need candles to set the mood? Hell, I'd rather have Danny Tenaglia over at my place, cuttin' the shit up on the 1200 then burn all the wax that's meant for



frontier, world music, is also the area that Yes singer Jon Anderson chose to explore on his recent solo release, Deseo. But this collection of 8 remixes by Trans-Global Underground, Future Sound Of London, Deep Forest and Global Communication will do little to squash the arguments of those who insist that ambient is simply the "prog-rock of the 90s". They are, however, surprisingly good. Reason being that apart from one of each of Trans-Global Underground's and

Best of the Issue



Abba

Thank You For The Music

Polydor

In our jaded and techno-marinated minds, the name Abba conjures up a fixed image of two blond Scandinavian couples-Anni-Frid Lyngstad, Bjorn Ulvaeus, Agnetha Faltskog, and Benny Anderson-singing sugary-sweet pop classics like "Take a Chance on Me", "The Winner Takes it All", and "Waterloo" while looking like a bunch of nightmarish "Dancing Queens" from the Roxy. While that impression is certainly accurate, the sprawling four-CD box set, Thank You For The Music, drives home the point (but not an entirely complete one). Containing all of the quartet's singles, album cuts, as well as unreleased demos, Thank You For The Music is a breathtaking compendium which painstakingly documents Abba's rich legacy. Widely regarded as a supergroup from its inception, since all of its members had enjoyed previous chart success prior to their official union in 1974, this meticulous collection offers insightful historical essays from luminaries involved in the foursome's day-to-day affairs, as well as candid (and unfortunately styled) photo layouts which highlight various milestones in Abba's career. A high degree of kitsch value might initially pique your interest so don't miss "Platforms and Pearls", a dazzling must-read section in the exhaustive liner notes, profiling Owe Sandstrom, who designed over 500 of the group's outlandish costumes. Thank You For The Music also sheds some light on Abba's little-known status as video pioneers in the pre-MTV '70s and early '80s. In the end, the fact remains that Abba ably sold over 250 million albums without the use of the many technological accouterments that artists now easily manipulate at the flick of a switch in order to promote themselves. While going down memory lane might be relegated for the most die-hard Abba fan due to this box set's pricey nature, there's no debate that Abba's work will live on for eternity. (Darren Ressler)



Deep Forest's remixes, the rest have smartly left alone the knob marked 'vocals' (Anderson's familiar high-pitched voice, remember) pretty much unacknowledged and strayed considerably from Anderson's only mildly interesting source music. Deep Forest, purveyors of coffee-table ambient that they are, do actually come up with one really good mix out of two, Trans-Global Underground (no strangers to world music themselves) place their trademark funky stamp on three tracks, and FSOL stick to nature sounds and a deep groove. Meanwhile, Global Communication score highest, having taken the most truly ambient route. (Dev Sherlock)



Banco de Gaia Last Train to Lhasa

Mammoth

Lhasa is the capitol of Tibet where the citizens have been under the oppression of the Chinese for some time now. Toby Marks a.k.a. Banco de Gaia has decided to let the sleeve of his current album, Last Train to Lhasa and the follow up to Maya, to be used by the Tibetans to advertise their

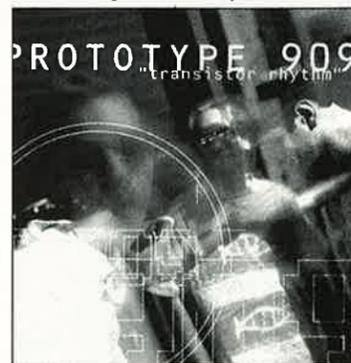
plight. The two CD collection (three if you are an incredibly lucky individual who got one of the first few copies) boasts a great deal of ethnic sounds, instruments, samples and regional influences. Having spent a considerable amount of time in the Far Eastern parts of the world, the wonderfully exotic music of those areas is prevalent in Mark's music. These sounds are incorporated into the vast realm of ambient/techno house, giving it a new flavor it desperately needs. CD number one showcases high energy and intricately danceable tunes that dip into smooth ambient rivers and emerge refreshed and ready for another rhythmic jaunt. Ever present are the ethnic/tribal sounds that at times can overwhelm the technological aspects and seem slightly overdone. The second CD features predominantly quiet beatless-soft tones that calm the senses and soothe the nerves. (Lily Moayeri)

On The Floor

Prototype 909 Transistor Rhythm

Instinct

The ubiquitous Taylor Deupree departs from his job as art director at Instinct Records and rejoins the other two members of the acid techno trioka, Prototype 909 (Dietrich Schoenemann and Jason Szostek are the originators) as they stalk



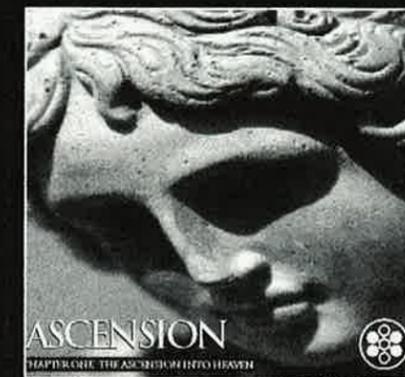
Pride '95 Compilation

Strictly Rhythm

Strictly Rhythm is doing a very special thing this year. Their Pride '95 compilation celebrates the global gay community, a scene that has been very supportive of house music and the label since day one. Strictly hosted some slammin' parties in a few major cities in conjunction with this year's Gay Pride celebrations and is donating a por-

the airwaves with their second LP. As anyone who's seen their live stuff lately will know, they have been making great strides toward murderously catchy pop choons, at the same time as acid music has been gaining ground in popularity. P909's time has finally come at last. A huge list of underground-esque shoutouts (Soul Slinger? Adam X & Heather Heart? Planet X? Nigel Richards?) disguises the rather mellifluous pretty sounds that come out. This work put a smile on my face through its lovely groove, even though they have buffed away a few too many sharp edges others may crave. Certainly, the "keep it underground" tight-asses might have a problem with Prototype 909's newfound undeniable catchiness and slightly commercial appeal. Bottom line? Good music is good music weather it comes from above or the ground below. (John Speakman)

RIISING HIGH USA PRESENTS ASCENSION: CHAPTER ONE



THE ASCENSION INTO HEAVEN THROUGH 74 MINUTES OF THE BEST TRANCE HOUSE FROM THE UK'S PREMIER TECHNO LABEL. FEAT. TRACKS FROM CASPAR POUND, THE RHC, OBX & POSITIVE SCIENCE.

TRANCE FICTION



'FEVER PITCH AT DAWN' THE DEFINITIVE COLLECTION OF THE VERY BEST TRANCE MUSIC AROUND TODAY FEAT. TRACKS FROM RABBIT IN THE MOON/HUMATE, ART OF TRANCE, CASPAR POUND, BABY DOC & DOMINATRIX



RIISING HIGH USA, TEL 310-852-2802, FAX 310-852-8148



WELCOME TO THE REAL WORLD



FRANKIE KNUCKLES featuring ADEVA



WELCOME TO THE REAL WORLD



NEW ALBUM OUT NOW featuring the single "Too Many Fish"

WELCOME TO THE REAL WORLD



Executive Producer:
Judith Weinstein
©1995 Virgin Records America, Inc.

reviews

tion of those proceeds to benefit AIDS charities. The music itself features twelve tracks mixed by Li'l Louis, all of which are uplifting, positive, and fun. Barbara Tucker's perennial favorites

"Beautiful People" and "I Get Lifted" are here, along with cuts from veterans like DJ Pierre and up-and-comers like Winter Darling and Androgeny, whose "I Could Be This" sounds like a hilarious take-off of Black Sheep's "The Choice is Yours". The mixing is top-notch and the collection is a pretty good guarantee of a happy mood. (Tamara Palmer)

Positive Energy Compilation

Moonshine

A highly excitable press release about "new energy techno" accompanies this bunch of tracks from the U.K... This is what they would call hard house - the staple diet of British clubs; a little bit of happy techno (including Marmion's "Schoneberg" which has taken over from "In the Dark We Live" as the song your compilation can't be without), a lot of acid, a lot of handbag, but mainly good ol' fashioned progressive house played at a crackling pace. I love this album, especially coming as it does shortly after the loan of a mix



tape from one of the foremost British DJs in this genre, the legendary Mrs. Wood. For those accustomed to one style of music all the time, it might be too unfocused, but don't let it discourage you. Moonshine continues to deliver the goods. (John Speakman)



Sound Patrol Sweetened-No Lemon

Organico

By the time you read this, Derrick Carter and Chris Nazuka's eagerly awaited, full-length Sound Patrol debut, Sweetened No Lemon, will already fast be carvin' it's niche as an all time classic. From the opening keys of "Tripping Among the Stars" to the closing rant of a sweet 'n' sassy three year old version of Derrick tellin' his mama all about it on "I Ride the Bus". From the jazz-sprinkled chromosphere of "Lachesis vs. Atropos", "Rising and Falling" and "Float

Away" to the love-strewn, oceanic depths of "An Open Secret" and "Because, This is How It Feels When I Miss You...", we're guided on this necessary journey by the loving touch and amazing grace of two extremely insightful, immensely talented musical visionaries,

who, along the way, also happen to disintegrate, re-integrate and then virtually redefine the very meaning of "soul music". This humble little, cynically surreal, bittersweet eleven track audio excursion straight from the heart and direct from crystalline citadel of the boys' very own Red Nail studios, could very well go down as the most brilliant, influential and important aural offering to come out of Chicago since, well...? forever. Period. Exclamation point! (Terry Martin)

Trance Fiction Vol. 1: Fever Pitch At Dawn Compilation

Rising High USA

Rising High, long a powerhouse label in the UK, has landed in the U.S. for an introduction that is long overdue. The second release so far, Trance Fiction's subtitle refers to that point in the night when you've been dancing like a mother for hours and you're hoping that the party never ends. The songs in this collection are pre-

cisely the type of tracks the unrelenting DJ might bust out at this juncture, when they know the crowd is pumped and ready to continue until they're forced to stop. Kicking off with a familiar pounding anthem, Humate's "East" (featuring the unreleased Rabbit in the Moon Southern Stimulation Remix), Trance Fiction is a journey heavily laden with dark acid rhythms and strong body-shaking beats. The occasional dull track or two means little when given the immense energy of the theme as a whole. Standouts include the Humate track, Art of Trance's "Octopus", and "Possession" by Dominatrix. (Tamara Palmer)

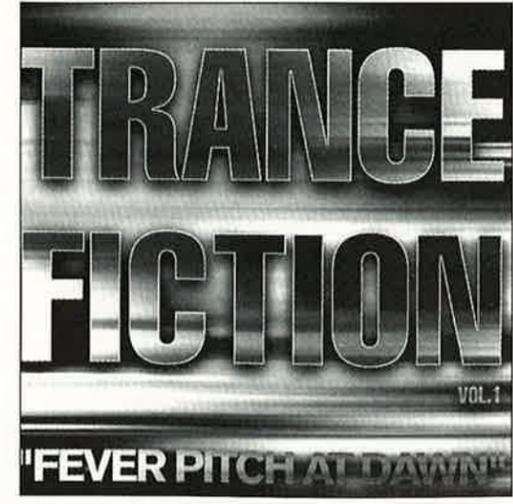
Respect Hardfloor

Harthouse

"10 AM, mug of ginseng tea in hand" ...The cover art of this CD is like a big gigantic German "shout out" to just about everyone who has ever done anything worth listening to. Crediting the great creative minds of Frank DeWulf, Laurent Garnier, Todd Terry, Richie Hawtin, Moritz von Oswald, Roland Casper and on and on and on (and yes, even Roland Orzabal?) The



second full length from Oliver Bondzio and Ramon Zenker, Respect is a 60 minute tribute to pure hard fun. From the hypnotic rhythms of hi-hats and percussion in "Asbestos in Obstetrics" (German humor?) to their translation of a funky German dance in "Mahogany Roots" to



the sound of pure manic chaotic frequencies in "Mustard Cornflakes" (ick...is that anything like Winx' "Lumpy Oatmeal?"). The LP is a nice collection of Hardfloor tracks, but does not do their name justice as their remixes have. With floorfilling remixes to their credit for acts such as Mory Kante, New Order, and Bassheads, I wish that someone would just get it together and release an LP dedicated to Hardfloor mixes. That would be the shit. (Pam Film)

Intermix Future Primitives

ESP-Sun

This is one of those records that wears its heart on its sleeve: With a name like Future Primitives and containing tracks like "Lost Tribe", "Telekinetic Warriors", "Solar Temple", "Sonic Ritual" it doesn't take a genius to figure out that it's on a tribal-trance-techno-tip. What seems to be an exercise in trendiness (you could



program a computer to spew out titles like this for the next ten CDs' worth), it's the music that creates the hype. If you are prepared to overlook this CD, it will stick itself to the little CD drawer in your brain and won't ever allow itself to be ejected. Future Primitive is full of highly addictive, gorgeous tunes with gentle looping rhythms - and I'm a sucker for the tribal hype. More percussive and housey, less cheesy and embarrassing, it's interesting enough to withstand many repeated listenings. While it's not supposed to be a slamin' dancefloor filler, it can get me doing the granddad shuffle all over the place. (John Speakman)

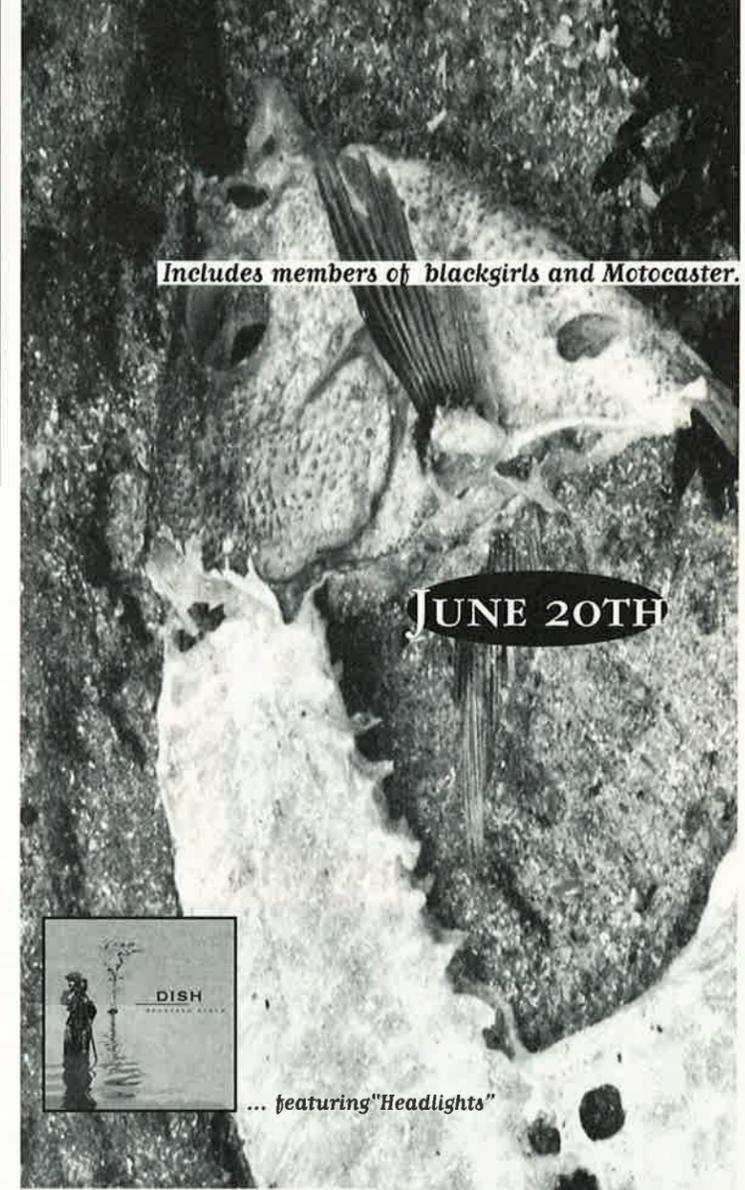
On The Alternative

The Young Gods Only Heaven

Interscope

This Swiss turned American industrial act's sixth release starts out with a nifty spray of sampler anarchy, but then bogs down after the sixth or seventh track with a contemplative moodiness that might drive some into the fork in the road. That split personality shows up through out the album; it might have something to do with the ambient feel the band is going for

THE DEBUT ALBUM FROM
THE RALEIGH N.C. BAND.



Includes members of blackgirls and Motocaster.

JUNE 20TH



... featuring "Headlights"

DISH

BONEYARD BEACH

Management: Q Prime Inc.

The Atlantic Group © 1995 Interscope Records, Manufactured and distributed by Atlantic Recording Corporation. All rights reserved. 92532

here. The tracks tend to be long (Moon Revolutions goes on for more than 16 minutes) and are built in the ambient convention of layering repetitive samples that create complex rhythms held in a state of tension with each other. The tension is accented in places by fiery guitar samples while the songs are held together by staccato drumming that will no doubt inspire some innovative movements on the dance floor. When it's on, the album's brilliant, thanks in no small part to the masterful production of Roli Mostmann. When it's not, what you've basically got is an ambient

record. This is the second album in which vocalist Franz sings in English (in places it works in places it doesn't). Take "Donnez les Esprits", for example, where the palpitating rhythms and waiting clouds of processed string sounds create an odd and unsettling environment that well complements Franz's self-conscious, non-native inflections. However, the singing doesn't mesh as well on the album's single, "Kissing the Sun" and you really can't help cracking a little smile at the refrain: "Everybody knows...wee weel be keeing the sun." What the hell's wrong with singing at least one track in French? (Steve Janas)



Party Girl Soundtrack

The soundtrack to the film featuring Parker Posey as a club kid by night and librarian by day gathers together a fairly eclectic mix of artists and sounds. Nothing is taken too seriously as soundbites from the movie intersect different songs together, from The Wolfgang Press' groovy remake of "Mama Told Me Not To Come", the sultry raggae number that is Dawn Penn's "You Don't Love Me", and the classic downtempo house of Mr. Fingers "Never Take Your Place" to Deee-Lite's cosmic "Music Selector is the Soul Reflector", Tom Tom

Ultra Nate's "Party Girl (Turn Me Loose)". This collection is much more for listeners who are pretty laidback in their tastes, rather than someone looking for an essential club compilation. (Tamara Palmer)

Stereolab Music for the Amorphous Body Study Center

Peng! (American re-issue)
The Groop Played Space Age Bachelor Pad Music (American re-issue)
They love synthesizers (old ones, especially). They make chill-out music (albeit their own unique brand). They do not, how-

ever, play club nights. Rather, they're a proper band with a penchant for strummy, pop-y guitar, live drums and some of the most charming female vocals this side of Catherine Deneuve. Available for the first time domestically, Stereolab's debut ("Peng!") and subsequent EP ("The Groop Played...") were originally

released in '92-'93 at the tail-end of London's shoegazing scene, from which they borrow a similar droning vibe but little else, actually sounding more like Abba meeting the Velvet Underground in outer space. Any lack in their musical proficiency at the time was certainly countered by their infatuation with sounds, shapes



and textures. As a result, these discs are ambitious, positively wonderful and a must for even the semi-fan. And they keep getting better with every release. Case in point is their their latest EP. Recorded to accompany an exhibit by contemporary artist Charles Long, "Music For..." is a nearly perfect 23 minutes of otherworldly pop bliss. The arrangements are stellar with the newly-added strings mingling seamlessly with Moog synthesizer burps and xylophone. Meanwhile, singer Latetia's French/English vocals and la-la-la's provide the icing on the cake. Yum. (Dev Sherlock)

Hip Hop

Masta Ace Sittin' on Chrome

Delicious Vinyl
Masta Ace seems to have an identity crisis. Over his six year career, he's been everything from a Juice



Crew new jack, to a jazznik, a Crooklyn Dodger, and most recently a car freak. Ace dropped the intellectual contents from his last LP, Slaughtahouse, for a more shallow lyrical content (i.e. lowriders, sub woofers, rims, etc.) and he's not even from Call "The I.N.C. Ride", Ace's first single, uses a played out Leon Haywood and Isley loop (that of all people) Dr. Dre and Ed Lover freaked in their (uh-hem)

"album". On "What's Going On", Masta Ace and his Inc. crew use a nice Ahmad Jamal loop that Smif-N-Wessun already used with more success. I think I'm starting to notice a trend. A bright spot on the album features the Brooklyn-bass heavy track, "Born to Roll" which actually ripped the sub woofer off my Radio Shack speakers. "Sittin' on Chrome" is a weird mix of East meets West. It's neither a West Coast G-

Funk album, and it definitely doesn't have a Brooklyn ruffneck sound either. It's sad to see an MC of Ace's caliber change his whole flavor to make a few dollars. He should go back to his original formula and just like Coca Cola, he might have more success. (James Lee)

Grand Puba 2000

Elektra
Somewhere between making Sprite commercials and appearing on bad hip-hop compilations (Pump Ya Fist), Puba managed to scrape out another album since 1992's lackluster Reel to Reel. To be totally honest, I hated this album the first time I heard it. I thought it lacked substance. No talk about shooting people in the ear with a sawed-off shotgun or doing drive-bys on free basing grannies. It's refreshing (like a tall, frosty can of sprite) that Puba hasn't

revamped his image into hard-rock knucklehead. This album doesn't lack substance, its me that lacks substance. Puba maintains his freestyle flow by consistently talking about women and blunts, and occasional off-key singing. The newer, fresher beats are here as opposed to the heavy blues laden tracks in Reel to Reel. Every track is good, but "Very Special", "2000", and the first single "I Like It" stand out the

Show and AG Goodfellas

Payday/frrr
Show and AG, representing the home of the "boom-bap boogie down Bronx",



WARNING: do not play at excessive levels!



contact IntelliNet @ vox.519.641.7059 fax.519.641.1399 email.plus8@wincom.net



FAX USA : 1995

FAX COMPILATION II

ALL DOUBLE CDs @ A SINGLE CD PRICE

FEATURING THE CUTTING EDGE OF AMBIENT:
ORGANIC CLOUD • XJACKS • SOLITAIRE • BEDROOM
AND TRACKS FROM AMBIENT PIONEERS:
PETE NAMLOOK • TETSU INOUE • JONAH SHARP

ALSO AVAILABLE AS DOUBLE CDs:
FAX COMPILATION / AIR I & II / SILENCE I & II / SAD WORLD I & II
ALIEN COMMUNITY I & II

strange?

new york's largest selection of import and domestic dance compact discs ambient • trance • acid electronic • experimental hardcore • techno • jungle trip-hop • dub imported t-shirts • CDs • vinyl great selection • lowest prices mail order available

strange?
445 e. 9th st. new york, 10009
(212) 505-3025

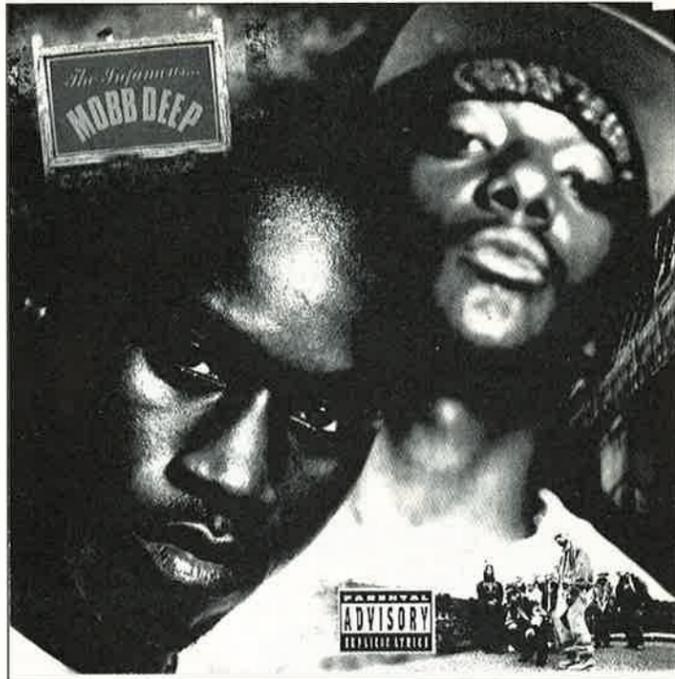
finally came through with their second album, *Goodfellas*. AG (Andre the Giant), pretty much controls the mic throughout with his freestyle flow, while Show lies in the back controlling the boards, "Next Level". Show and AG's debut single comes with AG's typically hard, but humorous rhymes and a semi-abstract beat (courtesy of Gangstarr's DJ Premiere). "Who Got the Flow" is a dangerous collaboration featuring

the Ghetto Dwellers and Method Man, who seems to be making guest appearances on everyones album. "Add On" gets a nod as Lord Finesse, D-Flow, and AG catch wreck. The opening track "Never Less Than Ill" turned out to be my favorite track, even though the song is only a minute and thirty-two seconds long. A good album, but on an underground New York level. I really don't see it as a commercial success, so that's def-

Mobb Deep
The Infamous
Loud/RCA

Queens (the borough, not the gender-benders) has always been a hotbed for up-and-coming rappers. Let's see, there was Roxanne Shante, MC Shan, Marley Marl... Well all right, barring Nas and A Tribe Called Quest, Queens really hasn't produced much in the last 100 years or so. Mobb Deep is out to change all that. Mobb Deep dropped their first single "Shook Ones" months ago and it left me shaken for more with lyrics like, "I'm only nineteen but my mind is older/ When things get for real, my warmheart turns colder." And on "Eye for an Eye", the gap between Queens and

initially a good sign. Typical Bronx flavor, no gimmicks, all realness, maybe a little too underground for it's own good. Check it, you'll be surprised. (James Lee)



Shaolin is bridged by guest appearances by RaeKwon the Chef and Nas. "Drink Away the Pain" is produced by the abstract Q-Tip, who also makes an appearance in

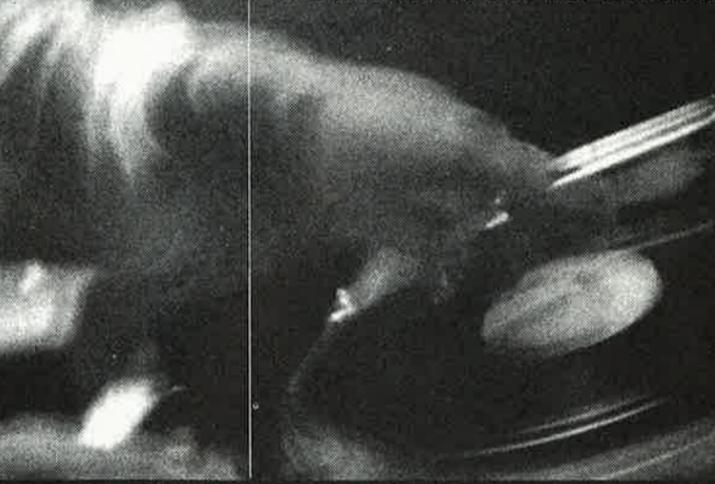
the song. A good second album and my new favorite CD. It's hard to believe these are the same 15 and 16 year olds from the first LP, *Juvenile Hell*. *The Infamous* is a

gritty, raw album that is immaculately produced. The emergence of Mobb Deep goes a long way in putting Queens back on the map with the rest of the boroughs.

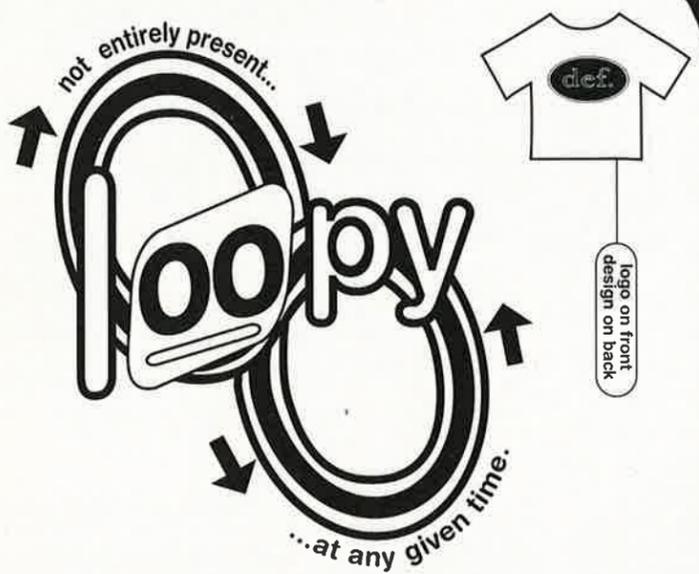


JAZZ • HIP-HOP • DUB • AMBIENT
Abstrakt Workshop

A COLLECTION OF TRIP HOP AND JAZZ



ALSO AVAILABLE



m o o d s . . .



ingredients: one fresh design on 100% cotton tee-shirt. this product meets the daily recommended allowances for the following nutrients: attitude, personality, freedom, and vitamin e. other designs include diabolical, ace, peechy-keen, dreamy, and 19 more.

free catalog
312.276.1090

tasty
12" reviews
by Afshin & David Waxman

- Joe T. Vannelli Project**
"Sweetest Day of May"
Tribal America
-May, June, or July, this one is sweet all year long. The J.T.V. Dubby mix rules with the J.T. Gospel mix coming in a close second. Two records and six mixes to choose from.
- Sonic Boom Society**
"Work Da Groove"
Eightball
-It's safe to say that God made Mike Dunn phunky; he worked the da groove again. Pass the A-side, cuz it ain't da phunky, and go directly to B.
- W.A.M.**
"The Drum"
Sorted
-It's just like a Masters At Work (M.A.W.) track being played backwards. These beats should step all over the voice that insists on talking through out the song. Step.
- Raw Oxygen Vol 3**
The Blue Nipple E.P.
Oxygen Music Works
-For all you softies, don't miss "Class". But if you like it harder, spend a day in "Church". Either way, you'll find something when sucking on a Blue Nipple. Just don't get a "purple nerple".
- Paula Abdul**
"My Love is for Real"
Virgin
-Two, four, six, eight, who don't we appreciate... Now binge, now purge. Now put on that wonder bra and boogie to the remixes of Junior Vasquez, E-Smoove, Mark Picchiotti and Teri Bristol.
- Africa Hot**
"Uma Uma"
Power Music
-Hard like you might expect from Power, but with more of a progressive tribal sound and less of those damn claves.
- PJ**
"Elysium"
Stickman Records
-If this was a baseball game, "Elysium" would be a change up. It goes from hard to soft and back again with a whole lot of other shit in-between.
- B.J. Crosby**
"Find Your Way"
Bullet Records
-It's nice to find a single that actually has more than one good mix. It doesn't matter if your feeling tribal, deep or soulful; it's in there, including an inviting, clean accapella.

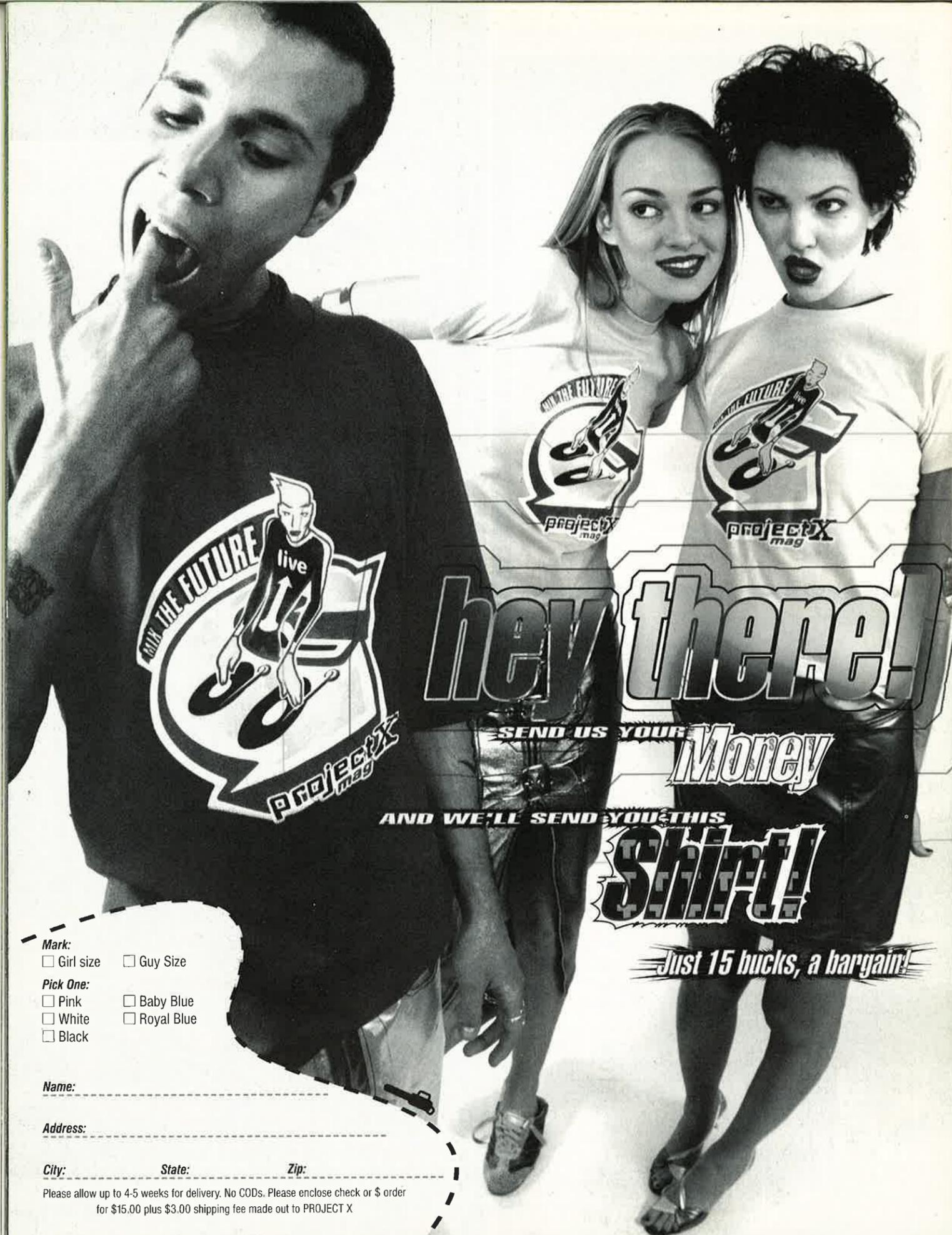
godfather of trance,
techno holy man,
global ambassador of electronic dance,
ambient nobleman,
ecstatic exhibitionist,
futuristic forebearer,
prophetic producer,
globe-trotting dj,
rave messiah.

he is all of these things
so you don't have to be.

sven vath
the harlequin - the robot and the ballet-dancer

featuring:
"harlequin-the beauty and the beast"
and "ballet-fusion."
available on warner bros. cd's and cassettes

get the latest info on warner/reprise artists on america online (keyword:warner) or compuserve (so.wbrecords); on the internet, (<http://www.iuma.com/warner/>)



hey there!

SEND US YOUR **Money**
AND WE'LL SEND YOU THIS **Shirt!**

Just 15 hucks, a bargain!

- Mark:
- Girl size
 - Guy Size
- Pick One:
- Pink
 - White
 - Black
 - Baby Blue
 - Royal Blue

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

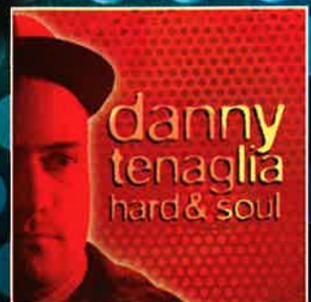
Please allow up to 4-5 weeks for delivery. No CODs. Please enclose check or \$ order for \$15.00 plus \$3.00 shipping fee made out to PROJECT X

the HOUSE of TRIBAL... music for your mind,

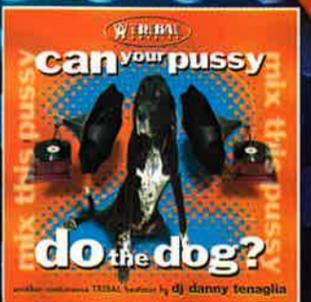
body + soul



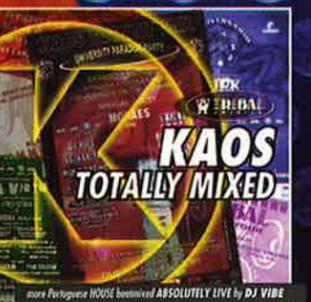
Austria's biggest act now available domestically. Produced by Peter Rauhofer and Eric Kupper. Includes the hit singles "DIVA", "LET ME BE YOUR UNDERWEAR", "SUGAR PIE GUY", plus the never-before-released cover of The Normal's "WARM LEATHERETTE." (K2-32875)



EIGHT deeply moving house songs destined to become classics of our time, including the moody "BOTTOM HEAVY", the epic "LOOK AHEAD" featuring CAROLE SYLVAN, the lush "WORLD OF PLENTY" (K2-30010)



The follow-up to TRIBAL's hottest selling current title of underground house, seamlessly mixed into one beatmixed record by TRIBAL in-house DJ/Producer DANNY TENAGLIA. (K2-31508)



A continuous-play beatmix recorded absolutely live at club Kremlin, Lisbon, Portugal by DJ Vibe, no edits, no overdubs, completely live mix using 3 turntables. (K2-34295)

Join the TRIBE! Call the 24-hour TRIBAL hotline at 415-979-4874 or write to: TRIBAL America Records, 594 Broadway #901, New York, NY 10012 or e-mail TribalGuy@aol.com



beneath the
STAIRS
 a tribute to the classic new wave movie Liquid Sky

Photographed by Misa Martin
 Styled by Johnna Davis & Lil' Keni
 Make-up by Desti Monster and Walt Paper
 Hair by Fablen of Perfidia's Hair World
 Models: Jo, James, Nadia, Sid
 Conceptualized and directed by Walt Paper



"We don't want to have you, we just want to watch you."

Sid wears white vinyl short trench coat and printed mesh shirt by Lip Service; glasses by Black Fly. Nadia wears tights by Look from London; platform spike heels by Else Anita. James wears orange vinyl jacket by Lip Service; pants by David Dalrymple.



Jo wears blue snake print shirt by Tony Martin; cow print skirt by Labyrinth 4. Nadia wears tights by Look from London; Nadia wears pink and orange camouflage print shirt by Tony Martin; Red vinyl skirt by Love M.C.

STYLING: JOHNNA DAVIS & LIL' KENI
 MAKEUP: DESTI MONSTER & WALT PAPER
 HAIR: FABLEN OF PERFIDIA'S HAIR WORLD
 PHOTOGRAPHY: MISA MARTIN

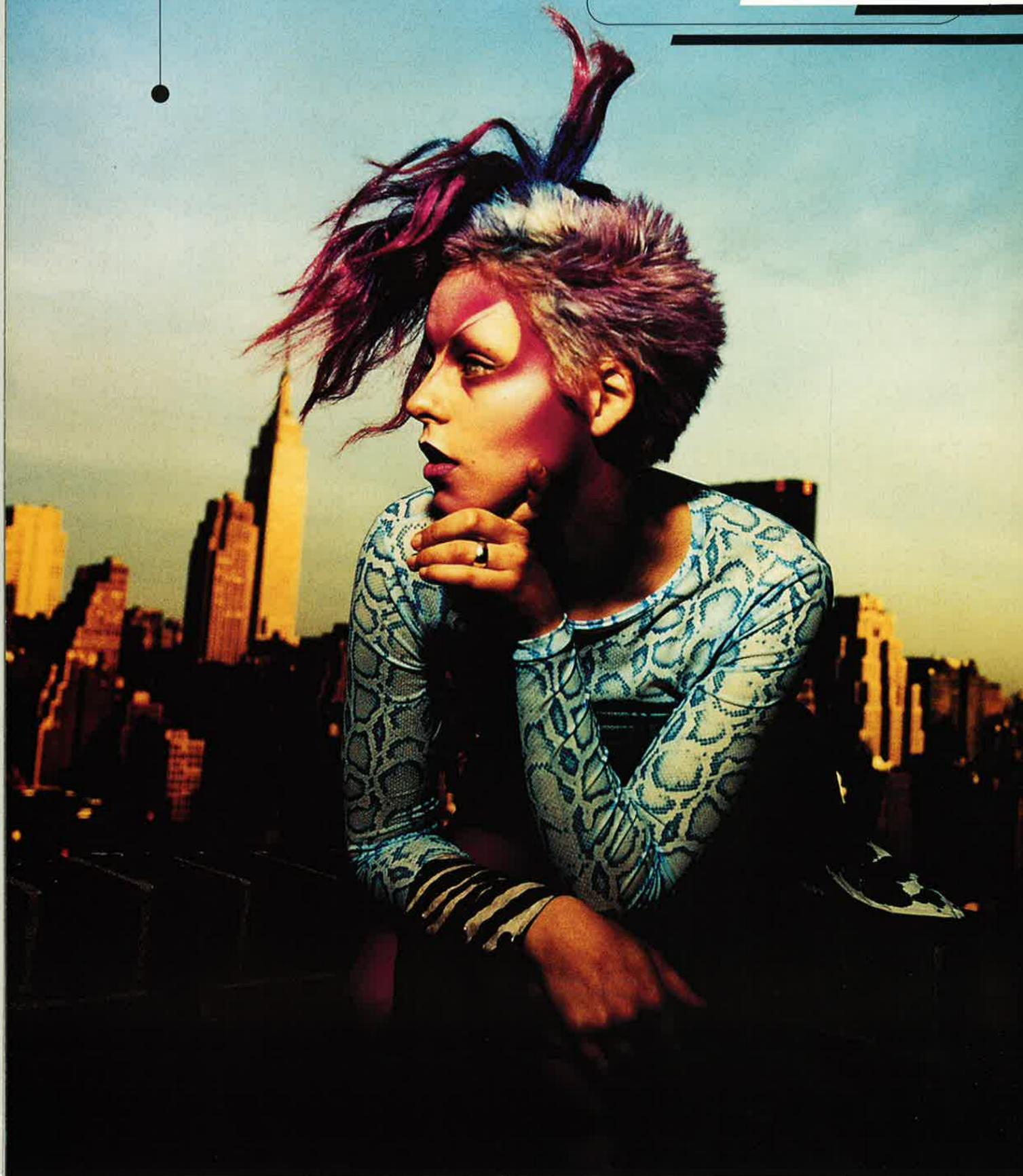
"We crawl from the sky into the dungeons of our lives"

Sid wears leopard print shirt from Exit 1. James wears printed bodysuit by Cosabella, blue satin/sheered orange reversible pants by Red Balls on Fire, iridescent blue platform creepers by Tren Air. UK available at Patricia Field.

"You think your jeans are a sign of sexual equality, at least we know what we're in costume for."

Joe wears purple plaid taffeta tube dress by Dana Deatherage, leopard print tights by Look from London, shoes by Else Anita, available at Patricia Field.

"I live in concrete mazes of stone and glass"

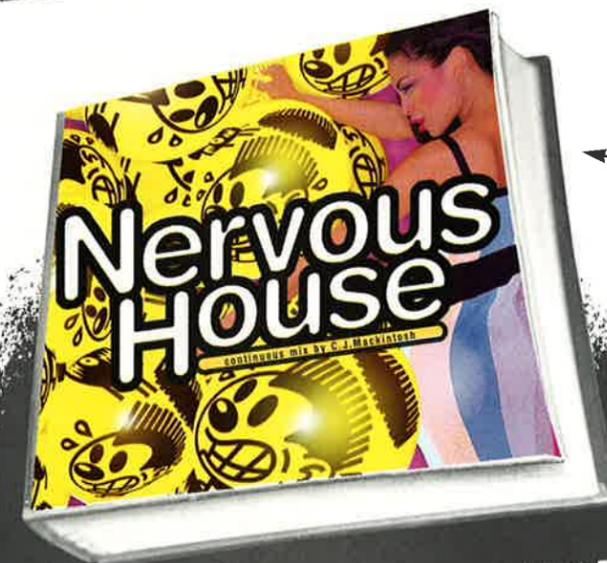


BACK TO SCHOOL
AT

NERVOUS UNIVERSITY

NERVOUS HOUSE

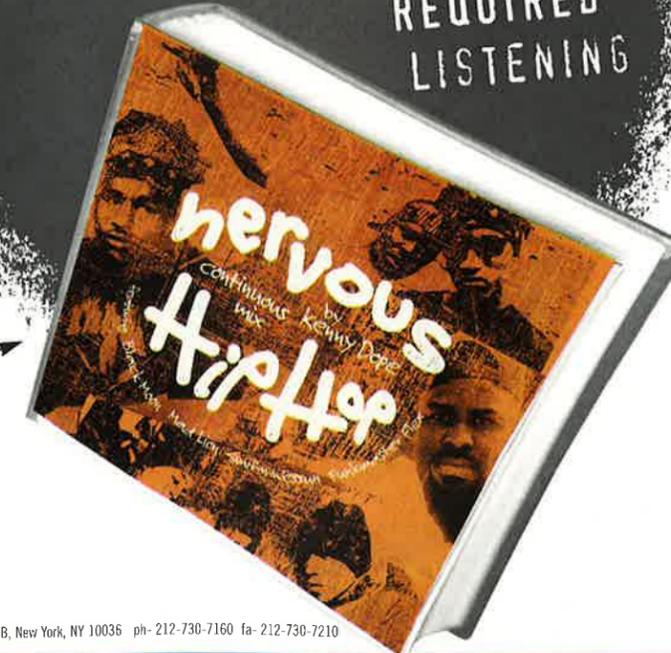
compiled by
Professor
C.J. MACKINTOSH
featuring classic
works by
Masters At Work,
Danny Tenaglia
Armand
Van Helden
Frankie Feliciano
Joe T. Vannelli
and
Jason Nevins



NERVOUS HOUSE
(nrv 2011)
available on cd
and
cassette

REQUIRED
LISTENING

NERVOUS HIP HOP
(nrv 2008)
available on
cd and
cassette



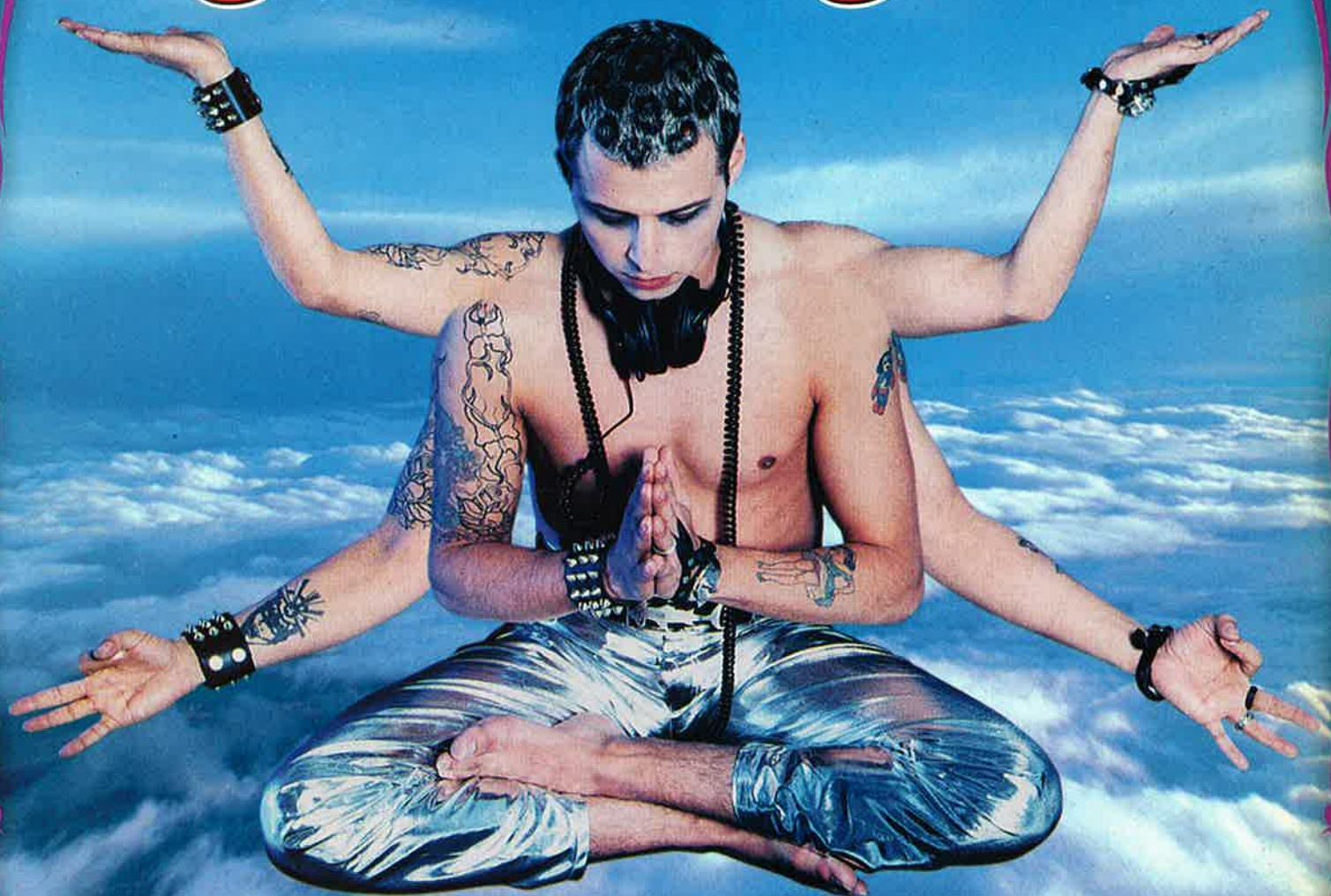
NERVOUS HIP HOP

compiled by
Professor
KENNY DOPE
featuring
classic
works by
Black Moon
Smif-n-
Wessun
Mad Lion
and
Funkmaster
Flex



Nervous Inc. 1501 Broadway, Suite 1314B, New York, NY 10036 ph- 212-730-7160 fa- 212-730-7210

Keoki



superstar dj Keoki > all mixed up

out now on moonshine cd & cassette



e-mail keoki : keoki@moonshine.com or check out our web site: <http://www.moonshine.com>

for further info contact moonshine by fax: 310.652 8146