

FREE

£4 in
Canada

STURP!

VOLUME 1 ISSUE 5 A DEAD BY DAWN PUBLICATION AUGUST 1993

"The freedom of press belongs only to those who own one..."
- A. J. Liebling

SCOTT

HENRY

INTERVIEW

seenreaport

REVIEWS

A CHAT WITH
DETROIT TECHNO GODFATHER

Eddie "Flashin" Fowlkes ★

EXPLORING
CYBERSPACE

and, of course the

RAVE CALENDAR



DA SHIT



Where is it, where can I find it?

| | |
|------------------------------|-------|
| Gripes and Threats..... | 2 |
| The Wurd..... | 3 |
| seen reaport..... | 4 5 |
| Scott Henry..... | 6 |
| Eddie "Flashin" Fowlkes..... | 13 |
| Hardcore Club Raves..... | 8 |
| Cyberspace..... | 9 |
| Rave Calendar..... | 10 11 |
| Applejack..... | 12 |
| Special K..... | 14 |
| Music reviews..... | 15 |
| Phone Poll..... | 17 |
| Mix Tapes..... | 18 |

Wha-cho gotta say
about DAT?
You talking to me?
I said, Are you talk-
ing to ME?
Yeah? Well, you
gotta call me at
(215) 552-8833
to leave a com-
ment that will
appear HERE,
buddy, OK? So
call!

GRIPES AND THREATS

Whazis? Can
you read dis?
Would choo
bee-leive what
dis guys gotta
say?
He knows you
gotta write us
at Slurp! P.O.
Box 125
Flourtown, PA.
19031 so that
his BS will
appear HERE,
right? So
write!!!

On Sept 18 I am having an outdoor party. (500 acres) I've been going to partyz for about three years now. I've been to Black house partyz to Death techno partyz and I realize the best partyz are out doorz (except Yellow)

I frequent B-more and DC and Philly. I used to DJ and I thought about getting back into it I went by Quixx. The music I did had a sort of Doc M or Ryde vibe and thats the feeling, I want my party to have. No lights and a small sound system so I can keep everybody together. That's the way partyz were madeand that's

BY WRITTEN WORD

the way they'll stay alive. I plan on having funk and house music be the focus and then at night have trance and acid house then house and funk in the morning

I'm looking for as much input as possible because the basic fact is I have nothing to lose. Oh shit. I'm also going to start the party with 4 rock bands (locals)

I'm ordering tapes cause I want to hear something other than my love child album.

I would like to hear from somebody. I will be most thank-ful.

I was just in a horrible acci-
dent and I am stuck at home so I
have a lot of time to think so if you
can respond any way I would be most
thankful

Painfully yours
Bryan Keim

[Ed note. - Any takers? We will for-
ward any mail addressed to him at
our address, so write on!]

Dead by Dawn -
It's been six weeks since I
sent you all money for a mixed tape. I
don't mean to be a dick about this,
but either send me a tape, or send
me back my money order.

Thanks,
Dylan

[Ed note. -
All right!
We've heard

the call! We're sorry for any delays
you may have seen while recieving
your very late tapes - but here's the
jammy. We send each DJ a package
of packages, (huh?) and he fills the
pre-addressed, pre-stamped pack-
ages with YOUR tapes, and sends
them off. While we were slow on the
upswing, and much of the delay is
our fault, at this time, ALL the DJ's
have the orders, and they are work-
ing on it. Again, sorry for any delays
- we're trying to speed up the
process.]



is published every month
or so, whenever we get
all the advertising to pay
for it together.

PUBLISHER

Dead by Dawn

EDITORS-IN-CHIEF

Applejack & Under

DTP/DESIGN

Under

COLUMNISTS

Deadly Buda

Spike

Keith & Kevin

Neil (UK)

Bobble

Brian Walters

Zenith Productions

Goodwill

Planet X Crew

Lee

Dozia

IMAGES

Under

THE MAN

Dave Orr

THE PEOPLE WE HASSELLED ENDOLESSLY

Alyea

Skip, Dan, & Mike

PRINTER

News Gleaner

Publications

SERVICE BUREAU

Today's Graphics Inc.

SPECS

DTP'ed on a Centris 610 using Freehand, Quark
and Photoshop. Scanned on a Agfa 800, Output
on a DataProducts LZR 1530 (which we hate)

and Linotronic Output.

MAJOR DISCLAIMER

It's not our fault, we didn't say it, don't blame
us, and if you write to complain and/or send us
shit, we keep it and get to do what we want with
it. So ha.

SLAVE INFORMATION

You want to join our rag-tag staff? Cool! Call us
with your volunteer info and we'll hit you up!

ADVERTISING

Hey, this looks like a cool publica-
tion...and it's Free? Jeez- maybe I
should advertise my business here.
I think I'll call 215 602 2226 for a
media kit and the deadlines.

SUBSCRIPTION INFORMATION

Call us, leave your info, wait
by your mailbox. Or send \$10 smack-a-roos to
the address below.

POSTAL INFORMATION

Slurp! is published by Dead by Dawn
Productions. All correspondence should be
mailed to:

Slurp!

P.O. Box 125

Flourtown, Pa 19031-

0125

©1993 Dead by Dawn Productions
If you publish a 'zine, or have any other cool shit
(flyers, stickers, posters, stray cash) for distrib-
ution in the Philadelphia Area, please contact
Dead by Dawn at (215) 552-8833, or mail any
literature to DBD at the address above. Now
Rave off!



The Wurd on 'Cynosure'

It's a no-go. After many complaints were jetted our way (Hey, he just placed an Ad, he's not related to us!) Seems Otto, the promoter of the

'Lehigh valley's first rave' was ignorant to End of the World (rightful owner of the title). Ah well, no matter, for the shmuck is out of business, and owing Slurp! big money for his ad from the last issue. Ah well...Small Claims Court!

The Fall of the House of New York?

While Scotto informs me that the Shelter is closed (after a two year fight!) N.A.S.A. is up and on the move. The real question lies more in where will it end up?

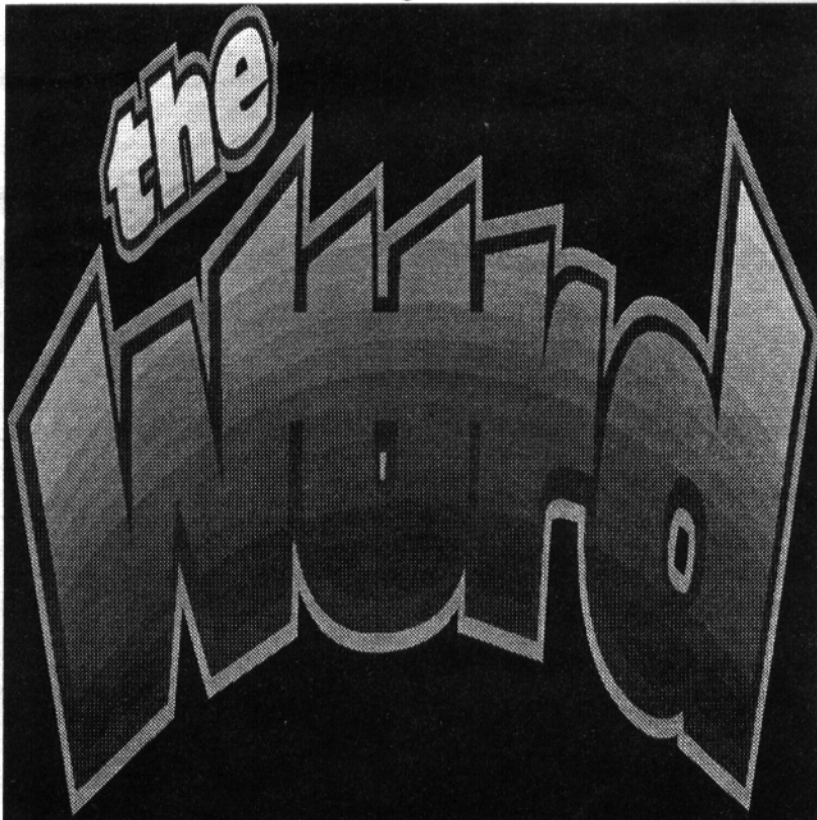
THE FOLLOWING PASSAGE IS IN NO WAY FACT - JUST RUMOR!

While the Shelter is crumbling, Scotto, DB, and the whole N.A.S.A. crew are looking for a change. N.A.S.A. as large rave promoter? AND a NEW weekly event in NYC? Only time, and Scotto, will tell. To keep in the know, Call Scotto at 212-330-8233

Tribute to a D.J.

We regret to announce the passing of a fellow DJ, raver,

and friend, Philip, who died just before his Philadelphia spinning debut at Yum Yum, the Diner Rave. No other information is available at this time, but we will make available any news that comes our way.



Hey D.J.!

If you've heard the shit going down these days, you know Moonshine Music is putting out a series of CD's entitled Journeys by DJ (see this months review column). They are basically putting out legitimate mix tapes. What

Do YOU have a Wurd for us? Do YOU know something that others would find interesting? Then send it in! All submissions for The Wurd should be sent to: Slurp! The Wurd P.O. Box 125 Flourtown, Pa. 19031. If we use it, you'll get a free issue mailed to you, as well as receiving credit for your submission

do they need? Your mix tape! All that they ask is that you use underground (i.e. non-commercial, independent, white label) tracks and

provide them with a complete track listing which should include the artist, track title, label, and phone number if possible. Along with your name and address and phone number to:

Moonshine Music

6634 Sunset Blvd.
Hollywood, CA
90028

Finally, a shot at a recording contract!

Jeffee or Geoff e?

Alright, which one is which one? Huh? You may not all be familiar with either of them, but Geoff e is the resident DJ of the Freight yard in Allentown, whose Friday night parties are of somewhat legendary status in

it's area, and Jeffee is a DJ out of Pittsburgh, who's last event was Turbo-Zen's SOUL. Geoff e spins UK Hardcore, Jeffee spins Ragga/Breakbeat. Both have mix tapes available in the Mix tapes section of this

rag. Do they know of each other? Yes. So who's gonna change the name? Geoff e sent something to Jeffee along the lines of a restraining order, we hear. But who's the

rightful owner of the name [phonetically spelled] JEFF-Y? If you care, stay tuned and find out!

Flava of the Month

"Unfortunately, the only thing that *Soul* is going to be remembered for is some guy jerking off..."

-Lisa, Co-Owner of Turbo-Zen, Pittsburgh

FOR INFO ON VIDEOTAPE AVAILABILITY, CALL DEADLY BUDA AT TURBO-ZEN (412) 621-7759

NO CHARTS. NO HYPE. NO BULLSHIT

JUST MUSIC!!!!

PLANET X
m u s i c

HIP-HOP⊕TECHNO⊕HOUSE

Open 'til 8:00 PM Thursday & Friday

New Import Arrivals 2-3 Times A Week

Over 100 Imports In-Stock

All Major Credit Cards Accepted

Gear, Slipmats & Accessories

Mail Orders Shipped Promptly

RECORDS⊕TAPES⊕CDs

\$2.00 Off Any T-Shirt With This Ad

308 GEORGE STREET
NEW BRUNSWICK NJ USA 08901
PHONE 908.249.0304
FAX 908.249.0064

hours: m-w 11-6; th-f 11-8; sat 10-6
just 5 minutes from nj turnpike & rt 1
real music for real dj's

LOOK HERE



Our Readers will.

Advertise in Slurp! Call (215) 602.2226 for a media kit

Seen and read

Baltimore

by Bobble
of Sonic Soul

"A wise friend said to me, 'House is not the answer to everything,' and he was right..."

-Bobble

"There is plenty of people and plenty of time for everyone to throw successful parties without stepping on toes, and the sooner promoters and DJ's stop talking shit and being territorial, the better"

-Brian Walters

Okay, here's the official, non-over-the-phone, this time actually written comment on my little column last month. There were two errors in interpretation from what I said to what was printed.

1. The Baltimore scene is not stale. There is much competition among up and coming DJs and its good for the scene because no one can slack off behind the turntables. There are plenty of parties happening too!

2. I do not even think that I "set styles" or try to create a new direction in this scene. I do, however, make an effort to not play a lot of the more popular tracks and

try to play what sounds innovative at the time. A wise friend said to me, "House is not the answer to everything," and he was right. (Thanks John!) Lately, I've been playing a lot of hip-hop and dancehall styles, but not two hour sets. Too much of a good thing is a bad thing, so I try to limit the amount of craziness that happens in my set. But, I love to throw in these new styles from time to time because the reactions I've gotten from playing slower beats was so good. I never knew how many people in Baltimore were into dancehall 'til I played a set at **FEVER** one night. People were diggin' it deeply! So please don't think that a mere 9th place finisher in a DJ poll thinks that he is some kind of trendsetter, because I don't think that at all...but I do think that it's fun to play some different stuff than house or breaks...

Onward to da news!!!

It seems as though the Baltimore scene has filtered down to small house and field parties and weekly club events. The small parties tend to be loooooong, from the late morning to the early morning, and filled with local talent. Most notable would be **Level 5**, and **Johnny Bodacious'** Field Jams. Level 5 is a hot west Baltimore warehouse that has a sketchy floor and large style parties. the size of the crowd should increase once the temp drops and the place isn't so much of a sweat-box. The folks running it are cool and nothings gotten busted yet, so it's my prediction that this fall Level 5 should be the place. Johnny Bodacious hosts some

parties in the DC area, but nothing brings up the fun level as much as his house/field parties. A non-stop BBQ, many kegs, lots o' DJs, and a volleyball + rain equal big smiles from all in attendance. Oh yeah, did I mention that both these events are not \$15, or \$10, but between 4 and 7 bucks? C'mon down...the PRICE is RIGHT!

Oh yeah, one other thing...don't expect any multi-color flyers from the small party posses...promo is usually word of mouth or selective invite (although anyone is welcome)

On the club side of things, **Scott Henry** still leads the way into new territory with **Citrus Club** and **Fever**. It's disappointing to see the lack of support for

Citrus Club, but it certainly isn't because

the music is bad. Things are starting to pick up though, and attendance seems to be on the rise. Fever still forges ahead and remains the top choice for the Baltimore crowd. Breaks, House, Ambient, I-tech, its all covered here and the late night crowd doesn't show any signs of tapering off.

Upcoming events of the larger scale include the return of **Ultraworld** with a three-day outdoor event somewhere? Out there! **Modern Music** celebrates its 2 year anniversary with a party at **Paradox** with all local DJs who have supported the store. Watch for this one. As far as **Sonic Soul**...our hiatus is about to end and we plan to have an adventure in store real soon...

And finally, I think it's important to make sure that if you pay money to go to an event MAKE SURE TO DANCE A BIT. There's been an awful lot of standing around lately. Most DJs watch the crowd to see what style of music a crowd reacts to best and then adjusts his set accordingly, and if he sees too many people standing around then it's hard to get the energy flow going. Think of it this way, the crowd and the DJ are having a conversation, the DJ speaks, and the crowd responds. Sometimes if the crowd is good, it works the other way around and switches continuously during the night....making it

a two-way conversation. Its always funner to urge a DJ on by clapping or chanting wack phrases or even just wiggling out completely, than to walk up into the booth and say "Can you play this song..." I played **Caffeine** recently, and me and the crowd had a great little talk. They screamed samples from old songs, and I would pop 'em on a song or two later they loved it, I loved it...it was much fun. So it's not just about "Don't stand around....Dance!" it's about "If the DJ is kicking ass, let him know through the dance floor and crowd feedback."

Oh yeah, go to dance, don't get caught up in the social stepladder, you'll regret it later. Transmission complete, from the deck of the mighty Starfighter Pepperoni, I bid you farewell 'til next issue...Peace.

WHAT'S GOING ON IN YOUR SCENE

WRITE TO TELL US...

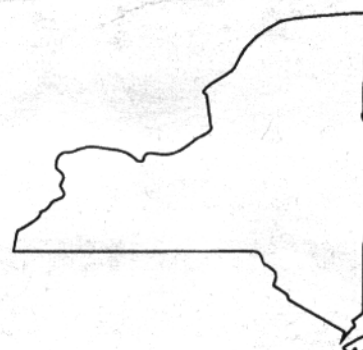
DELAWARE by Zenith Productions

There have been flourishing scenes in Baltimore, D.C., and Philadelphia for years. Halfway between the two of these scenes is the state of Delaware. Previously, we as club goers and DJ's had to travel to Baltimore or Philly to party and spin. Then came the birth of a new group, Zenith Productions. Zenith consists of five local DJ's working together to develop a scene in Delaware. We as Zenith have thrown five publicized parties and various word of mouth parties drawing as many as 700 people

for our larger events. Our scene was in it's infancy, barely 5 months old and good things are coming. Our scene isn't about money or fashion, just the unifying of the people for the purpose of friendship and dance. Zenith Productions consists of the following:



poort



New York By Brian Walters of Digitek

As you all have probably heard, the scene is in serious danger here in NYC. Last week appeared to be a make-it or break-it week for many of the smaller families and promoters with the New Music Seminar in town. In spite of the fact that some of the most incredible artists and DJ's from around the world gathered in the Big Apple, attendance was at an all time low for the week.

Tuesday Night, July 20 marked the date for the Harthouse Records showcase at the Shelter, featuring DJ Sven Vath from the Frankfort Omen, Hardfloor, Marco Zafarano, Spicelab, and Resistance D. Although the rumor of a Harthouse showcase would pack any club in almost any city in the world, the turnout was low at Shelter. Despite that fact, the music was mind blowing. Every DJ and act put their all in to it, and each turned out incredible sets.

Wednesday Night was Hardcore to Heaven at the Ritz. Once again, international talent was left disappointed by the entire situation. Highlights included Laurent Garnier's slamming set in the main arena, and Juan Atkin's set in the Detroit room. The turnout was fair, but compared to the amount of time and effort put into this event, it was disappointing.

N.A.S.A.'s one year anniversary was Friday, and it was so crowded that I couldn't get near the door. People told me that Sven Vath and Kevin Saunderson were both incredible, and the energy level was at an all time high, even by Scotto's and DB's strict standards.

Saturday night was a splintered night, due to a grand total of four parties in New York City. Mental Overdrive 2, Space Time Continuum, and B.U.G. safely cancelling each other out, leaving room for a free Back to Basics party to gather around 1000 people.

If promoters in NYC could work together and/or agree not to compete with previously planned events, it would make the scene stronger for everyone. There is plenty of people and plenty of time for everyone to throw successful parties without stepping on toes, and the sooner promoters and DJ's stop talking shit and being territorial, the better. Let's face it, no one owns Brooklyn, Westchester, or Long Island, and no single club owner owns Manhattan, no matter what one thinks.

Things are falling apart in NYC. Last week was an embarrassing week in the eyes of the international industry for many promoters. And to top it all off, N.A.S.A., NYC's most respectable weekly party, lost it's space due to new night club ordinances. Sound Factory and Save the Robots are soon to follow. Legal action taken against Dante's Evolution and Storm Rave are making it difficult to throw a decent party in NYC. Promoters need to pull together to overcome the wave of bad press these parties have gotten, and they need to do it soon, or there will be no reason to do it at all.

On the same note, ravers and clubbers alike need to open their eyes to see what else is out there. In NYC, there are many clubs, raves, and DJ's as there are people. If we care about the "scene", then we must continue to support smaller and newer events and DJ's so that things do not stagnate and deteriorate further that they already have.

LONDON by Controlled Weirdness

London, Summer 1993, as ever the tribes on the streets are mutating into new forms and structures. At the moment the techno scene is in a weird state of flux. Very much deep underground for the past year, it has been steadily growing trying to place itself in post-rave culture. Here rave died last year and it deserved to. The media overdose was partly to blame through ultimately inevitable. In reality, it was more a combination of gangster promoters eager to make a fast buck and a wave of dodgy amphetamine based e's flooding the market. As a reaction to all this travellers sound systems such as **Spiral Tribe** started throwing free parties in the English countryside. Last summer, things came to a head when at Castle Morton all the major sound systems joined up for a three day free festival. Over the weekend anything up to an estimated 70,000 turned up. The tabloid press went crazy with 'Ecstasy Drug Hippies' style headlines unseen since the first rumblings of Acid House in 88. Through this poor pressure of media outrage the government brought in laws recently to try and stop these events. The police now have the power to block off all roads and set up a five mile exclusion zone around any suspected party as well as the power to confiscate all equipment. There has already been one battle this summer between police and the travelling community. More look certain. The ironic thing is that all events have been on so called free land which is supposed to belong to the people.

On the positive side though, one big recent event that has helped bring back

some life into the scene was Universes' **Tribal Gathering** held at the end of April on an 80 acre site in Wiltshire. With an eight page super-hero comic book flyer listing 40 DJs in five specially-built tents, the hype seemed too good to be true. Each tent had a different theme and musical policy.

"The Lost City" was jungle/breakbeat, "Starship Universe" - Techno/Trance, "Planet Erotica" - Garage/House, "House of Fun" - Disco/Funk, and "The Aquarium" - Ambient/Chillout. DIY sound system were also outside, plus a fun fair and numerous other attractions. 26,000 people turned up from all walks of fractured subcultures of dance. Basically, it kicked all night in every tent with the Techno tent especially slamming. DJs such as **Colin Dale**, **Colin Faver**, **Daz Sound**, **Dave Angel** and **Sven Vath** rocked the crowd. The Aquarium with spaced out vibes from the **Aphex Twin** and **Mixmaster Morris** was also pretty cool when you need a break from all the madness. At the end of the night dancing outside in a field with thousands of people from all walks of life, I was reminded of what the scene was once about and still should be. If you are going to a big event it should be like this or not at all. As a gathering of the tribes it was worth the hype. With more projects planned this summer, it will be interesting to see if they can sustain the buzz created by this event.

A club that has acted as a catalyst to chance things here in London has been **Knowledge** on Wednesday nights. With a constant supply of DJs from the UK and around the globe, it has a constantly-changing vibe that reflects the eclectic nature of techno in 93. From trance to acid through ambient to full on gabba noise, every week is different. Its two original resident DJs **Colin Faver** and **Colin Dale** also host the two most influential techno radio shows in the UK. **Colin Dale's Abstract Dance Show** in particular has been a haven for

the wierd and experimental with many a DAT tape exclusive of a future tune being heard for the very first time on his show.

As the scene evolves here, some of the best underground parties have been word of mouth affairs for a few hundred people. With cheap entrance fees and music, not hype the true sound of the underground grows away from the stale mainstream club culture. Respect out to the Schrape organization and the Liberator crew for some of the best sounds around. In general, more labels are springing up now with quality British techno. As more networks of communication expand, the mutation continues, and it looks more like being an interesting time in the summer ahead. In my next installment I will cover some of the new tones to be transmitted. Stay tuned to **Controlled Weirdness**. Over and out.

Contact: Controlled Weiridness
42 Congress Road
Abbey Wood
London SE2 OLU
England

and we ran everything off a generator. We started at 3:00 am and went til about 10:00 am and then everyone went to McDonalds for breakfast. Neptune was the same except we brought in a sound truck and lights for that one.

Delaware is only 40 minutes from Philly and one hour from Baltimore. Whenever you see a flyer with the name Zenith Productions on it, check it out because we are not as far away as you think. Peace and we hope to see everyone here getting a taste of the developing Delaware scene.

P.S. - Don't forget to check out DJ Goodwill and guests every other Sunday at B.O.U.N.C.E. in Wilmington, Delaware. For info call 302-652-9435. Aqua in Rehobeth Beach, Delaware with DJ Ditto and guest every other Thursday, 137 Rehobeth Ave, rehobeth Beach, Delaware. For Zentih info call 302-764-9272

Havok - Sunrise, Neptune, The Pro-Creators, Dead by Dawn Chill Out room

Goodwill - Yum Yum, Planet Warehouse, Citrus Club, The Bus Stop in Atlanta, Spot, Sunrise, Neptune, Great Rave by Horizon Group, Dead by Dawn, and B.O.U.N.C.E. in Delaware

Kid Dynamite - Vagabond, The Bank, Club Motion, and Roam in Delaware

Phaze 1 - Planet Warehouse, SIN, The Bus Stop in Atlanta, House night at OZ, Great Rave by Horizon Group, Dead by Dawn Chill Out room, Neptune, Sunrise

Liquid Joy - Roam in Delaware, also a member of the NYC based band Shroeder

Sunrise and Neptune were out of Dover, Delaware and were overnight parties outside on a farm. For Sunrise, we just pulled up a Jeep Cherokee and threw a party right out of the back of it. Turntables and Amps were in the back of the Jeep.



I'm definitely a vinyl junkie. I've got to have every record I hear that I like, I've got to have it. If I don't order records this week, I'm afraid that a record would come out this week, and I would have missed it...

Scott

His name appears on too many flyers. Not really TOO many, but you see it often. His style could be described as breakbeat with a taste for juicy trance. He is the Everyman's DJ. He blends into the crowd, until he steps up to the turntables and works his wonders.

After a month long game of tag (phone & real) we finally chased Scott Henry down one Monday night at a rare appearance at the Fifth Column in D.C. Later, we snooped through his apartment in Greenbelt, Maryland. We talked and took unflattering photos of him while his 13 week old white kitten named Blizzard attacked various body appendages. Here is the transcript of our conversation.

•His Roots

I've been a DJ for 8 years and I started, believe it or not, DJing in a club which was more Top 40/Dance. It was my 'In'. A friend's friend's brother owned a club, and that's how I got my first night. It was a Wednesday night. It was kind of a yuppie type crowd, after work kinda crowd. It was my first night, and I had a great time, because I had people dancing on the bar, and on the cigarette machine. This is my first night, and I'm like 'Wow, this is really cool'

I remember playing things like, The Gap Band, You Dropped a Bomb on Me, and things like that. It wasn't exactly Top 40, but more Mainstream.

That's how I got my start, and then this club was sold and I remained there, and the new owners came into the club business and really didn't know anything about it, and I basically persuaded them into turning the club into an alternative dance club. I told them that that was what we had been doing all along, and that's why we were so successful. I told a little fib.

But, it actually changed formats, [and] was very successful. I was playing the likes of BauHaus, Skinny Puppy and Depeche Mode, Alternative, Dance, Gothic and Industrial. That was the underground dance scene at the time.

[The club] was then once again sold, and the new owners wanted to turn it into a restaurant, so me and a couple of other people left and approached another club and started a club called Playskool. We kinda converted it once again from some Top 40 club to an Alternative club.

I played more house in those days, early acid house. That was in 88, 89. That club was

around for a year, year and a half.

After that, Myself and Tony J. and Charles Fields started a party called Orbit, which was about this time two years ago.

That was pretty successful. Baltimore had never seen a party like that before. It was so diverse. D.C. had parties like that, but the mixture was very diverse, and the music was a little more cutting edge, and Baltimore just wasn't used to it.

•In the days of B.D.J. (BEFORE DJ)

I did work at Geno's. When I was 16 I cooked chicken at this fast-food establishment, which is gone now, called Geno's. It's similar to McDonald's, but it also had a franchise with KFC. Yeah. I cooked chicken. And then I worked at Camelot Music, which is a mall record store. They were my odd jobs before I found DJing. Thank god DJing came along.

•MCA Records

I've worked for MCA for about 3 years. I do product development. It's kind of a regional retail marketing position. So I have the Baltimore, Washington Markets, which goes out to Delaware, and Northern Virginia and Maryland. I've been doing this position for a year, before that, I was doing radio promotion. With product development, I'm basically working product that's alternative, but at times, I do work all products, jazz to country to pop to rock.

It's definitely job security, and it's taught me the other side of the business. I've learned the retail and the radio end of the record industry and it's been very valuable learning experience. I'm kind of torn, I don't know what my life ambition is going to be down the road, whether I wanna be 75 and DJing in a club (laughs). Whether I wanna go into doing my own music, or into production, or the label side of things, or maybe A & R. I'm leaving all the doors open right now. The thing with MCA is great right now. It's a steady paycheck, job security, I enjoy it, alot of people can't believe I get paid to do what I do.



• What's up now?

My personal goals in the scene are to continue to be part of the alternative dance scene, wherever that may be. Right now, I'm involved in promoting Fever, and I'd like to continue that. Just so that there is always an alternative.

The other one of my goals is to finally get Ultimate Seduction off the ground. I almost feel like it's an obligation right now, because of the state the scene is in. I'm not sure that I can pull it off, and I certainly know that it couldn't be done alone. By seeing videos of events in England, and what I hear about other scenes, what I've seen in other scenes. I feel like that there has never been a rave that has been done properly here. A large event, a big scale event. There have been plenty of events where a lot of money has been put into them, a lot of time, and people put a lot of effort into them, but the scene is nothing like [others].

I don't feel like the scene is progressing. It started off progressing very quickly, and a lot of momentum was gained, and the numbers were growing steadily and quickly. Catastrophic went from 500 to 5000 within 8, 9 months. And

the scene for the wrong reasons. A lot of people look as an excuse, or a certain amount of freedom, to do drugs, and hang around with other people doing drugs. This is an easy escape. They are around 50, 100, hundreds of other people that are on drugs, and it doesn't make them feel as bad. It's like, 'Well, this must be O.K., because everyone else is doing it...'

I feel like, A) It's a form of escape, and B) it's more an extension of a social scene.

In the beginning, I think the scene here in D.C., New York, Philadelphia, had an underground feel to it. There was a lot of the same kids who used to be into what-



or that person. You used to hear so many people talk about how the rave scene is so cool, because you don't have to put up with any of that club attitude. There is five times as much fuckin' attitude in raves now, more than clubs. It's ridiculous. You walk into an event now, and everybody is sitting around in cliques and talking about this person or that person, and there is so much politics. It's frustrating, it's really frustrating.

At the same point, I'm dedicated to it, and I want it to work, but, definitely, there are many frustrations...

• Changes

While I'm venting... Promotions aren't carried out like they used to be carried out. Basically, all the promoters are really down and are complaining about how the numbers aren't there, like they used to be. They have a concern. If they are putting out a lot of money, and they have got to make it back.

We're still at a stage where a flyer is very important to the scene. I think that some creativity should be put into a flyer, instead of just hand-writing something and pumping it out.

I think that the promoter's

organization. After 3 or 4 times, it's not coincidental any more. These people have got to stop. I'm very adamant about a couple promoters who I feel have really hurt the scene, have hurt the numbers.

• Fever and Citrus Club

Fever is doing incredibly well, better than ever, Citrus Club is definitely catered towards a different crowd than we had set it up to be for. Now it's the kind of crowd that goes out to dance, not so much a rave crowd. There is a percentage of ravers there, and now it's more of a club night. Where Fever has more of a rave feeling, but it is doing exactly what we wanted it to do, we wanted it to be a diversified party for black, white, gay, straight, clubbers, ravers, everybody, kind of like a melting pot, and that's basically what we have, and we're really thrilled. We're really psyched about it. We're looking to do a Fever in D.C., a bi-weekly thing.

• Ultimate Seduction

My plans are to do it, and I can't give any definite yes's or no's. More than anything, I feel it is an obligation. The scene needs a boost, and I'm not

Henry

that's a big major jump. Then it just kind of plateaued. And I think one of the reasons is that the numbers was increasing, and a lot more money was coming into the scene, but things weren't being done any differently from rave to rave. Every rave on the east coast is the same. It's a warehouse, 10 Intellabeams, a sound system, and DJ's. In the beginning, it was brand new. Kids walked into these things and said 'Wow, this is like a concert, man, I've never felt sound like this before, I've never seen light shows like this before, this is absolutely amazing...' But you do that every weekend, spend \$15 every weekend, and nothing changes, you lose the novelty.

There probably were a lot of things all of us could have done, to make it more exciting. Silly as it seems, gimmicks, I don't want to say gimmicks, because it's not, but more things there to provide entertainment. Props, decorations, entertainers, jugglers, it might sound ridiculous, [but] I just think that there should be a little bit more entertainment put into it, a little bit more thought, a little bit more creativity. [Rather] than calling up A&A Graphics, calling up the DJ's, and renting a warehouse.

I think a lot of people are in



ever; Go to House clubs, or go to clubs that play Industrial, or Hardcore, or whatever they were into, but they were always into that niche, that underground, where they wanted to be a little different, and not go with the flow, or the mainstream. And that's when the vibe was really good, because that was about the underground. Whereas today, rave is very common. Every kid in high school, or college, has heard of raves.

Now, people look at it as a big social scene, who can dress the best, who's gonna hang around the coolest clique. People are too concerned with who they're hanging out with, or gossiping about this person

still have to stress & book all types of music at a party. Some of the parties are getting a little too one sided. Quite frankly, for anyone, it gets a little boring. Everyone has their own type of music that they really love. Let's face it, there aren't 2000 people in Baltimore that love tribal and want to hear it all night. I think it's really important that Breakbeat is represented, Hardcore is represented, Hard Trance, Progressive House...

Some parties are a little too focused, and I think that that has a lot to do with killing the energy of the party.

• Coming up...

I think things will be on the upswing in the fall. With school starting back up, there's always more organization in the rave scene when the fall starts back up. Last summer, there wasn't anything going on here, either, but fall kicked in, and Catastrophic held two huge events. I'm definitely optimistic, I think that it will be on the upswing and this fall will be a very crucial point. Things have to be done right. There are one or two promoters, in this scene, in this area, that consistently get their things busted, and it's basically due to poor

saying I'd be able to do it, or I'm the one, but I'd like to give it a try.

• The Music

My format is very mixed. I don't play as many breaks as I used to. I really hate the word 'progressive house'. The early progressive house, I could not fuckin' stand. It was like House that was definitely done by white people without any soul, it was so repetitious, and went no where, it had no feeling, it was so uninteresting. It was horrible. Now, there is a lot of good stuff out there that could be considered progressive house, but it's definitely leaned. A bit more Techno-y, a lot more Acid, Alternative sounding...

There is still a lot of people on the east coast, people who were originally exposed to the rave scene from the very beginning, exposed to mostly only hardcore. And many people went to raves in the beginning think that that's the only type of music that is played. They haven't been in a year, they are like "Oh, I don't wanna go to a rave, I can't stand the fuckin' hardcore..."

A lot of people just don't realize that there is a lot of variety out there now.

THE TRUTH about HARDCORE CLUB RAVES

by Deadly Buda

I know a lot of you out there have experienced "Club Raves". Recently, I've been seeing ads for "HARDCORE CLUB RAVES" in different cities. That got me wondering, "Just what is a 'HARDCORE CLUB RAVE' "? From city to city these semi-weekly, er, semi-weekly events have been taking place, possibly confusing people who are not familiar with rave culture. Let's break it down, word by word.

HARDCORE - This term is regularly used by every sub-genre of music since the early 80's. There is a Hardcore Rap, Hardcore Punk, Hardcore Industrial, Hardcore Breakbeat, Hardcore Hardcore, Hardcore Literature, Hardcore this, that-so what is it? If we search for common themes in "Hardcore", we find a self-purported "truth" i.e. this is the way it is and the way it should be. The "core" is the beginning or base stages of something. "Hard" refers to some sort of rock-like quality-not easily movable, not easily breakable, an extreme degree of solidity. "HARDCORE" in terms of arts and music would then refer to being present from the beginning, and/or carrying on the original tradition o that beginning to it's next logical step, strengthening the core.

CLUB - Just what is a club? Besides being a heavy stick that men in ancient times hit each other over the head with, it is also when and/or where people gather together in some common interest. In Pittsburgh, during the turn of the century, clubs were predominantly places where various ethnic communities met when not working in steel or coal mines. Nowadays, these same clubs usually hold bingos, polkas, 4H, square dances, and auxiliary church functions. There are other types of clubs. The clubs we are talking about grew (at least philosophically) out of the commercial Disco trend in the late 70's, and have a predominantly economic agenda. These "CLUBS" make money in two ways (or at least two legal ways) - Admission and Drinks. Admissions are usually paid in order to see an attraction, like a band. Once people are inside the club, they pay for drinks, sometimes Coke (the drink), but usually Alcohol. Now before I go any further, let me warn you that I am about to use educational faculties that none of us ever really thought we would have to use.... The Story Problem..

WARNING: THE NEXT SECTION CONTAINS MATH AND THOUGHT—SKIP TO THE SUMMARY AND GO BACK SOME OTHER TIME AND READ IT IF YOU ARE NOT PREPARED TO FACE ECONOMIC REALITY AT THIS MOMENT IN TIME!!!

...Say you owned a club. You need to pay the rent, loans, employees, advertising, upkeep, and to top it all off you need to make a decent enough living so that you can or, pay the bills at home and have enough disposable income to hang out and be cool-groovy cat so people know your scene is happening. So you book a band, "Sputnick Crud", who are at the forefront of the latest musical trend capital, Poughkeepsie, NY. Where as it turns out, is the birthplace of "Crud Rock", which you read in Payola's, er, Billboard's "Trends" section is the next big thing. You expect about 600 at least casually interested "Crud Rockers". Since it costs about 2 grand just to open your doors that night, and since the band costs about 5 grand for them, roadies, hotels, food, and trav-

el, you have to come up with an acceptable admission cost. How about \$12.95? 600x\$12.95= you are bringing in \$7770.00. Take out %16 entertainment tax(much lower in other cities besides Pittsburgh)-\$6526.80. You are still \$473.20 in the hole. No need to fear, though, because you have 600 people inside your club that are going to buy an average of 3 drinks a piece. If a drink consisting of a shot of cheap vodka and some imitation cranberry liquid cost you .1666 cents, and you charge \$2.50 for one drink you would make an average of \$7 from each person. 600 x \$7 = \$4200.00. \$4200-\$473.20 lost on the attraction = \$3726.80 PROFIT. Thank the Lord!!! You had a decent profit, you can pay some bills at home, save some for a rainy day-all in one night. Arguably a fair price for keeping on top of the high-stress, ever-changing world of giving people a good time. Basic club economics requires first the attraction, and then a large profit margin on drinks (the greatest profit coming from alcoholic drinks...we'll get to that in a second.) Notice the word "basic". Now, let's maximize profit. The easiest way (and therefore the best in this situation) is to sell more alcohol. Our first technique is to have an "exclusive area" supposedly to separate the "VIPs" from the "Riff-Raff". The trick here is to get a bunch of interesting alcoholics and drug addicts in this area. You can either flatter these people just by admitting them, or you can actually PAY them. They are "attractions" or "bait". It is best to get bait with little income

so that they will keep coming back in anticipation- guys (usually) who have more money than social skills. These guys pay another twenty dollars to get into the "exclusive" area and are now buying drinks at double or triple the cost. Not just for themselves, either, but for the bait too, because that is the only way bait is going to put up with talking with these guys in the first place. But what about the un-exclusive people, let's make some cash off of them too! Like I said before, you make the most profit off of alcohol. "But wait," you say, "Coke (the drink, the DRINK for God's sake!) is really cheap if you buy wholesale- say 16 cents a cup... we'll make a load off of that too!" Not so fast, buddy, those caffeine drinkers are going to run around and dance, talk to each other, and after two or three soft drinks in a two-hour period, feel queasy. Philosophically, it is hard to get away with charging too much for a Coke, because we can all buy a can for fifty cents at Co-Gos. Here is what we'll do. People can drink alcohol A LOT, and piss it out for the next hour, so the average club-goer can easily put down seven \$2.50 drinks before passing out. We'll pay the game and play it out right. First, we'll advertise a "night" of some sort of sub-genre music in order to attract that crowd. We'll have a drink special so that they get hooked from two cheap beers; their latent alcoholism kicks in, and they buy four more at regular cost. You are nobody's mother, and you are not twisting anybody's arm. Even though the people are supposedly coming to meet each other, dance, get laid or find a potential spouse- the realization of that is the last thing you want. While people are dancing, they are not at the bar cordially buying themselves, and each other drinks- having any kind of good music would be stupid. In small doses, good

music works, a glimmer of hope appears- then disappears. Loss of hope then prompts more alcohol sales. Also, this bad music must be LOUD! If people have the chance to communicate, they just might, which means using their mouth for something other than pouring beer and cheap vodka into it. The less talk, the better drink sales are.

SUMMARY OF "CLUB" So, American music clubs sell alcohol, the more the better. This requires bad music, sub par dancing and social alienation. Meanwhile, the club goers are under the impression that they are going to hear good music they like (when it's actually the same old radio dreck produced by people who openly admit and champion it's submediocre quality), clumsily dance the night away to this music that they can only accept because the standard has been set SO LOW FOR THEM IN THE FIRST PLACE and get fucked up to the point where they think they actually enjoyed "talking" to the monstrosity they woke up next to.

RAVES - our definition of what a rave is will come from an overview of the rave culture since the last days of U.K. Acid House (the major forerunner to raves). By looking at the trends in imagery, sound, literature and expresses philosophies (even by the most blatantly rip-off commercial songs and artists) we more often than not arrive, by various means, at the concept of "UNITY". By definition, the state of "raving" consists of running around, throwing your limbs in different directions and talking incoherently about a thousand nights at once. A true rave attempts to get people to this point of hysteria. There is a good reason for this. In our culture, we are confronted with loads of information to process at all times- billboard signs, advertising, TV, forms to fill out, important junk mail to read...

Our world is, in fact, more complicated than ever. Raving is a momentarily release, an alternate reality vantage point from which to judge ourselves and our normal day to day lives. Of course, you could dig a hole in the ground and stand on your head of it, and you would also get an alternate reality vantage point. What's different about a rave? People, for one. A rave attempts to bring together all different types of people, unleashing themselves and their personalities. For this reason, a real rave is not in fact, "just a fun time." A rave can be pretty fucking scary. The rave may be called "UNITY", but you are more likely than not going to be initially frightened by the people you are about to unite with. The "UNITY" factor is another indication of a rave. In order to affect society in a positive way, people have to learn to accept and care for each other. A real rave comes from the notion and tradition that there is hope for a better world. The rave is another step to accomplishing what most people feel is laughingly impossible. As the mission unfolds, new realizations become apparent. Finally, a rave uses technology and tools of the future to liberate rather than enslave; the rave must be fully aware of the potential for both.

LET'S PUT IT ALL TOGETHER... Thus a "HARDCORE CLUB RAVE" is the true and original attempt to play mediocre to awful imitation techno and rave music, using fake and/or sub-par deejays under a supposed guise of "UNITY" as a way to attract a new sub-group of people to a location with the expressed purpose of selling them beer, watered-down alcohol and soft drinks (among other things), while they are standing in one place trying to figure out how to get into the VIP lounge.

PEACE...DEADLY BUDA

If you see something in your local media about raves, or the rave culture, submit the article (photocopies are OK, as long as they have the source defined) to MEDIA WATCH here at Slurp! First submission by a reader gets three FREE issues mailed to them (it's like a three month subscription, for FREE!)

media watch

• Can you believe it? Must be Tina Brown really taking those reins and running like a pack of wild ravers, for here we see in July 19th's issue of the **NEW YORKER**, a bit titled 'Rave Summit' (pg. 27). Which turns out to be a brief profile of **DB**, England's greatest Rave Export & **NASA's** resident DJ, and his co-hort **Gary Pini** (Veep of **Profile Records**) Fourth of July weekend, including a stopover - and extensive description - of **Pawn's End of the World Rave**. The boys at Pawn were thrilled, but could see the truth in the media ("...the promoters had clearly devoted more attention to vast logistical and technological requirements of a first class rave than to advertising.") All props to **DB**, and congrats on the exposure. Now if Slurp! could get Profile to hang with us....

• In a recent issue of Philadelphia's **Weekly CITY PAPER**, ther was an article titled "Teenage Wasteland" by Victoria Brownworth. It dealt largely with the dangerous binge drinking percieved as current (?) trend with teenagers. the tail end of the article, however, dipped into the realm of LSD usage (no pun intended) and its perceived recent gain in popularity. As we all could expect, raves were included in the article, and not in the best of light.

But while people like me wanted to write a letter to City Paper (Hey - I was busy writing junk for this rag - what's YOUR excuse?), it seems one **David Sklar** actually did, and it was printed. here it is for y'all to enjoy.

I used to think the City Paper was a source of news and information that was free of the vapid sensationalism of the Inquirer and local TV stations. Unfortunately, Victoria A. Brownworth, you showed me the error of my ways in your July 2 article, "Teenage Wasteland."

Most of the article was interesting, although it was somewhat depressing to read about lots of kids who can't seem to have fun while sober. When i reached the parts about LSD, however, my worst fears were confirmed. You wrote, "With the surge in popularity of grunge music, [LSD] has become readily available at concerts and weekend 'raves'." Umm... Mrs. Brownworth, have you ever been to a rave? Or has your experience with them been limited to WCAU's recent shallow shock-story? Your so-called "grunge music" is as inappropriate at a rave as apparant, you would be.

You then write, "LSD and other psychedelic drugs are preferred over alcohol at raves.... It is estimated that 70 percent of teens at raves take psychedelic drugs." Estimated by whom? You? Jane Robelot? Has it crossed your mind that many people just might go to a rave for the music and dancing? Or would that have spoiled your chance to tendrify your article on teenage alcoholism by tacking on a few poorly researched paragraphs about these insidious 'raves'?

Maybe your article should be the focus of *Media Watch*.

I can't wait for your expose of MDMA usage.

David Sklar
Wynnewood, PA

from City Paper #465
July 16-23, 1993



EXPLORE CYBERSPACE

...through a phone line into the spacious world of online interaction

If you are like the general everyman, who may be unfamiliar with what 'cyberspace' is, I'm sure you're asking, 'What is cyberspace?' Cyberspace is a virtual world of networks of digital information passing quickly, like two ships in the night. Actually, more like two ships with billions and billions of bits of gold on them, but two ships nonetheless.

To get into Cyberspace, one must log onto a Bulletin Board Service (BBS), or access the Internet, via one of the many commercial gateways available. Once you are online (connected), and scanning through the messages, you are in cyberspace.

Somewhere, out there, a computer, at an unknown location, is sending you information, at another unknown location. The computer allows you a complete anonymous interaction and you are interacting with an unknown entity. If you send a message, you are part of the grand network of information being passed every day across the country. You are deep in Cyberspace.

The Internet provides four basic services:

1. E-mail
2. News Groups (public areas where messages posted according to topics for discussion - like raves)
3. Download from on-line libraries
4. Remote terminal access to other systems across the country

What was once considered a closed network devoted solely to the needs of the military, industrial contractors, and academic advisors is now becoming a wide ranging e-mail and conferencing net. Universities, governmental subdivisions and firms remain plugged in, but more and more it's for every man and woman.

The one faction of America who has taken full advantage of the Internet are the ravers. Running message bases on local BBS's, starting forums on larger, national services (such as Prodigy, America On Line, CompuServe), and starting news groups on the Internet.

It has been rumored that some events in San Francisco have

required a user to log onto a local BBS with a secret password to access information on directions, location, etc. A virtual map point, some call it.

At present, on the East coast, there are a couple message networks that are accessible by anyone online to get information on Raves on the east coast. Two are NE RAVES and DC RAVES.

To get INFO on East coast Raves via:

NE RAVES - E-mail (at any gateway) a request with the word 'Info' as title to: ne-raves-request@gnu.ai.mit.edu

DC RAVES - E-mail a message containing 'Subscribe DC RAVES' to this address: LISTSERV@american.edu

V RAVE (Virtual Rave) - to access this LIVE chat line, you must telnet to 36.73.0.71 7283 (medisql.stanford.edu, port 7283)

One of the popular gateways to the Internet for the Macintosh computer is America On Line (AOL). But that is by far, not the only way to get online and in cyberspace.

How many people use America OnLine? Upwards of 250,000 in US and Canada. How many use Internet?

Upwards of 25 million users in 33 nations. How so many? Internet is a network of networks. Thus the University of California network, for instance, bridges into the overall Internet system. These bridges extend 'round the globe making Internet the most far flung "net" of any. For instance, Internet connects to GlasNet in the Commonwealth of Independent States, formerly the USSR.

Formerly the National Science Foundation administered Internet and access was free. Now the cost have risen out of sight and while it is still possible to get a free account if you are associated with a university, this may change. Who manages Internet now?

IBM, MCI, and Merit jointly provide network management under the name Advanced Network and Services, Inc. or "ANS." Allan Weiss, President of ANS notes that the number of networks connecting to the Internet backbone tripled in 1991 and this in turn resulted in a quintupling of backbone traffic to 40 gigabytes a day.

The US Government has authorized funding for a gigabit-per-

second network to replace the existing backbone. Regional networks connecting to this backbone will be made up of 1.5 Mega-bytes per seconds (Mbps) or 45-Mbps digital trunk lines, with a large number of 19.2 Kilo-bytes per second dial-up links. It's sort of like a state highway system freeway with entrances and exits leading to a hodge podge of roads some already in place and some newly made.

Some fear that this super highway plan cannot accommodate the flood tide of connecting on ramps. To make matters more complicated, the government wants to limit the use of the super highway for certain educational, governmental and research purposes. John Sculley, the CEO of Apple Computer, and others have begged White House staff and Congress to loosen those restrictions and expand the super highway backbone even more.

Currently the major online services, AOL, CompuServe, GEnie, and AppleLink, to name but four, are linking users up to Internet for e-mail purposes. Steve Case, President of AOL, was quoted: "We consider the Internet to be the default national standard, and we will embrace it to the fullest extent we can. A gateway (for e-mail) is only the beginning."

Watch for Internet to become another network for pay, albeit a very large network, and one that increasingly operates with greater ease and at high speed. The TCP/IP backbone's Unix environment is likely to give way to friendly user interfaces designed to accommodate most brands of personal computers. Of course, it will cost you.

To send E-Mail on the Internet, for the most part you need to know the Unix or VMS command system. Macintosh Owners can obtain an application called Eudora which author Steven Dorner of the University of Illinois at Urbana has placed in the public domain. It puts a Mac front end on the Internet E-mail system at least.

To Find Eudora on AOL, check in the Macintosh Communications Forum Library for Eudora. Use keyword MCM and browse the libraries or use the File Search Command from the Go To menu.

This Article was originally titled "The Internet Granted Stay, Will Live on as Everyman's Net:" and was downloaded from the Internet. Some additional passages were written by Under with assistance by David Sklar.

Read these books for even more INFO about Internet:

"The BMUG Guide to Bulletin Boards and Beyond" by Bernard Aboba, who introduces newcomers to hobbyist systems and Internet mail. Aboba teaches an introductory course to BMUG members and you will find BMUG manuals comprehensive yet easy to read. At \$20 from BMUG, Inc., 1441A Walnut St., #62, Berkeley, CA 94709 or phone 510 549-2634; fax 510 849-9026

"The New User's Guide to Useful and Unique Resources on the Internet" for \$25 from NYSErNet, 111 College Place, Syracuse, N.Y. 13244 or phone 315 443-4120; fax 315 443-1973

"Tour of the Internet," a HyperCard stack from BBN Systems and Technology Corp., phone 617 873-3400; fax 873-3776 This may also be downloaded from Internet available via anonymous FTP (File Transfer Protocol) on nsc.nsf.net

"!%@:: A Dictionary of Electronic Mail Addressing and Networks," 2nd Ed., at \$27.95 from O'Reilly and Associates, Inc., 103 Morris St., Suite A, Sebastopol, CA 95472 or phone 707 829-0515 or 800 338-6887; fax 707 829-0104

"The Matrix, Computer Networks, and Conferencing Systems Worldwide" by John Quaterman, at \$49.95 (Order No. EY-C176E-DP) from Digital Press, PO Box CS 2008, Nashua, NH 03061 or phone 603 884-6660 or 800 344-4825; fax 800 234-2298.

 is online.
SlurpRAVES@aol.com

WHAZAT? INTERNET DICTIONARY

Gigabyte - a thousand mega-bytes, or a billion bytes

E-mail - Electronic mail, as opposed to snail mail (U.S. Post)

Online - Presently connected to another computer, or, having access to the Internet - "Are you Online? What's your address?"

Gateway - One of the ways you can access the Internet.

Bulletin Board System - a local (or regional) computer that allows users to dial in, using a modem, and send and receive messages, upload and download files, and access information. BBS's can range in size from 1 phone line on a home computer to 1000 phone lines hooked into a network of computers.

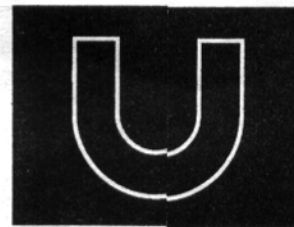
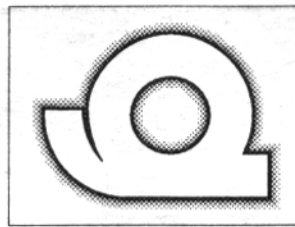
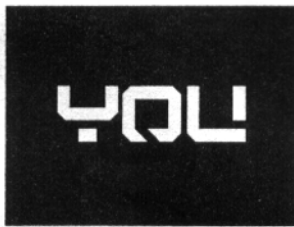
Front Ends - Applications written in your native computers format, so that E-mailing through the Internet is easier for you, and many of the tasks of logging on and sending mail is automated by your computer system.

BMUG - Berkeley Macintosh Users Group, a large group out in California that meets regularly to exchange info about the Macintosh





DISCLAIMER
 Slurp! is not responsible for promoters changing dates, locations, etc. All items on the calendar are subject to immediate change without notice. If you got a problem with that - take it to the promoter - not us!



Sunday, August 1
 Dandelion Fire/Digital Deviants presents
SUNSHINE
 INFO New Jersey (908) 287-8795

Saturday, August 14
 K.C. and the Sunrise Gang & Pandemonium presents
TOO DEEP
 INFO Portland Maine (207) 773-6979

| | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| S | M | T | W | T | F | S | S | M | T | W | T | F | S | S |
| 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 |

Saturday, August 7
 Thermonuclear Worldwide presents
RAVELAND
 INFO Washington DC (202) 466-1692

Date, Time
 YOU present something. Get it
LISTED
 in SLURP! (215) 552-8833

BIOLOGY
 Floating Party - Call for info
 New York City (201) 927-2292

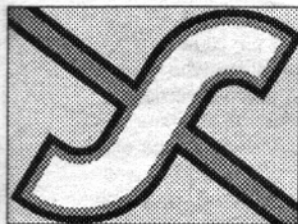
DEEP SIX
 61 Fifth Ave. @ 13th St.
 New York City (212) 388-8688

FUNKYTOWN
 1415 Zei Alley NW
 Washington D.C. (202) 298-9445

HAPPINESS
 1270 Boylston St.
 Boston (617) 424-7747

Club Simi
 Rt. 901 Kings Plaza
 Pottsville/Minersville Hghwy
 Minersville PA (717) 544-SIMI

CLUB NIGHTS MONDAY TUESDAY WEDNESDAY THUR



RAVE

CALENDAR

CALENDAR



LOOKING FORWARD TO: ULTIMATE SEDUCTION, SPICE, GETTING MORE INFO FOR THIS RAVE CALANDER, & RAVE AMERICA (?)

Tuesday, August 31
BLOOM presents
PAJAMA JUNGLE JAM
INFO Philadelphia (215) 592-8481

Saturday, August 21
Outland Productions presents
IMAGINE
INFO New York (201) 989-6335

Friday, August 27
PAWN present
IN THE BEGINNING
INFO Pennsylvania (215) 552-8833

Friday, Sunday, Monday, August 21-23
Ultraworld presents
RAWORLD GO'S WILD
INFO (410) 563-7880

| | | | | | | | | | | | | | | | |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| | T | W | T | F | S | S | M | T | W | T | F | S | S | M | T |
| 6 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 |

THURSDAY

Indowne St.
Boston (617) 499 4852

AIR
Starts August 12
New Jersey (908) 727 3835

AQUA
137 Rehoboth Ave.
Rehoboth Beach, DEL (410) 558 0654

FEVER
1310 Russel St.
Baltimore (410) 880 1166

FRIDAY

CITRUS CLUB
1003 E. Pratt St.
Baltimore (410) 880 1166

No Doz
10th & Arch
Philadelphia (215) 923 7625

CAFFEINE
at Layaway, 836 Grand Blvd.
Dix Hills, Long Island (516) 547 6137

WISDOM
at Scarlett O'Hara's 40 W. Broad St.
Bethlehem, PA (215) 867 3095

NASA
is MOVING - Call for info
New York (212) 330 8233

SATURDAY

Rainbow Playground
at the Casbah, 5 Bank St.
Philadelphia (215) 592 8481

BU.G.
Crosby b/t Bleeker & Houston
New York City (212) 226 0657

SUNDAY

BOUNCE
107 W. 8th St
Wilmington (302) 652-9435



home, and in my underwear, but still best enjoyed at the rave. My third reason lives all over the coast and beyond- the dozens of wonderful people I've become friends with as a result of our common love for what we were experiencing- again, the rave. Recent conversations with people involved in the scene have shown similar sentiments. Over the past few months, a subtle bad fla-

Alright folks, this month I offer no wacked-out reviews of events I attended; instead I must vent some of the shit that's been bouncing around my head for awhile (maybe nothing new after all, then) .

For the past month and a half, my attendance, participation, and general enthusiasm in the rave scene have dwindled to a fraction of what they once were (and I must say, they're normally pretty high) . At times I feel like I'm easing out of it altogether, but there are a few things which will, in the end, prevent that from ever really happening. First is the music, which I can't exist without. Since I'm not a DJ (any aspirations aside) , my main fix source is still the rave. Hand in hand with this goes my love of dancing to said music, a thing often occurring alone, at

vor has crept into many areas of our scene, and it's been a little disheartening at times. Enough to make one back off a little bit.

So what's been going on? Well, to many people, the magic of the rave is gone, used up, compromised. I'm not sure if I would go that far, but really, compare how you felt at the first few good raves you attended with how you feel nowadays. I'll bet it's a bit less enthused. Sure , novelty wears off of anything eventually, but I think a different attitude applies (or should apply) to raves. Raves , I learned at my first few experiences, hold out the promise of something not different just for this moment, but different in a way that will have repercussions for a long time, across the globe. What I saw , to put it cheesily, was magical.

Thousands of people on the same groove, barriers broken down, rejection of the burnt, bitter attitudes of the outside world, all carried on waves of righteous rhythms and dancing. Through this attitude, I thought , the world can be changed.

Has this magic been compromised? I hope not, but it could be. For many of the things we were all escaping from- the club attitude, the back-stabbing, the money-grubbing, the clique-ishness- have pervaded the scene. And so many of the things we were escaping to have disappeared or become hollow. Those authorities who seek to blindly end raves are receiving help on the inside.

All this has been talked or written about many times before, but we need to keep talking and writing. We need to be active in the defense of our scene. I ask everyone to take a look around, and at themselves. What's wrong with the picture, and how can it be fixed? Remember what turned you on to the scene, and if you feel that it isn't there still, work to put it back. Respect people, and assume that respect in return. If you must criticize, be constructive, not harsh. Don't get caught up in thinking that a good time can only be found in a hit of acid or E. Above all, APPRECIATE THE MUSIC !!!! It's what started it all.

So I haven't given up on this scene. I really can't. Word to my partner for really pushing this 'zine and thus hopefully generating some thought out there (I know it has worked on me) , and respect to everyone who is doing their thing for the rave scene because they love it and want to see it flourish.

In closing, to quote a band from my industrial days, Consolidated, " We don't claim to speak from a position of authority, we only want one thing, and that's unity ."

THE GIVEAWAY

A moment that stands out in my

" Rave memory "[which can sometimes get fucked up, as we all know] is an occurrence at the after-party for Blue at the Loft in Boston. Those of you who were there upstairs when it started remember how everyone was chillin' on the floor amid the valentine's day decorations and the ambient sounds being played. I was meeting the people around me, or simply exchanging smiles, coming off a very fun party and feeling the anticipation of continuing the groove. I believe Happy was spinning, and as he slowly built up the beats, people got up one by one and began to dance. I eventually ended up in a vague circle of ten or twelve people; some I had come up with from Philly, D-core, Stiles, Atom, and others were there from Baltimore, and some were ravers unknown to me but down with the sound nonetheless. The atmosphere in the small room was charged with everyone's simple happiness; everyone was all smiles. Then, seemingly without conscious intent, we were all holding hands in the circle, and as the music swelled we raised our arms in the air and moved together to the beat, feeling the energy flowing through us; we spontaneously screamed and hollered with sheer togetherness. There haven't been many moments to equal that one for simple, incredible power. Mmm mmm.

SO! We're issuing a call to the readers and ravers out there to send in stories (300 words or less) of your own " Rave moments " that you find yourself reminiscing about from time to time. We'll print as many as we can in the next issue , and send a free DJ mix tape to the cream of the crop. Now's your chance to be heard! Do it now!

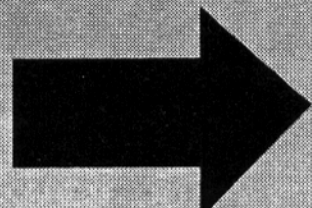
Send all stories to:

Slurp!
P.O. Box 125
Flourtown, PA, 19031-0125

Peace Y'all!



PHILADELPHIA'S NEWEST RECORD STORE



**underground
DANCE
SPECIALISTS**

HOUSE ————— **HARDCORE**



• His Record Collection

The first record I ever bought was Ram Jam's Black Betty, the original time it was released in 1976.

[Now,] give or take a thousand, I'd estimate [my collection to be] about 12 thousand. The reason being is that, I've been spinning for 8 years, and I was collecting records before that, but I was in a lot of different record polls. Out of the 12 thousand records I have, I certainly can't say that they are 12 thousand

a week. I find myself spending almost all the money I make DJing on records. The DJ thing is almost a hobby. I do make money, but I could be making a lot more money if I didn't buy so many records. I'm definitely a vinyl junkie. I've got to have every record I hear that I like, I've got to have it. If I don't order records this week, I'm afraid that a record would come out this week, and I would have missed it. It's definitely an addiction.

• Last Thoughts

We all seem to be going through a little bit of frustration with the scene in the North east, at the moment. All I

can say is, hang in there, be optimistic, because it's definitely gonna happen this fall. Everyone keeps using the phrase "We have to let it reinvent itself". While I feel that's

true to a certain extent. Just be there, if not for the love of music, for the love of the underground.



Eddie "Flashin" Fowlkes Interview

While World Techno rages on, some remember back in the day, when it was started in the late 70's by a couple of Kraftwerk addicts in Detroit. Eddie Fowlkes works with the Detroit Techno originators, Juan Atkins, & Kevin Saunderson. He also records and produces for the Tresor Label. DJ Goodwill of B.O.U.N.C.E. in Delaware had a chance to briefly chat with him at the New Music Seminar.

Goodwill: You call your music Detroit Techno Soul. Why?

Eddie Fowlkes: It's called Detroit Techno Soul because my mother was always playing the Motown music, which had nothing but soul. It's Techno Soul because it's a soulful thing that's

generated when you add on your generation first, then pull from the past, which equals Techno Soul.

GW: The music you do on the Tresor Label, is that made in Detroit or Germany?

EF: Its' about 50/50...

GW: What's your opinion about the other scenes (U.S./Europe/Australia) from now back to the Detroit days?

EF: I started Techno in Detroit for black kids in Detroit and no where else, but how I see it today, it's been prostituted, political and commercial. I don't really care if a black kid makes it and I don't really care if a white kid makes it, but it's so political/prostituted now that it's called everything but Techno.

GW: Do you have any advice to the up and coming DJ's and Producers?

EF: To the DJ's - It's a full time job. To the Producers - go out and buy all the old jazz, 60's/70's funk and R and B you can find and begin with a groove because without the groove, you don't have shit.

good records. There's probably about two thousand good records. I'm glad I held onto a lot of records.

• The Habit
I usually buy about 40 to 45 records

DETROIT

THE SOURCE

PHILADELPHIA'S TRUE UNDERGROUND PARTY

"If you can't find it, you don't deserve to go"

WIFSF XJMM bmx6zt CF UXP dmuft, OPS OPX -
SBNFCFS WJT OUNCF5 : 94
bOE XIFSF 1bWF ZFW TFFO W1bW dPEF WQ
WIFSF?

BROUGHT TO YOU BY THE N.P.G.

Special K Column

Yellow did
do one bad
thing to
me, it
spoiled me.

by Keith and Kevin of
Big Fun House

What's up out there? I haven't seen a lot of you chillin' people in a while. Before I start this issues column, I would like to thank: David Mayer, and the rest of Big Fun House/Rush Release Crew, Shep of AG, Explosion/Sonic,



for helping Kevin and I out with our little business we had going here for a while.

Also, since by boy, Kevin, Super Rave Promoter, wrote last issue, I didn't get a chance to drop all the props necessary to all those having to do with Yellow. You couldn't imagine the amount of fun I had. This also was the first night I heard Onionz spin. What an experience that was. Every DJ in that room was incredible. I think Applejack described it best as possible when he said "Aural orgasm. Bliss on wax. Uncharted territories of the musical heavens..." That's exactly what it was.

Yellow did do one bad thing to me, it spoiled me. Before Yellow, the raves were going downhill, but I was still going to them. Now after Yellow, I just don't bother going to anything, nothing compares.

It wasn't just Yellow that made me chill on the rave tip, it was a couple of other things. Well, it's been about a year now that I have been going to parties. Back when I first got into them, there was so much more excitement for me and for everyone else. Most of us dressed like we were on the front of a GAP T-Shirt. We wore plastic laminates, caked on the Vapo-Rub,

but it was fun. Back then, you could go up to anyone and they would be beau chillin'.

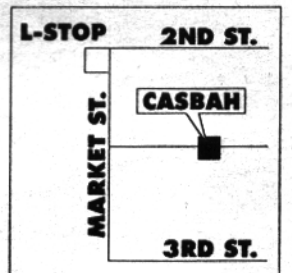
Now, 50% of the people are hard-asses. So you probably don't even try to meet new people. If you do end up meeting someone that's chillin', you will most likely get dissed by their friends. I think that this hard-assed mentality is not going to change, so those of us who are real chillin' people will have to find each other.

Drugs are a huge problem with the scene, past, present, and future. Just as they are for many other youth oriented cultures. In the beginning, a lot of people popped an occasional pill, but now, a lot of those same people are doing it more than once a week, double, or triple dosing, or combining it with wack shit. These people are taking that stuff too far. I'll admit that drugs can be fun, but we all have to realize that there is life after Friday or Saturday night. We all have our responsibility to the future, and the way this scene is going it doesn't look like we are going to contribute much. I know a lot of people have different opinions on this, so please send me in responses to this issue's article.

Peace, Keith

**EVERY SATURDAY
DOORS OPEN 9pm-?**

RAINBOW PLAYGROUND



DJ'S
REMIC Zodiac
Vagabond
LEE Zodiac
Vagabond
MACE Spot, Colour box
Vagabond
**WITH
SPECIAL GUESTS
CARL
HACK
PHIL**

**SERVING THE BEST
IN TECHNO, TRANCE,
TRIBAL, & HOUSE**

**FREE SODA &
JUICE ALL NITE
CANDY
TOYS
GIVEAWAYS**

CASBAH
5 S. Bank St.
Old City Philadelphia
INFO 215.592.8481
215.574.9664

SMART BAR BY POPI • DOOR BY XANADU • HI-TECH BEVERAGES BY JOE ALEX THE GREAT • WEEKLY MOVIE & VISUALS PROVIDED BY GLOBAL VISIONS



by
Spike, Deadly Buda, Dan
DC, Larry, and Under

music REVIEWS

WHAT'S BEING PLAYED

- DJ DOZIA (Elevation)
1. Espiritu "Los Americanos" Heavenly
 2. Ripe "Summer Fruits E.P." Dance 2 Records
 3. Kerri Chandler "Atmosphere E.P." Shelter
 4. The Good Men "Give it up" FFRR
 5. Direct 2 Disc "Excuse Me" Cleveland City
 6. K & M "Funk & Drive" Arctic
 7. Juliet Roberts "Caught in the Middle" Cool Tempo
 8. Darnin' Campbell & Sasha "Together" FFRR
 9. Mother "All Funked Up" Bosting
 10. Dark & Moody E.P. "Volume 2" Project

- DJ LEE (Raveland)
1. Juliet Roberts "Caught in the Middle" Cool Tempo
 2. Janet Jackson "If" Double 12" Promo Virgin
 3. Fly by Wire "Keep on Going" USU
 4. His Boy Eroy "Chains (Winking Mix)" Immortal
 5. Dajae "U got me up" Cajual
 6. Wink "Nervous Build Up" Nervous Test Pressing
 7. Michael Jackson "Billie Jean" Epic
 8. Ultra Nate "Joy" Warner Brothers
 9. Red Red & Groover - Promo @ NMS
 10. The Fog "Been a Long time" Double 12" UK Import

WHAT'S BEING PLAYED



Record: PSYCHOKILLER
Artist: GARGOYLE
Label: MIDAS, UK

Don't let those first few pops of the kick frighten you, or if you're into Hardcore, don't get excited - this is a somber little Trance ditty that'll twist many a late night head. OK, you know about the un-excessive firm kick intro... Well, it leads to a subtle acid line, which somehow leads to deep House-ish strings 'n' pianos and an unseen female chatting in French. Ooo LaLa!! Imagine an MBG (ItL.) record on half a tab of acid. No need to imagine being very happy you bought this record cause you already did.
Spike - 8/10

Record: TB RESUSCITATION LP/CD
Artist: HARDFLOOR
Label: HARTHOUSE, GERM

Nine fine statements on the State Of the Art of AcidTrance. Sure I could go into detail but it'll suffice to say that it don't get much better than this.
Spike - 10/10

Record: YOU KNOW EP
Artist: MR. ROY
Label: BULLSEYE, UK

Mr. Roy will take you to the days of old. 3 Housey, old school style toons destined to make your blood boil. The A Side is called "You Know", and it is pretty much straight up garagey house type stuff. Although it is the title cut, the real treasures lie on the other side. The first track on the B Side is called "fifty50" but it's 110% dope. It reminds me alot of old acid house records along the lines of Muzique, Warehouse, Traxx etc. The final track is titled "120 Flashback" - an old school Chicago Acid jam from back in the day. Once again Acid House is on the rise, long live the old school.
Larry - 10/10

Record: MELTDOWN

Artist: RADIATION
Label: DIRECT DRIVE, US

Record: VERY INTERESTING PROGRESS EP
Artist: PROGRESS
Label: DIRECT DRIVE, US

Radiation, yeah it's pretty good. Actually wasn't this Direct Drive 001 from many months back. I actually don't remember the original but this one smokes pretty hard. Jimmy Crash does pretty nice when he steps up to bat, but Mr. Hawtin kicks some serious ass. If you dig that twisted acid stuff than this track has your name all over it. As for this Progression EP jammy... 4 tunes or tales of hard Acid, hard Trance, and hard Distortion. I really dig this record. It brings a slightly more twisted sound to that tired old 303 sound. I really didn't think Direct Drive had it in them. Maybe that it's good that I'm wrong, keep 'em comin. This one will go in the Direct Drive hall of fame, right next to Alici.
Larry - 7/10 (FOR RADIATION), 8/10 (FOR PROGRESS)

Record: URAL ALTAIC - 8 AM
Artist: C/SPHERE
Label: PSI, US

Please excuse me if any of the above is incorrect but this label is like reading Hieroglyphics. Anyway... Love that long throbbing what's-it-gonna-do intro. Yeah, it finally does do something - the Detroit acid shuffle. Ultra high end et al. The reverse on the B kinda sounds like the A turned inside out. A solid "Must Have".
Spike - 8.5/10

Record: YOU'RE IN DA HOUSE EP
Artist: STRAIT 2 DAT
Label: NERVOUS, US

Depending on which side of the fence you party on is gonna impact your choice of the "Yo! Dat's Phat" cut on this one. Sure, "You're in the House" has potential - great stuff actually - but the mastering/pressing isn't wide enuff to properly handle the bass. It's deep but not tight enuff. "I Did This 4 Da Shelter" is a top notch Ronald Burrell House track that'll move many a dance floor from coast-to-coast, either side of the pond. I just wish the vocal sample was dropped (in favour of additional instrument?) on the idea editing floor. Club songs about clubs, dancing, etc. bore me. Skip "It's 3:00" only 'cause it ain't as strong as "I Did...". And for the other side of the fence (i.e., the Tribal, Progressive, etc. crowd) there's "Electric Native". Great deep percussive late nighter. I think maybe Nervous should've saved this for their new Trance label. Hey, maybe they should let Parke, Sasha, etc. refinish it.
Spike - 9/10

Record: RISE FROM YOUR GRAVE REMIX
Artist: PHUTURE
Label: R&S, BELG

We all know what makes a Classic a Classic, right? Well, at least one criteria is the ability to stand the test of time. Granted, this isn't ancient (around a year, give or take a month or so) it still sound breath takingly fresh. What's even more ironic here is that it'll probably sell more now (in the US at least) than when it originally came out. Back then, it was too hard 'n' deep for the House-o-saurs, and the hormone driven Techn-o-kidz were too young to understand. My, how times have changed... This will probably be a House hit in 6 months, and any pill popper will jump on this only later to wonder why it doesn't say "This is ecstasy speaking". Respectable remixes but I'm just happy to get a bottom healthy import of the Original.
Spike - 9/10

Record: CURARE EP
Artist: CURARE
Label: HARTHOUSE, GERM

Maik Maurice of Resistance D comes out with two more phat ass tracks on the very reliable Harthouse label. The A side is fine but the B is my choice here. "Rollender Bars" is a phat 170 BPM slammer. Fast (obviously), slightly acidic, with very ambient break downs that come back harder than before. For best results, play this at minus 4.
Dan DC - 8.5/10

Record: A FEVER CALLED LOVE REMIX
Artist: RISING HIGH COLLECTIVE
Label: RISING HIGH, UK

Yeah, yeah, yeah... I was thinkin' the same thing - "Not another fuckin' remix". Well, Harthouse's Hardfloor Boyz (Oliver B. & Ramon Z.) reconstruct it, giving it a lovely acid groove

thang. With Plavka's do-me-from-behind vocals topping it all off - I'm blown away and more than happy to eat my wordz.
Spike - 9/10

Record: FRENCH TRAXX EP
Artist: ST GERMAIN
Label: FNAC, FRANCE

Record: RIPOST EP
Artist: DEEP CONTEST
Label: FNAC, FRANCE

(1) Write this name down, "Ludovic Navarre". (2) If you're into DeepTranceHouse (it's supposed to be one word) run to the store/pick up the phone right now and buy both of these. (3) Play them 'til the sun comes up. (4) Call me and thank me. (5) Go to sleep very happy.
Spike - 9/10

Record: 101%
Artist: ACIDIFEROUS
Label: PCP, GERM

Like just about everything else coming out, here are two more acid tracks. But there are from Germany's notorious PCP! The A Side "Annihilate" is repetitious boring same old. The B Side "Droid Sector" makes up for the A. "Droid" kicks you right in the phuging ass with 10 inches of phat beat and some of the craziest acid noises in the world!
Dan DC - 8/10

Record: SECOND EARTH EP
Artist: GUARK
Label: MUCHO VINYL, UK

Record: THE EP
Artist: INSIDE
Label: HAPPY, UK

Sing Hallelujah, the days of 100% Pure Underground have returned. Once again, uniqueness rules the land - labels, producers, remixers are of little importance cause the kid in the pit don't care where it's from, he/she cares where his head is at! And those who don't dare to deviate will be the ones on the sidelines wondering why no one grooves to their tired tunes. Yes, these two will serve well those who like to dive deep late and twist minds and bodies like Superman does steel. Let the games begin!!!
Spike - 9/10

Record: APOLLO COMPILATION LP/CD
Artist: VARIOUS
Label: APOLLO, BELG

10 Stoned-out-of-your-mind-at-six-in-the-morning tracks. A "Must Have" if you're prone to being in that condition at that hour. Spark up another one for R&SApollo.
Spike - 8.5/10

Record: EX #18
Artist: ?
Label: EX PROMO, US

A bit more aggressive - both in tone and in tempo - than the last few EX releases, yet still maintaining that phat EX quality. I wish I could offer you some additional facts but I fucked up and misplaced the press release that came with it. However, I do recall someone saying something about this being made by a person of the non-male persuasion. Regardless, the proof is in the groove - seek 'n' purchase this on. Without a doubt, a second EX CD is long over due!!!
Spike - 8/10

Record: Journeys by DJ
Artist: Billy Nasty Mix
Label: Moonshine Music, USA

Consisting of 80 minutes of PRE-MIXED progressive house, this is one party tape that will keep you going. No more shitty quality tapes being handed Raver to Raver, but a CD with hot (recognizable) songs you've heard everyone else spin. Somewhat like their previous releases, like Speed Limit 140 BPM +, where the songs run end to end, and the cross-fades are not noticeable, this takes it one step farther by allowing DJ Billy Nasty from the UK take total mix control. Now he cuts back and forth, and it sounds as if this were taped live at a rave. Moonshines' efforts are to legitimately bring Mix Tapes to the commercial, legal vein. One thing this does save you is the trouble of buying several albums to get a good mix of music. You can also look forward to soon-to-be-released remixes from DOMESTIC DJ's as well.
Under

Record: Self-Titled
Artist: 5th Gear
Label: Harthouse Records, Rotterdam

Get This - The names of the three songs on this EP are: "Stutter Trance" - OK - "Scoptitone" - Mental - "Jigsaw Spectacale" - Fucking Brilliant! The label is true. I have heard every single person, and their dogs and

**W H T E
L B L S**

MESSIAH

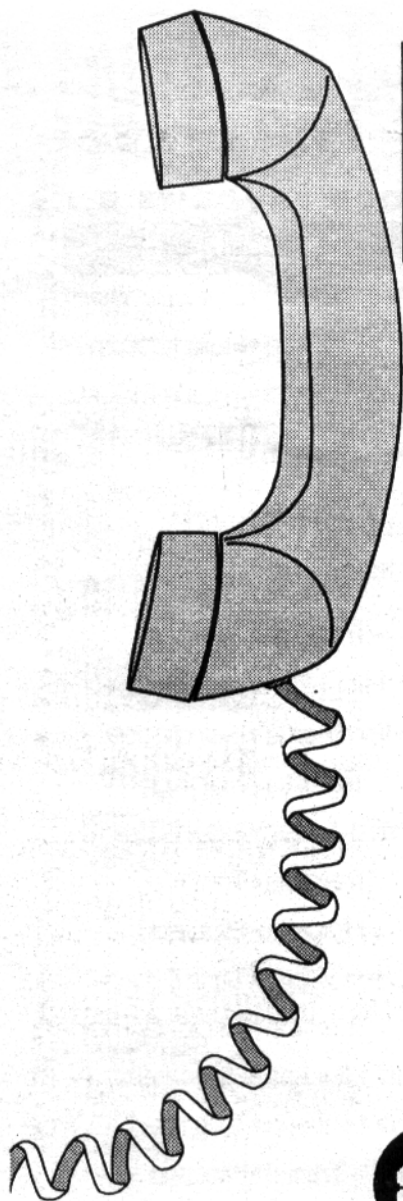
DIGITAL ORGASM

LORDS OF ACID

PRAGA KHAN

JADE 4 U

X L RECORDINGS



PHONE POLL

"What's the best event you feel you have ever attended?"

FIRST PLACE

Back to the Future

SECOND PLACE

Yellow

TIED FOR THIRD PLACE

Blue, Garden of Eden,
Unity, Sputnik III

TIED FOR FOURTH PLACE

Stop, Zodiac

TIED FOR FIFTH PLACE

7th Dimension, Anything in New Brunswick, Aphrodite's Temple (L.A.), Boom, DefCon I, Definitely not Unity, Elevation, Essence II, Future, Just Move, Narnia(L.A.), NASA One-year Anniversary, Sputnik I, Storm Rave(June '92), Storm Rave(Sept '92), Winchester Airfield Rave (U.K.)



MELON DEZIGN

WHAT WE DO:

Video Projections ranging from:

- Psychedelic Graphics
- Visual Massage thru Flashing Fractal Imagery
- Brain Stimulation thru Subliminal Messages
- Award Winning Computer Animations
- Silent Movies from the 1920's
- to anything else...

You've seen Melon Dezin in Action at:

- Sputnik III, NY
- 7th Dimension, Phila
- Colour Box, Phila
- The End of the World Rave, Blue Mountain, PA

For every event we create a spec animated logo, and can also display messages supplied to us (DJ Lists, Welcome Messages, Greetings, Ads)

All visuals are projected onto a 150" video screen for movie theatre like quality using the latest in SharpVision projection technology. We can also utilize your current projection system. We use state-of-the-art computer and video equipment for optimal performance and quality and we do our shit LIVE! NO TAPES!

Please Contact us at least 3-5 days prior to your scheduled event

VJ Sjakie
VJ D-Pal
& Puddles

CALL US AT:

(215) 426-2518

MIX TAPES

FROM YOUR FAVORITE D.J.'S

| CAT NO. | PRICE | DJ NAME | TAPE NAME | HOMETOWN | SIDE A | SIDE B |
|----------|-----------|-----------------------|-----------------------|------------|-------------------|----------------|
| M3000001 | ..8.00 |Oddessy | Version Excursion 1 | Philly | Tribal | Jungle Beats |
| M3000002 | ..8.00 |Oddessy | Version Excursion 2 | Philly | House | Hardcore |
| M3KK003 | ...10.00 |Kit Kats | | Philly | Tribal/House | Tribal House |
| M3P1004 | ...10.00 |Phaze-One | | Philly | Tribal House | House |
| M3RM005 | ..14.00 |Remic | | Philly | Tribal/Trance | Progressive |
| M3LE006 | ...10.00 |Lee | | Philly | House | House |
| M3JW007 | ..16.00 |Wink | | Philly | Various Sounds | Same |
| M3JW036 | ..16.00 |Wink | | Philly | Trance | Trance |
| M3JW037 | ..16.00 |Wink | | Philly | Hip Hop | Hip Hop |
| M3JW038 | ..16.00 |Wink | | Philly | Hardcore | Hardcore |
| M3JW039 | ..16.00 |Wink | | Philly | Funky | Funky |
| M3M6008 | ..14.00 |MG | Broken Beats | Philly | Breakbeat | Breakbeat |
| M3M6009 | ..14.00 |MG | Dream Weavers | Philly | Trance | Trance |
| M3TP010 |10.00 |Tripp | | Philly | House | House |
| M36W011 |10.00 |Goodwill | | Delaware | Hardcore Acid | Tmc/Hous/Acid |
| M3MC012 |10.00 |Mace | | Philly | Trance | Hrdcre/Trance |
| M3NR013 |10.00 |Nigel Richards | Acid Frenzy | Philly | Acid House | Hardcore Acid |
| M3NR014 |10.00 |Nigel Richards | Journey | Philly | Progressive House | Trance/HC Trce |
| M40Z015 |14.00 |Dozia | | Philly | Tribal | House |
| M40Z016 |14.00 |Dozia | | Philly | Tribal | Tribal |
| M48B017 |12.00 |Boy Blake | Good House | Philly | House | House |
| M48B018 |12.00 |Boy Blake | Good Trance | Philly | Trance | Trance |
| M4AT019 |7.00 |Atomizer | Speed Freaks (60 min) | Philly | | |
| M4FN020 |8.00 |Mr. Fun | Triple Phuqued | Philly | Hardcore | Hardercore |
| M46E021 |10.00 |Geoff E | Lost in London | Allentown | Jungle | Darkside |
| M4F6022 |9.00 |Finger | Drone (60min) | Pittsburgh | Hard Acid | Trance |
| M4F6023 |11.00 |Finger | After | Pittsburgh | Trancidcore | Acid Groove |
| M40B024 | ..10.00 |Deadly Buda | Love Seeker | Pittsburgh | Diabolical Wild | Dial Rythm |
| M40B025 | ..10.00 |Deadly Buda | Blue Buda | Pittsburgh | Psychedelic | Health Food |
| M400026 | ..20.00 |Digital Deviants | @ Planet X | NJ | DJ Spike | DJ Freshco |
| M40S027 | ..16.00 |Destructo | In Trance | L.A. | Trance | Trance |
| M4TP030 |8.00 |Tony Pegas | Aftermath | Baltimore | Groovy | House |
| M5TP031 |8.00 |Tony Pegas | House Essentials | Baltimore | House | House |
| M5JF035 |CALL |Jeffee | The Ruffest | Pittsburgh | Ragga | Breakbeat |

To Order: Write the cassette number in the assigned box on the order form. If you need more room, use a clean sheet of paper, and write all relevant info, then mail to: Slurp! P.O. Box 125 Flourtown, Pa. 19031-0125. All tapes length(s) is up to the particular d.j. Unless noted, assume each tape is 90 minutes in length. Reproducing is the responsibility of each d.j., so if there is any problem, please send your tape back to DBD for a new copy. DBD will pay all shipping costs within reason. If you are a d.j., and would like your tape listed as well, call (215) 552-8833 with your name and number, and either Applejack or Under will get back to you.

To Order: Write the Catalog Number in the Left Box, the price in the Right. Total the Bill and send a Check or MO to:

A. Davidson c/o **slurp!**
P.O. Box 125
Flourtown, Pa. 19031

| | |
|----------------|-------|
| Catalog Number | Price |
| Catalog Number | Price |
| Catalog Number | Price |
| Catalog Number | Price |
| Total | |

Name: _____
Address: _____
City: _____
State: _____ Zip: _____
Phone: _____

ALLOW 4 to 6 FOR DELIVERY



ORIGINAL MUSIC

FROM YOUR FAVORITE BANDS

| CAT NO. | PRICE | GROUP NAME | ALBUM | HOMETOWN | SOUND |
|---------|----------|---------------|------------------------|------------|-------------------|
| M4SH028 | ..10.00 |Shok | Springsl (40 min) | Philly | Techno |
| M4SH029 | ..12.00 |Shok | 100 Hurts e.p. (60min) | Philly | Hardcore |
| M5M6032 | ..19.00 |MG | Original Works Pt. 1 | Philly | The Full Spectrum |
| M5M6033 | ..19.00 |MG | Caverns of the Mind | Philly | Ambient • Trance |
| M5SX034 |9.00 |System X | | Pottsville | Euro-Trance |

FIND ME

AT... If you aren't subscribing (why not?) Slurp! can be found here...

- BBC SKATES, philadelphia
- DIGITAL UNDERGROUND, philly
- PLANET X RECORDS, new brunswick
- FREIGHT YARD, allentown
- BIG FUN HOUSE, raving...
- TURBO-ZEN, pittsburgh
- MODERN MUSIC, ballmore
- MUSIC NOW, washington d.c.
- GROOVE RECORDS, brooklyn
- CAFE DIVA, philadelphia
- REPO RECORDS, ardmore
- SUBURBIA, jenkinstown
- NEURO ENERGY, raving...
- CAFFEINE, long island
- CITRUS CLUB/FEVER, ballmore
- HOUSE, manhattan
- 611 RECORDS, philadelphia
- REBEL REBEL, manhattan
- BOSTON BEAT, boston (silly!)
- ZOOTZ, portland, maine

and if you want to carry Slurp! just call us at the rave line, listing your shit, and we'll get back to you with the jammy, o.k.?

If you ain't important enough to get a stack, or too far to pick it up, just damn subscribe by calling (215) 552-8833 and leaving your name and address, OK? We'll hook you up - bill included. Peace!

MUSIC REVIEWS from page 15

Grandmothers even, in Rotterdam, shaves their head and wears shiny Nike track suits and sneakers. Whoever made this also had crystal implants imbedded in his or her temple so that he or she could more effectively receive transmissions from imploding galaxies. This will hypnotize you like a loud broken TV set. Devastatingly sick!

Deadly Buda

Record: Punk & Trash
Artist: Tohuwabahu
Label: Hart Trackz

This is in reality "Marc & Claude". These are the same geniuses that came out with "Party People" last year. Every track is wicked. I can only describe their style as like, if Re-run from what "What's Happening", made Hardcore tracks. It's like they make you dance really jerky and laugh at the same time. The tracks are really animated, you can virtually see every sound in every song. The title track, Punk and Trash is actually very aggressive sounding, it samples the two best sounds on Frankfurt Trax Vol. 3 - The Mescalinum United Track and The Vath 2 track. Smart!

Deadly Buda

Record: Pain Amplifier
Artist: Syn 4
Label: FAX

FAX Records are usually hit and miss with me. Every one I get has the name Pete Namlook on it. I don't know if he's on every single FAX release or what, or even if that's his real name - but his tracks have style! Other ones to look out for are Sinsyl 2, Sextant 2, and Deltrax 3. Syn 4 is some kind of sick computer data spiritual beast raging across the sun - This is alive with pleasure! By the time you read this the last ones will be floating around - get it now before it's too late!!

Deadly Buda

Record: Planet A
Artist: Robert Armani
Label: ACV

"Keep Your Body Move" is such the track. The focal sound is a funky slap-bassline. I can only describe this one as if there were robotic dogs in the 30s', wearin' pimpin' clothes and dancing sideways with a Martini glass in one paw and a pistol in the other. This sounds like a classy crooner style, steakhouse techno. Robert Armani unleashes another killer project.

Deadly Buda

Record: Baud
Artist: Atom Heart
Label: XXX

This Atom Heart release is a low down dirty groove from some badass digital swamp on one side, and an old-school techno groove on the other. This is a shining example of the extra crispy analogue Atom Heart sound we've come to know and love.

Deadly Buda

Record: Cannibalistic Humanoid Underground Dwellers
Artist: Adam X
Label: Direct Drive

If for no other reason you should buy this record simply because it is named after the practically-made-for-video-cassette-masterpiece, "C.H.U.D." Also, there is a track called "What's That?" so, the next event you are at where they play this and someone asks you - "What's that?", you can say, "What's That?!" "No! What's hat?" etc. Bombastic Adam X dope-beats of Doom. Monstrously Heavy Acid Techno.

Deadly Buda

ABOUT THE COLUMNISTS

SPIKE, LARRY, DAN DC & THE DIGITAL DEVIANTS are at:
Planet X Music 308 George St. New Brunswick, NJ (908) 249 0304 Fax (908) 249 0064
They're also interested in writing for, advertising in and/or seeing other people's zines - Send them your Party/Rave flyers - Labels, we seek Promo Material, Press Releases, Etc. - and they do Mail Order!

UNDER is from SLURP! magazine. He does it all. Send Music for review in this column to: Music Editor, Slurp!, P.O. Box 125, Flourtown, Pa. 19031

DEADLY BUDA is down with TURBO-ZEN in PITTSBURGH. While he's not moving the store, he's spinning the wax. Call (412) 734-8432 for info.



PROMOS AVAILABLE NOW
ON VINYL AND CASSETTE
FOR THE FALL RELEASE ON CASSETTE, VINYL, & CD
from TIMELESS ENTERPRIZES
133 Heather Rd. Suite #202
Bala Cynwyd, PA. 19004 (215) 664-0306
CALL FOR CATALOG

SPICE

The Second Generation is Here...
Now It's Time to Face the Future.

On Saturday, September 25th,
Tri-Ad Productions, in association
with Scooter, will present a major
underground event in New Jersey.

For advance ticket sales
& transportation services --
mail name and address to:

P.O. Box 664
Howell, N.J. 07731
or call 1-908-363-1098



IN THE BEGINNING



8:27:93

PAWN LIGHTNING BOLTS RIP THROUGH SPACE AS WE UNVEIL PAWN'S LATEST TOTAL SENSORY EXPERIENCE
ARRIVE AT 11PM OR YOU WILL WISH YOU HAD

PAWN has been integrating art + science since the mid-80's. Because you did not get this notice by near random chance, you have already been exposed to our technology directly or indirectly, but PAWN would not be with only science, nor only art. We need you to experience it together. WELCOME TO THE NEXT LEVEL. In the Beginning will blow your mind; Have a good trip...
Peace, Time 186

50,000 WATT CARBON ARC BEAM SCANNING THE HORIZON

THREE STORY MULTIPLE AUDIENCE INTERACTIVE MEDIA SCREENS

100 LASER BEAMS OF EVERY COLOR IN THE RAINBOW STRIKES THE SKY

TICKETS ARE:
\$10 BY MAIL - Guaranteed if sent no later than August 23 to: P.O. Box 1139 Lansdale, Pa. 19446. Include \$, and Name + Address of each person to get ticket

\$15 AT:
TURBO-ZEN TEL (412) 621 7759
M.A.R.C. TEL (302) 453 8567
PLANET X TEL (908) 249 0304
SOUND OF MARKET PHILLY (215) 602 2289
VEEM PHILLY (215) 925 4672
GROOVE RECORDS IN.WB (718) 714 5232
MODERN MUSIC BALZ (410) 523 1082

\$20 IN THE BEGINNING 8:27:93

DEADLY BUDA
KEOKI
WINK
DB

ASSURING
SONIC
INTEGRITY

1

IN THE BEGINNING 8:27:93

under

In the Beginning, God created the Heavens and the Earth. And the Earth was without form, and void; and darkness was upon the FACE OF THE DEEP

ON DECEMBER 31st, at 11:59:59 pm PAWN takes you to **OBLIVION**