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**THE STOLEN ISSUE**  
SEE PG. 2  
FOR DETAILS

# THE CHARGED FLAMMEN of Feirce Ruling Diva

ETIQUETTE- WATCH YOURSELF - Mr. MANNERS JUMPS IN

PHOTO SECTION - IS THAT WHAT THE D.J. LOOKS LIKE?

and of course, the **NEW** EXTENDED RAVE GALANDER



STOLEN!  
FROM COVER

Picture yourself putting together this magazine. You've got your own, as well as everybody else's shit, together (finally!) as the working month ends with three all-nighters, and you are taking the paste-ups and negatives to the printer at 8am. After parking a block from the place, you make the mistake of hitting Dunkin' Donuts first. When you return, it's all gone. Car,

Magazine, Knapsack, Every DJ Tape you've ever gotten, and Applejack's new Fat-Ass headphones GONE. S-T-O-L-E-N. Police are called, and they hope the car isn't found burnt out. If not, it will appear in a dozen different '81 Toyota Tercels in North Philly sometime soon. Ah well. I hate Kensington.



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

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**Planet X Crew**

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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 publication...and it's Free? Jeez- maybe I should advertise my business here. I think I'll call 215 233 9777 for a media kit and the deadlines.

SUBSCRIPTION INFORMATION

For a year of pleasure delivered to your mailbox. Send \$10 smack-a-roos and your address to our address below.

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How to reach us

If you got something to say, and you have put it in an ordered form of words and stuff, Feel free to send it our way for publishing. There are FOUR ways you can get it to us:

U.S. Mail

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

E-Mail

Via the Internet:  
SlurpRAVES@aol.com

New Fax

(215) 233-5009

New Voice Mail

(215) 233-9777

# gripes, threats and blessings

.....

Hi!

I just wanted to let you know that I just got Slurp! for the first time this past weekend at the Tunnel II in New Brunswick 8/1/93. I love it! Finally something handed to me actually fucking worth reading! Anyway, I just wanted to say that I want to subscribe, I just left my name & # on (215) 552-8833, but just in case that doesn't work - here it is in writing - Please send it fast!

Thanx and peace,  
Liz

Dear Dead by Dawn,  
I recieved your magazine in a rave in New York last month. I didn't know what it was at the time because it was too dark to read it, but when I was on my bus ride home, I started to read it. What a great magazine/newspaper! It's nice to know that there is a publication that informs people about the positive aspects of the rave scene. Enclosed is \$10 so I can get SLURP! delivered to my house so I can enjoy reading at least one thing (magazine) that is interesting!

Thanks again,  
Nicole Eruzo

Dear Ravers,  
It's about time someone responded to me. First, all of you at DBD are weak. I mean, I came in and completely dissed everything that you stand for and you don't respond at all. So I guess that meant you agree with me.

Second to Dylan. Nice try, but you failed terribly. Your letter stressed originality, yet you say

"...the similarities between the original 'acid tests' and rave parties is amazing..." That statement completely contradicts the originality theme of your letter, ergo, you are wrong and once again I am right.

Hugs and Kisses,  
Chris

P.S. Hope is very alive (although short on funds). The brave may send 1 U.S. Dollar (or something equivalent) for

insight and something to: HOPE Skateboards (Address withheld - If you are TRULY interested, forward all mails to Slurp! so that we may forward it to Chris)

P.P.S. If you have the balls to print this, please send me a copy. Love ya!

[Ed. Note - Our response to your last letter was the magazine it was printed in. The fact that we put out SLURP! should tell you a thing or two about how we feel. We're genuinely sorry you assumed we agreed with your "Rave is DEAD" premise; we don't.

We hope that your hope is still alive, because it doesn't seem so from your attitude. For someone advising everyone to keep an open mind towards new experiences and new people (Issue #3), you certainly don't give Dylan a chance.

May your HOPE project win out over any bitterness or pessimism you've been dealing with (and doling out).  
-the Editors]

Date: 93-08-20 02:59:28 EDT  
From: sklar@picasso.ocis.temple.edu  
Subj: hey, folks!  
To: SlurpRAVES

It was weird to read issue #5 and see me in it not once but twice! Thanks! And I'll be getting you guys some \$\$\$ for a subscription once I get settled in New Haven. [I move up there on the 25th for school.] If you need any help with the newsletter, be it network-wise, info-wise, DTP-wise,

CONTINUED PG. 19

# the **Werd**

gossip and shit like that

## The Werd on the NEW-Rave Line

Before you pick up your phone to dial Philly's best Raveline (215) 552-8833, or Philly's best Clubline (215) 602-2226, think again. In order to cut costs, as well as offer an expanded directory of info at your fingertips, the Dead by Dawn Raveline has changed it's number to...(Write this down!)...(215) 233-9777. A NEW voicemail system will allow for multiple mailboxes, individualized info on certain events, a compiled message center, a single phone line for all purposes, and availability of FAX on demand. Stickers promoting the new line will be floating around the scene soon, so

keep your eyes peeled. If you want a couple, send a S.A.S.E. to our address in the masthead.

## The Werd on Movies

Hey, whatever happened to Rave' - Dancing to a Different Beat? We don't know, but we got our hands on a press release for 'CYBERSTORM', a "Techno Music Love Story for the 90's". Due to be released in 1994, it stars James Marshall as keyboard artist T.J. Cray, and Christina Applegate as Anamika, a computer artist by day, rave scene souvenir vendor by night (Sort of a REVAR meets Aquasonic factor, there). T.J., despondant and bitter after he is attacked by muggers and loses the use of his hands, meets Anamika in a warehouse that once used to be his squat, and now contains a rave. She befriends him and takes him back to her Canal Street apartment to introduce him to her three friends, a sculptor, an electronics freak, and a techno DJ. Her friends combine forces to create new robot hands for T.J. that allow him to reinvent himself as CYBERSTORM, the newest Techno legend (Right up there with Moby, I swear!)

I dunno about you, but I think I'm willing to part with a couple of bucks when this one comes out just to get a kick out of seeing all the New York raver extra's



Rev. Al Sharpton flanked by an armed guard and Def American President Rick Rubin

## The Werd on Future Columns

Submit to Slurp! - anyway you can, be it Voice, Fax, Postcard, or E-mail - a question you want to ask someone in the rave scene. Whether it is Raveland's Promoter, DJ Keoki, Mr. Record Label President, or Moby himself, any question is applicable, and COMPLETELY ANONYMOUS. All questions submitted by readers will be asked in a future column of questions people want answered. So be original, creative, and tough. We'll make sure they get answered, in full, truthfully.

## The Death of Def

Slurp! had been relieving these bizarre postcards for awhile. On one side was an image of a famous funeral procession, including JFK, Martin Luther King Jr., and others. On the other side was the Def American Label image and a date: August 27, 1993, Hollywood Memorial Park Cemetary. What was this, we thought, is Rick Rubin, Def's president, planning a death? Indeed he was. On August 27, Rick Rubin, along with

500 of his closest friends, laid to rest the word 'Def' from the Def American Recordings Label. Considered the hip word of the 80's, Rick decided it was its' time to die when Websters' Dictionary defined it in their latest edition. So, Labelmates Flea, Trent Reznor, Tom Petty, and others listened to a moving eulogy by the Rev. Al Sharpton, who was constantly guarded by four armed men. The coffin filled with Def memorabilia was lowered to the ground before the 500 plus mourners went to a local bowling alley to party.

So that's what the post-cards meant.

## Flava of the Month

"No, I don't even think that even / could make that picture more beautiful."

-Keoki, commenting on the rural panorama somewhere in the Poconos, 8.28.93

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# Seen re a port

## Allentown by Ikon

Allentown, Pa.? Where the fuck is that I hear your collective minds scream! Why, we're an hour north of Philly and 1 1/2 hrs. west of NYC, but some of you must know that, as we see you show up at the Freight Yard on Fridays.

Actually, we're probably the hotbed of the East Coast right now, believe it or not?!? The Freight Yard has been packing them in for almost 1 year now (October 1 is the Anniversary). Which is a lot to say for an area that had/has only a punk scene to have built from. Our nearness to Philly and NYC, plus the fact there's a lot of open areas and authorities who are cooperative have made the Allentown area the place to hold a large gathering. Ultraworld, & Pawn's "End of the World" & "In the Beginning" were all held in the area, as well as the underground "Knowledge" and "Wisdom" parties. Geoff E, myself, and a few others have built a thriving and supportive scene out of a handful. ZOOM has helped immensely, as well as the Freight Yard being a weekly event and attracting almost all the Philly DJs to guest, as well as Trace, who is one of the top five DJs in London, England. There's also support for us coming from places like Rotterdam, Holland, and Adelaide, Australia. While we may not be a huge name yet, Geoff E's DJ'ed in London and I've DJ'ed in Adelaide, Australia. Not bad for two as yet minor names in the USA, and we hope now that we're established to do more in the USA.

Now that I've finished with the introductions and the hype (I hope I've peaked your interest), I hope you'll check us out. If you're looking to do a large gathering, there's plenty of large and unbelievable spaces for dirt cheap and permits aren't too hard to come by. On the

other hand, if you're a DJ looking to gig at one of our small events, or even the Freight Yard, the big budgets for pay scale aren't here yet, but you'll get an unbelievably wild and enthusiastic crowd. (Ask Oddessy, Mace, & Remic)

The scene is very different cause of our creating it without much input from Philly or NYC. It's actually more like the scene in the UK or Australia, cause that's the way it was modeled, just on a much smaller scale.

Yes, this is the Allentown that Billy Joel sang about, but it's absolutely nothing like his lame song! If you're interested in checking us out, you can call the Freight Yard hotline at (215) 433-0503 or the Zoom Line at (215) 231-9218, or if you want to DJ here for a change, send your tape to Ikon c/o The Freight Yard 333 Court St. Allentown, Pa. 18102. Hope to see you soon! Until next month...Peace!

## Philadelphia by Deana Farole

Scene Report? Not exactly. An Anti-Scene Report, perhaps. I have come to notice that Philly has a chip - no, more like a concrete block - on it's shoulder. Before going into Horizon Group's "Unity", I saw some friends on their way out, and I was anxious to ask them how it was inside. All I heard were complaints of old

music and old people. I have a few things to say against that.

First of all, a track from a month or two ago shouldn't quite be considered old. Secondly, old music can still be *quality* music. I still shudder orgasmically when I hear some old NuBeat records. Finally, maybe the music, the crowd, and everything in general

## Delaware by Phaze-One

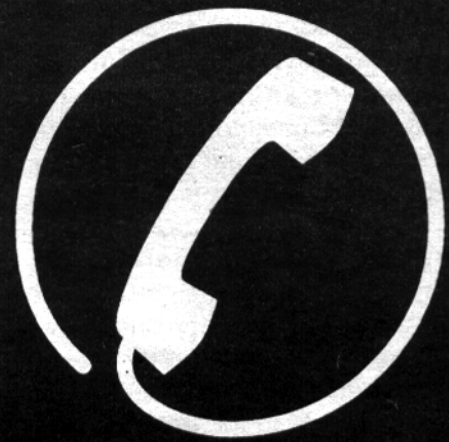
Everything is quiet on the Delaware front until September when things kick back in. Now is the time for a little hiatus and contemplation. What direction is the scene going to go in? We won't know until it happens and because our scene is so young it's mind is still being shaped by it's parents. There have been many a day where we were sitting around getting caught up in the "Which scene is better" debate trying to decide where we want to go. Finally we realized that we can't just transplant someone elses scene into ours, we have to create our own.

I believe the way to create a jumpin' scene is friendly D.J. competition. The abundance of people who want to be D.J.'s have created a lot of friendly competition. You can't just go out and play records, today you have to rock it every time out or you will be left by the wayside by other good up and coming D.J.'s. Every D.J. has to realize that spinning takes dedication. If you really want to be good, spinning has to be your life. You have to eat, sleep, and think vinyl. You have to put out the money for records so that you can progress as a D.J. and the scene can progress. The D.J. is responsible for the way a scene grows. The older D.J.'s have to be willing to help the younger guys. In return the younger guys have to respect the older guys and not stand over top of them and write down every record they spin. To some D.J.'s

their records are like trade secrets they don't want to give out. The younger guys have to be able to gauge the D.J. spinning and see if they mind being bothered while they spin. Some guys hate being bothered while they spin and on the other hand, some guys don't mind.

To touch on what Bobble of Sonic Soul said in the last issue. The relationship between the D.J. and the crowd is like a conversation. I agree whole-heartedly with what he said. D.J.'s depend upon crowd reaction to know what to spin on a given night. If you like what the D.J. is

# PHILLY'S NEWEST RAVELINE



# 215 233-9777

seem so old to those people because they try to go out every single night and be seen and known by everyone. Anyone can burn out at that rate. They were probably just pissed that someone stole their idea for a new pair of platform Fila's.

Maybe Philly raves aren't

CONTINUED NEXT PAGE

spinning, let him know. Cheer, chant, or do anything to let him know he is rockin' it on the turntables. When he comes out of the booth let him know he did a good job because the D.J. lives off of the feed back. It's one thing to hear you did a good job from your fellow D.J.'s, but it's much better to hear it from the crowd. It lets you know your there for a purpose.

Feedback and ideas are always welcome from anyone in the scene. Don't be afraid to speak up and let us know what you are thinking. That is the only way a scene will grow. Working together will keep things fresh. I know we all want that.

PS - Look out for future Zenith Productions events coming up in September and October. Slurp will keep you posted.

Peace,  
D.J. Phase I  
Zenith Productions  
302-764-9272

Ah...Balteemore...What location other than this could inspire more? Well, jeez, I couldn't tell you cause I've lived here all my life! But anyway, that's not what you're reading this for, is it? You want the news, gossip, threats, etc. that make Slurp! such an interesting little project...and I aim to please!

Most notable news would be the unparalleled success of **Ultraworld's** three day jam appropriately called "Ultraworld Go's Wild" Now what we have here is the next step in the communal underground movement. In other words, Ultraworld didn't have a 'three-day rave'... It was more than that, it was whatever is going to happen after raves are a thing of the past. Dancing, Music? Oh Yes, there was plenty of that! But what made this event different was the unified spirit among all in attendance. I traveled through the entire tent city and met not one harsh vibe! The prevailing attitude was one of "Hey, Glad to meet you, sit down by the fire and chat awhile." Sound Familiar? Kinda like the old days, huh? Well, listen up people...Ultraworld can't do another camp out til spring, but when they do, I hope you all attend because the future is in these types of events. I would also like to mention, that unlike previous Ultraworld events, the majority of the crowd was not from

Baltimore. In order for events like this to happen, Ultraworld and the other crews need everyone's support. Enough said.

**Scott Henry** has launched yet another little gem of a club night called **Buzz!** Once again, Scott and fellow promoter **Charles Fields** will bring together all the lovers of dance

music under one roof for parties of unimaginable energy! Buzz will be happening Fridays in D.C. ...Watch for flyers. **Fever** has been churning out steep attendance with it's recent "Theme Party" series. Acid Fever topped the attendance record and upcoming Fierce Fever and other nights hope CONTINUES PG. 14

PHILADELPHIA, FROM LAST PAGE the biggest or the most exciting, but there are people out everywhere, working their asses off for very little - if any - profit to give us a good time. (Much love to Nigel and to Lisa and Joel and everyone at Turbo-Zen!) Instead of scorning these people for their failures, we should acknowledge them for their efforts, especially considering they've largely been able to elude the lure of bullshit big business. I find it rather ironic that the majority of the complaints are made by those who've been the most exploited by highly commercialized rave productions.

We need to learn to accept and enjoy the "smaller" raves in and of themselves, for they are completely separate entities that should have no basis for comparison. We need to pay

closer attention to less-known DJ's instead of complaining of the lack of big names. We may be pleasantly surprised. Besides, how else can real talent expect to gather a following? I've spent the summer in my hometown of Pittsburgh and had a blissful night at Soul, Turbo-Zen's latest creation. It may not have been Moon bounces or corporate sponsors, but I was taken on a beautiful journey.

In the midst of all this competition, we're loosing sight of everything good in rave culture. We're becoming slaves of the system from which we're trying to emancipate ourselves. It would do us good to slow down and throw that incredible weight from our shoulders. Only then will we truly be able to move and to live freely.

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THE MESSENGER - HEAD GAME (S.D.)**

**SEPT 24**

**ENTITY - ULTRAWORLD (BALT)  
SUN - ULTRAWORLD (BALT)  
FASION SHOW BY B.B.C. (PHILLY)**

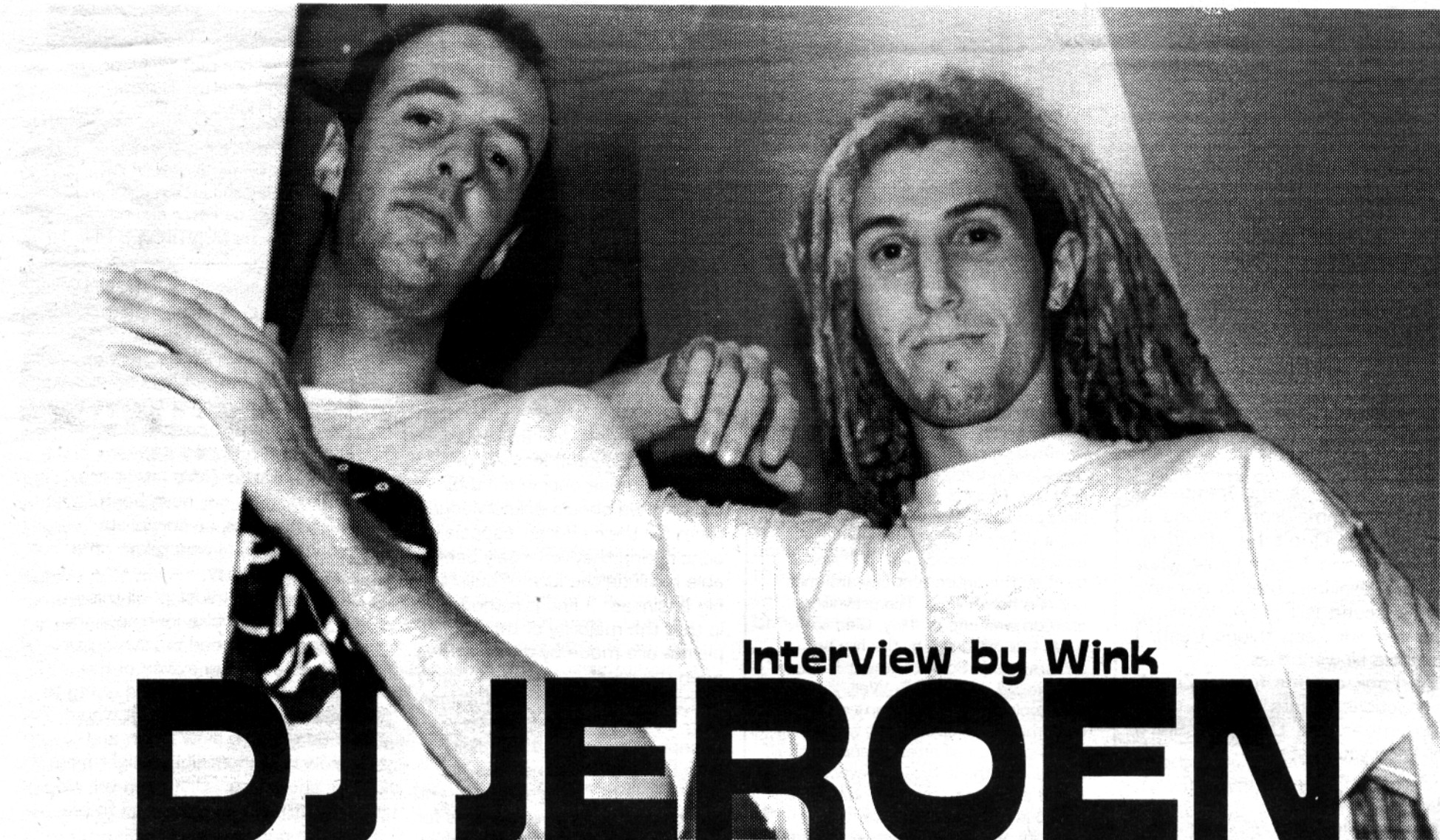
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Ultimate Package



Interview by Wink

# DJ JEROEN FLAMMEN

When it comes to the coming and going of groups, there is always the surplus of the one-hit wonders. Groups would introduce a song, and disappear as quickly as their song would from the charts. Fierce Ruling Diva is not that case. Dutchman Jeroen Flammen and American Jeff Porter in the entity as Fierce Ruling Diva have been around for longer than the American Rave scene itself. Both also have blossoming careers as DJ's as well. Most recently, they both spun at Hardcore to Heaven in New York City.

We caught up with Jeroen (pronounced Your-Roon) while he was visiting Philadelphia for a couple of days. This is the transcript of our conversation. Our conversation drifted between his partner, his group, his DJing, and his record label.

#### • Early DJing

We [Jeff and I] didn't start DJing 'til after we lived in New York. We just met as two people, it had nothing to do with music. We met in a gay bar, you know what I mean? We talked about grass. I walked into the bar, and I wasn't feeling so good, I was feeling a little fucked up, I felt like smoking a joint. I went into the bar, I saw him rolling a joint. So I told him I would buy him a drink if he would share the joint with me. And he told me, 'Don't buy me a drink', and he would get me high anyway. And when he said that then I knew that it was going to be some future for us. This was '87.

We met in Amsterdam, we lived there for half a year, the he went back to New York found an apartment, found a job, as soon as he had that, I went to New York as well. I found a job, I was still working as an electrician in those days, So I worked in New York as an electrician. I did some lighting for some fashion shows and commercials and stuff. And we just lived in New York for about a year. His father used to own a club in New York, in the Bronx, and we got the turntables, mixing board, amp, good speakers, and stuff, so we had that hooked up in our place.

In those same days we went out to clubs like Trax, in

New York. And got into the house music from those days, that was the days of "Work it to the Bone"... That's when we started to buy records, cause we already knew we were going to go back to Amsterdam. In those days, records were like \$3.79. We bought everything that was coming out that was kind of house or acidy or whatever. Because there wasn't much choice, we just bought everything that we liked that came out. And at a certain point, we had so much records that when we went back to Amsterdam, and found out no one was playing the music, we started to convince one club to give us a night, so we had our

first night. The club stayed open for half a year more, and then we opened a club for ourselves. After that, everything just accelerated.

#### • DJ Jeroen Flammen

I used to play a lot at Multigroove. Which was this very hardcore rave, a weekly rave in Holland that got busted, and was on for one half year. It was a real hardcore place. And since then the whole rave scene in Holland really divided into a mellow, trendy, hip kind of extreme. Mainstream. A lot of people went into that direction, and on the other side you've got all the hardcore kids. And those two crowds don't mingle at all. And I think I kind of got stuck with the

hardcore crowd. I think at this moment, it's so diverse. The hardcore is really really hardcore, and what we call in Holland Mellow, [is] everything Garage, or Trance, or House, this is called Mellow in Holland. I personally like all the music in between, but when I DJ, people expect for me to play hard and fast. I usually bring my crate, I don't even get to play it. While those could be my favorite records. I play really hard. I never play our Fierce Ruling Diva records, for example. That's what I really dislike about Fierce Ruling Diva, because we're so

wound up in these big record companies, and every A & R person has to like the music that we

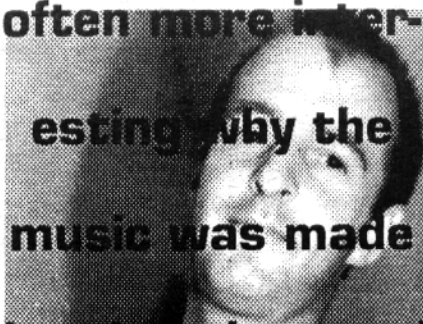
music to enjoy something. Sometimes my friend brings out CD's, and he likes totally different music than I do, I listen to that. There's nothing I particularly like, I'm sorry.

• Preference: House or Techno?

I'm pretty musical and stuff, the combining of chords and melodies, and shit like that. I'd love to make music like that, but I know that I'm not able to. Because when we make tracks like that, no one will be interested in it. Maybe film music or something, that they

can really make very musical. I like music as a DJ, more than as a producer. For me, it's often

**...For me, it's often more interesting why the music was made than how it actually sounds...**



# OF FIERCE RULING DIVA

make. It's not any more the music that we play ourselves when we DJ. When we DJ we never play Fierce Ruling Diva records. I can't. It's too slow. My own music is too slow for me to play. If I make a mix at home, I think, "Oh, I'm going to make hardcore mix." So I start working on it, and I make it 150 beats per minute. And then when I play, I realize at 150 bpm, when I put it on +8, it doesn't even mix with the music that I'm playing, because it's *still* too slow. I really don't know how many BPM's I play, but you just do what the crowd wants you to do, otherwise they don't dance.

• Favorite Music

I think my favorite producer at the moment in techno is Lenny Dee. I like individual songs, played on the radio, and I like them for a period of three or four weeks, and after I don't like them any more. I don't particularly like Reggae, I don't like Hip-Hop at all, I used to like Rock a lot, but I don't listen to Rock anymore. I listen to tapes, I listen to tapes people send in, I hardly listen to

more interesting why the music was made than how it actually sounds, as a producer. When I was a kid, I would listen to a song, I would *like* the song, I would see the guys on TV, and I would say, "Oh no, Did I like that song? Ugh!" and I would be totally off that song.

• Who is Fierce Ruling Diva?

It's still just Jeff and Me. [Jeff is] DJ Abraxas, Jeff Porter. Native of America, been living in Amsterdam for the last six years. He was born in the Bronx and grew up in Virginia and Boston. Jeff is someone who is more out in the club scene. He's more into going out than me. He'll go out 4 or 5 nights a week. I would go out one night a week. I would be busy more buying equipment and hooking it up, learning to work it. I was a drummer before then, when I was young, [I] played in New Wave rock bands. So, a drum computer, for me, was a nice little gadget to have. To play around with...

• The Beginnings of Fierce Ruling Diva

We met in a bar in

Amsterdam. It was physical attraction. I guess Jeff just finished his studies, Communications, and I think a lot of students go on a six month tour of Europe, or something after they finish. Now, it's been six years now, he never went back.

We weren't into techno then yet. I never heard of House music before then.

• The Name "Fierce Ruling Diva"

There was this guy named Dean Jones, and he used to do Rock and Roll Fag Bar in the World, and he has a group as well, and they had a song called Fierce Ruling Diva. It was about some Puerto Rican drag queen who lived in the Lower East side, who knew every guy on the block. [Sings] *She was a Fierce Ruling Diva...* It's just a song that kept sticking in our heads, we just figured it would be a cool name for a band. It wasn't that we wanted to portray Jeff as a Diva or something, make it into some king of nouveau - gayish thing or some-

thing. It was just a cool name for a duo.

• Fierce Ruling Diva = is it House or Techno?

That's a question I've never been able to answer. I don't know. It's definitely not House, it's definitely not Techno, it's not Gabber, it's not Garage, it's just undefined, in between...

• Writing Songs

Sometimes if you really plan a song and work it out, go to a good studio, and don't know what. But if you take our big song, "Rub It In", it was composed in an afternoon, it was recorded the other afternoon, in a cheap studio, it sounds distorted a little bit, by accident, it isn't a clean recording at all. If I would have worked on that song another two weeks, and went into

a decent studio, it probably would have never been what it was, so it's really hard top plan a good record.

• Lower East Side Records.

It was the neighborhood where we used to live in New York, so we called it that way, I guess as a little dedication. So when we were Amsterdam, just thinking of the name for the group, Which turned out to be Fierce Ruling Diva, thinking of the name for the label, Lower East Side Records. It basically started out as something for ourselves, so we could put out our own music. We just felt like making a track and putting it out, we didn't even considering if it was marketable, or something. we didn't think in those terms, we hardly ever do nowadays, still. We just felt like doing it. It wasn't a huge investment, so it was a fun little thing to do. It just picked up and some friends, who used to DJ in the club we had in those days, Planet E, now everybody knows him as Dano, he made some

tracks with a friend of his, and that was the first record of some other artist on our label. On Lower East Side Records we had, ...all together it's like 30 12"

[records] we have put out. We used to press up our own records. We would just sell them to wholesale places. We don't do it ourselves anymore, we used to pack every record ourselves. We just needed more time to make music.

• Last Words

Save the vinyl. I don't understand

these kids who only buy compilations. The best music is on vinyl. You're never going to be able to get it on CD. I don't understand why vinyl is disappearing, or why people stop buying vinyl...

**When we DJ we never play Fierce Ruling Diva records. I can't. It's too slow. My own music is too slow for me to play...**



July 19, 1993 - New York Magazine (New York City) - Pg. 16

**"Technocracy in America"**

A profile of the Groove Records Crew in Brooklyn. Pays particular attention to Frankie Bones, Groove's owner and the eclectic collection at the store; i.e. "Grooves walls are lined with fliers for the huge dance parties called raves and with the twelve inch techno records available in few other places..." Very dry writing, no slang, unless quoted. Also appearing is Heather Heart and Frankie's brother, Adam

X. The article also mentions Groove's Stormrave & Frankie's dreams of the "over 10,000 people..." he envisions at the next event. We all hope so.

August 20, 1993 - The Patriot News (Harrisburg, PA.) - Pg. B4

**"Campsite owner fights for right to hold program : Concert definition argued"**

Newspaper article about the Owner of Moyer's Mountain Retreat, Ed Moyer, fighting local South Middleton Township Officials to hold the Ultraworld Go's Wild event. The bone of

contention is the townships' law barring concerts. Moyer and Lonnie Fisher of Ultraworld are fighting the ban. (We all know the event went off without a hitch) Written in a completely uninformed style, this writer knows less about Techno than your parents.

"Fisher said his gathering will center on technomusic, electronic music based on African rythms."

This article also describes Ultraworld as, "a Baltimore based technomusic social club." If this is the case, how do I join?

Overall a very dryly

written article that is very important when you live in South Middleton. (Which is a right in between South Leftton and South Rightton and just below Middle Middleton)

**DON'T BELIEVE THE HYPE!**

What have you seen in the media that may intrest others? Submit all media hype to Slurp! Photocopies are cool - make sure we know the publication, the date it was published, and the page number. The first person who submits a good media report will get three issues of Slurp! free.

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# Mr. Manners Goes Wild

Lesson in Etiquette by DJ Lee

CLIP AND SAVE - GIVE TO YOUR FAVORITE D.J.

Greetings Ravers, Househeads, Club Goers, Queens, Banji Bois, and just Anyone else who picks up this issue of Slurp!

Please allow me to introduce myself, como se llama Lee, and I am your columnist. But before we get into this months topics, lets first try to figure out a REAL name for the column. Put on your thinking caps and call the Zodiac hotline at (215) 602-2289 and leave your name and your suggestions for the title. You can also stop by Sound of Market II on 13th and Chestnut in Philadelphia and drop off your suggestion.

Today's topic is one that is long over due. Esppecially now with the new school year upon us and many new and old faces are returning to the club scene. The topic is Etiquette.

The following are a few suggestions that should make your night out a little more pleasant.

1. Guest List Policy  
"Miss Thang, there is NO guest list tonight!"

Always remember that a guest list is a priveledge, not a mandatory right. MAny DJ's and Promoters either don't have a large guest list or may not be making enough money to cover expenses for the event you're going to. Also, It's cool to be on the list every now and then, but please, allow others a week to have fun without paying.

2. Doormen & Bouncers  
NEVER give these guys a hard time. They are just doing thier job and besides, even if they are assholes, they still can lift four times your body weight. So why argue?

3. Dancing  
A. If you are on the dance floor, please dance. If you want o talk, do it off the dance floor and give up the space.  
B. For you great Solid

Gold Dancers that like to form circles (Abdul and Crew). Please be considerate and take it to the side of the floor so those that don't want to watch can do just that.

C. One more thing, and this is especially for Patrons of Rainbow Playground and Silk City. If you notice that when you stomp your feet or jump, that the record skips or the music cuts out, please STOP, or else the DJ may have to pull out his special dancing VooDoo doll and stick some pins in certain places.

4. Smoking  
Don't smoke on the dance floor. Nobody really likes to be burnt by a cigarette while dancing.

5. Bitchin' & Moanin'  
(My Brother's favorite pasttime)  
Instead of saying how lame a club, night, city, DJ, is, why not go to the person running it and tell them what you would like to see. The people that sponsor these events are not psychic and most of them like input.

6. Requesting a Song  
(see graphic for furthur rules and regulations)  
NEVER EVER EVER touch a DJ while he is spinning. 95% of the time, he knows you are there and will talk to you when he is done his mix, so wait.

Also, think before you speak. If you are at an underground club where everyone is dancing to underground techno and house on that particular night, don't ask the DJ to play 95 South's "Oomphs There It Is" or TKA's "Louder than Love". It just won't happen. If you do request a song only request one and be patient. DJing is an art and there is no way you can mix from the Goodmen's "Give it up" to Frankie Knuckles "The Whistle Song"

7. Where NOT to be  
Don't stand in front of the DJ

# ATTENTION

Before requesting songs, making comments or asking questions of the D.J., PLEASE...

## CHECK BELOW FOR YOUR REQUEST

- 1 PLAY SOMETHING GOOD...SOMETHING WE CAN DANCE TO!**  
The D.J. has to play for more than one person... so what you hate may be another's favorite song and EVERYTHING played here can be danced to one way or another.
- 2 WOULD YOU PLAY SOMETHING WITH A "BEAT"?**  
**BE SERIOUS!** We know of NO songs played in a club that don't have some sort of BEAT!
- 3 I DON'T KNOW WHO SINGS IT AND I DON'T KNOW THE NAME OF THE SONG, BUT IT GOES LIKE THIS...**  
**PLEASE** don't sing for the D.J. They have to put up with smoke-filled rooms and dangerous decibel levels all night... Do them a favor and DON'T give them a rendition of your favorite song.
- 4 EVERYBODY WANTS TO HEAR IT!**  
Oh, sure... you polled everyone in the club and, as their spokesperson, you're requesting the song.
- 5 EVERYBODY WILL DANCE IF YOU PLAY IT!**  
The D.J. won't. I guess that blows a hole in that theory!
- 6 I CAN GET LAID IF YOU PLAY IT!**  
Why settle for one night? Buy the album and get laid for a whole month!
- 7 I WANT TO HEAR IT NEXT!**  
The ONLY people who can get away with that statement write the D.J.'s paycheck.
- 8 I DON'T KNOW WHAT I WANNA' HEAR... WHAT DO YOU HAVE?**  
It's a lot easier for you to go have another beer and figure out what you want to hear than it is for the D.J. to recite the name of every record in the booth.
- 9 HEY, MAN, NOBODY CAN DANCE TO THIS!**  
It is NOT advisable to say this when the dance floor is packed (but some people do anyway)! HOWEVER, even if there is only ONE person on the floor, it STILL contradicts the statement.

## SOME ASSORTED THINGS NOT TO SAY

If you ask for a song and the D.J. says he just played it, DON'T SAY "Well, I just got here." It makes absolutely no difference. DON'T SAY, "is this the only kind of music you play?" If you go to a Chinese restaurant, you wouldn't ask for Italian food. Rock clubs play rock, new wave clubs play new wave, discos play disco, etc., etc., etc. If you ask for a song... BE SPECIFIC. DON'T SAY, "I wanna hear something...anything but this!" Try going to the bar and saying, "I wanna drink something... anything but this..." You can't complain if you're not SPECIFIC.

HOWEVER, if you ARE specific and the D.J. says he doesn't have that song, DON'T SAY, "What!?!? What do you mean you don't have it? What kind of D.J. are you? Why don't you get into the wonderful world of fast food! You obviously don't know what you're doing as a D.J.!"

HE MAY SHOOT YOU!!

## — SPECIAL NOTE —

A night club D.J. gets very little respect. They are expected to play everything for everybody. It is impossible to satisfy all of the people all of the time, yet club jocks are expected to do just that. If a radio jock tells his listeners a song is a hit, the majority of the people figure it must be "because they said so on the radio." However, 80% of the time that same song was being played in a club long before the radio DISCOVERED the NEW so.ig. So give the D.J. a break! The next time you request a song, stop and THINK before you speak.

And above all... if the D.J. has one hand on the mixing board, one hand on a turntable, and the headphones on... DON'T BUG HIM...

HE'S MIXING!

Booth while he/she is on. Many Dj's (myself included) find it extremely annoying to have 5 or 6 people watching your every move. So please do like Onxz says and "Backdafucup!"

8. Respect among DJ's  
Don't go to another club and bring records without calling the resident DJ or Promoter, and expect to spin the prime spot. This is extremely rude. Don't even go in the booth unless invited. Keep your voice down and stay out of the way. Just imagine if the tables were turned.  
Note for new up and coming DJ's: Be patient, your time will come.

9. Club Scenes  
Support your own scene before you go elsewhere like up to NY or DC. Philly has a lot of great DJ's and a lot of great party ideas that other cities copy. Take for instance Green by Lee, Remic and King Britt was the first house party with Tribal. Then came Yellow and Blue. Mind Trip by Boy Blake and King really played a lot of Trance. Then came the other raves following suit. Zodiac with the Disco hour and all House room, which is now copied throughout the U.S. and U.K. Also,

isn't it strange you have to leave Philly to hear Wink play some slamming tunes when he lives right here in town? So please, come out, unite, and put Philly back on the map. Remember the first H.E.R.E. Rave and how much fun philly was in those days?

10. Most Importantly  
Have fun, Be Young, Drink Pepsi & Fuck that E shit. Get high from the music and not the drugs.  
Perhaps if you'd stop spending your dividends on drugs you could have enough money to get in and not have to be on the guest list...

That's all folks. Take care and always keep in touch with your comments or suggestions by calling Slurp! [NEW NUMBER - (215) 233-9777], the Zodiac Hotline [(215) 602-2289], or stopping by Sound of Market II [13th and Chestnut, Upstairs]

P.S. Good luck Nigel @ 611 Records at 4th and South & Happy Birthday Reyna.

**SLURP!** **SEEP**

**ROCK**

**RAVE**

**CALE**

**NDAR**

Plea

Oooo  
He said the dirty  
word, Mommy!  
He said Rave!

...CONTINUED  
NEXT LINE

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a problem with  
that - take it to  
the promoter -  
not us!

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16S

Saturday, September 11  
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**Essence III: The Final**  
INFO New York (516) 547-6129

Wednesday, September 15  
DJ Wink presents  
**Cloud 9**  
INFO Philadelphia (215) 629-0565

Friday, September 17  
Horizon Group presents  
**ure: The Basic Instinct**  
INFO Philadelphia (215) 292-4666

Friday, September 24  
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**Nocturnal**  
INFO Delaware (302) 764-9272

Friday, September 24  
Bedrock Productions presents  
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INFO Washington D.C. (202) 331-4465

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INFO Baltimore (410) 783-5446

Saturday, September 25  
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**RAVERS FROM SPACE**  
INFO Chicago (312) 604-1764

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**POLARIS**  
INFO Poughkeepsie (914) 465-3299

Saturday, October 2  
Dopa Cujo Productions presents  
**QUAKE**  
INFO Delaware (800) 301-0101

Saturday, October 9  
Turbo-Zen presents  
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INFO Pittsburgh (412) 734-8432

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WED

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New York City (212) 226-0657

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Fifth Column  
Washington D.C. (202)

THU

**MASS**  
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Boston (617) 499 4852

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Rehoboth Beach, DEL (410) 558 0654

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Philadelphia (215) 923 7625

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Dix Hills, Long Island (516) 547 6137

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Bethlehem, PA (215) 867 3095

**UP**  
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Philadelphia (215) 592 8481

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

**Rainbow Playground**  
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# MUSIC REVIEWZ

BY SPIKE, LARRY, BANANAS, APPLEJACK, & UNDER

SEND MUSIC FOR REVIEW TO:

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ing of Keeki and High Lonesome Sound (System) consists mainly of medium-grade trance; each track has its own interesting element to it but none really make you sit up hard and take notice (which, for the most part, was okay). Possible exceptions are the third track, "I Slapped the Jack", which provides solid ear food along the lines of a strong acid line and light keyboard accents that keep the song together, and "Land of Dreams", with a slightly more interesting beat and spooky samples to go with it. Not a bad effort overall. Applejack



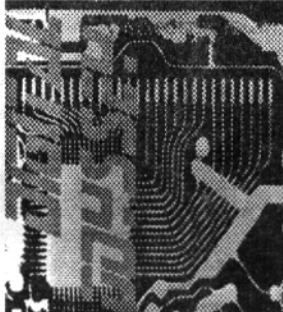
we are one

Record: WHISTLE  
Artist: ANON  
Label: NUCLEUS, UK  
Wow, I guess really over percussive, drum tracks are gonna be the next trend. Even though it is real drummy Anon correctly drop the funk track. I guess you would call it an upbeat Euro-House stomper. The drums are smooth and repetitive, yet very hypnotic. It's the whistles and the deep bassline effects that really tickle my balls though. For all the people who jock The Goodmen track, here's something even better. Anon, for the men! Goodmen, for the boys!! Listen and decide.  
LARRY - 9\10

Record: BACK IN MY LIFE REMIXES  
Artist: JOE ROBERTS  
Label: FFRR, UK  
I thought the once innovative David Morales was dead. A producer doomed in an overcrowded market, and caught in a slump releasing numerous tired and stale commercial house sleepers (except for the D'Ream "U R The Best Thing" of course). From the ashes of the overhyped, under par House track - "Gimme Luv", Morales picks up his pants and really buckles up. "Back in My Life" is the strongest Morales piece I have heard in a real lo-n-g time. You just can't fuck with the "Classic Mix". This is House and this is the creative direction I would like to see him keep going. Morales shares his production credit with Eric Gooden and Terry Burrus, and Eric Kupper is The Man With the Hands at the keyboards. Hey, that's a pretty nice team they got there. There are 2 twelve inches with different mixes out now (the other being a bit on the Trance/Progressive tip), I recommend the piece with the "Classic Mix", even though both are very strong. Please don't release this domestic just yet.  
LARRY - 10\10

Record: We Are One  
Artist: We Are One  
Label: Adrenalin  
This e.p. put out by We Are One (consist-

Record: Digital Odyssey :A Cybersonic Adventure  
Artist: Various  
Label: Moonshine, US  
The cover of this album (see inlay) gives you the felling of a hard, techno sound with all the blips and bleeps that come with it, but rather you find yourself in the midst of a very distinctive house sound with influences of some techno sounds thrown in. Most of the tracks are mid-range house that doesn't take any real chances



which includes an ambient/house tune, as well as a hardcore/house tune. The first screeching vocal track is annoying, for the singer is not as well trained as she thinks she is. Stand out tracks include Transforms' Transformation, and Aphrodites' Break of Day. If you are a raver that REALLY likes house, give this one a try.  
UNDER

Record: NEW ORCHESTRATIONS EP  
Artist: DAVE ANGEL  
Label: FNAC, FRANCE  
I'd love to tell you this is House but I can't. However, it is some serious music. It would be safe to say that these are some of the most beautiful and spiritual Trance tracks I have heard in a long while. I could actually see some downright House heads actually diggin this shit. Better yet, I could actually see some of the more daring ones actually even play this. Nothin like livin life on the edge, eh.....  
LARRY - 10\10

Record: STRINGED ULTRAMUNDANE RUNLET  
Artist: INNER COSM  
Label: 7th SENSE, HOLLAND  
Holy acid eaters Batman, this is a real fun D.C. (for D-rug C-onsumption) record. I wouldn't necessarily call it ambient but better described as drug funk. A nice long trip and some spaced out songs that give you an 8 hour orgasm feel in your dick when you're dosed (I know you know what I'm talkin about). Oh, the Trance tracks on the other side are nice, but much more appreciated after a few hits of Da Bong.  
LARRY - 8\10

Record: LOST IN ALASKA  
Artist: ALASKA  
Label: FNAC, FRANCE  
We've all heard the stories about what a bunch of fockin-stuck-up-cants the French are. Sure Paris is a phat city, the wine second to none, and they did invent the French Kiss - but that's no reason to cop and attitude (especially when most of them are 5' 8" and 150 pounds). Until now... FNAC! Four letters that'll make any believer bow their head. Check out Dave Angel's "New Orchestrations EP" and/or St. Germain's "French Traxx EP" and you'll get a taste of what Underground House really is - certainly not that gag me with a Strictly Rhythm tired track crap. And the latest from Alaska picks up where Deep Contest and Laurent Garnier (also seen here as half of Alaska) left off. A smooth but hectic Trancidic overdose that'll knock the dingleberries out of the cracks in your mind.  
SPIKE - 8.5\10

Record: II  
Artist: SST  
Label: PCP, GERM  
The countdown series continues... More odd, satanic, deranged experimental stuff from Europe's premier lunatic asylum. Apparently, in America, the sickos buy guns and kill people - in Frankfurt they make records. This is either a vote for Family Values or one for continued Legalized Abortions.  
SPIKE - 8\10

Record: LAZER WORSHIPPERS THEME  
Artist: LAZER WORSHIPPERS  
Label: EX, US  
Wild and Taylor back together again (while Repete and Wild have parted ways - for now?). Slow - pitch it up but not too far; funky neo-Break Beat - a la "God Within"; with heavy detail - break out the head phonez!), and a simple sequenced hook that ties this Tranc-o-holic's buzz together nuttin' like a 10 minute buzz, eh?. Could this be the one that gets the Tommy Musto remix treatment and turns up on the other side of the NCP house??? Hope so!  
SPIKE - 9\10

Record: PERSUASION  
Artist: BILLIE RAY MARTIN & SPOOKY  
Label: GUERRILLA, UK  
Well, it's another week and another good-to-go Guerilla piece. Remember when Strictly Rhythm used to be this consistent and exciting? D.O.P.'s Chameleon Dub is right on, I just wish they let Ms. Martin (Note: "Ms" may be a mis-statement of the facts - I didn't have the time to phone

1-800-ASK-RU-PAUL.) issue a full 125 BPM tongue lashing ("lashing" being the key word here) - instead of a dub. Luckily, we do get it on the down and more haunting Chameleon Dub. Therefore, I have to drop my excitement into slo-gear for that eerie, oozi, tone of voice that I crave. Thank goodness my mind isn't only dirty, it's creative too.  
SPIKE - 8\10

Record: LOVE HIGH EP  
Artist: NORTHWICK CIRCLE  
Label: CENTERSTAGE, UK  
Lets start with the A Side, 2 tracks to choose from and both are very nice. The first is "Love High" and is a semi-typical NYC style garage track. I wouldn't be surprised if Nervous released this but it is definitely that style. The male vocal doesn't do much for me, so I guess that's why they make instrumentals. The other track on the A Side is exactly that, a track! Now for the good news. Flip it over - "Mau Mau". My reply - brilliant! A mind melding House cut that just don't quit. Whoever made this record has a really good head on their shoulders because everything you want in a House record is here (except vocals). So all I can say is, take it or leave it. I really get off tellin people "I told you so". Would you really wanna hear me talk shit again?  
LARRY - 10\10

Record: ORIGINAL MAN  
Artist: DAVE ANGEL  
Label: AURA, UK  
Not only is this man bizzy as of late, he don't make no mistakes either. A bit more edge, and slightly more acidic this time. But as I said - no mistakes!  
SPIKE - 8.5\10

Record: YA YAE YA YO YO YO  
Artist: VOICES OF KWAHN  
Label: MAX BUILT, US  
Slowly but surely the West Coast is building a reputation for top shelf, fuck with my mind til I die, Progressive Trance material. Those who quest for that borderline religious experience stuff will find another shrine to worship at here. I don't exactly dig the chant (i.e., "Ya Yae...") but it's less up front in Mix 2 - so go with Mix 2. Pray On!!!  
SPIKE - 8\10

Record: STAR b/w SKIN  
Artist: 4 FRONT  
Label: ULTRA VIXEN, UK  
Finding that typical Progressive groove a bit boring? Can't get your mind to move to that Belgian/German Acid edge? Dig percussion but find the tag "Tribal" a bit over used? Here lies the perfect compromise! Yet, being of such top quality it is actually no compromise. I personally dig both sides so you're sure to find one to fit your needs!  
SPIKE - 9\10

Record: VEGAGOD  
Artist: JACK OF SWORDS  
Label: SABERS OF PARADISE, UK  
Either the English are getting more creative, or the drugs are getting better, or both. Based on this week's releases I would venture to say "both". The Progressive ditties seem to have a stronger, more mind altering structural approach and have also taken on quasi-

# BREAKDOWN

Record: NERVOUS TRACK  
 Artist: NEW YORICAN SOUL  
 Label: NERVOUS, NY

Fuck, I guess this is Acid Jazz. Well, it is pretty darn funky, but why M.A.W.? If that ain't throwin' a monkey wrench into the O-L-D House system. At least it wasn't the same old formulated C-O-M-M-E-R-C-I-A-L House shit we've been gettin' so accustomed to (read: bored with). Props to Nervous for tryin to rock some new sounds. Props to M.A.W. for releasing something somewhat fresh and innovat-ing. I only have one complaint. If this was a Luv 'n' Haight record would it get the same attention as M.A.W.? It would be nice to make room for some of the real up and coming Acid Jazz stars - i.e. Jamiroquai, Weldon Irvine, James Mason, and RPMs, etc. I hope to these artists get the recognition they deserve because that funky Acid Jazz shit is gonna be gettin' large for the 93!!!!

LARRY - 710

Sorry, this is just another indication of how lost the House side of the house is. Not that there's alot of it but this funky Acid Jazz sound is nuttin' new - unless of course you find Todd Terry refreshing. Lets face it kidz, if this didn't have the MAW stamp on it you'd be saying "Fuck Dat" where's the MK remixes. While I appreciate MAW's effort, it's a sad state of affairs when a trackstyle has to be "approved" by some sucker with a name it gets play. Turn off your radio! Put away your charts! Stop frontin'! Start believing in the Underground!

SPIKE - 710 (FOR THE TRACK, REGARD-  
 LESS OF WHO, WHAT, ETC.), 1110 (FOR  
 THE ASSHOLES WHO USE THE WORD  
 "SLAMMIN")

Acid window dressings. Certainly not enuff for the 303\606\909 purist but groovy and interesting enuff for me.  
 SPIKE - 8.5\10

Record: ARCADIA EP  
 Artist: CENTURAS  
 Label: COLLECT, UK  
 "Collect rings a bell," you say? Well, before it showed up on a finished JBO, Underworld ("Rez") was on a pink vinyl Collect. "Ah, now it make sense!" With that comparison in mind... If you dig that thick, Techno-esque, hard Progressive punch, then here's 4 islands to float your boat over to.  
 SPIKE - 8\10

Record: ONE DROP OF RAIN  
 Artist: SURE IS PURE  
 Label: VINYL SOLUTION, UK  
 Out from behind the remix boards and into the artist spotlight (for a change) steps S is P. Simple, slightly commercial, and ALOT more House-y than I expected. In fact, Mr. Victor Simonelli gets the remix duties and delivers the goods once again. Progressive types will have to wait 'til Side D (it's a 2X12") for the Little Deuce Dubs. Hard to say if Columbia (US) will wanna get wet for this one.  
 SPIKE - 8\10

Record: THE ESSENCE REMIX

CONTINUES PG. 18

SEEN REAPOORT CONTINUED

to do the same. **Citrus Club R.I.P....**  
 Now we come to the fun part...Rumors. You know you love to hear 'em so I'll throw 'em out at ya...you can sort out the lies!

There seems to be a bit of a musical inspiration bug going around. Rumor has it that 2 notable B-more DJ's just finished up a track with DC from **Reality Studio**. What the hell is Reality Studio...It's fast jungle rid-dims, hardcore drums and seering acid in a nice little package called a compact disc. Info? Write to: Reality Studio c/o CLR 1400 Aliceanna St. Baltimore, MD 21231 or check your local record shop. Confirmed is that another B-more/D.C. DJ is building an arsenal of digital weapons including a 303 and other goodies. B-more explodes with local tracks in 6 months, so beware. And last but not least is the slick little rumor about a new club in B-more...possibly in an old church like NYC's **Limelight**... P.S. Congrats to ambient house DJ **LG** who is getting married on Sept. 18!

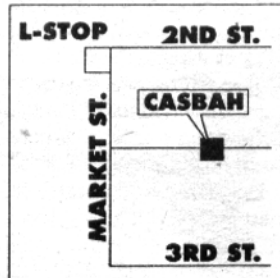
That's all for now, Bobble



14

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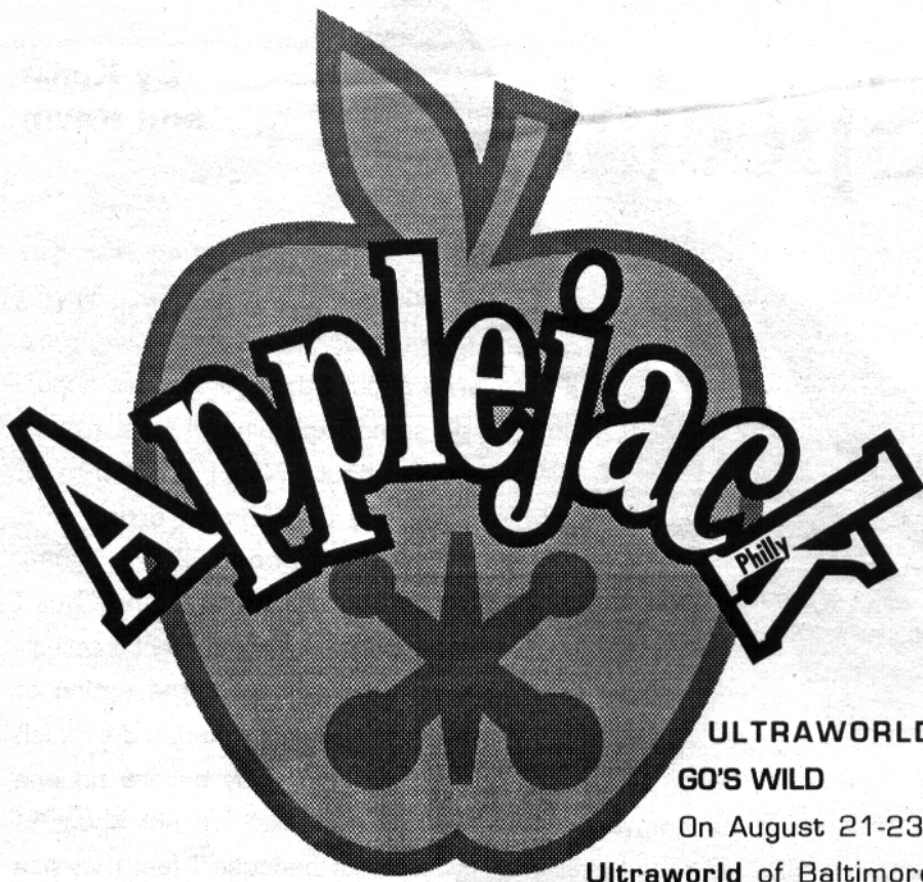
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**ULTRAWORLD  
GO'S WILD**

On August 21-23,

Ultraworld of Baltimore

held their best event yet at a campground somewhere in south-central Pennsylvania (which is better, I suppose, than south-central L.A.). I think you'd be hard-pressed to find anyone who went saying it wasn't one of the best vibes they'd ever felt, rave-wise or other-wise.

We arrived Saturday night just after the main set-up was closed down for the evening (midnight, because there were actually some non-raving campers there), but the smaller set-up was still pumping. As we pulled into the campsite (nestled in the woods a mile from the small, roller-coaster country road), the surreality which would basically last me

til I fell asleep began.

First off, it's dark. Can't see a thing. Who is that standing over there? Do I know them? Are they aliens? Hello? As we drive slowly past the light of some sort of snack shack, all these weirdos (okay, some of them were my friends) are looking into the car like they're about to say, "Welcome to la-la land, who are you?" , and we're trying to find the "site" of some of our comrades in a maze of tents and trees. That accomplished, cut to walking through the woods (dark, dark woods) (shit, why did I stop bringing that flashlight to raves?) in the very surprising wish-you-wore-more-than-a-t-shirt cold (ain't no august on this mountain, son) , and coming across a group of about fifty ravers dancing to wicked music (thank you, Wash) with only a stuttering strobe illuminating the scene. Okay, the ravers and the strobe we've seen before, but what's with these trees? Where are the walls to the warehouse? Are these leaves and pinecones that I'm dancing on? Who are these

people? It was totally sick strangeness, and I absolutely loved it. The entire scene appeared to be a bizarre dance ritual in homage to Om, the mother of sound. Scary to the outsider no doubt, but we all knew what was up. It was a bizarre dance ritual in homage to Om, the mother of sound!

Next: To Build a Fire, part one. A communal fire up by the snack shack, which warmed the baggy-pants butts of many an attendee and inspired us to sing campfire songs (if you want to count the love boat theme as a campfire song), was to be my main hang-out the first night. Cool conversations all around with friend and stranger alike, and close enough to the sound system to be bobbing my head the whole time. The sets that finally made me get up were those of Dante and, in the twilight of dawn, groovemaster Jason Jinx, playing slightly slower than his normal bpm's as he closed down the smaller set-up til one PM. The main set-up (and the cool-ass laser that danced

across the field and through the trees) came back on briefly, from 5 til 8 AM, with mysterious and very cool ambient sounds being played by Entity and a member of Pawn. Surreal!

After a decent breakfast care of \_\_\_\_ (insert any name from a fifties sitcom) at the snack shack, I grabbed a quick nap in Steve Daft's atomic tent and got up to face the day. Wandering through the raver tent city was as cool as it comes- the feeling of comraderie was stronger than I've ever felt. Everyone chillin', cookin', sunnin', listenin' to mad tapes on their boomboxes. Happy vibe. Some diversions included the moonbounce, gyro-bix, the swimming pool (which turned into a steaming wanna-be smoke machine at night) , and, finally, the music. Hip-hop was on the small set-up agenda for the afternoon, but the only DJ I heard was Cool Aaron (not bad, not bad!) before Volleyball commanded my attention. It was Team Ephedrine vs. the mysterious locals on mountain bikes, and we emerged... Victorious! (if only for one game out of the ten or so. Ah well.)

After a jaunt into town for a bite to eat (at the Deer's Blood Inn or something), I was ready for the main arena to start up at 8 PM. But first-

To Build a Fire, part two. After, ahem, borrowing some firewood from a nearby stash, my comrades and I proved that our generation is not worthless, for lo and behold, we bested the elements and started our own fire! (of course, I sacrificed a dozen issues of SLURP! to do it, but...) Talk about tribal. We were all that!

When the main arena finally kicked back in for night number two, the crowd was ready. The lasers were on, the l-beams and video screens in

place, the smoke in effect. Leading off was Kevin Wilke, all the way from Madison, Wisconsin, with a progressive house set that started it off right, if I do say. Next was a personal favorite of mine, Ryde, playing some hard funky beats to move the feets. It was during 333's set that it happened- My two hours' sleep caught up with me. I had to crash. At one AM? It's unheard of! But seeing as I'm not really on the substance tip, I had to head back to our site (which consisted of two cars and a picnic table) to rest. To Build a Fire, part three: fuck the fire, I'm sleeping in the car with the heat on! But yes- I hang my head in shame as I confess to missing Wink, Dimitry, DJ Sun, Jason Jinx, et al. I awoke in time to hear the second half of Onionz' early morning tasty set, but that was all as it was time for us to go back to repressive civilization.

The worst part about this overall wonderful experience is that there were only a few hundred people there to appreciate it. I know there have been enough recent disappointments in the scene to make anyone wary, but I must say that Ultraworld has one of the best track records going, and that paying thirty dollars for a three-day event with a great selection of DJs is a good deal. The promoters promised a fun, friendly, groovin' time, and it was ten times that. Truly an experience that I appreciate. So next time, get with it and go wild!

A big and knowing smile to all those shared in it with me, and sleepy shouts to Kev and Keith, Scooter, Bobble, Dave J. & Steve, and especially Lonnie and Jason. Peace bruthahs....

**After, ahem,  
borrowing some  
firewood from a  
nearby stash,  
my comrades  
and I proved  
that our gener-  
ation is not  
worthless...**

Applejack is also E+C of this ol' rag. Contact him thru this to snag some ear-time

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# Special

By Keith  
and Kevin

## Column

Hello everyone!! It's Kev back on the writin' tip. Since I cannot think of an interesting topic to write about I think I'll use this opportunity to do some explaining of what exactly this column is about. Now I *could* write an article about my opinions on drugs or a piece about where I think the scene is going, but I won't. For you see, every current interesting topic that I might have the option to write about has been exhausted to such an extent that I honestly believe no one wants to read about anything anymore. Sorry folks, I'm not about to write an article on virtual reality or cyberpunks because I feel that has nothing to do with us as individuals or the scene as a whole. No offense to anyone who takes pleasure in writing these articles or anyone who

likes to read them but admit it, in a magazine such as this it is pure filler and I refuse to write about something, in our column, that I think is out of place in a magazine such as this one. So what the fuck is this column, you ask? It is simply the thoughts and opinions of me and my boy Keith.

Now on to brighter things. **Ultraworld** Went Wild! I won't go into a whole review of the event but it turned out to be a really, really good time.

Several months ago, **Scooter** and I went on a crazy adventure to New England to declare my Independence. Despite the sad fact that under 1000 people showed up, the two-day long party was, in one word, inspiring. Everyone who was there went with just one intention- to have a pure, old-fashioned, New England-style good time.

In the main warehouse, **Overload**, **Dutch**, and sadly yes even **Tin Tin** spun the fattest sets of the night. Sadly, I missed **Dale Charles'** and **Dave Trance's** sets. After grooving in there most of the night, I decided to check out the other arena with the oncoming sunlight.

**AV8**. **AV8**. **AV8**. One of the fattest house DJs I've ever heard. His early morning set was beautiful. Due to my travels throughout the morning I failed to notice any of the other DJs' sets,

but if I remember correctly the music was great throughout the whole day, so no set sucked.

Anyway, after everything was said and done the weekend was fat, and that's that. Thank you very much Kris, David, Steve, and everyone else who was involved for another splendid time in the New England.

Before I sign off I would like to pay homage to one super guy. Several more months ago, in the merry, merry month of May, I took part in the throwing of a small after party in Philadelphia. The party, which consisted of nothing more than a small sound system, a generator, and a big public park, was a success. However, if it had not been for the efforts of one person in particular the party most likely would not have happened. Thank you very much Michael. We couldn't have done it without you.

Goodbye for now,

Kevin

P.S. D.M.- Where are you? I miss you.

NOTE: For those of you who couldn't figure it out by now, in last issue's column, the word "GAP" should have read "GAT". Sorry for the confusion.

Keith and Kevin used to be with Big Fun House, but while David Mayer is on leave, so is thier thriving business.



# SHOTZSHOTZ

Have you ever been to a Rave or Event and said to yourself, "Who is that DJ spinning?"

No longer will you need to wonder what some of your favorite DJ's, Techno Artists, & even some of them Ravers you seem to see at every event look like. Introducing SHOTZ, a column of photo's of the above mentioned folk.

Keep supporting the scene against negative media and commercial radio via relentless Techno Terrorism. Keep supporting Slurp! and in one issue you'll find yourself Ravin' most massive in a crowd of millions.

Omega,  
Oddessy

**Photos by Oddessy Applejack, & Under**



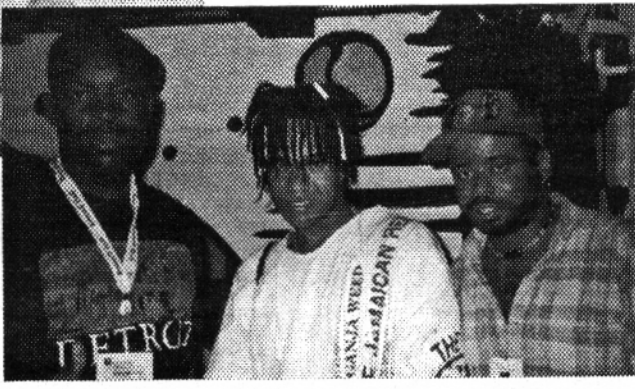
DJ WHO from Baltimore



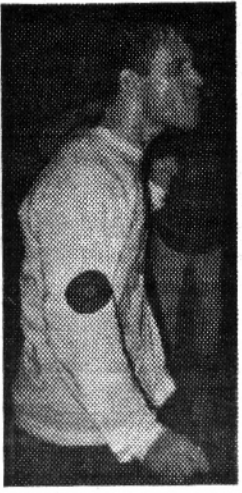
DJ On-e of NASA fame



Associate Editor DJ Wink



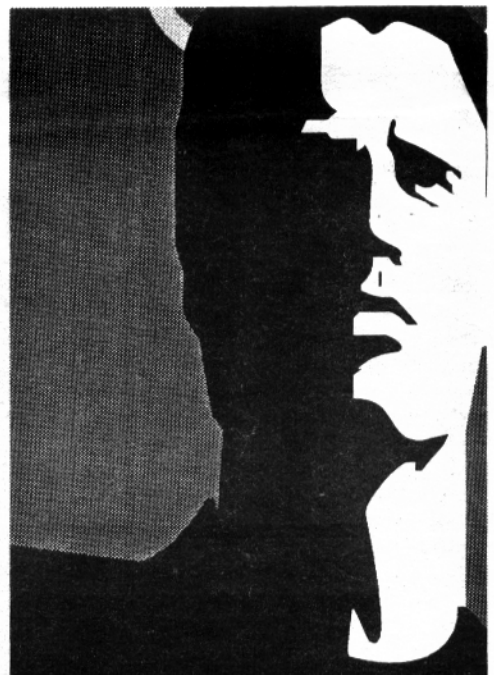
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# COMPILATIONS

## MUSIC REVIEWS FROM PG. 14

**Artist:** POB  
**Label:** SEISMIC, UK  
Not quite sure if I got the artist right but the rest is correct!!! Clanger's (?) remix tones down on the P-ness and turns up the Trance-a-fication. Long and well structured, you'd be wise to let this one do its thing all the way through. It's another one of those that ain't really nuttin' special but somehow it manages - quite easily I'd like to add - to "Wow" all those who are treated to its delights.  
**SPIKE - 9\10**

**Record:** DON'T YOU FEEL IT  
**Artist:** MYSTIC PHASES  
**Label:** HI-BIAS, US  
Make mine High Bias for 1993. One of the few cutting edge domestic labels, consistently dropping quality(not quantity) tracks. All 4 mixes work here but the "Totally Bias MIX" really wins the prize though. I recommend this record for all the freshly devirginized house jocks trying to work a more hard edge style into the mix. This record is not for the plain, boring, or uncreative. Be sure to also check out the new High Bias 2x12 titled "Don't Make Me Wait" by Oval Emotion. There are 2 really fresh drummy/percussive mixes that make the track well worth a double pack. Keep em comin!  
**LARRY - 9\10**

**Record:** The Universe Compilation  
**Artist:** Various Artists  
**Label:** Moonshine  
Moonshine Music has been doing a fairly good job of bringing quality varied underground dance compilations to the masses; this one is no exception. Obviously you'll have heard most of these tunes spun months (or even a year) ago at raves or clubs, but hopefully that won't diminish the quality of the music presented. This time around it's hard trance and some forays into ambient; any connection between the tracks listed and with the UK-based Universe rave organization (with the exception of their theme, The Hypnotist's "Pioneers of the Universe", obviously) is a little dubious, but what the hell.  
**Applejack**



**Record:** PLASTIC  
**Artist:** PHUTURE SCOPE  
**Label:** EMMOTIVE, US  
Shit, I can't believe it's Emotive! I guess I can picture DJ Pierre sittin' behind the mixboard for this one. The A side shows us a 13 minute show of the title track. Very old school, and very nice. This has Chicago 1988 written all over it, for best results play it until the point of monotony for that drawn out hypnotic feel. Now flip it. A Jaydee style remix, ala Pierre and Jaydee. Get the picture. The real gem here is the bonus cut "Hands of Time". This in my opinion makes the record an A class bomb. Another old school house stomper, without the usual Pierre redundancy.  
**LARRY - 9\10**

**Record:** OUTRO EP  
**Artist:** SYSEX  
**Label:** PLUS 8, US  
If you're into ambient/nobeat records, then this shit will surely take you to other

**Record:** INVENTURES IN WONDERLAND  
**Artist:** RHYTHM INVENTION  
**Label:** WARP, UK  
For some reason I like to keep my reviews of full lengths brief... Rhythm Invention (AKA Nick Simpson and Richard Brown) serve up a 10 course meal of dark, percussive, funky, mind soothing, flavorful, (for lack of a better work) Progressive entrees. I'm sure you can handle the starter, dessert and tip. Right?  
**SPIKE - 8\10**

**Record:** THE BEST OF SAN FRANCISCO TRIBAL HOUSE  
**Artist:** - (FEAT.) DIGIT & EFX  
**Label:** N-FUSION, US  
A brilliant collection of that funky San Fran sound. Thirteen tracks - some old, some never seen before - of high quality Tribal, Trance, and House all blended together oh so well. So if your looking for a real dope, original CD compilation, you just found it. Nothin' here for the commercial minded, just pure, unadulterated Underground shit. There is also a wax double pack for the jocks and the vinyl junkies.  
**LARRY - 8\10**

**Record:** BONZAI - CHAPTER 1  
**Artist:** VARIOUS ARTISTS  
**Label:** BONZAI, BELG  
If you dig Hardcore, but find "Fucking Hostile" too fucking hostile then bang your bucks down for this one. Like a good mugger, Bonzai is nasty and twisted enuff to get your money without having to beat you upside the head unnecessarily. There's some good shit here - DJ Bountyhunter's "Short Circuit", 3 XXX's "Plasma", Phreptic Systems' "Fantasy", X-Change's "Ready To Rock", etc. should satisfy the Hardcore cravers.  
**SPIKE - 8\10**

**Record:** DJAX - WELCOME TO THE FUTURE  
**Artist:** VARIOUS ARTISTS  
**Label:** DJAX, BELG  
With the waters much colder and calmer than last summer, Ms Djax seizes the moment and puts her best acid feet forward. 15 plunging, rhythmic tracks (nearly 80 minutes) that "welcomes you to the future" via the machine(s) that started it all - the Roland drum machine series. Whether things change (again), or stay the same, this timeless sound will always have a place in my heart\CD player and whenever possible my 1200s.  
**SPIKE - 9\10**

**Record:** GUIDANCE  
**Artist:** BANDULU  
**Label:** INFONET, UK  
I'm not quite sure how to categorize this - as if I really want to... Well, you've heard of Progressive Rock and Progressive House, well how 'bout Progressive

dimensions. It has the aural timbre of the Friday The 13th soundtrack getting it's ass kicked by Mr. Mike Oldfield. This is some seriously deep shit with intricate orchestrations that give "experimental" a whole new meaning. Ya better pick this shit up quick fellas cause records like this don't come around too often.  
**BANANAS - 9\10**

**Record:** LIVE YOUR LIFE EP  
**Artist:** A MAN'S DREAM

Techno. Granted, it sounds kinda redundant but "Trance" would be an even bigger injustice. This is one of those CDs that to fully appreciate, you've got to let it play all the way through. I mean, if Monet wanted the Water Lilly's to be viewed thought a key hole he would have painted them on the wall in Michael Jackson's bedroom. Oops! Well, you get the idea... Light the candles, pull the cork, let it breath a bit, pour a couple glass, dim the lights, press play, break out the hand cuffs, ice cream, blind folds, etc and see what happens. I'd like to fill you in on my adventures but me mum reads this rag.  
**SPIKE - 10\10**

**Record:** SUN JOURNEY  
**Artist:** ED THE RED  
**Label:** BOTTOM LINE, US  
Anybody who knows anything about Underground House will tell you that Bottom Line is got to be the most under rated US label. In celebration of hitting the big 5-0, Ed The Red, Nancy Kay and Paradise compile a phat one for all you digital dancers. What places Bottom Line measures above the rest of the strictly rhythm herd (pun intended) is that they don't write throw away tracks. THEY DO SONGS! Well placed breaks; thoughtful free flowing solos; top shelf vocalists that mean it; and in the case of this CD, (at times) funky tempos well below your standard House 120 BPMs. What Guru did for Jazz/Hip Hop, Bottom Line has done'is doing for Jazzy House. If you find this moving - which you should - there was also a UK compilation a couple months back that'll be worth tracking down.  
**SPIKE - 10\10**

**Record:** BASSMENTAL  
**Artist:** 3M feat. MAGIC JUAN  
**Label:** ATKINS  
**Label:** TRESOR, UK  
Kool little EP from 3M and MJA. Typically, I'd call this "Old School Detroit Techno" but the fact of the matter is this isn't "Old" and if the world were a perfect place we'd - myself included - be calling stuff like this "Techno" and would have some other perversion for the sounds that sprang from these audio loins. While you honestly don't get alot quantity for your buck - 6 total tracks, 2 are remixes, therefore just 4 unique titles - it's made up for in quality. If DJs are willing to pay \$9 for one cut, you could certainly spend (approx.) twice that for this. Fockit, if you need that much convincing you probably wouldn't understand just how challenging "Jazz Is The Teacher" is anyway...  
**SPIKE - 8.5\10**

**Record:** AMBIENT DUB VOL 3  
**Artist:** VARIOUS  
**Label:** BEYOND, UK  
It is what it sez it is! I'm just a bit confused how the House-y - vocals and all - "Your Heart" made it into this batch. As

**Label:** BWC, ITL  
Deep House done the way it should be - stylish, textured, with structural detail and emotional commitment. Hopefully WATTS will start importing the water too, cause those Italians certainly know what they're doing...  
**SPIKE - 10\10 (2 9ers ON ONE EP - 10)**

they say, "Ignorance is bliss".  
**SPIKE - 8\10**

**Record:** DECLARATION OF INDEPENDENTS - PART 1 & 2  
**Artist:** VARIOUS  
**Label:** GUERRILLA, US  
I'm not gonna front, these ain't exactly the best Underground House tracks floating around out there but I've got to give massive props to Guerilla for at least trying to put some of the fresher stuff on CD and getting it out there at a reasonable (US) price. While, these are worth their (financial) weight, I somehow get the feeling that if the other US indies wise up and rally 'round the Guerilla flag, Parts 3, 4, 5... will show the true fruits of this ground breakin' labour. To those with a need to know, I assure you the market is there, it just needs to be fertilized a bit.  
**SPIKE - 7.5\10**

**Record:** TECHNOHEAD - MIX HARD OR DIE  
**Artist:** VARIOUS  
**Label:** REACT, UK  
In the event the dishes come smashing out of the China cabinet, I suggest you dead bolt your bedroom door in the event your mum elects to institute the title's "Or Die" suggestion. Strictly Hardcore for the strictly headstrong  
**SPIKE 8.5\10**

**Record:** AMBIENT  
**Artist:** MOBY  
**Label:** INSTINCT, US  
While I get the feeling that if I had the liberty of listening to this repeated times over a few days\weeks I truly be able to identify and enjoy every nook 'n' cranny of Mr. Hall's painting, I am certain of one thing - "Ambient" this is not. What it is however, is an noteworthy display of what the future will hold for Electronic Musicians and Electronic Music as we slowly come to realize the collective mentality of the Rave Scene can not keep up with those who carry the musical flame so close to their heart\soul.  
**SPIKE - 8.5\10**

**Record:** BLUE UNDERGROUND VOL 1  
**Artist:** VARIOUS  
**Label:** ULTRA-ETHEREAL, US  
True to the East Coast Underground scene, Ultra-Ethereal use it's central location (Baltimore, MD) to corral some of the areas finest into one CD package. Fockit! Let's drop some names: Jimmy Crash, Adam X, Damon Wild, Repete, Lenny Dee, and Josh Wink, among others - cover the musical bases from Hard Acid to Trance to Tribal. The bonus here is that for a change, the CD Heads get a jump on the DJs and are treated to some previously unreleased material. OK now, reach for your wallet, show some support and hope Vol 2+ is right around the corner. **SPIKE - 9\10**

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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 sending a check or MO for \$10 to: Slurp! P.O. Box 125  
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And we'll hook you up for a year.

## LETTERS FROM PG. 2

advertising-wise, or whatever-wise, lemme know.

David Sklar  
sklar@picasso.ocis.temple.edu

Date: 93-08-21 00:27:07 EDT  
From: DJ Entox  
Subj: New Techny zine  
To: SlurpRAVES

I'm starting up an underground zine here in NH, and I read in Slurp! that if anyone was starting up any zines to write to ya, so I did! I was wonderin' if you had any advice or if you could distribute my zine (called "the Skreem") in Philly or Pitts. My first ish isn't all together yet, but when it is, I'll send you a copy. I hope to have more charts and articles by the second ish, so anything you have to add would be Greatly Appreciated =)  
Peace Love and Hardcore!  
DJ Entox

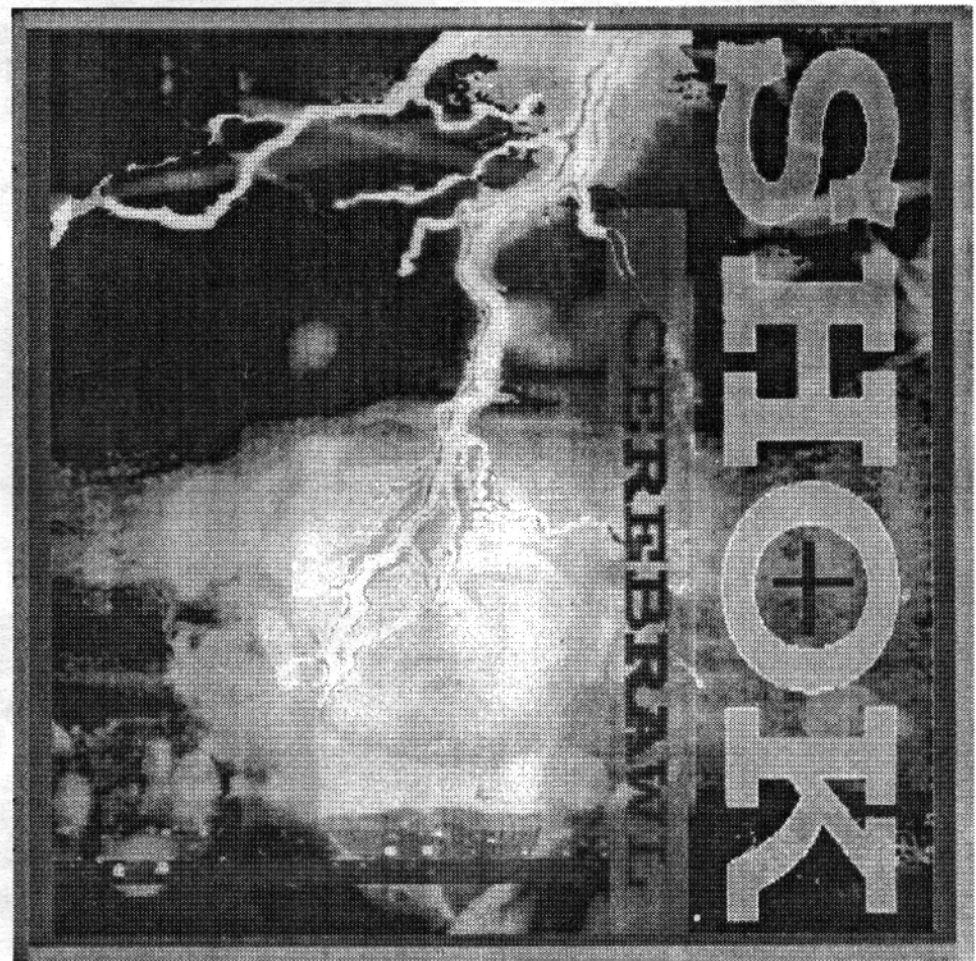
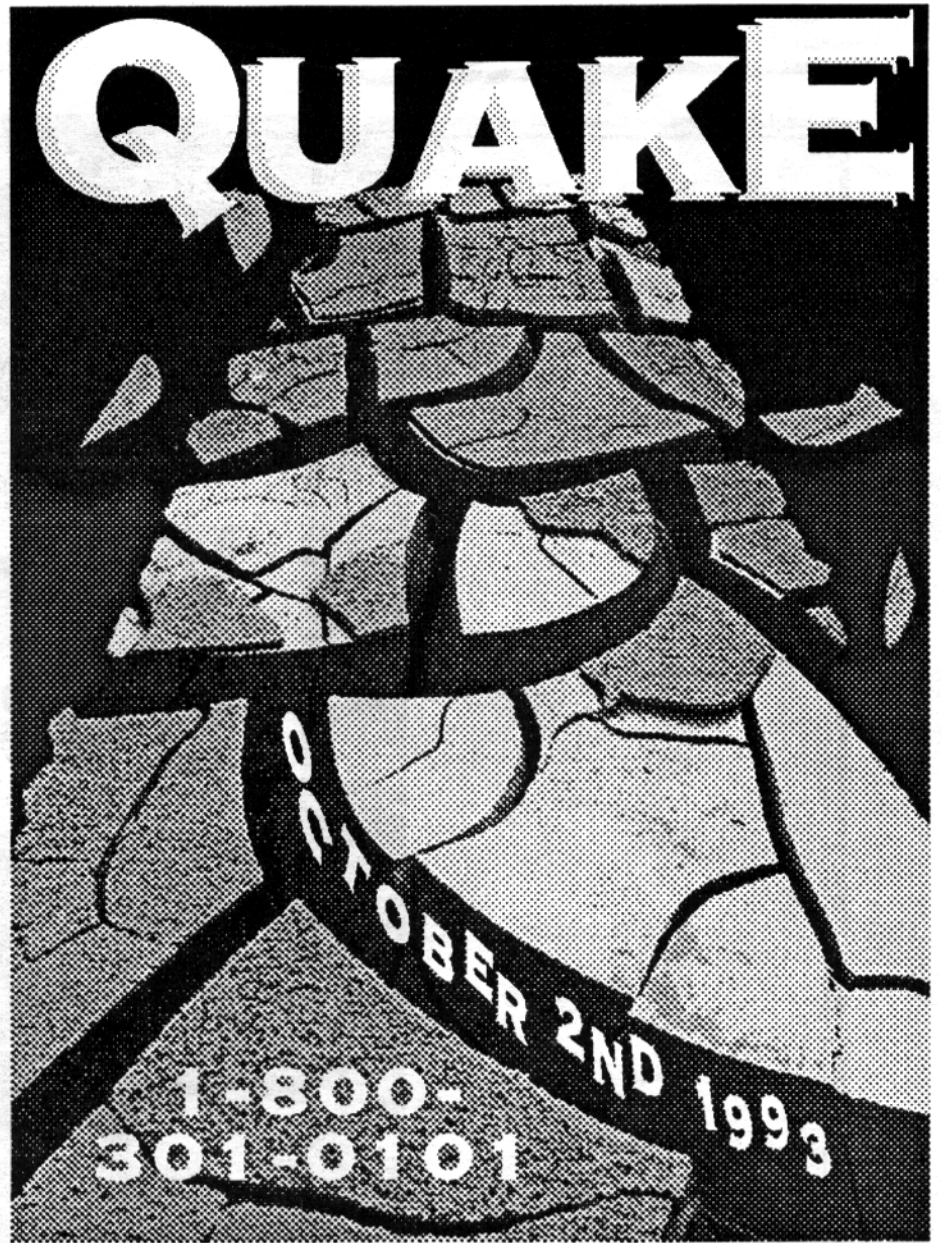
Date: 93-09-01 16:00:17 EDT  
From: mb7z+@andrew.cmu.edu  
Subj: Slurp! Submissions  
To: SlurpRAVES

I really enjoyed this month's issue of Slurp!, as did many other net-ravers, and we've been discussing it lately. The Scott Henry interview was great. Also, it seems that the disillusionment with raves is quite widespread. The latest issue made me think about my feelings about the scene, and on Monday I posted the (now-infamous) "I AM SICK OF THE SCENE" rant, which is being continually talked about on all three eastern newsgroups (NE, DC, and MW) (heh, if you want a copy of the rant, I'm sure I can send you one. :))

It's good to see more ravers get involved in the net. When Lonnie (Ultraworld) came on, we thought it was really cool, as he really takes our opinions to heart (and I feel that he is one of the best if not the best promoter on the East coast).

I'm going to send my 'rave moment' really soon (like today) so look for it : )  
Keep up the good work!!  
Vibes,  
Mikebee

[Ed. Note - FYI, the last three letters were submitted by Electronic Mail via the Internet. To do the same, find our address on Pg. 2]



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