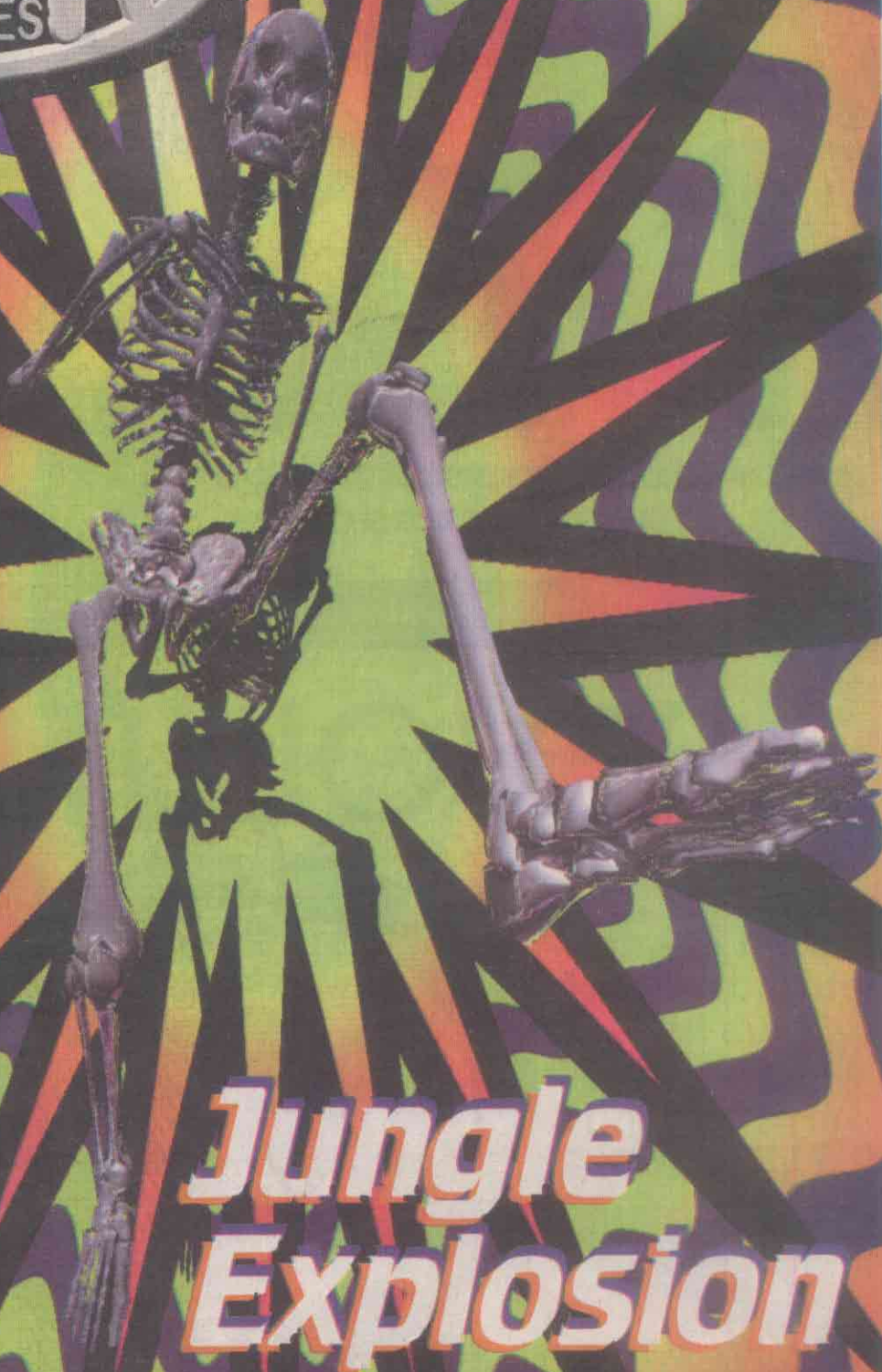


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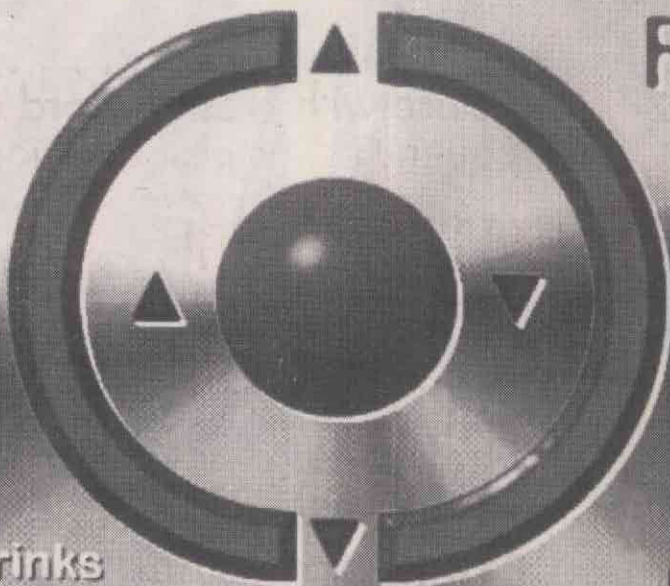
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Editor: Dave Price (Omaha)

Art Direction & Design: Dave Duckworth (KC)
Design pinch-hitters: Chris Claxton, Keith (Vitamin E Clothing), Glenn Miller

Issue Savior: Tony "Mad" Man Markham (KC)
Date List: AC (Topeka)

Special Promotions: Tony Markham (KC)
Contributors: B.Positive (KC), Lad (KC), Nitro (St. Louis), Jeff Feller (St. Louis), Jordan (Fresno), St. Mark (KC), Erica Schulte (Wichita), Stephanie Alarcon. Writers always needed!

Takin' the pix: Robin Urmanic, Lad, Julie Pena, Becky Asher, Leslie Peterson, Mark Peterman.

Distribution (takin' it to the street!): Tony Markham, Chris Begeman, AC, Leah Farley, Erica Schulte, the Fort Riley guys, Dave Price, Nitro, Starscream, and many others.

This issue has been influenced by a number of especially moving people, places and events. Here are a few that come to mind: The music, all the great people we meet at events, the incredible number of truly talented Midwest DJs spreading the gospel, DJ Jordan, DRC, Ray Velasquez, Meaghan & Broidey, Rick & Erin at Flux, Keith and the Vitamin E Crew, and so many more! Inspiration's out there if you just look.

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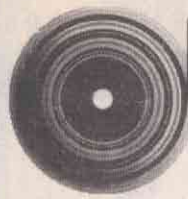
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P.O. Box 12505
N. Kansas City, MO 64116
(816) 201-1835
bpositive@sprintmail.com

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MUSIC, VIEWS & NEWS FOR A GLOBAL DANCE CULTURE



Downloads

Hi there! I'm just some girl who happened to live near Chicago for a while and got into the rave scene. I just wanted to let you know that people do read your stuff and they really do like it. I only wish there were more magazines like this. keep 'em coming.

Jennifer Partain
Seattle, WA

Many years ago I was very fortunate to stumble upon a really great thing in San Francisco. My first true rave experience was at a Full Moon gathering. The vibe got me and from then on I began a quest. I somehow got connected with some folks and began helping with promotions. At that time all the grief with legalities was beginning to grow. Lots of kids were taking it pretty hard, feeling really defeated. To counteract the negativity, a thing called Noise for Toys began. With a toy donation, five dollars was knocked off the entry fee. Soon, promoters were hauling off massive donation boxes full of toys, food, and cash to local charities. People in need were receiving not only necessary objects, but simple luxuries. The ravers felt wonderful about themselves. They began to see just how much of an impact each and every one of them could make.

So where is such a good thing in Kansas City? Doesn't it make simple sense? I still carry a hope to see some sort of unity and understanding in K.C. Now that I've spawned my own miracles, my drive has returned. Looking into the eyes of my children, I've realized just what power I have. And it's not only me . . . we're just the beginning.

Callie
Olathe, KS

The beginning is here! The entire world is about to experience an enormous vibration of Music and Dance Culture. It's growing larger than ever before.

The "Vibe," or the positive energy released from dancing, is the most beautiful feeling anyone can experience. You feel it in your heart and soul.

Speaking as a promoter and DJ, I believe that if we try hard enough to open ourselves to this wonderful feeling, we can bring us together as ONE all over the world. My dream is to bring some positivity into a

negative world, a positive energy so massive that it will spread and eliminate the violence that we see in our streets every day. I believe that with the right people involved, we can do this.

I would love to mix the rock bands with DJs and bring everyone together for massive events that they will tell their children about. Hopefully it will continue so they can enjoy the vibe too.

Tony Markham
Ultra Omega
1004A NE Whispering Winds Ct
Lee's Summit, MO 64064

Once upon a time there was a group of kids who shared a vision. This vision was to make music, dance, and make friends all across the world. But that was just the beginning. They wanted to reach a deeper level of common spirituality, a common bond of peace, love, unity, and respect that will touch all the kids in the world.

Does this sound familiar to you? Do you find yourself wanting the same, sharing that vision? Stop and think for a moment. If this group of visionaries caught on, wouldn't you want to be a part of it? Of course, but the most important question is "why?" Because it's the cool thing to do? To make money? Or because you share that vision? You need to feel the love and the respect in order to create the peace and unity.

Stop looking out for Number One. Start looking out for the One that is the Whole. As an individual, we are just a small part of that whole. And if we give OF ourselves what we would otherwise keep TO ourselves, you'll see that it returns to you anyway. It's a no-lose situation.

Feel the vibe and keep it alive
Nikki Gallagher
Omaha, NE

High-R Frequencies wants to hear from YOU. Send us your ideas, opinions, and love. Or go ahead and send evil, nasty vibes. It's your karma. We reserve the right to edit letters in order to conserve space. Let us know if you want your e-mail or your home address printed along with your letter.

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Explosion

by David Price



Keith-Vitamin E

The only style that can be said to compete with House for mass Central Midwest popularity is jungle. The younger DJs are taking to it and some of the older ones are giving it a second look. Most ravers complain that it can't be danced to, yet a growing group of camouflaged junglists are jumping all over the dance floor.

Jungle seems to be particularly easy for newcomers to grasp, which gives it an increasingly important role in emerging and reborn scenes. Jungle has been a driving force in Iowa and Nebraska for some time, with DJs such as Des Moines' Starscream and Omaha's Kaoss and Trigga Hapy Cyco becoming major local stars and inspiring further junglistic craziness. The bigger scenes are catching on with St. Louis' Tre and Kansas City's Quest among the rising jungle stars. Chicago is also producing jungle DJs with the level of quality one would expect from such a historic scene.

So jungle is popular and has increased sales at army surplus stores, eh? But what about the music?

Jungle is a derivative of break beats, which are simple reggae or hip hop beats played at double speed and bro-

ken up. Break beats emerged in the late Eighties and were immediately recognized as a perfect palette on which to paint other sounds. British musicians were growing fond of playing in the ragga style, which consisted of reggae bass breaks. Ragga was adopted by break beat DJs as a natural progression and was sampled and looped to create a repetitive, choppy, snare-heavy sound that became known in the clubs as "jungle." Jungle added a crazy new dimension to the danceable break beats and it received a quick response.

This early jungle style didn't last long. Most tracks were carbon copies of one another and the DJs grew bored. Jungle almost vanished as the happy hardcore craze of the early Nineties began.

All this time, a hip hop-loving graffiti artist was tagging all over South Florida and making money by selling gold tooth caps on the street. His travels took him to England, where he quickly took to the jungle sound and decided to give it a kick in the ass. He recorded some tracks under the name Rufige Crew, then worked with other producers as Metalheadz and released two breakthrough singles. "Angel" displayed a new originality for jungle music and drew much attention, but "Inner City Life" emerged as a tremendous club hit and a warning sign that jungle was about to explode. Along with producer Doc Scott, he formed a recording label called Metalheadz in 1994. In the following year, he recorded "Timeless," the first album released under his teeth-dealing nickname, Goldie.

"Timeless" exploded like a hydrogen bomb all over the world. Goldie introduced jazz percussion, rhythm and blues influences, and other world styles in an all-time classic album that gave jungle a permanent spot in the scene.

The next release was another classic called "Metalheadz Platinum Breaks," which featured a double platter of Metalheadz best producers. There was a focused effort to get away from the old with alternating tempos, daring mixes, and an openness to new influences.

Goldie stepped away from the jungle label, preferring to call his style by the equally generic term "drum and bass." He has stayed committed to originality, condemning the basic style of jungle which he claims the masses have latched onto.

Perhaps the most popular new form of jungle is jump up, a style marked by its happy, uplifting tempo and heightened danceability. Other types of jungle include Hardstep, a very heavy style played by DJs such as Chicago's Phantom 45. The beats are more brutal and the samples are often violent or gangsta-oriented. Darkside (or Darkstep) is a hardcore hybrid which uses minor keys and samples from science fiction and horror films. This sinister sound is exemplified by England's Grooverider. Another British artist, LTJ Bukem plays ambient jungle, which uses New Age synthesizers for a more trippy feel. Now the coasts are starting to get hit with Industrial Jungle, which sounds as vicious as you'd expect.

Jungle may well be the first techno style that makes a mainstream breakthrough. Now heard on everything from commercials and video games and Bowie albums, the people are growing accustomed to the chattering snares. Hip hop fans are recognizing kinship with jungle, finding it an exciting backdrop for MCs. Goldie remains faithful to his hip hop background, with his much sought-after collaboration with KRS-One, "Digital," about to be released on the "Saturnz Returnz" LP. He is also



Chicago junglists Danny The Wild Child and Phantom 45

releasing "Metalheadz Platinum Breakz 2", which promises to be another milestone in the world of drum and bass.

Some enjoy jungle for the dancing, while others enjoy it for the listening. Jungle rooms often serve as chill out rooms, with dazed heads lying on the floor while a small but frantic crowd surrounds the DJ. When it follows a hip hop set, jungle is a jolt of adrenalin. When it follows house, it's a breakthrough of insanity. Jungle is like a prankster on the scene, tricking the ears and jolting a dancer into awareness. One can safely bet that there's more surprises to come.

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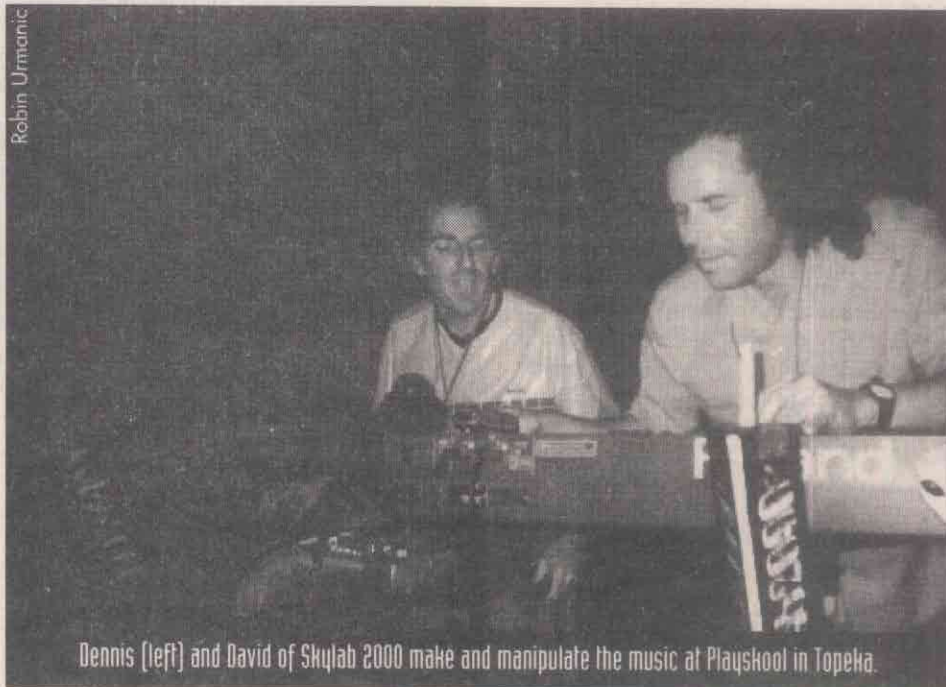
By Robin Urmanic

The dance floor is swirling with a nearly capacity crowd dancing to some gritty, pulsing, syncopated sounds emanating from the speakers. As the next song builds in, the crowd yells in excitement. Many edge closer to the front to get a look at who is making these sweet sounds. No turntables are in sight. But, somewhere among the flashing lights, in rows of synthesizers and a maze of computer cables stationed in the front of the room are the focus of all this excitement, the acid/trance power duo of Skylab 2000.

Skylab's Dennis Barton and David Ewing make up one of the few electronic groups that actually perform 100% live - no DATs. They have come to Topeka, Kansas, this particular night as part of a year-long focus on getting out of the studio and playing live at rave events around the country.

As David's curly head and Dennis's darker hair bob and dart around back there, their hands are manipulating the music using an impressive arrangement of electronic equipment. Sequencers, MIDI, computers, software, it's all the stuff with which Skylab plays on a daily basis. They use a laptop with specialized software to trigger the music they make and set up in their synthesizers. Before they play an event you can receive a tape with four of their own tracks on it, but as it says in their press materials, there is just no beating the thrill that comes from the live aspect of their performance.

Dennis and David live near the beach just south of L.A.. They have played together for about 2 years, since 1995. Playing their melodic style of Acid Breaks, they represent "just one" of the Cali-style "sounds." The thing is, Skylab 2000 work the musical components of that style in fresh ways that light up the dance-floor. Who could have predicted the Topeka crowd would connect so strongly, when their normal fare is more strictly house oriented??



Dennis (left) and David of Skylab 2000 make and manipulate the music at Playschool in Topeka.

According to the guys, they are from an era before "DJing became an art form" so they feel that it was a more natural progression to become composers of their own tracks rather than DJs. They were both playing electronic music previously, back in the '80s, so techno was a logical evolution.

"I never had the choice of whether to DJ," explains David. "I was always making music, when I was playing in Electro-Pop bands back in the Depeche Mode days, so this is just a new way to make music." Dennis concurs, "I've always played records for my friends and forced my tapes on everyone I knew. So, I sort of learned how to mix records together. But you need dedication to whatever you do and DJing just wasn't something I was into enough to give it the proper amount of dedication."

What accounts for the high energy level of their sets? Dennis tells me, "We kept getting put on at prime time in the night when the energy was highest and so we always had to reflect that energy with our music. Possibly because of this

ability to "rock the house," promoters seem to find Skylab "ready for prime time" and they can often be found playing in the company of DJs like Frankie Bones, Thomas Michael, DJ Pierre, the Hardkiss brothers, and other techno luminaries.

Skylab 2000 have played all over the US and Canada in the past year or two, from Phoenix to Ft. Lauderdale, Vancouver to Seattle. They will have touched down in the Midwest once more on Nov. 7th at a party called "Fix-It." When not on the road, Dennis has a project called Mushroom Nation that David plays in, that produces "more chilled-out, trippier stuff." Much of their reputation was earned in the studio and the duo feature a large discography on their web site.

Before the show Dennis told me, "Our job is to help people have fun and that's what we try to do." By the time their show is over, it is clear; these guys love the music and love dishing it out to the appreciative crowd.

Mindrive: Mixin' Mad Madison Music

By Robin Urmanic

Chad Mindrive's love affair with techno started in 1991 at clubs in Cincinnati, Ohio where he lived then. He recalls he heard his first techno song, a rave anthem called "Anesthesia" by T-99. "After that, I just loved this stuff. I had to find out what it was. I went to the record store the next day and bought everything I could." Now the T-99 number seems "really cheesy," but it was enough to spark an interest that ultimately led to his command of the turntables today.

His is a particularly danceable blend of music that keeps the kids movin' and groovin'. Mindrive tunes his decks to power out some groovy, acid and hard house to the masses that flock to parties and clubs he plays all over the Midwest, the U.S., and even twice overseas (Moscow).

"I just love outdoor parties." He comments, as we discuss some places he has played in the central states area.

An outdoor party staple, his set one year ago at Natural in Central Ohio was so intense I wanted to cry, but instead, I let it's tentacles reach deeper, and just danced as if possessed. Midwesterner's melt under his soul-warming sounds but he has yet to play one of the "Big Three" outdoor parties, Family Affair. "Put in a good word for me," he quips as the thought dawns in his head.

Over the last couple years his style has seemed to evolve from Acid-House to something a little harder, and more rhythm-driven. "I really like music that is kind of techno sounding, but it's got a house feel too, a certain kind of funk. And, I really like rhythms. Not so much melodies, but more just percussion." His latest mix tape "Talking Drum" is a great sampler along those lines.

"I like to think that I start somewhere and bring people to a different place by the end of my set. I try to think, if I was out on the dance-floor what would I want to hear. I mainly just like to see people dancing and listening to good music. It's not necessarily any deeper than that." He is getting out the techno side of himself in the studio, but hasn't yet released any of his tracks.

Mindrive now lives and goes to college in Madison. Majoring in Communications, Film and something called IATech (Multimedia and sound design), Mindrive seems to marvel at the suggestion that he could ever get paid for doing something related to what he loves. "I'm nowhere near getting a job . . . yet. I would love to. If I could get a job now, doing music, sound, anything



like that, I would be really happy. Actually, if I could produce records and make a living off of that, that would be my ultimate goal."

He likes living in Madison. He points out that Madison is ideally situated to partake of the best of the Midwest rave scene, being about one hour from Milwaukee, two from Chicago, and even close to Minneapolis.

There are big events there about once a month, from 1,200-1,500 people, "About a year ago, the vibe was very good," he comments. "It was like a small intimate party atmosphere, except bigger. I love intimate parties, but there's nothing like having a room full of 1,500-2,000 people, and everybody going off so hard!" That's the vibe that has influenced Mr. Mindrive.

As one of the experts at Nice Musique (accent on the "zeek" in case you have trouble with those foreign words), a Madison record store specializing in the underground sound, he helps record buyers select from one of the Midwest's better collections of the music.

Not one to talk about himself, we talked about negativity and drug use in the scene, and he leaves me feeling a sense of optimism for the future.

"It seems like there is a breaking point now. There are the people who are too into the drugs and then, some of the original people are re-evaluating and are coming back." When they do, they'll find Chad Mindrive behind the decks where he belongs.

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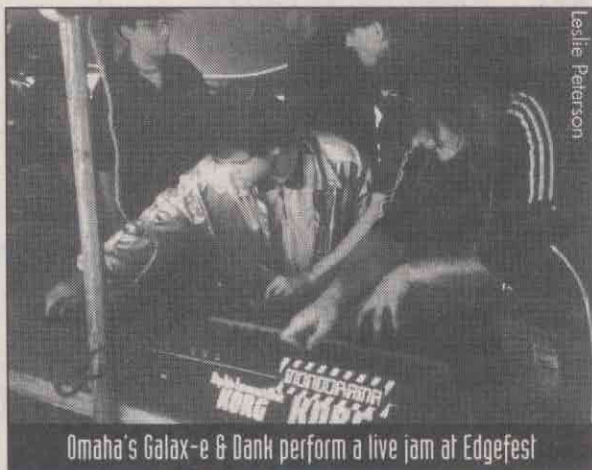
Edgefest '97

Omaha, September 8

What a concept. Nebraska's alternative rock radio station invites a bunch of local ravers to go crazy at the biggest music event of the year and the fun begins. High-R Frequencies hooked up with 101.9FM The Edge to bring a taste of the techno to the annual Edgefest concert. Around 28,000 people showed up at the Westfair Amphitheatre in Council Bluffs for a double stage all-day event. The amphitheatre held short sets by acts such as Sister Machine Gun, Sugar Ray, and Matthew Sweet, but a crowd of ravers came for the sideshow we called the Techno Circus. We set up a small tent off to the side (the big tent was inappropriate) and let a baker's dozen of DJs cut loose. Omaha was represented by house sets from Lee and G3, along with beats from Dank and jungle sets from Kaoss, Galax-e, and Trigga Happy Cyco (back when he still called himself High-C). Out-of-town guests included Pat Nice and True from Kansas City along with Asterix from Sioux City, and our Des Moines friends Starscream and JR. The night ended with some ass-kicking house from headliners Tim Johnston of K.C. and Nitro of St. Louis.

Even in the ungodly heat, a crew of ravers and non-ravers danced on the grass and gobbled up fliers. A lot of people heard techno for the first time and for every one that walked away shaking their head and looking for more beer, there was another who stuck around to learn and enjoy.

Many of us were wary of working with a mainstream organization, but The Edge was incredibly cool and went out of their way to give us everything we needed. Special credit goes out to Program Director Lynn Barstow and Sales Manager Mike Comstock for their work and vision. Those guys made it happen. When asked why they would give attention to such a different style, Barstow said "I think that the people are getting passionate about this music in a way I haven't seen since the last alternative wave, back when Soundgarden was an independent and Nirvana was on Sub Pop. At one time the fans had to work hard just to hear



Leslie Peterson

Omaha's Galax-e & Dank perform a live jam at Edgefest

alternative music, just like the techno fans do today. This music is the next great alternative wave and we have to pay attention to it."

There is clearly a bright future for techno music. The hype has begun and the records are starting to sell. If techno does indeed explode in the way that Alternative did a few years ago, the challenge will be to retain the spirit of the scene. Alternative music was eventually consumed by an embarrassing commercialism which stripped the music of its meaning. We believe that the hype can be a good thing only if the true practitioners of the art are recognized and if the mainstream techno ventures build up the underground rather than to replace it. The Techno Circus offered Omaha's rock fans a chance to catch a glimpse of a scene they probably haven't been exposed to otherwise, but will be seeing a lot of in the future.

- David Price

Voodoo

Chicago, September 27

Probably at least 30 Kansas City people road-tripped to the windy city for this shindig! There's nothing like the vibe that is generated by hiking it with a group of your friends. Strength in unity. Or something like that! Unfortunately, once we were inside the warehouse that was hosting this event, we hardly saw each other again all night. Time to make some new Chicago friends!

People will be talking about Voodoo for the rest of the year. More than 4,000 people came, making it the largest warehouse event held in Chicago in the last four years, according to Luis (Vibeonauts), one of the promoters. I believe it. It was astonishing to

see that many people at a Midwest event! Fortunately, there were two floors to boogie on, with all the ambiance a true warehouse is meant to have. As it was, the main floor was almost too packed to enjoy for quite a bit of the night.

Dope tunes were flowing already when we got there as Acetate played a surprise set of his characteristic House/Techno mix. He had me shakin' it so hard, I had to go back stage and meet him. I was backstage quite a bit of the time. Hundreds of people crowded back there and surrounded the DJs giving an incredible energy to the whole scene (Oops! Where was security?). It's been a long time since I have heard so much slammin' music, of so many different styles, at a Chicago party.

You should have seen Electric Indigo (Vienna, Austria) bouncin' around while she was mixing! Her set rolled out like a locomotive, with a straight-up version of techno quite different from Detroit's. More danceable for us house-heads. DRC (San Francisco) was mobbed by admirers after flowing some breaky, jungle-like tracks at the end of her set. She says she has been experimenting with that style since her early days (which I unfortunately missed).

Unfortunately, several DJs did not show up or missed their scheduled time slots. I guess DJ Funk eventually played, but Carlos only got to play one record. Also, Glenn Underground apparently didn't show up,



Robin Urmann

DRC (San Francisco) on the wheels at Voodoo

though Paul Johnson filled in and brought the house down, with a live sax and vocalist accompanying him as part of the Strictly Jazz Unit. About that time I began to feel as if the vibe had gone to a higher level than ever before. It went beyond just saying "excuse me" when you bumped into someone else and passing out candy. Pretty soon I felt like every time I looked at someone our eyes were meeting in a common understanding, enjoying a shared joy. It was almost telepathic in there when Paul Johnson dropped "Keep Pushin'" on our ears, and 4,000 people leaped into the air in unison, happy as hell to be poundin' it together in that dark, cavernous space. Now that was a magic moment!

The sound system nearly deafened me at first, but was "almost" not loud enough by the time 4,000 bodies deflected the sound-waves. It was one of the best systems I have ever heard though, and hardly had any dead or muffled spots. The lights, by Thunder & Lightning, were easily the best I've ever seen in Chicago! What a production!

The party was scheduled to go until 6 am, and the promoters did everything possible to persuade the cops and fire department that they had better things to do than hassle a legal party. But at the appointed hour for all Chicago parties lately (4:30), they were forced to close down. Fortunately, there was a free after-party, though it was quite a drive (one hour). On the way we passed several hideous looking accidents. The Kansas City crew was very concerned, as were many others later on the internet, and we send our best wishes out to whoever it was. I later heard at least one carload was ravers, though there has been no information about any injuries.

Halo played a nice little set of hard house at the after-party, which didn't even faze the dancin' kids. Heck, we'd had an hour to rest up for it driving out there! Also there were some unusually groovy sets of morning house.

I saw tons of my favorite people from all across the country. Shouts out to Meaghan and Braidey, the Louisville crew, Nick G., the St. Louis kids and the many, many friendly faces that exchanges smiles with me and added to everyone's enjoyment. Chicago truly lit up with the good vibe that cool September night!

-B.Positive



Toronto's Adam Marshall at Emerge, the Metamorphosis pre-party.

Metamorphosis

Columbus, September 21

Ed Luna (ele_mental) invited me to Columbus, Ohio the weekend before last to play at Emerge, the preparty for Metamorphosis. Highlights: Friendly hosts and new friends, DJ Shiva from Indy, hard-working and entertaining techno DJs, enlightening conversation, outstanding audience response, the vibe at Metamorphosis, and Titonton.

Ed is a man with a vision. ele_mental is one of those wonderful quirks of nature, a self-sustaining experiment based on stretching the old noggin and providing an outlet and experience that people wouldn't get if it weren't for their hard work, vision and persistence.

Emerge, the ele_mental pre-party, was a tight little event in a lovely space, featuring up-and-coming DJs of varying degrees. No one was cracked out, most people in the room where the music was were dancing, and the audience was very educated and totally attuned to what the DJs were doing. Not that I'm all that and a waffle cone or anything, but after I finished this one mix, a kid who'd been spotting it actually shook my hand and complimented me on it. When a DJ would pull off a great trick or tweak the EQs, the crowd knew exactly what was going on and responded. Another thing I noticed is that the techno DJs I saw really worked it. Out here on the east coast you get a lot of laid-back DJs (I even know of one who carefully places a finger on the spindle. It doesn't do shit, but it "looks good."), but out there, they totally worked it from their faces to their fingers on the EQs

to the bobbing of their entire bodies.

Lisa, DJ Shiva, went on after me and ripped shit up with a slightly funky take on Detroit...I think...being that I'm pretty much a jungle snob, anything without breaks is either house or techno to me, and falls somewhere along the scale between "blippy" and "funky"... The girl was tight. She'd been spotting my set too, and we started talking about music. Turns out she also spins jungle, so when Adair couldn't make it because of transportation problems, she and I tagged for about 1/2 an hour. People loved the semi-silly party-type stuff we were throwing on. I

guess they really don't get much jungle out there in the Midwest because they sopped it up like sunshine. They definitely loved to feel funky. hip hop samples were winners. No surprise in the land of ghetto booty house... ;)

So anyway, I learned a lot watching her and the other techno DJs of the night tweak their butts off and put on great shows. Again, the crowd gets mad mad mad props. I got some suggestions for some cool records to check out. The cops also get props for waltzing in and waltzing out and actually being friendly.

We went to Metamorphosis the next night and the vibe was great because everyone expected it to be great. The music was a bit lacking I thought. Everyone thought they were DMC champs, and there was the occasional screechy MC. I wish DJs who scratched would listen to tapes of themselves and honestly decide whether it's actually musical. I also wish they'd listen to old DJ Cherokee tapes. :)

J Majik was too sick to play (bummer) but I am here to tell you that Titonton should be heard. At his peak he was as technical as Photek, experimental as Funky Porcini, rhythmic as Max Roach, and funky as electro. I was only able to catch 2 installments of a few minutes each, but they were worth it. Both times I've seen him in person he looks like he just lost his best friend, but at the decks he was a passionate showman, like spinning is some kind of heroine. I must have gotten there at the middle of his set. He was scratching (musically) and doing hip hop tricks. He scratched all over an acappella snippet that said "Don't front." Yes! He proceeded to scratch out some starts and fits of syncopation that echoed jazz drumming.

continued on pg. 16

ABC PRESENTS

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When the tunes started again they were the kind that NEVER make me dance, yet I danced. He was able to highlight something I'd never heard before. Again, I think it was the relationship between (Detroit) techno and jungle.

Late in the evening Ed Luna set up a third stage literally right on the ground. He was spinning techno, quite well I might add, with no headphones. [Ed: Later that morning he played an amazing set of some groovy house.]

This really only scratches the surface. There were lots more great DJs and people that deserve mention, but this ain't no stinking credits list. ;) If you can find the kind of people who found me, I recommend a weekend in Columbus. Many thanks to all.

[Ed: Incredible DJing. Several people are still talking about how DJ Swamp was giving people "high fives" between his cuts.]

— Stephanie Alarcon (DJ99)

Editor, Hard Factor jungle newsletter
Philadelphia
salarcon@hyperion.dynanet.com



Animal House at Terror Nova

Terror Nova

St. Louis, October 31

In our House . . . was four rooms, each bouncing, flashing, flowing with positive St. Louis vibes. Warehouse 614 nestled little raver boys and girls in spiritual warmth safe from the surrounding ruins of industry's past. Terror Nova 1997 gathered together our huddled masses and spoon-fed us groovy, breaky, joint-poppin' blips and bleeps. No starved souls fell out of rave's grace this misty autumn night.

Do I hear an Amen?

Shouts out to Banana Boy, our cheerful Rave-Mart Greeter, appeared as the official symbolic harbinger of goodwill and tummy rubbing pleasure. Go Boy Go! Fruit is best when served on a turntable of love, peace, and unity. St. Louis's best fruit cocktail is its diversity. Only such rich music could bring together a tribe of young and old, and all the colors of earth's history. St. Louis, I love you most for that.

Take me higher and take me inside. Room One demonstrated rave psychiatry at its best. Trippy lights hypnotized then burst your mind. No chemicals required. Pass the light stick, please, or pass me on the stair, but careful for a crumbling brick might shed its skin of dust upon you there.

Jungle, second floor please. Up so high we touched the sky. No, that was only the roof leaking, drowning us in luv. "Superheroes—save us!" In the gray haze appeared Wonder Woman and Michael Jackson: icons of the old-skool representing a nu-mythology. This ain't no urban legend. It's our dreams transforming our lives.

Let the digital lasers draw you pretty pictures in the darkness to lead you further inside. See the floating, swirling dust particles caught in the emerald beams. All dancing free like one of us. Too many to count like the underground children both numerous and elusive.

Shouts out to That Girl, Dee, Rhythm Matrix, and All Time High



DJ Profile

A Californian in the Midwest "Court" - Meet DJ Jordan

His name is Jordan Cory Werth, but he drops the beats as DJ Jordan. Born and raised in Fresno, California, Jordan has become a favorite to play parties in the Midwest. An independent soul, you won't see Jordan's name necessarily associated with any of the famous Cali "crews," he is however, a resident of UPS of Ohio, and Deep from Pittsburgh, playing at most of their events. He's played in all four corners of the US, NY, Seattle, Miami and, of course, in California. We here in the Midwest would be more familiar with him from two of the Family Affair parties and this year's Columbus, Ohio, jacker, Metamorphosis.

He says "Aside from where I live now, the Midwest has been the most supportive of my talents as a disc jockey."

A stereotypical Californian, Jordan is a vegan ("for health purposes") He takes no drugs, not even aspirin.

"Straight up, the reason I don't smoke pot is because it's smoke in my lungs." But that's where the resemblance to a laid-back Cali hippy seems to end.

At 25, Jordan, is what could best be described as a rave jack-of-all-trades, DJing, promoting, writing for San Francisco's Lotus magazine and also spinning techno beats for several live musical acts. Now he adds columnist and advertising sales for High-R Frequencies to his list of contributions to the scene. Last year he played 100 events, many for free, many all over the U.S., with a good mix of club nights and one-offs. He will be playing his first international gig in Dublin in February.

Jordan threw his first party, Private Journey, in April 1993, for 300 people ("including the fire and police department"). Add to that 25-30 more paid events, including 12 in just the last year alone, and it is clear that Jordan devotes a lot of time to the music he loves, sandwiched around working his regular job at Spinner's records, an all-vinyl record store that has "anything from country to industrial." Most warm Sundays for the last 4 years he's thrown

a small event in the local park, for anywhere from 2-150 people. Halloween weekend he was freezing in the National Forest about 20 minutes from Yosemite, co-collaborating with the Spiral Tribe (UK) for a three-day outdoor camping techno festival.

In case you haven't caught one of his sets of "eclectic, intellectual, underground" music, he describes it as "combining all elements of familiar and unfamiliar dance music, experimentally, into a vibe presentable in a trance-oriented dance environment." What that means is he might touch on some Deep House, some techno, some acid jazz, all with a "drum-oriented vibe." All I know is his morning sets have a groovy, trancey vibe that makes me want to keep on dancing.

"Whether trance, tribal or techno,

industrial, trip hop or drum & bass, each style has its time and place, and it is my job to serve it up to the crowd in as many new and different ways and break down the present barriers."

Through working at Spinner's, he has access to rare, old, experimental and early, seminal techno music. "Usually the first record that I play comes from there," Jordan explains.

"I want to live to be over 100 years old, so I can tell people what it was like. If this movement keeps growing like it is - Rock and Roll look out! This is a movement of total global consciousness. We don't have an Elvis right now, because we don't have a lot of live acts, but there are more on the horizon, and when they break through that's when the scene will really break through."

— Robin Urmanic

The Rave Soapbox with DJ Jordan

Greetings from the grape tray! That is Central California, or to be exact, Fresno. First off, a few questions just to get the brain working. How long, if we can see that far, do we plan on dancing all night long on the weekends? Do we realize how often that is, to be able to do this? What are we willing to do to keep it going? How many new friends have we met, how many new songs or sounds have we heard, and how much fun have we had since this scene arrived into all of our lives. Please people, check your head time for all of us. . . do you thank your friends for inviting you places, the DJs for doing a great job when they do, the promoters for doing a great job when they follow through, and even patting ourselves on the back for helping the interactive part we play in every event?

This scene we love is a group, or collective, process. Without all of which participate, we have nothing, some may think. This is definitely wrong. We still have ourselves and can do something about whatever we feel is missing. We just need to get away from the TV, video games, and telephone, and add the part which we feel is missing. Each one of us has the power to manifest whatever it is we can imagine. Why wait to die and go to heaven when, if we put all of our collective efforts into every day and night of our lives, which includes our music scene and culture, we can bring heaven onto earth, therefore bringing ecstasy to our scene without the need for a pill. If anyone can imagine that, then it can be done.

The reason I write all this is not to point a finger, so much as to invigorate each of you. For the purposes of this discussion, I consider "you" and "I" a "we," because "we" are in all of whatever this is that is going on 24 hours a day, together, all across the world.

Any way that I can help in any situation, please give me a call: (209) 262-8100. That is the voice mail for my free information line I call Dimensional Transfer, my name for the parties, club nights and free festivals which I have organized with friends, for almost five years now.



A dose of Crystal Method at the Jayhawk Music Festival

Experience. How'd you do that dance.
Sweet.*-.*-.*

— Lad
LadGirl@mindspring.com
(Kansas City)

[Ed: According to many with some history in St. Louis, this was one of the best parties that city has seen since the legendary New Year's Eve party two years ago. If you let Lad's description take you there, you got some of the feel of the old skool warehouse that was the venue for the nights festivities. Chip and Eyegasm produced a fantabulous lighting show that was just a fraction of what they are capable of, but still one of the best I've seen. "Immense" would describe the sound at this party, with speakers in all corners of the room so there was nowhere that didn't have full-on sound!

And when has St. Louis seen this many formidable techno DJs in one place? Mike Dearborn (Chicago), one of the fathers of techno in the general sense, played a slammin techno set that even the house-heads were diggin'. Jon Williams (SF) and Sho (SF) also played impressive sets. Sleepy-C (Cleveland), readin' the dance floor just right, produced Hard House of such an amazing grooviness that I was once again wishing someone would book this guy to play closer to KC. And, props to High-R Frequencies' own record reviewer Jeff Feller, for his phat morning set of jazzier, melodic House. If ya' missed this party ya' missed a good one!

Virtual Disko

Omaha, September 27

Although the space was smaller than expected, the Disco Vibe was alive and flowing. There were a variety of break-dancers circling the floor (and being circled in as seems to be the Omaha style). There were also a large variety

of people decked from head to toe in these freaky disco gear, and disco balls galore.

to scratch like a madman while showing off his new "I am Jungle" wife beater. Another memorable moment was when DJ Kidd (KC) was letting the disco juice flow and an observer from the audience tipped him a dollar playing that track. Last but not least, Nitro rocked the house (as always) with a magnificent performance including his scratch version of "Mary had a little lamb" that sent people into a mad frenzy of disco mania. Other highlights: Shorty (although interrupted during his set) performed very well, High-C and Aaron Godbout tagteaming Jungle, Dreeth and his variety of free flow performers, Tony Markham (KC House DJ), DJ Lee, and DJ Dank. They all gave the party the vibe it needed and kept it flowing until the party ended at 5:30 am.

— Becky Asner/Stephanie Nicholson

Playshool

Topeka, August 23

Those silly kids in the Almost Bomb Crew (ABC), thinking they could fool us by their name. This party was "bomb," and was the largest event that has been held in the Kansas City area in quite some time.

The line-up was phat as hell. When was the last time KC was treated to so many out-of-town DJs? We were treated to Skylab 2,000 (CA), favorites Justin Long, and Halo (Chicago), Samm-E (Nash.), Darryl Lovebomb (Nash.), 3-D & Snuggles (Chicago), Wilhelm K (Indy), and a full complement of DJs from the three-state area around Kansas City.

The Knights of Columbus hall, where it was held, may have been a little sterile, but it was legal and offered plenty of space for the 1,000+ party-goers that descended from Nebraska, Kansas, Missouri and as far away as Cincinnati, Ohio.

The huge effort put into pulling this event off included pre-party politicking with the Topeka Mayor, who was happy to have someone organizing an alcohol and drug-free event for all-ages. Interestingly, the ABC crew's families showed up to support them,

All of the performers did a wonderful job of bringing the disco vibe alive and keepin' the people a movin'.

Some highlights of the evening were when DJs Kaoss and Starscream were tagteaming and Starscream pulled his shirt over his head and proceeded

providing a deluxe buffet of food for the DJs and crew, and handling many of the chores like taking money at the door and cleanup. Bravo! It's nice to see some "family values" and I'm here to say we all appreciated the efforts!

I think it goes without saying that each DJ played their heart out. The music was especially good, and people were so unwilling to let the party fade into memory that a large crowd showed up at the afterparty in the park. It was all over far too soon for me! I can't wait for the next ABC party, Basic Training, Nov. 22.

— B.Positive

High-R Frequencies Benefit

Lawrence, September 12

High-R Frequencies magazine hit the Midwest scene this past June, and immediately received an incredible outpouring of positive response from DJs, promoters, record labels, business owners, and most of all, our readers. Behind the scenes, however, the magazine, which is paid for solely from advertising, so it can be distributed free, had lost a lot of money and was in danger of not being able to hold out until ad revenues could match costs. DJ Roland of the Granada stepped in and offered to organize a special night at the Granada with proceeds to benefit the magazine.

The party saw an incredible turnout of "the kids" to support of High-R, as well as to hear Chad Mindrive (Madison), who hadn't played in the area in far too long, as far as we were concerned. It seemed like everyone on the scene was there, and it shows that there really can be some unity when there is something to bring people together. I like to think that High-R Frequencies can be that "something." Due to rain, the turnout of the regular club crowd was unfortunately lower than expected but that left plenty of room to dance, and that's what everyone was in the mood to do.

Resident DJ Roland opened the night and got the floor moving! Mindrive jockeyed some phat tracks, melding deep, jazzy grooves with harder house. All the ravers were dancing so hard! We got no relief when Tim Johnston hit the decks. If anything, he increased the energy.

Many thanks to Roland and the Granada for organizing this. It was a good chance to introduce High-R Frequencies to everyone, see all our friends and to hear some good music.

— Robin Urmanic

The Groove Network

Omaha

Things continue to look good for Weird City. The parties are frequent, bust-free, and full of juice. The new Planet Star Dust group threw their debut party at a small but excellent warehouse in the Old Market district. The first Star Dust event featured N.9 from Manhattan in his first Omaha appearance as well as Kansas City's DJ Kidd. Despite the downtown location, the police were very cool. Star Dust then delivered "Breakdown," the first Omaha all-jungle party featuring Starscream along with Kaoss and Trigga Happy Cyco. After the jungle ended, the crowd was given two surprise DJs, all the more surprising because neither one played jungle. But none of the junglists complained about their first taste of St. Marc's hardcore and an extra ctions and the revamped UFO. The Omaha scene has tripled since summer began and the promoters and DJs deserve a great deal of credit for rebuilding a ruined scene and breathing life back in. There are no limits.

-David Price

Sioux City

The Pleiadian Alliance, who brought us the excellent "Cycle" event in May, returned with a small but joyful two-room event called "Before and After." The Sioux city rave scene has formed a tight bond with the local hip hop scene, uniting in order to share their strengths. MC crews were much in evidence at the party which featured a slamming performance by the Rhyme Sayers from Minneapolis. The DJs included some of the best from Omaha and Sioux City. On Halloween, Biggie and his dad invited everyone to a little spinfest which showed off Siouxland's energetic local sound. Focus played an extended hip hop mix, followed by solid jams by Clip, Asterix, and Johnny Boy. Not enough people got their lazy asses out of the house, but the ones who did show up danced dents into the floor. This party was also the second Sioux City event in a row which ended with a little old lady screaming about the mess. You gotta love it.

-David Price

St. Louis

St. Louis is ready to explode, but you'd

never know it by looking at it. But within the next year-you'll be hearing a LOT out of St. Louis. We are on the verge of kicking some serious poop. Stepwise records is now on release number 3, taking off like mad with the junglists in the USA and Europe! (Congrats to the one like the Beth et. al.) Dj Phoenix has one release under his belt as does Ron S. Currently, Contra, Ron S., Dervish (who will be one to WATCH), myself, and several others are working on releases. This year will be a big one for St. Louis.

Parties and what-not? You betcha! By the time you receive this, St. Louis was rocked on Halloween by TerrorNova (see review). Got Clubs? yup. Every Thursday Night, check out Catatonic at club Monastery. Call 314-995-6236 for info. Dj's Ron S., Nitro, Contra, and Special Guest. They take Techno to the east side, where we can keep rockin' to the break of dawn. On the weekends there's Bust-It! Brought to you by BAM productions - (call 314-995-8633 for info). It's been a rough '97, but 314 is Ready to ROCK!

-Nitro

Hanas City

KC ravers will have a tough choice as Basic Training and Element are both happening on November 22. In the meantime, check out these club nights:

Tuesdays . . .

Sabotage
Davey's, KC
DJ: Ray Velasquez

Thursdays . . .

Groove Indigo
Liquid Lounge, KC
DJ: Ray Velasquez
Info: (816) 421-6888

Fridays . . .

Revolution
The Granada,
Lawrence
DJs: Roland and Tim
Johnston
Info: (913) 842-1390

Kansas

Manhattan's gotten to be quite the hip little place, apparently. Since 1992 Sonic

Farming has been on the air from 10 p.m. to 6 a.m. Friday nights, on radio station Db92, with your hosts, DJ Sin and DJ M15. Sin spins house-techno, and M15 lays down nice drum & bass. They usually start out with new CD releases (promos) then move into mixing. Sounds like a good thing to listen to before going to any of the 22hZ parties, which usually take place on Friday nights. Call (785) 539.1516 for info on those. The manhattan guys are all supa awesome, well, all the ones I've talked to, so go support them, from what I hear, they know how to throw down.

The next event in Topeka is Basic Training, on November 22, 1997. (Ed: for more info, look in the Rave Bulletin Board) The last ABC party was PHAT as hell as everyone knows, so we know they can throw down.

In Wichita, check out Subculture, at 520 E. Douglas, every Thursday night. Me and my DJ partner Shelley spin, from 8ish to 9:30 p.m. I spin a nice chill illbient/trip-hop/chill set, Shelley plays phat old school techno from 9:30 to 11, then from 11 to 2 we tag team and play all the up-to-the-moment underground sounds. We're also there on Saturdays, usually playing whatever, so bring in rekkids and we'll probably play them.

—Erica Schulte
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The Playlist

Vinyl Reviews by Nitro

Astral Matrix vs. ATI

"Mantis Bite"

O.O.B.E.

Awright... it's time for techno! The first two tracks ("Mantis Bite" and "Sublizard") are pretty much your basic minimal techno. Very much on the analog tip, but no real build-up to speak of. It'd probably sound great with two other minimal tracks behind it, but since I'm not St. Louis's own three-turntable-techno-terror known as Ron S, I'll move on. On the B-side we have "Canned Locus" (yummy!). Still in the analog vein, this track has a lot more life in it. Raw, pumping techno and it's a dandy. The last track "Reptical" is alot more on the trancy tip. Take Hardfloor with only one 303 and lots of DARK pads, throw in a couple screams in the background, and there you have it.

[7 analog demons of hell out of 10]

Gregoire

"Disco Elevator"

nekko records

Disco-Fever! The main cut "Disco Elevator" has it all. Funky basslines, congas and disco samples galore. For the lover of disco house in you, this one is a stomper! On the B-side, first we have "The Way". It starts off with a shuffle step kind of beat. Then a throaty diva cuts it loose. This track does have the funk, but the off-beat drum patterns get severely in the way. Think Daft Punk with off-beat drum patterns and a few vocal samples. Not great, but good. Then we have "Dam". (water? oral?...) which is basically a down-tempo triphop affair. I think they could have left this one in the oven a little bit longer. good premise, poor execution. Overall, I highly recommend the title cut, but the other two leave a bit to be desired. And so:

[7 screwed-up drum machines out of 10]

disco side. Deep is the operative word here. It's not get up and move, it's sit back and groove. The last track on this ep is "Deep Breaths" More laid back beats, this time with heavy breathing. I was really happy that this track didn't head for the "Sounds of a girl getting laid" area. Personally, I think that idea is played out. Low-down bass, and a mellow groove. Overall, each song does what it set out to do. The jumpers jump, and the groovers groove.

[9 worn-out speakers out of 10]

CD Reviews by Jeff Feller

JDJ Desert Island Mix

Gilles Peterson & Norman Jay

Not the average overtyped "Brit" DJ mockery we come to expect from other recent "mix CDs," but rather a massive collection of essential jazz, soul, house and jungle toons sure to please the eclectic groovers out there! Highlights include: Dingwalls by Mark Murphy; What's Wrong With Groovin by Letta Mbulu; One Starry Night by Kevin Yost; My Beat by Blaze; and Breakin' in Space by Key-Matic. Don't expect DMC style turntable trickery here; these two Giants of the British scene keep it basic, and do a fine job of presenting the music in a very sophisticated fashion. Perfect for those lazy winter nights yet to come.

House of 909

Soul Rebels

The deep house grooves keep comin from Pagan America with this release of traxx from Nigel Casey & Co. Some of the songs on offer here were previously only available on the hard to find House of 909 label while others have seen more wide release as singles on Pagan. The 13 tracks on the album are in a mixed format and are all on the rather "chill" tip. If you're a fan of well produced, laidback sounds, then this should be at the top of your purchase list.

Th' Krunch Kidz

"Krank III"

Kongcrete Records

First off there's "Th'shuffle". The key word on this track is happy. O.k, happy and funky - Two words. A little guitar action, a little horn riff, a little shuffle-beat, (not TOO much, though) and a keyboard melody that will beat dance floor depression like a bottle of Prozac. Next we have "Back in the Gang". Funky basslines galore with a lot of twangy 70's style guitar loops. Another winner. The B-side starts out with "Don't U Know". This track leans more to the deep

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Roni Size & Reprazent

Newforms

One phrase can sum up my opinion of this monumental LP: "Album of the year!"

This is truly "Tha Shit!" and I am not one to use such explicatives haphazardly. Roni Size & crew (Krust, Die, Bahamadia, etc.) have produced an album that has been labeled drum n' bass, but surpasses the boundaries of any such form into a soul/hip hop/jazz/jungle/dub supa-experience. Seek Out! Buy! And love; now and ten years down the line! Out domestically on Mercury/Polygram.

Mix Tape Reviews by David Price

N.9

"Scuzzy Drive Tunes"

I first saw this Manhattan, Kansas artist spin at a house party in Lawrence and was stunned to see him headlining an Omaha event soon after. I've since collected several of his diverse mixtapes, a particular favorite being the space cadet techno on "Scuzzy Drive Tunes."

The tracks are mostly in that jumpy Detroit style and the early call of "It's about time to move right now" demands an appropriate response. A techno fan could skip all night to this tape. Close your eyes and you can almost see the strobe lights throbbing and the glow sticks streaking through the dark. Powerful stuff.

Info: 913-539-1516

Kaoss

"174055"

Omaha loves drum and bass, largely due to the efforts of hometown favorite Kaoss. This beautifully packaged cassette displays an impressive range of jump up jungle. Side one includes elements of darkside and trance, ending with a gorgeous mid-tempo version of the classic "Wishing On A Star." The second side is totally high energy with surprises like a Nine Inch nails mix that totally sneaks up on you. The selections here can make even the most strident house fan get up and move. Kaoss displays a keen understanding of music theory and composition that sets him apart from many other DJs. This tape serves as both an excellent introduction to drum and bass and

as a tasty treat for longtime fans.
Omaha Junglistic Society: 402-346-8137

St.Marc

"St.Marc"

When my heavy metal friends freak out over one of my DJ tapes, I know that the music is certifiably hard. This tape from Kansas City's St.Marc delivers hardass hardcore that could please both ravers and Nine Inch Nails fans. This is the most severe kind of trance, unrelenting and brutal. The drums are the thing here, with rattling snares and crashing toms colliding with serious trance synth noise. Vocal touches are used sparingly to good effect. A friend described this as "the perfect music to freak out to after a long day." This tape will leave you with a feeling not unlike having your gonads shredded off with a cheese grater and served back as a low-cholesterol dip for your Chicken McNuggets. St.Marc is releasing some excellent vinyl as well. His original tracks are about to make their way around the country so get 'em while they're hot.

Nex Strand : 816-753-9090

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Rave Bulletin Board

The holiday party season has arrived and hot new events are breaking out all over the Midwest.

Exposure to different DJs and styles, different scenes and people helps to put your own experience and your own scene into a better perspective.

November 21

Chicago, IL
Syntax 2

DJs: Jame Ruskin (UK), Daniel Bell (Det), Terry Mullan (Chi), G.David (Chi)
SLA: (773) 509-6308

November 22

Louisville, KY
Helix

DJs: Casper (Chi), Astroboy (St.L), Nitro (St.L), Lunar (Columbus)
Brand X: (502) 239-1923

Topeka, KS
Basic Training

DJs: Danny the Wildchild (Chi), Halo (Chi), Tony Markham (KC), Tommie Sunshine (Atlanta)
ABC Productions: (800) 761-4282

Minneapolis, MN
Chaos Theory

DJs: DRC (SF), Lenny Dee (NY), Ralphie Dee (NY), Drew Sutherland (Mil), Urban Guerilla: (612) 257-7333

Kansas City, MO
Element

DJs: Lars (Germany), Johnny Chavez (KC), Steve Thorell (KC), John Stone (KC)
Scottsdale productions: (913) 613-7715

November 26

Chicago, IL
Blessings

DJs: Neil Landstrum, Tobias Schmidt
Mushgroove/Incredibeets: (773) 509-6869

November 29

Chicago, IL

Beyond the Emerald City

DJs: Dave Angel (UK), Felix da Housecat (Chi), Cy Funk 3 (NY), Mindrive (Mad), Mark Verbos (Mil), Tommie Sunshine (Atl), Bone (Det), Paul Johnson (Chi)

Pure: (312) 409-PURE

Springfield, OH

Get Freaky 2

DJs: Frankie Bones (NY), Feelgood (Baltimore), James Christian (NY), Damon Wild (NY), 3-D (Chi), Nitro (St.L), live performance by the Sugar Hill Gang

C.O.K. Midwest: (317) 579-3031

December 6

Louisville, KY

Technosaurus

DJs: Lenny Dee (NY), Justin Long and Halo (Chi), Eclipse (Australia), Mindrive (Mad), Jimmy Crash (NY), Funk (Chi), 3-D (Chi)

Evolution: (502) 569-1969

Milwaukee, WI

Deeper, Harder, Faster

DJs: Delta 9, Jeferee Dee, Reese, Speed Demon, Unknown Souljah
Info: (414) 256-1723

December 8

Event in the KU Ballroom

Lawrence, KS

DJs: Monk (Orlando), Lost Boy (Dallas), Ray Velasquez (KC)

Kansas University: (913) 864-3506

December 12

Indianapolis, IN

Mindmeld

DJs: Eclipse (Det), Halo (Chi), Titonton (Columbus), Bipolar (Ind), Topspeed (Ind)

Info: (317) 335-4218

December 27

Milwaukee, WI

Six Million Ways To Die

DJs: Doormouse (Chi), Justin Long (Chi), Paul Johnson (Chi)

Lumberjack: (414) 264-7476



DJ>> Roster Fall>> 97

Boo Williams

Glenn Underground

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K. Alexi

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Halo • J. Goodwill

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Adam Marshall

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Omaha, NE

Life

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St. Marc (KC), Nitro (St.L), Starscream
(Des Moines), Wilhelm K (Ind), Tony
Markham (KC)
Puff Productions: (402) 522-3752

St. Louis, MO

Angels in Acidland

DJs: Robert Armani (Chi), Stickmen
(Toronto), Goodwill (NY), Trevor Lamont
(KY), Halo (Chi), SammE (Nashville),
Justin Long (Chi)
BAM: (314) 995-8633

Chicago, IL

Full Throttle

DJs to be announced
Info: (773) 604-1676

Cincinnati, OH

Ano

DJs: Dajae (Chi), Phantom 45 (Chi),
Braidey (Cinci), Trevor Lamont (KY),
Felix Da Housecat (Chi), 3-D (Chi)
CBS: (513) 665-6572



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