

ISSUE 3.

C.H.A.

CHICAGO HARDCORE AUTHORITY



Flash Up Oonu Lighter...

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O.K., so we can't keep a voice-mail for more than two months. Sorry, but that ten dollars could go towards a record. And you know we are all about the chews. If you want to find us look at the parties. It's a good chance if the 'ardcore is rockin', that's where we'll be. Check for the MC, "This is the sound of CHA, comin' at ya, real hardcore!" Send any written correspondence (comments, observations, articles, etc.) either to Aaron Stigberg electronically or to Jason Berry via US Postal Service. If you would like an issue mailed out or a subscription, please send the necessary postage per issue (\$24).

In This Issue...

C.H.A. Intro 3. Delirium, T.O. Eco-Issue. The Net.

Sex and Music. Punters Page. State of Hardcore.

Radio Pirate. Record Reviews. DJ Top 12"s.

Scene Review. What's Happening.

WHAT A LOVELY COUPLE - WE BET THERE
ON THERE WAY TO THE NEAREST PORTALOO..



wha'ppen

Watch out Chicago. Kind Project and Friction has teamed up to bring you Friday night free-shot's. DJ Line-up will change each Friday but you will always be guaranteed the finest mixing talent around. So far we have seen a trance night (02/04) and an 'ardcore night (02/11). Keep checking the voice-mails for DJ's and location; Kind: 312-918-9084, Friction: 312-928-1141. Show your support, Chicagoland. Big It Up!

CHA suggests...

- | Date | Event; City
Promoter: voice-mail |
|-------------|---|
| February 19 | Earthquake; Chicago
ATP and M.O.R.E.: 312-852-2098 ext. ATP
The return of Lenny Dee to the Midwest. A 'lil sumpin' for all y'all. |
| February 26 | Cyberama; Chicago
Cybernavts Union 47, Ripe, Vibe Alive: 312-918-9084
Cyber gallery and guerilla VR, free vegetarian food, tag-team performances by your favorite CHA DJs, plus the great Claude Young and Bone from Detroit. Absolutely the jam. |
| March 5 | Euclidean; Detroit
The Experience: 313-927-DAM1
---attention---This is a MUST attend event. If you go to one party all year make it this one. All must witness the great Jeff Mills, the best DJ on the planet Earth. Also, witness Claude Young, Mike Huckaby, BMG, Juan Atkins, Terrence Dixon, and Minx. The full force of Detroit's musical legacy is represented here, without them we would not have the music we love today. The wonderful thing about Detroit is who knows what other legends might drop in. Call a voice-mail, beg a ride, steal a car, do whatever you must but please, GET TO DETROIT---attention--- |
| March 19 | ???; Toronto
Delirium: 416-760-3273
You missed it on January 29, now you don't want to miss this one. Big time party for Doctor No's last event before he goes back to London, England. Number One sound in Toronto. Call each week to hear the "007 selection". Check Kind or JVT (708-216-9725) if you need a ride/have a ride need gas money and for caravan information. Jump Up Junglists! Only for the headstrong. |

tings-a-qwan

Event of the Month: *Unification*; Chicago 01/16/94
DJ of the Month: TIE. Jamie Hodge @ DBN Warehouse
Phantom 45 @ *Unification*

What we were jumpin' to in January:

5. Doug E. Fresh. "I-ight" *Gee Street*
4. YZ. "The Ghetto's Been Good To Me" *Livin' Large*
3. Red Alert and Mike Slammer. "Fucking Hardcore" *Slammin' Vinyl*(UK)
2. Plastik Man. "The Gack" remix *Nova Mute*
1. Deep Blue. "Fantasy #1 (The Helicopter Tune)" *Movin' Shadow*(UK)
- Thanks Scott and Bassmaster, "We Want the Rewind!!!!"

Chewns to warm you in February:

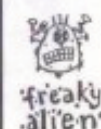
1. Xaviera Gold. "Hold Me" HYPERACTIVE REMIX! *Strictly Hype*
2. Droppin' Science. Volume 1 *Droppin' Science*(UK)
3. Nasty Nas. "Ain't Hard to Tell" *Elektra*
4. M-Beat. "Style" *Renk Records*(UK)
5. Sync. Promo

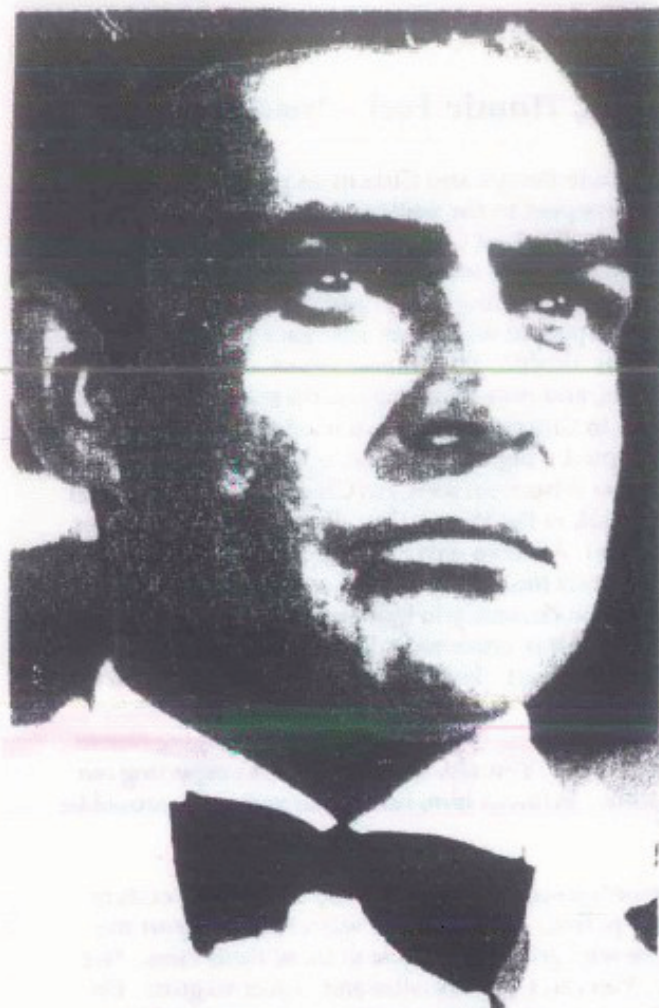
O.K., some serious biznizz here. Seems like we need to clear the air. These little jokes can get dangerous, so here's the rill shit: CHA is NOT going to boycott all DBN events. In fact, we'll probably be at all DBN events. Nuff rispekt, they got it together. Kids knew we were kiddin', why would we be spinning at their warehouse? DBN - just because EX© printed CHA's quote doesn't mean CHA doesn't like you. We are sad to report the demise of *Roots*, Milwaukee's and the Midwest's first 'ardcore club night. Respects anyway go to Zach and Jason, yu know, "keep it ruugggggedd!" We loved dem two Sundays. All respect due to Eclipse for *Nebula*. Went off well, we especially loved the space (Photon - a laser tag place in the south suburbs). Fitting and gave us all plenty to do. Reports come in via DJ Nicademus in Portland of R.A.W. 's 'ardcore club in LA, fittingly called *Jungle*. It's a weekly happening on Saturday and is drawing between 300-350 a night. More info (and hopefully pictures) when it becomes available. A regrettable error in some copies of CHA Gray Page #1: we accidentally reported CI's and Purex's New Years jam as *Heaven and Hell*, when actually that was someone else's party. Sorry guys. CHA crew was in the place to be for *Unification*. A wicked time was had by all on a chilly Sunday. Phat line-up boasted Phantom 45 as he mash up da jam. 02/11 showed Chicago what we're all about at *Trust*. Respekts to DJ's Doctor Groo, Snuggles, and Phantom 45 for the hardcore flare and Maddgroove for his acid attack. We heard a rumor that the reason the jam got busted is because someone solid pot to an undercover. Be carefull

The Real Deal, Homie Feel - Phantom 45

Greetings to all da Rude Bwoyz and Girlz in da place. I have something to say to all the troopers in the badlands. In the interview with Pat from Drop Bass Network in *The Last Girl Scout*, Pat brings up a good point about how events have turned to social gatherings and people's attitudes towards those of us not making every "gathering". Pat: "Yeah. You have to be there. It's like people would ask why isn't she [he] here. We're all here...". Ain't it the truth!? Myself and others can't always make it out of town for events, and now all the big events are mostly up in Wisconsin. What happened to Chicago? Chi-town used to rule the rhythms. No one has attempted a big event in Chicago since *Spank* this past July. No disrespect to the Wisconsin seen, but Chicago is my home turf and it's time to get back on track in the Windy City. Put your foot down for Chicago! I consider Raves and 'Ardcore part of my life, a lifestyle beyond a party. For example, I mix, which means I spend my somewhat hard-earned cash every week for the slammin' chewns you hear on the weekend. Records are expensive because everything is imported (all the mad scientists are overseas, we need a lab in the States). But this is the price to pay since the DJ has the real control of the party. Picture going totally nuts to a set by Hyperactive, and he decides to pick up the needle and start singing "Ice Ice Baby". What would happen then? You see, we need to start respecting our DJ's and everyone in the scene. Without him, her, me, or you there would be no scene.

Don't judge a person's so-called "real" attitude about rave culture only by their attendance at parties, but by all the ways they support the movement. There are those who go to parties just to show their faces. Not everyone, but a small few. You can't just socialize and expect to grow. Do something for *your* scene besides suck a balloon and compare your "old school" laminates. CHA has said it time and time again: pick up some records, start to mix, promote parties, write a 'zine, do something! Go underground, "cause in the underground only real stays real". I hope you get what I'm sayin'. Now do it. Stop frontin'. Peace to The Last Girl Scout. You should have spoken up a long time ago.





DELIRIUM PRESENTS 007

SATURDAY JAN 29 1994

FOR YOUR EARS ONLY

INFOLINE 416 760 3273

Why Toronto Runs Tings In North America

- Scott and Kay
Marion

Every raver from the midwest should go to Toronto. Hell, every raver in North America should make it to Toronto. And everyone from the Chicago/Milwaukee/Madison/Minneapolis scene who thinks they've been to great events around here should *really* go to Toronto! The rave scene up there is incredible in many ways and our trip to Delirium's 007 not only blew us away, but changed our expectations of what a rave scene should be. Before I get to a review of the show, I'd like to touch on why Toronto runs tings and why you need to experience it.

1) *It's relatively close.* An 8-9 hour ride. For what you're getting this is incredible value.
2) *The scene is organized.* There are at least 10 ticket outlets for each event—no silly map points or contrived air of secrecy surrounding an event

CHA Chicago Hardcore Authority CHA Chicago Hardcore Authority
DJ Hyperactive; CHA, Chicago



e BEFORE i; WUNH, Durham, NH
top 20

Leo Annibaldi.
Alec Empire.
DX-13.
Zekt.
Biochip C.
Diesel M.
303 Nation.
Adam X.
Laura Grabb.
Madonna 303/Gizz TV.
D. Jungle Fever.
Gringo.
Radiation.
Luke Slater.
The Mover.
Nitrate.
Nightvisions.
Perceptrons.
Xenophobia.
Various

Muta 2xLP
Blue Label
Mother Fucker N.Y. EP
Second Half EP
Green Label
M is for Multiple
102% Acidiferous
Faces of Death EP
1K
Mass-Turbator EP
Cyberchrist
Executed by the FBI
Uranium EP
X-Front Vol. 2
Final Sickness
Hexadecimalz EP
"Nuclear Sun"
Overes EP
The Phoenix EP
What's Going AUM?

ACV (ITAL)
Force Inc (UK)
Industrial Str (BRKLYN)
Hart Trackz (BEL)
Force Inc (UK)
Choci's Chewns (UK)
100% Acidiferous (GER)
Direct Drive (STAT ISL)
Industrial Strength (BRK.)
Mass-Turbator (BRKLYN)
Structure (GER)
Monotone (GER)
Direct Drive (STAT ISL)
Peace Frog (UK)
PCP (GER)
Labworks (GER)
Experimental (NY)
Switch? (DET)
white (UK)
80 AUM (HOL)



top 12"s top 12"s top 12"s top 12"s top 12"s top 12"s top 12"s top 12"s
 WiZ; the Darkside

top 10

DJ Red Alert & Mike Slammer.	"Ruffer!"	Slammin Vinyl (UK)
Deep Blue.	"Helicopter Tune"	Movin' Shadow (UK)
Nookie.	"Give A Little Love"	Reinforced (UK)
DJ Seduction.	Impact 21	Impact (UK)
Kings Of The Jungle.	"Lovable"	Suburban Base (UK)
DJ Crystal.	"Meditation"	Dee Jay Recordings (UK)
DJ Nut Nut.	"Rumble/Virtual Reality"	Production House (UK)
Rhythm is Rhythm.	"Strings of Life '94"	Transmat (DET)
JMJ & Richie.	"Hall of Mirrors"	Movin' Shadow (UK)
4 Hero.	"Better Place"	Reinforced (UK)

DJ Gregg; UNM

top 10 all time chews:

SL2.	"Drumbeats"	XL(UK)
Acen.	"Trip II the Moon" Part 3	Production House(UK)
The House Crew.	"We Are Hardcore"	Production House(UK)
New Decade.	"Get the Message"	(?)
Blame.	"Music Takes You" (Kaotic Chemistry remix)	Movin' Shadow(UK)
Prodigy.	"Charly" (original mix)	XL(UK)
Krome & Time.	"This Sound is For the Underground"	Suburban Base(UK)
DMS.	"Vengeance"	Production House(UK)
Yolk.	"Sunny Side Up" EP	Ruffbeat(UK)
Xenophobia.	"Rush In the House"	Kickin(UK)

Frankie Vega; Hot Jams, Mushgroove

top 12

Disco Sister.	"Like It Is"
69.	"Rushed"
On A Beat Tip (vol. 1).	Pump Music Sampler
Disco Anthem.	"Scream"
St. Germain.	"The First Time"
Danny Taurus.	"Lies" EP
Candy Rippers.	"Feelin"
J.C. & the Jam Experience.	"Feel My Love" (Lemon Vocal Dub)
Lectroluv Remix Project.	"Dream Drums" (Junior Vazquez rwk.)
Baccus.	"Romaria" (by Body and Doyle)
The Cotton Club.	Blue EP: Cotton Wool pt. 2
Heitor.	"Ligeirin" (Afron Rampage)

and where it is to be held. The promoters organize an event and make sure people can easily get tickets for it resulting in a larger turnout...what a concept!

3) *The raves are held in legal venues.* Now before you dis this, how many parties have been shut down before they even get rolling? This doesn't mean promoters throw their raves in bars or concert halls. In fact, Delirium was held in one of the greatest warehouses I have been in. It just means that promoters cover their responsibility and ensure your evening won't be cut short.

4) *The sound system is rugged.* Over 20 subsonic bass bins that *actually show up* for (and work at) the event. Once you experience the vibration of this much bass, you'll look back at your old rave fliers and laugh...

5) *London hardcore jungle.* The London hardcore scene is the model for Toronto. The music is the most up-front 'ardcore a raver can hear—exactly what ravers are going all night to in England. Many ravers in the midwest confuse gabberhouse (industrial German techno, 200 bpm, ATP, Drop Bass) with hardcore. I have not experienced any "ravers" outside of Germany (and Milwaukee) [don't forget Brooklyn—sti3] [what about Holland?—]]] who rave to gabberhouse. Toronto is the true London scene.

6) *Dat vibe ting.* There is an incredible vibe happening in Toronto that every midwest raver should experience. It's just the incredible success of everything coming together, the promoters doing their jobs, the sound system, the hardcore DJs, the support of the Toronto ravers, the level of enthusiasm, the "tribe" feeling. It's all truly magical. Everyone is there to "work it out". The people behind the scenes put a lot into it, and the ravers dance hard all night. I've been to London three times since '92 and Toronto kicks it just as wicked and wild.

We left for Toronto at about 7 pm on Friday, January 28th. Thanks to Brian of JVT for the directions. The caravan from Junga Vibes wanted to leave around noon, with the intention of making Friday night hardcore at "The Rise". Unable to make the caravan, but just as determined to make Delirium, we loaded up the car and the tape deck with enough London bizzness to keep us up for the drive. Five hours and one snow-storm later we were crossing the bridge into Windsor and getting our second wind. A U.S. driver's license is all you need to enter Canada. For those of you getting into Ontario late at night, we suggest you find a hotel as soon as you enter the country. We mistakenly chose to drive on and finally found a room two hours later.

Toronto is a very European city with its markets, clothing shops, and boutiques. Our first destination was X-Static, the Toronto rave headquarters specializing in mix tapes and gear. X-Static is a ticket outlet for all the events and has the most up-to-date fliers for the area. Our man Alan runs X-Static. Let him know you're from Chicago. X-Static is off Queen St. at 162 John St. A *must* for any trip into town.



After picking up our tickets we called the infoline to find the location. We were amazed to hear that shuttle buses were being provided for the event. Imagine bus service from Union Station in downtown Toronto to and from the rave all night long!

We got to the warehouse at midnight to find a large "007" banner marking the entrance. Actually, we didn't need a sign. The sound and vibration of the windows in the warehouse made it clear this was the place. Inside there were about 50 people waiting to enter. Buses were arriving every few minutes bringing more ravers to their overnight destination. We were pleased to be waiting inside out of the cold to enter the event. Once inside we could hear a pounding trance beat. This was their side room, already packed with people. The system was clean and the hard trance DJs kept this room packed the entire evening. An average of 20 people danced in the doorway unable to squeeze their way in. These slammin' trance DJs made the side room a party in itself. But we hadn't traveled 8 hours to hear trance just yet. We came for hardcore jungle and we were not disappointed.

The main room of the warehouse was a cavernous space. The DJs occupied the far wall flanked by mountains of speakers. As we entered the area we could already feel our chests vibrate from the surge of bass. To the back of the room was another mountain of bass bins. The midrange and high end was as crisp as the bass was



dj returns dj returns dj returns dj returns dj returns dj returns dj returns dj returns
Phantom 45; CHA, Chicago

top 12

Justice.	"Soothe My Soul (94)"	White House (UK)
Various.	Labello Blanco X-Mas	Labello Blanco (UK)
Underground Software.	Promo EP	Reinforced (UK)
Omni Trio.	Volume 3	Movin' Shadow (UK)
Tek 9.	"Breakin' Sound Barriers"	Reinforced (UK)
Alec Empire.	Promo	Force Inc (UK)
DJ Nut Nut & Pure Science.	"The Rumble"	Production House (UK)
DJ Trax.	"Blackmore"	Movin' Shadow (UK)
Sonz of a Loop da Loop Era.	"Yeah!"	Suburban Base (UK)
Kurruption Krue.	"Relax"	Flying Fish (UK)
Naughty Trax.	Vol. 1, "The Dream"	Rugged Vinyl (UK)
Luna "C".	Knite Force LP 1	Knite Force (UK)

Jamie Hodge; CHA, Chicago

top 12

M Beat.	"Style"	
Kings Of The Jungle.	"Lovable"	
Deep Blue.	"Fantasy #3"	
Dub Conspiracy Part 1.	"Sinister Dub"	
Omni Trio.	"Renegade Snares" (Roasted Rollin' Mix)	
The Joker.	"Roots"	
Tek 9.	"Breakin' Sound Barriers" (The Original 4 Hero Remix)	
Criminal Minds.	Ghetto EP	
Various Artists.	Labello Blanco X-Mas	
Basic Channel.	#5	
DBX.	Peace Frog EP	
Red Planet.	#5	

Snuggles; CHA, Houston/Chicago

top 10

?	Who Are the Privy Council?	Kemet (UK)
Firstborn.	EP	Ruff Diamond (UK)
Sub Nation.	"Somebody Always Dies"	Future Vinyl (UK)
Reese Project.	Sharp Vol. 1	Liquid Wax (UK)
Jack & Phil.	"We Are Unity"	Basement (UK)
DJ Force and Evolution.	Special Edition 10"	Knite Force (UK)
Various Artists.	Remix EP Vol. 2	Knite Force (UK)
DJ Phantasy & DJ Gemini.	"Final Voyage"	Liquid Wax (UK)
Bug Kann.	"Made in 2 Minutes" (S Gachet mix)	Labello Blanco (UK)
DJs Unknown.	Vol. 1	Homegrown (UK)



Jason Aaron Rhiannon Roger
Joe Brian Chris Candice Su
Sarah Scott Kay Jamie Brian
Tony Mike Zach Rubin Jason
Steve Marina Mike Falcia Dan

Justin Julian Ben Migual Joe Sho Jay Margaret Josh Jenny
Jodie Adam Justin Colin Matt Sue Jen Kyle Armondo Zee

Cesar Cass Sheri Jabba Amy
Mike Phil Matt Elaine Mariko
Collen Nate Roy Himadri
Patrick Matt Alan Frankie
Angel Greg Carrie Jude Marvin



Jimmy Alan Camile Jason Dean Molly Alan Michelle Gregg



Damian Gil Sara Chris Dave
Darren Jason Grant Paul Alan
Stetly Pascal Rob Nick Kieth
Victor Brian Becky Nathan Stuart
Teresa Michael Jason Brian
Charles Howard Paul Bryan DJs
who rock shit on stage promoters
publishers punters raggamuffins
junglists this is dedicated to YOU!

thunderous. When we got to the center of the dance floor our entire bodies were vibrating. We had never felt anything like this. We were in for some incredible hardcore and wasted no time getting ready for it.

DJs on the night included Toronto's finest and ruffest junglists: Dr. No, Jungle Ph.D., the Hrdcru, Dred-E, kept things rugged the entire night. The live PA of Jungle Ph.D. and Dr. No pushed the crowd further and kept the excitement level up. When Jungle Ph.D. asked, "Are you rushing?" the entire crowd was on the ones and twos.

The packed house of ravers were there to "rush". Dressed in every imaginable outfit, these people take their raves seriously. The crowd was up, friendly, and outgoing. There was no right or wrong side of the room to be on. There was no right or wrong way to dress. Delirium was a giant space filled with people who loved to rave. It was the closest to the London scene we've experienced here in the States.

Over the DJs hung Delirium's symbol, a large yellow smiling face arching an eyebrow. Red lasers beamed from the eyes creating swirling light and lines through the smoke. Multi-colored lighting effects helped in creating a frenzy to accompany the ruffneck jungle.

The Toronto DJs are definitely up to speed with the London scene. Having traveled to London in December, we were hyped to hear Toronto throwing the newest and ruffest cuts. As the night progressed, the music took you deeper into the jungle. The bass surged and shook you, the breakbeats became more rugged, challenging you to keep up. The 1000+ ravers were definitely up for the workout.

Along with the MCs "call-and-response" pushing the crowd higher and higher, you felt an involvement with the DJs and the music. Everything came together to increase the level of excitement. Instead of wearing the crowd down over the course of the evening, this crew revved them up. How many hardcore events have you attended where there's more people dancing at 5:00 am than there was at 2:00 am? Toronto knows how to work a crowd! Delirium DJs kept the crowd screaming for more, whistles blowing and hands in the air.

At approximately 5:30 am, the Jungle gave way to trance. In a very cool sign of unity, Delirium turned the sound system over to Atlantis, another promoter on the scene, to finish out the morning and provide the house of sweaty groovers a nice soft landing.

This idea of different sound systems sharing the same event has been big in England for quite a while. It was great to see this happen in Toronto.

And, as the hypnotic trance rumbled through the massive system, the crowd began moving to a deeper groove. With the floor filling up for what would become a three hour session of the deepest hard trance around, the MC reminded the crowd that the next shuttle bus back to the real world would be leaving at 7:30 am.

Check out CHA's wha'ppen for info on the next T.O. jam.

Having just received our W-2 forms, which tell us how much we have given the government from our paycheck in taxes, one must wonder what exactly happens to all the money we begrudgingly hand over to Uncle Sam. Among Social Security, defense, public aid and all the other programs, we pay into the World Bank. Even though in 1993 alone US taxpayers paid \$1.2 billion to fund World Bank projects, we have absolutely no say in them. Then "What is the World Bank," you ask, "and what does it do?"

The World Bank was established in 1944 at the International Monetary Conference of the United Nations at Bretton Woods. Originally, the bank was designed to assist in the reconstruction of Europe after World War II and promote the "long-range balanced growth of international trade by encouraging international investment." However, the World Bank today all but ignores Europe and devotes its energies to poor, Third World countries. However, the Bank's intentions are far from charitable. The \$25 billion strong World Bank focuses on huge, non-sustainable energy and development projects that cause massive environmental and social upheaval. It is estimated through World Bank loans 1,900,000,000 square kilometers of forest have been destroyed and countless millions of indigenous peoples have been forced to relocate.

One example of the World Bank's atrocious environmental principles is their pending loan to India, which will underwrite the National Thermal Power Corporation (NTPC)'s construction of a series of dirty, coal-fired power plants. These plants will increase worldwide carbon dioxide emissions by two and a half percent each year, which would contribute to global warming, acid rain, and other ecological problems. This loan is poised to go through, despite the fact that the World Bank did not conduct studies on alternative energy production.

If these loans were publicized, there would be public outrage. However, the World Bank maintains a highly secretive preparation process. Since its inception, \$27,400,000,000 in US tax money has been given to the World Bank, and how many of us know what has been done with it? Contact Earnest Stern, the Managing Director at the World Bank, who has direct control over Bank policy. Demand that a publicly supported institution be accountable to the public. Ask that Freedom of Information access be granted for all Bank documents and that an appeals process be established for local people affected by loans.

Also, contact World Bank President Louis Preston and voice your concern that the Indian National Thermal Power Corporation is proceeding without concern to the impact on the environment or the native people. Write: 1818 H St., NW

Washington, DC 20433

naughty naughty. vol 4 *naughty naughty(uk)*

typical naughty naughty stuff. side a is a good piano-ey number that samples "definition of love". side b is godawful.

static substance. *impact(uk)*

these are the same people who gave us "happiness" and "ghetto people" a long time ago. this rekkid is not as good, but i still like it. "seventh hour" has some MAD MAD BEATS. "mind games" on the flipside (da non-insect side to all u impact loverz) is trancy.

THE JUNGLE

Tek 9. "Breakin' Sound Barriers" EP *Reinforced(UK)*

A strange three-tracker. The main tune uses a medium break with this absolutely CRAZY horn-sampled breakdown, uplifting inna true ruffneck style. There's a hip-hop track on there too, at 92 bpm. Strange! Dis one takes a few spins to get the feel. Not yer usual "Reinforced" sound. (Gregg)

DJ Red Alert and Mike Slammer.

"Fucking Hardcore" *Slammin Vinyl (UK)*

This 12" is "all that and a bag of Chips Ahoy", with our home-boys DJ R... and M.S. bringin' the noise. A-side "Fucking Hardcore" has nice breaks and that especially rugged rock-n-roll beat that sti3 loves and makes the crowd a seh "oooh!". AA-side comes with two re-mixes of the now classic "In Effect". Good scratching and good piano—recognizable from that phat ol' Menace II Danse jam—make these mixes instant floor-fillers. (JJ Jellybean)



Deep Blue. Fantasy EP *Movin' Shadow(UK)*

Somehow we forgot this review in the last ish, so for those who still don't know what that wickedness is they call "The Helicopter Tune", here it is. You've heard it, helicopter f/x start the chewn, a pause, then that solid, clunky beat bangs in. Word is that it gets all the Rastas dem pounding the floor in the UK's ruffer spots. Flip has Fantasy #2 and #3. Just excellent variations on the classic. Check out that "French Kiss" style slow-down. Superb wax from Movin' Shadow - a fe yu time now! (JJ Jellybean)

it's issht if it ain't ruff – reviews by snuggles

spirits from an urban jungle. *white house(uk)*

the a-side "prologue to freedom" is completely slammin—it is total bliss. and if you play it at 33 it sounds like a progressive breakbeat house track, so it could serve double duty. the flip "white lightning" has some HARD RUFF BEATS, but the song itself sounds too much like recent suburban base shit like "jeopardy" and "yeah." i can't front on the beats tho—the track is good.

hyper-on experience. "family we never had" EP *movin' shadow(uk)*

this is the follow up to one of the dopest releases of 1993 (the deaf in the family EP). as such, i figured it was bound to be a letdown. one complaint is that all 3 choonz on the EP have beats that sound nearly identical to "thunder grip" (on the last EP)—clean but not hard enuff. "disturbance" has a good intro and some trippy sounds about midway through. "monarch of the glenn" has a total BLISS OUT intro but it is not returned to until the end of the song; in the middle is more "thunder grip" shit. "lil ruffi-on" is just so-so.

flat 47. "rooftop" EP *kickin(uk)*

track A1 is trancy chillout breaks... with some dark ominous sounds thrown in and a mellow guitar break in da middle. and if you listen long enuff, it goes into a phat halfspeed ragga stylee. track A2 is more in the ragga/piano vein; in fact the beats and bassline sound alot like subbase 22 (phuture assassins). B1 has fucken ruff beats and some hard noises thrown into the mix—a solid track. B2 is DOPE AS SHIT—the beats are really THICK and the samples are full-on.

the criminal minds. "ghetto" EP *outland(uk)*

ok, i know i'm not the only one who thought TCM, the former kings of breakbeat, were dead in the water after the disappointing joyrider EP and then that wack mind-bombing thing (i just couldn't look past the hideous cover). well, this EP isn't a return to their former glory by any means, but it's a lot better than the 2 aforementioned releases. "ghetto theme" is nice and hard, with samples of "toxic culture" thrown in. "out there..." is trippy wid lotsa acid sounds—good, but nothing special. the slipmatt rmx of "drums of doom" is the reason you should get this EP—true and pure ELEVATION of da mind and body (be forewarned: there do exist some annoying 1992 sounds about midway thru). the last track (a remix of "ghetto theme") is TCM's wack attempt at hard acid. the only good thing about this choon are the 2 breaks, an ambient one about halfway in, and then near the end, when a lovely nookie-style piano comes in.

Potholes on the Information Superhighway:

A critical look at the net - Aaron Stigberg

Internet is not the socialist free-information cure for 90's anomie that, arguably, every new user thinks it will be when she first logs in. We hear stories and read articles about people being "brought together" through email and newsgroups and computerized chat-groups. A lot of things that aren't apparent at the outset of one's "virtual life" keep the experience from being altogether blissful - the quality articles in *Time* and *Mondo 2000* right down to our own rave-zines ascribe to using the net. Sure, it's addictive, but like home-made acid, there's a number of downsides one has to take into account when deciding if one wants to continue down the path towards...Well, we all think we know the ultimate effects of too much computer use (and we know we'll never turn out that way, right?).

The annoying thing about the net is that getting connected costs money. You either have to subscribe to one of these services, most of which only grudgingly offer full net access, or have to pay \$10,000 a year to enroll in an institution of higher education. Sure, we get other things for our tuition, but some of us will miss our free UNIX login more than our 100 pages of reading every night. It's hard for private citizens, not working for the government and not going to college, to get a login without joining America On-line or something, which is one of the main facts debunking the free-information myth. This said, there are a number of resources available to the raver on the net.

Alt.rave: A newsgroup, which is like an electronic bulletin board, where users post messages/articles to anyone who wants to read them. People reading these submissions can respond either publicly in the form of a "followup" or privately through good old email. The problem with alt.rave, however, is that people only seem to discuss the most obvious aspects of the "culture" - that is, the awesome distortion on track 7 of the Polygon Window CD or the availability and quality of the latest volume of "Techno Sonic". Few and far between are the posts from people with much knowledge about the music or about the "phenomenon". A lot of posts run along the lines of "Could anyone tell me the title of that song that has the guy saying 'James Brown is Dead' - well, not that bad, but you get the picture. Thus, an opportunity for discussion among ravers from all around the world is wasted in favor of the meanderings on the part of, for lack of a better label, c***y r***r fl****s. Potential not realized - there it goes again.

Alt.rap: The same medium with a different problem. These guys are basically college students who have no real contact with the people who keep hip-hop alive, but feel content to sit in their labs listening to Ice Cube,

the Beastie Boys, and Cypress Hill and transcribing lyrics. The potential for discussion is there, again (for these are educated lads), but egos run oh so wild. Nowhere else is the newbie/veteran hierarchy more frequently and vigorously enforced, as criticism of those 20 or so alt.rap old-timers who write 85% of the posts results in "flaming": vicious personal attacks aided by the anonymity and protection provided by the medium. Just like on a voicemail, dissertations of insults can be sent without fear of immediate reply or even accountability. A 98-pound weakling can be a hard-rock on the computer, handing out verbal beatdowns and never having to talk or argue face-to-face or even simultaneously. In alt.rap's defense, sort of, this goes on in every kind of electronic "forum", but since this particular music itself is grounded in macho posturing, these guys see it necessary to develop their own style of nerd-boasting. Like gangsters shooting each other, net-heads type obscenities like nobody's business.



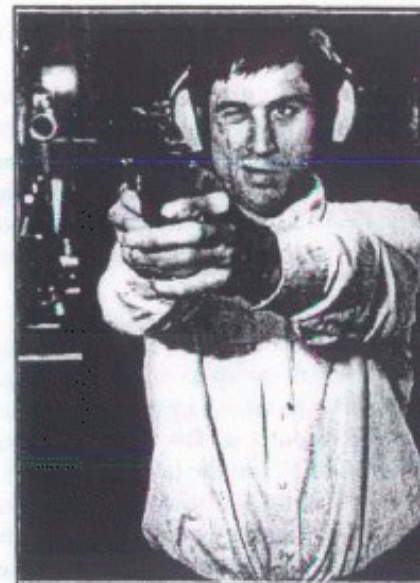
UK-Dance: Joined this mailing list to try and get some feel for the scene over there in England. Yet I might as well just have read *Mixmag* or *DJ*, as discussion of hardcore is kept to a minimum. In fact, while a lot of the regulars acknowledge hardcore's continuing function as "rushing music for kids", most of them focus on the more "legitimate" genre that is "Intelligent Dance Music" (even though there is a separate mailing list for this). I was lucky enough to read the UK-Dance chart of albums

and singles a couple weeks ago, and only one hardcore work was even mentioned on the 1993 Honorable Mentions list: DJ Rap and Aston's "Vertigo". Predictably, B12, Balil, and Aphex Twin battled Fluke, Sabres of Paradise, and Spooky for top honors. Let's just say that in the end, Progressive House and Intelligent Techno called it a draw. These guys do talk intelligently about the scene and the music, and through some probing I got it out of people that happy hardcore is still popular (though dismissed by these just-short-of-snobs) and jungle is deep underground. Whether this is good or bad is a matter of opinion. According to these guys, the pirates "prop up" hardcore and jungle - but somehow, I don't think the ragamuffin denizens of the South of London are well-represented on the list. In sum, join this list if you want to know which import CDs to buy or if you're a fan of that dry English wit.

MW-Raves: This list exemplifies some of the best and worst features of faceless 90's communication. Confined to discussion of events and music in

Various Artists. Labello Blanco
X-Mas Labello Blanco(UK)

Triple pack compilation priced at a single 12" cost is Labello Blanco's X-mas gift "...to all the murderers, thieves, all the robbers, serial killers, psychos, lunatics, crack heads, mental patients, pimps and retards, and especially to all the DJs with AIDS." Hot remixes of all the Labello hotties, including a hype mix of "Gimmi My Gun". Check Labello's rep, yu know it.



Various Artists. Happiness and Darkness *Jumpin and Pumpin*(UK)
While it provides little "living darkness", this is a superior comp. The first track is a proven slammer:

Origin Unknown's "Valley of the Shadows", which sounds like a vastly improved "Dark Stranger". The House Crew brings us perhaps the best commercial-sounding happy-hardcore track ever in "Euphoria(Nino's Dream)". Other anthemic-sounding hotties include "Desire" by Weekend Rush, the shum favorite "Shining in Da Darkness" by Nookie, and "Can You Feel the Rush" by Noise Factory. Many tracks embody the compilation's title nicely, with dark passages broken up by melodic piano or strings. Rugged and raw is complemented by joyful and crowd-pleasing. A few problems: at least on the CD (reviewed here), the average bpm is between 165 and 175, and the tracks are sped up considerably, perhaps to fit more on the disc; if this is the case with the double vinyl (16 tracks total), some DJs will have to invest in the original 12"s to bring the tempo down to something sensible. Each track is also faded out early, around 3.30. Again I assume this is to fit more tracks on the CD and if this is the case too with the double vinyl, well... yu know. Get the original 12"s. Also, the second-to-last track has perhaps the most ill-advised vocal sample in history, making an otherwise rugged drum-and-bass jam fall flat. (st3)



'Ardcore for Ninety-Four - Reviews by Phantom 45

Various Artists. *Shackle Me Not* Knite Force Records(UK)

Double 12" includes slammin megamix of Knite Force's best artists. On the flip is also a compilation of Knite Force's finest. Second disc is the hottie; a-side: Luna "C", "Death of a Psychopath". Also included is a breakbeat sampler of over 50 beats (so you can really rok that drum and bass stylee). This whole damn double pack is the issht. Do not pass it up.

Justice. "Soothe My Soul (94)" White House(UK)

Remixes of "Soothe My Soul" by Blame, Bay B. Kane, and Warped Kore. This record has a lot to offer, each mix having its own little catch. Warped Kore's mix is hard as hell with pounding old school breaks speeding through your brain. Bay B. Kane's mix is on a some what tribal/dark flavor. White House puts out the dope wax for '94.

DJ Trax. "Blackmore" b/w "High Time" Movin' Shadow(UK)

Intro with a vocal of "Let me see, how should I start?", then Trax busts in with the quick wrist scratch on "Blackmore". Nice long bass tones, good beats, water dripping f/x in the background, flanged scratches—DJ Trax leaves his mark on the scene with this hottie. Flipside "High Time" is yet another smoker on the dark tip. Also a nice male vocal on this one.

Boogie Times Tribe. "The Dark Stranger" Part 3 Suburban Base(UK)

Sub Base 27 was out a while back but this is a good one to still pick up if you liked parts one and two. Grab this one and do some tricks with this and the other copies, and add some new flare to the ol' chewn!

DJ Rap and Aston. "Jeopardy" Suburban Base(UK)

Yes, the hardcore queen DJ Rap does not stop making the fresh ones.



New spaced out breaks layered over old beats make up this one, with flanged "rubber band" sounds, yes, the whole kit and kaboodle. Personal favorite track is Desired State mix. Try bringing it in about halfway through the track.

Sonz of a Loop Da Loop Era. "What The" b/w "Yeah" Suburban Base(UK)

Two tracks by the bad bwoy of Sub Base. "Yeah" is the better of the two, with a çonga intro and a vocal nice break down. When you think all is quiet, a vocal drop of "Hang On" hits and havoc reigns the speaker with extra bass and crazy beats.

the Midwest states, MW-Raves is great for learning about parties in Chicago and Detroit. Through MW-Raves CHA learned about Trust and Euclidean. The reviews of events range from comprehensive and sharp to completely subjective and uninformed - from accounts of sound-systems, mixing, lights, and "vibe" to long descriptions of car rides followed by gushing praise of one DJ. Recently, though, people seem to be paying attention to "the whole story" of an evening, and giving one an idea of whether or not a promoter deserves your loot. A negative aspect of the mailing-list medium is that people often get engaged in discussions of paganism and drugs, topics better covered on the pages of *Reactor*. I have heard of users developing complex "filters" to screen messages about a certain topic or sent by a certain person. The need for this is shown by the simple fact that one person's idea of what's worth posting isn't necessarily another's. So many find our mailboxes filled with personal arguments composed of one-line rebuttals or clarifications - often added on to the complete text of the whole argument (using the reply-include command). Just imagine getting a letter in your mailbox every day, which was a page long, but the same as something you got yesterday, which you weren't interested in then, with one line added to it. Now you can understand the quickness with which one acquires the reflex to delete every message that includes the word "anarchy" or "hallucino-reality" - or the newest addition, "hardcore v. house". Maybe I'm missing out on something big by doing this, but I doubt it. Another major problem is that anybody can spout unfounded issht with the touch of a button. Compare this to the zine dynamic, where it takes a lot of work to put out anything, founded or unfounded. Thus people put a lot more thought and heart into material which is to appear on the printed page. I can't think of a time when I've had my eyes opened by an article on MW-Raves in the same way that a zine submission or letter might. Matt C Bonde's comments always make me chuckle, I gotta say.

I have attempted to be somewhat objective here in my criticism of these electronic information fountains and their use. I would encourage people to try these services themselves however, as we know I can't speak for every user of the net.

Commands:

alt.rap, alt.rave: "trn or "rn", then "g alt.rave" or "g alt.rap". "h" for a help screen.

UK-Dance: Send email to listserv@orbital.demon.co.uk, the first line of which should read "subscribe uk-dance"

MW-Raves: Send email to listserv@csd4.csd.uwm.edu, the first line of which should read "subscribe <name>"

Look for a review of ne-raves, bpm, and de-raves in the next ish.



Sex and Music

by the young lass, Rhiannon

A very long while ago, I was enjoying myself dancing along with a few hundred others when I stopped dead in my tracks. The DJ had chosen to play "WWS Pussy" by DJ Charlie Lownoise and Mental Theo, with the "Hey, We want some pussy" sample (Yes this was a very long time ago). No one else seemed visibly effected by the lyrics, but I found them very offensive. I did not feel as if I could ignore the words and dance on as the vulgarities were pounded into my brain.

Raving should be an activity that is positive and brings people together, rather than alienates them. Sexist music, gabberhouse in particular, is unneeded and unnecessary. A song can and should be a "floor-filler" without the use of obscene and degrading language.

DJs need to be responsible for the music they play and choose their records with discretion. I don't go to parties to feel degraded or humiliated. Regardless of whether they are conscious of it or not, DJs create the atmosphere of a party by the type of music they play. Just as a film director uses teary violins to create a sad mood in a movie, a DJ has the ability to create a peaceful or hostile atmosphere at a party.

Foul, sexist music seems to be a rather recent occurrence, with songs such as "DJ Fuck", the aforementioned "WWS Pussy", "Bitch is a Hoe", and the newest one, unveiled at Venus in Appleton by Jethro X, "Bitch, I want you to be my mistress." The music is partly to blame for raves taking on an aggressive feel. Negative energy, once refreshingly missing from the rave scene, seems as if it is beginning to infiltrate our ranks. Could a genre of music that has also sampled the hissing of Nazi gas showers be a cause of this negativity? It just seems pathetic that a scene that started off playing music with melodies from children's television shows now has come to play music using sounds of this nature.

Since every DJ in our scene is a man, it will take considerable effort to sound the alarm that women are not oblivious to the in-your-face misogyny that a lot of gabberhouse—the dominant "rave music" of 1993, which is supposed to create a "vibe"—contains. The new voice that the women of the midwest scene seem to have discovered must speak out against DJs' playing of insensitive, violent music. It's not as if that's all that's out there, is it?

Alternative Radio List for London and Surrounding Counties

(* = Recently logged Broadcast)

Compiled from the Dark Side -WIZ-

Freq	Station	Contact Tel.	Comments, Times, DJ's, etc.
87.65*	Rhythm		House/Garage
87.9*	Energy		House/Progressive/Garage
88.2	Buzz		Soul/Ragga/Funk
88.4*	Unity		Hardcore Paranoia, DJ Scoobie
88.4*	Shakedown		Hardcore weekdays 5pm - 1am
88.75*	Sunrise		Hardcore/Ragga
89.4*	Defection		Hardcore/Garage
89.8*	Station		Ragga
90.0	Charity		Ragga/Soul/HipHop
90.1*	Planet		Techno/Trance
90.3	Rude Girls		Ragga/Soul
90.6*	Pulse		Hardcore
91.0*	Lightning		Hardcore/Ragga
91.5*	Mutiny		Hardcore/Jungle (Weekends)
91.8	BCI		Ragga/Soul
92.0*	Powerjam		Ragga/Soul
92.3*	Rush		Hardcore (Weekends)
92.6*	Dream		Hardcore/Jungle
92.9	Paradise		Ragga
93.2*	Electric		Indie/Rock/Pop
93.2	Format		Hardcore
93.8	Vibes		Ragga
94.1*	London		Indie (Weekends)
94.3*	Sky		Hardcore/House/Ragga all week
94.5*	Kool		Hardcore/Jungle
95.5*	Function		Hardcore (Weekends)
96.6	Influence		Hardcore/Jungle
96.9*	Choice		Legal station - Soul/Ragga
97.9*	Bassline		Hardcore/Ragga
98.1	Freedom		Hardcore with DJ Flex, Chaos crew
98.5*	Elite		Ragga/Soul/Jungle (Weekends)
99.2	Irie		Ragga/Soul
99.6	Ragga		Ragga
100.0*	Kiss	071-700-3100	Legal station - full range of dance
100.6*	Zone		Hardcore (Weekends)
101.3	Eruption		Hardcore
101.8	Syndicate		Hardcore (Weekends)
102.9*	Chillin		Hardcore/House
103.6*	Flex		Hardcore (Weekends)
104.15	Garage		Garage at Weekends
104.4*	Impact		Hardcore (Weekends)
105.4*	Trance		Hardcore/Jungle (All week)
105.7*	Don		Hardcore/Jungle (Weekends)
106.0*	Red Eye		Hardcore/Jungle (Weekends)

are termed "crusties" and "cheesy quavers", "ragga-muffins" and "bad bwoys", deserving only to be confined to the cultural ghetto and then ignored. The prejudice against raggas borders on outright racism. The term "ragga" has become an insult in the "trendy" club circuit. Raggas are blamed for all the current crack problems and violence at clubs—mean-eyed moody boys who walk in posses "taxing" (robbing) all comers. Some clubs have unofficial door policies to exclude raggas—which in practice can mean any grouping of black men. In such a ghetto, without access to mainstream media and corporate money, people are compelled to create their own, *illegal* medium, to ensure their socially disenfranchised voices are heard: pirate radio.

Pirate radio means music for the underground, and jungle is here to stay in the UK. A little respect would be nice, but hey, what can you expect from a "prog-gie"? WE RUN IT, SEE!

-special thanks to Lee Harpin and Matthew Collin for their story in iD. Thanks to Matthew R. Lewis for the photography, also at iD. Thanks to Sid Smith, Tony Monson, and Chris Edwards. Big up to WiZ and the Dark Side for the list. For more info on pirate radio in the US check Mondo #11. As Free Radio Berkeley states, "Let a Thousand Transmitters Bloom".



Gabberhouse - JJ Jellybean

In all this fervor over gabberhouse, I think we forgot some questions the punters may have: What the hell is Gabberhouse? Where did this term come from? Gabberhouse is a strain of hard techno music initially from northern European cities like Rotterdam and Amsterdam. Also called Eurotechno or "Hardcore" by some over here, it is characterized by a thumping 160+++ bpm distorted 4/4 bass kick generally broken up by spoken vox samples. Think of Milwaukee's Mr. Bill or our homie Hyperactive on the B sides of his last two tapes and you got it right.

Now Gabberhouse isn't a term CHA can take credit for, although I wish we could. As it was explained to me, "gabber" is Dutch slang for "friend". And when you're rushing off an e, you're real friendly. So naturally the music "gabbers" rush to would be called "gabberhouse". This term is not meant discredit this genre of techno. To use this term is simply a matter of trying to effectively communicate. If one were to call a London record shop and ask for "hardcore" you would get a package of ruffneck chewns with it's chief rhythmic element being a "break"-beat. Since CHA's focus is on UK hardcore it's natural that we would use these terms as such. We realize that any music can be considered hardcore if it's "real" and underground. It's just that with CHA we are just trying to discuss the music and present the terms in the same manner that the creators of the music would use themselves.

As far as the neo-nazi element to gabber, it is the stereotype of a gabber to be a young, white, male, sexist, racist, homophobic, fascist hooligan. But as we all know, stereotypes suck and as this may be true for a few, I hold serious doubts if this holds for the whole. However, the music itself doesn't set a good case for the gabbers. With artist names like "Euromasters" and songs like Sperminator's "No Women Allowed", it is hard to make the case for gabber. If you recall, the Euromasters were the center of controversy about a year back when their track was pulled from the shops in Europe after it was reported that the hissing noise sample was supposed to represent the hiss of Nazi gas chambers. Behind the name Euromasters one can easily infer this racist backdrop to their songs, with "Euro", or in the liberal-PC sense "white", as the "master".

This idea of gabbers and gabberhouse as racist thugs is obviously something that has been recognized in Europe and by the gabberhouse labels themselves. Witness Mokum Records' campaign of stamping their record sleeves with the slogan "Gabbers Against Racism and Fascism". It reminds one here of the SHARP movement, "Skin-Heads Against Racial Prejudice". Hopefully the Gabbers will fare better than the SHARP's by honestly attacking the problem of racial stereotyping and fascist behavior rather than making a mockery of their pursuit by bullying every kid they see wearing a pair of Doctor Martin's.

State of Hardcore - JJ Jellybean

We are now deep into winter over here, when life slows down. This is the time when record labels traditionally slow down the pace. Not only with the new releases, but with the tempos as well. So as we get by on less, we'll just have to find more in our music. It's been simple to do lately since producers have been pouring more and more into every groove, making each release count. Most people have been talking about the end of darkside. While certain selectors live in the darkness (Dr. S Gachet, for example), others having playing around to find something to fill the darkness void. Thus the emergence of something I was only able to allude to last issue: "ambient" breaks. Trancey yet uplifting are still the words, but the producers are getting more skilled at adding the haunting darkness you can only find in dub.

Ambient hardcore is basically characterized by a deep, deep rolling bass-line and pitched-up snares. The snare line often sounds like a concert percussionist playing a sixteen-count syncopated snare solo. It has little to do with being a breakbeat because most producers of this genre seem to be taking the bass hits out. The typical snare/bass breakbeat interaction is replaced with huge 808 style hits at the start of each snare pattern followed by a few more through-out. Most hi-hat work is your basic programmed 909 1/16 note patterns. All of this is put through the usual array of effects—time delay, echo, flange—to give the riddims a spaced out dub feeling.

Synth lines are used to carry most of the atmosphere of the track. Most of the line is your typical three-chord progression over a sixteen count phrase. However simple, this seems to interact best with the snare stylings, locking you in on that treble to push your body along with the roaring bass. Breakdowns is where ambient breaks shine. Here typical 'ardcore samples are kept to minimum. If any are used it will probably be a soaring, airy female vocal, layered and effected to give it that ambient feel. Most likely you'll be getting a "new age-y" type break of dripping water, birds, wind chimes, leaves rustling, etc., but don't knock it. It provides real "ambience" and is nice to key in on if you're rushing.

This style seems like a good alternative to the customary trance set at the end of the night that every promoter seems to think is necessary. I find myself just as drawn into an ambient hardcore set, especially through the b-line, as I would with any hard trance program. It's also much preferred here over most darkside stuff. Check out DJs like Clarky Blackmarket, Trace, and LTJ Bukem; they will show yu the future.

Radio Pirate - JJ Jellybean

"Now hear this! Feel the rush London town, lets get hyper! Going out to all the bad bwoys, all the red eyes, the liberty takers, the nutters... oh my bloody God! Come Alive! Come Alive!"

A typical afternoon in London. Switching on the radio and scanning the airwaves is like entering a menagerie of agitated, noisy creatures, all bellowing at once. The stream-of-consciousness ranting of pirate radio MC's gabbing their improvised collage of scene buzzwords, messages to mates, thinly-veiled drug references and pure gibberish. It's almost impossible to find an unoccupied band amidst the mass of legal and illegal stations.

Forget what you have read in *Mixmag*, *DJ*, and every other UK "club scene" music magazine. Forget their joy over the rebirth of house—progressive house. They try to spoonfeed the punter this crap for one simple reason, a reason they can not bear to admit. Hardcore—Jungle, Darkness, Drum and Bass—run tings in England. It has been said in *CHA* before, "They say it's dead because they want to see it dead." I'm here to prove that the death of hardcore in the UK can not be true. Besides the obvious examples, like 13 hardcore clubs in London alone on a Friday night, the true proof that hardcore is alive in London and runnin' the underground comes from the pirates. Out of all the stations I know of in the UK, only one has progressive house in their format. This is because progressive house is not underground. It is everywhere. It is the sound of the clubs. If hardcore was dead and prog was runnin' tings, as *Mixmag* would love for you to believe, the hardcore pirates would be extinct and replaced by proggy pirates. But if you scan the list I included of pirate stations in the London area alone, you find this is not the case. The sheer number of hardcore pirates is evidence to its popularity.

In October, 1992, the British Department of Trade and Industry added stiff new fine of £5,000 maximum (approximately \$7,500) on top of the existing order to seize all equipment, including a DJ's record collection, of any convicted pirate broadcaster. Yet pirate radio is becoming more popular than ever in England. In the face of such severe penalties, one asks themselves, why? Says DJ Warlock of London pirate Pulse FM, "Popular music is so diverse now, and it's always getting more so; as soon as a new sort of music comes out, a pirate can be set up quickly to cater for it. To do it legally would take too long. Basically people want more than the major stations can ever offer."

If jungle is so popular, then why would club publications want to hurt their own sales by ignoring a vital part of the dance community? It's easy to explain. I was able to read it this way: There is an endemic snobbery within the cultural elite of the club community against basically working class music like hardcore. It's proletarian, unfashionable, unwashed, possibly dangerous if encountered in a dark alley; its adherents