February 2026

THE FADED SCENE

VOL 014

A Zine for DJs & Ravers



Photography @zak_watson

KITTY AMOR

The resilient Afro-house pioneer bridging heritage and the global mainstream by staying unapologetically true to the roots of the sound.

By the community, For the community

THE FADED COMMUNITY

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THE FADED COMMUNITY

THE FADED SCENE

A Zine for DJs & Ravers

February 2026

Welcome back to the second issue of 2026. I truly hope that you caught up on our January special edition, and got to know the faces and stories of the community. From reading those articles, it cemented the fact that creating this space, this platform, this *community* was the best thing that I've ever done. Not just for myself, but for so many who are positively being impacted, or who've found connections and a sense of belonging through music.

This month's cover story is an exclusive interview with Afro-house powerhouse Kitty Amor. I saw her set back in 2021 at the Warm Up Festival in the woods. It was a magical place and a hypnotic set to remember. Our second Deep Dive presents insights from the founder behind Lab.Club. Ben is a welcomed disruptor forcing the industry to finally confront its social and cultural failings. But what is actually Lab.Club? Read on to find out of course.

Every month, we're really proud to present the true *underground.* Highlighting talented emerging producers, DJs, and curators that are currently redefining the London sound. The big news to share is, after March we're shifting the zine to a bi-monthly rhythm. This move is all about quality over frequency: first, it gives our team the space to deliver more deep-dive, long-form journalism that a monthly cycle simply can't sustain. Second, it allows us to curate a more intentional selection of content, ensuring every artist we feature is given the spotlight they truly deserve.

We're trading the rush for the right vibes—as always - thanks for being part of the journey so far. Each month about 200 of you flick through and find the topics that you like, and we're so thankful that you're still reading.



Love, Cat aka **Faded Society**

Everything you see in the live flipbook is hyperlinked to artist profiles, music and more. Let's keep nightlife culture thriving.

ZINE CREDITS

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Follow the community
@TheFadedCommunity

The Faded Community is an events and marketing agency providing space, opportunities and resources to platform grassroots & emerging creatives to pursue their music dreams.

Cat aka Faded Society is the face behind the brand. She is a DJ, event producer and promoter, a marketing educator and a nurturer leading an underground music community in London, assisted by volunteers.

www.fadedsocietyltd.com



Original Photography ***@fennaphoto***

A WORD FROM THE TEAM

Every month, we invite a team member of **The Faded Scene** to write about their thoughts, not only about the zine, but everything else in between that makes this underground community so special.

Hey everyone, I'm Benebe and I am a (mostly) vinyl DJ and events promoter based in London.

To date, my contributions to the Zine have been mostly me waxing lyrical about all things plastic in my 'Did someone say vinyl...' segment.

And I have really enjoyed the ride so far. Whilst having my regular segment allows me to explore and share what's happening in the vinyl scene, being a part of the Zine team has opened my eyes to so much about what's simmering both above and beneath the surface.

If you'd asked me a year ago whether I'd be contributing to a Zine featuring such a talented array of artists, including the likes of HAAi, Paula Tape, Wes Baggaley and this edition's cover star, Kitty Amor, I'd have looked at you very dazed and confused!

But here we are, with more interesting content than you can wave a stick at and going increasingly strong.

I'm looking forward to seeing, and being part of, what 2026 has in store for the Faded Scene.

@benebe.wax





Original Photography ***@fennaphoto***

ZINE
/ZEEEEEEN/

NOUN: INFORMAL
A MAGAZINE, ESPECIALLY A FANZINE OR OTHER MAGAZINE PRODUCED NON-PROFESSIONALLY FOR A RELATIVELY SMALL AUDIENCE.

THERE'S NOT A LOT OF PUBLICATION IN THE UK FOCUSING ON *UNKNOWN* DJS AND ARTISTS, OR WHAT'S HAPPENING IN THE *UNDERGROUND* SCENE WITH INDEPENDENT PROMOTERS IN THE *GRASSROOTS* LEVEL.

WITH THAT SAID, THERE AREN'T MANY GENERAL UK MUSIC PUBLISHERS LEFT STANDING - SO WE'RE HERE,
NOT ONLY FILL THE GAP,
BUT TO PUSH BOUNDARIES.



Original Photography ***@fennaphoto***

WHAT'S ON IN THE UNDERGROUND

Check out events happening across London, including what's on at Club Makossa in Dalston, the home of the *Faded Presents Project*.

Support independent promoters and emerging DJs across London.

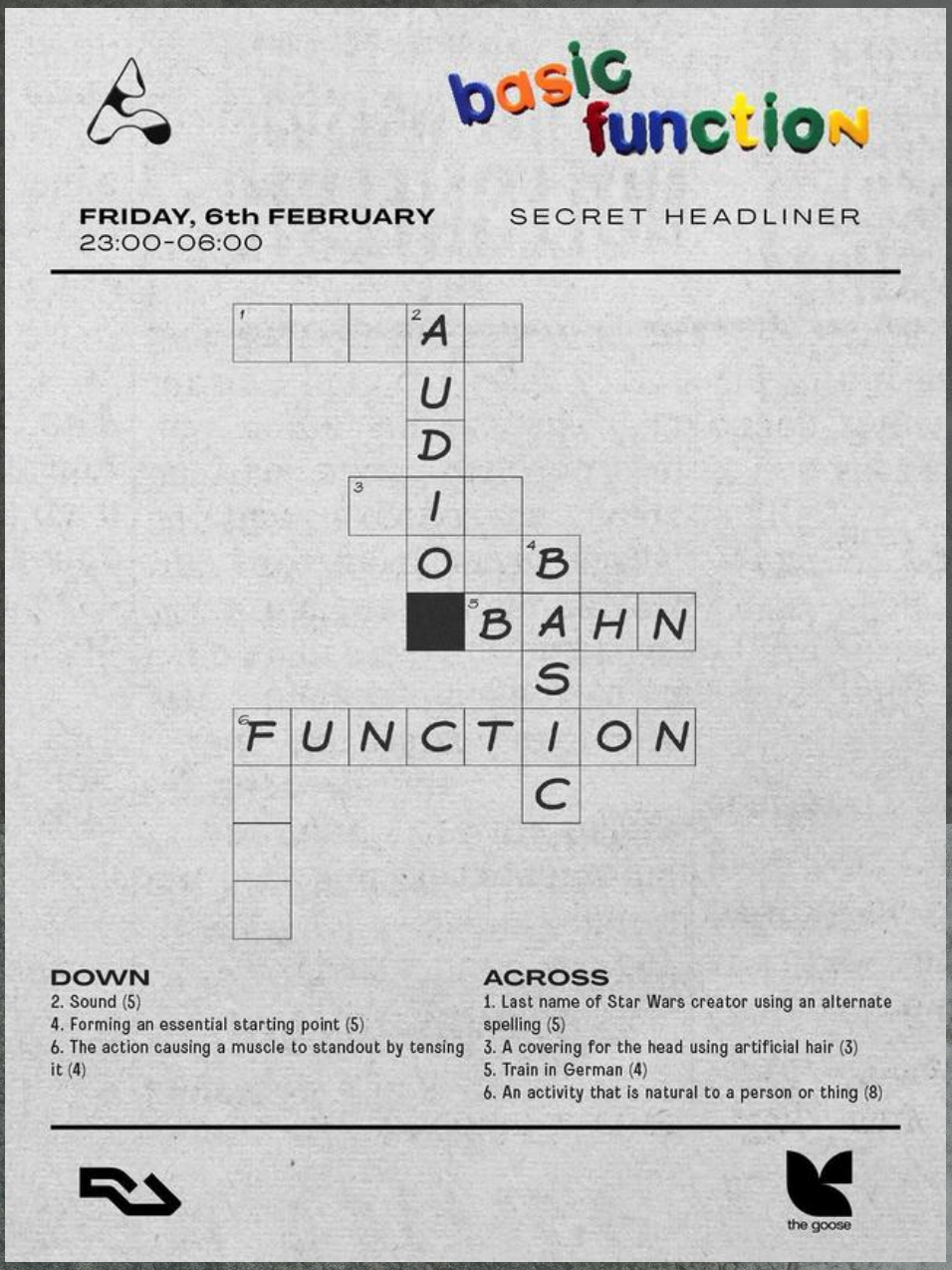
Original Photography ***@fennaphoto***

FEBRUARY 2026

DATE	NIGHT	GENRES	VENUE	LINK
Thurs 5/2	Faded Presents Project: 369	Garage, Deep House	Club Makossa	Here
Fri 6/2	Back2Back DJ Battle: Live Audience DJ comp (Feb 2026 Edition)	Multi-Genre	Alaska, Waterloo	Here
Sat 7/2	Eleusis: a Ritual Rave of Rebirth from The Ouroboros Foundation	Deep House, Melodic Techno	Basing House	Here
Wed 11/2	Lab.Club x Faded: OPEN DECKS (Back2Back special)	Multi-Genre	Lab.Club, Shoreditch	Here
Thu 12/2	Faded Project Preseents: HOUSE TOUR	House, Tech-House	Club Makossa	Here
Fri 13/2	Warme Brüder x The Blocks	House, Club	The Post Bar, Tottenham	Here
Fri 13/2	Meera Presents: Fabal Beerhall House Party!	House, Tech-House	Fabal Beerhall	Here
Sat 14/2	RDV - NOT VALENTINE'S PARTY	Hardcore, Jungle	Four Quarters, Peckham	Here
Thurs 19/2	Faded Project Presents: House in the House	House, Tech, Bass	Club Makossa	N/A
Thurs 26/2	Faded Presents Project: The Duck HSE	House, Tech-House, Bass House	Club makossa	N/A

For any other events from Faded Society Ltd including Open Decks, check HERE

Basic Function & Audiobahn w/ Secret Headliner
Date: Friday 6th February 2026
Venue: Secret Location
Tickets here (From £12 onwards)
Instagram @a.basic.function



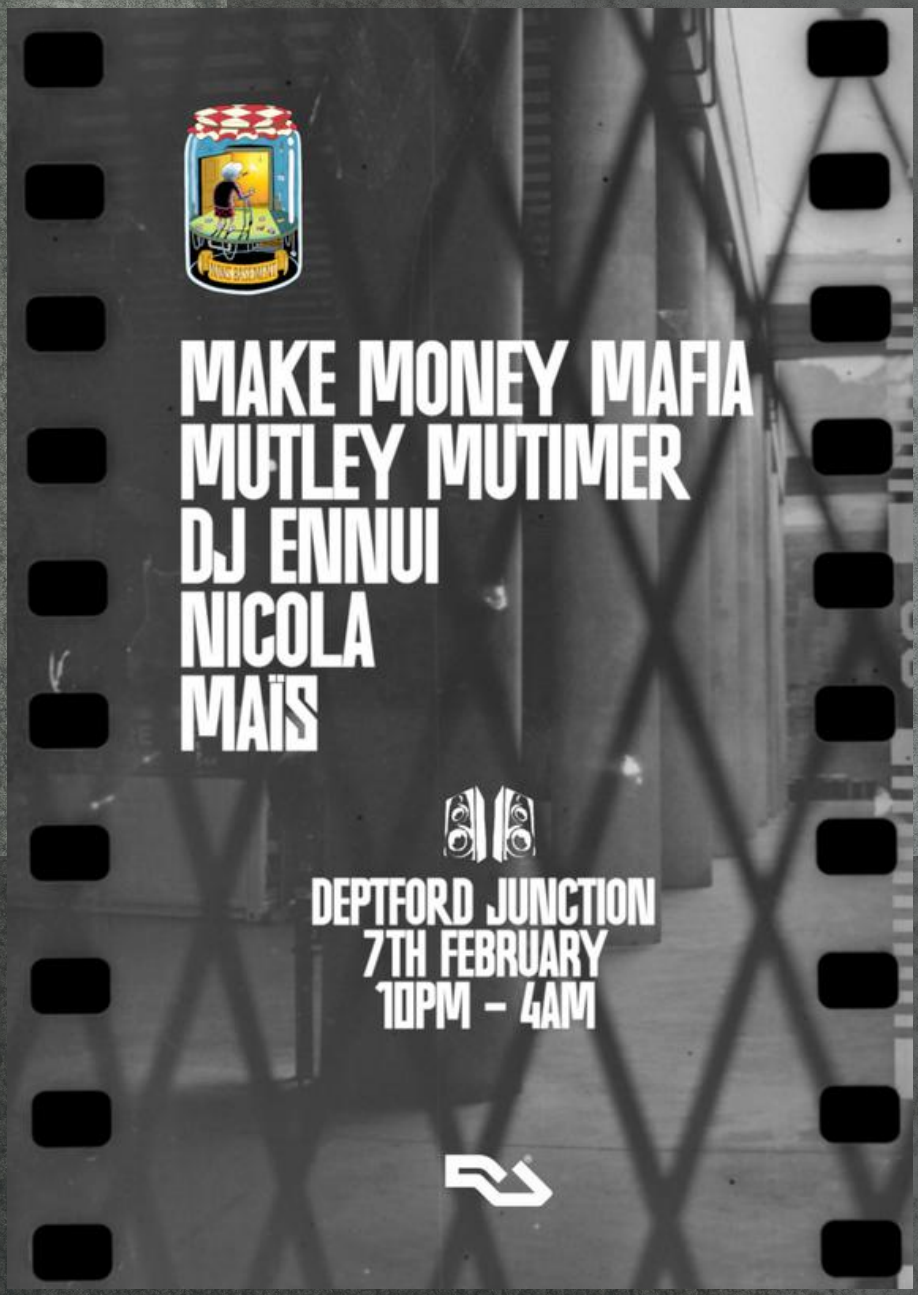
Minimal Tech, Electro, Bass, 'Rudeboy Techno'

Audiobahn and Basic Function come together to present a super-secret headliner, aboard a super-secret North London venue. Hailing from Nottingham, he's progressively carved out his place as one of the UKs most revered selectors, from his legendary weekly DIY parties that began in a pizza gaff, to his extra long Corsica parties, to his even more legendary sets at places like Glastonbury and Love International. Not one to miss - check the artwork for clues....

FEATURED EVENTS

Nan's Basement: The Warehouse
Date: Sat 7th February 2026
Venue: Deptford Junction
Arch 8, Ffinch St, London, SE8 5QA

Tickets here (From £10)
Instagram @nansbasement



House, Techno, Electro, Dark Disco

Nan's Basement is back. Warehouse mode fully activated. Deptford Junction hosts this one - and trust us, this 140-capacity venue is another hidden gem! Independent, family-run, rooted in community and built on a genuine love for music. Our last event sold out and delivered from start to finish.

"For the heads, and anyone who is truly locked in." - Nan

Red Eye - Progressive-Melodic-House
Date: Saturday 7th February 2026
Venue: Hoxton Cabin
Tickets here (From £8 onwards)
Instagram @jesus_redsoul



Progressive House, Melodic House and Techno

After more than two years of rhythm-fueled nights and unforgettable sets, Red Eye returns to its spiritual home in East London, now taking over the iconic Hoxton Cabin. We're back with the same deep pulse and progressive spirit, featuring residents Jesus RedSoul and Cecilia Ena, joined by a special guest DJ hisnameisevgeni, to keep the dance floor alive until 3:00 AM. Expect a journey through melodic textures, hypnotic grooves, and driving house, crafted for true lovers of sound and movement.

FEATURED EVENTS

Jazz to Jungle
Date: Thurs 18th February 2026
Venue: Planet Wax

Tickets here: Free Entry
Instagram @jazztojungle
Host @ .k.arishma



Jazz, House, 140 (Garage + Dubstep), Liquid Funk, Jungle

Jazz to Jungle returns for its second event - join us for a celebration of jazz, soul, and funk influences in electronic music. Expect to hear genres from house, garage, dubstep to atmospheric jungle, jazzstep, and liquid funk.

Music Spotlight

Big ups to producers who are making magic every day! We want to call out some new releases for you to support.

Each month LEOR reports back on his top picks of what's new that you should check out.



***Leor* (@itsleordj)** *is a DJ Producer with a passion for bass music and rave culture.*

His residency on Flex FM showcases the full 360 degrees of UKG and seeks to feature unreleased music from unsigned and emerging artists.

EP REVIEW

POSITIVE CON - BREAKTAPE V3

LABEL - INDEPENDENT



Click PLAY above to listen to the EP

Location of the Artist: London, UK

Soundcloud Positive_Con
Instagram @positive_conuk

It's always a privilege to review tracks from DJs within the community, so when Battle and Zine stalwart Positive_Con dropped this album, I really looked forward to the opportunity to listen and review.

BREAKTAPE V3 is a journey of electronic music goodness. At times, it feels like an insight into Connor's musical tastes, opinions and feelings. What strikes me is the range and variety of cuts on this album without sacrificing production value. What's more, it all makes sense - something difficult to do when writing a multi-genre album!

Number 1 feels like the perfect start: keys and a melancholic vocal lulled me into a false sense of security before dropping into relentless slabs of bass, paired with crispy breaks - with just enough bleeps and old-school fills to keep this UKG head fully involved.

Back Back is more full-on, featuring bleepy, dubsteppy bass. Yessire Dub provides more bassline pressure, with a weighty low-end arranged in between wobs, set against some nice uplifting pad-work.

Solem Comfort hits differently. The breakdown shines with steppy breaks providing the foundation for yasminuhh's dreamy vocals - before some delightful synth work and fx erupt into an onslaught of bass, razor-sharp drums and those trademark fxs - yes yes!!!

Grimey flavours are represented nicely, with OTS relentless and mirroring true London grit. Step 20 Dub ups the ante with full-on grime vocals against a gnarly bassline.

ADHD Dub has to be one of my favourite tracks - that Nelly sample!! Heavy breaks, time-stretched jungle vox and warpy, distorted basses collide, resulting in pure rave-madness - my only complaint is I need more!! Petition for Connor to make an extended version attached below...

I Need U is a welcome change of pace - the voicenote sample and ethereal vocal provide a fitting balance to the rave-bleep onslaught, and the ambient goodness of this track is infectious. Bouncy and steppy, this is just the type of track I love dropping in my UKG warm-up sets. MPH flavours!!!

Overall you need to listen to this album, and then check out the rest of Connor's work. BREAKTAPE V3 is raw yet polished, unabashed yet emotive - and gives you an insight into Positive_Con's take on dance music and its culture. Enjoy the listen!

Reviews by Leor (@itsleordj)

EP REVIEW

ENGLE - DON'T LET ME DOWN/STFU
LABEL - SOUTHPOINT



Click PLAY above to listen to the EP

Location of the Artist:
Birmingham, UK

Soundcloud Englemusic
Instagram @englebengle

I promise it's been a few months since a UKG release saw air on this page...

Birmingham-based Engle lays down a marker here with two heavyweight cuts sure to find their way into many a DJ's USB!

Don't Let Me Down pairs a trademark R&B sample with 90s organ keys and drums so swung they belong in a child's playground. Add some expertly arranged fx and vox one-shots, and the result is pure dancefloor devastation - I dare you not to pull a trigger finger to this!

STFU is a little more of a stepper. 'Straight from the Underground' reverberates against more straight-up drums. The vox-hits expertly play off each other, and some tidy synth/fx work keeps the groove rolling. This one has a true warehouse sound - it's fast-paced, industrial and chock-full of interest and ear-candy for listeners to lock into.

A big-time release on Southpoint that I can see getting a lot of play. It would also work thrown into a tech-house set as a bumpy curveball. Love it!

Reviews by Leor (@itsleordj)

did You KnoW About ThE ACTUAL coMMuNiTY?

WHATSAPP CHANNELS *EXPLAINED*

FADED DJ & PRODUCERS FAM

Peer-to-peer chats & discussions. Connect on all things DJing, nerdy IT and programs, set ups and techniques.

FADED RAVERS FAM

Open for all to chat and promote our own events. Find people to go to raves with, meet up and make new friends.

MUSIC MONDAYS

Sharing sets, mixes, EPs and tracks from DJs or other artists every Monday so the community can listen and feedback during the week

LONDON OPEN DECKS

Info and links to where all known Open Decks across London from the community.

BACK2BACK BATTLE

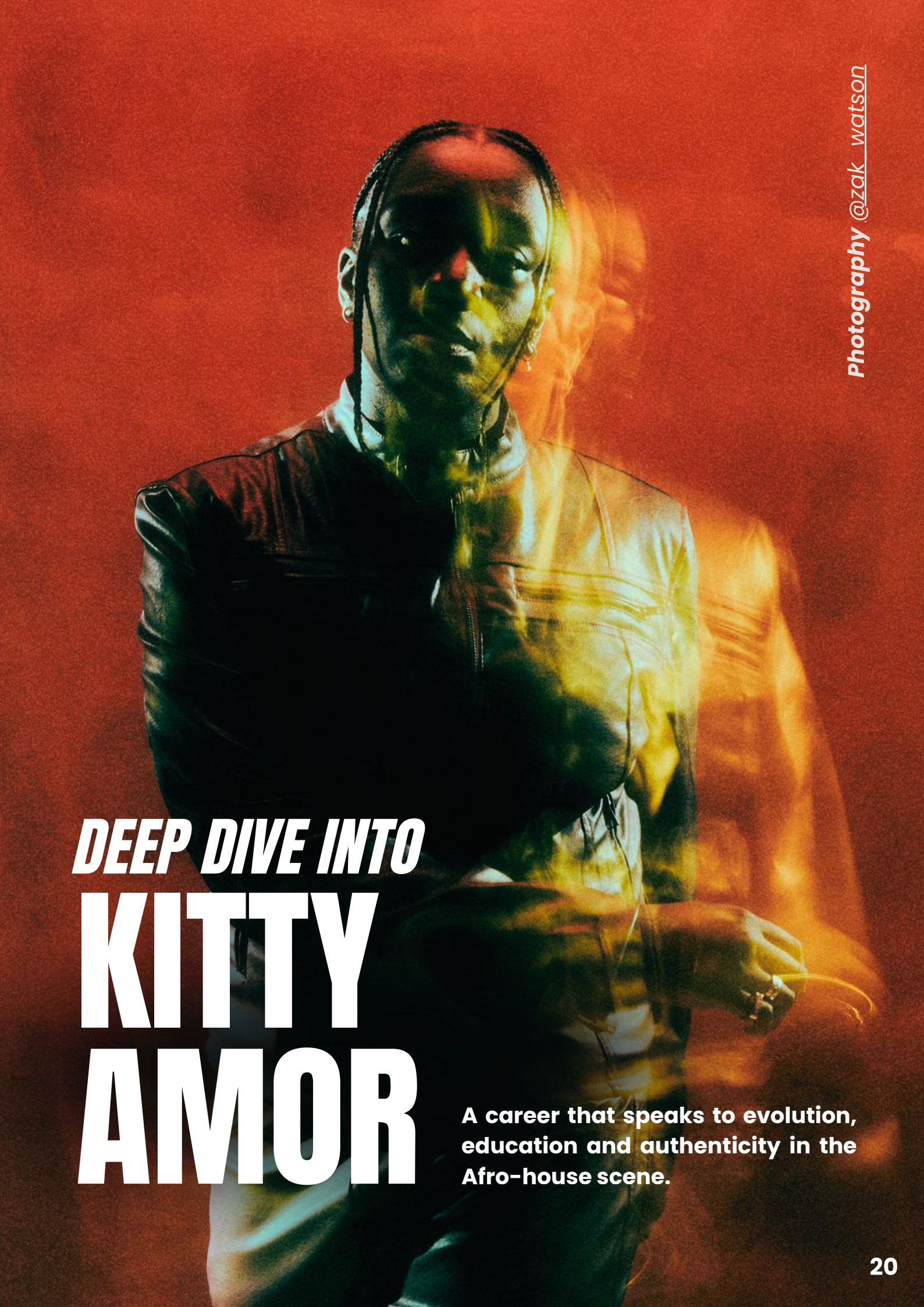
News and info on the battle nights. Any discussions before and after each tournaments.

WhatsApp

CLICK TO JOIN

This online forum and platform is the connector of creatives and ravers. It's a forum to seek advice, discover music, find people and parties, locate open decks and get all the goss from the DJ battles!

These five channels are hopefully self-explanatory. Join the link then opt into whichever channels you like.



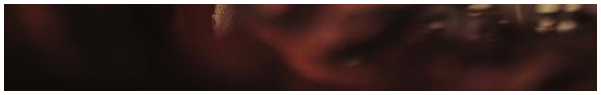
Photography @zak_watson

DEEP DIVE INTO KITTY AMOR

A career that speaks to evolution, education and authenticity in the Afro-house scene.

Kitty Amor is a London-based DJ, producer and label owner of Nigerian-Ghanaian heritage. She is an ambassador for Afro-house in the UK and a true example of how deeply music can live in you. Article @writtenbyMeggie







Unbeknown to Kitty, I felt a bit off the morning of her interview. I was trying to squeeze too many hours into one day, but knew I had to drop in and practice some presence. What proceeded was a totally grounding and inspiring conversation...

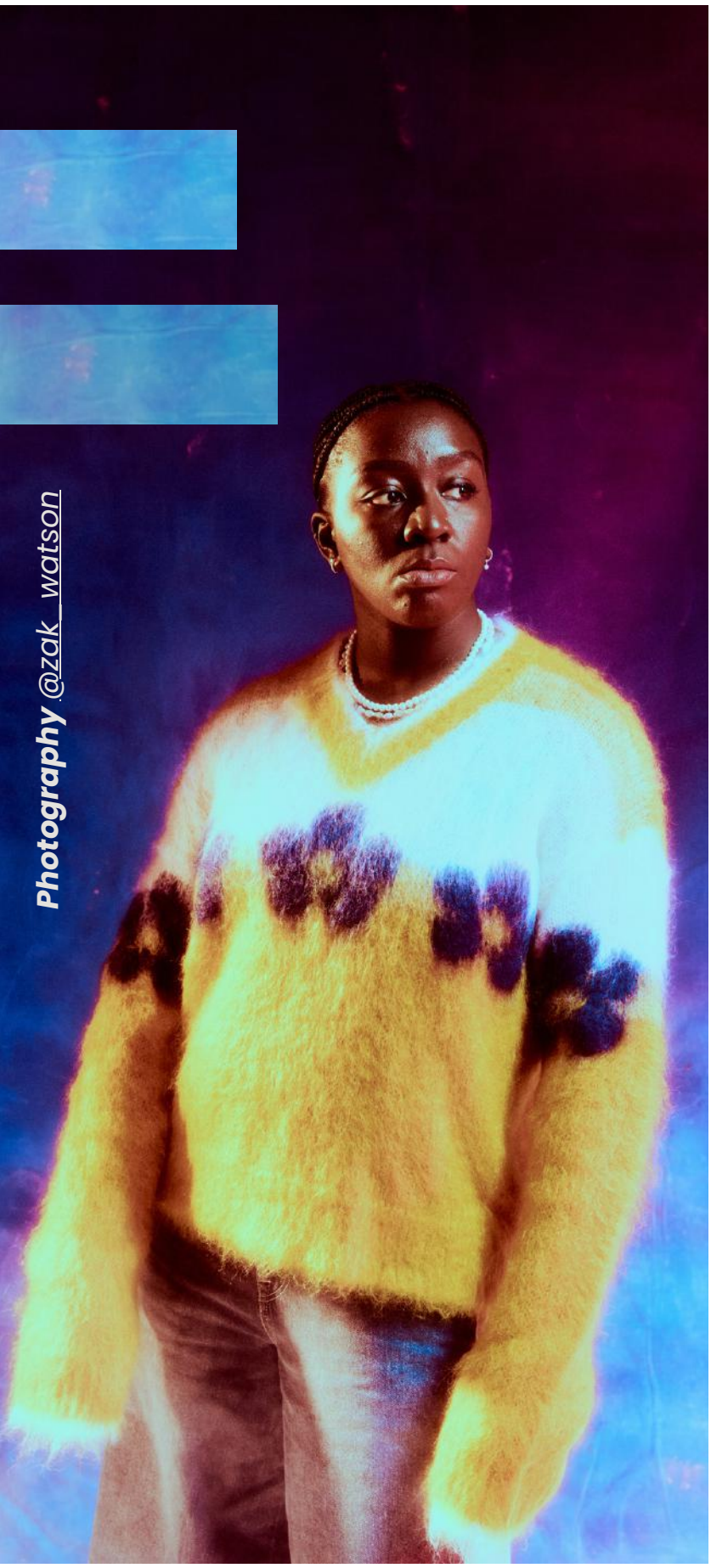
In its early days, Afro-house didn't arrive in the UK as a headline. It travelled out of underground communities, coaxed by DJs who refused to let the music's roots be blurred. The genre now sits comfortably alongside other strains of house, and Kitty Amor's influence in the scene is inherently tied to its evolution.

We start at the start. Family was the foundation. Kitty's brothers weren't professional DJs, but they mixed at home and at university parties, giving her her first insight. "A lot of my early ear to music and its intricacies came from my dad," Kitty says. From early on, she was engrossed not just in music but in how it worked. Vinyl fascinated her and was what she began mixing with. She didn't own CDJs: instead, she taught herself digitally on her laptop, matching to whatever was being played on Rinse FM at the time.

It was in 2009 at university in Nottingham that things started to shift. Having never seen music as a viable career previously, she would throw parties where she'd open, playing before the DJs that people came to see, and people would respond to her music - not just with polite engagement, but movement! That was proof there was an appetite for her sound, even if the wider scene didn't yet have the right language for it.

There weren't that many visible examples of DJs, let alone female DJs, in that specific pocket of the culture when she was starting out. Kitty treats it less as a talking point and more as a reality you work through.

Her mindset became "push it until the wheels fall off". As Kitty's music began to pick up momentum, there was a point of real recognition when she was invited to play Sef Kombo's event in London. For Kitty, recognition came with responsibility. At the time, Afro-house was being repackaged and stripped of its context, often labelled as 'funky house'. Kitty felt, and still feels, a duty to educate from inside the booth, by playing it correctly, naming it correctly, and refusing to water it down.



"A story from Africa shouldn't be disguised as anything else," she says. For me, it feels this is where she fully embodies the title of 'pioneer' that she is often referred to as. Nowadays, Afro-house sits more securely in the mainstream club ecosystem. Kitty's focus remains on staying true to the "real sound".

Her inspirations reflect that lineage. She names Kulo De Song and Black Coffee, artists who place authenticity at the centre. In the present day, she draws energy from Honey Dijon, and she's glad the wider world is finally waking up to Shimza. Kitty carries a principle that she connects to Black Coffee from his longstanding career: when an authentic story is at the heart of what you do, you can stand the waves.

Her advice to emerging artists and ravers is practical: don't let metrics lead your creativity. "Following numbers nowadays will squeeze a lot out of your creativity." Instead, let your choices and your sound introduce you. "Tell me who you are through what you do and the music you play," she says. This is something Kitty embodies through and through as she navigated coming out at the age of 25 during her growing music career. "The version of myself that the world saw was held back," she says, as she feared losing her community and the scene. What happened instead surprised her as she found home in the underground community.

“It pretty much did save my life,” she says. Music for so many is an identity, a truth and a route back to oneself. “I always needed to discover a version of myself that I probably didn’t know was there,” she says, “and music was the gateway”.

Kitty has made some huge steps in her career. Her highlights aren’t just achievements. They’re markers of Afro-house entering rooms it hadn’t been allowed into before. She was the first Afro-house DJ to play Printworks in 2019. She landed the cover of Mixmag during COVID, joined Defected Music, and saw her documentary aired on Channel 4.

She’s played Tomorrowland and won the DJ award for Afro-house in Ibiza last year. The thread running through those moments is the same mission she began with: pushing Afro-house into new spaces instead of only playing where it’s already the default.

If she has one word for herself, it’s ‘resilient’. “It’s very hard to tell me something isn’t an option,” she says. Kitty holds grace and gratitude as she reflects on her career with me, but also an inspiring tenacity to keep going and push further, in her own words, “be the example of the possibility.”

Kitty says this year will have a healthy balance between making music and touring, which means she has a lot of new stuff about to drop, some of which is: a big collaboration with Ruger & Skyla Tylaa landing on the 6th March, a solo release on her label, Mahaba Music, coming in early April + a huge remix for Amaarae’s album Black Star. Later this year you can also catch her at Tomorrowland, Day Zero, Ultra South Africa and Lost Village.







Instagram @djkittyamor
Spotify @kittyamor | **Soundcloud** @djkittyamor

THE FADED COMMUNITY



Are you ready to throw your own DJ night?

FADED PRESENTS PROJECT

You might've been DJing for a while but have no idea where to begin when it comes to organising your first official night.

Get full guidance and help - this has generally been the launch pad for so many DJs! Get tips on marketing and support from the community. Test out your vision without the pressure of venue fees or bar minimums.

Pitch your event idea and get an opportunity to make it happen...

WHAT YOU WILL GET:

ONE - Free venue to play at with professional equipment and environment

TWO - Resources and guidance on sales and marketing

THREE - Cross promoted with Faded Society channels

FOUR - £50 marketing fund

Find out more

FADED PRESENTS PROJECT

CLICK FOR MORE



5TH FEB



12TH FEB



19TH FEB



26TH FEB

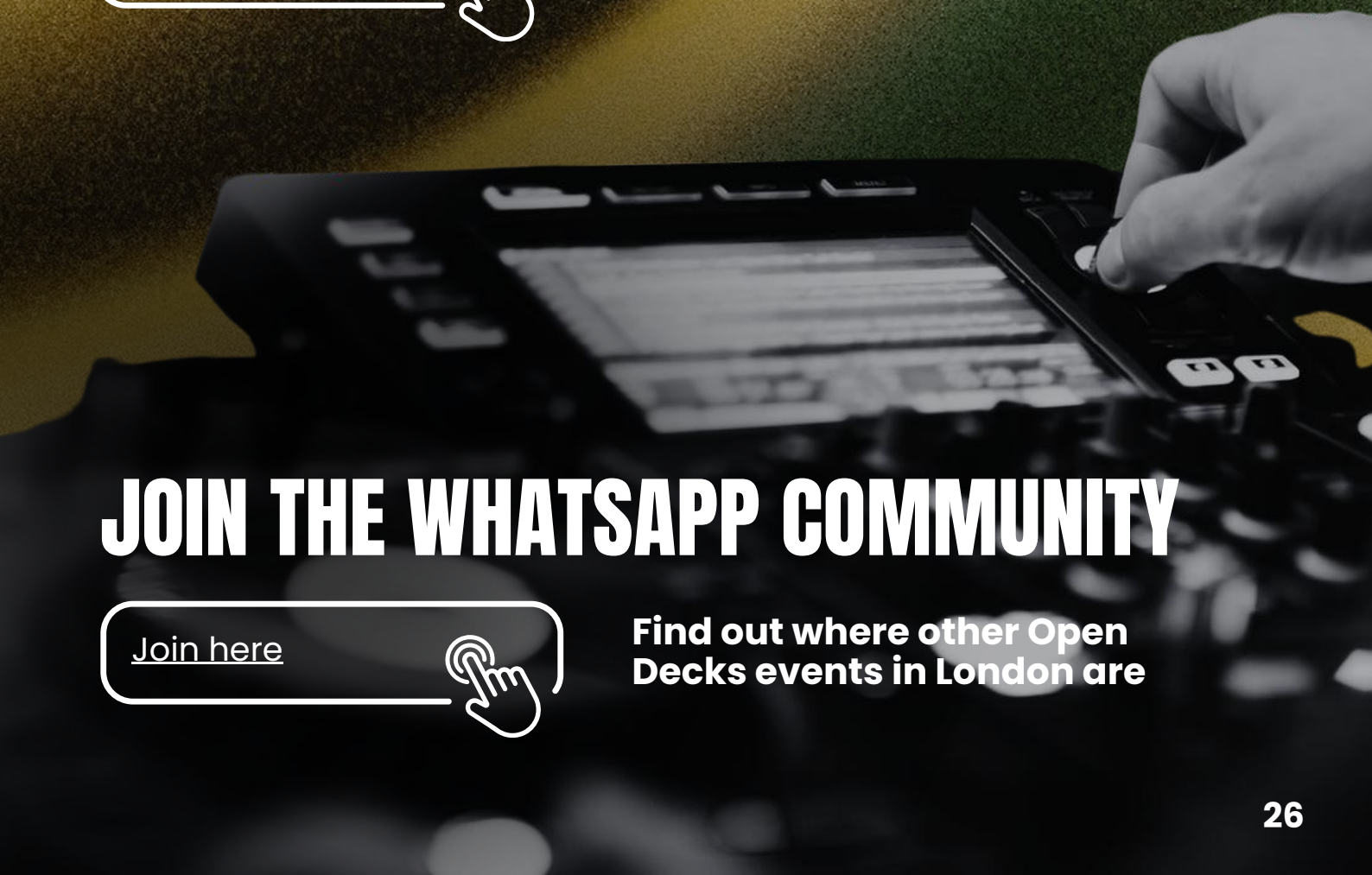
FEBRUARY PROGRAM

FREE OPEN DECKS

Lab.Club & The Faded Community hosts monthly open decks in the heart of Shoreditch.

Check out the website for more

Find out more



JOIN THE WHATSAPP COMMUNITY

Join here

Find out where other Open Decks events in London are



Photography ***@fennaphoto***

DID SOMEONE SAY... *VINYL?*



This month, Benebe has been jaunting around Taiwan and Japan with his plastic detector, epic 'please come to my gig' lines and insatiable appetite for noodle soup. More to come on that next month, but for now, here's some locally-focused vinyl gossip to help get you through the second-ickiest month of the year.

Vinyl DJ Focus: ARLYSS

Benebe's beginning to wonder whether ARLYSS needs any introduction nowadays, but for those who have slept through the last couple of years, ARLYSS is a vinyl selector bringing groove-heavy, hypnotic rhythms, and slightly darker edges to the dancefloor. From disco to deep, techy, wonky or acid-y house, she keeps things eclectic, deep, and evolving.

She is firmly rooted in London's grassroots scene, including a residency on the community radio station, loose.fm, a new residency and event series 'Studio56' at Tola in Peckham that's already going down a storm, as well as a residency for the High Hats party. Naturally, we wanted to know a bit more about what makes ARLYSS tick.

First off, digging: "Be curious, listen to artists you've never heard of, hit the bargain bin." Not everything needs to be a tenner or more to be good, and this is where confidence and intuition comes in. For the DJs in the room, are you here to play what you like, or what you think everyone else likes based on the Discogs price?

Like many DJs in the electronic music sphere, ARLYSS was tipped over the edge following a trip to Berlin and wearing sufficiently edgy, black clothing to get into Berghain. As she put it: "when you experience the dancefloors that you get in Berlin, your perspective of music changes; it's a wholesome feeling of togetherness". Naturally, a new obsession for vinyl collecting was born.

A bit of online impulse buying as well as trips to record fairs like the Near Mint tent over at We Out Here Festival, Tilia Road Record Fair, or Wax on Tap are just a few examples of where ARLYSS sources wax new and old.

Of all the records ARLYSS has in her collection, she highlights Vocalcity by Luomo as one in particular that she returns to again and again: "it completely encapsulates an era of electronic music that I find endlessly inspiring: deep, glitchy, emotional, and beautifully strange." Benebe agrees; he's also got this one on vinyl. How annoying! [Ed. don't mention the rotary].

ARLYSS has got a particularly busy month coming up, with an appearance at Hoxton Cabal alongside Benebe and the legendary Richard Sen on Friday 6th February (pluuuggg) at Hoxton Cabin; ARLYSS & Friends takeover at Cafe 1001 on Saturday 7th February with Jam Jiva; Corsica Studios on 14th February for the already sold-out Low Life Party headed by another legend, Bill Brewster; a special b2b with Alfaz for the next Salotto Sounds party at Grow; and closing the month off with her Studio56 residency at Tola on the 28th. Aaand breathe!



Lost Labels: Yoshitoshi Recordings

Still very much active digitally, Yoshitoshi records haven't released much on vinyl since 2017. Started by Deep Dish somewhere around 1994, they've amassed quite a few heavy hits, including from the likes of Louie Vega. However, it's really the likes of Luzon's The Baguio Track and Oliver Lieb's Smoked - Metropolis, that tickle Benebe's plastic detector. Both released in 2000, they represent the peak of progginess from that era, with Luzon's number bringing a kind of religious worship vibe over a good 10 minutes or so, whilst Oliver Lieb gets down and dirty for one of Benebe's favourite go-to tech-trance crossovers.



Benebe Linktree



Found Labels: Evaporate

As we all know, Benebe does a lot of stumbling, especially when he's on 'holiday'. During his recent trip to Taipei, having forward-rolled down a narrow set of stairs into Kontrol DJ Studio to record a mix for LWSTD.fm, he bumped into one of the co-owners of the Evaporate record label.

Established in 2020 and up until recently with a focus on digital releases, they've now delved into vinyl territory with a various artists EP consisting of chunky, groovy and somewhat swedgy minimal numbers that are perfect for keeping the folks grooving. 很棒欸, as they say!

GET TO KNOW BENEBE (@benebe.wax)
DJ, events promoter and enthusiast of all things vinyl. Whether it's getting deep and dirty at Hoxton Cabal, chilling at Chill:In or getting wonky at Swedgers, you'll always hear something different during his sets or at one of his events.

BRIXTON RADIO

Live on air, monthly



-Faded Frequencies-

radio show with Lengyal and Fenna

TUNE IN: TUESDAY 24.02.26 @brixtonradiolive

This show celebrates the underground culture with fresh perspectives on the music industry, diving deeper into articles, music and artists featured in the zine.

Each month, we also invite 2 guest DJs from the community to chat and play live on air.

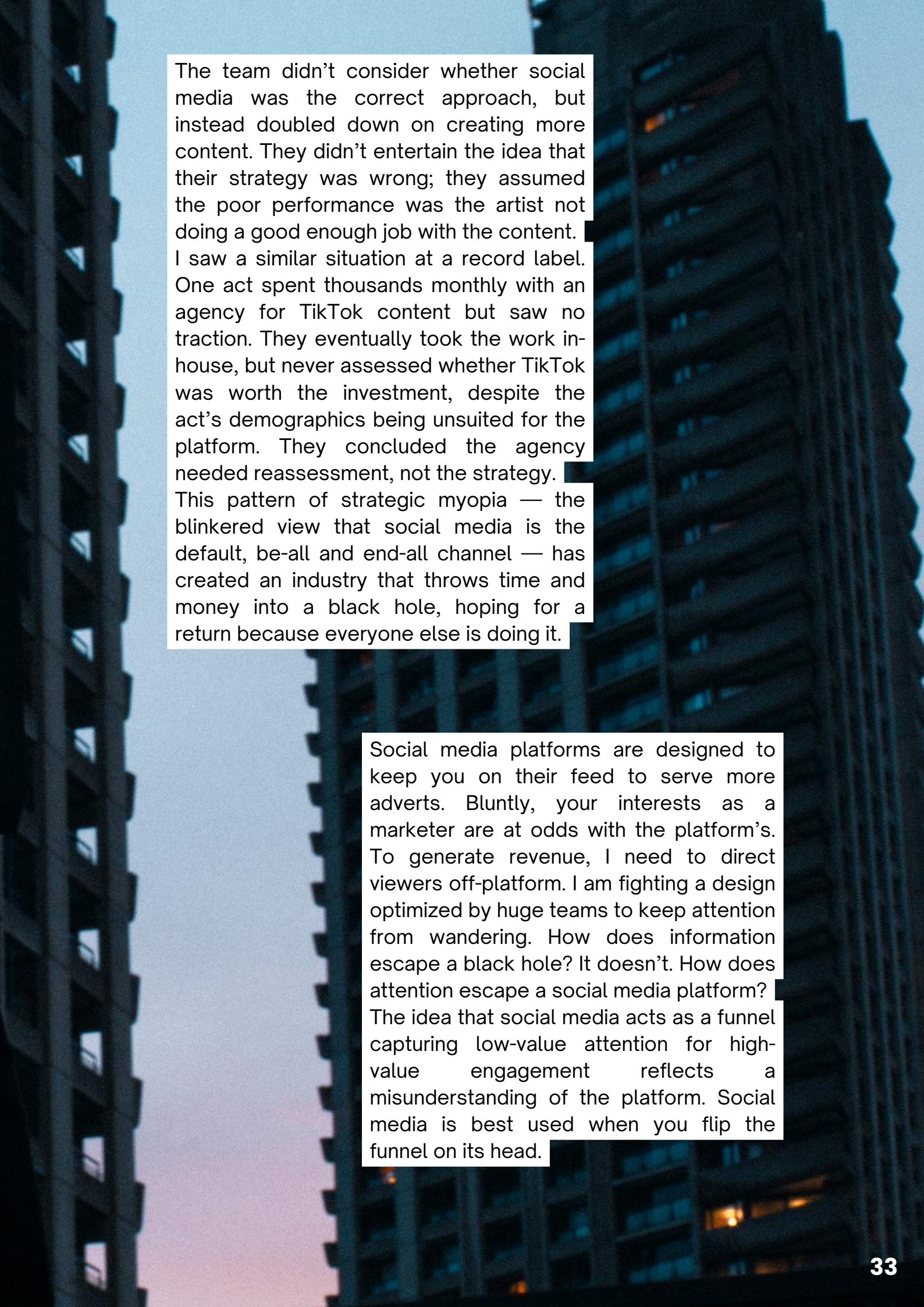


THE SOCIAL MEDIA BLACK HOLE, **PART 1:** THE ILLUSION OF ATTENTION

With Joe Parker @refractionslabel

Joe Parker is the founder of Refractions, a London-based bass music label and culture brand. Seeking to answer the question of how a record label should operate in the 21st century, Refractions publishes regular Insights pieces, discussing the current and future music industry through economic, philosophical and political lenses.

Just as information cannot escape a black hole once it has entered, attention rarely escapes the scroll of a social media feed engineered to keep you in for as long as possible. Recently, at a co-working space, I overheard a major label marketing team. Their artist had invested a five-figure sum into a social media campaign and was upset with the poor ROI. Looking them up, I saw an artist clearly not geared for social media — the wrong music, the wrong image — a brand at odds with a channel requiring immediately engaging, digestible content produced regularly.



The team didn't consider whether social media was the correct approach, but instead doubled down on creating more content. They didn't entertain the idea that their strategy was wrong; they assumed the poor performance was the artist not doing a good enough job with the content.

I saw a similar situation at a record label. One act spent thousands monthly with an agency for TikTok content but saw no traction. They eventually took the work in-house, but never assessed whether TikTok was worth the investment, despite the act's demographics being unsuited for the platform. They concluded the agency needed reassessment, not the strategy.

This pattern of strategic myopia — the blinkered view that social media is the default, be-all and end-all channel — has created an industry that throws time and money into a black hole, hoping for a return because everyone else is doing it.

Social media platforms are designed to keep you on their feed to serve more adverts. Bluntly, your interests as a marketer are at odds with the platform's. To generate revenue, I need to direct viewers off-platform. I am fighting a design optimized by huge teams to keep attention from wandering. How does information escape a black hole? It doesn't. How does attention escape a social media platform?

The idea that social media acts as a funnel capturing low-value attention for high-value engagement reflects a misunderstanding of the platform. Social media is best used when you flip the funnel on its head.



Social media should be the final destination of the fan journey, not the starting point. Build depth first via other channels, then use social media to broadcast to those who are invested. This reversal determines the type of music discovery you create:

·Active, mindful discovery: The result of an engaged audience there with intent.

·Passive, mindless discovery: The result of an audience just passing through while you shout from a megaphone.

If social media is the digital town square, I could shout to everyone, or find where interested listeners gather first. With those relationships built, my megaphone becomes more effective — people who know me are primed to listen when they encounter me again.

By treating social media as the final destination, we stop fighting the platform and start finding better ways to generate discovery. This loosens the view of social media as the default method, encouraging us to find better ways to reach and engage new fans.

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Original Photography ***@fennaphoto***

DJ SPOTLIGHT

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36

BELA LEX



SPEED GARAGE, DISCO HOUSE
DANCE / ELECTRO POP

Bela Lex is a dynamic sister DJ and producer duo electrifying dance floors from London to Los Angeles. Their sound is deeply inspired by the iconic eras of the '80s, '90s and Y2K, and it's not uncommon to catch a nostalgic remix woven into their high-energy performances. They seamlessly spin across genres - from disco house to tech house to garage - delivering sets that are as emotionally resonant as they are irresistibly danceable.

Bela Lex brings a vibe that's bold, emotional and joyfully unpredictable. Their mission? To make you feel something - and to keep you dancing all night long.

Instagram @belalexmusic
Soundcloud @belalex

BEN CARR

I'm a London-based DJ with a deep love for underground House and UKG. I've been DJ-ing for over 10 years, and in that time I've developed a sound shaped by groove-heavy rhythms, rolling basslines, and the unmistakable swing of garage. My goal in every set is simple: to move the room while keeping things raw, rhythmic, and true to the underground. I've had the opportunity to play at some of London's most respected venues, including Ministry of Sound and Egg London, bringing my style to crowds that appreciate both depth and energy.



UKG, HOUSE, DEEP TECH, MINIMAL

I always focus on reading the room and creating a vibe that feels alive and connected. As I continue to grow, I'm exploring new corners of bass-driven music and pushing my sound further, building my place within London's evolving club scene.

Instagram @bennicarr
Soundcloud @bencarr84

LOVE SENSATION



HOUSE, DISCO, TECHNO, TECH HOUSE

Love Sensation is a true believer in the power of the dancefloor as a transformative space, rooted in freedom and joy. She has monthly residency shows on Aaja Music and Brixton Radio, and runs TRACTION, the underground club night in London with her partner. In her sets, she aims to bring you a slice of the dancefloor's euphoric power. As you might have guessed from her name, Love Sensation often pays homage to her first dance music love, Disco, as one of the original dance genres to spark joy and euphoria on dancefloors. But her sets may span all the genres that she plays, moving from Deep House, to Hard Groove, to pure Pop, but always with an eye on channelling fun, joy and of course, love. Xoxoxo

Instagram @love_sensation_dj
Soundcloud @lovesensationdj

ESTROFLEX



FUNKY HOUSE, TECH HOUSE, LATIN TECH

A globetrotting "Fiestero" born and raised in Torino, a pivotal hub for dance and electronic music in Italy during the '90s and '00s. His journey began at 16, captivated by Dance Music, with a passion for Italo Disco and '00s Italo Dance. First a dancer, then a clubber, and finally a DJ. Moving to Andalusia enriched his music culture with Spanish Flamenco, Electro Latino, and Reggaeton.

His style has been shaped by the diverse musical influences of Sevilla, Granada, Torino, Ibiza, London, Orlando, Barcelona, Tenerife, and Lisbon. Moving seamlessly between Funky House, Organic House, Deep House, Chill House, and Tech sounds. His DJ sets are designed to offer smooth and captivating experiences, especially during sunset and noon.

Instagram @estroflex_music
Soundcloud @estroflexmusic

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Inspired by ‘Music Mondays’ on the Faded WhatsApp community

Discover new music from the underground.



Tom Shanx is a London-based DJ, producer, multi-instrumentalist, event manager, mental health ambassador & head of the label Radiate Recordings.

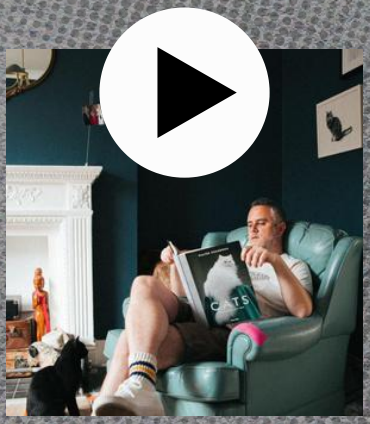
Check out his reviews of the latest tracks for this month. If you’d like to be in the chance for reviews or featured on @thefadedarchives then submit your work HERE

From 2026 any self-released track submitted for review to the Faded Archives will have the opportunity to be released on RADIATE Recordings.

This project invites producers to get their music promoted on @thefadedarchives with an insight into the track through a voice note. Every month, some submissions are be picked and reviewed in this zine.

Click PLAY button





ONE

SESH JUAN - MIGHTY ESKA EP

Click title to play

Firstly I would like to say what a privilege it is to release, what I believe to be, a truly phenomenal piece of work on our label Radiate Recordings from Sesh Juan (@sesh_juan).

This EP broaches the electronic/acoustic boundary beautifully using live instruments played by Dan Berry (@3digits), especially in the opening BANGER "Mighty Eska" which is surrounded in mystery and elegance.

A lo-fi esque kick cushions the groove throughout the song with ethereal synths and saxy chops pushing and pulling you into each bit of ear candy.

My favourite thing about this track is how different yet cohesive each drop feels. As you are lulled deeper and deeper into the groove, everything gets stripped down bit by bit before a new cohesive part of a track is added but feels like it was there all along!

Then, the sax solo (oooft) before re-introducing the vocal which feels like it's being sung down the heavens above. You are finally caressed with a Rhodes breakdown (ooooooft) before one final tasty drop.

The rest of the EP is just as good and covers multiple sonic spectrums, so whatever your DJ needs, we have it covered.

Bangers.

Click PLAY button



TWO

WALLOP (TRIXIMO'S TIKÌ REMIX) - TOMMY SUNSETS

Click title to play

The aptly napped "Wallop" really suits this Triximo (@triximo) remix of Tommy Sunset's (tommysunsets) original.

The whole track has an almost underwater feel, starting with a ricocheting sonar like bassline, splashy hats and a bubbling, stuttered vocal that grabs your attention.

Finally the wave parts, leaving just a creeping vocal. The sonar tracks its location before it lands on its destination.

A writhing, almost electric guitar sounding synth creeps out of the shadows. Accompanied by the vocals the track builds into an eruption that slowly turns into oblivion when the fat kick comes thumping back, filled up by stabbing hats.

A track to disorientate the dancefloor, pushing people into the parts of their brains they don't always use.

For more of these vibes keep an eye on Triximo and we can't wait for more discombobulation!



UNDER THE RADAR



FEATURING DBEATER

With Yasmin

Sergei, AKA dbeater is a genre-bending, experimental DJ who takes the word 'everything' very seriously. His sound can be best described as being rooted in overall EDM, with pop used as a contrast, instead of a gimmick; Sergei loosely calls it 'Pop Rave'. He is one of the founding members of the collective 'basement', a group of friends who run underground events all over the city. Though his beginnings on the decks started 20 years ago, it wouldn't be until a random jam with a few of his mates a couple of years ago where he began to fall in love with it all again. From mixing DnB to orchestral Rosalia to Skrillex, he is a jack of all trades, and somebody you definitely should have on your radar.

Photography @Ian_m_scott



BACKSTORY

Originally from Russia, Sergei attributes his open-minded music taste to the eclectic range of music his parents listened to. “I mean, from Kraftwerk to Michael Jackson, that probably helped me to not focus on one genre.” He held off from music as a whole to focus on life as it came, yet his love for music never dwindled. It's no surprise when finding out his musical influences included Four Tet and Erol Alkan; two very innovative artists in electronic music. He's always had the philosophy of never sticking to one sound, so when asking him how his sound evolved over the years, Sergei maintains that playing around has been a constant for him.

His first gig (with his crew from basement London) after picking up the decks again in London was a success, and it was then where things picked up again. “After that, everyone was like, why don't you do this regularly?”. And thus, the gig marked the beginning of many for not only Sergei, but for Basement London too. He accredits the community and team work the scene offered as to why it's been a positive experience for him. “The only word I can think of [in regards to the scene] is support.”



DBEATER

Dbeater is also a resident at Hackney based Subtle radio, where he plays monthly. I was interested in how the dynamics differ between playing in front of an audience compared to on radio, and for Sergei it's “much easier to play when you don't have an audience. When you're playing for yourself, there's no one to give you feedback - you can express yourself.”

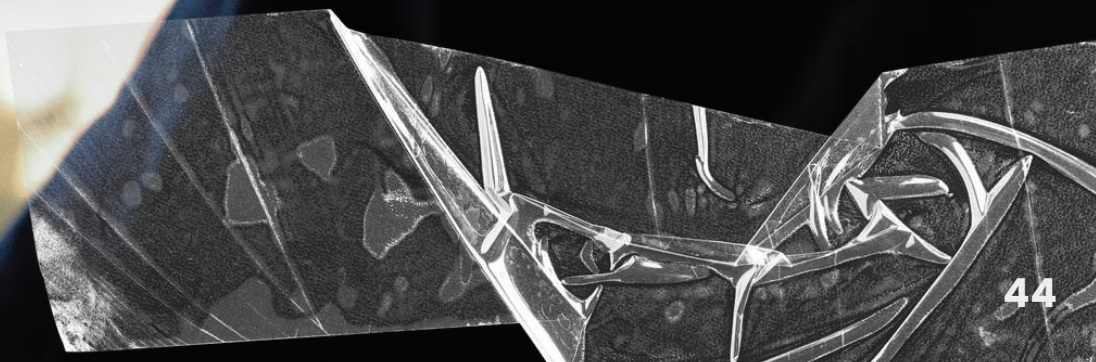
Being a DJ that is multigenre can be great as you get to express your entire scope of taste to an audience, yet in a world where musicians are expected to cookie cutter themselves into one digestible piece, it can be hard when you don't exactly fit the mold. Sergei and I touched on the struggles of being a DJ who’s not aligned with a single genre. "There's good and bad parts of it. It is very difficult to tell someone what it is you're actually playing, and that is still something I’m trying to figure out”

REFLECTIONS + HOPES

Reflecting on his journey so far, dbeater expressed some advice that has aided him into getting to where he is now. “Show yourself to the world. You might be afraid, but it's better to do it than not.”

He also places emphasis on connecting with others and finding your tribe and insists to “Not be scared of connecting, networking, sending out stuff; Don't be afraid to try”
Basement’s first event of the year ‘checkmate in the basement’, held at the Marquee Moon on the 6th of March, has Sergei feeling hopeful for the future. His ‘new years’ *music* resolutions’ (as I have coined) includes more collaborations, more producing along the way, and to play at a festival. And for someone with such a grasp on what he does and music as a whole; dbeater will definitely be a name you should expect to hear a lot more of this year.

Instagram @fffffedorov
Soundcloud @dbeater



Original Photography ***@fennaphoto***



GENRE FLUIDITY



WITH ÖZTEN

I'm Özten, a DJ and producer based in South London. I started DJing in search of common ground across all the genres that shaped me—mainly rap, grime, and electronic music (percussive house, UKG, funk). Catch my events and monthly radio residency on Brixton Radio, where I showcase international rap blended with urban house and a twist of my roots: Anatolian progressive.
Insta: @oztenk

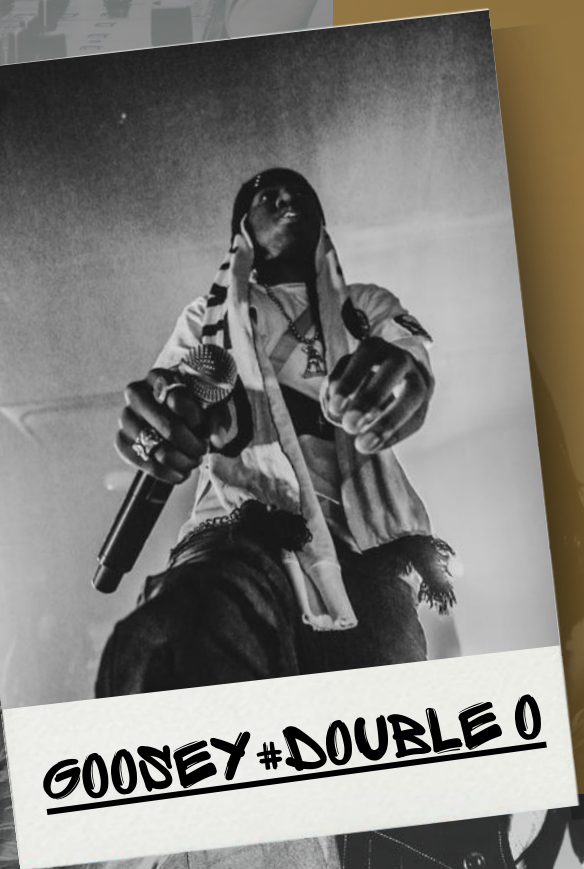
Every few months, I write about my favourite upcoming artists in the UK. After a short break, I've picked up my imaginary pen (yes, this is of course written on a laptop) amid 30 million record label deals, an unhealthy obsession with being niche, "platform" music (yeah its real), DJs who can't mix on Boiler Room, nepo babies and AAAAAAAAAH. Even though most of us can agree that some parts of the industry have gone to shit, thank god there are some artists that are new, unfazed and sounding incredible. It is simply my duty to the community to big them up. One issue I constantly run into with my work is how hard it is to find women artists: and that's not my fault, nor theirs, but a result of how the system is set up. So please reach out if your friends are artists, or if you are one yourself, I'd genuinely love to write about you.

For now, here are the artists I discovered recently and feel very passionate about:

ROBERTO

60minutes was late summer's defining grime track for me, I had it on repeat and memorised every bar, but quite uncharacteristically for me, I didn't dive into ROBERTO's wider discography soon enough. In my opinion, this track, and many more of his, still sit firmly underground and underappreciated, and he deserves his flowers for that chorus alone.
The beats he gravitates towards are extremely shoulder-flicky, and his signature ad-lib where he spells out his name is insanely catchy, especially when paired with his MCR accent. That regional touch feels like a valuable and defining characteristic, something that continues to shape the identity of rappers emerging from the UK right now.





Goosey#Double O

Goosey's style is very dark and clouded, and the way he utters words are unmistakably him. His baritone voice suits the lane he is chasing, trap at it's core, whilst his flow and cadence lean into drill. His new music video for ***BRNDWHRE*** showcases exactly what he is aiming for and taps into the popular 2025 UK underground aesthetic that many trap artists have been circling. He is following the same fashion but delivering it to us with a quite different flair. The production on ***BRNDWHRE*** is especially impressive and signals that Goosey is one to keep a close eye on, very much a contender to blow this year.

@GINGE

I got to know GINGE through a collaborative album released by record label Exp. She followed this up with her EP 96 REBIRTH in 2025, a project rooted in alt-pop and electronica production, carried by her smooth neo-soul vocals. Tracks like Make U Mine continue this electronic direction, featuring a jersey drum pattern, and her style often reminds me of a happier, more joyful blend of SZA and BLK ODYSSY. 96 REBIRTH is particularly impressive when you consider that GINGE is a true singer-songwriter, credited across all her tracks, a refreshing display of real talent and artistry in an industry crowded with commissioned projects.





@yaemulli

yaemulli released his first track in 2024, but I really discovered him through his 2025 releases Enough and Adore, which have perfect titles for what the songs deliver. His fresh take on new-gen R&B and his distinctive voice drew in listeners very quickly, and earned him recognition from other rising artists such as CHY Cartier. His newest track Same Shit leans into melodic trap territory, a true yearner, built around a velvety bassline reminiscent of early PARTYNEXTDOOR. yaemulli might be my favourite artist on this list; and his voice carries deep emotional weight through subtle vocal fry, and he excels at tapping into sadness in a way that feels honest and intimate.

@Elijah Aike

Elijah's lyric choices are filled with a playful arrogance - he is "already famous" as he utters on top of up-lifting pop synths on TROUBLE, meanwhile tracks like RISKY unmasks his flirtations with new-gen trap. His new EP, titled ALL OVER TOWN, despite being very short, is packed with bumpy basslines juxtaposed with dreamy vocal chops and a heavy dose of distorted drums, building a distinct dreamworld around him and drawing parallels to more electronic-infused samples like on his track CELIBATE. It's hard to pin Elijah Aike down to a genre or subgenre as he is able to successfully merge many sonic trends orbiting the UK soundscape, deserving of the title of an artist with a star potential, fit for a headline festival stage or shaking the walls of a dimly lit club.



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Right Place, Right Time:

Inside Lab.Club with Founder Ben McCarthy



If you've been clubbing lately and found yourself overwhelmed by choices - too many raves, too many flyers, too many group chats arguing over what's actually worth going to - Lab.Club might already be on your radar. If not, it probably should be.

Interviewed by Afaan
Written by Meow Meow

Launched in mid-2025, Lab.Club is a newsletter focused on underground club culture: raves, festivals, and the kind of events that don't always show up in mainstream listings. It's grown fast, pulling in over 6,000 subscribers in a short space of time, and recently expanded with a Manchester edition. More cities across the UK and internationally are already in the works.

Founder Ben McCarthy describes Lab.Club as an "underground ecosystem of experimentation." He's half joking, half serious. "I would like to be more of a scientist, definitely," he says. The idea is simple: cut through the noise, test what people actually find useful, and become a trusted source in a scene that often runs on word-of-mouth.

Ben's relationship with music and tech started early. Growing up, he was surrounded by computers, thanks largely to his dad, and electronic music was always playing in the background. "I was listening to electronic music from really early, like nine or ten," he says. "My dad was into it quite a lot and still is."

Soon, Ben was DJing in his bedroom with two CD players and a basic mixer. "I used to DJ in my room when I was like 10 or 11... just swapping songs. It's quite funny looking back."

As a teenager in Portsmouth, things got louder. Once one of his mates could drive, they installed a serious sound system into a tiny Vauxhall Corsa and spent evenings driving around blasting heavy drum and bass. "Ronnie Size and stuff like that," Ben laughs. "Full drum and bass face."



Academically, Ben leaned into his interest in systems and structure, studying Information Systems at university — a blend of business and computer science. That combination set the tone for his career. After graduating, he entered the Salesforce ecosystem in 2012, working in sales and consulting, and rising quickly. At one point, he found himself made managing director of a consultancy just two months into the job after the previous MD left. “Right place, right time,” he says — but also making the most of it.

Alongside that career, Ben started blogging. What began as a side project slowly grew into something bigger, eventually becoming his full-time work. He’s been doing it for over 12 years now, learning how communities form online — and what keeps people coming back.

The idea for Lab.Club didn’t come overnight. Ben first bought the domain back in 2020, imagining a huge platform that would map clubbing cities like Berlin, London, and Ibiza, with detailed calendars showing who was playing where and when. It was ambitious – too ambitious. “It was just way too much work, so I gave up on it,” he admits.



Earlier last year, he revisited the idea with a different mindset. Instead of trying to build everything at once, he asked a simpler question: what’s the easiest way to prove people actually want this?

The answer was a newsletter. Something low-effort to run, high-value for readers, and focused on one core problem: helping people decide which raves to go to in a crowded landscape. “There were just so many events,” Ben says, “and people like advice on that kind of stuff.”

The response was immediate. Subscriptions climbed quickly, and the growth became its own motivation. “It really was right place, right time,” he says. “The blog got really big really quickly, which pushed me to carry on.”



Lab.Club has stayed free since day one. There’s no paywall, no premium tier. It’s supported entirely through advertising. For Ben, that’s intentional. “Everything is free for the user,” he says.

More importantly, Lab.Club isn't trying to rush toward an exit or a corporate buyout. When they hosted their launch party, it doubled as a real-world meeting point for DJs, promoters, and people Ben had been talking to online for months.

"It was quite eye-opening," he says. "Meeting people in person, hearing about pain points, understanding what's actually going on."

In a scene built on physical spaces and shared experiences, Lab.Club is trying to connect people beyond screens without exploiting the culture it covers.

"We're not coming at it from 'let's make as much money as possible and sell to Live Nation,'" Ben says. "It's about giving back, connecting people, and building something from a good place."

Alongside Lab.Club, Ben has developed a reputation for speaking openly about issues in the clubbing and music industry, often sparking heated debates online. Ironically, he says he doesn't enjoy being the center of attention, but he feels certain topics aren't being talked about enough. "I don't know if I'm 100% right," he says. "I'm happy to admit when I'm wrong. I'm just doing journalism, really."

Behind the scenes, he reveals that many people privately message him to say they agree with what he's saying but can't speak publicly themselves. In that sense, Ben has become a kind of mouthpiece.

Lab.Club aims to be at the intersection of technology, media, and community, a combination Ben believes is powerful and still largely untapped in underground culture. If its early growth is anything to go by, the experiment is only just getting started.





Lab.Club Website
Lab.Club Linktree
Lab.Club Instagram
Lab.Club TikTok
Lab.Club Newsletter
Ben McCarthy Instagram

CLICK TO DISCOVER

NUMBER 90:

A HI-FI REBIRTH

Small rooms are the building blocks of dance music, and it goes without saying that without them, many would not have discovered the artists and music they listen to today. It's the intimacy of a space that creates this invisible tie pulling everyone together through the club's pulsating sound frequencies, allowing a sense of vulnerability that comes with a crowd that trusts each other. The way the DJ booth never feels distant, and the music sounds ever closer, creating something alive and tangible. That's probably why, when stepping into Number 90, for the first time back in July 2025, everything seemed to instantly click. The club hosts a generous 450-person capacity yet feels human-scaled, designed with acute attention to detail and a genuine love for its sound. Make A Dance were playing all night long, and as the room began to fill and the energy grew into something deeper and more delirious, it became clear to me that No.90 had created something special as time appeared to stand still and people became lost in the room's hypnotic sounds.



Regular partygoer & occasional DJ with a love for club culture and the community it fosters. Can find me in a record shop digging for new sounds in the underground scene.

Written by GUY CHEW

I caught up with Marketing Coordinator, Navin Larriba, to discuss the recent renovations made to Number 90 and to better understand what makes the club tick while staying true to its roots. The aim was never to reinvent the club. “Over the past year we’ve focused on refining the space rather than reinventing it”, he says. This focus has taken shape through an upgraded sound system, improved layout and flow, as well as enhanced lighting and visuals throughout the venue. “The goal”, Navin adds, “was to make the venue feel more intentional and comfortable while keeping the raw warehouse energy people associate with Number 90.”



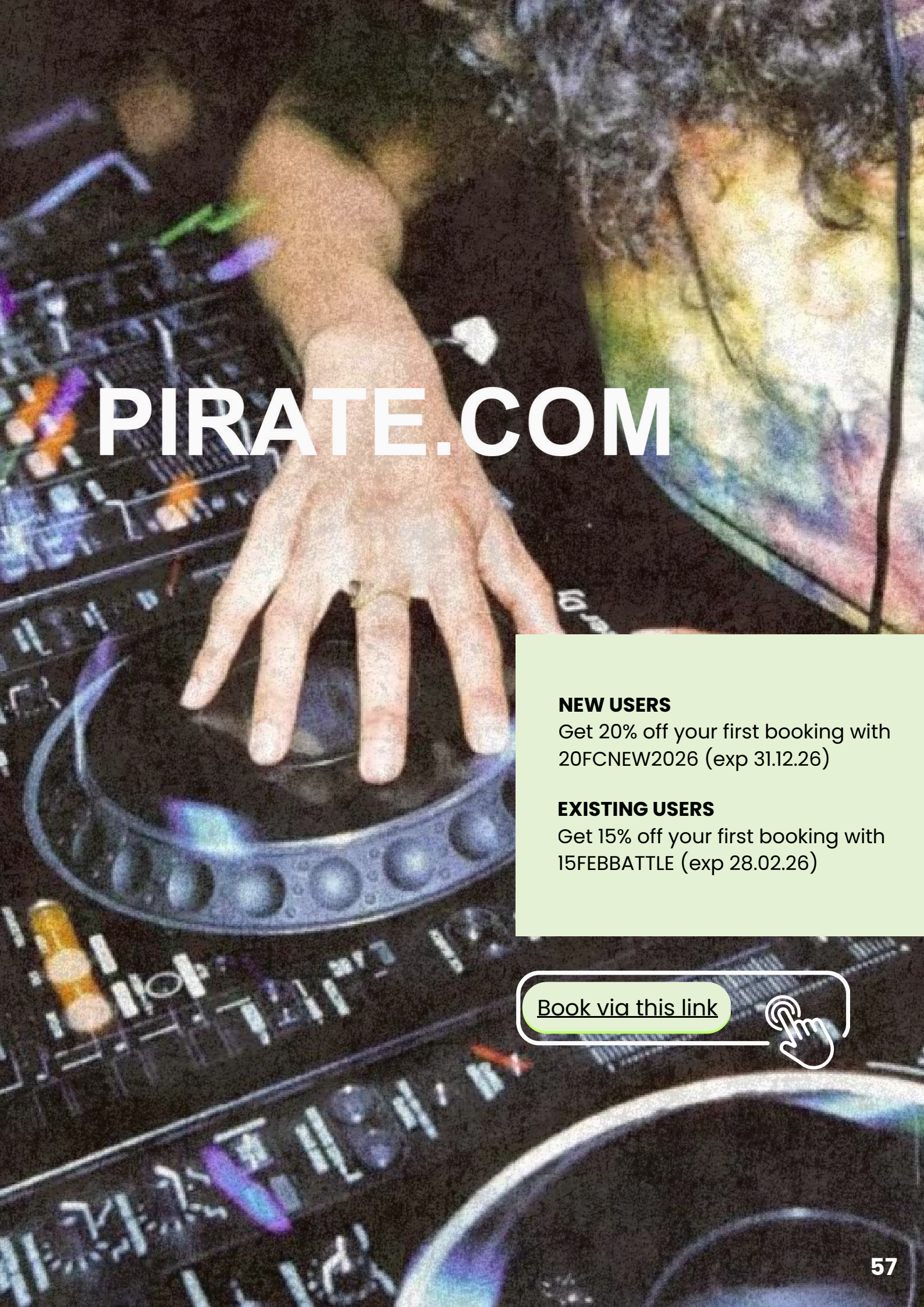
This renewed sense of intention became especially tangible across December 2025 as the club announced a slick, carefully curated run of DJ’s spanning both generation and style with Grant Dell, Peach, Prosumer, Midland, Jennifer Loveless and Silverlining among them. For Navin, this reflects the venue’s wider purpose. “Number 90 has always been about supporting London’s underground electronic music ecosystem”, he says. “Not just booking artists, but giving space to scenes, crews and ideas to grow”. Local talent, he stresses, should sit naturally alongside respected international names, with community, inclusivity, and authenticity at the centre. This same ethos will be carried into 2026 with upcoming shows from the likes of Erol Alkan, Mood II Swing, Eddie Richards, Elkka, Poly Ritmo and more. “It's about balance,” Navin explains. “Nights rooted in house and techno alongside more left-field and crossover bookings that tap into London’s rave culture.”



No.90's approach feels quietly defiant. In a climate where third spaces are eroding through socio-economic pressures, the changes made to the venue offer hope to local communities searching for a lifeline. Navin is clear about what the club looks for in collaborators: "People with a clear identity, a genuine connection to their community, and a strong musical point of view. Less hype, more consistency and respect for the dancefloor." More than anything, he wants No.90 to remain "a home for ravers" – a place you can escape to for discovery, quality sound, and nights that feel truly meaningful. Now looking back to when I first stepped onto the club's entrancing dancefloor, it's hard to disagree.

Number 90 **INSTAGRAM**

Written by GUY CHEW



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BACK 2 BACK DJ BATTLE

WHERE ARE THEY NOW?

Find out what the DJs from the past battles are up to now! We'll touch base with each of them in order of timeline...

Segment by a London-based drum & bass artist, who also organises events to support up-and-coming talent to help other underground artists find their footing.



CONVERSATIONS WITH *SQUWUIS*

Finalist from June 2025

A VIBE CALLED B



Since the Back2Back DJ Battle, Bianca—known as A Vibe Called B—has entered a chapter that feels both expansive and grounded.

She has become a mainstay at major clubs and festivals, leaning into heavy, genre-fluid sets designed for movement.

It's all about intention. Bianca's real magic lies in her ability to read a room, adapting her selection on the fly while keeping the connection to the crowd front and center. This versatility has led to a run of major brand activations—from the Offspring x G-SHOCK Nike Jordan launch to Cross The Tracks Festival with Red Bull and Girls Love Soul. Internationally, she's made waves with Hamburg's Les Amis, while back on home turf, she's shared the stage with icons like Taylah Elaine, Kojey Radical, and Snoochie Shy.

With a landmark debut at Fabric and recurring residencies with Shapes in London and New York, her growth is undeniable. Even Wordplay Magazine took note, featuring her J Dilla set as a masterclass in musical legacy.

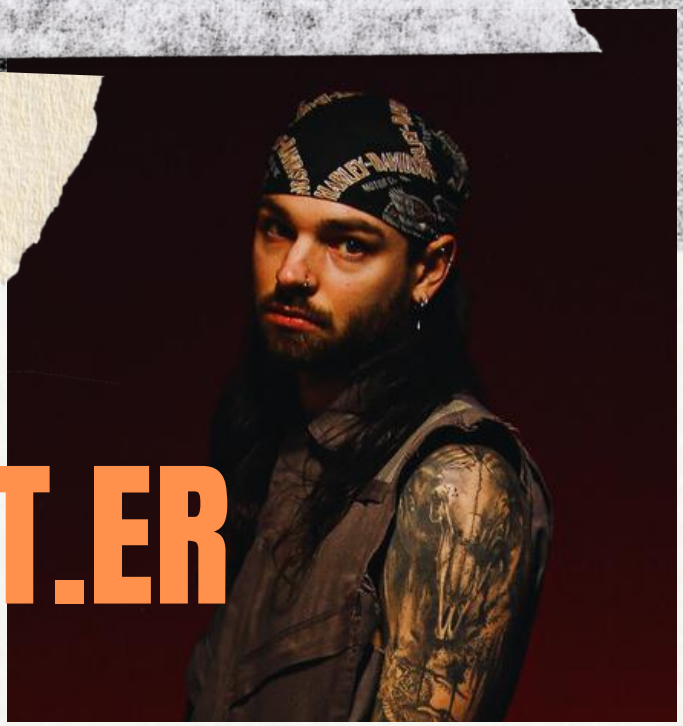
What's next? A new radio show built on instinct rather than genre, and a summer of main stage festival sets across Europe. For A Vibe Called B, the music doesn't just play—it breathes.



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Finalist from June 2025



IT DONT MATT.ER

After the DJ competition, ***it dont Matt.er*** hasn't just kept the pace —he's set it.

June was a turning point, marking both his DJ Battle appearance and the birth of Pony Party. That "one-off" experiment has since exploded into a vital grassroots series, drawing 300+ heads and proving that Matthew knows exactly how to build a room.

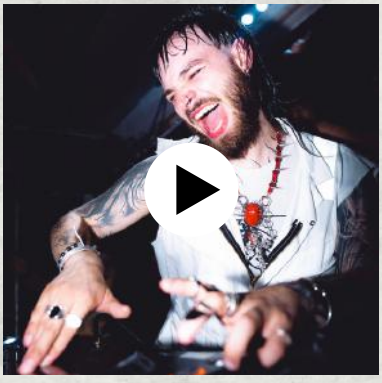
His impact extends into London's queer rave culture through his work with the Mums Against Donk team. Here, he isn't just a face behind the decks; he's an architect, helping to plan and support a space that prioritizes community and heavy sound in equal measure.

Whether he's playing in Bristol, Canterbury, or on a boat, the "Battle-hardened" version of Matthew is leaning into a sound that is unapologetically fun.

Expect genre-defying sets that bridge hard dance, DnB, and hardcore with a signature silly, high-energy edge.

With a tour schedule hitting Leeds and Leicester, and some major projects (and perhaps a Squwuis collab?) on the horizon, Matthew is finally taking up the space he deserves. Keep your eyes on this one; the trajectory is only going up.

Click to play.



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INSTAGRAM @it_dont_matt.er
SOUNDCLOUD

LISTEN TO THE ZINE

Find all of the MUSIC & DJs that we review, interview and present from this zine edition in one place!



Original Photography @fennaphoto

THE FADED SCENE

PLAY

THE PLAYLIST

Scan the QR on your mobile to connect to the SoundCloud playlist

Click play for desktop

MEET THE ZINE TEAM

THE FADED COMMUNITY



Creative Director & Editor-in-Chief Cat aka Faded Society
Read about her in the Welcome page 4

Assistant Editor & Project manager Afaan
A DJ, music producer and serial event promoter who's creative ideas never ends.

Designer Jez
Designer, producer and selector who's always on the look out for new & interesting inspirations

'Deep Dive Into' Reporter Delilah
A DJ and creative from London who loves alternative & eclectic outfits, as well as channelling fun and playful energy into her sound.

'Watch This Space' Reporter Trish
Read about her full bio in the segment

'Deep Dive Into' Reporter Meggie
A writer and creative who sees philosophy in people and the world around her. She takes a specific interest in writing about creatives and their unique stories..

'Music Spotlight' Reviewer Leor
Read about his full bio in the segment

'Under The Radar' Reporter Yasmin
A sound engineering student and producer with a love for finding new sounds that inspire her, with an interest in the world of music production

'Did someone say... vinyl' Ben
Read about his full bio in the segment

DJ Battle & Content Connor
A DJ & musician from Cape Town, South Africa. Now based in London, while he completes his Audio Engineering Degree at Point Blank.

Proof Reader Kareena
An artist and producer inspired by internet culture, using experimental sound design to create heavenly soundscapes.

DJ Battle & Content Jaiden
Read about his full bio in the segment.
He's also the collector of sounds on the monthly Zine playlist on Soundcloud.

'The Faded Archives' Reviewer Tom
Read about his full bio in the segment

Photography Contributor Joe
A DJ and photographer who binds philosophical beliefs and raves together to produce beautiful captured moments.

Proof reader Adrian
DJ, PR consultant and journalist who's been mad about music and community

Follow **@TheFadedCommunity** on Instagram

MEET ADRIAN. A NEW MEMBER

He's one of 3 proof readers & editors in the zine team.



"Now in my mid-50's, I've been a 'part-time' DJ since 1989 at university in Swansea. I'm still as excited now as I was when I first got the knack of beatmatching on a pair of old Citronics.

After being taught to mix by the DJ of the city's gay club, I DJed a lot at Uni, and then in the early 90s, in bars, a few clubs and various parties in Sheffield and Derby. During my years living in the Netherlands, I held a residency at the Prik bar on the Spuistraat in Central Amsterdam, while contributing mixes to Gaydar Radio's Club Nation, and the local Eindhoven-based station, E-FM.

I've always been mad about music - I got into electronic music in a big way since seeing Visage's Fade To Grey on Top of the Pops, back in early '81. Other influences included Tony Prince's Disco Mix Club show on Radio Luxembourg, which was the first major show to give a profile to DJ mixing in the early 80s, and the Dutch equivalent, Ferry Maat's Soul Show on TROS radio. It helped form my passion for disco, Hi-NRG and, later, house music.

Another important influece was James Hamilton, the music journalist for Record Mirror whose Disco news columns and descriptive release reviews made a major contribution to the emergence of a connected DJ scene. His techniques for BPMing records are still as important as ever, given that today's DJ software often gets it wrong and can't cope with variable tempos! Contrary to romanticised depictions of vinyl DJing, we did also have plenty of visual cues to help synchronise beats back then.

Today, I juggle that passion for DJing alongside my day job as a PR consultant. As well as performing at London Pride as a corporate DJ and MC for the last three years, I help organise Queer Open Decks at the Dalston Superstore, and am pleased to say my sets are generating interest.



My next gigs include '12 Inches Of Deliverance' - a classic house, Italo and Hi-NRG night at HAUS on Friday 13th February alongside DH HoudiNyX, and an exclusive Italo Disco / Hi-NRG mix show for Radio Stad Den Haag in the Netherlands (date tba) and gigs in my local Italian restaurant where I am playing everything from opera to European pop and Shakatak (!) ....

I take great inspiration from the past but am always excited by new music, if it combines melody, emotion and a bit of energy! "....And the beat goes on!"

@ADRIANTIPPETTS

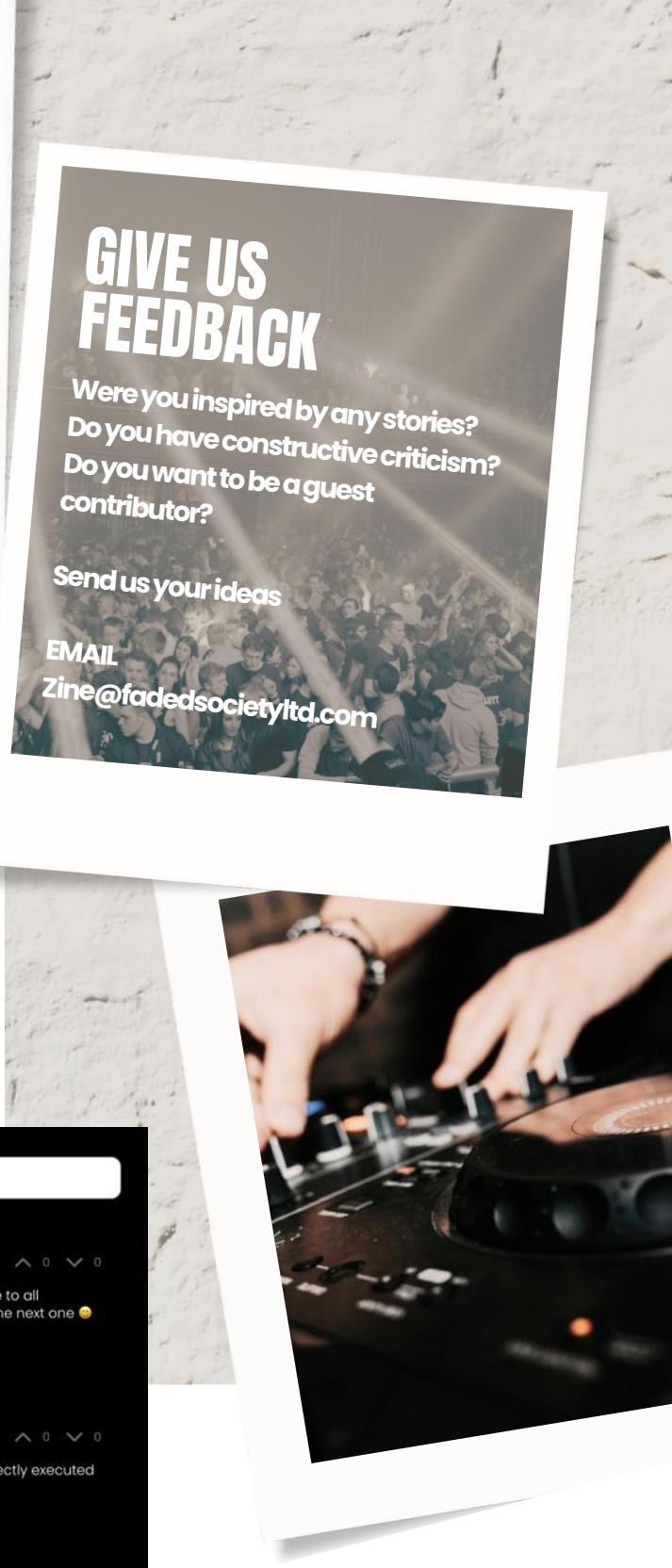
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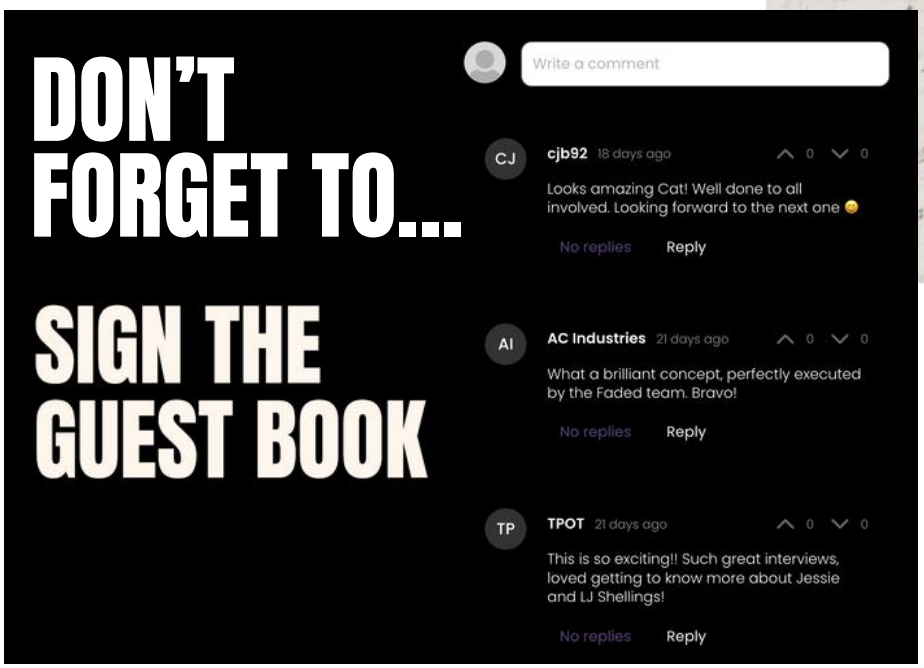
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THE FADED SCENE

By the community, for the community

THE
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COMMUNITY