

NINE ARTISTS

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NINE PUBLICITY

A visionary architect behind the iconic London-Berlin underground techno axis, announces his official return to the global stage. Following a catastrophic concert accident, he faced a prolonged period of recovery from a traumatic brain injury and wheelchair bound. The incident also left him with photosensitive, light and strobe-induced epilepsy, forcing an abrupt halt to his prolific DJ career.

Demonstrating immense resilience, he went on to battle and conquer cancer three separate times. Today, fully recovered and redefined by his journey, this true electronic music pioneer is ready to reclaim his position at the forefront of the global techno scene.

THE RETURN OF HIS TECHNO SOUND

Powerful. Industrial. Relentless. Energy

JOEY VASQUEZ

Is back

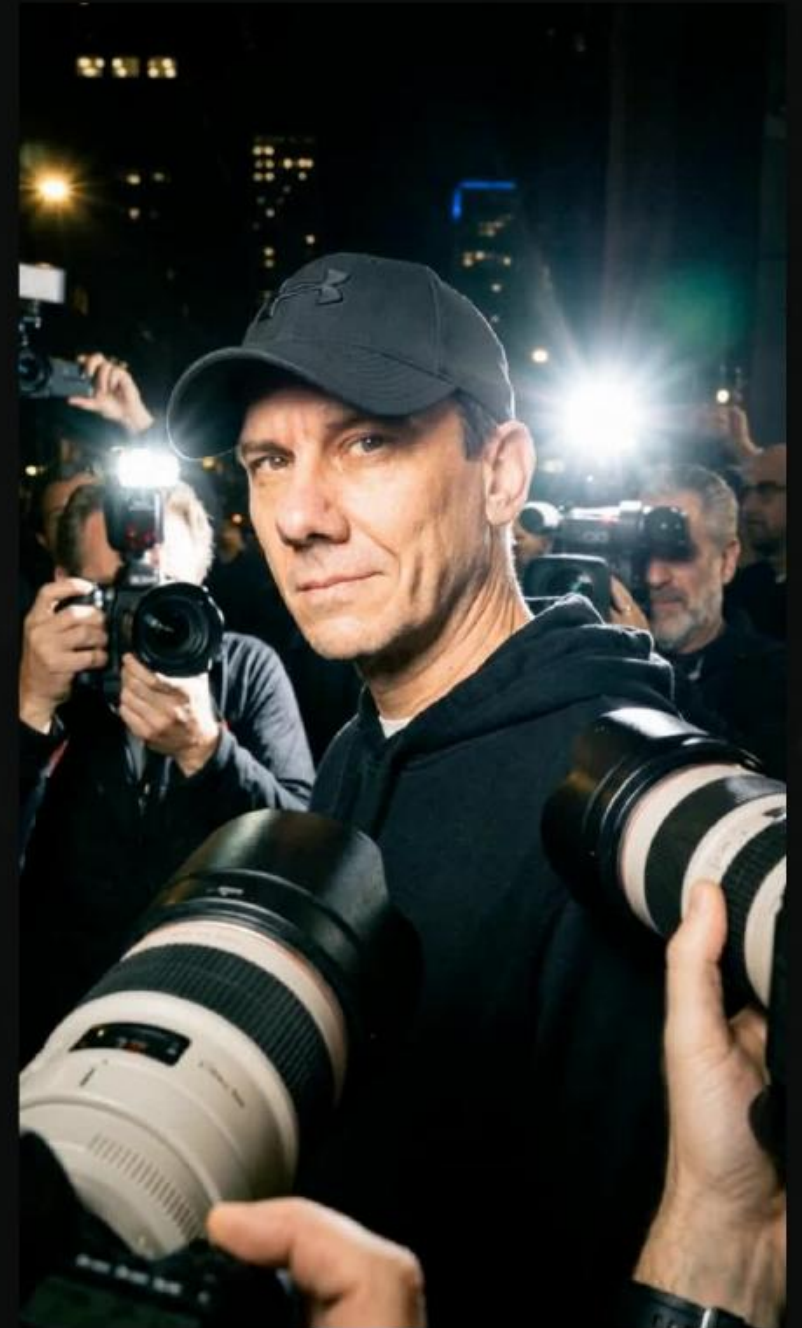
DJ / Producer / Underground Techno Artist

UK Underground Pioneer / Berlin-Connected since 1993 / Techno /
Red Shift Album / Return

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WHAT THEY'RE SAYING

SEE PRESS KIT

The testimonials below focus strictly on the multi-decade electronic music career of UK rave, jungle, and techno stalwart Joey Vasquez

From Club Promoters & Venue Owners

On his energy:

- Joey's triple-deck turntable sets in the early 90s literally kept our dance floors packed until daylight.

On his versatility:

- He transitioned effortlessly from the London rave sound to the brutal, dark underground techno Berlin demanded.

On his professionalism:

- A reliable industry standard who always brought massive energy and respect to our sound booth.

From Radio Co-Founders & Operators

On his broadcast vision:

- When we launched Kool FM 94.5 from a Hackney estate, Joey's drive shaped the pirate radio scene.

On his musical taste:

- Joey had an incredible ear for programming heavy basslines on the airwaves week after week

On his Vision:

- Was always finding ways to bring people didnt matter it was a rave or radio he knew how .

From Longtime Fans found in forums

Tomas Frankfurt:

I remember my 1st rave hearing Joey. 1994 Tresor Berlin, I never did see mixing in such way 28 years we become friends and his power is still.

Liz Keatly: Vancouver

Amazing music way better than the young djs today get my respect and took time to say hi and tha speaks so much to clubbers.

Artim Yusak: istambul

Feeling good, musik perfect best dj.

Pedro Dacosta: Madrid

Is everything dancing many times listen.

LOOK BACK AT THE HISTORY

Before experiencing the future, look back at the history. This pioneer DJ shaped the very foundations of the global electronic movement. From pioneering right from the start of 1988 UK rave scene to commanding dancefloors across Europe, Africa, Asia and North America. His influence is etched into underground history.



Nowhere is this legacy felt more than Germany. As a definitive force in Berlin's electronic evolution, he performed, released music and promoted club nights and parties as some of today's iconic venues during 1993 to 1996.

Soundtracking the city's most iconic institutions. He did not just play the culture, he helped build it also with his involvement.

READY TO FIND OUT

Artist Snapshot

Joey Vasquez is an underground techno DJ and producer with deep roots in UK rave culture and strong Berlin connections. After years in the underground scene, he returns with renewed focus following his Red Shift album.

Aliases: Liquid, Mad Axe, DVuS, Jimmy Fingers, Sakana

Genre: Underground Techno / Hard Techno

Labels: Strong Island, Rigaer Straße, Warriors Dance, Moving Shadow, Sub Factory, Tick Records

Key Venues: KitKatClub Berlin, Tresor Berlin, E-Werk Berlin, Café Moskau Berlin, Reichsbahnbunker Friedrichstraße Berlin, Maria am Ostbahnhof Berlin, Love Parade Berlin.

European Reach: Germany, Switzerland, Holland, Belgium, France, Spain, Italy, Austria, Denmark, Sweden, Norway, Finland, Poland, Czech Republic, Portugal, Ireland, Greece and the wider European underground circuit.

Global Reach: Joey Vasquez's career and music connected with international underground network spanning Israel, Colombia, South Africa, Botswana, Kenya, Namibia, Canada and the USA.

Years Active: 1988 – Present



Short Biography

Joey Vasquez's journey began in the raw, uncompromising world of UK underground rave culture, at a time when the movement was still being built from pirate radio signals, illegal parties, white labels, tower blocks, warehouse sound systems and word-of-mouth energy. This was before rave became a recognised industry, before the sound was absorbed into the mainstream, and before the culture had been written into history. Joey was present at the birth of that scene and became part of the generation that helped shape its sound, attitude and direction from the inside.

As a founding voice on Sunrise FM, with his co-founding role in Kool FM, and as the founder of Impact FM, he helped push hardcore, breakbeat, jungle and rave music directly into Britain's underground youth culture. Through pirate radio, he was not only playing records he was helping transmit a movement, connecting DJs, producers, ravers and illegal party networks at the exact moment the UK underground was changing forever.

Those formative years laid the foundation for everything that followed. The relentless energy of early rave, the bass pressure of jungle, the urgency of pirate radio and the hypnotic pull of breakbeat all became part of Joey's musical DNA. His work across Mad Axe, DVuS, Jimmy Fingers, Sakana and Joey Vasquez carried that raw underground pressure forward through independent vinyl, early rave productions, experimental breakbeat, hardcore, jungle and techno.

Records such as Fire & Ice, Midnight Massacre, The Last E and the forward-thinking Sakana material show an artist constantly moving between styles rather than staying in one lane. He absorbed the speed and chaos of the rave floor, the darkness of breakbeat, the emotional weight of early hardcore and the machine-driven force of techno, then pushed those elements into new combinations. That instinct to merge styles, test boundaries and follow the energy of the dancefloor became the bridge between his early UK rave identity and the harder, darker underground techno sound he represents today



The transition from UK rave veteran to Berlin-connected techno artist was not a departure it was an evolution. The same uncompromising spirit that drove those pirate radio broadcasts now fuels his hard-driving, industrial-tinged productions and serious room-focused DJ sets.

Joey Vasquez carries the weight of underground history into every performance: pirate radio, rave, hardcore, jungle, techno, Berlin club culture and a lifetime of survival turned into sound. His story is not nostalgia; it is the continuation of an artist who helped build the underground and is still producing with purpose.

Berlin Era Bunker

Berlin became one of the defining chapters in Joey Vasquez's evolution as an underground artist not because he simply played there, but because he entered the city at a time when its post-wall techno identity was still raw, dangerous and forming. His connection to Berlin was built through real underground spaces, cultural risk and early electronic landmarks: Reichsbahnbunker Friedrichstraße, KitKatClub Berlin, Tresor, E-Werk, Café Moskau, Maria am Ostbahnhof and Love Parade Berlin.

Berlin was not just another city on a tour map. It became the second home of Joey Vasquez's sound. The city offered concrete, steel, smoke, basements, bunkers, industrial rooms, long nights and sound systems built for pressure. It gave his music a harder frame and a darker physical environment. In Berlin, sound was not decoration. It was architecture, atmosphere and impact.

Joey's Berlin chapter belongs to the period when the city was still discovering what its post-wall nightlife could become. Old buildings, bunkers, abandoned spaces, former East Berlin landmarks and underground venues were being transformed into places of music, freedom and self-expression. Berlin was not polished. It was open, dangerous, experimental and alive. That was exactly the kind of environment where Joey's sound could evolve.

BUNKER Reichsbahnbunker Friedrichstraße - UK Sound Enters Berlin

The Reichsbahnbunker Friedrichstraße was one of the most important spaces in Joey Vasquez's Berlin story. It was not a normal club and it was not a polished venue. It was a bunker: concrete, pressure, darkness, volume and danger. The building carried the atmosphere of post-wall Berlin — raw, intimidating and unfinished and that made it one of the strongest environments for underground music in the city. For Joey, the bunker was more than a place he played. It was a place where he helped create something that was not already happening in Berlin at that time.

By Joey Vasquez's own account, he was the first UK DJ to put on and run events inside the Reichsbahnbunker Friedrichstraße. At that point, the space was known more for harder electronic sounds and gabba-driven energy, but there was no real British-led movement inside the venue bringing the UK rave, breakbeat, jungle and drum & bass sound into that environment. Joey saw the gap and moved in.

What made this important was not just that a British DJ played there. It was that Joey actively brought the UK underground into the bunker by flying DJs over, creating nights, building links and introducing Berlin audiences to sounds they were not yet hearing properly in that space. Breakbeat, jungle and early drum & bass had a completely different energy from much of the harder music already around the bunker. It had speed, bass weight, chopped rhythm, sound-system pressure and a street-level urgency that came directly from the UK.

Inside the Reichsbahnbunker, that sound became even more powerful. The concrete rooms gave the bass a physical edge. The darkness suited the tension. The bunker atmosphere made the music feel like impact rather than entertainment.



Joey was not simply importing records, he was importing a culture, a sound and a different way of moving a crowd.

This is what makes the Reichsbahnbunker chapter stand out. Joey was not following an established Berlin trend. He was helping introduce a new pressure into the city: UK breakbeat, jungle and drum & bass energy placed inside one of Berlin's hardest underground spaces. At a time when few, if any, others were doing that there, he created a bridge between the British underground and Berlin's developing post-wall club culture.

The Reichsbahnbunker later became recognised as an important part of Berlin's underground music history, but Joey's role belongs to the earlier, riskier period — when things were still being tested, when the venue was still raw, and when bringing that UK sound into the bunker meant doing something genuinely forward-thinking.

In Joey Vasquez's Berlin era, the Reichsbahnbunker is not just another venue name. It is proof of movement, initiative and cultural exchange. It shows him as a British underground artist who did not simply arrive in Berlin to take part, but helped bring something into the city that was not already there.

KitKat Club Berlin

KitKat Club Berlin / Original Venue Opening DJ

Joey's KitKatClub Berlin connection adds another important layer to this chapter. His link to the club belongs to its original opening era, when KitKat first launched in its early Berlin home at the former Turbine venue on Glogauer Straße, Kreuzberg, Berlin.

This was before KitKatClub became the internationally recognised Berlin institution it is today, and before its later moves to other locations. The original Kreuzberg setting carried the raw, experimental atmosphere of early post-wall Berlin nightlife: free, dangerous, sexual, underground and still forming its identity.

Joey was there at the beginning, playing during the opening period of the original KitKatClub venue. What made that important was not only the booking, but the sound he brought into the room. At a time when many DJs around that environment were still leaning toward trance, Goa-influenced trance and more flowing melodic styles, Joey was pushing a harder, faster and more aggressive underground sound.

He brought a tougher British edge into the club: harder techno pressure, rave energy and a level of intensity that stood apart from the softer or more psychedelic sounds being played by others.

What makes this even more forward-thinking is the speed and energy Joey was already using in 1994. While much of the scene was still moving at slower or more trance-led tempos, Joey was already playing harder, faster techno at 140 BPM and above, a tempo range that would later become central to the harder techno identity now strongly associated with KitKatClub and Berlin's faster underground rooms.

In that sense, Joey was ahead of the curve, bringing a high-BPM, hard-edged sound into KitKatClub's early era long before that speed and intensity became a modern standard.

That places Joey's KitKatClub story inside a very specific moment: the birth of one of Berlin's most famous underground clubs, at its original Kreuzberg home, with a British DJ bringing harder pressure, faster BPMs and a more aggressive techno attitude into the opening-era sound.

Like the Reichsbahnbunker chapter, this is not just "Joey played in Berlin." It shows him introducing a future-facing sound into Berlin at a time when the city's club culture was still evolving.



Tresor Berlin

Tresor Berlin Leipziger Straße

Opened in March 1991 in the vaults beneath the former Wertheim department store on Leipziger Straße, close to Potsdamer Platz. From the beginning, it became one of the defining rooms of Berlin techno: dark, industrial, uncompromising and built around serious sound rather than glamour.

Joey Vasquez played there many times during that early Berlin period, when Tresor was still close to its original raw energy and the city's post-wall techno identity was still being formed. For any underground DJ, Tresor was never just another booking. It was a statement. It was a room with history, pressure, reputation and expectation — a place where the music had to be serious, physical and uncompromising.

For Joey, repeatedly playing parties at Tresor mattered deeply because it confirmed that his sound belonged inside Berlin's harder techno environment. Tresor represented the industrial side of the city: dark rooms, heavy systems, raw energy and a crowd that understood intensity. It was not a venue built for easy or commercial music. It demanded focus, confidence and authority behind the decks.

Those repeated appearances gave Joey a direct connection to one of Berlin's most respected underground techno institutions at a time when the city was becoming a global centre for the music. They allowed him to bring his harder, faster, British-edged approach into a venue culture that valued pressure, discipline and authenticity. Tresor was the kind of place where a DJ could not hide behind image. The sound had to work. The room had to move. The set had to hold its own.

That is why Tresor became such an important part of Joey Vasquez's Berlin story. It gave weight to his European chapter and helped position him not only as a UK rave veteran, but as an artist who could return again and again to one of Berlin's most serious techno environments during the period when that history was still being written.



Café Moskau

Café Moskau Karl Marx Allee former DDR East Berlin

Brought a different and highly charged atmosphere into the Berlin chapter. Located on Karl-Marx-Allee in the former East Berlin, Café Moskau was one of the symbolic buildings of the GDR era: a Soviet-themed prestige venue designed around East German and Soviet cultural identity. In its original life,

it was not simply another restaurant or event space. It carried the atmosphere of Cold War Berlin official culture, foreign visitors, diplomats, party figures, controlled public life, surveillance, whispered conversations and the shadow of the Stasi state.

For Joey Vasquez, Café Moskau was not just another Berlin booking. It placed his music inside a building loaded with East German history, a former socialist showcase space transformed after reunification into part of Berlin's electronic and event culture. That contrast is powerful: a venue once tied to GDR prestige, political atmosphere and Cold War tension becoming a place for post-wall nightlife, freedom, techno and underground sound. Playing there connected Joey's Berlin story to the transformation of the city itself from state-controlled architecture into electronic culture.

A poster for Dubmission Club. The central image shows a woman in a black tutu and a hammer and sickle emblem. The text 'DUBMISSION club' is at the top. The poster lists events for Friday, 4th, 11th, 18th, 25th, and 1st of July. The location is Karl-Marx-Allee 34, Moskau Berlin-Mitte, and the opening hours are 24.00-10.00.

DUBMISSION club

FR. 4.11.
RUDY PAUL & MARCOS LOPEZ
SEBASTIAN & IVAN OSSIA (MANCHESTER)

FR. 11.11.
RUDY PAUL & ELLEN ALLIEN
DUKE & HUN
Live: CLUBHEROES

FR. 18.11.
TANITH & GAYLE SAN
ICLUB N. H. - LONDON
JACH HOUSE PARTY
WALMOTTE & JONZON

FR. 25.11.
DR. MOTTE & SAMMY DEE
Live: AMORPH
ELLEN ALLIEN & JOEY VAZQUEZ (LONDON)

KARL-MARK-ALLEE 34 MOSKAU BERLIN-MITTE
OPEN 24.00-10.00

DUBMISSION
18.6. JUNE
RUDY PAUL & JOEY VAZQUEZ
(LONDON)
17.6. JUNE
RUDY PAUL & 100% LIPS
(MANCHESTER)
24.6. JUNE
RUDY PAUL & DR. MOTTE
1.7. JULI
RUDY PAUL & ELLEN ALLIEN
Live: CLUBHEROES
100% LIPS
RUDY PAUL & JOEY VAZQUEZ (LONDON)
Karl-Marx-Allee 34
Berlin-Mitte

Maria Ostbahnhof

Maria am Ostbahnhof Friedrichshain

Maria am Ostbahnhof was an important part of Berlin's post-reunification club landscape.

It opened in 1998 in a former GDR post office / industrial building near Ostbahnhof in Friedrichshain, close to the East Side Gallery and the old border-zone atmosphere of the city.

It was later also known as Maria am Ufer, after moving closer to the Spree near Schillingbrücke..

For Joey Vasquez, Maria mattered because it represented the next wave of Berlin underground culture after the first explosion of bunker rooms, illegal spaces and early 1990s techno mythology. It was raw, industrial and flexible — not a glossy club, but a serious room where electronic music, live performance, experimental culture and underground crowds could all exist in the same space.

Maria became known for a wide musical range, from techno and electronic music to experimental events, concerts and international DJs. It hosted major electronic and club-culture names over the years, including artists connected to techno, breaks, drum & bass, electro, house and experimental sound. It was also linked with club transmediale / CTM, one of Berlin's important experimental electronic music festivals, whose first edition in 1999 took place at Maria.

That makes Maria important in Joey's Berlin era because it shows his connection not only to the original bunker darkness and classic techno institutions, but also to the evolving, creative, post-wall Berlin scene — the side of the city where warehouses, former civic buildings and industrial halls were being transformed into cultural spaces.

Maria represented Berlin's ability to keep reinventing itself: rough rooms becoming music spaces, old East Berlin infrastructure becoming nightlife, and underground culture constantly moving forward.

For Joey, being connected to Maria placed him inside that continuing Berlin story. It was a venue that carried the city's raw post-wall energy into a new phase — less about polished presentation, more about atmosphere, experimentation, heavy systems and real underground credibility.



Love Parade

Love Parade Berlin / bath 9 / 1994

If the bunker represented Berlin's darkness, Love Parade represented its scale. Love Parade showed the other side of Berlin's electronic movement: mass sound systems, street culture, public freedom and techno as a city-wide force. It turned electronic music into something visible, collective and impossible to ignore. The streets became the dancefloor. The city itself became the venue.

For Joey's Berlin story, Love Parade matters because it shows the contrast between the underground and the massive public expression of the culture. On one side, bunker rooms, concrete walls and dark pressure. On the other, thousands of people moving through Berlin streets behind sound systems. Both belonged to the same wider movement.

Love Parade proved that electronic music could move from hidden rooms into the centre of a city without losing its emotional force. It showed Berlin as a place where club culture was not only nightlife, but identity, freedom and public energy.

In Joey's Berlin chapter, Love Parade represents scale. The moment where all of Germany's underground spirit became visible on a massive level.

The 1994 Love Parade period was a major moment in Joey Vasquez's Berlin story. Love Parade was no longer just a small underground gathering; it was becoming one of the most important electronic music movements in Europe, pulling DJs, ravers, promoters and music heads into Berlin from across the continent. The atmosphere was electric: streets filled with sound systems, crowds moving as one, and a city beginning to understand that electronic music was becoming a cultural force.

For Joey, being connected to that moment mattered. Berlin was already opening doors for him, Love Parade & then Unity Love Parade after party pushed his name into a much bigger frame. This was not a small anonymous booking. Archive flyer evidence on the line-up and SEZ.

Sven Väth, Joey Vasquez, Paul van Dyk three names that would become deeply connected to European electronic music history. The moments where the underground did not feel hidden anymore. It felt like it was taking over.



Playing the Love Parade and afterparty gave Joey visibility in one of the most important club-culture moments of the 1990s. It placed his name in front of Berlin's electronic audience at a time when the city was exploding internationally. For a UK underground artist bringing a harder, faster, British-edged sound into Berlin, that connection was powerful. It helped push his name clearly into the Berlin scene, not as an outsider watching from the edge, but as a DJ active inside the movement.

The importance of bath 94 was the timing. Berlin was changing. Love Parade was growing. Techno was becoming a global language. Joey's name appearing on a Love Parade-era flyer with major artists showed that his Berlin connection was not imagined or overstated. It was visible, documented and part of the city's early-1990s electronic momentum. For Joey, the feeling was about more than status.

It was about recognition, energy and belonging. After coming from the UK underground, pirate radio and rave culture, Berlin gave him another stage and Love Parade gave that stage scale. The sound, the crowds, the flyers, the names, the city and the timing all connected. It was one of those

Aliases & Identity

Mad Axe

Mad Axe

Mad Axe
Jimmy Fingers

DVuS

Sakana
Joey Vasquez

Acid House Era

Hard House / Rave

Breakbeat / Jungle

Experimental Early
Techno

Transition / Techno

Early Productions

Joey Vasquez's production roots run deep in the UK underground scene, where independent labels, white-label culture, pirate radio and rave pressure were shaping a new generation of electronic music. His early work with Strong Island Records established his reputation for raw, uncompromising sound design music built for real systems, real floors and a scene that demanded energy over polish.

These were not productions created to follow a safe formula; they came out of the pressure of the underground itself, where hardcore, breakbeat, techno and early jungle were still colliding and mutating into new forms.

Releases connected to Warriors Dance showcased Joey's ability to blend hardcore force with genuine dancefloor functionality. The tracks carried speed, bass weight, emotional tension and the kind of rough-edged character that made them stand apart from cleaner, more commercial records of the period.

Across aliases including Mad Axe, DVuS, Jimmy Fingers and Sakana, Joey moved between identities and sounds, using each project to explore a different part of the underground: harder rave energy, experimental breakbeat, early jungle pressure, techno influence and forward-thinking hybrid production.

His connection to the Moving Shadow era further cemented his credibility within the breakbeat and early jungle communities. Tracks such as The Last E showed a producer working at the edge of what rave music could become: emotional, mechanical, dark, euphoric and futuristic at the same time. That track also opens a wider conversation between the UK underground and Detroit techno. Where artists like Derrick May helped define techno as emotional machine music elegant, futuristic and deeply human, Joey's DVuS-era work answered from a rougher British perspective: pirate-radio pressure, rave urgency, breakbeat impact and warehouse intensity.

That comparison matters because Joey's music was never only about speed or noise. Beneath the rawness was a deeper sense of movement and atmosphere. Like Detroit techno, his work carried futurism; unlike Detroit, it came through the chaos of UK rave culture, illegal parties, hardcore systems and jungle's emerging bass language. In that space

Joey's productions formed a bridge between scenes: Detroit's emotional machine soul, the UK's rave explosion, and the harder European techno identity he would later develop in Berlin.



These early vinyl releases have become sought-after collector items, valued by underground enthusiasts, crate diggers and those who understand the importance of records that captured a scene while it was still being built. Their value is not only financial; it is historical. They document an artist operating inside the original pressure of the movement, producing records that carried the raw materials of what would later become hardcore, jungle, drum & bass and harder techno.

The productions from this era reveal the foundations of Joey Vasquez's current sound: relentless basslines, industrial textures, dark energy, emotional force and an unwavering commitment to authentic underground aesthetics. His modern hard-driving techno is not a reinvention from nowhere — it is the continuation of a long production story that began in UK rave culture, moved through breakbeat and jungle, connected with Detroit's futuristic spirit, and found a harder architectural form in Berlin.



International

International Reach

Joey Vasquez's story has never been limited to one city, one country or one scene. From the UK underground to Berlin's harder techno environment, his music has moved through different cultures, dancefloors and international networks, carrying the same raw energy wherever it lands: serious sound, strong identity and a direct connection to the crowd.

Across Europe, Joey's name connects with Germany, Switzerland, Holland, Belgium, France, Spain, Italy, Austria, Scandinavia and the wider underground circuit. His European chapter is built on more than travel it is built on cultural exchange. Berlin gave his sound a harder frame, but the wider European scene gave it movement: clubs, radio, flyers, releases, collaborations, and audiences who understood the power of underground music beyond borders.

Internationally, Joey's reach extends further, with connections reaching Israel, Colombia, South Africa, Botswana, Kenya, Namibia, Canada and the USA. That global thread matters because it shows the scale of his music and identity. His sound comes from the underground, but it is not local. It carries a language that works across cities, scenes and cultures: bass pressure, energy, survival, rhythm and emotional force.

For Joey Vasquez, Europe and the international circuit represent the next stage of the journey. The foundation was built in the UK. The sound was sharpened in Berlin. Now the mission is global: to take that history, catalogue and current techno energy back onto serious stages, into stronger label conversations, and in front of audiences who recognise authentic underground music when they hear it.



Accident Epilepsy Coma Recovery



The epilepsy that followed the accident became one of the most difficult chapters of his life. It interrupted momentum, limited opportunities and created a constant shadow over any return to performance. For a DJ, the body is part of the instrument: stamina, timing, awareness, focus and instinct all matter. To face the possibility of losing that connection was one of the hardest realities Joey had to confront.

After a successful surgical intervention in Chicago, USA, Joey is now epilepsy-free and cleared for full performance. That breakthrough did not erase the years that came before it, but it transformed what was possible. It gave him back the chance to stand behind the decks with strength, clarity and purpose. More importantly, it gave him the chance to return not as a memory of who he had been, but as an artist still moving forward.

The experience has only strengthened his resolve and sharpened his focus. Every set now carries deeper meaning. Every production carries the weight of survival. Every return to the booth is a statement that the accident, the illness, the lost years and the uncertainty did not end the story. They became part of it.

Joey's comeback is not about returning to public life for nostalgia or attention. It is about proving that the underground spirit, his spirit, cannot be broken. He has emerged from this chapter with renewed purpose, ready to deliver the hard-driving, uncompromising techno sound that has defined his career across decades.

The darkness of those years now fuels the intensity of every performance and every production. The sound is harder because the journey was harder. The focus is sharper because the cost was real. Joey Vasquez returns to the decks not as an artist trying to reclaim the past, but as one carrying survival, history and renewed fire into the next chapter.

Joey Vasquez suffered a catastrophic stage collapse that changed the course of his life and career. The accident left him in a coma for over eight weeks and resulted in a severe epilepsy diagnosis, forcing him into a long and painful period of medical uncertainty. What followed was not a simple recovery story. It was years of intensive care, hospital treatment, neurological battles, physical rebuilding, emotional strain and the very real possibility that the performing life he had built might never fully return.

For an artist whose identity had been shaped by sound systems, crowds, clubs, pirate radio, production and underground culture, the impact was devastating. The scene that had defined him suddenly felt distant. The booth, the records, the stage lights, the pressure of a crowd and the physical rush of performance all became uncertain. Joey was no longer fighting only to return to music — he was fighting to regain control over his body, his independence, his confidence and his future.

The Return

Music as Strength

During chemotherapy, music became more than a creative outlet—it became a lifeline. Joey channeled every ounce of energy into production, Joey's team helped him in transforming the studio in London's West End, into a sanctuary of focus and determination.

Each sound he crafted during treatment represented defiance against adversity, a testament to the unbreakable bond between artist and art. The tracks born from this period carry a raw emotional depth, forged in the fires of survival and emerging stronger than ever, those tracks formed 24 tracks of Techno and his Red Shift album.

Red Shift

THE ALBUM

ReRed Shift marks Joey Vasquez's definitive return to underground techno. Created during a period of treatment, recovery and personal rebuilding, the album channels survival, pressure and renewed focus into hard-driving, floor-focused techno built for dark rooms, heavy sound systems, clubs, raves and festival stages.

The sound is raw, direct and uncompromising: punishing kicks, hypnotic riffs, stripped-back tension, industrial textures, heavy basslines and relentless forward motion. Drawing from Joey's roots in UK rave culture and his later connection to Berlin's harder underground spaces, Red Shift carries the weight of experience while sounding fully current—serious, physical and made for impact.

Throughout the production process, Joey's primary focus was not simply on the speed of each track. Instead, he concentrated on experimenting with sound, texture and the delivery of effects, using processing, movement and atmosphere to give every production its own identity and physical impact. The BPM became part of the framework, but the real emphasis remained on how each sound developed, interacted and translated through a powerful club system.

The album features eleven current underground techno tracks:

The Order — 125 BPM

Continuum — 125 BPM

Chemical Desire — 129 BPM

Detroit — 128 BPM

Come With Me — 126 BPM

Burn — 126 BPM

In The Club — 128 BPM

Broken Storm — 130 BPM

Wild Time — 125 BPM

Warp Speed — 125 BPM

Reset — 125 BPM

Listen to the full album on Beatport. 

Each track reflects a different side of Joey's sound: bunker pressure, darkroom intensity, rave energy, underground identity and powerful techno designed for serious dance floors.

More than a comeback album, Red Shift is a statement of resilience. It represents an artist who has survived collapse, illness and years of uncertainty, then returned with music carrying purpose, force and emotional weight.



Available on Beatport, Apple Music, Amazon Music and all major platforms.

Next Stage

Joey Vasquez's music is built around a harder, faster and more direct underground techno sound. After the return marked by Red Shift, this new material pushes the energy forward: higher BPMs, heavier pressure, darker rooms and a clearer connection to the kind of serious dancefloors where Joey's sound belongs.

These tracks represent more than another release package. They mark the moment where Joey is ready to take his current sound to a new label, a new home and a wider international platform. After years of survival, rebuilding and renewed focus, this music carries the force of an artist who is not looking backwards. It is built for the next chapter: stronger label conversations, remix opportunities, festival stages, agency representation and serious underground techno rooms.

The current unreleased / next-stage material includes:

Bassline Breaks — 142 BPM
Bunker People — 148 BPM
Red Zone — 140 BPM
Time & Place — 140 BPM
Sound Of The Underground — 142 BPM
Do What You Want — 140 BPM
Darkroom Bass — 145 BPM
Fire Baby — 138 BPM
Under Attack — 140 BPM

This new body of work shows Joey moving into a sharper, more modern high-BPM techno space while still carrying the weight of his history: UK rave roots, Berlin bunker pressure, underground discipline and decades of real dancefloor experience. The sound is stripped back, powerful and built for impact — fast enough for today's harder techno rooms, but grounded in the authenticity of someone who helped shape underground culture long before it became fashionable.

For Joey, bringing this music to the right label means more than distribution. It means finding a serious creative home: a label that understands hard underground techno, artist development, long-term vision, strong promotion, remix strategy and the power of placing music in the right rooms. This is music built to be released with intent — not buried online, but pushed properly into the international techno circuit.

The next stage is about alignment: the right label, the right team, the right audience and the right moment. Joey Vasquez now has the history, the story, the catalogue and the current music to move forward with purpose. These tracks are the next statement — faster, harder, darker and ready for a label that can help carry them into the world.





Music Links & Platforms

amazon
music



Beatport



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Music

Old School Mixing

Live on TMF Music Chanel 1994

This footage highlights Joey Vasquez's exceptional technical ability behind the decks. His precise timing, controlled transitions, confident phrasing and instinctive understanding of energy demonstrate the level of skill developed through years of genuine club experience.

This particular show captures Joey playing UK and European hard house, using a forceful, highly physical mixing style built around momentum, pressure and dance-floor impact. Watch closely as he cuts and bounces between the left and right master channels, using the mixer in a rhythmic and percussive way. This distinctive cut-and-mix technique allows him to reshape the records live while maintaining complete control of the performance.

That approach did not disappear as his sound developed. It progressed naturally into the style heard in Joey Vasquez's techno shows today. The music may have evolved, but the same raw energy, technical control and instinctive understanding of the dance floor remain at the centre of his performances.

It is also important to remember the era in which this style was developed. There was no YouTube, Facebook or Instagram documenting every set, building profiles or exposing DJs instantly to a worldwide audience. Reputation was earned directly in clubs, warehouses and underground venues through the ability to control a room and deliver consistently in front of a live crowd.

Listen to Joey's techno performances on YouTube today and that same identity is immediately recognisable—direct, powerful and entirely his own. Rather than simply playing records, Joey treats the mixer and turntables as instruments, building momentum and shaping each performance with purpose.

The response to this footage reflects what those familiar with his work have long recognised: Joey Vasquez is a technically accomplished DJ whose early hard-house performances formed the foundation of the powerful techno style he delivers today.



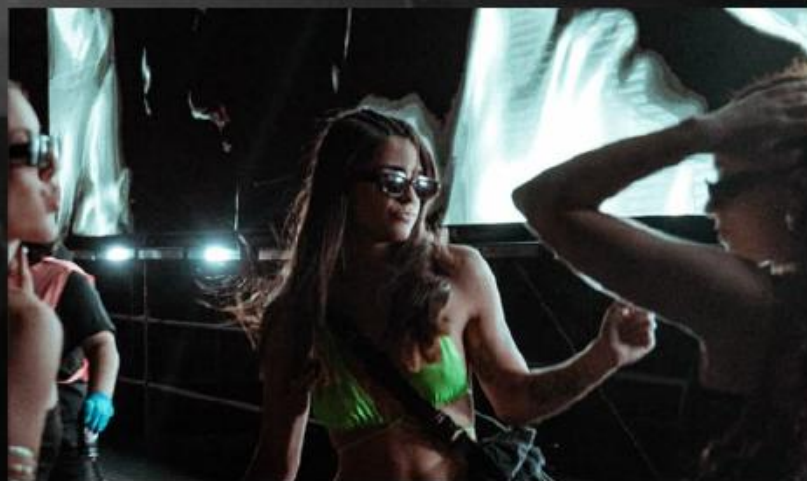
CATCH JOEY VASQUEZ LIVE



SKYVIEW TERRACE

DECEMBER 1 | 9 PM
TICKETS START AT \$100

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THE BACKROOM

DECEMBER 10 | 10 PM
TICKETS START AT \$150

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SUNSET AMPHITHEATER

DECEMBER 30 | 8 PM
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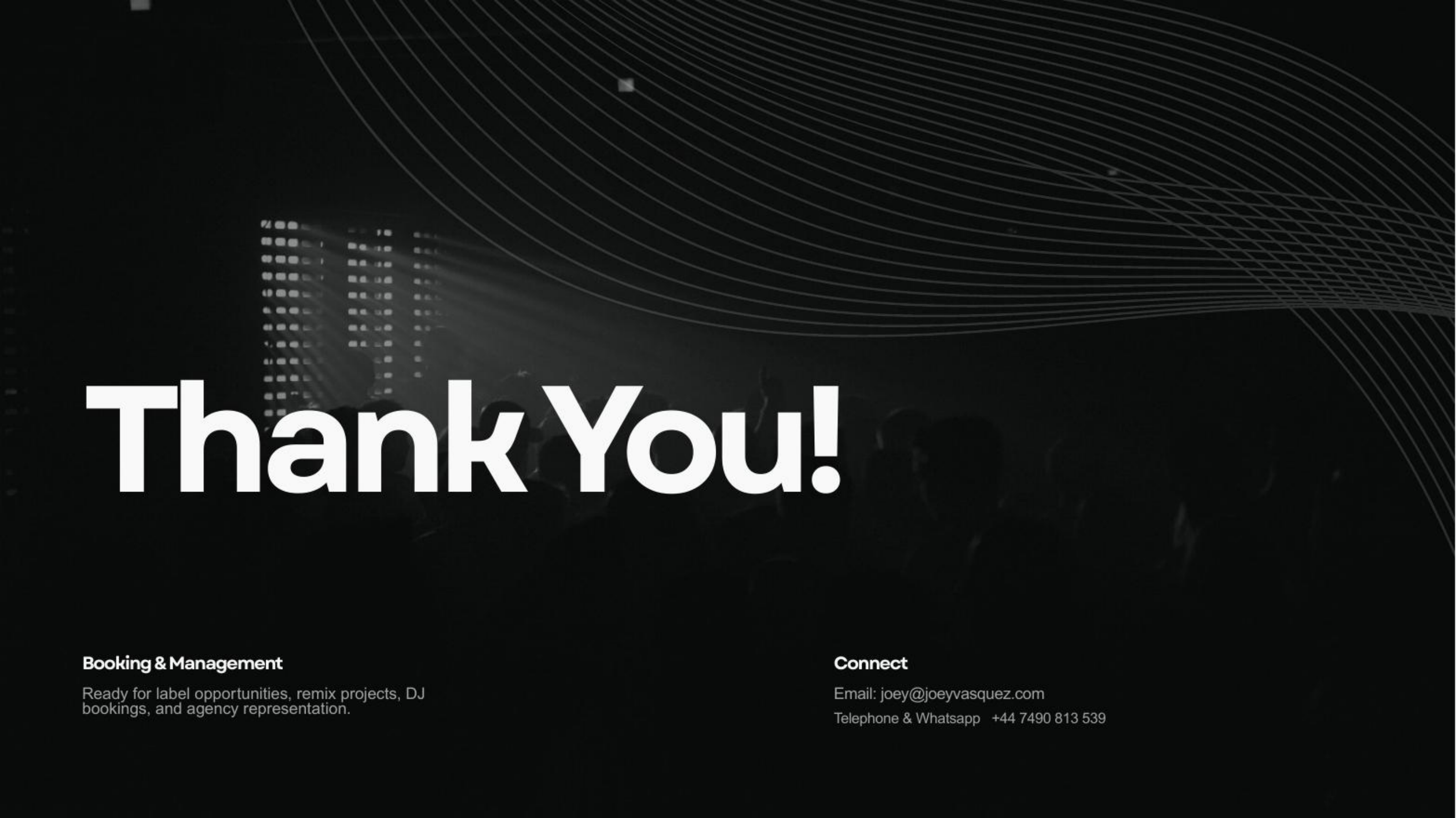
The Sound: Powerful energetic techno, big basslines, pounding kicks, rhythms full of rave energy.
The Set: Razor sharp focus, mixing his way, a technic like no other dj, Massive drops, Peak-time floor control.
The Return & The Recovery: Years of healing
The comeback: Unmatched energy - Unmatched mixing.
The booking: Secure your dates now

- The Signature Sound: An immersive, multi-genre fusion of punishing techno kicks, dark hypnotic loops, and relentless old-school rave energy.
- The Dancefloor Weaponry: Brand new club weapons like "Energy Flash", "Berlin Bunker", and the Mad Axe banger "Bounce" are already sending shockwaves through the underground circuit.
- The Performance Experience: Razor-sharp transitions and massive drops engineered to leave festival mainstages vibrating long after the final beat drops.
- The Resurrection: Emerging from years of grueling recovery with unparalleled dark energy

Promoters, venues, and festival directors globally are invited to lock in dates for the most anticipated electronic music comeback of the decade. Experience the unyielding passion, the history, and the future of rave culture.

To secure exclusive headline bookings for full-power Techno and Tech House shows, please contact management immediately:

BREAKING BOUNDARIES, SOLID KNOWLEDGE. RESPECTED



Thank You!

Booking & Management

Ready for label opportunities, remix projects, DJ bookings, and agency representation.

Connect

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