

streetsound

PHNO RAP HOUSE REGGAE ROCK DANCEHALL ACID JAZZ JUNGLE AMBIENT ALTERNATIVE BHANGRA FREESTYLE SOCA SOUL FUNK R&B LATIN HI-NRG

Brian "bt" transeau

83

escape from the underground

all aboard the BT express...



04

UNVEIL



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inside

music to go... alternative/industrial • bhangra • blues • dub • freestyle • hi-nrg

house • jazz vibes • jungle • latin • rap • reggae/dancehall

remix paradiso • rock • techno ... *start on 9*

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The Underground – an international community of artists, labels and DJs juggling creative expression with the painful reality of having to pay the bills. Shake 'em up attitude and pure freedom of expression are the real hard currency in this

exclusive club. But what happens when members of this esteemed collective begin to break out of the underground? When once-underground artists seep into the mainstream and cold cash begins to beckon, classic battle lines are usually drawn: the indie spirit and a fiercely possessive original fan base on one side, the more conservative, take-less-chances demands of a “commercial” career on the other, and the breakout artist smack in the middle.

Case in point, **Brian Transeau**, alias **BT**, not so long ago willing to “remix for food”, now starring as a big-time UK dance sensation. BT’s trip from cool Washington, DC indie, **MusicNow**, to superDJ **Paul Oakenfold**’s UK-based, major label-owned **Perfecto** label (who now have the fun job of trying to sell him back to America) illustrates fairly typical first steps in the

establishing more of the fresh musical connections with artists that have characterized MusicNow’s operation to date.

“We do progressive acid trance,” says MusicNow founder **Kurosh Nasser**. “My partner **Levin VeGeyndt** and I jokingly came up with the term when we were trying to describe the type of music we do. Never mind that the term didn’t exist. It fit.

“From the label’s perspective it becomes really important to focus in on what works. Our philosophy is to try to squeeze in between categories,” says Kurosh. “We’re trying to avoid being pigeonholed as either a house label, or trance label.”

It’s this kind of ideology that has set MusicNow apart from many of the other street-level labels out there by leading it down its own distinctive path – ironically, this has still eventually put some limits on what they can do.

“I think it’s really positive that we’ve sort of found our sound, but at the same time it’s really difficult to maintain it because often times it’s not a perfect world,” says Kurosh.

Before joining the ranks of American indie dance labels, Nasser was of all things a contract lawyer at a big DC firm. In ’84 he’d graduated Georgetown Law, in ’87 finished his Master’s, and a year later took a trip to New York with a buddy, **Kip Lavenger** (a DJ and, until recently, production manager at Eightball). It was on that trip that Nasser discovered house.

“I stayed up all night, went to three clubs, and I was floored by the music. I was so excited to finally find a form of music that had a vibrant energy and innovation. It was fresh and new. On the whole drive back to DC, I kept flipping through the dial to try to find that music, but there was absolutely no way it was on the radio!”

The newfound interest in dance music penetrated his legal mind and resulted in Kurosh representing DJs and artists like **Kelly Hand**, **DJ Disciple**, **Carl Craig**, **Deep Dish**, and **BT**.

That was phase one. Phase two, and if progressive acid trance was to be the sound for MusicNow, Brian “BT” Transeau was the artist to produce it. He was somebody who came along at the right time with the right abilities, still, it wasn’t something that “just happened”. Their first project, “**Journey Into Cyberspace**”, set them back \$4,000, which

was pretty much all they had to spend at the time. Still, this was the track that would gain them a first taste of international acclaim.

“We were almost out of money when **Victor Imbres** [one half of **Alcatraz**]



escape from the

journey from the underground to the land of large-scale commercial success. At this crucial crossing, **Streetsound** invites you to hop on board the **BT** express and meet the crew...!

MusicNo has quietly become the focal point for Washington, DC’s burgeoning underground music scene, which has produced the likes of **Deep Dish**, **BT** and now **Alcatraz**, in the process characterized a whole new sound heard on dancefloors around the planet. **Streetsound** gets the exclusive lowdown from MusicNow founder **Kurosh Nasser**...

MusicNow



You’re at a rave or a club, in the middle of the dancefloor, already going stark mental. Suddenly, against all odds, the DJ mixes in a track that manages to bring all-new meaning to being “off your face”. If this is 1996, then it is a fair bet that That Track has either come from or been directly influenced by the work of the MusicNow family.

The DC-based label has reached a milestone, gaining the props and respect of the international club music fraternity. Hard work and carefully calculated gambles have paid off, and with the success of their signature artist, **BT** (signed away to EastWest UK’s **Perfecto** label), it’s now back to

came into Levin’s record shop [also called MusicNow] with a demo of “**Embracing The Future**” on it,” says Kurosh. “It was like our do-or-die shot, and it turned out to be a do shot.”

No kidding...With BT’s contract eventually bought out by **Paul Oakenfold**’s **Perfecto** label, a slew of successful releases and remixes under his belt, covers on UK magazines, and a crowning **Top Of The Pops**’ appearance, BT has come a long way since his days of eating Kraft Dinner in LA, and to a large degree MusicNow has been the forgotten player in the BT story.

Before the hype, BT did a couple of house tracks with **Deep Dish** which achieved mediocre response. Ironically, “**Embracing The Future**” was something that the **Deep Dish** guys didn’t really like. In hindsight, this could have been the start of the problems that were to come between BT and **Deep Dish** and the source of all the muck flying about in the Brit dance press.

When Kurosh heard the track he instantly fell in love with it. It was September ’93, and with promos in hand, he went to Manchester’s **In The City** music conference, and stopped by **Eastern Bloc Records** to see his friend **Guy Oldham**. “He was the first one to hear the record and he ended up playing it over a dozen times in the shop and people started to ask ‘what’s this?!’”

This was when the buzz started, catching the attention of a lot of UK DJs. More importantly, “**Embracing The Future**” caught the attention of **Sasha**, the biggest thing on the UK scene at the time and arguably still so today. For **Sasha** to like a track was like having God think you’re a swell guy at the gates of heaven. The next logical step was to ask **Sasha** to do some mixes on it. This would require a loan – after all they were broke. “**Sasha** was actually very cool about it,” Kurosh says casually.

The **Sasha** remixes were released as “**Embracing The Sunshine**” (re-named after the title of the flip side, “**A Deeper Sunshine**”) and would mark the next chapter in the rapidly developing BT story, and it was where Kurosh’s skills would

really start to come into play.

Almost instantly, the remixes caught on in the UK. Many labels approached them, but it was with East West that they settled in the fall of '94. "We thought the Sasha mixes would be released in 1994 and then we'd be fine," says Kurosh. "Either they'd pick up the options or they wouldn't and we'd be able to put out more records."

But this wasn't the case. "Given the contract, the licensing agreement where East West had exclusive options, we started to accumulate all these masters but we couldn't put them out," says Kurosh. This put a serious cramp in the label's plans.

BT was still coming to them with more tapes, not all on the mark. "There were some hits and misses." In fact, one was even turned down by the A&R team of Kurosh and Levin. Kurosh would drive by BT's house at 11 o'clock at night to bring him tapes of various things and say "listen to this, this is really great". At the same time Kurosh, Levin, and BT, spent a lot of time working on developing a direction. The amount of attention and detail that they pay towards the artist is the type of thing that makes them different from a lot of the other independents out there. The midnight runs paid off and MusicNow came out with "Nocturnal Transmission". "It's not as if BT happened over night," says Kurosh. "But when an artist is really talented, the sky's the limit in terms of what they can do."

"We've put out records where they got some underground acclaim. The very same records put out two years later, with absolutely no changes, by a major (Perfecto). Now it's the best thing since sliced bread, and it's all over the press." – Kurosh Nasseri

Now, you would think with the success of BT and the exposure that he's gotten in the UK, that MusicNow would be on the collective mind of club and rave culture. But au contraire, the MusicNow connection seems to have been left as one of those trivial things that trainspotters the world over can dwell on at leisure.

"All of the press coverage that came out of the UK media very carefully neglected to mention MusicNow," says Kurosh. "Brian swears up and down that he mentioned us in almost every interview. In fact, there was a big piece in Muzik magazine recently with not a word about MusicNow. We'd never responded to any of this, so we finally sent a very short letter pointing out that Brian didn't blindly hit the mark: there was a label behind him that may of had something to do with it."

This is just one of the things a North American label with a UK hit has to address. "I stand in awe at how much the UK major's promotion and publicity departments can accomplish with the press," says Kurosh. "We've put out records where they got some underground acclaim. The very same records are released two years later, with absolutely no changes, by a major [Perfecto], and now they're the best thing since sliced bread, and they're all over the press."

"In England, or in Europe, you have very unified scenes that are well-informed, and that's what breeds the respect. For instance, in England you have six, seven, eight different music magazines on the national level. You've got several national radio stations that at least have a dance show, and that really

continued next page

"We're very anxious not to be seen as just a dance label in the way that a Deconstruction or a FFRR is. They're much more about the image of the label than the artist." – Spencer Baldwin

Perfecto

At the root of BT's success in England is superDJ Paul Oakenfold's Perfecto label. Home to BT, Sasha, Grace, Mosaic, and Tilt, Perfecto is one of the premiere DJ labels in existence. Streetsound spoke with Spencer Baldwin, the man responsible for signing BT to Perfecto, to get some insight into why the label has done so well in to date, and how they plan to carry on that success as they negotiate their entry into the North American market.

What's the secret to Perfecto's success?

Paul and I feel that we've been successful because our direction is to develop acts that will be album-selling artists, even if only in the long run. Rather than spending lots of money licensing in the hot contracts that everybody else is chasing, we've chosen to spend our money in developing acts on a long term basis. BT's our biggest signing out, he's my signing directly, and he's our main thrust as an artist. We want to make him a live act, we want to make him as musical as possible. With our artists we're trying to sell them and promote them as individual artists while using the Perfecto label and the sound as a constant. We're very anxious not to be seen as just a dance label in the way that a Deconstruction or a ffrr is. They're much more about the image of the label, than the artist. With us there's a consistent direction to the label which, I suppose, carries over to consumer confidence. We keep very high quality control.

BT can be a star in England and yet he couldn't get arrested in his hometown. How does that happen? And do you think that you can



e underground

"We both told people things that we shouldn't have, and now it's just become completely whacked!"

In the British dance music scene, scandal is news, and in Brian "BT" Transeau's case, the scandal has "blown way out of proportion." This whole scenario with fellow DC house producers, Deep Dish ripping off and not crediting BT for his work on some tracks, is something that the British press has over blown to the point where Brian and Ali (Deep Dish) are talking more through the press rather than face to face or over the phone.

"I'm sick and tired of this shit, bro," says Brian. "We both told people things that we shouldn't have, and now it's just become completely whacked! I don't care if we don't do another track together again, we should still remain friends. Ali and I were friends in school, we grew up together, we did things for the first time together."

This is the type of bond that shouldn't be broken after so long and doing so much together. What happened between the two of them seems to have really hit Brian hard, but he's trying to put it behind him.

"This is all in the past now," he says. "Let's get on with things. Deep Dish and Alcatraz are doing well. MusicNow is flying. And all of them are seeing the success of the DC sound. This is what we should be concentrating on."

It's been a rocky road to this point of success but it all makes sense when you get down to his music. Listening to his tracks is like making a direct connection to spiritual energy: incredible builds that take you right out of your body, piano riffs that get you off on some

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change that?

Well, I think to start with the initial problem is that North America is very segmented. It's dictated by radio play. If you don't fit into one of the set genres or demographics then you're up against it. The dance thing is still a very difficult area for the States, but it does seem to be happening across certain regions. Particularly Florida, California, across the southern states, even Georgia, and Dallas is insane. But it's difficult to see the whole dance culture thing that happens here in England existing as a major force yet in the States. But I'm hopeful that that will happen. Cultures can be carried across the seas I'm sure.

What's the status of the Perfecto deal in America?

We're kind of negotiating with all of our affiliates for where and how Perfecto is going to come out in the States. We've been in no hurry to make that happen, because we've been constantly building things here. And America will happen as it's ready to happen. It's very cloudy at the moment, there's no real obstacle, it's just dealing with a major institution. Everything takes a long time. And it's very difficult to pull ourselves away from the growth here, to take our eye off the ball and go to the States. So we're kinda of letting everything happen at it's natural pace.

You can hear the best of Perfecto on Perfection - a mega mix Perfecto greatest hits compilation, available on import and hopefully soon as domestic release at a record store near you.

BT

(cont'd...) sort of mental high, breakdowns that slam into you like the fists of God—these are the types of sensations generally felt when listening, jaws-clenched, to BT's music at a rave. It's like he's got some sort of connection to something inside of you that just draws out an overwhelming amount of emotion. You could practically call it a religious experience...

"Well, I'll tell you, man," he says. "On a religious sort of tip, I'm like a spiritual mutt. You know, I believe in things that are like a cross-hybridization of just about every different culture. I think that there is truth in major religions. I subscribe to pieces and parts of many of them."

But where does the energy come from?

"This is really weird," he begins. "I just found this out recently. My mom went to San Francisco when she was pregnant with me. She went to the Redwood forest there and she just fell in love with it. She didn't want to leave. The strangest thing is, and I never told her that I'd gone up there to spend any time and that's one of my favorite places to if not my favorite place that I've ever been on the entire face of the earth. And when I told her about it she freaked out. She's like 'that's really strange, I went there when I was pregnant with you.' And just recently I went to New Orleans and frrrrrreaked, it was incredible. And I spoke to my mom recently and she was like 'I went there when I was on the same trip' It's really strange."

So the energy comes from nature?

"Absolutely," he says. "I do feel a great degree of connection to nature. It was what I was raised around you know. Tu Pac said something like 'I was in jail in the womb.' Well, I was in the woods in the womb, homey!"

From Brian's inner womb experiences we return back to the present to find out what he's been occupying his time with.

"I'm doing Tori Amos' new record. It sounds fucken amazing. She went to my rival high school too. Ya she went to Richard Montgomery and signed with the same guy at East/West in London...isn't that a trip man?" Indeed.

Interview by David Nam for Streetsound News
Current LP: *Ima* Current single: "Loving You More"
Label: Perfecto/East West

MusicNow

(cont'd...) helps get the word across. If there's a hot record people will read about it, hear it on the radio, or in clubs. People have the opportunity to be informed. If we compare it to North America, any time I turn on MTV, I hardly see any of the type of dance music that we're talking about.

"College radio here is a great network, but it's dominated by alternative rock," says Kurosh. "I refuse to believe that North America is an island that is exempt from a global trend. To me, dance music is the new rock'n'roll. You have to believe that if good music keeps being produced, and being released, then that's what's going to help the crowds to grow."

MusicNow's commitment to producing quality music is their main focus. In the past, BT was their flag ship. They took him as far as they could, and eventually had to let go for someone else to take him further. But the break wasn't immediate. "I think that even though the last couple of records were collaborative records, or produced by Brian, it's been a sort of weaning away process where he's had less and less to do with the product."

You can see the results with **Dharma**, where the production is jointly handled by BT and **John Selway**. The labels latest is the **G.T.B.** project with Guy Oldham, Taylor, and BT.

"It's a matter of really establishing a musical communication with the artist and helping the artist get there...I think that the Taylor record is a good indication that we've actually managed to move in the right direction on that."

With the future now in hand and the musical connection renewed from the source with a new crop of carefully developed artists like Selway, Taylor, and now Jean Phillippe of Alcatraz fame, MusicNow remains solidly rooted in the underground while maintaining a clear shot at the gold.

Interview by David Nam for Streetsound News
with a file from Chris Torella

MUSICNOW (discography July 1993 - present)

MNR-001	Neuromancer	"Journey Into Cyberspace"
MNR-002	B.T.	"Embracing The Future" b/w "Deeper Sunshine"
MNR-003*	Elastic Reality	"Cassa de X"
MNR-004**	B.T.	"Embracing The Future" (Sasha Remixes)
MNR-005	B.T.	"Nocturnal Transmission" b/w "Poseidon"
MNR-006	D-Kontrol	"Microdot EP"
MNR-007	Dharma	"Transway" b/w "Seleau"
MNR-008	Taylor	"Anomaly (Calling Your Name)" b/w "Earoica"
MNR-009	G.T.B.	"Entropy" b/w "Kotex"
future releases:		
MNR-010	Taylor	"Next"
MNR-011	John Selway	"Project"

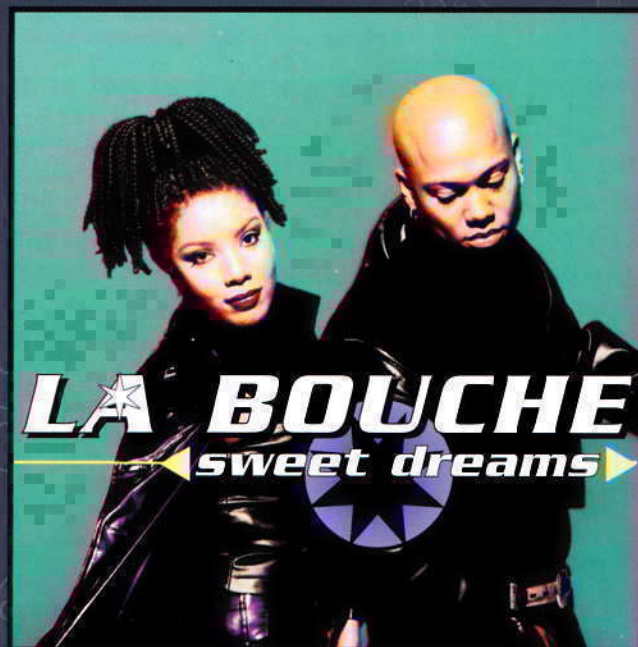
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Goa Massive Under Attack!

In the '60s, it was titties, acid, and ganja smokers floating to the guitar-stylings of **The Beatles** and **Jefferson Airplane**. In the '90s, it's titties, acid, ecstasy, and ganja smokers raving to Europe's latest **Goa trance**, **intelligent jungle**, and **UK house**.

Every year like clockwork the migration of thousands of international partiers arrives on the white sand beaches of Goa, India's hedonistic hot spot for budget travelers and five-star hotels. It's a clash of cultures which only reflects the beach front state's struggle for local empowerment.

A former Portuguese colony and main attraction for foreign armies and local despots since its birth in the Mauryan Empire of the 3rd Century BC, nobody in **Hindustan** knows invasion like Goa. Today rich foreign tourists and even richer Indians jam up the five-star palaces which dominate many private beaches. Their counterparts are the posing-as-poor Western backpackers who flock to the beaches to expose their bodies to the sun and their minds to the herbal highs and designer drugs.

And like every year before, the '95-'96 invasion has attracted its share of government scrutiny.

This year, following the annual bashes held at Christmas and New Year's, Goa's Chief Minister, **Pratapsing Rane**, has vowed an all-out ban on the "acid parties" which continue to attract ever-growing numbers of visitors. **Ramesh Naik**, Goa state chief of the Hindu fundamentalist Shiv Sena party condemned the parties as "something that could really harm our youth".

Local police sources say they're helpless, as permission to hold the parties is given by local officials and land owners who have built veritable financial empires by renting rooms and serving banana pancakes and ganja to backpackers. The police themselves couldn't be too sympathetic to their Chief Minister, considering the thousands of rupees they rake in every season from **baksheesh** (payoffs). But while they allow the parties to continue, Goa cops are still pursuing the drug element of the seasonal scene.

This season, an unidentified Australian couple and an Israeli were arrested after LSD and hash supposedly worth more than \$175,000 were seized by the local narcotics squad. This is a big bust in a sea of many and the international pressure is on.

Interpol is looking into the extensive drug circuit that starts in the Himachal Pradesh mountain town of **Manali** in the summer, makes its way to Goa in December, and eventually ends up in the export market of Europe. Initially colonized by hippy tourists seeking an alternative hash-smoking spot after the **Kashmir Valley** exploded with insurgency, Manali has become India's pick-it-and-pack-it center for traveling hash salesmen.

Loaded up and ready to bounce, by mid-October most foreigners leave the town to travel through **Rajasthan** and make their way to the lucrative winter scene in Goa.

The *Jerusalem Post* newspaper reported that undercover narcotics officers from Israel were off to Goa to investigate "massive illegal drug parties involving thousands of Israeli youths". Damn straight! Every India head knows that, in a new town with no contacts, you head straight to the Israeli enclaves to hook up. But before you Free Drugs readers rally your forces to oppose the government attack, remember the downside.

This year alone more than a dozen foreign nationals died of drug-related complications. Officials said that most of the tourists died in the beach area surrounding **Calangute** and **Canacona**, two of Goa's trendier beach coves. Such deaths, unfortunately, are pretty regular during Goa's peak season. Travel the circuit and you'll hear hundreds of party legends: the girl who swallowed so much acid in **Manali** that she woke up half-dead the next day after being gang-raped by five Israelis; the woman in Goa who was so pumped on the next best high that she smoked a couple bongs worth of datura and went permanently mental.

More important is the effect on local culture. **Manali** 10 years ago was a sleepy little mountain town where the hash smokers would quietly chill with families running guest houses. Today, **Kulu** and **Parvati Valley** are rife with rub-your-own hash complexes, the town locals suffer all-night techno parties, and the flood waters of foreign currency have attracted both Indian and foreign prostitutes as well as a burgeoning new local mafia.

In Goa, where locals are both used to and richer from the parties, beaches attract more Indian tourists tripping on bare breasts than temples could ever boast. Local boys are roped into selling drugs, girls into prostitution, and whitey never had a better colony.

And in **Pushkar**, a Hindu holy town in Rajasthan where partiers wait for the go signal to Goa, religious sentiment is outright killed by half-naked, grimy Westerners looking to score overpriced and rock-hard hash. Sad but true.

If indeed a crackdown at Goa comes this December, most hardcore heads will already be firmly entrenched in the neighboring state of **Karnataka**. Instead of Goa's white sand beaches, ravers will be nestled in the hills of **Gokarn** overlooking the Arabian sea on **Om Beach**, or camping out in the already-famous **Hampi Caves**. But then again, the cops and local politicians are already on a campaign in the region to avoid the Goa scenario.

What's next? Guess you'll have to buy a plane ticket. Seek and ye shall find.

Exclusive report by Rojan Chinta for Streetsound News



SPACETIME CONTINUUM

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x dub

"Dub music is like a long echo delay, looping through time. Regenerating every few years, sometimes so quiet that only a disciple could hear, sometimes shatteringly loud, dub unpicks music in the commercial sphere. Spreading out a song or a groove over a vast landscape of peaks and deep trenches, extending their hooks and beats to vanishing point, dub creates new maps: sound sculpture, sacred sites, balm and shock for the mind, body, and spirit." —David Toop



Streetsound recently documented the resurgence of interest in the sonic excursions undertaken by Jamaican producers in the '70s, dub journeys that provided the conceptual basis for virtually all contemporary dance music. The long, deep pulse of Jamaican dub is one that is felt throughout dance music's history, and the pulse is strong right now, as a number of British collectives are expanding the musical vocabulary

invented in Kingston in the early '70s by such mythic figures as King Tubby and Augustus Pablo.

The new dub movement effectively constitutes the next generation after the Mad Professor, whose excursions into reverb at London's Ariwa studios have helped lay the foundation for the current resurgence. Much of the contemporary new roots dub scene has also arisen from the on-going work of Jah Shaka, whose legendary one-person dub sessions in the Holloway Road in London have provided inspiration to numerous contemporary practitioners. Shaka's stripped down digital dub

forays can be found on his extensive back catalog on the Shaka label.

Like other dance media, the new roots dub is first and foremost a DJ driven art form, and thus the 12" reigns supreme. Nevertheless, a great many superb dub singles fail to make their way across the Atlantic. For that reason, the recent spate of

compilations allows access to artists whose records have unfortunately made little impact in North America. Several of the medium's new wave of producers can be found on the exemplary *Dub Revolution* compilation (ROIR), which features groups such as Jah Shaka protégés The Disciples, who recorded four albums for Shaka's

eponymous label, and

whose seventh album, *Resonations* (Cloak & Dagger/UK), was released recently. Also included are the highly lauded Bush Chemists, and the duo known as Alpha & Omega. Alpha & Omega, whose tenth album, *Tree of Life* (A&O/UK) is out this month, contribute two of their most heartrending, bass-heavy exercises: "One Prayer" and the plaintive "Rastafari". The



latter track can also be found on *Sound System Dub* (ROIR/US), a collection of pieces from the group's four year history. This album marks Alpha & Omega's first domestic release, and they are also featured on the expansive *Dubhead Vol. One* (Shiver/UK) compilation which certainly confirms that Adrian Sherwood and the On-U Sound posse are not dub's sole torch-bearers. *Dubhead* offers tracks from Jah Warrior, The Rootsman, Irritation Steppas vs. Dennis Rootical, and many others. *Dubhead* makes evident that the sound system pyrotechnics of Jah Shaka have not gone unnoticed. The compilation includes an extensive discography for each



wise

RECOMMENDED COMPILATIONS

- | | |
|---|------------------------------------|
| 1 Dubhead Vol. 1 | Various (Shiver/UK) |
| 2 Dub Revolution | Various (ROIR/US) |
| 3 Planet Dub | Various (Planet Dog/UK) |
| 4 Club Meets Dub Vol. 1 | Various (Zip Dog/UK) |
| 5 Macro Dub Infection | Various (Caroline/US) |
| 6 Time Warp Dub Clash | Various (Island/US) |
| 7 Dubnology | Various (Middle Earth/UK) |
| 8 Setting Sail For An Outernational Reggae Style | Various (Buback Tontrager/Germany) |

RECOMMENDED NEW ROOTS DUB LPs/12"s

- | | |
|--|-------------------------------------|
| 1 Dub to Dub, Break to Break [LP] | The Dub Specialists (Crispy/UK) |
| 2 Sound System Dub [LP] | Alpha & Omega (ROIR/US) |
| 3 Resonations [LP] | The Disciples (Cloak & Dagger/UK) |
| 4 Tree of Life [LP] | Alpha & Omega (A&O/UK) |
| 5 Star of David [EP] | Jah Warrior (Jah Warrior/UK) |
| 6 History/Revolution [EP] | The Dub Specialists (Crispy/UK) |
| 7 Megadub [LP] | East Meets West (Dubology/UK) |
| 8 Conquering Dub [EP] | Henry & Louis (Armagedeon/UK) |
| 9 In Dub We Trust [LP] | The Rootsman (Third Eye/UK) |
| 10 Strictly Dubwise [LP] | Bush Chemists (Conscious Sounds/UK) |

of the 14 artists featured. Throughout *Dub Revolution* and *Dubhead*, the melancholy minor-key piano is pushed even further into the echo chamber while digital and analog basslines provide a cavernous backdrop. The stunning debut album by the **Dub Specialists**, *Dub to Dub, Break to Break* (Crispy/UK) is one in which musical reference points confound easy definition, where house samples collide with roots piano while the electrofunk rhythms of the Roland 808 drum machine provide percussive force. Tracks such as "Reality" take their influence from **Newcleus**, **Prince Far-I**, all the while sampling an early **Marshall Jefferson** track, "Gotta Have House Music". "808 Dub" drags the Roland analog drum machine into the domain of dub, making sense of an imaginary clash of King Tubby and Newcleus. Produced by the team of **Petter and Wardrop**, members of the Bush Chemists and **Centry**, this album is a magnificent state-of-the-dub address.

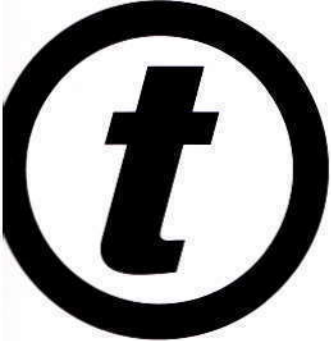
The new dub is gaining a considerable audience outside of Britain, particularly in Chicago, where members of lo-fi indie instrumentalist **Tortoise** provide turntable support for a dub and drum-and-bass night. **Johnny Machine** and **Casey Rice** of the band host the night along with the **Dragon Sound System**. Tortoise's "Goriri" is also featured on the outstanding *Macro Dub Infection* (Caroline/US) compilation which charts dub's bloodline through jungle, techno, and outer space.

The stylistic continuities between '70s Jamaican dub and the current revival are made clear on the wide-ranging *Time Warp Dub Clash* (Island US) compilation, compiled, in part, by **Don Letts**, whose work at the intersections of reggae and punk in Britain during the last 20 years. What distinguishes the new dub from its antecedents is the use of digital and analog instruments to recreate some of roots dub's most heart-rending, suspenseful moments. While King Tubby, Augustus Pablo, and **Joe Gibbs** used equipment

that would be considered impossibly limited by contemporary standards, they nevertheless created towering, fluid dub sculptures. Augustus Pablo's pioneering use of the melodica on albums like *King Tubby Meets Rockers Uptown* has direct influence on the work of Alpha & Omega, who've pared down the implements of sound to drums, keyboard, bass, guitar, and melodica. The Dub Specialists all-electronic tracks pick apart the fabric of drum and bass, taking hold of the stylistic gauntlet thrown down by King Tubby et al, using digital and analog equipment to create lo-tech dub with hi-tech. In that regard, contemporary British dub bears a conceptual resemblance to techno, a genre which also appropriates sophisticated technology to produce raw, evocative sounds.

Dub's story is one that can never be fully told because the music is always moving on, encompassing new meanings, sounds, contexts. The outer edges of dub's influence are felt strongly right now on **Henry & Louis'** mix of **The Purple Penguin's** gorgeous "Pressure" (Cup of Tea/UK), and **Full Moon Scientist's** *Shrub-a-Dub* EP (Hard Hands UK). Chronically under appreciated Bristol producers **Smith & Mighty** have been recording their journeys into the echo chamber and beyond for well over five years. You need look no further than their evocative dub of a classic British house record, **Carlton's** "Do You Dream", (ffrr/UK 1990) to appreciate their prescience regarding dub and house hybrids. The pair recently released a new album, *Bass Is Maternal* (More Rockers/UK), which sees them eluding easy, reductive definitions yet again.

(Tim Haslett is dance editor of CMJ New Music Monthly and weekly dance columnist for CMJ New Music Report. email: THaslett@aol.com)



techno

EDITOR: FRANKIE BONES <http://www.streetsound.com/techno>

Sympathy Nervous *Sympathy Nervous*

(Nova Zembla/Belgium) Serious double album, fueled with hard analog experiments rough beats and electronic overtones. Producer Yoshiumi Ninuma aims this at your dancefloor, peak hour. And the sweat drips. Check out "Losing Your Endorphin" & "Through The Cone" splitting Chicago's ghetto house & new electronica. This is techno in 1996

Marko Laine *MOSAIC*

(Djax/Up Beats/Holland) I put on "Read & Write" what I hear is a teenage Robert Armani on some hallucinogenic substance working on his first project around the same time as the original "Circus Bells" (1991). The rest of this EP follows this theory making this EP a must have, and it's from Finland!! Also check out the Rude 66 EP called Lucifer. Another Djax stomper

Man With No Name *FLOOR ESSENCE*

(Perfecto/UK) Goa trance. Yuck! Passing phase? maybe. Spiritual? Maybe it all sounds the same to me until this mix of "Floor Essence" called "Black Light". Emphasis on the hard kick drum, almost Rotterdam hard. Uplifting melody, heavy acid without the paint by numbers hard floor snare-roll and should keep everyone smiling. This is techno trance in its finest moment, highly recommended.

Percy X *SPY XI*

(Soma/UK) Very Laurent Garnier, FNAC styled stuff, nice electronic workouts, musically correct. Check out "Subloop" which brigs old skool "Energy Flash" flavors out in a 1996 spring breakout. Soma is going to be the UK techno label of the year. Right along with Peacefrog and your ears will approve

Surgeon *DYNAMIC TENSION EP*

(Ideal Trax/UK) Dave Clarke fans shouldn't miss this EP by man of the moment, Surgeon. Already known from his remix of Red 3, the Surgeon enters your dancefloor and operates. These tracks all slam and demonstrate what techno means as we close in on the year 2000. And this EP probably will still sound good then too.

Negative Return *FIRST LIGHT*

(Global Ambition/Intergroove/Germany) A new label with a vengeance. Techno with an acid trance twist keeping the purists smiling about 140 BPM which is kind of the perfect tempo for the moment. The fril "Trancend" is another winner, starting off like Red 3 and building into a swirling trancer which is also a winner

Shamen *HEAL*

(One Little Indian/UK) The fact here is this, your a pop band, you've literally hired every remixer in the biz to remix your shit, (yours truly included) and still want to have underground status. Poof! The Awex remixes were choice and anything by Awex comes recommended, especially the 10" of "Back On Plastic!"



BUZZ.... The Crystal Method Single : Keep Hope Alive Label: City Of Angles/S3

Los Angeles' Crystal Method are Ken Jordan and Scott Kirkland. They are currently buzzing on news of their signing to Sony's S3 label for Europe. Mixing hard

breaks with melodic synths, the band has been described as "out Chemical'd the UK Brothers". They've recently remixed Keoki's smash hit Caterpillar and will certainly be doing more remixing work..Watch for an American album and tour this summer or you can catch them performing April 20th Live at Streetsound and Pleasure Force's Revelation's, an on going series of concerts to promote and highlight North America's best new talent. Contact: 213.461.5383.



progressive house

EDITOR: CHRIS HARSHMAN • www.streetsound.com/techno

You know things are looking up when you catch the latest Plastikman video on TV- as I did in Germany the other day. And I've heard that the now seminal "Children" by Robert Miles (DBX/Italy) is being used as an intro. to the daily news on a TV channel in London.

As dance music gains notoriety, the state of play in the clubs seems to be heading away from the commercial sucker punch of handbag, thankfully being replaced by some more serious but (most importantly) more danceable rhythms and melodies. What the Dutch started last year has spread all over the world and the genre of progressive has taken on a whole new meaning - but I guess that's why we call it progressive, right? Stay tuned! Chart busters to follow...

1 SLOANE STRANGERS *MIND OVER MATTER*

(Yeti) Heartfelt strings over smooth driving trance

2 DJ JD *WELCOME TO ANOTHER WORLD*

(Harmony House) Superb energy music, tough but flowing

3 EQUATOR *FREEZE EP*

(Transport) Scorching three tracker from Warlock label.

4 FILTHY RICH *CRISCO MUSIC*

(Bean) Cool stomper on US Bean

5 WAY OUT WEST *DOMINATION*

(deconstruction) Worth the wait an epic, harder sound

6 VISNADI *MIND THE GAP*

(UMM) Italo NRG with a punch

7 NYLON MOON *STAY PLUS*

(DBX) Dream Music at its finest

8 UNITY 3 VS. TALERICO *I'LL TAKE YOU THERE*

(DBX) An old favorite with a fresh deep sound

9 VEGAS SOUL *VEGAS*

(Bellboy) Bassy chunk turns angelic

10 PLANET GENERATION *ZION [CHRIS HARSHMAN RMX]*

(SAS) Did you buy your copy yet?

11 DAVID ALVARADO *AURORA*

(X Rated) Bomb artist comes up with trance house perfection

12 SHASHI *IT'S MY LIFE [RMX]*

(Byte blue) Natural Born Groovers serve up a floor filler

13 LAURA NUMAN *RABID*

(n/a) A deep breakbeat gem

14 LIUS A *FOREST*

(UMM) The Cure are revived by these "Gosp"-ers

15 SUN CARRIERS *N/A*

(Bellboy) 4 tracks of smooth dancefloor drive

16 VENDETTA *LATIN THING*

(Vendetta) Could this be Spain's Rollo

17 INNER CITY *HIATUS*

(6by6) Mr C crafts vocal techno to move you

18 JOHNNY FIASCO *ACID WASH III*

(trax) 7, yes 7 tracks of acid funk-n-go

19 NAKED APE *WHO'S GOT IT?*

(Wax Trax) Straight beat pump minus the fluff

20 SPOOKY *SHUNT EP*

(Generic) Circuit breaking break beat

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DUB PLATE SPECIAL...

So far '96 is proving to be a good year for jungle DJs and avid collectors of vinyl. There's a ton of top rinsin hit tunes from '95 finally available to Joe Blow on vinyl. A lot of these tunes, though big hits in '95, were previously unavailable at street level. This is do to the fact that the jungle scene is largely a dub plate business, not unlike the apparatus engineered and employed by the reggae scene.

Here's how it works: The top producers & DJ/producers in the scene exchange or make exclusively available to each other DATs of their new material. These songs are then transferred from DAT to a format which allows DJs to play them, a "dub" plate. The dub plate, a marvel of 50 year old technology, can be the intermediate stage between a master copy and vinyl (it's different from a test pressing which is usually mass produced). Basically, a dub plate looks like a 10" record and can be played like one, but they wear out over time (usually after about 20-30 plays). Metal plates are covered with a thin lacquer coating, then etched with the grooves. Brad at Toronto's Lacquer Channel (Toronto's dub plate central), gets technical...

"We transpose the digital signal into a form called 1630 and split the signal into preview and program, the machine reads it before it writes it and makes enough room for it to cut the groove, which is called "nesting". Therefore you're giving it enough space and optimizing the plate space that's used. You get the best possible cut and you save the most room on your plate and you get the most program at the hottest level"

You can get a dub made for about \$50-\$100, from a pressing plant or mastering house (see the list below or check with the local reggae shop to find the best deal). The main advantage of dubplates is that, if you don't have the cash to go and press up 500 copies of your latest creation, you can still play it out on plate. It helps the transition from DJ to producer by providing an experimental and cost-effective stage where you can cut dubs of your artists live on your newest rhythm.

Now, in the jungle scene, who is privy to DATs depends on political affiliation, what crew you're down with or your ability to exert leverage in other ways. This system facilitates the conditions under which a small group of elite DJs can have a monopoly on all the top tunes always and forever. Also, because the translation from dub plate to test pressing to full release on vinyl can often take six months to a year, the climate is created where a producer can have a bona-fide street-level hit without having a release. What this means to Joe Junglist is what's new to him or playable is often old to the ear, because the track's been pumping on the SS, Micky Finn, Hype or Kenny Ken tape in his car for the last six months.

Streetsound checked in with two of the jungle scene's biggest dub plate masters, DJ Kenny Ken and DJ SS...

DJ SS

How did you become a DJ.

In school in Leicester we use to have a break-dance group in the early 80s. When break dancing kinda faded out we projected all our energy into being DJs. We basically played hiphop and soul then got into house, then hardcore techno, then we progressed into jungle. It was just a natural progression into jungle, from hardcore, we went into the happy, then into the dark era, then into ragga, then into drum and bass. We were really creators in the scene. It just happened.

When did you get into the production side of things?

I started off with hip hop, then did a couple of housey

tracks. The first track I pressed was called The Psycho EP and was the first release on our label, Formation Records.

How many dub plates have you made?

I go cutting a least twice a month. A lot of the DJs in London go every week, but I don't see the point. Half the tunes people give you to put on dub-plate are out on test pressing two weeks later so you've just wasted your 30£. So I just cut when I need to, and on average I'll cut 2 or 3 tracks, and most of them are my own stuff.

What's up with the jungle scene breaking up into so many fragments like happy hardcore, drum and bass?

All I can say is we as DJs are to blame. We dictate the scene, we decide what gets played and where. We all talk to each other and put our views together. If one man sez to me, "SS I was at this place and I played ragga jungle and the place exploded and there was trouble". Well I gonna pass it on to the next guy, and before you know it we're all saying don't play ragga cause it's promoting violence. And that's the same with the scene. When jungle got massive a lot of DJs broke away, and started to specialize. You got your techno people, your High Step people, your drum and bass people. It use to be all as one, we could all play at the same party. It's not like that now.

Do you think we'll ever see reggae style DJ sound clashes in jungle?

No, that's the reggae scene trying to bring that into jungle, but our music is not like that. The jungle scene is about unity, getting people together, not getting people battling against each other. That's why we're keeping away from the ragga jungle right now. People are jumping on the ragga jungle bandwagon, thinking ragga's black man's music and all that. And it's not, it's just a natural progression of hardcore techno. And the majority of ravers that go to a jungle session now, don't appreciate where our music is coming from. So big DJs like your Fabio and Grooverider are slowly breaking away from it.



DJ SS by Hubert Wozniak

(ragga). It's like what happened when we were playing hardcore, and then hardcore got really commercial and in the charts. You started getting every Sharon And Tracy (a name given to people that go to local nite clubs then go to one rave and think they're ravers) all coming on the rave scene and things got really watered down. And that's what took things really dark. And the people that were really into the scene understood, and the people who were in it for the "Ya Ya here we go!" didn't, and they just faded. Once they were cleared out we got back to the program again. And that's what we're doing with jungle now, we're gonna go deep and dark and clear the people that are not supposed to be out there. The reggae bassline will always be there but not as dominant. From day one I said we were not gonna do full on ragga on the label, that's not what we're about. The ragga people already have their scene. We needed to be more creative and original. I find the hardstep stuff lacks originality—they take a little sample and put it to a drum and bass rhythm and they're off. But real Drum and Bass is more musical - you're listening to a song not just a track. The intelligent stuff has more melody, sax, horns, and vocals.

What's SS stand for?

Scratching Stein

Interview by Charles McGlynn

Kenny Ken

How competitive is the jungle scene in England.

In England every DJ is a top DJ. When you do a line up, it's not like "ya, Kenny Ken and Grooverider" and then all the little one's underneath. The DJ's are not against each other, it's like warriors in the woods, we're all together, we're all trying to push this thing. Obviously you might think that one or two are a cut above the rest, but the top DJ's, the ones that take thing seriously who go out and play ever week to different crowds up and down the country all around the world, we're all friends.

Do you ever share your dub plates?

You get into the position where you are going to have tunes that you don't want to give away. I'm going to have tunes that I don't want anyone else to have, it's kind of an unofficial rule. No one talks about it, it's just done. I've got my own personal dub plates, but I might be sitting down with Randall, and he might be cutting a tune and I might say "yo let me have a piece of that" and he'll let me cut it. Then I might have something that he wants, and sometimes we'll do a little flop.

You've been over to North America a number of times, what do you think of the scene?

There's like this rivalry between DJs, and sometimes I think that it's the wrong kind of rivalry. It's not good for what you're trying to do over here. If they don't stop fighting with each other and stop slagging each other off, then the scene won't get bigger. They're against each other all trying to pull the power to themselves. Bigger DJs should stick together, and try and concentrate on making the scene bigger over here. In England we keep everything jungle. All the record distribution, all the records getting made, everything to do with spreading the word is done by people in the jungle scene.

Interview by Charles McGlynn

A starting list of dub plate cutters... Jamaica: Bunny Gemini 809.968.3356 • New York: Eightball Records 212.337.1416 • Toronto: Lacquer Channel 416.444.6778

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unreleased tracking

BY DJ DISCIPLE

A lot of goodies were at Winter Music Conference, so let's get straight to it. "Tunnel Anthem" if **Madonna** calls originally released by UMH (Italy) has been scheduled for release on Groovalicious with **Jr. Vasquez** mixes. Junior is also working on a hot new project with **Evelyn Jean**. More about this next issue. Cajual is on the LP tip coming is newies from Terrance FM, **Paul Johnson** and "Rice & Beans" from **DJ Sneak**. Watch for a new **Disco Thieves** anonymous project from Cajual as well. **Hani** is feeling really great about the **Sister Moon (Sting)** mixes he did for AVM. He's collaborating with **Joi Cardwell** on "Baring My Soul". While **Joi** is getting "Pray" (Eightball), her latest single, off and rolling. **Hani** also teamed up with **Frankie Knuckles** on a **Pebbles** project for Virgin entitled "Like The Last Time". Cutting recording artist **Chavell Sims** is set to rock the next single, reportedly with **Kerri Chandler** and **Mike Delgado** on the mix. **DJ Dove** on the remix tip just finished "For The Next Time" by **Black Rascals** (Smack). 95 North has **Tony Humphries** banging **Heather C's** "Don't Go" (Resolution) while putting their hands on "Everything You Do" (Kult) for **Carole Sylvan**. This hot tune is also being remixed by **Todd Edwards**.

On The UK side, 95 North's success is continuing to grow as "jazziz", a sexy track is being released on Friction/UK and remixes of **Kathy Sledge's** "Another Star" is coming out on Narcotics. **Roger S** label owner of Narcotics has his own load to carry having to deny rumors that the label no longer exists. Future releases are "Your Love" by **Peter Pan** with mixes by **E Smoove** and **Booker T**. The **Republic** with the **Earth Shaker EP**, and a new **Orchestra 7**. **Strictly Rhythm** is giving him

Hill a collaborating effort with himself and **Victor Simonelli**. Watch out for Victor's LP due out soon in the UK in MCA. **Booker T** is causing a stir with his new bomb with **Lil Love** about to be dropped on Slip N Slide. "See The Light" is one of his best productions so don't forget to check it.

Henry Street got dope joints coming this spring including the remixes of "Play The World" by **John Nick** and **Kenny Dope**. By the time you've read this "Bucket bootleg" by **Kenny Dope** will be the floor filler, but how about that "Never Get Enough" tune that **Todd Terry** did for the label. Definitely slammin. Speaking of **Todd Terry**, watch out for a new joint he's producing called "Jumpin". **Martha Wash** and **Jocelyn Brown** are on the vocals, so you know it's gonna be hot. **Mousse T**, Germany's hottest producer, put me on to this kid **Boris** who's dropping a wicked project for Peppermint Jam entitled "Keep On" by **Inaya**. **Mousse T** also remixed "Combelico Del Mundo" a tune performed by Italian rapper **Jouanotti**. This record is straight up the bomb. **Masters At Work** remix "Keep The Music Strong" for **Bizarre Inc**. **Danny Tenaglia** remixes **Janet Jackson's** "Pleasure Principle" for A&M. The new **Liberty City** is gonna be a hot one for **Tribal**. **Mood II Swing** are gonna have a hot year with their line up of releases. "Living In XTC" (Freetown/UK) will be a strong one for consistent hitmaking. **Mood II Swing** are also the guys responsible for New Yorkers going wild to **Donell Rush's** "Perfect Day" (MAW) and "Do It My Way" (Groove On). **Emotive Records** have a buzz going with "Show Me The Love" performed by **True** and produced by **Eric Kupper**. **Ten City**, not dead to many who appreciate house music has a release out on **Spiritual Life** records. **Kristine W** has a new release entitled "One More Try" (Champion) but it's "Light Of The Living" that seems to be gaining much buzz over here. Thanks to **Deep Dish** whose remixes were rejected by the label. **Frankie Knuckles** is in the studio writing & producing for **Luther Vandross**. Watch out for that soon. Up & coming producer **Ricky Morrison** is hitting it here with "On & On" by **Beverly Brown** (Side Step).

Last but not least, I feel a need to get something off my chest, concerning my last EP on Freeze/TNT. **Dirty Dorothy** of DMC in her column quoted that "I should be ashamed of not only bootlegging **Omar Libert's** work, but passing it off as my own." I read, support and report to DMC, but let's get the facts straight. I never credited myself as the producer of "Latin Love" and am not responsible for what another label puts out. Apologies to out to **Omar** and **Epic Records**, but **Dorothy's** statements are incorrect. Journalists need to get both sides of the story straight before making wack ass biased opinions. If you think I try to "pass off" on other people's work, think again, baby. People that know my work, whether they like it or not know I have my own style. If you don't believe, all you have to do is check out my latest projects. **Innervisions** (Imperial), **Serina** (Love LBE) and **Banji Boys EP** (Interstate) represent what I do in the UK and projects like **Federal Hill** (Northcott) represent my sound in NY. I let the music speak for itself. That's all for now. I'm out.

RETAIL SAMPLE: Black Market (London)

- 1 Keep On Jumpin' Lisa Marie Experience (ffrr)
- 2 Vol. 1 Disco Roots (Downtown)
- 3 She's So Heavy Groove Collective (Giant Step)
- 4 Wanna Get Down Corina Joseph (VC)
- 5 I Need Somebody Thelma Houston (Azuli)
- 6 Alright Janet Jackson (AM PM)
- 7 World Go Round Sandy B (Champion)
- 8 Night Train Kadoc (Positiva)
- 9 One More Try Kristine W (Champion)
- 10 Lovellife Jayn (VC)

another Underground Solution EP and Sony has him in the mix with **Legacy Of Sound** on "You Don't Want to Miss That Train Boy". **Maxi Records'** latest release comes from **Shay Jones** in "It Really Doesn't Matter" produced by **Mike Dunn** and **Byron Stingly**. **Lady Bunny Dimitri** and **Hani** also collaborate on a project for **Maxi** that will definitely make heads turn. The next **Swing 52** will be "We All Need To Come" involving the same crew **Arnold Jarvis**, **Wayne Rollins** and **Benji Candalerio**.

Candelerio unleashes another newie from Strip Records entitled "Reach Higher" for cutting and **Hard Times** in the UK. That man is definitely getting his props for consistency. I'd advise people to be prepared for **Wayne** and **Benji's** new bomb on **Kult's** artist **Sabrina Johnson's** album. **Tommy Musto** is the man for soulful house lovers. That is without a doubt. His new projects include the new **Urban Blues** project featuring **Michael Proctor**. This one's called "Love Don't Live". Finally being released is **Maysa's** project "What About This Love" in the UK and a new **Federal**



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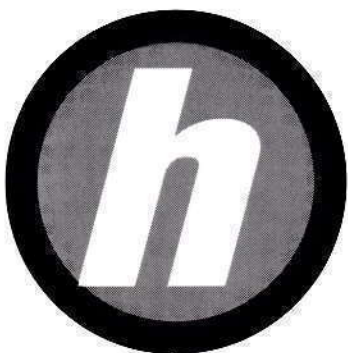
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It's already April and we have the uneasy feeling that the house scene still hasn't kicked into gear yet for '96. More accurately, the U.S. house scene seems to be sputtering along these first few months. The quantity and quality of releases this last little while has dropped. While many of the American house labels continue to push the same dated, tired and altogether uninteresting ideas ("let's make a slamming bitchy queen record!" ... "let's sample **Lolleatta Holloway**, it hasn't been done for six weeks!!"), the UK house music scene is currently peaking with a creative outpouring of fresh experimentation and innovation. Labels like **Nuphonic**, **Basement Jaxx**, **U-Star** and **Matrix** are redefining "deep" house music for the late '90s, bravely preserving the tradition of classic labels like **NuGroove** in the early 90's, while moving forward with eclectic production and musicianship. The irony is that a lot of these talented British producers don't get the credit they deserve (from both clued out American DJs and the often self-loathing British media) while way over-hyped American producers get fat label deals from rich British labels. What's more, garage lovers are getting used to scoring their Jersey fix from British labels like **Freetown**, **Interstate**, **Swing City**, **Hott** and **Public Demand**. Of course, we all know that the UK is where much of the world's house music market is at, but is that an excuse for many US house labels to be stuck in the past? No, we're not attacking American producers, because a lot of the best house still comes from these shores. But with all the exciting changes happening in the UK, both in terms of commercial success and creative output, isn't it time some of the US power brokers start taking less things for granted and updating their outlook?

Urban Blues Project presents Mother of Pearl *YOUR HEAVEN (I CAN FEEL IT)*

(Soul-furic Recordings) This is the first release from a new label set up by the Urban Blues Project. Lots of live instruments and careful attention to detail that is becoming the UBP stamp. Look out also for the new UBP featuring Michael Proctor called Love Don't Live, also on this label.

95 North feat Heather *Don't Go*

(Resolution/UK) Garage pick from veterans Richard Payton and Doug Smith, with brand new vocalist. Look out for their Jazziz on Freetown, as well as their mix of Carole Sylvan's Everything I Do on Kult.

Groove Collective *SHE'S SO HEAVY*

(Giant Step) Eric Kupper's epic jazzy house mix has been floating around for a while now and looks possible to get a wider release. A sign of good things to come for this new label.

Galaxy People *MYSTICAL JOURNEY*

(Clear Music) Lenny Fontana kicks off this new label properly with an Expansions-inspired jam. More of this shit please!

Idjut Boys *JAZZ FOOK*

(U-Star) The boys funk us up again, with more of their dope grooves. Probably their best to date.

Meechie *YOU'LL NEVER FIND*

(Music Plant) The former Vibe crew's brand new Music Plant label is the home for Meechie's latest. The whole Vibe posse is in effect for this one, with expected results.

K-Dope *FIVE OH FANTASY*

(Henry Street) Kenny Dope back with more phat beats and this time Sylvester's due for a makeover.

Soul Immigrants *DANCIN'*

(Crash) The Soul Immigrants return to Crash another taste of their deep house flavas. Also keep an eye out for their upcoming vocal D'pac featuring After Dark's You and Me on the label, as well as the new subsidiary of Crash, Vinyl Peace Recordings.

Fallout Shelter presents Dinah Moore *WHAT DO YOU WANT?*

(Tribal) Snappy vocal by the team that brought you Alcatraz's Gimme Luv, producer Victor Imbres and vocalist Dinah Moore.

Mousse T *YOU CAN GET IT*

(Peppermint Jam) Germany's number one continues to rip shit up with this new EP on his home label. Also you can now find his fine mixes of Key to Life's Find A Way on Suburban.

Davidson Ospina *THE CHRONICLES*

(Henry Street) Nice, smooth EP from Underground Music Group's Davidson Ospina. Or, for the Billboard watchers, the man who brought you Toma. Check the Key of D's track.

Caroline *SNEAKIN IN AND OUT*

(New Generation) Deep, uncompromising Jersey garage with vocals and dubs to suit all tastes.

Mone *MOVIN'*

(Strictly Rhythm) Strictly Rhythm boasts the original Jazz and Groove mixes and the Frankie Feliciano mixes, while AM:PM includes additional Farley and Heller mixes.

Faze Action *IN THE TREES*

(Nuphonic) Been kicking around for quite a while now but has recently been made more available for those that missed it the first time. Awesome funk house fusion.

UPCOMING RELEASES on CRASH...

Soul Immigrants E.P.
d'pac feat. After Dark "You and Me"
Shem feat. Doriell "Brothers and Sisters"



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r johnbronski's **a p**

EDITOR: JOHN ADAMS EDITOR-AT-LARGE: SNAGG
http://www.streetssound.com/rap

Now the shit has finally hit the fan, cause the growing concern around the rap world is, "The Death of Hip Hop". The interesting point is that the rap industry never really cared about the legitimacy or the longevity of the culture when they were collecting mad loot from "rap records". Now that the industry has awakened to the fact that they have gone unchecked while cashin' large checks for so long, the question remains: How can the damage be undone?

To me this day was inevitable. If you're familiar with this column (especially during the mid to late '80s when it was the only of its kind) you'll know that long before the *Source*, *Vibe*, and *Rap Pages*, I have always questioned the integrity of the artist and their music as it reflected the ideals of the culture towards a impressionable audience. I think that when rap music blew up in 1990 we all couldn't resist the career opportunities that fell into our laps overnight. We promoted the music at the expense of the culture and let it all go to our heads.

Artists were never checked on their lack of respect for the hip hop press. Writers and radio DJ's caught wreck from the very artists that they played or promoted.

Trivial rivalries developed between artists due to their lack of business sense, while labels encouraged this nonsense to sell records. Now the situation has deteriorated into a East/West coast thing, that now includes a body count. And all the while the likes of the political right - Bob Dole, C. Deloris Tucker, Tipper Gore - are working against us. But we didn't care cause the loot was good and muthafuckers best keep out of our way. We all fell for the cultural clique: we were bad and we knew that they knew it.

What went wrong? Sub-consciously we propagated a one-dimensional notion of ourselves to the mainstream media and a young impressionable audience. Life has now begun to emulate art - the screw-face look and the ghetto mentality are reality. Those of us who had jobs as marketing, promo, and A&R reps, never communicated to labels that they bore some responsibility towards furthering hip hop culture. Even worse were the artists who never recognized their own responsibility to their audience. Many revolutions fail when no unified long-term objective is introduced at the inception. Today we see the failure in the polarization of hip hop city states: New York never respected LA; LA never respected New York; and no-one respects Seattle or Houston.

However, nuff respect to men like Coolio for setting knuckleheads straight with his Grammy acceptance speech. Now is the time for heads to listen and learn. Expand your depth of reality, stop ghettoizing yourselves, and see the long term effects of your actions. If hip hop culture ever needed a time for those involved to be progressive, now is the time.

REAL LIVE Real Live Shit

(Big Beat) The gangsta boogie tune of the month comes from New Jersey. Larry - O and K-Def drop a hell of a lot more then the bomb on this debut single that's ripped up everywhere.

UBAD Life's Gettin Ruff

(Blacklist) More Toronto Hip Hop from the B-side of their debut single "The Legacy". UBAD put a Fatback loop through it's paces proving that this city can serve the right flav with the funk.

BAHAMADIA Spontaneity

(EMI) From her long awaited debut lp this woman drops a lyrical freestyle that spits rhymes like a Mac -10. The sweetness is just reserved for her looks - what's left is straight up hard urban art.

GHOST FACE KILLER Winter Warz

(Island) From the soundtrack "Don't Be A Menace...", The Wu Pack - Ghost Face Killa, U God and Cappadonna easy in to the dub ambient groove of the RZA.

BROADWAY Must Stay Paid

(Wreck) Produced by KRS, Broadway does his best to keep this groove from running away from him. This track is worthy to rock any show.

DOMINO Hennessy

(R.A.L./Outburst) Personally I'm a Rum kind of guy myself, but Domino puts such a nice drum and bass groove on this track that I might investigate the taste myself.

FAB FIVE Blah

(Priority) The b-side to "Leflah." I wonder why no one played this out. Enough low end to keep the lowrider happy, plus enough rhyme skills to keep the heads nodding.

BUSTA RHYMES Woo - Hah !! Got You All In Check

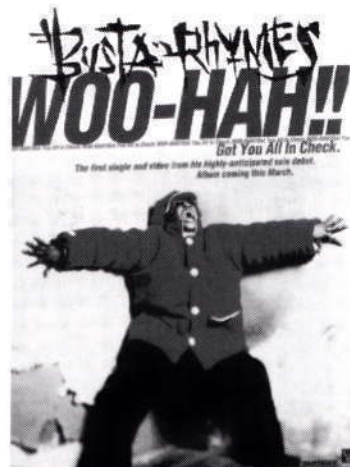
(Elektra) The return of the crazy one hits like a tidal wave. Consuming everything it touches while cleansing the area it devastated. The remixes include a appearance from the other hip hop madman the O.D.B. A partnership worth checking.

FROST La Familia

(Relativity) Though it may contain the Sly Stone hit "Family Affair," Frost's post-Ice T delivery rides a smooth out LA soul sound that brings the message of one love.

JAMAL Unfuckwitable

(East/West) That's right the title is 'Unfuckwitable' featuring the fly funk master Mr. Clinton. This is some nice and easy funk business with Mr. Clinton filling in the breaks, while Jamal's verses help explain this track's direction.



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10 Rappers To Watch in 1996



Ghostface Killer

(RCA) The Wu's like that Energizer bunny, they just keep on going. After locking down last year with LPs from the Gza, Raekwon and Ol' Dirty Bastard—'96 looks just as promising. Ghostface Killer aka Tony Starks, is positioned to take his turn bustin' some more shots at your headpiece. After running with his fellow crimey, Raekwon, on his LP and showin' us flashes of his skills, it's now his turn to shine. The fierceness with which he attacks the mic is unparalleled as he often appears to be taking on everyone and everything at once.

Thief In Da Night

(Profile) Stealing props by the dozen, Thief may be unfamiliar to those outside the NYC, but that should change soon. He already has a couple of underground joints making noise

thanks to his unique style (imagine a psycho arguing with himself) and some butter production by the up and coming Sound Plus Rhythm team. His click, the Dungeon, also brings some different shit to the table which should also grab your attention. Keep an eye on them to be making moves in the nine-six.

Ras Kass

(Patchwerk) I've been waiting on this kid to drop and LP for some time now. "Remain Anonymous", definitely caught those who heard it and propelled Ras Kass to one of hip hop's lyrical leaders. Complex rhymes that are carefully constructed are at the center of Ras Kass' style. At times it sounds as though he is going through all types of scientific procedures in order to produce his verses. His formulas all equate up to one thing "phat". It's hard not to appreciate someone who is putting in the effort and coming up with some new shit.

Big Noyd

(Tommy Boy) Featured on Mobb Deep's "The Infamous", Big Noyd more than held his own. Tracks such as "Give Up The Goods", and "Party's Over" displayed Noyd's rhyming ability as he delivered some of the most memorable lines on both cuts ("Even pack my gat when I go to see my P.O.") Forever representing QB, Noyd's first single "Recognize & Realize" is definitely the jam right now. As for an LP though, it's been delayed after Big Noyd got thrown back in the clink for violating his parole. Guess he shoulda left his burner back at the crib.

The Fab 5

(Duckdown/Priority) The Bootcamp Click continues to move forward with their own label, as Helter Skelter and O.G.C. are due to drop albums this summer. Both groups were displayed on "Leflain", a song by both groups under the name The Fab 5. Many Bootcamp followers have been anticipating these releases and should soon be satisfied. With Black Moon and Smif-N-Wessun already locking shit down, Helter Skelter and O.G.C. should be in the center of things this year.

Onmiscence

(East West) A little old school flavor, and a bag full of punchlines should get everyone open. Onmiscence, from North Carolina, has hooked up with the production talents of 3 Boys from Newark with great results. Cuts like "Amazin'" and "Touch Y'all" bring mad party flava to the mix that makes your head bop uncontrollable. Vocally he sounds like Keith Murray without all the gigantic words.

Royal Flush

(Blunt/TVT) "I'm so high/ You so high/ I'll be gettin money till the day that I die". With these words, we are introduced to Royal Flush after appearing on Mic Geronimo's The Natural LP. Now he has his own album dropping soon. The first single "Movin On Ya/ Weak Production" is already bringing out some more of that Queens flava over a laidback track. His lyrical content is fat and similar to Mic Geronimo. He should do well also due to some tight head nodding production from DJ Irv.

Bahamadia

(EMI) Outta Philly, Bahamadia cough "Total Wreck" a couple years back on Gangstarr's Ill Kid Sampler. Now, in '96, she has got to be one of the fattest female MCs out there. Actually, fuck gender, I don't think too many fellas out there can touch her. Her flow is original, and her lyrics are filled with thought and creativity. Her LP should be out by the time you read this, and the fact that she has DJ Perrier workin in her corner also should get kids running down to the record stores. As lyrical competition gets tighter, Bahamadia is the perfect example to show us that no one's gonna be getting away with weak skills in '96.

Natural Elements

(Fortress) A crew outta the NYC that has created a lot of underground buzz. Consisting of such artists as Mr. Voodoo, L Swift, G Blass, Charlamagne and others, the crew is as deep as they are versatile. They're all on an independent that's gonna blow up soon given their talent. Heads all over New York already know what's up, and with some so should everyone else. Keep an ear out for them in 1996 and beyond.

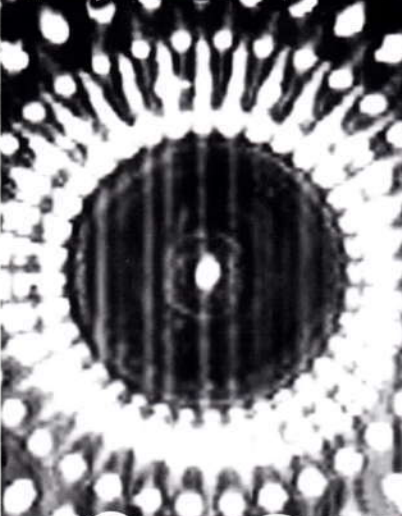
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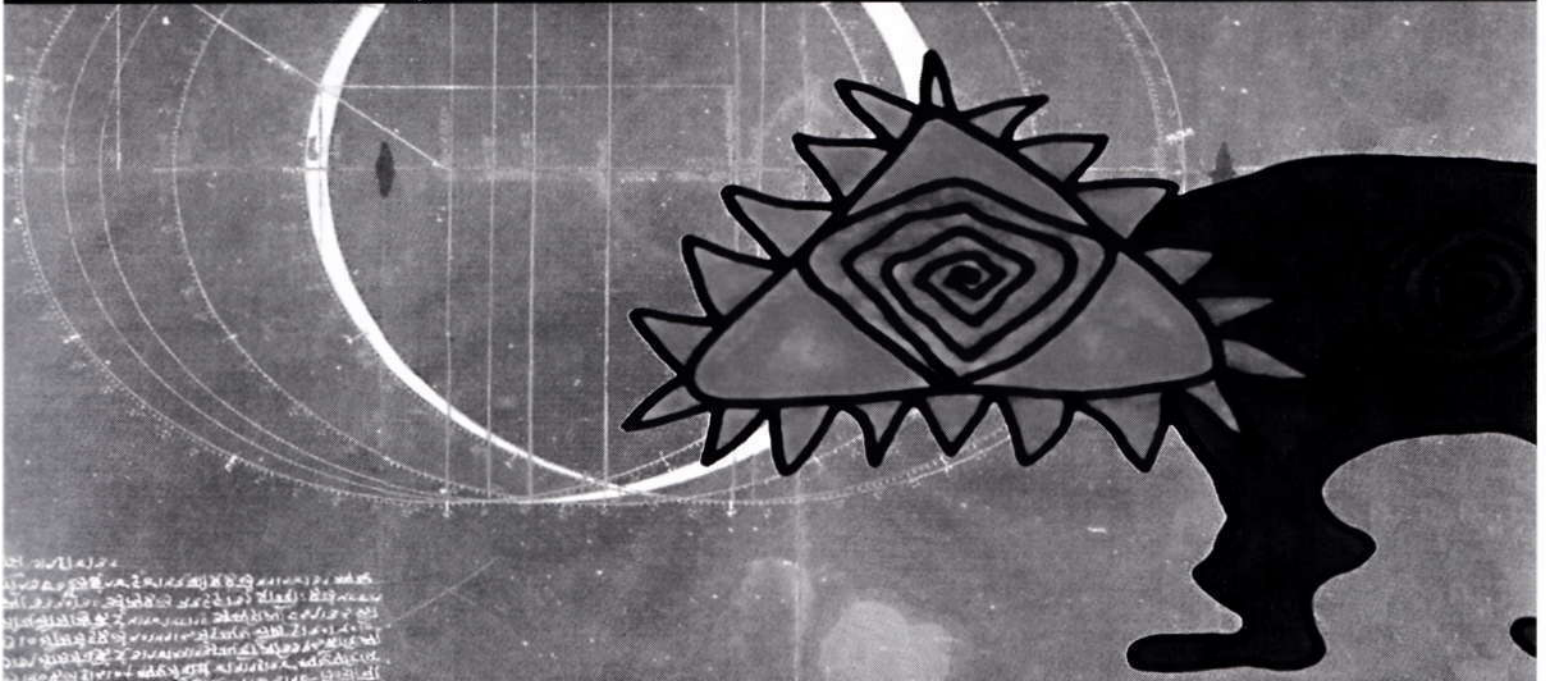


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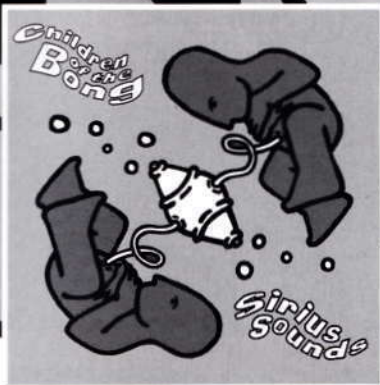
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reviews

House

BJORK Hyper-ballad

(Elektra) One of the prettiest songs taken from Post, this gets the put through the mixer by Morales, Terry, Towa Tei, LFO and others. Everything for everyone's taste from clubfloor with Morales' smooth orchestral mixes to LFO's gritty acid reworks. Unfortunately, nothing is left from the original but the bare bones. Shame. 0000 Reynold Gonsalves

DEADBEATS

Bring It On Down EP [EP]

Prod. G. Day & D. Stanley (Spacehopper; UK) The latest release on Spacehopper has both hip hop, disco-funk and house crossing over to new fields. "Rushen Roulette", the last track, is what really makes this EP work. This surprising track incorporates a funky disco loop over some great house bounce for a workout even to impress a hip hop fan. The first crossover and title track, however, grabs the BPM of a house groove and wraps it around a jeep beat and kicks in with a sample that is kind of spacey and tranquil. The only problem with this track is that the 'Deadbeats' include a sample from Eric B. & Rakim's "Microphone Fiend" which really does not suit the song at all. 0000 Jason Batog

MAURICE JOSHUA House 102 EP [EP]

Prod. Maurice Joshua (Music Plant) The second release from Music Plant (formerly Vibe Music) will have all clubheads begging for more! On this record, Maurice Joshua gives us a taste of his zesty disco-influenced bounce tracks, "No One" and "I Hear Music". These two tracks are just packed with a perfect mediocre drumline and great stabs at sample dropping! On the flipside, there is a track called "Scream" which combines hard synthetic elements over a buildup of screams and strutting pumped beats. All EPs have their downfall track and this one just happens to be "Inch By Inch". This flashback track seems to be a winner but it turns for the worse when the old school hip hop breakbeat just keeps repeating, just when you think there is going to be a beat layer, there is nothing but a male sensually repeating the track's title. 0000 Jason Batog

MIND FLUID

Masters At Work present Nuyorican Soul

(Nervous) MAW's second release in this guise, previewing the forthcoming album. This time, it comes across polished, less hooky, with an early A Man Called Adam "Techno Powers" feel, underpinned with congas, samples and synths. Despite the fact this due out on an established label like GRP in America (it will be on Talkin' Loud in the UK), this is strictly rhythms for the dancefloor. 0000 Reynold

NU YORICAN SOUL Mind Fluid

(Nervous) This track is MAD!!! The undoubted duo are back under their jazz fusion alias to serve up another delicious jazz and house treat! "Mind Fluid" is a wild track that grabs essence of the intellectual side of house with live percussion, a thoughtful bassline and a warm synth. This track starts off quite nicely with a zesty drumbeat similar to their last venture, "The Nervous Track". Starvin T, one of the Masters At Work's founded live talent, breaks for a great salsa-styled bongo splash and the beat breaks back in. Over the beat, there are some great background effects like the mild dijeridoo and the decreasing tribal chants which do not interfere with this track's lattice at all. To top off the tune, a warm and inspiring harmony is flooded over this orchestration. This track is simply amazing! On the flipside are two, very DJ friendly, mixes that are perfect for messing with. 0000 Jason Batog

PLANET SOUL

Energy & Harmony LP [LP]

(Strictly Rhythm) Who would have thought that Planet Soul would be Strictly's first gold record. Well George Acosta has given Strictly what no other producer has been able to, and the album won't disappoint either. The album picks off where, "Set U Free" left off with a funky mix of breaks, Latin house Florida style vocals, and straight up house. Standouts include the follow up single "Feel Da Music" and "Look Into My Eyes". Be sure and watch for the Windbreaker cut also done by George, originally released a couple months back on test, this track is the bomb and has been all the rage in the Florida scene. 1 Chris Torella

SASHA

Be As One

(deconstruction) If all things were equal this track would be as huge in North America as it was in England. "Sash" applies all his usual production traits to this anthemic track. This should really be a huge hit 1 Chris Torella

TONY V

The Hard & Deep DJ Trax EP [EP]

Prod. Tony V (Defender; UK) One of the numerous releases coming off this overseas label will definitely hit the decks and floors with a great impact. "Just A Track" is a properly named cut which borders between the differences of hard & deep, as the EP states. There is a kicking drum line over really harmonic and warm electronic piano vibes. This cut will melt in your mind for sure. On the flipside, there are two cuts that are definitely just a good as the first. "Solo Rhodes" is a really deep track with mediocre beats displaying a continuous vibes riff. Last but not least, "Bounce Beat" is a little bit harder than the rest. This track combines a light bounce over a hard groove and some trebled-out electronic piano grooves are poured over this mix. 0000 1/2 Jason Batog

WINX

Hypnotizin'

Prod. Josh Wink (Sorted/Nervous) After HUGE success with "Don't Laugh" and "Higher State Of Consciousness", the king of east coast hardhouse king returns with his eerie track, "Hypnotizin'". This wacky track starts out with a drumbeat similar to his pattern in his remix for "Bring Back My Happiness" by Moby. Progression starts to occur as a hypnotic and tantalising background breaks and a sample of title is spoken in different filterations. Finally, the trademarked Wink buildup kicks in

with high-pitched stabs at light acid and samples going fanatically crazy! By the time this occurs, you are convulsed right out of your mind! There is another remix of this track that is very similar to another Wink track, "How's The Music?", but kicks in with a lot more acid hop breaks and warm synths. Another added feature is that you can get hypnotized just by staring at the vinyl grooves, so go and get this one NOW! 0000 Jason Batog

Progressive House

ATLAS

Beauty

(Jackpot; UK) There's lots going on in this track from the long morose intro flowing into a hypnotic bassline that pushes you along with some bongos, chanting and noises that wash about all around. The usual jackpot magic of trippy UK progressive. 0000 Tim Patrick

G.T.B.

Entropy/Kotex

(Musicnow) B.T. Taylor, and Guy Oldhams team up to give you this 12". Trancey & driving that seems to just keep going, getting harder and deeper. It's aggressive and it's one of the best 12"s I've heard this year. A serious credit to this Washington label with an already flawless record. 0000 Tim Patrick

GROOVEVILLE

Hope

(White Label) Tom Fredricks produced this record and I feel it's actually quite the letdown. The vocal mix of this record just gets too campy while the dub version is salvable but is bordering on cheese. He has produced some serious tracks with Sasma in the past and I think he could do better. 0 1/2 Tim Patrick

THE INNOCENT

Theme From Blue Cicaracha

(After Midnight) Head straight for the groovyard mix on this one. This track takes off right away with a warped, almost drum & bass style bassline which warbles around in the Dutch house fashion. Phazed snares and hi-hats push the track along with some nutty melodies. Those zany Dutch. 000 Tim Patrick

KEOKI

Caterpillar

(Moonshine) Something for everybody found here on this double pack. All are pretty weird, but what else would you expect from Keoki? The original takes a whole to develop and I am not so sure about the vocals and over-use of movie samples. For the breakbeat fans, there are the stepdisk and crystal method injecting the west coast acid breakbeat sound. The D still D mix, a nice slow builder is a little more on the progressive side of things with some "Bombcars" sampling, plenty of drum rolls and a nice bass stab here and there. The Dave Aude mix sounds too much like Nu-NRG for MJ. It's Rabbit In The Moon who does justice for this track with a sound that I've never heard from T Confucius and the Monk. Bad ass live bass vocoder vocals and the usual Rabbit In The Moon weirdness. 000 Tim Patrick

M2/DJ KEOKI

Klipocracy/Home Alone

(Dubhouse) Another fine and essential release from Dubhouse Toronto & this time more on the house Tip. M2's Klipocracy is on the pumping side of things with a familiar riff nicked from The Who, and a hip hop sample. The Broken Soul Mix cruises along with a nice blend of tuff breakbeats and hypnotic female vocals. The Sornix starts with a slamming breakbeat and rolls with a sliding bassline. DJ Keoki's Home Alone delves into the deeper side of house with a solid percussion arrangement, deep bass and uplifting piano. A well balanced 12" from a label that takes the initiative to come up with a new sound each release 1 Tim Patrick

MOTHER'S PRIDE

Night Flight

(Skinny Malinky; UK) Along the lines of their previous releases, QQQQ, all mixes pretty much along the same lines. Incorporating fluttering synths, bouncing basslines, soothing female vocals with the odd breakbeat. Nicely layered and quite uplifting. Something for the morning to clean up the mess from the night before. 0000 Tim Patrick

MR. FUNKSTER/IMMIGRANT

Housearockin'/Too

(Rampant) Mr. Funkster gives us some serious riddims, this latest Rampant installment. Heavy concentration on the percussion with the uses of live bongos, phat breaks, hypnotic strings and the odd guitar stabs pulse through out the track much to the head nodders delight. On the other side Immigrants' "Too" is a harder acid breakbeat stomper that's sure to wind up the dancefloor. 000 Tim Patrick

NATURAL BORN GROOVERS

Universal Love

(NBG; Belgium) The NBG guys have a knack for continually coming up with a fresh idea and having each release sounding different from the rest. There isn't too much to this recording but it's completely effective and proves why sometimes less is more. Just a solid Dutch groover that bounces along until Bib's vocals kick in and whisk you away. Sweet. 0000 Tim Patrick

RE-UNION

Need for Love

(Shindig) Kicks in right away with a hard 4 on the floor bass kick and gradually rises with the basslines and stuttering vocals. When the breakdown arrives, things change quite a bit as a stormer breakbeat kicks in and this track is sent into overdrive. Throw this track down and watch the place lose it. 0000 Tim Patrick

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You Never Want Me

(Planet 4; UK)After a fairly long time, Ritmo Rivals return this time only comprising McDonnel, Parks and Wilson. Both mixes are of same caliber and style with bouncing basslines and DJ friendly intros, peaceful strings, acid lines. All meshed together creating some interesting dynamics in this tight production. 0000 Tim Patrick

SKYLAB 2000 Auburn

(Fatal Data)Things go a bit strange whilst you listen to Taylor's One In Metropolis mix, LA's finest DJ has just been cranking out one solid release after another recently and this is no exception. starts off with an interesting percussion arrangement and builds slowly with a squelching acid line and before you know it, it goes in a completely different direction with a heavy breakbeat throbbing guitar riffs and tweaking noises, and then comes that breakdown which shifts everything into a different dimension. Weirdo. 1 Tim Patrick

STEPMISK The Furvert EP [EP]

(Bottom Heavy)A new label out of LA makes their mark with a brilliant EP as a first releases. Never a dull moment with these 3 tracks of acid breakbeat funk. "Boing Dragon" a Mellow piece that meanders about with its funky bassline squelching 303 and muffled EFX on this harder side of things. "Furvert" again with the squelching 303 & driving breakbeat, build nicely until the tension is dropped courtesy of a few chords of a piano. But it's jump room that really gets the place moving, it starts with live bass and headnodding breaks and funky guitar riffs it soon fades into a hard teeth clenching acid masterpiece. Something to funk up the dancefloor. 000000 Tim Patrick

X-NATION Free Your Mind

(Pure Space)This second installment from this winning label proves that there is more going on than snow and sub zero temperatures. X Nation warm things up with this release of deep and uplifting house. Impressive is the variation of the mixes from the tech house feel of the Tribalistic Mix with deep bass and pulsing synth to the uplifting Full Vocal mix with its sweet vocals and pianos. For something a little harder there's You're Jay Funky Raz mix pumping it with solid acidlines and breakbeat finally on the Chicago tip, there's the Retaught mix which starts of minimal but blends nicely with strings, pianos and real bottom heavy bass 1 Tim Patrick

XVX-VI Inspiration [EP]

(XVX; UK)Gordon Matthewman returns with the 6th install ment in the XVX series. This time with a 3 track EP of sheer stomping progressive acid maddnes. All tracks following this same pattern of sharp percussion, throbbing bassline, sweet vocal cuts and s splash of acid. 000 Tim Patrick

Techno

JANOS Janos [LP]

(Xeotone)You may know him as J Falcon, Nemo, Texas Audio, Gary 7 or simply John Grazulla. This talented Toronto producers has put together a cool 11 track collection of atmospheric soundscapes, that puts new meaning into the word chill. Look for this independent release early in April. Contact (519) 539-3369 1 Chris Torella

UNDERWORLD Second Toughest On the Infants [LP]

(Waxtrax!/TVT)The British threesome continue where they left off from their seminal "dubnobasswithmyheadman," mixing up their raw electronic sensibilities with pure dance rhythms. And that's what make this so disappointing. Underworld has set their own standard that now seems difficult to maintain on their sophomore effort. This seems more like a sound factory churning out material on the line, knowing which buttons to push. A worthwhile gesture but probably only for fans of Underworld. 000 Reynold Gonsalves

VERMONA HE003 [LP]

(Liquid Sky Music)Ingmar Koch (aka Walker) from the successful Air Liquid and Thomas Thorn founder of the legendary Electro Bunker Cologne have come together to do HE003. It is a montage of "non-formulaic experimental sounds capes" that will trip you to god knows where. It's great to listen for pure ambient relaxation, but be for warned, "this release will bite." 1 Q

Jungle

BAD INFLUENCE FEAT DJ RUSH PUPPIE Time & Time

(Prime Time Wax)This one drives women absolutely crazy. Sweet female vocals accompanied by keyboards on the downswing in anticipation of the drop. Drops out of jazzy drums into bad boy basslines & hardstep drums. A party chewn 1 Rick Bullen

CAPONE All Massive

(Hard Leaders)For the jump up massive this is a bad boy chewn full of ragga flava. Introed with Snagga Puss vocal. Drops into amen driven heavy bass grooves sparsely overlaid with ragga vocal. "Lick A Shot" which echoes out in dub fashion. For the front teeth-gold teeth lighter totin gun totin rude boys 1 Rick Bullen

COLD MISSION Quest Spots/Drug Store Rude Bwoy [rmx]

(Reinforced)Once again from the label that's been there since day one, and kept it real through '95, the stable which produced artists such as Goldie - you know the studio with over 20 keyboards from round the globe. This time they be giving us a jazzy number side & the other defies classification (Pigeon-holeability) he he... is it breakbeat, house or jazz. Maybe techno or new age hip hop. Whatever it is it's good music 1 Rick Bullen

DIGITAL n/a

(Metalheadz)A side: Dark hardstep. Something for the B-Boy massive to keep ya steppin. AA side: same beats as spacefunk. Not as hard, but still good. A must have even if you're not on the Metalheadz tip. (I don't know why you wouldn't be on this tip?? Izzabad Up Here). 1 Sniper

DIGITAL & PHOTEK n/a / Space Funk

(Timeless)A side: Natural. This track by Photek has those perfect, make ya feel good, strings that drops into a hard D&B track. AA side: Space Funk (Digital). This track is known in London as the Blue note clubs theme, (for all those who missed this huge tune). Watch for the digital & future bound remixes out soon. 1

Sniper

DJ DIE n/a

(V Recordings)Very dubby outing on the deep minimal side of things from one of the labels always setting the pace. Smooth keyboards & thick groovy bass 1 Rick Bullen

DJ KROME & MR. TIME Hip Hop Ride/ Mad Funk

(Tearin Vinyl)This one's a test press so I have no information on it besides that it is Tearin Vinyl #5. Both sides are very hip hop oriented with some good Drumz & Bass. This one is not as hard as you would expect from the Tearin Vinyl crew, but it is just as good. 1 Mystikal Influence

DJ ZINC Super Sharp Shooter/ So Damn Fresh [rmx]

(Ganja)These 2 tracks need no introduction, DJ Hype's label heads into orbit with this limited release. Super Sharp Shooter has got to be one of the biggest tracks this side of the pond. No need to listen to this one before you buy. 1 Mystikal Influence

DOPE JAM Payback

(Rude N Deadly)Killer bass groove introed with James Brown vocal riff "Hit Me" lots of soul/R&B/ragga flavor 1 Rick Bullen

DR. WOOTANG Wootang [rmx]

(Dread)These remixes of Dread 6 are tearin. Both sides just roll out from start to finish with some head bobbing B-lines and the very familiar "Lighta" samples. I personally find that the A side works the crowd better. Out soon on Dread Records. 1 Mystikal Influence

ELEMENTS OF NOISE WITH MC DET

Stick Up!/ Hit The Deck (S.O.U.R.)This album is a personal favorite of mine with MC Det rollin with the lyrics on Stick Up! The flip is harder with some good hip hop samples and some deep B-lines. This one's been in shops for a little while now. 1 Mystikal Influence

IMMORTAL MINDS

Voodoo Culture

(Reinforced)From the label with intensity; this time dishin out some crazy mind funk jazz. A almost military feel to the central drums with crazy run of tangents on either end. Lots of textures and truly deep & groovy 1 Rick Bullen

IN SYNC 2 Phunk Not Funk [LP]

(Dread)This album is fucking brilliant! The Phunk Not Funk side of this one tears up the dancefloor each and every time. Beginning with a funky guitar stab, this one drops, or should I say explodes, into some serious mash up drum N Bass. The B side is on a totally different tip with a very mellow rolling track that is also good! This one should be out soon so save your dollars! 1 Mystikal Influence

KENNY KEN & COOL BREEZE Cool Groove/ Ice Cold

(24 Karat)Kenny Ken hits the mark once again with Ice Cold. This track rolls from start to finish, with a sweet intro leading into some serious dread B-line. On The flip side, "Ice Cold" is just as smooth. A must for all 1 Mystikal Influence

L DOUBLE Hail Him

(Flex)Flexin and representing the realism, no fly by night trendy bizzness here on the consicuous label tip for the lighter massive again 1 Rick Bullen

L DOUBLE & SHY FX The Shit

(Flex)This one begins with a deed speech about being real, then drops with a nice rollin beat and deep bass. The sample "The shit you just can't fuck with" says it all. This one is only one sided, color vinyl, but worth your dollars 1 Mystikal Influence

MALDINI n/a

(Renegade)A side: Wicked roller. One of those tracks that make you believe its summer time in February. Wait till you hear the saxophone in dis one. AA side: Crisp drums and bongo's roll into a bass, guitar and a beat that builds into a jazzy steppin track. Track #12- If you like trip hop, buy this records for this trip hop track. Nuff said. 1 Sniper

MAZ Bite It

(Formation)Rinsin the flavor once again in the jump up mas- sive styles, this time around for the jump up mas- sive (same as last time actually) No collection is complete without this one. DJ SS gave us a taste of this one his last time in Canada and it's now available on test press, so do yourself a favor & link it up 1 Rick Bullen

MOULY & LUCINDIA Inertia/Prophecy

(Timeless Recordings) A side: "Inertia" A personal favorite. The beats just roll out while the strings blend perfectly with an amazing vocal. Wait for the bassline on dis one. AA side: "Prophecy" The strings are blended neatly with some sort of flute that change up 3 times in the duration of the jour- ney. Watch for this label in '96. 1 Sniper

MUTANT n/a

(Smooth)A side: this track arrived just in time for Syrous on Feb 17. One of those wicked long intro tunes that drops into a fresh break with a roll out baseline. Check the sample in dis one. AA side: A different mix of the A side, same rollin bass, but an old skool beat thatz badd. 1 Sniper

N/A Interstare (Doc Scott mix)

(BFFLP)DJ Shadow & myself have been cainin this one., from late '95. A must have. Especially when this remix is coming from one of the godfathers of drum & bass. 1 Sniper

N/A Trouble On Vinyl [EP]

(Trouble On Vinyl)Trouble On Vinyl is on a wining streak these days with their

17th release. Again, I have no info on this one, but it's a three track promo. All three tracks are slammin especially the first track, side AA. This track begins with some really nice strings, followed by a sample. "Pullin out gattes for fun", then lets off. The other two songs are also excellent. Buy this one, it's a floor filler. 1 Mystikal Influence

OPTICAL n/a

(Celluloid)A side: I always have room for this track in my set. Wicked tribal drums for da intro accompanied by chanting, then straight into some drums with bits & pieces of an amen beat. A totally different tip & I'm on it. AA side: starts off like a roller then drops into a hardstep style then into a dark style. towards the end. The samples will blow ya away. 1 Sniper

PHOTEK n/a

(Photek)(AKA Studio Pressure, Aquarius, Hidden Agenda, The Sentinel, System X). A side: U.F.O. a track that makes you believe that a U.F.O. is landing where ever this track is played. AA side: Photek at his best. I've been waiting for this album for ages. One of my favorite producers. Nuff respect. 1 Sniper

RAN & HOOLIGAN n/a

(Proper Talent)If youlike intelligent grooves that can rock any party, then this is a tune for you. A side is ragga feat MC Hooligan. B side is an intelligent business, something with keyboards & vocals & the whole shebang 1 Rick Bullen

SEARCH & JOE SIDE n/a / Bring The Lights Down

A: very spacey intro with some hard steppin beats. A must have if you're on a hardstep tip. Side AA: Track #1 continues from side A. "Bring The Lights Down" saw. Pure hardstep. Soundz like a remix of steel sample rolls, nicely with "Reese" bassline. Check the time, these guys spent on chopping up the beats. Watch for this label in '96. 1 Sniper

SHOGUN n/a

(Renegade)A side: if this track was art, it was definitely by Picasso. The strings are put together perfectly. Not over done. The beats keep rollin. AA side. Track 1. Morning time selection. Hypnotic tune, that rolls out with he famous "champion sound" beat. Track 2. Another trip hop track that licks bwoy.S 1 Sniper

SHY FX/ L DOUBLE The Shit00

(Flex)The shit you just can't fuck with. Yup that's what it says and the title says it all. From two of the top producers 1 Rick Bullen

SOLO & AURA Justice/Gone Clear

Side A: Justice. A tune to have fun mixing with. Definitely a live flute was played on this one. Side B: Gone clear. A wicked sort of hip hop/R&B/Funk thing. I love the way these guys used the police siren in this one. 1 Sniper

SOURCE DIRECT n/a

(Odyssey)A side: you could get lost in these beats. A dark roller similar to their track on Metalheadz. AA side: Yes! Finally the kind of track I like to hear at 5:00 am. The intro puts you in a trance, then 2 minutes into the track, the beats & baseline kick in. 1 Sniper

THE SPECIALIST Twisted Amen/ Garbage DJ

(Dread)These two tracks have some serious twisted up amen. Garbage DJ seems to be the more popular of the two with a little KRS-1 sample (I think) beginning the track. This one is the next from the Dread Recordings stable so watch for it soon. 1 Mystikal Influence

SUBJECT 13 n/a

(Basement Records) A side: This is one of those tracks that keep building & building. A favorite track of the DJ Fabio. Must play the track out to hear the breakdown at the end. AA side: A true morning time selection track. Basement records is still one of the leaders of drum & bass. 1 Sniper

SUBJECT 13 n/a

(Vibes)A side: For all those that live for the live base sound, this one's yours. Same beat as Bukems "Horizon" with that 70s guitar sound. B side: A jazzy roller with the bassline sounding like a live cello. Both tracks are badd. Three albums in a row. This label is on it. 1 Sniper

SUBZERO Get You High

(Dub Plate Review)Wicked intro with tribal drums & the jungle in the morning time sound. Then into a badd organ that builds with drums & highlights. Then drops into a funky breakdown in the middle. More info when available. 1 Sniper

VARIOUS

Ganja Frontline Album [EP]

(Ganja)Well, Hype and Pascal join forces on this one to bring you some serious beats. From new tracks to remixes, this triple vinyl is a must for your collection. Warp 10 (remix of Warp 9) is probably the most sought after tune on this collection with its "Rocky Theme" intro. Selling fast so grab it while you can 1 Mystikal Influence

Rap

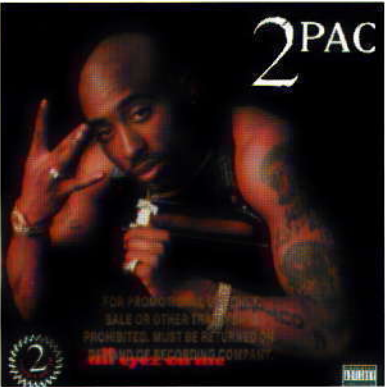
2 Pac All Eyes On Me [LP]

Prod. Dat Nigga Daz, Johnny I & 2 Pac, Dr Dre & others (Death Row/Interscope)Fresh outta jail, and inbetween taking shots at Biggie, Tupac has dropped a new LP. On his latest LP, Me Against The World, 2 Pac came into his own and achieved nation wide success. Now rolling with Death Row, Tupac has found his place in hip hop. With beats produced by Dr Dre, and Daz as well as having Snoop, Nate Dogg, Kurupt, Danny Boy, Rappin 4-Tay, Roger Troutman, George Clinton, E-40, Michel'le, Jodeci, Method Man and Redman lending a hand, this looks like

the biggest LP so far in '96. Taking his player image and utilizing it to the fullest, 2 Pac has developed lyrically as an artist, even though it took him something like 4 albums. Just one question, now that Tupac can rhyme, does this mean he can quit acting? 1 Snagg

BROADWAY Must Stay Paid [LP]

(Nervous)Broadway shows his lyrical talents as he rips threw a KRS-One produced track, his style his unique, sort of a cross between KRS-One and Mad Lion (sort of ?). The beat is mad heavy and is guaranteed to blow your \$25 speakers. So invest in a pair before you crank this one. A nice track with a nice beat and a nice chorus, pick it up. 1 Mike Tull



BROADWAY Must Stay Paid

*Prod. KRS-One (Wreck/Nervous)*This joint sounds like an old jam from like 1990. Broadway's lyrical style is straight forward enough, nothing particularly special. He flips a little deancehall style once in awhile, but nothing astounding. Broadway's voice stresses me out though. He often sounds like he's struggling just to breath, like the wind's been knocked out of him or something. Just give it a listen, you'll know what I'm talking about. KRS's production is mediocre as well as being unable to save this. The B side "Enjoy Yourself" with it's funk bassline doesn't do any better, same ol style; same ol result 1 Snagg

CHINO XL Here To Save You All [LP]

(American)"My style is welfare/ Half of you bitches is on it". Chino XL has got some punchlines! They keep coming atcha over and over like, "Your career is George Burns/ I can't believe you ain't dead yet". He's also got a cut with Ras Kass titled "Riot" that's kinda fat. The problem with this album is the production, it just doesn't move me. My head does nod when I turn this shit on, and it's hard to listen to this album. Also, as creative and lyrically as Chino XL there is very little style to his substance. He just starts rhyming at a rapid rate and keeps on going. The result of this is a pretty boring LP that's only salvation is it's witty punchlines. 1 Snagg

FAT JOE Envy [LP]

Fat Joe drops his usual style on this one telling tales about everyday life in the streets of New York. "Times are hard" and "brothers livin trife" are the prominent themes of the song, and since things are ruff all over we realize that you gotta to do what it takes to survive, even if means smoothing out on a sexual healing vibe, fuck em' Joe, "get that money", as the chorus says. The flipside is mega-phat track called "Firewater" that features Raekwon and Punisher both of whom flip it lovely. "Firewater" is worth loot alone so add this one to your collection and be the "ENVY" of all the peoples in your hood. 1 Mike Tull

FUGEES The Score [LP]

*Prod. Fugees & Diamond D (Columbia/Ruff House)*The Fugees are blowing up in '96, no doubt, no question. I wasn't much of a fan of their first LP, but since their Nappy Heads remix they've been progressing. The Score is a solid effort with a lot of cuts that are guaranteed to hit. Example Fuu-Gee-La which everyone is on right now. The B side How Many Mics, though, is even better with some incredible lyrics being flipped. The Fugees are quickly on their way to being the East Coast equivalent of the Pharcyde. They're talented and whole their music can move hip hop purists, they also appeal to a much wider audience. This LP is something that everybody will be down with, and should be able to get down with. Check for The Best, Family Business and How Many Mics. 1 Snagg

THE FUGEES The score [LP]

*(Ruffhouse)*Their second time around the fugees are getting the kind of respect that they deserve, the album is killer, the obvious track being "Killing Me Softly" (right now I know request line are lit up everywhere) which is remake of the "Roberta Flack" classic. The song is mad phat but I feel that something is lost in the transition from soul to hip hop, (then again it could be age creeping up on my sentimental ass). The entire album has a dark, mysterious feel to it and to tell the truth I'm mad afraid of what lurks in the dark, and you should be also because the way this group flips lyrics is damn scary, terrifying almost. Others song to check for are The Score, The Mask, and ... fuck it, the whole album is nice, just put repeat on your CD to save you the trouble of getting up. 1 Mike Tull

THE GHOST FACE KILLER Motherless Child [LP]

The latest offering from the Wu-tang Click is "Motherless Child" and it comes via the slick tongue of Tony Starks aka the Ghostface Killer. There's not much to say about it except the shit straight up nice. Rza and Ghost combine to give you razorsharp production with deadly lyrics. I can't really describe the song but I can tell you this, A sweet but sad voice reels you in while a pleading wale entices you to stay, but when Lou Diamonds hits you, the shits over, you don't understand? wait till you hear this shit, trust me your gonna be playing the this over and over and over, no doubt. 1 Mike Tull

LORD FINNESSE The Awakening LP [LP]

This is the kind of shit that ma-fuckers like to "Lounge and Chill" to, the beats and lyrics are on point, and The Funkyman puts together punchlines "that'll shine forever, like patent leather". The album is mad smooth and features guest appearances from (among other) The Akka-Fella, Diamond, KRS-One and Do Wop. Although their could have been more cuts on the LP the vinyl does come with instrumental wax which earns bonus points in my book. The stand-outs are "True and Livin", Flip the Style and The Gameplan (feat. Sadat X, Large Professor and Grand Puba). So if you want to front on a brother go hear some weak shit, but I'll be over here checking for "The Awakening" cause I'm "Hip To The Game". 1 Mike Tull

MC EHT Death Threatz [LP]

Prod. MC Eht The original Baby Gangsta outta Compton blew up with his last LP. Death Threatz picks up where that one left off, there's really nothing new here, and by now you all should know what to expect from an MC Eht album. His flow is original as always and he's still one of the best gangsta rappers out there. There's more slengin in the hood, more drive bys, bitches and thug niggas. The productions sounds alot alike on each song, and it's definitely something to ride to. If you're a fan of MC Eht you should have no problem getting with this. The sounds he uses play with your mind and relax you while Eht kicks it to you. This should be an album that'll do well and should be looked out for 1 Snagg

SMOOTH THE HUSTLER Hustler Theme [LP]

*(Profile)*After his underground smash "Broken Language" all the hype is about this kid, they call him "Smooth the Hustler" but don't let the name fool ya, this guy is as rough as they come. His latest single which is aptly name "The Hustler Theme's" has more "Mac" than "Big" and more "Soul" than "Train", the kind of shit that would make "freddy" (the guy who got blinked in superfly) sing from his grave. Smooth drops so many ill lyrics on this song that you'll hear something new every time you listen to it. Although this one one will work anytime anyplace, I suggest you play this while slurping on Brandy and choking on a Montecristo, cause everyone needs to get a little Hustle on once in awhile. 1 Mike Tull

SPEECH Speech [LP]

*(Chrysalis EM)*I'm sure this kid's got some place in hip hop, it's just not in my tape deck. I know we should keep an open mind to things and all that, but I just couldn't listen to this whole thing. By the forth cut I had already had enough. This was not worth the cup of coffee to keep me awake. There are feeble attempts at trying to throw in some old school flavas to keep hip hop heads listening, while mixing in some other shit to get everyone else to like it. Sorry God, that shit just ain't workin for me. 1 Snagg

VARIOUS Original Gangstas Stk [LP]

With a title like this I hop you don't expect to find Mary 1 and ATCO. Let me throw some names at you - Ice T, Spice 1, MC Ren, Geto Boys, Luniz and Junior M.A.F.I.A. Okay, now that we're on the same level you can understand what to expect from this soundtrack. There are a couple of R&B tracks thrown into the mix courtesy of Ideal & H Town. The Geto Boys track reunite Willie D, Bushwick Bill and Scarface together with good results. Scarface also has one of the groups he's working with on here. Facemob is actually kinda fat and should do well with Rivals. There's also a cut dun by RSO and Mobb Deep called War's On. It's tight, but it ain't tight. Overall if you like more bodies than the Vietnam war, stay the fuck away from here, but Original Gangstas is probably for you 1 Snagg

YELLA One Mo Nigga To Go [LP]

*(Scotti Bros/Street Life)*Every artist of NWA has gone on to some sort of success. Ice Cube, Eazy E, Ren, Dr Dre - we all know the stories behind them, but what about Yella? Well here he is. About 10 cuts long with a whole lotta singing. It's not as bad as I thought it would be though. Between each track is people talking about Eazy E and what they remember about him. The first cut off the album will probably be 4The E a dedication to Eazy. This LPs got some potential and will probably do well out west 1 Snagg

Jazz Vibes

BASS IS BASE I Cry

*(A&M/Canada)*the darlings of the airwaves get smacked around with heavy-handed E-Smoove mixes, pitching up this funky, ethereal jam into a 4+4 mess with sampled loops. Seek out the original and here's a tissue. 00 Reynold

COURTNEY PINE Modern Day Jazz

Stories [LP]

*(Verve)*Pine, whose done so well creating his own musical space with the Jazz Warriors and later showing his Jamaican roots with a reggae-influenced album, now falls into that trap of trying to effectively merge jazz and hip-hop. Here Pine, instead of incorporating the alien rap DNA into his music, instead uses elements like turntable scratches as another instrumental to tighten up the music, although sometimes it can get just plain distracting. A strange phenomena is that the first release "I've Know Rivers" got the jungle treatment, instead of a hip-hop remix, so malleable is the music. But with the tried and true formula of solid music and great vocals from Cassandra Wilson, this is a lesson for others. 0001/2 Reynold

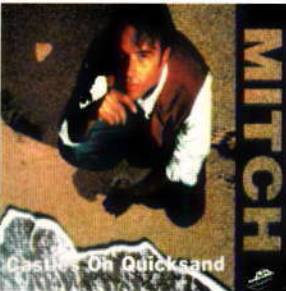
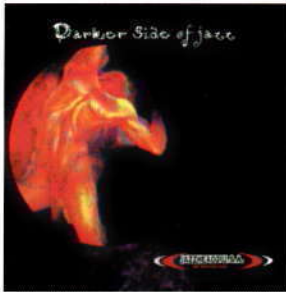
DA LATA Ponteio

*(Far Out; UK)*The thirst for the Brazilian beat doesn't get quenched as often as it should these days. Joe Davis, the man responsible for the bulk of the rare Brazilian record supply to the London ethnuists, has taken it one step further with Far Out. The releases so far (on 10" no less), have been brilliant and Da Lata doesn't disappoint. With scene creators Patrick Forge, Chris Bowden, and Lee Hamblin behind this remake of the Edu Lobo classic they couldn't go wrong. 1 Paul

GARY THOMAS Overkill [LP]

*(Polydor)*Now I've heard it all: gansta jazz. Saxophonist Thomas tries to play Pygmalion on this hodge-podge mess of rap and five-part jazz. Not even the sweet (chorus-only) lyrics of former Incognito singer Maysa Leak can save this. I wished at one point the rappers would shut up so I can really hear the music. I got my wish except it was a horn solo of the theme from "The Godfather". Somebody's taking this shit just a little too serious. 01/2 Reynold

THE THIEVERY CORPORATION
2001 Spliff Odyssey
(ESU)They needed a theme song for the club they run on 18th Street in D.C. They spin that downtempo, but with a heartbeat, funk often heard on Mo Wax, Ninja Tune and on "other sides" of NYC hip hop records... The problem is it is



called "trip hop" and that "got too many white boys." They grounded their sound with yardie roots and culture to the beat y'all, and it is now out in all other like minded clubs around the world. 1 Paul

VARIOUS Freezone 2: Variations On A Chill [LP]

*(SSR)*By and large the best bang-for-the-buck electronic music compilation on the market featuring 2 and a half hours of music by, among others, DJ Cam, The Mighty Bop, 4 Hero, and Josh Wink. I'm going to have to listen to these CDs 100 times to get an intimate familiarity with all the tracks on them - and I'm going to want to. 1 Jay Branczio

VARIOUS Offbeat [LP]

*(Waxtrax/TVT)*Another release from the Red Hot Organization in their fight against AIDS, this Enhanced CD is promoted as an homage to the beat generation. It is instead a collision-collision between poetry and trip-hop, our contemporary beat generation. A decent enough showcase for blunted trippers like DJs Krush, Spooky and Crazy (try catching his version of "A Train" with the Hammond), as well as new faces (Skylab) and old standards (Meat Beat Manifesto). Offbeat really works when the poetry completes the music such as Amiri Baraka's "Black Dada Nihilismus", backed by Spooky's moody minimal rhythms. Or when it's completely in leftfield as with Barry Adamson's '50s' bop "Hip No Therapy." A sampladelic masala that might not be for all tastes. 0001/2 Reynold

VARIOUS The Darker Side of Jazz [LP]

*(City of Angels/Moonshine)*Energetic tracks and carefully planned song selection make this collection of Mephisto records singles a must have for any music lover. Check Mattsiki's "Live at the Brotherhood" for some uptempo squelching and Q-Burn's Abstract Message's "141 Revenge Street" for some fast groovin'. 1 Jay Branczio

VARIOUS ARTISTS Groovin High Vol 1

*(Steppin' Stone)*As jazz comps become more and more pervasive on the North American marketplace, it has become increasingly difficult to sift through the 'real shit', from those just capitalizing on 'All That Acid Jazz'. California's Steppin' Stone helps solve this problem stepping to the forefront with this adventurous and commendable collection of world jazz grooves. Not just the usual suspects Groovin' High introduces players like Japan's Nobukazu Takemura, America's Solar System (the only Yank group on the disc) and Germany's A Forest Mighty Black along with more established names like Australia's Ute. Worth the ten bucks for the geography lesson alone! 1 Chris Torella

VISIT VENUS

Music for Space Tourism Vol. 1 [LP]

*(Yo Mama)*Luckily the stolen NASA tapes that supposedly make up the sample material for Visit Venus' full-length were never beamed into space, because we would have had hordes of aliens descending on Earth thinking it was the funkiest planet in the universe! All interplanetary voyagers, please tune in.

1 Jay Branczio

Hi-NRG

COBRA Born 2 Love u

*Prod. Carlo Faith (ZYX; Germany)*Brisk and bright Euro offering takes itself just seriously enough to avoid being inherently cheesy. Colorful synthesizers complement a stronger-than-average female vocal, fiding high over stron melody and production. 0000 Dean Ferguson

MITCH Castles On Quicksand

*Prod. G Oliver/I Pavlin (NuMuzik; Canada)*Simple combination of influences — in this case, equal parts Haddaway and Bonnie Ponters' "Heaven Must Have Sent You" — work surprising ly well on this ultra catchy pop/disco treat. Upbeat and cheerfully masculine, this one's got a classic summer sound that should provide a welcome jump-start to the season at hand 0000 Julie Ingram

RADIORAMA Let Me Be

*Prod. Mark Farina (ZYX; Germany)*Rip roaring HINRG thrill ride boast the catchiest darn chorus you're apt to come across this year. Venerable HINRG troupe's triumphant return cuts through the Euro versus traditional quandry by combining classic pop sensibilities with a cutting edge production that's compelling and memorable from the opening notes. Brilliant, upbeat dance pop at its absolute best. 0000 Dean Ferguson

WORLDS APART Baby Come Back

*Prod. Masterboy (EM; Germany)*Candy-coated Euro-pop bounces along anapologetically, thanks to a tight Masterboy production and one of those instantly memorable melodies that you'll soon be inadvertently humming. Lead vocals by newest ensemble member Nathan Moore (late of Brothe r Beyond) are smooth and strong 000 Julie Ingram

ZHI-YAGO Celebrate

*Prod. G Engles/C Mangione (Dance Street; Germany)*Dreamy ambient production propelled by lush synthesizers, soaring strings and a double dose of over-dubbed vocals by Joan Wilson that pick up admirably right where Bananarama's last single left off. Beautifully dark and mysterious 0001/2 Johnny "Lauderdale" Danza

Rock

BUTTERGLORY

Are You Building A Temple In Heaven? [LP]

*(Merge)*Until now, the work of Kansas-based duo, Butterglory has been marked by pristine moments of passion and clarity - its "Sad Mustache Men" is easily one of the best kinetic pop rushes of this, or any, decade. But such moments, found on Butterglory's debut, Crumble, or its singles collections, Downed, come and go in all-too-brief flashes. The rest being a good blend of competent pop, but nothing you'd race home to listen to again and again and again. Until now. Matt Suggs and Debby Vander Wall, joined by new bassist Stephen Naron, are nothing if not consistently great, as Butterglory's jittery restlessness becomes poignant ache on the band's cracker jack new LP: Are You Building A Temple In Heaven? Whether it be, Suggs's mournful "Halo Over Your Head" or Vander Wall's brash "Sit In The Car" or any of the other 12 standout album tracks, Are You Building captures a depth and awareness that was scarcely heard midst the gunning guitar work-outs and dead bored pop that marked the band's previous releases. Her e's t CW1 1 Christopher Waters

LOU REED Set The Twilight Reeling [LP]

*(Wamer)*With his Velvet Underground now fully ensconced in Cleveland's Rock and Roll Hall of Fame, Lou Reed reminds us that he is not about to be confined to History's dustbin just yet. The release of his latest opus, Set The Twilight Reeling is another highlight in his erratic solo career; the failed promise of the Velvet's allowed the singer/songwriter to record whatever and whenever he wanted, and Reed took full advantage. However, since his 1989 LP, New York,

hailed far and wide as his "comeback album," Reed is now more consistent than ever. Here he continues to play old hands with new energy, all-the-while toeing the line between his ambition and pretension. Set The Twilight Reeling is heavily marked by Reed's pop classicism. While being defiantly crude - as rock, almost by definition, often is - it is also a musical, verbal, and emotional language which is seemingly boundless. Sure there are some duds here, amidst the fireworks display. "Hookywooky" is nonsense, but good nonsense, but "Sex With Your Parents" CW1 1 Christopher Waters

The Magnetic Fields Get Lost [LP]

(Merge/Stephin Merritt knows all about collecting songs around a central theme. In fact, he's built a career out of it. Manufacturing songs, a la the Brill Building era of pop songs, Merritt fuels his various creative outlets, Gothic Archies, Future Bible Heroes, the 6ths, and, most impressively, The Magnetic Fields. Merritt, he of the antiquated synth collection, Phil Spector recording prowess and bored stiff vocals, has written to type, with impressive results. On the 6th's Wasps' Nests, which featured Merritt songs sung by a host of indie rock's finest voices, the overlaying motif was rain. On Get Lost, it's the moon. "You and Me and The Moon," "The Dreaming Moon," and "Save A Secret For The Moon," are specific song titles. Whereas "Moons In June" is a lyric that sums up all the romantic balderdash that Merritt has given up on. Get Lost seals his fate as desolation's ally. "Why I Cry" leaves him forlornly up on the shelf, after summer loving's blast, casting him as Olivia Newton John's Sandy minus John Travolta CW1 1 Christopher Waters

Rachel's Music For Egon Schiele

(Quarterstick)One of the most incredible things about Rachel Grimes, formerly of Louisville difficult indie pop mavens Rodan, is that she has made chamber music required listening for the truly committed indie rock fan. With last year's Handwriting, she enlisted a huge ensemble cast of middle American indie types to trade in their guitars for more classically oriented strings, and the results were enchanting, but here, she strips things down to a piano trio and makes no concessions to anyone's need for noise or dissonance. Egon Schiele seems to have been seriously commissioned and just as seriously conceived, if not seriously composed. As bewitchingly lovely as it is, it also has a beguiling looseness, a feeling that it was not meticulously scored, but fell together out of jams in which piano, cello and viola weave around each other in a slightly heady dance of arabesques. CW1 1 Christopher Waters

UNUN Super Shiny Dreams [LP]

(Bad Taste)We all know about Bjork. She's constantly cavorting on MuchMusic, she's crossing-over everywhere, in high rotation all over the airwaves, she's opening shopping malls in a town near you. But what of the rest of The Sugarcubes? Surely, they didn't all return to Iceland, curl up and hibernate, after the goldrush, in 1993. Did they? Well, the American release of unun's Super Shiny Dreams brings us up to speed with the work of Thor Eldon, the pioneer of The Sugarcubes and the architect of that band's finest moments. Originally released in the band's native tongue and in its native land, this US release of Super Shiny Dreams is remixed and resung in English for the profitable North American market. Dollars to doughnuts, this album's just crazy enough to work. "Kung Fu Blue" and "I See Red" aren't anymore obtuse than anything that Elicita has unleashed on the States, with great effect. It's sassy, sonic Scandinavian sounds that offer up something more heady and unpolished than a rehash of old Sugarcubes hits. CW1 1 Christopher Waters

WEeping Tile Cold Snap

(Warner Canada)Like their Kingston, Ontario brethren, the Tragically Hip, Weeping Tile churn out a peculiarly Canadian form of rock that melds the spirit of Neil Young and a whole spectrum of Canadian folk musics with both super-crunch guitars and wistful string arrangements. Canadian folk archetypes like mining disasters and road trips through the Canadian Shield are transformed into mini-epics of rock and roll Canadiana through Sarah Harmer's poetically, impressionistically homey lyrics and her powerhouse vocals, as resonant and rich as the things she sings about. You might expect something this elemental and raw from a debut, but not this sophisticated, as well. CW1 1 Christopher Wadskou

Freestyle

DENINE I Only Wanted To Love You/One More Shot [LP]

(Viper/Metropolitan) With current Billboard success from a cover of Lisa Lisa's ballad, "All Cried Out", Philadelphia's dear Denine drops two additional songs from her debut album "To Be Continued...". While "I Only Wanted To Love", has freestyle hit potential with an infectious pop melody, the flip side's "One More Shot" is a poor House remake of C-Bank's cherished classic. These two songs wrap up the final releases from Denine's year and a half old album - now that's album development! 1 Bernie Rosenberg

FASCINATION Wasn't Love [LP]

(Cutting) Gearing up for her debut album, Fascination is back with another honourable achievement, courtesy of the Critical Crew. Produced by Lenny Hoffman and Gaspare Valentini and co-produced by Chris Barbosa, this features back-up vocals by George Lamond and Antonella Filangeri. The extended mix may offer a new life to the original version on the Fever/Warlock compilation "Freestyle Lives", but it's the Dub mixes that steal the show. 1 Bernie Rosenberg

FRANKIE BOY My Precious Love [LP]

(Ventura International/Backstage) After a brief break from the freestyle scene, Ventura Records is back with another remarkable record by San Diego producer, Rauli D'Abaling, the gentleman responsible for Leticia's loved, "Why Do You Treat Me Badly". As this already receiving mix show play at Power 96 Miami and other stations, 19 year-old Frankie Boy is off to a great start. Contact (416) 696-8413 1 Bernie Rosenberg

L. TEE Come Into My Arms [LP]

(Pryme Tyne/Ho)Michael Lunn's and Dennis Ciallela's newly established New York label, distributed by Hot Productions out of Miami hits hard, premiering with a male version of Judy Torres's classic, by New England's L. Tee (Luis Torres). With a proud production by Edwin "Eddie Ed" Ramos Jr., L. Tee could sweep the award for best new male vocalist at the New England Freestyle Awards in April. 1 Bernie Rosenberg

LUIS DAMON Time And Time Again [LP]

(Fever/Warlock) Taken from the Fever/Warlock compilation, "Freestyle Lives" is Luis's second freestyle recording following his premiere, "Should've Never Let You Go" (Rivell Records). Damon vocally has grown, sounding better than ever on legend Barbosa's hit production reminiscing a George Lamond song, which even features synth sequences similar to Shannon's "Do You Wanna Get Away". Luis's great voice teamed up with renowned producer Chris Barbosa, should only spell one word - hit! Contact (212) 586-6900. 1 Spike@PlanetX

RHYTHM CENTRIC You Don't Have To Worry [LP]

(Tazmania/Metropolitan) Taken from Tazmania Volume 6 "We Got It Covered", this song was definitely inspired by Planet Soul's "Set Me Free" - a very similar sound and ever changing beats from House to Planet Rock drums. With fantastic female vocals and an unforgettable hook, lovers of Planet Soul's anthem should not miss this! 1 Bernie Rosenberg

TRIAD Look Into My Eyes [LP]

(Ex-10)Hot new New York trio comprised of K.R., INDIO, and VEARELL could very well tackle the top of the freestyle charts on this lively production by Jose Paneto. With an energetic, contagious chorus and the groups great harmonizing, many will find themselves singing along. Lookout for the video airing anytime now on the Box. Contact (212) 956-0162. 1 Bernie Rosenberg

VARIOUS Freestyle Fever [LP]

(Quality Music Canada) Quality Music Canada unleashes another 16 song collection of the fiercest freestyle songs within the Canadian market. Songs include: Cynthia "How I Love Him", George Lamond "It's Always You", Lil Suzi "Now & Forever", Debbie Deb "There's A Party Goin' On", I.A.M. "Jocelyn" and "I Could Fall In Love", Nice & Wild "Alone At Last", L.A.W. "Remember The Times" and others. Though only those living close to Canadian quarters will be able to purchase it! Contact (416) 291-5590. 1 Bernie Rosenberg

VARIOUS Freestyle Lives [LP]

(Fever/Warlock) Many of Freestyle's finest performers, producers and writers worked on this 12 track compilation available on all formats (cd, cassette and double-pack vinyl). Features new material by Lisette Melendez, Luis Damon, Angel Civilles (the original lead singer of the Cover Girls), Fascination, Nayobe, and The Cover Girls. Also included is a remix of Safire's "You Said You Loved Me" and Tony Moran's "On The Edge" along with songs by George Lamond, Stevie B., Lil' Johanna and hot new female duo, Montage. One of the best full-lengths out now and worth the investment just for "Time And Time Again" by Luis Damon, "Time Passes By" by Lisette Melendez and "You Said You Loved Me" by Safire. Contact (212) 586-6900 1 Bernie Rosenberg

VARIOUS Freestyle's Greatest Divas Volume 1 & 2 [LP]

(MicMac)The ladies are back again to conquer our hearts and fill our head with memories of yesterday with beloved songs from many of the genre's finest female artists. Volume 2 features 10 tunes in total with Jasmin "On The Loose", Cynthia "Love Me Tonight", Fascination "Why You Wanna Go?", Eileen Flores "I Have Dreams", Nayobe "Please Don't Go", Nyasia "Now & Forever", Judy Torres "Come Into My Arms", Abby Lynn "No More Tears", Reanna Page "Rescue Me" and the classic "All And All" by Joyce Sims. We can also thank MicMac's Joesfa Seoane for compiling this volume too. 1 Bernie Rosenberg

VARIOUS Freestyle's Greatest Groups Volume 2 [LP]

(MicMac)MicMac's own leading lady, Joesfa Seoane compiled the second installment of many savoured songs by many of freestyle's greatest groups. Tracks include Amoretto "Clave Rocks", The Cover Girls "Show Me", Planet Patrol "Planet Patrol", Rio Sisters "You", T.K.A. "Tears May Fall", C-Bank "One More Shot", Exo "Why Did You Do It?", Trilogy "Latin Love", Leather & Lace "Tender Heart" and Two Without Hats "The Breeze". 1 Bernie Rosenberg

WENDY I Know [LP]

(Artistik/MicMac) One of the preferred songs from Artistik Freestyle Parade Volume 1 is finally on single with a variety of mixes. Choice pick is the wicked "West Coast" remix (also known as the Canadian mix) which has an intense bassline and highlights Wendy's virtuous voice. Produced by Willie Valentin and co-produced by Michael Anthony, this is just another respectable record from the "Artistik Freestyle Parade", with more on the way, including the fantastic, "It's Not Over" by Poze". 1 Bernie Rosenberg

Urban

A FEW GOOD MEN Have I Never

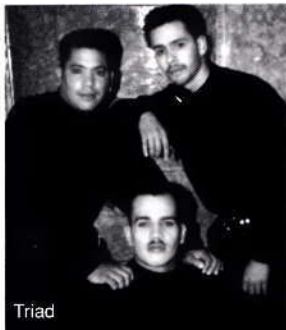
(LaFace)The Quiet Storm horns just got better with this new jammy jam by A Few Good Men. Also on the 12" another slow jam called Silver Bells and on the flip an Untouchable remix to Tonite 4:31 by Eddie F. 1 Patrick Hodge

BRANDY FEAT. LL COOL J Sittin Up In My Room

(Arista)Wicked remixes done by Doug Rasheed brings this originally slow jam to a head boppin' groover also armed with A Hip Hop mix timed at 4:52. LL Cool J gets wreckin' down some rhymes over the mix. 1 Patrick Hodge

CHANTY SAVAGE I Will Survive

(RCA)Gloria Ganyer look out cause Chanty has drop some soul on your jam. The original version 4:21, is a slow hip hop groover blessed with Chantys' vocals. Steve Silk Hurley's remix is the jammy jam, as D- Nice says to Rip the Silks' Old Skool Extended version featuring Common for the rap lyrics. Timed at 7:45 this is da bull shucks !!! There is also another remix on the flip side, Jay Fingers remix w/rap 5:54, it kinda sounds like a mellow Pete Rock groove. 1 Patrick Hodge



Triad



441 The Corporation



Travis (Luis Torres)

MALAIKA Break It Down

(Vestry)Armed with three playable mixes, Malika gives us an booty shakin', body bumpin' track to groove too. Jamm either the Hip Hop mix 4:37 ; uses a Soul to Soul break beat , or the Dog mix 4:56. 1 Patrick Hodge

MONA LISA FEAT. LOST BOYZ Can't Be Wasting My Time

(Island)Using Krs-Ones' beat groove (Mc's They Don't Know?), mona with the help of the Lost Boyz turns a head bopper. D-Nice says to jamm the One Dread One Ball Head Version 4:34. 1 Patrick Hodge

R. KELLY

Down Low (Nobody Has To Know)

(Jive)He's got da freakiest body shaks next to Jodeci, the panti remover has out done himself with this grinder. The original was sweet enough but with two remixes, and one of which features Ronald Isley and Ernie Isley, one can only ask for a 6 hour mix to jamm for your special lady, or ladies for your main man. 1 Patrick Hodge

SIMPLY SMOOTH

Nothing But Smooth [LP]

(ADAM)Simply Smooth are a R&B trio based out of Seattle Washington. There debut is a slick polished mix of R&B, Funk and Hiphop. Originally signed to Hollywood records, the trio opted out of their deal when the company restructured in 1993. Now signed to Adam Records International a indie based out of Vancouver, the group should see good success at radio with their first single "If You Should Need A Friend". 1 Chris Torella

SOLO

Where Do You Want Me To Put It

(Perspective) haven't heard a song like this for a long time true soul in this track. Solo gets loose on the Sexual healing remix 4:52, put this in full rotation. There are also two other remixes to jamm the Hip Hop remix 4:52, and the Lost Boyz Gutta remix 5:02. Play them all y'all !!! 1 Patrick Hodge

TOTAL

No One Else [rmx]

(Bad Boy)Total has an R/B remix for the soulsters, give it a listen. And while your at it you might as well pick the CD, it's the BOMB. 1 Patrick Hodge

VARIOUS

Don't Be a Menace.... soundtrack [LP]

(Island)A parody of black films deserves a parody of black music, right? Not really, but this album picks clean all that is hot on today's black music charts. The hip-hop nation is represented by Junior Maffia's L'il Kim, Erick Sermon, Raekwon among others in less than spectacular (or possibly just ordinary) performances. The soul selections are a little stronger with Mona Lisa's Mary J-like "Can't Be Wasting My Time." But the strongest is Joe's heartfelt "All the Things." Just like in the theatres, spend your money elsewhere. 1/2 Reynold

Compilations

VARIOUS

DJ Allstarz In The Mix I - Taylor [LP]

(City of Angels)This compilation is definitely something that establishes what the LA sound is. Continuously mixed by Taylor, the collection of various west coast artist brings a true felling of the groove and the vibe out there. Some rave favorites like "This Is A Shout Going Out" to some more recent tunes "Keep Hope Alive" by the Crystal Method and Taylor's own remix of "Auburn" by Skylab2000, this is one for the collection. 1 Q

VARIOUS

Progressive Platter [LP]

(TJSB/Koch)Wow, not what you expect from a Canadian compilation label. TJSB has done a good job at bringing some very obscure cult rave hits to life including DJ Mijah and DJ Tim's "Access", Wicked Wipe's "Rock Da House" and Ramp's "Rock the Discotek". Don't be fooled by the cheesy LP art though. 1 Chris Torella

VARIOUS

Sounds Of The City: Manchester [LP]

(Pirate)An absolutely extensive collection of the ultimate hands in the air blow your whistle party till dawn fucken brilliant I'm off my face when's the next rave! A three year look back at some of the memorable tunes that you rush through out the weekend. A double CD of the works of Planet 4, Fantastic and U.F.G. records, from 93-present, is put out in conjunction with a CD-ROM that not only can you listen to the sounds of Manchester, but also see Manchester, the U.F.G. boys, and try your hand at the virtual DJ. This will be a triple package in North America courtesy of Pirate. The compilation on it's own is available as an import, but apparently the package will be sold here for \$25. 1 Q

VARIOUS

Synthetic Pleasures [LP]

(Moonshine)Taken from the movie of the same title (a super cool cyber documentary - look for art house and festival showings in your city). S.P. is an excellent introduction into the world of ambient. Banco de Gaia, Young American Primitive, Single Cell Orchestra, Terre Thaemlitz and Tranquillity Bass are all represented. A nice package even for the most ardent ambient enthusiasts. http://web.edia.net/sp 1 Chris Torella

VARIOUS

This Is Home Entertainment [LP]

(Liquid Sky Music)The first release for Home Entertainment, a division of Liquid Sky Music. is a collection of trip hop and ambient by various artist put together in a manor that is something that you can consider for journeys into dub. As you listen, you can hear the roots of the artists in the ambient, hip hop and the experimental movements of the past. 1 Q

VARIOUS

This Is Jungle Sky [LP]

(Liquid Sky Music)Liquid Sky Music has a new jungle compilation out that consists of jungle,drum & bass and hard step. It starts off with the classic "Mutant Jazz" by T-Power vs. MK Ultra then continues into an assortment of styles from the jungle genre. With four tracks written by Carlos Soul Slinger and even Jinx's hand in some hardstep. The jungle scene is strong and growing in the New York area and the Liquid Sky Music crew are just one of leaders in the new school. 1 Q

VARIOUS

Wise FM [LP]

(Domestic)One of the tracks on the disc is described as "a tribal experience for the 22nd century, best suited for the Sunday morning stomp, knee deep in the Pacific Ocean." A morning disc, best for the post party jam to groove to and have a smoke. A mellow journey with hypnotic base lines that can take you to places that you can only dream of. "Crystal Oscillations" and The Rabbit In The Moon remix of "The Phoenix" are some of the tracks to look forward to while sitting back and enjoying the fruits of your well crafted labor. 1 Q

ASHLEY MACISAAC Sleepy Maggie

(A&M)This Nova Scotia bad boy of fiddle music hits the clubs with a truly luscious mix of percussion, fiddle and Celtic vocals. The whole atmosphere is ripped away, thanks to an incredibly annoying BKS remix. But all is tucked in nicely by the Boomtang Boys on the flip. 1/2 Reynold



approved charts

Acid Jazz

- 1 The New Groove Various (Blue Note/US)
- 2 I've Known Rivers -LP Courtney Pine (Talkin Loud/UK)
- 3 The Whole Affair Izit (Count Down/US)
- 4 Refried Food Pt. 5&6 DJ Food (Ninja Tune/UK)
- 5 Ponteio Da Lata (Far Out/UK)
- 6 2001 Splitt Odyssey The Thievery Corporation (ESL/US)
- 7 The Future Sound Of Jazz Various (Compost/Germany)
- 8 Superstition Negrocan (Down South/UK)
- 9 Love Potion Native Sol (Talkin Loud/UK)
- 10 Acid Jazz Test 4 Various (Moonshine/US)
- 11 Sure Shot One Step Beyond (Mo' Funk/Can)
- 12 Inner City Booms Peace Bureau (Eightball/US)
- 13 EP Godhead John (Orange Egg/UK)
- 14 Blues Project Kid Loco (Yellow/France)
- 15 Subculture -LP Yada Yada (2Kool/UK)

Freestyle

- 1 Time And Time Again Luis Damon (Fever/Warlock)
- 2 Holding On To Love Rochelle (SOS)
- 3 We Are The One's Legends Of Style (Critical)
- 4 Time Passes By Lisette Melendez (Fever/Warlock)
- 5 You Said You Loved Me Safire (Fever/Warlock)
- 6 Wasn't Love Fascination (Cutting)
- 7 You Don't Have To Worry Rhythmicentric (Tazmania/Metropolitan)
- 8 Look Into Your Eyes Triad (Ex-It)
- 9 I Only Wanted To Love You Denine (Viper/Metropolitan)
- 10 I Need Your Love Montage (Fever/Warlock)
- 11 Bring Me Back Pure Pleasure (Tazmania/Metropolitan)
- 12 I Know Wendy (Artistik/MicMac)
- 13 Someday Miguel Reyes (Tazmania/Metropolitan)
- 14 Come Into My Arms Ltee (Pryme Tyme/Hot)
- 15 My Precious Love Frankie Boy (Ventura International/Backstage)
- 16 Tears In My Eyes '96 Nu Image (Funkee/Dancefloor Distribution)
- 17 With All My Heart Heaven (Classified)
- 18 Can't Stop On Point (Strong Island/Hot)
- 19 Only Jocelyn Enriquez (Classified)
- 20 Shattered Dreams Apache' feat Nu Image (Funkee/Dancefloor)



Traditional Hi-NRG

- 1 One By One Cher (club rmxs)/Walikin In Memphis (WEA/UK/126)
- 2 Castles On Quicksand Mitch (NuMuzik/Canada/132)
- 3 Let Me Be [rmx] Radiorama (ZYX/Germany/136)
- 4 I Will Survive [Motiv 8 rmx] Diana Ross (EMI/UK/136)
- 5 Feel The Beat Of Love [USA rmx] Yena (Dig It/US/134)
- 6 I Love To Love/ Forget Me Not La Bouche (MCI/Holland/134)
- 7 Dub I Dub Me & My (EMI/Denmark/136)
- 8 The Lion Sleeps Tonight Ally & Joe (ZYX/Germany/132)
- 9 Save Up All Your Tears Surama K (IDM/Italy/138)
- 10 Born To Love You Cobra (ZYX/US/128&137)
- 11 You'll See Donna (Power Fly/Max Spain/140&104)
- 12 Exhale Angelina (Klone/UK/143)
- 13 Together Again Indiana (Droh/Italy/130&143)
- 14 Love Is Everywhere Caught In The Act (ZYX/US/135)
- 15 Baby Come Back Worlds Apart (Polydor/UK/136)
- 16 Fall In Love P.S. Boy (Virgo/Italy/135)
- 17 Standing Here All Alone Michelle (NuMuzik/Canada/130)
- 18 Runaway Orange Blue (Italian Style/Italy/136)
- 19 This Is My Time Jill Dreski (21st Century/Italy/136)
- 20 Lies D-Lies (Due/Italy/145)

Progressive Hi-NRG

- 1 Don't You Want My Love MBS & The Strings (NuMuzik/Canada/132)
- 2 Gimme Love, Gimme All Clubland (Clubvision/UK/134)
- 3 Love Love Love [Frankie Knuckles rmx] Secret Life
- 4 It's Just A Groove Mighty Dub Kats (Southern Fried/UK/129)
- 5 5-0-5 V-Men (White Label/USA/128)
- 6 I Want you By My Side Technotronic (ARS/Belgium/138)
- 7 More Than A Woman Trance Angels (ZYX/Germany/110)
- 8 Theme from "X-Files" DJ Dado (ZYX/Germany/136)
- 9 Sky High [UK rmx] Individual feat Billie Ray Martin (WEA/UK/129)
- 10 When You Need Somebody Gladeez (White/UK/126)
- 11 Don't Go Lizzy Mack (MCA/UK/136)
- 12 I Imagine/I Give It All To You Mary Kiani (Mercury/UK/136)

- 13 Catch The Beat Marradonna (Eastern Bloc/UK/132)
- 14 Are You Out There Crescendo (ffr/UK/136)
- 15 Reach ['96rmx] Judy Cheeks (Positiva/UK/125)
- 16 Stay With Me tonight Human League (East West/Germany/144)
- 17 Mr Friday Night Lisa Moorish (Go Beat/UK/124)
- 18 Do You Wanna Be Mine Analgoc Tribe (NuMuzik/Canada/132)
- 19 You Should Be Dancing E-Sensual (NuMuzik/Canada/136)



- 20 Miss Sarajevo The Me

House

- 1 Your Heaven (I Can Feel It) Urban Blues Project presents Mother of Pearl (Soul-furic)
- 2 Don't Go 95 North feat Heather (Resolution/UK)
- 3 She's So Heavy Groove Collective (Giant Step)
- 4 Mystical Journey Galaxy People (Clear Music)
- 5 Jazz Fook Idjut Boys (U-Star)
- 6 You'll Never Find Meechie (Music Plant)
- 7 Five Oh Fantasy K-Dope (Henry Street)
- 8 Dancin' Soul Immigrants (Crash)
- 9 What Do You Want? Fallout Shelter presents Dinah Moore (Tribal)
- 10 You Can Get It Mousse T. (Peppermint Jam)
- 11 The Chronicles Davidson Ospina (Henry Street)
- 12 Sneakin In and Out Caroline (New Generation)
- 13 Movin' Mone (Strictly Rhythm)
- 14 In The Trees Faze A

Jungle

- 1 n/a DJ Die (V Recordings)
- 2 Voodoo Culture Immortal Minds (Reinforced)
- 3 Time & Time Bad Influence feat DJ Rush Puppie (Prime Time Wax)
- 4 n/a Ran & Hooligan (Proper Talent)
- 5 Quest Spots/Drug Store Rude Bwoy [rmx] Cold Mission (Reinforced)
- 6 Bite It Maz (Formation)
- 7 All Massive Capone (Hard Leaders)
- 8 Hail Him L Double (Flex)
- 9 Payback Dope Jam (Rude N Deadly)
- 10 The Shit

Salsa

- 1 Dejala Pt 2 Tito Gomez (MP)
- 2 Que Tentacion Cherry X (Baby Grand)
- 3 Etnia Grupo Niche (SDI)
- 4 Vuelve De Nuevo Conmigo (Sony)
- 5 Por Amor A Ti Johnny Ray (Baby Grand)
- 6 Un Tipo Con Suerte Humberto Ramirez (RMM)
- 7 La Primera Noche Luis Enrique (Sony)
- 8 Hablale Miles Pena (RMM)
- 9 Mi Forma De Sentir Giro (SDI)
- 10 Salsa-Reggae Mix Various (RMM)
- 11 La Morena [rmx] Los Ilegales (BMG)
- 12 Anhelo Adolescents Orq (Sony)
- 13 Esa Nina EC Trybe (ESP)
- 14 Un Dia De Abril Conjunto Clasico (RMM)
- 15 Homenaje A El Gran Combo Los Brillantes (Kubaney)
- 16 Te Quedaras Conmigo Tito Rojas (MP)
- 17 Heavy Duty Icon (Indigo)
- 18 Me Dejo La Morena Viento En Popa (Mangu)
- 19 Hay Que Poner El Alma Victor Manuel (Sony)
- 20 Necesito Saber De Ti

Merengue

- 1 El Cuero De Chicharron Los Despeinado (Baby Grand)
- 2 Ella Es Motivado De Volver Sol Caliente (Baby Grand)
- 3 A Lo Oscuro Luis Lopez (Hemisphono)
- 4 Solo Tierra Seca (Victoria)
- 5 El Vesiton Grupo Franco (Franco)
- 6 Quiero Recuperaret Willie Gonzalez (MP)
- 7 Esa Paloma Los Toros Band (Polydor)
- 8 Ya No Te Estoy Creyendo Alfredo De La Fe (Vedisco)
- 9 Quiero Que Bailen Shabakan (Barcosa)
- 10 Maria Ricky Martin (Sony)
- 11 Vuelveme A Querer Christian (Sony)
- 12 Mujeres Caliente Hermanos Rosario (Karen)
- 13 Los Sabes Bien Viento En Popa (Mangu)
- 14 Pro Q Te Llamen Venao Duvanka (Mundo)
- 15 Las Mujeres Grupo Macambila (Vedisco)
- 16 Celos Con Mi Mujer Grupo Saoco (Vanquest)
- 17 La Montana Los Brillantes (Kubaney)
- 18 No Me Busques Mas Tito Gomez (MP)
- 19 Como Te Atrevez Willie Gomez (MP)
- 20 Amiga Mia

Progressive House

- 1 Mind Over Matter Sloane Strangers (Yeti)
- 2 Welcome To Another World DJ JD (Harmony House)
- 3 Freeze EP Equator (Transport)
- 4 Music Filthy Rich Crisco (Bean)
- 5 Domination Way Out West (DeConstruction)
- 6 Mind The Gap Visnadi (UMM)
- 7 Stay Plus Nylon Moon (DBX)

- 8 I'll Take You There
- 9 Vegas
- 10 Zion [Chris Harshman rmx]
- 11 Aurora
- 12 It's My Life [rmx]
- 13 Rabid
- 14 A Forest
- 15 n/a
- 16 Latin Thing
- 17 Hiatus
- 18 Acid Wash III
- 19 Who's got It?
- 20 Shunt EP

Rap LP

1. Recognize & Realize
- 2 Kollage
- 3 The Score
- 4 All Eyes On Me
- 5 Insomnia

Rap

- 1 Real Live Shit
- 2 Life's Gettin Ruff
- 3 Spontaneity
- 4 Winter Warz
- 5 Must Stay Paid
- 6 Hennessy
- 7 Blah
- 8 Woo - Hah !! Got You All In Check
- 9 La Familia
- 10 Unfuckwitable

Streetsound UK Dancefloor

- 1 State Of Independence Donna Summer (Manifesto)
- 2 Pleasure Principle '96 Janet Jackson (A&M)
- 3 Let The Music Play Mary Kiani (Mercury)
- 4 The Night Train Kadoc (Positiva)
- 5 America Full Intention (Stress)
- 6 Do Watcha Do Hyper Go Go (AveX)
- 7 In Spirit Dilemma (ffr)
- 8 Nagasaki Ken Doh (ffr)
- 9 Satellite The Beloved (East West)
- 10 Keep The Music Strong Bizarre Inc (Mercury)
- 11 Jumpin' Lisa Marie Experience (3 Beat)
- 12 Sky Plus Nylon Moon (Positiva)
- 13 Take Me To Heaven Baby D (Systematic)
- 14 Lovelight Jayn (VC)
- 15 Thoughts Of A Tranced Love Winc (Limbo)
- 16 Landslide Harmonix (Deconstruction)
- 17 Are You Gonna Be There Up Yer Ronson (H-Life)
- 18 Good Love, Real Love D'Bora (Vibe)
- 19 Rage
- 20 Let Your Soul Be Your Pilot Sting (A&M)

Streetsound UK Sales

- 1 Children Robert Miles (Deconstruction)
- 2 Passion Gat Decor (Way Of Life)
- 3 I Wanna Be A Hippo Technohead (Mokum)
- 4 Disco's Revenge Gusto (Manifesto)
- 5 Be As One Sasha & Marie (Deconstruction)
- 6 Two Paintings And A Drum Carl Cox (Edel)
- 7 Reach LiO Mo Yin Yang (Multiply)
- 8 Oye Como Va Titi Puente (MCA)
- 9 The Sound X-Press 2 (Junior Boys Own)
- 10 Electronic Pleasure N-Trance (All Around The World)
- 11 Domination Way Out West (Deconstruction)
- 12 I Trance You Gipsy (Limbo)
- 13 Hypnotizin' Winc (XL)
- 14 Ultraflava Heller & Farley (A&M)
- 15 Skin On Skin Grace (Pefecto)
- 16 Wham Bam Candy Girls (VC)
- 17 Strings (Ain't What They Used To Be) Astrofarm (Astrofarm)
- 18 Reach Out For Me Karen Pollard (Hard Times)
- 19 Castle Trancelot



- 20 Give Me Luv

R&B

- 1 Sittin' Up In My Room Brandy feat. Li Cool J (Arista)
- 2 I Will Survive Chantay Savage (Rca)
- 3 Not Gon' Cry Mary J. Blige (Arista)
- 4 No One Else Rmx Total (Bad Boy)
- 5 Can't Be Wasting My Time Mona Lisa feat. Lost Boyz (Island)
- 6 Break It Down Malaika (Vestry)
- 7 Where Do You Want Me To Put It Solo (Perspective)
- 8 Down With This Charisse Arrington (Mca)
- 9 Down Low (Nobody Has To Know)
- 10 Have I Never A Few Go

Alcatraz (A&M)

INSTRUCTIONS:

Buzz just bought a new Roland MS-1 Digital Sampler. Now he's dying to see how versatile his cool new purchase is. See how many ways you can get Buzz to work his MS-1 before he kicks back at home with his pal, Spot.

START



Sample beat loops, grooves, effects and funky phrases from a 74-minute CD that comes with every MS-1.



Play mono drum sounds or any sound from a MIDI percussion controller.



Standard, non-volatile memory provides 49.2 second sampling time so you can play along with licks and phrases. With an optional PCMCIA card, you can go beyond 20 minutes.

With stereo sampling based on 16 bit A/D/A conversion and onboard sequencer, the MS-1 can cut it in the studio.



Eight easy-to-use pads with multiple banks trigger sound effects instantly.



FINISH



If you got Buzz to all his stops, you probably picked up on something along the way. For beat loops, remixes, studio work, drum sounds, sampling and live performances nothing gets you going like the MS-1. With unlimited versatility and a tiny price tag, you'll never find yourself at a creative dead end.

Move on down to your nearest Roland dealer and try one out. It'll amaze you.

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