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Published by STREETSOUND.COM: 600 Broadway, 5th fl., New York, NY 10012 tel: 212.925.7909 fax 212.925.9577
STREETSOUND.COM CANADA: 366 Adelaide St. E., Suite 526, Toronto, Ontario, M5A 3X9 tel: 416.369.9881 fax: 416.369.1555
Copyright 1998 by streetsound July 1998. #91 Streetsound is published approximately monthly. Subscriptions: one year (12 issues) \$42 U.S. / \$42 Canada / \$75 foreign
U.S. funds. ISSN 0841-2650. PRINTED IN USA



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History Repeating...

THE LOCAL TO THE GLOBAL: As 1998 unfurls, the consumer masses continue to defy the odds by relentlessly jacking in. "Online, all the time" appears to be the order of the day, as music, and, we imagine, our minds roam freely round the planet at fiber-optic speed. Once familiarly DIFFERENT, mass media - print, TV, radio, and newcomer the Net - have now merged into a singularly confusing binary stream. The Age of the Digitally Plausible is fully upon us, with its "instant access", "virtual realities", "online communities", and "you CAN have it all" upbeat flavor. The one thing you really need is a place to begin - a map point, if you will - to establish a sense of direction, balance, a baseline, a POSITION from which to choose how you spend your time, your cash, your passion... Ultimately, whether you started out flipping burgers in backyard BBQs in an endless suburban sprawl, or kicking crack vials and shell casings thru the burnt-out streets of an inner city hell, no matter where you go, there you are...

In this inaugural "regionalism" issue, our focus is the city of Philadelphia, whose musical productivity is writ large in dance music's complex histories. Though musical activity in Philly does not begin in any simple sense with the prolific song-writing team of Kenny Gamble and Leon Huff, their sound assumes a central position in Philadelphia's dance musical

history. Last year's ambitious Gamble & Huff box set made clear that the work of these two prolific geniuses made possible at least two generations of dance music and hip-hop. Artists such as MFSB, Teddy Pendergrass, TSOP, Isaac Hayes, Archie Bell & The Drells, Harold Melvin & The Blue Notes, and the Philly International label have exerted an enor-

mous influence on the complex trajectories of contemporary music. One only need look at the spectral effect of these groups on artists as diverse as Marshall Jefferson, Gang Starr, The Roots, and King Britt, to name a very few, to understand that the Philly Sound is the "vanishing mediator" which made possible an entire generation of music making in

Philadelphia and far beyond. The Philly jazz story has even deeper roots, too complex to detail here. Suffice to say that Philly veteran Jamaldeen Tecuuma makes a welcome appearance on Sylk 130's sublime *When The Funk Hits The Fan* album. The transpotters and hardcore hip-hop headz among you should dig up a copy of Tecuuma's self-released hip hop record from 1985, recorded under the name La La The Leader of The Pack featuring MC Flash on the Jam-All label. With an acerbic sense of humor (the record includes samples of the Janet Jackson refrain "I could learn to like this,") and a ceaseless rhythm, this buried gem is emblematic of the continuous cross-pollination going in the city to this day.

The story of hip hop is incomplete without accounts of Philadelphians such as Schoolly-D, DJ Cash Money, (see the interviews with both these pioneers in this issue) Steady B, and Jazzy Jeff & The Fresh Prince, as well as the singular influence of Lawrence Goodman's pathbreaking Pop Art label. Chris Schwartz's Ruff House stable has played a central role in the shaping of Philadelphia musical culture and its dissemination across the globe. From Schwartz's early role as Schoolly-D's manager in the mid 1980s, to his encouragement and support for King Britt's and Josh Wink's Ovum collective, whose popularity increases daily, his background activities have made possible a wide range of musical innovation.

Philadelphia techno and house culture, much of which is centered around Nigel Richards' heavily trafficked 611 Records, is organically tied to the melange of music making in the city. As a meeting point for like-minded enthusiasts, 611 has become an important site in Philadelphia's post-rave culture.

Clearly, the city's rich array of artists and producers have had a profound influence across a range of musical genres. The interviews included here with King Britt, Schoolly-D, DJ Cash Money, and Philly hip-hop bricoleurs Jedi Mind Tricks make that quite clear. As Streetsound's new music editor, I am committed to bringing to light neglected artists and exploring the links between musical genres and their geographical locations, which will highlight the fruitful hybridization taking place at an increasing, and often unexpected pace in the exciting world of street music. Philadelphia is a city with an astonishing array of musical talent, but as you will discover in reading the interviews which follow, the city is perceived as a hotbed of musical activity largely from a perspective outside of the city. Ca\$h Money remarks that he sleeps in the city, but enjoys little recognition there, and King Britt stresses that he wants to travel less and spend more time in the city again, consolidating and rebuilding the musical underground there. The local and the global no longer operate in a simple, one-directional flow, but rather overlap in time and space.

Tim Haslett
Streetsound Music Editor
tim@streetsound.com



King Britt

Philly's global ambassador re-magines the past and invents the future with a cast of thousands

Starting off with E-Culture and some of the earlier stuff on the Ovum label, I wanted to ask how you and Josh Wink first came together and collaborated?

Basically, we came together in 1989, and I was doing E-Culture, and Josh and I clicked so well, and we just collaborated. Then we got in touch with Gladys (Pizarro) at Strictly Rhythm, who I used to talk to all the time because I worked at Tower. I was the buyer there for four years. I talked to all the labels, and they said "whenever you're ready, just send the stuff." So went sent the E-Culture tracks, they flipped out, and Strictly released it; did better overseas, it took a few years for people here to get it. Then, we put out a slew of stuff like "Deep Aural Penetration" which I did on IRMA, the Italian label. Josh did a remix. Then Josh and I did remixes like The Cover Girls and Rozalla. Then we separated; I went to do Digable Planets and he did his thing, Higher States... and all that. After all that, we decided to start Ovum because Josh was tired of the bullshit that was going on with all the small labels, everybody putting stuff out without permission, he wasn't getting correct royalties. He put out his first thing, the "Liquid Summer" EP, then I put out "Firefly" with Ursula and then Josh did a remix of that. Then I put out "Dynamic," which was our best seller, up until we signed to Columbia.

I wanted to ask you about the overall atmosphere and sound of the Sylk 130 album, because for me it recalls, in its composition and arrangement, a '70s sound but precisely not in a nostalgic way. It's more of a tribute. I wanted to pay tribute to all the types of music that influenced me as a DJ growing up. I wanted to keep it kind of nineties but still retro feel as well.

That comes across strongly. A lot of people just use the '70s theme, just throw some disco samples over it, and call it funk. When I think of your record, it reminds me of records like The Floaters' "Float On". And I think that live aspect, with spoken word has sort of disappeared. Yeah, you're absolutely right. I'm trying to do it again. The album is part of a trilogy. The next album goes from '84 to the present, it'll really hit upon all my '80s influences like I'm trying to get Bryan Ferry on the album, Alison Moyet from Yaz, Martin Gore from Depeche Mode, and David Byrne. And then also hit upon my hip hop roots. Schoolly D's gonna be on the album,

Jazzy Jeff, Cash Money, it's going to be a really interesting balance between new wave and hip hop. Because back in the '80s, when I was growing up, they were together. You know, Blondie and Fab Five Freddy, and Jean-Michel Basquiat. It was like a melting pot, but up into the nineties, it started to separate. But the next album, sonically it's gonna be ridiculous, I'm going way out, doing some wild shit.

You've even got Jamaldeen Tecuuma on the album, and he recorded a hip hop record under the name La La The Leader of the Pack featuring MC Flash on his own Jam-All label back in 1986, so the connections are definitely there between the jazz and hip hop worlds.

That's my boy, man! I used to be in a group with him called The Tecuuma Experience. It was very experimental, I'm really into experimental sound. I'm doing an album called Scuba right now, it's almost done; it's my house album. It's all aquatic. If you like Stereolab, or if you like the Maurizio and Basic Channel stuff, it sounds like that but with vocals.

Are you going on some relentless national tour with the album?

We're doing a promo tour, we did San Francisco, we did L.A., those were incredible. We're doing some shows in Europe but we're not doing a full everyday tour. If we do one, it'll be like two weeks here, then a break, 'cause it's too overwhelming. We're all doing so much. All the musicians in the band are producers too. James Poisner just produced Lauryn's album; The Fugees, not all of it. It makes it more special if we don't play all the time.

Does this give you any time to, or do you still like to spin out?

Oh, yeah. I still do my weekly in Philly on Wednesdays, Fluid, with Josh, when I'm in town. I'm going to start a new night, we don't do Sylk City anymore but we're doing going to do this new place called The Five Spot, and I want to do that with the band, to keep that going. I want to spin more in Philly. I've been travelling so much, so I gotta get home and keep the vibe going, because I noticed that it's becoming very commercialized, every club is on every DJ now, but they're not focusing on the music.

That's exactly the same thing that Cash Money said. He said "Philly is where I sleep, but I never play here." He goes to Japan with Rock Steady. So, what's the third part of the trilogy going to sound

like.

The third album will be very futuristic. I'm very into Aphex Twin and u-Ziq, and take those ideas, and old Eno-ish ideas, and new stuff like Philip Glass, but with vocals, and bring it into a soul context. But that's in the future.

What else are you up to at the moment?

I'm producing the new Zap Mama album. I gotta do the new Sylk record. It's a lot of work, but I love it.

Are there any plans to reissue some of the music you've done that's out of print?

Those are time-pieces. But I was talking to Josh about doing a box set of old Ovum stuff. We haven't really decided. Everyone's looking for the Dynamic. But it's on a DJ Cosmo tape from New York, you just can't get it on vinyl.

Do you actively enjoy playing live?

Yeah, ever since Digable Planets, and Giant Step. I'm an instrumentalist as well, using turntables. It's great to be able to hear the album live. There's no DAT, everything's on vinyl. We pressed it all up for the live shows.

I was curious to find out what you've been listening to, just off the top of your head, in the last few weeks?

Always, it's got to be Stereolab. The new Headhunters album; it's OK, but there are some highlights on there, some stuff with N'Dea Davenport. I've been listening to the new A Tribe Called Quest album, it's OK, but there's a song they did with Towa Tei, also Slum Village, a demo tape, it's J.D., he produced some of the Tribe stuff, that's where hip hop's going. musically. Not much house, but I love the new Ian Pooley album, and of course Josh's new album.

We checked with Streetsound is Online Guide to the Phat Planet to get the vibe on the Philly club scene from you, the club going consumer. Here is a selection. You can comment on your favorite scene by heading to streetsound.com/phatplanet.

Philadelphia - PA-USA What is up Philly! This is DJ GROOVE, the newest up and coming DJ in the scene, well actually I have been spinning for 11 yrs. I go to all the clubs in Phila. and So.Jersey Shampoo, Evolutions , Egypt, Womb, all of them and Jersey (don't ask) Milkbar (Iguana)! I used to spin the downstairs level at Club Fiji (Blackwood) and Santorinis (Wash.Twp.) So if anyone is reading this and wants to try a change before your nightclub goes or you want to start fresh with a brand new DJ, email me or go to my website. I say the club scene in Philly isn't that bad, but we need some more bomb ass places, and as far as We also need more after hour clubs! Philly is good and the DJs are good [DJ GROOVE dbenedik@snip.net]

Philadelphia-PA-USA If you're lookin for the after hours scene in Philly, good luck. But Deco is pretty phat and DJ Franky T. is one of the best in the city. Check him out Wed., Thurs., and sat.

Philadelphia - P.A. USA this is DJ Q and I too have to say that all clubs on Delaware Ave. Suck , except Evolutions. The two clubs that get props in all of Philly is Shampoo and fluid. Go to Shampoo on smile Thursdays For free drinks all night long and fluid on Fridays for the \$5 Cover and different dj's every Week. Evolutions is phat if you have a membership and palmer's Nightclub on spring garden is Phat on sat. Nights. Look for Palmer's across from the bank Nightclub. Check out the Streetsound buzz charts for my Top five house picks or listen To me on my show at WPCR Rutgers Camden... Or e-mail me At ssills@clam.rutgers.edu for club info. [DJ Qmailto:ssills@clam.rutgers.edu]

Philadelphia -USA in regards to DJ Atom who asked about Robbie Tronco well I know that he's at 'Ear Candy' on Saturdays with a live broadcast from q102..and i know he has put out his stuff

under the name Tronco Traxx Vol. 1 & 2 ...and the Walk for Me remixes. and I know that you in Bethlehem can come down to Philly and check him out at the club called Shampoo, where he is now spinning the under 21 nite so that is just for you... so take heed and tell your friends to drive you down there.. and how do I know all of this stuff?? Because I'm his best friend. Peace ←Rahsaan: rahrah@clam.rutgers.edu)

Philadelphia - PA-USA I must Agree that Philly does have some of the best DJ's but no one ever mentioned The Wamdue Kids (Deep C & Chris Udoh). They both are very good jocks. They just moved here from Atlanta and have a very different style than the other Philly DJ's. Deep & Udoh play the deepest of house from all over not just the same NY style that you here everywhere else.

Bethlehem - PA-USA Okay, about the clubs here Hey!! I'm DJ ATOM I'm only 15 years old and I am in the 9th grade. I've been a dj since the 7th grade. The Best DJ in Philadelphia is SUPERMIXER ROBBIE TRONCO!!! He is the man that got my attention Ever since I started listening to him live on the radio (Q102.1), I always wanted to be like him. But since I am only 15, I'm not old enuff to go to the big clubs. Ohh, and what that one guy said about Robbie Tronco not at "EGYPT" anyone is wrong! Ever Saturday night "club "Egypt" goes to "Ear Candy" (NEW ROOM INSIDE EGYPT) from about 12am to 2am. Robbie is playing the best underground music around. So can now list'in to DJ ROBBIE TRONCO every Saturday night. I want to say a few things before I am done. Everything I play, and all the styles that I use (I try to mix my own to) I own it to the man ROBBIE TRONCO, and if he is listening or more like reading this I want to tell him thanks and never stop playing too. Your #1 fan DJ ATOM (a.k.a. Adam Smith). If anybody nows Robbie please contact me (I'll give you my address later) Cause I have no idea what he looks like or anything else. I hope someday I get to meet him PEACE I'M OUT! b e b a k later ←Adam Smith →mailto:fsmith@fast.net

Philadelphia - PA-USA In adding on to the last comment that someone posted up here, the Philly scene is one of the best scenes on the east coast. The only problem is that Philly is/has/and always will be in NYC's shadow..no *underground* club in Philly can exist without marketing that "New York" type of feel and atmosphere. I am from New York and even the clubs up there get weak. You ask any other person who lives in New York, they will tell you that the city is dead. At times, things get better than most, thanks to DJs like Little Louie Vega and Danny Tenaglia, Lord G and Dave Morales. But Philly definitely does have a scene, a very hard, underground scene at that. And the DJs that help put that scene together are Robbie Tronco (who in reality SAVED the Milkbar before it really bombed out), King Britt and Dozia, Cosmo Baker (formerly of Eightball), and many more. Josh Wink doesn't spin within the city much but he is definitely on the scene, if anyone is wondering. And to state the facts, Jim Lesser of Milkbar and 111, is NOT a club mogul. In fact, he is a mere weasel. Then again, what club owner isn't? 111 is a ritzy, cigar-smoking lounge meant for nu-risotocrats, models, and trendy college kids. It is not a dance club. Since this last message mentioned Evolution, I may as well comment on that also. Evolution is a very exciting spot. Nice space, extraordinary system, and incredible atmosphere. I have been to all the clubs you can imagine: Sound Factory, Save the Robots, Tunnel, Twilo, etc..and the energy is very similar at Evolution. And another thing, Philly DJs are some of the best DJ's in the world. The crowd is very critical and one of the hardest to play for. This fact makes the DJ work hard, and always stay on his/her toes, always being innovative. I know of many New York DJs who cannot even hold a beat or practically have any knowledge of pitch control. New York DJs are knowns for their selection of music, not their skill. (Excluding those NYC DJs mentioned before). Philly DJs are known for selection and skill because they have to work harder than New York DJs. To try and get out of that shadow. So if you are coming to Philly, don't be discouraged about what some people say about clubs or DJs. Go check them out yourself and draw your own conclusions. But make sure you ask around to find out where the party is, and make sure you ask the right people. Peace.

photo: L. Cinelli



Schoolly D.

Sampled more times than you've had hot dinners, Philly's original maverick speaks to the past, present and future..

by Tim Haslett

How could we devoted an issue of Streetsound the sounds of Philadelphia without talking about Schoolly-D. I need hardly mention his profound influence in this space, but a little background history can't go amiss. In 1985, from the tiny Schoolly-D label in West Philadelphia, Schoolly D released his first, self-titled album and the profound effects of that record have yet to be full understood. You probably can't recall the number of times you've heard the drum loop from "P.S.K.-What Does That Mean?" in records from Siouxsie and the Banshees and far beyond. Suffice to recall the influence that "Gucci Time" exerted on The Beastie Boys in their post "Cookie Puss" career and you'll get some idea of Schoolly's spec-

tral effects. That first album reminds us, as if it were necessary, that no truly radical work of art ever emerges without casting an uncertain dark. The importance of a figure such as Schoolly-D can only be posited retroactively, it is only after the A laundry list of those for whom Schoolly D's work is central to their sensibility would be pointless here, but in conversation with him we can learn a lot more.

Of late, Schoolly D's been busy, having developed a relationship with cult film director Abel Ferrara, and scoring King of New York as well as some of Ferrara's more recent projects.

What have you been doing outside of the

film score work?

I've started spinning again, DJing clubs. We call it "Funk n' Pussy" night, so everything from James Brown to War to Santana to Eric B & Rakim, Busta Rhymes, Lyn Collins, The JB's, everything. It's at a club called Club Smoke, Saturday night. I started spinning out again about a year and a half ago.

You probably get a lot of people wanting to talk to you about old school stuff, but I wanted to ask you a few questions about your earlier work, particularly given the re-emergence of the minimal lo-fi style that you pioneered on your early records?

Most of the time, it's people going back to the beginning. There was a reason why, in the beginning, we used so much James Brown and George Clinton and whatever, because that was raw. So, fifteen or twenty years later, some new form of music always comes out of what happened if you dig what I'm saying. So, what I think is that a lot of these guys just ran out of shit to sample. Fifteen years ago, I had a conversation with my attorney at the time and he was telling me about the importance of publishing, because of the independence you get from owning your publishing. I didn't believe it, I was just a fuckin' kid, I was like "who the fuck would re-do or sample rap?" because I thought in hip hop that we were so innovative that we would just keep going and going and going. Fifteen years later, "P.S.K.", "Saturday Night", "Gucci Time", those three songs were sampled like crazy. My publishing is crazy. A lot of those guys just sold their publishing for like thirty-thousand dollars. Around 1990, I had owned forty-percent of my publishing, and then I saw something happening, when Siouxsie and the Banshees sampled "P.S.K.", I emptied out my bank account and went back and bought all my publishing. Not only that, I think that with a DJ and a rapper it's like Miles Davis with just a

drummer and a guy on stand-up bass, all possibilities, you dig what I'm saying? With a DJ and a rapper, shit is just open. That's another reason why I came back, it's fun. Another thing is when I go to these shows and see these kids with DAT tapes, talk to them after the gig and say "I wasn't really into what you were doing, first of all, you're singing over a goddamn DAT. Who wants to see "rewind that!", and they always do it "it's the wrong song, take it back to track four"?"

As far as your new group is concerned, is it the same line-up as the band you were with on the album that came out on Ruff House?

It's me on bass, Smoky E on guitar, I play all the keyboards and percussions.

Is it more song-based, lyric-based? It's more song based and few real funky instrumentals, more melody based.

I was wondering about some of the other people on the Schoolly-D label. What are they up to now? People like Robbie B. and Jazzy Jay, and Royal Ron.

Royal Ron got interested in computers. Jazz, he spins every now and then and produces some local acts. Rob, he's one of them muthafucks that you don't what they do, he's just out there. Pimp Pretty and I still hang out. We still have the unreleased Robbie B and Jazzy Jay album just collecting dust.

When the new record comes out, are you going to be touring with it? Do you still want to go out on the road?

Yeah, I go out every summer to Europe, it's fun over there. As far as America, it all depends on how busy I am. I might do a tour of some major cities, depending on how much film work I was doing.

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Ca\$ Money

DMC Champion and inventor of the transformer scratch is back to burn for a whole new Technics generation...

With the current vogue for turntable artistry, some of the path-breaking turntable terrorists are once again gaining recognition for their work. Three time DMC mix champion DJ Ca\$ Money from Philadelphia is perhaps the exemplary instance of an artist whose work is once again being taken seriously. I chatted with Ca\$ Money from his house in Philadelphia about turntablism, hip hop & history, and the vagaries of running an independent label.

How did you get started DJing? At what age?

Probably about fifteen, sixteen. I used to listen to a lot of old New York underground tape, Grandmaster Flash, Cold Crush Brothers. There was an underground scene in Philly, different crews. There were two DJs that really influenced me the most from Philly, this guy named Grand Wizard Rashim, he's with this group called The Franchise. There was another group called Super Bad Disco.

I wanted to ask a little about some of your lesser-known stuff first, things on the Slice label like Dr. Rocx and Co., music from that era?

They gave me money to do the tracks on the Slice. But as far as royalties, I didn't know, but at that time I was pretty much happy, you know what I'm sayin', just being on wax.

I'm thinking of records like the Dr. Funkenstein track in which you cut-up "Pump Me Up" by Trouble Funk for thirteen minutes, do you have the rights to any of that stuff?

No. They paid me like \$150, gave me a cab ride from my house into the studio and back and they got me dinner; I was pretty much happy, I thought I was livin'. But I didn't know that that record would be big like that, cuz I never cut "Pump Me Up" ever, and he just wanted me to do my thing on it, to cut it up, and was it like one take.

You did that in one take?

It was done all live, both sides, like thirteen minutes on each side. I was like: "how does it sound?" and he was like "it's cool."

Before the Cash Money and Marvelous stuff, and before the Fresh/ Sleeping Bag label, was there anything else you did in Philly; under different names, for example?

No, not really. Like I said, Slice introduced me to the record business. There was different crews I was running with. I was with this crew called Quazar Funk Stars.

From there, how did you begin to work with Marvelous Marv and start putting out records on Fresh/Sleeping Bag?

Actually, me and Marv's brother went to school together. Marv's about two years younger than me. Marv was DJing at first, and I was MCing. There was this battle,

"I'M ONLY DOING THE SAME STUFF THAT I'VE BEEN DOING FOR YEARS, PEOPLE ARE LOOKING AT IT LIKE 'DAMN, THIS IS ALL NEW.' IT'S LIKE A LOST ART FORM RIGHT NOW."

Philly vs. New York at The Spectrum. It was Salt n' Pepa vs. Evette Money, Jazzy Jeff with either Icey or Will, they were battling somebody, I was battling Cutmaster D.C. Mantronix was doing a show there. He basically saw me spin and he liked what he saw, and we exchanged numbers and he tried to hook me up. Bryce Wilson from Groove Theory used to rhyme and Mantronix tried to put me and him together back then. I had Marv, so I was kinda pushing for him, because that was my boy. Me and Marv did a little demo and they bit it.

As someone who's being doing what is now called "turntablism" for well over a decade, I wanted to get your take on the current "Return of the DJ" in hip-hop; scratching, battling, particularly The Invisibl Skratch Piklz and The X-ecutioners. How do you feel about that?

Scratching's always been here, man, it's a form of hip hop. It's a part of a culture. It had just been put on the back burner. I think what's happening is that the media's focusing on more commercial DJs, more

"THEY PAID ME LIKE \$150, GAVE ME A CAB RIDE FROM MY HOUSE INTO THE STUDIO AND BACK AND THEY GOT ME DINNER; I WAS PRETTY MUCH HAPPY, I THOUGHT I WAS LIVIN'."

than people who are trend-setting. Hip hop was based upon trend-setting. I think what's happening is that now, I can only speak for myself because now I'm getting more shows worldwide, and to be honest with you, I'm only doing the same stuff that I've been doing for years, people are looking at it like 'damn, this is all new.' It's like a lost art form right now but people are getting caught up on who you know. I mean, a lot of these cats with these mixtapes, don't get me wrong, I'm glad to see DJs out here making money again, but the way the media is and the whole music industry watered it down. That's why it's going back to the old school. The funniest shit happened; this promoter asked if me and Marv would be interested in doing a show somewhere.

You mentioned you were getting a lot more gigs, do you think it's because of the media fascination with scratching and turntable art?

I've been doing this shit for a long time. I've always been cutting, it's just that a lot of the venues want to see guys that aren't as good; they don't want to see turntablists, only in if you're associated with Biggie or Bad Boy. You know, if it's a Bad Boy DJ, Puffy may shout you out on his tape, and that makes him the shit. But what gets me is that I do shows with these guys, and I'll spin for ten minutes and done take the show from 'em. No one concentrates on their shows anymore. There's a selected

few like Busta, he has a tight show. It's not a whole bunch of people saying "yeah, yeah, yeah, y'know what I'm sayin', yeah' with fifteen people up there, you don't know who's rhyming. I'm glad to see the X-ecutioners and the Skratch Piklz doing their thing because they basically took my style and flipped it, and they're doing some other shit. It's not just them listening to Cash Money again, it's just the creativity aspect of it. I'm very creative and try hard to not to sound anyone, to be honest, I don't really listen to other people's tapes.

I'm thinking of the second volume of your Old School Need to Learn on vinyl (Greens Communications, 1997), which is such an inventive record.

What I try to do is to let some records play, because it's like a party, when you cut, everything has to be on beat.

I was surprised to see your name on a couple of rave flyer in the last couple of years.

To be honest with you, and I'm keepin' in real with you, it seems like a whole new generation that I'm capturing now. Before,

I used to play a lot of black venues, now it's a lot of white venues. They're the ones that are keeping me in business. I mean, I just came back from Belgium; it was packed, and the majority of the crowd was white. The same type of mixture of a crowd as like The Roots and Tribe. Their fan base is the same kind of fan base. It's not like the Willie stuff, I've never been on stage with Puff Daddy. I played in London, Ontario and no bullshit, man, it was about fifteen black folks there; outta 800 people. So, it's all good. I'm saying a lot of these urban kids, they love hip-hop, and I'm glad I can do something that they can recognize and dig. They're the ones keeping it real.

I remember coming down to Philly in '85 and '86, going to Armand's Records and

Funk-o-Mart on Market Street, and the whole thing has completely changed, in terms of who was buying underground hip-hop.

Yeah, back in the day, in the majority of my crowds, you'd be happy if you saw like three white people and now you'd be happy to see like black people up in there. It's funny in the way it turns around, and I like I said, I'm just glad that I can reach every type of nationality, man. That's why I say, let's keep it green because green is a neutral color to me. When you come into a party I'm doing, everybody's green, there's only one color.

I am wrong in thinking that your most recent stuff is the Old School Need to Learn record, and then Guess Who's Coming to Dinner? with Busta Rhymes and other newer stuff?

Q-Tip and Busta used a track I did for this movie called Rhyme and Reason, the track was called "Wild Hot." It was the track from my tape, and they were just freestyling over it.

You say you're getting a lot of gigs, so that's obviously keeping you busy. What else are you up to?

My ultimate goal, what I'm trying to accomplish is being a successful record company. I want to always be able to do parties but I also would like to manage a lot of DJs. Because there's a lot of DJs here, but they don't have no outlet, no places to play. The way the Philly market is, they keep these DJs as \$200 DJs when they're worth more than that. What I'm finding out with these clubs is it seems like the DJ is the last person they look after. And these are the guys that are keeping people in your club. If the music's not pumpin', people are gonna get their drink and leave.

When you get your own label up and running what are your plans in terms of what you'd like to release?

I want to do a lot of things. I sing also. I've got a vocal group, actually my sisters, called Nema. I'm such a music lover from the heart that I want to release all sorts of stuff. I want to release my own R&B stuff, none of that popcorn shit, the real thing, no studio tricks.

What's your view on the present state of the Philly underground?

To be honest with you, I'm just now finding out about the different scenes that are happening now here in Philly. I'm not really up on the drum-and-bass and jungle stuff. I mean we got King Britt here, he's doing his thing. There's a lot of independents here. See, back in the day, well, things have just really changed. Philly used to be the place to be for good music, man. Now, there's no outlet. The radio stations are bullshit, they want to play formatted stuff. You got guys like Ill-Advised that are hot, they're blowing up the chart, I mean you play their record at a party in Philly, it'll be off the hook. You got the Ram Squad, Fat Cat Clique.

Do Ram Squad or Fat Cat Clique have stuff out on wax? What are their labels?

Yeah, they have stuff out, It's just Ram Squad Record and Fat Cat Clique record, all out of Philly. Right now, there's a strong underground scene and what cracks me up is you look at groups like The Roots, who, to me, are just like one the baddest groups out to me. As Philly looks at them, they're treated as still underground. These guys don't play nowhere here, it's sad. I don't

even play here. I'm just now starting to get some shows here. All my parties have been outside of Philadelphia.

It's still strange to me that often you have to be outside of a city to recognize or get an overall view of what's going there.

Yeah, it's strange. I mean, I live here, that's where I sleep. It's crazy like that, man. I'm gonna help increase that underground scene here. I just gotta club I've been working out of. It's called Paradise Alley; Keep It Green Fridays; DJ Cash Money and Try-Us Entertainment.

Was there anything else you wanted to talk about, had on your mind?

If you could note this: As far as turntables, these turntables were made just to play records, and me being a DJ I feel as though I'm an artist 'cause these things play just as much importance as guitar or a drummer. I'm a musician with this, this is my instrument. But these turntables weren't meant for us to do this. We created these sounds on the turntables. I'm just basically saying I'm a turntablist. The shit's an art form, and we need to get back to the real essence of hip-hop. I don't represent rap, man, I represent hip-hop, there is a difference. It's goin' back to the old school. I'm booked up into July now, and I don't have no record out right now. People want to see this. It's whole new generation; it's like starting over again. These guys won't let me retire, man! This is my love, I'll be doing this 'til the day I die or until I can't do it anymore. Even in B-boying, I've been doing a lot of shows with Rock Steady, we went to Japan together. I did a recent show in New York, a turntablist thing at the Nu-Yorican cafe. DMC has just inducted me into their hall of fame. Technics built me these special turntables. Now, if we could just get Technics to endorse the DJs, it'd be all good.

What've you been listening to recently, just off the top of your head?

Samples, I listen to samples. I'm always pulling old samples out. I'm a record junkie.

Ch-Ching!!



Jedi Mind Tricks

It's no end-of-the-century party for Philly's new wave of hip-hop vanguardists.....

In 1996, two producers from Philadelphia, Stoup and Icon, uncaged an experimental hip-hop album that made Dr. Octagon

Philly. sound like Jeffrey Osborne. The album, entitled *The Psycho-Social, Chemical, Biological, and Electro-Magnetic Manipulation of Human Consciousness*, was a concoction of millenarian prophecies, surreal lyrics, off-kilter beats, Funkadelic-esque track titles, global conspiracy theories and a lethal groove. This pair of highly enthusiastic artists released the record through the small Philly indie, Superregular Records, and by the end of the summer, their sophomore release, *Army of the Pharaohs* will be available, which features Bahamadia among other Philly guest stars. The first album was criminally overlooked among post-Ultramagnetic fans looking for a fix. Hopefully, this interview with Icon from the group will remedy that situation.

How did you guys get together?

ICON: Me and Stoup have been doing shit together since we were mad young, just like turntables and a mike type of thing. Stoup was saying we're still doing that! We went through a bunch of other people that we were working with, we had this group called Soul Craft for a four or five years. In '96, we were fed up with everyone we were dealing with, 'coz it was Stoup and me at the core of everything. We decided just to do stuff together. We have mad guest spots, but it's just me and him in control of the sound. We work with 7L & Esoteric (two Boston hip hop artists, whose debut was released last year on the Arizona-based Brick label). We just finished recording an album called *Army of the Pharaohs*; it's us, 7L & Esoteric, Virtuoso, Bahamadia, and this kid Lord Chief Camache. We did a show with 7L & Esoteric at Bobbito's Footwork store in

Philly.

When's that record coming out?

ICON: Maybe in about six weeks, definitely in time for the Rock Steady an-

niversary.

Listening to the complexity of that album, I was thinking of your influences because of course that's the journalistic question I have to ask, but beyond that, you seem to draw influences from all over the map, and I wanted to ask you a bit about that.

ICON: I guess our influences are like the older, weirder Ultramagnetic shit. Stoup is really into Mantronix. We're into Kraftwerk. Stoup isn't, but I'm into a lot of jazz, like Coltrane, Mingus, Brubeck. Stoup's into a lot of old soul, The Blackbyrds and stuff like that. I should have this long explanation of how it formulated, but I really don't. I've always been into dark shit, whether it be literature or music, Clive Barker. I was always into bugged shit, and I study the Holy Tabernacle, which is an offshoot of Islam, as well as extraterrestrial stuff. The shit I study is the same doctrine Posnudos from De La Soul studies. On their albums, it says "divine praise to Dr. Malachi York". We study the Sciences of Life, the same mathematics. I read the Bhagavadgita, the Hare Krishna bible, The Koran.

There is a tendency to talk about hip-hop culture, in the media in general,

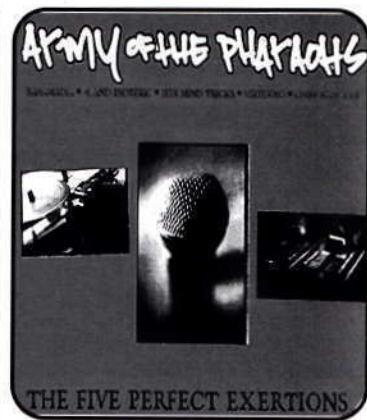
"WE GOT CRAZY, CRAZY INTERNET RESPONSE, I DIDN'T EVEN KNOW MUCH ABOUT THE INTERNET BEFORE THE FIRST ALBUM, BUT THEN I SAW THAT IT WAS BUBBLING. WE USED THE INTERNET AS AN UNTAPPED MARKET AND IT WAS MAD ADVANTAGEOUS."

and even in supposedly sympathetic magazines, as if were not an intellectual endeavor. To miss that point is to miss so much.

ICON: Exactly. Me and my man Aztec had a talk the other day, he doesn't listen to any hip hop at all. He listens to soul. We were building our responsibility, not in a corny way, but I think you have a responsibility to drop jewels on people, you can't just keep doing Puffy shit and expect the shit to evolve. We decided with the first album to make a novel on wax. This guy, DJ Soul, explained the album to me like that. It's like a two-part novel.

As far as I'm concerned, the first album got lost in the shuffle, it got lumped in with a bunch of stuff that had surreal lyrics. Obviously, there's the Dr. Octagon comparison, and that influence is there from Kool Keith, but that doesn't exhaust the complexity of what you're doing on the record.

ICON: I think when you saw who we got compared to, it showed you how little people knew about things. People were comparing our sound with 7L & Esoteric, which is ridiculous. The new album is a little more conservative; it's straight-up bangin' hip hop. We thought 'let's take the shit back to battle rap'. That'll throw some people off.



You mentioned Eric B. and Rakim, who obviously had incredible lyrics, the intellectual background, and the beats, but it sounded effortless

ICON: This is going to be the angry record, a response to people who thought that just because we came out intellectually we couldn't battle.

I was curious as to how the record came together in the studio?

ICON: I know a lot of people just sit around and write raps all day, but I gotta have a track. Stoup just does

beat shit, we sift through these tapes where he's got hours of beats. I got to the point where we didn't have anyone else to consult, I was happy, he thought my rhymes were dope and I thought his beats were dope. We didn't get even a lukewarm response from the record, everyone that heard it thought it was epic. We got crazy, crazy internet response, from hiphop-site.com. Vinyl Exchange did a piece on the record. I didn't even know much about the internet before the first album, but then I saw that it was bubbling. We used the internet as an untapped market and it was mad advantageous. We sold mad copies through the internet, got mad reviews, met people. When people contact you who you don't even know, saying your shit is outrageous, that's more important to me than reviews. We get so many emails.

Do you record at home?

ICON: We record everything at home. It went from the crib to the pressing plant.

Did you guys played any live shows?

ICON: A lot of people say we should do mad shows, but I'm picky, 'cos you know how hip hop shows can be, bad sound systems. We just played with Hieroglyphics in March. I'm down to do shows, just not shitty ones.

Techno

Editors: FRANKIE BONES
Progressive House: CHRIS HARSHMAN
ANDREW DUKE, SPIKE DOMINIK
www.streetsound.com/treq

HISTORY IS WHAT HURTS.....

With all the genre stereotypes – speed garage, Goa trance, happy hardcore, electronica – floating around, once a buzz is created, people tend to look for the next new “cool” sound. It depends on where you live and how long you have been around. Last year, when speed garage reared its ugly head, all the nu-jacks talked about this “new sound” that was emerging from the UK. In reality, speed garage owes more to old-school techno than house or garage trax, but since many dismissed techno in late 1992, they might actually think differently.

It's funny how many magazines still talk about freestyle like it's happening all around the country. Most American DJs either are in a time warp of at least 10 years, or will sucker up to the latest trend coming from the UK.

It amazes me that techno either has to be made in Detroit to get attention or gets written off as hard-house or booty-house. I've heard people say, “You still play that techno stuff”, as if to write me off as some kind of fool.

Naturally, I must be a fool to make a techno-rave Top 10 in the middle of 1998.

Bones Top 10

1. Kickin' Hard
Klubbheadz (Blue) Holland
2. Echo Shift
DJ Jes (Static) US
3. Undertone
Melrob (Primate) UK
4. Funkgasm
DJ Funk (International House Records) US
5. Get Up (remix)
Atomic Babies (BML/Coldfront) US
6. The Warning
RIP (Underground Construction) US
7. Annihilate
Major North (Empire State) US
8. S/T EP
Dynamic Dual (Dynamic Tracks) US
9. Clashback 2000
Felix 'Da Housecat (ffrr) US acetate
10. U.N.I. EP
Z7 (Nu Futura) US

A recent party thrown in Mt. Airy Lodge, in The Poconos, called **April Fools**, had close to 10,000 ravers emerging from what has to be the Underground.

Today's club DJs still don't realize how big the rave scene is. Techno-Rave??? I would never say I'm a techno-rave DJ in the way that DJs who might play techno-rave records are “techno-rave” DJs. They might call it tech-house or Chicago hard-house or trance (and purist techno snobs call it something else and write off everything else as a cheesy novelty crap), but every party I play at still has a “techno” DJ who plays all the Mills, Drumcodes, and other minimal label-of-the-moment stuff, and wind up sounding like 10 other techno DJs I might have heard of that month...

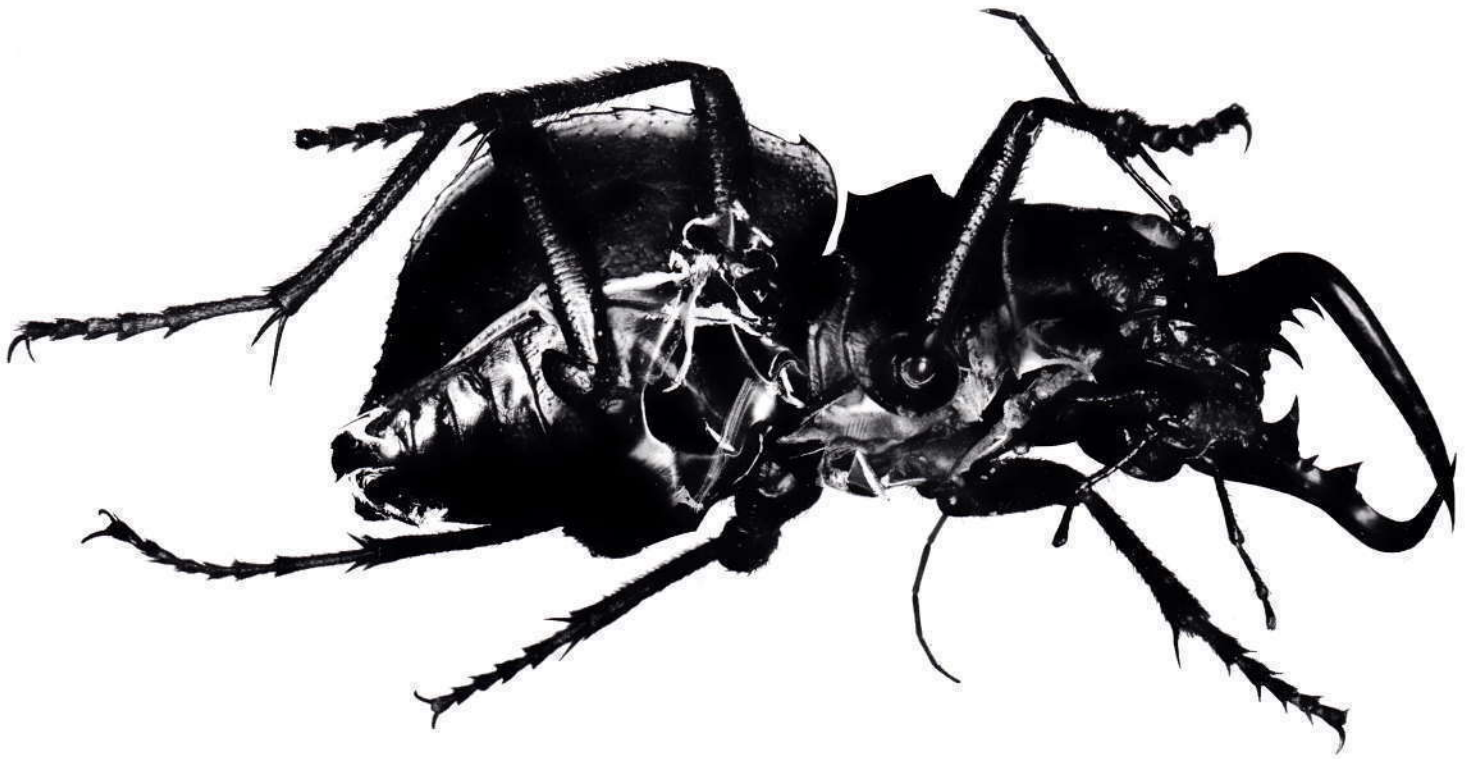
Frankie Bones

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DJ Abstract's Monterey Park, CA I Bite Harder! Bite Me 2 (White Label/USA) Keep The Frequency Clear Klubbheads (Mo' Bizz/England) George's Symphony Jungle George (Gruv Faktory/USA) Keep On Dancin Perpetual Motion (Import/) Can't Stop Michael Trance (Greedy/USA) DJ Army T Ontario, a Funk Phenomena Armand Van Helden (Henry Street/USA) Hocus Pocus Dj Work (Acetate/USA) A Mover La Colita Artie The 1 Man Party (Promo/USA) Pants R Saggin Dj Trajic (Whitie Label/USA) Magic Carpet Ride Mighty Dub Katz (Promo/USA) Charly Loara Buenos Aires Argentina Funk De Luxe Just An Back (.../Arg) Found A Cure Ultra Nate (Strictly Rhythm/USA) Keep On Movin'	Perpetual Motion (EMI) Baiba Post Data (Barca/Arg) El Diablo 666 (Dance Street/Germany) DJ Stonebridge - Stockholm Ancestors K.O.T. (Deep Vision/US) Put Your Hands Up Black & White Brothers (Catch /US) Can You Feel It C.L.S. (3 Beat/UK) Obsession '98 Fuzzy Logic (Jackpot/UK) Mary XTC Dallas, Tx Resurrection Love & Rockets (Red Ant/USA) Superstar Novi Vs. Eniac (Kosmo/USA) Intobattle E.P. 2 Fat Buddhas Vs. Fat Head (Freskanova/USA) Screamer Kram (/USA) Ray Of Light Madonna (Mav.../USA) DJ Reccey Vesby/Sweden Ray Of Light Madonna (Warner)	Naked In The Rain '98 Blue Pearl (Malarky) Play With Me Crosstalk (Eagle) DJ Dena / Double D Prod. Boston, MA Bangin' Kenlou 6 (MAW) Jack-N-House A Man With A Horn (UC) Alright Club 69 (Twisted) The Day Bobby D'Ambrosio (Definity) Where Do You Go S hawny Taylor (TT) B. Graff's Gainesville, FL Horn Song The Don (Strictly) Motivation (Dimitri Mixes) Atmosfear (Disorient/UK) Dub Life Ten City (Ibadan/US) Between The Lines Rocket (Grayhound/US) Over And Over Kenny Bobien (Equip/US) DJ SAVAGE BANGOR, MAINE Pussy (Khan & Adams Remix) Lords Of Acid (Antler Subwa) Slide (Todd Terry mix) Junkster (RCA/US) Music (Funk Express)	Sizequeen (Twisted) The Line (Loop Da Loop Remix) Lisa Stansfield (Moonshine) Hideaway (7 Lockdown mix) De'Lacy (Moonshine) Cream USA Los Angeles Testify Byron Stingily (Nervous Records) In My Life Jose Nunez Feat Octahvia (Sublimina) Can You Feel It C.L.S. (Satellite 3) Club Lonlly Groove Connexion 2 (XL Recordings) Downtown 3 AM Direct Movement (Crown Records/Ams-terdam) Luca Colombo Milano, it Spirit In My Soul Shawny Taylor (Easy Street) In My Life Jose Nunez Feat. Octavia (Subliminal) Hope In Your Soul Baltimore Soultree (Velocity/US) Into You (Grant Nelson Mixes) Pepper Mashay (Azuli/UK) Sincere (Black Science Orchrnx) MJ Cole (AM:PM/UK)
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MASSIVE ATTACK MEZZANINE

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Global Techno

by Andrew Duke

Techno and electronic music in general continues to spread and reach far from the Detroit flashpoint... Take

Hong Kong, for instance. "Technasia is the first underground electronic music record label from Hong Kong", **Charles Siegling** states proudly. That Siegling is now heading up Technasian activities in Paris (while they maintain their home base in Mid Levels Hong Kong) is testament to the phenomenal growth of this new imprint. As mentioned in a previous Report, **Technasia** (tnasia@asiaonline.net) is the name of the label and the artist. The "Motion" 3-tracker is only their second release. The style avoids the dreaded derivative; instead, a new hybrid of the best of everything falls easily into place. An enjoyable listen at home and a svelte groover with a difference for the dancefloor, this EP is brick two in what promises to be an historical foundation for new sound. The British

pagoda (Pagoda@Pag-records.com) company seems to have the same thirst for quality. "Liquen Drops" from **Alex Martin** is the first single taken from the Eventual Extremes album. The original version moves from a lush ambient intro to rolling, soothing percussion, while the **Green Peace** edit retains these elements while adding some business for DJ mixability. The fourth release from Nottingham's **MagicTrax** (<http://www.haywire.co.uk/magicfeet>) comes from **Tim Baker**. The "Outpost Beta" EP is 3 trax of Detroit techno for the floors plus an **Outline** remix.

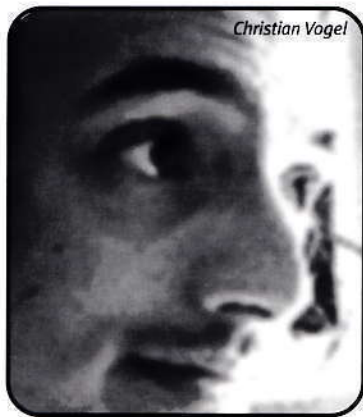
Before we bring it back to North America, let's zip down to New Zealand and check the goings on there. Wellington City resident **Simon Swain** has been waving the torch for the country's electronic music scene in his area for over four years. His *Thru the Eye of Obscure* website (<http://www.obscure.co.nz>) provides the lowdown on the local scene, plus you can buy electronic material from NZ residents, check out RealAudio snips, and plenty more. On the promotion end, things are also quite busy. Swain's been kind enough to get these up on the web as well. "[In addition to] selling what there is in the way of local electronic music via mailorder...we're broadcasting a few events via the site (around once a month)", Swain explains. "**Christian Vogel** was over here in February. He loved New Zealand and played a very mad but funky brand of techno. He's pretty damn on to it musically." One such release available for purchase is the debut for his Obscure label, the **Skankatronics—Pure Wellingtonika** compilation featuring six local techno producers. Recently added to the online catalog is the **Syntax** album from **LRS**, the recording guise Swain employs. Honed through live performance and the result of much recording, the CD blends 16 pieces from the last two years of Swain's work. Favorable comparisons to **Autechre** and downtempo **Plastikman** can be made, but the end result is a joyful noise all his own. Swain is busy recording again and we eagerly await this future output. But for now, surf on over to check out the latest goings on in NZ.

From the west Coast of North America, California to be more specific, comes **E.B.E.'s** "Square Two" four track release on Solid Trax (<http://www.solidgrooves.com>). This tech-house EP from **Lucas Rodenbush** is the second in the seasonal square series. Look for the "Outer Circle" EP from Los Angelian **John Tejada** on **Jon Williams'** ever reliable Organised Noise (<http://www.man-made.com/on>). This will be followed by **Cesar Vs Twerk's** "Los Colores" EP and the "Cinematheque" EP from **Schizophone**. The first ON compact disc will be a Williams

mixed compilation, but that won't be ready for another month or so.

The next Sidereal (hardsync@aol.com) release has just been mastered and comes from Atlanta local **Matt Kew**. **Dan Kurzius** says this will be followed by a limited edition electro 10". Sounds tasty. Expect a review in the next Report.

John Selway and **Jason Szostek** would definitely be contenders in a "who's busiest in New York?" bustup. Their Serotonin (<http://www.serotoninusa.com>) label is also now distributing their own material,



Christian Vogel

plus **Intrinsic Design**, **Schmer**, and Selway's **CSM**. **Youngman's** "Electrostep" EP has just been rereleased, along with Selway's "Zoids Vol. 2" EP and the third release on the latter's CSM. Serotonin continues to give up the funk, looking back and forward at once, while CSM keeps it dark and moody, gliding like a killer shark in warm waters. Soon come **Youngman's Guide To Electrostep** full length, the **Back To The Future** EP from Synapse, a compilation 12" with **Ectomorph**, **Le Car**, **Third Electric**, and **Synapse**, and "Infinity Over One", the third installment in Serotonin's **Loops** series of locked-grooves from global electronicists. If that's not enough, Selway is working with **Anshu Zane** for a project called **Shine**.

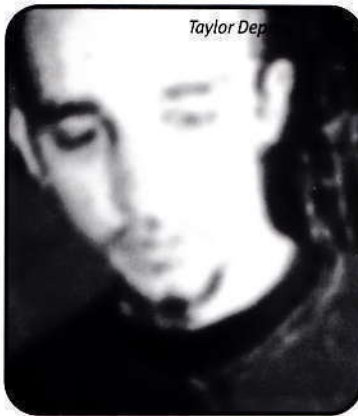
Taylor Deupree's "Comma," and "Alphabet Flasher" from **Drum Komputer** are the latest full lengths released on 12k (<http://www.12k.com>). All 12k releases are limited to 500 copies each and appear on compact disc only. Deupree's sound explores the melding of evolving patterns and time signatures for throbbing rhythmic exercises and more subtle experimental moments. The Drum Komputer name dates back to 1995 and a song called "Nano", released on **Instinct's** "Ambient Systems II" compilation. The moniker for Deupree and **Dietrich Schoenemann** in collaboration, Drum Komputer is stark electro with TR-606 Drumatix punctuation and washes of everyday life. Future releases are scheduled for **Savvas Ysatis'** "Rewind" and, from Finnish techno wizard and Dum founder **Kim Rapatti**, "Reset". Schoenemann's "The Hustler" EP, the second issue from his **Hidden Agenda** (<http://www.12k.com/hiddenagenda>), is an adventure into TechnoSoul worth undertaking.

Finally in rotten apple news, Nu Futura (ucmny@aol.com) welcomes Florida's **Zack Baney** for "u-n-i", three twisted tracks as Z-7.

While those in the know can rattle off statistics about the Detroit Techno Three with relative ease, many of today's electronic music consumers haven't been schooled on the importance of **Juan Atkins**, **Derrick May**, and **Kevin Saunderson** in the development of what is known as techno in 1998. Saunderson's **Inner City** project and early anthems like "Big Fun" and "Good Life" are what have brought the majority of his attention, leaving his E-Dancer foil in the shadows. **Planet E** (<http://www.mich.com/~planete>) have

followed their release of Saunderson's **Faces And Phases** retrospective—a bit of everything from the **Reese** discography—with an album that focuses on this E-Dancer material. **Heavenly**, like **Faces...**, documents an influential electronic music wunderkind and brings it all together for those that need to catch up. **E-Dancer** is the funky techno shaman that wants to get busy in all senses of the word. Sinuous basslines that wrap back on themselves, deep voice-overs, slices of synth, and that famous 909 programming are all in place. "World Of Deep" gets a **Carl Craig** remix, **Kenny Larkin** rewires "Pump The Move", "Velocity Funk" is a new version, **D Wynn** takes on "The Move", and the title track is made over by **Atkins**. Best of all, of the fourteen tracks, five are new. And new material is what we want from **Kevin Saunderson**. Please, can we have some more?

Ann Arbor's **Brendan M Gillen** has always been a tireless promoter of techno and electro. During his stint with Michigan's prestigious Record Time stores, Gillen probably introduced more now seminal artists to more people than most other vinyl pushers. Thinking back to 1994, I personally have Gillen to thank for recommending "The Protein Valve" to me. This turned out to be the first release on **Robert Hood's** Mplant. Berlin's Tresor had the visibility to start my **Jeff Mills** fixation quite early on, but Hood was a name I recognized only through his work with Mills on Axis. In fact, I bought **The Vision's Waveform Transmission Vol. 2** (1993, Tresor) because I thought it was by Mills. If you were to talk to BMG on the phone at R-Time, you couldn't help but hear the passion he had for the music. In 1995, when I snagged a copy of **Ectomorph's** "Subsonic Vibrations" EP on a new label called **Interdimensional Transmissions** (<http://it.star67.com>), the circle became complete. Ectomorph turned out to be a Gillen recording collaboration and it was his own label. After three releases from his own camp, Gillen started the **From Beyond** series in July 1997. The series ended in February of this year with four volumes and the same number of artists per release. Artists from Detroit (**Le Car**, **Keith Tucker**),



Taylor Deupree

New York (**Khan's 4E**, **Selway** and **Szostek's Synapse**), Los Angeles (**John Tejada** and **Plug Research's Joe Babylon** and **Allan Avanesian** together as **Frankie Carbone**), and Europe gave their interpretation of electrofunk in its various forms. I-F from the Netherlands saw their contribution, "Space Invaders Are Smoking Grass" top many 1997 best-of DJ and media polls and bring even more attention to Gillen's enterprise. Thankfully, after nothing but vinyl releases, the cd compilation of **From Beyond** is now available for those without turntables. That this music will now be able to reach a much wider audience is a satisfying thought. And for those with the vinyl versions, think again: BMG has gone into the studio with **Carl Craig** to do some edits just for the digital model, **Phoenicia's** track is now a live version of "Roba", and all packaging is hand screened, hand made, and plastic free (other than the disc itself).

This release could change a few lives and a lot of future listening habits if it gets into the right hands. Buy a copy for yourself and tell all of your friends about it and let's see if we can start a revolution. Star 67 is a new distribution company Gillen has started which will help promote and sell material from many of the artists involved thus far. Dropping next on IT is a new mixed series featuring **Dr. Attaman**, I-F, and an Ectomorph live/BMG mixtape, the fourth **Le Car** EP ("personally run over by Le Car", says Gillen), the new **Electromone** on **Vielex's** first American pressing, plus I-F's "Man From PACK" 2 X LP with a cover painted by **Ersatz Audio's Adam Lee Miller**. Whew! Look out '98, the new funk is gonna get ya.

In Detroit news, **Heath Brunner**—Vmax (<http://www.vmax.net>) is his name as an artist and the name of his label—moved from East Lansing into the city itself (saving himself an hour's drive each way) last year. Now that things have settled down, he's found time to start producing again. Good news because a new **Vmax** release is always a welcome listen. **Vmax 989** (don't forget, Vmax 1000 was the first release, so this makes release number 12) is making its way to market.

Global Tchno

- From Beyond CD
- Various Artists (Interdimensional Transmissions/US)
- Alphabet Flasher 12"
- Drum Komputer(12k/US)
- Heavenly 2 X LP
- E-Dancer (Planet E/US)
- Comma CD
- Taylor Deupree (12k/US)
- The Hustler EP
- Dietrich Schoenemann (Hidden Agenda/US)
- Motion EP
- Technasia (Technasia/HK)
- Liquen Drops 12"
- Alex Martin (Pagoda/UK)
- Square Two EP
- E.B.E. (Solid Trax/US)
- u-n-i EP
- Z-7(Nu Futura/US)
- Syntax EP
- LRS (Obscure/New Zealand)

Acacia (<http://members.aol.com/acacia1313/index.html>) has seen **K Hand** moving more into the ghetto/bass realm, and the label will now focus entirely on the sound. Stay posted for info on the next release.

The 6 track "Reflection" doublepack is pressed next from **Walt J.** on Dow and there's a new electro/bass twelve out soon on Hydraulic. Or maybe it's **Detrecho**. Details to follow when these covert operatives—pager tag is a much harder game to play than the phone version!—can be contacted for more information and the necessary vinyl needed to get you the scoop.

Email cognition@globalsever.net with subject "join TECHNO list" for FREE electronic updates. Send tests (double copies please) and mixes (with artist/title/label track listing, bio, and contact email) to: Andrew Duke Cognition Audioworks, 1096 Queen Street Suite 123, Halifax NS Canada B3H 2R9, Fax (902)422-1262, cognition@globalsever.net <http://www.globalsever.net/~cognition>

Progressive Update

by Chris Harshman

Back again, after a bit of a hiatus, I'm here to report on the state of dance. Progressive continues its domination of the national community with the continued success of artists like **Sasha** and **John Digweed**, **Paul van Dyk** and **Terry Lee Brown Jr.** (also known as **Norman Feller**). I shamelessly announce the forthcoming release of a mix CD I've compiled on Nervous records called **Future Progressive** which will be available late summer. **Terry Lee Brown**, **DJ Randy**, **Laidback Luke**, **Viper** as well as **Nalin & Kane** and **Capricorn** are all present, and a support tour will be making the rounds. Getting support from **Danny Tenaglia** here in New York, the **Balance** promotion group in Orlando and the **Spundae** productions in San Francisco promise to make the further promotion of progressive a matter of fact.

Several domestic labels are making headway, exposing the American mainstream to the largely European influenced grooves that make up the progressive house and progressive techno landscape. Although labels like **Smile** and **Moonshine** have faltered, the **Plastic City US's** have indeed picked up the ball. The branching out of labels like **Caipirihna**, delving into areas such as more experimental techno and drum & bass are carving new territory for creative music on the US scene.

There is much more to be seen and heard, as this story is a truly ongoing saga. Tune in every Friday to the daily briefing on streetsound.com where you'll hear all the newest releases hitting the world of dance! Now on to the top 20 tracks around at the moment

Spike's Abstract Grooves

by spike@planeetusa.com

BLACK JAZZ CHRONICLES (NU-PHONIC/UK)

Future Juju
Sir Ashley Beedle strips away all previous efforts and weaves an impressionistic aural tapestry using the colour of jazz, house, beatz, etc. While maybe not his most impressive work to date for the rest of us, it's probably closest thing to his soul and heart yet.

BOARDS OF CANADA

Music Has The Right to Children
(Warp/UK) Like the nasty old man in the park this appears to be cold and lonely electronica/beatz. But first impressions can be wrong. While certainly still cold, B of C actually find warmth and comfort in their down tempo solitude. Maybe you will too.

Progressive 20

Imaginations*

DJ Randy (Smoke Free Records/ Belgium)
Randy hits hard again with another underground builder of a gem.

Discordia

Greenman (Superstition Records/Germany)
Another fine subtle groover with a smart remix from **Der Dritte Raum**

Plutonium

The Abyss (Magnetic Productions/UK)
For all the Jackpot fans, a strong progressive trancer

Tomkat

Toka (Bosh/UK)
Mark Bell, aka **Blakkat**, with a progressive chun-ker.

Sweet

Stacey Pullen (Black Flag/ US)
With tekky overtones, a Detroit influenced progressive houser that oozes with sensuality

Jump

Buzzy Bus (Steady Beat/Belgium)
Almost on a speed garage tip with the large bassline, but with hard housey beats

Art of Vengeance

Aril Brikha (Fragile/US)
Still one of the tuffest progressive techno labels in the US, **Fragile** comes up trumps again!

Red Dwarf

DJ K (Tuff Tunes/UK)
Rock solid beats and a deep groove

Ziq

Conga Squad (Holographic/Belgium)
Where have these guys been!?!? A Very welcome return.

Steel Blue

Pako & Fredrick (Majestic/Holland)
After 'Western Approaches', could he top it? This is just wicked progressive trance

Was It Good For You EP

Von Steiner (Resolve/UK)
Tech house with a classy groove

Vision Control

Marino Stephano (Heaven Beats/Holland)
Epic progressive with a updated twist.

Get Nervy

Smash (Nerve/Germany)
Absolutely pumpin' progressive house with a full, bassy groove.

Acushila

Origin (Steelyard/UK)
After the huge **Refined Intricacies**, **Origin** picks up where the first left off.

No One In The World

Locust (R&S/Belgium)
UK act **Slacker** come up with the mix of the year so far for this indie act.

Relax

Groove Generator (Premium/Holland)
Premium come up with another solid release, **DJ Misjah** doing cool cheese?

Your Round

Themis (Ideal/UK)
Very percussive and strong, a winner for fans of the drummy sound.

Shotgun

Emmanuel Top (Attack/France)
The original acid mainman resurrects **Attack** in a big way.

John Tejada

(Seventh City/US)
This west coast progressive techno producer continues to improve with corkers like this

Inside Vol. 1

Joel Mull (Inside/Sweden)
This Swedish master starts up his own label with a bang!

VARIOUS ARTISTS

Hi-Fidelity House Imprint Two (Guidance/US) Not enough can be said about aural talent that soaks from the pores of this label. **Kevin Yost**, **Glenn Underground**, **Abacus**, etc. Sensual and sometimes sexy this sweet Chicago based collection is just as sophisticated as its London brothers and sisters.

16B

Sounds from Another Room (Eye Q/UK) Singles? The real test of talent is the full length. These 11 tracks will leave no doubt in your ears that **16B** is, and will probably continue to be, an A+ student. A work that should be studied any any'all Deep House aficionados.

FREDERIC GALLIANO

Espaces Baroques (FComm/France) Wine glasses touch. Lips em-

brace. Caressing fingers that speak clearer

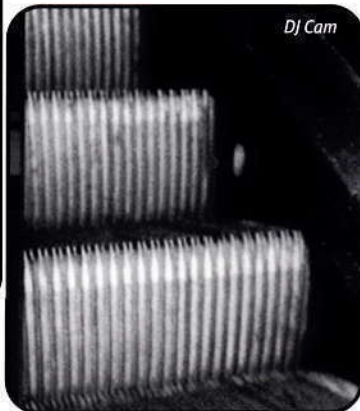
Massive Attack



than words ever could. Eyes? Bedroom, of course. Dreamy, slight blurred stories with a piano playing the common theme. The perfect sonic after dinner mint.

MASSIVE ATTACK

Mezzanine (Virgin/US) The leader has come to reclaim their crown. And sounding the trumpet on vocals are: **Horace Andy**, **Elizabeth Fraser**, **Sara Jay**, **Robert Del Naja** and **Grant Marshall**. A tight collection no doubt. But is guesting **Ms Fraser's** paying homage to the past or a sign of just how far we have not come? You call it.



DJ Cam

DJ CAM

The Beat Assassinated (Sony/US) With a bubbling and about to explode underground rep one has to wonder what impact the jump to a major will have. Typically from the **Abstrakt Beatz** camp **Cam** hands out the mic a bit more this time. Is he looking for acceptance among his Hip Hop peers? Or feeling the major label pressure? A step in the right direction but far short of the creative kick in the ass Hip Hop really needs.

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Drum'N'Bass Update

by Tim Haslett

STUDIO KINDA CLOUDY

I borrowed the name of this column from a classic **Keith Hudson** LP which speaks in a fairly straightforward way to the atmosphere surrounding the production of roots dub, and who's to say it's entirely different in drum-and-bass production. In fact I'm sure all the studio pressure builds up and its gotta be relieved somehow. I can't imagine the atmosphere in the studio when **Klute** was recording his "Total Self" EP (Certificate 18, UK). This four-tracker by Tom Withers who comes to Ipswich by way of Connecticut is as tightly sealed as a ziploc bag, not an inch of breathing space to be found. And I mean that in the most complementary way possible. "Hang-Up," is possibly the most dense, compressed d'n'b track of the year, with the snares flying around like steel shavings

from a lathe, and the heat turned up under the bass burner to melting point. "Blow: Cold" has the wintry feel the title suggests, with a chilly bassline snaking its way through mountains of percussive interference. Another monster EP from the Klute studios. Incidentally, watch for his remix of "Fear of Satan" by cult Scottish indie rockers **Mogwai**.

Certainly there can be no more anticipated record this year than **4-Hero's Two Pages** album (Talkin' Loud/Mercury) which is due for UK release at the end of this month and US release in the fall. We might as well give a brief preview of the album before running a more thorough review when the album hits the racks. Suffice to say that long time Reinforced fans are not going to be disappointed nor are newcomers. On the "first page" **Marc** and **Deigo** go deep into soul territory with **Ursula Rucker** providing vocals on the incandescent "Loveless." The "second page" is strictly for the hardheads, with the pair turning out some of the meanest hard-rinse of their careers. The opening "We Who Are Not Of Others" is a ten-minute epic with more breakdowns than a fifteen year old Yugo. All the tracks on "Page Two" run seamlessly together, providing a conceptual thread that sounds effortless. This magnum opus confirms, as if it were still necessary, that 4-

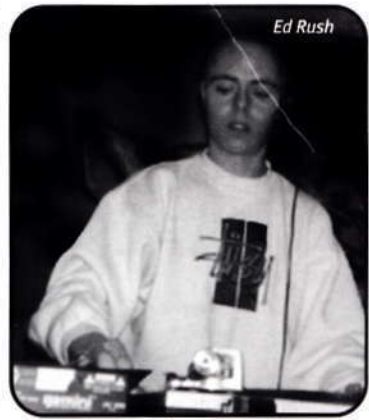


Hero have always been at least ten years ahead of their time.

Speaking of pioneers, this time of the unrecognized ones, the profoundly influential **More Rockers** (**Rob Smith of Smith & Mighty** and **Peter D.**) collective, who've been around the Bristol underground in the days when **Tricky** was a rapper in the **Fresh**

system you'd care to name, and **Krust** lends his skills to the seven-minute version. Heaven. This bodes well for the forthcoming album.

Following the highly regarded **Breakbeat Sampler Volume One** on the Breakbeat Culture label (an imprint of the Technical Itch label), **Decoder** and **Mark Caro** have just unveiled the raging "Eko/Red Box" 12" (Tech Itch/UK), which the pair found time to record in-between production duties for **Peshay's** debut LP for **Mo Wax** (from which the "Miles From Home" single is currently keeping everyone on their toes). "EKO" is a furious two-step smoker with plenty of bass drop-outs and an unbearable level of suspense, and the flip is nothing to laugh at.....Everyone and their mother is on the hunt for **Exocet's** "Demon Seed," released last year on **Randall's** Dirty Mac imprint and now woefully out-of-print. To keep you all off life support, you can find the track on the superb **Junglized 2**



famed decaying melodica effects into this brilliant track, released on a new imprint run by **Skiz Fernando** of the **Wordsound posse**.....The midwest junglist massive have always had more of an ear for **Ed Rush** and **Nico's** demonic style and that is made quite evident on the expertly assembled **United States of Drum and Bass** compilation (Evil



Velocity Drum 'N Bass Net-TV Screen Shots, Top Row (L-R), DJ Dara, Shawn 'The Shuter', Kris Kazimir, Nico, Bottom Row: Diesel Boy, Andrew Goldstone,

Four and **Massive Attack** were a breakdancing crew called **The Wild Bunch**, have a collection of brand new deep Bristol tracks on **Selection II** (Alternation/Germany). And when I say deep, I'm not using the term lightly. The basslines here have the beautiful, distant echo of a sonar pulse moving through the ocean at 40 fathoms, while the percussion seems to rise organically out of the tracks, rather than being thrown on top of the mix. "Million Trillion" is one of the most heart-stopping moments here, with its melancholic touches and whispering synth slivers. "Bongo Music," which appeared on the underrated **Versatility** compilation on **Flynn & Flora's** Independent Dealers label, opens with a **Johnny Osbourne** sample before falling head first into oceans of bass sensation.....More Rockers also just completed a gem of a remix of **Alpha's** "Slim" (Melankolic/UK) which has some ghostly choir samples scattered across the slippery percussion and bassline.

Everyone's been awaiting **Roni Size** and **DJ Die's** new Breakbeat Era project, signed to XL in the UK. Well, the self-titled single is here and, with vocals from **Onalee**, it's a full on Bristolian soul-infused stomper with enough low frequencies to tear the woofer cones on any sound

collection (Selector/SSR, Belgium) which also features tracks by **Jamie Myerson** among others.

Switching into an entirely different mode, **Amon Tobin's** debut full-length record for **Ninja Tune**, **Permutation** is certainly the most daring and provocative drum-and-bass record of '98. Tobin is a classically trained Brazilian musician and his samba sensibilities are strongly felt on this extraordinary album, which moves from downtempo, moody tracks to the sort of hardstep that would surprise even **Panacea** and the **Position Chrome posse**. No sooner did the album hit the streets than **Ninja** released remixes of the album track, "Like Regular Chickens," provided by none other than **Dillinja** and **Danny Breaks**. Needless to say, these folks tear it up in no uncertain terms, with **Dillinja** going out on edge of a razor blade to provide the most daring edits I've heard in a while, more of 3-4 beat style that **DJ Suv** has been working on.

On US shores, activity is increasing at a considerable speed. Witness the wicked "Above and Beyond" by **Dr. Israel** (Black Hoodz, US), from the Brooklyn Dub Consortium. Israel and his comrades understand that the ghost of **Augustus Pablo** haunts the contemporary d-n-b world and he incorporates Pablo's

Teen,US) which features a slew of US artists including **DJ 3D**, **Snuggles & Slak**, **Monochrome**, **King-size**, and **Flow**, probably known to many of you from their various indie singles released over the past eighteen months. It's a great idea to bring all of this music together in one place to demonstrate that cities like Chicago and Milwaukee are keeping alive fertile drum-and-bass communities which never simply mimic their UK counterparts.

Speaking of **Nico**, **No U-Turn's** Saigon imprint just released the Incoming collection, which consists of new and unreleased material from luminaries such as **Dom & Roland**, **Ryme Tyme**, **Future Forces, Inc.** and **Calyx** (check their recent 12" on **Audio Couture** for a real treat). Better yet is the news that the busy folks over at **The Earth Program** in NYC have just established the **Sound Gizmo** label, on which they plan to release not only the Saigon comp but also future **No U-Turn** and **Saigon** releases on wax and CD for an impatient American public. Finally a US **No U-Turn** deal. How long have we all been waiting for that one?.....That's it for this month...more soon.

House

Editors: DINO & TERRY DEMOPOULOS,
Editor-At-Large: CHRIS TORELLA

<http://www.streetsound.com/house>

GLOBAL HOUSE 20

Janet Jackson

Go Deep (MAW rmxs) Virgin Classic MAW remix, and Janet's best house mixes to date.

Stardust

Music Sounds Better With You (Roule)

Buzzing for weeks and weeks, this will be huge this summer!

Baltimore Soul Tree

Hope In Your Soul (Velocity)

Frankie Feliciano's sweet garage mix is our pick here.

Andrika Hall

I'll Give You Love (Soulshine)

Jazz N Groove work this over to peak time garage

heaven

K.O.T.

I Want You For Myself (Yoshitoshi)

Unique cover of a classic by the cool K.O.T. cats.

Naked Music

If I Fall

Deep vocal pressure with mixes from Chris Simmonds

Jay Denes and Dave Warrin.

MD+VS+LR

Nothing Stays The Same (Suburban)

Vintage deep-house-themed excursion from Vic. Simonelli and Mike Dunn.

Dino and Terry feat Carla Brown

Get Another Love (Z Records)

Cover version of the Chantale Curtis shot, featuring newcomer Carla Brown.

Funkshun

Feels Good (Distinctive) Slamming funky double pack with mixes from Big Bang Theory and Baffled.

Gary Land Keith Thompson

Messing With My Mind (Soulfuri)

Garage powerhouse production from those Jazz N Groove boys.

Kerri Chandler

The Mood EP (Nervous)

Kerri keeps getting better...and deeper

Jolynn Murray

Wrapped UP (Raw Sienna)

Curtis N Moore provide the London garage flavas.

Bob Sinclair

Paradise LP (Yellow)

Wicked French neo-disco...and a Jane Fonda-sampling workout from Thomas Bangalter!

95 North present Da Hooligans

Pt. 2 (Henry St.)

The in-demand 95 North duo strike again.

Richelle

Beauty (Waako)

Edgy NY vocal house via Swedish producer Jonas Von Der Burg.

Djaimin

Open The Door (Slip N Slide)

Typically quirky Djaimin production, and a tribute of sorts to Tony Humphries.

Shelly Nicole

Being Me (Imani)

Smooth, deep vocal house.

Afro Love Project

One Love (TronicSole)

Montreal deep house favourite emerges on Scotland's finest TronicSole

95 North

Funky Stuff EP (Soulfuri)

Tuff trax from Richard and Doug!!

The Tim Gant Project feat Roberta Thomas Party Lites Party Nites (Deep Soul)

New label launches with excellent Mike Dunn production, remixed by Chi-town's Mark Grant.

NY BPM

Editor: CHRIS PAGLI
<http://www.streetsound.com/house>

Welcome to the all-new NY BPM! For those who've never read this column, well, you're in for a treat! NY BPM is dedicated to keeping you up-to-the-minute on new releases and hot industry news. We stay fresh by generally NOT looking back, so that you'll always be a step ahead. One thing that I can't stand about many music zines are reviews of records that are nowhere to be found or won't be available for months. There will be none of that here. Whenever possible, I'll tell you exactly when and where you can get hold of each and every release - otherwise, you can email or call me and I'll help you track it down! The idea is to sell good house records here! Finally, please contact me with your comments, news, or review material at: pagli@streetsound.com, call 212.253.7935, or mail music to the address below.

Let's begin with some goodies passed out at this year's Winter Music Conference (3/98) in Miami and due to drop any minute now. Ruffneck featuring Yahavan's "Baby U," possibly their best to date received early exposure and what a buzz it created. The Backroom Boys take the production helm with MAW and The Constipated Monkeys dishing their interpretations. This is just what you would expect, a sweet ice-creamy vocal over a funky drum-laden track. Should be in stores by the time you read this.

While we have MAW in mind, they just produced a mini-album for a new artist named Monday Michiru on Polydrom Japan. This is in stores for about two weeks on promo and those that were lucky enough to pick it up know that we have one more diva in the makin'. One single that stood out the most is "Sunshine After The Rain," a vocal track reminiscent of Incognito. Clocking in at a cool 10 minutes, this gem oozes with class for the sophisticated dance crowd. We should see a full 12" release mid-late June. Let's all welcome back Mrs. Sabrina Johnston, this time on the newly founded Starbound label out of L.A. Sabrina has been through some drama, but in listening to her latest single "Reasons" there is no question in my mind that she is back! Personally, I feel this is her best single in a long time, thanks to Stonebridge, Mike Flores, and Mohammed Moretta & Dave Aude; in stores now.

Hipbone Records is proud to an-

nounce the signing of Groove Collective, that ever-so-popular jazz-funk group originally on the Giant Step label. The single, entitled "Deal With It" gets remixed by Filthy Rich, Ron Trent, and Rikiya Saito. The original version, by the Collective themselves is exactly what you would expect, jazz-funk, while Ron Trent gives us his trademark loft style and Filthy Rich delivers a more up beat version. There will be lots more to come from Hipbone, so keep your eyes peeled on this homegrown label.

The final gem that I received at WMC was the much sought after double pack of Gerideau's "Masquerade" on Fatt Boy Records. B.O.P.'s and M.J. Cole's mixes delivers that new skip beat production that are the only worthy mixes, but the Ruff Driverz don't really capture the song, in fact I think that this would have done fine on one single 12". If any you are familiar with Gerideau, this in my opinion is definitely the best thing he's done in along time. The vocals are smooth

and meaningful, leaving us with yet another one for the sophisticated dance crowd! Eric Kupper's Hysteria imprint never ceases to surprise me. I never know what's going to come out on the Progressive Tracks label that will start soon. I bet you didn't see that one coming.

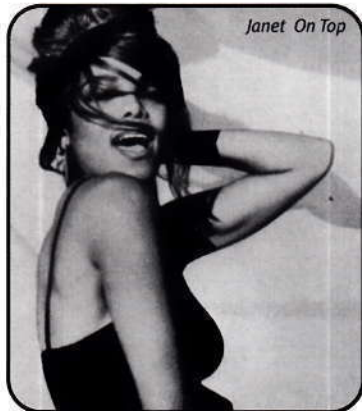
Their latest release, "The Promise" by Richie Jones Presents Caravan Arif St. Michael is a fine example of deep spiritual house and will easily become a staple in those Body 'n' Soul style sets.

Michael McDavid from Groovilicious Records is anxiously awaiting the success of his latest release 4tune feat. Ben's "Afterhours" produced by T&F Productions and Remixed by Angel Moraes. Angel's mixes have the biggest buzz on them, exactly what you would expect from but the male vocal is not your average sounding house vocal, very innovative! Groovilicious have even got two labels to introduce, Vinyl Soul, and a progressive tracks label, Metal Works. The first releases to come on Metalworks are The Hooligans EP, The Tony Boom Boom Bada EP, and the The DJ D-Man EP. These will be dropping in mid-late June, for more info on the label or the fab new MP record cases they have for sale contact Xavier Joshua on 773.279.9393. Also look out for the new Georgie Porgie, "Don't Want You" produced by G.T. Express, remixed by Terry Hunter, Georgie, and Mentor.

Don't fret folks, we only have three more releases to talk about so keep those pens in motion. King St. Sounds is set to release the newest offering from Urban Soul entitled

After a brief hiatus we're excited to finally return with a new column of "Jack's House". And what better way to kick off the re-launch than to take a minute to re-think the focus of this column, and give you an overview of what we will be regularly covering.

Along with our Global House Top 20

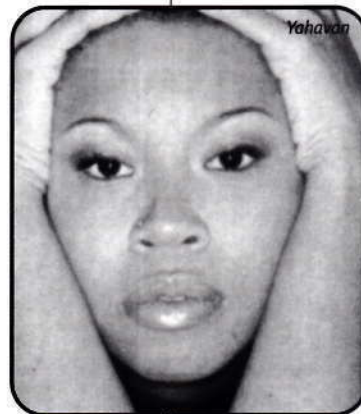


Janet On Top

(annotated!) Chart, we will keep an international scope to the music we write about; the freshest house and garage from England, Germany, Italy, France, Canada, Austria, and of course the good ol' U.S. of A. will be explored, reflecting the global flavour of house music in 1998 and beyond. In the last couple of years especially, house/garage has most definitely grown far beyond the traditional New York/ Detroit/ Chicago axis, and this column has always represented that growth.

Yet, even though dope house music is as likely to come from Stuttgart as it is from Seattle these days, there is still a strong local flavour from which genres and scenes continually emerge: London's Sunday scene and the much-hyped "speed garage", the Parisian kitschy neo-disco of DJ Dimitri, or Yellow Records, and the hazy British deep house stylings of the Idjut Boys, Paper Recordings and Nuphonic. Hopefully, this column will help us see what makes these various scenes tick (and why they sometimes don't take off quite as expected- speed garage outside of London being a prime example). We'll be doing interviews and features with the key players, especially newcomers, from across the board: DJ's, producers, radio jocks, label owners etc.

Finally, a word on the perspective we will bring to this page: we will be covering the music from an angle as (a) DJs who travel throughout England, Italy, Canada, France Switzerland etc. who sometimes get a first-hand look at what works where and why; (b) owners of two record labels dealing with the (often cruel!) business reality of house music sales and (c) die-hard house heads for over ten years, who are as passionate about this music as the day we bought our first pimply and warped Trax record.



Yahavan

"My Urban Soul" produced by Urban Soul and remixed by Club 69. The track was originally a spoken word track but Club 69's "X on the Floor Mix" will completely turn your dancefloor out. If you like Club 69 you will absolutely love this, in fact I will guarantee it and if you don't like it, I'll buy the record from 'ya! How's that for believin'?"

Brian Tollin formerly of King St. has relocated to Velocity Recordings along with Lance Cowart, these two make an impeccable team and will give Velocity the push to take them over the edge. In fact if you need more info on the label you can call 212.594.2923, while you're at it ask them about the new Baltimore Soul Tree Featuring Sande, "Hope In Your Soul," a cute female vocal produced by DJ Oji & Charles Dockins, remixed by Frankie Feliciano. If any of you like funk, you will flip over Frankie's mix, now this is a very basic track that when played loud you really feel the funk! Good luck to you boys.

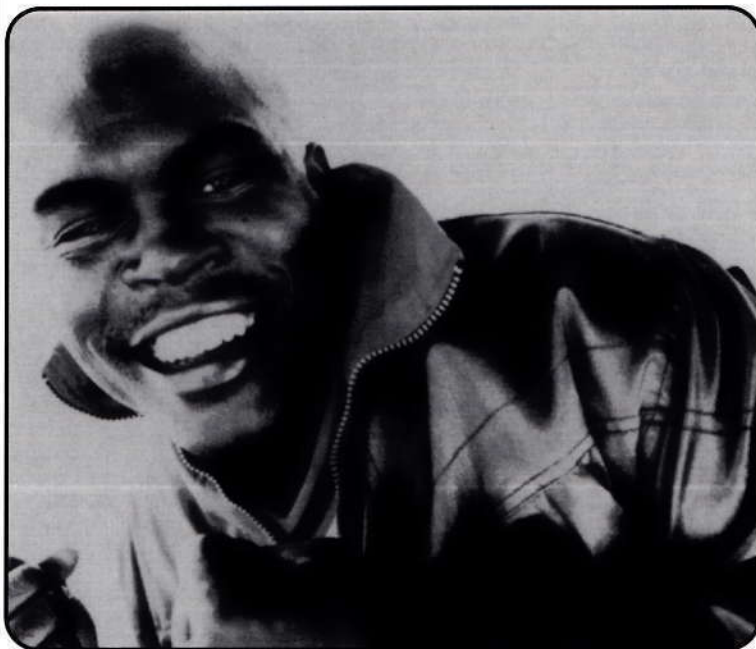
Danny Tenaglia can take a breath



Cevin Fisher

of fresh air now that his long awaited Tourism album is set to be released on Twisted America. This is available on CD and quad-pack vinyl, it might be a little pricey, but worth every penny. Some of the highlight tracks are "Music is the Answer" featuring Celeda (which will be the next single), "Baby, Do You Feel Me" featuring Teena Marie, and "The Better Days" featuring Cevin Fisher. This is currently in stores and will only do well with your support, Danny deserves it! Coming to a close on releases we have Dimitri From Paris' full-length album *Sacrebleu* on Atlantic. Dimitri is well known for his disco-enhanced productions and his latest single "Sacrefrancis" is one of the many highlights. If you like jazz funk and international music then this album is for you. That concludes this episode of NY BPM. Just keep in mind that if you have any problem locating any of these releases or you just want to chat, give me a call.

Chris Pagli is a New York-based working DJ and independent record promoter. You can reach him at: pagli@streetsound.com. tel. 212.253.7935. Mail promotional material to: Streetsound.com/Pseudo Music, 600 Broadway, 5th floor, New York, NY 10012. (Please make sure non-US packages are clearly marked "promo only, no commercial value", and valued at manufacturing cost only).



Deep Soul Recordings

New Label from Chi-Town vets, Stingily and Dunn

By Andrew Duke

Look out Cajual. Move over Guidance. You've got fresh competition. Chicago house veterans Byron Stingily and Mike Dunn have, with a little help from New York's Nervous, started up Deep Soul Recordings. But why a label from these two? Stingily is busy touring in support of *The Purist*, his post Ten City solo debut album. And Dunn, most notably with recent mixes for the platinum selling Public Announcement, is booked for regular DJ and studio work. Streetsound's Andrew Duke stole a few minutes from the enthusiastic Stingily and laidback Dunn and grabbed this exclusive scoop. If the number of times their call waiting kicked in and the door bell went off at their Chicago base during this brief telephone conversation is any indication, things are heating up quickly.

What can we expect from Deep Soul?

Byron Stingily: The label's basically gonna be a house and dance label that's artist and producer driven. We're gonna try to showcase a lot of the great dance artists and production talent here in Chicago. **The Tim Gant Project's** "Party Lites, Party Nites" is the first single. It's a feelgood vocal with an apt title. But Deep Soul's follow up is a tribute to the late Armando. Tell me about that.

Mike Dunn: That was something I came up with. I felt that it was the right time for it because I didn't actually want to do it right after his death. I wanted to basically get over it because it was a hard passing for me because he was one of my best friends. When I did the track, I was going to start off doing a '98 version of "Life Goes On", but as the track went on, I started adding flute and things like that, and it turned out real nice and airy, and I just dedicated that one to him. It's called "Now That You're Gone." It's gonna have some vocals hopefully, but I wanted to put out the instrumental first, as more of just a feel more

than anything. If the track does well as an instrumental, there's also a version where it's actually me doing the vocals.

Why did you choose the name Deep Soul?

MD: Deep Soul is basically the name started from myself, D for Dunn, S for Stingily, and then Deep for Mike Dunn and Soul for Byron Stingily. It's deep underground for me and soulful house from Byron and we combined and just made what is hopefully going to be something incredible from Chicago.

What kind of releases do you have planned and are you going for radio hits?

MD: A lot of vocal talent. But more than anything, with the artists that we're gonna be producing, they'll be a lot of vocal stuff and a lot of good instrumental tracks. We're basically going for the deep underground and the soulful dance stuff and if something reaches pop or anything, then that's cool, but we're not aiming for that. We're trying to keep it geared toward the streets, the underground, and the clubs. We all could use a hit record now and then, but we're not aiming for it. If something becomes big on the radio then that's cool, but if it doesn't happen, then it doesn't happen.

Who are some of the artists we'll be seeing on Deep Soul?

MD: The vocalist on the first single is Roberta Thomas. This is the first thing that's she's done on the dance tip. We have a couple of other artists coming out like Chellena Black and I think we have something in the can by Ron Carroll. We also have something by Byron's cousin, Lejuan (Harrington). We're gonna be doing a lot of vocal stuff, and we'll also be picking up things from outside projects such as Glenn Underground, Boo Williams, and Emmanuel Phippen (Chicago's DJ Spookie).

BS: We've got some stuff coming from Mark Grant and we may even be getting tracks from some good credible producers like Maurice Joshua and E-Smoove as well.

Chicago has a lot of successful house labels. Why start your own label and why now?

BS: This label has been a dream for both of us from the beginning. We've both been involved in house music for over a decade and we both started out together at the same time. I started out working in a record shop, and then I also ran a label for Ray Barney, Dance Mania, at the time. And to be honest with you, it's been a dream of mine to always own my own record company and to do something that's gonna help uplift dance music, not just being an artist. I never really had the time, but being a partner with Mike together I think is going to allow both of us to have the time to be creative and the relationships we have with people over the years is gonna really allow for this to be a successful label.

"Party Lites, Party Nites" from *The Tim Gant Project* featuring Roberta Thomas is out now. Mike Dunn's "Now That You're Gone" is out in early July.

Net Charts

Chris Uddah-Wandue, Magiwater, SIC- Philly

- Are You Ready
Kerri Chandler (Large Promo/US)
- I Want You For Myself
KOT (Yoshitoshi Pro /US)
- Ressurrection Hex-Deepdish Mix
Love & Rockets (Red Ant Promo/US)
- Untitled Ep
YMC (Yoshitoshi Pro/US)
- Simple Man
WINK (Ovum Promo/US)
- Hotwax Harley - Durham, NC.**
- Floor Stompers Ep
DJ Self & DJ Trajic (Jasper Stone Trax/USA)
- L.O.V.E.
Alex Peace (UC/USA)
- Phat Tracks 1
Tony "Boom Boom" Badaea (Metalworks/USA)
- Take Me Up (Remixes)
Ralphie Rosario / Donna Blakely (UC/USA)
- Rock Sh*T Ep
Beat Junkies (Contaminated/USA)
- DJ MIKEY MIKE/URBANBEATMAGAZINE-HoustonTX**
- The Promise
Essence (Virgin/U.S.A.)
- Say The Word
The Voices Of Life (Am:Pm/London)
- Grease of Three
Drives On Vinyl (Massive/Italy)
- Breathe
Kylie Minogue (Deconstruction/U.S.A.)
- Someone
Ascension (Perfecto/London)
- Brad Charles Anthony - Brooklyn N.Y.**
- RELAX (White/USA)
- Just B Good (White/USA)
- Shout Remix98
DJ Double S (White/USA)
- Music Makers
Klubbheads (Blue/USA)
- Samba Brad
Charles Anthony (J/USA)
- DJ GROOVE/Resident House DJ NEW JERSEY**
- Camrisa
{Feel The Beat} (White/UK)
- Killa Bite
{Killa One} (Killa Bitecoos)
- Marc Vandel
{Waterverb} (Clubtools)
- The Gate
{Reveal} (White)
- Qbert
{Part 2} (Subliminal)



Down Under!

A long time ago, in a galaxy far, far away called hip hop was a civilization known only as the underground. Rockin' Timbos and shunning the pop glitz of Hammer and Young MC, for these artists their focus was less about record sales and more about respect on the street. It wasn't about being a super thug either. It was about credibility or as De La put it, "keepin' it right". This was known to all as underground hip hop.

The majority of underground hip hop artists were those who had major label contracts, yet were still not embraced fully by mainstream society.

Records from groups like EPMD, Redman, De La Soul, Pete Rock and CL Smooth, and Brand Nubian rocked on past the break of dawn at hip hop clubs, but received little or no support from radio or television. Mainstream acceptance wasn't as important as street credibility. This was at a time when it was the West Coast who was moving the most units. Gangsta clones started popping out the woodwork...and many on the East Coast was more than just a bit pissed off. The West Coast's reply? Well, they basically said "Fuck y'all... if you ain't showing us no love. I'm going platinum every album biiiiiiiiiiiiiiaaaaaaacccchhh!!!!" This became the West Coast's signature attitude. They focused on what

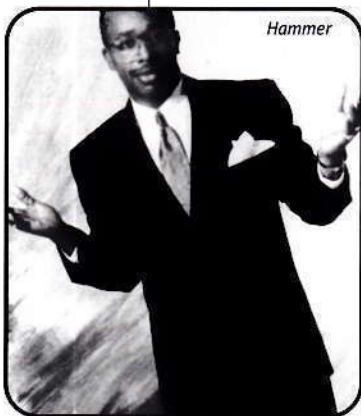
their areas wanted and reaped the gold and platinum plaques that came with their success. Pretty soon with the arrival of Snoop Dogg and Dre going multi platinum and thrown into the middle of a media frenzy about gangsta rap, the focus became more about who was selling what. Snoop and Dre weren't just names in hip hop...they were household names. Fans who once didn't really care how much an LP was selling became more and more aware of who was selling and who wasn't. Who was not just ghetto superstars, but superstars period...selling as many records as any other non-hip hop artist out there. Gold and Platinum became a symbol of stature not just within the industry but on the street as well. Sales became the focus. Nas' first LP which was labeled a classic by hip hop connoisseurs, got lost amidst the turmoil. His beats were straight East Coast NYC flava and his rhymes were intricate and compelling, but to the casual listener it was just too much for them to care about.

Puff Daddy, who brought out a then newcomer named Biggie Smalls via Mista Cee, brought him out in true West Coast gangsta fashion. Giving him the more gangsta-playa marketing approach that helped him sell not just in NYC but out in other parts of the country. Biggie was the first artist outta the East that could yell "Brooooooooklyn!!!!!!" and yet have his whole persona and beats appeal to the rest of the country. There were the raw gangstafied cuts, backed by a mixture of East Coast and West Coast production styles which appealed to street cats in all demographics, while his smoothed out, R&B party flavored West Coast playa rhymes went down well with the females at the clubs. A business savvy Puff started to appear in all the Bad Boy videos, and became a star soon himself as everyone knew that "that's the cat that run the company...that cat is mak-

Rap Top 10

1. Never Lose Touch Defari
2. El Nino(LP) Def Squad
3. 3 Card Molly Xzibit feat. Ras Kass & Saffir
4. Return Of The Ripper LL Cool J
5. Moment Of Truth - Gangstarr
6. Find A Way A Tribe Called Quest
7. Lyricist Lounge(LP) Various Artists
8. First Family IV Life (LP) M.O.P.
9. Capital Punishment LP- Big Pun
10. How Come - Canibus

ing loot...the one calling the shots". The word circulated and Puff's rep grew outside the circle of the music industry. New York's once super



Hammer

creative and thriving underground was now pushed into taking a back seat. Financially they just could no longer hold up as the East Coast was shining, but it was Bad Boy outshining everyone due to their success. Bad Boy managed to gain both street appeal and mainstream appeal at the same time, something which was unheard of for East Coast artists at the time. East

Coast artists seeing that it was possible to sell units and keep your street appeal were quick to follow along with similar formulas. Jay Z, L.L., Nas, Missy Elliot, Mase and Wyclef all used varying versions of that basic formula and sold albums by the truckload.

Hip Hop is no longer the underdog. It's corporate with platinum hits, accepted by the mainstream and in regular rotation on MTV. So what happened to the underground? ...Does it matter? Is underground the current independent record movement pushed by up and coming hip hop groups? Or is it artists and groups like Canibus and Gangstarr which are promoted as underground because they do not follow a mainstream formula yet will sell gold and receive mainstream press anyways? Perhaps underground itself has fallen victim to the corporate monster called the music industry becoming more of a marketing tool used to sell "that next shit" to mainstream audiences. The way I see it it's a combination of all of that, it just depends on perception. There have become different strains of underground. Hip hop which at one time was a simple creation has mutated into Godzilla like proportions with many different tentacles. Marketing strategies aside...underground hip hop will always be those who create music for the sake of creating music. The cats that embrace it whether there is dough in it or not. They may never sell platinum but enjoy trying to make something different...something they feel. I remember Raekwon telling me awhile back when I interviewed him for his first LP "My goal is to go gold...based on the buzz I got with Wu and the quality of the music I'm putting out. Platinum and all that shit? I ain't worried about all that 'cause that's more the politics of the industry." To me that is underground. Not letting the industry dictate to you, but dic-

tating to the industry...hustling your own self, to reach your own goals all while keeping your focus on your craft to make sure that it's potent. When your goal is making dope records creatively...you breath life into the underground. Perhaps now with new artists such as Mos Def, Company Flow, Mike Zoot, Jedi Mind Tricks, Saukrates, Choclair, Eminem, J Live, Kwell and a gang of others bum rushing the industry we'll see hip hop reinvent itself again. Shedding it's skin, and rocking new colors and designs for the year 2G....

-Snagg

DAVINA

Best Of Both Worlds
LOUD Records 1998, I'm not a big fan of today's R&B. I find that the tracks are almost always blatantly recycled from past hits, alot of the artists can't sing and their whole slick image is just the usual record label marketing poli-tricks. Therefore, to actually get me amped enough to write about an R&B artist is nothing short of miraculous. I really dig this new Davina CD though because I can already tell it's gonna be perfect for the summertime. The atmosphere it creates is cool like the shade, or if you are already in the shade, it complements it like a cool drink. Davina's LP has that smooth mellow feel to it like an Erykah Badu, D'Angelo or Chico DeBarge.



She wrote all the songs(something more R&B artists should do), produced the entire album and even engineered it. The various joints on here provide the perfect backdrops, regardless of whether you have company over, whether you're up in a club or spending some quality time with your lady. My personal favourites have to be the ultra buttery "Come Over To My Place", and the more up tempo "I Can't Help It" which uses the same bassline sample that De La Soul used for "Breakadawn". Instead of using a plain sample though, the music is not sampled, but rather replayed by live musicians which gives a more spacious feel to the track. You should also peep the super hot "So Good" who's remix features Raekwon from Wu Tang and is getting all kinds of love on the radio. It's definitely not the usual, "steal a breakbeat and add a rapper" joint, it holds up to the quality of the rest of the LP. An added bonus is that it also comes as an Enhanced CD you can pop in your CD ROM and check out. It's got a photo album, an interview, a interesting game, and a few other goodies. In conclusion? Stop whining about wack R&B artists and go buy the real thing.

XZIBIT (FEAT. RAS KASS, SAFFIR)

Three Card Molly("12)
LOUD Records Oooooooooooooohhh!!!! This is that shit! I love this joint. It's the first installment from the collective of RasKass, Xzibit and Saffir known as the Golden State Warriors. The track is blazin' and with Ras Kass, Xzibit and Saffir you know it is on point lyrically. When you hear this it just gotta make you smile and your head nod, ya' know? Of course you do. The hook is tight, the track is tight and the lyrics are tight...Three superb and innovative solo artists coming together holding it down for the Left Coast. Damn, shit like this makes my day.

DEFARI

Never Lose Touch" b/w "People's Choice Tommy Boy, Making alot of noise with his independent release "Bionic", Dafari has now popped up on Tommy Boy. If this single is any indication of what's to come... Dafari's future

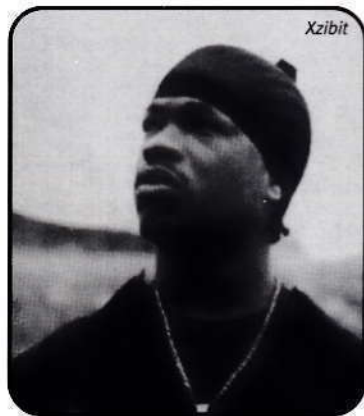
looks bright. The track is ill, a his rhymes are expertly delivered. The chorus is real catchy and should have heads bangin' all the way from his home in Cali to the 5 boroughs of the NYC. You should definitely keep an eye out for this record. The chopped piano sample hits all the right notes giving the track the proper flavor, while the beat adds that bounce. The B Side..."People's Choice" is nice also. Using a KRS One sample for the hook it's a solid sidekick to a bangin' A Side.

BIG PUNISHER & CAPITAL PUNISHMENT (LP)

LOUD Records
Whois Gonna Take The Weight? Big Pun comes through with an incredibly bangin' first LP. Laced with a little something for everyone, Pun rocks both party and street joints. A lot of the time when an artist tries to mix the two the effort comes up lacking but there is no disappointment here. The production is top notch and the balance between the street and club is perfectly executed. Big Pun brings a whole lot of guests along for the ride and more than holds his own. Special Guests include Wyclef Jean, Black Thought from the Roots, Inspectah Deck from Wu Tang, Prodigy from Mobb Deep, Noreaga and his partner in crime Fat Joe. Capital Punishment contains his previously released singles "You Aint A Killer", and "I'm Not A Player". Also on the album is the super hot "I'm Not A Player" remix entitled "Still Not A Player" featuring R&B artist Joe, and completely new lyrics. This is something you can throw on at a club and know that the floor will stay packed. For the more street oriented be sure to check out "Beware", "Super Lyrical" and "Remember Me". No doubt Big Pun is making a big splash with his debut LP, and under the guidance of his "Twin" Fat Joe look out for the punishment to continue as he will undoubtedly pop up on many other projects in the near future.

LL COOL J & THE RIPPER

Strikes Back("12)
Def Jam, There is a war going on nobody is safe from. LL is back into battle mode. The object of his wrath? Newcomer Canibus, who tore up him up on the track 2nd Round Knock Out with lines like.. "You run around showing off your body cause it sells/ And due to the fact that you ain't got skills"...I kick that shit that real niggas feel/ While 99 percent of your fans wear high heels." Or how about "Battle you in front of your 1St,



Xzibit

second and third born/ Make your wife get on the horn and call Minister Farrakhan." So how would LL come back? Could he come back? Was he washed up? A lot of people thought so and had already crowned Canibus the winner, but then LL came out with this. It should prove to anyone who thought LL had lost his lyrical fury that it's all still there. It's just been in hibernation. Coming back with lines "Ask Canibus he ain't understandin' this/ Cause 99 percent of his fans don't exist" or "Talk about Farrakhan? Nigga you gotta call Jesse Jackson for some Affirmative Action" The beat is pretty hot, and LL even takes some time to dis Mike Tyson who appeared on Canibus' joint. Wyclef also feels gets ripped as LL states "Heard you running 'round town with that Bob Marley imposter". Battling is finally back in hip hop the right way on wax. And this looks like it's gonna be a classic. Will Canibus be able to come back strong? Well, I guess we all gonna find out.



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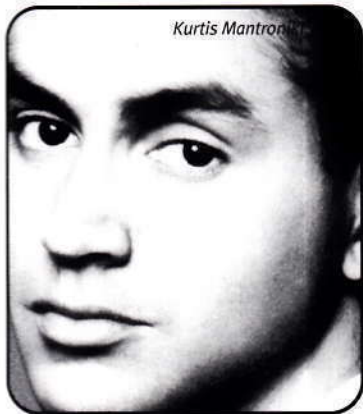
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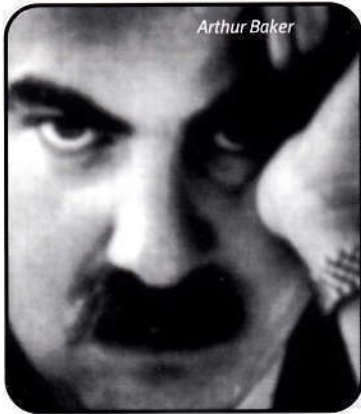
dj details

reviews, interviews, charts, tips, bitz & pieces

Kurtis Mantronix



Arthur Baker



Add N to X



"The past isn't dead, it isn't past yet!"

"Electro luminaries return to haunt a new generation of electronic dance music artists"

Often groundbreaking cultural movements, such as electro-era hip hop, perform a space-clearing gesture which allows for the emergence of a entire generation of cultural production (techno, in all its forms, for example), only to disappear from popular view. The crucial point not to be missed here is that the original movement (in this case, electro from '83-'88) then assumes the form around which all subsequent cultural production is organized. In contemporary electronic music, we can precisely locate such a "vanishing mediator" in electro-era hip-hop. Long before the contemporary vogue-ish reanimation of electro, championed by everyone from Detroit bass artists such as **Aux 88** and **DJ Dijital**, to **Dave Clarke**, **The Jedi Knights**, **I-f**, **Phoenecia**, and **The DMX Krew**, the analog tools-of-the-trade in what is referred to as techno: The Roland TB-303, TR-808, and TR-909 alongside the Oberheim DMX and the Linn Drum were being put to use by underground hip-hop producers during the period roughly spanning 1982-1988. Yet, in the mainstream media, this era of music is largely neglected. For contemporary techno artists, many of the records released during this period have carried them through their artistic lives.

The artists of that era are too numerous to mention in detail, (though we will do so in forthcoming issues) but suffice to list the following pioneers: **Mantronix**, **Duke Bootee**, **Giorgio Moroder**, **The Latin Rascals**, **Pretty Tony**, **Arthur Baker**, **John Robie**, **Arthur Russell**, **Freestyle**, **Magic Mike**, **Dynamix II**, **Davy DMX**, **Knights of the Turntables**, **Schoolly-D**, **The Unknown DJ**, **The X-Men** (of the LA Techno-Hop label, not the more familiar X-ecutioners), **The Egyptian Lover**, and **Hashim**. And we know that this is a mere sampling of the extraordinary group of highly skilled artists much of whose music is preserved, circulated, documented by a very few. (You know that when you see a \$40 price tag on the "Bassline" 12" by Mantronix, things are really getting out of control.) You need only glance at the cover of "Triple Threat" by the **Z-3 MCs** (Beauty & The Beat, 1985) to notice the group's DJ with a 909 under one arm and a 303 under the other. That illustration makes my point more clear: where is the recognition for the work of artists like the **Z-3 MCs**? As a new generation emerges from the broken heart of post-rave culture in the US, what is the place of history? because, after all, history is what hurts. (It could be argued that the intro to **The JB's** "Blow Your Head" from 1969 predicted acid twenty years before **Spanky** and **DJ Pierre** recorded "Acid Tracks" by **Phuture**, but that is a story for another time).

My point here is simple: electronic dance

music in all its infinite variations moves at a rapid and exciting pace; but the technology largely remains the same. Thus, the contemporary rise of turntablism/cut-and-scratch culture, "new school" electro, and underground, experimental hip-hop has something of the "return of the repressed" about it. This is exemplified in the brilliant "Tragic Epilogue" EP by **The Anti-Pop Consortium**, a three piece New York hip-hop collective composed of **Priest**, **Beans**, and **M. Sayiid**, which represents a step forward into the future of experimental electronic music that far surpasses much of what is going on at the moment in what gets called "techno." Underneath **Priest's** and **Beans'** surreal lyrics are some of the most rhythmically complex and smoking electronic instrumentation.

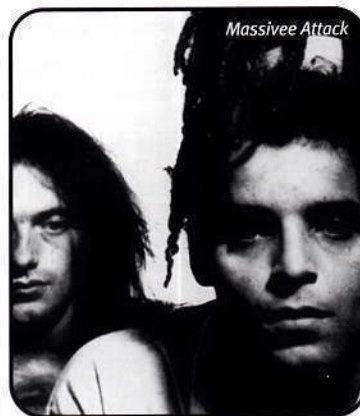
Imagine the angular, glowering analog crunch of **Add N to X** wedded to **Marley Marl's** radical dubs of the mid-80s on such records as **MC Craig G's** "Shout" or **The Super Kids'** "The Tragedy (Don't Do It)" (both, NIA Records, 1986) and you'll get some idea of the imagination behind the Anti-Pop collective.

Let me point out that simple nostalgia achieves very little for anyone, and that what is crucial here is what might be called a history of the present. None of the contemporary hip-hop bricoleurs are waving the "keep it real, the old school" flag in any way. But the past isn't dead, it isn't even past, as **William Faulkner** once remarked. Take, for example, the radically minimal work of Brooklyn producer **Sensational**, whose **Loaded With Power** LP (Wordsound) is about as lo-fi as you're gonna get, but everything has room to breathe. Like **Robert Hood** or **Vainquer**, **Jeff Mills** or **Maurizio**, **Sensational** knows that space and absence is as important as presence in determining what you hear and what you think you hear in the gaps. Dub producers know this. **King Tubby**, **Scientist**, **Lloyd "Bullwackie" Barnes**, and **The Mad Professor** understand that space and absence are far more sonically suggestive than fullness and plenitude. One need only consider **Max Roach's** question as to whether the rhythm was found in the drum beats or between them. Just listen to the spine chilling "Mango Drive" by "Rhythm & Sound" (Rhythm & Sound), **Maurizio's** radical, beautiful reworking of the 1979 echo chamber classic "Mango Walk" by **The Chosen Brothers & Bullwackie's All-Stars**

Tim Bits

It looks as though **Nico's** highly regarded drum-and-bass label No U-Turn, vaunted for its inauguration of the sound known as tech-step, have

struck up a highly anticipated deal with the Sound Gizmo imprint, a label of the Earth Program in the US for release of music on No U-Turn and the label's sister imprint, Saigon. The first domestic release will be a compilation of Saigon artists, entitled **Incoming**, featuring **Dom + Roland**, **Nico**, **Future Forces, Inc.**, **Ryme Time**, **Research**, and others..... If you think the Baltimore scene is all about **DJ Who & Co**, check out the massively energetic Baltimore trax scene emerging from such labels as **Unruly**, **Hardhead**, **Knucklehead**, and **Baltimore Breakbeats**. **Booman's** "Freeze!" on **Hardhead** is a shock to the solar plexus. contact: **Shawn** at **Unruly Records**: 410-225-3376, (<http://www.unrulyrecords.com>) as well as **Bernie** at **Baltimore Breakbeats** and **DJ Technics** at **Knucklehead Records**, both on: 410-837-1000. If you still need convincing, ask **DJ**



Massive Attack

Icey, he orders stuff from the **Knuckleheads Records** store every week.

Alex Knight and **Dave Cawley** of leading London electronic shop **Fat Cat** have had a label up and running for about eighteen months. Now, with US distribution finally in place, stateside fans will be able to hear the label's brilliant roster which includes EPs containing exclusive tracks by **Gescom**, **Various Artists**, **Vainquer**, **Live Human**, **Autechre**, **Monolake**, and others..... The third release from **Maurizio's** Rhythm & Sound label, "Roll Off," is rolling on turntables in this office: pure electronic dub at its most radically minimal: post-millennial tension..... And on a related note, **Maurizio's** favorite roots dub label, **Wackie's Records**, run by Bronx producer **Lloyd "Bullwackie" Barnes** is once again reissuing

Streetsound Office Ambience

1. 4-Hero
Two Pages (Talkin' Loud) UK LP
2. Anti-Pop Consortium Tragic Epilogue (Anti-Pop) US LP
3. Saul Williams
Elohim (1972) (Big Dada/Ninja Tune) UK 12"
4. Pretty Tony
Fix It In The Mix (Pandisc) US 1986 12"
5. Live Human
Improvisations (Fat Cat) UK EP
6. E-Dancer
Heavenly (Planet E) US LP
7. Dilated Peoples
Work The Angles (ABB) US EP
8. Sizzla
African Woman (Xterminator) US/Jamaican LP
9. Rasco
What It's All About (Stone's Throw) US 12"
10. Peshay
Miles From Home (Mo Wax) UK 12"
11. Sound Works Foundation New Foundation (Foundation) UK EP
12. More Rockers
Selection Two (Alternation) German LP
13. Unknown DJ
Scratching 100 Speakers (Saturn) 1985 US 12"
14. Norm Talley
S/T EP (City Boy) US 12"
15. Various Artists
Masters Of The Beat (Tommy Boy) 1985 US LP
16. Jay Denham
Escape To The Black Planet (Disco B) German LP
17. Purple Penguin
Question (Cup of Tea) UK LP
18. DJ Com
Love (Atlanta D.J. Records) US 12"
19. Various Artists
Crossed Wires (Clockwise) US double-LP
20. Various Artists
Black Whole Styles (Big Dada) UK LP

some of their classic, highly-sought after records on wax, including **Prince Douglas's** "Dub Roots", **Wayne Jarrett's** "Bubble Up", and **Roots Underground's** **Tribesman's Assault!**

Speaking of roots dub, the new **Mad Professor** album, **Under The Spell of Dub**, on his **Ariwa** label is a fine addition to his extensive oeuvre. The question is: will he do for **Massive Attack's** **Mezzanine** album what he did for **Protection**? One can only hope so..... The dub moves on: **Eric Garza** and **Rob Hilton** of the much beloved **Theivery Corporation** are completing their album with legendary dub producer **Scientist**, one of the biggest influences on many of the Bristol musicians, particularly **Smith & Mighty**, who'll be spinning in the US for the first time this fall, and whose new LP is nearly complete..... One of the first vinyl highlights from the new **4-Hero LP**, **Two Pages**, is a **Jedi Knights** re-working of the stone-cold 4-Hero classic, "Mr. Kirk's Nightmare."

Now that the finishing touches have been applied to the debut album by **Rasco**, **Time Waits For No Man**, **Peanut Butter Wolf** and his **Stone's Throw** label are getting ready for the release of this record, which is going to establish these two as underground hip hop artists of the first order, as if that were still necessary..... In the past eighteen months, **John Tejada's** produced more tracks than you've had hot dinners and his latest ventures includes projects for the **British A13** label, **Silent Records'** excellent **Organized Noise** imprint, and **Dan Bell's** revived **Seventh City** imprint..... While we're discussing **Dan Bell** and his **Accelerate** organization, he's also continuing with his **Elevate** imprint, releasing records by **Lo Soul**, **Theo Parrish**, and others. Forthcoming releases from the **Seventh City** imprint include tracks by: **Anthony Shakir** and **Titonton**..... **Skiz Fernando's** active **Wordsound** collective have set up a vinyl-only imprint, **Black Hoodz**, to reach

European Report by Maria Jimenez

those DJs desperately seeking the Wordsound aesthetic on wax. Recent releases include: **Dr. Israel's** "The Doctor" 12", **Spectre meets Torture's** "Smoke It Exact" 10" EP, and **Truck Stop's** nail-biting "Coast to Coast" 10" EP.....**The Purple Penguin's** new full-length record **Question** is now out on Cup of Tea in the UK, with an expected release through Iron Music in the US and Canada this summer.....**Woofer Destruction Dept.:** The new EP from **Ice**, (aka **Kevin Martin**, compiler of the **Macro Dub Infection** compilations) "Bad Blood" by **Ice Meets The Underdog** is one of the most extreme electronic records of the year, but it's got a mammoth, glacial groove that won't quit.

The Invisibl Skratch Piklz' Mixmaster Mike has a new album, **Anti-Theft Device**, which will be out on Asphodel by the time you read this.....**Victor Axelrod**, better known as **Ticklah**, was introduced to many with his "C.B. Stories" track on the invigorating **Connected** compilation on the 3-2-1/ Zero Hour label. Now, his debut record **Polydemic** is out on Razorfish and the demo of his heavy, heavy roots dub tracks is floating around: please, someone put this thing out! thank you. (contact: Russell Johnson on 914-428-1186 / nineone4@aol.com).....**Ninja Tune's** underrated hip-hop imprint **Big Dada** have just released a collection of the label's singles called "Black Whole Styles," which includes a lot of new material from **Asylum**, **Saul Williams**, **Alpha Phyme**, and **Toastie Tailor**.

Followers of Philly's extreme hip-hop bricoleurs, **The Jedi Mind Tricks** will be pleased to learn that their new EP, "Army of the Pharaohs" is due out in early July.....That Detroit techno-bass mix record by **Juan Atkins** that's been making the rounds is due to be released by T.V.T. this summer.

The new **Company Flow** EP, "End to End Burner" will see a European release before it gets put out by Rawkus in the US in September.....**Amon Tobin's** highly exploratory **Permutation** album on Ninja Tune has been nicely supplemented by a monstrous 12" containing remixes of "Like Regular Chickens" by **Dillinja** and **Danny Breaks**.....that's all for now, folks.

It is exactly ten years after the Summer of Love when US-born house music crossed the ocean and made its first major impact on the unsuspecting populations of London, Amsterdam and other European capitols. House and techno have been received here with open arms and, over the years, these styles along with their offshoots, have developed into the pop music of the 90's for Europe.

But don't cringe at the word 'pop.' Just because a record gets played regularly on Top 40 radio and millions of people buy it, does not mean it's shit or that the artist has sold out. Just ask **Prodigy**, **Goldie**, **Ultra Nate**, **The Pro-Pellers**, **The Chemical Brothers**, **Josh Wink** or **Daft Punk**.

Across Europe, any of these fine artists can be heard on Top 40 pop stations. Further to the pop developments, dance music has dug more underground in Europe too and unearthed the likes of jungle, drum and bass, trip hop, speed garage and more. So that is briefly how the music has developed on this side thus far. Now hear what's coming back at you in America from the continent influenced most heavily by U.S. house music and its countless offshoots.

One of the most inventive small independent labels in Europe today is the Danish label, April Records. Already known for the brilliant compilation series **Boredom Is Deep And Mysterious**, April Records is home to **Future 3**. Somewhere between light drum and bass and techno, electronica and lounge music is where their new single "The Boy From West Bronx" fits in. The remix included is surprisingly funky and pleasantly sparse. Four additional tracks included on the CD demonstrate a range of electronic moods from laidback to forceful, yet always sensitive. email: april@vow.dk

Highly appealing and energetic techno from Germany comes in the form of **Kay Cee's** "Escape" (Alphabet City/Orbit). This track is a solidly contagious number filled with proper buildups and breakdowns, Escape has an added electro-vibe to it. For the full body rock effect, try the unabashed Electro Mix. Overall a fine blend of today's techno and yesterday's electro body rock. email: info@orbit-records.de

Since the international success of last year's "RIP Groove" track from **Double 99**, speed garage has coagulated into a loose 'subgenre' which has already created so much diversity that no one really knows for sure what speed garage is any more. The sound of super phat sub bass as well as time stretched vocals are two indications that you may be in the neighbourhood. Further influences could come from garage, drum and bass, reggae or almost anywhere else. In a short matter of months, the tempo and variety of speed garage have been seriously cranked up. Currently the accessible, yet impressive track "Deeper" from **Serious Danger** is getting

banged across Europe in clubs and on radio. The follow-up, "High Noon," is just out now on vinyl. This deliciously deep track, inspired by a Western shoot out, is best in its driving "ISB Remix" version. To check out the essentials in speed garage including **Serious Danger**, get your hands on the **Full Bass** compilations from Legato/Fresh. Irresistible tracks come from, among others, **187 Lockdown**, **Funkjunquee**, **Ruff Driverz** and **Scott Garcia**. Dutch artist **Capricorn**, who had a huge club hit a few years ago with "20 Hz," is back in effect and better than ever. The couple years of growth and development have resulted in a far more mature and skilled producer as can be heard on his new album, **Lost In Jellywood** (Proudly/Sperm). The influence of the cinema is more than obvious in the vocal snippets included on the tracks, while the music remains uncategorisable except to throw it in the 'electronica' category. Capricorn provides listeners with an expertly layered selection of breaks and beats (both big and chemical), rhythms (dark and complex), bass (sub and dub) and heavy doses of percussion, guitar, and effects. Tipped tracks from the album include "You Either Love Somebody (Or You Hate 'Em)," the energetic, borderline acid "Alright," the threatening but invigorating "I Love New York" and the wild sub-bass and screeching guitars of "Shake-Dominate." The first single, "All I Am," is ideal in its album version, but don't miss the remixes. For the harder, darker side of dance music and Hollywood celluloid, Capricorn offers up "Lost In Jellywood." Join him for the journey. email: fandg@euronet.nl

From London based React Records, the label which brings you the compilation likes of **Dope On Plastic**, **Kinky Traxx**, and **Artcore**, comes a new collection for your mind as well as your body. **Sounds From The Electronic Lounge** is a **Scanner** and **Signs of Chaos** presentation of tracks from the monthly club night of the same name. Described by Scanner as 'abstract exotica, cut and paste beats, aphasic ambience and flaneur electronic' and by Signs of Chaos as 'an exotic cocktail of freestyle electronics, sonic minimalism and fractured beats', the music included on this finely selected and superbly mixed collection is highly rhythmic, expressive and diverse. Chock full of solid tracks. Highlights include the crunchy "Ultrasonic" from **Techno Animal**, the funky "Counterpoint" from **Signs of Chaos**, the electrified loungecore of "Duo Sonic" from **Gerard Deluxe** and the hard-pressed drum and bass of "Comparative Vandalism" from **Aphasic**. This compilation works to inspire both body dancing and mind dancing. Also from React Records, check **Coastal Breaks II**, a double CD set of high quality funky breaks, dope breaks and more and more breaks mixed by **Adam Freeland**. fax: +44 181 788 2889

Maria Jimenez (maria_j@streetsound.com)



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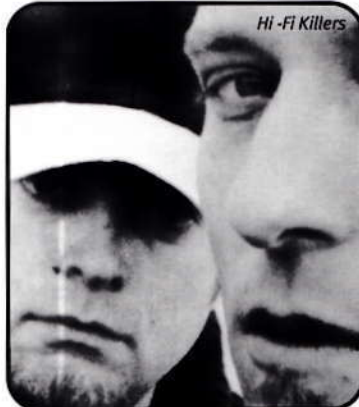
I was browsing through the racks of my local record store last week looking for new trends. Sure enough, a couple of new veins popped up. One is a new wave of indie pop. The second is a mellow vein of hip-hop based on pop and rock grooves. Both will sound great while your hanging on the beach or rooftop.

The Apples in Stereo's new "Tone Soul Revolution" (Spin Art/Sire) is a good example of the new pop. The Apples' previous records were classic lo-fi affairs; cool hooks buried under layers of noise, distortion, and tape hiss. "Tone Soul Revolution" sounds like ABBA by comparison. Shiny pop hooks ring out clear and true. "Seems So" starts things off with a

bang. The Apples keep up the pace all the way through "Tone Soul Revolution". Although Beatles references are already flying about in the wake of "Tones" release, I wouldn't go that far. The Fab Four didn't have the same affinity for guitar effects nor any sort of indie sensibility. The Apples' sound more like Big Star with access to digital technology.

Poolsville's debut "Slop Pop" (Popsburg) begins in the place it took The Apples' two LPs to find. Big clean pop songs undercut with a caustic sense of reality. "Big Bad Girl" starts off pleasantly enough, and then the bile kicks in. Yep, these boys are Beach Boys fans with bigger and more complex problems than poor old Brian Wilson. "Supermarket Victims" is an outsider's view on the fluorescent malls that litter the world. "Movie=Hat" besides the confusing title, sports an unlikely hook, a falsetto chorus that comes out of nowhere. Weird but catchy. Poolsville are probably damaged beyond repair. But at least they've found an outlet for their problems. A spoonful of sugar helps the Prozac go down.

The Hi-Fi Killers' "Possession" (Loosegroove) is a cool example of the new breed of hip-hop with rock and pop grooves. "APB" starts off the CD with a police scanner spewing out reports from the street. That sets the tone for "Possession": outsiders keeping



an eye on the Man, while they do their own thing.

Bits of 70's pop and soul find their way into the Hi-Fi Killers music. Imagine Earth Wind and Fire or The Crusaders as two-piece studio bands and you'll get the idea. Horns and keyboards fill out the songs with subtle hooks. "Max. Security" conjures up images of Miles jamming with EWF. Nobody believed it when those 70's soul outfits cited pop influences. "Possession" might just get the message out. Morcheeba is another studio collective who

sound like an 8-piece soul ensemble. "Big Calm" (China/Sire) comes off like a concept album created on the shores of some California beach. "The Sea" intertwines wah-wah and acoustic guitar with Skye Edwards' siren song riding over the top. By the time the song is over you're willing to go where ever Morcheeba wants to take you. "Shoulder Holster" sports a sitar hook and a rolling beat. "Blindfold" adds strings to mix. "Big Calm" consistently comes up with unique sounds for each song. That's something most veteran hip-hop outfits can't accomplish. This CD is sure to wear well over time. Unlike those ugly new shoes you just bought.

Mark T. Zadroga

Mark is a long time vinyl aficionado. he began his collection by clipping Jackson Five records from the back of Sugar Crisps. Mark is Executive Producer of the Static Channel and a novice bird watcher. You can reach him at mtzadroga@pseudo.com



the needle is on the record...



Cardwell

Joi Cardwell

JOI CARDWELL (the album)



Found Love

Joi Cardwell

"Found Love"

Produced by Grammy Winner
Frankie Knuckles



Joi Cardwell

RUN TO YOU

Joi Cardwell

"Run To You"

Produced by Phillip Damien



Joi
Soul To Bare

Joi Cardwell

"Soul To Bare"

Produced by Hani

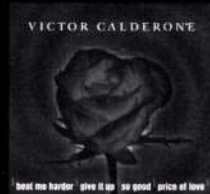
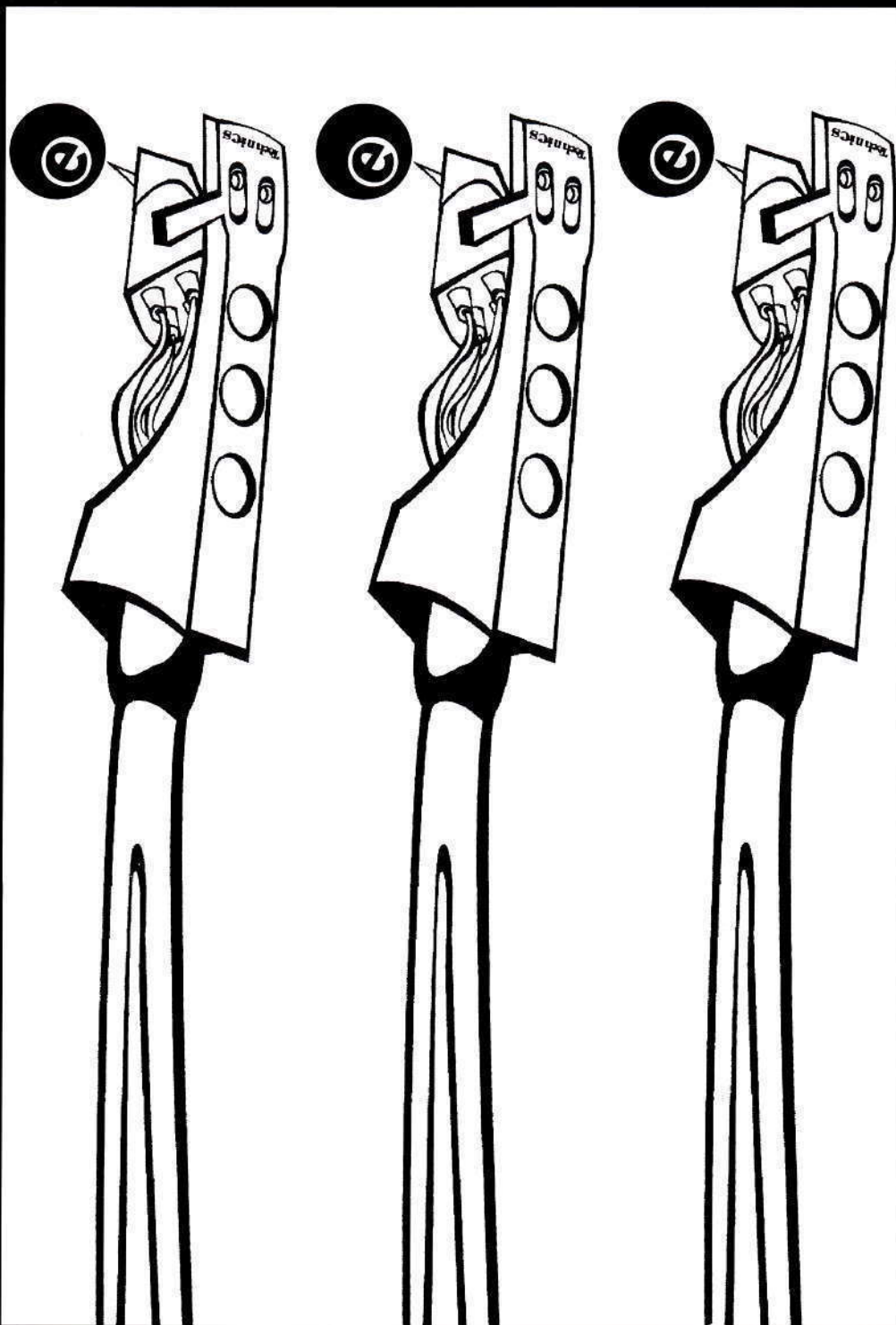
Joi Cardwell
"POWER"



JOI CARDWELL

"POWER"

With remixes by Michael T. Diamond



VICTOR CALDERONE

Victor Calderone
"Beat Me Harder" & "Give It Up"
12" & CD5

Major North
"Annihilate"



Major North
"Annihilate"

With remixes by Junior Vasquez

Pump Friction presents
Soundclash
"Vicious"



Pump Friction Presents
Soundclash f. Connie Haver
"Vicious"

With remixes by John Creamer

Future Funk
"Black Classical Music"



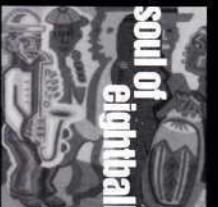
Future Funk
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brutal bill



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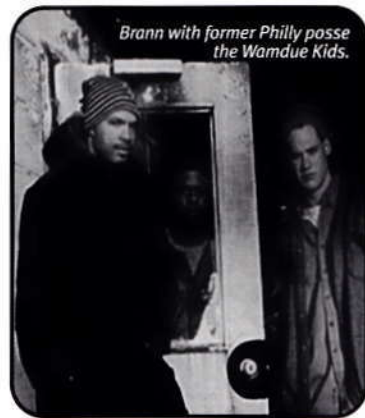
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Brann with former Philly posse the Wamdue Kids.

Wamdue's Chris Brann

Steve Reich or Masters at Work? Now you don't have to choose...

The variegated histories of contemporary house have meant that the genre, once defined by a handful of labels and producers, has become a global phenomenon. Accompanying these changes is the transition of house from a strictly 12" single based form to one in which full-length artist albums are increasingly common. Exemplary in this regard Chris Brann's second full-length album recorded under the Wamdue Project monicker, "Program Yourself", which sees his artistic vision coming to fruition. Formerly a member of the Atlanta trio, The Wamdue Kids, whose stunning series of singles for Kelly Hand's Acacia label firmly established Chris Brann and his colleagues as house artists of the first order. After the group parted amicably, Brann has moved in the direction of longer, more contemplative pieces, always ready for the dancefloor but not confined by its demands. I spoke to Chris Brann shortly after the release of his second LP for Strictly Rhythm.

I wanted to initially go back to your involvement with The Wamdue Kids and Kelli Hand's Acacia label. Would you mind talking a bit about that?

Well, at one point Kelli moved the whole Acacia label from Detroit to Atlanta. She just wanted to escape Detroit. We ran into each other, I passed a tape to her, and the rest moved really quickly. She had the distribution channel set up, and I had the music. That was predominantly Wamdue Kids records.

From there, how did you move into doing solo music as opposed to stuff with The Wamdue Kids?

Well, it's not really an issue. There are a lot of undefined boundaries as far as that's concerned, and I'd like to keep it that way. I guess I wanted the freedom. With the Wamdue Kids, it was the image of the other two guys and me. While I was still the main musician, the project was a little more collaborative and directed towards house music, a lot more dancefloor drive. And with my

first record for Strictly Rhythm, it was kind of like a diversion from the path of the Wamdue Kids. And then it gets complicated. But who knows? The next then I might get into doing would be a Wamdue Kids record, and it might be really house oriented. It'll reveal itself.

Thinking about the direction you've gone in; more forays into what I think of as conceptual full-length records? and how you envision in your artistic trajectory from house as a 12" based art form to single artists whose work can sustain itself over an entire album? I personally prefer the idea of working on albums, in a way it's the control aspect, you can make a statement that's a lot more well-rounded within a scenario, using a lot of different landscapes to portray, with the whole being the album. It's one of those things that should be fluid. That way, the record will reveal itself as whole, but not necessarily as a concept album.

Yet, at the same time, listening to the two Strictly records, they're definitely dancefloor amenable, in the sense that you haven't moved away from records that are suitable for DJs, but they also occupy the space inhabited by those people who don't necessarily go out and dance?

It's kind of a balance between the two. Because to me, music that is strictly for listening is not legitimate music; good music in any form, genre, or style if it's good, you should be able to dance to it.

And how do you tend to work in the studio? Is it more a question of tinkering around and spontaneity or do you come up with an idea, rush in and put something down?

Very spontaneous, fluid, no pre-conceptions of what I have to do, kind of taking a block and moulding it into shape, and the block is just the raw elements that you're working with in the studio.

Do you spin out?

No, I don't DJ. I used to at one point,

four or five years ago. I believe that it's a great thing to be a DJ, but to be a DJ and a producer is a difficult thing to do in my mind, unless you find that path where you're making music strictly for DJs. But if you're making music for people other than DJs, it becomes a burden to always be hammered with a format or regulation about how you should program the music.

In that respect, your music is analogous to that of Larry Heard in the sense that the early Fingers stuff, the longer pieces, have that tendency to be atmospheric, yet have dancefloor potential but also have some compositional structure that goes beyond the dancefloor. You're clearly interested in song structures as opposed to "tracks" Yeah, definitely. Tracks, in a way, bore me.

Are you playing live around the new album, and if so, do you enjoy playing out?

It's good and it's bad. We're doing the U.S. tour in June, sponsored by Strictly Rhythm and a few other corporate sponsors to make it a reality. It'll be myself, dancers, percussionists, vocalists. And DJ Deep C from Wamdue Kids. It's the whole experience of where we've been and where we're going; a lot of new stuff, stuff from Program Yourself, some classic stuff, all wrapped up. And we may be doing some European things later in the summer. We've been doing smaller things like this, but nothing on this scale.

You feel somewhat ambivalent about touring?

Ultimately, I'd rather be in the studio, in that comfort zone.

You're from Atlanta originally?

Yeah, and I've really chosen to stay down there whereas a lot of people have moved out. For me, I get the job done, it's a low stress environment. I'm able to focus my energies and use my resources. It's practical.

What've you been listening to in the last week or so?

Tonino Horta, a Brazilian guitarist, an incredible acoustic player and Steve Reich, Music for Eighteen Musicians, re-released from 1976. I find most of my inspiration outside of dance music, not that there isn't a lot of dance music that inspires me. You have to look outside of it.

That reminds me of what Eric Hilton and Rob Garza from Thievery Corporation talk about in terms of influences; that they listen to very little house, mostly Brazilian music.

Yeah, I have to put my filter on, so I don't like to go out much at all. To be inundated with all this sound at once when you're really inundated with all this sound when you're trying to make your own personal thing, it's damaging.

I'm thinking that as New York is de-hegemonized in the dance music world, that artists in certain other cities, Atlanta, for example who had been repressed in the older dance world are now able to come into the light. I'm thinking of your work and Carter Tracy's Clockwise label in Atlanta, and DJ Faust and The Third World Citizens.

The scene there is really beginning to congeal, it's taken a long time for it to happen, but it's a sign of the times that people are getting their focus straight, to make music, learn how to distribute it. In New York, you have the labels right there, so with an artist and a tape and the label, there's a certain immediacy about it that you don't have in Atlanta.

With your increasing exposure, have you and do you like to do re-mix work? I just don't understand it or agree with from an artistic view. On the other hand, it can allow you to express how you feel about a certain song, so it has its merits. If I'm attempting to remix, I feel like I'd probably save the music and use it for my own project.

Who would you most like to collaborate with (living or dead)?

There are so many people who I respect in music that just out of respect, I wouldn't even touch it. For instance, Aphex Twin or Phillip Glass. I wouldn't enter into that kind of relationship; it would sort of defile their music. I'd love to work with Pharaoh Sanders though, from that time in the '60s of spiritual jazz music, what has that transmuted into? There was an innocence about it, but with highly intelligent, classically trained musicians.

The Wamdue Project, Program Yourself, LP is available now from Strictly Rhythm. For a taste of Wamdue live, check out freqnet.com

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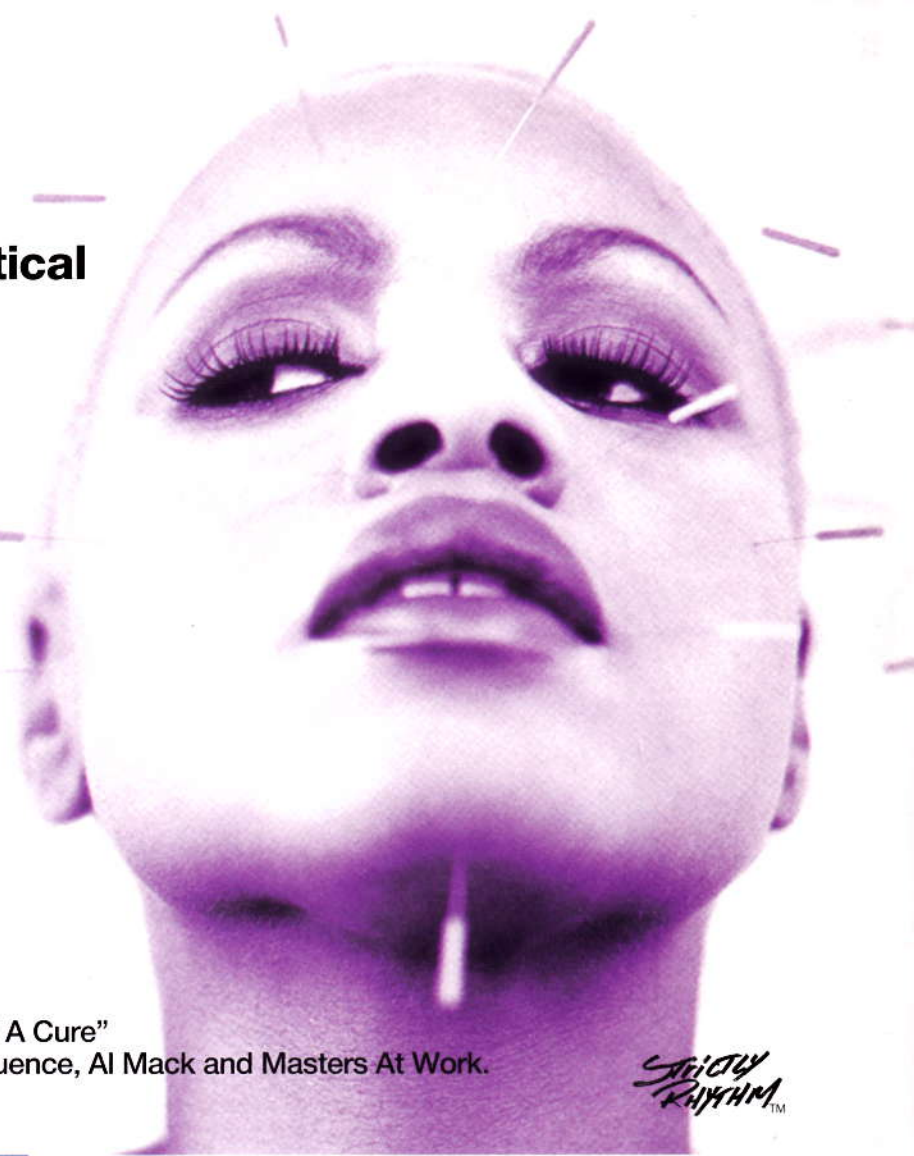
Kalahari Sunrise (original) - 2, Kalahari Sunrise (mp sunrise mix) (remix)
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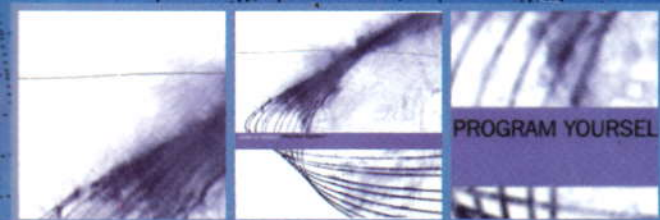
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