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REPORT

North America's International DJ Authority

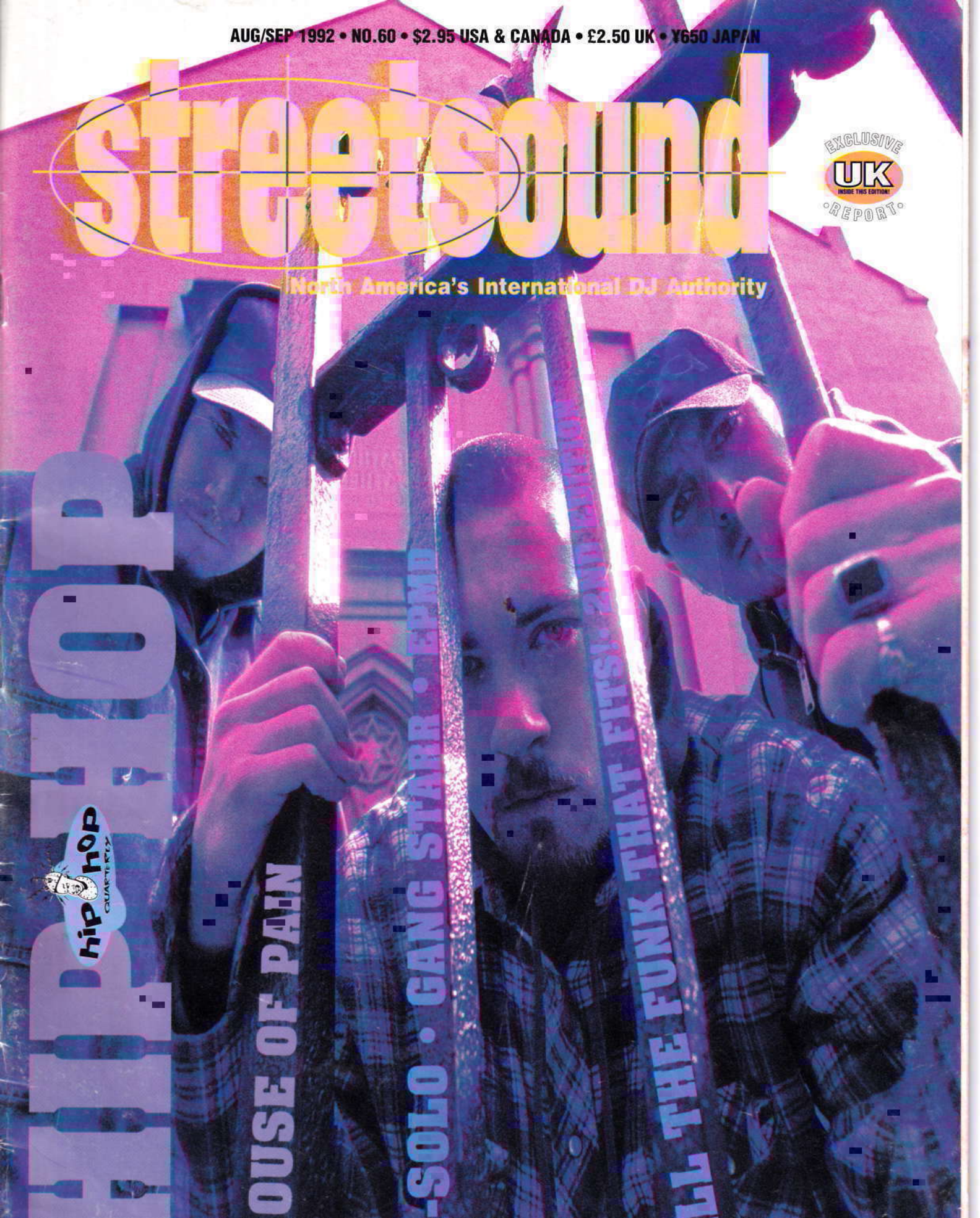
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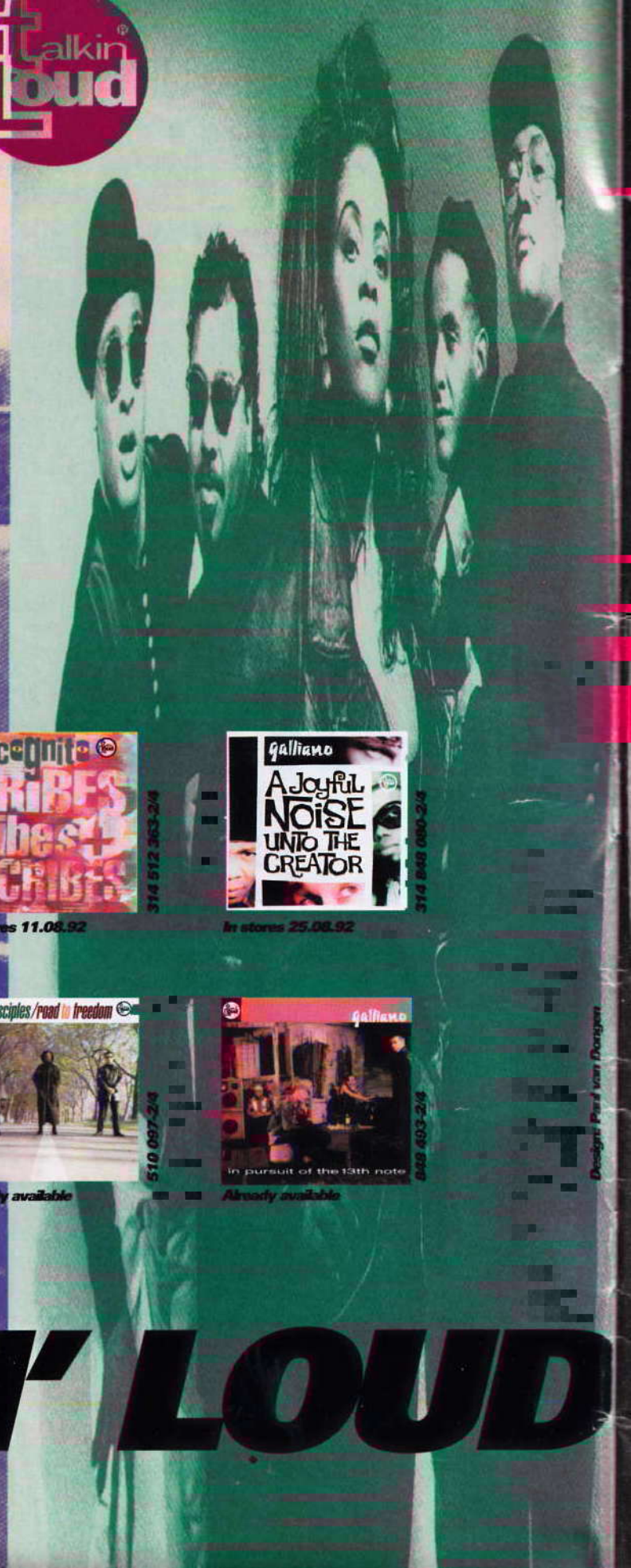
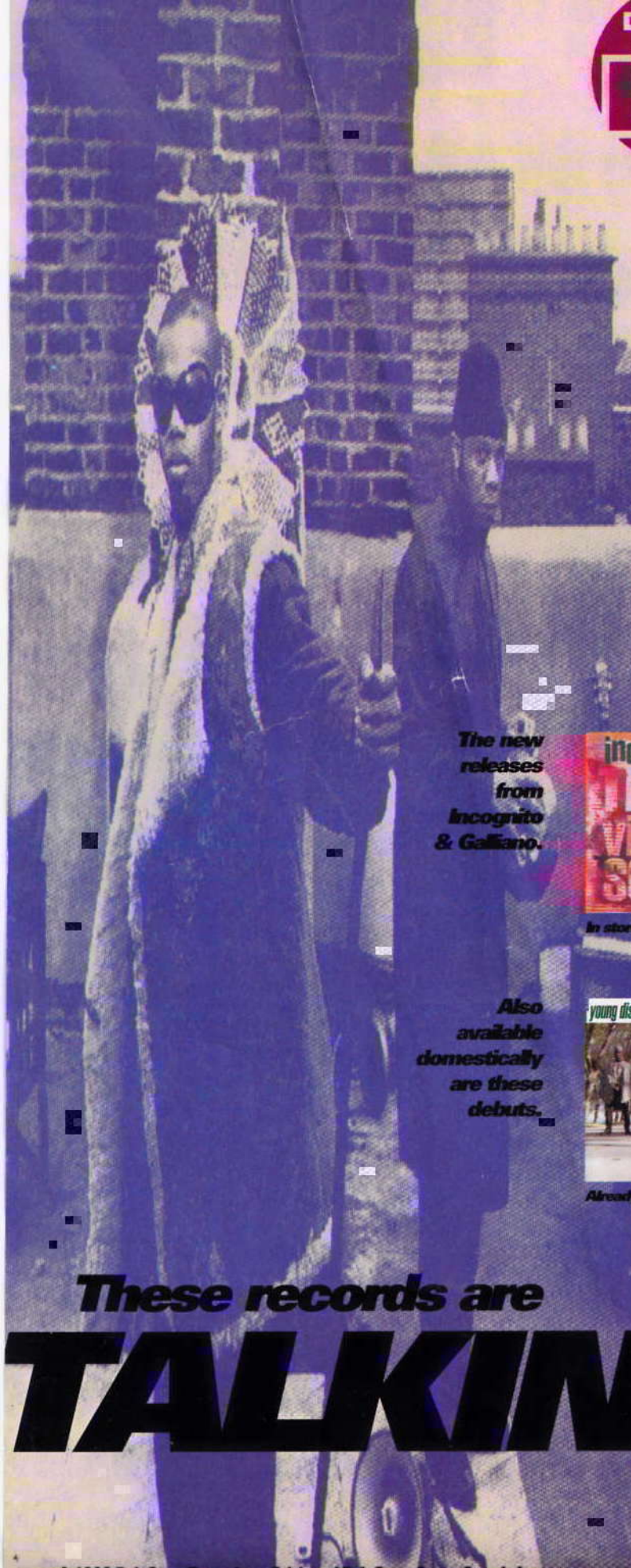


HOUSE OF PAIN

SOLO • GANG STARR • EPMD

ALL THE FUNK THAT FITS! ZURBUTO



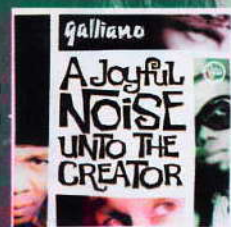


The new releases from Incognito & Galliano.



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These records are

TALKIN' LOUD

Design: Paul van Dongen

in

this ISSUE



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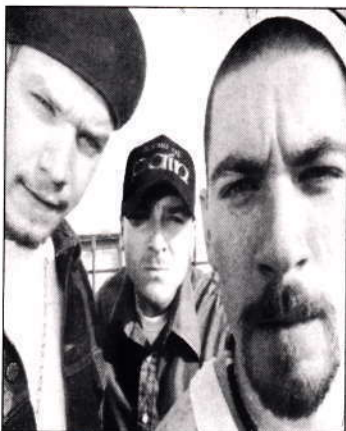
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It's the **Hip Hop Quarterly's** 2nd Edition!! You've got interviews with **House of Pain, EPMD, Gang Starr, K-Solo.** Tons of reviews! Press kit pre-views. It's **All The Funk That Fits**, from page..... **9**

Instant Acid Jazz **4**



BioFile: Your reliable guide to the latest in bios & photos. Inside this issue: **25th of May, ALT, Auto & Cherokee, Brass Bikini, Clock DVA,** and many others **6**

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Streetsound's World of BOOTY!

X-clusive Gear

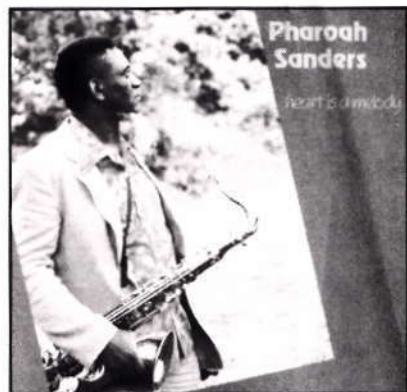
X-Clusive promo giveaways on page **66**



Enjoy a top-price trip through the **PERSONAL RECORDING JUNGLE** with your guide, Todd "Tech" Bronson! Turn immediately to **page 60...**

This style of music is without a doubt rooted deep in the past but not stuck there. It is about understanding the roots and stepping into the future. So it's not surprising that many new records are incorporating, covering, and discovering greats of the times gone by.

It kinda threw me off to find **Maceo Parker** and **Fred Wesley** on a brand new Tuff City 12".



The men of the Horny Horns were sought out, brought into the studio and left to do their thing. These 16 tracks are just funky horns, no beat and recommended for DJs but beware of the "Impeach The President" saga. It's good to see these two legends, who just about invented funk, still into it and involved.

John Coltrane's "Impressions" (Dorado) is

given a beautiful treatment by **Giant Step NYC**. They're a loose collective that blew away everyone present at their show during NMS last June. Coltrane's emotion and spirit is not lost as this is a response to South Central's riots complete with **Martin Luther King** spoken word on the social turmoil of his time, which obviously hasn't been solved yet.

Pharoah Sanders' "You've Got To Have Freedom" has been given new life with "Look Up (See What's Goin' Down)" (Pleasure Garden) by **REP**. It's not radically rearranged but, along with the flipside reworking of "Delerium" called "Got Me Delirious", two classics are back in effect.

Eric B & Rakim do damage on "Don't Sweat The Technique". But they're a hip hop crew not acid jazz!?! Yes, but no. When any sort of record hooks up such a nasty bassline with horns, organ and a "Pretty Purdie" beat to this effect then it's in there. No questions, no shit.

With the same ingredients, but half the flavor, comes "A.J. Experience" (Repo) from **DI Jaztion**. Not the type of song to carry a swing for more than a few weeks but best described in "house" terms: a nice "track".

If you don't own **Galliano's** "A Joyful Unto The Creator" (Talkin' Loud) because ya can't get with the poetry/rap but like the music, then check it again. The soulful voice of **Omar** is fea-

tured on "Golden Flower" which is uptempo fusion reminiscent of **Hi-Tension** (an underrated '70s band). With both fingers crossed, I'm

WELDON IRVINE / IN HARMONY



Also featuring the keyboard artistry of "Virginia" Joe Jones

praying a 12" single release.

Also new: "Big Noise" (Boombastic) by **Pressure Drop**; "Funk! Fing" (Treble Clef) by **Tiki**. Also reissued: *Classic Jazz-Funk Vol. 3* (Mastercuts) featuring **Herbie Hancock, Ramsey Lewis, Kool & The Gang** and more; *Classic Mellow Vol. 2* (Mastercuts) with **Marlene Shaw, Heatwave...**; and the obscure "In Harmony" (Luv'N'Haight) from piano-man **Weldon Irvine**.

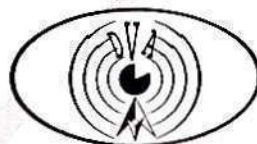
Free Your Mind & Your Ass Will Follow. ☒

-Paul E. Lopes



CLOCKDVA

THE WAITING IS OVER



MAN AMPLIFIED
New Studio LP
Conte 182



THIRST
Classic 1st LP
Conte 192



ADVANTAGE
Seminal 2nd LP
Conte 191

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EXODUS QUARTET (EXODUS)
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JOANNA LAW (LAW MUSIC)
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YOUNG DISCIPLES (TALKIN' LOUD)



MICHAEL CHRISTOPHER OVA

Dec. 25, 1958–Jul 28, 1992

The death of Hi-Bias Records' Michael Ova on July 28 was a tragic loss to the dance music community. To all of us here at *Streetsound*, Mike was a very good and supportive friend, and his AIDS-related death painfully hit home.

Mike, with partner Nick Fiorucci, possessed the talent, ambition and relentless drive to put Toronto on the international dance music map. In the process, he showed a city often divided that one of their own could make it. Hi-Bias, the DJ's Label, will carry on as he would have expected.

He leaves behind his wife Valerie and daughter Jennifer.

Donations to an AIDS fund established in Mike's name may be made c/o Michael Christopher Ova AIDS Council, 54 Neilson Ave., Toronto, ON, M1M 2S4.

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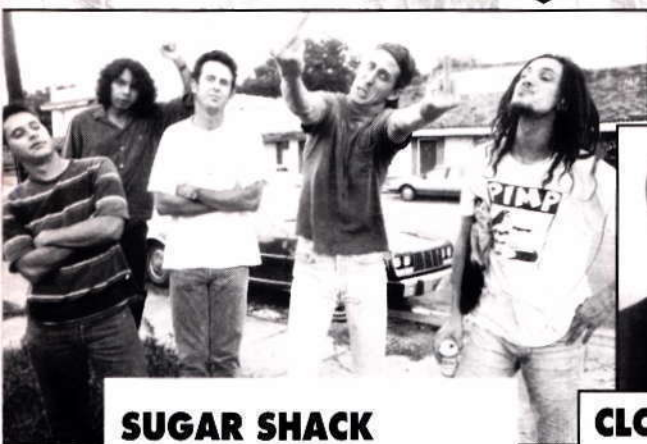


Management Dave Kaplan Management
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BIOFILE

Cruising the current crop of bios, press releases and promo packages in search of information!

compiled by Angela Barker



SUGAR SHACK

LP: *Charmer*

Label: Fistpuppet

Texas rockers Sugar Shack explain that their sound is not artistic because "your girlfriend, who was a nag to begin with, just dumped you on your ass and she owed you \$35 and you're in this band with a bunch of other fuck-ups who can't get their shit together either. So the last thing the band sounds like is artistic." On their album, *Charmer*, the tracks waver "somewhere between **Deep Purple** and the **Moving Sidewalks**". Members include **J.R.** (the catman) **Delgado** on bass and "beers", **Mark Lochridge** on "yelling", **Kyle G. Otis** on guitar and "youthful optimism", **Andy Wright** on guitar, and **Brent Prager** on drums and "drugs".



CLOCK DVA

LP: *Man Amplified*

Sheffield, England's Clock DVA have been around in various incarnations since 1977, but with their latest release, "what is left of the early days is their coldness and their main themes—occultism, horror, violence, mutation—but all in a new radically futuristic vein". Led by **Adi Newton**, the "electro-noise" group

took its name from the dictionary in the back of **Anthony Burgess' A Clockwork Orange**. Springing from an industrial scene that included **Throbbing Gristle** and **Cabaret Voltaire**, Clock DVA disbanded when some members longed for commercial success. In 1987, Newton was joined by **Dean Dennis** and **Robert Baker** to create a sound "seen as an intermediate device between Cybernetics and Alchemy, Tradition and Technology".



LAURA ENEA

LP: *Laura Enea*

Label: Next Plateau

The debut single from pop/dance artist Laura Enea, "This Is The Last Time", sold over 100,000 copies and helped establish her "on the pop-world map". The native of White Plains, New York, spent much of her time in Italy, from whence her parents came, and won the Miss Italia Talent Competition. Although an independent Italian label offered her a record deal, she held out for a U.S. signing, with the result being her debut self-titled LP on Next Plateau. Inspired by vocalists such as **Aretha Franklin** and **Barbra Streisand**, and encouraged by a musician father and brother, Enea is "blossoming into one of the most prominent pop/dance artists of the '90s".

ALT

LP: *Another Latin Timebomb*

Label: Atco/EastWest

Los Angeles homie ALT describes his hip hop style as "legit and real but with good time radio vibes". One side of the debut solo album for this 22-year-old rapper is "on the fun tip", while the other side "touches on everything from Hispanic culture and the LA riots to Native Americans and the Ku Klux Klan". After collaborating and touring with **Kid Frost**, ALT has penned the majority of the music on his own LP. One exception, "Tequila", takes the 1958 classic, which has become popular again "thanks to teenage dances and college marching bands", and gives it a "bugged out, over-the-top rap".



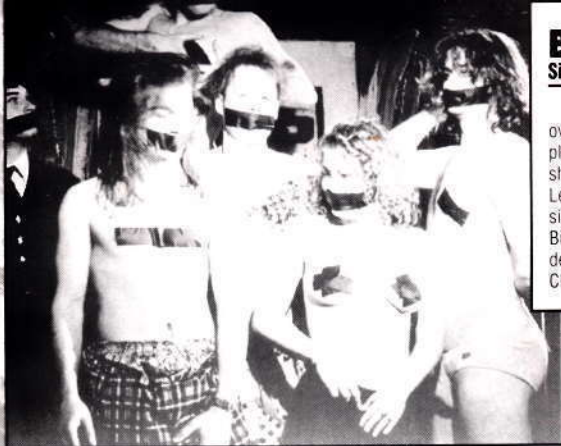
KCM

LP: *Funky/Smooth*

Label: Virgin

The funk, soul and laid back R&B sound of KCM's debut LP "will bring back fond memories of the good ole days when groups like the **Main Ingredient**, the **Impressions** and the **Defonics** reigned supreme over the airwaves". Based in Atlanta, KCM—or, **Kevin, Carl** and **Michael**—is an "exciting new male trio" which "puts equally heavy emphasis on both the lead and background vocals".

Virginia native **Carl**, whose parents are both ministers, grew up singing in a gospel choir before joining the Atlanta group **Four-play**. Michael, from Mount Vernon, New York, sang with gospel greats like the late **Rev. James Cleveland** and the group **Sky's The Limit**. Ripley, Tennessee native Kevin is the son of a pastor and a mother who writes speeches for **Coretta Scott King**. He sang with groups **Fahrenheit** and **DPB**, before joining Carl, Michael and producer **Auvil Gilchrist**. Together, their "harmony shines through in the music and camaraderie".



BRASS BIKINI

Single: "Tastes Like Chicken"

From many performances over the past three years, "people now know that a Brass Bikini show is always a good time". Led by "larty and twisted sister singer" **Gabrielle Roddy**, Brass Bikini have just released their debut single "Tastes Like Chicken". According to Roddy,

"The press and the airwaves are loving it, not to mention a steadily growing group of wild and wonderful fans." Roddy is joined by brother **Justin**, a "wild and deeply psychotic keyboard player", "closet comic bassist" **James Stamos**, "bubbly cartoon guitar player" **Robert Kemp**, "effervescent banshee of a drummer" **Matthew Dematteo**, and **Pete** "the bagpipe guy".



ME PHI ME

LP: *One* / Label: BMG

Flint, Michigan native Me Phi Me is a "big beat poet for the rimeless" whose LP is "calling to one and all to get up and dance, to get up and laugh, to get up and dance, to get up and change the world". The 21-year-old, who grew up in a poverty-stricken neighborhood, wants to lift the spirits of listeners "with the organic sound of live acoustic guitars over poetry and groovy street beats". Patterning himself after **Paul Simon**, **George Clinton** and **Gil Scott-Heron**, Me Phi Me "took the high school hop, the rock from rock, the rhythm from blues, and added some folk for you folk".

THE 25TH OF MAY

LP: *Lenin And McCarthy*
Label: BMG

Liverpool's The 25th of May combine the "sensibilities" of **Public Enemy**, **Boogie Down Productions** and the **Disposable Heroes of Hiphoprisy** with the "adrenaline rush" of the **Clash**, the **Pistols** and **Faith No More!** With their debut LP, *Lenin and McCarthy*, the hip hop quartet slice together "police sirens, party politics, the politics of partying and sampled news bulletins" with "tight guitar motifs" and a vocal delivery which is "sometimes brutal, sometimes sardonically underplayed". Influenced by **NWA**, The 25th of May vocalize their own anger and frustration at "the things they see rending their own people and environment both in Liverpool and in Britain as a whole".



AUTO CHEROKEE

LP: *Naked Music*
Label: Morgan Creek

The husband-and-wife musical team of **Auto and Cherokee** have been together for five years, but "they consider their bond to be so strong a bond that they don't rule out having known each other in a past life". The Brooklyn natives met when Auto, who plays a total of 13 instruments, was auditioning for a bass player and Cherokee, who plays five instruments, answered the call. Their synthesis of "New York hip-hop and funk on the bottom with Native American rhythm and Minneapolis harmonies" was considered "so weird" for these studios companies, so they worked on honing their music, "existing barely on a diet of frag's, noodles and Kool-Aid". Their "genre-bending influences", however, attracted executives from Morgan Creek who were "seeking to rewrite the rules".



PANTERA

LP: *Vulgar Display of Power!*
Label: Atco

"Power groove" band Pantera have released their second Atco offering to rave reviews, not least of which came from **Rob Halford** of **Judas Priest**. "Halford flipped out over our video," explains "studio genius and pro sports freak" **Vinnie Paul**. "He came to our show and did a couple of songs with us, and it was just fuckin' awesome." Pantera joined Judas Priest on their European tour and also opened the **Monsters of Rock** tour when it hit Moscow. "Those people stood out there with no place to take a piss and nothing to drink for almost two days," says **Diamond Darrell**, who won every guitar contest in his native Texas by the age of 16. The "heavy, riff-oriented feel" of Pantera has gained them many fans, including **Suicidal Tendencies**, **Alice In Chains** and **Skid Row**, who are "among their close personal bar buddies".



THE DELLS

LP: *I Salute You*
Label: Philadelphia International

"We're like perennials", says Dells bass vocalist **Chuck Barksdale**, "we keep bouncing back". Nearing their 40th anniversary, this Illinois vocal group is looking to impress "a whole new generation of fans".

Discovered in 1953 by **Harvey Fugur** of the **Moonglows** as they rehearsed outside an ice cream parlor, The Dells became "one of the preeminent male vocal groups of soul". The harmonies of Barksdale, first tenor **Johnny Carter**, baritone **Michael McGill**, second tenor **Vern Allison** and lead **Marvin Junior** have influenced everyone from **The Temptations** to **Boyz 2 Men**. With their latest LP, *I Salute You*, The Dells combine "slammin' ultra contemporary dance grooves and gorgeously harmonized ballads".

KARLA ST. JAMES

Single: "I'm Black Magic" / Label: Fly

"Sweet as honey or as bitter as bile, Yeah, I'm the original voodoo chile," raps Chicago vixen **Karla St. James**. Her label, Fly Records, and their hype machine have been working overtime to insure that missy's fist single does not go unnoticed. Received via FedEx were: 10 mixes, six "paparazzi" photos, five press releases, four xeroxed newspaper articles, two glossies, one t-shirt and a pink voodoo kit (candles, incense, potpourri, a photo of Karla and instructions). Karla's first single, "I'm Black Magic", was, she explains, an attempt to bridge Gothic death rock with hip hop, plus a little voodoo. The lyrics, we're told, were inspired by **Anne Rice** vampire novels and the film *Angel Heart*. Says this "stone cold jezebel", "I wrote the song like I was **Lisa Bonet**'s character, Epiphany, only I turned her into a 1990's club queen." Anyway, the mixes are Chicago, and the lyrics are really rather adorable (published by Black Pussycat). In fact, Karla may be one to which, as she's declared, "I want to be the black Madonna." Contact: (312) 633-9000. Special from Andy Reynolds.



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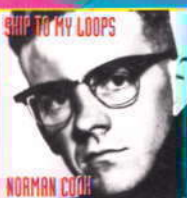
Pascal Gabriel is one of the leading lights on the current dance scene. He has worked with such well-known names as Bomb The Bass, S-Express, Coldcut, Erasure, EMI, and many more. This CD is not a compilation of sounds from last year's records, but a resource of new sounds to help you make the HIT RECORDS OF NEXT YEAR. People are describing it as 'fabulous', 'fresh', and superb value. HS-P01 \$99

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EAST★WEST/SOUNDWAREHOUSE

The Caucasian crossover has been fully consid-

ered as Everlast finds hip hop's true white rage, soul and

peace within the House Of Pain. Gang Starr, on the other hand, are already the epitome of urban rap music—

Guru manifests the magnitude of maintaining a daily operation and still keeping it street. Snapping necks and cashing cheques, Brentwood, Long Island's EPMD (Erick & Parrish Making Dollars) are all business with a devel-

streetsound's able-minded

hip HOP

QUARTERLY



oped executive branch called the Hit Squad. "How to exceed in business and dish out beat downs"—K-Solo reveals a determination to succeed, ignoring the

many fallacies and illusions society

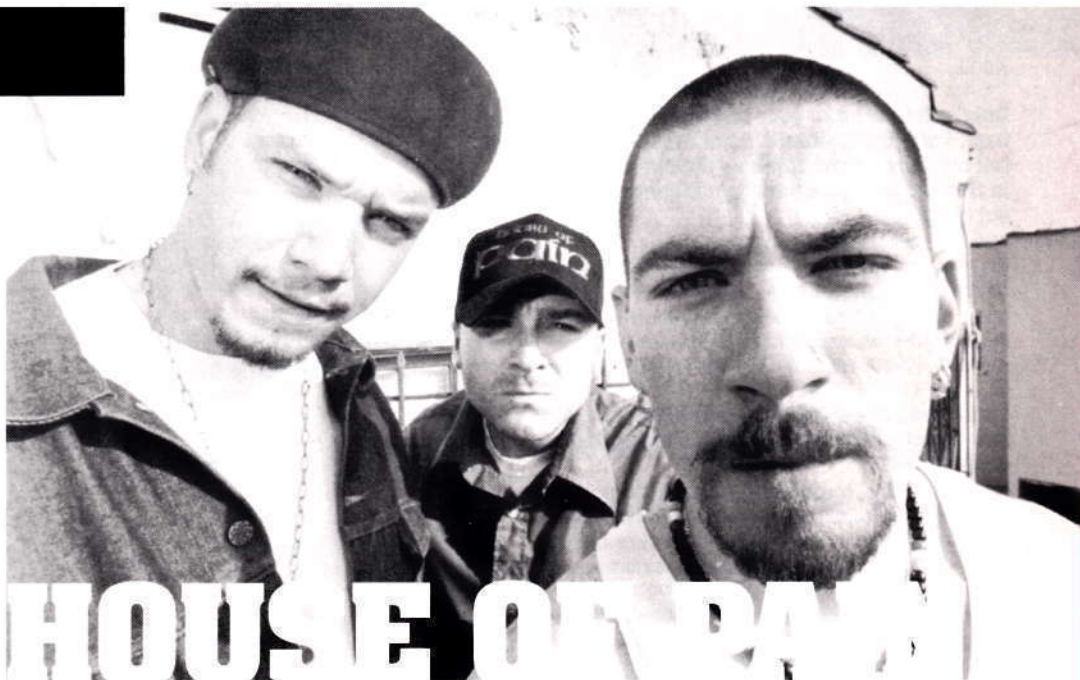
builds around and for black youth. All

interviewed. Next up, an overview selection of rap releases from the last three months—reviewed. And then, a swing through the promo bin on the check-in for artists with new releases—previewed. With more of all the funk that fits, Streetsound drops back to unload the Able-Minded Hip Hop Quarterly, Edition 2...

Johnbronski

Interview

Based around Dr. Moreau's methods of social control, pints at their local pub, and a philosophy to be themselves or be by themselves. Erik "Everlast" Schrody, formally of Rhyme Syndicate, has abandoned the pretty boy look most are familiar with and gathered a funky soul clan consisting of "Danny Boy" O'Connor and Lyor "DJ Lethal" DiMont, plus Muggs of Cypress Hill adding more production. White men may not be able to jump, but they can drink and drop funky verse as good as the other man. What really matters is how to know where your soul is at. We speak with Everlast...



HOUSE OF PAIN

Do you think there'll be any negative feedback from rap's Afrocentric community to House of Pain's display of Irish pride?

Everlast: I don't think so, 'cause anybody got to respect what we do, 'cause that's what we are. What are we gonna do, come out and be Afrocentric? Yo, I think having pride in your culture is everything, it's dope. You can't take it too seriously, it's just a good reference about you but it don't dictate everything you are. Regardless of anything, we've all been raised in America, so that definitely has had an effect on us. I think knowing where your grandparents came from and shit like that and where your history is, you definitely need to know it. So I don't think anybody going to give us flak, especially if they're into their own culture. Like how I respect all cultures.

Everlast, come on, you know there's a lot of brothers out there who don't even think that way. 'Cause they think rap now is just about black music.

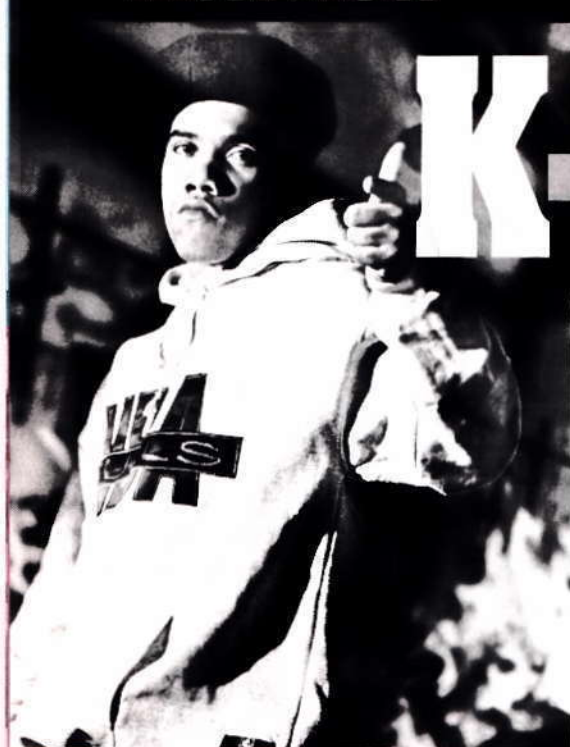
It is a black music thang, ya know. The blues is black music, but Led Zeppelin was one of the greatest blues bands of all time. You've got Jimi Hendrix, of course, but then you got Eric Clapton. Is it just because one guy does this particular style, then only people who look like him can do it?

Ya know what I'm sayin'? Music is universal, man, it's a way for all cultures to like...blend.

Now who's this kid Sun Dobe or Dubious....?

Sun Dobe the vocal avenger is my man, he's in a group, =>





The undisputed Scrabble champion of hip hop, K-Solo comes back for round two with his knockout album, *Times Up*. A victim of Amerikkka's beloved judicial system, back from lock-down, he gives us a look inside his mind and his world...

Doin' a follow up to your last album, you came back hard again when a lot of artists tend to fall off. Why do you think so many artists fall in this rut, and how have you managed to stay out of it?

Well, you know, they didn't stay focused, man, and when you're not focused, things happen. So, I just worked on staying focused, and staying in the industry. When I came in, my goals were not to go gold or platinum, it was to tell the world who I was, and what I wanted to tell them. And you know, I did that as a rap artist, and I was very successful in doin' that.

I know you knew Parrish back in the day, but how exactly did the Solo-EPMD connection come about?

I was locked up for two years for an assault charge. I wrote my album, *Times Up*, in jail. When I got out, I hooked up with Parrish; somebody had told him that I had some lyrics, and when I seen him at the barber shop, I ran him some lyrics, and we started hooking up.

How was the Hit Squad formed, was it something spontaneous, or was it something y'all had envisioned from the start?

We envisioned it from the start.

Then you guys are all pretty close?

Solo: Yeah, everybody. Me and Redman are always together.

When you first came out, the one track that really fucked me up was "Tales From The Crackside". It was almost like one of those movies they have out, Roger Rabbit or Cool World, where they mix the real and the surreal together, but you did it lyrically. It could have been a one shot deal, but now you're back with



together, but you did it lyrically. It could have been a one shot deal, but now you're back with

"Sneak Tip". How do you manage to come up with such a different vibe in your stories?

Well, I escaped constantly from this world to that world. As K-Solo, when I write rhymes I can actually live in them. When I do stuff like "Sneak Tip", I can live there, and be in the place lost, and I come back home. I don't really like this world, this world's not geared for my people, to just be in here comfortable. So I'm not really comfortable here, the only time I'm comfortable is when I'm somewhere in my brain, and K-Solo is creating something that Kevin Madison can run, hide and get into. I just basically want kids to feel... you know, to give them an outlook too, so they can escape.

Where did the title of the album, *Times Up*, come from?

Well, it hit me at night time. Late at night, around six in the morning, I just jumped up and said, "Yo, I'm gonna name it *Times Up*." 'Cause that's how I felt. It was just like, time was of the essence now, and we had no more time. It was, boom!, this has to be it. In terms of that, everybody else is procrastinating, and we shouldn't. We shouldn't hold nothin' back, and that was the title of the first single, "You Can't Hold It Back".

The Criminal Justice System has always been real fucked up, a one-sided deal for African-Americans. For those people reading this interview who've never heard your song "Fugitive", could you break it down and tell them exactly what happened to you on that night, and maybe considering that, give us your thoughts on the events that took place in LA a few months back?

Well, LA, that's been goin' on and it's goin' to continue to go on. People are going to continue to flip off, and do that. My thing when I went to jail, I got locked up for some bullshit. You know, I got locked up, man. I was a boxer first, I'm still a fighter and I'm a rapper now. The judicial system can't stop K-Solo. They locked me up, took my boxing championship. That's cool, I didn't get a chance to get my championship. I was in the Empire State Games, I was the Empire State semi-finalist. What happened was, I lost that, I didn't get a chance to become the champion, but my father and everybody still call me the champion anyway, 'cause one more fight and I would've been the champion. So, I'm a rapper now, and it don't make no difference 'cause I'm a boxer again. They ain't gonna stop me, and everything's gonna be straight-up. It's to show Black America that when they put you in a position like that, you can do the same thing. You don't have to take it negatively, and leave it negative. You can make a positive out of it, and that's what they should constantly do.

What exactly happened that night you got busted on?

Well, I got caught. What happened was, we were at the rec and I was with a girl that I shouldn't have been with. It was in the daylight, and you know, I was coolin' out with her, and after the fight, before you knew it, the detectives had rolled up and they had a warrant on me. I didn't want to run no more. It was like, "Okay, cool..." The sisters they all cried as I went in there... and I never came out. I came out two years later with an album. Later they tried to sue me when I had the fame with the K-Solo record, 'cause they wanted money for the kid's head that I had hit with the brick. He had a plate in his head, but I had already served the jail time so they couldn't do it.

Do you want people to keep anything in mind when they listen to your album?

Other than that I'm a fighter? Naww, that's it.

So the idea is, K-Solo's back, still a champion, but in a different form now.

Naww, he's goin' for his championship now, that's all. He's got his rap, now he's going back in the ring. The world will sit there, and they will say what they want to say, but I know what time it is.



Continued from p.9

my DJ Lethal and Mr. Muggs, my two producers, they're working on his group called the **Funk Dubious**. They just funky, me and him were in the studio one day and I was like, "Let's do this track." I hadn't written nothing for it and we were in the studio ready to do the vocals and I was like, fuck it, let's do this real quick and everything just fell into place that day. It was like a vibe thing, ya know. That's the way most of the album was done, that's why it was so much fun for me, 'cause there was no like plan shit. We just went in and did what we did... **I remember a single called "The Rhythm" on Warner Bros. with a clean-cut, Armani-looking Everlast.**

(Sigh) Yeeah, ya, ya, ya know, back then I had gotten a record real quick. Like if you know the first couple of joints I did, they were hip hop. Half the album was the way I wanted to do it, the other half was the way they told me it had to be done. Back then I felt that I wasn't in any position to complain about shit. So I went along with some shit I shouldn't have, and after awhile I said hey, this ain't for me and I left.

You left Warner Brothers?

Yeah, I left Warner Brothers and the Rhyme Syndicate. There's no beef between us but it just wasn't working out. I wasn't going in the direction I wanted to go...

What direction was that?

This is where I wanted to be, right where I'm at now. It's about getting people to realize some of the things that they might have seen. I take what I do seriously and I think that's what this record has pretty much to do: prove that.

You got that "house of pain" sample from *The Island of Dr. Moreau* with Burt Lancaster, right?

Yeah!

How did you come about the name?

Danny Boy O'Connor used to have this little garage band. They never really giggered anywhere, they just played in the garage and shit and they called themselves the House Of Pain. He'd quit it for a long time when I saw this tape in his house with the name on it, and he was like, "It's nothing" and told me the story. And I dug the name. Part of the reason was that movie you just mentioned. I saw that when I was young and for the longest time I could never remember its name. The only thing that I could remember about that movie was the House Of Pain.

EPMD

like, yo, just thinkin' of names for a crew and we came up with the Hit Squad, and then **Das-EXF** came along. **How'd you hook-up with Redman?** I was doin' a show at Club Sensations, in Jersey, and he was backstage. He wasn't originally supposed to rap, it was supposed to be his friend—he was the DJ—but then he said, "Yo, my boy can rap too", and when his boy started rappin', it was over, it was Redman. He moved to Long Island, he moved with me. **Business Never Personal is more of a listening album, like a cool-out kinda. All you wanna do with this album is just sit down, smoke a blunt... You just can't believe it, and your head gets going...**

Yeah, yeah. See, me and Parrish, we make records so you can just put the tape in and let it go. Sometimes you gotta rewind, fast forward to the next song—I don't want that type of tape. I want a tape that you can listen to at least one side fluently, without fast forwarding or rewinding.

The album clocks in at just under 40 minutes...

Yeah, it's not that much, 'cause we wanted to get in and out of there. The more time you have on an album, the more time you give people to critique it.

You don't want people to critique it?

It's not that. I always wanted to hear a tape that gets to the point and then steps off. Not just draggin' the beat so long, draggin' the hook so long, just talkin' about nothin'. Before you start to talk about nothin', just cut the record off. A short and funky tape is all that. I mean if you have a lot of songs, and the tape just sounds like garbage, it's really worth nothin'—there's a lot of stuff out there like that. Plus, EPMD started off originally with 10 songs for the first album, so we went back to the first album, 'cause we compare this one to that.

The album is called Business, Never Personal—why is that? Why is business never personal?

'Cause people always take everything personal, and personal won't get you nowhere. This is a job. Yo, why you in here? You wanna try to make the best out of your career by yellin' and talkin' junk? If somebody's talkin' 'bout you and then you reactin' to it, takin' it personal instead of trying to fix the problem, or helpin' yourself and makin' it better, you're not doin' nothin' for your career.

Do you guys have a general theme for this album?

Naww, we basically just stayed focused and stuff. Me and Parrish formed our own management company, then we just started seeing things, and we said yo, we gonna start all over, and we gonna do this correctly. Comin' off three #1 albums, or three gold albums, it was like, what else could EPMD do? Are they gonna fold or are they gonna be on top? People say, "How could you come off with the three albums like that? What else can you do?" You have to either fall or go again. Me and Parrish aren't ones to leave like that, so we gonna do it again.

Now, who killed Jane?

I don't think Jane is really dead. See, what happened is, somebody says Jane was dead and they blame it on Parrish. So they went to Parrish's house to pick him up and they bring him down to the station, and I was the cop. I was asking Parrish some questions and he was answering, but they wasn't believing him. Then they was gettin' ready to lock Parrish up, so Parrish asks to go to the bathroom...

And he broke out?

No, when he went to the bathroom, he got loose, he took the cop's gun, and shot the cop, but he's still in jail, though, regardless. Now he's in jail for the murder of Jane, and the cop. So, on to the next album. Me, Redman and Solo is gonna get him out, but Jane's not dead. They're sayin' Jane's dead, but they didn't find the right teeth, or the right prints. They was all wrong.

Interview by Thrust



Keeping their promise never to cross over, EPMD continue to lead the underground with their fourth album, *Business, Never Personal*, featuring all the funk and flavor that made them famous. They bring along the **Hit Squad** from one headbanger of an album, showing the world that short, fat tracks are all that. **Erick Sermon** and **Parrish Smith** kick the gift EPMD style, providing us with answers an inside look into hip hop and what it takes to stay on top.

The first question is, why is this album so fuckin' thick, dope and nasty?

Me and Parrish just focused on what we had to do. We were seeing a lot of people fall off, and we were like, Damn, this can't be happening like this, you know what I'm sayin'? Of the people we came up with, there's nobody hardly left, except all the new jacks. So, me and Parrish went upstate for two months to think, and then we just started producing stuff.

"Crossover" is a very misleading single.

Are you trying to sting black or urban radio in the States with that?

Naww, we just tryin' to give a message to the hardcore. There were a lot of groups that came in hardcore, rugged and then they flipped, and switched sides, because some record company management told 'em, "Yo, dress like this, sound like this, put shoes on and stuff, and act like this, and you will sell four million." They were misled and misdirected, so we wanted to make a point, and stress the point real good. People are saying because of the hook of "Crossover", it's Roger Trautman, we love that.

I've noticed that, on a lot of new albums, rap has gone back to its hardcore roots.

Yeah, but ya see, me and Parrish never left it. We're kind of happy that it came back, and people finally realized that yo, hardcore was the way to go. See, if me and Parrish was tryin' something else too, I probably wouldn't be talkin' to you here right now. We just stayed where we at, we stayed the same way, now rappers are finally gettin' their just due. It took some years, but we're finally gettin' it now.

My favorite cut on your record is a toss-up between "Comin' At Ya" and "DJ Scratch Bring It Back". On "Comin' At Ya", the production is phenomenal! You get that kinda bassline goin' backwards?

Yeah.

Tell me about "Headbanger", why did you make a track like that?

It was just somethin' that we was on. We wanted to do the Hit Squad, get **Redman**, that was phenomenal, and you know, **K-Solo**. So, we was like, yo, this is somethin' for the Hit Squad to really wallow in, and chance for the homeboys to show their skills.

Tell me about Redman. He's got an album comin' out on Def Jam?

Yeah, Redman's first single, "Blow My Mind", is out and the album's out in September—it's called *What?* That's some of the hypesest shit comin'.

What made you guys decide to form the Hit Squad?

Well, you know, we were sittin' down and stuff. We had a posse, me, Redman and Solo and Parrish, we was

There's no doubt that **Guru** and **Premiere** represent the real straight-up shit that has made hip hop culture the most diverse and popular musical medium to appear within the 20th century. Two turntables, a mixer, ruff rhymes minus the showbiz schtick is what Gang Starr is all about. Now working on some new **Neneh Cherry** tracks as well as **Heavy D** and their **Loneboy Jeru the Damaja** from "I'm The Man", Gang Starr Guru takes time out from his *Daily Operation* to fill *Streetsound* in on what makes them rap's underground rulers.

A lot of people seem to have the terms hardcore and underground confused, thinking underground means wearing black hats and baggy jeans and talking about bitches and hoers. What do you call true underground hip hop?

Basically, it's like this: underground hip hop is that which isn't commercial, doesn't get a lot of radio play, but gets sales, underground sales caused by word of mouth, from people's systems, from video and the street crowd. Video has a lot to do with underground, because a lot of the time you'll see a video on the underground, but the record's not getting radio play. It doesn't have to be gangster rap, it doesn't have to be hardcore. Some gangster rap is underground, and some is commercialized. Some hardcore is commercialized, then therefore it's not really hardcore. And I think hardcore is close to underground, it depends on what you



define as hardcore—ya don't have to be cursing every other word. I consider what **Das-EXF** does to be hardcore.

So a group like NWA, a commercial group that curses and swears a lot, isn't hardcore?

Well, to me, rap is like CNN, like **Chuck D** says, the urban CNN. It's reflective of whatever environment. People rhyme differently 'cause they come from different environments, they got different things going on around them, they look at society differently and they were brought up different. That's why rap is so vast, and there are so many different forms of it, because everybody is saying something different. I don't knock any other types of rap, I just know what we do. We try to stay strictly to the classical forms of hip hop, to the roots: two turntables and a mic. That's how we do our shows, too, we press instrumental copies of the album, and we rock off the instrumentals. We don't use DATs, we don't have dancers, dancing around, skipping. It's just straight up.

That's the way it should stay, two turntables and a mic?

For us, that's what we like, and that's what makes us feel comfortable. I'm not going to try and do any form of music that I'm not comfortable at. I guess that's just out style.

So what's in the works for Gang Starr? What other groups are you guys working with?

Well, right now we've been doing a lot of remixes. We did a remix for **Soul II Soul**, one for **Loose Ends**, we did one for **Wendy & Lisa**, we produced two cuts for **Neneh Cherry's** new album, *Coming Up*, we're working on something for **Heavy D**, we might be doin' a remix for **Jodeci**. There's a lot of stuff goin' on, so ya know... We got groups also down with us, my man **Jeru the Damaja** from **Dirty Rotten Scoundrels**.

That kid is dope.

I'm just finishing up his demo and stuff, and basically trying to shop that, and then I got a group from Queens called the **Cut Throats**, then I also got my man, **L'il Dap** along with his partners, named the **Nutcracker Group**, they're called **The Group Home**. So we got a bunch of stuff goin' on, tryin' to stay busy.

In hip hop now, everyone's talkin' about smokin' joints and Phillies the whole nine, just like a year or two ago everybody was talking about the Nation of Islam and stuff like that. Do you think it's more a

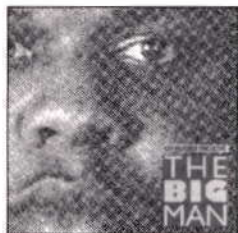


Continued from p.11

HIP-HOP REVIEW PANEL: Big C, DJ Critical, Dave Dax, Alex Ferron, Paul E. Lopes, Snagg, Thrust.

ONE IN THE CHAMBA THE ALMIGHTY RSO

(Tommy Boy) The first fresh gangsta offering since NWA's "Always Into Somethin'". These Boston ruffians don't actually pull the trigger on the cut, but if rapid fire gunplay and wanton destruction is your fetish, watch daytime television. The beats are hooked up lovely, the delivery seems desperate enough to justify the subject matter, and hell, they come from Boston. That they make their home in the Black Man's Hellhole is reason enough to rhyme about brutal murder. **○○○○** A.F.



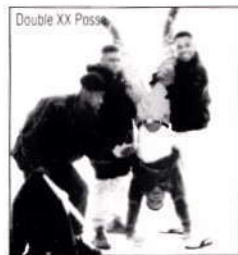
BIG MAN CHUBB ROCK

(Select) The Chubbster has returned with another single from his ever so popular LP, *The One*. The "Big Man" is a smooth-flowing track, which should be perfect for any dance-format station. In no way can one dis the Chubbster's rapping ability; only problem I have is with the fact that *The One* has already been pushed as far as it can possibly go—to release this single and expect it to blow up is asking too much. **○○○** 1/2 T.

JUS LYKE COMPTON DJ QUIK

(Profile) As a prelude to his forthcoming album, *Way 2 Fonkay*, DJ Quik takes us on tour, filling us in on sights and sounds from around the USA, and guess what? They're just like Compton. Quik breaks it down to tell us about how the gang mentality has spread across the country and that it's no longer just an LA thang. A mellow track backed by some deep Cali bass, it's a sure shot for West Coast hip hop junkies. The flipside features a sequel to "Niggaz

Trippin'" called "Niggaz Still Trippin'", a tired track that oughta be retired—mediocre pimp rhymes that we've heard a thousand times before, and done a helluva lot better. **○○○** S.



PUT YA BOOTS ON [LP] DOUBLE XX POSSE

(Big Beat) Double XX Posse are back with an album after the success of their first 12, "Executive Class". Quite interesting. Be sure to check out "Head Cracker", a tune that takes you through life's obstacles. Also impressive is the title song, "Put Ya Boots On", and for those who liked "Executive Class", be sure to check out the remix. A solid effort for a first album; look out for their singles to come. **○○○** T.



DOIN' WHAT I GOTTA DO DOUG E. FRESH & THE NEW GET FRESH CREW

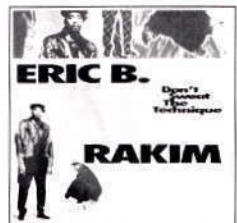
(Bust It) First of all, was it part of Doug's contract with Hammer's Bust It label to make a Rick James ("Bustin' Out") sample mandatory on the LP? Just a thought. Doug E is the self-proclaimed World's Greatest Entertainer because he knows how to have fun. Who else, except for Biz Markie, could cover the Isley Brothers' "Shout" and get away with it? He's been rocking parties for years, as captured on "Back In The Dayz". The ultimate breaks and beats are cut up live at a jam by Barry B, while Doug E hypes the crowd: "Is Uptown in the HOUSE?" At the height of it all, Frankie Beverly's "Before I Let Go" is dropped in with every girl, and most guys, in the place giving up their souls and

singing along! Man, it's really something. New directions are taken on to mark his comeback, including an all-star reggae hook-up with Cocoa T and Brian & Tony Gold. This would be great if there wasn't already an overload of love and relationship songs on the first side alone. In any case, I'm willing to take the bad along with the good because it's about time Doug E Fresh came back to entertain. **○○○** P.L.



BUSINESS NEVER PERSONAL [LP] EPMD

(Def Jam) This Long Island duo is probably the strongest group to appear on the rap scene since Run-DMC. *Business Never Personal* is a true journey through the hip hop underground, with a funk edge added to their already hard hitting production. Be sure to check out "Who Killed Jane"—the saga continues. Also look out for "DJ Scratch Being It Back" and, of course, "Coming At Ya" featuring none other than Das-EFX. This one will definitely lock EPMD on the map as one of hip hop's greatest. **○○○○** T.



DON'T SWEAT THE TECHNIQUE [LP] ERIC B. & RAKIM

(MCA) Eric B & Rakim, back on the underground scene, taking hip hop to new levels as they blend soul, jazz and funk with fat beats. Rakim delivers lyrics with his usual rawness as he goes from topic to topic catching wreck. "Keep The Beat" comes off lovely as a track, a smooth groove with all the right curves to keep you nodding your head way past dawn. "Rest Assured" offers

a simple but very catchy loop that'll have you reaching for the rewind button. "Teach The Children" and "Relax With Pep" are a couple of nice, mellow tunes. Rakim kills off the competition in "The Punisher", waking the dead and killing 'em off again, not allowing a soul to rest in peace. "Pushin' his eyeballs to the way back of his head/So they can see what they're gettin' into/A part of the mind that he never been to." The dopest song on the album is their masterpiece, "Don't Sweat The Technique". Dope lyrics, a fat bassline and some fuckin' fly-ass horns take hip hop into a new dimension. On some tracks, the production doesn't live up to what we've come to expect, but no matter what you've heard, these guys are far from falling off. Adding on previously released classics "Know The Ledge" and "What's On Your Mind" can't do anything less than make this a must. **○○○○** S.



360 (WHAT GOES AROUND) GRAND PUBA

(Elektra) When I first heard this single I didn't think it was all that. I mean I expected something that would blow me away, and have me trippin' for weeks. Instead, I got a track that was relatively simple and appeared to be missing something. A day or two went by. I listened to it a couple more times, and before I knew it, the shit was stuck in my head. This track is definitely one to grow on. A beat, a fat bassline, a catchy hook and Puba's linguistic class provide a solid first single. Look for his upcoming album, *This Is How We Move It*. **○○○○** S.

HOUSE OF PAIN [LP] HOUSE OF PAIN

(Tommy Boy) Kiss me, I'm Irish? Everlast is back on the scene with a new sound, a new image and a new group. Just because these boys are of Irish descent, don't think that they can't throw down

trend, or do you think it's a legitimate part of hip hop culture?

It is a legitimate part of hip hop culture, just like it is of reggae. Back in the day they used to call it cheeba, whatever... There are a lot of records about it. Ya know, it's part of the scene, but it's not like everybody partakes. So all we did was not advocate it, but just to sort of... just describe an aspect of the lifestyle. Yeah, I think it's a legitimate part, but I still think the Islam thing is still there as well. What happens is, when you get into styles, things begin to get trendy. The Afrocentric thing came out, then everybody got dreads, you know what I mean? My music, I try to advocate knowledge of self, then you can deal with the environment around you, other people and religion. You have to start with you, ya know, with self.

But there are definitely some frontiers out there?

Yeah, definitely. Always, that'll never end I guess. Too bad, though.

What inspired you to do the track "No Shame In My Game"?

Just a lot of talk, people talkin' too much. "Take It Personal" is a similar thing. They might have seen me hangin' with my boys drinkin' a 40 and they be, he's this, he's that. They must not listen closely to the lyrics and understand, 'cause I never said that I was Muslim. I said that I was raised like one. In the song "2 Deep" I explain that too. I mean, I was affiliated with the Nation of Islam for a few years, and I'm still a supporter. I do rallies with them and stuff like that, and I support what they're about, because their group is re-educating people, and that's an important thing. They've been around for years, and are still doing a lot of good things for the community, and Farrakhan is a genius. But my standpoint is, I took an outside look at it, being an entertainer, and also just because Islam is kinda divided, black people are divided by religion. For example you got the Nation of Islam, the 5% Nation, the Anti-Semite, all these sects are cool and everything, but when you start having brothers steppin' to each other and trying to challenge one another on a superficial level, as far as what they know about a religion, that's not creating solutions to the problems of black people. It's just causin' conflict. So I'm taking an outside look at everything right now, just to see what's goin' on.

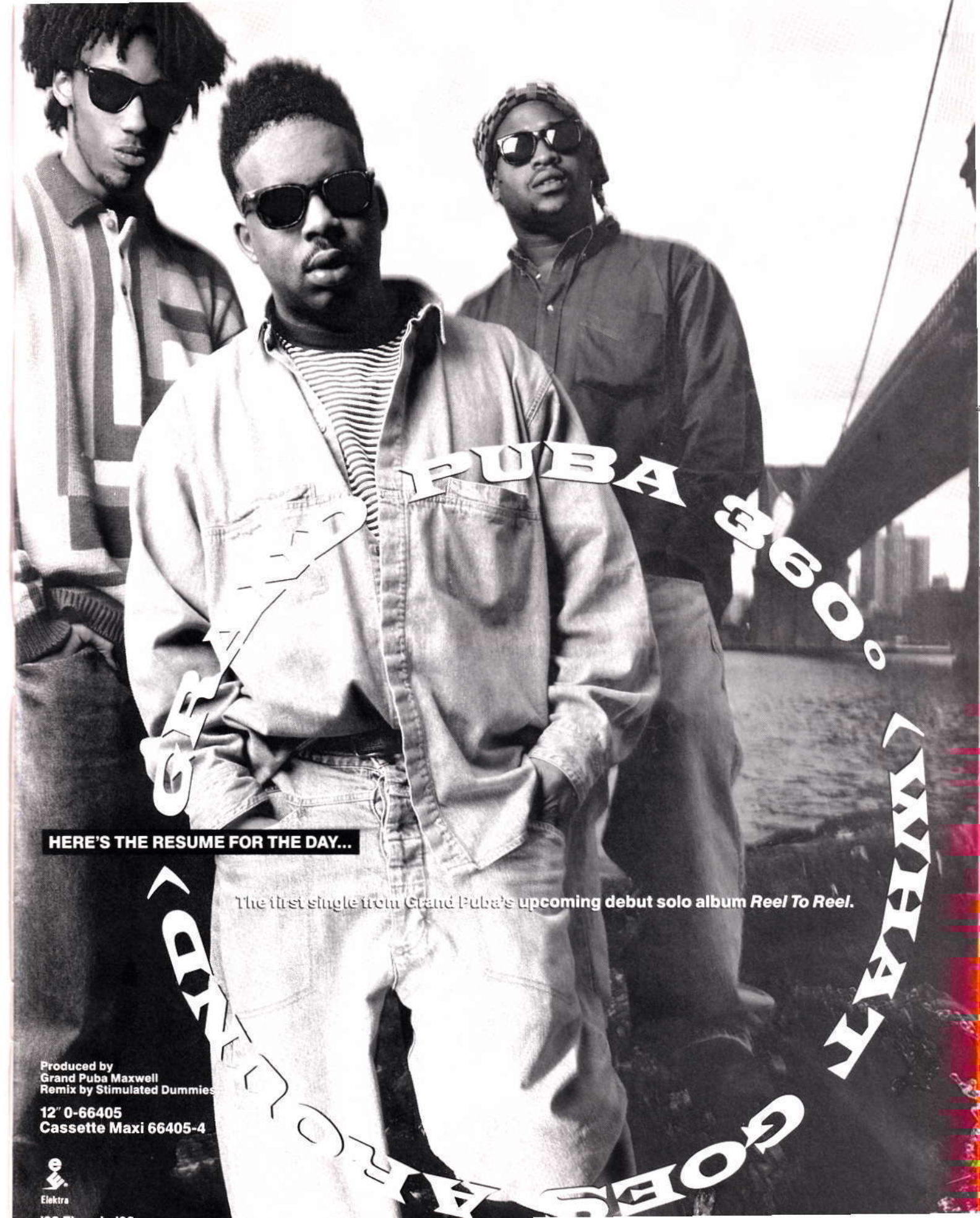
A lot of people, myself included, have in the past put a label on you. I know I was wrong classifying you as a very jazzy type of sound.

That's not so far off, I could agree with that. Jazz, but it's funky also, and the beat's in there also, know what I'm sayin'? It's like a mellow vibe with a hard beat. We didn't really try to start something like that, it was just that at the time Premiere and I got together, we were tired of everybody using all the James Brown breaks, so we were lookin' for different stuff. Premiere has a vast knowledge of music. He has over 3,000 records in his music collection, so he had a lot of stuff for me to check out.

Do you consider yourselves the first on the scene to do that?

Yes, a lot of other groups are doin' it, or came at around that time, but we are definitely one of the first. The thing we did with Spike... Aww, yeah, "Mo Betta Blues", that's a fresh cut, because there are groups like the Dream Warriors who claim to be the originators. We went on tour with them last year in Europe. Ask King Lou, he knows. He's my man, but they came out around the same time as us, a different vibe though, they use it differently.





GRAND PUBA GOES ALL OUT

HERE'S THE RESUME FOR THE DAY...

The first single from Grand Puba's upcoming debut solo album *Reel To Reel*.

Produced by
Grand Puba Maxwell
Remix by Stimulated Dummies
12" 0-66405
Cassette Maxi 66405-4





with the best of them. The album has crazy flavor and is good from Side A to Side B. Partially produced by Muggs from Cypress Hill and with B Real doing guest vocals on the track, you know you can't go wrong. But don't let the Cypress Hill influence fool you—these guys can hold their own with tracks like "Danny Boy" and "Guess Who's Back". As a matter of fact, the whole album's dope. Tommy Boy has another slammin' group on their hands. PS: Top of the mornin' to ya! ☼☼☼ B.C.

TIMES UP [LP] K-SOLO

(Atlantic) K-Solo is back with a solid hard hittin' album. One will notice right off that some of the topics addressed here are

more serious than on the last album, but at the same time it has its party-wrecker tracks. Be sure to check out "House Party", in which some hoods outside a K-Solo concert work their way into the show. Also look out for the "Sneak Tip"—just when you thought it was safe to buy a pair of runners. Production was left to EPMD's Erick Sermon and Parrish Smith, and Sam Sanderson. Overall a very solid album—one to pump in the car. ☼☼☼ T.



BITCH GET A JOB LIL' BASTARDS

(Livin' Large) Chanting liked crazed Philistines, we embrace this. "Bitch Get A Job" is, if nothing else, a final reminder that the great social experi-

ments of the last 30 years have failed. Yes, these Bastards are Little, at that awkward age when they have mastered the McDonald's soda jerk, but not the french fry machine, yet they know the manly ways of hip hop: namely, a fat beat and a catchy chorus. And as we walk the giant plank of life, unable to get that damned chorus out of our heads, we learn life's great lesson: music is the devil and we are all going to hell. ☼☼☼ A.F.

20 BELOW [LP] MC BREED

(Wrap) MC Breed is back with more of that played-out Parliament-Funkadelic sampling mindless gangsta' bullshit. Not only is the production weak, so is the message. It seems Breed has a lot to say about nothing. Of the 13 tracks presented, only two are worth hearing, these being "Great Depression" and "Little Child Running Wild". I'm not saying Breed can't rhyme, but the ABC nursery school



rhyme style has got to go. The LP's called *20 Below* and it is definitely that. 20 below the standard of a good LP. ☼☼ B.C.

KIZZ MY BLACK AZZ [EP] MC REN

(Priority) MC Ren's long awaited solo debut is guaranteed to please all the gangster hardheads who know him best as a member of NWA. Bobcat handles most of the production and tears up shop on the one and two. Subject matter runs the gamut, from freaky tales, to the business, to social commentary. Standout tracks include "Right Up My Alley" and the uptempo title track, "Kizz My Black Azz", in which Ren flexes his skills and shares his feelings about

the "live instruments movement": "I'm tired of rappers with live instruments on the stage/Save the shit for parades..." For a double dose of slow drag funk with a touch of jazz and buckshot sound effects, check Ren's EP. Just wish he'd give the "Atomic Dog" a rest. ☼☼1/2 DJ.C.



THE BROTHER WITH TWO TONGUES [LP] MELLOW MAN ACE

(Capitol) From the get-go, this album has two strikes against it. No. 1: A guy called Gerardo made one of Mellow's tongues, Spanish, seem automati-

cally corny when used in a rhyme. No. 2: The "land of gangstas" theme the West Coast is known for with NWA, Hard Boys, Kaotic Minds Corruption, etc... Once you've dealt with these objections and started listening with an objective ear, you'd probably stop at track one because "What's It Take To Pull A Hottie (Like You)?" is wishy-washy and commercial, for non-rap listeners. Playing the role (ie: "Babalu Bad Boy" and "Ricky Ricardo of Rap") and a hip house attempt bring Mellow's credentials down even further. With a couple standout tracks like the posse cut, "Hypest From Cypress", and production help from Mr. Muggs, this LP should be given half a chance but carries two tons of extra-dead weight. With so many top notch records out, who's gonna take the weight? ☼☼ P.L.

DOO BOP [LP] MILES DAVIS

(Warner Bros.) Miles was never the type of musician to be stuck in one

F U L L



PRINCE MARKIE DEE AND THE SOUL CONVENTION

Real rap with real soul is "FREE," the debut album. The first single, *Trippin' Out* is just the start of the ultimate release.



SUPER CAT • The Top Dog is in full effect with "Don Dada," his new album featuring the sizzling Ghelto Red Hot (remixed by Bobby Kondors) and the new single, *Them No Worry We* featuring Heavy D. Nuff beats, nuff riddim, nuff said.



CYPRESS HILL • Bold brunted funk in its highest form. "Cypress Hill," their self-titled debut. If you don't already have it, you must be high.

F L A V O R

particular style or turn up his nose to influences outside of jazz. He was interested in hip hop and had the idea to blow over phat beats for many years. This project, although a landmark in the history of both jazz and hip hop, doesn't quite explode with creativity as expected. Maybe the absence of other musicians to accompany and "vibe" along with Miles, or a fuller arrangement, could have made his last studio sessions shine bright. "The Doo Bop Song" and "Mystery" are two very great songs, but nothing on this album is as brilliant as we would like to remember him by. **☆☆1/2 P.L.**

2-IN-1

BOOM [LP]
(NuGroove)

**TWO FOR THE TIME
NUBIAN CRACKERS**

(Big Beat) Why is that these hip hop sample/breakbeat records are appearing on house labels? For example,

Nervous Records followed Masters At Work's lead-off singles with a house song backed with hip hop "tracks" on many of their early releases. The reason probably lies in the fact that hip hop is a primarily major label industry, while house is still thriving on small labels that are a more open to taking a chance on something new or different. *Two For The Time* is a solid combination of familiar hip hop breaks and dancehall chat for the hook that made Kenny Dope's "Supacat" a #1 jeep beat in every hood. *Boom* is much more far out. In 1984, if you can go that far back, an EP entitled *Praxis* (Celluloid) was well ahead of its time—eight years later, *Boom* is coming from the same direction. With everything from Jimmy Walker to Betty Crocker commercials over, for the most part, unfamiliar, breaks, these 11 tracks are without a doubt from, and for, very blunted minds! Respectively: **☆☆1/2** and **☆☆☆** P.L.

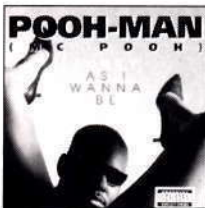


PAID THE COST [LP]
PENTHOUSE PLAYERS CLIQUE

(Ruthless/Priority) Any album featuring Eazy-E and DJ Quik is bound to sell records by the truckload. DJ Quik produces this entire LP to give it that special West Coast touch; he also appears on a couple of tracks. On "P.S. Phuck U 2" he even takes time to drop a couple of lines for Tim Dog. Playa Hamm and Tweed Cadillac are the main lyricists, but come off stale. The lyrics are too monotonous and drag down the songs. Eazy-E, AMG and Quik make a special appearance on the track, "Trust No Bitch". It's alright, but when I hear three different versions of the same whiny voice, I start getting out my aspirin. **☆☆1/2 S.**

**FUNKY AS I
WANNA BE [LP]**
POOH-MAN

(Jive) For this record to sound exactly like a Too Short offering, the venerable Mr. Short would have had to make it himself. As such, MC Pooh can only come second in the "let's see how many times we can thieve the lick from 'Life Is (Too Short)' without actually covering the blasted tune" sweepstakes. That niggling point aside, this album is a superior



Oakland Mack-style offering (like there's a competition or something). Ant Banks knows every nook and cranny of the dilettante's best friend, the 808. And somewhere, fools in lowriders are pumping "Fucking Wit' Dank", thinking they're hearing good music.

Someone likes this stuff, and believe it or don't, that counts for something. **☆☆☆ A.F.**



SPICE 1 [LP]
SPICE 1

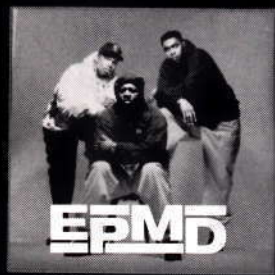
(Jive) When I first got this LP to review I was like, "Aww man, not another gangsta album from Cali." I mean, just how much can one mothafucka take? Well, I did my duty. I put on the album and well...it was dope. Let me rephrase that. For West Coast, gangsta rap, it's dope. Let's face it, when you first listen to a record like this, you really expect to hear about people gettin' smoked, bitches gettin' slapped and money bein' made—Spice 1 comes thorough. We've heard it all before, but this time the production is decent and Spice's

rhymes are better than your average gangsta rapper. This is definitely gonna blow up in the West, and all the tracks are pretty solid too. Just one thing: lose the reggae jams. **☆☆☆ S.**

**BASS MENTAL:
THE BLUNTED HIP HOP
COMPILATION [EP]**
VARIOUS

(Boom) This limited edition cassette is just a sample of what's to come out of Toronto, a promo item distributed through *Boom Comics*. Side A starts off with Power, a local DJ who takes you on a musical mastermix journey. Also be sure to check out Base Poet on the flipside with "Raise Tha Levels"—definitely a track for those who like to smoke! And for those who love hip hop, check out Abstract Productions dropping some serious freestyle as DJ X takes you through a triangle of beats and mastermixes. The tape also includes two songs from Riot Productions. Get it if you can find it, 'cause it's got raw flavor. **☆☆☆ T.**

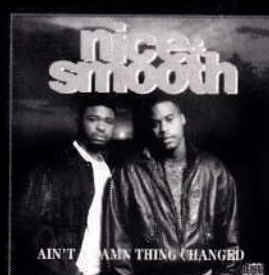
FLAVOR



EPMD - "Business Never Personal" the new venture from EPMD is raw rhythmin' that hasn't forgotten its roots. The first single, *Crossover*, is calling the shots... and calling out those who do.



MC SERCH - "Return Of The Product" is MC Serch kickin' it off with his first solo single, *Here It Comes*, which simply demands that you be warned. Here it comes.



NICE & SMOOTH - "Ain't A Damn Thing Changed"... it just gets better and better. Now they're letting you have it both ways with their new single, *Cake & Eat It Too*. Taste it.

FULL

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DJ
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HIP HOP PROMO CULTURE!

For your preview information, a tasty sample taken live and direct from selected press kits and promo packs of rap artists with brand new releases...!



THE UNDERGROUND MAFIA

(Sam)

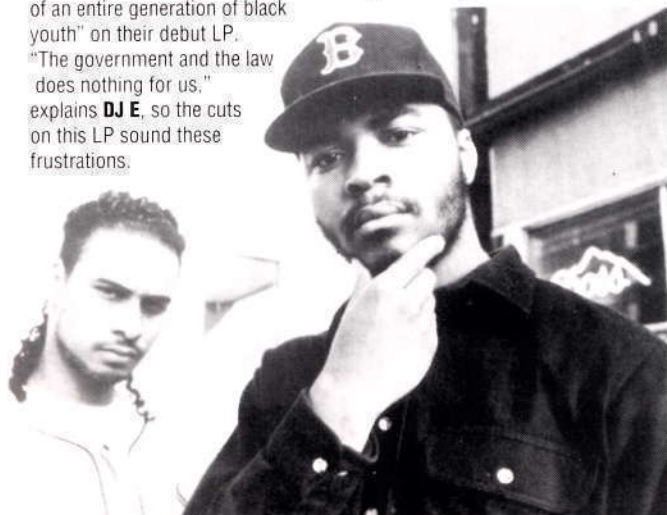
Louisville, Kentucky's own eight-man crew, the Underground Mafia, are "on the verge of gaining massive national success" with the 12" release "Caught Up In the System". Their independently-released first single, "The Gangsta Walk", created a new dance step in the south and charted at #1 in southern stores. When several local gangs grew jealous of their success and "proceeded to blow up the Underground Mafia's main vehicle", they "maintained focus on their shows and music".

CRIMINAL NATION

(ColdRock/NastyMix)

"Society tends to view young blacks from ages 13 on up as thugs, drug dealers and criminals," say rappers Criminal Nation. "Well, there are more of us than there are of them, which is why we need to unite as the Criminal Nation." With slammin' beats and hard rhymes, the quintet "sound the rage of an entire generation of black youth" on their debut LP.

"The government and the law does nothing for us," explains DJ E, so the cuts on this LP sound these frustrations.



MC SERCH

(Def Jam)

The "heart and soul" of rap group **3rd Bass**, MC Serch kicks off with his debut solo album, *Return Of The Product*. "It's just a hard thumpin' fuckin' record," explains the New York native. "It epitomizes what an underground record should feel like." Serch's lyrics and forceful delivery "set new standards for hardcore hip hop" in an album that "cuts deeper musically and lyrically than anything else he's done". Born **Michael Berrin**, the Jewish MC knew with his propensity to attract the media's attention that "it was either rap or become a rabbi". Proving that skin color is not a factor in rap skill, Serch has created "a rap icon".



RAP HOT 15

1 JUMP AROUND

HOUSE OF PAIN (Tommy Boy)

If you haven't improved your vertical leap yet this summer, you've got little time left before their debut LP is released so get dis funky Irish crew.

2 THEY REMINISCE OVER YOU

PETE ROCK & CL SMOOTH (Elektra)

Responsible for the new smooth soul sound in hip hop. From here to the next single, "Straight Up", Pete Rock & CL Smooth provide more for this summer's sound sense than most other groups and remixers.

3 MIC CHECKA [RMX]

DAS-EFX (EastWest)

The low end on the remix precedes itself as "Mic Checka" rolls up and over, leaving you no time to adjust or prepare oneself for Das-EFX's verbal display.

4 SOUL CLAP [OFF BEAT MIX]

SHOWBIZ & AG (London/PolyGram)

Honest underground street hip hop has come above ground in a big way this year. Showbiz & AG bring tight rhyme skills with urban style on the production tip.

5 CAN'T HOLD IT BACK

K-SOLO (Atlantic)

Beware as K-Solo and the Hit Squad tear up beats and reach for the bigger picture. Lots of funk on this single to keep the party goin'.

6 I GET WREAKED

HEATHER B (white label)

The baddest 12" this month, produced by Kenny Parker. Heather B, the only surviving female in the BDP posse, flips verses for respect and credibility and doesn't give one inch.

7 BYS

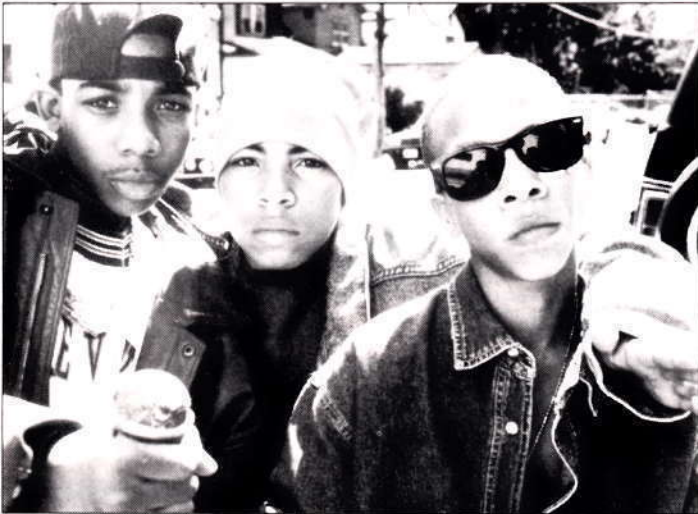
GANG STARR (Chrysalis/EMI)

"Next Girl to the Ex Girl" is the A-side as "BYS" makes the B-side of the next Gang Starr single. What we got here is raw, uncompromised hip hop for true ears. An offbeat bassline with a large kick drum makes "Bust Your Shit" the shit.

DA YOUNGSTA'S

(EastWest)

The debut album from the Philadelphia trio Da Youngsta's indicates they have "a lot more to talk about than chillin' at the playground". Thirteen-year-old **Qu'ran**, 14-year-old **Taji** and 15-year-old **Tarik** have been "born and blessed with wisdom beyond their years". While their rhymes "get any head boppin'", Qu'ran describes their tracks as "half and half. Halfway hard and halfway pop."



THE ALMIGHTY RSO

(Tommy Boy)

After years of burning up the Boston hardcore rap scene with enthusiastic live performances and a bad reputation, The Almighty RSO (**Real Solid Organization**) have released their debut single, "One In The Chamba". Their rough image seems to stick following incidents such as the drive-by shooting of bodyguard **Tony Johnson**, the stabbing death of their 17-year-old rapper **Rodney "Rock" Pitts**, and the "fire tricks" of DJ **Jeffrey "Deff Jeff" Neal**, "in which he sets fire to records like a **Jimi Hendrix** turntable virtuoso". Sporting the black and gold of the **Boston Bruins**, The Almighty RSO take to the stage with the **Legion Of Doom** security force and the **9mm Dancers**.



RAP HOT 15

8 NIGHTSHIFT [RMX] POSITIVE K (Island)

Better than the original. Positive K with Big Daddy Kane workin' over time keepin' the honies in line.

9 CROSSOVER EPMD (Def Jam/Sony)

Designed to give black urban radio a nasty sting, "Crossover" is not a fair indication of the mean merits from *Business Never Personal*. Eric & Parrish have never slept on production—this is only a mild warning.

10 SCENARIO [RMX] A TRIBE CALLED QUEST (Jive)

What can you say about the most significant hip hop single ever released? Too bad it will be Tribe's last before the next CD.

11 WALK INTO THE SUN ORGANIZED KUNFUSION (Hollywood Basic)

I hate it when good music gets ignored by so many. Flush out your head gear and broaden your horizon with OK-inspired sounds.

12 DON'T SWEAT THE TECHNIQUE ERIC B & RAKIM (MCA)

Large jazzy sax and bass loops introduce the coming of the kings, with a soulful, nourishing LP to boot.

13 LET IT ALL HANG OUT ADOR (Atlantic)

Watch out for this smooth flowing track and be sure to pump up the bass and take in the soulful sound of ADOR.

14 SO WHAT'CHA WANT BEASTIE BOYS (Capitol)

The drum and the bass provided by Mr. Nuggs on the Soul Assassin remix featuring B-Real as the all-purpose blunt beat for headbangers everywhere.

15 PASS THE MIC DA YOUNGSTERS (EastWest)

These Youngsta's just might give Kris Kross a run for the \$, especially with Pete Rock on the mix—play this one and check the reaction.

MEN AT LARGE

(EastWest)

Men At Large are "the biggest thing to hit R&B in a long while"—literally. Group members **David Tolliver** and **Jason Champion** both weigh in at over 300 pounds. "We're the newest, the hottest new group to come out since the **Jackson 5**," Cleveland native Tolliver says of their self-titled debut LP. Their "smooth voices breathe with passion and honesty that make hearts swoon", but it's their funky dance tracks that attract attention. "We dance like little guys," explains Tolliver who has a "light-on-his-feet agility". "When we get on stage," says Champion, "it's like watching a dog talk to you... you don't expect to see it."





TUNG TWISTA

(Loud/Zoo)

The speedy rapping style of Chicago's own Tung Twista "simultaneously evokes both the mid-'60s **Bob Dylan** at his most playful and the great tap-dancer **Honey Coles**". Tung, also known as **Carl Terrell Mitchell**, combines speed and musicality on his debut, *Runnin' Off At Da Mouth*. The Guinness World Record holder as the "Fastest Rapper" says his album is "fun to listen to, with me comin' off with a lot of different styles, kickin' positive messages."



GRAND PUBA

(Elektra)

The "lead verbalist" from the critically-successful rap group **Brand Nubian** has hit the streets with his debut solo LP, *Reel To Reel*. Grand Puba lives up to the pre-release hype with "unrivaled verbal technique and an unerring gift for groove". On some tracks, Puba is joined in production by newcomers **Latif** and **Shabazz** and the **Stimulated Dummies**. On others, *Spin* predicted that, when the members of Brand Nubian went their separate ways, each would "make some of the dopest records ever!"



DOUBLE XX POSSE

(Big Beat)

Get ready to *Put Ya Boots On* with Jersey City rappers Double XX Posse. To lyricist **Sugar Ray** and DJ/producer **BK**, Jersey City is "Chilltown" and their "hard-hitting lyrics laced with jazzy tracks and hype uptempo beats will immerse you in the streets, no matter what tree-lined suburb you may be watching from". Inspired by the origins of hip hop, Double XX Posse say they are "keeping our music black music and it's coming from the root." With a knack for making up words, Sugar Ray says fans should not be "misled by the profanity we use" as it is the language of the streets. "We can't compromise our position," he adds.



PENTHOUSE PLAYERS CLIQUE

(Ruthless/Priority)

An independent production deal and "a slammin' reputation on the street," Penthouse Players Clique (**PPC**) set the stage for the release of their debut LP, *Paid The Cost*. Longtime friends **Playa Hamm** and **Tweed Cadillac** are joined by producer **DJ Quik** and executive producer **Eazy-E** on a diverse album of "trend-setting lyrics and funky tracks". PPC's credo of "paying dues, hustling, overcoming obstacles and 'making it'" is demonstrated in a "style of rap unmatched by no other!"



THE HARD BOYS

(AEI/Ichiban)

Atlanta natives the Hard Boys may be aptly named, considering two members of the trio of rappers met while serving time at Fulton County Juvenile Facilities. Streetwise rappers **Darrell Gilbert**, **Charles Hood** and **Kerry Taylor** say their "lyrics are real and their music is funky with a hip hop sound." Their debut album, *A-Town Hard Heads*, consists of hardcore rap with a southern dialect. Taylor, a "plainspoken and blunt individual", explains that he develops his lyrics as "an expression of some shit that might happen".



SHOWBIZ & A.G.

(Payday/PolyGram)

After selling their first release from the trunk of a car, Bronx rappers Showbiz & A.G. are "keeping their rhymes in-your-face" with their first EP release. A.G., also known as **Andre the Giant** or **Andre Barnes**, describes his style as "varied". "That's what's good about us," he says, "every song doesn't sound the same." Showbiz, the "musical genius behind the innovative, jazz and soul strung beats behind the raps", says he is happy with the opportunity of a major label release. "There's more than one way out of the ghetto," he says.



MC REN

(Ruthless/Priority)

Continuing in the angry, young black male tradition of NWA, MC Ren has released an angry, young black male EP, *Kizz My Black Azz*. Calling himself a "nigga with attitude", the West Coast rapper ends up "sounding very irritated alongside of an uptempo track". "Rap is getting away from where it started," explains Ren, who believes "gangsta rap" is more than just a category. "Everybody is trying to be like **Hammer** and have a band playing behind their raps."



BLOODY TROUBLE

CRIMINAL NATION "TroubleInTheHood"



The NATION's 2nd album featuring:
"Excuse Me Mr. Officer (Fed Up),"
"We Can't Stand These Bitches,"
"You Can't Funk With It," "Criminal Love,"
and "Six Down Deep."



The first 50 people who can tell us where CRIMINAL NATION and INSANE POETRY are from, will win a FREE cassette single and full length cassette. Spend 29 cents and send answers to NASTYMIX RECORDS - 1809-7th Ave., Ste 800 Seattle, Wa 98101, Attn: CN/PSYCHO Contest

IN STORES NOW!

INSANE POETRY



"How Ya Gonna Reason With A Psycho"

The frighteningly new single from Insane Poetry carved off the forthcoming horrifying album **GRIM REALITY** (in stores Aug. 31st). Watch out, he might be your neighbor.

NASTYMIX RECORDS

Nastymix Records (206) 292-8772 Fax (206) 292-8727
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Sweatin' Us...
It's Here.**

ERIC B.

RAKIM

**Don't
Sweat
The
Technique**



**The New
Album**

**Featuring
The Slammin'
Title Track**

**On MCA Wax, Compact Discs
And HiQ Cassettes**

MCA.

streetsound reviews

REVIEW PANEL THIS ISSUE: Peter Colon ✶ Dino & Terry ✶ Freddie Fresh ✶ Reynold Gonsalves ✶ Todd Greenhouse ✶ John Griffis ✶ Peter Ivals ✶ Art Payne ✶ Spike ✶ Jason Steele ✶ Shams Tharani ✶ 2 Hillbillies ✶ Yipes!

RATING SYSTEM: ☉ Abysmal/ ☉☉ Fair/ ☉☉☉ Interesting-solid / ☉☉☉☉ Excellent/ ☉☉☉☉☉ Run, don't walk, to buy this record; something special!
REVIEW POLICY: Review Panel is composed primarily of DJs and other music professionals. Opinions and ☉s are strictly those of the reviewers.

RECORD LABELS: All styles and formats are covered in this section. Every effort is made to review all promos received, limited only by time and space!

TURBULENCE [RMX] A HOMEBOY, A HIPPIE, & A FUNKI DREDD

Prod. Mark Williams for Marshall Productions: Rising High (UK). Check out the two tracks on the A-side first. Although they're pretty sample-happy (First Choice, Frankie, PWEI) both songs are extremely well done. At about the same energy level as the heavenly remix of "Total Confusion". The B-side includes the original mix and a mix with a soulful, female vocal. Yet another superb product from HHFD and Rising High. ☉☉☉ Y.

AGE OF LOVE AGE OF LOVE

Prod. Roger Samyn; Indisc (Belgium). We think something is amuck! Is retro-new B☉☉ being slipped beneath the door? Case in point: B-side=New B☉☉☉=NRG=Brain Fried Dry=Punters become braced; for the future is S@☉^%#@#)^\$%&!! That eliminated, to the A-side, which has not escaped the tarnish emitted by that tired, old-fart sound. Quaking percussion raises the lids of the sleeping serpent eyes: "Jammed-Mutha" groove; I must shed my skin! Smokin' 60 measures and "Say, what is this?" Four measures of new B☉☉☉ rot? some slight default? A-side number two: "Situation" — Yazi!—percussion sampled is detected; retro-1980s? Picky as we may be this A-side is locomotive but tarnished. Why? A-side ☉☉☉1/2 & should be.☉☉☉☉ B-side gets the garrote!! 2H.

SO IN LOVE WITH YOU AKEMA

Prod. —; Nervous (US). Featured last month in *Streetsound's* very own *Jack's House* Top 15. Akema's debut single is, thankfully, now commercially available. "So In Love With You" signals Nervous' inaugural vocal house track, a positive step in the right direction given the recent proliferation of instrumental tracks with overused samples. Newcomer Akema performs well on vocals, singing cheerfully over a fairly minimal instrumental and a particularly cool intro. Lookout for the Morales-like bass on cut B1—super deep! ☉☉☉ D&T

ALL NIGHT ANNETTE TAYLOR

Prod. Ed The Red Goltsman, Nancy Kay Goltsman & Nelson Paradise Roman; Bottom Line (US). Like Lisa Stansfield at sleepaway camp. Housey-happy but with a few raw edges. Makes you wish life was like this. ☉☉☉1/2 R.G.

IT MUST HAVE BEEN LOVE ARNOLD JARVIS & FAYLEINE BROWN

Prod. R. Owens; Freetown (UK). Vocals by Arnold Jarvis!!! Re-produced by Robert Owens!!! Slammin', right??? N-O-T!!! Slow, boring, R&B-oriented dribble—but that's at 33 RPM. Evasive action required here!!! Cue up the "Together Dub", set the ol' 1200 on 45 RPM, and pitch it down -6.



Suddenly, all the (alleged) DJs in the crowd are going. "What the fuck is that?????" At that moment, bow your head and say, "Thank God For Streetsound." ☉☉☉1/2 at 45 rpm. Y.

GOOD STUFF B-52'S

Prod. Don Was; Reprise (US). Typical B-52's stuff. No surprises here. 121 BPM. ☉☉ P.C.

NEVER TOO MUCH/SUCH A FEELING BAD INFLUENCE

Prod. Bad Influence; BI (UK). Definitely a peak prime time rave record. "Never Too Much" breaks the speed barrier with incredibly fast breakbeats, samples, scratches and the organ sounds of Toytown. Serious energy. ☉☉☉1/2 P.I.

IT'S GONNA BE ALRIGHT BE NOIR

Prod. Mr. Be Noir & Soundhands; Irma (US). Be Noir have returned with a domestic release of their well-produced house track "It's Gonna Be Alright". This is probably their best one yet, with some outstanding vocals by Elise. With four mixes to choose from, my choices are the Philadelphia mix for its clean production and the Rimini 4 AM version for its smoothness. Be Noir's latest is sure to end up on your steel platter time and time again. A round of applause to Gianni and Irma for a great release. Keep them coming. ☉☉☉1/2 T.G.

SECURITY BEAT CLUB

Prod. Beat Club; Electrobeat (US). Information Society something or other variations... yawn. ☉ J.S.

BODY AND SOUL [LP] BEATMASTERS

Prod. The Beatmasters; Rhythm King (UK). This seminal British trio launched the careers of Betty Boo and MC Merlin, for whatever good, or bad, that was. After much time spent underground, they've come up for air. The A-side of this album is unsurprising with Boo-like hip house from MC Precious, but it's the B-side that's got the jolt. Mixing up jazz-poetry with sexy soul sounds (with the vocal talent of former Soul II Soul-er Claudia Fontaine),

everything slams through the barrier at 100 MPH (160 KPH) with snatches of dub that would make the On-U Sound crew sit up. ☉☉☉1/2 P.C.

2-IN-1

DREAM COME TRUE '92 BRAND NEW HEAVIES

Prod. BNH; Delicious Vinyl (US).

HRE THEME BRAND NEW HEAVIES

Prod. BNH; Delicious Vinyl (US). It seems a bit premature for an updated version of "Dream", and one could probably argue (quite easily) that this is actually too late. Had this been the original piece the BNH would have got even more attention. Granted, I found the original version highly refreshing (even if the image seems a bit contrived)—it wasn't exactly what club record dreams are made of. Add this to the collection, even if you throw it in your Joey Negro section (while he's the remixer here, Mr. Negro just dropped a 12" of his own—interesting change/updated of sound/direction—☉☉☉+. The "HRE Theme" supplement by Grand Puba, Masta Ace (is this Master Ace???) and Main Source sounded like such a good idea when I read about it a few weeks ago. However, while our hip-hop heroes give it their best, the track sounds like a warm-up session or an LP reject. Let's hope the rest of the heavy rhyme experience lives up to its potential...Maybe it's Ms. N'Dea Davenport who made BNH so c-o-o-l??? In theory ☉☉☉☉. In practice.☉☉☉ S.



HEAVY RHYME EXPERIENCE VOL. 1 [LP] BRAND NEW HEAVIES

Prod. Various; Delicious (US). The long-awaited magic session of the Heavies and some of the best talent rap has to offer. From jazzy grooves with Main Source and Grand Puba (formerly of Brand Nubian) to...well...jazzy skankin' reggae grooves with Jamalski and Tiger, this is slammin'. If there is one criticism, it's that it's too damn short. Bring on Volume 2. ☉☉☉ R.G.

LOVE TO THE LIMIT BRIDGET GRACE

Prod. Happy (US). New Happy label from Detroit's UR. This is the label's second of

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three new releases, a garagey, Jersey-type house "song". If I may call it that...nice vocals, pianos, cool hooks, it will stay in your mind... Note, however, your senses will not be assaulted with this one as it's not UR techno this time!! ☉☉☉ F.F.

DO THE RIGHT THING THE BYGRAVES

Prod. Chapter & The Verse; Unheard (UK). This classy brother-and-sister team show how it's done with a lush UK soul cut. Soul brother and soul sisters, snap this up

THREE MORE REASONS WHY...

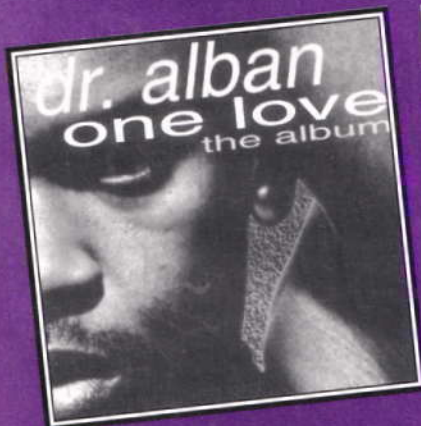


SNAP RHYTHM IS A DANCER

Europe's hottest new record is Snap's newest single. Already No. 1 in 10 countries and now featuring 'slammin' remixes by Todd Terry and Snap. From the smash album "The Madman Returns" (07822-18693-2/4)

BEATFISH WHEELS OF LOVE

Australia's newest dance sensation is set to invade North America with their debut self-titled album [74321-10235-2/4]. Produced by Robert Racic (Boxcar). It's a whole new kettle of beat! Watch for exclusive Canadian remixes shipping in July - Wicked.



DR. ALBAN IT'S MY LIFE

Nigeria's rapping stylist lives in Stockholm, but for Dr. Alban, the world is his oyster. Currently a top ten single in Europe and No. 1 in Germany, the man who made "No Coke" and "Hello Afrika" club classics, returns with "It's My Life". Also includes "One Love". The Doctor is definitely in. [74321-10245-2/4]

BMG Rules The Dance World!!!

BMG

before it's gone. ○○○○ R.G.

TECHNOLOGY [LP] CABARET VOLTAIRE

Prod. Cabaret Voltaire, Virgin (UK). Before this twosome of Richard Kirk and Stephen Mallinder let loose some more Plastex product, Virgin has gotten hold of some classic Cabby tracks and let the boys have a go at 'em again. The major obstacle with a remix album is not making all the cuts sound alike. Too late—the Sheffield sound has plastered itself all over Technology, making the transitions from one piece to another seamless and a tad boring except "I Want You", reconstructed by Altern 8, unfortunately sounding too much like Altern 8. Shame. ○○○ R.G.

CALL OF THE WILD CALL OF THE WILD

Prod. Call of the Wild; Epic (US). Languishing the virtual sea of white labels, "Call of the Wild's" original version (with some rather saucy language) borrows heavily from Todd Terry's early stuff. But it's rescued by Benji Candelario's and Wayne Rollins' skippy-dipping house groove. It also states one of the tenets that rule the world: "Lust is everything." ○○○ R.G.

TZ 8/TZ9 CEE JAY BOLAND

Prod. CJB; R&S (Belgium). Basically, if you liked any/most/all of the previous releases from this ongoing, not-so-hardcore, techno-ish series, then these two are for you. However, if you're looking for something a bit more interesting—and a bit more on the deep/underground tip—check out what R&S is doing with their spinoff, Outrage Records. ○○○○ S

CHICAGO FM CHICAGO FM

Prod. Pedro Hudson; (Holland). First it was "Jack Your Body", now it's "Bounce". Sounds like the Chicago house sound has been influenced by Rotterdam's "Poing". Some *Sesame Street* character samples are thrown in for good measure. One side features three cuts; the other, "Poing Up 'N' Down", is sort of a techno acid Poing sound! ○○○ P.I.

THE EPIC EP [EP] CLOCKWERG ORNG

Prod. n/a; Vortex (US). Here's another hard, hard, hardcore track from America's newest rave label. Vortex seems to be unleashing tracks that are rowdy as hell. Its latest project, Clockwerg Orng, is a rave 12" with four different tracks that are, as LL Cool J would say, "Hard as hell". It seems that Lord Mike at Limelight is doing a pretty good job at influencing the type of rave coming out of NYC. The tracks (the names of which are missing on my copy) are pretty drummy, with some analog acid lines running alongside. All four cuts are slamin'. Check this one out for yourself. ○○○○ T.G.

HAND ON THE GLOCK CYPRESS HILL

Prod. Grandmaster Muggs; Ruffhouse (US). Can anyone there tell me why the record companies spend (what I assume is) mad dollars to remix a song (never mind the cost of new cover art) and then not release it??? I'll tell you why: to make bootleggers happy and (I assume) rich—that's why!!! (Note: With a line like "a bullet proof vest ain't shit, when the infra-red's pointed at your head"—how could you not release this???) Start lookin', boyz... ○○○○ S.

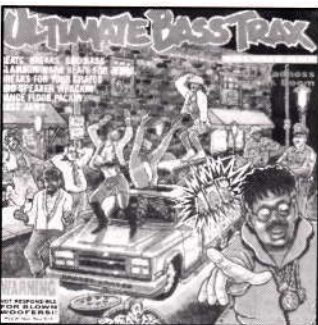


SURRENDER YOURSELF THE DAOU

Prod. Peter Daou; Sony (US). Sexy, sophisticated underground house track (do play the "Ballroom Mix"). This tune is so rich and warm it just flows. Sparse, sultry female vocals complete the picture and make this entire experience thoroughly enjoyable. ○○○○ 1/2 Y.

LET'S TALK ABOUT IT DARCI

Prod. Gary Filadelfo & Bobby D'Ambrosio; Strictly Rhythm (US). Another soon-to-be club classic from Strictly Rhythm on its blue label. Strong instrumentation and vocals; it kind of puts me in the feel of some of the stuff coming out on Great Jones as of late. Two very strong extended mixes, two okay dub versions, and two radio versions provided. ○○○○ 1/2 A.P.



KEEP ON DEEP TONES

Prod. n/a; Vicious (US). That worn out D-Train sample in a myriad of confusing mixes. Although I'd pass on this one, some might not and it's obvious that there still may be some very good things coming from this artist. ○○ J.S.

OVER THE RAINBOW DEVASTATION FEAT. CHANTEL

Prod. Dennis Pino; Powertraxx (US). Assorted tracks from one of the tougher domestic labels for techno and progressive music. Nice a capella intro by Chantel, then we're submersed in hard, pounding beats until we get the tranquil a capella vocals. This release also credits St. Paul, Minnesota's, Paul Mix, who helped inspire this project with his track, "The Resurrection", soon to be released in New York. ○○○○ F.F.

FANTASTIC PLANET [LP] DIN

Prod. Pupka Frey; DOV Entertainment (Canada). "Fantastic Planet" is a piece of work that could easily fall through the cracks of Danceworld simply because it's impossible to categorize. Pupka Frey, the

controlling brain behind Din and one-third of that mother's nightmare of a group, Digital Poodle, has created an LP with a style that is too mechanical for "techno" (if that's possible) and too repetitive for industrial noise. If Hell was *American Bandstand*, I'd give it a 54 'cause it's easy to dance to but Din should get a sense of humor. ○○ 1/2 R.G.

AIN'T NO MAN DINA CARROLL

Prod. N Lewis; A&M (UK). Classic (and I do mean classic!!!) female vocal house remixed by C.J. Mackintosh—packaged in a lovely cover photo of Ms. Carroll that is only overshadowed by the wonderful record it contains. If the "Mackmaster Mix" isn't the perfect way to start a tape, I don't know what is... the a capella intro might be a bit awkward in a club setting, but that's what the Master Mix is for. Probably too good to go domestic, so you might as well get it while it's hot... ○○○○ S.

ULTIMATE BASS TRAX VOL. 1 [LP]

DJ MADNESS & DJ BOOM
Prod. DJ Madness & DJ Boom; Pandisc (US). I think the album cover describes this long play best: beats, breaks and bass slamin' hard beats for jeeps, breaks for your crate and speaker-wreckin', dance floor-packin' bass jams. Need I say more! Contact (305) 948-6466. ○○○ P.C.

RUNNER DJ PROFESSOR

Prod. G. Bortolotti; Underground (Italy). Italo-vocalized pop house in whatever-style-you-play mixes. ○○○ J.S.

JUS' LIKE COMPTON DJ QUIK

Prod. DJ Quik; Profile (US). Laid-back DJ Quik narrative of the problems he had with his recent tour across the US and how the things he saw and shit he went through at some of his live shows reflect on everyday life in his hometown of Compton. Radio, a capella, instrumental, and original versions are provided, and a bonus cut, "Niggaz Still Trippin'", is also included. ○○○ 1/2 A.P.

SUICIDE MACHINE [EP] DR. KEVORKIAN

Prod. n/a; Hardwax (US). No real names listed here and for (obviously) good reason. It's a wonder R. Noise even put the Hardwax logo on. But then again, judging from some of the down-wind stories of the Detroit Crew's funk-all-y'all-we've-come-to-set-the-story-straight attitude at NMS, this all comes as little surprise (speaking of which, there are Transmat T-shirts—stars, I might add—can we assume an actual record release is soon??? Sounds like the Steve "Next Computers" Jobs school of marketing to me). Do I really have to say anything about the actual record? Did you really think I would? In a word—killer!!! ○○○○ for the track ○○○○ for the name. Y.

DEEP SEA DWELLER [EP] DREXCIYA

Prod. n/a; Shockwave. Let's go back, way back, to techno circa 1987: when coke was used to eat rust, not cartilage. And if coke wouldn't free the bolt, sounds similar to "Deep Sea Dweller" crushed that bolt. For here, the bassline is king; leader of the track. Disjointed rhythms, reversed loops, swirling synths, all blanketed in a bed of electro sounds followed its lead. Grinding gears pitched at steel mill scream, "Drexciya" is the new scrapyard dominator; effectively and literally destroying, disem-

bowling and shattering that Anastasia noise for good! ○○○○ and rising!!!! 2H.

STRONGER THAN STEEL 80 AUM

Prod. 80 AUM; 80 AUM (Belgium). Three mixes of this tune. More "Dominator"-style male vocals (by Lorenzo Nash) with the energy of "My Sound". Overall, a very solid track. This would sound great in a big club. Perhaps my small, home stereo system does not do this record justice. ○○○ 1/2 Y.

ELECTROSET ELECTROSET

Prod. n/a; white (—). Basically, a techno version of New Order's "Blue Monday". Very few vocals, and the sample "how does it feel" is used throughout, but nonetheless a brilliant job. ○○○○ P.I.



CAN YOU FEEL IT ELEVATION

Prod. S Imrei; Mute (UK). The basic reaction to this one here on the retail front is...forget Can You Feel It and go with "Spiral Trance"—pitched up to at least +6, of course. OK, so it's got "Dominator" samples. OK, so it's on the breakbeat tip. But it is hard-edged and we like it—fuck y'all!!!! ○○○○ S.

DOUBLEVIEW

INDUSTRIAL STRENGTH SAMPLER ENGLISH MUFFIN/CROWD CONTROL

Prod. Lenny Dee, Ralphie Dee, Dave T; Industrial Strength (US). Yet another mutha' fuckin' killer piece from L.D. & J.W.!!! How is it that I.S. can consistently (This is IS-006!!!) turn out such quality material every two weeks and everyone else (U.S. house labels included; most European labels excluded) struggles to bat .250—maybe over .300—if they're lucky. If you've been drinking imported Belgian water in hopes of it rubbing off, maybe you should bring in a case or two of Brooklyn's H20!!! ○○○○ Y.

▲ Breakbeatin' from Brooklyn: its national sound, direct from Studio E; demolition division. From the top: "Dust Muffin's" sweet chariot slaps, snaps, spins around; A-okay, USA, Dee-troit power-pulsed "Fat Claps" lead a merrie melody that hums along like a Perdue processing plant. To the flop; not really, also-ran "Transformer," with injected Italo-Pud piano is a puzzle, neatly salvaged by the "Voice Of An Angel". Lookie! Lookie! Gotta inside/out! To that laze-assed sniveller from the "Execution State" who wrote and whined, he was so confused by inside/out cue, the joke's on you, crybaby! You ever drive a vehicle in Japan, fall asleep watching a 3-D movie, or

tie a sheepshank? Ya know, if you stop...look around...doo-daa-dooo; it's not your 19th nervous breakdown; it's as easy as slippin' on your Gucci shoe! ☼☼☼☼ again, 2H.

REAL LOVE ETERNITY

Prod. —; Maxi (US). Maxi looks set to make more waves in the underground with this new female-led New York club record. It's not always easy for a label to follow in the shadow of success of a song like "Helpless", but "Real Love" is a well-constructed tune with great vocals to complement the skilled production work of Roger S (on two mixes). Do not overlook the original versions, either, as they easily stand on their own, proving that Maxi is a label that continues to put out quality records. ☼☼☼ D&T

THE MUSIC IS MOVIN' FARGETTA

Prod. M. Fargetta; Marathon/Media (Italy). N-R-G!!! And this one's full of it. Fargetta has combined hi-NRG, house, and techno to create a masterpiece. "The Music Is Movin'" will set your dance floor on fire. It's a sure-fire among techno and house fans. Attention radio MDs: here's one to jump on ASAP. Pick this one up while it's still around. ☼☼☼☼ T.G.

DOUBLEVIEW

ATOMIC SLIDE [EP] FIERCE RULING DIVA

Prod. F.R.D.; Invasion (US). Speaking of believing, could Invasion possibly believe that not releasing this is doing the right thing??? Sure, it might (notice I didn't say "will") sell a few of that fab CD/tape compilation (*Techno Rave—Phase One*) they have, but what about the rest of us??? I suppose if they're into making collectors' items, then they're doing a rather fine job. ☼☼☼ S.

▲ Domesticated Lower East Side limited pressing gives us six mixes of "You Gotta Believe" from the *Atomic Slide* EP. Check out the Charley Casanova remixes cuz they kick. ☼☼☼ F.F.

I BELIEVE IN YOU FINAL CUT

Prod. Final Cut & George Maniatis; Netwerk (Canada). Maniatis labored longer and harder on this one and from the first "fuck", "I Believe In You" is textbook techno, with extra lessons in "Mentasm". Worth a listen. The rest is up to you. ☼☼ R.G.

CHASE [EP] FORCE MASS MOTION

Prod. M. Wells; Rabbit City (UK). Demand that they play ya the white side first—"Let it move you—let it move you—let it move you...1—2—3—4" Bam!!! Pow!!! Zoom!!! Ouch!!! Ka-Boom!!! Basically, more expletives than a Batman movie. More than just headstrong, ya might wanna wear an athletic supporter before ya take this one for a ride. Hell, the A-side ain't bad either. ☼☼☼☼ S.

THE MESSAGE 49ERS FEAT. ANNE MARIE SMITH

Prod. R. Arduini, M.Pegany, Absolute, A. Bemolotto & S. Portaluri; Media (Italy). Yes, indeed, it is the same 49ers who have been making some quality stuff for a little while now. Their latest is no doubt very impressive and interesting if you're new used to them. Look for Absolute's mix, which is remixed very smoothly, with a piano introduction, then proceeding with



Marie Smith's vocals, which results in a happy, club-style song. Truly a jam to consider in the near future. ☼☼☼ S.T.

ENTITY FUTURHYTHM

Prod. n/a; white (—). Teknogarage with one outstanding cut on this uninformative white label. ☼☼ J.S.

A JOYFUL NOISE UNTO THE CREATOR [LP] GALLIANO

Prod. Mick Talbot; Talkin' Loud (UK). It's time to dig out those wrap-arounds and find your good Nehru jacket, 'cause Britain's bad boy poets are back and fiercer than ever. If their debut, "In Search of the Thirteenth Note", could be classified as "fun" then "thoughtful" could best describe this flavorful piece o' vinyl. ☼☼☼ R.G.

FORMAT ERROR GLITCH

Prod. n/a; Radikal (US). Got this white label from one of the two artists that make up Glitch—the same dudes that did "Glitch" on R&S and Brain Circuit Surgery on Industrial Strength. Four very well-produced, experimental tracks. P.S. My fave is "YMI"? ☼☼☼ F.F.

ONLY YOUR LOVE HEAVY ON EASY

Prod. Tim Laws & Toney White; Champion (UK). Slick production of this garage house record will do well in providing you with your fix of great female vocals for a while. With the quiet yet steady stream of quality garage-oriented records coming from the UK lately, one can rest assured that the Brits are thankfully not suffocating from all the garbage techno releases. "Only Your Love" features a talented (and unnamed) vocalist soulfully singing over a solid instrumental that comes in three mixes. Not surprisingly, the Super Club mix on Side A is the most accessible, while the BB Dub and Easypella are definitely workable. ☼☼☼ D&T

PARANOIA HISTERHYTHM

Prod. T.J. Sanders; Trance (Italy). Hardcore from Italy? Yes, and I mean smoking hardcore so kickin' you may need a straitjacket when the song is finished. Sampling Art Of Noise's "Paranoia", this reconstruction is a definite five-star. Some heavy percussion and a stupid dope analog bassline are combined to create a hardcore track that's completely out of control. The choice mix is the Wooferdstruction Mix. The flip side has a rap, which I didn't care for, but the first mix is super dope. A must for every rave jock!! ☼☼☼☼ T.G.

ME THE POWER [EP] HUMAN RESOURCE

Prod. R. Mahu & G. Pernet; 2B Free (Holland). The dominators of techno have returned to punish you with some new, vicious hardcore rave tracks. Leading off their new EP is "Me The Power", a mental cut with ear-shattering drums, evil analog basslines and a catchy vocal hook that lifts the ground beneath you. Next, we have "Desire", a deeper techno track not preferred by me. On the flip side there's "Source Code". This is only for the headstrong; if you like them fast and really hard, this one's for you. Last we have "Freaky 101", a track with great drums but something missing. Overall, a great rave 12". ☼☼☼ T.G.

VIBES + SCRIBES [LP] INCOGNITO TRIBES,

Prod. Jean-Paul "Bluey" Maunick & Richard Bull; Talkin' Loud (UK). No longer left in the shadows with a few hits under his belt, Maunick is back again with a new voice (Maysa Leak) but the same tight band, except this time 'round, the live feel is the fashion, with more emphasis on acoustics than electronics. This LP simply jams. Standout cuts are "Tribal Vibes", "Change", and of course the Stevie Wonder cover, "Don't You Worry 'Bout A Thing". ☼☼☼ R.G.

LIVING IN A FANTASY [EP] INTEGRITY II

Prod. M. VD. Vleuten & DJ Aardvark; Outrage (Belgium). Good morning, class! Before we begin today's lesson on the history of true, 100% pure underground music, I'd like you to write down (on your desktop computer, of course) the name Maarten VD. Vleuten. Today, we're going to sample three works Mr. Vleuten constructed for R&S' Outrage Records (Belgium) in mid/early 1992. Don't let the title "Outrage" fool you—this was R&S' chill out label. It eventually evolved into their Virtual Reality production group. OK, first, "Blue Note"—notice how your attention is drawn from the jazzy, off-key piano progression by the simple and unrepentant flute solo, and then, just when you were convinced it was an instrumental, soulful vocal chants are added to the mix. Brilliant!!! Next, "Sandlewood"—again we see a jazz influence, but this time it is more prominent in the rhythm section. Amazing!!! Finally, "The Integrity II EP"—notice the slight change in direction. With the exception of "Cedarwood," which is closer to his previous efforts, there is more experimentation. This subtle yet noticeable change is attributed to the fact that this piece was a collaboration involving DJ Aardvark. Highly inter-

esting!!! Since Virtual Reality was just making its way from the lab to practical home use, this is what was known as "late-night" material. Unfortunately, for Mr. Vleuten and his fellow pioneers of the time, he was too far ahead of his time. The alleged underground programmers of this era were still clinging—desperately, I might add—to the old-school forefathers—Mr. Humphries, Mr. Terry, Mr. Gonzalez, Mr. Vega, Mr. Hurley, etc. As you should've learned from your political history lessons, those in power take action appropriate to staying in power. It wasn't until 1995, when nightclubs filled with dead bodies kept being discovered, that the United Nations instituted the "Innovative Music Act of 1995" and put an end to banal underground music. ☼☼☼ S.

2-IN-1

DILDO INTERACTIVE

Prod; Interactive ZYX (US)

DOMINATOR HUMAN RESOURCE

Prod. Human Resource; Radikal (US). The former more or less on time (for a licensed piece), the latter too late to matter (a US-only remix might have made a difference). Why give it five stars if you've already run down to the record store to buy it (four times—all those remixes, remember) but then again, a three ain't fair either. ☼☼☼ Y.

I WANT YOUR LOVE J. DEE

Prod. L. Carpella & R. Arduini; Continuum (US). Wow!! Unfucking believable house/mellow, almost garagey toon here, with J. Dee singing only a couple verses, but, boy, do they melt into the overall vibe that is cookin' here. Grooves just move or, should I say, take you over on this one. I was drawn into this one almost as if I was being hypnotized... "I want your love", "I need your love", "we can work it out"—not much to the lyrics, but J.D. sure sounds sincere when she sings. Four mixes to choose from (one done by Ralphy Dee); skip the A-side and check the B-side's Sweet + Deep Mix... Fantastic. P.S. Why is the word techno on this? This definitely isn't techno. ☼☼☼☼ F.F.

FEELING GOOD JAMES HOWARD

Prod. Charles Dockins, David Sussman & David Chang; Emotive (US). Let me just say how long I have waited for this single. I think it's about time it came out. Besides Mr. Howard, there are others involved as well, people like Charvoni, Eddie Stockley, Kenny Babien and Earl Robinson, all forming a great back-up vocal band. This type of project is definitely for a major. A happy and good-feeling record for the summer ☼☼☼☼ S.T.

DEMO [EP] PART ONE JOEY BELTRAM

Prod. Joey Beltram; (Belgium). OK, this is another R&S spinoff. We have "F. All You Motherf. kers", and "Machines" from White 001, plus we get four new tracks. My fave is the track "She Ain't Coming Home". Attention techno purists!! Joey has break-beat loops on this EP (I personally love loops), so maybe you shallow-minded "techno only", never-rave-or-hard house-listening motherfuckers better skip this one!! ☼☼☼1/2 anyway, F.F.

DON'T NEED A LOVER KALISHA

Prod. D. Benito and J. Summers; -N- SYNC INC. (US). The label copy raises a couple questions. It reads, "Committed to prolonging the life of house music". Granted, I didn't read the newspaper this morning, but is this acknowledging that the popularity of "House" is fading a bit? If we are to believe that this is true, what's the cause? Sampling, or should I say abuse of sampling (e.g.: "I got something here")? Or is it too many songs about partying/music/dancing (e.g.: "Don't Need A Lover")? Don't get me wrong—I do like this record! The music and vocals on the title track are very well done! And the third track, "2 Deep", is a nice late-night instrumental (kinda like their last one!). ○○○○ S.

JAZZY DOLL LADY BIRD

Prod. Disaro, Sabadin, Melato, Zennaro; Creative (ITL). Another hand-crafted, obviously European underground gem from Creative. Need I say more??? Well, as a matter of fact, I might as well get this off my chest while I'm at it... Why is it that Europeans make better N.Y. underground records than N.Y.? It'll tell you why: the word is "detail"!!! Instead of "crutching" on quick-n-eazy samples, the Europeans add self-created (ie, original) detail. The best thing that could happen to NYC and Chicago is that they outlaw samplers (and please, no more moaning/"baby I wanna fuck you" records for at least a few months). To all you out there who'd rather buy two "playable" domestics instead of one "everlasting" import, I suggest you view your collection as a long-term thing and stop falling for those get-rich-quick schemes. Sure they might cost more, but,

as the saying goes, "You get what you pay for!!!" ○○○○1/2 F.F.

WIRTSCHAFT IST TOT LAIBACH

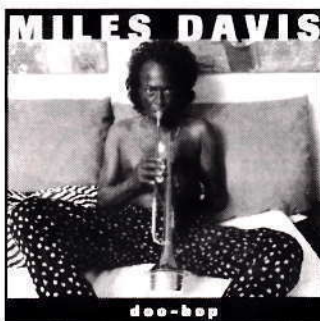
Prod. Laibach; Mute (US). The finest that Slovenia can offer, even in times of strife, get the Detroit treatment, courtesy of the maniacal +8 dudes (John Acquaviva and Richie Hawtin). Acquaviva's "Jungle" mixes are brutal and manic while Hawtin trips that track over a slice of classic Detroit techno. ○○○○ R.G.

LIFE STORY LEVITICUS FEAT. VICTOR COOK

Prod. Phillip Damien & Roland Clark; Hogland (US). Long-awaited release of garagey tune from Jerseyite Roland Clark with Phillip Damien. The typically sparse, always notable Urban Soul production style works particularly well here: pleasant harmonies, deceptively minimal percussion and heart-felt vocals from V. Cook. There are a few worthy mixes to go with, and be sure to check the Urban Soul Classix mix. Looks like "Life Story" was worth the long wait. ○○○○1/2 D&T

JOURNEY WITH THE LONELY [LP] LIL' LOUIS

Prod. by Lil' Louis; Epic (US). This Chicago genius has made us wait long enough for the release of his second album. This time around, he sounds more like he's been in league with Prince, with a lot of talk about loneliness, love, sex and the homogeneity of the music business. This is simply superior dance music that goes over the top with some help from Masters At Work on "New Dance Beat". Don't you just hate brilliance? No wonder he's so lonely. ○○○○ R.G.



HYPNOTECHNIC MEANSTREET

Prod. Various; Target (Belgium). "Edit" is techno of the genre: straight, relentless pounding. How do you spell "de-wonderful?" Synth "Swarms" of a near-3.5 trillion mosquitoes slip inside, engineering the "Hardcore Rave" side plea: no quarter given; no quarter received. Note: US of A national debt, ironically, is close to 3.5 trillion dollars. What is a candidate? Alas, all is well, upheld in a frantic statement issued by "Hypno Drums Gone krazee! ○○○○ 2H.

JAM/ROCK WITH YOU MICHAEL JACKSON

Prod. Quincy Jones; Epic (US). Wow. A 45. A genuine 7" record...not too many of these around nowadays, eh? (Reggae DJs, save your letters.) Getting to the matter at hand, what we're interested in here is not the 7" edit of "Jam" but rather the Masters At Work "reconstruction" of "Rock With You". Hearing the remix of "Don't Stop Till You Get Enough" can make anyone wary of Michael Jackson back-catalog remixes;

"Rock With You", on the other hand, might change your mind. While sticking close enough to the original, particularly on the chorus, this five-and-a-half minute mix still manages to give us another angle on a song everyone's heard a million times. That's not an easy thing to do. ○○○○ for the "Rock With You" remix. D&T

MIG-29 PART 2 MIG-29

Prod. G. Bortolotti; Media (Italy). Italian KLF with a wicked bonus track. ○○○○1/2 J.S.

DOO BOP [LP] MILES DAVIS

Prod. by Easy Mo Bee; Warner Bros. (US). Strung together after his death, *Doo Bop* was Miles' project to extend his unique jazz style into the world of rap. With Rappin' Is Fundamental's Easy Mo Bee, his final journey would have satisfied the great one, as loops and scratches underpin the voice of Miles. Although several cuts were put together post-mortem, this is a fitting hip hop epitaph. ○○○○ R.G.

OUTTA LIMITS [RMX] MISSION CONTROL

Prod. Mindwarp; Pyrotech/Atlantic (US). Don't panic—the "Shelter Mix" is still here, still ○○○○ S.

APOLLO III [EP] MODEL 500

Prod. Juan Atkins; Apollo (Belgium). Yes, oh faithful ones—this is the Model 500!!! By the (one and only) Juan Atkins!!! For those of you who have just joined our congregation, Saint Atkins is one of the founding fathers of our religion. In fact, I plan on giving a sermon on him next week, so be

MR

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sure not to miss mass, damn it!!! Well... Oh, what a splendidly eerie resurrection it is. As the nails are driven in... "Mind Changes"—gloom and doom ambience—this could pass for Xymox (of 4AD fame—you get the picture). Not for those on the positive trip tip. The insults fly and the blood flows... "Vessels in Distress"—I hear shades of Reel By Real's "Aftermath" (also by J.A.). More upbeat and uplifting—I'd sin just to hear this on a hellacious club system. But still not for the "Happy Ones". To the tomb... "The Passage"—trippy string intro gives way to plodding baseline with breakbeat-ish breaks. Great for the drive home at 7:00 AM... For all you sinners out there—the time has come to repent and toss \$9.00 in the basket for this piece. 0000 + 1/2 0 for a "Welcome Back" = 00001/2 S.

POISON BLOOD [EP]

MOKA

Prod. Moka Prod. Ottomix; Discoid (ITL). Six balls-to-the-wall techno tracks that make the "7 Deadly Sins" look like a wish list you'd send to Santa. 0000 Y.

THE HORN TRACK

N/A

Prod. Tim Taylor/rmx Toxic Two; white label (UK). Second release for Atmosphere's new spinoff label. Hard, hard track with a (close your eyes, techno-only readers) breakbeat loop (could be the loop off old soul single "Amen Brother", but don't quote me on this). This shit is hard with eerie, Scottish-sounding bagpipe effects and techno-type sounds. Now, I didn't call this techno, cuz the whole universe knows techno musn't contain a breakbeat or else all techno enthusiasts will toss it immediately out the window (unless Beltram samples a loop...then it's OK). I think loops are seriously hard if they are obscure and sound slamm'n—why not use them? After all, doesn't a lot of techno use a 909 kick?? Who cares as long as it's fresh?? 00000 F.F.

JUDE ON THE RAGGA TIP

N/A

Prod. n/a; white (—). Breakbeat rave masterfully bringing SL2's samples from "On The Ragga Tip" and the Beatles' "Hey Jude". Great ragga techno. 0001/2 P.I.

PSYCHO GREEN

N/A

Prod. Lab Works; white (—). Mystery 12 here on a red label, currently distributed by Watts. Wow!! Four dynamite, experimental tracks, all warranting a minimum of four stars. Better than an LSD trip, these will definitely take you to a higher level of consciousness. Obviously produced by someone who knows the score. P.S. Track one on side B...incredible. 00000 F.F.

A-FREE-KA DREAM

NANGA

Prod. n/a; Nanga Beats. Tribal with slight 0000 feel, structurally is quite reminiscent of 1990 "Gratitot" sound. Injected with a variety of original electro-riffs that are uncluttered and non-repetitive. Mood is consistently changing, keeping that groove from being bogged down. Percussion is phat, building and dropping out with intelligence. 0000 2H.

THE NEW SOUND OF SOUL

Prod. Joe Turi & R. Wang; Magnet (US). Deep, deep, deep and then some...with that old-school Detroit techno bassline, my attention was grabbed by the throat!!! Underground the way it should be!!! If you

liked their last one, this will be good for you as well!!! If you missed the first one, and you consider yourself an "underground" DJ, then pick this one up and start asking for the first one... 0000 P.C.

FEEL THE MUSIC

NO JOKE

Prod. Ed Goltsman, Nelson Roman, Nancy Goltsman; Mascot (US). Here comes Mascot, a new label from the kings of the freestyle sound, MicMac Records. "Feel The Music" is really no joke. It's a great, deep, groovy house record with some samples added here and there for flavor. Good percussion and nice piano lines are combined to create what could be a huge club hit. The flip side is an ambient house track with some elegant vibes and piano riffs. Very nice!! I think they have caught on to what's going on in the clubs!! A great production!!!! 0000 T.G.

GIVE LOVE A CHANCE

NOTHING BUT TROUBLE

Prod. n/a; On The Move (Canada). Two more brilliant Canadian deep house tracks that Tony Humphries is gonna love, plus two Nick Holder-ish tekno bonus tracks. 00001/2 J.S.

JUDGEMENT DAY

ONLY

Prod. Beat Club; Electrobeat (US). Some vile male singing over a wonderfully subtle and mellow trip track. The music alone would get four stars but the vocals make it rate only 0 J.S.

U.F.ORB [LP]

THE ORB

Prod. by The Orb, Steve Hillage & Youth; Big Life (UK). The circular ones aka, Alex Paterson and Thrash, must feel they must have pulled the biggest joke on the world as their brand of music (that makes environmental albums sound dancey) continues to be the soundtrack for the lives of those of the chill-out generation. This sophomore work gives more of the same but with less variety (for want of a better word) as the first. Pure sound washes over you as The Orb experiment with pushing the right buttons, except this time round the formula does not compute. 00 R.G.

MISSION CONTROL

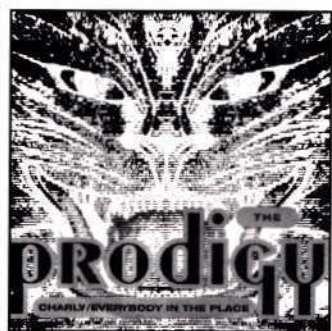
OUTTA LIMITS

Prod. Mindwarp Prod.; Pyrotech (US). Old Grand Dad "Shelter" oversees three interesting siblings that touch bass in anyone's 120 BPM scene. "Venus", a rave crossover for the 'burbs gettin' its funky-assed bassline "Mojo" working, while "Axis" slips de disc the UK breakbeat way. Spider-touched female vocals spice the "Mars" mix's hot-clapped, kool flow allied with a mysterious "MJ" vocal sound. In total, quite well done! Why not, it deserves a 2H. 00000 2H.

FUCK YOU UP

OVERDOG

Prod. Steffen Glund & Dieter Kolb; Wunderwerke (Germany). Mental!!! Here's a hard-grinding, super high-speed rave track that's definitely going to "Fuck You Up". Some very hard-hitting percussion with the only words in the song being the title. Beware of the ultimate analog lows that are on a mission to change your heart rate and send you to the audio store in search of some new speakers. Don't bother with the flipside, not much to say. 0001/2 T.G.



GIVIN' IT TO YOU

PAL JOEY

Prod. Pal Joey; Loop D' Loop (US). Now that Joey Longo is back from his remixing and DJing hiatus, he's slapped another head-bopping percussion track on wax. The minus is the many pauses that literally stop a crowd in its tracks. But still nice n' smooth. 001/2 R.G.

PANIC IN DETROIT [LP]

PANIC IN DETROIT

Prod. n/a; Sinewave/Buzz (Belgium). A beautifully produced Orb-style trip'n dance LP. 0001/2 J.S.

AGAIN

PDQ

Prod. Various; Fourth Floor (US). Costantino "Mixmaster" Padovano's "Wand" pops up in this stayin' alive cover of Sly The Stoneman's "Woodstock" classic. Simply put, "Again" is an uncomplicated, raunchy squirt of fresh tribal juice, underlined by crisp keys with "not quite a scat" vocals, all bounced into a "French Kiss" sound. Focus on the "Foot". Those "don't worry be happy" Hillbillies rate this 0000 2H.

OPEN HOUSE

PLACID HOUSE

Prod. n/a; Sinewave (US). Garage meets Warp Records in an ambient state. 000 J.S.

RAVE ALERT

PRAGA KHAN

Prod. MNO; Beat Box (Belgium). Yeah, I know what you're sayin', "Re-mix of Rave Alarm—B.F.D." Well, you're right, this is a big 000kin deal. Much harder and (I believe) faster than the original—this one'll kick ya' in the head real hard. And just as you're ready to drop to all fours and beg for mercy, Jade 4 U appears clothed in a beautiful piano break and plants a vicious kiss of forgiveness on your not-so-head-strong forehead. If you enjoy the afterglow of a beating (and not the actual beating itself) then this one was made for you. Ruff, tuff and kinky stuff!!! I love it!!! 00001/2 S.

SEXY MF

PRINCE & THE N.P.G.

Prod. Prince, Levi Seacer Jr. & Tony M; Paisley Park (US). Guaranteed not to get any commercial play, this jam is a combination of raw funk and made-to-shock lyrics. While the song is available to the public in the standard 12" format, collectors should be on the look out for the promotional black label that was pressed on yellow vinyl and accompanied by an ungody portrait of Aunt Esther of Sanford & Son fame. Also available is the "Sexy MF" video that is just as steamy as the record. 108 BPM. 000 P.C.

CHARLY/EVERYBODY IN THE PLACE

THE PRODIGY

Prod. Chaz Stevens & Liam Howlett; Elektra (US). Hats off to Elektra for releasing techno, but give me a fucking break, boys. Can we say "late"!!!? Why not release a tenth version of "Dominator"? If you're gonna give a techno band a chance on a major, then let them get loose and rock some new dope shit—even Beltram's and Moby's mixes can't revive a tired track. Face it, these tracks already had their day in the sun. 000/00000 to Elektra for trying. F.F.

YOU DON'T KNOW

QUE SERA SERA

Prod. Vice; KMS (US). Let's see, KMS Records hails from Detroit: that's what ma recall says! But not so sure now; KMS is in!?!? What the hell difference does it make anyways? Gotta go by the rule. Hillbilly "rule" that is: when yer out "checkin'" a record, commence the search on side two. Ahhh, the Vice Mix; TV preacher say, "Stay away from vice an your soul I'll save". Ten dollars please! Observe how the Vice Mix has been stripped. There's one; listen... Yeah, this is one of those gen-u-ine "gratitot"s; focus that spotlight on it. Percussion featuring "Big Fun" claps. Vice is nice; altogether now; close your eyes, click yer heels, and repeat: A rhythm to rhythm sure would be wack! 000 2H.

THE BEYOND THE GRAY

MATTER [EP]

RAVEMAN LOGIC

Prod. B Kosman; Knockout (US). Release number one from Knockout. While there's a somewhat experimental approach here; they don't quite pull it off. The only thing that comes close is the "Thinking Man Deep Mix" of the trancey, pseudo-acidic "theme rave logic." I predict that "Hold Me" (standard well-done underground -4+ stars for this one) will be the most successful here. In fact, we'll probably see a remix in due time. Let's hope that the success of the traditional doesn't spoil their quest to start the next rebellion. 00000 For intent, 0001/2 for execution. S.

RAW ELEMENTS [EP]

RAW ELEMENTS

Prod. John "Roc" Mateo & Eddie "E-Z" Matos; Final Cut (US). No question about it, the elements here are very raw indeed. Four instrumental tracks cover the humble terrain of deep house. "Back 2 Bay Mix" is a basic instrumental with splatterings of the "Ooooooh" sample of "Raw Basics" from last year, for the sake of nostalgia. The best track of all, though, is "Sax 5th Ave.": not only does it have the best name of all the tracks, but it also features a fun sax. None of the tracks here are bound to end up during peak programing; still, a worthy 12" for those long afterhours. 000 D&T

CHANGE OF SEASON [EP]

RE

Prod. Three Amigos; Clubhouse (US). Did Passport, that legendary German jazz-fusion supergroup of the '70s, ever pump it to the 120s and beyond? Sure did! If one house-style, they probably would have sounded close to this new RE. Zeroing in on the B-side's "Jouse (Nite Mix)", all are similar, sustained. Stand-up bass takes the reins of a jam that is fused through off-rhythmic interplay between the percussion and piano chord structure. Tucked in the back of this mix is a synth chord progression that subliminally bonds with taut bass

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to hold the melody in line. This sets the stage for a multitude of rhythmic "disco trickies". Much fun, but if some vocals, seductively sexual in taste, were included, well; promote the smoke!! For what this is...**☆☆☆☆** for audience acceptance. **☆☆** 2H.

DOUBLEVIEW

AND THEN RED LIGHT FEAT. TYLER WATSON

Prod. Miguel Graca & Robert Ouimet; Hi-Bias (Canada). The Montreal underground posse is at it again with an underground vocal track that should give Red Light the recognition they deserve. It is safe to say that "And Then" is the most underground club-oriented release to date on Hi-Bias and will fit neatly into any such DJ's program. Passionate vocals flow seamlessly over a smooth, well-produced instrumental, and a good variety of mixes guarantee that "And Then" will receive rotation ranging from peak hours to afterhours. **☆☆☆☆** D&T

▲ Four mixes of back to the basics, Chicago sounding, garage house. Tyler Watson, aka Red Light, carries the vocals with such soulfulness that James Brown would be jealous. Recommended. 124 BPM. **☆☆☆☆** P.C.

2-IN-1

FROM THE PASSAGES OF OUR MIND VOLUME 2 [EP] RHYTHM 3 REQUEST

Prod. P. Verlanzi, G. Rosin, M. Sacchi & C. Montanger; UMM (Italy).

VOLUME 2 PROGETTO TRIBALE

Prod. Giancarlo, D. Rad, P. and P. Micioni; UMM (Italy). This week/month's pick for those on a budget. A total of eight cuts (more or less, depending on how ya wanna count remixes, etc) from one of the world's premier underground labels. There's even an ambient tribal cut or two thrown in for good measure. Once again, why can't they make records like this here (in the U.S. of A., that is)??? **☆☆☆☆** S.

THE EP RIGOR MORTIS

Prod. D. van Hasselaer & E. Bout; 80 AUM (Belgium). Four different tracks on this EP. If 4AD ever decides to do techno records, they would probably sound like "La Sirenas", which is something like Dead Can Dance meets trance techno. Definitely not for the pre-3 a.m. dance crowd. The flip side contains "The Prophecies"—a great song, but I could do without the vocal references to Satan. All four songs have enough to make them interesting and playable. **☆☆** Y.

DOUBLEVIEW

NOW YOU WANT ME ROMANANTHONY

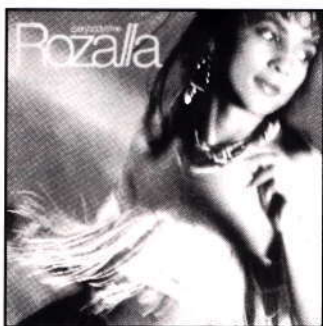
Prod. When In Rome; Azuli (UK). Elusive, East 10th Street Boxholder's scoop up and license 1992's 4-to-the-bar slamma; cosmetic reconstruction, actually, intensifying images of desolation emitted from initial Black Male Records' domestic release. Steam simmers 'bout the manhole covers where meat is served in chunks by that funk'd "hump" named Tony as an introduction of hallucinogenic abandon the hellfire from tunnels below. It's anguish, we hear! It's the blues; whisperin' "Let Jimi take over"; as the street taketh away! This one's for the cowboys! **☆☆☆☆** 2H.

▲ Raw, hot 'n' sweaty underground track with vocals that could pass for Prince if

you're in the right state of mind/body. Go with the UK Set Off Mix, from its rock-n-roll out-take intró to its bass bottom-movin' thump, this is sex on wax!!! Don't worry—it's safe—so let yourself loose 'cause you ain't gonna hate yourself in the morning for this one. Although you may be a bit sore. **☆☆☆☆** Y.

POING [RMX] ROTTERDAM TERMINATION SOURCE

Prod. Rotterdam Termination Source; Rotterdam (Holland). Four incredible mixes are present—if you don't like the original, you'll love the new versions. Incredibly fast, hyped and full of energy, the Easy synth mix uses the Duhkka style, so get mental. **☆☆☆☆** P.I.



EVERYBODY'S FREE [LP] ROZALLA

Prod. 3 MI; Epic (US). A fine album, filled with some really good dance cuts and powerful vocals. The title song, "Everybody's Free (To Feel Good)", should be familiar enough, but some of the other 11 tunes are nearly as good, and they're DJ-friendly without a remix! The lyrics are full of strong messages, and the liner notes graciously provide you with every word. Too bad they don't tell you provided all of the wonderful tunes. Be sure to check out the upbeat "Faith (In The Power Of Love)", the potent "Belive In Yourself" and the uplifting "Are You Ready To Fly?" Unexpectedly good stuff. **☆☆☆☆** J.G.

GET FUNKY 2ND WORLD

Prod. Rick Serrano, Jerome Mikulich, Lonnie Reynolds; Stride (US). A merger of hip house and techno best describes this release. It's got Chicago sound throughout with its mesh of hip hop samples, scratching and techno stabs all held together by a Holy Noise ("Get Down Everybody") bassline. The rap, if the music lost its techno edge, would be straight-up hip house. If you liked the vocal versions of "James Brown Is Dead", this one should be right on cue. Contact (312) 348-3964. **☆☆** 1/2 A.P.

EVERYBODY, LET THE BASS KICK SHRED HEADS

Prod. Martin Luna; white (US). Six cuts in all, spanning techno/rave, Chicago and New York warehouse styles. Music loops from Moby's "Voodoo Child" and Holy Noise's "Get Down Everybody". **☆☆** P.I.

SWAP MEET LOUIE SIR MIX-A-LOT

Prod. Sir Mix-A-Lot; Def American (US). A parental advisory, explicit lyric, public service message by that guy with the unmistakable articulation warning buyers to beware at the swap meets. Comical. 106 BPM. **☆☆** 1/2 P.C.

DOUBLEVIEW

BURN SKEE W FEAT. MICHELLE WEEKS

Prod. Dean Landew; Dance Baby! (US). In the land of vinyl "Happy" hooks, Dance Baby!'s basket is full. First, let's give the singer some. Michelle Weeks' soulful vocals are uplifting as well as powerful, providing the perfect vehicle for a "Happy Hook" display. Add in a notta-clone Watanabe horn to a percussive track that stays alive, and what else is needed! Take your pick! "Burn" is peppered with uncluttered bits, tricks and pieces that work. The "Underground" or "Dub-Club" mixes spotlight production patience. Phenom first release should reap success, but have to hope that "Hat" remains checked at the "Rack". **☆☆☆☆** 2H.

▼ Nice house track with horn stabs and above-average vocals. **☆☆** 1/2 F.F.

ACCELERAT-E SKIN UP

Prod. Skin Up; Love (UK). In my neck of the woods, quite a few people (wrongfully) call this "happy techno". Techno this is not—it's breakbeats. That's "b-r-e-a-k-b-e-a-t-s." Regardless, as stated previously, I'm no "B.B." fan, but this one works for me. More than just a looped, pitched-up hip-hop beat with one or two samples thrown in—this one's got multiple samples, structural changes, good ragga bits, horns—yes, horns!—and "happy" female vox samples ("Ya gotta learn how ta dance this fast"). As usual, I'd expect a remix, but why wait??? **☆☆☆☆** 1/2 S.

SESAME'S TREET SMART E'S

Prod. Mr. Tom, Luna C. & N. Arnold; Suburban Base (UK). A clever novelty record using what else but the theme from Sesame Street and samples from the Count over breakbeats—a fun record. **☆☆** P.I.

▼ Sorry, there's no such thing as a cute techno record in my book. Actually, it's yet another weak breakbeat record that gives techno a bad name. If only we could give 0 stars...) Y.

RHYTHM IS A DANCER SNAP

Prod. Snap; Arista (US). Believe the hype! It's not a sequel! Contains three mixes of this track. Do yourself a big favor and go directly to the "Purple Hazed Mix". You will find a well-executed house track which will make your late-night underground dance crowd very happy. **☆☆** Y.

WORLD DOMINATION SYSEX

Prod. Heinrich Tillack; +8 (Canada). Classic +8, very true to the label's origins. **☆☆** J.S.

VOL. 4 TECH MAN I

Prod. George Alvarado; NiteBeat (US). Three interesting tracks to investigate. "Get



Into The Music" is house/rave with keyboards from Terrorize on "It's Just A Feeling"...also, I thought I heard some Prodigy keys in there. The B-side "Keep On Pumping It Up" is an energetic rave house track. Altogether, record you should definitely pick up. **☆☆** P.I.



DOUBLEVIEW

MY PEACE OF HEAVEN TEN CITY

Prod. David Morales, Ten City; EastWest (US). Where do we start ?? Ten City is back, and judging from this 12" alone, it looks like the long hibernation/h hiatus paid off. Following the limited success of the their album of a few years back, Ten City dig deep to deliver their best effort to date—with the exception of the eternally classic "Devotion". "My Peace..." highlights Byron Stingily wailing in peak form, with an in-ten-city reserved for artists that have had to wait so long for an anticipated return. Ironically, the production team behind this record, Def Mix's David Morales, is also out to prove his star has not fallen. The mixes, both in their dub forms and vocal versions, are nothing short of anthemic and will quickly silence any critics. The brilliant Eclipse Mix, with B. Stingily singing alongside a rich church-like organ and floor-rattling percussion, will leave you melting behind the decks or on the dancefloor. This is house music at its best...and we haven't even begun to tell you about the Ten City album or the equally phenomenal "Only Time Will Tell"! **☆☆☆☆** D&T

▲ Lawd almighty; Scattin' Byron leadin' the "Second Line" struttin'—that funeral parlor polka, ass-kicked with Watanabe horns; burn, Byron, burn our brains; groove-me and bass ma face!! **☆☆☆☆** 2H.

IS ANY BODY OUT THERE? TOXIC TOY

Prod. n/a; Generator (Germany). A mother-fucking overdose of hardcore!! This new label from Germany is sure makin' waves on the rave scene with its first release. This one's bound to cause your body some major toxic shock. The track is a high-speed, mind-alternating rave that'll inject you with just the right amount of toxic fuel to rave your mind into another dimension. A definite mind trip for the hardcore raver. **☆☆☆☆** T.G.

PART 1, 2, 3, 4 TOYS FOR THE REVOLUTION

Prod. Beat Club; Electrobeat (US). More like Toys For Inconsequential Noise. Four parts of nothing still equals, etc...) J.S.

TRESOR TRESOR

Prod. n/a; Nova Mute (UK). Mute finally drops the pretensions and shows it can party. This release on its Nova Mute offshoot is pure, undistilled, untouched by the hand of God hardcore techno, the sort that

scares manufacturers shitless. If you've got the money, invest. ☼☼☼ R.G.

WORLD PREMIERE TRY

Prod. Sherman Burks and Bigger Than Life: Strictly Rhythm (US). Strictly comes back harder than a m-f with this one. The Chicago sound never sounded better. Inspirational, and don't you forget it. ☼☼☼ R.G.

TECHNO NATION TURNABLE HYPE FEAT. ROMEO ROMEO

Prod. n/a: Go Bang (UK). Turntable Hype is back with another explosive hardcore hit that has the added flavor of Romeo Romeo to get your crowd movin'. Some awesome crowd-motivation lyrics along with a slammin' rave track make "Techno Nation" the ultimate rave track. On the flip we have a rave cut with mass confusion. Hardcore to the bone, with a Schoolly D rap loop as slammin' as the percussion. Most definitely on the dope tip. ☼☼☼1/2 T.G.

CASANOVA/MAKE A JUMP TURNABLE HYPE

Prod. C. Casanova: Go Bang (Belgium). Hard to believe Charley C., Romeo Romeo and Go Bang! all conspired to turn out this piece of novelty bullshit. No hard feelings, gents, but you can certainly do better!!! (If you missed "Techno Nation", then pick it up and ignore the trite.)... ☼ Y.

ARTIFICIAL INTELLIGENCE [LP]

VARIOUS

Prod. Various: Warp (UK). The more I listened to this album, the madder I became. After setting the standard for the British electro-techno sound well before any teenagers could have done any damage with a drum machine and computer, Warp has decided to rest on its laurels. With few stand-out releases of the last year, the label has decided to let somebody else do the work, licensing Coco, Steel & Lovebomb among others. Its latest compilation scours the globe from Canada to the mythical Cyberia for talent. With +8-ers Richie Hawtin and Speedy J leading this pack of electroids, this first in their series of "listening" LPs lacks the smooth, warm Warp sound instead it resuscitates the Detroit and Wax Trax industrial sound, only couching it all in super-soft ambience. Is local talent becoming so scarce? ☼☼1/2 R.G.

FREE ZONE VOLUME 1 & 2 [EP]

VARIOUS

Prod. Various: Free Zone (ITL). No accolades need to be uttered about this double EP treat from Bologna, Italy. Let's dig right in because everything from old school classics to rave is offered and produced the right way. "Innervision" is a club vocal for the Shelter set; solid, string-laden, with an old-school slant. "Beat For Live" is an interesting interpretation of that well-used but internationally ignored plea for peace and harmony through da groove, and instrumentally this smokes. "B Logic" is authentic Italo-techno served steamin' fresh, not Stateside stale. "Endless Deep" is just that, an acid-aided, silk-smoove sweetie. "R.K.G.": come on everybody, stop with the dance; house light down cos' it's time to trance. "Jazz Renegade": angelic synth, female-vocaled with horny "Latin" piano and a few other clever, unexpected twists from the magic wand of Don Carlos. "Area 106" is techno-rave plodder and club-friendly teaser. "Body Entertainment" is a Hammond-happy snapper with female

vocals that stuff Clubland into a garbage can. This adds up to value received and ☼☼☼ from these hillbillies. 2H.

▼ [*Free Zone Vol. 2*] Refreshing, fine, uptempo (nothing under 122 BPM) Italian underground house. You know, the funky stuff Irma does so well. Odd that there's even a couple techno-ish ditties here. But to get a double 12" for the price of a 12" and a half—ya can't go wrong. ☼☼☼1/2 Y.

THE TOY FACTORY VOL. 1 VARIOUS

Prod. V. Freeland & T. Varnado: Random Access (—). "Thinking About You" is a funky, soulful house track with a very catchy and unique rhythm. But the B-side track "Like Like": let's just say that sampling the word "like" 10,000 times over a kick is just one too many samples. The A-side is worth the price of this 12". ☼☼☼1/2 F.F.

VOICES OF FINE TUNE [LP] VARIOUS

Prod. by Wali Umrani, Paul Drago & Goddess Bemby: Fine Tune (US). Vocals "de la femme" hold court on this East Orange, New Jersey, release. Being a compilation of eight individual artists, our pick was the fourth cut. Bass-driven synths direct the flow of Nadra's male/female-vocaled "My Love" in the deep groove, knitted together skillfully with mutual organ and piano chops. On the flip, Angela Ladayne's "My Love" intros into an extended sax/piano/tribal percussive jam which serves to introduce a soothing flute solo in a mood not unlike Michelle Ayers' "Another Love". Sweet! ☼☼☼1/2 2H.

▲ This is Fine Tune frontman Wali Umrani's all-star team. Heavy on the Jersey house sound but with so much soul. With club hits such as Ronni's "So Special" and Miko's "Why Would Anybody", I pity the opposition. ☼☼☼ R.G.

XL FOURPLAY VOL. 1 VARIOUS

Prod. n/a: XL Recordings (UK). For the price of one 12" single you get four serious techno tracks. Featured are the Noise Factory with "Be Free", EQ's "True Devotion", Glide's "Alright" and DJ's Unite's "DJ's Unite". All songs have been previously released, but even if you're missing just one, buy this, it's well worth it. ☼☼☼ P.I.

SPASTIK/LET IT GO VITAL TRIP

Prod. Mark Ryan/Deko!: Hi-Bias (Canada). "Let It Go!" contains as much energy as a pack of four-year-olds with too much sugar in their blood. This one'll have you bouncing off the walls! Flip it over and watch the kids go "Spastik". Better yet, try picturing a smoker on a nicotine fit and, bingo!, you have the B-side of this Vital Trip. ☼☼☼ P.C.

VOODOO CHILD [RMX] VOODOO CHILD

Prod. Richard Hall: Instinct (US). The original version is included on this vinyl single along with two other mixes. The Brainstorm with that deeper techno-rave feel, and the P2Hour In NY mix, which is the raver's choice. Both are well-arranged with little ambient breaks. We all know this has got to be Moby—where's the credit? ☼☼☼ P.I.

ALL OVER THE WORLD WAILING SOULS

Prod. Richard Feldman: Chaos (US). An unlikely mix of JA vocals and def house

beats, with Peter Daou tinkling the ivories. Strange, but for this work, Danny Tenaglia's remix is worth every penny ☼☼☼ R.G.

2-IN-1

MAGIC ENERGY WAX

Prod. F. Van Geluwe: USA Import (US).

DISTORIENCE TEST II

Prod. F. Van Geluwe: USA Import (US). A one-two punch from Mr. Van Geluwe!!! Certain to get techno's "Man of the Year Award". Ouch!!! That feels good!!! ☼☼☼ S.

KAMIKAZE/SEAWOLF/BEL GIAN RESISTANCE [3x12"]

WORLD POWER ALLIANCE

Prod. n/a: Underground Resistance (US). It seems that with each Underground Resistance record, the tracks get harder, faster, and more devastating to your mind, body, and soul. These guys are the true leaders of the hardcore underground scene in America. All three tracks are out of control and filled with excruciating power. UR is bound to take you to hardcore heaven with these three new tracks. A shout to the Punisher at UR! ☼☼☼ T.G.

RUSH IN THE HOUSE/THE WOBBLER

XENOPHOBIA

Prod. Xenophobia: Kickin' (US). The B-side features "The Wobbler", a breakbeat noise techno track that says things like "are you feeling wobbly" and "oh no not you again". The party really happens on the A-side: "Ecstasy it really get me going, it gets so I don't know what I'm doing"—great chorus from Van Halen's "You Really Got Me". Excellent to trip to, you can't help bouncing to this one. ☼☼☼ P.I.

BOSTICH YELLO

Prod. Urali Weber: frrr (US). The classic taken from frrr's *Only For The Headstrong* rave compilation gets updated mixes by some of today's top (or used to be top) remixers on the US techno-rave scene. Joey Beltram and Program 2 team up to give their '92 interpretation, changing this alternative dance classic into rave for the '90s. Kevin Saunderson's three mixes on the flip groove but still keep the integrity of the original with his Uptempo Mix (as in his tune under Tronikhouse) and his Break Beat Mix, along with the one that comes close to the original, the Reese Respect Mix, with little change except additional percussion and keyboard overdubs. The original version is provided, along with a track from Saunderson's new protege, DJ Tone (is this another mix or a whole new track?). ☼☼☼ A.P.

BLUE NOT PART OF THE FUTURE ZIMT

Prod. Maarten V.D. Vleuten: Outrage (Belgium). Zimt's feature tune, appropriately titled "Blue Note", delivers a nine-minute jazz mix although the intro is briefly weighed down by the utilization of redundant vocal samples. Any annoyance is quickly diverted as "blue Note"'s unique structural approach becomes evident, patiently molding it's instrumental design. "Blue Note"'s objective is calculated by methodically layering overdubs which build to a point of intensity that triggers the release of raging piano solos exhibiting a

potency not unlike vintage McCoy Tyner's journeys outside the beyond. "Part of the Phuture" alters our element as we slip down, deep underground; trapped in a web which eclipses the absurd. Hypnotic wailing of synthesized dementia pipes us on board, weaving a soundscape that is entered with no hope of return. The monkey's eye shines ruby red as you wander, aimlessly adrift, swallowed into a whirlpool of surrealistic imagery; Knock! Knock! "Welcome, come in!" As that reality of isolation extends its frozen claw, your mind is fed distant memories of words recalled: "I am your friend; I am your only friend". They echo endlessly while a delicate vine of soft piano drifts into the glow. You stare! Is that movement? Through the murky fog a distant veil has lifted, revealing some type of onward approach; distant, yet closer. Now, you feel that movement complete yet indistinct. A touch to your flesh; you're paralyzed; a hand has reached. Hissing... "Yes, I am your friend; I am your only friend!"... Adonis: is this where you've been? ☼☼☼ 2H.

BEYOND VICKS

The Streetsound

Global

Techno • Rave Report

Quarterly.



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ROCK

by Lorrie Edmonds

HOT 14 THIS ISSUE ROCK

1 MEANTIME [LP] HELMET (Interscope)

Hyped all over the place (and deservedly so), Helmet's latest slab puts the pedal firmly to the metal and slams down fuckin' hard! Some tunes have been glossed over in separate sessions since Am. Rep. released them ("Unsung", "In The Meantime"), but these guys knew what they were doing when they signed for the big bucks. With creative control in their hands, Helmet skronk out new classics like "Ironhead", "Turned Out", "Better" and "FBLA II". And they call this metal. Ha! I just call it intensity at its finest.



Helmet

2 ORGAN FAN [LP] SILVERFISH (Creation)

This bunch of British fuzz-busters teamed up in New York with J. G. Thirlwell (Foetus, to you) and Martin Bisi to bring you the first full length since *Fat Axl*. Amazing, totally amazing. Perhaps fans of both camps might feel that the result just ain't heavy enough, but believe me, the beauty is evident enough. And, of course, so is the hard yet sexual imagery. Vocalist Lesley even penned her own tune in French, "Dechaine". Other cuts include a scathing version of "Big Bad Baby Pig Squeal", the mind-blowing tunes "This Bug" and "Sucking Gas", a crazy cover of David Essex's "Rock On", and a track that gets my vote for title of the year: "Scrub Ma Mama With That Boogie Beat". Enjoy...

3 DIRTY [LP] SONIC YOUTH (DGC)

At long last, "Dirty" will be spinning all over the place. Not bad, kinda worth the wait, but is it really worthy of worship? Produced by the illustrious Butch Vig and mixed by Andy Wallace, the latest S.Y. does get pretty hot in places beyond the single "100%". Kim slams the bogosity of *Sports Illustrated* and beyond in "Swimsuit Issue" and gets all hot and bothered on my favorite track, "Drunken Butterfly". Thurston certainly pulls his thing with the way cool "Sugar Kane", but basically the band is all over the place. The attraction is within the madness... Ian MacKaye of Fugazi lends some riffs to the timely "Youth Against Fascism", and in return Sonic Youth cover "Nicfit" by a DC band whose name escapes me, but MacKaye's brother Andrew plays with them. "Crepe Brulee" tops off this treat so richly yet short... like a refined Gorge Fest, you could still want more... or could you?

4 HISTORY VOLUME ONE [LP] GOD AND TEXAS (Rave)

Out of Ohio comes this cool trio who make me think of Primus somehow... nothing truly alike, mind you, yet God & Texas take a twisted approach to somewhat unoriginal rock and turn it around to something they can call their own. Off-rhythms take you by surprise, yet the righteous guitars persuade you back in. Elements of thrash, jazz, pure punk, mid-west urban rock—shake it up!

5 THE QUESTION IS NO [LP] THE FASTBACKS (Sub Pop)

This is a really fun historical perspective of singles, out-takes and lost tracks from Seattle's most enduring band, The Fastbacks. Enough to make a fan truly slobber! Cuts include "What's It Like" (a cover) recorded for an unfinished film, a revamped version of "Everything I Don't Need", rare cassette tracks, 45 B-sides, the previously unreleased "Breakuptheme"... Well, get your own to find out the rest and follow along as Lulu, Kim and Kurt go through drummers and still

end up as kick-ass as the day they started.

6 KINDA STANKY SAWTOOTH (En Guard)

A charming double 7-inch from one of Montreal's newish bands, who've recently moved to the UK to seek further infamy. As mentioned before in this column, Sawtooth fuse cheesy rock with borderline noise action to create a unique atmosphere—real dark and chunky. Of the five cuts so ceremoniously offered, my pick is "Living The Good Life".

7 WRECKER [LP] MONO MEN (Estrus)

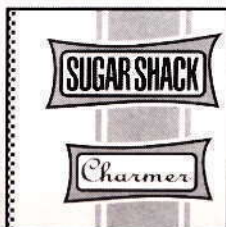
The Mono Men take a wacky, almost mod approach to their thing. They even come off sounding more like Thee Headcoats than Mudhoney ever could! Take some Billy Childish, throw in some beer and cheesy James Bond stylings, and hey, you've got an instant ultra-hip retro bash!

8 SINGLES [SDTK LP] VARIOUS (Epic/Sony)

So you've heard about this "too cool" film that has Matt Dillon jamming with those Greenback wankers Pearl Jam? Please...! It was almost expected that someone somewhere would make a "sensitive portrayal" of the Seattle scene. Anyways, the soundtrack isn't that lame, mostly consisting of unreleased new tracks. Of course, I gravitated towards the Hendrix and Mudhoney tracks, while all the trendy faves like Smashing Pumpkins, Alice In Chains, Pearl Jam, Screaming Trees, Paul Westerberg, etc... but I was surprised by the new Soundgarden tune, "Birth Ritual"—I actually like it! My bet is the CD is better than the flick. What about you?

9 CHARMER [LP] SUGAR SHACK (Fist Puppet)

Man, I'm certainly developing a fetish for this onslaught of totally wailin' Texas bands... yet another fine discovery by way of Sugar Shack. Only received a test pressing, so I don't know any titles, but yeah, there is some southern-fried ZZ Top spicing up the heavy rage



of this band... Fist Puppet, you folks just keep making me drool in anticipation!!

10 SPEED YOUR TRIP HELIVATOR (Lung Cast)

A very cool salmon-colored slab from underneath the New York scene. A-side "Speed Your Trip" feels exactly like crystal meth on top of the finest blotter... B-side has two scummed-out raunch tracks, "Momma Hatchet" and "Sphinx". Produced by Wharton Tiers, Evan Player (Die Monster Die), and Helivator themselves.

11 SHRIKE BONES [EP] SLOV (Swerve)

And so Montreal spills through the charts... forgive me, but the scene is active with releases. This young fuckin' grind band's main strength is Kim's vocals, especially in the hilarious cover of "Innagadadavida". Slov take Motley Crue, punk-funk, slap on the cheese, and have a blast. Kim gives Chrissie Hynde a run for the money... the cut "Feedin' Me" was mixed by local pals Pere and Sonny of Bootsauce. Slov will be making a stink soon!

12 COUNTDOWN TO EXTINCTION [LP] MEGADETH (Combat/Capitol)

This album is kinda cool, no bogus sexist lyrics, melodic thrash metal, tales of the breakdown of humanity, death, and the usual fare. Now, I know there's this "Rock The Vote" movement in the USA, but Dave Mustaine as MTV's commentator at the Democratic Clinton Convention?! Dude, what for?!?

13 TWO SOLITUDES [LP] VARIOUS (En Guard)

An interesting yet obvious approach to the story of the current Montreal punk scene: eight Franco and eight Anglo bands. En Guard is a collective label with its heart and spirit in the right places, headed by Paul Gott of Ripcordz fame. All the bands produced and financed the cuts on this album, so sound quality varies throughout. There are definitely some great French bands here—Les Unknownes, Banlieue Rouge, Les Têratologues—but the killer tunes just happen to come from some of the English sector: Bliss, Wining Dining & Drilling, American Devices and Sawtooth. I'm not being biased by language, just stating the facts. Anyways, the most fun is in the simple grass-roots feel of the project. Check it out.

14 STRENGTH IN NUMBERS [LP] 24-7 SPYZ (EastWest)

Since replacing their drummer and vocalist, this South Bronx band has acquired more of a distinctive sound, yet the power still belongs to Jimi and Rick, guitarist and bassist respectively. Their concerns with day-to-day widespread problems dominate the mood, exemplified by the anti-war song "I'm Not Going", the constant struggle against racism in "Break The Chains" and the like. The new album is powerful, honest, and at times searing in its moshed Living Color-style funk-rock. My pick is the brutally original "Purple".



ROCK NOTES

R.I.P.: **Charlie**, drummer for **Insane** and **Boss Hog**, and **Selene**, singer for **Seven Year Bitch**, both died substance abuse-related deaths. Please people, your body is your temple. We don't want to lose any more of you too soon.

Don't Believe The Stink Dept.: What the hell is this shit about Halifax group **Sloan** anyways? Heard their EP, *Peppermint* (Murder), and frankly, it bored me flat on my ass...

Decent releases: **Snotty** punk rock from **My Name**; their CD is *Megarush (C/Z)*... On Rave Records, **Antiseen** release their *Southern Hostility* album, and **Erector Set** is the latest from **Erectus Monotone**...

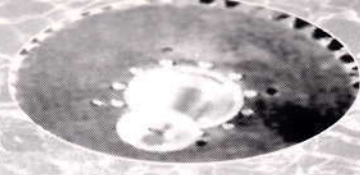
New On Shimmy Disc: **Dogbow!**'s eclectic album *Flan*, which consists of songs based on a novel of the same name by **Stephen Tunney**—pretty weird... Also, **False Front's** *Dude*. And unique songstress/musician **Lida Husik** has put out *Your Bag*, an entrancing six-song EP. All three were produced by **Kramer**, naturally.

Beat Happening's 1988 album, *Jamboree*, has been reissued by Sub Pop. Originally released on **Calvin's** own K Records, it includes their classic, "The This Many Boyfriends Club". I wish to correct myself yet again: In last month's issue, **Fudge Tunnel's** *Fudgecake*, a compilation of EPs, was incorrectly said to be on the Earache label. In fact, it is available through Pigboy UK/Cargo.

More fun, games and water sports next month, but for now I'm grooving to a bargain bin find of the album *This Is Cher* on which she covers **Dylan's** "Masters Of War" and **John Sebastian's** "Do You Believe In Magic?" An honestly *bad* record. Pass the iced Absolut... *

ALTERNATIVE

by Sylvain Houde



ALTERNATIVE: DO YOU WANT MORE...?

I don't know who'll mention the **Orb** remixes of "Mother Dawn", the last **Blue Pearl** effort, on Big Life. The excessive extended version, Buckateer Mix 1, is perfect for the end of the night when your crowd is too excited to leave. Shed a tear for "Buckateer" and enjoy it!!!

The new **Curve** single is OK but the sound of the band is already established. That means no surprise. "Horror Head" is a pure example of deconstruction of a noise pop rock dance track, à la **Curve**. The other songs are more interesting, 'cause they're different. The techno intro of "Falling Free" is unexpected (but the guitar, right after, is predictable). And the B-side offers us a dirty ballad. On **Anxious**.

On the industrial side, there's the single by **Apoltiq** on DMAE Records out of California. It's in the Canadian West Coast style; they assimilate the best of **Skinny Puppy** and **Front Line Assembly**. My favorites are "Sensory Narcosis" (it sounds like **Skinny Puppy**'s "Testure") and "Head Smashed In". Hey guys, if you sent me this record, I suppose you read this column. So stay in touch...

Another DOVe release. **DIN** is the solo project of **Digital Poodle**'s **Pupka Frey**. The *Fantastic Planet* CD is a compilation of old and new works by Frey. The new stuff is really better. Tekno/disko in the analog style...

I heard about **Drill** for the first time when I listen to the *White Finger* EP on Abstract Records. In the **Ministry** style, but the production is deficient. Give these guys a fistful of \$\$\$\$ and expect the best.

Finally, a word about the new single/EP by **The Fall**: three new cuts and a new version of the best song from the *Code.Selfish* LP, "Free Range", rebaptized "Free Ranger"—dirty alternative rock with a techno edge. Ouf! ☹

HOT 15 THIS ISSUE ALTERNATIVE

1 CODE OPERA [LP] SOME MORE CRIME (ZZO/DOVentertainment)

What a surprise! Aa package from TO's DOVe folks with three CDs, two from Toronto projects (more info about them on this page) and one from Berlin. 19 cuts in all, including some short intros and at least six dance tracks in the industrial rave metal genre. Some remind me of **KMFDM** or **Front 242**, but with **SMC**'s own sound. Fast beat and low tempo, hypnotic and neurotic rhythms. A great album. The best cut is "Moral Code", a metal industrial rave anthem. But the rest is great too. Check also for tracks #4, #6, #9, #11 and #13. Catch it!!!

2 DIRTY [LP] SONIC YOUTH (DGC/MCA)

I'm not an unconditional **Sonic Youth** fan, but I've known them since the beginning and I think "their time has come". They opened the door for the Seattle scene and now they reap what they have sown. This album is a cocktail of "alternative music" of the last 15 years, from **Buzzcocks** to **Joy Division**, the old stuff from **The Feelings** to **Pixies** and **The Fall**. Listen to "Drunken Butterfly", "Sugar Kane", "Chapel Hill", among others. Don't miss it.

3 KEIA^H#0 [LP] MINISTRY (Sire)

Their fans were waiting for so long. It's not their best album but it's welcome. More speed metal/grindcore than ever. "NWO" (New World Order) is an obvious hit for the industrial noise crowd. "TV II" is perfect for headbangers and "Scare Crow" is in the Gothic style. My favorite is the "holy" "Psalm 69". For sure they'll sell a lot of this "unpronounceable" title.

4 SINS OF THE FLESH [LP] SISTER MACHINE GUN (Wax Trax)

The next big thing on **Wax Trax**. They worked with **Sasha** from **KMFDM**, they sound like **Nine Inch Nails** and a couple of songs've got the groove. Check for the title track and "Addiction". I saw them live at **NMS** and they just need more experience to become a good stage group. Remember their name.



Sonic Youth

5 FRACTAL ZOOM BRIAN ENO (Opal/Warner Bros)

Another surprise. The return of "Guru" **Brian Eno** is radical. It's not a part of his series of ambient music records, instead, an ethno-techno-weirdo cut, with the participation of old friend **Robert Fripp** on guitar. My favorite mix is the **Zaire** version, but don't miss the **Naive** mix by **Moby**. In the new ambient style.

6 25TH OF MAY [LP] LENIN & MCCARTHY (Arista)

They're from **Liverpool**, as the title of the album suggest. If you didn't like the last single by **Pop Will Eat Itself** and if you're waiting for the new stuff from **Jesus Jones**, run to your record shop to pick up this album and avoid the remixes of the single, "Go Wild". Subversive and funny. A lot of potential hits: "Answer Back", "Crackdown", "FTRTV" (Fuck The Right To Vote), "It's Alright", "What's Going On" and the **Tim Simenon/Keith Leblanc** remix of "Things Are Getting Better".

7 ANGEL DUST [LP] FAITH NO MORE (Slash)

There's only one "dance" hit on this album, "Midlife Crisis", but the rest is so weird... If you know **Mr. Bungle**, a project by the singer **Matt Patton**, you'll understand what I mean. Check also for "Midnight Cowboy", a **John Barry** classic.

8 SOUS LE SOLEIL DE BODEGA LES NEGREGES VERTES (Virgin)

The French "Green Negresses" are back with another "multicultural" smashed hit. In the same vein of "Zobi la mouche", the remixes of "Sous le soleil de Bodega" (Under the sun in Bodega) are catchy, with a Spanish edge and a French flavor. Exotic and efficient. Perfect for summertime.

9 I BELIEVE IN YOU FINAL CUT (Nettwerk)

Really different from the album mix, the techno version is groovy. Good for ravers and for industrial puppies. After a great album, a great single. What's next, boys???

10 LAND OF A THOUSAND CHURCHES [LP] SUNS OF ARQA (Arka)

From a subsidiary label of **Belgium** new beat leader **Antler**, this 19-song compilation of the last five years work by this ethno-Manchester outfit is really interesting. Religious and mystical. Gospel. Indian (from India, I mean!). But you'll also find some great dub cuts and a couple of dance tracks; the best one is "Govinda Go", produced by the **Suns** and **Graham Massey**.

11 CATCH-22 SHEEP ON DRUGS (Transglobal)

Strange band. This the first single I've really liked from them. They mix a bunch of styles, from techno to hip hop to rock. This time, it works.

12 1 [LP] DIE KRUPPS (Rough Trade/GmBH)

I listened to this record so fast I can't tell you what's the best cut. But I saw them live (with **Sister Machine Gun** at **NMS**) and I've known them for a long time. Industrial and metal. In the **KMFDM** vein, but not so funky.

13 GOD FAMILY COUNTRY SUCKING CHEST WOUND (Dove)

More an art performance than a record; three parts, as the title of the record. Great samplings, good experimentation and a couple of gems for adventurous DJs: "Satan n' Hippies n' drugs n' rock n' roll", "Who Shot The Pope?", "Mary Dear" (one of the heaviest cuts) and the funky "Bring 'em To Their Knees". Arty.

14 FULL ON...MASK HYSTERIA ALTERN 8 (Nettwerk)

Maybe it's in the wrong page but I think that hardcore tekno is also a part of alternative music. Forget the previous singles and try "Frequency", "A D-8 With Plezure" and "Armageddon". You'll also find a 12" bonus single with a megamix of the album and a remix of "Move My Body" by **Joey Beltram**.

15 LUNDI BLEU THE TIMES (CREATION)

Finally, somebody's attacked **New Order**'s cult hit, "Blue Monday". You'll find, of course, the French version, but the **Brazilian**, the **Japanese**, the **German** and the **Spanish** too. Really slower than the original. Almost reggae. Eight versions, including the remix by **The Grid** and **Bandulu**. The best one is **The Grid's World Communications** mix.

brothers and systems

ONE VOICE REMIXES

From the forthcoming album "Transcontinental Weekend"

Released in the U.S. July 22, 1992



NETTWERK



REGGAE

by David Long & Charles McGlynn

REGGAE NOTES

Reggae soulstress **Nana McLean** adds her special touch to "Angel Of The Morning" (Hit Squad) on a decent version of the "M-16". Keep watch on Nana, definitely one of the finest female voices in reggae. Also from Hit Squad on the "M-16" rhythm is **Leroy Brown** with "Too Bad You Belong". Brown shows good improvement vocally but is still slightly out of tune—nonetheless, a good tune.

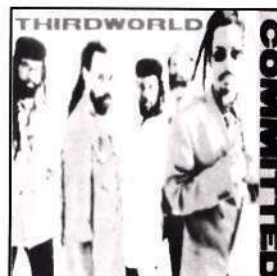
Carlton Livingston adds his distinctive style to "You Send Come Call Me" (Jammys). Livingston sounds

cool and deadly as always, but the rhythm is a somewhat boring version of the wicked "Stars" rhythm.

Sagittarius Bands **Derek Barnett** comes with soulfully silky vocal stylings on "Memories By The Score" (Sagi). Touching an "easy lover's" style reminiscent of the UK sound, this mellow version of the "Breaking Up" rhythm works nicely.

Linval Thompson comes up conscious with "Gun Talk" (Record Factory), following the style of the **Anthony Johnson** classic, "Everyday Is A Gunshot". The rhythms

are very similar to the original, with real instruments... "Don't bother with the gunshot, don't bother with the guntalk." Intelligent lyrics for '92, nice to see more real reggae bass and drums coming back into style



Also bringing up the traditional style for '92 is the new release on a classic '70s/early '80s sounding rhythm, "Woman I Love" (Roots Tradition) from veteran roots singer **Michael Prophet**. A sure fave for fans of real reggae from the heyday of bands such as **The Revolutionaires** (early **Sly & Robbie**) and the **Roots Radics**. Hopefully producer/singer **Philip Frazer** will continue with this traditional style and we'll hear a lot more from the Roots Tradition label.

Garnett Silk comes in again with "Move On Slow" (Digital B). On a bass heavy rhythm, Silk sings some simpler lyrics in a deeper tone of voice than his previous release (at #8 on this month's chart), but the song has a good feel to it. And Silk is up a third time with "Place In Your Heart", singing over the "Baby Come Home" rhythm, sounding good but not quite up to the vocal quality of his other releases reviewed this month.

Pinchers comes in on a powerful, well-produced effort, "Bad Boys Style" (Fresh Breed Productions). On the sweet talkin' rhythm, not really saying much lyrically, but still a decent tune Pinchers fans will like.

Master musicians **Third World** new Mercury CD release, *Committed*, showcases the musical versatility of these veterans. The title track, "Committed", is now getting heavy airplay on R&B/dance stations. All the songs are well-written and produced. Stand-outs include "Riddim Haffa Rule", "Mi Legal" and "Lives In The Balance" on the harder reggae tip. "State of Siege", "Don't Wanna Lose This Feeling" and "Love Needs A Little More Love" strike the mellow reggae chord. Check out the deadly "Every Little Touch" and "Committed" on the soul/R&B level. And ska legends

Roland Alphonso and **Tommy McCook** helping out on the ska-flavored "Give The People What They Want".

Give this album a good listen—it will speak for itself. (One little piece of advice: to truly appreciate Third World, see them live.)

Look out for *Magic Touch*, an independent release from **Josiah** featuring 10 original songs including his previous hits "Loving You" and "Spread Love", along with eight more original tunes ranging from roots reggae ("Children Of South Africa") to R&B ("Magic Touch"). Josiah's vocal talents are something special and it's



good to see a release that's so filled with originality these days. Hopefully someone will pick this up for widespread distribution.

Out of Barbados comes **Splash Band** with "Rude Boy Cool Down" (Wiri). Vocals are reminiscent of **Jimmy Cliff** with a catchy original-sounding rhythm. Side B features **DJ Peter Ram** doing a Ninja Man style that doesn't really work, stick to Side-A.

Stay tuned for an **Alpha Blondy** interview, some wicked CD reviews from Heartbeat and Shanachie, some classic Studio 1 re-releases, an LP from **Ninety The Observer**, also **Lee Scratch Perry** and **Peeni Walli** featuring **Sly & Robbie** and **Dennis Bovell**, and *Oh Happy Day* from **Club Nouveau** and a bunch of ROIR cassettes from the likes of **Derrick Morgan** and **Laurel Aitken**.

Until next month, spread love and understanding and increase the peace. ♪

HOT 15 THIS ISSUE REGGAE

1 WONDER WOMAN RICHIE STEVENS (Shang)

Richie Stevens keeps up the pace over an excellent full-sounding drifter rhythm. The bassline kicks, complemented by nice computer horns and groovy snapping throughout. Definitely a top pick.

2 LONELY MONDAY MORNING SNOW (EastWest)

This upcoming youth sounds a little like Eek-a-mouse on this well-produced, heavy-sounding 12" featuring several mixes. Keep an eye out for the LP; it should have wide-ranging appeal in clubs and dances.

3 FLEX COBRA (Shang)

Cobra drops his raggamuffin DJing over a nice R&B slow jam rhythm. This works remarkably well; I imagine we'll hear more of this new crossover style. It should be also interesting to see what else comes up on Cobra's full LP for Columbia, due out soon.

4 ALL THIS LOVE PETER MANN (2 Friends)

Sounds a tiny bit off key but still sweet on. The rhythm is wicked with computer strings adding a classical touch. Good keyboard and drum effects fill out this better-than-average rhythm featuring the "entertainment bassline".

5 AFRICA AWAITS DENNIS BROWN (Gong Sounds)

Dennis Brown hits hard with the rhythm provided by Lloyd Parkes and We The People. Wicked bassline, nice keyboards, sweet harmonies and good lyrics. Real reggae. Listen to it a couple of times to truly appreciate it. Also check the dub on Side B. One of the strongest DB 7" releases in a while.

6 FREEDOM BERES HAMMOND (X-Terminator)

A boom-in' computer lick of the Mr. Bassie rhythm with. The bassline rolls with sharp, percussive effects, spacey chime and guitar in the background. Beres vocals sound good although I've heard him better. Still, a crucial release.

7 EASY SQUEEZE SUGAR MINOTT (The Chemist)

His own classic redone with lyrics slightly modified for '92. The song works as well as ever. Sugar keeps strong, a true veteran.

8 FILL US UP WITH YOUR MERCY GARNETT SILK (Jammys)

Upcoming singer sounds true to his name on a sweet sounding tune full of conscious lyrics: "Dem belly full,

but they're starving, have a lot and still wanting, Jah without you we're empty". This is an excellent release, well written and full of positive vibes. Keep an eye on Garnett—a talent to watch for.

9 YOU CAUGHT ME MIKEY SPICE (New Name Muzic)

Smooth-sounding and soulful, a wicked effort. The throw-me-corn bassline booms with neat effects and professional production. This one has the vibes. [Respected veteran singer/songwriter Al Campbell steps onto the same rhythm with "Kiss Me, Kill Me" (New Name Muzic) sounding only as Al Campbell can, check it as well.]

10 DON'T TOUCH COCOA TEA (X-Terminator)

Cocoa says, "Girls tell him to ease up, they should talk before touch", reminding people of the fate of celebrities like Mike Tyson and Jimmy Swaggart. It's good to hear this message of responsible and respectable behavior towards the ladies making an appearance in the dancehall. Check out the side marked Version for a full vocal version of "Let's Chill" by Thriller U, sounding sweet as usual.

11 KISSING YOU BARRY BOOM W/ CUTTY RANKS (Merger)

This team-up over a kickin' bassline paired with some wicked percussion should make waves.

12 JEALOUSY JOYCELIN (Chart Buster)

Joycelin hits the UK lover's groove with really first rate vocals, and an easy-going breaking up rhythm makes the song click. [Also from Chart Buster on the same rhythm is "Medley" by Tony Tuff and "Chill Out" by Cane Juice & Daddy Blue.]

13 YOU'RE THE ONLY ONE FOR ME THRILLER U (Father & Son)

Thriller's vocals shine through a simple-sounding but decent rhythm. As always, Thriller makes the tune.

14 START WITH IT AGAIN COURTNEY MELODY & LITTLE JOHN (Super Supreme)

On the 54-46 rhythm, this one should appeal to their many fans—nice to see them back on vinyl.

15 LOOK HOW YOU MAGA MAJOR MACKEREL (Jammys)

This tune steps in on a mixed down rhythm with some advice for all the maga (skinny) girls who think that being thin is in. He's in good form with the trademark Mackerel sounds.

NORTH AMERICAN NATIONAL CHARTS

AUGUST - SEPTEMBER 1992

Streetsound

North America's International DJ Authority

Streetsound National Club Play charts are compiled from selected DJ playlists and record pool charts. UPWARD MOVEMENT ONLY! Full details available on request.

U.S.A.

1	RHYTHM IS A DANCER Snap ARISTA—126 BPM
2	THE BEST THINGS IN LIFE ARE FREE Luther Vandross/Janet Jackson A&M—121 BPM
3	GET WITH U Lidell Townsell MERCURY—120 BPM
4	PENNIES FROM HEAVEN Inner City VIRGIN—123 BPM
5	WARM IT UP Kris Kross COLUMBIA—103 BPM
6	STROBELITE HONEY Black Sheep MERCURY—VARIOUS BPM
7	WISHING ON A STAR The Cover Girls EPIC—121 BPM
8	IT'S A FINE DAY Opus III EASTWEST—125 BPM
9	TOO FUNKY George Michael COLUMBIA—100 BPM
10	SET YOUR LOVING FREE Lisa Stansfield ARISTA—121 BPM
11	YOUR LOVE Chic WARNER BROS.—118 BPM
12	SUNSHINE AND ECSTASY Tom Tom Club SIRE—120 BPM
13	MY PEACE OF HEAVEN Ten City ATLANTIC—121 BPM
14	DON'T SWEAT THE TECHNIQUE Eric B & Rakim MCA—106 BPM
15	THE MUSIC'S GOT ME Bass Bumpers ZYX
16	TIME TO FEEL Sound On Sound SIRE—123 BPM
17	SOMETHING GOOD Utah Saints FERR—127 BPM
18	GOOD STUFF B-52's REPRISE—121 BPM
19	LSI (LOVE SEX INTELLIGENCE) The Shamen EPIC—VARIOUS BPM
20	I'M FALLING TOO Clubhouse ATLANTIC—122 BPM
21	JAM Michael Jackson EPIC—VARIOUS BPM
22	MOVE ME NO MOUNTAIN Soul II Soul VIRGIN—103 BPM
23	BURNING MK CHARISMA—120 BPM
24	THEY WANT EFX Das-EMX ATLANTIC—100 BPM
25	KICKIN' IN THE BEAT Pamela Hernandez CUTTING—123 BPM
26	MR. LOVERMAN Shabba Ranks LUCY—86 BPM

CANADA

1	WISHING ON A STAR Cover Girls EPIC—121 BPM
2	WARM IT UP Kris Kross COLUMBIA—103 BPM
3	RHYTHM IS A DANCER Snap ARISTA—126 BPM
4	PENNIES FROM HEAVEN Inner City VIRGIN—123 BPM
5	GOT TO BE FREE 49ers GREAT JONES—121 BPM
6	AIN'T NO MOUNTAIN HIGH ENOUGH Paris Red SONY—126 BPM
7	GET WITH U Lidell Townsell MERCURY—120 BPM
8	PULL OUR LOVE TOGETHER Pandella RCA—123 BPM
9	THE POWER OF RHYTHM BG Prince Of Rap EPIC—119 BPM
10	JAM Michael Jackson EPIC—VARIOUS BPM
11	SURRENDER YOURSELF The Daou COLUMBIA—121 BPM
12	STROBELITE HONEY Black Sheep MERCURY—VARIOUS BPM
13	CLOSER Mr. Fingers MCA—120 BPM
14	TOO FUNKY George Michael COLUMBIA—100 BPM
15	WORKAHOLIC 2 Unlimited QUALITY—128 BPM
16	LOVE VIBE Lisa Lougheed WARNER
17	MOVE YOUR LOVE DJH & Stefy RCA—123 BPM
18	MOVE ME NO MOUNTAIN Soul II Soul VIRGIN—103 BPM
19	TECHNO TRIP II [LP] Various QUALITY—VARIOUS BPM
20	MOVE THIS Technotronic SBK—124 BPM
21	JUST ANOTHER DAY Jon Secada SBK—105 BPM
22	EVERYBODYS FREE Rozalla EPIC—VARIOUS BPM
23	LIVING INECSTASY BKS HYPER QUALITY
24	HOT BODY Jamie Principle SMASH—121 BPM
25	STRONG ENOUGH Loleatta Holloway SELECT—120 BPM
26	JUMP AROUND House Of Pain GOLDMINE—120 BPM

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27	ALL OVER THE WORLD Walling Souls LIVE—111 BPM
28	HARDCORE HEAVEN DJ Seduction FRR—VARIOUS BPM
29	YOU REMIND ME Mary J. Blige UPTOWN—106 BPM
30	OUR LOVE Laura Enea NEXT PLATEAU—121 BPM
31	A NEW THING Rave International NEXT PLATEAU—138 BPM
32	IN FULL EFX OH-Bonic CUTTING—127 BPM
33	SEXY MF Prince PAISLEY PARK—106 BPM
34	JUMP AROUND House Of Pain TOWAY BOY—108 BPM
35	WE CAN MAKE IT Tracie Daves RELATIVITY—121 BPM
36	HEY FELLAS Simone STRICTLY RHYTHM—123 BPM
37	BACK TO THE HOTEL N 2 Deep PROFILE—101 BPM
38	YOU TURN ME ON Crystal Waters HOLLYWOOD
39	PLEASE DON'T GO Double You? ZYX—120 BPM
40	ONE LOVE Saffron REPRISE—134 BPM
41	THAT'S EVIL MAN Morpheus ZOO—131 BPM
42	CROSSOVER EPMD CHAOS—102 BPM
43	IT'S LATE Bastone MERCURY—118 BPM
44	EVERY DAY Anticapella NEXT PLATEAU—128 BPM
45	DO IT TO ME Mr. Lee JVC—114 BPM
46	CRY A MILLION TEARS Timmy T QUALITY
47	CHOICES Ceybil Jeffries ATLANTIC—121 BPM
48	THE COLOUR OF LOVE The Reese Project GIANT
49	MASS EMOTION Moccasoul SAVAGE/BMC—121 BPM
50	HUMPIN' AROUND Bobby Brown MCA

27	C'MON AND GET IT LOVE Banned in the U.K. CUTTING
28	HUMPIN' AROUND Bobby Brown MCA
29	MAKE IT ON MY OWN Alison Limerick ARISTA—111 BPM
30	PLEASE DON'T GO Double You? ZYX—120 BPM
31	SET YOUR LOVING FREE Lisa Stansfield ARISTA—121 BPM
32	MARIA TKA SONY
33	HASTA LA VISTA Collage ISBA
34	OH HAPPY DAY Club Nouveau QUALITY
35	TECHNO RAVE 1/2/3 [LP] Various ATTIC—VARIOUS BPM
36	GHETTO RED HOT Super Cat COLUMBIA—98 BPM
37	IT'S A FINE DAY Opus III EASTWEST—125 BPM
38	HEY FELLAS Simone STRICTLY RHYTHM—123 BPM
39	ANOTHER FUNKY BREAK Maestro Fresh-Wes ATTIC
40	SUNSHINE AND ECSTASY Tom Tom Club SRE—120 BPM
41	EVERLASTING LOVE Debbie Johnson CAPITOL
42	DO YOU REALLY WANT ME Salt'n Pepa NEXT PLATEAU
43	DON'T SWEAT THE TECHNIQUE Eric B & Rakim MCA—106 BPM
44	FRIDAY I'M IN LOVE The Cure VIRGIN
45	MONEY CAN'T BUY YOU LOVE Ralph Tresvant PERSPECTIVE—125 BPM
46	MARK ON MY HEART Jannetta TRILOGY
47	EVEN BETTER THAN THE REAL THING U2 ISLAND
48	FOX ON THE RUN LDR WLT
49	I'VE GOT LOVE FOR YOU Tami ON THE MOVE
50	STRAWBERRY LETTER 23 Tevin Campbell QWEST—108 BPM

MOUNTAIN VIEW Prestige Records Tower Records 630 San Antonio Rd	LOUISVILLE SPECIAL MEDIA: LOUISIANA NEW ORLEANS BOOKSTAR 018 LA MAGAZINE OCTAVE'S SUPER NEWS TOWER RECORDS 408 N. Peters St.	ROCHESTER Lakeshore Records Lynchburg 905 Monroe Ave Record Archive 1394 Mt Hope Ave STATEN ISLAND Our Music Centre 2626 Hylan Blvd. YONKERS Tower Records 2167 Central Park Ave	2100 A Graduate Times Records 2402 Graduate UNIVERSITY CO-OP WATERLOO RECORDS 600A N. Lamar St. CLEARWATER BOOKSTAR 019 CORPUS CHRISTI BOOKSTAR 025 DALLAS AUTOBAY 4411 Lemmon, #105 BOOKSTAR 007 BOOKSTAR 008 DIRECT HIT Oak Lawn Records 3810 Congress Ave
SACRAMENTO Tower Books 1600 Broadway Tower Books 2538 Watt Ave Tower Books 5950 Florin Rd Tower Records 2514 Watt Ave	MARYLAND BALTIMORE 12" Dance Records 800 North Charles St. INNER CITY RECORDS 200 W. LEXINGTON ST.	NORTH CAROLINA ASHEVILLE DOWNTOWN NEWS COLUMBIA SOUNDS FAMILIAR INC 7252 Papikane Rd	OHIO CINCINNATI CULTURE 7 RECORDS 305 West Benson CLEVELAND DVR 3959 Brookside Blvd. RECORDS UNLIMITED 604 Euclid Ave.
SAN DIEGO MEGAZONE RECORDS 3774 5th Ave. #F2 Tower Records 3601 Sports Arena Blvd Tower Records 6405 El Cajon Blvd	ROCKVILLE Tower Records 1685 Rockville Pike ROSEVILLE RECORD TIME 25110 Gratiot	OHIO CINCINNATI CULTURE 7 RECORDS 305 West Benson CLEVELAND REVOLUTION BOOKS COLUMBUS Music Den/VINT. PROSPECTUS 104 W. N. Broadway	OHIO CINCINNATI CULTURE 7 RECORDS 305 West Benson CLEVELAND REVOLUTION BOOKS COLUMBUS Music Den/VINT. PROSPECTUS 104 W. N. Broadway
SAN FRANCISCO 8PM Music Factory 1141 Polk St. RECORD RACK 3897 - 18th St. Tower Records 3205 20th Ave Tower Records 360 Newbury St.	ROCKVILLE Tower Records 1685 Rockville Pike ROSEVILLE RECORD TIME 25110 Gratiot	MASSACHUSETTS BOSTON BOSTON BEAT 80 Bennington St. Tower Records 360 Newbury St.	OHIO CINCINNATI CULTURE 7 RECORDS 305 West Benson CLEVELAND REVOLUTION BOOKS COLUMBUS Music Den/VINT. PROSPECTUS 104 W. N. Broadway
SAN JOSE UPSTAIRS RECORDS 21 E. Santa Clara SAN MATEO Tower Records 2727 El Camino Real	ROCKVILLE Tower Records 1685 Rockville Pike ROSEVILLE RECORD TIME 25110 Gratiot	MASSACHUSETTS BOSTON BOSTON BEAT 80 Bennington St. Tower Records 360 Newbury St.	OHIO CINCINNATI CULTURE 7 RECORDS 305 West Benson CLEVELAND REVOLUTION BOOKS COLUMBUS Music Den/VINT. PROSPECTUS 104 W. N. Broadway
SANTA MARIA PARADISE RECORDS 727 S. Broadway SHERMAN OAKS Tower Records 14612 Ventura Blvd	ROCKVILLE Tower Records 1685 Rockville Pike ROSEVILLE RECORD TIME 25110 Gratiot	MASSACHUSETTS BOSTON BOSTON BEAT 80 Bennington St. Tower Records 360 Newbury St.	OHIO CINCINNATI CULTURE 7 RECORDS 305 West Benson CLEVELAND REVOLUTION BOOKS COLUMBUS Music Den/VINT. PROSPECTUS 104 W. N. Broadway
STOCKTON Tower Records 6623 Pacific Ave	ROCKVILLE Tower Records 1685 Rockville Pike ROSEVILLE RECORD TIME 25110 Gratiot	MASSACHUSETTS BOSTON BOSTON BEAT 80 Bennington St. Tower Records 360 Newbury St.	OHIO CINCINNATI CULTURE 7 RECORDS 305 West Benson CLEVELAND REVOLUTION BOOKS COLUMBUS Music Den/VINT. PROSPECTUS 104 W. N. Broadway
TORRANCE Tower Records 22135 Hawthorne	ROCKVILLE Tower Records 1685 Rockville Pike ROSEVILLE RECORD TIME 25110 Gratiot	MASSACHUSETTS BOSTON BOSTON BEAT 80 Bennington St. Tower Records 360 Newbury St.	OHIO CINCINNATI CULTURE 7 RECORDS 305 West Benson CLEVELAND REVOLUTION BOOKS COLUMBUS Music Den/VINT. PROSPECTUS 104 W. N. Broadway
WATSONVILLE Music Madness 1469 Freedom Blvd	ROCKVILLE Tower Records 1685 Rockville Pike ROSEVILLE RECORD TIME 25110 Gratiot	MASSACHUSETTS BOSTON BOSTON BEAT 80 Bennington St. Tower Records 360 Newbury St.	OHIO CINCINNATI CULTURE 7 RECORDS 305 West Benson CLEVELAND REVOLUTION BOOKS COLUMBUS Music Den/VINT. PROSPECTUS 104 W. N. Broadway
W. HOLLYWOOD Tower Records 8802 Sunset Blvd	ROCKVILLE Tower Records 1685 Rockville Pike ROSEVILLE RECORD TIME 25110 Gratiot	MASSACHUSETTS BOSTON BOSTON BEAT 80 Bennington St. Tower Records 360 Newbury St.	OHIO CINCINNATI CULTURE 7 RECORDS 305 West Benson CLEVELAND REVOLUTION BOOKS COLUMBUS Music Den/VINT. PROSPECTUS 104 W. N. Broadway
WEST COVINA Tower Records	ROCKVILLE Tower Records 1685 Rockville Pike ROSEVILLE RECORD TIME 25110 Gratiot	MASSACHUSETTS BOSTON BOSTON BEAT 80 Bennington St. Tower Records 360 Newbury St.	OHIO CINCINNATI CULTURE 7 RECORDS 305 West Benson CLEVELAND REVOLUTION BOOKS COLUMBUS Music Den/VINT. PROSPECTUS 104 W. N. Broadway

LSI

(LOVE SEX INTELLIGENCE)

COMING ON LIKE A SEVENTH SENSE

THE FIRST HIT SINGLE FROM BOSS DRUM.
A BRAND NEW ALBUM FROM THE SHAMEN.

Sony Music

by Patrick Hodge

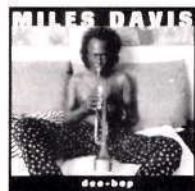
HOT 15 THIS ISSUE SOUL • FUNK • R&B

1 SHE'S PLAYING HARD TO GET HI-FIVE (Jive)

Ya mon, Hi-Five has returned, a little older, wiser and harder! Off their forthcoming album, *Keep It Goin' On*, this 12" is armed with slamin' mixes, produced and remixed by Hula & Fingers, also known as Da Posse from Chicago. Rock the Extended mix—typical jack swing, bubbly bassline, mellow piano groove with harmonizing vocals—or the Remix 5:26, which uses a totally different drum kit featuring thick pumping bass and eerie echoing vibes. Vocals don't really ride well with the groove but da shhit slams. On the flip, "Whenever You Say", a mellowish jack swing groove kickin' a for-sure radio hit.



2 THE DOO BOP SONG MILES DAVIS (Warner Bros.)



Using Kool And The Gang's classic "Summer Madness" Miles and Easy Mo Bee looped the vibe riff dropped in a hip hop break, got Miles to blow his head off, and added R.I.F. to test the mic wid rap adding up to a slow jeepin' pumper. Extended mix 6:50. Also give an ear out to Miles' trumpet solo and on da flip "Chocolate Chip" 4:37, serious mid up

tempo groove laced with hip hop.

3 DON'T SWEAT THE TECHNIQUE ERIC B & RAKIM (MCA)

It should be no real news to you that Rakim is back rippin' up the waves with this phunky phat track. Being jammed everywhere, it's getting more pull from the R&B crowd. Nuff said... Fully rotate the Funky Ginger mix (8:16).

4 LIVING INSIDE OF A DREAM NIGHT CRAWLERS (4th & B'way/UK)

Steadily being pumped out of the UK, da soul still and will survive as long as there are grooveniks (definition: people who listen to music more than they watch TV). The track consists of a deep moving bassline, with vibes of course running things, horns and twangin' guitar helping out with the mood and sweet sounding vocals. A definite foot-mover.

5 I'M NOT THE ONE PROVEN INNOCENT (First Priority)

A thumpin' jack swing dance groove is at play here. Remixed by the super one, Clark Kent, this Miami-ish style chorus should break into the charts soon and pack floors. Tweak it an ear. D says forget all other versions and jam the Clark Kent Supermix.

6 PEOPLE EVERYDAY ARRESTED DEVELOPMENT (Chrysalis)

Using the classic Sly's "Everyday People" for the chorus, Arrested have added reggae guitar chops and a slow disco-ish groove rap and vocals to come up with another sure shot. Let loose the LP version (3:26)—speed it up just a touch.

7 BOOMERANG [SDTK LP] VARIOUS (LaFace)

Coming off Eddie's slamin' soundtrack are whole ton of artists including Babyface (feat. Toni Braxton) with "Give U My Heart"—jack swing that's currently released on 12" and pumpin' both on radio and in clubs; Keith Washington; Boyz II Men with their slow jammy "End Of The Road"; Johnny Gill with "There U Go", a slow



jam; the return of Grace Jones with "7 Day Weekend"; Shanice; A Tribe Called Quest ripping up the mic with "Hot Sex"—Tip is definitely abstract; Aaron Hall; and many others... LaFace even went on to put together a LaFace Cartel featuring Damian Dame, Highland Place Mobsters, TLC and Toni Braxton on "Reversal Of A Dog", using Clinton's "Atomic Dog" groove. Rrrrrrr!! A must to bust.

8 DON'T LET IT GO TO YOUR HEAD [EP] BRAND NEW HEAVIES (Acid Jazz/UK)

Lay it on me phat and phunky, this upbeat foot movin' groover is da shit! Laced with echoing horns, strings, vibes and serious swing beat breaks, this EP can only drive a groovenik mental. The second track, "Keep It Coming", uses a housey disco-ish groove vibing all the way. On the flip, two tracks off of their *Heavy Rhyme Experience Vol. #1* compilation. "Bonafide Funk" featuring Main Source—claps and a "Come On" sample drives this hard groove into our necks and feet. Jeep it!! Next Master Ace with his view of label/artist relations on "Wake Me Up When I'm Dead". Definitely live with a talkin', twangin' guitar, slap-stickin' bass and listen-to-what-I'm-sayin' lyrics. Put this EP in full rotation.

9 SOMEBODY'S SLEEPIN' ON YOUR BED GARY BROWN (Capitol)

Jack swing laced with a serious thumping hip hop break is at play here. Provided is a nice long dub-ish intro for you DJs, and D says the Jane Enters remix is the one to sex up.

10 THROUGH THE TEARS MELI'SA MORGAN (Pendulum)

Out now with her second 12" after a huge underground success with the Little Louie and Kenny Dope house remix of "Still In Love". Marley Marl steps in, tagging along Daddy Freddy to give up some ragga chat on this neck boppin' hip hop jogger. Armed with five mixes, jam either the 12" mix, consisting of light piano chops, vibes and catchy strings, or the Ragga dub, an hugly mix, two copies is needed to rock it right There's also an E-Smoove dance mix, really house, of her first hit—a body mover, tweak it an ear.

11 IF I WAS YOUR MAN DOUG E FRESH & THE GET FRESH CREW (BUST IT)

Doug E kicks out a mellow rap swing groove that's currently being pumped on radio and in clubs. A definite pick up.

12 BABY BABY BABY TLC (LaFace)

On their second 12" release, TLC rip up another track using a slow hip hop groove with a familiar bassline. Left Eye on the mic tip lays some funky lyrics over a laid-back shoulder-swayin' groove. A chartbuster!!

13 JAM MICHAEL JACKSON (Epic)

Armed with five mixes, Roger S provides us with an array of musical selections, including Roger's Jeep mix—light jazzy hip hop time; Roger's Club—smoothed-over house. Atlanta provides, God knows why, a Techno mix and Teddy Riley gives us a dub using heavy hip hop and thumping bass—D says to jam this version. And E-Smoove delivers a CeCe-Peniston commercial house feel. As a bonus, Roger S mixes "Don't Stop Till You Get Enough" to a jazzy house groove.

14 MONEY CAN'T BUY YOU LOVE RALPH TRESVANT (Perspective)

Coming of the *Mo' Money* soundtrack, Ralph releases his new one with a mature style vocal laid over a Soul de Soul-ish hip hop break backed by Jimmy Jam and Terry Lewis. Tweak it an ear.

15 GET TA KNOW YA BETTA M&M (Atlantic)

With their debut track, M&M give us a heavy, thumpin' hip hop groove made to snap necks and move feet. Armed with four versions, rotate the Extended mix (6:36) or the R&B version without rap (4:11).

SOUL NOTES

Yo P, wats' up wid da bass, homie, turn da phunking ting up man, da Heavies are live on vibe wire wid Puba, Main Source, Gang Starr, Kool G Rap, and da rest of those blunt heads... Yo turn it up P!!

All right, calm down D-Nice, the **Brand New Heavies' Heavy Rhyme Experience Vol. 1**, ain't going anywhere but we will if we don't let loose with the real juice..

Ah, cool... Alright, let me mention once time dat dis LP is definitely slamin' big time!! Acid jazz zestfully smoked out by phat lyrics n' blunted brothers!! Light it up... Anyways, read on starr..

Comin' on the Atco label is **Kym Sims** with her new one, "Shoulda Known Better"—vocals with a hip hop track. **A sleeper: "You Remind Me"** (Uptown) by **Mary J. Blige** off the *Strictly Business* soundtrack has been kicking around for weeks now, but just recently blew up on the *Billboard* R&B singles chart. If you haven't picked it up yet, do so. **▲ Freddie Jackson's** new LP is *Time For Love* (Capitol). **▲ Evelyn**

"Champagne" King has *Essential* on EMI. **▲ Full Force** are back with a "Quickie" (Capitol)—upbeat rap swing is at play here. For you house-heads, check out the Todd Terry dub. **▲ Bobby Brown** is back on the scene, sounding a lot more mature (and, sorry guys, **Whitney** is no longer single). He's "Humpin' Around" (MCA). Something to do on a honeymoon... **▲ "Doing With The B"** by **The Boyz**, should be out right about now. Slamin'. **▲ Comin' off the Tabu label is Rhonda Clark** with "Must Be Real Love"—R&B dance with a '70s throwdown. Look out for that one. **▲ Look out for Salt-N-Pepa's** new one on Next Plateau, "Start Me Up", and look out for their label change to PolyGram.

Motown has gone buckwild and shot out two hot, slamin' LPs. The first, *Kiss The Sky*, is a **Paul Hardcastle** project. Actually, the debut 12", "Living For You", was actually released in the UK about three and half years ago as a white label. The album is a slickly packaged UK souler: strings, horns, chimes and flute laced with hip hop breaks creatomg a kinda pop-ish feel. The outstanding tracks are: a soul-ish version of "Voodoo Chile" by Hendrix; "It's You", a catchy midtempo UK jogger; and "Don't Take Your Love Away", an upbeat flute-singing foot mover. A must to bust.

The other LP in questions is **Milira's Milira Back Again!!!**, a definite must have for the quiet stormers. Milira lets loose with her jazzy scattin', blues moanin' aid lib vocals, adding up to heart thumpin', grindin', love makin' jams: "Three's A Crowd", "All Night", "Why Can't We Still Be Friends", and "One Woman Man"—hot and ready to go!!

Jive has released one the hardest albums of the year, **Hi-Five's Keep It Goin' On**. Don't even think about passing this one up. Almost every slamin' track can be ripped on 12". "She's Playing Hard To Get" is currently being pumped and out on 12". "Quality Time" is a sweet hip grinder—fully rotate dis one. "She Said" is another grinder. "Let's Get It Started" and "Video Girl" are phat n' phunky. Shall rock da bass bins and the crowd silly. Totally serious!! Jeep it!!

Well dat's all, grooveniking clubheads, until next time...we're Red-out!! Starr. **▲**

POP•DANCE



by Randy Brill

HOT 10 THIS ISSUE POP•DANCE

1 WHERE DOES THAT LEAVE LOVE GEORGE LAMOND (Sony)

After scoring big with "Bad of the Heart" a while back, this Puerto Rican artist—former lead vocalist of Loose Touch—returns with a sure-fire guaranteed club and radio hit. In its original form, the track is classic Lamond. However, the Where House mix (one of six) from the 12" does a complete number on the record. An exciting arrangement, strong bassline, and some catchy key-boards transform this 120 BPM song into a confident, exhilarating experience you'll remember for the rest of the summer, if not longer!

2 MOVE THIS TECHNOTRONIC WITH YA KID K (SBK)

If you've heard this song before, chances are you own the 1989 Technotronic LP, *Pump Up The Jam*, or you've been watching the Revlon ad on TV. Now we have the opportunity to get ahold of more than 30 seconds of it with a 5:08 full length dance version at 120 BPM. It's Technotronic and Ya Kid K at their best with an alluring bass line that just won't leave you—"shake that body"!

3 C'MON AND GET MY LOVE BANNED IN THE UK (Johnny Jet/A&M)

Vancouver-based Joe Brooks and Barry Pepper form this group with an enthusiastic debut 12" track from an upcoming LP. Organ-like keyboards generate the buzz. Vocals are substantial for the first time out. DJs will love the track because it's easy to work with, be it on turntables or CD. Produced by John Dexter (Chicago, West End Girls), with edit work from Robyn Durling and Latif Charania. 120 BPM makes it a go.

HOT 15 BALLADS THIS ISSUE POP•DANCE

- 1 WISHING ON A STAR
COVER GIRLS
- 2 GIVE HIM SOMETHING HE CAN FEEL
EN VOGUE
- 3 A LITTLE MORE LOVE
LISA STANSFIELD
- 4 YOU'VE GOT A WAY
KATHY TROCCOLI
- 5 LOVE ME ONE MORE TIME
LISA LOUGHEED
- 6 EVEN THOUGH YOUR GONE
JANETTA
- 7 IF YOU ASKED ME TO
CELINE DION
- 8 I'LL BE THERE
MARIAH CAREY
- 9 DO IT TO ME
LIONEL RICHIE
- 10 I COULD USE A LITTLE LOVE (RIGHT NOW)
FREDDIE JACKSON
- 11 I ADORE MI AMOR
NAJEE
- 12 SOMETIMES IT'S ONLY LOVE
LUTHER VANDROSS
- 13 WHY
ANNIE LENNOX
- 14 SLOWLY
STACY EARL
- 15 I WILL REMEMBER YOU
AMY GRANT

4 GET WITH U LIDELL TOWNSELL & MTF (Mercury)

Hip garage house with quite unexciting lyrics. What makes it cook is the Dave Morales mixes along with a semi-monotone chorus. 121 BPM with four mixes on the 12". Hard to top "Nu Nu", but not a bad follow-up. From the LP, *Harmony*.

5 JAM MICHAEL JACKSON (Epic)

An extremely popular cut from the LP. If you're a DJ, you've probably realized that, including the promo versions, you've got nearly a million mixes to choose from. BPMs vary. It's not as strong as his first three releases from the album, but it's destined to do well because it's Michael and there has to be a mix for you. My domestic 12" contains five mixes plus an interesting Roger S. remix of "Don't Stop 'Til You Get Enough". From the LP, *Dangerous*.

6 SET YOUR LOVING FREE LISA STANSFIELD (Arista)

In its original LP form, a gracious, pleasingly arranged R&B track. Then comes the remix that radically transforms it into a 7:26 119 BPM house-flavored track. Keyboards and, of course, Lisa's vocals are the highlights of this song. Remixed by "Little" Louis Vega and Kenny "Dope" Gonzalez. NB: This is the B-side of the current 12", "A Little More Love", which is a great ballad. From her current LP, *Real Love*.

7 MOVE ME NO MOUNTAIN SOUL II SOUL (Virgin)

Many people, myself included, have long described songs

as being Soul II Soul-ish. The reference is always understood. What a compliment for a group to have its name become a standard musical definition in the dance dictionary! R&B, soul and jazz with cool vocals all mixed into one wonderful record. Club remixes by Jazzie B. 100 BPM.

8 STRAWBERRY LETTER 23 TEVIN CAMPBELL (Warner Bros.)

This superb cover of the Brothers Johnson classic hit from the '70s is already a radio hit. It's modernized but not altered in any major way. Great use of strings and still extremely melodic with Campbell's young vocals. Club mix comes in at 6:28 and is more danceable than I first realized. A big dancefloor showed me so. 114 BPM. From the LP, *T.E.V.I.N.*

9 FOX ON THE RUN LDR (WET)

Another cover that, thankfully, has not been bastardized. Originally done by rock band Sweet, this updated version is made for the dancefloor. A little rap and some fine use of guitar (synth?) makes it work. The group's front man, Lance Cameron, knows his stuff (he also happens to own a large dance club!). Call (416) 570-0118.

10 HASTA LA VISTA COLLAGE (Isba)

A true sun and summer song with obvious Spanish overtones from this trio of experienced Quebec-based artists. Piano keys and an "oo-oo-oo-oo" hook. If you like freestyle, chances are you'll love this. Light, fluffy, and fun! Four mixes to choose from on the 12". Mixed by Al Kussin and Alan Coelho. 121 BPM.

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B-SIDE THE MEGAMIX

by Rocky Laporte

When time is found to read in the heat and the cool times of summer, the material read must be to the point, direct and just plain fun! Let's be neat and trendy and nail down some of the hot things of that made the Summer of '92: Ephraim Lewis, Carl Lewis, The Orb, Lemonheads, West Hollywood, deux chevaux cars (Citroen), sex columns, sleeveless plaid shirts, Ringo Starr, Lypsinka, vintage Corgie toys, 1960 Topps baseball cards, bar brats, Udon noodles, Thai food, vegetarian burgers, China Cola, olive oil soap, UV rays, titanium bikes, A.A. Milne, Chalk People, *The Player*, disco, Dolce Musto, ZYX compilations, Iowa and Homebase vinyl.

DMC

June/92 issue: The highlights...

Remix Culture disc: "Pennies From Heaven"/**Inner City. Brothers In Rhythm's** remix adventure to aural bliss. Hallelujah! This lush, rumbling house pounder has spiritual overtones with some added production for a love supreme. Great mix!

"Let's Get Happy"/**Mass Order. Phil Kelsey** remix with some added production; soulful finger snapping tune, mix The Gospellaires and The Tramps and you have one superb song, yeah, "Let's all go where the happy people go".

"Shine On"/**Degrees of Motion.** Phil Kelsey remix with added production; very club-oriented garage/disco, new age gospel-ish girl

(**Kit West**) wailing with some serious uplifting vocals; Phil's synth overtones work brilliantly. A must to all DJs!

"Hot Shot"/**Karen Young. Ben Liebrand** remix—it's been some time since we last heard Monsieur Liebrand. "Hot Shot" first hit the decks way back in 1978, pressed on the Westend label (on the Flarenasch European label for advanced DJs). This **Andy Kahn/Kurt Borusiewicz** production rocked the nation and became an anthem that year, putting this culture club label on the forefront (remember **The Bombers, Michele, Bettye LaVette** and even the **Peech Boys**). A true remix with punched up beats, a '90s garage feel, BPM is true to the original (120), a full house production with some sassy vocals, the macho male "hot shot! hot shot! hot shot!" chants are here... a must track and while you spin this great mix, get out Cerrone, Love & Kisses, Patrick Juvet, Michael Zager Band and THP Orchestra!

Underground Selection Disc: "Searching"/**Change. A Graeme Park** remix with added production. Another trip down memory lane: 1980 and punk was on the roll, new wave was the sound everyone wanted, disco was a dirty word, rap was just a young pup, and soul reigned in clubs with flair. Change were on the club charts in '80 with other hits like "Glow Of Love", "Lover's Holiday", in 1981 with "Miracles" and "Paradise", in '82 with "The Best In You" and

'83 with "This Is Your Time". "Searching" was pulled from the *Glow Of Love* LP, a Warner/RFC release recorded at the Power Station in NYC. The gorgeous voice was the very young **Luther Vandross**. The people behind this project are amazing: **David Romani, Paolo Gianolo, Ray Caviano, Vince Aletti, Bob Siegel** plus the talented **Goody Music Orchestra** and the production of **Jacques Fred Petrus**. Impressive, you bet! Graeme Park makes this track a DMC highlight on this set. Wow!

Commercial Collection disc: "Keep On Mixing"/**Oe Ce Peniston. Rod Layman** spins a crazy web around Ce Ce's big hits: "Finally", "We Got A Love Thang" and "Keep On Walking". Over 10 minutes of megamix spread over one side of vinyl! Mobilers, get your hands on this chunk of fun. Brilliantly done!

"The Breakfast Symphony"/**2 Unlimited. The Beserker** mixes 2 Unlimited's best tracks to date: "Get Ready For This", "Twilight Zone", "Workaholic" and "Magic Friend". Galloping (131 BPM) techno/raver melange for the messiah. Beware!

ULTIMIX

Issue #43: "The Best Things In Life Are Free"/**Luther Vandross. Les Messengale and Marc Roberts** mix up a seven minute, three break stuttering jack swing shuffler. Genuine samples, great second break

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with some real jam jabs. This one will get you out of the closet, pronto! Hot!

"It Should Have Been You"/**Ce Ce Peniston**. The girl is hot, what can I say?! She has some strong support from the dance community. **Tim Robertson** does some devilish edits—a very workable intro with two breaks, pop dance at it's best.

"In The Closet"/**Michael Jackson**. Marc Roberts 6:30/two break remix makes this release complete. Marc accentuates the breathy gibberish in the background with some work on the percussive Teddy Riley stylee. For Jackson fans, this is a must!

"Planet Rock"/**Afrika Bambaataa & Soul Sonic Force**. **Brad Hinkle** mix: over 13 minutes with three breaks. Working from the Tommy Boy vault of classics, Brad does a superb job incorporating a ton of subtle samples, weaving a Kraftwerk-ish bed of electro riffs, keeping in touch with the original chants. Vocals are all kept intact. Definitely an Ultimix classic—a must!

X-MIX INC.

Tony Zeoli from X-Mix has just kicked off a new service from Cambridge Massachusetts. It's on its third issue, and trying damn hard to select tracks that haven't already been massed remixed!

Issue numero uno dropped the bomb with a great mix by **Armand Van Helden** (remember, this is the guy that did some great work on **Enigma's** "Sadness") of **Naughty by Nature's** "Uptown Anthem". Some serious funk! This issue has a **KLF** "Justified And Ancient" mix by **Lenny Bertoldo** (look out for this name in future issues, he has his shit together).

Issue #2 continued to impress with three tracks segued and mixed real neat by X-Mix DJ connoisseurs. First side, done with ease by AVB, consists of "Set Me Free"/**Clubland**. "Now That You're Gone"/**Corina** and "Twilight Zone"/**2 Unlimited**. Flawless remixes with solid intros and extros if you wish to use individual remixes. Side 2 has AVB and Omar **Santans** on the boards mixing and blending "Jump"/**Kris Kross**. "Genius Of Love"/**Tom Tom Club** and "Schizophrenia"/**Quadrophenia**. Both sides are roughly 18 minutes long and this style is a real breath of fresh to the remix service industry. Good stuff, boys!

Issue #3: Side 1 is nailed done by Armand Van Helden remixing and blending the following: "Club Lonely"/**Lil' Louis**—jazzy 124 BPM underground house burner, Indeep-ish girly vocals, mind-bended sax riff thru-out just puts the house into you and makes you wanna play this

track over and over. Excellent! "Keep On Walkin'"/**Ce Ce Peniston**—goes one step beyond the **Steve "Silk" Hurley** mixes you've been hearing; Armand creates a whole new twist to this chunky garage groove. "Para Los Rumberos"/**Tito Puente**—a brilliant remix to real a sleeper.

Side 2: "Strobelight Honey"/**Black Sheep**—**Felix Sama** mix; fresh, new and severe. "They Want EFX"/**Das EFX**—**Jason Testa** and **Chris Matlock** tackle this mix: rap and rhyme with excellence, real cool. "Last Night A DJ Saved My Life"/**Indeep**—Jason Testa/Chris Matlock mix; a classic revived with a new shape and form for your '90s clubites.

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HI-NRG

by Brian Perry

With summer now in full swing, there are a lot of notable new releases to tell you about, including a lot of good product from Italy. As we mentioned last month, the Italians seem to have rediscovered the meaning of the word "quality" after a dry spell that seemed to go on for the better part of a year. Some of the best Italian NRG offerings this month include "Lonely Hearts" (Eurobeat/132) by **Krystyna**, which boasts a sparkling vocal performance and hooks galore. Don't miss this one! Also on Eurobeat, I think I was a tad too harsh last month in my initial judgement of **Joe Yellow's** "USA". Given further attention (and pitched down to -7), it's actually quite catchy and is reminiscent of the artist's classic material from years ago.

On the Italian Style label, check out "Don't Stop The Beat" (125) by **Magic Marmalade**, which utilizes



hooks and samples from "Long Train Running", **Earth Wind & Fire's** "Shining Star" and **The Strikers' "Body Music"**, with a keyboard line recalling early disco efforts of people such as **Patrick Adams**

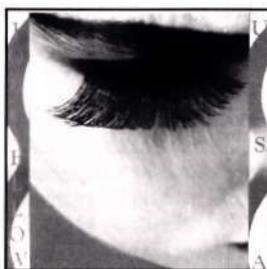
and **Greg Carmichael** (remember "Atmosphere Strut"?).

Best of all, however, is **3rd Temptation's** breathtakingly beautiful cover of **Voyage's** "Souvenirs" on Discomagic, which is every bit as good as the original. Of the two versions, my pick is the '70s remix, which contains a gorgeous string section much

like the original.

Also recommended from Italy: "Rock Your Baby" by **H.D.**

Density, a terrific hi-house cover of **George McCrae's** classic (Discomagic/126); **Double You's**



"We All Need Love", a new version of the old tune made popular by **Troiano** (white label/125); and "I Promise My Heart" by **Ross** (Flea/136), which contains a beautiful retro-disco-flavored break and very good vocals (although pitching the song down is recommended). Additionally, there are now two versions of "Please Don't Go" by **Another Class**, which features none other than **K.C.** himself on vocals. The first mix is much like the Double You?/KWS covers; the second "12" contains three full-length versions where K.C. has recut vocals resulting in him sounding suspiciously like the lead singer from **Fine Young Cannibals**. Of the half-dozen or so versions of this song commercially available, the original version by Double You? on ZYX is, for my money, still the best. And yes, I'm still breathlessly awaiting the techno version!

On the UK scene, there are very worthwhile releases from England's dependable Almighty label.

Abbadabra continues its string of successful (and mega-selling) **Abba** covers with "The Winner Takes It All", produced by **Martyn Norris** and **Richard Cottle**. Although I quite like it and am playing it, it strikes me as the weakest of the four thus far for several reasons: the vocalist seems to wander off-key in several places, and the voice doesn't match up with the lush "prettiness" of the song at all. From a jock's point of view, the track sorely needs a remix, with a proper mixing intro. Maybe I'm nitpicking, but a good remix will hopefully be forthcoming.

Also new on Almighty is "I Can See For Miles" (129) by **Navigator**, which is a rather bizarre hi-house cover of **The Who's** original. Believe it or not, it might work well in pop formats, as well as hi-NRG venues. Response to this has been, shall we say, mixed thus far. Personally, I think it works, but the only thing that I'm fearing is an entire slew of disco-ized Who covers. And that, I'm sure, is something we can comfortably live without.

On EastWest UK comes **Sabrina Johnston's** "I Sing" (124). It's a very worthwhile follow-up to "Peace (In The Valley)" and "Friendship". Although this gospelting track will more likely appeal to the underground crowd rather than NRG purists, anyone who can appreciate a fine voice amid immaculate production is well-advised to check it out. The best mix is over 12 minutes long and it cooks!

New on RCA is **Evelyn "Champagne" King's** disco-era classic "Shame" (one of yours truly's all-time faves), which has been given the house treatment. Despite some shortcomings, it's very tastefully done. The tempo of the original has been slowed down somewhat, but to my ears, it seems the vocals have also been slowed making Evelyn sound a bit strange. Here again, there's a lack of a good intro and the song seems to fade just when it gets cooking. Despite that, the tune lends itself to "houseification" rather nicely. The original "12" mix is on the flip side and there's a CD single also available.

From PWL, look for (literally) the 800th remix of

"Rof's Theme". I haven't had a chance to preview it yet, and I can only hope that my worst fear (a cheesy techno mix) will be unfounded.

One disc I did have the chance to listen to is the new **Jason Donovan** on Polydor. The less that I say about it, the better, as he unfortunately seems destined to follow in the steps of **Rick Astley**. **Bananarama**, **Sonia** and others whose careers took a downward plunge when they left the PWL hit factory. A pity.

On Germany's ZYX, **Jamtronik** does a wonderful cover of **Ben E. King's** "Stand By Me" boasting instrumentation that's virtually identical to **Chyponotic's** version of "Nothing Compares To You" from a few years ago. Initial response to this has been phenomenal, and I would not be at all surprised to see this sitting at the top of the NRG charts before the summer is over.

On this month's #1 spot is the hi-techno version of "Phantom of The Opera" by **Harajuka** (Dance Street/126). Other lesser techno tunes have sampled



bits of instrumentation from the show, but this version contains a female lead vocal singing the entire tune and it works beautifully. Early response has been enthusiastic; maybe this song will be the first entry in a new sub-genre we might call "gay techno" (thanks, Parissa).

Both of these tracks, although probably not easy to obtain, are well worth the trouble of hunting down.

Stateside, on Epic, the new **Michael Jackson 12"** is worth picking up. I'm not referring to "Jam", the putrid track on the A-side which represents a new low in Jackson's career. Instead, flip it over, and you'll find an excellent **Roger S.** remix of "Don't Stop 'Til You Get Enough" that, although underground-oriented, will more likely garner loads of mainstream clubplay. And from Germany, the "12" remix of "Who Is It" by the same artist is a better song than anything on the new album: down-tempo, haunting and very reminiscent of the type of top-shelf material that launched Jackson's career. Don't know if this is going to be released in North America, but grab an import copy before they disappear!

From Smash, don't miss **Jamie Principal's** "Hot Body", which is another smooth **Steve "Silk" Hurley** production that's very reminiscent of **Sylvester's** best work. And love those **Donna Summer** "Bad Girls" samples at the beginning of the main mix.

We mentioned last month that Spinner Records in the U.S. is distributing the new **Vicki Shephard**. The remix of "Hold On To My Love" is far superior to the original mix, although basically the same in structure; the A-side, a cover of **Bryan Adams' "Let Me Take You Dancing"** is a major disappointment. I feel bad about knocking a new label, especially one that's trying to promote the cause of hi-NRG in an American market that seems obsessed with techno and rap, but I have to be honest: this just doesn't measure up. It also seems I'm not alone in that opinion. All I can suggest to the people at Spinner is that they be a bit more careful about choosing their material in the future. I wish them the best of luck considering their task is not an easy one. ✨

HOT 15 THIS ISSUE HI-NRG

- 1 PHANTOM OF THE OPERA**
HARAJUKA (DANCE STREET/126)
- 2 WINNER TAKES IT ALL**
ABBACADABRA (ALMIGHTY/125)
- 3 SHINE A LITTLE LOVE**
LES BLUEBELLES (TIME/138)
- 4 DANCING QUEEN**
ABBACADABRA (ALMIGHTY/120)
- 5 MARY ANN**
KEN LASZLO (RADIORAMA/128)
- 6 STAND BY ME**
JAMTRONIK (ZYX/120)
- 7 SOUVENIRS**
3RD TEMPTATION (DISCOMAGIC/126)
- 8 LONELY HEARTS**
KRYSTYNA (EUROBEAT/132)
- 9 CAN YOU DO IT FOREVER**
VIRGIN (TIME/136)
- 10 DEDICATED TO FREDDIE**
ASIA GANG (ASIA/132)
- 11 I CAN SEE FOR MILES**
NAVIGATOR (ALMIGHTY/130)
- 12 S.O.S.**
KIT ROLFE (KLONE/125)
- 13 I PROMISE MY HEART**
ROSS (FLEA/136)
- 14 LOVE IS A CHAIN**
PETRA (MOUSE/126)
- 15 WHAT MAKES A MAN**
MARSEILLES (WIDE/120)

FREESTYLE

by Peter Ivals



NEW & UPCOMING...

From Cutting, we finally see the release of the **Figgles** album, *He Loves Me, He Loves Me Not*, as well as a single called "He Said, She Said". From Shocking Records' **Da Fellas** release "Let Get Wet", a hip house groove.

New West Coast artist **Bobby Leal** signs to new Miami label 01 Void Records for the release of his first single, "Where Is The Love".

Another new label dedicated to freestyle is **Atila Uyanik's** Ventura International Records out of Toronto. First release is **Tolga Katas** featuring **Holly Cole** on "Don't Tell Me You Love Me". (416) 421-8794. And there's freestyle from Clifton, NJ on Funkee Records with the group **Nu Image** and their single, "Tears In

My Eyes". Call Marvin: (201) 777-9100.

Down in the Boom Capitol, Miami, Pandisc finally returns to some freestyle. **Trinere** gets with some real Florida freestyle on the single "Alone At Last". **DJ Laz** releases *Latin Rhythm*, the **Young & Restless** release their album, *That Was Then And This Is Now*, and look for **MC Nas-T** to release his album as well right about now.

A COUPLE OF QUICK REVIEWS...

Here It Is [LP]/**Cover Girls**. Prod. Tony Moran; Epic (US). Refreshing new sounds from Caroline, Evelyn and Michelle. Funky yet will still appeal to even diehard freestyle fans. "Thank You" and "Wishing On A Star" are the ballads,



Full Afekt

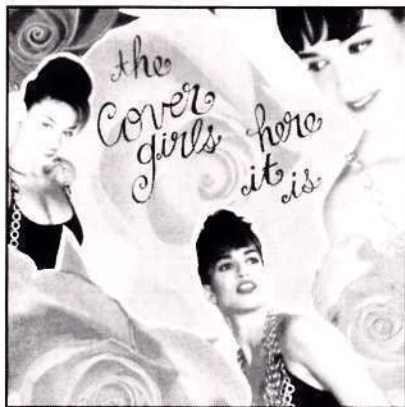
while the remaining eight songs are kickin' with plenty of singles potential. The next step for dance music! ★★★★★

"Don't Leave Me Now"/**Full Afekt**. Prod. Joe Guarascio; Afecta (US). Three cuts of "Don't Leave Me Now" are included, with the Club mix being the choice. It's hype beats, breaks samples and scratching, but the vocals are weak. Also, a bonus song called "Out Of My Mind"—pretty good; disregard vocals. ★★★

HOT 10 THIS ISSUE FREESTYLE

1 WISHING ON A STAR COVER GIRLS (Epic)

It's a safe assumption that this one's going to the top. Aside from the great vocals, some of New York's best production talent worked on this single: "Little" Louie Vega, Kenny "Dope" Gonzales, Tony Humphries, Todd Terry, Tommy Uzzo, Andy Marvel and Tony Moran. There are four cuts but three distinct versions, the 12" and Jeep 12" mixes sound similar to that Soul II Soul beat groove. The vocal dub is great for underground house DJs and the LP mix is a ballad. All versions are well done.



2 WHERE DOES THAT LEAVE LOVE GEORGE LAMOND (Columbia)

A variety of mixes, all unique. The production and arrangement are interesting and very creative. George's vocals are stupendous as always, although the chorus and melody didn't make much of an impression. Six versions, all well done, and even an old school flavor with some Shannon-style percussion.

3 TO BE IN YOUR ARMS LAISSEZ FAIRE (Metropolitan)

You're hooked with just one listen; highly contagious chorus/melody. The second side contains a serious jazzy house mix by Roc N' Kato for the undergrounders, and Joey Gold does the "Metro Message" on this one instead of Vinnie.

4 LET'S STAY TOGETHER SERGIO (Immix)

This happy house/freestyle single has two bouncy radio mixes, one underground and an a capella. What's left? A 12" dance mix! They're all nice, but go straight to the Fusion version, it's smokin'—the production and vocals are great.

5 ONE MORE CHANCE MARK MILAN (Metropolitan)

Four cuts on the single all have the same rough hip hop freestyle beats. Side 1 contains the singing, while the B-side continues the beats with samples from "One More Shot" by C-Bank and "Give Me Tonight" by Shannon.

6 I NEED YOUR LOVE SPEROCK (DJI)

Speros is back with his second single. The music is great, with good use of keyboards, plus lots of edits and samples. Overall, a hot one from Chicago!

7 OUR LOVE LAURA ENEA (Next Plateau)

Energetic new school sound, similar to the style of her previous hit "This Is The Last Time". Great vocals and hype beats will keep this one around for a while!

8 LOVER TONY MORAN (Icon)

Tony's got those smooth vocals, the beats are happening and interesting vocal breakdowns and samples add flavor. The flip contains house mixes, so stick to the A-side.

9 HANDS OF TIME/WHY CAN'T I HAVE HER TURRY Q (Independent)

A one-sided record with two good freestyle songs. From San Diego, Tury Q is an unsigned artist with the potential and determination to make it. (619) 425-8764.

10 CONSISTENCE KARIZMA (Metropolitan)

The first side contains the vocals—good, but the percussion here is boring. Three short mixes. The B-side has two nice house mixes and one attempted techno mix.



Hands Off [LP]/**Laissez Faire**. Prod. Salerno, Gold.; Metropolitan; (US). Look at the album cover and you know it would be hard to keep your "Hands Off" Marlo, Gina and Jennifer. This hot trio has already enjoyed much success with their first single, "In Paradise". Next singles to be released are "Swept Away" and "To Be In Your Arms". Solid New Jersey freestyle right through—no slow songs! ★★★★★/2

Check in with Streetsound!

To submit a report for consideration by Global DJ Directory, send in 500 words or less along with a letter of introduction to:

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or call (416) 369-0070

JACK'S HOUSE

by Chris Torella

HOUSE NOTES

It was with great anticipation that I waited for my preview cassette of the new **Ten City** album on EastWest, which isn't due to hit the streets until September. The single, "My Peace Of Heaven" (produced by **Dave Morales**, not Smack as listed last month), has already started to wreak havoc on dancefloors. The LP will do likewise. Jammed with a variety of house and downtempo cuts, *No House Big Enough* showcases the superb vocal ability of **Byron Stingily**. Watch for standout singles like "Only Time Will Tell", "She's All That And More" and "Thick And Thin". Old fans might miss **Marshall Jefferson's** production touch, but it's really not a concern. It seem the boys were feeling a bit overshadowed by MJ on previous efforts, and felt they needed to break away this time round. ▼ **Jimmy Wilson** and **Steve Grant** are the hot team that brought you **Akema's** "So In Love" on Nervous and "My Love Will Set You Free" by **Camile** on MicMac. Wilson & Grant should have another Akema record ready for September, and there are several other projects on the go. ▼ Speaking of Nervous, watch for a new **United Shades Of Nervous** label to adorn future releases, and if you happen to be out San Francisco way, you can catch another installment of **Club Nervous** on Sept. 21 in the city by the bay. ▼ Relativity Records (known for their alternative stuff) first foray into the dance market is a good one. "We Can Make It" by **Tracie**

Daves features the fine production work of **Dave "db" Benus** and **Eddie Maduro**. Watch for more good things to come as **Joe Hecht's** new baby comes on line. ▼ Ten Records in the UK has a hot hard **Todd Terry** mix of "Forgotten Man" by **Olu** that's worth tracking down. So is **Danny Tenaglia's** UK remix of "Listen Like Thieves" by **Was Not Was**. ▼ From Ohio, Kick City is a new house label with a solid first effort from **Nu Girl Posse** called "Higher". Jersey-styled garage is the flavor, with production assistance from **James Bratton**. (216) 573-8600. ▼ Vanilla Records has a cool cut by **Harmonious Thump** called "Supreme Law". Check out the live instrumentation that marks this funk house track. (212) 971-0339. ▼ If you liked last month's deep **Vlinx** track, "Give Ya Luv Show Ya Luv", then watch for the new one on Island Noyz called, "I Lust For You". (718) 323-2918. ▼ **Eddie Colon** and mixmaster **Roger S** have a bunch of dope wax set to go on their One Records label. Over the next four weeks they've got tracks coming from **Todd Terry** ("No Way"), **Kenny Dope** ("Axis"/"Hands Up"), **MK** ("Baby

Can"), **Azel** from the **Giant Steps** posse with "Jazz Jupiter" and Roger with his own track, "The Conversation". With a line up like that you just can't go wrong. ▼ Perhaps a little late but I really like the **Francois Kevoikian** dub of "Strong Enough" by **Loleatta Holloway** on Active; the **Larry Levan** mix is OK, but doesn't hold up to the original. ▼ **Ooscha**, who you may remember from a release on Quark awhile back, returns with a new pop house cut on Turn Style called "Matter of Time". Check out **E-Smoove's** dub mix for some tasty sounds. ▼ I hope, "New Dance Beat" will be the next single from **Lil' Louis & the World's** trippy album, *Journey With The Lonely* (Epic). The entire disc is chalk full of neat grooves and great vocals. ▼ If you frequent the Shelter in NYC you're sure to have heard **Miss Honey's** "Stop It"—rumor has it that the buzz track is to hit on Project X soon. ▼ New label alert! Chicago's Fly Records America is about to launch **Karla Saint James**. Judging by the promo kit that came with the record, they've got some big plans for the former model. The record, "I'm Black Magic", is standard fair house that

HOT 15 THIS ISSUE HOUSE

1 CHOICES CEYBIL JEFFERIES (Atlantic/US)

From her underrated album, *Let The Music Take Control*, with addictive dubs from Smack and Kerrie Chandler.



Ceybil Jefferies

2 ONLY TIME WILL TELL TEN CITY (EastWest/US)

No House Big Enough is the title of the album, and this song is an example of why it will be one of the best of the year.

3 I WANNA SING SABRINA JOHNSTON (EastWest/UK)

Another real feel-gooder. Hope this makes it over here soon.

4 LIFE STORY LEVITICUS (Hogland/US)

Urban Soul's Roland Clark flexes his muscle once again. Victor Cook's vocals are breathtaking.

5 GETTIN' IT RIGHT ALISON LIMERICK (Arista/UK)

KenLou mixes and Ms. Limerick's vocals unite for excellent results.

6 ONCE UPON A DANCEFLOOR PLANET X (ffrr/UK)

Tony Humphries mix on this track will simply make you feel good. Someone should really rescue this record for America.

7 FANTASY INSIGHT FEAT. ASHAYE (Strictly Rhythm/US)

Remember "Nowhere To Run"? Picked up from the

UK's V 4 Visions, another great vocal performance.

8 LET THE MUSIC PUMP YOU UP 1992 GEORGIE PORGIE (Masterwork/UK)

Masters At Work give this track a shot at getting the attention it deserved first time round.

9 ONLY YOUR LOVE HEAVY ON EASY (Champion/UK)

A nice surprise. Sounds like a NYC record with a catchy, bouncy bassline.

10 REAL LOVE ETERNITY FEAT. ALVOUGHN JACKSON (Maxi/US)

A good follow-up record for Maxi. With mixes from Roger S, as well as a solid flipside mix from Freddy Jorio and Sean Tucker.

11 SCATT CAT TODD TERRY (Freeze/US)

Listen to the changes on this sample cut and then pick up both volumes of the *Unreleased Project*.

12 UNDERSTAND THE GROOVE SOUND FACTORY (Logic/UK)

Blowing out the door in London, Stonebridge gives us a wickedly infectious piece of power house.

13 THANK YOU KAREN ANDERSON (Not Us/US)

The first release from John Robinson's new label. Slick garage house.

14 YOUR MIND IS SO CRAZY BLACKTRAXX VOL 111 (Night Club/US)

A real no holds barred down-and-dirty track!

15 WANNA BE YOUR LOVER BARBRA DIXON (Bottom Line/US)

More Bottom Line goodies: nice hooks on this garage house release.

THE DJ'S LABEL



Presents



The DJ's Other Label

TU-001 SOUP "New York-London-Chicago-Paris"

TU-002 MINDS OVER MATTER "Jump & Pump"

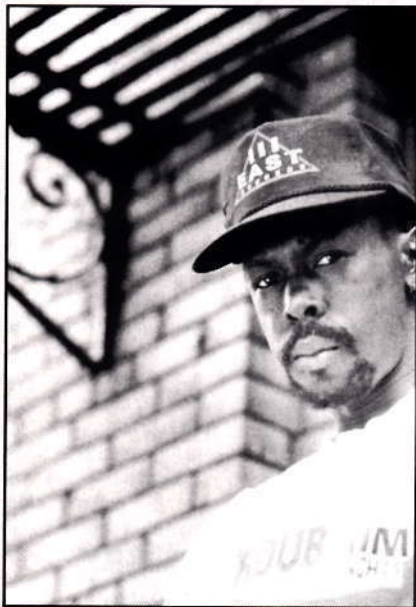
TU-003 BABY ROBOT "Digital Diaper"

could do with a good remix. (312) 633-9000. ▼ Watch for a new compilation album out shortly from Miami's Electrobeat Records. The label is the effort of the **Beat Club** who many of you will remember from "Security". The label's new sound mixes house,

alternative and ambient, and is receiving considerable success in the UK. (305) 652-6491 ▼ And on a personal note, the death of Hi-Bias cofounder **Michael Ova** is a great loss to the dance music community, and he will be truly missed. ♡

INTERVIEW

JAMES BRATTON'S 111 EAST



Of the many house indies that dot the scene in '92, few have matched the consistency of 111 East Records. The love/brain child of producer **James Bratton** (who first came to our attention as **Sybil's** producer) has given us a string of hits, from **Susan Clark's** "Deeper" to **Redd's** "Mr. Right" with **Kim Beacham's** "Trouble" and **Kelly Charles'** "Falling In Love" in between. His story of bass player-turned-producer-turned-label owner indicates the work and single-minded dedication that is crucial to the process.

"Making the transition from performer to producer was difficult. I was never really comfortable being on stage anyway, I liked being behind the scenes. So back in '82 or '83 I realized that I had to get into the production end of the business. People weren't coming to me, or the group I played bass in, so I made the decision to go to it, as it were. I left the group and started to do the nine to five scenario. At the same time I went to a recording studio and said, 'Listen, I don't know anything about recording but I want to learn.' I said what's your hourly rate, they told me, so I said fine. The engineer put me in the studio, I told him to turn everything on, and that if I needed him I'd call. I went three times a week, spent maybe four hours a session, and just experimented with everything in the studio, from drum machines to keyboards. And I just kind of evolved like that. It was a very expensive process! But at the same time it was great, it was like going to school. Now I engineer

all the stuff we do, so it definitely has paid off.

"I had been thinking about starting my own label since my first single with Sybil ['Falling In Love']. I've tried to do it a couple of times over the years, but I was unable to be successful with it. In 1986 I tried with Jazz Star Records and an artist called **Terry Jones**. I was really green back then and didn't have what it takes to run a label, so I stopped.

"In every situation, whether as an artist or producer, you get to a point when you have to convince people of your material. I thought by releasing stuff on Champion in the UK and having the records come in on import was a good marketing strategy in terms of me getting a deal in the USA. It didn't really work out that way. What became the biggest determining factor in me starting 111 East was going through the process on the 'Deeper' record—I went to a lot of labels that could work that record, and they all passed on it. When you think about, 'Don't Make Me Over' by Sybil came off as a gold single—we had a track record—so it was hard to figure out the logic in people passing on this record!

"Now, prior to starting the label, I made sure we had enough talent and ability to really activate everything and follow through on a lot of artists. All that was in place and ready to go after the 'Deeper' record was over. If there was one person that believed in what was going on here, it was me. So I put my money where my mouth was and we started.

"At 111, my vocalists have to sing. I can't handle any of this off-key business. They have to be able to sing and prove it. Not necessarily in coming over here to the studio and proving it, but by having the courage and conviction in their voice to say, 'Listen, this is really what I want to do, and I want people to hear what I was born with.' Also, attitude is very important. They have to be family-oriented. Meaning that the whole 111 East family is just that, a family. We try to make everybody sound good, not just one person. I haven't run across it yet, but if I ran into an excellent singer who had a bad attitude, I probably wouldn't sign him or her. Everything has to be in place.

"Dealing with the business side of the label is very difficult. My day is basically split. I'm here in the office from nine in the morning till seven or eight o'clock doing the business stuff. And then in the evening we'll go into the studio. It's very difficult at times but the bottom line is I love it. Whatever it takes! And you have to remember that you're only as hot as your last record, point blank, and therefore my focus is to maintain the integrity of the label."

united

Todd Terry Presents:

The Countdown
"No Way"

Mr. Terry giving you something you can feel!
Out Now!

Kenny "Dope" Gonzalez Presents:

Axxis
"Dancin"

(Mixed by Todd Terry)

"All I'm Askin"

(Additional Flavor by

Roger S.)

b/w "Hand Up"

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The man in demand kickin' dope beats for your van!)

Available Now!

as

Roger S. Presents:

Orchestra 7

Featuring Kathee

"The Conversation"

Deep, hard, full

penetration!

Available August 21

Azel

"Jazz Jupiter"

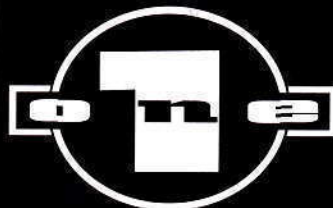
Housin' it up Jazz Style.
Smash's cousin from the
Giant Steps Posse shows
it's all in the family!

Available September 4

Marc "MK" Kinchen

"Baby Can"

Available September 18



One Records

242 West 62nd St.

Suite 6D

New York, NY 10023

Contact: Eddie Colon

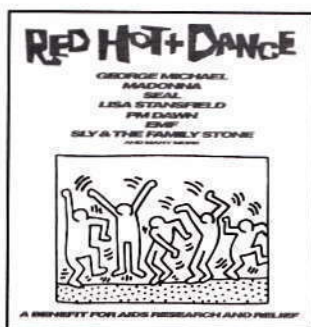
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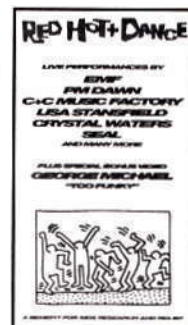


The new Album, CD, or Cassette.

Featuring 3 previously-unreleased tracks from **George Michael** you can't find anywhere else: the smash Too Funky, Do You Really Want To Know, and Happy. Plus hot new dance remixes of smash hits from **Madonna**, **P.M. Dawn**, **Crystal Waters**, **EMF**, **Young Disciples**, **Sabrina Johnston**, **Lisa Stansfield**, **Seal**, **Sly & The Family Stone**, and **tomandandy**. Featuring today's hottest remixers/producers—David Morales, Joey Negro, Nellee Hooper, Sly & Robbie, Brian Eno, and more.

The new Home Video.

Featuring live performances by **C+C Music Factory**, **EMF**, **P.M. Dawn**, **Lisa Stansfield**, **Crystal Waters**, **Seal**, and many more, combined with interviews and celebrity appearances into a mesmerizing spectacle. Also includes the bonus video of **George Michael's** Too Funky, and exclusive behind-the-scenes footage from the Too Funky filming.



RED HOT + DANCE A step in the right direction.

COLUMBIA



U.K. SPECIAL REPORT

British Hip Hop

You could be forgiven for thinking that the UK hip hop scene was dead, buried and long forgotten, but think again. Over on this side of the Atlantic there is a wealth of serious tunes on release or waiting to bust up a jam near you. Here then is a quick tour...

The UK scene is still very much an underground one, with little support outside of two main radio shows, both from London, which broadcast not more than twice a week. **Westwood** (the main man) still plays host to his regular slot on London's Capital Radio, while over at London's KISS-FM, **Max and Dave** continue to bust maximum beats, rhymes and basslines with a steady flow of import US product played well upfront. The live scene continues to play host to a variety of US acts with the likes of **Pete Rock and CL Smooth**, **Tim Dog**, **Ultramagnetics**, **Nice and Smooth**, **Leaders Of The New School**, **Arrested Development** and more, who have all played London and regional dates over the last month.

UK homegrown talent unfortunately doesn't get the kind of live coverage it deserves, with most crews only being able to score support slots for the US touring acts. This has a lot to do with the lack of networking within the hip hop business and also the upsurge in popularity of raves and house music over the last couple of years. Why pay five guys to perform rap tunes when you can get one guy with a DAT machine and a microphone?

This age-old problem of not enough investment has left UK hip hop scene represented in terms of global impact. Major record companies constantly look to the US for investment and inspiration in terms of rap and until they realize the wealth of talent sitting on their doorsteps here in the UK, the situation looks, unfortunately, likely to continue.

On a more positive note, and to prove that rap UK-style is here to stay, you could do much, much worse than invest in some serious gems on offer at present...

First up is the London-based crew **Fun-da-mental**, already doing damage on this side of the Atlantic. Dubbed by the media as the Asian **Public Enemy**, so similar are they in style and content, but with an Asian element that combines, hardcore beats, serious political rhyme and a fusion of bhangra sounds and manic samples. Their debut single, "Janaam" on UK

Nation, scored them serious notoriety a couple of months back and this month they get ready for the release of the even harder "Ghandi's Revenge", which should have the establishment up in arms.

Travelling along the hardcore trail is **Son Of Noise**, whose single, "Negative Forces" on **Kold Sweat** (the UK hip hop label of the moment), delivers hectic uptempo hardcore with gunfire rap delivery. Their soon-to-be-released album, "The Mighty Son Of Noise", should establish the crew even further as forces to be reckoned with on the British rap scene.



Music Of Life, the well-respected, much-loved hip hop stalwart, continues to release rap in the hardcore style with **First Frontal Assault's** "Atomic Airaid", most serious in its Holocaust Mix, with sinister "chill down the spine" samples of gunfire, air raid sirens and big bold beats, all mixed by DJ **Simon Harris**.

Katch 22 are a crew that managed to gain considerable notoriety with the release earlier this year of their most excellent debut LP, *Diary Of A Blackman Living In The Land Of The Lost*, which contained more than a hint of their talent in terms of production, ingenious samples, hard hitting lyrics and premium rap skills. This month they follow it up with their EP on **Kold Sweat** entitled *Return Of The Fundamentals*, which includes three hardcore tunes (yet still dancefloor friendly) of which "State Of Meditation" featuring poetess **Malika B.** stands out. Lead rapper **Huntkillbury Finn** has established himself as one of the shining lights of UK hip hop over the last few years—every release he works on is of a very high calibre in terms of "skills to pay the bills".

Not much has been heard of from **MC Mell'o**, one of the hardest working men on the UK rap circuit, not to mention a serious craftsman with a pen and a microphone. Rumor has it he's putting the finishing touches to his new album, after scoring critical acclaim for his debut, *Thoughts*, released over two years ago. This time around he's rolling with **Funki Dread Records**, owned and controlled by **Jazzie B** of **Soul II Soul** fame, so we wait in anticipation and excitement for this piece of plastic.

And they just keep coming... **3:6 Philly** have made serious inroads with the release of their debut 12" on **UK Zoom** this month. "Those Flags Offend Me" delivers a poignant and timely rap over a double



UK WORD

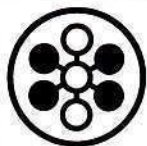
Topping the UK pop charts are two hardcore rave tunes that would have most American DJs cringing and questioning the quality of British hardcore. "**Sesame's Treet**" and "**A Trip To Trumpton**" are both adaptations of children's television theme tunes. The first will be familiar to those who grew up with *Sesame Street*, whilst the other is a very British traditional children's program. Where is it all leading? **▲** After an encouraging first half of the year, all the talk in the music industry now is about the slump in singles sales. **▲** The **KWS vs Double You** row over the "Please Don't Go" hit goes on and on, with writs and counter writs flying back and forth. KWS seems to currently have the edge after their victory in the US courts. **▲** **KISS-FM** daytime jock **Steve Jackson** was unceremoniously sacked for refusing to play the new **George Michael** single. "He doesn't need our support," said Jackson, defending his action. **▲** The **Suburban Base** posse is still recovering from their recent earthquake experience after a rave in Orlando, Florida—still, a number one single should cheer them up. **▲** Straight into the number one album slot go **The Orb** with their *U.F.Orb* LP. **▲** The reports of rave's death may have been much exaggerated. **Fantasia at Castle Donnington** look like being a sell-out. How many people...? 25,000, that's how many! And at \$50 a ticket. Still more redundancies in the UK music business... **▲** Party of the year could well be the week-long rave being organized in **Montego Bay** this autumn featuring a host of top names. It's hope it comes off...

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PRODUCTION HOUSE

The name Production House is instantly recognizable to the hoards of ravers all around the country as the label behind "Keep The Fires Burning" by the **House Crew**, "Exterminate" by **DMS**, "X-Static" by **Free** and the current smash "Close Your Eyes" from **Acen**, all of which are anthems from the suburban soundtrack. The studio behind their own version of the house sound is found in a quiet residential street in the North London borough of Willesden, better known for the hardness of its pubs as opposed to its music. Based around a core of four producers, the label is entirely self-sufficient, even going so far as to run its own distribution network (set up after the collapse of Pacific last year). This unique set-up has proved to be ultimately successful, however: they reckon to break even on 1,000 sales, so just imagine the collective glee at over 15,000 sold to date for Acen alone, and a total share of 2% of the dance market last year (by comparison, the same as the mighty Sony Music). Originally set up in 1987 by ex-Galaxy frontman **Phil Fearon**, Production House has come a long way from its original pop/funk roots. But the label still puts out swingbeat and street soul tunes, always anticipating and moving with the demand, enabling young talented musicians to get their music where it belongs, on the street and in the clubs not languishing on cassette in some plush A&R office. With a spot-on attitude to their business and the talent to go with it, there's no holding back the Production House crew.
 Contact Raj Malkani: tel. (81) 968-8870; fax (81) 960-0719.



KOLD SWEAT

Over the past few years, specialist record shops in Britain have been receiving a steady trickle of bright green bags containing the fresh sounds of a new awakening in British hip hop. These distinctive bags have emerged from a small independent studio and label in West London. Kold Sweat set out with the expressed aim to support and encourage the unique talents of British black music, the first focus being the new British Hip Hop. Right from the start, the label has managed to achieve considerable respect and credibility, both on the street and in the media—no mean feat when most eyes seem to be constantly fixed across the Atlantic or, in the words of **Huntkillbury Finn**, **Katch 22**'s rapper, "We lick America's arse." Precisely. The Kold Sweat umbrella includes the talents of the South London based **SL Troopers**, **Katch 22** and **Son Of Noise**, North London's **F9's** and from West London, **Dynametrix**. Looking further afield, new signings are coming in thick and fast, including **Blak Prophetz** from the Midlands and their first female group, **Dressed In Black** from Reading. Unique styles from a new generation of British talent target a growing home market while provoking interest for information and records from as far abroad as Australia, Zimbabwe and Scandinavia. This could be a bandwagon worth checking out.

Contact Tony Hickmott: tel (81) 746-2118; fax (81) 740-5268.

KOLD SWEAT

SON OF NOISE



THE MIGHTY SON OF NOISE
 KSLP3
 OUT 24 AUGUST

OUT NOW ON KOLD SWEAT...

- **DEF J** JUST SAVE IT KS122 ■ **MYSTIC PIZZA** JAZZ SWING (WE CAN WORK IT OUT) KS123
- **DEE II (THE AMAZON IAN ONE)** BREAK OUT THE VASELINE KS124 ■ **DRESSED 'N' BLACK** FREEDOM OF SPEECH KSEP202
- **DRUNKEN MASTER (DASHY D)** DEVIL IN DISGUISE KSEP209

FORTHCOMING ON KOLD SWEAT...

- **DYNAMETRIX** THIS ONE'S 4 U KSEP208 ■ **MOST DOMINANT** PUSHED 2 THE LIMIT KSEP210
- **STANDING OVATION** SHADOWS OF MAYHEM, SHAKA PHOBIA KS125

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THE F9's



THE F9's ARE A HIP HOP BAND
 KSLP2
 OUT NOW

KOLD SWEAT

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CRUCIAL DJ PLAYLISTS

→ Continued from page 45

bass, a ska-inspired tune wrapped up with jazz overtones and reinforcing the whole fusion thing that seems to be happening within UK hip hop at present.

Independently speaking, a serious piece of vinyl fusion has reached these ears in the shape of **The Hustlers Of Culture** who's "Taste Of The Bass", flipped with a remix of an earlier single entitled "Southside", merges all manner of funk, rare groove, rap and jazz in one serious piece of vinyl. Rap skills come courtesy of London-based **EQ**, and the Hustlers more than proficient production skills push this single into the "must have" category.

Acid Jazz increases its impact on the hip hop market with some fine 12" and album releases, all utilizing a variety of fusion, be it reggae and hip hop, reggae and house, funk and rap, funk and jazz, you get the idea... Look out for releases by artists as diverse as, **The Sandals** and the **Humble Souls**. For those into the **Brand New Heavies** sound, these aforementioned items should find a place in your record collection.

Talkin' Loud continues in a similar vein with the release of **Galliano's** follow-up album to the popular debut, *In Search Of The 13th Note*, with the *A Joyful Noise Unto The Creator* LP this month. Merging jazz-rap inspirations over beds of pure funk, Galliano and the Brand New Heavies have spawned a whole movement of beat-rap crews who have emerged over the last two years, including such excellent exponents as **Dodge City Productions**, **Chapter & The Verse**, **Monkey Business** and the **Blak Prophetz**.

This doesn't even begin to expose the real quantity and quality of the UK rap scene here in 1992, but hopefully you've been guided towards some interesting pieces of vinyl available at present. If anyone believes that UK Rap is finished, fini, gone, then there's only one thing I can say: in the immortal words of Flavor Flav, "You're blind baby, you're blind to the facts..." Out...

Donna Snell

GRAEME PARK

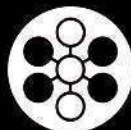
- 1 **CRY FREEDOM** Mombassa
Union City
- 2 **BAD MAN** Urban Jungle
Acetate
- 3 **GIVE A LITTLE LOVE** Photon Inc
Strictly Rhythm
- 4 **SET ME FREE** Nightmares On Wax
Acetate
- 5 **GOING HOME (ROGER S MIXES)** Tyrell Corp.
Cooltempo
- 6 **NOW YOU SEE ME** Romanthony
Black Male
- 7 **GIVE YOU** Djaimin feat. Alexandra
Maniak
- 8 **T.T. LOVER** Jus Us feat. Loreal
Direct Hit
- 9 **FEELS SO RIGHT** Solution
E Legal
- 10 **(I'M UNDER) LOVE STRAIN** Clubland
B Tech

JUSTIN ROBERTSON

- 1 **MUSIC IS MOVING** Gargetta
Media
- 2 **ROOTS AND CULTURE** Lion Rock
Most Excellent
- 3 **YOU MAKE ME FEEL SO GOOD** Drum Club
Guerilla
- 4 **CAIRO ECLIPSE** Sabres Of Paradise
white
- 5 **DRIVE MY BODY** Slack Jaw
Brute
- 6 **BROTHERS LOVE DUBS** Brothers Love Dubs
white
- 7 **FRACTAL ZOOM** Brian Eno
Opal
- 8 **YOU BRING ON THE SUN** Londonbeat
Anxious
- 9 **SAILING ON THE RHYTHM** Dub Federation
white
- 10 **OH BABY** Sabres Of Paradise
white

RAY KEITH

- 1 **4EP** Ruffige Cru
Reinforced
- 2 **COME TOGETHER** Edge Of Darkness
ADR
- 3 **NEWS AT TEN** Armagedden
ADU
- 4 **DARKLANDS** Fabio & Grooverider
Perfecto
- 5 **LIVING JUNGLE** Bad Girl
Ibiza
- 6 **BASIC [EP]** Newton
white
- 7 **CLAP YOUR HANDS** George Kelly
white
- 8 **TEACH ME TO FLY** DJ Trace
Orbital
- 9 **LOVE IS [RMX]** Nookie
Absolute
- 10 **HUMANITY** Rebel MC
Big Life



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UK HIP HOP SELECTION

- | | | |
|----|---|----------------|
| 1 | GIANT STEP [LP]
Force 'N' K-Zee | Circa |
| 2 | THE WHOLE 9 YARDS & THEN SOME
Caveman | Profile UK |
| 3 | LIKE BROTHER, LIKE SISTER
Cookie Crew | ffrr |
| 4 | DEM NO WICKED LIKE ME
General Levi | Justice/Circa |
| 5 | SAD AFFAIR
Marxman | Talkin' Loud |
| 6 | SEA OF MC'S
JC 001 & DJ Dzire | Anxious |
| 7 | FEEL IT
Richie Rich | Happy Family |
| 8 | THE ONENESS OF 2 MINDS IN UNISON
Brothers Like Outlaw | Gee St/Island |
| 9 | MY IN SENSE IS BURNING
Cash Crew | Vinyl Solution |
| 10 | WHERE WILL IT END EP
Breaking The Illusion | Lowlife |



UK REVIEWS TEAM THIS ISSUE: RICHIE BLACKMORE → PHIL CHEESEMAN → J.C. → TIM JEFFERY → GRAEM PARK → WILDCHILD

THE AGE OF LOVE THE AGE OF LOVE

(React) Out last year but completely revitalized by Jam & Spoon to become one of the best Euro-techno tracks of the year. A sharp symbol introduces this stunning song before, one by one, all the other elements are gradually layed in to a buzzing crescendo which drops down, then bursts again with the deepest, spaciest bass you'll ever hear. Essential. ★★★★★ T.J.

SHAKEDOWN [RMX] ALHAMBRA

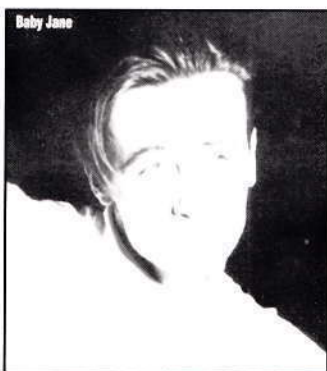
(white) Powerful if a little monotonous bouncer created by the ever-busy Morgan King (Clubland, etc), a building and breaking house monster that sounds terrific in clubs but dull at home. Flanging all over the place for the first few minutes—this could be one for the box. ★★1/2 J.C.

GETTIN' IT RIGHT ALISON LIMERICK

(Arista) The third release from her album and although this is a pleasant enough song, the mixes are not really strong enough to build this up to the standard of her previous hits. The Masters At Work reworkings are surprisingly pedestrian by their standards, although the Trumpet Dub makes a useful instrumental, whilst the Frankie Fonceit mixes are stylishly laid back but only serve to emphasize that this should have stayed an album track. ★★ T.J.

ALL MY LOVE ANITA ADAMS

(Time/Italy) Just when you thought Italo-disco was dead and buried, Anita Adams (vocalist on Jinny's "Never Give Up") bounces back with this choice cut and wails her way through a selection of mixes by Gemolotto and London DJ Phil Asher. The Set Up mix is probably the



most uplifting, but there's also a useful a capella for all you sample freaks. ★★★★★ R.B.

ALLRIGHT ASHADE

(MBG) Useful Euro track that borrows C&C Music Factory's scat from "A Deeper Love", interspersing it with keyboard riffs and bongos. Not exceptionally different, but well put together. ★★ T.J.

DOUBLEVIEW

TOCA LAS CONGAS ATAHUALPA

(DFC/Italy) Get ready for the new sound of Peruvian house! Well, not exactly, but it could be... This excellent fusion of pan pipes, rhythmic congas and Moby samples, produced by Mr. Marvin, is hot out of Italy and spot-on the tribal tip. Mean and moody and worth searching for, but forget the nosebleed techno B-side, "Eldorado". ★★★★★1/2 R.B.

▼ Who could forget the astounding "Andino" by this outfit, a riot of pan-pipe house so tacky it made well-chewed gum look like chalk? Well, they're still on the Andean tip with this rather more tasteful groove (but did we really need

another rendition of "Twin Peaks"?), though avoid the Einstein Dr. DJ mix if you have an aversion to malevolent vacuum cleaners...and the whole lot if you like your music strictly serious. ★★ P.C.

WHAT'S YOUR NAME BABY JANE

(white) Another contender for hype of the month. Not too difficult if you're a bloke called Baby Jane. Could be any of a hundred trendy tunes, but none the worse for it. If you've got some spare cash you could do worse than invest it in the geezer with the dodgy moniker. ★★ J.C.

WHY NOT JAZZ [EP] BFI

(Projecto) A superb summery-sounding Italian house tune with loads of jazzy touches, warm strings and a sweet vocal. It's a six track EP, with each cut going off in a different direction, tribal influences mixing with harp sounds and the like. If it wasn't on such an obscure label this would have the potential of being a massive Black Box-type crossover. ★★★★★ T.J.

HEAD [EP] BIG BAD HEAD

(Formation 5) Big Bad Head are responsible for some of the best raves in the UK but sadly this does not translate very well onto vinyl. The A-side starts off with a speeded up Prince sample from "Starfish & Coffee" before turning into a fairly routine bass-heavy track we've all heard before. The B-side is more of the same, making this a fairly substandard EP that will soon be forgotten. Stick to raving, lads. ★ W.

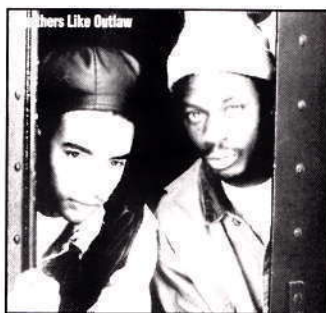
HOLD ON BLACK BOX

(Groove Groove Melody) Back with a

mix for every mood but still undeniably Italian—even in techno stylee—this sounds a bit dated with its stuttering vocal samples. Hold on to your cash. ★ J.C.

I BELIEVE IN THE POWER OF LOVE BP JOHNSON

(Stealth) Quality garage from this label better known for its techno offerings. The vocal mix could be one of those New Jersey anthems out of the Emotive/Movin' stable of house, while the dub mix could just as easily be one of those Masters at Work dubs we all know and love. A label to be reckoned with. ★★★★★ W.



TRAPPED INTO DARKNESS BROTHERS LIKE OUTLAW

(Gee St.) After a disappointing debut as Brothers Like Outlaw, Bello B and K Gee are back in fine form with a soulful backing track and some hardcore lyrics. The production is handled by the brilliant Young Disciples and the remix by Main Source, which lets you know straight-away that this is a track to be listened to. The lyrics tell of brothers who took the wrong path only to find out too late that it was a dead end with jail as the result. British hip hop as it should be. ★★★★★ W.

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how to produce. The choice of light guitar sounds and light Latin percussion combined with the rolling deep bass is irresistible. **☆☆☆ T.J.**

**STATE OF SURRENDER
ESKIMOS & EGYPT**

(*One Little Indian*) E & E keep on trying with varying degrees of success. This track has a bit of everything thrown in, from squelchy bass to staccato break-beat. Not a standout track but for some reason I found it appealing. **☆☆☆ J.C.**

**THROUGH THE DANCE
EXPRESS IT**

(*white*) So many dodgy white labels are sold in London's upfront record stores nowadays that it makes a change to find one a bit different. This isn't techno and isn't garage, instead, just a simple, fast percussion and keyboard track with a few choice samples and bursting with energy—boy does it kick. **☆☆☆☆ R.B.**

**THE MUSIC IS MOVIN'
FARGETTA**

(*Media*) Just occasionally the Italians will come up with one of those distinctly Euro-techno tracks that has such a powerful intro that you can't help being carried away by it. A simple two-note synth starts this effective, driving groove that bursts into life right from the off. Not particularly original, but well-produced and a definite floorfiller. **☆☆☆☆ T.J.**

**THE MESSAGE
49ERS**

(*4th & Broadway; Media/Italy*) What, no Masters At Work/Steve Hurley/E Smoove mixes? No, just some very competent mixes by themselves. Absolute, and a dreamier, jazzy mix by Gemolotto and Portaluri. Not stunning, but a staple for the more commercial housey garage clubs. **☆☆☆ P.C.**

**HARMONIC
DISTORTION [EP]
FRESHTRAX & HMS**

(*white*) Another DJ pairing is let loose on vinyl to please the rave kiddies. Nasty noises, breaks aplenty, even breakdowns with plonked piano and dreamscape vocals. Good of its kind even if you'll be able to get your Akai to do it for you on its own soon. **☆☆☆ J.C.**

**OBSESSION
FUZZY LOGIC**

(*Guerilla*) Steamier than Liz Taylor's perfume, this is an atmospheric swirler that, whilst a little slow for me, still has that Guerilla magic. Tasty organ sound too. **☆☆☆ J.C.**

**DELIVER ME UP
GEOFFREY WILLIAMS**

(*EMI*) His best release to date as far as the dancefloor is concerned. The main mix is an uplifting gospel-tinged pop garage tune, whilst the other versions add a trancey dub feel that will go down well in any club. So good you'd think this was produced and mixed by one of New York's top teams... **☆☆☆☆ T.J.**



**SCHTOOM
HAVANNA**

(*23rd Precinct*) Time to use that "progressive" tag again. This particular track has been getting a lot more attention than some of the others in the same field, partly because it's come out through the label of Scotland's most upfront record store and partly because its simple reverberated bassline is not overcomplicated by too many other interacting instruments. The plot is kept fairly simple, and it's all the better for it, with neat percussion and just the occasional synth stabs to keep the interest. **☆☆☆ T.J.**

**STAKKER HUMANOID
HUMANOID**

(*Jumpin' & Pumpin'*) Listen to this if you really want to know how things have changed in four years. "Humanoid" was probably the most berserk British track in 1988: today, despite the fierce 303 basslines, it sounds positively restrained. Of the host of remixes, none of them particularly stand out, but for the hardcore scene this is a key record. For one thing, it's better than virtually everything else around. **☆☆☆1/2 P.C.**

**CHANGE
INCIGNITO**

(*Talkin' Loud*) The veteran jazz/funkers change down a gear after their hit cover of Stevie Wonder's "Don't Worry 'Bout A Thing" and slip into hip-grinding mode with plenty of lush harmonies, keen brass and a snatch of Wonder-ful harmonics. Jazzie B puts a thumpin' bass in your face on the B-side, which is the best. **☆☆☆1/2 R.B.**

**C'EST LA VIE
INNDYA**

(*Slygina*) The A-side of this smokey-voiced girl singer's debut release on the Slygina label is a mellow 105 BPM soul groove with a trippy organ line. Flip to the Well Hung Parliament mixes and you have a chunky, dubwise re-working for the house heads, with uplifting breakdowns and acidic, tribal rhythms. **☆☆☆☆ R.B.**

**PRaise [LP]
INNER CITY**

(*Ten*) Promo-ed here as a double pack which makes it more likely for DJs to play some of the so far unreleased album tracks, this latest collection from Kevin Saunderson is a reminder of his

undoubted talent. "Pennies From Heaven", "Hallelujah", and "Til We Meet Again" all stand out as excellent songs as well as club soundtracks. As far as singles are concerned, we've probably already seen the best from this album already but "United" and "Praise" are tracks that could probably be developed into further hits with the right treatment. A good album for in-car entertainment but not an essential purchase for the DJ. **☆☆☆ T.J.**

**NO MORE MIND
GAMES
JENNIFER LUKAS WITH
SYNCHRONOISE**

(*LED/Italy*) This label is often overlooked (perhaps because its releases are hard to find?), but this is another moody tribal dancer worth locating. It's not a cover of Liz Torres, but gives credit instead to her sample. Jennifer Lukas (of "Take On Higher" fame) covers all options with a competent vocal on the dreamy Luv mix and traditional Italo-pop saxxy vocal mix, or else there's the pile-driven hardbeat Synchronoise mix. **☆☆☆1/2 R.B.**



**ENTER YOUR FANTASY [EP]
JOEY NEGRO**

(*Ten*) More disco garage in the style of "Do What You Feel"—should be a big club track and a possible chart hit, though personally I think the syndrums deserve a rest. Of the four tracks on offer, only "Everybody" stands out from the rest. **☆☆☆ W.**

**DEVASTATING BEAT
CREATOR
KID UNKNOWN**

(*Warp*) Sampling Ice-T and Stetsasonic over an average beat is not the way to get yourself a rave hit. DJ Nipper please try again. **☆ W.**

**KNIGHT PHANTOM [EP]
KNIGHT PHANTOM**

(*Rising High*) Lenny D's back and harder than ever. Industrial techno at its finest. **☆☆☆☆ W.**

**GOT TO BE YOU
KOO DOO**

(*Treble Clef*) The best sounding retro groove around at the moment. Pushed

along by some tasty sax, this is the sound of a London summer. It short'n'funky with a jazzy backing that is irresistible to all but the most leaden of feet. It's got to be Koo Doo, buy and enjoy. **☆☆☆☆ J.C.**

**THIS SOUND IS FOR THE
UNDERGROUND [RMX]
/MANIC STAMPEDE [RMX]
KROME & TIME**

(—) Krome & Time come back even harder to make sure they're not overlooked in the current surge of remixes. With mixes like these they most definitely won't be. Fierce! **☆☆☆☆ W.**

**ARMHOUSE [EP]
L DOUBLE E**

(*white*) A little known white label out of Manchester that deserves a lot of attention. The first track is moody jungle with cleverly used bits of "The Wrath Of Kane", along with heavy bassline and violin stabs that it a very strong reggae feel. The second carries on where the Ragga Twins left off with a straight reggae backing track and "leave all the drugs alone" chant, but is still heavy enough to be played at the more dub-wise raves. The next is a combination of Smith & Mighty, Freshco and some of the most frantic breakbeats around that is sure to drive the ravers crazy whenever played. Last track is a deep house mix of the first cut that shows this group's versatility. An EP that deserves getting hold of if you can. **☆☆☆☆ W.**

**JAZZY DOLL
LADY BIRD**

(*Creative/Italy*) No one jumps with more gusto on a bandwagon than the Italians. No sooner have a couple of tribally rhythm tracks or ambient trance tunes done well than just about every Italian release falls into one category or the other. This, as you'll have gathered from the title, is the latter, another cool trancey tune that, while it's not quite as good as some of Creative's other releases, keeps the quality consistently high. **☆☆☆1/2 P.C.**

**RELEASE THE PRES-
SURE
LEFTFIELD**

(*white*) Finally, the release that everyone has been waiting for; a Leftfield project under their own name, their first since the seminal "Not Forgotten" outing (still being played two years later). More ingredients than usual but still recognizable as the lads—this is excellent. At the top of every chart in the know. Unreservedly recommended. **☆☆☆☆ J.C.**

**SOUS LE SOLEIL DE
BODEGA
LES NEGRESSES VERTES**

(*Virgin*) If you've not heard this utterly bizarre French outfit before then now's the time to do it. Imagine a cross between the Clash and the Gipsy Kings and you'll come some way to the punky ethnic sound that they produce. This particular track has been remixed by

Italy's Kwanaa Posse to give it an added Afro/Mediterranean feel. It's instantly infectious and a floorfiller if you've got an open-minded audience. A couple of years ago this would have been called "balearic"; now we'll call it brilliant. ☆☆☆☆ T.J.

CREATED EQUAL THE LEVELLER

(Hamster) A dreamy, insistent grower with true underground appeal. Tasty synth textures layer up on each other to produce a trancey classic. Old house beats are the perfect backdrop to this must-buy tune. ☆☆☆☆ J.C.

HEADSTRONG [EP] LIKE A TIM

(Djax/Netherlands) Djax has certainly earned itself the status of king of the retro-acid beats with a string of unhinged, berserk 303 bangers that just seem to get madder every time. This five-track is completely typical, though to make any sense of several of the cuts, particularly the absurdly mimimal (though effective) "Rushness", you'll need to slow that slide control towards the negative. ☆☆☆ P.C.

HARDCORE JUNGLISM [RMX] MANIX

(Reinforced) Already massive in its original form, this has now been transformed into a bass bin-shaking monster. A must for the hardcore junglists. ☆☆☆ W.

BELGIUM MEGATONK

(Shimmytronics) There's a whole load of hype flying around about this tune at the moment. It's a title-repeated stepper with soaring female woahs. Whilst it's slightly reminiscent of Gino Latino's "Welcome", the melody is catchy and it does the business on the floor. For once the hype matches reality. ☆☆☆ J.C.

I FEEL SANCTIFIED MELODEES WILD

(Bump 'N' Hustle) Another Julian Jonah production. Good vocal over a bumpin' garage groove with an infectious organ riff. Flip over for the early '80s-sounding "Gotta Have Your Loving" (the best track

here) and the rather boring "Just A Groove" (which is). ☆☆☆ G.P.

THE PASSAGE/MIND GAMES MODEL 500

(Network) A rather strange almost ambient workout for this normally hard techno outfit. It ambles along with layers of synths drifting in and out before building into an old New Order style track, and ends up going nowhere. "Mind Games", on the flip, seems equally directionless. ☆☆☆ T.J.

CRY FREEDOM MOMBASSA

(Union City Recordings) Oh yes, indeed. A record that is about to become absolutely huge on both sides of the Atlantic (and remember where you read it first). Atmospheric and tribal with a killer repetitive bassline and African chants. Throw in some lush pads, a cool piano riff and some trippy noises, stand in the dead centre of the dancefloor and lose yourself in this sublime record (but be prepared for the hands in the air bit). Unreal. ☆☆☆☆ G.P.

MONKEY MONKEY

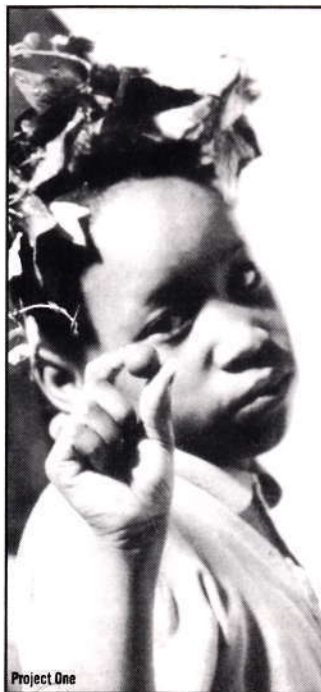
(Monkey) Stop-start progressive dance with strains of Karl Douglas' "Kung Fu Fighting". A type of crossover style that's popular at the moment: all the elements of rave are here but presented in a way that is palatable to the underground scene. ☆☆☆ J.C.

I REALLY LOVE YOU MR. PEACH

(Global Grooves) A sort of deep house-meets-Leftfield mash up. Plodding bassline and synth pads with some funky drop-ins and a really catchy vocal hook. A summer success methinks. ☆☆☆ J.C.

FUTURE OF LATIN NINO

(Production House) A very uplifting, almost garage-sounding rave track that takes a short break to become a typical noisy hardcore tune before returning to its former self. The perfect end-of-night track. ☆☆☆ W.



Project One

WHAT HAVE YOU DONE ONE TRIBE

(Inner Rhythm) A good tone-led shuffler that with luck will do well and prove the accountants wrong. ☆☆☆ J.C.

THE JOURNEY OOMPH!

(white) Take a trip through this meandering, mesmeric leftfield house groove, with its rumbling bassline and uplifting piano riffs, and you'll not be disappointed. Further proof that exciting music is still emerging from the London underground. ☆☆☆ R.B.

FEEL YOURSELF OPIK

(Porky's Productions) The strange washing noises in the background are appealing but ultimately this is another one of those progressive tunes without any structure that wanders about all over the place. Good musical ideas, but not arranged with the dancefloor in mind. ☆☆☆ T.J.

GIVE A LITTLE LOVE PHOTON INC.

(ffrr) You're probably familiar with this already on Strictly Rhythm, but are you? No you're not because this British release has new mixes that are simply awesome. The Swing Mix speaks for itself (it swings), and the Mid 80's Acid Mix is fucking wild, man. Yes, yes, yes! Kick me. ☆☆☆☆ G.P.

DON GARGON COMIN' [EP] PROJECT ONE

(Rising High) Marc Williams proves himself once again to be the #1 hardcore junglist around with his new EP. "Come My Selector" uses catchy reggae phrases together with atmospheric flutes and funky beats to create a track that, with the right help, could crossover but would still remain hardcore to the end. "I Can't Take The Heartbreak" is a sub-bass stomper that utilizes the vocal hook from Class Action's classic "Weekend", while "Live Vibe" is an uplifting house track more suited to the clubs than rave. ☆☆☆ W.

TELL ME WHY [RMX] RACHAEL WALLACE

(Suburban Base) First released a few months back, this is pop rave at its very best. Banging beats and sweet girl vocals, harsh metal guitar stabs and tuff bassline, what more could any raver ask for? Destined to hit large if it can get the support it deserves. Suburban Base is already used to high chart placings; this could even top the pile. ☆☆☆☆ J.C.

IHABLANDO RAMIREZ & PIZARRO

(DFC/Italy) Ten out of 10 for originality (and you can't say that very often these days, can you?). Ethnic house music is the best way to describe this delightfully bizarre instrumental groove that utilizes what sounds like some obscure Russian or Turkish instrument to create a powerful yet ambient infectious groove. ☆☆☆ G.P.

I CAN'T GET NO SLEEP/HUMANITY REBEL MC

(Big Life) The rebel goes from strength to strength with this, his new 12". "I

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SLIDING
WRITHING
GRINDING
DIVING
DEEPER

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BY BORIS GRANICH

Mars-FM, the commercial techno-rave station that for financial reasons dropped the format in June, is back. In addition to techno-rave, they'll be playing house, funk, rap and alternative/dance, obviously reflecting the strength of club/rave scene in LA. ▲ Travelling the increasingly overburdened freeways in LA is becoming ever more humiliating. Those advertising blimps usually seen at sporting events are now cruising for that elusive captive audience in traffic jams. ▲ Fox Network's **Melrose Place**, the much-hyped **Beverly Hills 90210** spin-off, is leading in TV ratings nationally and locally. Melrose Avenue is that cool east-west strip (as in Sunset Strip of the '60s) full of outrageous shops that attract the hip and the curious from all over the world. It's the home of the now-famous **Street Sounds** record store. Upstairs and just across the street from Fairfax High School, store buyer **Stephan Bougandoura** was able to tap into LA trends from early on, catering to the local underground DJ scene. Time came to move on and Stephen has resurfaced as an import music writer for **Hitmakers** magazine. ▲ KPWR-FM, Power 106, just added a nightly feature, **Techno At 10**, a guaranteed shot of techno—one song—Mon., Thu. and Fri. at 10:00 p.m. This is in addition to the **Power Tools** techno show, on Sunday mornings 2 to 4 am. ▲ On Century Cable TV, the frequently irregular **Euphoria** is a 30-minute video show featuring techno-rave, DJs and dancers in an underground club setting. It airs on Fri. or Sat., afternoons...some notable records by local names. ▲ **Kool-Aid** with Kool-Aid later...**DJ Destructo** with **Rain Dance**...The Movement with Jump which just got picked up by Arista...New on the scene is yet another record store on Melrose Ave. that is more than just that. **Beat Non Stop** claims to be the world's only Institute of Mixology, with fully equipped DJ mixing booths on premises, clothes, shoes and, of course, music. ▲ New street rag, **Sniper** is out with truckloads of irrelevant information. ▲ **Out** is a new full-color glossy gay and lesbian magazine that hit the streets of LA in July. ▲

Thanks to **Victor Cedeno**, DJ at **Vertigo** in downtown LA, for his demo of the **Roland DJ-70**, the extremely user-friendly sampling workstation designed in Italy with DJ/musician/producer in mind. ▲ Until next time...



BY GEORGE ALVARADO

Miami's biggest and most incredible outdoor rave, **Rain Dance** (7/11), was held behind the **Surcomber Hotel** on Collins Ave in Miami Beach. It was presented by the promoters who do **Insomnia** on Fridays at **The Institute**. Driving the event that night were **DJ Chang** (FL), **DJ Mole** (UK) and **DJ Friction** (UK). The body count was about 2,500 for this major event. The only thing I didn't like was that they didn't have many of the DJs who have been supporting the scene from the beginning come out and take part, DJs like **George Acosta**, **Carlos Espinosa** and myself, just to name a few.

On the club scene, DJ **Vic McLean** has taken over Fri. and Sat. at **Club Van Dome** and **Joe Novo** has taken over Thu. and Sun. at **Club Facade**.

On the overall, the techno scene is starting to get bigger and better down here with club and radio DJs, promoters, producers, record companies and retailers all keeping the underground scene on top.

Four hours north of us, Orlando has it going on with promoter **Stace Bass**, who recently had **Simon of Tag Records' Gat Decor** do a brilliant guest spin at his club. They also did the **Death of Ahhz** on the 4th of July weekend, which drew about 2,500 people. DJs **Dave Cannalite** and **Kimball Collins** are getting major recognition for supporting the underground scene and keeping it alive in that area. There is a rumor that **Sasha** from the UK will be doing a guest spot up there in the near future.

On the local record scene, check "Outlet Your Love" (DSR) by **Zone 7**, from the boys who brought you "Outer Limits" by **Mission Control** and "Tricky Jazz" by **Hex**. All tracks were produced by **Aldo Hernandez** and **Ben Strivers**. (305) 893-1102 ▲ Also check out **Camel In The Jungle** doing "Yeah" (ESA), a serious house track that is a must to have. (305) 754-9184 ▲ And the **Sin Boys** do a techno track called "Sinful" (Ex-It). (305) 883-7881.

Imports breaking out in Miami are all the **Energizer**, **Edge Records** and **Rabbit City** white labels, the **Electro Set** and **The Nightripper's** "Tone Exploitation". Send comments and/or music to **George Alvarado**, 11600 S.W. 191 St., Miami, FL

33157.

SOUTH FLORIDA RAVE REPORT

BY TODD GREENHOUSE

Rave! Rave! Rave! It's the craze all over America and definitely what's happening here in West Palm Beach/Ft. Lauderdale. Many raves, mostly illegal, are being thrown throughout South Florida, but are being broken up by local police. Clubs like **Moscow's**, **Respectables**, **Reunion Room**, **Squeeze** and **Ironworks** are techno progressive, and some of the mainstream clubs are turning their hottest nights to techno progressive as well. Leading this change has been **Club Boca/Heaven Nightclub** in Boca Raton. Masterminded by **Mikey Pitchers**, these two clubs are now progressive techno four of the six nights they're open: **Club DV8** is progressive on Tue., **Asylum** progressive/techno on Thu., **Rave UK** all techno on Fri., and **Purgatory** progressive on Sun. Each night draws 1,500+ to hear **DJ Slammin Sammy** and **DJ Hardware**. Rave UK has had such groups as **The Prodigy** play live.

South Florida's first true all-legal rave, **Leviathan Rave #1** (7/10) took place at Club Boca, attracting a pretty good turnout of around 2,000. With the club set up with a four-color laser, psychedelic projections on the walls, dancers on platforms and a special guest performance by **The Dominator**, all the ravers had a really good time. **Leviathan Rave #2: Children Of The Universe** is set for later this summer with the location unknown.

A huge rave on Miami Beach called, **Raindance** (7/11), had some 2,500+ come for the rave experience. Although I didn't attend, people said it was a pretty good rave, though apparently a lot was promised and not all came through. That's all for now!!



BY JOHN GRIFFIS

Hot from Dallas comes **Ron C** with his second Profile album, **Back On The Street**, with hard, explicit rhymes and strong bass. Best of the 20 cutz: "Funky Lyrics II" and "Lock Down Tight", although I expect "Dokie Booty" to pack floors that thrive on audience participation.

Atlanta and Miami artists just keep that revolving door spinning. Atlanta's **Raheem The Dream** just dropped his sophomore LP, this time on Ft. Lauderdale's 4-Sight Records. Strong cutz include the title tune, "U Don't Know U Betta Ask Somebody", the single "If U Ain't Got No Money (Take



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Yo Broke Ass Home"), and "WARNING! Woofers May Blow". ▲ Also fresh on 4-Sight; the return of **ADE** with the 13-cut LP, *An All Out Bash*, including "Make It Funky", "Autobiography" and the title cut. ▲ I'll go out on a limb and pick 4-Sight's **Hard Headed** as South Florida's best new rap act. The LP *Gold In 3 Weeks* is outstanding, with great raps like "Nuts on Your Chin (What's In Your Mouth?)", "Perverted" and "Billy Billy Martin", along with strong dance cuts like "It's A Black Thang" and "The Shift". Check 'em out. ▲ 4-Sight: (305) 564-6862

Still on the rap, hip-hop, and bass tip, **DJ Fury** of the **Bass Patrol** has dropped the 12-cut LP, *Furious Bass* (On Top), featuring some strong bass cuts, including "Let The Quad Loose", "Speaker Popper" and "Neverending Bass". A must for all true Miami bass fans. ▲ Also on On Top, a new rap 12" from the **Miami Boyz**, "Gangsta Bass" b/w "Miami Boyz". (305) 635-5588.

Meanwhile, **Power Supply** has an 11-cut album debut, *Bass-Boom-Bottom* (Hip Rock), with bass offerings like "Bass Warning", "Bass For Your Face" and the title cut. (305) 791-2597.

Over at Jamar/Pandisc, the godfather of the Bass Planet, **Maggotron** has returned with a nine-cut LP, *The Bass Man of The Acropolis*. As usual, the cover art is worth the price of the vinyl, but bassaholics will also thrill to the clever storyline and potent cuts like "Cap'n Himbad", "Maggotron Has Got The Bomb" and the reggae-flavored "I'm Looking For a Queen". ▲ Also over at Pandisc, notorious New York rapper **Busy Bee** has a new 13-cut LP, *Thank God for Busy Bee*. Check out cuts like "Busy Bee's Block Party" and "Poon Tang". (305) 948-6466.

Elsewhere in Miami, ESA Records has released another house 12", "Yeah" by **Camel In The Jungle**, with a brilliant mix and a Wacka-Wacka mix for those just a little bit "wacked out". More fine product from Miami's best house label. (305) 754-9184.

Techno and rave tunes are alive and well at Merlin Records where **Deus Ex Machina** successfully premieres with three potent mixes of "Threat of Aggression" (129 BPM) backed with "Rage". (305) 253-5055.

The Voice in Fashion resurfaces with five mixes of "You Will Smile Again" on newly created Vaha Records. There's hip and acoustic English and Spanish versions and even bonus beats from **Rique "Billy Bob" Alonos**. Good message and danceable, too. (305) 649-8539.

The techno-bass wars continue all over Florida! In Hallandale, **Dynamix II** has just dropped a 10-cut disk, *You Hear It! You Fear It!*, with the warning, "This album has bass dropping as low as 10Hz. We

cannot be responsible for your equipment or your health!" Actually, this little gem should really please hoards of techno and rave fans with tunes like "Mind Control", "Psychosis" and the massive "Hypnotic 808." On Dynamix II Records: (305) 456-9661.

Over in Sarasota, the Newtown Music Group follows the incredible success of **Techmaster PEB** and "Bass Computer" (a previous #1 on *Billboard's* Heatseekers chart) with **Bass Boy** and the 10-cut disc, *I Got The Bass*, with megabass and zillions of catchy samples scattered throughout. (813) 854-7464

On top of things in Orlando, **Magic Mike & MC Madness** have dropped a new, six-cut EP, *Twenty Degrees Below Zero*. It's quite a bit more explicit than normal, but doesn't do any harm. Guess they're just a little tired of all the "disses" from the "competition". (407) 236-9494.



BY ART PAYNE

Finally had a chance to check out Detroit's newest trendy nightclub, **The Vault**, downtown. After hearing all the hype about this converted bank and the money they dropped to put it together, I was really disappointed. Seems that the dollars went into furniture and posh decor instead of sound and lighting. For a Saturday night at peak club time in Detroit, attendance was very shitty. DJ **Jim McVicar** says the management plans on pulling in some of his fellow WHYT hotmixers to hopefully increase attendance. Joining the lineup will be **Claude Young**, **Reggie "Hotmix" Harrel** and **DJ Dick**, each spinning their specialty, from Miami bass to hip hop to techno-rave, all in the same night.

Former WHYT hotmixer **Jacq "In The Mix" Christie** has made the move to New York and is currently spinning rave in all the right places. Good luck!

George Baker, one of the former owners of Detroit's famed club **The Music Institute**, is slowly going back into the party business again, after experiencing a year or so of family life and a new daughter. Word has it that the first gig, at an afterhours former reg club, didn't go so well, but more are planned before summer's end.

After the success of the **Panic Rave** at the **State Theater** a few months back, the big follow-up was called **Crazy 8's**. Co-sponsored by +8 Records, on the eighth day of the eighth month (August), with eight DJs (I think) including **Kevin Saunderson**, **Derrick May**, **Jeff Mills**, **Richie Rich** and more at Windsor's

Club Vertigo.

A warehouse rave called **Automation** is rumored for late August; details to follow.

Richie Rich of +8 Records had my fax machine in a tizzy with a correction from last month's column. Apparently **Dan Bell** is still with +8, but started the new label **Seventh City** along with **Claude Young**, and they share office space with 430 West Records. **Kenny Larkin** is still tight with +8 and will be cutting new tracks for the *From Our Minds To Yours Volume 2* compilation due out in Sep. +8 also distributes a new label called **Definite**, with the first release, "Jetstream", out now.

430 West has a new one by **Metro D** called "Tomorrow", and a new 12" by **Octave One**, coming soon.

KMS Records has its new compilation, *Journey To The Hardcore*, coming soon. Also, the follow-up single by **Chez Damier**, "Never Love Alone", is due in late August along with a **Tronik House** and a new artist called **Le Andre**. **KMS'** new sub-label, **Vicious Music**, has its third release, "Keep On" by **Tone Nice**. And on **KMS UK**, the *Made In Detroit* compilation featuring an all-star roster of Detroit artists.

PMG Records has a follow-up single by **Jezebel**, "Body to Body", coming by the end of summer.

UR's new sub-label, **Happy Records**, has two new releases: "Love To The Limit"/**Bridgett Grace** and "Sunshine"/**Unit 2**.

Hardwax has a new 12" in the works called "Dr. Kevorkian" (he invented the "suicide machine").

Decisive's new EP release is *Memories* by **Phase 1**.

Although not available domestically, **Juan "Model 500" Atkins** has a new EP out (first in two years or so) on **Network UK**.

Finally, **Mike Huckaby** has been named Detroit promotional rep for a new UK rave label called **Reel To Real**; he is currently helping formulate a US mailing list for promo product. Mike also handles duties at **Record Time**, including 12" sales and mail order.



BY SCOTT HARDKISS

Well, Mona and I almost didn't make it out of New York; I spent our ticket money on pharmaceuticals which seemed more important at the time—an apt ending to a whirlwind week. I rarely made the Seminar itself, as I was busy sleeping days, but I did leave the blurry trip with a few fantastic memories: **Moby's** long, poignant synth intro and devastating new



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material at the **Ritz** (Tue). Getting thrown out of the booth while playing at **Disco 2000** by overzealous lighting expert **Arthur** (Wed). **Keoki** (who, as always, showed us a "fabulous" time) delving deep into the new trance at **Save The Robots** (Thu). I can't remember Friday but Saturday I played the **Mixmag** party at the **Limelight** with **Sasha**, **Danny Rampling** and **Graeme Park**. I had a really good time playing with Britain's finest, but consequently I was unable to get out to the **StormRAVE** in Brooklyn. I heard **Frankie Bones**, **Adam X**, **Jimmy Crash** and the rest of the Groove family rocked it as usual, and I hope to come back and check them out soon, as the East Coast has really exploded since we left. Dawn Sunday at the **Sound Factory** was pretty incredible as well, in a completely different vein. Watching **Junior** uplift thousands well into the next day reminded me of the power of deep house in its true context.

Besides the exceptions listed above, I found most of the New York clubs pretty weak—there are very diverse crowds, but the people don't gel, so the energy is divided. The music was pretty boring too, either formula hardcore or formula deep, though of course there were exceptions here as well. We had an absolutely wicked week, but by the end I was more than ready to fall into the warm embrace of sunny San Francisco.

All is beautiful on the home front, with more converts being made each day. Especially nice are the free parties put on Sundays in **Golden Gate Park**, by whoever happens to get hold of a system and a generator. Everyone is delirious from partying all weekend (some have been going straight since Wednesday), the DJs are usually higher than anyone and the sun burns away any remaining inhibitions—it makes for a gorgeous, surreal afternoon.

There are now two or three major events every weekend night with anywhere from 300 to 3,000 revellers at each, and plenty of smaller clubs and bars to keep people rocking through the week. As each DJ's pulling power is diffused in an ever-expanding scene, and promoters new and old drop like flies, original locations become one of the major factors for a successful event. **Gavin Hardkiss** pulled off an incredible indoor-outdoor rave (**Where's Waldo**) in an airplane hangar. Other creative venues have been a waterslide park (**Creation**) and a motocross race track (**Let Freedom Rave**). As the big raves pull a

younger crowd, the older scenesters (addicts?) retreat to more intimate, laid-back off-night clubs like **Housing Project** (Wed), **Deep Faith** (Thu) and **Mission Rock** (Sun). They're all good places to recover, which is what I'll be doing for the next few days (weeks? months?). Peace...



BY BEN SALEM

Capitol-EMI was the first Canadian major to set up a dance music department three years back or so, appointing **Ron Robles** to the position of **BUD** (Black, Urban, Dance) promotions. Ron has a busy schedule of Canadian releases, including the double sided remix of "Everlasting Love"/"So Excited" by **Debbie Johnson** on affiliate label **Aquarius**.

Pop-reggae ensemble **The Sattelites** have signed a deal with **Intrepid** and released a cover version of **Katrina & The Waves'** "Walking On Sunshine" ahead of their upcoming LP. **Intrepid** had also serviced "Unstoppable" by **Squidley**, an alternative track that was featured on the **Sound Pirates Compilation**.

Capitol artists **Acosta-Russell** return with **A Little Direction**, a largely downtempo/CHR album led off by the ballad "Deep In My Soul".

Kaleefah is the premiere release for **KC Records**. *Listen To The World* encompasses diverse elements of black music from around the world. Twenty-five vocalists, including lead singer **Shakura S'Aida**, are featured on some outstanding reggae, R&B and spiritual tracks. Distribution is handled by **Attic/A&M**. (416)658-7070.

Ex-**Drifters** vocalist **Izzy Rivera** teams up with producers **Erez** and **Peterson** on **Izzy Does It** (NBH). The album is aimed in the soul/AC direction; lead-off single is "I Want U Tonite". (416) 288-9766.

Hamilton-based **Wet Records** has a new dance 12" by **LDR**, "Fox On The Run", in three mixes. It has the potential to become a fair-sized pop crossover. (416) 570-0118.

Matt DiMaria has his fifth and sixth singles on **Emotive**. First as **M1**, on the **Tribal House's** "Reach 4 Stars"/"Dirty Five"/"Rubba Dub Sound", and as **Insomnia** on jazzy/ambient "Imagination"/"Who Has

The Jazz?"/"Summer Swing".

"All I Can Be" is a beautiful original ballad by **Tanya Mullings**, exclusively featured on **RDR's** recent **Promo Pak 17**. (800) 563-RADIO.

Hi-Bias debuted **Oval Emotion's** highly anticipated LP is currently circulating on promo tapes and should hit stores in late August/early September. Also look for a kickin' deep house single by **Willow**, entitled "Move On", featuring **Mike Anthony** on vocals. **Hi-Bias** has also unveiled their **Toronto Underground** label's logo and banner: "The DJ's Other Label". The initial single is the fierce horn-assisted "New York-London-Paris-Chicago" by Austrian artist **Soup**. Look for a host of international releases from **TO Underground** in months to come. Also, expect a full line of **Hi-Bias** merchandise. (416) 614-1581.

"Godfather" and "Living in Ecstasy" by **BKS** appeared on **Quality's Techno Trip** compilation series. The latter, featuring **IN3's**, has been remixed in four varied versions. The success of **BKS** prompted album presignings to labels in Japan, Germany, Holland and the U.S. (416) 291-5590.

Toronto's thriving electro-industrial label **Dov Entertainment** has just released the following albums: **Fantastic Planet/DIN**, the second collection for **Sucking Chest Wound** and the **German Techno Collection Compilation Toxic Trax**. (416) 533-7887.

TO RAVE REPORT

BY JOHN-E

As the summer continues, August emerges as the pivotal month for raves in Toronto. Tearing up our Saturday nights—or should I say early Sunday mornings—**Chemistry** came through with **TO's** first outdoor rave. It was an absolute smash success. The crowd, in excess of 1,000, were jammed to the sounds of DJs **Dr. No** and **Mark Oliver**, along with other local talent until, all muddy, some of the crowd moved the party back to techno club **The Factory**, where it continued until noon.

Another Saturday night mudbath, **Nitrous 014** brought us the first indoor/outdoor rave on a farm with a midway that was rained out, a giant tent and bales of hay! Bravo.

On the return, the city is anxious to welcome back **Exodus**. Claiming to be the originators of the rave scene in Toronto, these boys from the UK promise to "strike back" at the competition with a rave com-



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Italy Top 40 Dance Radio

- 1 **Thrill Me** Simply Red (EastWest)
- 2 **Voodoo Sun** Kraze/Moonfou (Project X)
- 3 **I Wanna Sing** Sabrina Johnston (EastWest)
- 4 **Reach For Me** Funky Green Dogs From Outer Space (Murk)
- 5 **Be-dop** Depth (ULR)
- 6 **A Different Space [EP]** Black Ice (Velvet City)
- 7 **Some Lovin'** Liberty City (Murk)
- 8 **Stuck In The Middle** Danni elle Gaha (Epic)
- 9 **Love To The Limit** Bridgett Grace (Happy)
- 10 **Sunshine** Unit 2 (Happy)
- 11 **Hold Your Head Up High** 4 Love (UCR)
- 12 **So In Love** Akema (Nervous)
- 13 **I'm Falling Too** Clubhouse (Atlantic)
- 14 **Hear The Music [rmx]** Gypsiesmen (ACV)
- 15 **A Black Man And A Black Man [rmx]** Peter Panic (Bumble Beats)
- 16 **Love Fantasy [rmx]** Joey Negro (Ten)
- 17 **Infunktuatun** Leo Mas (Creative)
- 18 **Amnesia** Double FM (promo)
- 19 **Spirit** Spirit (Creative)
- 20 **The Shelter** Gate-ah (Shelter)
- 21 **New Dance Beat** Lil' Louis (Epic)
- 22 **Gradualswingroundub** n/a (n/a)
- 23 **Pussycat Meow** Dee-Lite (Elektra)
- 24 **Shake Your Head [Vandal dub]** Was (Not Was) (Fontana)
- 25 **Gettin' It Right** Alison Limerick (Arista)
- 26 **It's Gonna Be Right** Jovonn (Goldtone)
- 27 **EP1/EP2** Vision (n/a)
- 28 **Jazzy Doll** Lady Bird (Creative)
- 29 **Criptic [EP]** Subway Station (n/a)
- 30 **Feeling Good** James Howard (Emotive)
- 31 **What I've Got** Vitamino (Polydor)
- 32 **From The Pages Of Our Mind** Rhythm 3 Request (UMM)
- 33 **On A Corner Called Jazz** Mr. Fingers (MCA)
- 34 **Don't Let It Go To Your Head** Brand New Heavies (Acid Jazz)
- 35 **Prince Of Peace** Galliano (Talkin' Loud)
- 36 **Tunnel Of Love** Travis Nelson (Planet)
- 37 **Martin Madness** The Beat Division (BPM)
- 38 **Thank You** Karen Anderson (Nottus)
- 39 **Do The Right Thing** The Bygraves (Nu)
- 40 **Dial My Number** Carlene Davis (See St.)

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WA RD U.S. College Radio Top 40

U.S. College Radio Top 40 courtesy of Western Association of Rock Disc Jockeys (WARD), 1749 Howard St., San Francisco, CA 94109. Tel: (415) 252-0900 Fax: (415) 252-1330

- 1 **Dirty** Sonic Youth (DGC)
- 2 **Psalm 69** Ministry (Sire)
- 3 **Meantime** Helmet (Interscope)
- 4 **Love Sick** Pleasure Daisy Chainsaw (Deva)
- 5 **Check Your Head** Beastie Boys (Capitol)
- 6 **Dry** PJ Harvey (Indigo)
- 7 **Angel Dust** Faith No More (Slash)
- 8 **Hammer Of The Rok Gods** Rollins Band (Imago)
- 9 **Your Arsenal** Morrissey (Sire)
- 10 **Urge Overkill** Still EP Urge Overkill (Touch & Go)
- 11 **Singles** Various (Epic Soundtrax)
- 12 **Infinity Within** Dee-Lite (Elektra)
- 13 **Bricks Are Heavy** L7 (Slash)
- 14 **Cor-Crane Secret** Polvo (Merge)
- 15 **It's A Shame About Ray** Lemonheads (Atlantic)
- 16 **Nonsuch** XTC (Geffen)
- 17 **Cool World** Various (Warner Bros.)
- 18 **Good Stuff** B-52's (Reprise)
- 19 **Dim Stars** Dim Stars (Caroline)
- 20 **Hit Parade 1** Wedding Present (First Warning)
- 21 **Magdalene [sng]** Alice Donut (Alternative Tentacles)
- 22 **Lazer** Guided Melodies Spiritualized (Dedicated)
- 23 **Dark Sneak Love Action** Tom Tom Club (Sire)
- 24 **The Insect God** Monks Of Doom (G/Z)
- 25 **Ferment** Catherine Wheel (Fontana)
- 26 **Slow Dust** Belly (4AD)
- 27 **Danzig III** Danzig (Def American)
- 28 **Delaware** Drop Nineteens (Caroline)
- 29 **Between 10th And 11th** Charlatans (Beggars Banquet)
- 30 **Shhh** Chumbawamba (Agt Prop)
- 31 **Honey's Dead** Jesus & Mary Chain (Def America)
- 32 **One Me Phi Me** (RCA)
- 33 **Ricochet** Mighty Lemon Drops (Sire)
- 34 **Queer** Wolfgang Press (4AD)
- 35 **3 Years, 5 Months...** Arrested Development (Chrysalis)
- 36 **Lazy Day [sng]** Boo Radleys (Columbia)
- 37 **Tactical Neural Implant** Frontline Assembly (Third Mind)
- 38 **The Death Of Cool** Kitchens Of Distinction (A&M)
- 39 **Sleated And Enchanted** Pavement (Matador)
- 40 **The Art Of Rebellion** Suicidal Tendencies (Epic)

comparable to anything you might find in Europe. With a line-up featuring Toronto's best, this one should be wicked.

New on the scene, **Mayhem** bring us their third rave in a row with a few surprises in store.

Finally, to end the month of August, **Adrenaline** enters the arena with **Adrenaline 92**, presented by **Chris Sheppard** and **Streetsound**. So far, the line-up includes **Moby**, a contingent of +8 artists, and leading Toronto DJs.

Toronto's own **DJ Sweet** has written and produced a very catchy and infectious hardhouse track titled "Thirsty". To be pressed and released very soon. Keep your ears peeled.

Any questions or comments, please feel free to write c/o John-E's Rave Report c/o Streetsound.



BY JEFF K

Do the words "heat index" mean anything where you are? Here in Dallas it means don't leave your records in the heat for more than five minutes, otherwise they're toast! One "heat index" day of note saw +8 recording artist **Speedy J** hit Dallas to perform live at **Fishdance (7/2)**. Speedy had never felt that kind of heat before and it was starting to get to him, however, being the techno-trooper he is, the show went on. Speedy was joined on stage by **Mauritz** of **Stealth Records' Gateway Experience** and +8's very own **John Acquaviva**. The three threw the crowd into a sweaty frenzy with their 303/909 tapestry.

Comin' on strong 'cause we just get hard: **Turntable Hype** made their Dallas debut (7/11-12). **MC Romeo Romeo** and his dancers flew in that Saturday night to co-host **Edge Club 94**, my mix show on 94.5 The Edge. Hot 97.2 DJ **Charly Casanova** arrived Sunday along with "rave god" **Matt E. Silver** to round out the crew. The show that night at the **Lizard Lounge** was fast and furious. The Hype was definitely in effect as they left the crowd wanting more. Dallas will get more of **Romeo Romeo** later this summer when he returns with **MC Fresh** and **Digital Boy**.

A bit-D shout out to mixmaster **Constantino Padovano** and DJ **Ralphie Dee** for letting the Dallas posse (**Rob Vaughan**, **DJ Red Eye** and me) spin at the big Saturday night party at the **Palladium** during NMS 13! Also much respect to **Frankie Bones** for successfully pulling off his **StormRAVE** in Brooklyn. For techno, it was one of the few bright spots amidst a rather lackluster Seminar.

KISS FM UK RADIO HOT RECORDS & FUTURE HITS



- 1 **Trip II The Moon** Acen (Production House)
- 2 **Don't You Want Me** Felix (DeConstruction)
- 3 **Hold It Down 2** Bad Mice (Moving Shadow)
- 4 **The Colour Of Love** Reese Project (Network)
- 5 **Rainbow People [EP]** Manix (Reinforced)
- 6 **Don't Let It Go To Your Head** Brand New Heavies (London)
- 7 **The Love Is...** [EP] Nookie (Absolute 2)
- 8 **Mr. Loverman** Shabba Ranks (Epic)
- 9 **In Your Bones** Fire Island (London)
- 10 **EMC & Extensive** Chops (Faze 2)
- 11 **Humanity** Rebel MC feat. Lincoln Thompson (Big Life)
- 12 **Prince Of Peace** Galliano (Talkin' Loud)
- 13 **Express Yourself** Jimi Polo (Perfecto)
- 14 **Spring In My Step** Nu-Matic (XL)
- 15 **Sing** Vivienne McKone (London)
- 16 **Tell Me Why** Rachel Wallace (Suburban Base)
- 17 **Figure Of Eight** Grid (Virgin)
- 18 **The Age Of Love** Age Of Love (React)
- 19 **Stakker Humanoid** Humanoid (Jumpin' & Pumpin')
- 20 **Rush In The House** Xenophobia (Kickin')
- 21 **Wishing On A Star** Cover Girls (Epic)
- 22 **Do You Feel It (Like I Do)** Tammy Payne (Talkin' Loud)
- 23 **Love U More** Sunscreen (Sony S2)
- 24 **Warm It Up** Kris Kross (Columbia)
- 25 **Rhythm Is A Dancer** Snap (Arista)
- 26 **Full Term Love** Monie Love (Cooltempo)
- 27 **Shine On** Degrees Of Motion (London)
- 28 **Who Is It?** Michael Jackson (Epic)
- 29 **Living Inside A Dream** Nightcrawlers (4th & B'way)
- 30 **Even Better Than The Real Thing** U2 (Island)
- 31 **A Trip To Trumpton** Urban Hype (Faze 2)
- 32 **Does It Feel Good To You** Carl Cox (Perfecto)
- 33 **Sesame's Treat** Smart E's (Suburban Base)
- 34 **Shake Your Head** Was (Not Was) (Fontana)
- 35 **Hey Fellas** Simone (X.Treme)
- 36 **Midsummer Madness [EP]** Rhythm Section (Rhythm Section)
- 37 **Ain't No Man** Dina Carroll (A&M)
- 38 **Enter Your Fantasy [EP]** Joey Negro (Ten)
- 39 **Give A Little Love** Photon Inc. (Strictly Rhythm)
- 40 **LSI (Love Sex Intelligence)** Shamen (One Little Indian)

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The world came together to share ideas and further the scene, but instead were disrupted by the few who always insist on arguing about definitions and rightful heirs. Publeeease!

On the local scene, be on the lookout for up-and-coming Dallas techno outfit **Proxima**. These guys have just released their first single, "Discotechno". Kinda self explanatory, eh? If you're interested, call **Cybortronik Recording Group: (214) 343-3266**. Also check out The "E" P by **The Future Samples**. This fantastic, hard-hitting white label has been causing a buzz here for a while and Dorothy, it's from Kansas!?! Peace, y'all.

Jeff K's Mix Show Edge Club 94 airs Sat 10pm-2am on 94.5 KDGE and is 100% Live Mix. Contact Jeff at KDGE, 1320 Greenway Dr., Ste. 700, Irving TX 75038-2510. (214) 580-9400. Fax (214) 580-9450.

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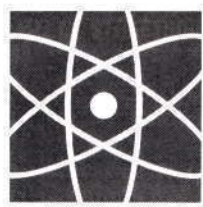


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TechFile



Not so long ago the good old compact cassette was the only sane choice when you wanted to record a little personal-listening music. Nowadays, there are at least half a dozen distinct recording options to consider before making a move. Confused? *Streetsound* offers assistance with this quick non-technical guide to personal recording in all its many flavors...



□ Analog Cassette Deck (single)

No matter who you are, what features you're looking for, or how much you have to spend, there's an analog cassette recorder out there with your name on it. The humble cassette deck has such a mass of installed users, they practically guarantee that this format will be with us for a little while longer. And hey, these machines can make good recordings: with the addition of the new Dolby S noise reduction system, some say cassettes can even compare with CDs. But in

the long run, it's still not digital. In a world where everything is going 1010, the analog cassette is clearly marked for death. **Rating:** Cheap, easy, familiar...and on its way out!



□ Analog Cassette Deck (double)

Twice the fun or double the trouble? The dual cassette deck is real easy to use when dubbing material from one tape to another, and so it got hugely popular with the prerecorded cassette-buying masses. Problem is, on most affordable, even somewhat expensive dual decks, you can easily hear the loss of sound quality in your first generation dub. This is no fun. **Rating:** The double deck will go the way of its single deck sister, as all analog recording technology bites the dust!



□ Cassette Ministudio

Very popular among the musically inclined, these little marvels are actually tiny studios-in-a-box! They let you mix four, six, even eight separate tracks onto a conventional cassette tape with

decent-sounding results. Manufacturers like **Fostex**, **Tascam** and **Vestax** have built considerable franchises on these machines, which give musicians an affordable (mostly \$200-\$800) opportunity to produce multitrack recordings. Unfortunately, when word began to spread of affordable digital alternatives (see ADAT), these took a nose dive in sales. **Rating:** Not too useful if you're just taping for the walkman and the car, but fine fun to experiment with otherwise, particular if you pick one up real cheap!



□ Reel-To-Reel

Two-track and multitrack "open reel" recorders were, and are still very popular in studio-based applications, but they never really made inroads into the home market except among audiophiles and audio hobbyist (DJs included) who wanted to try out their editing skills with the old razor blade. The bigger machines, equipped with the proper noise reduction, can compete in the digital domain, but for many reasons, including random access to recorded tracks, ease of editing, and cost of machines, maintenance and tape, the

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digital format is already well on its way to replacing reel applications. **Rating:** Good used deals to be had if you keep your eyes peeled. Always fun to muck about with, though not too practical if portability is a factor.

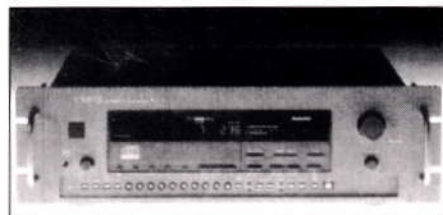
VCR

It's no news that your average videocassette recorder makes a pretty fine audio recorder as well. And, as VCR and tape quality improve, so does the sound. In short, it might be worth your while to try putting your VCR into your audio loop. **Rating:** It's not digital, but you can definitely get high quality, full range sound, and you'll get continuous-program tape lengths of up to six hours to boot.

Digital Compact Cassette (DCC)

The Digital Compact Cassette comes from the same people who brought you CD technology, the fine folks at Philips. And they're betting the bank that their personal digital format is going to take the market by storm. Going head on against Sony's MiniDisc, the DCC's advantage is that you can play a regular analog cassette in a DCC machine. Pretty smart thinking, but prepare to see both Philips and Sony blow their brains out as they battle for this market. Philips, Technics and Tandy (Radio Shack) have all shown prototypes of DCC players, all checking in around \$800-\$900. So far it seems that DCC has the edge, as a majority of record labels has gotten

behind up DCC by committing to release prerecorded product in that format, rather than in MD. By the way, DCC uses a similar use-it-or-lose-it sound compression approach as the MiniDisc. **Rating:** Just about the same status as the MiniDisc (see above). Give it a few months!



CD-Record (CD-R)

You've always wondered why you couldn't record to CD—well, now you can. Using a new type of compact disc that features a recordable layer, and two lasers (one to write info to the disc, the other to read it), CD-Record (CD-R) let's you record your own CD and then play it back on any conventional player. Studer, Denon, Marantz and Carver all offer machines in the \$7,000 to \$10,000 range. Still a bit pricey, and the special recordable CDs are about \$50 a pop, but like most tech, as it become more widely available the price is sure to drop (see last month's TechFile for more info on companies using these machines to provide small run CD manufacture—need one?). **Rating:** At these prices, this tech can only be considered "personal" by the wealthy indeed.

Digital Audio Tape (DAT)

No other digital format has caused as much controversy as DAT. The technology's been around for years, but only recently did it manage to break through legal obstacles and hit the market...many say, too late. Record companies were the DAT suppressors: fearing widespread bootlegging, they first blocked DAT machines in the US legally, then finally forced consumer DAT



MiniDisc (MD)

Sony enters the consumer digital recording market with its very own MiniDisc technology, set for a September launch. The system uses a 2.5" disc to deliver up to 74 minutes of digital audio that is suppose to compare favorably with CD. But (there's often a "but"), to cram all that digital info on a little disc, the MD system compresses the audio spectrum down to only the frequencies that a human ear can hear, lopping off, as it were, the high and low ends of the scale. Only once a lot more people get to hear these machines will we be able to tell how good this compression process sounds. **Rating:** Too new to tell, really, though one senses a potential problem with this "what you can't hear you won't miss" approach, which begs to be argued about. Give it a few months...



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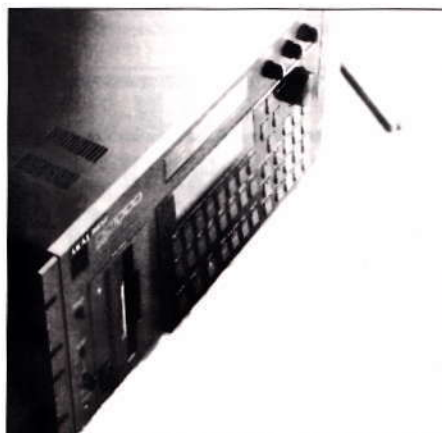


decks to include a copy-limiting protection plan on a chip called SCMS. In any case, these sophisticated units record digital info onto magnetic tape, they're affordable (\$500 up), they're portable, and they produce sonically pure two-track digital recordings. DAT has many applications in the pro arena, from mastering to data back up of other digital systems. But because of all the delays in introduction, and the record companies' non-support of the medium, consumer DAT will probably fade from view shortly. **Rating:** By all means grab one if you can afford one. If you can, get a pro machine over a consumer deck for superior recording flexibility, better service, and no copyguard system.



ADAT

One of the hot new buzz words in digital recording, ADAT allows you to make 8-track digital recordings to standard 1/2" S-VHS tapes. So far, **Alesis** is the only manufacturer to offer an ADAT player. Listing at \$3,995, the machine is causing some serious waves. With 8 digital tracks to record to at a fantastic price, ADAT will find its way into both home and pro studios. ADAT's main competition will come from digital audio work stations which, unlike tape systems, record directly to a computer hard drive. **Rating:** Interesting, but not yet practical as a personal recording device, mainly because of the price.



Magneto-Optical (MO)

Part of the high end world, magneto-optical



Far East Fun

Vestax Musical Electronics Corp., familiar to many through the Stanton-Vestax line of mixers in North America, also has a long history of supply-

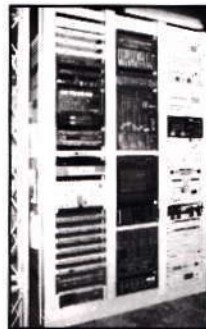


ing innovative DJ products in its native Japan. When *TechFile* heard news of a new store totally devoted to the DJ opening in the heart of Tokyo, we just had to investigate. Shown here are pictures of the first

Vestax DJ shop, originally launched as a guitar store 15 years ago. After some changes, it became the first DJ-only shop in Japan. Jumping on the growing interest in the DJ market, the company in April opened a second store on the ground floor of Vestax corporate HQ,

featuring an innovative mix of pro DJ equipment and pro audio gear. Only in Japan? **Contact:** *Paco Corporation (the original DJ store), 3-20-10*

Shibuya, Shibuya-Ku, Tokyo; tel 03 (3409) 3313. Professional Paco (the new DJ store), 2-37-1 Kamiyama Setagaya-KU, Tokyo 154 Japan; tel 03 (3418) 7811; fax 03 (3418) 7702.



recorders are like hard disc recorders but with removable disks. The **Akai DD1000** is the reference system right now. Lots of applications in the recording studio and video post-production worlds, but a little too heavy for most home studio jockeys. **Rating:** Keep watching. Lower priced MO disks are now available for well under \$1,500—they aren't fast and don't have the massive storage capacity of the big guys, but all that may come soon. But no real "personal" use right now.



Hard Disc (HD)

Hard disc recording is the true wave of the future, handling digital audio data in your computer, right along side digital video, drawing and animation, word processing, and everything else you'd expect to be computing. It's only recently that it has become imaginable (read affordable) for Joe consumer—Joe consumer musician that is. A hard disc recording system whether it's based around your existing computer, like **digidesign's Sound Tools** for the Macintosh, or around a dedicated computer, like **Roland's DM-80**, is cool for several reasons. You can play around with what you've recorded just like you can with a word processor. Don't like a bit here, just cut and paste into to another part. Your not moving music around, you're just juggling digits so there's practically not loss in quality no matter what you do. Right now, a hard disc recording system will set you back up to \$10,000 just to get into the game. But it's only a matter of time before everything, from your answering machine to your home cassette deck, makes use hard disc technology. **Rating:** Yet another tech to watch—on the dabbling side, a program like **MacRecorder**—aimed at business presentations and education—turns your average Mac into a low power version of Sound Tools, for under \$300!

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DJ SEEKS TO TRADE mixing tapes with other DJs. House+hip hop+reggae+freestyle+techno. DeeJay Selecta. DJ A.M.: 6918 W. 29th Ave. Hialeah, FL 33016. (305) 362-4854 (#61)

DJ/PRODUCER sks to collect NY radio mix shows incl. Kid Capri, Red Alert, etc. G. Cliff, 3909-65th Ave. N., #102, Brooklyn Center, MN 55429. (612) 537-3462. (#60)

WANTED: Vicious Pink, Manicured Noise, Malaria, Rational Youth, Dynamic Hypnotics, Cult Hero, Die Partei & Portion Control. David Heaton, 13801 N. 37th St., #304, Tampa, FL 33613. (#60)

ATTENTION WORLDWIDE DJs: Interested in trading boombastic tapes? Look no further. Send to mobile/club/radio/funk pgm/prod. Craig Malcolm Petrou, 333 W. Ridge St., Carlisle, PA 17013-4011. (717) 258-3108 or 245-9390. (#60)

DJs WORLDWIDE: I trade mixed tapes: hip hop/reggae/house/freestyle. Send tapes/write/call. Alex Mesa, 6918 W. 29th Ave., Hialeah, FL 33016. (305) 362-4854. (#60)

WANTED: Erasure DJ Club Remix 12" promo of "Push Me Shove Me", "Ship of Fools", "Sometimes" & other memorabilia. Write: Gabe Nowak, RR.2, Proton Stn., ON, N0C 1L0 (#61)

RECORDS - PROMO WANTED

BEAUFORT, NC: Mobile. All formats/styles, esp. hi-NRG. Fdbk supplied. James Hudson, Rt 2, Box 660-A, Beaufort, NC 28516. (919) 728-6060/Fax: (919)



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CARLISLE, PA: Rmx engineer/radio PD/Club-mobile DJ/producer seeks rmx tapes, promo for guar exp & fdbk. Carid "the Mixologist" Petrou, Knight of the Turntables, 333 W. Ridge St., Carlisle, PA, 17013-4011 (#61)

DALLAS, TX: Hi-fashion groove/garage/acid jazz/house/techno/freestyle. CD/12". Fdbk: Digital audio newsletter. Jet Set DJs Club Svc., David John Clare, P.O. Box 515791, Dallas, TX 75251-5791. (214) 699-7269 or 804-8232. (#60)

EDMONTON, AB: Broadcast Prod. house req. promo CD service. All styles incl. open ends. Returns provided. Digital Music Communications, Box 4367, Edmonton, AB T6E 4T5 (#60)

HOUSTON, TX: Industrial/techno/house DJ. 12"/CD. Guar. fdbk/playlists. Powertrip, DJ Jeff Fath, 715 Fargo, #2, Houston, TX 77006. (#60)

KENYA: DJ in Africa seeks promo house/dance/reggae for mobile/disco/club scene. 12" vinyl. Feedback returned. Mike Odhiambo, PO Box 770, Kisumu, Kenya (#61)

LOS ANGELES: Club DJ needs promos. Rave, techno, house (the hard stuff). Eddie Munster, 1626 Puente Ave., Baldwin Park, CA 91706 (#61)

LOS ANGELES: Digital Only DJ seeks house/alternative/hi-NRG promo CD singles. MOVE, 11154 Aqua Vista St., Unit 21, Studio City, CA 91602 (#60)

MIAMI: Club DJ Pumpin' Paul seeks all formats. Will return feedback sheet. Please mail to 3303 NW 7 St., Miami, FL, USA 33125 (#60)

MONTREAL: CKUT-FM needs new material for rap/reggae/dance/techno shows & mobile DJ svc. Send c/o Genevieve Heistek, 3480 McTavish St., B15, Montreal, Quebec H3A 1X9 (514) 398-6767/fax (514) 398-8261 (#60)

NASHVILLE: Mobile/club DJ. Rap/dance/underground/mixes/remixes. Any format. For hot mixes/house parties/dances. Demos welcome. J. Doza, 6232 Hillsboro Rd, Nashville, TN 37215 (#60)

PARIS, FRANCE: DJ-Engineer, European music wanted for promo in Québec. Hi-NRG Prod., M. Derome, 32 Fabert, Paris, 75007, France. Tel: 45-55-74-38 (#60)

SAN FRANCISCO: Radio DJ/music mag columnist. Hip hop/reggae/dance. Mike "DJ TopCat" Turner, 1322 Leavenworth St., San Francisco, CA 94109 (#60)

SANTA ROSA, CA: Professional DJ/remixer. All dance formats. Feedback guaranteed. Alfonso Philippe, 655 Simpson St., Santa Rosa, CA 95401 (#61)

SEOUL, KOREA: Korea's hottest mobile/club DJ pool. 12"/CD. Rap/Hip hop/R&B/House/rock/pop/alternative. 22 members. Guar. club play w/ fdbk. Jam Prod./Adam McQueen, PSC #303 Box 58, APO AP 96204-0058. Tel. 011-822-7913-5449 (#60)

TOKYO, JAPAN: Club/radio DJ. 12"/LP/CD. Rap/hip hop/R&B/reggae/acid jazz/funk. Guaranteed club &

air play. Yoichi Kanamaru, 1147-92 Tsu, Kamakura, Kanagawa 248, Japan (#60)

WASHINGTON, DC: Club jock seeks promo. House/techno/reggae/hip hop/acid jazz. Import/domestic. 12"/EP/LP. Dubfire Sound System, Ali Shirazania, P.O. Box 2722, Kinsington, MD 20891 (301) 353-9384 (#60)

EQUIPMENT WANTED

WANTED: 2-1200 Mk2 turntables, excl. cond., reasonable price. Send info/prices: BK, 7021 Lyre Lane, Dallas, TX 75214. (214) 827-9306. (#60)

WANTED: TEAC TAPE DECKS, MODEL V-707RX. Must be in working cond. Cash paid. Chris (613) 722-2793. (#60)

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TALENT WANTED

DZL RECORDS looking to sign house, techno & rave artists. Send demo tapes to: 2901 Jane St., Unit #34, Downsview, ON, M3N 2J8. (416) 636-9579 (#61)

INNER BEAT RECORDS seeks material: underground, deep house, ambient only. Send demo tapes to: 2901 Jane St., Unit #34, Downsview, ON, M3N 2J8. (416) 636-9579 (#61)

DALLAS, TX: State of the art prod. co. sks strong fem. club music vocalist. Serious only. David John, (214) 699-7269. (#60)

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MIAMI HOT TRAXX tip sheet. Spec. in freestyle/bass. Call or write to get on mailing list (215) 824-2681. P.O. Box 21222, Philadelphia, PA 19114 (#60)

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JOBS WANTED

SERIOUS JOURNALISM STUDENT/freelance writer

sks publications needing submissions Write/call for clips. Bob Gourley, 3 Greenville Dr., Barrington, RI 02806. (401) 246-0243. (#60)

DJ PERSONALS

JACKSON FANS (Michael et al): New club being formed. Write to Peacock Power, 6605-32nd Ave., Montreal, PQ, Canada H1T 3C7, attn R. Warrne. (#60)



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