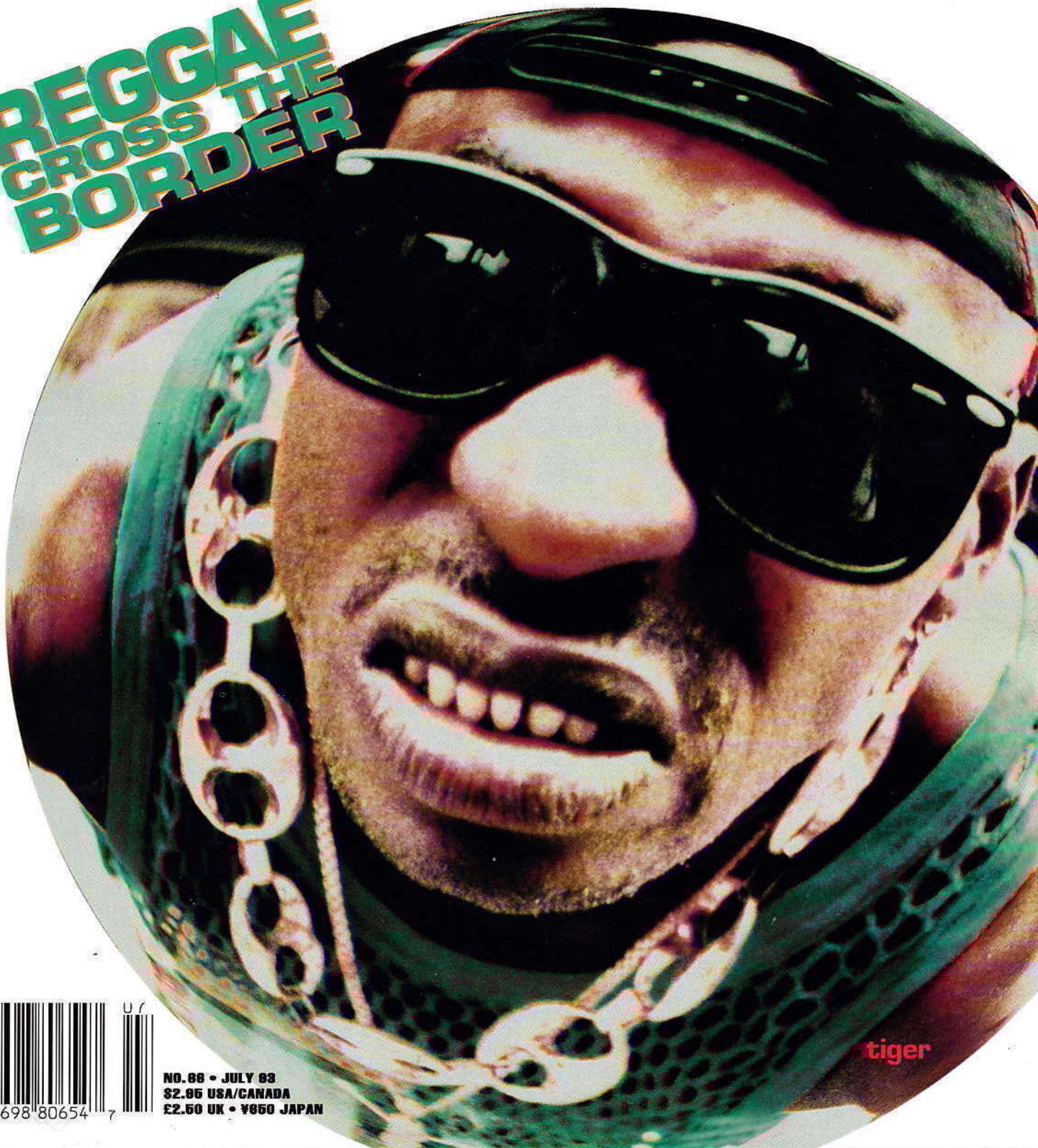


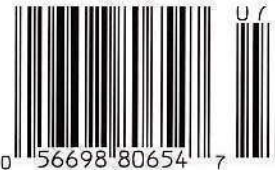
DJ's JOURNAL: MUSIC • MEDIA • HARDWARE • STYLE

Street Sound

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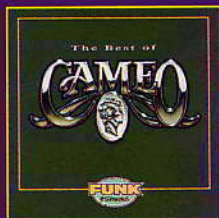
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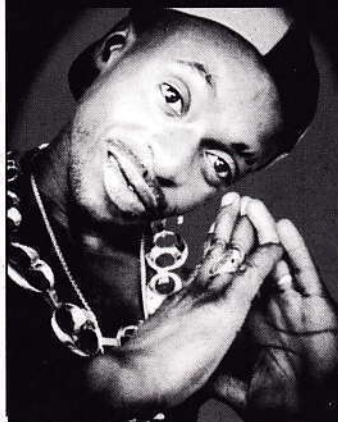
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Copyright 1993 by Street Media Ventures Inc.

(June/July) 1993 No. 66. Streetsound is published monthly. Subscriptions:
One year (12 issues) \$42 U.S. / \$42 Canada / \$75 foreign in U.S. funds.
Opinions expressed herein are not necessarily those of the publishers or
advertisers. U.S. office of publication Lewiston, NY. Second class postage
paid at Lewiston, NY. U.S. USPS 00487. U.S. Postmaster send address
changes to Streetsound Ltd., P.O. Box 1241, Lewiston, NY 14092. Canada
Post: Send change of address notices, undeliverable copies and subscription
orders to: Streetsound, 174 Spadina Ave., Suite 506, Toronto, Ontario, M5T
2C2. Second class mail registration no. 7893. ISSN 0841-2650.

PRINTED IN USA



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CLUB CUTZ

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The Original, Essential Dance Compilation Returns

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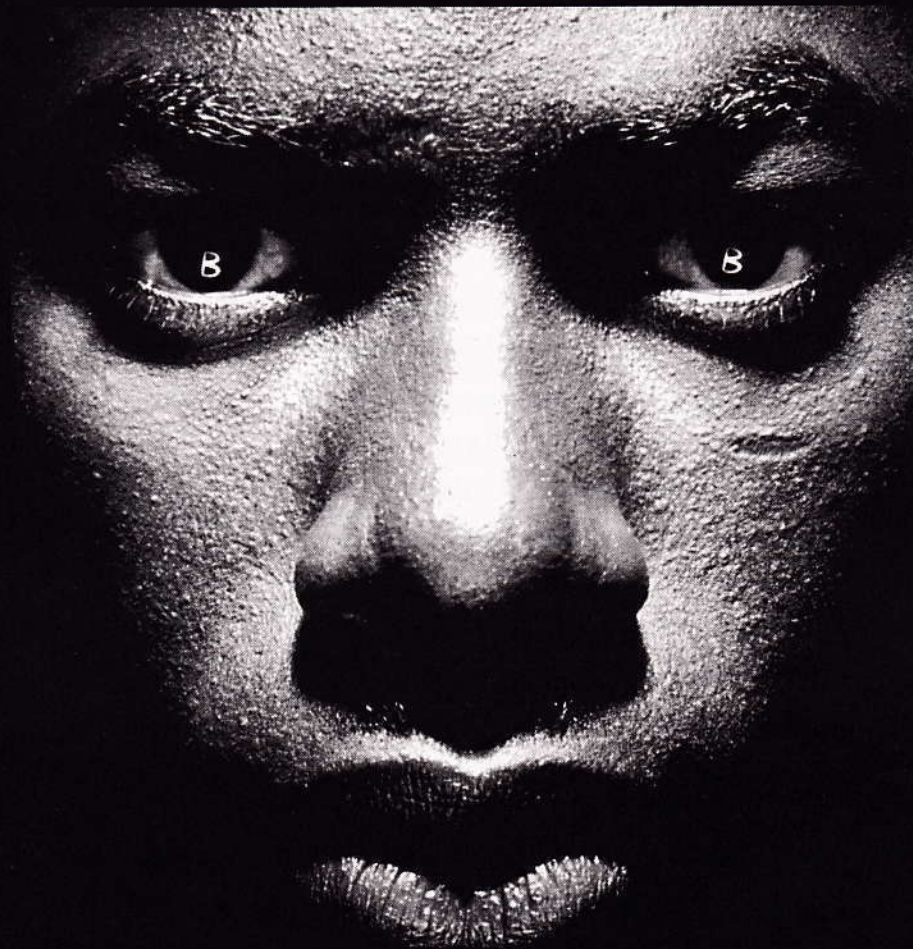
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VOICE OF JAMAICA

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THE SINGLE DEPORTEES (THINGS CHANGE) IN STORES JULY 6



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microfile

"Ice-T and Andrew Dice Clay **provoke intense** emotional responses. Both fans and foes alike feel strongly about them. They offend, **chide**, and provoke. Yet, they speak truths once you get past their veneers..."—*from the intro to the "Dice T" cover story interview featuring Ice and Dice, CREEM (V.2 N.2)* ▼ **"Price** of joining 'The Official Madonna Fan Club': \$29 (US)"—*Harper's Index (1/93)* ▼ "To: INSOC FANS. Yo! Anyone phreak the ASCII text file on Information Society's "Peace and Love Incorporated"...last track? **Easy to do** with an 1/8th inch plug, some phone line, and a RJ-11 plug on the other end. **Set the volume** to about 1/4 to 1/2, call up your com software, and from terminal mode type ATO (AT—Hayes command of course, O—Originate), 300 8N1, and ****POW**** it synchronizes, and the text starts a-scrolling (all upper case). I'd upload it, but I think it probably **falls under** the copyright on the CD, so unless **Kurt says** it's okay, I won't put it up." — *e-mail message in the CyberForum section of CompuServe (6/4/93)* ▼ **"12%** of The US adult population admits to being psychically addicted to TV."—*Wired (5/93)* ▼ "Producers have turned into beauticians: **hired to knock** the wrinkles out of tired old faces."—*The Face (5/93) on remixes of past hits* ▼ *Private Erotica* is a regular CD, "recorded in **3-D Audio**", that claims to provide "Real life **Sexual Experiences** in Virtual Reality". An industrial-ish track called "CyberSex!" by Tone Def leads off, followed by...the sounds of sex, featuring Laura, Daniel, Michelle, Robert, Cindy & Stephen, Richard & Wayne, **Julie & Jennifer**... Track 18, "CyberSex!" (Extra Wet Mix), closes the whole thing down. Where the VR comes in is **your guess**—headphones are recommended "for **maximum** effect"... *Contact: A Lasting Impression Music Corp., 1592 Union St., San Francisco, CA 94123* ▼ **"OUR REVOLUTION NEEDS EVERY TYPE OF MUSIC!** Seventy million Americans live in poverty. One hundred million more have **no money left** after paying the bills. In order to reach and inspire them all, we need every style of music that touches anyone's **heart and soul:** Gospel...Country & Western...Hardcore...**Mariachi**...Heavy Metal...Jazz...Techno...House...Folk...Rap...Classical...Blues...Reggae...R&B...Rock...Salsa...Oldies...Dance...ETC. ETC. ETC."—*People's Tribune: Music And Revolution Special Pullout (Summer 1993)* ▼ **Stay tuned** for the Streetsound On-Line Network, coming to a phone near you. This BBS is available **free by modem**. Full details next issue...

dates

July 2-4

1993 Dream Dancer
DJ Competition
Radisson Plaza
Chicago, IL
708.456.9426
Major Chicago rap talent search.

July 7-9

Pro Audio & Light Asia '93
New World Trade Centre
Singapore
82.865.2633
Asia's version of the NAMM
show—pro audio and lighting
gear.

July 20-24

New Music Seminar
Sheraton New York
New York, NY
212.581.1000
The big annual all-encompassing
music biz schmooze in NYC—re-
born and restructured for its 14th
year running.

July 28-31

Detroit Regional Music Confer-
ence (DMRC)
Radisson Hotel
Detroit, MI
313.963.0325
Detroit's first music conference in
the tradition of WMC and NMS.

Aug 2-7

Reggae Sunsplash '93
Jamworld
Kingston, Jamaica
800.93.SPLASH/212.206.8010
THE major annual reggae blow-out!

Aug 8-9

The 1993 ADJA DJ Forum
Holiday Inn
King of Prussia, PA
800.355.6060
The American DJ Association's
annual swindling.

Aug 12-15

Jack The Rapper's 17th Annual
Family Affair Convention
Atlanta Marquis
Atlanta, GA
800.824.JACK/212.460.8012
The world's "premiere Black music
convention!"

Aug 8-10

Nightclub & Bar
Tampa Convention Centre
Tampa, FL
800.247.3881
The North American nightclub in-
dustry trade show—lighting and
DJ equipment prominently fea-
tured.

Aug 19-22

Pop Komm.93
Congress Centrum Ost
Cologne, Germany
49.202.27831.0
The German Pop Music Fair—
"second largest event of its kind
worldwide".

Aug 23-26

International DJ Expo
Universal City Hilton & Towers
Hollywood, CA
516.767.2500
The cavalcade of DJ expos
continues!

New York...
according to **Andyman**

- 1 **Janet**—we love her. Period.
- 2 **Street fairs**—for the arepas (mozzarella cheese sandwiched between two sweet commel pancakes and grilled)... and the people.
- 3 **USA's Saturday night rooftop parties**—hosted by Desmond and Stella (Gaultier's muse).
- 4 **Jules** restaurant—country French on St. Marks.
- 5 That Tommy D remix of Jethro Tull's "Living In The Past" (on Chrysalis/UK).
- 6 **RuPaul's "coming out" snipes** for her *Supermodel Of The World* LP.
- 7 **Book Of Love's** fabulous new **West Village duplex apartment**
- 8 Lunchbox's "Baby June" (Solid Pleasure/UK)—for those Betty Davis samples. Distributed by Edie.
- 9 **Glamour**—because we're sick of anything remotely grunge.
- 10 **Sliver**—Save the \$7.50. **Tom Berringer** did it.

To have your "...according to..." Top 10 considered for publication, send to **Streetsound According To...**, 333 W. 52nd St., New York, NY 10019. Or fax to 212.315.4601.

according to

Brooklyn... according to **Frankie Bones**

- 1 **Back To Basics**... Free outlaw parties that last all night.
- 2 "**Al Davis**" (ALD)—synthetic acid madness.
- 3 **Scooby Snax**: treats that can be whatever you want them to be.
- 4 **Operation Boxcar**: 40 ravers, a sound system and a boxcar.
- 5 **Joint Ventures**: keepin' the original vibe alive.
- 6 **Primary Productions**: first Blue, then Yellow, next Red...more than a rave.
- 7 **Snapple**: Iced tea of the future.
- 8 The natural stimulant: the **Caffeine** hardcore CD, out now.
- 9 **Alici**: Rotterdam via Brooklyn via London, now on deConstruction.
- 10 The **FlavaFuze** method: Old school acid house and techno after four a.m.

New York... according to **Goldy Loxx**

- 1 **Glitz** at the Grand.
- 2 **Junior Boy's Own**—fiercer than the Murk in 1992.
- 3 "**Groove On**"/YoYo Honey.
- 4 "**Back To My Roots**" video...those wigs: "You go, girl!"
- 5 **William Baldwin**
- 6 **Marky Mark bus ads**
- 7 Beld "super"cuts: Eve & Christie Denham
- 8 **Janet Jackson's** current look
- 9 "**Movin' On**"/Roach Motel
- 10 **DJ Manny**—body, too!

Detroit...
according to **Art Payne**

- 1 Biggest buzz: planning, preparation, unity for upcoming **Detroit Regional Conference** (look out, NMS & WMC).
- 2 Hottest club...no club at all. A space called **1515 Broadway** features underground to hardcore hip hop. Various indie promoters. Almost every weekend.
- 3 The **Bankle Bldg.**—hot spot #2 for the indie promoters. Techno, underground, house/trance.
- 4 Merge Productions' **Soul Nite** at the State Theater—biggest gig, still going strong. Monthly.
- 5 Spots to shop for the discerning DJ: **Recordtime** for dance; **Buy Rite Music** for hip hop and rap.
- 6 Kicking the product: **Submerge Distribution**, handling Happy, UR, and others, has revived **Metroplex**, the original techno label.
- 7 Rumor has it... **Juan Atkins** (founder of Metroplex) about to boom some bass-style techno... "Clear" '93, maybe?
- 8 Cruisin' and boomin'—**W.7 Mile**, the new hot spot to crank the volume, contrary to the wishes of Detroit Police.
- 9 Airwaves of choice: **WHYT 96.3**, even though they shortened their mix show—what's up with that, Mark J?
- 10 Summer song for the masses: "**Whoop! There It Is**" by Tag Team.

when you just gotta let 'em know what's going on...

shout it out!

this is your shout out page – starting next issue...

why write letters to the editor when you can send shout outs to the world?

when you've got something to say, WRITE IT DOWN, SNAP A PICTURE of it, EXPRESS YOURSELF in any form that streetsound can print and SEND IT directly to:

Streetsound Shout Outs, 333 W52nd St., Suite 1003, New York, NY 10019 or fax 212.315.4601

a street media ventures exclusive feature

Unreleased Tracking

DJs want to know by DJ Disciple

Unreleased Tracking, originally a S.U.R.E. Record Pool concept, focuses on upcoming dance music releases from a wide range of producers, artists and labels. It features many of the productions and artists that, though well-recognized by the DJs and communities that keep house music thriving, are overlooked by the major dance industry and are therefore unheard by much of the public at large.

My name is DJ Disciple, and my radio show on 91.5 FM New York is geared to the DJs who want to know what's hot and what's about to break out. Cassio Ware, Lenny Fontana, Richard Payton, Charles Dockins, Derrick Carter, Lil John, Steve Mac, Farley and Heller—these guys are our future and they're what my show and this column are all about. The material played and featured here is mostly unreleased. To get things rolling for this first *Streetsound* installment, 10 songs to take you over the top...

1 Groove Committee—"You Need Someone" (tape; Vinyl Solution/UK). It keeps getting better and better. Victor Simonelli keeps Groove Committee groovin' with a phat vocal track that should outdo their last hit, "Feels So Right".

2 Buzzin' Cousins—"Get Myself Together" (tape; Azuli/UK). Romanthony, known for his

dirty, raw house sound, gets his cousin Miguel in the picture on this one. The Let Me Show You Love version brings me back to that sound by Basement Boys on the dub of Ultra Naté's "Scandal".

3 Lonnie Gordon—"Bad Mood"/"I Will Survive" (SBK/US) On a production level, this diva has everything going for her. On the test pressing tip, "Bad Mood" is the ultimate session remix—it should be out by the time you read this—with Masters At Work, Murk, MK and Roger S all in on this. My favorite is Roger's Murky Club mix. On the tape tip, "I Will Survive" should be the follow-up. Todd Terry outdoes himself. Many have tried to do Gloria Gaynor over again—with Todd's remixing help, Lonnie more than gets the job done.

4 Hard Drive—EP (Strictly Rhythm/US) Barbara Tucker's sampled voice of "Deep Inside" is the buzz track everyone's looking for, thanks to the mix show DJs who've been pumping it since March. Masters collaborated with Tony Humphries and Maurice Joshua on this one. Maurice's Vibe samples Chantey Savage's "Gotta Hold On You", while Tony and Masters give us nine minutes of "Just Believe". Really like the Open Sesame beginning.

5 Michael Watford—"Love Made For Two" (EastWest/Atlantic/US) EastWest is "Holdin'

On" too long. "Love Made For Two" should've been out already. This vocal track has been creating the buzz for underground lovers since last year. Nuff respect to Smack Productions for keeping the flavor going.

6 Kraze—"Mama Don't Cry" (Project X/US) Totally tribal. Totally motherland. Totally wicked. Every summer, Project X releases something good—in '93, this Kraze/Roger S team-up should do wonders for the label.

7 Sabrina Pope—"It Works For Me" (King Street Sound) Blaze and Nick Jones work the mixes of this pure Jersey track, while Victor Simonelli adds the NY club flavor on his remixed version.

8 MADA—"The Good Stuff" (Nervous/US) In my opinion, the best work they've done yet. A fierce disco locomotion loop with good stuff, good stuff, good stuff all over it.

9 Cassio Ware—"Booty In The Backroom" (Easy St./US) "Booty In The Backroom" is a "he said, she said" vocal track, with Jackie's big mouth being mentioned throughout the song. Very original.

10 Theo Gasteneau—"Take A Stand" (tape-Street Style/US) Truly a talented artist and singer! Slamming Dave Cornacho and Smack mixes. I'll take a stand for music like this any day.

If you have music that's unsigned, unreleased or underexposed, send it to this address: DJ Disciple, 237 Nassau St., #5E, Brooklyn, NY 11201. You can reach me by phone at 718.858.2430.

TUNE IN. TURN ON. TRANCE OUT...



TRANCE
TEKNO
EXPRESS

OUT NOW ON POW WOW
TRANCE



FROM DETROIT TO BERLIN & BACK

The Production Room: Notes for the Hip Hop Producer

Beginning next issue right here in Streetsound, SamLove Ewen explores the circuitry and the grooves, straight from the pages of The Production Room. It's an all-new DJ tech flavor.

To subscribe to this excellent hip hop producers' newsletter (now on its Premiere edition), send \$12 for four issues to: The Production Room, PO Box 748 Ansonia Station, New York, NY 10023.



10th Anniversary Reggae Report

Celebrating its 10th anniversary this year, Miami's Reggae Report has been following reggae music from its underdog days to its current status as a rising new force in American culture.

"Ten years ago when I started this magazine, I always hoped I would be there when reggae broke in this country," says publisher and editor **M. Peggy Quattro**. "It hasn't gone quite the way we all wanted it to go in terms of emphasis on roots & culture music. Dancehall has not only opened the door, but kicked it down—but we still give thanks for that."

Continuing their Sunday afternoon beach reggae parties at Maurice's on Miami Beach, Reggae Report has plans to expand into satellite TV with a 30-minute magazine-style series on reggae in Jamaica and the U.S.

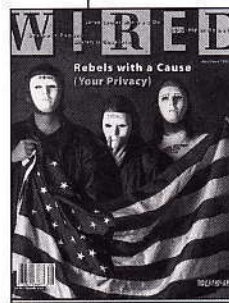
Reaching the far corners of the world with distribution in the U.S., Canada, Jamaica, Europe and Japan, Reggae Report promises more years of hardcore reggae coverage to come. For sub info: 305.933.1178 and get connected to the real rock!

—Morgan Gerard



Wired Watch

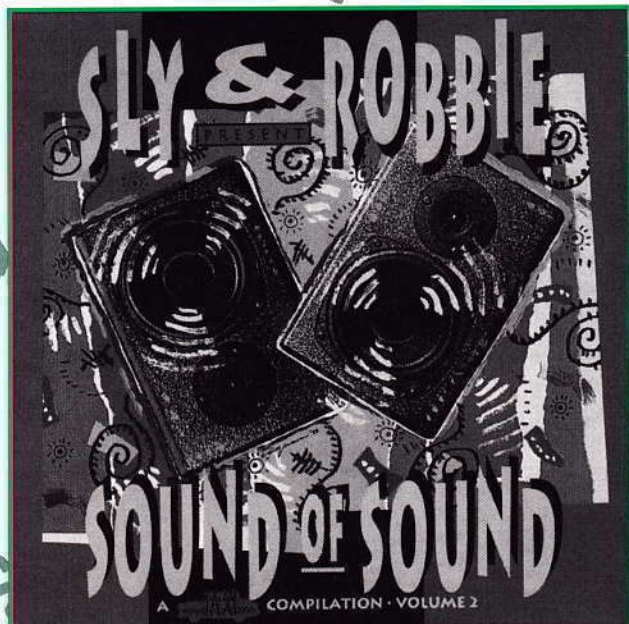
Issue #2 of strikingly slick new digital generation zine *Wired* continues to redefine the image of the hacker from Coke-slurping, Frito-munching weenie, to progressive, hip master of all things techno-logical.



The latest *Wired* delves into the world of cryptography ("Crypto Rebels"), "3DO: Hip or Hype", and "Dish-Wallahs", a report on India's guerrilla cable explosion. Editor/publisher Louis Rossetto has assembled a veritable who's who of contemporary tech thinkers, while advertising runs the gamut, from hardware and software manufacturers to booze purveyors.

Wired: \$4.95 @ newsstands everywhere.

THE
TAXI
METER'S
BACK
ON...



OUT NOW ON



©1993 Pow Wow Records Inc. 1776 Broadway New York, NY 10019



Numb



Trudy M



Baaba Maal



Nokko

SOULS OF MISCHIEF

LP: '93 *Til Infinity* (Jive)

Souls Of Mischief take their music "just over the edge". Coming out of "Pimpville", aka East Oakland, these young rappers—Tajai is 17, while members A-Plus, Opio and Phesto are all 18—"command the ability to stretch the lyrical and musical boundaries of hip-hop". Says Tajai, "You know how everybody has that side in them that wants to do something bad, but knows they can't? Like punching somebody who keeps staring at them on the train, or slashing somebody's tires?" Souls Of Mischief have "mastered the ability to convert this energy into something positive". This "mischievous" nature (along with a love for hip hop) is what developed "the Souls Of Mischief concept". Their debut album, '93 *Til Infinity*, is

NUMB

LP: *Death On The Installment Plan* (Re-Constriction/Cargo)

Conceived in the early 1980s by Don Gordon, Numb are considered to be pioneers of Canada's torture-tech scene. Their debut LP, released in 1986, found them exploring "themes of alienation, sensory-overload and desensitization in a decaying society where the boundaries between pleasure and pain have eroded". Their second LP, *Christmeister*, was "a first person look through the eyes of the psychotic", that had record manufacturers refusing to press it on moral grounds. Now Numb are back into the groove with their latest CD, *Death On The Installment Plan*. Their brand of "guitar-edged terrorism meshed with convincing angst", gives this release, "street-wise credibility", rather than sounding like a bunch of "rich kids playing rock stars with top-of-the-line parent-purchased equipment". "Hell is a place where there is no pain."

NOKKO

LP: *Call Me Nightlife* (Epic)

This "soon to be international pop star" hails from Japan, "where she cannot walk down the streets of Tokyo without being besieged upon by loyal and loving fans". On this side of the world, she's making noise with her debut single, "I Will Catch U", one of several tunes on her current LP that "ooze with groove". Recently the subject of a "six page photo spread in *Interview* magazine by prominent lenswoman Ellen von Unwerth (of *Guess* and *Gap* print ad fame)", Nokko refers to herself as a "cosmic sunshine baby". Before launching her current solo career, she spent six years as the lead singer of the alternative rock group *Rebecca*, who "sold over seven million albums" in Japan. Now relocated to New York, and produced on her new LP by the likes of DJ Towa and St. Etienne, Nokko is proof that "cars and electronics aren't the only things coming out of Japan these days".

hip

BAABA MAAL

LP: *Lam Toro* (Mango)

Baaba Maal "creates music which bridges both the generational gap in his native Senegal and the cultural gap between Africa and the rest of the world". Says Maal, "I believe when you make music naturally, from your heart, you talk to all the people in the world." He sings in his native Pulaar and "shapes his music with a mix of Senegalese and modern Western instruments". This ability to "embrace the new without sacrificing tradition" has made Baaba Maal "Senegal's shining musical star". His albums are "popular throughout the world" and his latest, *Lam Toro* (King of Toro), is a "bold musical step forward that thrusts Senegalese music into the 21st century".

TRUDY M

Single: "You Make Me Feel"
(Perfect Pair)

"Vanessa Williams fans take heed!" Native New Yorker Trudy M is the latest vocal talent to burst on to the house scene. Produced by the husband and wife team of Ken and Sabrina Johnston (of "Peace In The Valley" fame), Trudy "brings to the table a funky, hard-hitting powerful and soulful style that is guaranteed to get any listener into the groove!" Already a "successful model" and performer (having appeared in *King David* and *The Cotton Club*, among others), one could "to refer to her as unknown entity is perhaps misleading...what is certain is that she will be known to many more very soon."

D-GENERATION

Single: "No Way Out" (Dutch East India)

"People are disgusted, they don't know what to do, and MTV has just made everything too safe. We like danger and style," says Jesse Malin, leader of New York-based "angry, raw, punky rock and roll" band D-Generation. Their debut single, produced by "veterans" Andy Shernoff and Daniel Rey, has been creating "quite the buzz around town". "We want to make rock'n'roll sick again. It's just so college. We aren't college."

PAW

LP: *Dragline* (A&M)

Paw is "the anti-venom to the poison of complacency". They hail from Lawrence, Kansas and are comprised of Grant Finch (guitar), his brother Peter (Drums), bassist Charles Brian and singer Mark Hennessy. Paw have been "playing hard for three years" on the local music scene and are "natural born world-shakers". They have been dubbed everything from "melodic alternative metal" to "white boy, blue-collar, adrenaline music", but, as Grant explains, "Our band is different because there is so many different kinds of music in our songs. We like everything from Pantera to the Lemonheads." Having just completed their first album, *Dragline*, with producer Doug Olson (Tad, the Fluid), Paw are "ready to tour". Says Grant, "Making this record was very satisfying, but now we want people to hear it."



D-Generation



Paw



Souls of Mischief

the

tené williams



"I sing all around the house. I love to sing in the bathroom. Or in the dining room when no-one's there."

How old are you?
Nineteen.
When did you first realize that you were an above average singer?
Ummmm. (laughs) That's a good question. I never really got to that point yet. You're your own worst critic, so you never think you're above that. At one point I thought I was pretty blessed, you know, and then on the other side, I still know that I have a lot of learning and growing to do. But I guess since I was around eight years old, I felt inside that I wanted to be someone very successful in the music industry.

Do you ever sing just for fun? Walking around the house?
Yeah, I sing all around the house. I'm always told to shut up.

You just kind of break into song when a tune comes into mind?
Or if a song comes on the radio and you sing it the way you think it should be. And everybody's like, "You're messing up the song." I could be riding in a car and hear a song and start singing along.

Do have a favorite place at home to sing? In a stairwell? In the shower?
In the bathroom, I love to sing in the bathroom, especially sometimes with water running. Or in the dining room when no-one's there, or in the living room when it's empty and quiet.

Who are your favorite female singers?
I love Whitney Houston, Natalie Cole, Nancy Wilson, Diana Ross, Dionne Warwick. New ones, maybe Jade, and SWV, of course.

Who do you dislike? Who annoys you?

Let me think about that... (laughs) I know I mentioned SWV as being good, but I meant that lyrically. I like some of the songs that they sing, but the voice is just so annoying. (laughs) After listening to the three songs, it's like, someone stop holding her nose. (laughs) Ummm... There are so many people, but I can't think of names offhand...

What will make you stand out from the pack?

Besides the strength of my voice, I think it would be lyrically, what I sing about.

Are you a songwriter?

I'm starting to write. I co-wrote one of the songs on my album, "Power", and I'm starting to write a lot more.

Where do you live?

I live in Westchester County, upstate New York. I'm on my own. My family lives in Akron, Ohio.

Why are you living out of the city?

Where I'm from, it's nothing but land. I can be here in the city for only so long, then I feel a little shaky and I have to relax. As soon as I get down to Westchester, I feel a lot calmer.

Is there a special someone in your life?

(laughs) Now that's very funny. But yeah, I have a very special friend in my life, that was there before, you know, the music came. Actually, we grew up together since I was 14 years old. We were friends before anything.

Are you a religious person?

No, I wouldn't say that I'm a religious person. But I do believe in God. I have a strong belief in God and that's how I'm going to make it through the years, to become who I'm going to become.

How do you feel about being a rising star?

I feel really good about it, and blessed. Sometimes you have to pinch yourself to make sure that it's really, you know (laughs), that it's really happening.

Was there a point when you got a big cheque and went out to buy something you always wanted?

No. By the time I did get any money, I was paying back what I owed anyway. (laughs) The only thing I was dying for when I did sign the contract was to hear my song on the radio. And that happened.

What's the one thing you most dislike about the music business?

The main thing that bothers me is the political side of it. You come into it in one frame of mind, thinking that it's music and you're going to do it, and it's just one step at a time and you keep going and keep going. But it's not like that, because you have to take a step and then stop for the politics, and take another step, and stop for the politics.

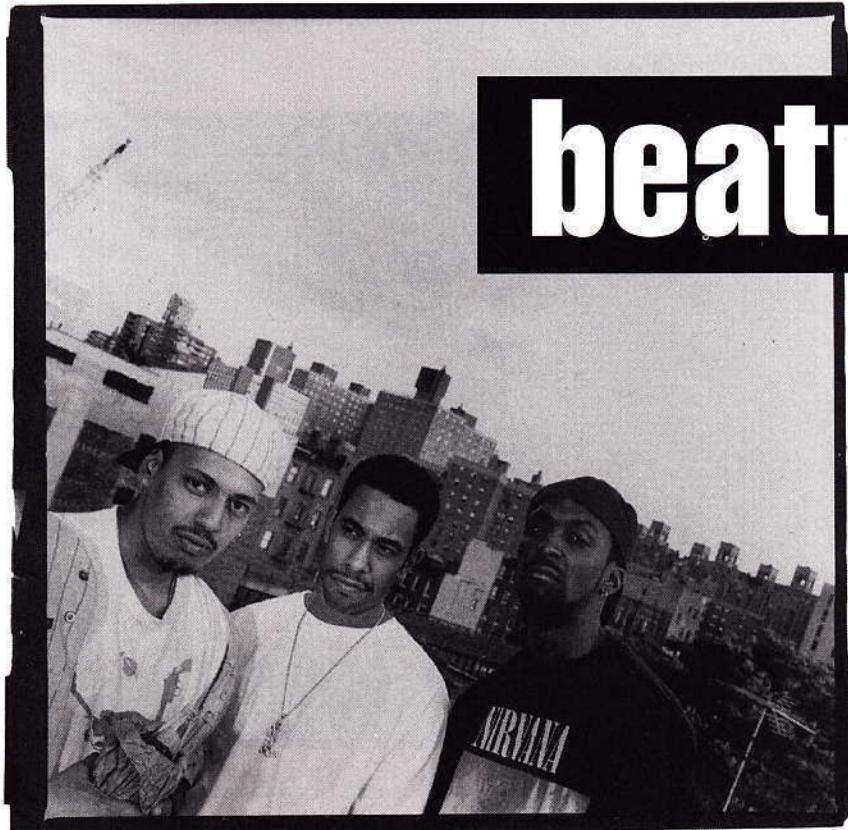
What do you mean exactly by "politics"?

The other things that are involved, other than just going to the studio and singing, recording the song and having it out there. As far as the way they put it out there, the period of time it takes before they have the right schedule to do this, that type of thing. Which make a lot of sense—I have nothing against it—but it's just mind-boggling.

Do you have a message now that you have access to the media?

Yeah, I do. The message is that it is possible for a young lady to become what she wants to become. No matter what walls may be in your way, you climb over them. If you fall, you pick yourself up, wipe yourself off and keep going. Sometimes we get distracted and forget that at the end of the road there is something waiting for you. We just have to keep striving for it.

beatnuts



"Music speaks for itself. There were some bad-ass jazz players who were junkies and shit, but their music was still phat."

What's it like being a Beatnut?
Ju-Ju: It's cool, it's fun, man, 'cause originally we were producers, so that's really where our hearts is at. I get the biggest kick out of searchin' for beats and hookin' them up. We crazy over that shit. I get up in the morning and the first thing I want to do is go beat shopping. We always have plans to go to some record convention, looking for that new stock that nigga ain't hit yet.

How many records do you think you got?
 Man, between all three of us we must have about 30,000 albums at least. Sometimes we buy records not just for the breaks, but just to listen to, 'cause some are just so...funky.

When are the Beatnuts going to make some of their own fresh beats, to provide a past for our future?
 I'm a drummer. I'd like to play drums on the LP, 'cause we're going to lose a generation to this sampling shit.

How did you, Les and Fashion devise your rhyme style for *Intoxicated Demons*, 'cause you don't hear producers drop that kind of bumpin' shit?
 I personally don't feel that anybody could rhyme as good to the music than the person who put the music together. That's what made us really get into rhyming. We wanted to hear a certain way of rhyming over our tracks, so we said, damn, ain't

nobody else to do this but us.

I figure the Beatnuts sound is 98 BPM full on the low end, like jeep beats with more bump to it. Do you guys ever expand on that, go in the other direction, pick it up a bit?

The faster the track, the less funky it is... We've been running into that lately. We just did a remix for Da Lench Mob that was 103 BPM and yo, that was the hardest thing to do. Once you're going that speed, you lose the funk, ya know what I'm saying?

What was the first production project for the Beatnuts?
 We did a track for Monie Love off her first LP.

How'd you all hook that up?
 We were working with the Jungle Brothers. They're the ones that put us on.

You got an interlude on the EP that made it sound like people were skeptical of the Beatnuts because you were drunk motherfuckers gettin' over. People still having a hard time believing in the Beatnuts?
 Naw, man, 'cause the music speaks for itself. There were some bad-ass jazz players who were junkies and shit, but their music was still phat.

How did you hook with your boys Fashion and Les?
 Well, Fashion is Psycho Les' boy from way back, but I meet Les while attending a youth service centre. It was funny, 'cause him and I would bring tapes of funky loops

and battle one another to see who had the funkier grooves and shit. Les is Columbian and it's rare that you see a Columbian kid feelin' the funk the way he does and that shit bugged me out.

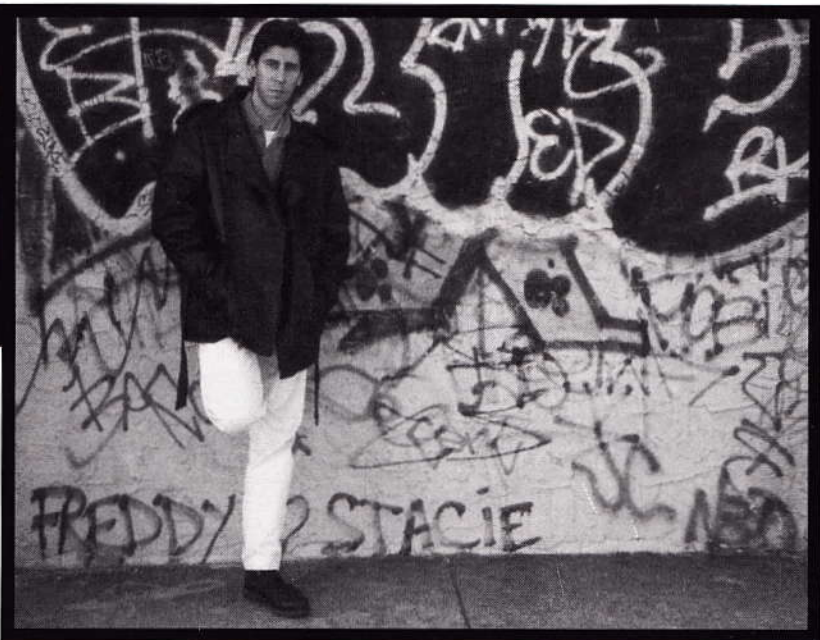
So, yo, Ju-Ju, thanks for the time...
 Yo, some kid from your magazine dissed us. This kid named Big C dissed us crazy on that Pete Nice track, "Rat Bastard". I think that he must've had a personal beef with Pete Nice. Wasn't even like it was a review, he was just insulting niggas. That nigga was like, "Oh, Pete Nice, that shit is shitty. The Beatnuts had to be nuts to think that Pete Nice could flow over a beat like that. There wasn't even a B-side, just four versions of the same shitty song, shit this, shit that." Nigga was just dissing, and these boys here ain't happy about that shit, man. Ain't happy about it.

Big C is a straight-up kid that...that...that allows his soul to get the better of him.
 Me, if I'm going to dis something, I'm going to give reasons. I'm gonna be like, "The track wasn't good cause the low end was weak, the vocals weren't all that, I didn't understand what was going on in there." Give a reason, man, just don't be like, yo, this shit is shit and not give no reason!

—Interview by Johnbronski

Beatnuts are Ju-Ju (Jerry Tineo), Psycho Les (Lester Fernandez) and Fashion (Berntory Smalls). Current single/video: "Reign Of The Tec". Current EP: Intoxicated Demons. On Relativity Records.

victor simonelli



How would you characterize the Victor Simonelli sound? Hey, that's a good question... It's basically what I feel, you know, whatever catches my ear, I go with. I can't really categorize it because I'm the one making it. I'll let the people who buy my music categorize it.

Did you start as a DJ?

Oh, yeah, I was a mobile DJ in my teens, doing Sweet 16s, weddings and that type of thing, then I thought I would like to get into more. So, after high school, I enrolled in the Centre For Media Arts in New York. And there they taught me the difference between editing, production and engineering. I was a fan of Arthur Baker, and I knew that the Latin Rascals started there, along with Gail "Sky" King and Junior Vasquez, so I thought, if they could go through there and get some

Committee EP on NuGroove was a turning point. Before that, I was doing records, but I was really just fiddling around. I had done Critical Rhythm and Subliminal Aura, and was editing tons of records at the time, stuff for Michael Jackson, Quincy Jones and James Brown. From working at Arthur's studio, all these people would see me doing edits so they would hire me directly. And

ding, let's say one label wants to give me \$2,500 for a track, and another \$1,500, but if the one that gives me \$1,500 is a more honest person that I'm used to dealing with, and I know I'm gonna get paid royalties better later on, then I'll deal with them rather than the new guy that's gonna pay me \$2,500 now and fuck me later! So, boom, when it's done I'll make some calls to see who's interested, or instead, I'll might just hand it out to a few DJs like Disciple, John Robinson, Tony [Humphries] or Louie [Vega]—you give it to those people and you'll have calls by the end of the week. Deals are funny. Because I've been around a bit now, they treat me better than when you're just starting out.

"When [a new track] is done, I might hand it out, to a few DJs like Disciple, John Robinson, Tony or Louie—give it to those people and you'll have calls by the end of the week."

recognition, then maybe so could I. After I graduated—this was in the late '80s—I went over to his studio, Shakedown Sounds, and interned. At the time, he was doing a lot of work, so it was a great opportunity to meet a lot of people.

What was your first production?

I did something for Vendetta in '87 that didn't do anything. Interaction was the name of the act, and the song was "Move To the Beat". The Brooklyn Funk Essentials dub was kinda cool. You know, when I was doing the BFE stuff with Lenny D, the stuff was happening, but it didn't really take off like now.

When did you realize that music production is what you wanted to do?

As soon as I stepped into CMA and put my hands on all that equipment, I realized that this is what I wanted to do. But the Groove

also through that I got small remixing jobs for Denise Lopez and Pajama Party. It was all good experience to see what it's like working in a 24-track room. After I did Groove Committee, I was really out on my own, and from that point it lead to doing work for Maxi, Emotive, One and Eightball. I remember I went to Shelter right after I finished *Groove Committee* and Timmy Regisford was playing it, and the people were really rocking to it, really responding. That's the first time I saw them getting into one of my records.

OK, so you've just spent the last three days in the studio and you've got a really hot track. What next?

First of all, when I go and do a track now, I keep a label in mind that I'm doing it for. I've got a list of independents that I can go to, and whichever one treats me the best, that's the one I'll go to first. It's really become a bidding type situation, but besides the bid-

What's comin' up?

I'm into writing a lot these days. I like R&B, I've got a track on the new Sybil album. I'm into expanding—I just don't want to do one type of music. I really also want to find and develop my own artists. C&C are really a great example of that.

How do your songs come together?

Most of my records are prepared at home. I have at my house a basic DJ set-up with two turntables, mixer and a little sampler. I get the ideas in my head at home, and then book time in the studio to finish them off. The best things I do are always real simple. Eight hours start to finish is what it takes for most of my stuff. That's when I know it's good—if it takes too long you lose the vibe.

—Interview by Chris Torella

Look out for fresh remixes from Victor for Raiana Page, Sofia Shinas, Joi Cardwell ("Goodbye") and Total Eclipse ("We Got To Come Together").



Where'd you get your name?
David "DJ Disciple" Banks: I started out as a gospel DJ, that's how I got the name Disciple. I was a gospel DJ doing college radio when I got hooked up to get a chance on a real radio station. I originally wanted to do gospel, but the station was owned by the Board of Education and they told me I couldn't do it, so I wound up going to house.

What's your radio show like?
 The station, WNYE 91.5 [Brooklyn-based, heard throughout NYC], gives me the chance to be as creative and open as I want to be. I play whatever form of dance music I want, I'm really lucky that way—at other mix shows the station will try and program to a certain extent what you have to play, but on my show I get away with murder! It's like doing a party—if you ever come down to the station, that's what it's like. I just have fun and go with the flow. One show I might play all tapes, or all test pressing, or half tapes and half classics. That's the whole excitement of having a show like that in New York, you can go with the anything-goes vibe. The music is my high it's my way out. Without the music, I don't know where I would be.

What effect does your show have on the music industry?

The show is great for DJs and industry people as well. Industry people get to hear and know these different sounds, and DJs learn how to work with whatever they have. When I started, I didn't have anybody, but now I get so many things on tape, I can't even play them all, so I just have to pick and choose. A lot of independent record companies that are looking for deals come to my show as an outlet to break new stuff. But I'm not a political DJ—I play whatever I feel has the right vibe to it. If it doesn't have the vibe, you can't pay me to play it!

How long have you been DJing?

I've only been DJ-ing for five years and I've really been enjoying the response I've been getting. I also know I have a long long way to go. I get a rough time sometimes because a lot of people don't feel I've paid my dues, but I just take everything humbly. If I don't get the attention other DJs get, I just take it with a smile, 'cause I know that eventually my time will come. As long as I have radio as an outlet, I can be patient.

Have you changed the way you play over the years?

Before I was getting test pressings or service, I was always shopping for imports, trying to break the medium. But the way I play now is totally different from the way I played then. I used to play a lot of tracks, now I'm more vocal-orientated and I'm trying to focus on songs that have longevity, instead of songs that are here today and gone tomorrow. A lot of record labels want to put out tracks to make a quick buck. I like producers that are serious and love the music.

So you're doing your part for artist development?

Yeah, especially this year. I've started to include an artist development segment in my show. I'll get people on and do interviews with them. Lonnie Clark, Akema, Roger S, Victor Simonelli, MK, or even just different people that live around my way that sing, and I know that have 12" coming out. In the hip hop and reggae commu-

"I'm not a political DJ, I play whatever I feel has the right vibe to it. If it doesn't have the vibe, you can't pay me to play it!"

nities, the audience always knows the artists, they know a Buju Banton or a Shabba, so I think for my show to have more impact, people need to know exactly who and what I'm playing. I may not announce every song, but the songs that I feel are really, really hard, and that are going to go somewhere, I make sure I let people know.

What do you look for in a new artist or producer?

Basically, I try and search for a lot of songs or producers that I can develop. Right now I pushing Mr. Todd Edwards, who's like a track master, he's a really good producer—people are really sleeping on him. When I first was doing my show in 1989, this wasn't the focus point. It was people like Camacho and Tony H that got me into the phase of playing a lot of new tapes and breaking artists. The people that I was first able to break through were Roger S and Kerri Chandler. Now I'm focusing on people like Todd and Cassio—different people that are getting overlooked.

How do you like the New York scene?

Dance music in New York is not being supported. There's a difference between supporting it and it being played. You'll hear a house record on the radio, but it's not supported like an R&B record is. I want to go beyond New York, and because I've been consistent in playing progressive underground house music, I've been able to do other underground radio shows. It's my vibe and individuality that I'm trying to let people see, and radio is a great way to do that. People saw that every show I did had a fresh sound to it, that's why I have shows on KISS-FM in London and Bay FM 78 in Tokyo.

Who do you respect in the DJ community?

There are adventurous DJs around who don't get the respect that the brand-name DJs do. Before I got into Tony or Larry Levan, it was DJs on the street that were creative enough to play and break new music that were influencing me. They take chances, playing at those little warehouse parties. There was a time when I would be playing at straight-up hip hop club, but I would play house and they would dance to it because of the way I was playing it.

Should DJs always be expected to take chances and break new music?

It's easy to say more DJs should take chances, but I think it will be a little while before things get back to that stage, because of the way radio and video are dictating what gets played. The good thing about house music is that you don't need radio or video to be creative and successful.

What do you have planned in the future?

I've just started focusing on putting my own stuff out. Kerri and Roger have been giving me pointers and helping me out, so you should see my stuff out soon [watch for a DJ Disciple project from the Banji Boyz on Oompah]. I still want to have my own club night, but it's hard to do. In New York, the clubs try and book two and three DJs a night like in London. That way, you can't get a pure flow going, and I'm not really into that. I would rather not play at all. On radio, I get my own sound, and I don't have to compete with another DJ!

—Interview by Chris Torella

Catch DJ Disciple in New York Thu 7pm-9pm on WNYE-FM 91.5. Also airing on WVIB-FM 90.9 (Miami), KISS-FM 100 (London), World Dance Traxx Bay-FM 78 (Tokyo).

workstation

the Korg O1/Wfd examined

So you want **more sounds** than your turntable or CD sample library **can deliver**? This **workstation** from Korg may be the answer to **unlocking** all those **grooves in your head**...

Background

Not too long ago, electronic musical instrument manufacturer Korg introduced the **M1**, a polyphonic, multi-timbral MIDI keyboard synthesizer, with an on-board sequencer to boot. It wasn't long before this became a hit with not only performing and recording musicians, but with DJs and dance producers as well. The M1's successor, the powerful O1/Wfd, will certainly have at least the appeal of the M1 to creators of all styles of new music.

Straight Out Of The Box

1. Out of the box, the O1/Wfd is a 61-note touch-sensitive keyboard with an impressive LCD, an assortment of buttons and a floppy disk drive. A quick glance at the somewhat diagram-less manual told me that I might be better off on my own.

2. With a couple cable adjustments—MIDI In and Out to my own outboard sequencer, and a patch cord to my mixer—and the flick of the power switch, the O1/W was ready to go!

3. As I initially tested some of the sounds by pressing keys, I quickly realized that this keyboard has got to be one of the finest sounding machines around. With such a variety of instruments—pianos, synth basses, drums, orchestral strings—the O1/W is amazing. As a played more, it was the ambient type sounds, the pads (really lush, layered-type sounds) and the effects that really stood out. It comes with 200 program sounds (individual sounds on a single MIDI channel) and 200 combination sounds (multiple sounds combined!).

4. At this point I went looking for the drums and found four different drum kits for a total of 119 phat drum and percussion sounds. Before I left the sound-check, I plugged in the Synth De-

sign (model# XSC-5S) card set which comes as an extra. It contains new sound data and new samples—if you're into any form of music that requires analog-type sounds, I highly recommend it as well.

5. On the downside, the O1/Wfd is not the easiest board to get around, particularly if you're not used to it. It takes a lot of paging (cycling through different command menus on the LCD display) to get around. The display looks great, but when I went to change some of the preset sounds, some of the basic editing commands weren't too handy. The lack of diagrams in the text-heavy manual doesn't help. At this point, I turned to the instructional videotape that came with the package. That helped a lot—it's definitely recommended for the beginner.

Bottom Line

Inside this machine beats the heart of some very impressive technology. When first released last year, the O1/W caused quite a stir in the pro music scene, but it's taken a while to hit the DJ world. This is a massively powerful workstation, with loads of preset sounds and full editing and storage facilities. Beyond that, using a combination of Korg's Wave Shaping technology, Advanced Integrated Synthesis capabilities, and huge selection of digital effects, you can create entire new orchestras of acoustic and techno instruments, and just about any other sound you can imagine. Fairly compact and portable at 13.9 kg, this is a pro workstation that can definitely take you where you want to go, and grow

Glossary

Architecture: Usually refers to the internal software design, the "blueprint" of an electronic musical instrument.

Digital Signal Processing (DSP): Modifying a sound by applying a special effect, such as reverb, echo, distortion, pitch changing and so on. Effects can be used to correct or improve music or vocals, or to transform them into entirely new sounds.

MIDI: Musical Instrument Digital Interface is a computer language that allows machines from different manufacturers to communicate. In a typical MIDI set-up, a single keyboard controls a series of other keyboards, drum machines, samplers and other MIDI-equipped devices. MIDI can also be used to control lighting and other electronic devices.

Multitimbral: More than one sound can be played at once. It's like having an entire band in a keyboard, with guitar, bass, keyboard and drum sounds all playing simultaneously.

PCM (Pulse Code Modulation): A common technique for encoding digital information from an analog sample.

Polyphonic: When you hit several keys at once on an acoustic piano, you hear all of the notes simultaneously—this is keyboard polyphony, when more than one note of a sound can be played at once. The digital standard is usually between 16 and 32 voices of polyphony.

Sequencer: Instead of recording actual sounds, a sequencer records the MIDI information that will trigger the various sound modules to reproduce the sound, like one of those old player pianos. MIDI data takes up much less storage space than actual digital sound. MIDI sequences are also easy to edit, so you don't have to actually "replay" something to make changes in a recording. Of course, in order to play back a sequence, you need the entire MIDI set-up used to create it, whereas with an analog or digital audio tape, you simply need a tape deck.

Touch-sensitive: The harder or softer you hit the keys, the louder or softer the sounds will be, just like on an acoustic piano.

with your future set-up. The M1 still holds the record for the best selling synthesizer in the world—the O1/Wfd looks like it's on its way up there.

Features

- 16-track/16-timbre/48,000 step sequencer
- 32-voice polyphony
- 47 digital processing effects.
- 61-note touch sensitive keyboard
- 3.5" floppy disk drive
- Card slot for sound and sequence data
- 200 programs/200 combinations/119 drums sounds
- AI and Wave Shaping synthesis
- 48mbits of PCM samples in ROM

Quest for the best...

As top-of-the-line workstations reach new heights of power and flexibility, it's becoming increasingly difficult to figure out which one is the best. What will ultimately decide the fate of these beasts is the marketing effort behind them. Those manufacturers that look to developing new markets, targeting the DJ-producer in ads and making upgrades and cosmetic changes based on feedback from the digital jock audience, are probably going to be the ones to dominate as we approach the year 2000. Meanwhile, here's a quick direction finder if you're considering the O1/Wfd—these points apply equally to most other high-end workstations:

For the beginner: The O1/Wfd offers a wide variety of sounds and capabilities that will see the

MIDI-beginner well into the future. A cheaper unit may not have features like full MIDI or touch-sensitive keys to allow for growth. However, you'll be paying for a lot of things you may not use for some time.

For the DJ: For production, remixing and even live work, the O1/Wfd offers excellent sounds and sequencing capabilities. The sounds are good enough out of the box to add to existing tracks (they don't require elaborate processing to make them useable, as in the case with lower-priced boards), and the performance features are good enough for studio use. It's basically an all-in-one powerhouse. But, as in the case of the beginner, it may take some time before you make use of everything you're paying for.

For the Pro: The O1/Wfd offers full workstation capabilities, professional sounds, versatile synthesis, expandability, full MIDI sequencing and editing—truly an impressive variety of realistic and unrealistic sounds for music production will be at your fingertips.

Price: USA: list \$2,900; street \$2,250. Canada (CDA\$): list \$3,695; street \$2,900 (CDA\$).

Contact: Korg USA, 89 Frost St., Westbury, NY 11590; 516.333.9100; fax 516.333.9108.

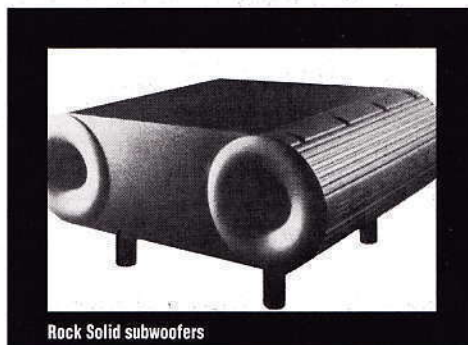
Canada: Erikson Pro Audio, 378 Rue Isabey, St. Laurent, PQ, H4T 1W1; tel 514.738.3000; fax 514.737.5069.

Thanks to Michael Golden at Korg, and Graeme Mino at Keyboard Kaos, for use of the O1/Wfd.

A pager in every pocket... Motorola's answer to clunky, hefty pagers is the Confidant, a quarter-inch thick, credit card-sized numeric unit with a 12-digit backlit display. It holds eight numbers in memory, even when turned. And it's billed as the world's thinnest... **Acrobatic subwoofer...** Rock Solid Sounds new subwoofer unit makes it even more attractive to add that subsonic big bass punch to your home system. The sleek new design features dual 6-1/4" bass drivers in a cool jet black enclosure. Mounted on all fours, the unit forms a sculpturally striking addition to you decor. Sweep it off its feet, place it on its side, and the legs act as built in spacers, ensuring that your subs are the sonically correct distance from the wall of your choice. Or flip the unit on its back, remove the legs entirely, and let low frequency waves roll up into the air... **Flagship "home" keyboard...** Continuing to feel its own way into the digital jock market, electronics giant Yamaha released its new flagship workstation for the "home hobbyist", the PSR 5700. "We have designed an instrument that takes full advantage of the growing amount of general MIDI data available to the general consumer," explains Yamaha. The PSR 5700's "numerous professional features" include CD-quality 16-bit sound, a built-in 3.5" floppy drive, and "interactive accompaniment". At a list price of \$2,995, the 5700 is for clearly for those who are pretty serious about their playing around. **Gemini enters CD market...** Need we say more? After loooonnnng speculation, North America's most consistent dedicated manufacturer of DJ gear has finally unleashed its own twin CD deck. The Gemini CDJ 16 "is the only single-unit rack-mountable CD player on the market with pitch control". A wireless remote control and 16-bit 8x oversampling are the cornerstone features. Detailed report to follow as soon as we get our hands on a tester! **Computer-friendly speakers...** Entering the rapidly growing new market niche for small, accurate speakers suitable for hooking up to personal computer systems, Roland introduces the MA-12C, a pair of powered stereo speakers. These five lb., 10W RMS mini wonders just have to be plugged in to go. They're also shielded to prevent causing interference on your computer screen—a big problem with regular speakers...



Motorola Confidant pager



Rock Solid subwoofers



Gemini CDJ 16



Roland MA 12C

COLUMBIA & CHAOS. RISING WITH REGGAE.



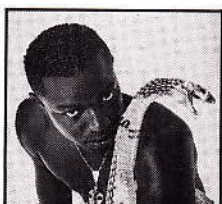
TONY REBEL



CARLA MARSHALL



SUPER CAT



MAD COBRA



WAILING SOULS



TIGER

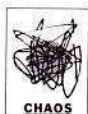


RUDE GIRL

We salute our great
reggae artists on
Reggae Awareness Week,
June 21st-June 26th.

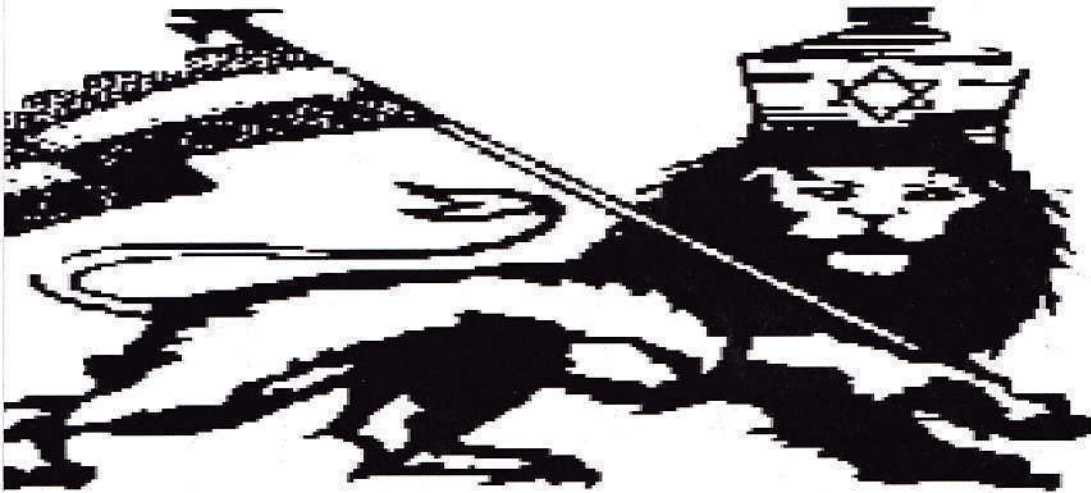
COLUMBIA

"Columbia" Reg. U.S. Pat & Tm. Off. Marca Registrada. / © 1993 Sony Music Entertainment Inc.



CHAOS





By
Morgan Gerard
Charles McGlynn
& **Dave Long.**

reggae

cross the border!

Reggae music is the people's choice. For three generations in reggae music, the people have decided the coming and going of singers, DJs, sound systems and producers. The Jamaican music industry, long the frontrunner of test marketing, has always been in tune with the vibes on the street. The reggae producer, often taking his pre-release tracks to the sound system for initial exposure and response, has always used the dancehall as a gauge for potential success. Stepping into the third generation of music, with American major labels signing artists out of Jamaica, the size of the arena has expanded and the marketing focus is changing. Radio and video play are neither trustworthy nor accurate when it comes to monitoring the position of a new artist. Record sales only indicate success once the product is available to the people. Importing popular Jamaican stars to the U.S. is one strategy, but if and when the hardcore element decides a singer or DJ has fallen off track, there are only so many mainstream record buyers to provide an ever-weakening base of support.

To a great extent, hardcore reggae supporters don't care if American major labels are signing talent out of Jamaica. But concern exists in Jamaica and abroad over what aspects of reggae are coming to the international mainstream, as well as how the demand for one limited aspect will affect those people with a lifelong investment in the music.

"From a Jamaican point of view, everybody want to get a deal and collect the big bucks," says **Gussie Clarke**, the producer at **Music Works Studio** in Kingston, whose hits "Mr. Loverman" and "Twice My Age" helped launched **Shabba Ranks** to stardom. "Everybody thinks that you have to be

a DJ or be presented in that manner for it to work."

At this point, reggae's largest export to the major labels has been the DJs. For the sales-targeted hip hop massive, many of whose reggae collections started with **Shabba Ranks**, DJs are the hottest thing in reggae and marketing them first is a logical step. And, while some in the hardcore camps have been initially disenchanted with the major label signings, business is business and the marketing goes where the money rests.

"The right type of music to market is what the marketplace is pushing up," says **Maxine Stowe**, once manager for **Sugar Minott** and **Youth Promotion**, a niece of legendary **Studio One** producer **Clement "Coxsonne" Dodd**, and presently A&R manager for reggae at Columbia Records. "When I started with Columbia, I was just following the trend that was developing and that was definitely the dancehall with the DJs.

"Reggae is an industry that has developed already, it just didn't have a profile, only distributors. You want to take what's rising to the top to the next level. Once you're dealing with a genre—say, reggae in its whole—you're dealing with the same aspects in terms of hard, melodic and attitude styles."

Critics argue, however, that the overall style of reggae with the major labels is moving its orientation from Jamaica to the ominous influence of America.

Says Stowe: "As long as we are not troubling the root in terms of how the sound is applied in Jamaica, and we have other tools available to us in terms of remixing for other markets, it's fine. We don't feel like we're bastardizing anything because we're also presenting the whole spectrum of music to be appreciated. Every artist sells the

other one because people receive it as a broad spectrum. It's a new time for the music, because now the company is dealing with the root of the music instead of just dealing with it like in early times, from the top of the market where they thought it should be going."

How will the international demand affect the supply and style of artists in Jamaica, and will the hardcore base of support in Jamaica and abroad fall out for major label artists?

"Jamaica is so full of talent, with entertainers everyday going to the studio," says Stowe. "And when the stars go to develop themselves, that bottom market will always be there. Even the people in Jamaica will begin to appreciate the artists more in terms of their development."

But in order to maintain that base of support in Jamaica and develop it abroad, major labels must take the original Jamaican style to heart and promote the whole reggae industry. Beyond signing singers like **Freddie McGregor** to exploit the radio crossover appeal, and already-signed **Tony Rebel** to access the demand for conscious music as **Public Enemy** did, major American record labels must get hip to the sound clash.

Showcasing artists in the sound system arena has always been Jamaica's success in test marketing and promotion. When a sound system like **Stone Love**, **Bodyguard** or **Gemini** tours the world with a major label reggae massive, you'll know that reggae has crossed the border. And only when sound systems, and the radio jocks who follow them, come with a full spectrum of selection, promoting the positive consciousness of reggae, can the people understand the quality of reggae music. And when it comes to reggae music, quality is Jah One!

Morgan Gerard



As a youth growing in the wilds of Babylon, Bob Marley's *Uprising*, bought by my dad, was the first reggae record that circulated in my house. But it wasn't until my first excursion to Jamaica that I resigned from the world of hardcore punk and speed metal and linked up with the vibes of the dancehall. Responsible for this radical transformation was Jamaica's monster hit of that year, Tiger's "No Wanga Gut".

Since that musical revelation in 1986, Tiger has maintained his presence in Jamaica as one of reggae's most creative and consistently shot-scoring DJs. His tiger-like growl on the mic and the tiger-striped suit he used to flash in the early years quickly garnered attention from the dancehall massive and support from Kingston producers. Working such sound systems as **In Crowd Disco**, **Virgo**, **Gemini**, **Metro Media** and **Black Star**, as well as breaking with songs like "Puppy Love" (King's Crown), "Come Back To Me" (Techniques), "Ram Dancehall" (Steely & Clevie), "Crying Fool" (Penthouse), "When" (Steely & Clevie) and a whole heap more, Tiger consolidated his place in the dancehall hierarchy as a top name for recording, dances and stage shows internationally.

With the release of his Chaos/Sony Music debut, *Claws Of The Cat*, Tiger takes his manic musical energy to a whole new frontier. *Streetsound* caught up with the cat...

What's up with the old tiger suit and do you still ride your Ninja?

The tiger suit is gone. I gave that style up a few years back. The Ninja is also gone and we've upgraded now and have a CBR 600 F2. It's beautiful, with neon light all around it and a Tiger 2 license plate.

Tell us what Tiger was up to when you seemed to be taking breaks from recording in the Kingston scene every now and then.

Just like a tiger should do, sometimes you see him, sometimes you don't. Mostly, I was doing work in the studio at those times.

What's the feeling now that you've been signed to a major label record deal? Is anything different in terms of the musical perspective?

We ain't going to be dising this big project now. We've gone big time. It's so far different that there is no comparison. Working with the small producers back home was an experience and I'm thankful for it because it sets your guidelines for where you're going. We people just get smarter about the business and about what's really taking place. The things that are bad you don't want

to happen again, you only want to produce and promote the good vibes in reggae music.

What kind of lyrical style do you most touch?

I like the humor thing because there's a lot of stress in the world. You have to think about where we're going to put garbage, y'know? I like to keep my lyrics on the amusing side, not that I'm a clown, but I like to make people feel good.

Does resting in America cause you to look at lyrics in a new way?

Nothing like that. It's all in the mind like an in-born thing. No-one can change my roots, but I can bend with the wind.

Does the American musical vibe interfere with reggae when artists get signed to major labels?

The only way I see the combination of reggae with other forms of music is as a communication. For me as a Jamaican kid, I stick to what I know and let the people know about what I know being good. Music can be an experimentation, but with combining reggae, it has to be in the right measures so that musical style makes its communication. It's a communication crossover and I'm with the hardcore.

What about the level of competition with the Jamaican artists on major labels? Is there some element of the clash style between people like you, Shabba, Super Cat, Tony Rebel, Cobra and all of them?

Always has, ever been and always will be competition, and I'm in it to my neck and I ain't no fret cause there ain't no trick. You're getting to where I'm at, yes. It's not supposed to be a Michael Jack-

son "We Are The World" thing.

Can the clash style be brought up-front with the major labels in terms of sound systems getting promotion and possibly producing dub plates or specials for the majors?

That's in my mind to read out to my people here. It's good to know that we're thinking on the same line about sound systems. Artists get recognition from the sound systems, so those guys need to get the boost the same.

What kind of boost are you giving artists who aren't as fortunate as yourself?

Right now I'm doing the producing

thing. In the early years, like "No Wanga Gut", I was producing much of my own music in my place in Kingston. Now I'll be working with Anthony Malvo and Red Scorpion, just to name a couple.

What about some words of Tiger wisdom to the people?

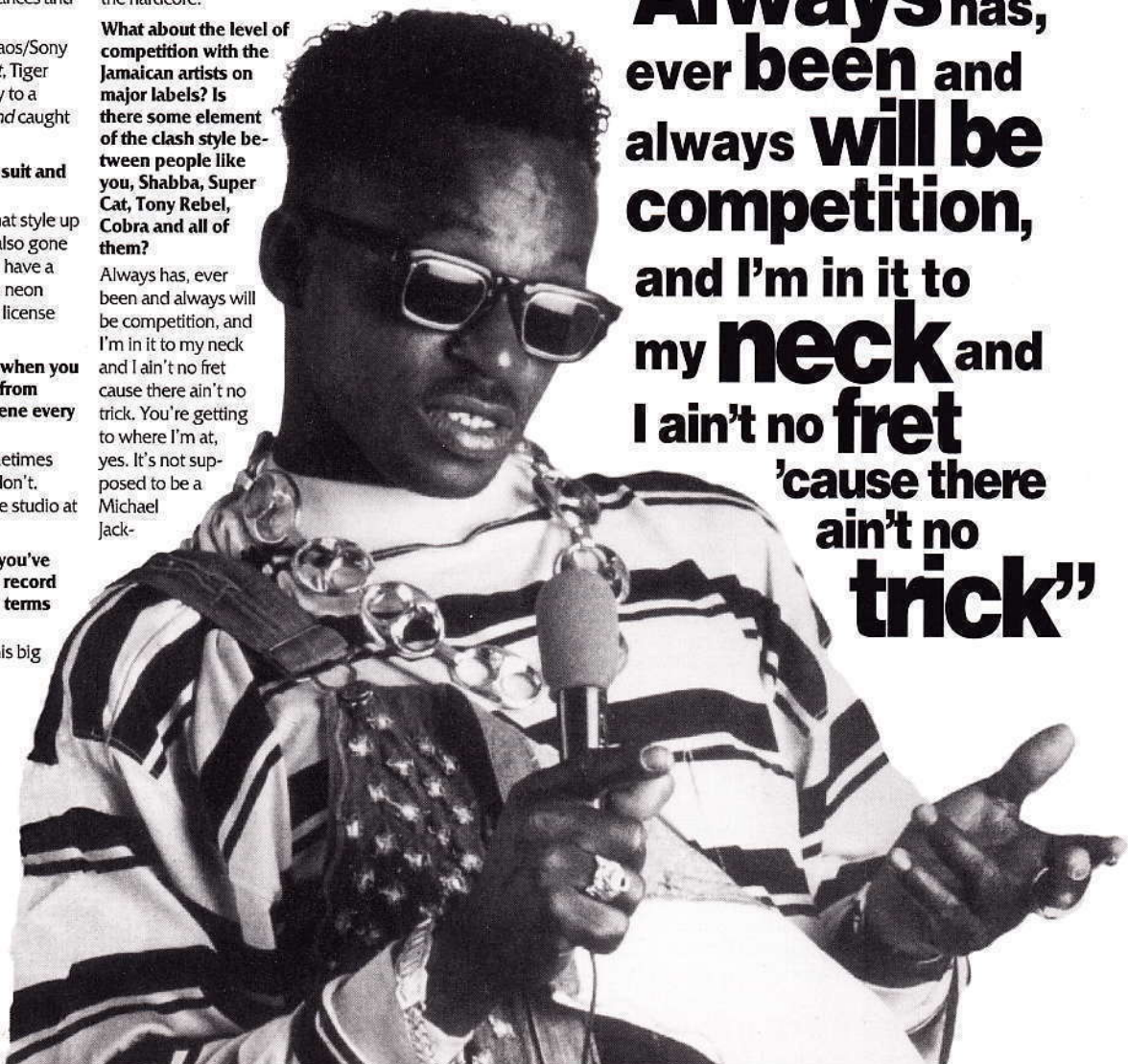
I've got to let them know I'm their movie star to be. It's nice to be important and you and me are important. But remember, it's more important to be nice than nice to be important

UPCOMING: Just released "Who Planned It?"/"Windscreen" from the LP, *Claws Of The Cat* (Chaos/Sony).

—Morgan Gerard

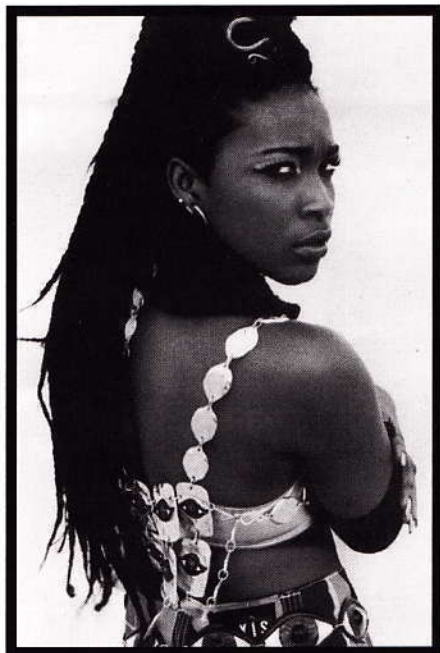
tiger

"Always has, ever been and always will be competition, and I'm in it to my neck and I ain't no fret 'cause there ain't no trick"





"I'm a sexy girl. I just dress sexy, sexy clothes...body suits, short shorts. I do the Cleopatra thing sometimes, an African style. Sometimes no bra, just some chain over my boobs."



patra

Sex sells and, in the '90s, nobody sells more than the Jamaican DJs. Shabba Ranks has been catching contention from the American media, probably for getting white kids all hot and bothered with lewd lyrics and steamy videos. But if white moms and dads across America are worried about their daughters stripping down to bra and panties for some skin-out ecstasy à la Shabba, wait until legions of frustrated, horny young boys set their eyes on one of reggae's lushest female imports, Patra.

Born in Kingston, grown in Westmoreland, and returned to Kingston, Patra began her singing and DJ-ing career as **Cleopatra** at age 11, making appearances at small community dances. Patra's first release was "Yankee Doodle Do" in the late '80s, produced by Music Works/Anchor producer **Gussie Clarke**, who also held the controls on the later releases, "Man Me Love" and "Lonely Am I". With the quality-control production from Music Works and regular appearances with sound systems like **Scorpio**, **Jack Ruby**, **Stone Love**, **Bodyguard** and **Jammys**, **Lady Patra**, as she was then known, quickly became one of Ja-

maica's most rated female entertainers, alongside Lady G, Sister Charmaine, Sister Nancy, Lady P and Carla Marshall. *Streetsound* linked up with Patra in her new apartment in Manhattan—financial support and career boost courtesy of her new major-label deal with Epic...

How are you keeping your JA connection now that you're living in Manhattan?

I've got my friend in Jamaica who sends me my Stone Love tapes every week and listening to my tapes in Manhattan helps me to bring back the vibes. And I still go home for four or five days and all I have to do is go to the sound system because that's where the real vibes are in Jamaica.

Why are you now Patra instead of Lady Patra?

It's because there are too many ladies in the reggae industry and I didn't want to be just another lady.

Was it difficult coming up as an entertainer being a woman?

The only difficulty I had was with my mom, 'cause she didn't want me to go to any dances. I was her only girl child so she want to protect me 110%. Usually she lock up the house so I can't get out, but I went through the window one night to a little community dance in my area where I DJ and win \$50.

What about the producers and promoters—no sexual contention from them?

They can't because they're scared of me. I put myself in the position for producers to respect me because the only thing they deal with me in is as an entertainer. They didn't really get a chance to disrespect me as they do with other females.

What about the competition between women? Will you be clashing with Carla Marshall now that she's on Columbia?

She's doing a whole different thing. I'm a singer, a DJ and an actress. I do everything different, but I respect her a lot.

What about other female entertainers? What happened to you at Sting in '89?

In Sting '89, when it came to the clash, I didn't bother to go with the competition because I was a little bit shy then. It was Lady G, Sister Charmaine and Lady

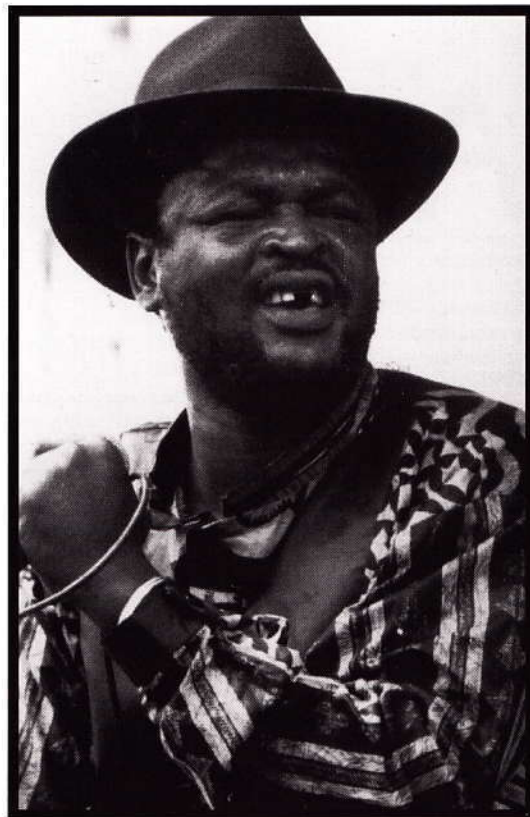


Photo by Brian Jahn

Lincoln "Sugar" Minott is a cornerstone of the reggae industry responsible for strings of hits including "Oh Mr. DC", "Herbman Hustling", "Good Thing Going" and more. Always staying conscious and true to his roots, Sugar has never changed his style to make a buck. He is someone who has put a lot more into reggae music than he has received, always working with and encouraging the youth. His sound system, **Youth Promotion**, has featured many of the greatest voices in modern reggae history such as **Tenor Saw**, **Frankie Paul**, **Michael Palmer**, **Chris Wayne** and **Yammi Bolo**. Currently, Sugar is trying to rebuild Youth Promotion from a 16-track to 32-track studio, and working with new artists like **Jambago**, **Diamond Stone**, **Steve Harper** and **Fire Fox**, as well as work with veterans like **Cornell Campbell**, the **Silvertones**, the **Flames** and **Ernest Wilson**. As well, his own tune, "Sprinter Stayer", is currently #1 on the Jamaican charts. Never content to help only himself, Sugar is presently working on a music school in the Youth Promotion yard. *Streetsound* spoke with Sugar from Kingston...

How do you see reggae music at the present?

It's like from say '85, the music get a ways. In late '92-'93 there has been a recovery of a kind of dancehall that we can accept, not like the violence kill-a-man, gunshot and slackness music. So I like the vibes right now towards the dancehall music and the blend of culture. Even the hip hop and things, even though some people don't like it, you have to have fusion. Sometimes so culture and culture can meet up together.

What kind of principles should people follow to bring reggae forward?

What I've noticed is that certain DJs, what they will do on the local scene and the lyrics they talk. When they sign upon a major company, they don't talk those lyrics. It's like they have more respect for certain kinds of music more than reggae. Some people feel say true is reggae—you can just say anything and play anything. So we have to respect the music first to see where we can take it. A brother goes in the studio and riff raff a thing and hustle up a thing. We want to get the hustling thing out of the reggae business. That's one thing keeping it back, everybody's hustling and not setting up a firm foundation or firm management agencies whatsoever. We need more writers to write good songs.

What kind of treatment have you received in the reggae industry as a man who brings so much youth into the spotlight?

Patra continued on p. 25



“Certain things you see upfront right now is just the politics really a push it. But the greatest parts of reggae is still underneath the carpet. Research and check it out.”

sugar minott

I could never have a hit in Jamaica unless I sing on some big guy's label. If I sing the same song on the Youth Promotion or Black Roots label, they don't sell because I've got no money to pay all these radio guys to play the songs and I don't think I should pay it. After the work I've done in the music I do nuff things. We do a whole heap a free show for them people deh, charity things. When time comes for someone to do a thing for us, it shouldn't be so hard and that kinda hurt we cause when we knock on certain door the door close. I don't feel like I've ever got my real run to see what I could do. I've never been signed to a major company. I've never been in a good studio where I could do the music to a hundred per cent. I'm always stealing a couple of hours after the boss is gone. That's how we grow up, making music and singing on sound systems. The work that I've done in Jamaica with the youths has not been recognized by bigger people. In terms of the media, Sugar Minott is known more outside of Jamaica. That kinda make me feel bad because I've done a lot of work here.

Even though you haven't had the financial success you deserve, what keeps you going?

This is Jah work and I will never stop do it. This is a work I love to do and it enlighten my spirit and makes me feel like I live for a purpose, not just something that I'm forced to do. I can't keep youths off of me. In this place, youths come from country, town, all over Jamaica, and they reach here and there's no way I can turn them away. Nuff them would a really turn the wrong way and pick up a gun or something like that. My songs may not be in the charts, but I'm in people's hearts.

What last thought do you have for the people?

All that glitters is not gold and the half has never been told. Certain things you see upfront right now is just the politics really a push it. But the greatest parts of reggae is still underneath the carpet. We want the people to bring out that and not just go on all the while and find out it's a one-way thing. Research and check it out. Love and guidance to everyone.

TO JOIN AND SUPPORT YOUTH PROMOTION'S NEW MUSIC SCHOOL, send donations of tools, building supplies and money to: Robert Crescent, Kingston 5, Jamaica, West Indies. All donations will be recorded and published.

UPCOMING: Recently released "Camouflage" (Digital B), Run Things LP (Exterminator), Sugar Minott Collector's Collection CD (Youth Promotion/JL Prod.).

—Dave Long

garnett silk

“It's not actually me that writes it, it's Jah works... My creativity is untouchable —no one can touch that.”



Photo by Brian Jahn

Originally a DJ on Mandeville's **Destiny International** sound system, Garnett Silk stepped into the international reggae spotlight in 1992 with an attack of pure conscious music on a scene lyrically dominated by guns and girls. Songs like "Lionheart" (Jammys), "Mama" (Roof) and "Mama Africa" (Star Trail) established Garnett as Jamaica's hottest new singer and proved that the dancehall massive is starving for original music with a spiritual message. *Streetsound* talked to Garnett over the phone from Kingston...

Who brought you into the music business?

Firstly, Jah! Then Courtney Cole, Donovan Germain, Bobby Digital and King Jammys.

What were your first recordings and releases?

A song called "Ram Dance Master" was never released. My first song released, when I was a DJ, was "Problem Everywhere" with Delroy Collins on the Rhythm Track label. As a singer, my first song was "No Disrespect" on Youth Promotion label.

Why have you come out with conscious songs when the trend is towards slackness?

Because Jah constitutes I and I to sing that way there.

Do you think that the direction of the music is towards a conscious movement?

Artists like I and I are on the right level.

What is your message?

To see Jah before other things, to love Jah

with all your heart, and to follow the commandments.

Is there a story behind your song, "Fill Us Up With Your Mercy"?

I went to pick up my friend Sugar Black, who is a singer also. He was eating a mango and saying something humorous, saying he never eat in the morning except for the mango. Man shall not live by bread alone, brother. So I said to myself, that is a song, my brother. So I started writing and the first part came very easy and then the other two verses came.

How long does it take you to write a song?

It's not actually me that writes it, it's Jah works. It's up to the power of God—sometimes three minutes, or days.

Tell us about the Christian Soldiers.

Christian Soldiers are a set of youth that grow together in the country. We love Jah and love one another. We work together promoting shows and the money we make is going to the youths.

Who is involved?

Tony Rebel, Yusaf Afari, Sugar Black and Everton Blender.

How is your new record coming?

It's the same vibe.

Is your new record deal with Big Beat giving you artistic freedom?

My creativity is untouchable—no one can touch that.

Any closing comments?

God bless the I and protect the I continually.

UPCOMING: Garnett Silk is presently recording an LP for Big Beat/Atlantic.

—Charles McGlynn



oku onuora

"I try to encourage [young dub poets] to do self-production because I try to practice what I preach and one of the things I practice is self-reliance."

During the post-Marley era in Jamaica of the 1980s, reggae music's conscious, militant edge began to be worn away by the more hedonistic message of the computer generation. Many of the producers and artists began to focus their energy on the party rather than the revolution. One of the few remaining militant musical camps belonged to the dub poets. With their origins in the ancient oral traditions of Africa, the poets expressed the struggle of oppressed people in Jamaica and throughout the world, often using the rootical rhythms of reggae. Since his first publication of poetry in 1977, entitled *Echo*, dub poet Oku Onuora has stood out as one of Jamaica's most uncompromising and independent voices for social change.

What's the state of dub poetry today in Jamaica in terms of young artists?

There are many young artists who are fed up with the negativeness of the Jamaican music scene and they see dub poetry as a means of countering this negativity.

How has the whole dancehall trend affected dub poetry?

The producers tend to favor what's happening now in the music. I believe that they are most responsible for the negativeness that is coming out. The DJ thing is happening now and if a dancehall artist comes with something positive, then the producers tend not to want to deal with it. Their opinion is that people don't want to hear any heavy stuff, they just want to be entertained. A lot of young dub poets have approached me wanting to have their stuff produced and they've approached a number of producers to no avail.

What's your advice to young dub poets?

I try to encourage them to do self-production because I try to practice what I preach and one of the things I practice is self-reliance. And from day one of my career from my first single to my debut album I produced it. My new album coming out in Europe from the Netherlands on the Zolan Solar label is called *Bus' Out* and I also produced that myself.

With the flood of weekly releases out of Kingston, does dub poetry manage to sell its share?

Record labels and distributors have been saying that dub poetry does not sell. Sonic Sounds has been very lenient towards me, in that Neville Lee will take anything I carry to him. But he's always saying, "Why don't you try something less radical?" From personal experience, I know that if the material is available, it will sell.

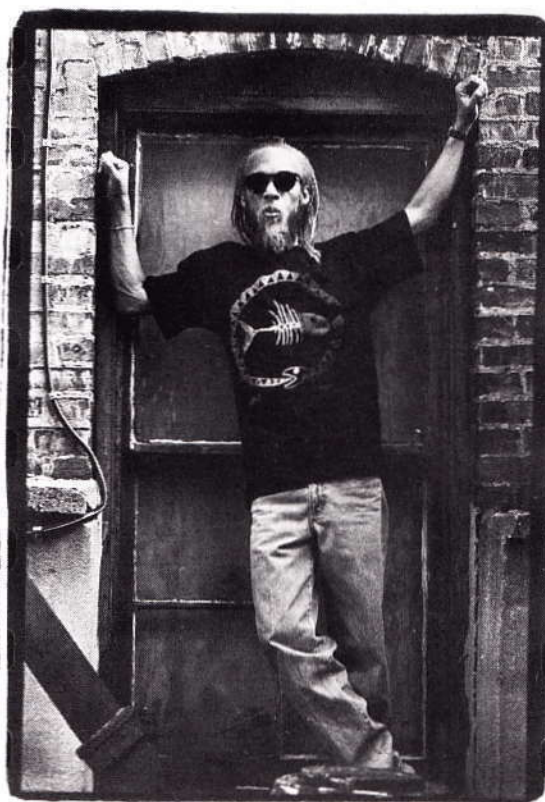


Photo by Brian Jahn

So why the bullshit from labels and distributors?

I see it as a kind of conspiracy to muffle the voice of the people because the dub poets are echoing the sentiments of the people.

How involved are the radio stations in this conspiracy?

When I did "Reflections In Red" in 1978, it was hardly given any airplay. In 1980, when I did "What A Situation" just after the election when the JLP won, there was a radio show on JBC called *Record Jury* which was to create a certain kind of standard where they'd vote and give the record marks or points. And on this particular program, one night when "What A Situation" got played, it got the highest marks, yet it was hardly played on the air. It was played a couple times, but the radio programmers and station managers said there's no way you can play that. And in 1983, I put out another single, called "Dread Times", and I can remember one disc jockey who came on in the morning named Alan Magnus. He played the song and immediately the program director say, "You can't play dem kind of music in the morning when people going to work!" After that, I didn't release anything in Jamaica for several years until the *Pressure Drop* LP in the U.S. and Europe in 1988.

But the situation with radio has changed now, hasn't it?

Fortunately, we have a new radio station from two years ago called IRIE-FM and there's another one in Kingston which came out two months ago called POWER-FM. When IRIE came into being, they started to play what you and me call hardcore music—conscious music. Last year I released "Bus Out", the title single from my new LP, and it was played constantly. IRIE affords airplay not only to myself, Linton Kwesi Johnson, Mutabaruka, Sister Jean Breeze, but also to lesser known poets.

What about the promoters for live music? How do they respond to the poets?

I can remember last year attending the Jamaica House Concert on Labor Day and there were just DJs there. I met Mutabaruka there and went to the organizer, who I knew personally, and asked, "How come no poets at this event?" And he said, "The authorities don't want the poets 'cause the poets are too political." This definitely comes from the governmental levels.

What are your thoughts on the DJs and the current so-called dancehall trend?

I don't fight against DJ or what is called dancehall. What I mainly object to is the lyrical content, the negativeness, the gun talk, the sexist argument. We have seen DJs who have become internationally recognized, like U Roy and Big Youth, and they have never had to resort to slackness or the gun talk or the dog-heart talk. And it's sad because now we find a musical form which is taking the world by

storm and it's inundated with shit.

Are you getting involved in any way with the dancehall to counteract the shit?

I'll be producing some DJs on a compilation album that will probably be released on Zolan Solar. It will feature some up-and-coming artists like Dougs Man, Beetle Bailey, a trio named Koosh and Captain Barkey's little brother.

Have you considered using dancehall rhythms for your poetry?

I've been pressured from various quarters to use dancehall rhythms and old Studio One rhythms. But then, if the poem comes in my head and I hear a Shank I Sheck rhythm, then that's what it will be. The poem dictates the rhythm and there are no limits. The very word "dub" means that you have no limitations. You can dub the shit into any kind of rhythms, whether hip hop, jazz, blues. I employ music from the black world. But I wouldn't regard myself as a reggae artist. I am first and foremost a dub poet.

In closing, what's the writing going to be like in your future?

The things that dub poets have been talking about for years have not changed. I find that poems I wrote 10 or 15 years ago have even more relevance today than yesterday. I write not even a poem a week because there's nothing new to really talk about and I'm not going to try and stretch my imagination.

UPCOMING: *Bus' Out* LP on Holland's Zolan Solar label.

—Morgan Gerard



Patra Continued...

P. I guess you have to go down a little to come up.

So what kind of style will you be letting off now that you're on a major label?

First off, I have to say thanks to Shabba because he's the one who really made this happen. Because before Shabba, nobody really knew what reggae music was all about. But Shabba is for the girls and I'm for the man. As for the music, it's a two-way thing. As a DJ, I go for the raggamuffin stuff and I got real background crowds that are behind me 110%. My singing is terrific. Sometimes I can sing soft and sometimes I sing like Tina Turner. Men like when I sing.

Why?

'Cause I sing sexy about love and romance.

Are you just a sexy singer or are you a sexy girl?

I'm a sexy girl. I just dress sexy, sexy clothes. Sometimes I wear body suits, short shorts. I do the Cleopatra thing sometimes, like an African style. Sometimes no bra, just some chain over my boobs.

So is this sexy style going to come out on your record with Epic?

Yes, it will be a very sexy record. I recorded one song with Christopher Williams called "Sexual Feeling", one song about long-distance love with Yo Yo called "Long Distance Call", and more of a conscious song called "Think" with Lynn Collins, who used to sing with James Brown.

With working for a bigger record company, did you have to take a new approach to how you present your music or perfect your skills as an entertainer?

I've never had to take vocal lessons because I was born to be a star. When you're born with it, you don't have to go and holler your voice out. But every day I go to entertainment class to learn how to walk, how to talk when taking interviews, how to apply make-up in the morning, afternoon and evening.

Are there some tips you would advise to up-and-coming artists?

It's more of a personal choice. But I want everybody to make it, and to make it they've got to act like me. Keep your head on your body, no screwing around, and keep the more skeptical people respecting you. I think it is going really well for the DJs in Jamaica, but some of them let it get to their heads. They talk two minute slackness and they don't really think about the lyrics they write. I'm not there for the slackness. I'm just sexy, not slack.

UPCOMING: Recently released "Hard-core" (Epic/Shang in Jamaica) from an up-coming LP; appears on Richie Stephens' "Body Slam", to be released on his Pot Of Gold (Motown).

-Morgan Gerard

Buju Banton's broke out on the international reggae scene in 1992 with his monster hit, "Love Mi Browning" (Penthouse), and its part-two counterpart, "Love Black Woman" (Penthouse). At a time when Shabba had shifted into a major label and Ninja Man seemed to be resting, Buju was able and ready to slide into top ranking. Appearing on sound systems like **Rambo International**, **Stone Love** and **Roots Melody**, Buju became a major draw in the dance, while the Penthouse releases established his stature as the fastest rising DJ talent. Just entering his 20s and with a major label contract through Mercury/Poly-

the fight it has received from America's gay community?

Controversy is considered the past from '92 and now is '93, so people should deal with 1993 and what this new record is all about.

So what is the new album all about? Will we be seeing a lot of crossover styles?

Buju Banton don't really go for the crossover. This album contains a little bit of everything for everybody. With Donovan Germain, Dave Kelly, Sly & Robbie and Steely & Cleve as the producers, I'll be coming with many styles. There's a combination with Bust A Rhyme from Leaders Of The New School, one by me and Wayne Wonder called "Searching", and Buju with Brian & Tony Gold to break the girls' hearts apart.

"It's not a matter of Jamaicans bringing their musical style to the U.S. We just bring earthforce, y'know? People hear it and like it and go after it."

BUJU BANTON

Gram, Buju Banton linked up with *Streetsound* by phone from home in Kingston...

Where did you get your inspiration to become a DJ?

My original musical inspiration came from my mentor, Buru Banton, because coming from school in Kingston, we'd stop off to see Buru Banton working out in the area.

How did you start off in the music business?

A few friends convinced me that I had an original talent for DJ-ing so I went and cut my first song, called "Ruler", for producer Robert French.

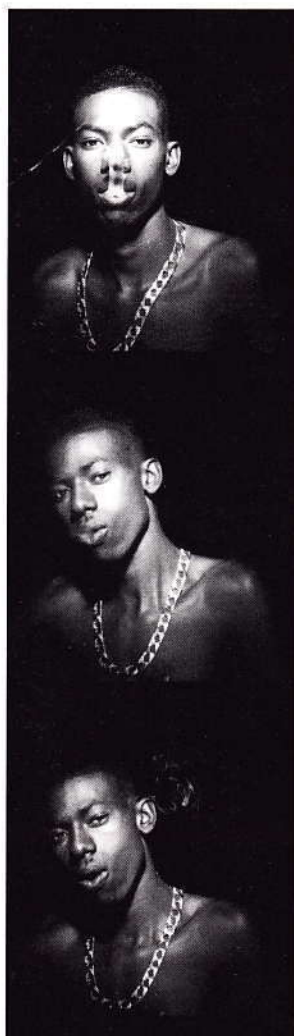
Your work with Donovan Germain from Penthouse Studios really pushed your music to the top. What was the reason for working exclusively with Donovan?

It is better for an up-and-coming artist in Jamaica to work with one producer instead of running around, because you find that people tend to want to outsmart you. If you know that all of your business was in one place instead of many directions, it will be much easier to oversee every angle. I prefer to work as a family, as a team.

Besides working as an engineer and a producer, how much was Dave Kelly part of the Buju team?

Dave Kelly used to write a lot of lyrics with me, such as "Love Mi Browning", but now he is working more on the production of my LP and I am working on my own lyrics.

On the lyrics tip, what comment do you have about the controversy surrounding "Boom Bye Bye" and



How were you discovered by Mercury?

It was at '92 Sunsplash by a woman in the audience named Lisa Cortes who saw what she liked and liked what she saw.

Do you think that other Americans will like what the dancehall massive is bringing to them on major labels?

It's not a matter of Jamaicans bringing their musical style to the U.S. We just bring earthforce, y'know? People hear it and like it and go after it. You don't give it out and you don't force.

How are the finances for Buju right now? Have you been investing with the contract money?

With this newfound money from the record deal, none of it has gone into what Buju wants. It all plunge into the record that we are making because that's what it was originally meant for. None of this money has gone into my pocket.

How are you maintaining your presence in Jamaica now that your releases are slowing down?

Buju records are still being released from previous studio work on the Penthouse label. Mostly I've just been working in the dancehall, working the circuit as usual to let the people know Buju is always around.

Do you see any sound clash coming between yourself and other artists on the major labels?

When you start walking, there's no time for creeping. Right now that don't look promising.

Any closing comments for the fans?

Remember that Buju Banton is always for the girls and that love is mutual and ever strong.

UPCOMING: Presently recording *Voice Of Jamaica LP* for August release on Mercury/PolyGram.

-Morgan Gerard

SHABBA THE KING OF DANCEHALL RANKS

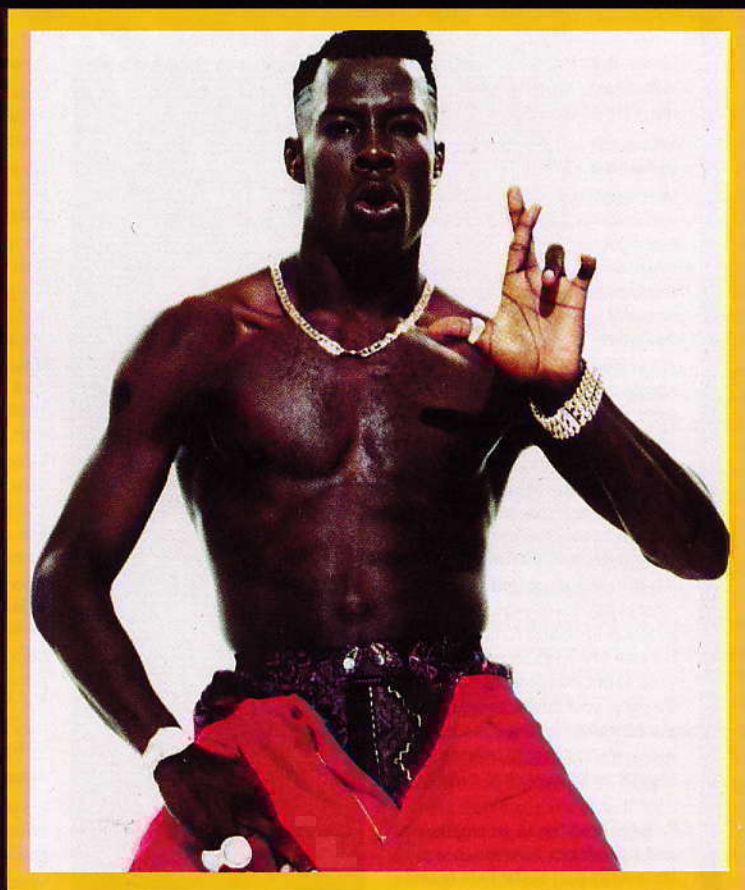
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Management & Direction: Clifton "Specialist" Dillon





Producers have been an integral part of reggae music, often clashing with each other in the race to come with fresh sounds and new trends. While those who fight against reggae have said that every song sounds the same, hardcore fans have long been able to identify the classic styles of **Clement Dodd's Studio One**, **Duke Reid's Treasure Isle** and **King Tubbys** from the foundation years. And in the dancehall era, with producers clashing harder than ever for international recognition, becoming familiar with the men behind the music is essential for the hardcore music massive. *Streetsound* keeps the connection, linking you with four of reggae's most influential producers of the day, speaking their minds on the state of the reggae music industry...

producers

sly dunbar

Spanning more than two decades as a drummer and producer, Sly Dunbar's career in the reggae industry, along with his partner, bassist **Robbie Shakespeare**, is known worldwide. In back-up bands such as **The Revolutionaries** and **The Aggravators**, as well as the **Taxi Gang**, **Sly & Robbie** pioneered many of reggae's hardest and heaviest rhythm styles. From the dub days of **King Tubby's**, the simplicity of the one-drop, and the international rise of the dancehall, Sly & Robbie with their Taxi label have been more than instrumental in defining the sound of artists like **Black Uhuru**, **Peter Tosh**, **Ini Kamoze**, and a multitude of artists outside the reggae world. With the release of **Chaka Demus & Pliers'** "Murder She Wrote" in 1992, Sly & Robbie took control of another era in reggae, once again bringing their simple and infectious rhythms to an international audience.

What direction do you see reggae moving towards?

With the crossover thing, you have different kinds of rhythm trying to come with new sounds. The hip hop crossing with reggae has been happening from like 20 years ago. It's not losing the reggae feel because, like the bogle, people want to keep alive in the dance, but the one-drop is going to be there forever. People are getting into more original stuff. Previously many producers just do a Studio One rhythm, but people want to hear a fresh thing every day and they want to combine music.

Is simplicity still important?

"The upcoming musicians have to know where the music is coming from and where it's going to survive. To go ahead you have to go backwards."

It has to be simple because most of the people listening are not musical and they can only identify the beat.

Is that why "Murder She Wrote" became so big?

The beat related to the street because there was just a groove from the top when the record hit the needle and the subject matter was something everyone could understand. I think this is a problem that reggae is going to face: the subject matter which singers and DJs are talking about sometimes can't be understood by non-Jamaicans.

With the new Chaka Demus & Pliers LP on Mango, there are several old songs re-recorded. Why?

Many times the record companies choose older songs that were released in Jamaica because it's the first time these songs appear on this label. I'm just producing, not picking the songs. But I advise all these artists that they are going to have to come with fresh lyrics to please all their fans.

How are the younger artists reacting to the success of artists signed to major labels?

The problem with some of the younger stars is that they're using the same melodies that some of the big stars

use. I tell them that's wrong. I'm trying to help some of them to shift the melody.

What future production style can we expect from you?

I'm going back to equipment that you can't buy no more and I'm bringing back some of the patterns I used to play on the kit. I'm not really doing anything new, just playing what I used to play but on different instruments. I think the music is going to go hard funk bogle.

How has the computer style affected the players of instruments?

Anybody can program a drum machine, but you still have some guitar player and you still need the keyboard player. But the live mix is coming back now. As a drummer, I program what I play, but other people will program what the machine will play. The upcoming musicians have to know where the music is coming from and where it's going to survive. To go ahead you have to go backwards.

UPCOMING: A bogle remix of New Order's "Ruin My Day"; production on LPs for **Buju Banton**, **Tony Rebel**, **Carla Marshall**.

—Charles McGlynn

gussie clarke

With only a few releases in the last six months to keep his **Music Works** label in the public eye, Gussie Clarke is in the finishing phases of completing construction on the new Music Works studio. Combining his sense for business organization and approach to quality productions with artists like **Freddie McGregor**, **Dennis Brown** and **Cocoa Tea**, Gussie will return full-force this July, ready to re-establish his high standards in music production and business management.

How is business in Jamaica with the new copyright law?

The law is passed and I think it has left many areas of discretion which will all come back down to us needing to sit down and form a publishing organization that would now use guidelines to put the copyright in our favor. It's obvious it will bring price increases on the cost of a record to the public because over the years the record distributors have instructed the royalty rates in their favor. When new copyright rates are effective on payment, then they're going to instruct that someone else pays it. They won't take it out of their share, and it can't come out of the record producer because he's already burdened enough. So the public will end up paying through record price.

Is this a viable plan?

The problem that I foresee is that there is only one way to collect mechanical royalties in Jamaica: it must be collected from the manufacturer at the point of manufacturing, because so many people are not legal businessmen who run an office, and you can't track them down. It is going to be chaotic if it is not collected there. The only people in this country who are truly organized are the record distributors, but I don't think they're going to be all that eager and co-operative to do what is necessary.

How do you seek to improve the quality of the business in terms of artist management?

In order for artists in Jamaica to go far, which many people don't understand, is that you must commit yourself to a label or a producer or else nobody is going to invest the kind of money that it takes to make you in the marketplace. I'm interested in creating an interest with a large market and commercial success, wherever that may be. But in order to achieve that, there must be a greater structure for organization and management of the music business on every level.

UPCOMING: A re-make of **Justin Hinds &**



The Dominoes' "Cary Go Bring Come" by Freddie McGregor; 7" releases by up-and-coming reggae soul singer Peter Lloyd.

—Morgan Gerard

philip smart

Working from his HC&F studio in Brooklyn, long-time reggae engineer and producer Philip Smart is in part responsible for the New York reggae crossover sound. With releases produced on his own Tan Yah label, as well as a hand in recent material from Super

Cat, Shaggy, and labels like Gold Disc, Joe Frazier and Super Power, Philip has a hold between the hardcore dancehall vibes of Jamaica and the crossover potentials emerging in the mainstream.

Are the studio vibes any different in Brooklyn than in Jamaica?

The vibes are the same in our studio as they are in Jamaica because we constantly deal with reggae. Most guys that come from Jamaica think so. But we're not trying to sound like Jamaica. We try to make the New York sound its own sound for years and it's finally working. Shaggy's "Oh Carolina" has been opening doors as far as Europe for the New York sound.

What is the New York sound?

We sort of took the music to a techno level in terms of the Jamaicans never dealing with sampling and looping work. The songs that made the New York sound big were crossover, like that song by Snow. But we still have the roots and the hardcore dancehall. Bobby Konders is also a strong producer since his mix of Super Cat's "Ghetto Red Hot". He's coming with house and hip hop in his production for club play.

How does working on your own releases versus major label releases differ?

There's different flavors happening right now. Recently, it was the bogle, which is still big in the crossover market. But in the hardcore dancehall mar-

"For a major label, I'm doing it more on the faster-tempo bogle level, because it has to compete in a hip hop market. For the hardcore dance crowd it's a little slower, more groove."

ket, the tempo has dropped a bit. Things are back to the more hardcore dancehall scene with singers on the rise. It depends on what kind of work

sly dunbar



I'm doing. If I'm working for a major label then I'm doing it more on the faster-tempo bogle level, because it has to compete and be marketed more in a hip hop market. If I'm doing something on my label more for the ethnic market and the hardcore dance crowd it's a little slower, more groove, maybe some Butterfly.

UPCOMING: Tan Yah releases from Bajja Jedd, Screechy Dan; Redd Foxx LP on Elektra.

—Morgan Gerard

donovan germain

Over the past two years, Donovan Germain, along with co-producer and engineer Dave Kelly, have kept Penthouse Records in the top-selling bracket of labels from Jamaica. With former Penthouse artists Buju Banton, Cobra and Tony Rebel currently moved to major-label status, the label crew have found themselves producing material for a wider audience, as well as looking for new talent to bring up and maintain the output of releases.

Is there a new approach for you when producing artists who were previously on Penthouse but now on a major?

In terms of producing our artists like Buju and Tony Rebel, there's not a difference for us when working with a major. It has the same free-flow as before because we're just producing the music. We're not looking for a CBS or a Mercury to change the program.

What's been the effect of your artists moving to the majors?

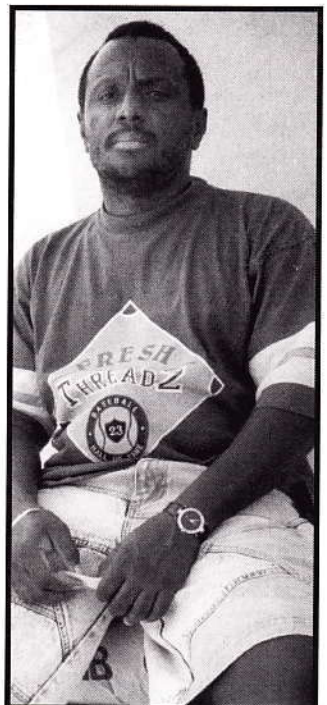
Most of the artists that have been associated with Penthouse have been signed to major companies, so we're looking for new artists to replace them. As for the business side, having Buju and them signed gives me an opportunity to fill up the studio with more work. That is my compensation for the deal.

Do you have any new ideas for marketing your music?

I'm very interested in CDs because what's going to happen with CDs in reggae is it will make the market more open to the rest of the world. Reggae has been a singles-dominated market and more LPs or CDs are needed to expand that market beyond the hardcore audience. Instead of doing one-off singles, I think it is better to find an artist who you can develop and who can be marketed through CD and LP—someone who can last beyond a one-hit wonder.

Is the mainstream market just opening or is this a limited phenomena?

Dancehall in its present format just has



gussie clarke

to be exploited to the fullest. It's happening in the major cities right now, but it still needs to be accepted in all aspects of society.

UPCOMING: Marcia Griffith's Indomitable LP; LPs from Sanchez, Wayne Wonder, General Degree; production on new LPs from Tony Rebel, Buju Banton, Carla Marshall.

—Morgan Gerard

"So many people are not legal businessmen who run an office... To achieve [commercial success], there must be greater structure for organization and management on every level."



sound systems

Originally sporting the sounds of American jazz and rhythm & blues in the 1950s, Jamaican sound systems such as **Coxsonne** (still alive in England), **Duke Reid** and **Prince Buster** were the pioneers of Jamaican music. Producing local recordings with a definitive Jamaican feel to replace the lack of American releases, the race was on to draw the largest dance crowd with the hottest new styles. Playing their new recordings on exclusively-owned record pressings, known as **dub plates**, sound systems could test the market to decide which new artists, songs and styles to release.

From the beginning of sound system history, sets would travel with their own crew of **selectors** and **MCs**, as well as **singers** and **DJs** to perform on the instrumental, or version, side of popular recordings. With singers and DJs communicating to the audience through the sound systems, the dancehall was where fans could check the stars on a regular basis.

Sound systems of the 1990s have taken the dub plate to a higher level with **specials**, recordings exclusive to the sound where popular singers or DJs modify lyrics in order to praise the sound system. Unfortunately, most sound systems today rely exclusively on their specials, no longer travelling with their own crew of singers and DJs.

Cassettes of sound system dances have long been the reggae listener's connection to current reggae vibes. With the burgeoning popularity of reggae in the '90s, the next step is the commercial marketing of sound system recordings, live videos and mainstream-accessible worldwide tours.



"If you do a dance right now in Jamaica, you say, 'Big up this crew, big up that crew.' If one crew gets more big-up than another, it causes jealousy."

Stone Love Movement

Widely accepted as Jamaica's #1 sound at home and abroad, Stone Love began their climb to the top in the late '80s and quickly established their presence with a series of Stone Love Movement special LPs. With **Rory**, **WeePow**, **Cancer** and **Chico** rotating between MC and selection duties, Stone Love became the producer's choice for showcasing new record label talent. Since 1992, with artists like **Michael Buckley**, **Sanchez**, **Ricky General**, **Cornell Campbell** and more, Stone Love have moved into the production side of things as well. *Streetsound* caught up with Rory at home in Kingston...

What's new with Stone Love?

We're split into two parts right now. One set goes on tour to the U.S., Canada, Europe and Japan. First time **Cancer** and **Chico** go, next time me and **WeePow**.

What top artists are you using for specials now?

Most of the big artists right now, like **Buju**, have been

signed to a company so we can't really produce them for ourselves. Right now we're working with people like **Roundhead**, **Ninja Kid**, **Max Romeo**, **Spagga Benz**, **Squidley** and **Snagglepuss** for specials and Stone Love records.

Where are you playing in Kingston?

We have a regular Thursday night jam at House Of Leo where we play a lot of new stuff. Any producer who has new records, we just big them up. We play older stuff to about midnight, like old Studio One. From there we have a 60-minute set of lover's rock, mostly English stuff and **Freddie McGregor**. From then, we give you the new stuff.

What's the feeling in the dance right now?

The people who go to a dance right now come more like it's a fashion show with so many crews. If you do a dance right now in Jamaica, you say, "Big up this crew, big up that crew." You have **Black Roses** from Jungle Top, **Sunrise Crew** from Maxwell Ave. and many more. Basically, if one crew gets more big-up than another crew, it causes jealousy, especially if one crew looks like it's dressed more up-to-date. This is quite sad really, but just human reaction. They're not fighting, but you know that it's there by little remarks from crew to crew.

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Foxy Brown
J.C. Lodge
Tinga Stewart
Freddie McGregor
Augustus Pablo
Marla Griffiths
Ini Kamoze
Sly & Robbie
Tiger
Don Carlos
Barrington Levy
Cocoa Tea
Culture
Half Pint
Dennis Brown

Any clashes happening recently?

With clashes you might have a night when nothing works. In certain areas where they listen to their area sound, the crowd is completely biased because they want to defend their sound.

When you come to a dance, what equipment are you bringing?

We were using Hill but changed to QSC for top, Hill for bass, Sure equalizers, RX-7 band-system drum machine, Yamaha keyboards and a Roland with sequencer. Speakers we carry...24 18" bass, 12 15" low mid, 16 double 12" high-mid, 8 horns and plenty of tweeters.

Can other sounds compete with this?

We're basically setting the trend, but right now we're going to have to cut down on boxes because of this Operation Ardent thing. We can't play as loud as we used to, because of the police acting on complaints. So we play lower but put more quality into the sound. If not, the police come round and tear you down. And if somebody fires any salutes, they lock off the dance right away.

What about upcoming plans?

We'll be working more on the Stone Love label and the sixth volume of the Stone Love Movement specials LPs is coming out soon.

—Morgan Gerard

Bodyguard

"We just won the World Cup in England about a month ago. We clashed with Saxon, Coxsonne from England and Afrique out of New York."

Coming out of May Pen five years ago, Bodyguard became one of Jamaica's truly international touring sounds. With owner **Courtney** and selectors **Tony, Gary and Paul**, the Bodyguard set has challenged the top sets from Jamaica, New York and London, marking their domain as a sound to be reckoned with. *Streetsound* linked up with Courtney by phone in Kingston...

What has Bodyguard been doing recently?

We just won the World Cup in England about a month ago. We clashed with Saxon, Coxsonne from England and Afrique out of New York. There was about 10,000 people there and 8,000 outside who couldn't get in.

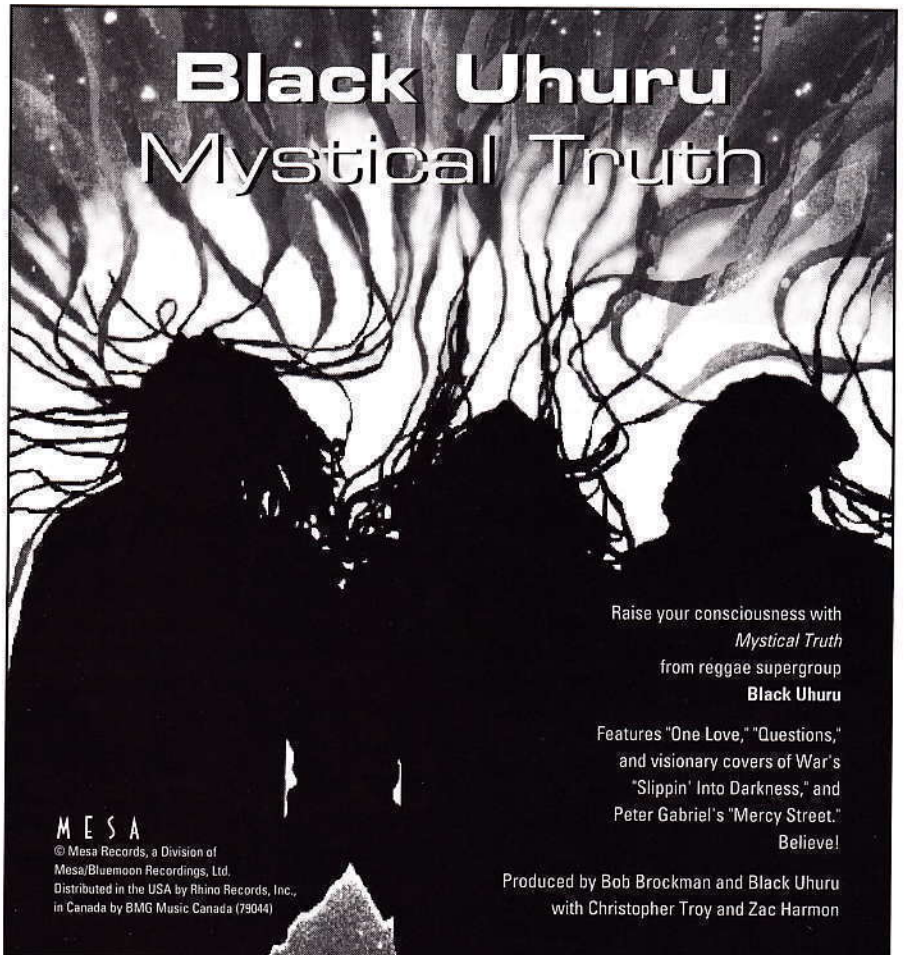
Will you be releasing a video of the clash?

Actually, I'm speaking to the promoters now, there is a lot more attached. I want to make sure if we do plan to market it, we have all the copyrights sorted out properly. I want to make sure I'm not doing anything illegal before I attempt to do it.

What selection do you play when competing?

Bodyguard plays for the people. When we come across different crowds, it takes different methods to please different people. For example, in London

Black Uhuru Mystical Truth



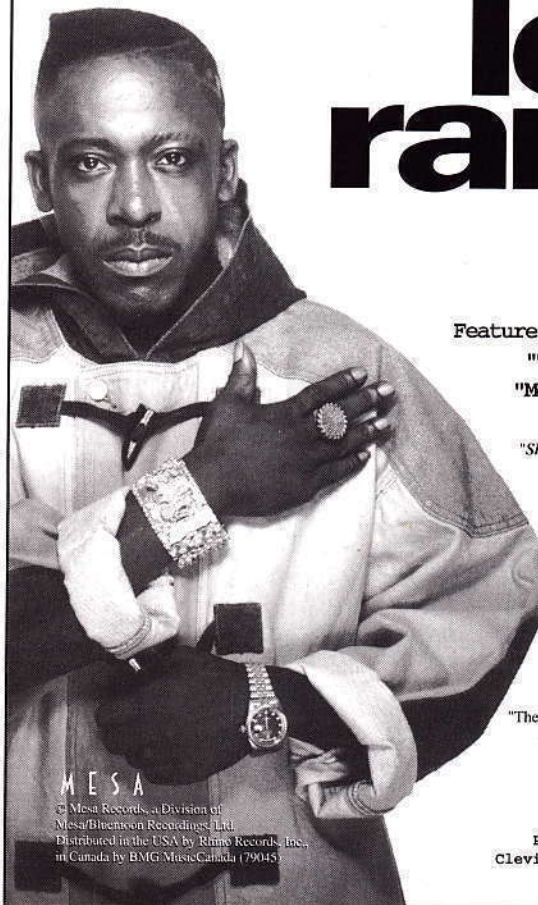
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Mystical Truth
from reggae supergroup
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Urban Network

"Typewriter" is a smash and deserves
airplay... a must for dancehall fans."
Billboard

"... the rawest combinations of street-
bred hip-hop and dancehall..."
CMJ

"The man has got one powerful voice and an energy
that comes right out of your speaker cabinets."
Rewind

"Typewriter"... is a monster jam..."
The Beat

Produced by Trakmasterz, Steely &
Clevie, Bobby Konders and King Jammys

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We also distribute 12" on the Penthouse and Shocking Vibes labels. Catalogues are also available from the main distributor upon request.

**"It is only a matter
of time before
new reggae listeners
want to experience
the real vibes.
And you can only check
those vibes at a dance
with a real Jamaican
sound system playing."**

they are more into hardcore music, the roots, as opposed to the States where they are more interested in the girls and juggling side of the music. We adapt to the environment.

How much selection do you travel with?

About four standard record boxes that hold 50 12", one box of dub plates and one box of oldies and others.

Where do you make your dub plates?

Everywhere we travel. London, New York, mostly Jamaica. It depends on the artists; wherever they are, we will go.

What international artists have cut dub plates for Bodyguard?

Maxi Priest, The Drifters and En Vogue.

Name some of the equipment Bodyguard plays on.

On average we use 24 bass speakers, four Crown 4000 amps, four 2000 watt amps for mid, Ashley crossover and equalizers and an Akai sampler.

What sound do you check for the most?

I most respect Stone Love. The last time we played together is over a year ago. We are presently in negotiations to possibly do a world tour with them.

What's the atmosphere in the dance today?

Because of violence, hostility and problem like that, and promoters who want to rip people off and not do their homework, it makes it a lot harder to get venues.

How is the vibe between country and town?

In the country the atmosphere is more relaxed and festive because of various tensions in Jamaica, especially in Kingston. People are more comfortable in a country setting.

So what plans does Bodyguard have for the future?

More tours through North America, England and the world. Also, we'll be moving into producing our own records in the near future.

-Charles McGlynn

Gemini

For 23 years, Gemini, owned by **Dillon**, have been one of Jamaica's ruling sound systems.

In the early 1970s with artists like **Johnny Ringo** and **Dickie Ranking**, and in the 1980s with **Tristan Palmer**, **Al Campbell**, **Half Pint** and others working the set, Gemini and their record label were responsible for bringing up some of reggae's greatest talents. Now, with selector **Welton Irie**, an original member of the crew, Gemini continues its tradition of top class selection, and plans to bring the record label back with material from **Anthony Johnson**, **Michael**



top 50 reggae singers

Admiral Tibet
African Star
Alton Ellis
Barrington Levy
Beres Hammond
Bunny Wailer
Burning Spear
Carlene Davis
Chevelle Franklin
Cocoa Tea
Colin Roach
Dennis Brown
Frankie Paul
Freddie McGregor
Garrett Silk
Gregory Isaacs
Half Pint
Hopeton Lindo
Ini Kamoze
J.C. Lodge
Jack Radics
Jimmy Riley
John Holt
Johnny Osbourne
Junior Reid
Kashief Lindo
Ken Bob
Ken Boothe
Larry Marshall
Leroy Sibbles
Leroy Smart
Little John
Little Kirk
Lucky Dube
Marcia Griffiths
Max Romeo
Mikey Melody
Mykal Roze
Nadine Sutherland
Papa Kojak
Pinchers
Pliers
Richie Stephens
Sanchez
Singing Sweet
Sugar Black
Tony Curtis
Wayne Wade
Wayne Wonder
Yammi Bolo



top 50 reggae djs

Apache Scratchy
 Baby Wayne
 Bajja Jedd
 Bionic Steve
 Brigadier Jerry
 Buju Banton
 Buru Banton
 Capleton
 Carla Marshall
 Chaka Demus
 Charlie Chaplin
 Cobra
 Daddy Screw
 Dirtsman
 Dollar Fifty
 Don T
 Flourgan
 General Degree
 Gospel Fish
 Grindsman
 Jiggy King
 Junior Cat
 Junior Demus
 Kulcha Knox
 Lovindeer
 Major Mackerel
 Mega Banton
 Nardo Ranks
 Nicodemus
 Ninja Ford
 Ninja Kid
 Ninja Man
 Papa San
 Poison Chang
 Professor Nuts
 Red Dragon
 Red Fox
 Risto Benjie
 Shabba Ranks
 Shinehead
 Simpleton
 Spagga Benz
 Spiderman
 Super Cat
 Superman
 Terror Fabulous
 Terry Ganzie
 Tiger
 Tony Rebel
 U Roy

Palmer and Singing Melody.

How does it feel being a sound system with so much history?

It makes you feel very important. You have to give the people what they want and have that discipline with your selection or you have a problem. For some time we set our own trends, because you must come original with your own style, but as a professional sound system, you play the popular music.

Why did sounds stop keeping a regular crew of DJs or singers?

We don't have singers or DJs anymore on sound systems because times have changed. Because of the specials, everything is on dub plate now so it doesn't make sense in terms of competition to pay money for singers or DJs who can't compete with the stars cutting the specials.

How do you go about putting together a dub plate?

Sometimes you follow new rhythms and maybe do a new take, but much of the time we do Studio One rhythms that people know and can identify with certain singers. And in the dance, you just watch the crowd for what types of rhythms people are really dancing to and cut a dub plate with that style.

Do you still play old dub plates?

You can't really play old dub plates in the dance because after a while the sound quality decreases. The production no longer sounds strong. Most dub plates last about three years in the dance. We might still play some old Johnny Osbourne, Ninja Man and Shabba Ranks, but you must keep the dub plates fresh with rhythms and artists that people can relate to.

What are the top artists to use on dub plates?

There's no particular one singer who is greatest on dub plates because there are so many talents, like Dennis Brown, Freddie McGregor, Garnett Silk and Ken Boothe. They are all good people and give you what you want.

How much do the instrumental songs play in the dance?

Even still you have systems today that play a small amount of instrumental rhythms. With the rhythms now, with the added progression in production and all, you can play an old song and then play the version and the DJ can chat over that in the new style and sometimes that really moves people.

What equipment does Gemini carry?

Usually three 2,000 watts of bass with 10 boxes to fit the place, with Crown amps. It always depends on what you think is adequate to cover the event. If Gemini plays in a nightclub there will be less boxes, outside there are more boxes, and when you play foreign, it's usually a lot of power.

What do you see as the future of sound systems outside of Jamaica?

Playing foreign is like playing yard because people know the music nowadays and they are mostly Jamaicans, so it's the same thing you have to deal with. Eventually, I think the sound system will become more internationally broad because it has become very popular all over Europe and America. With artists

like Shabba Ranks getting international recognition, it is only a matter of time before new reggae listeners want to experience the real vibes of reggae music. And you can only check those vibes at a dance with a real Jamaican sound system playing.

-Morgan Gerard

sound systems & the crew

late 1950s

Coxsonne
 Count Matchuki
 King Stitch

Duke Reid
 Cuttins

King Edwards
 Red Hopeton

Prince Buster
 Prince Buster

The President
 Count Benz

early 1960s

Highlights
 Jimmy Cliff
 Count Prince Miller

El Turo Hi Fi
 King Cry Cry
 Bunny Remos

Sir George The Atomic
 Prince Ruff
 Buttercup

Sir Mike The Thunderstorm

late 1960s

King Tubby's
 U Roy
 I Roy

Tippertone
 Big Youth
 Jah Wise
 Jah Stitch

Prince Jammys
 Tall Lizzle

El Paso
 Dennis Alcapone

Arrows

early 1970s

Socialist Roots

Jah Mike
 Ranking Trevor
 U Brown
 Nicodemus

Gemini

Ringo
 Welton Irie
 Dickie Ranking
 Archie

Stur Grav

U Roy
 Ranking Joe
 Jah Screw

Channel One

Ranking Barnabas
 U Brown

Virgo

Lone Ranger
 I Roy
 Yellowman

Jack Ruby

Fat Jaw

late 1970s

Ray Symbolic

Ranking Joe
 Jah Screw

Stereophonic

General Echo
 Madoo

Black Scorpio

Shukashine
 Sassafras
 Echo Minott
 General Trees

Stur Grav

Charlie Chaplin
 Josie Wales
 Inspector Willie

Jah Love
 Brigadier Jerry

Jammys

John Wayne
 Tonto Irie
 Pompidou
 Ranking Trevor
 Nicodemus
 Toots

Black Roots

Sugar Minott
 Barry Brown
 Tristan Palmer
 Captain Sinbad
 Little John
 Donovan Smith
 Ashanti Waugh
 Earl Sixteen
 Rod Taylor
 Cataract
 General Plough

early-mid 1980s

Metro Media

Sister Verna
 Peter Metro
 Jack

Studio Mix

Patchie I
 Junior Reid
 Pompidou

Killermanjaro

Early B
 Super Cat
 Puddy Roots

Volcano

Toyann

Little John
 Barrington Levy
 Burro

Lui Lepki
 Billy Boyo
 Little Harry
 Horace Martin
 Josey Wales
 Danny Dread

Gemini

Squiddly Ranks
 Echo Minott
 Tristan Palmer
 Patrick Andy
 Leroy Smart
 Hugh Griffiths
 Phillip Frazer
 Al Campbell
 Half Pint
 Archie

Youth Promotion

Sugar Minott
 Colour Man
 Nitty Gritty
 Trevor Junior
 Junior Reid
 Tenor Saw
 Thriller

Lloyd Hemmings
 Single Single
 Dickie Ranking
 Yammie Bolo
 Donna P
 Blacka T
 Daddy Ants
 Chris Wayne
 Shark
 Budi Bye
 Pinchers
 Jackie Lickshot
 Jah Stitch
 Tulusie

Taken from liner notes to Reggae Dancehall Vol. 1 by Sugar Minott (1986). Chart compiled by Maxine Snow.

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Street Sound

Hot thru
JULY
1993

North American National Charts • CANADA

Streetsound National Top 50 Club Play charts are compiled from selected DJ playlists and record pool reports. UPWARD MOVEMENT ONLY! Full details available upon request.

- | | | | |
|-----------|---|-----------|--|
| 1 | THAT'S THE WAY LOVE GOES Janet Jackson
VIRGIN—VARIOUS BPM | 26 | GET UP AB Logic
INTERSCOPE—130 BPM |
| 2 | BUDDY X Neneh Cherry
VIRGIN—VARIOUS | 27 | YOUR TOWN Deacon Blue
CHAOS—127 BPM |
| 3 | SWEET LULLABY Deep Forest
SONY—VARIOUS BPM | 28 | WHAT CHA GONNA DO Shabba Ranks
SONY—107 BPM |
| 4 | MORE AND MORE Captain Hollywood Project
IMAGO—125 BPM | 29 | TOP OF THE MORNING TO YA House Of Pain
ATTIC/A&M |
| 5 | PUSH THE FEELING ON Night Crawlers
GREAT JONES—123 BPM | 30 | WE GOT IT GOIN' ON Chonk & Ziblo
A&M |
| 6 | SING HALLELUJAH Dr. Alban
BMG—118 BPM | 31 | SHINE Midi Rain
SONY—VARIOUS BPM |
| 7 | PRESSURE US Sunscreen
SONY—125 BPM | 32 | JUMP THEY SAY David Bowie
BMG—126 BPM |
| 8 | GOTTA KNOW (YOUR NAME) Malaika
A&M—VARIOUS | 33 | BUMPIN' Paperboy
POLYGRAM—104 BPM |
| 9 | VOICE OF FREEDOM Freedom Williams
SONY—124 BPM | 34 | THE FLOOR Johnny Gil
MOTOWN—116 BPM |
| 10 | REGRETS New Order
QWEST—124 BPM | 35 | LOUNGIN' Guru
CHRYSALIS—99 BPM |
| 11 | THE CRYING GAME Boy George
SBK—VARIOUS BPM | 36 | BAD MOOD Lonnie Gordon
SBK—VARIOUS BPM |
| 12 | INDEPENDENCE LuLu
SBK—117 BPM | 37 | KEEP IT COMIN' LOVE KWS
NEXT PLATEAU—120 BPM |
| 13 | FEEL LIKE SINGIN' Sandy B
MERCURY—122 BPM | 38 | BAD BOYS Inner Circle
WARNER MUSIC—85 BPM |
| 14 | YOU BRING ON THE SUN Londonbeat
BMG | 39 | WANNA BE STARTING SOMETHING Michael Jackson
SONY |
| 15 | WHY DON'T YOU Rage
QUALITY | 40 | SAFE Rumble
A&M |
| 16 | SINFUL WISHES Kon Kan
A&M | 41 | SOME LOVIN' Liberty City
IRS—122 BPM |
| 17 | DON'T MAKE ME WAIT Oval Emotion
HI-BIAS—VARIOUS BPM | 42 | LETS GO THROUGH THE MOTIONS Jodeci
MCA |
| 18 | WALKING IN MY SHOES Depeche Mode
WARNER MUSIC—94 BPM | 43 | I WANT YOU BACK George LaMond
SONY—101 BPM |
| 19 | I'M GONNA LOVE YOU Jestofunk
RICMAR—124 BPM | 44 | GOING BACK TO MY ROOTS RuPaul
TOMMY BOY/ISBA—120 BPM |
| 20 | LOVE NO LIMIT Mary J. Blige
MCA—85 BPM | 45 | IN THE YEAR 2525 The Act
RICMAR |
| 21 | HEROIN Billy Idol
CHRYSALIS—VARIOUS BPM | 46 | YOU STAND ABOVE ME OMD
VIRGIN—VARIOUS BPM |
| 22 | I TOTALLY MISS YOU Bad Boys Blue
BMG | 47 | I WILL CATCH YOU Nokko
SONY—VARIOUS BPM |
| 23 | RUNAROUND Martha Wash
BMG—122 BPM | 48 | RELIGION Front 242
SONY—VARIOUS BPM |
| 24 | GIRL I'VE BEEN HURT Snow
WARNER MUSIC—94 BPM | 49 | HYPNOMANIA LaTour
SMASH—VARIOUS BPM |
| 25 | CHOK THERE Apache Indian
ISLAND/A&M | 50 | THE WICKED EP Wickedness
CONTRABAND—122 BPM |

DJ TOP 50

North American National Charts • USA

- | | |
|--|--|
| 1 THAT'S THE WAY LOVE GOES Janet Jackson
VIRGIN—VARIOUS BPM | 26 THE BELL Mike Oldfield
REPRISE—VARIOUS BPM |
| 2 REGRETS New Order
QWEST—124 BPM | 27 HEROIN Billy Idol
CHRYSLIS |
| 3 PRESSURE US Sunscreen
SONY—125 BPM | 28 GOING BACK TO MY ROOTS RuPaul
TOMMY BOY—120 BPM |
| 4 BOW WOW WOW Funkdoobiest
IMMORTAL—104 BPM | 29 LOVE NO LIMIT Mary J. Blige
MCA—85 BPM |
| 5 VOICE OF FREEDOM Freedom Williams
SONY—124 BPM | 30 RELIGION Front 242
SONY |
| 6 GOTTA KNOW (YOUR NAME) Malaika
A&M—VARIOUS | 31 WHERE I'M FROM Digable Planets
ELEKTRA—99 BPM |
| 7 SWEET HARMONY The Beloved
ATLANTIC—VARIOUS | 32 OPEN YOUR MIND Usura
RCA—131 BPM |
| 8 SWEET LULLABY Deep Forest
SONY—VARIOUS BPM | 33 QUEENIE Ethyl Meatplow
ELEKTRA |
| 9 THE LOVE I LOST Sybil
NEXT PLATEAU | 34 I TOTALLY MISS YOU Bad Boys Blue
ZOO |
| 10 U R THE BEST THING D:Ream
SIRE—123 BPM | 35 BUMPIN' Paperboy
POLYGRAM—104 BPM |
| 11 BAD MOOD Lonnie Gordon
SBK—VARIOUS BPM | 36 WHO'S THE MAN House Of Pain
UPTOWN—96 BPM |
| 12 CATCH ME Betty Boo
SIRE—121 BPM | 37 HYPNOMANIA LaTour
SMASH—VARIOUS BPM |
| 13 PASSIN' ME BY Pharcyde
DELICIOUS VINYL—87 BPM | 38 SPIN THE BOTTLE Kyper
TURNSTYLE—127 BPM |
| 14 GOOD 4 WE D-Influence
ATLANTIC—VARIOUS | 39 THE FLOOR Johnny Gil
MOTOWN—116 BPM |
| 15 GIRL I'VE BEEN HURT Snow
WARNER MUSIC—94 BPM | 40 JUMP THEY SAY David Bowie
BMG—126 BPM |
| 16 RUNAROUND Martha Wash
BMG—122 BPM | 41 YOU GOT ME WORKIN' Sweetie G
GREAT JONES—124 BPM |
| 17 WALKING IN MY SHOES Depeche Mode
SIRE—94 BPM | 42 I LIKE IT Jomanda
ATLANTIC—VARIOUS BPM |
| 18 GET FUNK WITH ME Fierce Ruling Diva
MEDICINE | 43 MOTORBIKE Sheep On Drugs
SMASH—130 BPM |
| 19 STRAWBERRY Georgie Porgie
VIBE—123 BPM | 44 LOUNGIN' Guru
CHRYSLIS—99 BPM |
| 20 I WANT YOU BACK George LaMond
COLUMBIA—101 BPM | 45 YOUR TOWN Deacon Blue
CHAOS—127 BPM |
| 21 WHAT CHA GONNA DO Shabba Ranks
SONY—107 BPM | 46 BOY POP Book Of Love
SIRE—VARIOUS BPM |
| 22 SHINE Midi Rain
COLUMBIA—VARIOUS BPM | 47 IN THE BED Goddess
BIG BEAT |
| 23 FALLIN' DOWN Nu Colors
EASTWEST | 48 BEACH OF THE WAR GODDESS Caron Wheeler
EMI—VARIOUS BPM |
| 24 WHOMP(THERE IT IS) Tag Team
LIFE—130 BPM | 49 BAD BOYS Inner Circle
ATLANTIC—85 BPM |
| 25 HAPPY Legacy Of Sound
RCA—124 BPM | 50 NEW STYLE Brotherhood Nation
AMHERST—97 BPM |

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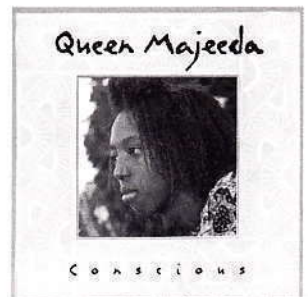
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REVIEWS

review panel this issue:

Andyman, Chris B, Tobin Boothe, Delirious, Morgan Gerard, Reynold Consalves, Todd Greenhouse, Paul E. Lopes, Charles McGlynn, Art Payne, Robert Shea, Spike @ Planet X, Chris Torella, 2Hillbillies

rating system:

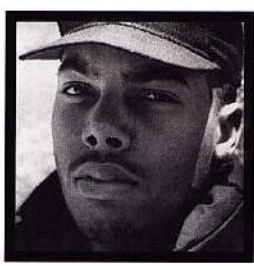
- ❖ abysmal
- ❖❖ fair
- ❖❖❖ interesting-solid
- ❖❖❖❖ excellent
- ❖❖❖❖❖ run, don't walk to buy this record; something special!

review policy:

review panel is composed primarily of djs and other music professionals—opinions and ❖s are strictly those of the reviewers

more reviews:

dj alert—reviews continue in-depth on page 50...



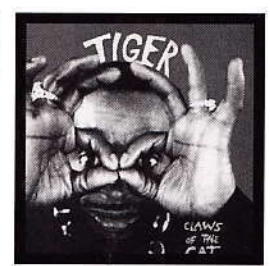
ASSATA'S SONG [LP]
Paris

Prod. Paris; Scarface (US) By mistake I ran into "Guerrillas In The Mist" (remix) first. Fockinghell! Fock throwin' gunz!! Fock the chainsawz!!! Fock the bald head (it's what's inside that counts!!). Fock all that fantasy rap bullshit!! This man ain't angry, he's just a disgusted Intellectual Aggressor, a well-armed Mental Gangsta, a Happening that don't need no fuckin' accident. To Paris, your mind is a breeding ground for his lyrics. Next thing you know, you're thinking—yes, thinking—about *why* kidz (black, white or otherwise) would wanna (pretend to ?) be killers, dealers, etc. There's no doubt he's got the cause(s) and the problem(s) sussed out—if the next album lays down some *detailed* solutions, we could be waiting for President Paris... (Off the record, is that a sample of "Looking From The Hill Top" I here in "Mist"?) As a work of art (though not necessarily as a hip hop cut): ❖❖❖❖❖ S@Px.



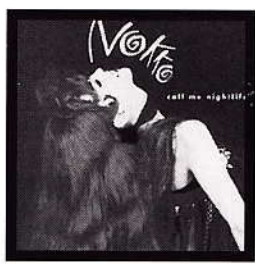
SUGAR TIME [LP]
Malaika

Prod. —; A&M (US) It's usually with some trepidation that one awaits the first full-length LP release from a favorite dance diva—more often than not, the energy on a fierce 12" club mix doesn't survive the transition to album format. Luckily, 21-year-old Malaika doesn't get caught in that trap. While the house hit, "So Much Love", broke her, on *Sugar Time* she deftly flexes her vocals on a variety of styles. "Easy To Love", "Don't You Know" and "Gotta Know" (her new single) groove on a phat R&B/swing tip, while on "Lead Me Into Temptation", Ms. M drops a deep, sexy slow jam to whip up the quiet storm. For house fans, the hot "Something New" is sure to churn on dancefloors this summer. And if doubts remain, check out her rendition of Natalie Cole's "This Will Be An Everlasting Love", a fun up-tempo Philly phunky remake, with Rufus doing vocals in the background—a sure to hit. ❖❖❖❖ C.T.



CLAWS OF THE CAT [LP]
Tiger

Prod. Various; Chaos (US) Since Tiger clawed his way into the Kingstom scene in 1985, his innovative styles and catchy humor have kept him in the top ranks of the reggae DJ hierarchy. So far, he's come with the "growling style", the "singing style", the "old man style" and the "crying fool style"—now it's major label style, displaying versatility like never before. Techno reggae, complete with bleeps and beeps, makes its major debut on tracks like "Flip Up And Flop", "Chaos" and "Nobody Move". Teamed with A Tribe Called Quest's Q Tip on "Who Planned It", Tiger comes with one of reggae's strongest hip hop combinations, with conscious lyrics on the LA riots. More straightforward reggae sounds appear with the Murder She Wrote rhythm on "Beep Beep", and "Cool Me Down", returns from a year ago for fresh ears in the mainstream. Definitely the most musically diverse reggae release on a major label to date. ❖❖❖❖/2 M.G.



CALL ME NIGHTLIFE [LP]
Nokko

Prod. Various; Epic (US) Call her cute. Too cute. Bumping along on the success of the hip (thanks to Towa Tei) club single, "I Will Catch U", this Japanese megastar is making a splash in the more urbane lifestyle magazines. Charming in a sort of little girl-in-mommy's-heels sort-of way, Nokko skips through the CD's 10 pink bubblegum ditties, lightly touching on the various pop beats of the moment. The strongest cut, of course, is the current 12", easily slotted between Betty Boo and Janet Jackson due to its pretty pop groove. As it is, *Call Me Nightlife* is more Europop than Top 40 mail. As a novelty, Nokko may work—the hypsters like the girl—but pop stardom in North America? Well, at least she's big in Japan. (PS: To the Japanese Sony execs at Nokko's Club USA *Interview* party in NYC who booted guests out of the mezzanine couches: y'ain't all that—just rude!) ❖❖ A.



WHAT KIND OF LOVE? [LP]
Out Of The Blue

Prod. Saunders/Rosenstein; Rey-D (US) The general flow here is mid-'90s disco elegance, very vocal and heavily weighted towards garage, but also with a kind of crushed velvet plushness. "You Struck The Match" has a certain smoothness to its instrumental groove, with a strong bassline that wisely fails to dominate while serving as a vocal platform. "What Kind Of Love?" is so nice, it's been mixed twice. Its message is the question of just why is American society so fuckin' (our word) screwed up? Why is there genocide, suicide and homicide? Why you hittin' that child? Real 75th precinct stuff! This ain't no downer cos the overpowering strength is the melody, which flows upbeat, assisted by Marlon's vocals, which fall somewhere in between Byron Stingly or Michael Jackson. This is a production delivered as a vehicle filled with hope and of positive direction. An original that shines above mainstream copycat club. ❖❖❖❖/2 2H



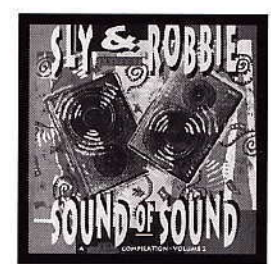
THE ALBUM, VOL 1 [LP]
Various

Prod. Various; Cowboy (UK) Cowboy is a British dance label that came into existence sometime last year, and since then has pumped out a series of 12" singles that have been collected onto this release, the first in their compilation series. On the CD version, 16 tracks are featured, with house being the basic style, but in varying forms including deep, trance, acid, and especially, progressive. Most of these songs are club cuts, as Cowboy is a dance label, and some of them could even be considered straightforward disco. But the best are the less commercial selections, where sound and rhythm are the most important ingredients, and accessibility to the mainstream is not a consideration. A dub cut, "Excursion" by Aloof, helps break up the tempo. For compilation fans, especially those into quality British dance music, *The Album* makes for a dandy purchase of groove-conscious and rhythm-possessed dance grooves! ❖❖❖❖ R.S.



DOWN WITH THE KING [LP]
Run-DMC

Prod. Various; Profile (US) Still hittin' hard after 10 years, the three individuals who gave rap an identity are back. I'm sure by now you've caught the first single, "Down With The King"—much of this album is representative of that style, done in the lyrical trade-off that made them famous. What sets this LP apart from their previous works are the guest rappers and producers that helped put it all together: Chuck D, Flavor Flav, Pete Rock & CL Smooth, EPMD, Onyx, Mad Cobra, Naughty By Nature, and the Shocklee brothers. The only real surprise was a reggae-flavored cut called "What's Next". Be sure to check the EPMD-produced "Can I Get It Yo". ❖❖❖ A.P.



SOUND OF SOUND VOL. 2 [LP]
Sly & Robbie

Prod. Sly & Robbie; Taxi/Pow Wow (US) Unlike *Vol. 1*, which was half instrumentals, *Sound Of Sound Vol. 2* contains 12 vocal tracks, half of which were recently releases in Jamaica. Many of the rhythms have a different feel than past S&R albums, with a stronger emphasis on percussion. Check out "Monkey Business" by Michael Rose, an excellent anti-crack song telling crack smokers to "get the monkey from offa your back". Garnett Silk gives a strong performance on "Green Light", originally released as "Green Line" on the 45. Caron Smith comes with an almost breathless, sexy vocal rendition of Lorna Bennett's "Breakfast In Bed", and Cutty Ranks "Chop Chop" features morose lyrics telling how he'll use his butcher knife to chop and peel any competition. Jack Radics rides the Bam Bam rhythm in soul reggae style with "Taste Of My Love", while Nadine Sutherland shows off top class vocals on "Love Position". Well worthwhile! ❖❖❖❖ C.M.



YOU PUT A SPELL ON ME Shey Alexander

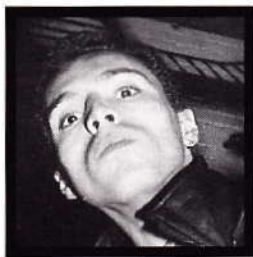
Prod. 4 On The Floor; House N Effect (US) If I had to bet on what mix was gonna get me into bed here, I'd put my 100K on the 4 On The Floor Underground Hex and let the lady roll the dice. 7!!! Whoever said "money isn't everything" is probably an in-law of the joker who said the world was flat, and a distant relative of the idiots who laughed at Noah. But seriously—smooth as a fresh \$100 bill, flows like fine Italian wine, and uses just the right amount of Ms. Alexander's vocals that you forget just how track-y-ish this would be otherwise. If for some reason you missed Nichole Williams' "Jazzy", you might as well get 'em both while you're at it. Almost four stars... **☆☆☆1/2** S@Px

—Ms. Alexander is one of those church-vocalists who decided to express her talents through the clubs. The result: vocal Chicago house aimed straight at the dance-floor. **☆☆☆☆** A.P.



TESTAMENT '93 [EP] Inner City

Prod. Kevin "Master Reese" Saunderson; Ten (US) While we usually get just 12, this is 24 inches of virgin pure proof that "Master Reese" is a genius! The CJ's Good Club mix of "Good Life" (preferable to Unity's) is worth the price of admission. The techno-pop beat of daze gone by gets house-a-fied into 11:34 of orgasmic dancefloor delight. The other highlight here (for those who didn't get a shot at it a few months ago) is the never-ending Future Sound of London remix of "Praise". Paris Grey's voice amazes me more than ever, and it ain't just because I'm overexposed to non-vox stuff. In one note, this woman makes me realize just how great life is, and in the next, how insignificant I am in the whole scheme of things. To the best of my knowledge, all this was previously released, except the "Good Life" mixes. **☆☆☆☆** S@Px



DAVID MORALES & THE BAD YARD CLUB [LP] David Morales & The Bad Yard Club

Prod. David Morales & Sly Dunbar; Mercury (US) If Dave Morales stopped making music today, with over a 100 remixes to his name, he'd have already done more than most. As a top DJ, he's inspired many; finally with his own LP, he's set to break more new ground. Over two years in the making, this album is not what Morales fans would first expect. His trademark lush 120 BPM remix sound is more often than not replaced by an urban/reggae crossover groove, the result of his collaboration with legendary reggae producer Sly Dunbar. And for the most part, it works. Songs like "In The Ghetto", "The Program" and "Gimme Luv" (with Papa San) have a fresh, gritty edge that kicks sand in the face of a lot current club music, while "Games" (featuring Ce Ce Rodgers) and "Beautiful Thing" will have you back on a more four-on-the-floor footing. **☆☆☆☆** C.T.



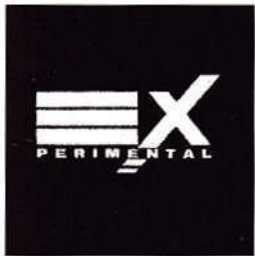
HARD TO GET [LP] Freddie McGregor

Prod. Gussie Clarke; Anchor/Pow Wow (US) With Music Works studio at half-mast until July, this latest offering from Studio One veteran Freddie McGregor is crucial for those checking for some of reggae's sweetest singing and one of Kingston's crispest, most original production styles. Featuring a standard reggae mix, a bogle mix and a soul jam mix of "Playing Hard To Get", Freddie, Gussie, and songwriter Hopeton Lindo are stretching superior selection to appeal to all the music masses. With the focus of the LP on straight-up romantic cuts like "There You Go Again" and "Passion At Large", Freddie maintains his lovers appeal but keeps the hardcore roots edge with "Untouchables", a wicked combo of Clarke's trademark killer sound and lyrics on the gangster scene. Definitely worth checking, especially for selective selectors looking for the ladies' cuts beyond American cover singles and hustling-style Kingston production. **☆☆☆☆** M.G.



WHISPER A PRAYER [LP] Mica Paris

Prod. Narada Michael Walden/Rod Temperton; Island (US) Mica has the ability to make transitions in her sound that few artists would get away with, or even be bothered to go through. Since her first hit, "My One Temptation", charted on North American yuppie stations, this South London soulstress has been careful not to get pigeonholed as a Dionne Warwick for today's middle America. Her second album, *Contribution*, along with the single, "Young Soul Rebels", was devoted to the youth—people her own age—while remaining accessible to radio. Her latest, *Whisper A Prayer*, with its pop/quiet storm sensibilities, is a change from the totally underground work of late with fellow countrymen Omar and Ray Hayden, and demonstrates that her full rich voice cannot be watered down to accommodate tame "big name" production. A great pop-soul album for those who can appreciate superb, bold and classy singing from one fine woman. **☆☆☆1/2** P.E.L.



THE EARTHWORM SINGS [EP] DJ ESP

Prod. Woody McBride; Experimental (US) Highly underground, extreme, massive energy, stimulative overload, techno bliss, acidic mayhem, etc, etc—most of the cuts fit these descriptions, but are in no way limited by them! With a determined and experienced talent like EX's Damon Wild pushing this release, we can expect it to go far! Especially recommended for the demented! **☆☆☆☆** R.S.

—A raging hardcore masterpiece!! A combination of spine-twisting, heart-pounding, mind-racing pieces of rave hysteria. The A-side's "Wet Dirt" has a bass kick so hard your head will split in half, and some very unique sounds that make this a hardcore piece of destruction. The B-side has two tracks, one called "Sleeper", which I didn't care for, and the other, "Hibernation" which is fierce acid hardcore that'll overdose you with power. This is one rave piece you rave DJs can't miss!!! **☆☆☆☆** T.G.



TRESOR II: BERLIN-DETROIT (TECHNO ALLIANCE) [LP] VARIOUS

Prod. Various; Novamute (UK) Drowning in a sea of techno (rave, trance, ambient, etc) compilations? Gonna take up country if you see "Age Of Love" on one more tired set? Relax. Tresor II presents 13 tracks from Germany-and-Detroit-based producers. Encoded on this disc are works by DJ Hell, Underground Resistance, Jeff Mills, Juan Atkins, K. Hand, DJ Roland, Sven Rohrig, Dr. Motte, and Vainquer. Highlights include: the murky and uncharacteristically slow (114 BPM) "TT/FF" by Maurizio; "Milmas" by X102—a cool pool of ambience; "Illuminism (Sun Electric Edit)", a motivating hardhouse masterpiece by 3MB feat. Eddie "Flashin'" Fowlkes; and the adrenalin rush of "Current" by 3 Phase. All in all, a solid selection of superior techno on this recommended collection. Note 1: The first Tresor compilation is equally good. Note 2: The Tresor series is named after the famous German club. **☆☆☆☆** A.



AGAINST PERFECTION [LP] Adorable

Prod. —; EMI (US) This is OK, but a bit too much like mid-'80s Psychedelic Furs or a second-rate Echo & the Bunnymen for my liking. Adorable are fond of making typically British statements like, "Music began in 1980, everything before was just rubbish"—if they truly believe this, it might help explain the overall lack of substance here. Every once in awhile they hit the mark with some interesting melodies and cool riffs, or a genuinely strong track like "Sunshine Smile", but more often than not the songwriting just sounds posed and amateurish. Singer/lyricist Piotr Fijałkowski's studied aloofness can get woefully tiresome and the songs have a tendency to run together after a while. That said, if Adorable do have to strike a pose, at least they're striking one with a bit of attitude. If they relaxed a bit, they could come into their own and end up making a cool second record. **☆☆☆☆** C.B.



RITUAL OF LIFE Sven Vath

Prod. S. Vath/R. Hildenbeutel; Eye Q (Germany) Off Sven Vath's exceptional *Accident In Paradise* LP, this multiple remix single serves as a great introduction to an artist that many are only starting to hear about. The Tribal Acid mix, more tribal than acid, stays close to the original with its great digeridoo effects, while bringing in the drums early to keep the pace building. The more "acidic" Spicelab mix adds new sounds, again with the drums up front and faster. The PCP mic is 14 minutes of spaced-out ambient dub. Best of all, Neutron 9000's nine minute version takes some of the best of the original (how can a crying baby sound so cool?), adding piano and an almost jazzy bassline. The result is virtually a new song that rivals the original. (Also included: a breakbeat mix that's a little out of context here.) This is music of the highest order, so damn sophisticated... A must for all. **☆☆☆☆** T.B.



DROPPIN' SOULFUL H2O ON THE FIBER [LP] Gumbo

(*Chrysalis*) It's been roughly a year since Arrested Development exploded onto the scene with their rural rap rhythms, so it's not surprising that we begin to see the products of their influence starting to appear. While Gumbo-AD comparisons are easy, especially since AD's Speech produced this group, they do share notable differences. The Milwaukee trio is fronted by 17-year-old Fulani, whose rap style has a much more street smart quality about it, and the beats are also way more hardcore. On their debut single, "Basement Music", Fulani swings from bologna to crack in the blink of an eye. On the LP's opening cut, "No Need To Run Anymore", you get an idea of why this group is going to be so large: Denna Dawn, Gumbo's other vocalist/rapper, has a unique, fresh quality that carries the track with raw energy. Me thinks Tribe and De La Soul, with a touch of "Tennessee", makes for a nice Gumbo. **☆☆☆☆** D.

Preacher Earl & The Ministry

OUT NOW! "RETURN OF THE BODY SNACHA"

Produced by Greg Nice

"Earl isn't a gangsta, he is just an intelligent MC who is fed up with the nonsense in the streets and suckers on the mic. Prepare to be converted".

-The Source

"Don't be fooled by his title because this man catches wreck on the mic with roughness of 20 grit sandpaper"

-Gavin



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johnbronski's

rap

by John Adams

1 Guru LOUNGIN'

(Chrysalis) Ya can't ask for anything more than this: Guru's raspy vocals supported by Donald Byrd's horn. With additional remixes from the likes of Wayne "Smash" Hunter and Tate and Greg, "Loungin'", carries the swing.

2 Lin Que RIP IT UP

(Ruff House) If it wasn't for Guru, the ladies would be first as Lin's rhyme skills show great promise (though her vocals sound buried within Backspin's superb production). Executive producer: MC Lyte.



3 Rumpletlskinz ATTITUDES

(RCA) The first single from their debut LP, *What Is A Rumpletlskinz*, is a loud, obnoxious, yet thoughtful display of youth gone mad. Forget the grimy shit, this is straight-up 21st century hip hop shit.

4 Wu Tang Clan PROTECT YOUR NECK

(RCA) Picked up by a major, Wu Tang Clan's presence should help redefine the direction of a lot of East Coast groups, as well as re-pave the way for raw, uncompromising talent to get signed.

5 Blackmoon MAKE MONEY

(Wreaked) Do ya remember their first single? Well, forget about it 'cause this hits in a brand new light. A deep groove of massive proportions, as Blackmoon holds it all together.



6 Souls of Mischief

THAT'S WHEN YA LOST

(*Jive*) Produced by Del The Funky Homosapien, SOM are here to help change the face of LA's current braggadocio gangster rap theme. Like the Pharcyde, SOM represent themselves with great production and moving vocal arrangement.

7 Onyx

SLAM

(*Def Jam/Chaos*) This record has put a new twist on the behavior element at most hip hop venues. When was the last time you went to a jam and saw brothers jumpin' on one another without a major brawl erupting? "Slam" has turned it into a mildly eventful skirmish.

8 Funkdoobiest

THE FREAKMODE

(*Epic/Immortal*) From the LP, *Which Doobie U B?*, this is Johnbronski's pick for the next single from the Vocal Avenger, Tribal Funkster and Tomahawk Funk. Slightly more upbeat than any of the current releases, "Freakmode", produced by Ralph M, displays all of the group's finer points and abilities.

9 ADL

DADDY

(*Peace*) A smooth R&B-based hip hop track that has the potential to crossover if it gets a video. "Daddy" has the ability to blend its audience as well.

10 Ya'll So Stupid

SUPER NIGGA

(*Rowdy*) From Atlanta, this kid's got it going on. A fired-up swing that hits all its posts. Their current singles, "85 South" and "Van Full of Pakistanis" (also the name of their LP), are mild when compared to some of the shit that this LP holds down. "Super Nigga" is one of the best from a larger pool.

rap

Phat Wax makes headway with the current release of **Preacher Earl & the Ministry's** "Return of the Body Snacha", produced by **Nice & Smooth's Greg Nice**. What we got here is a very West Coast sound coming out of New York, which will carry well since most kids in greater America couldn't care less about the lingo fringo from the likes of Brand Nubian and Grand Puba. "... Body Snacha" has got the potential to move, depending on how well the ruffneck mentality develops this summer. ▼ Atlantic drops some funk in the form of a **Knuckleheadz** single, "All She Wanted"/"Hed Rush". It must be noted that **Parrish Smith** is executive producer, while **Erick Sermon** produced the track. Does **EPMD** still exist as a production outlet, or is it just business? ▼ **YoYo** got a new LP, *You Better Ask Somebody*, produced by **Ice Cube** and **QD III**. The current single is "IBW in Wit My Crewin". ▼ The adolescent hip hop market keeps growing as **Rowdy Records** puts out **Illegal** with their new single, "Head or Gut"/"We Getz Busy". ▼ **Relativity** finally puts out another **Rough House Survivors** single, "Rough House". **RHS** is a great group that was slept on not just by the industry, but by its label. Let's hope that they give the Beatnuts better care.

INSANE IN THE BRAIN



The first single from

"BLACK SUNDAY"

In-store date 7/13.

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COLUMBIA

Produced by
D.J. Muggs
for the Soul
Assassins.
Management:
BuzzTone
Entertainment

ROCK

by **Loirie Edmonds**

1 Janitor Joe

BIG METAL BIRDS [LP]

(*Amphetamine Reptile*) A major explosion is an apt description of the debut album by this new trio from Minneapolis. Guitarist/vocalist Joe Breuer (ex of Noisecore band The Bastards) is making a healthy noise along with bassist Kristen Pfaff and drummer Matt Entsminger (a woman joins the ranks at Amph Rep!). Such heavy, bristling chords often evoke the madness of labelmates Lubricated Goat and the Cows—which is great company to be in!! Ultimately, this is a very cool slab; make hits out of the cuts "Slur" and "Boyfriend".

2 Fifth Column

ALL WOMEN ARE BITCHES

(*K*) An anthemic three-chord ditty as told by a woman-hater's (read: not as antiquated as we think) point of view, written by Toronto's old-school punk divas. Fifth Column have been plugged in for years, just doing their thing. I think they've finally struck the righteous chords of cult status with this tune, and the addictive chorus B-side is "Donna", a more sugar-dipped, odd tune about a faraway gal pal. A definite must-have. "Oh yeah!!"

3 Johnboy

PISTOLSWING [LP]

(*Trance*) Yet another psychoneurotic band from Texas!! Another new and astounding trio make their debut. Together only six months or so, Johnboy scrape you like the grinding and tension of a bad-fitting dental retainer—aagh!! Points for noise, novelty and anxiety. Check out the whole thing, but bet on the songs "Sourmouth" and "New Jersey Roadbase".

4 Hole

BEAUTIFUL SON [EP]

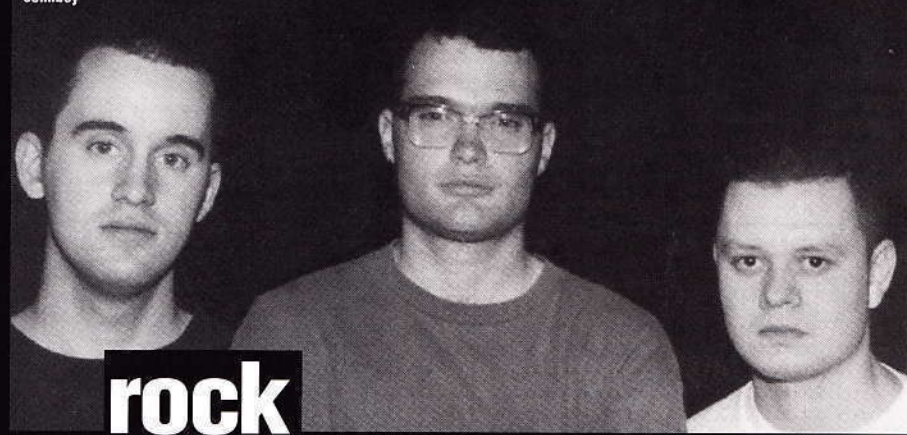
(*City Slang*) We may be sick of Courtney as a mama media hog, but she and her band are back with a new mellow EP, new female bassist intact. Courtney's vocals have no real sign of her raspy wrath—guess she isn't so angry anymore. Ya know what? This EP's pretty good, with swirling hooks, almost delicate at times (for Hole, it's delicate!). Standout cut is definitely "20 Years In The Dakota", complete with the second-most addictive chorus of the month.

5 Steel Pole

THE MIRACLE OF SOUND IN MOTION [LP]

(*Boner*) Despite numerous rumors of their demise in the desert, the Steel Pole prankster beings are back with a hip full-length album. Always different, this one is no exception. Ranging from low-key spooky bass songs ("Train To Miami") to the last fab power tune single, "Bozeman", we welcome Steel Pole back with open frenetic arms, squalid vocals and all.

Johnboy



rock

Other Bold New Releases: **Shadowy Planet** continue their revolution with *Sport Fishin'* (Cargo). ▲ The new **Clawhammer** album is *Pabulum* (Epitaph), produced by **Brett Gurewitz** of **Bad Religion**, featuring the killer "Vigil Smile". ▲ **Sugar Shack's** new 45, "The Good Life" (Fistpuppet), is more of that Texan tea, all thick n' gooey.

Some Fine Reissues: Sub Pop's favorite Frenchmen, **Les Thugs**, have compiled 23 of their melodic punk tunes for a comp entitled *Still Hungry* (Sub Pop). ▲ West-Cum-East Coast hipsters **Royal Trux** have re-released their unique first album, *Royal Trux* (Drag City). ▲ **Pavement's** early hits have also been repackaged as *Westing* (*By Musket And Sextant*), also on Drag City.

6 Pitchblende

KILL ATOM SMASHER [LP]

(*Fistpuppet*) More debuts... Washington, DC's Pitchblende present their first full album for your delight. Of all the sounds they resemble, art-punks like Pere Ubu and Magazine are paid heavy praise. Noise and melody play against each other, shrewdly penetrating your cranial lobes. Their sarcastic sonic frenzy and lunging energy make this DC quartet an important discovery.

7 Pain Teens

DESTROY ME LOVER [LP]

(*Trance*) On this their fourth LP, the Pain Teens venture further into the netherworlds of sonic landscapes versus gothic hippy-dippy gloom. Sometimes it all works out, like "Lisa Knew" and "Shock Treatment"—most excellent compositions. Yet at other times, Bliss Blood's pretensions become overbearing, as with "Story Of Isaac"—puhleez, shall we gather with black flowers in our hair?! Only a few lame moments; worth it for the new mystic numbers.

8 Supersnazz

SUPERSTUPID

(*Sub Pop*) Coming off like an overheated, overseas version of the Raunch Hands or the Fastbacks, Japan's all-girl Supersnazz go for the jugular of garage style full-throttle rock'n'roll. They blast the norm, turning the Rivinton's classic into "Papa Oo Mao Mao", and reinventing Link Wray's "Comanche". Shonen Knife they aren't; the record's got balls! The originals have their own fiery originality, and it's all produced by Kurt Bloch of the Fastbacks. Check it all out.

9 Union Carbide Productions

HIGH SPEED ENERGY

(*Fistpuppet*) Two unmixed tracks from the Albini Sessions, for you from those hot Swedish things UCP. The A-side is a way more raw and sweaty version of the album cut, and the B-side is an Iggy-style stomp, "Doin' My Time". Fuckin' glorious.

10 VARIOUS ARTISTS

Never Mind The Molluscs [EP]

(*Sub Pop/Cargo/MCA*) What puts this comp on the chart are the two underdog bands, Jale and Ideas Du Noro. Frankly, I just don't understand the interest in Sloan, a bunch of wussies if I ever heard one. Eric's Trip, on the other hand, are a decent band, yet the song offered here, "Blue Sky For Julie/Smother", is weak in comparison to their other released material. Halifax's Jale, with the cut "Lung", are positively radiant. More brain cycle hooks, droning yet shining like a beacon through the fog. Ideas Du Nord's contribution, "Iodine Eyes", is weird and quirky—and likeable, too, with an early new wave feel.



Supersnazz

Bliss

by Sylvain Houde

hot 5 rock-industrial

1 Frank Black

FRANK BLACK (LP)

(4AD) The leader of the Pixies is back with an album full of potential hits. It's in the same spirit as his band, even if the voice and the bass of Mrs. Kim Deal are missing. Check "Los Angeles", "Hang On To Your Ego", "Ten Percenter"...

2 Primus

PORK SODA (LP)

(Interscope) Essentially for "Welcome To This World", an experimental alternative funk rock cut. It sounds more like the Residents and Renaudo & The Loaf than usual Primus stuff. Not obvious, but it could be a kind of cult classic. Not for the ravers (oh, no!), but for drunk dancers, yes indeed!

3 Pere Ubu

STORY OF MY LIFE (LP)

(Imago) Only for the first cut, "Wasted". Intro with melodeon and vocal of M. David Thomas. Sounds like a folk song (like the Pogues) until the guitar invade. Great!



hot 5 techno-hardcore

1 VARIOUS ARTISTS FIGHT AGAINST NAZIS!

(Force Inc.) Two great cuts of metal-rave-industrial: "Lovely Ugly Brutal World" by Mike Ink (will remind some of KMFDM) and Nero's "Youth Against Racism". Look for this record

2 Front 242

RELIGION (RMX)

(RRE-PIAS) The first versions of this single were really industrial. These ones are techno, but still heavy. The track is remixed by The Prodigy, but it's not in their usual kind of breakbeat style. On the B-side, an "ambient" track mix by the Orb.

3 Joey Beltram

SYNTAX

(23) The A-side, "In The Abyss", starts really trance, with nice keyboards and good beat, accelerating and turning more industrial during the break in the middle. The best thing done by Mr. Beltram in a long time.

4 Juggernaut

THE WORLD OF LSD-USER

(Ruffneck) Real hardcore techno from the Netherlands. As they say on the cover, "Free Your Mind And Your Ass Will Follow." Fast and heavy.

5 Mindcontroller

TRANCE

(Knorr) The same goes for this as the previous track. It's called "Trance"...but it's not. Hardcore—fast and heavy with incredible noise...



4 Merlin

A NOISE SUPREME (LP)

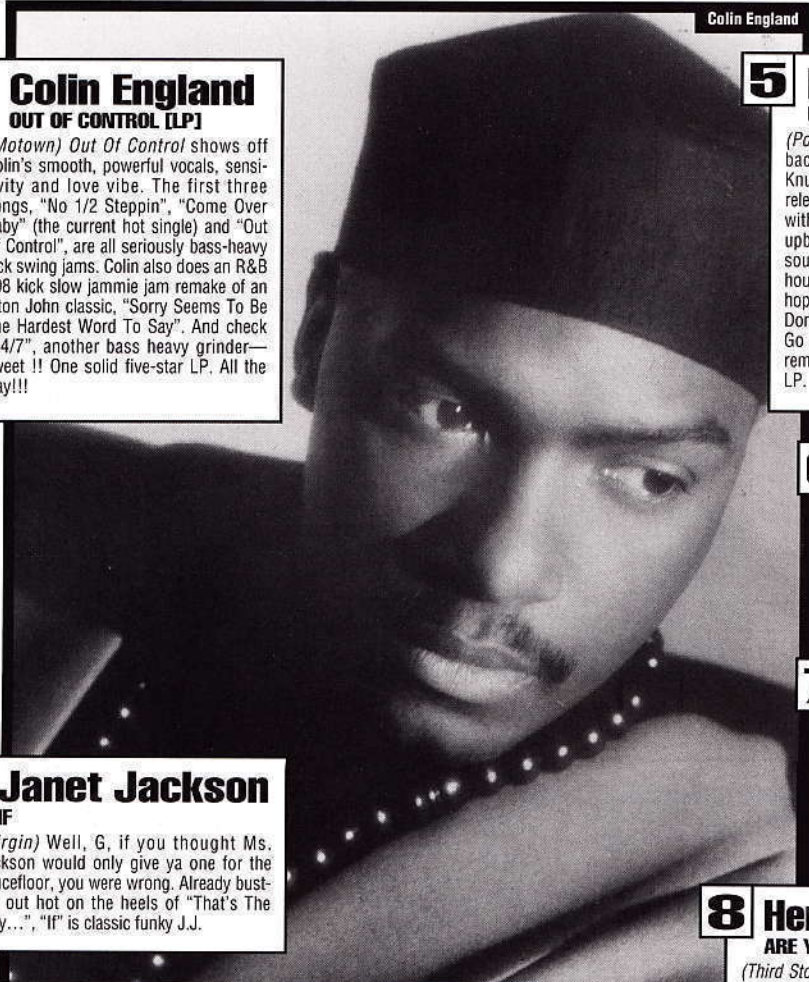
(Channel 3/Cargo) Industrial hip hop trash from Aylmer, Canada! Some cuts sound like Nine Inch Nails LP (voice and guitars). Best is the title track. But for the next album, Merlin should ask for the help of a producer...it will be better.

5 Various Artists

IF IT MOVES...RIVET HEAD CULTURE (LP)

(IHM/Cargo) A good sampler of North American industrial bands. As they say on the cover, 19 "unrestrained cybo-dance digicore-beat deviants and no techno-house, new wave/age..." My favorite is "Wicked Painted Sun" by Non-Aggression Pact. Check also Chemlab and Raw Dog (a project with the Ogilvie family, including Puppy's Ogre).

by Patrick Hodge



Colin England

1 Colin England OUT OF CONTROL (LP)

(Motown) *Out Of Control* shows off Colin's smooth, powerful vocals, sensitivity and love vibe. The first three songs, "No 1/2 Steppin'", "Come Over Baby" (the current hot single) and "Out Of Control", are all seriously bass-heavy jack swing jams. Colin also does an R&B 808 kick slow jammie jam remake of an Elton John classic, "Sorry Seems To Be The Hardest Word To Say". And check "24/7", another bass heavy grinder—sweet!! One solid five-star LP. All the way!!!

5 Nu Colours UNLIMITED (LP)

(Polydor) You may remember from a while back Nu Colours' great remake of Frankie Knuckles and Robert Owens "Tears", on UK release. The LP flows with the same soul but with more of a UK feel. "Inside Love" is an upbeat piano hip hopped ballad—typical UK soul. "Greater Love" uses a sweet-sounding house bassline underlaid with a shuffled hip hop groove. And here's a twist: house vocalist Don E appears on the R&B soul track, "Come Go With Me", and rips it up. Look out for a remix of this jam. Overall, a very hard, soulistic LP.

6 Mary J Blige LOVE NO LIMIT

(Uptown/MCA) Dropping us another sweet jeep beater. Just slammin', a must to bust—boom!!! D-nice has put this jam in full rotation.

7 Levert ABC 123

(Atlantic) Coming off their current LP, this sweet quiet stormer has already leaped up the charts. Put it in your storm set.

2 Janet Jackson IF

(Virgin) Well, G, if you thought Ms. Jackson would only give ya one for the dancefloor, you were wrong. Already busting out hot on the heels of "That's The Way...", "If" is classic funky J.J.

8 Here And Now ARE YOU READY

(Third Stone/Atlantic) There are six versions to play from this 12", but only three of them are good, due to the group's lack of rap style. Trey's Hard Full mix is a slammin' jack swing groove. The Full Jazz mix has a jazz bassline with a shuffled hip hop beat. Soulful vocal track, but they should lose the rap or pass it on to one who has the skills!!

3 Johnny Gill PROVOCATIVE (LP)

(Motown) If y'all's think that my man is back with the sweet ballad stuff again, you're definitely in for a little surprise. As promised, he delivers outstanding dance tracks. "Provocative", the title track, is an upbeat new jack groove with a chanted chorus. "The Floor" (just released on 12"), is a new jack swing jam, pumping with a different but interesting intro. "I Got You" features background vocals by Boyz 11 Men on a light R&B swinger. "Mastersuite", a definite quiet storm hit, features LL Cool J on the DL (down low) with the sexy sweet talk. "I Know Where I Stand" is a nice fully string-orchestrated ballad. And I have to mention "Quiet Time To Play", featuring Karen White on back up. No questions asked: a must!!

9 Caron Wheeler BEACH OF THE WAR GODDESS

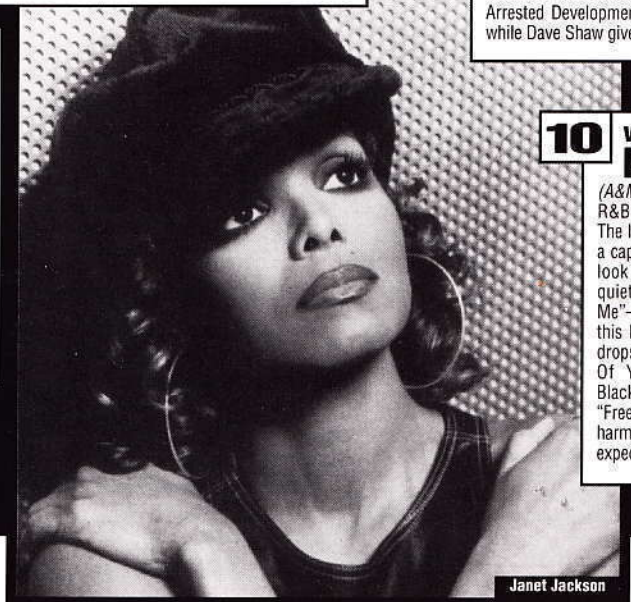
(EMI) Caron is back in big way. Some serious club action here with both R&B and house mixes to select from. Speech from Arrested Development drops the R&B mixes—three of 'em—while Dave Shaw gives the track some real serious club dubs.

4 Jomanda I LIKE IT

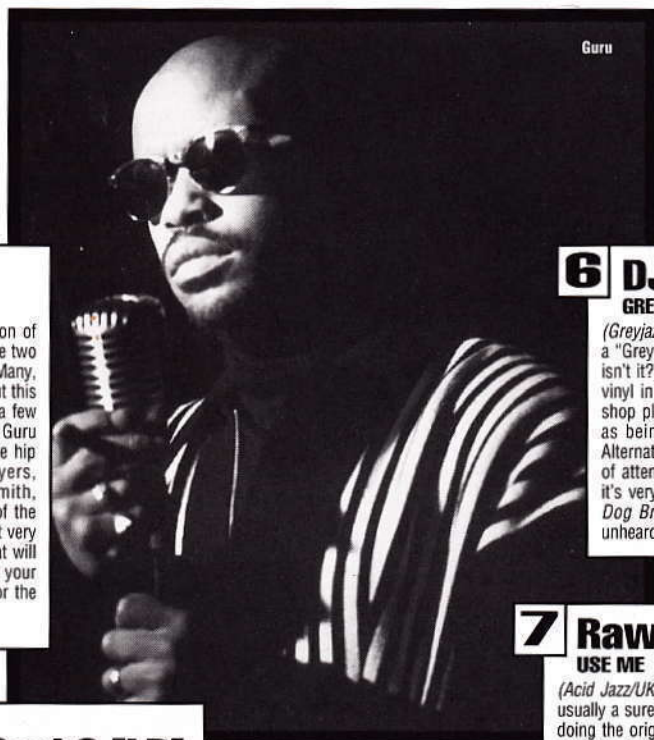
(Atlantic/US) Well, the chorus rocks kinda something like this: "Oooh I like it..." Armed with six versions, all are worth jammin'. Truly, the track sounds like En Vogue, not house. But hey, da shit's slammin'. If you find the promo, jam either one of the two hip hop mixes, or either of the two jack swing versions. Be on the lookout.

10 VARIOUS POSSE [Sdtk LP]

(A&M) Lined up in the shootin' gallery, on the R&B side, we have: B.B.O.T.I. (Badd Boyz Of The Industry) with "One Night Of Freedom", an a capella-introed jack swing w/ a rap break—look for a 12" release. Kickin' off an urban quiet storm piano ballad is Vesta with "Tell Me"—her sweet deep jazz scat and vocal fill this hot track. And being that good, she also drops a slow tempo waist-mover called "Ride Of Your Life"—cute!! The Sounds Of Blackness also appear with the gospel track "Freemanville (Homecoming)", with southern harmonica blowing out. What else would you expect from a black Western flick?



Janet Jackson

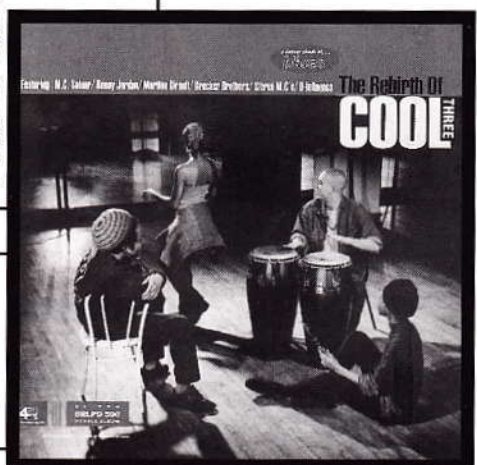


Guru

1 Guru
JAZZMATAZZ [LP]
(Chrysalis) "An experimental fusion of hip hop and jazz." Let's declare the two inseparable from this album on. Many, including myself, had doubts about this project because there have been a few recently that failed horribly. Could Guru pull off a combination of hardcore hip hop with the masters—Roy Ayers, Donald Byrd, Lonnie Liston Smith, Ronnie Jordan, Courtney Pine—of the art called jazz? He did it, and did it very well. This is the sort of album that will probably gain more respect when your kids and grand-kids discover it for the first time.

6 DJ Greyboy
GREYBREAKS VOLUME ONE [LP]
(Greyjazz) I don't know how he ended up a "Greyboy" (it's a bit of a contradiction, isn't it?), but I do know he spins a lot of vinyl in California clubs, and at a record shop playing the rare selections, as well as being a contributor to the "Urban Alternative" chart that's receiving a load of attention. As far as the record goes, it's very similar to the jazz loops of *Bull Dog Breaks*, but with some fresh and unheard beats.

2 VARIOUS
Rebirth Of Cool 3 [LP]
(4th & Broadway) With each addition to this series, the destiny of the new jazz swing seems to be a lot more clear. The shit's bound to get *large!* This album demonstrates the depth and width by including very established artists like the Brecker Brothers, along with a lesser known international lineup including Dana Bryant (NYC), United Future Organization (Japan) and MC Solaar (France). Although this album's devalued by having too many tracks already available on 12", the one to peep is Ronny Jordan's "Bad Brother", which is produced by Ray "Opaz" Hayden: a very wicked boogie out of 16 wicked boogies.



7 Raw Stylus
USE ME
(Acid Jazz/UK) Covering a Bill Withers' tune is usually a sure shot hit (ask Club Nouveau), but doing the original justice is not always as simple. Raw Stylus' attempt is without a doubt a great effort and adds life to the classic by injecting their London sound, in along with a deadly Lee Perry-style dub version. One problem: the vocals lack "soul" and drag it down considerably. Why didn't Marcella French handle this one?

3 Jessica Lauren
SOME GIRLS DO
(Soul Jazz/UK) What do some girls do? They've listened to other girls like Patrice Rushen and have learned to play the hell out of the keyboards and make music that you'll get down to for life!

8 VARIOUS
Funky & Some
(Funky People) This ain't the usual James Brown & family compilation, so don't expect any Lyn Collins, Bobby Byrd or even the Godfather of Funk on this one. This goes much deeper. Even most JB collectors will need to purchase this LP because these tracks were non-hits from "one-off" artists on his Funky People label, acts such as the First Family, The Hustlers, Above Average Black Band... It can't get any harder.

4 VARIOUS
Evolution [LP]
(Luv N' Haight) Being the righteous little (but still large) West Coast label that it is, L N'H, just like Onyx and most of the hip hop nation, has grown a tad tired with bootleggers. Unlike many others, every track here is *legally cleared, and all props and knots paid out.* This collection of scarce '70s funky jazz fusion is one that is top quality, well-compiled, phat like your mama, and business is straightened out. The right combination.

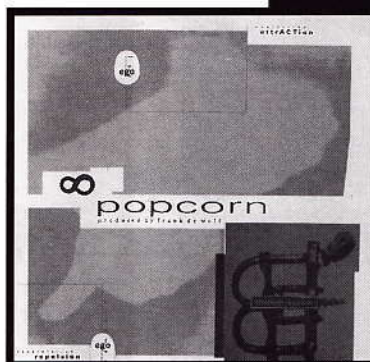
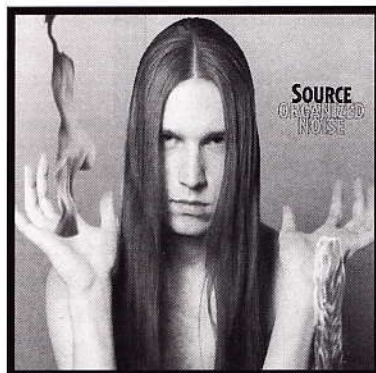
9 Gwen McRae
DOES IT MATTER
(KTDA/UK) 90% of me is still Gwen! Ms. McRae's vocals are still unbelievable and suit this streetsoul style perfectly. The experience and talent of this veteran could raise the standards of today's soul to a new level—as she has done with *everything else she's* touched.

5 Groove Academy NYC
SATSUKI
(Eightball) This summer should be the one that sees Groove Academy/Giant Steps go "ouernational" with all the projects they have planned. Putting this one out on Eightball is the first move, and a smart one, too. "Satsuki", named after a Japanese princess, is an interesting approach to jazzy house music because it is performed using live instruments, so why not release it on the label equally at home with jazzy joints and house? With the different mixes by Danny Tenaglia and Jazz E. Nice, it should be well accepted all over.

10 Bobby Byrd & Pfunk-ness
I'M ON THE MOVE
(Soulciety) Bobby Byrd has been James Brown's sidekick on and off since they formed the original Famous Flames as youths. Although he never saw commercial success, over the years Mr. Byrd made a huge impact, as big if not bigger than James, on the rare groove scene of the mid-'80s, with "Hot Pants (I'm Coming, I'm Coming)", "I Know You Got Soul" and many other 7" singles. Bobby Byrd and his wife Vicki Anderson haven't given up the funk, and because of their continued popularity, they've redone two songs that didn't really receive much attention the first time around. Strictly for serious fans.

techno

by Frankie Bones



1 Source ORGANIZED NOISE

(R&S/Belgium) 1993's best kept secret comes in another special R&S double-pak 12". Producer Robert Leiner gives you eight releases of pure techno power, making him one of the best newcomers to watch. Ranks up there with Moby and Aphex Twin. "Vigator" and "Eclipse" are the outstanding cuts, both totally fresh and new, like a breath of fresh air. R&S does it again. In one word: Gigantic.

3 African Albino JEWJELA

(Dance Opera/Belgium) Dance Opera has long been a leader in breaking techno, and its latest releases have not been getting the attention they deserve. Producer J. Bertoll effectively delivers "Jenjela" in three mixes—Tribal, Wild Nomad and Bambi—all tribal with a techno edge, coming close to a Jaydee "Plastic Dreams" sound-alike, but maintaining its own edge. The production is perfect—a five star release.

2 Paradise 3001 BLUE HIGHWAYS [EP]

(ESP/Holland) New EP produced by Br. Nunu also surpasses the previous EPs, making Paradise 3001 ESP's most important figures. In five tracks you get very mind-expanding trance leaning more towards downtempo rhythms and basslines. Very clean production, very futuristic and a must-have for the serious DJ who wants to be a step ahead of the rest. My track of choice is "Mind & Motion". Paradise.

4 The Drum Club I REALLY FEEL

(Butterfly/Big Life/UK) Already blasting off in the UK, the Drum Club have taken trance to the next level. Seductive rhythms and laid back grooves effectively took my brain on one of those soul-searching missions. This is the sound of the future—again. A record that makes you think, and, OK, I'll admit it, it gave me goosebumps. How many do that to you? One in 500? Nuff said.

5 Popcorn JAZZ & GO

(HPF/Belgium) Looks like Frank DeWulf finally came back from a long vacation, with the *People In Motion* EP and this new release, "Jazz & Go". Frank still proves to be an innovator, not a has-been, as many were saying in 1992. This release is HPF #8. The Oh-Pee-Day version follows close to what made Jaydee a hit. Very smooth and will work a house floor too, though it's great for the techno crowd late in the night. Jazzy. (Also watch for HPF #9, Frank's remix of "Tremora Dei Terra" by Illuminate/VXX, which surpasses the original!)

6 Baruka BLACK OUT [EP]

(Bass/Belgium) Producer Orlando Voorn has been a leader in Euro techno/house fusions. This new double-pak proves that Voorn's deep techno and progressive influences give him the power to work dancefloors. Tracks of interest: "Complications" leans towards Detroit, and "Edge Of Self Control" and "Syncsearcher" also follow in that vein. You must search for this one if you really want to hear the best underground stuff I've heard in a while. Essential.

7 Combined Forces STATIC BIOSPHERE [EP]

(Simple Symphonys/Holland) Produced by the Combined Forces of R. Roelofs, Deaz-d, Franco & Grimm, you get four killer tracks pushing the fusion of trance/techno and progressive house to the outer limits. A five-star for innovation, which is apparent on "Static Biosphere", which starts as a deep Detroit-ish techno groove, but by the middle is a Euro-trash techno stomper. "Tropical Jazz" is an uptempo number that turns the house classic "Follow Me" by Aly-us into a frantic techno/house burner—highly recommended. The two other cuts, "Salsa" and "Magname!", are also worth your attention. Effective wax.

8 D&F AMSTERDAM IS ON FIRE

(Brrr/Holland) Many of Brooklyn's Hardcore DJ's have been talking about how the current Rotterdam style is starting to play itself out, just as breakbeat did about a year ago now. Still, though, there are a few good breakbeat records out there today, which is the case with this new D&F track—manic Rotterdam-fuelled hardcore that's a step ahead of the rest. Also of interest is the bonus cut, "Girl, You Know Its True" (No! Not Milli Vanilli!), a 180 BPM repetitive slammer repeating "that bitch is a hoe". Cute and hard.

9 Anne-F THERMOGEN

(Hit That Beat/Belgium) Producer Loren-X delivers three tracks on this record, "Thermogen", "Obsession" and "Out Of Dream". All are worth a listen, but check out "Thermogen", which is raw, almost Chicago-acid like, with a Euro edge. Vocal snip of "jack me till I start to scream" from the 1987 classic of the same title makes this track steam. Raw to the core!

10 Halogen NYQUIST/BLISS

(Ind X/US) A new contender from Detroit, produced by Zach Roberts. "Bliss" comes in two mixes, A Taste called Bliss and Sky—very trancey, spacey numbers that will work the crowd, especially after 4 am. My fave, though, is "Nyquist", with very large-sounding 909 drums over a deep techno groove that gets kinda housey towards the end. It does work, but with a proper remix this could be massive. Don't get wrong, though, it's still pumping. Detroit's new kids to watch!

progressive hard·trance

by Robert De La Gauthier

1 The Good Men GIVE IT UP [RMX]

(Fresh Fruit/Holland) To be honest, this is a hot record for the beginning only. The drum intro drives the crowd nuts. This Latin or Brazilian or whatever demented percussion leads into a poor, weird, Western-ish little melody that just loses it entirely. Not to worry—just mix the intro with the #2 record this edition...

6 BandUlu GUIDANCE

(Infonet/UK) Very nice progressive album, as trippy as the Orb can be, with a tribal and Detroit flavor.

7 Orbital ORBITAL [LP]

(Internal/UK) Progressive mind dance music at its best with this double LP. Brilliant.

2 Capricorn 20 HZ

(DFC/Italy) This is the record I mix after the fabulous intro of the "Give It Up". The trance drums go perfectly. Looks like we're going for drum mayhem for this summer.

8 Astro Spider RITMISTA!

(Wonka/Belgium) Wonka's another hot label of which I own almost all the releases so far. This one is particularly tribal, drummy, trancey, happy! While I'm at it, joyful! Joy!

3 The Ambush AMBUSH

(Harthouse/Germany) Once again, Harthouse delivers the best tribal hard trance, totally awesome, with drums that go into heavy, boomy kick.

4 Resistance D HUMAN [EP]

(Harthouse/Germany) Soothing acid trance by, I think, the best! Resistance D., I can't resist anything that's that good, trust me!



St.Etienne

9 St-Etienne WHO DO YOU THINK YOU ARE

(Heavenly/UK) Let's slow down the tempo with this amazing Aphex Twin remix, really trippy. I know...you can, can, slow down now, you can't keep rushin' all night.

5 Transform TRANSFORMATION

(Downtown/Italy) This is a nice little trancey song produced by Resistance D. Female chant over trance acid hypnotic rhythm. The original club mix is my favorite by far, better version than the one on *Trance Masters Vol. III*.

10 Euromasters ORANJE BOVEN

(Rotterdam/Holland) Amazing cartoon hard, hard Rotterdam caviar, it's so hard that it's ridiculous. We like it hard!

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bhangra

by Ninder Johal

1 Eshara TAKE 2 [EP]

(Nachural) Eshara's second release, in the form of a four track EP. The opening track has a distinct rocky feel that complements well the hip hop remix on the flipside. Well worth checking out.

2 Surinder Shinda KAFFI-GOOD [LP]

(Saint) A veteran from the homeland, famous in India for his track, "Putt Jattan De", Surinder Shinda's current release is very traditional. With music supplied by G. Mall and K. Bhamra, the album has the typical percussion-led sound.

3 Intermix OBSESSION [LP]

(Nachural) A very powerful six-track album that has dominated UK dancefloors for over a month now. Full of energy and electricity, the LP sweeps you away with a fusion of traditional melodies, fast drum breaks and exciting vocals. A band to keep an eye on.

4 Bittu DHOL OUTBURST [LP]

(Multitone) A follow-up to the successful *Dhol Attack*, *Dhol Outburst* continues in the up-tempo groove of the first LP. A very traditional album both lyrically and musically, it has an astounding first track in which over 20 of the top bhangra artists are mentioned.

5 Malkit Singh CHAAK2.143" DE DHOLIA [LP]

(OSA) A superstar in his own right, Malkit Singh on his latest continues in his familiar style. Vocals are excellent as usual, with music direct from India. The first track in particular is certainly outstanding. If you enjoy traditional bhangra, this album is a must.

6 Bahaar ABSOLUTELY BAHAAR [LP]

(MR) A six-track album produced by this six-man band from Leicester has a very heavy reggae influence. Of particular note is the first track—very heavy and the dub mix is worth checking out.

7 Mangal & Reshma GENTLE TOUCH [EP]

(Multitone) An EP of outstanding vocals and music. The vocals of both Mangal and Reshma are simply brilliant and rightly so, since both have sung extensively in the Bombay film industry. This is a definite must if you want to check out "progressive bhangra".

8 The Dulku's THE ALTERNATIVE

(Roma) It's been three years since this Derby-based band's last vinyl release. This new one is very indie-based. A very talented outfit, it will be interesting to see how they progress.

9 Avtar Maniac EXTREME [LP]

(Nachural) With its superb vocals, this album has caused serious damage. The music is very traditional, despite the fact that the production was UK-based. The great depth and range of the vocals have attracted so much attention, several of the tracks from this LP have been picked up by a mainstream company for a compilation release.

10 Amol IT'S TIME TO JAM

(ASG) This band's current release hasn't had time enough yet to hit the dancefloor. A mixture of traditional and new, it's definitely got the potential—one to find and play.

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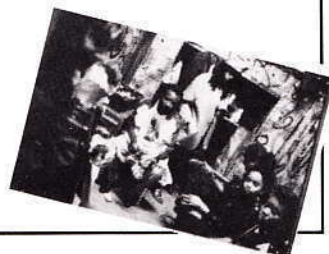


What gives reggae music the power to break through cultural barriers and captivate audiences all over the world? Find out in *Reggae Island*, a lavishly illustrated 176-page book just released by Kingston Publishers of Jamaica. More than 30 of today's top reggae artists tell their own stories in their own words, giving the reader a fascinating behind-the-scenes look at reggae in the '90s.



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1 TC 1992
FUNKY GUITAR
(Rhythm Stick #4-4) Fabulous remix from Warren "Kommission" Sanford. Nifty cool, underground groove with some wicked drum patterns. Kicking off is a "Wipeout" drum roll, retro Shaft guitar fuzz and some neat Temptations "Papa Was A Rolling Stone" riffs. Deep house feeling and some quick "Boogie Nights" GQ samples! Wow!

2 A.B. Logic
GET UP (MOVE YOUR BODY)
(Hot Tracks #12-2) Troy splashes a little flavor with techno swishes, house bits and some way-out tribal beats to make this track just burn, with wacked out nouthouse laughter and sizzling extro. Bravo!

3 Candido
JINGO
(DMC 1/93) A Dimitri remix. Aha! What else can you expect from DMC? Get ready for a mind-blowing experience from this Salsoul classic. Set the clock back 12 or so years, strap on today's technological production and you get this new classic. Dimitri works the sexy girly vocals—horny and sweaty. Love it!

4 Bizarre Inc.
MEGAMIX
(Factor 3 #3-7) Finally, Ronald Stewart returns to form and creates a real swell monster mix that cooks the more you play it. A true treat for mobilers who like to impress the crowd. All the hits are here, including "Love In Motion", "Playing With Knives" and "I'm Gonna Get You". Brilliant overdubs and superb energy from top to bottom. Yes, Ronald, you may pass Go and collect your \$50! A superb mix!

5 Dakeyne
MONSTER JAM
(DMC #32) Some real great stuff from the DMC HQ. Over 75 minutes of brilliant megamix, distilled from the hottest music to hit the turntables in the past 10 months or so. From Chic to Shamen, this megamix is one fantastic compilation. Bravo!

6 Sonz Of A Loop Da Loop Era
THE FLOWER MEDLEY
(Rampage #2) Mixed by Crying Freeman. Wacked out, over-seven-minute megamix of hits. Raving mad collage of tracks, including "Only You", "Never Knew The Devil" and "On A Mission (More)". Check for other bizarre samples. This is pressed for the raving mental! I hear ya!

7 RuPaul
SUPERMODEL
(Twitch #10) Remixed by DJ EFX, this song is total crap, commercially speaking, but hey boys, ya gotta listen to the Twitch version. Totally rad, reverbed, mind-blowing. Deep, cosmic buzzes, neat, slick overdubs with the constant vocal snippet, "You better work". Plus, let's not forget that drum pattern that'll rip your jeans. Like the song says, "It's the best piece of ass you'll ever have."

8 Run-DMC
DOWN WITH THE KING
(Funkymix #14) Bradley D. Hinkle remix. The first generation of rock/rap rolls over to re-introduce some "big beats" power. Hard breaks that flow well with samples of "Hair". But do they hold the throne? Sure, it beats digging "snow"! (Sorry!)

9 Skipworth & Turner
THINKING ABOUT YOU
(DMC 4/93) Some classy remix from The Greed. This superb London soul rocked the charts in 1985. The clever writing of Rodney Skipworth and Phil Turner with the great production of Patrick Adams has made this track a must for one's collection. This remix is an awakening: some tuffer beats, clever edits. Stop, Look and Listen down "memory lane".

10 Monie Love
BORN TO B.R.E.E.D.
(Funkymix #14) Coe Ramsey packs the tricks to this smooth sweet-rapped summer track. Two breaks, 103 BPM swayer that breezes along. Put the attitude on the shelf and play it! Damn it!



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WE SHIP EVERYWHERE

house

by Chris Torella

1 Shey Alexander YOU PUT A SPELL ON ME

(House-N-Effect) Tough call this month with two fine releases from Chicago's Mirage collective. While LNR (of "Work It To The Bone", a house classic—scary thought, no?) return to the fold with the a nifty track called "Reachin'" (House Jam), it's a sweet soulful song by songstress Shey Alexander that gets the pick. If you remembered all the things you used to like about old Chicago house, returned with a '90s touch, then that's the 4 On The Floor production sound of Rick Lenoir, Gary Wallace and Larry Thompson.

2 Cookie Watkins LOVE CAN SAVE

(Strictly Rhythm) The long-awaited return of super vocalist Cookie Watkins sees her rescued from Smash. onto Strictly. George Morel's club remix is the standout here. (Other SR stuff to check includes the new MAW Hardrive EP; a new Sole Fusion produced by Lil Louie, and Unity, which features a who's who of the label including Butch Quick, Shadii, Althea McQueen, Barbra Tucker, Zhana and David Dunken.

3 Akema NO REGRETS

(Nervous) While not as instant smash as last year's "So In Love", Akema returns in fine form with her production team of Wilson & Grant. A much rawer sound this time round, "No Regrets" works well with John Robinson's silkier remix on the flip. "Regrets" works well with John Robinson silkier remix on the flip.

4 Malaika SOMETHING NEW

(A&M) Taken from Malaika's debut album, *Sugar Time*, "Something New" rivals "So Much Love" in pure power pop house potential. Steve Hurley-produced, this is a surefire singles pick and should be a hot summer hit. For an upcoming single, and should be a hot summer hit.

5 K London Production Club I BELIEVE

(K4B) A smoker from deepest darkest... Stamford, Connecticut. Maydine Myles unleashes a wicked, soulful, garagey performance packed with an uplifting, energetic chorus that'll leave ya singing, "I believe in love". Produced by newcomer Kingsley O. Contact: 203.357.9058.

6 Interceptor HIGHER LOVE

(Merk/Emotive) A lot has happened to the Murk team since "Together", the sleeper hit of last year. After a flood of remixing work, the group has applied their wonky bass sound to Marck Michel's dry deep vocals again (which makes the track). No new ground broken here, but hey, the groove works. Stick with the original mix.

7 David Morales & The Bad Yard Club FOREVER LUV

(Mercury) While Mr. Morales' debut long player is mainly reggae-dominated, there are several cuts that house fans will appreciate, with the crossover hit-sounding "Forever Luv" standing out. While the usual lavish Morales production is evident, this is one song I would also like to hear with a little more edge to it—look for a 12" later this summer. House heads can also check "Games", with vocals from Ce Ce Rodgers, and "Beautiful Thing" a bouncy male vocal club cut.

8 Out Of The Blue WHAT KIND OF LOVE (LP)

(Rey-D) This vinyl preview of the upcoming CD features the partnership of Marlon Saunders and Warren Rosenstein. The title track stands out with Marlon's falsetto style vocals à la Byron Stingily of Ten City. The CD features four bonus tracks, including last years overlooked "Love Caravan".

9 More Then Enuff THE EVANGELOS PROJECT

(Vibe) Vibe #7 is another good, hard, raw, stripped-down underground house track. Miami man (or should I say, South Beach!) Ian Appell wrote the track with Clive Mckenzie, while Evangelos provides the strong male vocals.

10 Fortified FOREVER

(ESA) Florida's other house label is finally starting to get some attention after releasing well over 20 titles. "Forever" is a simple sampled-vocal, but groove-packed EP that should do well. Also new from the Miami label is a tribal piece from Afroelectric, an underground cut from Tony Carrasco called, "Believe", and a bitch diva track by Fierce Men On Wax called "Go Girl".

house More *Strictly Rhythm* news.... The label will be holding a massive NMS party July 22 at the Shelter in NYC. Featured DJs will include George Morel, Kenny Carpenter and Louie Vega, with Tony Humphries yet to be confirmed. ▲ Hi-Bias is distributing a new Toronto label called Jinx Records, fronted by Matt "Feel The Drums" DiMaria. First Jinx release is DiMaria's *Dirtymind* EP, a four-cut New York club track affair, available now. ▲ In what could make big news, Adonis, Chip E. Farley "Jackmaster Funk" and Marshall Jefferson have all united under the banner *Godfathers Inc.*, to create a 22-song album, which they're currently shopping. Early intelligence and the brief samples heard suggest that the project, which has been kept very secret, is fierce and and very fresh sounding—more details next edition. ▲ Lil' Joe Coleman is a new name to watch for out of Chicago and if you check his production work on *Ulysses* "I'm Leavin' You", you'll see why. Deep male vocals (it's good to see the number of new young talented male vocalists is on the upswing) are backed with four strong mixes. 312.509.6318 ▲ Azuli has an interesting mix out of their smash, "Falling From Grace" by Romanthony. The strictly limited pressing (only 2,000) is much heavier than the original. ▲ Could it be that that everyone's favorite girl house group, Jomanda, have jumped the house ship? Looks like it, judging from their latest single, "I Like It", and the title of their new album, *Nubia Soul* (Big Beat). Seems they're going for that En Vogue groove—but hey, the track works well. Strange, though.

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first cut

by Andyman

"I'm Beautiful Dammit" is the title of the next **Uncanny Alliance** single for A&M. Clomping on the heels of "I Got My Education", this sucker is a winner by title alone. UA are completing their album which should rock with solid hip hop and house tracks. Mo' from A&M: **Malaika's** LP is out this month. Her next single is "Sugar Time" with mixes by **Todd Terry** and others; **Dina Carroll** "Special Kind of Love" remixes are "unbelievable", according to the label's Manny Lehman. They were executed by **Bros. In Rhythm**, **Todd Terry** and **Mark Lewis** (underground LA DJ) and **Gio** (Italian producer). Remember Mark and Gio—a duo to watch. Go on, West Coast!

Watch him! Producer **Eddie "Satin" Maduro**. Some of his past credits include the Strictly Rhythm classic "The Warning" by **Logic**, the **Vision's** "Laid Back And Groovy" (NuGroove), "It Ain't Love"/**Eddie "Satin" Maduro** (Tombah) and "The Breadth View" by **Movements In D Minor** (Mo'Hop). He's remixed **Angelique Kidjo**'s "Batonga" (Great Jones), **Queen Latifah**'s "How Do I Love Thee" (Tommy Boy), **D'Bora**'s "Love Desire" (Smash) and **Tracey Daves**'s "We Can Make It" (Relativity), among others. Future production credits include the absolutely fabulous "Said It Before" with vocalist **Kenny Bobian**, who's sung backup for **Ten City**, James Howard and **Mary Christianson**. Plans call for shopping this project around, however, club mixes may be out this summer on Tombah, the label Eddie runs with partner **Anthony Holland** (former editor of the *S/N Newsletter*). It's one hell of a song. A&R interest? Oughta be. Contact: 201.481.0536. Fresh Tombah releases: "Boom"—uptempo ragga-house by **Satin & Scarlett** and "I Wanna See

You Get Off", cool, sexy, underground club by **Satin** on Eddie's own Mo'Hop label.

The **Murk Boys** (now being handled by MCT—212.265.3740) have remixed **The Beloved's** "Rock To The Rhythm Of Love" for July release. Cool tidbit: **Neneh Cherry** has recorded vocal tracks for the extended version of the Beloved's "You Got Me Thinking" remixes.

Neneh is back in the studio preparing a new EP which will remind fans of her "Trout" single. **REM's Michael Stipe** is co-writing several of the songs. Annnnd, Neneh will be touring—opening for **Depeche Mode**. Hmm.

Gotta have house music! And giving it to you this summer is **Godfathers Inc.** on their substantial *Everybody's In The House* 18-cut double-album. The Godfathers are Chicago house heros **Adonis**, **Farley "Jackmaster" Funk**, and **Chip E**. Conceptualized by Adonis, the mission of this massive project was to "unite the founding fathers of house music because there is a desperate need for a new sound in the dance market as well as to show our unity in the market place." Featured are Chicago house veterans and newcomers including **Colonel Richard Patterson** and **Danny "Sweet D" Wilson of Full House**, **Riuchi** ("the new Chicago diva"), **Charles B**, the **Acid Slaves**, **House People**, **Housemaster Boyz**, **Reggie Hall**, **Sisters And Friends**, **Kim Enzie**, the **Circle Jerks**, **Mikkhiel** and **Marshall Jefferson**, who is also producing on the album. Of the 18 tracks, none are covers, none use samples, and all are fully fleshed-out songs by identifiable artists, including the title cut for which 30-plus Chicago house artists were packed into the **Streetsville** recording studio! The Godfathers plan to unleash this double-album at the upcoming New Music Seminar. The forevah fierce **Liz**

Torres has surfaced as the primary vocalist for **KMFDM** spin-off project **Excessive Force!** Out now on Wax Trax!/TVT, the premiere EP, *Blitzkrieg*, mixed by KMFDM's **Sasha**, contains three cuts, the first of which ("Violent Peace"), prominently features **Miss Torres**. Other vocalists and samples appear on the album, *Gentle Death*, however, **Liz** provides lead vocals on LP cuts "Blitzkrieg", the aforementioned "Violent Peace" and "Queen Bitch" (work me, god-dammit!).

Brazen is the fierce 12-track club compilation masterminded by Warner Bros.' **Cynthia Chery**. A Shelter regular, girlfriend knows what time it is. Here's the line-up: **Ed T's** "I Don't Need" produced by BOP ("sounds like James Brown"); "After Midnight"/**Jovann**—an instrumental; "Be Grateful"/**Ten City** feat. **Ladonna Syms**; "Wanna Be Loved"/**Maurice Joshua**—first heard on a **Tony Humphries** mix; "Dancing"/**Blaze** with **Alexander Holt**; "Saddle Up For Your Love"/**Daisy Spurs**, "11793"/**The Infamous** (aka **Larry Heard**); "Was It Something That I Said"/**Joi Cardwell**, produced by **Willie Washington**—"sounds like **Staple Singers**"; "The Lingo"/**Inkossi**, produced by **Gordon Williams**—"meringue/African... already big at the Shelter"; "I Pray For Your Love"/**Willie Washington** with **Sahirah Moore**—"sounds like **Esther Williams**" "I'll Be Your Pleasure"; "Technique"/**Phillip Damian**—a live cut; "Bohemia"/**Acid Jazz Cafe**, produced by **Greg Smith**; and "Mi Want Fi Go Home"/**Tag Team**—Jamaican instrumental. There is no single planned at the moment and the label is considering simply releasing the album (on vinyl, thank you very much) as a whole—sans single!

Jersey producers **Paul Scott** and **Shank Thompson** (aka **BOP—Brothers Of Peace**) are busy at **Ace Beat Studios**. Recent productions include: **Dee Holloway's** "Your My Strength" (Select); a remix of **Jazmina's** "Can't Treat Me This Way" for **Ace Beat**; **Joey Washington's** "I've Been Watching You" ("Watch out, **Teddy Pendergrass**"); three cuts for the **Lisa Lougheed's Peace And Harmony** album for **Warner Bros./Canada**; the **Ed T's** cut on the above **Brazen** compilation.

Jomanda's first single from their forthcoming *Nubia Soul LP* (Atlantic) is the mid-tempo R&B ditty "I Like It", which has just been pouped into the underground by **E Smooove**.

Sister Sledge's ha-yoo! European re-hit, the **Sure Is Pure** remixes of "We Are Family" should be out now on **Rhino/US**.

Detroit's singularly unique **430 West Records** new spin-off label, **Direct Beat**, will be "dedicated to the true urban sound featuring everything from hip hop to black American techno" (as opposed to what—*fuchsia* American techno? Puh-leez!). Whatever, their first release, **Rich Less's** "Rock So Hard"/"Guerrilla Warfare" is now available on R&S (Belgium). Label fans should watch for their 430 West UK compilation EP, with cuts by **Never On Sunday**, **Metro D** and **Sight Beyond Sight**. Out now is the bumping **Mindreaders's** "Living My Life Underground" and **Family Of Few's** shimmering "Sunrise".

Trance trippers should keep an eye cocked on New York's Northcott-distributed **EX (Experimental)** label. Released on colored vinyl, several singles have proven their staying power. Pick up **Joey Beltram's** lunar *Code 6 EP*; the somnambullistic "Fantasia" by **Advanced Waveform Synthetix**; and **Tommy Musto** and **Damon Wild's** brilliant "Transatlantic" remixes of **Paul**



Mix's "New Millenium". Northcott's new address: 594 Broadway Suite 1011, New York, NY 10012. Phone: 212.343.2660, fax: 212.343.2753.

Instinct's recent **Techno Injection 2, Transfusion**, and **Techno Sonic Vol. 3** compilations are super packages (particularly the latter for the inclusion of **Pink Noise's** three-year-old **Quaaluded Antler-Subway "Sleepwalker"** single), but lose the fugly cover art! Yukky pool!

Nervous news: Look for the new **Akema** single "No Regrets", produced by **Jimmy Wilson** and **Steve Grant** (who did the **Simone** records for **Strictly Rhythm**), and remixed by **John Robinson**. Also bumpin' around town (Sound Factory, etc) is **Mada's** "Good Stuff"; **Helona (Sandy B's** sister) with "Can't Give Up On Love", produced by **BOP**, who have also just produced the new **Sandy B**, "Never Walk Alone". **Lonnie Clark's** "I'm Rushin" has been remixed by **CJ Macintosh** for **A&M/UK** and overhauled by **Bump (Mark Aubach)**—who hit big last year with his completely unrelated UK club cut "I'm Rushin"—for **DMC's** June issue. Follow?

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House

by Chris Torella

1 **They Alexander**
YOU PUT A SPELL ON ME
(House-N-Effect) Tough call this month with two fine releases from Chicago's Mirage collective. While LNR (of "Work It To The Bone", a house classic—scary thought, no?) return to the fold with the a nifty track called "Reachin'" (House Jam), it's a sweet soulful song by songstress They Alexander that gets the pick. If you remembered all the things you used to like about old Chicago house, returned with a '90s touch, then that's the 4 On The Floor production sound of Rick Lenoir, Gary Wallace and Larry Thompson.

2 **Cookie Watkins**
LOVE CAN SAVE
(Strictly Rhythm) The long-awaited return of super vocalist Cookie Watkins sees her rescued from Smash, onto Strictly. George Morel's club remix is the standout here. (Other SR stuff to check includes the new MAW Hardrive EP; a new Sole Fusion produced by Lil Louie, and Unity, which features a who's who of the label including Butch Quick, Shadii, Althea McQueen, Barbra Tucker, Zhana and David Dunken.

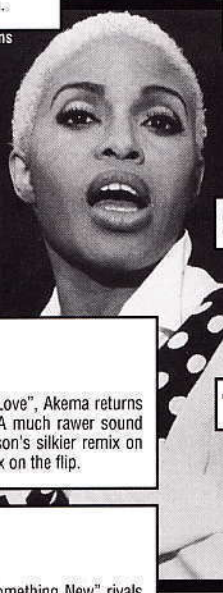
3 **Akema**
NO REGRETS
(Nervous) While not as instant smash as last years "So In Love", Akema returns in fine form with her production team of Wilson & Grant. A much rawer sound this time round, "No Regrets" works well with John Robinson's silkier remix on the flip. "Regrets" works well with John Robinson silkier remix on the flip.

4 **Malaika**
SOMETHING NEW
(A&M) Taken from Malaika's debut album, *Sugar Time*, "Something New" rivals "So Much Love" in pure power pop house potential. Steve Hurley-produced, this is a surefire singles pick and should be a hot summer hit. for an upcoming single, and should be a hot summer hit.

5 **K London Production Club**
I BELIEVE
(K4B) A smoker from deepest darkest...Stamford, Connecticut. Maydine Myles unleashes a wicked, soulful, garagey performance packed with an uplifting, energetic chorus that'll leave ya singing, "I believe in love". Produced by newcomer Kingsley O. Contact: 203.357.9058.

6 **Interceptor**
HIGHER LOVE
(Murk/Emotive) A lot has happened to the Murk team since "Together", the sleeper hit of last year. After a flood of remixing work, the group has applied their wonky bass sound to Marck Michel's dry deep vocals again (which makes the track). No new ground broken here, but hey, the groove works. Stick with the original mix.

7 **David Morales & The Bad Yard Club**
FOREVER LUV
(Mercury) While Mr. Morales' debut long player is mainly reggae-dominated, there are several cuts that house fans will appreciate, with the crossover hit-sounding "Forever Luv" cutting out. While the usual lavish Morales production is evident, this is one song I would also like to hear with a little more edge to it— look for a 12" later this summer. House heads can also check "Games", with vocals from Ce Ce Rodgers, and "Beautiful Thing" a bouncy male vocal club cut.



8 **Out Of The Blue**
WHAT KIND OF LOVE (LP)
(Vibe-D) This vinyl preview of the upcoming CD features the partnership of Marlon Saunders and Warren Rosenstein. The title track stands out with Marlon's falsetto style vocals à la Byron Stingly of Ten City. The CD features four bonus tracks, including last years overlooked "Love Caravan".

9 **More Then Enuff**
THE EVANGELOS PROJECT
(Vibe) Vibe #7 is another good, hard, raw, stripped-down underground house track. Miami man (or should I say, South Beach!) Ian Appell wrote the track with Clive McKenzie, while Evangelos provides the strong male vocals.

10 **Fortified**
FOREVER
(ESA) Florida's other house label is finally starting to get some attention after releasing well over 20 titles. "Forever" is a simple sampled-vocal, but groove-packed EP that should do well. Also new from the Miami label is a tribal piece from Afroelectric, an underground cut from Tony Carrasco called, "Believe", and a bitch diva track by Fierce Men On Wax called "Go Girl".

house More *Strictly Rhythm* news.... The label will be holding a massive **NMS** party July 22 at the **Shelter** in NYC. Featured DJs will include **George Morel**, **Kenny Carpenter** and **Louie Vega**, with **Tony Humphries** yet to be confirmed. **▲ Hi-Bias** is distributing a new Toronto label called **Jinx Records**, fronted by **Matt "Feel The Drums" DiMaria**. First Jinx release is DiMaria's *Dirty Mind* EP, a four-cut New York club track affair, available now. **▲** In what could make big news, **Adonis**, **Chip E**, **Farley** "Jackmaster Funk" and **Marshall Jefferson** have all united under the banner **Godfathers Inc.** to create a 22-song album, which they're currently shopping. Early intelligence and the brief samples heard suggest that the project, which has been kept very secret, is fierce and very fresh sounding—more details next edition. **▲ Lil' Joe Coleman** is a new name to watch for out of Chicago and if you check his production work on **Ulysses**: "I'm Leavin' You", you'll see why. Deep male vocals (it's good to see the number of new young talented male vocalists is on the upswing) are backed with four strong mixes. 312.509.6318 **▲ Azuli** has an interesting mix out of their smash, "Falling From Grace" by **RomAnthony**. The strictly limited pressing (only 2,000) is much heavier than the original. **▲** Could it be that that everyone's favorite girl house group, **Jomanda**, have jumped the house ship? Looks like it, judging from their latest single, "I Like It", and the title of their new album, *Nubia Soul* (Big Beat). Seems they're going for that En Vogue groove—but hey, the track works well. Strange, though.

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first cut

by Andyman

"I'm Beautiful Dammit" is the title of the next **Uncanny Alliance** single for A&M. Clomping on the heels of "I Got My Education", this sucker is a winner by title alone. UA are completing their album which should rock with solid hip hop and house tracks. Mo' from A&M: **Malaika's** LP is out this month. Her next single is "Sugar Time" with mixes by **Todd Terry** and others; **Dina Carroll** "Special Kind of Love" remixes are "unbelievable", according to the label's Manny Lehman. They were executed by **Bros. In Rhythm**, **Todd Terry** and **Mark Lewis** (underground LA DJ) and **Gio** (Italian producer). Remember Mark and Gio—a duo to watch. Go on, West Coast!

Watch him! Producer **Eddie "Satin" Maduro**. Some of his past credits include the Strictly Rhythm classic "The Warning" by **Logic**, the **Vision's** "Laid Back And Groovy" (NuGroove), "It Ain't Love"/**Eddie "Satin" Maduro** (Tombah) and "The Breadth View" by **Movements In D Minor** (Mo'Hop). He's remixed **Angelique Kidjo**/"Batonga" (Great Jones), **Queen Latifah**/"How Do I Love Thee" (Tommy Boy), **D'Bora**/"Love Desire" (Smash) and **Tracey Daves**/"We Can Make It" (Relativity), among others. Future production credits include the absolutely fabulous "Said It Before" with vocalist **Kenny Bobian**, who's sung backup for **Ten City**, James Howard and **Mary Christianson**. Plans call for shopping this project around, however, club mixes may be out this summer on Tombah, the label Eddie runs with partner **Anthony Holland** (former editor of the *SIN Newsletter*). It's one hell of a song. A&R interest? Oughta be. Contact: 201.481.0536. Fresh Tombah releases: "Boom"—up tempo ragga-house by **Satin & Scarlett** and "I Wanna See

You Get Off", cool, sexy, underground club by **Satin** on Eddie's own Mo'Hop label.

The **Murk Boys** (now being handled by MCT—212.265.3740) have remixed **The Beloved's** "Rock To The Rhythm Of Love" for July release. Cool tidbit: **Neneh Cherry** has recorded vocal tracks for the extended version of the Beloved's "You Got Me Thinking" remixes.

Neneh is back in the studio preparing a new EP which will remind fans of her "Trout" single. **REM's Michael Stipe** is co-writing several of the songs. Annnnd, Neneh will be touring—opening for **Depeche Mode**. Hmm.

Gotta have house music! And giving it to you this summer is **Godfathers Inc.** on their substantial *Everybody's In The House* 18-cut double-album. The Godfathers are Chicago house heros **Adonis**, **Farley "Jackmaster" Funk**, and **Chip E.** Conceptualized by Adonis, the mission of this massive project was to "unite the founding fathers of house music because there is a desperate need for a new sound in the dance market as well as to show our unity in the market place." Featured are Chicago house veterans and newcomers including **Colonel Richard Patterson** and **Danny "Sweet D" Wilson of Full House**, **Riqui** ("the new Chicago diva"), **Charles B.**, the **Acid Slaves**, **House People**, **Housemaster Boyz**, **Reggie Hall**, **Sisters And Friends**, **Kim Emkle**, the **Circle Jerks**, **Mikhail** and **Marshall Jefferson**, who is also producing on the album. Of the 18 tracks, none are covers, none use samples, and all are fully fleshed-out songs by identifiable artists, including the title cut for which 30-plus Chicago house artists were packed into the **Streetsville** recording studio! The Godfathers plan to unleash this double-album at the upcoming New Music Seminar. The forevah fierce **Liz**

Torres has surfaced as the primary vocalist for **KMFDM** spin-off project **Excessive Force!** Out now on Wax Trax!/TVT, the premiere EP, *Blitzkrieg*, mixed by KMFDM's **Sasha**, contains three cuts, the first of which ("Violent Peace"), prominently features **Miss Torres**. Other vocalists and samples appear on the album, *Gentle Death*, however, **Liz** provides lead vocals on LP cuts "Blitzkrieg", the aforementioned "Violent Peace" and "Queen Blitch" (work me, god-dammit!).

Brazen is the fierce 12-track club compilation masterminded by Warner Bros. **Cynthia Cherry**. A Shelter regular, girlfriend knows what time it is. Here's the line-up: **Ed T's** "I Don't Need" produced by BOP ("sounds like James Brown"); "After Midnight"/**Jovann**—an instrumental; "Be Grateful"/**Ten City** feat. **Ladonna Syms**; "Wanna Be Loved"/**Maurice Joshua**—first heard on a **Tony Humphries** mix; "Dancing"/**Blaze** with **Alexander Holt**; "Saddle Up For Your Love"/**Daisy Spurs**, "11793"/**The Infamous** (aka **Larry Heard**); "Was it Something That I Said"/**Joi Cardwell**, produced by **Willie Washington**—"sounds like **Staple Singers**"; "The Lingo"/**Inkossi**, produced by **Gordon Williams**—"meringue/African...al-ready big at the Shelter"; "I Pray For Your Love"/**Willie Washington** with **Sahirah Moore**—"sounds like **Esther Williams**" "I'll Be Your Pleasure";

"Technique"/**Phillip Damian**—a live cut; "Bohemia"/**Acid Jazz Cafe**, produced by **Greg Smith**; and "Mi Want Fi Go Home"/**Tag Team**—"jamaican instrumental". There is no single planned at the moment and the label is considering simply releasing the album (on vinyl, thank you very much) as a whole—sans single!

Jersey producers **Paul Scott** and **Shank Thompson** (aka **BOP—Brothers Of Peace**) are busy at **Ace Beat Studios**. Recent productions include: **Dee Holloway's** "Your My Strength" (Select); a remix of **Jazmina's** "Can't Treat Me this Way" for **Ace Beat**; **Joey Washington's** "I've Been Watching You" ("Watch out, **Teddy Pendergrass**"); three cuts for the **Lisa Louheed's Peace And Harmony** album for **Warner Bros./Canada**; the **Ed T's** cut on the above *Brazen* compilation.

Jomanda's first single from their forthcoming *Nubia Soul* LP (Atlantic) is the mid-tempo R&B ditty "I Like It", which has just been pounded into the underground by **E Smoove**.

Sister Sledge's ha-yoo! European re-hit, the **Sure Is Pure** remixes of "We Are Family" should be out now on **Rhino/US**.

Detroit's singularly unique **430 West Records'** new spin-off label, **Direct Beat**, will be "dedicated to the true urban sound featuring everything from hip hop to black American techno" (as opposed to what—*fuchsia* American techno? Puh-leez!). Whatever, their first release, **Rich Less** "Rock So Hard"/"Guerilla Warfare" is now available on R&S (Belgium). Label fans should watch for their 430 West UK compilation EP, with cuts by **Never On Sunday**, **Metro D** and **Sight Beyond Sight**. Out now is the bumping **Mindreaders** "Living My Life Underground" and **Family Of Few's** shimmering "Sunrise".

Trance trippers should keep an eye cocked on New York's Northcott-distributed **EX (Experimental)** label. Released on colored vinyl, several singles have proven their staying power. Pick up **Joey Beltram's** lunar *Code 6* EP; the somnambulist "Fantasia" by **Advanced Waveform Synthetic**; and **Tommy Musto** and **Damon Wild's** brilliant "Transatlantic" remixes of **Paul**



Mix's "New Millenium". Northcott's new address: 594 Broadway Suite 1011, New York, NY 10012. Phone: 212.343.2660, fax: 212.343.2753.

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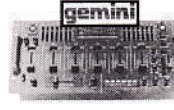
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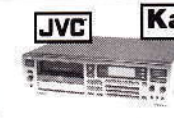
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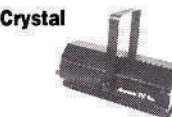


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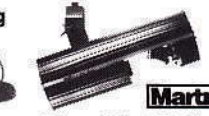
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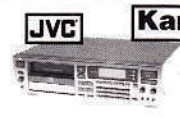
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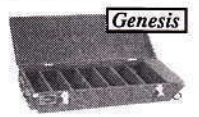
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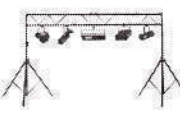
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OUT THERE DOING WRONG

Lillo Thomas
Prod. Lillo Thomas; THG Music (US) Nice to see one of our fine Olympic athletes return to the music business after such an extended absence.

GOOD FOR ME, NO GOOD FOR ME

Ln's
Prod. Ln's; Fnac (France) Can't believe how long it took me to realize where the good music is coming from lately.

BAD MOOD

Lonnie Gordon
Prod./mix. Roger S./MK/Murk/Masters at Work; SBK (US) This 12" is a who's who of hot "remixers of the moment."

EXECUTE Mania

Prod. Phil Holmes/Ian McLean; Mania (UK) Out of four mix choices, distinguishable on the label only by number, "Execute" #3 is by far the best pop/dance instrumental of the year.

FIRE UP MARTIN J. DENT

Prod. n/a; Eight Ball (US) In the Bitch Called Johanna style, as chica gets loco, full of all dat.

ROMOURS Max 'n' Frank Minoia

Prod. The Minoia Bros; Flying (Italy) Surprisingly good reworking of the Times Social Club smash, thanks to an excellent Italo-house production by Max & Frank.

I AM FREE Morgan King

Prod. n/a; OM (UK) Of course, the pioneers of progressive house do it again. Two instrumental Leftfield remixes, a very soothing full length vocal mix, plus a melodic ambient version to dream upon.

JAZZY (YOUR LOVE MAKES ME FEEL) Nicole Willis

Prod. Craig Hill; Night Club (US) Apparently a slight restructure in the Mirage Entertainment camp hasn't affected their ability to make good underground grooves.

STAND ABOVE ME OMD

Prod. McCluskey/Coxon; Virgin (US) We knew that there had to be a fabulous OMD record hidden somewhere among this record's eccentrically mounerd mix choices, and we finally found it on the Gregg Jackson edit.

DON'T MAKE ME WAIT Oval Emotion

Prod. Nick Fiorucci/Kenny Moran; Hi-Bias (Canada) Double pack debut single from the forthcoming Oval Emotion album, "Don't Make..." is available in no less than eight mixes, and features remixes by local Toronto talent like Derek Brin, Vince Allan, Mitch Winthrop and Mark Ryan.

HOT HOT HOT Pat & Mick

Prod. Stock & Waterman; P&M/PWL (UK) The ultimate dance party classic gets a contemporary club update at the hands of the UK's favorite radio duo and the world's foremost production team.

SWEET FREEDOM Positive Gang

Prod. Virtual/G. Ianzini; PWL Continental (UK) Taking retro-disco a bit further back in time than one might be used to, this pop-houser works hard at invoking a '60s psychedelic persona within the confines of contemporary club fare.

FEEL IT/PULL IT HIGHER POWER MOVEMENT

Prod. Gary Storm/Lionel "Nova" Herman; Strictly Rhythm (US) More sample stuff with a kickin' bass on "Pull It Higher."

IN MY SOUL/LOVE ME RIGHT Red Paradise feat. Phoenix

Prod. "Ed the Red" Goltsman/Nelson "Paradise" Roman; Bottom Line (US) The essential sweetheart label of the "serious" in the know DJs delivers a classy gem produced by Ed Goltsman and Nelson Roman.

LOVE SO GOOD Robyn Lynn

Prod. Souلمان/J.D.; Simply Soul (US) Don't ask me about nuttin' here 'cept the Disco mix. However, Disc 2303 Mix is the title I've put on this one after I white labelled them.

—Third release from this fairly new Detroit label shows that the label is beginning to develop a style. The sound leans toward that "happy-feel good" type of sound, and their latest artist Robyn Lynn's vocal stylings fit that "feel" very well.

HAPPY FREKIN' WEEKEND Roc & Kato

Prod. Ray Roc/Juan Kato; Digital Dungeon/E Legal (US) Three very interesting dub tracks. The A-side's "Think Again" is an energy-filled number that sounds too much like Happy Mondays' "Stinkin' Thinkin' to blow me away, but it's good (in spite of it). On the B-side are "Oh, No, No, No" and "Shake Your Rump".

BACK TO MY ROOTS RuPaul

Prod. Eric Kupper; Tommy Boy (US) This follow-up to "Supermodel" even has a remix of "Supermodel". Always been one of my favorite singers, RuPaul is as upfront as ever on this release!

AND I NEED YOU/ I'M EVERYTHING SCHEME

Prod. Franco Martinelli/Neuro-mancer; Toronto Underground (Canada) More from Hi Bias' off-shoot label. This time, it's a classic piece of Italian Rimini house: a club-style groove with faux-Euro smoothness tossed into the mix, with a spoken woman's voice over the top of "And I Need You".

WORK ME/JUMP & SING Scram

Prod. Richard "Party" Payton/Doug "Lone Dog" Smith; Strictly Rhythm (US) "Work Me" is a tribal sounding dub track packed full of punch and energy. Great dancefloor pick-up-per, or as a transition track when you're ready to make a crowd climb the walls.

JUMP AND SING SCRAM

Prod. Richard "Party" Payton/Doug "Lone Dog" Smith; Strictly Rhythm (US) Using bits of "Wake Up, Singing (In the Morningtime)", this rolling track is definitive. Strictly.

WE ARE EASY TO LOVE (RMX) Secchi feat. Taleesa

Prod. S. Secchi/M. Gabutti; Manic (UK) Solid, unbeatable programming choice for club DJs of all persuasions. It's commercially viable Italo-house fare that's a cut above the rest, thanks to Secchi's invigorating production style and Taleesa's irresistible vocal charms.

TAKE ARMS Shimmer

Prod. Shimmer; Shimmersound/Chrysalis (UK) Quirky UK house track blends trance, tribal undertone with an abstract but incredibly good lead vocal that calls to mind both Jimmy Somerville and Ten City.

GOOD TIMES Sister Sledge

Prod. Pippo Landro; New Music (Italy) Turbo-charged Chic remake infused with an infectious new energy level, radically remixed (from the recent Sledge And now...Again! set) by Angelino Albanese. Fabulous!

NEW THANG The Steepwalkers

Prod. Scott Kinchen; Strictly Rhythm (US) MK's little brother made the move recently from Detroit to New York and landed right on Strictly Rhythm's doorstep. You

may have already been familiar with some of Scott Kinchen's other work on his own label, Aztonk-K. "New Thang" should make some definite noise, especially with the MK mixes, although the Deep mixes (after Scottie Deep) go a bit further underground than the MK's.

FIND A WAY S.N.H. FOUNDATION

Prod. Gary Storm/Lionel "Nova" Herman; Strictly Rhythm (US) Inspirational in that "Brighter Days" way of thinking, and sounding quite a bit like it too.

BRING YOUR LOVING HOME Spoiled Rotten

Prod. Edwards & Lockett; Partners Inc (UK) Silky UK club contender presses all the right dancefloor buttons: sassy female vocal, seductive synthesizers and an irresistible bottom that really kicks in when it needs to.

PRESSURE US Sunscreen

Prod. n/a; Discotech/Columbia (US) Seems like Sunscreen is taking America by storm. With the original 12" carrying four solid mixes, the boys from the Discotech remix service have created a fifth masterful mix that is sure to cause mass hysteria on your dancefloor.

SWEET LOUISE/B-BOP Sweet Beat

Prod. n/a; Discomag (Italy) Skip right to the flipside for an engaging, original upbeat hi-houser, with tasty keyboards and a minimal but lively female choral chant. The A-side's not bad, except for a heavily accented Italo/English rap that distracts from an otherwise lovely production.

WHOMP! THERE IT IS! Tag Team

Prod. Tag Team; Life/Bellmark (US) There is a bit of confusion between this record and "Whoopi! There It Is" by 95 South on Wrap Records (dist. by Ichiban). Although both are on the bass tip, this one is more club friendly with a total of nine mixes. Using a sample from Kano's "I'm Ready", this one offers two club versions, two instrumentals, two a cappellas, and even a house mix (avoid it!) with a smoother rap and what is sure to be the hook of the summer in every bass or urban club across the country.

—Oh boy! Some more of that Miami bass freestyle shit. Hold on! This shit is in there. A fat bassline borrowed from Kano's "I'm Ready", hype beats with an infectious chant ("Whomp, there it is"). If your party is pooped and feeling a little listless, here's a wake-up call. The funny thing about this record is that it's being confused with 95 South's "Whoopi! There It Is". For my money, the Tag Team version is the only way to go. Check the club mixes and snooze on the house mixes.

RELAX Theory Of Happiness

Prod. n/a; Toronto Underground (Canada) Has anyone seen how crazy Toronto Maple Leafs coach Pat Burns has been getting during the play-offs? Someone should send him a copy of this record—if anything can calm him down it's this tune. In four tranquil, almost ambient versions, this is peaceful house for late night grooving.

ROCKIN' TO THE RHYTHM Trinere

Prod. Mohammed Moretta; Pandisc (US) Surprise, surprise! It's Miami's freestyle darling back from wherever artists go when an album doesn't do well! The "new, old" label felt that there were so many negative vibrations around that this disk had to be disguised just to get played. The strategy sure seemed to work; this one is really "hot-out-of-the-box". The A-side label simply offers up a hypnotic swirl and Moretta's Hypnotic Mix. No artist, no song title. This happens to be a long, strong house mix with an interesting a capella break that's very DJ friendly.

HAPPY TRAX VOL. IV [EP] Various

Prod. D-Ha/Mad Mike; Happy (US) As you can probably tell from the reviews/feature columns, Mad Mike is at it again. While we didn't get the 12-record clubdurst we got last time, he's still showered us with some nice goodies once again. As for Vol. IV—yes, there are three cuts to choose from, but the one to run with seems to be "Work Me". Sure it's just a jammin' track but with that pinch of Detroit in there it has a slightly different flavor than most of the NYC stuff. Mad Mike uses the 45 RPM strategy so he gets a better picture as well.

TOLL FREE PROJECT VOL. II Various

Prod. Various; -N-Sync (US) In all honesty, I really don't wanna write this review, but I suppose if someone has to do it, it might as well be me. Let's go back to Vol. 1... A short time after it dropped, an -N-Sync rep stopped by my shoppe on a Saturday to check out how it was movin'. While "J" was loungin', I happened to be runnin' "Plastic Dreams" for one of my more tasteful jocks (weeks, if not months before "Tony" said it was/is OK for househeads to play). Needless to say, Mr. -N-Sync's ears perked up. "Get to the point!", you demand. I guess what I'm trying to say is, while this (but?) shit may (??) pay

got that thick funk rappin'-hood hustle groove... by gumbo! An appetizing mystic choral entices a spicy off-rhythm instro jam gone slick by harmonics pumped four-star with a crisp course of sliced precise bass. Sax riffs garnish its tasty souled piano chord sauce served in delightful "faluke-dawn-gamba" vox-rap exactness as its savory main course. We foresee a funk feasting soul-kitchen upcoming (LP). Write yourself a note: "Gumbo-dropping soulful H2O on the fiber". **OOOO** 2H

LOUNGIN'

Guru feat. Donald Byrd
Prod. Guru; Chrysalis (US) A blend of jazz and rap with a serious hip hop flavor. Puts one in that laidback and chill mode with piano licks and trumpets by Donald Byrd (perhaps while smokin' a blunt?) Eight mixes provided with a multitude of instrumentals. **OOO** A.P.

HEAD OR GUT
Illegal

Prod. Erick Sermon; Rowdy (US) Comparing these young rappers (age 14 or so) to Kris Kross is like comparing Hammer to Ice Cube. Off Arista's new rap label, this one's produced by Erick Sermon, former member of EPMD. This shit's going to make some noise. **OOOO** A.P.

ON THE RUN

Kool G. Rap & DJ Polo
Prod. Sir Jinx/Kool G. Rap; Cold Chillin' (US) Fat beats with a sinister piano riff and excerpts from the movie *The Untouchables* make up the Al Capone mix. Kool G. Rap goes on a gangster excursion that would have had Elliott Ness' head bobbing. The Untouchables mixes are a little smoother, but sinister nonetheless. My only hang-up is the age-old debate: why can't raps be about something other than drugs runs and gun talk. Yeah, yeah, I know it's a reality for some people,

but rappers have the power to change that shit! End of commentary. In spite of the negativity, the shit is still dope. **OOOO** J.A.S.

LIVING PROOF [LP]
Lifers Group

Prod. —; Hollywood Basic (US) The Lifers are back and have made much improvement the second time around. The production is much better, as is the Lifers' rhyme style, the star cuts being "One Life To Live", "Jack U Back" and "Out Of Sight, Out Of Mind". The main problem with this LP is, the lyrical content gets kind of tired, repeating "don't sell drugs, don't kill, or you'll get to jail" on every track. On the other hand, what else can you rap about if you're in jail for life for killing someone? **OO1/2** B.C.

COWARDS IN COMPTON
Luke

Prod. Luther Campbell; Luke (US) Luke's answer to Dr. Dre's "Dre Day" is *The Chronic* LP, and "dis" is too mild of a word for how bad Luke cuts Dre and Snoop. Musically, Luke tries to come with some West Coast gangsta beats (Luke, stick to the bass), but verbally, it's a fuckin' "drive-by" Off a Luke sampler EP along with a cut called "Work It Out". **OOO1/2** A.P.

MORE THAN LIKELY
PM DAWN feat. BOY GEORGE

Prod. PM Dawn; Island (UK) This radio-friendly bit of fluff will continue to move PM Dawn out of the rap category, which they never considered themselves to be in anyway. As the guitar strums and Prince Be intones, George gets the watcher's point of view. **O1/2** R.G.

DUST TO DUST [LP]
Prime Minister Pete
Nice & Daddy Rich

Prod. Sam Sevier/Beatnuts; Def Jam

(US) Well, well, well, what can I say... I've been waiting a long time for this album to come out and to tell you the truth, I wasn't expecting much after hearing the first single, "Fat Bastard"—but one can't judge a book by its cover. Though I still think that the Beatnuts are still nuts, 'cause they hooked Pete up with some crazy dope production on the album, with the standout tracks being "The Lumber Jack", "The Rhapsody" and "3 Blind Mice". This LP's dope and Pete catches nuff wreck. Nuff said. **OOO1/2** B.C.

POCKET FULL OF STONES
U.G.K.

Prod. Pimp C; Jive (US) Greasy instro'd dialog of "wasted" arrogance progression in that broken-necked track update, doin' the river ride. Just the devil's love potion gettin' 20's cut from rock slab saying: "Nickle B! You ain't got nuttin'". "You been beat by the underground kings." Street-heat steamin' got hot by "naked city" baffle, swings the 18" foot-bin beat gone too cool; it's bass causin' waste gone as squeeze-keyed tune simply sprayin' for this man's fam-a-lee, doin' crystal boulders; having megablast. From the soundtrack: *Menace II Society*. **OOOO** 2H

YA'LL SO STUPID [LP]
Ya'll So Stupid

Prod. —; Rowdy (US) I must admit that when I first heard the track "85 South", I thought that these dudes were sort of wack. But you can't judge an album by its first single. "85 South" turned out to be the worst single off the album; the rest of the project is a great first time effort by any standard. The production is good and consistent on all tracks, with the standouts being "Super Nigga", "Dirt Road", "Bowl Of Soul" and "Bootleg Breakdown". These kids from Atlanta got it going on: the LP slams, make sure you get the dope shit!! **OOOO** B.C.

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I THINK OF YOU [CD]
BRYAN POWELL

Prod. Bryan Powell & Ethnic Boyz; Talkin' Loud (UK) Brits shouldn't spend so much time gushing over US swingbeat artists like Teddy Riley et al, 'cause they got some great homegrown talent of their own. Again it shows how the UK can take what we got here and give it back just as good. Following up "It's Alright" and "I Commit", Powell grooves on the smoothed-out tip, with the heavy beats care of Soul-shock and company. The true meaning of the 3 R's: reuse, recycle, and rockin'. **OOOO** R.G. —Irresistible seductive late night club fare with a thumping and grinding bottom providing moral support to Powell's effectively brokenhearted, enchanting vocal. **OOO1/2** D.F.

BELIEVE IN ME
The Circle

Prod. Spider Johnson; Round (UK) Nice little psychedelic soul boogie that will make you wanna dust off the go-go boots and watch re-runs of the *Mod Squad*. This record is really a refreshing change from the multitude of half decent soul/jazz records I've been hearing lately. Live instruments back up a very different, and very interesting, vocal style. Definitely a new flavor for soul jazzers who are tired of remakes of "So What" and "Chameleon". **OOO**

J.N.P.

EXPRESS [EP]
Dina Carroll

Prod. N. Lewis; A&M (UK) If you're into throwaway R'n'B radio type things then "Express" will be your choice cut here. Certainly they could have given Ms. Carroll's voice a better leg to stand on. But no matter, all is not lost... Turn to the "That Side" for satisfaction of the remix kind. Brothers In Rhythm do their thing to "Special Kind Of Love" but it's the "Ain't No Man" (West End Remix) that's got me in the Men's room right now throwing cold water on my face—I don't think my boss would appreciate me taking a dash home for a legit' cold shower. Dina, why won't you return my calls? I think I lust you... **OOOO** S@Px

UNLEASH YOUR LOVE (CITY LICK MIX)
DODGE CITY PRODUCTIONS

feat. Ghida de Palma

Prod. IG & Dodge; 4th & B'way (UK) A lush, sexy chunk of sweet soul music. De Palma holds nothing back and the Dodge City crew opens your heart with so much string and piano arrangements, it brings a tear. On the flip, "Don't Worry" gets some all-star help with Incognito's Bluey Maunick on guitar and vocal help from former Soul II Soul and Beatmaster singer Claudia Fontaine. Unbound, untied, and I've come undone. **OOOO** R.G.

SATSUKI
GIANT STEP NYC

Prod. Genji Strais; Eightball (US)
Prod. n/a; Eightball (US) This New

York bunch does the jazz-not jazz thing as they know how, this time full of vibes, flute and piano over a loping house beat, all peppered with a few choice giggles. Someone's having just too much fun. **OO1/2** R.G.

—Concentrate on that Far Eastern grooved flute, fluttering from somewhere near west Uranus, spinning its web of pulsating hook. Smooove guiding is this path forged from Giant Step territory, where all is funk: ain't no junk! 'Cos Jazzy Nice is in this house of thumping freaked, jazzed percussion drops, sax's that squawk and, it's true, the only rule of this house is razor-sharp kickin'. Listen! Do you hear? It's Danny Tenaglia juicin' the joint with two mixes: one naked (oh god!) and both as one doped joy, like D's Jungle mixes, Bass "stand-up" heavy flurry of percussives that do some "steppin'" in those underground "whole-lotta" horn solos. Looney larts, a capellas join bluebird solos which is Metropolis' sound that jacks Giant Step, Gotham City! **OOOOO** 2H

LOUNGIN'

Guru feat. Donald Byrd

Prod. Guru; Chrysalis (US) Guru continues the evolution of a jazz thing. Fat hip hop beats, but this time with live instrumentation as provided by none other than Donald Byrd, one of the living legends of jazz. Byrd grooves the tracks with a simple but effective trumpet riff, and cools them with a laidback piano solo. Eight mixes to choose from—pick the one that suits your tastes. **OOO** J.A.S.

FOREIGN AFFAIR
Lorraine

Prod. Marcello Catalano; Discomatic (Italy) Tropical, afterhours interpretation of Mike Oldfield tune is lulling and lovely, thanks mainly to Lorraine's crystal clear, angelic delivery. **OOO** D.F.

LOVE NO LIMIT [RMX]
Mary J. Blige

Prod. Dave "Jam" Hall; MCA (US) Mary J. Blige is out of control and is blowing' hip hop out of proportion. (Correction: has blown hip hop out of proportion.) "Love No Limit" is the latest single from her double platinum debut LP, *What's The 411*. Three mixes to choose from: a cool, laidback jazz mix, a lazy hip hop mix, and the Puff Daddy mix which rules supreme borrowing the bassline from Keni Burke's "Risin' To The Top" and adding a new, more uptempo vocal track. All hail the queen. **OOOO1/2** J.A.S.

WORLD OF YOU
Saffron

Prod. Jah Wobble; Warner Bros (UK) Sexy songstress shifts gears on this subtly percolating, downbeat charmer. Sounding a bit like Sinitta, Saffron's forsaken the uptempo zip of her delicious "One Love" and, more recently, "Circles", in favor of a romantic, slow groove that's seductive and sassy at the same time. **OOOO** D.F.

I'M GOING ALL THE WAY
Sounds of Blackness

Prod. Jimmy Jam/Terry Lewis; A&M (UK) Just try and sit still when

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- 3 That's The Way Love Goes Janet Jackson (Virgin)
- 4 I'm So Into You SWV (RCA)
- 5 I'm Going All The Way Sounds Of Blackness (A&M)
- 6 Stars Felix (deConstruction)
- 7 Housecall Shabba Ranks feat. Mann Priest (Epic)
- 8 Love No Limit Mary J. Blige (Uptown USA)
- 9 I Think Of You Bryan Powell (Talkin' Loud)
- 10 Sweat (A La La La Long) Inner Circle (East West)
- 11 Pocket Of Peace Lion Rock (deConstruction)
- 12 I Got A Man Positive K (4th & B'way)
- 13 Neebro Mukkaa (Limbo)
- 14 Express Dina Carroll (A&M)
- 15 Move On Up Sae Chaloner (Pulse 8)
- 16 Vertigo DJ Rap & Aston (Suburban Base)
- 17 Promises Paris Red (Columbia)
- 18 Legacy Mad Cobra feat. Richie Stephens (Columbia)
- 19 I Will Be Free Baby June (Solid Pleasure)
- 20 De Niro Disco Evangelists (Positiva)
- 21 Believe In Me Utah Saints (London)
- 22 Freak Me Silk (Elektra)
- 23 These Things Are Worth Fighting For Gary Clail On-U Sound System (Perfecto)
- 24 U R The Best Thing D-ream (East West)
- 25 Return Of Nookie Nookie (Reinforced)
- 26 Baby Be Mine Blackstreet feat. Teddy Riley (MCA USA)
- 27 Show Me Love Robin S. (Champion)
- 28 Ain't No Love Sub Sub feat. Melanie Williams (Robe)
- 29 Hell's Party Glam (Six By 6)
- 30 Call It What You Want Credit To The Nation (One Little Indian)
- 31 Living In The Past (rmx) Jethro Tull (Chrysalis)
- 32 Use Me Raw Stylus (Acid Jazz)
- 33 Herbal Hand B Line (Cleveland City)
- 34 Ad Infinitum Rhythm Invention (Warp)
- 35 Kiss Of Life Sade (Epic)
- 36 Axis DJ Solo (Production House)
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this one's on. It's *not* gonna happen, and it's nice to know that producers Jam and Lewis didn't give all the good stuff to Janet Jackson. This smooth, vocally perfect club charmer is a danceable R&B delight from the opening notes, with special kudos to Sasha for the Chuff Chuff mix. **0000**1/2 D.F.

TECHNO-RAVE

PUT ME IN A TRANCE
Apotheosis

Prod. *The Unity Mixers; Radikal (US)* Smooooking!!! The new Apotheosis is a completely new style. "Put Me In A Trance" is a high energy techno trance track with some killer vocals with a very catchy hook. There are three mixes to choose from. The A-side includes a radio mix and the trancey vocal version. The B-side has a trancey acid version and my favorite, the hardcore Rotterdam version that kicks like a mule. I'm glad to see these guys take a change of direction. Check this one out ASAP. **0000**T.G.

AURORA BOREALIS
Aurora Borealis

Prod. *Shazz/L. Garnier/L. Navarre; Fnac (France)* Minimal vocal samples, simple rhythm patterns, mixed with atmospheric melodies make up another impressive Fnac release. Four unique mixes including an acid version and a bonus beat mix, also. **0001**2 H.

MICROGRAVITY [LP/CD]
Biosphere

Prod. *G. Janssen; Apollo (Belgium)* Biosphere is the second solo project (after a few releases as Bleep) for Norwegian born Geir Janssen, who was previously a member of the band Bel Canto. *Microgravity* is the first album under this new name, and is said to point out "a new direction in his musical career, carefully blending the energy of high-tech dance music with the ambience of cosmic sounds". After a multitude of increasingly ecstatic listens, I must say this is as brilliant a summation as any I could dream up; nine tracks of flowing, pulsing, sometimes danceable, always listenable, modern and moving music is what awaits the lucky acquirer of this R&B sub-label release. Few vocal bits are used, but the ones that are make for interesting embellishments, the best one used in "The Fairy Tale" (which would make a great single): "...it's rather like fairyland, isn't it?" Also worth noting: many of the tracks flow right into each other, making the listening experience that much more entrancing. Cosmic? Very cosmic! **0000**R.S.

DO YOU HAVE THE POWER?
Boomshanka

Prod. *Boomshanka; Cowboy (UK)* Another smokin' piece from this UK label that just can't stop unleashing those slammin' trancey tribal tracks. With a housey trance groove, a neat 303 bassline and some transformed vocals, "Do You Have The Power" becomes a non-stop move-your-body-til-you-drop trance track. Looks like another successful project for Boomshanka and the Cowboy posse. Keep 'em coming. **0001**2 T.G.

ELECTRO-SOMA [LP]
B12

Prod. *M. Golding/S. Rutter; Warp (UK)* This 12-cut release (11 on

vinyl) was written, sequenced, structured, recorded and produced by Michael Golding and Steve Rutter, who have probably spent most of their lives in or around Detroit, if the sounds they are into are any indication. Rarely do they deviate from the Detroit style, which I guess could be partially described as having minimal percussion and sampling, sparse drum patterns with muted effects, loose almost jazzy rhythms, long and looping melody lines, and a soft, semi-ambient atmosphere. It is likely that for this style of music the term "pad-house" was created, what with its constant use of flowing synth sounds and string chordings. Anyway, the point here is that B12 have a very nice sound, and *Electro-Soma* is a very enjoyable listening experience. You will find your mind wandering freely and pleasantly along with the music, from time to time being tranced by it, other times bopping to it. **0000**R.S.

BAZZ [EP]
The Chiller

Prod. *n/a; Double M (Netherlands)* Debut Double M release works its metal/sample/speed beat-rave. "Dreamer" does it sampled M.L. King, R-dam foot powered speed-beat. Original it's not, but a decent, novel approach is used. "Chiller Gets Wild" is simplistic in structure, doin' the speedbeat as in a DJ friendly form. The octave is delivered by heavy-mental meets mental-rave that is the theme of "Die". "Speed" percussives, as before, serviced with a bassline that gets the job done. No new ground, but an easily programmable rave scene product. **0002**H

BANG TO THE RHYTHM
Cold Sensation

Prod. *Pat Krimson/Mr. Morane; Caroline (US)* Get ready, party people because you're about to get knocked right on your ass by the new Cold Sensation 12" plate that will "Bang To The Rhythm!" With a powerhouse of energy and five totally unique mixes to choose from, "Bang To The Rhythm" comes forth to slam your mind, body, and soul into a new dimension. An excellent follow-up to "Control The Universe", this one's a must for the energy craver. **0002**T.G.

NIGHTMARES ARE REALITY [EP]
C-Tank

Prod. *n/a; Overdrive (Germany)* Twenty-four inches of pure no vaseline brain ravaging fist lockin' hardcore. No mercy! No prisoners!! No nuttin'!!! Just pain... **00000** S@Px

CUSP [EP]
Cusp

Prod. *M. Gage; +8 (Canada)* Industrial strength hi-NRG type material by +8 Records' newly signed artist Mark Gage. Making this debut on sub-label Probe, under the title *Cusp*, this three-track release has already received great amounts of positive feedback from all over the world. Highlights include? The entire Record!!! A for sure must buy. **0000**H.

TOLERANCE [EP]
Deepside

Prod. *L. Navarre; Fnac (France)* Of course, never unsatisfied with the material that is put out on this label, at the same time I wasn't overly impressed, as usual, by this Fnac record. Why is it that every Fnac dance release has the same name,

Ludovic Navarre, on it? Whatever the case, three tracks, including a simple five minute acid segment, make up the *Tolerance* EP. **000**H.

3-IN-1

STRAYLIGHT [CD]
Dominic Woosey

Prod. *D. Woosey; Recycle Or Die (Germany)*

LOOKING BEYOND [CDS]
Hildenbeutel

Prod. *R. Hildenbeutel; Recycle Or Die (Germany)*

CONSTELLATION [CD]
O. Lieb

Prod. *O. Lieb; Recycle Or Die (Germany)* These lengthy CDs are the first releases by Recycle Or Die, the ambient sub-label of Eye Q Records, also home of Harthouse. You can say that of all the music reviewed in index that receives the label "ambient", this music is the truest to that form. Although there are beats and rhythms on a number of the compositions, the general approach is non-linear at times, or as the press release describes it: "the permanent repetition of minimal rhythmic or tonal data makes time irrelevant because in the "before" and "after" nothing else happens (but the) now. And the pure sound makes the same impression, because it leads to nowhere since it is complete in itself." This quote comes from a press release "essay" that is written about the label, and shows that words are not so easily applied to the experience of listening to music, let alone the efforts of writing about it. Simple descriptions will do this music justice no further, therefore I strongly recommend that "ambient" aficionados seriously pursue these releases, you will not be disappointed. (Although purists may find some tracks possess "new age" instrumentalizations and styles.) Info junkies will be interested to know that Hildenbeutel and Sven Vath together produced the Barbarella release. O. Lieb is also known as Spicelab, and Dominic Woosey is a member of Neon 9000. **0000**R.S.

HARD SPIRIT [EP]
Electronic Subforce

Prod. *n/a; ES white (Germany)* So you say ya wanna bust some heads tonight. Well, meet me in the alley around the corner in five minutes and I'll hook you up with some fine German stuff that'll get the job done. (Five minutes later...) Here, check this out. "Hard Spirit" or the (obviously) more acidic "Acid Spirit". And here, in case you lose it and need something a bit less nasty, "Sunjammer 106" or the floatation tank-ish "Sunjammer 8000"—you could be floating out there forever... If you need a number to call in the morning, try 0931.550.6153 **0001**2 S@Px

EQUINOX EP #2

Prod. *Equinox; Vortex (US)* It's been a while but Wild & Repete have returned to show that if you're gonna live your dreams on plastic, they might as well be your own (i.e., no boneheaded sample over indulgence here). "Hard Drive" (which is also on the Mayday Vol. III *Judgement Day* compilation), "Surveyor-4", "Pollux", and "Synod" are the titles we're dealt from a 303 stacked deck. Side-B less-hard but its ability to get/keep your attention is still there. (Hell, one more 12"/EP and hopefully we'll see a CD—for those of you on a no vinyl diet). Pay atten-

tion, much of the detail here is in the structure. **0000**S@Px

FEAR IS THE MIND KILLER [EP]
Fear Factory

Prod. *n/a; Road Runner (US)* Put those straightjackets on—Fear Factory are back. With remixes by industrial masterminds Front Line Assembly, Fear Factory appeal to multi-genres, including hardcore techno, strict industrial heads, as well as your straight ahead alternative fans. There's a powerful industrial mix, complete with dark, grating vocals, an uptempo, mood altering techno dance beat and the hardest edge of the industrial sound. A must for the industrial hardcore fan. **0000**T.G.

STARS
Felix

Prod. *Felix & Mark Bell; deConstruction (Holland)* Several mix choices here run the gamut from hardcore (CJ Bolland's mix/148 BPM) to ambient trance-NRG (Original mix/139) in their quest to equal, on this new remake, the pure San Francisco-styled magic of the late Sylvester's exciting original version. They do not succeed. **01**2 D.F.

DRAMA [EP]
H&M

Prod. *Hood & Mills; Axis (US)*

MECCA [EP]
Millsart

Prod. *Millsart; Axis (US)* I don't know what to tell ya... Not just one but two newbies from Hood & Mills' Axis. I suppose I could waste your time and go on'n' on about how good this shit is; about how anti-techno this techno is; about how important Axis is/will become; about how the Mad Mike/Jeff Mills split may be one of the most important (positive) events in techno/underground music history (I'm talking about the music *NOT* the fuckin' fucked up "scene"); about the creative death of NYC's underground and the (re-) birth of Detroit's. But as we all know: "Time is money". So stop wasting your time reading my babble and go spend your money... **0000**1/2 S@Px

3 NUDES IN A PURPLE GARDEN
Hawke

Prod. *Hawke/G. Hardkiss; Hardkiss (US)* This is straight outta "Frisco, so you know it's gotta be a trip harder trip. I'm not sure why it always turns out this way but I like the stuff on the B-side (known as the "Treeside" here). Scott Hardkiss remix of the title track permutes into "3 Nudes Having Sax on Acid". Yes, Virginia, you can judge a book by its cover on this one. If that one don't raise your temp, make one thirteenth, etc. then try the just as effective "Pacific Coastal Highway #1". You (probably) won't see this popping up on charts everywhere (as if that's some criteria for "good") but you'll certainly be happy you got this one when heads turning next week, next month, next year... Fax: 415.648.6284. **0000**S@Px

DIFFERENT VOICES [CD]
Jo Bogaert

Prod. *Jo Bogaert; PIAS (Belgium)* "With Different Voices" I have tried to integrate all aspects of different kinds of music that I have been doing in the past: dance, of course, but also ambient, minimal, new wave... all of these together at the

same time. My aim was to make a record to listen to, not only straight-forward dancefloor material, as I do in Technotronic. The different voices (most of them speech)—sampled from all kinds of sources—were used as a solo instrument, but they also opened up the music to the world.” Thus spoke Jo in the (somewhat vague) liner notes for his new release on Play It Again Sam, a full-length CD that also includes the brilliant single “Water” that Jo released as a 12” on his own label, XXP Records. Purists may find some of the sounds and styles on this CD to be a little dated, occasionally corny, possibly unimaginative, but it is the overall effect of the release that makes it worthy, not the particulars of its contents. Jo has a tendency to make things a little too funky, and combined with his samples and effects, he comes off sounding like MC 900 FT Jesus, which is not necessarily a bad thing. The best moments are the ambient ones, though, where Jo lets the mood flow, the textures linger and the ambience sit. His choice of samples and voices is unique, and not always obvious, making multiple listens events of further discovery. *Different Voices* is an interesting, enjoyable, if not entirely significant collection of current music, one worth listening to when you want a bit of everything. 0001/2 R.S.

KOENIG CYLINDERS [EP]

Prod. Disintegrator, IST (US) Earth to Lenny. Earth to Lenny. Come in Lenny. “Lenny Here... Hold on Earth, let me loosen my fuckin’ crash helmet... OK, Earth, Whatadlock do ya want?” Earth to Lenny, is everything alright up there? (No verbal response—just the new C-Tank wailing away in the background) Lenny, can’t you just calm down just for a moment? “What? OK! Fine!! Let me put in the new Koening Cylinders.” Lenny, that’s what we’re talking about... It’s a great record but where’s the “T”? “What do you mean, “Where’s the E?” Not “E”, “T” as in “Trance” “Oh? Oh yeah, the “T.” What do you mean? Come on Lenny, do you really think this is Trance? “Well, you’re damn right it is. Compared to the new DX-13, C-Tank, Magnetic North (004), Vitamin (Mok 5), Nebula Nine (Ultra Ethereal, US) etc.” OK fine, we get the point. But what about all those who dug that wonderful deep ‘n’ chill-e Cyberia? “Fuck ‘em! Maybe next time.” Whatever you say... By the way, how do you intend on translating the new look of both label sleeves into gear??? (No verbal response again, just Juggernaut’s “LSD User” pounding away and the snap of Jennifer cracking the whip...) If ya dig Harthouse-styled stuff: 0000 S@Px

PACKET OF PEACE Lionrock

Prod. Justin Robertson: DeConstruction (UK) This is, without a doubt, one of the fiercest trance tracks I have received since the trance trend started. The new Lionrock is outstanding. With a slamin’ 303 acid line, some PM Dawn-sounding vocals, and a groove that moves you while building you to your ultimate ecstasy, “Packet Of Peace” sends you into a trance like no other. Three mixes, with the Frankster Sound System version being my choice. A personal trance-ification! This one is a trance record I wouldn’t miss. 0000 T.G.

MODUS VIVENDI

Modus Vivendi

Prod. L. Navarre; Fnac (France) An immense ambient/trance experience and probably the Fnac record most worth buying. Two mixes, very similar, but I’m not one to complain, I still love it no matter what. 00000 H.

MAMA Neuro

Prod. n/a; R&S (Belgium) If you grabbed the R&S compilation *In Order to Dance 4* then you, like myself, probably eagerly awaited further mixes of this monster track. You get two 12ers worth of material here, all of the tracks are reconstructions of “Mama” and there is surprisingly little done with it on most mixes, leaving the original as the best of the bunch with the Venus mix coming in at a very close second by incorporating a funky acid bassline that really freaks. 0000 P.W.

EVOLUTION RUSH Opus III

Prod. Opus III; East West (US) After “A Fine Day” at the club, Opus III have returned to zap you with their “Evolution Rush”, and boy is it slamin’! This new track from Opus III is incredible. A mind warper that will turn your head inside out. Some great production with the trance tribal sound written all over it. Much faster than their previous tracks, again some smooth vocals added to create that devastating sound we call Opus III. An extremely unique track, I must say. Included on the 12” is a killer tribal mix of “A Fine Day” and a megamix of their other cuts. Check it out for yourself. 0001/2 T.G.

BLUE HIGHWAYS [EP] Paradise 3001

Prod. Dr. Nunu; ESP (Holland) This record came as a surprise, mainly since there was a Paradise 3001 record released not more than six weeks ago, and that one was brilliant! So, since this one came hot on the heels of the last one, you might think that Dr. Nunu (the person responsible) is milking the concept and trying to pump out formula fodder. Not so! Five more cuts of heavenly atmospheric dance: “Mind & Motion”, “Ludiomil 75”, “Blue Highways”, “The Gates Of Dawn”, and “Mellow Moebe” are mature, interesting, emotive pieces that vary in mood, pace and intensity, but never vary in effectiveness, quality and coolness. Highly recommended to anyone who loves “dance” music, but likes their beats and rhythms to be less predictable. 00000 R.S.

WE ARE THE RUFFEST/WIND IT UP (RMX) Prodigy

Prod. Prodigy; XL (UK) Simply put, we detest Prodigy, at least, those “genre” Elektra domestic packages. Disregarding those signature female “cheese-chipmunk” screeches, we will honestly admit that this XL release is one hell of a frenzied testament to uncaged sonic sound! Very programmable! Intelligent Nitro-powerful! “We Are The Ruffest” is particularly “dope”. By scrapping those “bits o’yips”, this cut jams at five! “Wind It Up”’s Wind Trap remix, although blemished with yet one more snoring encore use of Prodigy’s mega-tedious tooled Italo-piano loop, still got some bulging yarbs delivered by a monster synth barrage doin’ its mission, kickin’ all dumbness aside.

A phat drop to an entirely unexpected, but all too brief, ragga dancehall interlude does mighty Kong damage. Mo’ better stuff like this, please, Prodigy! (Minus one for those Barbie-likes-Ken sesame street fudge honkers.) 0000 2H

SEX IN ZERO GRAVITY Red Planet

Prod. Eddie Fowlkes; Submerge (US) Upon hearing this record, I immediately faxed Submerge with the message, “Red Planet is the best fucking thing I’ve ever heard”, and I meant it, too! Eddie Fowlkes is the mastermind behind this single and it’s safe to say it is quite unlike other Fowlkes material. It still has a house feel but there is absolutely no cheese on this record. This song is much more melancholy, in a way, than any house track could ever be, and you won’t find any “whooooooba-ay-bee” on here either. Clocking in at about 7:00, this could easily be called “trance-house” but why bother trying to pigeonhole this record? It’s just far too cool for words. 00000 P.W.

SWITCH OF LOVE [EP] Rising Sun

Prod. Ken Ishii; ESP (Holland) ESP has always seemed to me to be a label that is willing to release records that are a little strange, unorthodox, or simply bizarre, but records that don’t lack integrity and will expand the definition of music of the moment. This five cut EP from Rising Sun of Tokyo (who may have learned their techno from the Detroit school), is perfectly representative of ESP’s diversity; I don’t think too many DJs will be foaming over this (unless they’re new music connoisseurs!), but those with ears appreciative of unusual melodies, experimental use of dance beats, strange effects and very original tones will find this record satisfying, even beautiful at times. 0000 R.S.

FRAGMENTS [EP] Ross 154

Prod. n/a; Eevolute (Netherlands) Two bashes: two bores padded by four “petit-pod” synth fragments. Let’s deal with the meat: “gonzo” percussion guaranteed! Them “bores” got meat to their beat poisoned with a melody so thin its gray simply dribbles away into the drain. “Mayflower” and titled “Fragments”: G.O.N.G.!!! Wait: “Gang-Gong!” That outta the way, let’s taste the “prime”. “Waking You” plus “Remembrance”—weeeooooo! “Snarling” percussion, that’s what’s up. “Remembrance” sizzles in a layered synth sauce with a pound for pound bass all succinctly blended as one by some explosive effects that seem likely to be “Neptunian” pom-pom guns. Slick and tricky! “Waking You” (or “wanking”, difficult to decipher the “script”) is a wandering, mystical journey through this thriving, yet moody, almost pleading, back country, maybe rainforest “jam” swamp. Goose bumps!! 0000 2H

SPATIALK [EP] Teste

Prod. H. Himadri/Cru; Probe (US) Well, the #3/Probe crew is makin’ another run at the crown. I only wish I could tell you what it is they’re up to but this one is beyond categorization. Not only that, it’s so amazing and impressive that the only words that have come out of my mouth in the last 10-15 minutes trying to describe this make “baby

talk” sound like a legitimate language. And when was the last I was at a loss for words??? 00000 S@Px

GRAVITATIONAL ARCH OF 10 Vapour Space

Prod. Mark Gage; +8 (Canada) Those of you who know of +8 (should be about all of ya) need no further introduction to the label, but for those of you who don’t know, it’s the only Canadian label doing this kinda stuff so far and they do it a lot better than most of their North American counterparts. This new single is definitely thrilling a lot of ears with its “My Bloody Valentine” approach to making lead keyboard lines; the one that intros this track lasts a good two minutes or so before kicking into a seriously cool groove. I’ve yet to see anyone shun this so give it a listen anyway, it should fix your head up pretty much all the way. 00000 P.W.

VAPOURSPACE [EP] Vapourspace

Prod. M. Gage; +8 (Canada) The latest and probably the hottest work yet appearing on the very well reputed +8 label. Following the success of his *Cusp* release on Probe Records, Mark Gage, aka Vapour-space, makes yet another solid mark on the global scene. Three very well produced selections that will definitely have you craving for more. 00000 H.

TRANCE TEKNO EXPRESS [LP] Various

Prod. Various; Pow Wow Trance (US) Pow Wow Trance; how does that sound from this New York-based label most recently known for dustin’ us with dancehall and reggae projects. One smart move, bitin’ off a chunk from Berlin’s *Tresor* catalog of solid techno stuff. Actually, of the 11 cuts contained, only Berlin’s *System-01* and “3MB” by Eddie Fowlkes are “tunes” we consider grooved towards the Sven Vath/Frankfurt school of trance. This don’t say that these aren’t slamin’ techno, but more in the scope of “traditional” techno via the likes of “Flashin’” Fowlkes and “Games-Played” Blake Baxter. Blake’s “Hard To Get”, harsh and very cool laced-keyed, crunchy bashed “Ghosts” is included and one heavy hitter. Berlin’s *Pleasure P’s* gotta black-trippin’ track, also gassin’ is *System-01’s* smooth trancer. 3 Phase rounds out village Berlin’s contributions, doing an enlightening, smooth textured throb-knobber that flows interestingly focused while neatly containing its “frothing” intensity. Blake puts one more on the board, leaving seven compo’s from the mind of “Flashin’” Fowlkes; all techno which develop intelligently, are easy to grasp, but don’t sell out. 0000 2H

EP1 XDrone

Prod. Atom 369/Dreamdoktor H.; Utersanctum (Canada) This five track EP marks the first release of Dreamdoktor H. and Atom 369’s collaborative label based here in Vancouver. XDrone pile a molten mix of acidic poundings, harsh and furious treatments, eerie spaced-out samples and otherworldly atmospheres upon your ears, and a beat of fast frenetic pace upon your feet, making for a very mind-alter-

ing experience that will not leave you in a state of apathy for any length of time! With song titles like “Hallucination Machine”, “Abductions”, “Sublunar”, “Welcome To My Mind” and “4th Phase”, XDrone clearly are not interested in trivial or sappy concepts to embellish their electro-mayhem approach to techno-acid-whatever music. More releases are planned, including some compilation CDs, so acquire this first release before it becomes a deleted collectors item and watch for more and interesting material to come our way. 0001/2 R.S.

HOUSE OF PIMPS Zulu Nation

Prod. n/a; Twitch/Now (Germany)

The Twitch remix of this already monster tribal trance record is out of this world. “House Of Pimps” is a 100% pure stompin’ track with a groove that flows like butter on a hot plate. This new remix is much more DJ-friendly and arranged for perfection; a definite crowd pleaser. I have to give credit to the Twitch remix service for introducing, time and time again, new imports that may never be available as domestic releases to US DJs, and giving them a chance to break new music even before the majors get ahold of it. Again, great job of remixing by the Zulu Nation. Keep bringing on those slamin’ remixes. This issue of Twitch is a must. 0000 T.G.

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Exclusive Report

Reggae In The UK!

At last, after years of hard graft, the UK reggae industry is alive with huge releases and high profile courtesy of hard-graft from all and sundry, not to mention huge chart hits from the likes of **Shabba, Cobra** and **Shaggy**. What is a shame is the continual ignorance of the media in sensationalizing reggae as some form of ugly demon within the music business. Although this is no new scenario, it's one that we can all do without, particularly at a time when so many wonderful tunes are being dropped into the marketplace from both JA and the UK.

A nasty shooting occurrence at a recent **Hammersmith Palais** gig, where a crowd of 5,000 had assembled for a brilliant show by **Tiger, Terror Fabulous** and **Daddy Screw**, is the kind of thing that is typically blown up out of all context and proportion. We checked in with **AKW**, one of London's leading female reggae selectors and aficionados, for her views on this and the UK reggae scene in general...

"That problem at Hammersmith came simply because the venue wasn't big enough," explains **AKW**. "It was madness, just due to the amount of people who tried to get in. Luckily **Rodigan** managed to settle the crowd down, although he didn't really realize what was going on outside. The big venues don't seem to want to know about reggae music."

This **attitude** is prevalent at all levels. Says **AKW**, "A perfect example happened the other day when I was DJ-ing at a wine bar. I was playing quite a lot of Bob Marley and old school stuff, but as soon as I dropped a ragga tune, the management requested that I stop playing and asked me not to come back. And that was a reggae night, for god's sake, so you can see what kind of attitudes, ignorance and stereotypes surround reggae in this country."

"What's going to happen in the summer is the big question. Where are all those kids going to go? I think it's quite a dangerous situation that the media is creating in terms of reggae, and it's the same for hip hop. Reggae and hip hop are too powerful now and I don't think people can hold them down, plus so many of these artists are starting to work together that it's only going to build and build."

From there we went on to run

down some of the **new labels** that are springing up and demanding listeners' attention. At the top of list is **Fashion**, the label that is "running things here at the moment," according to **AKW**. With **General Levy** on the roster and about to sign a major label deal with **frr**, **Fashion** is likely to score more financial resources to continue its dominance.

The **Jungle Rock** label, based in Brixton, is working lots of new artists, including **Maestro Goods**, **Sammy Levie** and **Sargeant D**, all new, up-and-coming artists to watch for. **Sargeant D** got noticed through his working with the **Sweet Success Sound System**.

The **Stone Love** label from JA has just scored distribution in the UK and there are some excellent tunes coming out. **Stone Love** are the most successful Jamaican sound system, so there are a lot of people paying attention to their label as well.

Jack Ruben and the **Riddler** have a label up in North Green in London, and they continue to put out **Jack Ruben's** stuff.

Youth Sound has a new artist called **Pepe**, who has a crossover hip hop reggae tune with new vocalist **Danny Red**, out on **Dread Beat**. **Pepe** also has "Teaser", with a Jamaican DJ called **Gospel Fish**.

The **Kelly Brothers** and **Maxi Priest's Mad House** label out of Jamaica are very busy right now.

Also from Jamaica, **Roof International** is releasing superb stuff, like **Jiggy King's** "Gal A Fuss", which is brilliant. The label is run by **Courtney Cole**.

KISS-FM's Manasseh Sound System have their own label, **Riz**, that currently has a wicked tune out by **Admiral Tibet** and **Ricky Tuffy**, called "Style"—getting a very strong buzz at present

Soul II Soul's Naptali has a new label called **Yard Beat** that is produced out of the Soul II Soul studios and should, over the next couple of months, come out with a whole range of new releases.

Also new and doing well with strong product releases is the **Montana** label.

On the album front, **Mr. Palmer**, at the UK's main reggae distributor, **Jetstar**, has his new **Just Ragga 3** compilation, which continues to sell really well and, funnily enough, even

Telstar has got into the compilation act. You could scream "bandwagon jumping" and "trainspotting" till you're blue in the face, but everything helps, and for the UK reggae industry at present, it's help and profile that is definitely needed.

Music Of Life, the UK's home-grown old school hip hop label, has done extremely well in releasing **Daddy Freddy's** "Respect Due", with **Frankie Paul** and overweight lover **Heavy D**, which has obviously scored huge support from both reggae and hip hop fraternities. **Lt. Stitchie** has a new album out that also leans well into the hip hop side of things.

Gee St., home of the **Stereo MC's** and **PM Dawn**, is about to unleash it's own reggae-styled rapper, **Rumble**, whose debut single for the label is just about to hit.

In terms of **new styles** coming through, it's pretty much the bogle-styled material that's getting worked, catching the dancehall crowd pretty firmly. Still, lots of hip hop-oriented tracks are also getting good coverage and strong reaction—with summer on the doorstep, this style should continue to forge ahead and do some serious damage.

Beres Hammond is doing extremely well, with no less than five singles in the Top 10 reggae chart at present, with his unique blend of Jamaican lovers—far more stylish and soulful than the UK variety, on the mellower side.

On the dub side, **Culture Promotions**, who manage **Jah Shaka**, are really running things in this country at present, keeping **Shaka** working with **tours** up and down Britain.

Still on the live front, **Israel Vibrations**, a three-piece crew who are all afflicted by polio and come on stage on crutches, continue to carve out a sound that is, as **AKW** explains, "as close to a spiritual experience as you could imagine"—sheer brilliance.

Aqua Levi, another roots outfit from **Leaving**, just outside London, are touring all summer throughout Europe and continue to pack out every venue they play.

The **Mad Professor**, who has his own unique style, is touring around a lot of his artists, particularly in Japan where reggae continues to sell and be supported at a very high level. All the **Mad Professor** material

is being distributed widely in America through **RAS Records**.

Macka B is also doing extremely well in the UK on both the recording and touring front. Like **AKW** says, "all of it just makes you sick. When you think about it, we should be having massive outdoor festivals here in the UK in the summer, like **Glastonbury**. The roots music is such a lovely vibe for everyone. The records are selling, the artists are prepared to put on wonderful gigs, but there just aren't the venues prepared to stage the events, which makes it difficult for reggae in general to keep the flow going."

A huge live gig that did go off a few weeks back was another concert at the **Hammersmith Palais**, for the old school reggae community. Starring artists like **Derek Harriet**, **Alton Ellis** and the **Melodians**, all old-time, old school people, it was brilliantly attended, with at least another a thousand or so people outside who couldn't get in. It was apparently the first time that **Derek Harriet** has ever played here.

The London pirate **radio** stations are doing a fabulous job of getting material out to the masses, in the wake of media henchjobs. Stations like **Elite**, **Irie-FM**, **Powerjam**, **Lightning**, **Station & Vibe** are all doing excellent work. They're also regularly busted by the police, so most of the shows are going out in the evenings and at weekends. Also a shame is that many of these stations are very community-based in terms of announcements, which is another blow for the reggae industry at large here in London.

For those of you who may travel to London, check out **Angie D's** reggae show on London's **KISS-FM**, early mornings from 2 a.m.-4 a.m. A female DJ with her own sound system, the show is a brilliant in-road into what's going on with reggae in the UK and Jamaica—what's on, where to go and what to invest your hard-earned cash in.

Check our chart for current tunes with flavor and keep your ear to the ground for more from the UK reggae scene, which continues to gain strength and support in the face of media mis-information and lack of understanding at major label level. Positivity prevails. Peace.

Donna Snell

Thanks to **AKW** for time and source.

Streetsound UK is Written and compiled in England for Streetsound Magazine. For editorial, advertising, distribution and subscription info. within the UK, contact:

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uk reviews

global dj directory

REVIEWS PANEL THIS ISSUE: Damian Harris, J.C., Tim Jeffery.

EARTH 6/GUIDANCE/PEACEKEEPER

Bandalu
(Infonet) Bandalu are one of the new wave of groups making what is being dubbed "intelligent techno". This three-track clear vinyl album sampler is more club oriented than much of the genre, yet still keeps the spacy-textured, atmospheric qualities one has come to expect. The Detroit influence is very obvious, perhaps a bit too obvious, as all the tracks sound like Transmat imitations. This isn't a particularly bad thing, but something a bit more groundbreaking would be better. ○○○○ D.H.

PARADISE PLACE Basscut

(Deep Distraction) The Acid '93 mix on the A-side is just what it says it is—masses of burlies, tinny hats and hard beats—whilst the Trance mix on the B-side is the best mix for me, with a nagging synthline that repeats and repeats without getting boring. Go search this one out. ○○○○ J.C.

HUMAN BEHAVIOUR Bjork

(OL) It was obvious from last year's superb remix album that Bjork, from those Icelandic nutters The Sugarcubes, had a voice better suited to dance music than that twangy guitar nonsense. Now out on her own, she's been paired up with Soul II Soul supreme Nellee Hooper to take her in a more dance direction. The first single, "Human Behaviour", comes in two superb underworld remixes. One is a midtempo chugger which uses more of the song, whereas the dub mix is a storming house number. Both mixes are innovative and highly danceable. Superb. ○○○○ D.H.

TIME EXPLORED

Clemintine
(Djax) Brighton's Luke "Stammin"

Slater is the man responsible for this excellent five-track EP. Although I'm not usually partial to heavy records, what makes this stand out way above the rest is that it's chock full of interesting sounds and noises rather than just being a driving non-eventful dirge which seems to be the case for too many British house tunes at the moment. ○○○○ D.H.

HEAR ME SAY Cordial

(3 Beat) Featuring Carol Leeming on vocals, this is a full-on powerhouse of a record. A big bold bassline bursts out of the intro, surrounded by swirling synths and guitar samples, strings and brass stabs. By the time the vocals arrive you've been totally swept off your feet. Nothing is spared to make this one of the loudest, proudest records of the year. Huge. ○○○○ T.J.

BLACK TIE, WHITE NOISE

David Bowie
(Arista) David Bowie tries to rescue his credibility by doing some dancey records because, apparently, that's what the kids want these days. Dave, surely you've got enough money to give it a rest now; you've made some good records, just leave us with those memories and not this old tosh. ○ D.H.

WHO'S NO 1 Dig The New Breed

(Cleveland City) Tremendous building track with interweaving, squelching synthlines and "Who's No. 1" repeated vocals. Flip, though, to the timpani and electro "4321"—this has hard beats galore and goes down a real storm. ○○○○ J.C.

I REALLY FEEL The Drum Club

(white) A deep, insistent track that builds very slowly with faint grungey noises and strange wail-

ings in the background. Very effective, but after such a long wait, the final outcome is a little disappointing since it never really takes off. Sure to be used, however, as a mixing record by DJs, as the production is crisp and powerful. ○○○○ T.J.

YOU'RE MY EVERYTHING

East Side Beat
(ffrr) In a load of mixes, from the straight pop of Ian Levine to the massive underground Murk versions, which were a delight to many DJs on first listen, as they'd managed to make the unspeakable trendy. Probably a hit as they seem to be on a roll at the moment, but I'm sure we'd all prefer the murkier side of things. ○○○○ J.C.

FREAKADELICA [EP] Felix Da Housecat

(Djax) Felix, one of the original Chicago crew, is the latest American to be picked up by Miss D-Jax for full European exposure. Four trippy, trancey tracks, all with deep, deep basslines, and some sexy vocals on the two A-side versions courtesy of Felix's girlfriend, Sofie Blue. ○○○○ J.C.

EVERYBODY IS SOMEBODY

Flipped Out
(Ark) A bright and cheerful house tune with a simple female vocal and catchy melody that's instantly appealing. The PP Orange mix on the B-side is a little more interesting, with a deep trancey-disco feel and some harsh synth parts. ○○○○ T.J.

ELECTRIC GUITAR Fluke

(Circa) Without a doubt the most underestimated outfit in dance music and long overdue for some chart success, Fluke have come up with another corker. Guitars and strange noises bounce around the deep, burbling bassline, constantly

changing, whilst the vocals give the track real character. Possibly their best release yet. ○○○○ T.J.

TIME TO DREAM Fortran 5

(Mute) Belfast's David Holmes is one of the latest British DJs to forge themselves a nice little career in remixing. Mr. Holmes' trademarks are big dramatic breakdowns and buildups, relying on film soundtracks to gain that atmospheric effect. This remix can only add to his growing reputation, with tinges of acid and hi-NRG riffs, this will take any dancetloor by storm. ○○○○ D.H.

COME ON (AND DO IT) FPI Project

(Discomagic) Typical classic Italian house, happy and uplifting with an infectious feeling that only they seem to be able to create effectively. Most fun mix is the TC Guitar version, which is TC 1992! By no means a classic, but just fine for long summer evenings imagining that you're somewhere else. ○○○○ J.C.

DREAMS Gabrielle

(Go Beat) Around for a while on white label, this excellent track has finally been picked up and given a revamp guaranteed to make it a club hit. Containing a variety of mixes, from underground house style to a soul-y groove, what makes this tune are the catchy lyrics and quirky Tracy Chapman-like voice of Gabrielle. Destined to be huge in the same way that Alyus' "Follow Me" was, simply because it stands out from much of the faceless dance fodder being released at the moment. ○○○○ D.H.

THESE THINGS ARE WORTH FIGHTING FOR

Gary Clail
(Perfecta) Paul Oakenfold and Justin Robertson share the remix honors on this one. The Perfecto mixes are dubby reggae affairs, with Mr. Clail's conscious chat over the top. Mr. Robertson speeds things up with a bongo-driven builder which still contains some of the reggae influence. ○○○○ D.H.—it's been a while since Gary's political angst has graced the dancetloor. Here it's the subject of "one law for the rich, one law for the poor" that is explored over a very slow, winding, heavy bassline with wailing guitars and spacey synths. Tough stuff, but possibly too slow for most DJs to program. On the B-side are the housey Justin Robertson mixes which bear no resemblance to the song at all. ○○○○ T.J.

THE HUSTLER'S DANCE [EP]

Hustler's Convention
(Stress) Another well-crafted disco groove with Chic's "Dance Dance

UK WORD

The first UK act to be signed by **Madonna's** Maverick label is a dance outfit called **Dream Frequency**. Expect singles and an album in the summer. ▼ **Black Box** are back with a new single due shortly called "Rockin' To The Music". ▼ Rumors abound that **Bizarre Inc** are about to split. ▼ **Secret Life's** next single, "Love So Strong", looks like being an anthem for the summer. ▼ It may be a raving summer after all since government plans to give the police more powers to deal with large outdoor events are not likely to become law until later in the year. ▼ Perfecto is launching a new label, Perfecto London, to re-

lease more European-oriented house tracks. First up is "It's Not Over" by **State Of Grace**. ▼ **Omar** has finally signed to RCA after courting all the majors for the past six months. He's just left for Los Angeles to begin work on a new album. ▼ **PM Dawn's** latest single, "More Than Likely", features **Boy George** on vocals. ▼ New York DJ and remixer **Moby** has signed to Mute Records after months of legal wranglings with his American label, Instinct. ▼ **Fierce Ruling Diva** got themselves arrested at a massive rave in Amsterdam recently, which brought them back down to earth with a bump after the elation of their recent US record deal.

"Dance" lyric repeated over familiar breaks and riffs. Ideal for mixing and for those who love that disco sound, but not the sometimes-dated production styles of the originals. On the B-side is a bass-heavy, almost electro workout, plus a remix of "The Chant". ○○○○ T.J.

N/A

Jamama
(Helicopter) Like their debut, "On

Ya Way", this is an interesting and original fusion of disco/funk and house, full of neat twists and turns. A deep, winding bassline holds the track together as sounds and effects burst out from every angle. Uplifting and exciting from start to finish. ○○○○ T.J.

MAKES ME FEEL Level III

(Junior Boy's Own) Cool, summery garage grooves from London DJs

UK Street Sales

1	TRIBAL DANCE	2 Unlimited	(PWL)
2	THAT'S THE WAY LOVE GOES	Janet Jackson	(Virgin)
3	HOUSECALL	Shabba Ranks	(Epic)
4	BELIEVE IN ME	Utah Saints	(ffrr)
5	EXPRESS	Dina Carroll	(A&M)
6	JUMP AROUND	House Of Pain	(XL)
7	STARS	Felix	(DeConstruction)
8	THESE THINGS ARE WORTH FIGHTING FOR	Gary Clail	(Perfecto)
9	I'M GOING ALL THE WAY	Sounds Of Blackness	(A&M)
10	HAPPINESS	Serious Rope	(Rumour)
11	MOVE ON UP	Sue Challoner	(Pulse 8)
12	SWEAT	Inner Circle	(WEA)
13	LION ROCK	Packet Of Peace	(DeConstruction)
14	I'M SO INTO YOU	SWV	(RCA)
15	VERTIGO	DJ Rap & Aston	(Suburban Base)
16	FEEL THE RHYTHM	Jinny	(Arista)
17	N EBRO	Mukka	(Arista)
18	I WILL BE FREE	Baby June	(Solid Pleasure)
19	LOVE NO LIMIT	Mary J. Blige	(Uptown)
20	I GOT A MAN	Positive K	(4th & B'way)

UK Top 10 Reggae Singles

1	HELLO AFRICA	Garnett Silk	(Star Trail)
2	PUTTING UP RESISTANCE	Beres Hammond	(Tappa)
3	GROW YOUR LOCKS	Cocoa Tea	(Greensleeves)
4	MR. LOVERMAN	Shabba Ranks	(Epic)
5	I WILL ALWAYS LOVE YOU	Pam Hall	(Joe Frazier)
6	CHAMPAGNE BODY	General Levy	(Fashion)
7	MODEL PON YOU ONE TIME MAN	Terror Fabulous	(Madhouse)
8	ACTION	Nadine Sutherland/Terror Fabulous	(Madhouse)
9	RESPECT DUE	Daddy Freddy	(Music Of Life)
10	ARMED & DANGEROUS	Cutty Ranks	(Fashion)

UK Club Play

1	CREATION	Stereo MC's	(4th & B'way)
2	THE POWER	Monie Love	(Cooltempo)
3	THINKING OF YOU	Sister Sledge	(Atlantic)
4	ROCKIN' TO THE RHYTHM	Convert	(A&M)
5	GOOD LIFE	Inner City	(Ten)
6	ALL FUNKED UP	Mother	(Bosting)
7	MOVE ON UP	Sue Challoner	(Pulse 8)
8	DREAMS	Gabrielle	(Go Beat)
9	ELECTRIC GUITAR	Fluke	(Circa)
10	MY DANCE	Ransom	(Loaded)
11	GLAM	Lisa B	(frr)
12	LET THE RHYTHM MOVE YOU	Sharada House Gang	(Media)
13	EVERYTHING	49ers	(4th & B'way)
14	RUSHIN'	Loni Clarke	(A&M)
15	UK USA	Eskimos & Egypt	(One Little Indian)
16	NOT GONNA DO IT	S1000	(Deep Distraxion)
17	THESE THINGS ARE WORTH FIGHTING FOR	Gary Clail	(Perfecto)
18	LONDON XPRESS	X:press 2	(Junior Boys Own)
19	HAPPINESS	Serious Rope	(Rumour)
20	HARMONY	TC1993	(Paradise Project)

Noel Watson and Phil Asher that come across rather like a mellow Morales mix, with a deep walking bassline and hypnotic stabbing synths. The track builds so subtly you barely notice it. There's another well-crafted production, "Do It",

on the B-side. ○○○○ T.J.

SMELLS LIKE HEAVEN Londres Strutt

(DeConstruction) Now re-released with new mixes by Gypsy and Boomshanka, this excellent track

with its catchy "Bassline kicking, yes I'm groovin'" vocal hook should now get the widespread recognition it deserves. With the original (and still, arguably, the best) mix included, this is a must-buy record. ○○○○○○ J.C.

ZUAZUZA

Marco Polo

(Pidgeon Pie) Very simple organ-led, European-sounding track, quite effective in three almost identical mixes. Nice production, but doesn't exactly set the floor alight. ○○○○ J.C.

RETURN TO THE VALLEY OF YEKE YEKE

The Mighty Dubcats

(Southern Fried) The second Dubcats release on Norman Cook's Southern Fried label, "Return To The Valley" is a sample-packed, scat-led pounder with the cheekiest throbbing acidic line—just listen and you'll love it. "Only When I'm Dancing" on the flip is a real cracker and uses a vocal hook that I'm sure I recognize from somewhere!! ○○○○○○ J.C.

THE POWER

Monie Love

(Cooltempo) The much-heralded Farley & Heller mixes with the gospel wailings of Nu Colours are neat skipping garage affairs, and quite sparse, other than the periodic vibes solos. The rap sits a little uneasily over the rhythm, but the production is so smooth that it doesn't seem to matter. ○○○○ T.J.

THE VOID N-Joi

(DeConstruction) N-Joi appears to be a little bit lost. This is old school hardcore of the kind that was popular when they had their first hit. Nasty buzzsaw noise and frantic

beats, a stuttered sampled vocal and too fast by half. Next please. ○ J.C.

STEAL MY LIFE Outlander

(R&S) "Vamp" by Outlander was one of the best records to come out of the whole rave scene in 1991. Where "Vamp" was exciting, this, unfortunately, is rather monotonous, staying pretty much on one level. "All I Want", on the B-side, is slightly more interesting, but not really enough to justify your purchase. ○○○ D.H.

PICKIN' UP TRANS-MISSIONS

Pequena Habana

(Zippy) Pequena Habana is, as you will realize instantly, another pseudonym for those marvellous Murk Boys, Ralph Falcon and Oscar G. Although more moody and tribal than their usual stuff, this track still has those familiar fat, chunky basslines and fat, funky drum patterns, with the added attraction of long eerie chords and a superb male scat vocal talking about Scooby-Doo. If you're expecting me to tell you that Shaggy and Thelma start singing, don't worry, this isn't a cartoon novelty record, but a great minimal number which still manages to work on more impatient dancefloors. ○○○○ D.H.

CAN YOU FORGIVE HER

Pet Shop Boys

(EM) Rollo has been enlisted to put the Pet Shop Boys on the dancefloor and he does it in his typical style of big, bold synth noises in simple two- and three-note melodies. The track builds gradually as the percussion becomes more complex. Not as exciting as previous Pet Shop Boys releases, but sure to work on the floor. ○○○ T.J.

DO YOU SEE THE LIGHT

Snap

(Logic) Introed by a very pop vocal and launching into a throbbing hi-NRG groove, this is more commercial than their usual material. The production is a little lightweight, with the emphasis more on melody than the bass and rhythm. Sure to be a chart hit, but not as big in the clubs as "Rhythm Is A Dancer". ○○○○ T.J.

NOT GONNA DO IT S1000

(Deep Distraxion) In a variety of mixes to cover every possible angle, this is a little gem of a record and has been tipped for big things by those in the know. Do check it out as it is guaranteed to go down a storm on any dancefloor—the beat kicks and the imploring female vocal will send shivers down your spine. JJJJ J.C.

ORGANISED NOISE [LP]

Source

(R&S) A DJ-friendly double 12" album from R&S. Produced by Robert Leiner, this is more typical European techno from one of Europe's finest labels. Very much in the same vein as Joey Beltrami and CJ Bolland, so you know what it sounds like. ○○○○ D.H.

IT'S NOT OVER State Of Grace

(Perfecto London) The first track on Paul Oakenfold's Perfecto offshoot. This is a squarely pop-aired uplifting dreamy girl-sung tune that's driven along by a great backbeat and throbbing bassline. It

UK Future Grooves

1	LOVE SO STRONG	Secret Life	(Cowboy)
2	BABY LOOP	Pizzaman	(Loaded)
3	SUGAR DADDY	Secret Knowledge	(Sabres of Paradise)
4	LONDON XPRESS	X:press 2	(Junior Boys Own)
5	BEAUTIFUL MORNING	Sensation	(One Little Indian)
6	DO YOU SEE THE LIGHT	Snap	(Logic)
7	HEAR ME SAY	Cordial	(3 Beat)
8	DEVOTION	Datura	(Trance)
9	ELECTRIC GUITAR	Fluke	(Circa)
10	DREAMS	Gabrielle	(Go Beat)

does everything in the right places, but the A-side may be too sweet for all venues so check the Trance mix on the flip. ○○○○1/2 J.C.

CREATION Stereo MC's

(4th & B'way) A double-pack promo that covers all angles. The Stereo's own mixes are funky with bursts of brass and flutes, the Ultimatum mixes being only slightly different but with more punch, whilst house DJs will head straight for the excellent Slam versions that put the vocal over a driving, wobbly bassline and fierce rhythm. Another superb release from the UK's hottest rap act. ○○○○○○ T.J.

HARMONY TC1993

(Paradise Project) The most hyped single of the year (so far) with just a handful of Italian white labels creating a buzz months before its probable release in the UK. These Italian imports have now found their way into the country and we can see what the fuss is about. Basically, it's a repeated vocal line (apparently sampled from the Temptations' oldie, "Undisputed

Truth") and guitar twang over a typically groovy Italian house rhythm. Whilst not perhaps living up to the hype as much as you'd expect, it is very catchy, superbly produced and sure to be a big club and (probably) chart hit. ○○○○ T.J.

FOOL NO LONGER Unit 46

(Vinyl Solution) This New York-style, disco-influenced tune has traits of Todd Terry running through it. Just as Todd uses rough sounding samples and dub effects, so do Unit 46 without sounding like a direct rip-off. Simple but effective. ○○○○ D.H.

I DON'T KNOW Victor's Revenge

(Razor) An excellent example of what seems to be known as "cultural house"—basically, deep and soulful garage music. This doesn't have much in the way of lyrics but it's definitely soulful. Mixed by Travis Nelson, with a deep organ line winding its way around the bongo breaks, and sampled vocals to great effect. Simple and hypnotic. ○○○○ T.J.

Kiss-FM Reggae Top 20

1	HELLO AFRICA	Garnett Silk	Star Trail
2	MISSING YOU NOW	Sanchez	Digital B
3	IF I EVER FALL IN LOVE	Pam Hall	Joe Fraser
4	MILITANCY	Beres Hammond/Culture Brown	Forward
5	DOCTOR'S ORDERS	Beres Hammond	Forward
6	GROW YOUR LOCKS	Cocoa Tea	Greensleaves
7	MURDER WEAPON	Echo Minott	Muslim
8	PUTTING UP RESISTANCE	Beres Hammond	Tappa
9	LIMB BY LIMB	Cutty Ranks	Fashion
10	COME BACK TO ME	Beres Hammond	Charm
11	HEY GIRL	Beres Hammond/Josey Wales	Greensleaves
12	HOUSECALL	Shabba Ranks/Maxi Priest	Epic
13	CHAMPAGNE BODY	General Levy	Fashion
14	MR. LOVERMAN	Shabba Ranks	Epic
15	USE ME	Josey Wales	Greensleaves
16	ACTION	Nadine Sutherland/Terror Fabulous	Madhouse
17	OH CAROLINA	Shaggy	Greensleaves
18	YOUR LOVE	Wendy Walker	N/A
19	BUTTERFLY	Admiral Bailey	Jammys
20	DON'T CRY OUT LOUD	Sluggo Ranks	N/A

UK DJ Charts

ERIC POWELL

1	ELECTRIC GUITAR	Fluke	(Circa)
2	HALF STEP	Buffalo Soldier	(Bush)
3	LOST OUR LOVE	Lance Ellington	(Media)
4	TRACK WITH NO NAME	Track With No Name	(KMS)
5	WHEN I'M DANCING	Mighty Dubcats	(Southern Fried)
6	JABA NOBA	CYB	(UMM)
7	HERE'S MY A	Rapination	(Logic)
8	GET CLOSER	Scope	(Olympic)
9	HEAVEN'S TEARS	Cosmo Baby	(MFS)
10	CHANGE	Apply Within	(Bush)

LUKE SLATER

1	JAZZ IS THE TEACHER	Juan Atkins	(Metroplex)
2	TIME EXPLORED	Clemintine	(D-Jax)
3	LOVE CALL [EP]	Love Call	(Structure)
4	GRAVITATIONAL ARC OF TEN	Vapours Space0	(Plus 8)
5	NEUE FRANKFURTER	Air Liquide	(Mono)
6	FIVE TRACK [EP]	Mill Start	(Axis)
7	BULLET PROOF SPLIT [EP]	Distorted Barstards	(white)
8	MIDI MERGE	Complex	(Fragile)
9	MYSTIC [EP]	Evolution	(Evolution)
10	CAROUSEL	Koenig Cylinders	(Industrial Strength)

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ransom 'my dance'

"absolutely superb, incessant, addictive, delicious, repetitive riff and simple vocal sample"

Graeme Park (mixmag)

cat load 7

suggestive 'advances/movin'

"superbly original, an ep with something different and desirable about it" - *mixmag*

cat load 6

next month:

pizzaman 'baby loop'

cat load 8

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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 (67)

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TORONTO: Breakbeat hardcore, trade tapes. Send tape & address to S. Downham, 71 Glenshepherd Dr., Scarborough, ON M1K 4N2 (66)

TUSCALOOSA, AL: College radio DJ/MD seeks 12" CD promos. Deep house/techno/rap/acid jazz. Playlists ret. WVUA c/o Carl Otolara, U. of Alabama, Box 870152, Tuscaloosa, AL 35487-0152. 205.348.6461 (68)

WASHINGTON, DC: Rmx eng/DJ seeks house, techno, hip hop, rockers, dance, CD, 12". Fdbk, rvws. M. Hyman, GrooveYard Prod, 722 Maryland Ave, Washington, DC, 20002 (67)

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Write to Mr. Steve, 4026 N. Country Club Rd. Irving, TX 75038. (68)

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ROLAND TR808, TR 909 & TB 303 wanted. Good condition only. Tom 818.440.9219 (66)

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UNDERGROUND/HOUSE label is looking for distribution. Contact: Domenic 416.636.9579 (67)

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DJ SEEKS FEMALE DJ that can spin to start mixing group. No exp. necessary. Call Chris 708.358.9966 (after 6pm). (66)

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PRODUCTION COMPANY looking to start recording project need female singers. Dance music ONLY. Send demo tapes to: 2901 Jane St. Unit 34, Downsview, ON M3N 2J8. Contact IDS Productions 416.636.9579. (66)

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ARTISTE PROMOTION, record pools, record distribution facilities directed towards Caribbean territories, from Bahamas to Guyana, now exist through Smash Sound Productions, publishers of monthly Carib-Beat magazine and Scoop, the region's most prestigious weekly chart (based on playlists of

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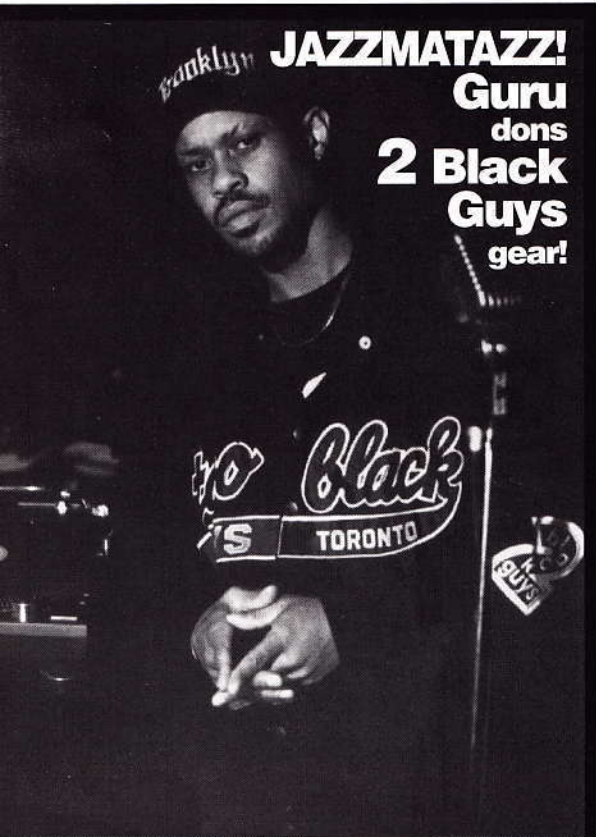
Any good business needs firm principles to stand on, especially when that business is longevity in the streetwear industry. Financial independence and a consistent commodity for their customers are the founding principles of 2 Black Guys. Based in Toronto, on 2 Follis Ave.—around the corner from their original location, the basement of Third World Bookstore—2 Black Guys have helped sharpen the intellects of many and have earned a place woven into the fabric of hip hop culture.

Refusing government grants when many young businesses were jumping at the opportunity, Adrian, Rob, Rob, and new addition Janielle view their position of financial independence as a responsibility not just to themselves, but to their clientele as well, a clientele that includes many from the Toronto area, regardless of culture or gender, as well as in the international music industry—from Fishbone to Living Colour—plus a wide roster from the hip hop underground. When in Toronto, many pay respect at the 2 Black Guys loca-

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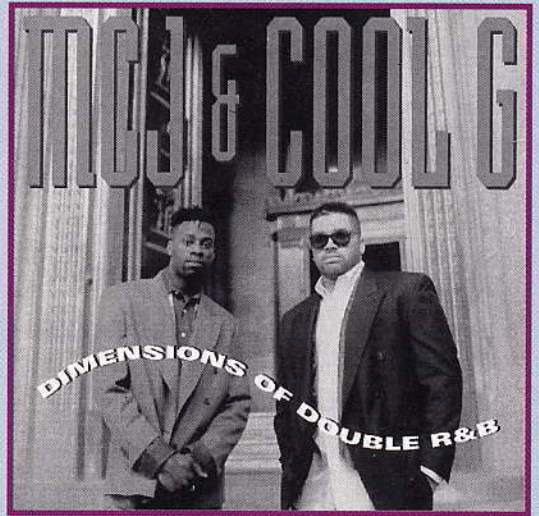
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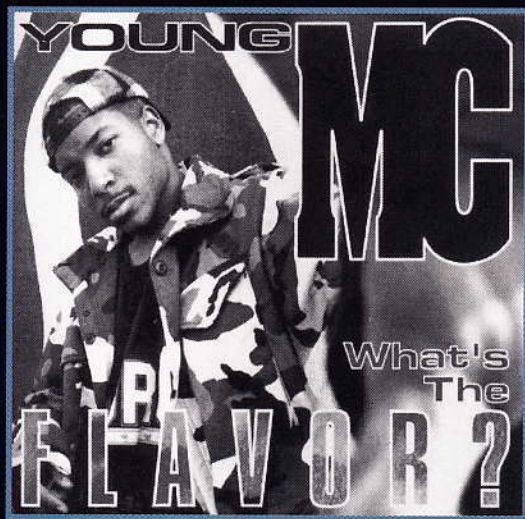
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What's The Flavor?

25 Year old rapper/writer Marvin Young (Young MC) is at the top of his game. Written and produced by Young MC with four tracks contributed by Ali (A Tribe Called Quest), *What's The Flavor?* emerges unquestionably as Young' funkier, most innovative work yet. Among the tracks: the punchy, striding "Love You Slow"; the groove-laden "Don't Sleep", the oh-so-funky "Bob Your Head"; and that tasty title track which comes in two flavors, the straightahead funky version and the cool "LA-J" remix, a sheer musical attitude laced with bebop organ. *What's The Flavor's* bold opener, "We Can Do This", seems to say it all: Young MC can do this. And he does.

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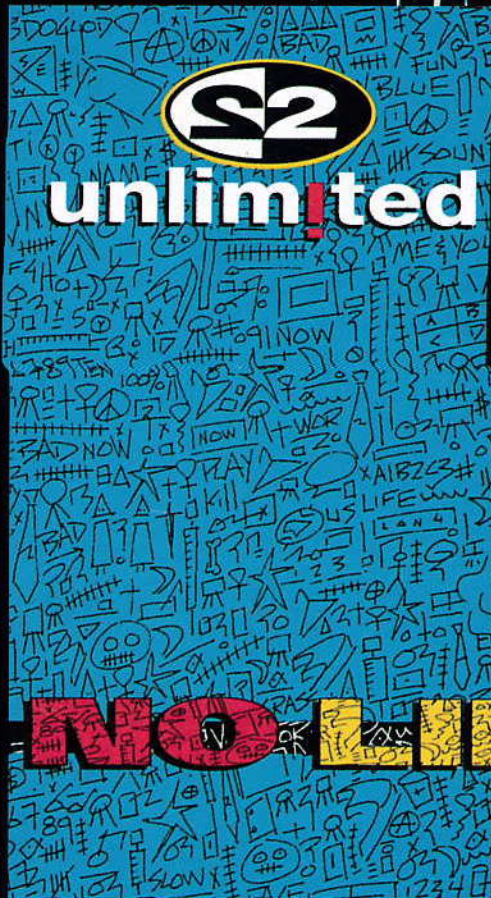


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