

streetsound

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armand van
helden

86



global house

leaders of the nu school...



UNWELL



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it was only a matter of time.

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house music – 10 years old
– became truly global

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global house

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global house

it's arrived! the rules will never be the same...

It was only a matter of time. 1996 was the year that House Music, unofficially 10 years old, became truly GLOBAL. Since it first burst onto the music world, DJs and fans from far and wide expected house's freshest, dopest records to come from the US where it all began: **Chicago, Detroit or New York**, to be precise. Sure, there'd always been producers from other parts of the planet putting out good (along with lots of not-so-good) house. Who could forget the original **Italo-house invasion** and **Black Box**? Or the first British **Summer of Love** and the **Acid craze**? But beneath all that remained the nagging belief that anything that didn't come from the States, no matter how good, was still just an imitation, not the genuine article. DJs felt it, journalists felt it, and, most significantly, producers outside of America felt it.

In 1996, all that changed. After by years of absorbing the sounds and culture of American house music, supported by their own radio, press, and vibrant club circuits, local house scenes from around the world finally earned their wings. International producers began releasing innovative and creative house that often surpassed the American productions they may have revered just a couple of years earlier. Taking the music back to its experimental roots, producers from locations as diverse as **Hanover, Glasgow, Atlanta, Paris, London, Naples, and Nottingham** created bold new fusions of house in a truly underground spirit, reflecting a creative outpouring that dares to experiment again. Fusions of **disco, jazz, funk, techno, dub, progressive** and even **drum'n'bass** elements have all figured in a burst of brilliant records released this year from the "nu" school of global house producers. The shadow of the "big brother" Stateside scene has been lifted forever, freeing producers everywhere to do what they do best – release quality house music. And since everything comes with a price, one of the more negative undertones of the coming of age of global house has been a subtle, yet growing resentment of the American scene, with its overpaid remixers, DJs and producers who don't put anything back into the underground house community. This will be one of the things to look out for in 1997. The global house phenomenon has arrived and the rules will never be the same.

Of course, for all of its increasingly beleaguered house scene, "America" unquestionably continues to release some awesome house music, despite the familiar complaints (no radio support, poor press coverage, etc). Some of the hottest output in house this year came from American producers like **Mood II Swing, DJ Sneak, Deep Zone, Eric Kupper** and others, including most notably our cover star, **Armand Van Helden**. But the monopoly producers from the States once enjoyed is gone forever. In its place, we celebrate the nu school of global producers in this issue. The 40-odd profiles collected here are a prime selection of the freshest, phattest, new-ish producers to have turned heads in '96, in **house, deep house and garage**. Some have been producing for a couple of years now, but '96 was the their time to break through. Others are just now surfacing as names you will definitely become familiar with in '97. Taking a last pre-press glance at *Streetsound's* first Global House roster, we see a truly multinational force – **France, Germany, Italy, Austria**, among others, alongside, of course, **England** and the **US** – pushing forward the next wave with fresh and unique influences, and one thing is certain: the second decade of house music will be the BOMB!

Dino & Terry, Streetsound House, Dec/96

the house phenomenon...

Armand Van Helden

How would you classify yourself if you really had to?

My whole thing is like this. Me and my friends are like a race of people that shouldn't exist, we can't be classified. Actually, I think a lot of people are like that, but I think the media likes to make people simple, you're tagged, and you're into that, and that's it. But it's really not like that, it's complicated and the media likes to make people seem stupid.

You're known for liking a lot of different music. What styles are you gonna cover on the new album?

It's gonna be a bit of a mystery except to say that it will have all the things that are Armand on it. Me doing what I do best, which is making tracks.

Are you still into the jungle sound? 'Cause you caught some flack at the Winter Music Conference a few years back for playing jungle?

Yeah. I'm mean, I've been into jungle for a long time. I was into it before it was called jungle, when it was just breakbeat. The only people that were giving me flack about it were when I played ragga - the rude boy hard stuff which I really liked. People would say, "I like jungle, but I hate all that ragga stuff." But I liked it, it was one of the things that drew me into the sound in the first place. It's funny how Jungle has now branched off into two different camps. There's the mellow stuff and then you got the niggers that want to move to the hardcore stuff. I like both, but I haven't been able to find someone that will play both, except maybe Bukem who'll play the intelligent stuff, but when he plays out he'll play the hard stuff. I like it rough and raw, it's street. Now it's matured, but there will always be a younger side that's street and ghetto. What's out in New York is almost a 30-plus jungle scene. It's weird, and it's too bad cause it should be balanced out with the kids and it's not. It's almost like the garage scene. You got the dancers in the circle and then you got the elders on the outside - all the old school Paradise Garage people saying, "Oh, that circle shit has got to go." But the circles are one of the fattest things goin' on. They give the club energy. The bottom line is that it's a progression of music, you have the young and the old, and what moves the young doesn't move the old.

What kind of music did you first get into when you were young?

I was into disco and KISS! And really that explains a lot about me today. I was eight or nine and walking around with my little box, blasting the *Off The Wall* album. And then "Rappers Delight" came out and that just got me. From there on, hip hop just sucked me right in. I was still into the other stuff, but hip hop was so immediate. And then "Planet Rock" came out and - BOOM! - I was into electro and that whole flava.

What do you think of hip hop these days?

For me there's a lot of it out there and it's hard to keep track of. You have the heads that are extreme underground - everything that's a good party record they hate. So you can go to one hip hop party and it's one type of vibe and then you could go to another and it's totally different. Hip hop use to be under one roof, and now it's all over the place. It also influences every type of music today. It's like when I say I like house, I like it all - when I say I like hip hop, I like it all as well. I don't get the West Coast vibe in hip hop, but I still respect it. Even though it may not be what you're about, you still have to respect it.

What's your involvement in the music business side of things?

I don't have a thought in my head about the business side of things. Basically, without them [X-Mix Management in Boston], I'm nothin'. You could turn the tables and say without me they're nothing, but I don't see it like that. I've been in the office and the stuff they deal with on a daily basis is scary. I mean, some people like to manage themselves, they like to keep it personal. But for me, I don't give a fuck. I say, take that whole side of it, it's yours. I get a call each day from my manager with stuff that came up that day, it's about four or five things, and I go "Yes" or "No", it's about a two-minute call!

How has your life changed over the last year?

My life is a constant state of flux, it's always in a state of change. I can't even tell you how I got from point A to B. I now understand how the music industry works, when you become the heat of the moment, you're it, and the object is to suck every fucking dime out of it that you can - that's the business. If everybody's on you, jump on it, 'cause next year you can be nobody. I have a vision in the business, I know that whatever I got going now is gonna be gone soon. I mean, especially in house music - it's the most disposable shit around - you're up one second, on the cover of every magazine, and then you're gone. It's almost worse than disco back in the day. But you do have a ton of options when your buzz is over:

The Business of House

To get the whole picture, from creation to cash register, we asked our new house leaders, in alphabetical order, of course, "Who handles the MONEY?!"

ASHLEY BEEDLE

My Wife, Lawyer and Manager.

BASEMENT JAXX

We're hands on. We have a vision from within.

BOOKER T

I need to learn more about the business side, which at present I have my lawyer and management company on, as it enables me to concentrate on the creative side of the music.

BORIS DLUGOSCH

I definitely need to learn more, although I'm not too concerned about the whole thing.

CEVIN FISHER

I'm still a businessman. I give plenty of input to my manager, Tim Scott at Black+White Music, and my booking agent, Kevin McHugh at Stay Tuned Prod.

CHARLES WEBSTER

A bit of both. Sometimes it's 'leave it to my manager', but others I like to do it myself as the personal contact can be very enjoyable. I've made many great friends through just calling people up.

CRISPIN J GLOVER

I do it all except the accounting - I need to learn more, but I enjoy it.

DEEP DISH

We do it all ourselves and we're aided and abetted by our lawyer, Kurosh Nasserri.

DEEP SENSATION

Most people in the biz ain't got a clue about good music. So I tend to steer clear of the schmooziness. However, there are a few genuine people out there trying to keep this music alive, which is encouraging.

DIMITRI

I leave it to my label manager. I need to learn more about all this tricky business world.

DINO & TERRY

We have to do everything ourselves. But we do have a lawyer for those tense situations.

DJ DEEP

I am still learning, but I guess people can think I'm not easy because I know where I want to go and how I want to get there!

DJ LINUS

Definitely have to learn more.

FACE

Brian and myself tend to end up dealing with all the business mainly because we haven't found satisfactory management.

FAZE ACTION

Nothing whatsoever, I'm crap at it.

GRANT NELSON

My partner, Kate Ross, deals with the majority of the business, but I get involved on certain points.

JACKIE REVERSE

I need to learn more.

JAZZ-N-GROOVE

We do everything, totally hands-on. I learn more about the business every day. I take the too-dumb-to-fail mentality.

JOEY MUSAPHIA

With the label, I am total hands-on. The remixing I leave to my manager, and DJ bookings to my agent.

KENNY HAWKES

No lawyer/manager. I love it. I'm totally hands-on, it's the best way to learn.

KEVIN MCKAY

I run the full shebang.

LUKE SOLOMON

I'm a general all-rounder.

MOUSSE T

I'm more the artist type - although it's very important.

PAPER RECORDINGS

Promotion, marketing/A&R - no number stuff.

PHIL ASHER

I really enjoy the hands-on approach, but I certainly need to learn more. I believe every new track is a learning curve.

RICKY MONTANARI

Share with partner, a lawyer.

SENSORY PRODUCTIONS

Always learning. Pretty much involved with everything from the production of tracks to distribution to licensers to press.

WALTERINO

At the moment I leave it to my lawyer and to the other producers of my team, LWS, but I want to learn more 'cause I think a DJ has to be a good manager, too.

WAMDUE KIDS

I figure out what I want and let my lawyer negotiate from there.

you can work at major, you can start your own indie label, once you're in and out there, you don't really ever disappear. Look at what Jellybean is doing, he's not remixing like he used to, but he's built an empire. As long as you keep progressing, that's what's important.

Did you have any formal music training?

No, I have nothing! My term for my production is one word: "ghetto". The shit is ghetto from the start to the end. I don't understand what I'm doing half the time. I was talking to someone that's been doing what I do for 10 years. And he asked me how much I get paid to do a mix and I told him, and he almost fell over. And I just told him I'm riding the Tori Amos wave. And I told him before Tori I was doing it for this much. All it is, as I said before, you get something going and you juice it. When you're up and getting your flavas on, the first thing people want to do is get rid of your ass. They always want the new jack, it's like, "We're over him he's tired"

Do you ever talk to Tori?

I did talk to her once on the phone, but normally I never talk to anyone I remix. It's not that I don't want to, but you just usually don't get the chance and I probably wouldn't have much to say to them. With Tori, she has a deal with the label where she gets to approve the

remixes. Most labels do a contract where they can do whatever they want with the remixes. She OKed it, she seemed to like it, she was cool.

What's the secret to your success?

With remixes, I know what I like and I know what moves me. When I do a mix, they don't get a reinterpretation of their mix, they get me, they get Armand. It's not that I don't want to reinterpret their mix, it's just in most cases the original ain't good! I'm not dissin' them, but they're not good for the dancefloor. It's like Basement Jaxx called me the other day to remix "Fly Life" and I said no. Why? It's a phat song. Why am I gonna remix a song that's phat to begin with? I don't want to remix a hard record and look like a fool. The same thing happened with Josh's "Don't Laugh" - why would I touch it? It's not like that with CJ Bolland, the original was good but I had to do my thing to it, and it was totally different. That's how I get over. If there's any formula to how I remix, that's it. I don't do jack to the original. My mixes are always a whole other thing. And that's why people end up liking my mixes. I don't remix phat records, I don't take house records and do another house mix. I'll take a record that's off in alternative land or corny pop land, and do what I do. That makes me look good! I really love music and when I hear a good record I

Tracks For Sale!

Get 'em while they're hot! We asked our nu-schoolers for their own song-selling strategies...

BASEMENT JAXX

Mail out to 25 main DJs, that's it, we're too busy.

BOOKER T

I send cassettes to all the main labels and acetates to DJs like Paul "Trouble" and Bobby and Steve on Kiss-FM.

DEEP SENSATION

Usually send out tapes to labels that we like or sometimes get acetates played, depends on the tracks.

DEEP SENSATION

I just send Freeze or Cajual a tape.

FACE

We have found that the most effective way to sell tracks is to get them out there. Giving copies to DJs such as Paul "Trouble" Anderson, Bobby & Steve, Tony Humphries and other DJs at the cutting edge of the scene has helped us sell a couple of tracks.

But I think that going and pressing 500 copies, getting them out on the streets is the best way to create hype.

JAZZ-N-GROOVE

Nowadays, we press up some white labels to get the buzz out, release the record on Soulfulric and see who wants it.

LUKE SOLOMON

I don't really go about it, it just sort of happens.

MOUSSE T

Just make sure that you have a quality release, the rest will follow.

PAPER RECORDINGS

Most of my stuff is on my own label, Paper. To promote, we use test pressings.

PHIL ASHER

Normally I call up a label I think will be interested, meet up, chat, exchange cassettes, and cross my fingers.

don't want to touch it. My whole challenge is to take something that's different and to put it into what I do. And that's why I am where I am today.

Any predications for '97?

In terms of house music, '96 was a strange year, a lot of bizarre records worked. '97 will be a continuation of '96 but you'll have wider acceptance. '96 was the big-balls year. A lot of DJs got big balls and decided to break weird stuff. And it was nice. '97 will be that, but it will be publicly accepted.

Armand's debut album is due in the UK this Spring (btw, at presstime - Dec/96 - it's still available for licensing in the US and Canada). Remix-wise you can check him on Genocide 2 on Internal-UK, Insomnia on Arista, the Sneaker Pimps on Virgin, and Apollo 440 on Epic-UK. Strictly Rhythm will also be releasing a best of Armand featuring 10 of his top tracks.

dj specs



Armand Van Helden
Re-invented himself this year with funk-fueled remixes.

Ashley Beedle
Eclectic Londoner came into his own this year.

REAL NAME: Ashley Beedle **BORN:** England **RESIDES:** Northern Shaolin **DJ?** Yes **STYLE:** House music. **GREW UP WITH:** Reggae, soul, rock, funk. **LISTENS TO:** Reggae, soul, jazz. **BEST OF OWN PRODUCTIONS:** Black Science Orchestra "Where Were You" - X-Press 2 "Music Express" (JBO) - The Ballistic Brother "London Hooligan Soul" (Junior) **SOULMATES:** Rocky - Diesel - MAW **TOP 3 HOUSE LABELS:** Jr. Boys Own - Nuphonic - Jus Trax

Basement Jaxx

Took the house world by storm with innovation and class.

AKA: Atlantic Jaxx **REAL NAME:** Felix Buxten/Simon Ratcliffe **BORN:** England/Holland **RESIDES:** London **DJ?** Yes **STYLE:** 21st century deep dance. **GREW UP WITH:** Pop, soul, classical, rock, dance. **LISTENS TO:** Everything. Our ears are genre-less. **BEST OF OWN PRODUCTIONS:** MK "The Need" (Multiply) - Cathy Sledge "Another Star" (Narcotic) - Corina Joseph "Thru With U" (Atlantic Jaxx) **SOULMATES:** Larry Heard - George Duke - Sean "Puffy" Combs **TOP 3 HOUSE LABELS:** Atlantic Jaxx - MAW - Soulfuric

Boo Williams

One of the new school of Chicago deep house producers.

Booker T

One of the leaders of the London new garage scene.

REAL NAME: Gary Booker **BORN:** London **RESIDES:** Brixton **DJ?** Yes **STYLE:** Soulful house and garage with vocals. **GREW UP WITH:** Reggae & R&B **LISTENS TO:** R&B artists like D'Angelo, Genuwine & Faith, and rappers like Busta Rhymes, Method Man and Naz. **BEST OF OWN PRODUCTIONS:** Lisa White/ Guilty (Azuli) - Cathy Wood "Give Me Joy" (Phuture Trax) - IZ Love "See The Light" (Slip N Slide) **SOULMATES:** Ricky & Fran (M&S) - Masters At Work - Jazz-N-Groove **TOP 3 HOUSE LABELS:** King St - Freeze - Azuli

Boris Dlugosch

Long-time German uber-DJ with biggest record of the year.

REAL NAME: Boris Dlugosch **BORN:** Hamburg **RESIDES:** Hamburg **DJ?** Yes **GREW UP WITH:**

The Beatles. **LISTENS TO:** I don't listen to music a lot. My favorite CDs right now are Jamiroquai. **BEST OF OWN PRODUCTIONS:** Boris Dlugosch "Keep Pushin'" (Peppermint Jam) - Deep Course "Alive" (Peppermint Jam) - Jeff Lorber "Lost With You" (Polydor) **SOULMATES:** Masters At Work - Matthias Heilbronn (Deep Zone) - Lil' Louis **TOP 3 HOUSE LABELS:** Peppermint Jam - AM:PM - Manifesto

Catch Productions

Multifaceted producers known for their

Technology

Love it or hate it? How does the nu school of house producers feel about music-making technology? Survey sez...

Booker T

I like the technology because it enables me to become creative with sounds which will automatically set the path for me to take music to another level.

Boris Dlugosch

I love them when they do what I want them to.

Cevin Fisher

Cuts down studio time and costs.

Charles Webster

I love the way technology can be so simple and just an extension of your fingers (when it's well designed, eg: \$3000), you get to the stage where you don't need to think about it anymore. But when it goes wrong, it can be so frustrating!

Crispin J Glover

I love technology, but I also love musicians.

Deep Dish

All the little twinkly light and sounds - the weirder the gear the better.

Deep Sensation

Pressing buttons is my life. They rarely answer back.

DJ Deep

I have a fascination for machines.

DJ Linus

I hate reading manuals, but I love the results.

Face

I have a studio full of keyboards, samplers & effects. I read the tech magazines and read all my equipment man-

uals. The thing that I like most about tech is, however much you have, you always seem to want something else.

Faze Action

If it's used the right way, it can give us artistic freedom.

Jackie Reverse

Tech is there to express your ideas in the quickest way

Jazz-N-Groove

I am very hands on in the studio, but I really don't enjoy it. I do it because I am the most efficient programmer I know. It's getting to the point where I'm torn between the vintage stuff and the new. I like to make a nice blend of both.

Kenny Hawkes

I love tech, it keeps ya brain active, I learn more everyday.

Kevin Mckay

The things that happen by accident...

Luke Solomon

I love everything about tech, gadgets, toys, anything with buttons that looks good.

Phil Asher

Versatility, speed, and the ability to correct.

Walterino

I can create innovative sounds, but I think the best music-making is tech and live instruments.

Wamdue Kids

I refuse to talk about tech.

disco cut-ups.

AKA: Anorak Trax, Banana Republic, The Republic, A Baffled Republic, Psychotropic Collective Effort, Capital Swing; **Face** **REAL NAME:** Gavin "Face" Mills **BORN:** London **RESIDES:** London **DJ?** Yes **STYLE:** Jazz-influenced garage. **GREW UP WITH:** I originally started out as a Soul Boy. Brian was into Jazz rock. **LISTENS TO:** I tend to listen to a lot of jazz music. I'm a fan of John Coltrane, Donald Byrd and George Benson to name a few. **BEST OF OWN PRODUCTIONS:** Matt Bianco "Lost In You" (a remix we did nearly a year ago which still hasn't been released) - The Republic "Republican Groove" (Narcotic; spring 97) - Collective Effort "It's Just A Feelin'" (Catch) **SOULMATES:** Roger Sanchez - Dave Lee - Jack Smooth **TOP 3 HOUSE LABELS:** Catch (obviously) - Suburban - Strictly Rhythm

Cevin Fisher

New Yorker pushing the hard house out of the Big Apple.

REAL NAME: Kevin Fisher **BORN:** East Orange, NJ **RESIDES:** NYC **DJ?** Yes **STYLE:** Soulful + tribal. **GREW UP WITH:** R&B. **LISTENS TO:** House only! **BEST OF OWN PRODUCTIONS:** Chaka Khan "Love You All My Lifetime" (Warner Bros) - Cevin Fisher "Check This Out" (Maxi) - Sunday School "House Is A Feeling" (Hardtray) **SOULMATES:** Danny Tenaglia - Masters At Work - Joe C at Dance Tracks **TOP 3 HOUSE LABELS:** Maxi - Twisted - AM:PM

Charles Webster

Aristocratic deep houser.

AKA: Love From San Francisco, Remote, Furry Phreaks, Presence Etc

REAL NAME: Charles Webster **BORN:** Derbyshire, England **RESIDES:** Nottingham, England **DJ?** Yes **STYLE:** Lovers' house. **GREW UP WITH:** Punk. **LISTENS TO:** Rickie Lee Jones, Mighty Bop, Nanci Griffith, Nick Drake, Pat Metheny, etc.

BEST OF OWN PRODUCTIONS: Together Trax "Ain't Nothing Wrong" (Happy Tracks Vol 6/Happy Soul) - Furry Phreaks "Want Me (Like Water)" (Love From San Francisco) - Presence "Bad Year" (Remote) **SOULMATES:** Kenny Dixon Jr - Ron Trent - Yellow Productions **TOP 3 HOUSE LABELS:** Moodyman - Guidance - Prescription/Balance

Crispin J Glover

Consistent quality from one of London's finest.

AKA: Matrix

REAL NAME: Crispin Joseph Glover **BORN:** Sussex, England **RESIDES:** London **DJ?** Yes **STYLE:** Contemporary house. **GREW UP WITH:** Punk rock. **LISTENS TO:** Roots label. **BEST OF OWN PRODUCTIONS:** Century Falls "It's Music" (Soundproof) - Northern Lights "Caucasian Boy" (Matrix) - "Let The Madness Begin" (Nuphonic) **SOULMATES:** Larry Levan - Idjut Boys - Phil Spector **TOP 3 HOUSE LABELS:** Nuphonic - U-Star

Daft Punk

Phreaky philter phunk phrom Phrance.

Deep Dish

One of the bright lights from the Nation's capitol.

AKA: Dubfire & Sharam, Yoshitoshi, Middle East

REAL NAME: Ali Shirazinia & Sharam Tayebi **BORN:** Iran **RESIDES:** Washington, DC **DJ?** Yes

STYLE: Dub house. **GREW UP WITH:** Classic rock, new wave and hip hop. **LISTENS TO:** Soundgarden, Bush, Marilyn Manson, Mad Professor, Mazzy Star. **BEST OF OWN PRODUCTIONS:** Elastic Reality "Cassa de X" (Tribal America) - Chocolate City "Love Songs" (Deep Dish) - The Shamen "Transamazonia" (One Little Indian) **SOULMATES:** Danny Tenaglia - Carl Craig - Masters At Work **TOP 3 HOUSE LABELS:** Atlantic Jaxx - Emission Audio Output - Paper Recordings

Deep Sensation

The deep shit from Scotland.

AKA: Ruff Cut Soul, Second Crusade **REAL NAME:** Colin Gate **BORN:** Scotland **RESIDES:** Scotland **DJ?** Yes **STYLE:** Soulful house. **GREW UP WITH:** '60s soul & R&B. **LISTENS TO:** At the moment I'm listening to some classic self-produced LPs, like Leroy Hutson, Sam Dees, and

Who Knows Who?

As a final probing foray, we ended the Global House survey with the standardized *Streetsound Word Association Quiz*: "Write down the VERY FIRST word or phrase that comes to mind when you read each of the following names (but mark 'X' if you DON'T KNOW anything about particular person)", followed by a complete list of our selected nu house crew. Below, a sampling of the resulting exchanges - what they said about each other...

BORIS DLUGOSCH	DJ SNEAK
The freshest man around.	Promising German.
BASEMENT JAXX	GRANT NELSON
Tuff standards.	Samba Magic.
DEEP DISH	CRISPIN GLOVER
Motif.	Arrogant & overrated.
CEVIN FISHER	MOUSET
Stammin'.	Philip Damien.
KENNY HAWKES	CHARLES WEBSTER
Very modest.	Smithfield Market.
CHARLES WEBSTER	BORIS DLUGOSCH
How do you pronounce that name.	(don't know)
PHILASHER	JAZZ-N-GROOVE
Wicked name, wicked sound.	Underrated.
WAMDUE KIDS	DJ LINUS
Cool deep.	Average deep.
JACKIE REVERSE	WALTERINO
Very good.	Play live.
NUPHONIC	HARD TIMES
Northerners.	Lager.
LUKE SOLOMON	ASHLEY BEEDLE
Glasses.	Mad, bad and dangerous.
ZAKI & ROBERTO	DJ DEEP
Paris.	Interesting & versatile.
BORIS DLUGOSCH	JOEY MUSAPHIA
Jerry!	Down on my knees for...

For the entire unedited survey results, go online: www.streetsound.com/globalhouse.



Bobby Womack for inspiration and some jazz-funk like Crusaders, Donald Byrd, Lonnie Liston Smith for "the grooves". Also, a lot of hip hop: DJ Honda, Roots, Prince Paul LP's have been up my street. **BEST OF OWN PRODUCTIONS:** Althea McQueen "It's All In My Head" (Freeze) - Deep Sensation "Reelin with Feelin'" (Yoshitoshi) - Deep Sensation "Talkin'" (Cajual) **SOULMATES:** Nick Peacock - Yogi Haughton - **TOP 3 HOUSE LABELS:** SubUrban - MAW - Soulfuric/Basement Boys



REAL NAME: Paul Hunter **BORN:** Glasgow **RESIDES:** Glasgow **DJ?** Yes **STYLE:** Latin funk house. **GREW UP WITH:** Soul. **LISTENS TO:** Carolyn Franklin, DJ Premier's back catalog. **BEST OF OWN PRODUCTIONS:** Second Crusade "Love and Happiness" (Freeze) - Deep Sensation "Talkin'" (Cajual) - Poets Of Thought "Just Try Me" (Freeze Hip Hop) **SOULMATES:** Colin Gate - Basement Boys - Frankie Knuckles **TOP 3 HOUSE LABELS:** Freeze - Giant Step - Basement Boys



Deep Zone
Jazzy garage from NYC.
Dimitri

AKA: Be.S.T., Outland

Superstar French deep house producer.

REAL NAME: Dimitri Kneppers **BORN:** Amsterdam **RESIDES:** Amsterdam **DJ?** Yes **STYLE:** Hi-tech soul music; a balance between techno and soul. **GREW UP WITH:** American black soul (early '80s) and funk (JB, Parliament). **LISTENS TO:** (Some) reggae, jungle, soul-techno, basically music that I also play as a DJ. **BEST OF OWN PRODUCTIONS:** Alice D in Wonderland "Timeproblem" (Be.S.T./1991) - Dimitri & Jaimy "Don't Be A Prisoner Of Your Own Style" (Outland/1994) - Alice D in Wonderland "We Came To Party" (Be.S.T./Dec 96) **SOULMATES:** Derrick May - Carl Craig - Eric Nouhan, Dennis Buné

Dino & Terry

Canada's leading house/garage producers.

AKA: Crash

REAL NAME: Dino & Terry Demopoulos **BORN:** Toronto **RESIDES:** Toronto **DJ?** Yes **STYLE:** Deep, soulful jazzy house. **GREW UP WITH:** Early electro, rap. **LISTENS TO:** Latin/jazz. **BEST OF OWN PRODUCTIONS:** Leslie Joy

"What Is Happiness" (Crash) - D&T "Henny Keys" (?) - Thelma Houston "All Of That" (Azuli) **SOULMATES:** Mousse T - Matthias Heilbronn - MAW **TOP 3 HOUSE LABELS:** King St - Crash/Vinyl Peace - Azuli

DJ Deep

Awesome French DJ/producer.

REAL NAME: Cyril Etienne **BORN:** Paris **RESIDES:** Paris **DJ?** Yes **STYLE:** Underground soulful electronic dance music! **GREW UP WITH:** Funk. **LISTENS TO:** At home I listen to Harold Budd, Brian Eno, etc... ("Ambient"?!?!), jazz, soul, funk, salsa, hip hop, disco, Detroit techno, etc. **BEST OF OWN PRODUCTIONS:** I think "Sweet Summer Vibe" that came out on a French compilation *What's Up* (Mixit) was a cool groove. - I like "Signature" on Guidance because I can't get tired of hearing Alex playing (the keyboard) on it! - **SOULMATES:** Blaze - Kerri Chandler - Jovonn **TOP 3 HOUSE LABELS:** Guidance - Blackwizz - Spiritual Life

DJ Linus

German disco cut-and-paster.

AKA: Mostly Music **REAL NAME:** Stefan Doerflein **BORN:** Johannesburg, SA **RESIDES:** Munich, Germany **DJ?** Yes **STYLE:** Deep dub and garage house. **GREW UP WITH:** Independent. **LISTENS TO:** Anything and everything. **BEST OF OWN PRODUCTIONS:** DJ Linus "KB's Grove" (Compose) - DJ Linus "New Jersey Funk" (Compose) - **SOULMATES:** Todd Edwards - DJ Disciple - Jovonn **TOP 3 HOUSE LABELS:** Five-O - Public Demand - Smack Music

DJ Sneak

Tireless Chicago pioneer.

AKA: Unabomber, Deviant

REAL NAME: Carlos BORN: Puerto Rico **RESIDES:** Chicago **DJ?** Yes **STYLE:** Chicago disco tracks. **GREW UP WITH:** Old school Chicago house. **LISTENS TO:** Open-minded about all kinds of music (jungle). **BEST OF OWN PRODUCTIONS:** DJ Sneak "Moondoggy" EP (Disco Erotica/Cajual) - DJ Sneak "Polyester" EP (Show Me All The Way/Henry St) - DJ Sneak "In The Clouds" (Sneak Essentials/Strictly) **SOULMATES:** Armand Van Helden - Todd Terry - Derrick Carter **TOP 3 HOUSE LABELS:** Twisted - Strictly Rhythm - Cajual



Eric Rug
Deep Parisian veteran.
Fathers Of Sound
Italian garage gurus.
Glen Underground (GU)
Keeping a low profile.
Grant Nelson
London's reigning mega garage producer.

AKA: Swing City, Rise N' Shine

REAL NAME: Grant Nelson **BORN:** London **RESIDES:** London **DJ?** Yes **STYLE:** No bollocks - underground club music. **GREW UP WITH:** Late '70s disco. **LISTENS TO:** Acid jazz, funk, Brand New Heavies, Raw Stylus **BEST OF OWN PRODUCTIONS:** Frankie Knuckles "Walkin'" (Virgin) - 24 Hr Experience "Jazz from the Heart" (Nice N Ripe) - Federation X "Odyssey One" (Swing City) **SOULMATES:** Mousse T - Tommy Musto - James Preston **TOP 3 HOUSE LABELS:** Swing City - Suburban - Soulfuric



Grow
Austria's disco superstars.
Herbert
Subterranean grooves from leading nu-house.

Idjut Boys
Blunted house from original duo.

Jackie Reverse
One of the Italians set to turn heads in '97.

REAL NAME: Ciro Sasso **BORN:** Naples, Italy **RESIDES:** Formia **DJ?** Yes **STYLE:** Pure house music. **GREW UP WITH:** Disco music and '80s pop. **LISTENS TO:** Acid jazz, funk, US R&B. **BEST OF OWN PRODUCTIONS:** Jackie Reverse "You Are My Cutie" (Suntune) - Black Market "About You" - I Got the Funk EP "Constructions Ahead" (Suntune) **SOULMATES:** Mousse T - Grant Nelson - Joey Musaphia **TOP 3 HOUSE LABELS:** AM:PM - Azuli - Suntune

Jazz-N-Groove

Massive garage from talented Floridians.

AKA: Urban Blues Project, Soulfuric, Soulfuric Trax, Earwax

REAL NAME: Brian Tappert **BORN:** New Jersey **RESIDES:** Florida **DJ?** Yes **STYLE:** We make "club music". **GREW UP WITH:** Classic rock (Led Zeppelin, etc). **LISTENS TO:** Classic soul. **BEST OF OWN PRODUCTIONS:** Michael Procter "Deliver Me" (Bassline-US/Hott-UK) - Mother Of Pearl "Your Heaven" (Soulful-US/Worx-UK) - Michael Procter "Love Don't Live" (Soulful-US/AM:PM-UK) **SOULMATES:** Tommy Musto - Louie Vega - Gamble & Huff **TOP 3 HOUSE LABELS:** Soulfuric - Suburban - Swing City/Peppermint Jam

REAL NAME: Marc Pomeroy **BORN:** New Jersey **RESIDES:** Florida **DJ?** Yes **STYLE:** Rich, soulful club music. **GREW UP WITH:** Disco, rock (classic), R&B. **LISTENS TO:** Rush (classic rock), Steely Dan, D'Angelo & other deep R&B. **BEST OF OWN PRODUCTIONS:** Michael Procter "Love Don't Live" (Soulful-US/AM:PM-UK) - Mother Of Pearl "Your Heaven" (Soulful-US/Worx-UK) - RMA "Past And Present" **SOULMATES:** Quincy Jones - T. Musto - T. Reilly **TOP 3 HOUSE LABELS:** Soulfuric - Peppermint Jam/Swing City - Suburban

Michael Procter
"Love Don't Live" (Soulful-US/AM:PM-UK) **SOULMATES:** Tommy Musto - Louie Vega - Gamble & Huff **TOP 3 HOUSE LABELS:** Soulfuric - Suburban - Swing City/Peppermint Jam

REAL NAME: Philippe Zdar **BORN:** France **RESIDES:** Paris **DJ?** Yes **STYLE:** Trans-funk. **GREW UP WITH:** Commercial disco. **LISTENS TO:** Hip hop, soul, reggae, funk, jazz, indie anything, drum & bass. **BEST OF OWN PRODUCTIONS:** Ezio - Motor Bass "Get Phunked Up" - Cassius "Foxy Lady" **SOULMATES:** Romanthony - Daft Punk -

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Joey Musaphia

Big happy garage producer from London.

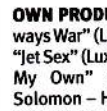
AKA: Ulterior

REAL NAME: Joey Musaphia **BORN:** London **RESIDES:** London **DJ?** Yes **STYLE:** Feel-good vocal garage. **GREW UP WITH:** Electro and disco. **LISTENS TO:** Popular Soul, Jamiroquai, C&C Music Factory, Heavies. **BEST OF OWN PRODUCTIONS:** Tito Puente feat India "Oye Como Va" (MCA) - Ann Marie Smith "Stranger" (Media/MCA) - C&C Music Factory "Don't Stop The Music" (MCA) **SOULMATES:** Grant Nelson - Mousse T - Brian Tappert **TOP 3 HOUSE LABELS:** Peppermint Jam - Swing City - Ulterior (in 1997)

Kenny Hawkes

Leading London nu house jock/producer.

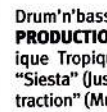
REAL NAME: Kenny Hawkes **BORN:** Brighton **RESIDES:** London **DJ?** Yes **STYLE:** Music With Feeling, Sexy Druggy, The Deepness, New House, Afterhours. **GREW UP WITH:** Hip hop, Sly & Robbie, dub, disco. **LISTENS TO:** Dub, Pink Floyd, ambient, the Sound of the Sea. **BEST OF OWN PRODUCTIONS:** Kenny Hawkes "Always War" (Luxury Service) - Kenny Hawkes "Jet Sex" (Luxury Service) - Deep Breath "On My Own" (white) **SOULMATES:** Luke Solomon - Harri (DJ from Scotland) - The Idjut Boys **TOP 3 HOUSE LABELS:** Luxury Service - Classic - U-Star



Kevin McKay
Muzique Tropicque head honcho from Scotland.

AKA: Muzique Tropicque

REAL NAME: Kevin McKay **BORN:** Edinburgh, Scotland **RESIDES:** Edinburgh, Scotland **DJ?** Yes **STYLE:** Deep house. **GREW UP WITH:** Scottish football songs. **LISTENS TO:** Drum'n'bass, disco, dub. **BEST OF OWN PRODUCTIONS:** 4am "Jazz The Sea" (Muzique Tropicque) - Glasgow Underground "Siesta" (Jus Trax) - Mystical Soul "Dub Attraction" (Muzique Tropicque) **SOULMATES:** Omid Nourizadeh (16B) - Harri (Subclub) - Conrad (Idjut Boy) **TOP 3 HOUSE LABELS:** House Of 909 - Alod - Balance



KOT
Combining sweet garage with a harder edge.

Luke Solomon
Classic Records partner with Derrick Carter out of London.

AKA: Classic, Classic Plastic **REAL NAME:** Luke Solomon **BORN:** Bristol **RESIDES:** Barnft, England **DJ?** Yes **STYLE:** Hmm. Good Stuff. **GREW UP WITH:** Early '80s pop such as the Police, Dexy Midnight Runners. **LISTENS TO:** A Tribe Called Quest **BEST OF OWN PRODUCTIONS:** Ass Theory "Music For Freaks And Their Friends" (Plink Plonk) - The Shrunken Head "Freaks" (Phono) - Space And Time "Heaven & Earth" (Prescription) **SOULMATES:** DC - Justin Harris - Rob Mello **TOP 3 HOUSE LABELS:** Classic (he, he) - Mind Food - Acid

M&S
Ricky Morrison & Fran Sadoli - superb London garage producers.

Mellow Man
One of Germany's dopest deep house/disco producers.

Moodyman
Enigmatic and uncompromising Detroit producer.

Motor Bass
Emerging French producers ready to erupt.

AKA: Cassius, Cerboneschi

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Basement Jaxx **TOP 3 HOUSE LABELS:** Motor Bass/Cassius - Black Male - Atlantic Jaxx

Mousse T

Tore it up in '96 with a slew of awesome productions.

AKA: Peppermint Jam

REAL NAME: Mustafa Guudagdu **BORN:** Hague **RESIDES:** Hanover **DJ?** Yes **STYLE:** P-Funk house. **GREW UP WITH:** Pop



(Abba). **LISTENS TO:** Stan Getz, Astrud Gilberto. **BEST OF OWN PRODUCTIONS:** Boris D "Keep Pushin'" - Quincy Jones "Stomp" (Warner Bros) - Anne Nesbly "Can

I Get A Witness" (A&M) **SOULMATES:** Boris D - Grant Nelson - Louie Vega **TOP 3 HOUSE LABELS:** Peppermint Jam - Peppermint Jam - Peppermint Jam

Nuphonic

Retro-disco nu house leaders.

AKA: Faze Action

REAL NAME: Simon Lee **BORN:** London **RESIDES:** London **DJ?** Yes **STYLE:** '90s disco fusion.

GREW UP WITH: Jazz. **LISTENS TO:** Jazz & reggae and a bit of African. **BEST OF OWN PRODUCTIONS:** Faze Action "In The Threes" (Nuphonic) - Faze Action "Plans And Designs" (Nuphonic) - Faze Action "Full Motion" (Nuphonic) **SOULMATES:** Idjut Boys - Dave Hills - Jools Butterfield **TOP 3 HOUSE LABELS:** Nuphonic - U-Star - Spiritual Life

Paper Recordings
Hard Times residents keeping it real with Paper Recordings.

REAL NAME: Elliot Eastwick **BORN:** Manchester **RESIDES:** Manchester **DJ?** Yes **STYLE:** Bobodisco. **GREW UP WITH:** Ska. **LISTENS TO:** Rock, funk, ACR, Oasis. **BEST OF OWN PRODUCTIONS:** Paper Music #1 "Downtime" - The Beloved "Deliver Me" - **SOULMATES:** Salt City Orchestra "Storm" - Nick Holder "Paradise" - **TOP 3 HOUSE LABELS:** Luxury Service - Source Lab - DNH

Phil Asher

Jazzy London veteran.

AKA: Kold House

REAL NAME: Phil Asher **BORN:** London **RESIDES:** Ladbroke Grove **DJ?** Yes **STYLE:** Jazz house funk. **GREW UP WITH:** Tamlia Motown.

LISTENS TO: BEST OF OWN PRODUCTIONS: Black & Spanish "Jazz Powa" (Slip N Slide) - Bah Samba "Carnival" (Loaded) - Cassio "I Like" (Dan) **SOULMATES:** All the guys involved at Rainy City Records. - Kenny Dixon Jr. - Kerri Chandler **TOP 3 HOUSE LABELS:** Spiritual Life - Slip N Slide

Ricky Montanari
Popular Italian DJ/producer.

AKA: Ethos Mama Recordings

REAL NAME: Ricardo Montanari **BORN:** Rimini, Italy **RESIDES:** Rimini, Italy **DJ?** Yes **STYLE:** House-underground-garage. **GREW UP WITH:** Disco music. **LISTENS TO:** Anything. **BEST OF OWN PRODUCTIONS:** Omniverse "Antares" (Irma) - TME "Just A Matter of..." (Suntune) - Robbie Craig "Make It Happen" (Public Demand) **SOULMATES:** Tony Humphries - Ralph - Larry Levan forever

Sensory Productions
Luxury Service duo pushing the dubby house.

AKA: Luxury Service, Zaki "Hot Pink" Dee, Roberto Mello

REAL NAME: Roberto Karim Alt **BORN:** Boshey Watford **RESIDES:** London **DJ?** Yes **STYLE:** Perverted House **GREW UP WITH:** Electro rap **LISTENS TO:** Mobb Deep Hell On Earth LP **BEST OF OWN PRODUCTIONS:** Jocelyn Brown "I Like It Like That" (Freetown) - Loose ... "Dancin'" (Luxury Service) - Summer Groove "Sensory Elements" (Azuli) **SOULMATES:** Zaki Dee - Luke Solomon - DJ D **TOP 3 HOUSE LABELS:** Guidance - Luxury Service - Wave

REAL NAME: Dan Abrahams **BORN:** Chelsea England **RESIDES:** London **DJ?** Yes **STYLE:** Don't like categories but have been called deep house. **GREW UP WITH:** Soul boogie, disco. **LISTENS TO:** First love hiphop always will be. **BEST OF OWN PRODUCTIONS:** Sensory Elements Vol. 1 (Azuli) - Lose Bagge "Dancin'" (Luxury Service) - Jocelyn Brown "I Like" [rmx] (Freetown) **SOULMATES:** Wayne Gardiner - Lerroy Burges - Andrew Lloyd Webber **TOP 3 HOUSE LABELS:** Spiritual Life - Rainy City - Soulfulric

Walterino
Playing live in '96 was order of the day.

The Future

Now that we've pronounced house GLOBAL, what's next? We asked our panel for house predictions for the coming year...

ASHLEY BEEDLE

It better wake itself up, reality is kicking in.

BASEMENT JAXX

Hopefully more diversity, more originality, meaninglessness of style categories, particularly with jungle.

BOOKER T

House music in '97 will explode with more cool arrangements and dubs. A lot of the kids are leaving the jungle scene and are getting into the deep bass lick Sunday scene.

BORIS DLUGOSCH

It's time for a change, the new school comes from everything, everywhere: Paris, Germany, Florida, UK.

CEVIN FISHER

I'll answer this one in Miami at WMC '97.

CHARLES WEBSTER

More of a hope than a prediction: a return to the underground smaller venues and a more open-minded clubber.

CRISPIN J GLOVER

More live elements, more funk, less attitude, more fusion, more money (for me!).

DEEP DISH

Our predication is that, due to the over-saturated state of dance music by wack labels, wack DJs, and wack producers, the industry will come to a complete standstill and as a result, with the help of a new breed of talented and idealistic individuals, will emerge stronger than ever. Sounds like a movie, doesn't it? Moreover, with the slow emergence of strong support for dance-based music by MTV, major labels and competent and younger A&R scouts, it should ultimately prove to be a great year for dance in '97.

DEEP SENSATION

Hopefully real garage music will get more recognition and drop the cheesy reputation it has gained in the UK over the past 2 or 3 years.

DINO & TERRY

Lots of live instruments, less formula, more fusion.

DJ DEEP

I hope in '97 people like Blaze, Kerri Chandler, Jovonn, Joe Clausel, Lil' Louis (he is, to me, a true house DJ in his musical choice), etc, will get respect. Success is good when it's not British press hype. What we have to give to those true artists is RESPECT!

DJ LINUS

My girlfriend says, and she knows best, it will go back to the old school grooves

and vibes.

FACE

My prediction is house for '97 is going to be FUSION, mixing up the styles and breaking down the barriers and the divisions of house music.

FAZE ACTION

More live instrumentation - it's going to pump a bit harder (sadly).

GRANT NELSON

About three million new journalist categories and a drop in DJs' wages.

JACKIE REVERSE

House music will be the 2000's pop, so in '97 it will be bigger.

JAZZ-N-GROOVE

I see a good trend developing in producers. They're starting to realize there can be quality and integrity in house music. I'm looking forward to hearing '97.

JOEY MUSAPHIA

A continuation of 1996, but with even more producers coming through, making it even more competitive.

KENNY HAWKES

Hopefully more musical house. Music always reinvents itself and goes back underground, it's like a cycle. At the moment most of the good stuff is from Europe.

KEVIN MCKAY

There will be house music in '97.

LUKE SOLOMON

Everyone's going to dance to it.

MOUSSE T

More soul, please!

PAPER RECORDINGS

Live, slower tempo, better songs - I hope.

PHILASHER

More thought, more quality, especially more musical content. The live aspect in house is alive and growing.

SENSORY PRODUCTIONS

1: Progress or Die!! 2: If I knew that, I'd be a millionaire, but we'll keep driving music that moves us emotionally, and hope people go with it.

WALTERINO

I think '97 will be the year of melodies + live instruments + pumpin' grooves.

WAMDUE KIDS

More diversity, more music, more soul.

AKA: 4LWS

REAL NAME: Walter Biasin **BORN:** Padova, Italy **RESIDES:** Padova, Italy **DJ?** Yes **STYLE:** Garage & jazz house. **GREW UP WITH:** Acid jazz, soul, funk, house. **LISTENS TO:** I love all the house music with jazz feeling, live instruments & soul voices. For me, the top producer now is Mousse T. **BEST OF OWN PRODUCTIONS:** Walterino "Play Live" (Live EP/Suntune) - Olga "I'm A Bitch" (UMM) - Alex Party "Don't Gimme Your Life" [rmx] (UMM) **SOULMATES:** Masters At Work - Mousse T - Deep Dish **TOP 3 HOUSE LABELS:** AM:PM - Strictly Rhythm - Suntune



Wamdue Kids
Tranced-out deep house from Atlanta.

AKA: Wamdue Project

REAL NAME: Chris Brann **BORN:** Atlanta **RESIDES:** Atlanta **STYLE:** Deep music. **GREW UP WITH:** Disco. **LISTENS TO:** Astrud Gilberto, Steve Reich, bossa nova, Latin jazz. **BEST OF OWN PRODUCTIONS:** Wamdue Project "Get High On The Music" (Strictly Rhythm) - Wamdue Kids "Echos & Instruments" (Guidance) - Wamdue Project "King of My Castle" (unreleased) **SOULMATES:** Charles Webster - King Britt - Larry Heard **TOP 3 HOUSE LABELS:** Atlantic Jaxx - Peace Frog - Guidance



STREETSSOUND GLOBAL-HOUSE: THE SURVEY

Everyone in our nu-school crew received the following two-page questionnaire by fax:

1. If you HAD to classify yourself as representing one style of house music (or else a British music journalist would do it for you anyway), what would that category be (feel free to make up your own name if you like)?
2. What was the very first style of music that you personally listened to by choice?
3. Which are your personal favorite three songs that you wrote/produced/worked on (include artist/title/label)?
4. Name three fellow producer/DJ/artists you consider to be soulmates (even if you've never met them)?
5. If you had to relocate tomorrow, where in the world would you most like to live and work?
6. Do you DJ? YES NO
If yes, what/when/where was your last gig?
And what/when/where was your favorite gig?
7. How do you go about selling a new track (eg. call up certain labels; get acetate to certain DJs)?
8. Would you like to own your own label?
 YES NO If yes, why? (If you have one already, what's it called?)
9. What's your involvement with the business end of the music business (eg: "leave it all to my lawyer/manager"; "love it, totally hands-on"; "need to learn more")?
10. Right now, what music are you personally listening to (style, artist, etc) that's the furthest from house?
11. Are you a technology freak (do you love music-making machines)? YES NO
If yes, what do you like most about tech?
12. Which are the top three house labels right now?
13. Do you have any formal music training?
 YES NO If yes, what?
14. Do you think formal music training is an advantage in making dance music?
 YES NO If yes, why?
15. Switched at Birth: Can you name one house song (old or new) that really didn't deserve to make it, but somehow did (artist/title/mix/label, please)?
How about the opposite, a completely overlooked should've-been-a-hit?
16. What's your quick prediction for house music in '97?

CREDITS & FINE PRINT

The core crew on this G-H Edition, in alphabetical order: Chris Torella, Dino & Terry Demopoulos, Michael Mannix, Sylvie Falar (design), with able assistance from the extended Streetsound crew, including DJ Disciple, Tim & JC at Loaded (UK) and...more!

Global House • First Edition was assembled from sources far and wide. We've made every effort to include the most complete and accurate roster and info on the "nu school" possible. However, errors and omissions are inevitable. Thanks to the Net, Global-House will carry on online at www.street-sound.com/globalhouse with additions, updates and its own live chatboard for open discussion.

Stats

And then, Streetsound's crack team of statisticians extracted some crucial cocktail trivia...

Percentage of respondents who are under 30: 65%

Percentage of respondents who DJ: 91%

Percentage of respondents who have formal music training: 41%

Percentage of respondents who think music training is an advantage: 71%

Percentage of respondents who are "technology freaks": 62%

Percentage of respondents who would like or have their own label: 79%

Percentage of respondents who are hands-on with the business: 41%

Percentage of respondents who would if given the choice relocate to:

NYC: 35%

London: 18%

Paris: 9%

House

Editors: DINO & TERRY DEMOPOULOS
Editor At Large: CHRIS TORELLA
www.streetsound.com/house

The hottest new house tracks in North America as compiled by Streetsound Magazine...

DEEP BROS FEAT. S ARMSTRONG AND BARBARA TUCKER

Keep On Lovin' You
(Azuli) Absolutely slamming double pack of M&S mixes of top garage tune.

H-MAN

Fiesta De Disfraces
(Chilli Funk) Brilliant wah-wah future house-funk from very promising new label.

LOFTY LOVE

Nu Skool Sampler Volume 1
(Yoshitoshi) Check "The Rock" and "Higher" for tuff house flavor.

MAE-I FEAT. SELINA KING MURREL

Sweet Melody EP
(Sunflower) Deep and jazzy mixes from Ratcliffe and impressive mixes from D. Barnes. Highly recommended!

Paul "Trouble" Anderson/Kiss FM • London

Byron Stingily.....Get Up (Nervous)
Sheri Williams.....Now You Got It (Strictly)
Giselle.....Love Commandments (n/a)
Dana Brown.....Love In Return (Minimal)
It's A DJ Thing.....n/a (white)
Marcia Hines.....Give It All You Got (Defender)
Barbara Tucker.....Keep On Loving You (Azuli)
Colonel Abrams.....I Take You Back (King St)
Da Players.....Saturday Night (BlackTracks)
Espresso.....Let's Get Down (Maxi)
Third Person.....Love Conquers All (Music Connection)

JC Linkoln/NYC

Victor Calderone.....Give It Up (Empire State)
Brain Bug.....The Nightmare(Addictive)
X Factor.....Desert Rain (Mantra)
Jan Driver.....Driving With The Wild Bitch (Form)
Musique De Marque.....Quek (Vitamin)
Sonny Campbell.....Clear (n/a)
Destruction.....The Don (n/a)
Sly Johnson.....Transmission (Nervous)
Tellurians.....The Navigator (X-Trax)
Jeru The Damaja.....Me Or The Papers (Payday)

Tony Humphries/Hot 97 • NYC

The More You Want.....Groove Box (Nite Grooves)
Love on An On.....Loraine Cato (MCA)
It's Over.....Byron Stingily (Nervous)
Step By Step.....Whitney Houston (Arista)
In The Heat.....Global Mind (Smokin' Beats)
Kingsley's Jam.....Deeper Soul (K4B)
Spill The Wine.....War (Avenue)
Don't You Worry.....Bryan Wright (n/a)
Juice Co.....Eddie Perez (n/a)
Trouble Girl.....Robin Grey (Manifesto)

ommended!

THE BRAXTONS

The Boss
(Atlantic) M&W return to fine disco form. Classic sound.

GLOBAL MIND

In The Heat
(Smokin' Beats) Garage mixes abound on this double-pack from the happening Smokin' Beats label.

STEPHANIE COOKE

Holdin' On To Your Love
(King St) Mood II Swing tuffen things up in their unique way

VINCE AILEY PRES. BACHELOR APT EP

(Vinyl Peace) Deep house with Detroit flavas on new Vinyl Peace release.

BYRON STINGILY

Get Up
(Nervous) Already massive as a promo, this one is only going to get bigger. "Rockin', reelin'!"

GROOVE BOX

The More You Want/Casio's Theme
(Nite Grooves) Hyped-up release featuring Louie Vega SFB fave

BLAZE PRES. TRANS-JAZZ EP

Lovelee Dae
(Simplex) Nobody takes it deep like Blaze do.

JOI CARDWELL

Soul To Bare
(eightball) The sound of NYC...anthemic.

INSTANT HOUSE

Asking Forgiveness
(Spiritual Life) Mixed by Joe Clausell so you know it's deep.

CORRINA JOSEPH

Live Your Life With Me
(Basement Jaxx) Living up to all the hype...one of the year's best. The Basement Jaxx original is flawless.

FUNKY PEOPLE FEAT. CASSIO WARE

Funky People [rmx]
(Slip N Slide) Louie Vega doesn't stray far from the original on these phat remixes. Check also the slamming "Alright" by Mijan.

AFRIKAN JAZZ

Stubborn Problems
(Spiritual Life) Timmy Regisford on the mix for NYC's best new label.

JOIN HANDS EP

I Need You/People Get Up
(Twenty Four Stracey) Riddims from the darker side of London's garage scene.

FUNKY N.A.S.A.

Flutopia
(Resolution) Future jazz-house fusion.

Unreleased Tracking

by DJ Disciple

Props go out to all the new producers and remixers who are contributing to making a difference in dance music - all you have to do is check out our Global House feature to see what I mean.

Global-houser **Mousse T.**, the man who was first exposed here in the pages of *Streetsound*, continues his fine remix work, with new mixes for **Byron Stingily's** excellent "Get Up" (Nervous), **Kim English's** "Super Natural" (Highlife), and **Jay Williams' "Testify"**. Jay will also get the remix treatment by **Roger S** and **Jazz-N-Groove**. In 1997, be sure to watch out for many more mix swaps between producers who have their own labels. Sanchez is doing mixes for **KOT's (Sandy Rivera)** "Fade To Black" (Slip N Slide), **D'Jamin's "Hindu Lover"** (deConstruction) and **Fine Young Cannibals'** remake of "She Drives Me Crazy" (frrr). Speaking of Jazz-N-Groove, they've also collaborated with **Grant Nelson** on a project called "Let's Do It".

Masters At Work are coming through the year with some new mixes of **Cassio's** "Funky People", **Dina Carroll's "Run To Me"** and last but not least the **Nu Yorican Soul** album. Their mixes of "The Boss" by **The Braxtons** is still on London's most wanted list. **M&S** have remixed a new **Barbara Tucker** for Azuli called "Loving You". **Mood II Swing's** remix of **Valerie George's "Searchin'"** was well in demand in NYC. **Loni Clarke** has covered the song for release on **Groove On**. Also buzzing in the clubs is **Angel Moraes** mixes of "Plastic Dreams" by **JD** and "New York City Girls" by **Black Box**.

Two brothers not to sleep on for next year are **Mario J** and **Junior Sanchez**. Watch for Mario's newest project on **Unibomber**, a Canadian label run by **DJ Sneak**. **Junior Sanchez's "Baby You Don't Know"** (Narcotic) is going to blow him right up - watch this space for more.

DJ Sneak, the fastest track producer in the world, did some phat new productions and remixes of "You Can't Hide From Your Butt" (Unabomber) as well as a funky remix of "Let's Go Disco" (Digital Dungeon).

Matt Lamont, is the resident at **Twice As Nice**, one of the most well-attended clubs



in London on Sunday nights. He's also one of the premiere remixers and producers in that "Sunday Scene". So far he's done **Maydie Mills' "Keep On Lovin'"** (Dance/UK), **Farley Jackmaster Funk's "Love Can't Turn Around"** (Liberty/UK) and **Philip Ramirez' "I Want For"** (Catch/UK).

Special props go out to **Erick Whitman** of LA which is finally representing some great music for the California club scene and **Basement Boys'** mixes of "Stand Tall" should do well for his name.

Also keeping his name in good standing is veteran **Byron Stingily** with his newest rendition of "It's Over" (Nervous) with mixes by the **Basement Boys**.

And speaking of Basements, **Basement Jaxx** have been keeping busy. Featured projects are the **Sleazy Cheeks EP** and **Urban Hazel EP** for their own label, the latter being acid (Felix told me he's not sure what kind of reaction he'll get from that one). They've also remixed the **Pet Shop Boys** and a project for Italian mega DJ, **Claudio Coccolutto**.

Last but not least, props go out to **Jay-J**, one of the front runners in San Fran's club scene. Watch for his latest project featuring **Joi Cardwell's "Crying Eyes"**. That's all for now! Have a great holiday and welcome to the New Year!

MOTIF

Let The Madness Begin
(Nuphonic) Slot in between D-Train and Visual.

NO-TENSHUN

Chili Funk Vol 1
(X-Plisit) Awesome live jazz with house flavas in-

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ON VINYL PEACE RECORDINGS

Vince Alley
Bachelor Apartment EP

Andy Roberts
EP



Greg Greene
Big Man Vol 2

dj profile Eric Davenport

Born?
1969
Place of birth?
Thousand Oaks, CA
Who are your three favorite DJs?
Jeno, Terry Mullen, Onionz
What would you be doing if you weren't involved in music?
I currently attend UCLA, I major in East Asian studies...so something related to that.
The worst thing about being a DJ?
Dealing with flaky people.
The best thing about being a DJ?
Freedom, you can be your own boss.
The largest party you've played at?
I don't like big parties.
Have you or someone you know been abducted by aliens?
No, and what's with all this alien stuff? Don't we have enough to worry about on Earth already?
Favorite film of all time?
Raising Arizona, Nick Cage is the Man.
What were you doing at 18?
Living in Japan, buying Japanese 12" singles of Depeche Mode and hanging out at a local sea wall.
Mix tapes, like 'em or hate 'em?
Like 'em.
If the mothership landed, would you get on?
How much is the fare? And is it roundtrip or one way?
Do you believe in a God?
Yes, but I don't know which one.
Top three albums of all time?
June Christy/Something Cool (Capital; 1958)
Beatles/Sgt Pepper's...



Michael Jackson / *Off The Wall*
Current Top 10 in your box:

- Liquitek Pimps
- Sukas Down (white/US)
- Bob Sinclair Presents
- A Space Funk Project (Yellow/UK)
- New Phunk Theory
- Dancer (Paper/UK)
- Jamiroquai
- Cosmic Girl (Sony/UK)
- Baffled Republic
- Back To Funk EP (Z/UK)
- Koosto
- Bitch (White/US)
- FYC
- The Flame (London/UK)
- No Tenshun
- Chilli Funk Vol.1 (Explicit Vinyl/UK)
- Sans Groove
- EP (Deep Viion/US)
- Digital Soul
- Black Classical Music (Delirium/US)

Eric divides his time between studying hard at UCLA and spinning progressive and deep house at finer West Coast raves and clubs. He's also part of the Bassex record label, which has just done a deal with Decon in the UK.

dj profile Manny Ward

Born?
1965
Place of birth?
New York, NY
Who are your three favorite DJs?
David Morales, Junior Vasquez, Danny Tenaglia
What's the biggest party you've ever played at?
A two-day party in Germany for about 1,500 people.
What's the best thing about being a DJ?
The natural high you get when you know you've turned out a crowd - all the positive vibes.
What's the worst thing about being a DJ?
Carrying records, and getting no respect.
What would you be doing if you weren't DJing?
I'd be bouncing off the walls in a nice padded room.
What were you doing at 18?
Going to Chaka Khan concerts.
What's your favorite movie?
The Color Purple.
If the mothership landed, would you get on?
As long as it had a UREI and a three-way crossover.
Mix tapes, like 'em or hate 'em?
Hate 'em if they're for bootlegging, love 'em if they're for pure entertainment.
Do you believe in a God?
Yes, the Almighty.
Three favorite albums of all time:
1. Teena Marie *Irons In The Fire*
2. Rufus & Chaka Ask Rufus
3. Labelle *Chameleon*



Current Top 10 in your box:

- Joi Cardwell
- Soul To Bare (eightball)
- Victor Calderone
- Give It Up (eightball)
- Minds of Men
- Brand New Day (Perfecto/Kinetic)
- Sonny Campbell
- Clear (n/a)
- Housetown
- Happy On E (n/a)
- Jan Driver
- Drivin With Da Wild Bitch (Form)
- Connie Harvey
- Make Sweet Music (eightball)
- FMC feat. Zana
- Brighter Day (n/a)
- Grace Jones
- Cradle 2 Grave [Emily rmx] (Island)
- Black Science Orchestra
- Where are You (JBO)

When not tending the turntables at the eightball record shop, Manny can be found gracing the turntables at some of NYC's deeper hot spots. Email: manny@eightball.com

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"WHY DEM SKA"

produced by Prince Quick Mix

Third Double Single

"ARROZ CON POLLO"

&

"PLEASURE FREAK"

produced by Norty Cotto

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Progressive Update

by Chris Harshman

Let's check in with what's going on in this diverse collection of scenes on our side of the pond, shall we?

The way we see it, while big traveling DJs make the rounds to the likes of **Axis** in Boston, **Clubhead** in Cleveland, **Metropolis** in LA, **Firestone** in Orlando and **Government & Industry** in Toronto to name but a smidgen, the musical tastes of the different regions remains eclectic. Records distributed around the nation show that **funky breaks** are still popular everywhere and are definitely dominating the south and southeast. The **Drop Bass Network** (no releases in months) and **Communique**, with no-nonsense techno and wired house, rule the midwest. **Deep Dish**, after some excellent mixes, seem to be the darlings of the mid-east with their signature brand of **catchy house**. Junior and Danny are yielding more than a little ground in New York to newcomers like the exceptional **Cevin Fisher**. The West belongs to the **vibey house sound** of Northern California, with **Dubtrbe** still being a major force on the scene. Many longtime DJs from that area (and new ones) are making music to much success, including **Garth, Simon, Jen, and Dan**.

America is stepping it up a bit with regards to music production and that's great to see. So until next time, dig out that Casio and Speak-n-Spell and get composing'.....

harshman@streetsound.com

OSHAWA

on it
(flower grooves/holland) the future of wildpitch with sexy "finger instructions"

PLAYBOY

in da jungle
(tag/uk) orlando voorn's original tripped out by mod wheel

VONN TRAPP FAMILY

cyberdelic ep
(acruacree/uk) spooky dark flanged out house: for serious work

THE FILTER SPOOK

alien conversions
(spark/holland) minimal and sinister house trance with touches of acid

THE DARK AGE

dark age ep
(main room/holland) punching hard house with a some very cool vibrating sounds

LIBIDO

second coming
(top banana/uk) tchey and scratchy dub is thick and seething energy

STRAIGHT AHEAD

x ray
(n/a-holland) formula dutch hard house of top notch caliber

Doc Martin (Groove Radio/LA)

Angel Moraes Body Work (Empire State)
DJ Pierre Jesus On My Mind (Twisted)
Komputer Kids Rude Train (Maxi)
DJ Sneak Latin Sequel (Large)
Ian Pooley Welcome to the Tunnel (Force Inc.)
Giselle Jackson Love Commandments (Wakko)
NYC Peech Boys Stay With Me (FB)
Fonda Rae Living In Ecstasy (Wave)
D'Jammin Fever (Suntune)
Funky Green Dogs Until The Day (Twisted)

Niel Aline (WNYU/NYC)

Super Discout Prix Choc (Solid)
DJ Pierre Jesus On My Mind (Twisted)
Daft Punk Album cuts (Virgin)
DJ Duke Roxy Breaks 2 (Power)
RomAnthony Everybody Dancin' (white)
Anne Nesby Can I Get A witness (Perspective)
A Baffled Republic Back To The Funk (Zrec)
Cuban Heelz Project N/A (white)
M Schulz Milky Way (Henry St.)
DJ Deep Signature (Guidance)

Q Burns Abstract (Orlando)

Wambdue Project Resource Toolbox Vol.1 (Strictly)
Dirty BeatniksOne OneSeven In The Shade (Wall of Sound)
Headrillaz Screaming Heads (Pussyfoot)
Paul Teebrooke Nova (Op Art)
Ghetto Electro San Francisco (Bottom Heavy)
MOT Faith (Marvin Nash)
Tek 9 Is It On (SSR Belgium)
Shantel Auto Jumps (Infracom)
Soma Compilation 3 (Soma)

FIONN AND PAUL HARRI

the warning
(crosstrax/uk) be forewarned on this one sided gem- this is monster house

DER DRITTE RAUM

alienoid (rmxs)
(eye q/uk) dobre and jamez deliver a poppin house killer for eye q

EVANS

u make
(sabam/belgium) driving model progressive house with an unbelievable break

RAYA SHAKU

rising sun
(hello/holland) bassline-a-gogo yet very strong with an uplifting string break

SHARP

tools vol. 2
(sharp/uk) new hard house dominators on the scene!!!tracks.....

LAURENT GARNIER

crispy bacon
(fcomm/never/france) tough and wicked techno house with acid and groove

VINCENT DE MOOR

flowtation
(deal/holland) good vibe on an all systems go-hard beat foundation

nebula nine last of the unsigned american techno bands

Nebula Nine are part of the burgeoning "live" touring American techno scene. Currently unsigned, they represent one of the few choice prospects for hip A&R dudes looking to create home grown Underworlds, Prodigys or Chems. The Denver based "progressive trance" duo and their signed contemporaries (Electric Skychurch (Moonshine), Soul Oddity (Astalwerks), The Crystal Method (recently signed to Geffen's new dance imprint Outpost) and Uberzone (City Of Angles)), are on quest to educate the rave scene on life beyond the DJ. Streetsound checked in with James Stout, and Julian Bradley on a recent stopover in NYC.

Do you think the American rave scene is ready for live techno?

JB: My impression is that they're not yet ready to appreciate the live aspect of live dance music. From where we go and we travel a lot we get the impressions people think that DJs are making the music we're performing. So there is definite some work that needs to be done before they can appreciate live techno.

Do you think British live acts like Union Jack get more respect in the US than home grown talent?

JB: UK live bands may have a little advantage right now in the US simply because they're from Europe and there is so much more hype over there. But I think that's gonna change when it becomes America's time, when we (American Bands) go over to Europe.

You've been together for the last four years



how has the scene changed for better and for worse?

JS: For better you have more legitimate promoters, venues, and higher production value shows. For worse I think the drug issues really still have to be addressed. An also I don't think you'll ever be able to re-create the energy of the early years, when things were new and exciting, the rave scene is not as mysterious and unknown as it once was

What's the Denver scene like - we're staring to see a number of people come from out there (Hippe, L.L. Bishop, DJ Fury)?

JB: Denver has had the chance to really put on some quality events, they've been going strong for the last couple of years. There're some good DJs out there, but the scene has really yet to be recognized in the rest of the country. The kids in the scene were really excited when Keoki moved there last year for a brief time and he's brother still lives there. But we keep a low profile there, do our music, tour and go snowboarding every Monday!

Nebula Nine have released three independent releases

ADAM BEYER

drumcodes 2
(planet rhythm/uk) absolutely hypnotic: punchy techno trancer

HECTOR

exit acid
(sony/germany) beautiful! like hardfloor on a valium

LAIDBACK LUKE

concrete on vinyl
(touche/holland) brilliant 4 track ep of super sonic trance

HOUSE COFFEE BOYS

nipple fish
(rampant/us) rampant return with an uplifting funky breaks winner! worth the wait

STONE MAKER

9000 miles
(bellboy/uk) washy progressive bump/trance from the awesome stable (inc.hook)

ROBERT DE LA GAUTHIER

sweet as candy ep
(aquatic plant/holland) streetsound reporter-at-large delivers thunderous and hypnotic breakbeats? "...beat of a tribal drum...."



Robert de la Gauthier

sonic groove records

frankie bones
heather heart
adam x

pure electronica, electro, acid, trance, detroit techno, rotterdam gabber, chicago house

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(just south of 6th av & bleecker st) Tel 212.675.5284 fax 212.675.5172



Born?
August 29, 1973
Place of birth
Rochester, NY
Who are your 3 favorite DJs?
Darren Jay, Mystical Influence, Hipp-e.
What's the biggest party you've ever played at?
Skylab III in Denver, that was like 3000 people.
What's the best thing about being a DJ?
The good hours.
What's the worst thing about being a DJ?
"Wasting" money on records.
What would you be doing if you weren't DJing?
DJing really isn't my main focus, snowboarding is. So that's what I'd be doing.
What were you doing at 18?
I moved to Colorado to become a pro snowboarder.
What's your favorite movie?
Naked Gun.
If the mothership landed, would you get on?
No.
Mix tapes, like 'em or hate 'em?
Definitely like 'em.

Do you believe in a god?
Sure.
Three favorite albums of all time:
1. Loverboy.....Got Lucky
2. Youth of Today
3. Star Wars Soundtrack
Top ten in your box right now:
1. Like It Raw.
Eazy-D.(White)
2. Bite It Remix
MA3(Formation Records)
3. Track 6
White Label(Roughneck Ting)
4. True Playa's Anthem.....DJ Hype (Ganja Records)
5. Dub Plate Circles Remix
(Undercover Agent (Juice Records)
6. Dub Plate Pressure
Mystical Influence (Vinyl Syndicate)
7. Hardstep.
DJ Rap (Proper Talent)
8. Rockin' With the Best
The JB...(Back 2 Basics)
9. Willow the Wisp.
Swabe.(Dope Dragon)
10. White Label
Hell Razor.(Breakthrough Records)
When he's not on the slopes, Fury is the first name in Denver's developing jungle scene. Over the last year and a half, he and his company, Lowerworld Productions, have put together several all-jungle events, the first of their kind in Colorado, featuring the best talent from across North America and the UK. He plans to release a new tape in the near future.
Brandy Bourdeaux



Born?
Tel Aviv
Date of birth?
1948
Living In...
Brussels, Belgium
Who are your three favorite DJs ?
Joshua Wink, Moshes Wink, MouomedWink
What would you be doing if you weren't involved in music?
Straitjacket designer
The worst thing about being a DJ?
Carrying a very heavy record bag
The best thing about being a DJ?
Turning on the punters to new sounds and rhythm
The largest party you've played at?
A Freezone rave in Johannesburg (2500)
Have you or someone you know been abducted by aliens?
My mother-in-law, but still she denies it
Favorite film of all time?
Citizen Kane by Orson Welles
What were you doing at 18?
Thinking I'm too old to rock
Mix tapes, like 'em or hate 'em?
Like some; hate some
If the mothership landed, would you get on?
Fear of flying, I'm afraid
Do you believe in a God?
When I hear Robert Wyatt sing (and he's an atheist)
Top three albums of all time?
1. Beach Boys, Smile
2. Kraftwerk, The Man Machine
3. Sly & The Family Stone, There's A Riot Going On
Current top ten in your box, 1996
1. InnerZoneOrchestra/"BugInTheBassbin"(Carl Craig

jazzremix)(Mowax)
2. DJ Dan presents Catechizer/"The Primary EP" (Soul Phonic)
3. Tek 9/"Is it On 12" (SSR)
4. Jamie Myerson/"Decisions EP" (Selector)
5. ElvirVs. Endermic Void/white label (Language)
6. Morgan Geist/"Remnants EP" (Environ)
7. Cujo/"North Star" (Nine Box Records)
8. Motor Bass/PanSoul LP (Cassius)
9. Vainqueur/"Elevations 12"(Chain Reaction)
10. Baby Mammoth/"10,000 Years Beneath the Street" (Pork)
The former Gruesome Twosome member can be found behind the highly successful Freezone compilation series available from Crammed Discs.

Jungle Culture Map UPDATE

This month, we keep on tracking the spread of jungle in America, carrying on from last issue's cover story with new scene reports fresh www.streetsound.com/jungle...

Philadelphia, PA
Philly has been building up a jungle scene gradually for many years. It blew up big the summer after "SAGA" (Sub-Alliance Productions)...Some of its key contributors are Philly Hardstep Inc. (Karl K Trace, MC Dubz etc...) They are residents at club "Yoman" which features a weekly jungle room. Also, jungle is an upcoming favorite at house parties with phat local talent like J-smooth. The only ALL JUNGLE club is "Koncrete Jungle" (Philly of course) which has a nice chill atmosphere and features residents: Method One, Slack, and others. Any questions, comments? Write to: richarp1@lasalle.edu

Washington, D.C.
The scene is pretty up and coming but not too fre-

quent. Baltimore seems to be the place to report to for the jungle. A lot of the jungle spots in DC are in the shoot em up clubs. PLEASE HELP lickm@miass.com

Buffalo, NY
Fuckin' right!!! Keep an eye out for Toronto's neighbors to the south.... Because for the first time in a long time we have a large and enthusiastic drum and base crowd. It's just a matter of time before this city's diverse population unites behind the hip-hop, jazz, reggae, electronic and altogether pure rolling goodness of urban breaks.

Ottawa, ON
The jungle scene in Ottawa is picking up slowly. Recently, Flipside Promotions put on the city's first all-jungle party, and it was a big success. There is also an all-jungle night called Future Funk every Wednesday night at the Well on George St. in the Byward Market. It's always a full house with residents DJ Hop and Panda laying down some phat drum 'n bass grooves. a1301@mail.public.net

...CONTINUED

STEPHAN G
Stay With The Machine (Svek/Sweden) This sounds a lot like the current "Herbert" (Phono) - stuff which is laidback techno/house and the other side tends toward "Basic Channel" both done very well aimed for night (laid) fun.

JB3
Forklift (Novamute/US) Beltram's original gets a new life courtesy of Luke Slater. His is the best remix I've heard since Dave Clarke did Afrohead's, 'The Dark We Live' three years ago. Builds filters,, and fury make this a must. Flip for the original a Damon Wild remix which is good but not as in your face as Lukes.

LANDSTRUMM
New EP

(Scandinavia/UK) Landstrumm spits electronic tones at you that kicks you in the head with the drum and all you can do is dribble all over yourself. Scary heart stopping electronica, very hard to mix, though its still a must have.

THRAX 2
Thorax 2 (AB Sense Germany) Every release on AB Sense is a full techno workout. Second release for Thorax is another peak hour rush. Straight forward, works the floor pushes the boundaries. Also seek out "Bother Yar" for the same effect.

DJ JES
EP (Chicago Groove/US) "Deeper and Dumber" this track sums it up. Actually Jes is a Chicago new schooler who knows how to rip it out. Also check out his newer EP on Cataly and I.H.R. This only goes to further prove that Chicago dominates the American underground.

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Techno

Editors: FRANKIE BONES
Progressive House: CHRIS HARSHMAN
Jungle: MEDICINE MUFFIN
www.streetsound.com/techno

As another year rolls by, Frankie Bones reflects on his roller-coaster past...

Scratching the seven year itch. Just when you thought the scene (rave) was dead the next generation of promoters and DJs emerge with their own DIY concept, so we continue the struggle. When I first pioneered underground parties in Brooklyn, I always tried to be different then the tired club events that was New York nightlife. I always felt an obligation to do whatever I could to push techno music and rave culture to those who wanted to boldly go where no man had gone before. We broke into warehouses, we rented generators, we had our map points, our cheap Kinko flyers, and info lines. Most important was Groove Records in Brooklyn, which was our base for Storm Rave and things happened fast.

The days, months and years come and go without warning. The last Storm Rave, on Dec. 12, 1992 fell on a Saturday night after a major snowstorm which crippled the entire northeast. 12'-15" of snow. My flight was cancelled, so I jump on an Amtrack train in Toronto at 9:00 am and 17 hours later walk on stage to find 1,500 die hard ravers pounding to Lenny Dee's industrial strength hardcore which helped keep a 20 degree warehouse warm. Keoki played the last set at 9am and then without a tear Storm Rave was over. I predicted the weather better than Al Roker and as kids threw snowballs at each other, I laughed at the teaser flyer I created that said "Storm Warning in Effect for the Tri-State area". It never snows in December and but Mother Nature made my party live up to its name. This wasn't Sound Factory closing and Junior Vasquez hating the world for it. I met Kurt from Drop Bass Network and he drove me 20 hours in the same storm to Milwaukee as the last bass bin was being hauled into a Ryder truck. The Storm was over, but the Reign of Terror wasn't.

Even when things got tough for me in late 1993, I managed to somehow always keep positive. I hit rock bottom in Oct. '93 - mental illness from poly-substance abuse could have done permanent brain damage. I felt the pain and negativity of everything around me and became reckless. It would take close to two years to feel and think positively. I was looking for an escape.

Enter Caffeine on Long Island. It was a safe haven from the drama of Brooklyn or trendy Manhattan club kids that made a freak show out of something I believed in. Like Storm, Caffeine knew no boundaries. Musically, the sound of Caffeine could be house, hardcore, breaks... It became the first rave-oriented club on the East Coast. We all partied and experimented with all kinds of stuff. If you exceeded your limit five times over, you were probably at Caffeine. Not everyone did, but for three years, until 1995, a lot of people became aware of the scene through flyers and styles of Caffeine. Just like Storm, Caffeine is now legendary. The whole year of 1994 was a blur to me and I hit rock

bottom. I was broke, it was the lowest point in my life. I had abandoned my recording career to pursue my dream of breaking techno rave in America. So many people would have died to have had the chance of being signed to a six-digit major label deal, to be a \$10,000 per project remixer and label owner. I abandoned it, no fear, no regrets. They said it couldn't be done but I did it, I broke the scene, the style, the culture, here on the Right Coast, helped out on the Left Coast and played Energy in the UK, Mayday in Germany, and partied like it was 1999 in 1991. But I paid the price, I lost everything and almost killed myself in '94. I spent many days at AA meetings and in rehab.

It all changed on Jan 28, 1995. In a matter of a week, I put what I called my past last life behind me. Groove Records in Brooklyn closed, and that five-year experience prepared me for the concrete jungle of Manhattan. My parents, Adam X, and Heather Heart opened Sonic Groove in Greenwich Village. As we drove up Flatbush Avenue over the Manhattan Bridge, I felt like the movie Saturday Night Fever - you know, cross the bridge from Brooklyn and the movie's over. Nah, not really, 'cause this ain't no movie. Brooklyn shouted sell out, but I didn't forget my roots, from the other end of Flatbush Ave. lies the Marine Park Bridge to Rockaway, where I still reside with my 24-track studio.

Everyday I drive through Brooklyn to remind me where I came from, and though Manhattan's where I'm going, I will never become part of the 12x2 mile island rat race that is Manhattan business.

1995 and 1996 have been a period of rebuilding and I by no means have I been born again. I'll still spark a phat blunt, but I know my limits now, and I'm responsible. Sonic Groove has become one of the few records shops that pushes European and futuristic music. I am thankful that I have had a second chance. '97 is taking no prisoners. All our house music legends have their history, but my story is legendary. And my story is not in its closing chapters - watch this space for more. As for styles: house, techno, trip hop, trance will be it for the year to come. Sticks and stones may break my bones, but names will never hurt me.

Frankie Bones

REGIS

Gymnastic (Downwards/UK) Double pak full off full on minimal techno in its finest moment. No builds, no breaks, just straight forward electronics taking no prisoners, locking you into the groove.

CZR

Musik Expedition (IHR/Chicago/US) Caesar H Production Chicago Southside style. Go for the Ghetto booty for a fully charged house groove with fused techno tweaks, bleeps, bass and everything else that makes a dancefloor go crazy. The 5th wave of Chicago emerges.

DJ DEEON

Chop Shop (Dancemania/US) Skip all the bullshit and booty crap and head straight to "So High". Here we have a perfect underground track that has thick basslines a spacy keyboards like an early Lil' Louis track. Also check "Like it Ruff", a repeating chorus pounding you skull on the dancefloor.

NAOHISHA FUTUSAWA

Yelp (Loop/SWE) They say Ken Ishi is the Japanese Jeff Mills, if that holds true then say hello to Naohisha Furusawa, the Japanese Robert Armani - nuff said.

take home a SIX tonight



Praga Khan Conquers Your Love

The mind behind Lords of Acid, Channel X, and many of your favorites unleashes his first US solo album. Features: Injected with a Poison, Phantasia Forever, Love Me Baby.

Also: Love Me Baby / Phantasia Ltd. Ed. 12



Laurent Garnier RawWorks

The eagerly awaited US debut release from Europe's foremost Club DJ. Features Astral Dreams and Detroit.

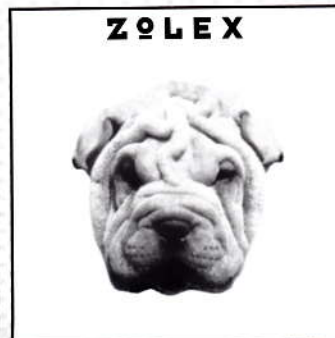
Also: Astral Dreams Ltd. Ed. 12



Various Artists Natural Born Techno - The One

The One focuses the cream of this acclaimed series into a single disc providing you with the best of upcoming & established European Techno.

Also: Natural Trax Ltd. Ed. 12



ZOLEX Zolex

Don't be afraid. ZOLEX will help you. ZOLEX will comfort you. ZOLEX will be you. ZOLEX provides trance enhancement of the hardest variety. Features: Time Modulator, XTC-Alarm.

Also: XTC-Alarm Ltd. Ed. 12



Various Artists Radikal Fear - The Chicago All Stars

An all too brief sampling of the best classic, and soon to be classic DJs, who in true Chicago style, Rock the house y'all. Features DJ Sneak, Armando, Felix Da Housecat and more!

Also: Chicago All Stars feat. Aphrohead's Daybreak Ltd. Ed. 12



Aural Expansion Remixed Sheep

Aural Expansion is the Finnish Mad Professor of Electronica, Jouni Alkio. Features remixes from top techno & ambient experimentalists u-ziq, LFO Mixmaster Morris, Wagon Christ & more.

Also: Moon Resort Ltd. Ed. 12



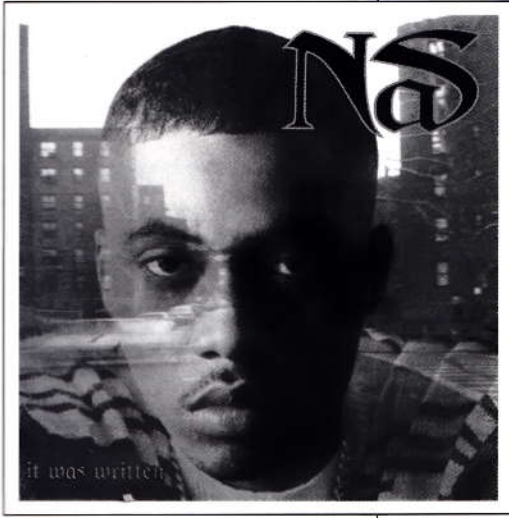
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Rap

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Breakin' Atoms



Well ha, the year's nearly up. 1997 is right around the corner and hip hop has been drowning in its own bullshit during the past year. Cash Rules Everything Around Me right? No doubt. You want evidence? Well, lets talk about one of the years biggest albums for a minute.

I remember late '92, early '93 is when I heard it. The single was off the Zebrahead soundtrack. I was in the Streetsound office listening to a fresh shipment of wax through my headphones. "Check me out y'all. Nasty Nas in your area... about to cause mass hysteria", was the brief introduction the rapper gave over a throbbing, head-nodding Extra P bassline. What I then proceeded to hear was the equivalent of verbal and musical crack, some shit that took me somewhere else everytime I heard it. I played that "Halftime" joint every single day over the next year and a half. A lot of kids couldn't understand why I loved it so much, and even more kids couldn't comprehend it. "Halftime? That shit ain't all that", is what I would get most of the time. I had gotten a copy of the video, which was some ultimate budget shit but yo, I kept bumpin' it over the next year and a half either on TV or else in my walkman.

I had moved into some bullshit, ant-infested room in a two room basement in the Richmond Hill section of Queens. By this time I had heard "It Ain't Hard To Tell" already, and was awaiting my advance of the Nas LP from Columbia. I was waiting for the Brooklyn bound A train at the West 4 St. platform when I caught a glimpse of the new Source. Gangstarr was on the cover, I couldn't resist. I paid my three beans for it, then got on my train. I remember skipping to the record review section to see how many mics the new Gangstarr got and instead got a shock. 5 mics? Them niggas gave Nas, 5 mics? I had seen that shit only once before and that was back when they reviewed singles. Duke, if you coulda seen the smile on my face.... I remember heading up to Fordham in the Bronx the next day and picked up this mix tape with "New York State Of Mind" and "One Love" on it. I kinda felt justified with my enthusiasm for this project. Some niggas reading this might be like "Yo, that nigga on Nas' nuts", but yo, it ain't even like that. I mean, hip hop can

touch me like nothing else can. Not my Earth, not my moms, not some good cheebz, nothing. And Nas' shit just hit me like that. It was like the epitome of that shit that takes your soul and puts it into music and thought.

Check 1996- Breaking atoms... You can imagine that I couldn't wait to hear Nas' new shit. I mean, I was just waiting. More cautious this time 'cause the expectations from not just me, but everyone was high. This time I heard "If I Ruled The World" first, it was cool but I ain't never really dig singing on hip hop too much. I also picked up a Doo Wop tape in VA. and heard "Street Dreams". It was cool too, I liked it better but I was still a bit uneasy about the Nas' LP. How do you perfect perfection? When I heard the album a couple of joints hit me right away. "The Message", "I Gave You Power", "Affirmative Action" and "Shootouts" hit me like the first LP did, but the rest wasn't what I was expecting. A lot of hip hop purists agreed. "Too much Mafiosa-Armani shit", "Nas" has stopped innovating and started duplicating", "He talking the same shit everyone else is talking" is what most comments were like. What happened? I don't think it was until I saw Metallica get bumped outta number one spot on Billboard that I realized what was going on.

Cash Rules Everything Around Me Right? Nas was No.1 on MTV. Not "Yo MTV Raps!", I'm talking 'bout regular MTV here, alongside Oasis and Alanis Morissette. Nas' new LP may not have been as innovative as "Illmatic", but "It Was Written" was smarter. I remember when "Illmatic" came out every rap critic praised it, and Columbia Records with all its marketing

and promotions power poured mad cheese into it, yet, when all was said and done it had just barely gone gold. Nas' peoples AZ, however got signed soon afterwards and dropped an overused "Sugarfree" sample with hip hop cutie of the moment Miss Jones singing on it and BOOM! That shit flew off the shelves. Every Urban Music radio station in the country was playing it. Nas' who was hyped as the second coming of Rakim, would've felt glad for AZ, but must've been like, "What the fuck? I just barely went gold." "If I Ruled The World" is the same formula that AZ used for Sugarhill. Take one well loved old school break, (Whodini's "Friends"), and an old school hook(Kurtis Blow's "If I Ruled The World"), and a shorty that is hot and has got that hip hop flavor(who's been hotter than Lauryn), mix with rugged vocals and BOOM! Get the picture? Meth did it too with Mary J. Hey you know what, fuck it. Even if shorty ain't well known it works well. Evidence? "Juicy" by Biggie, "My Crew Can't Go For That" by Trigma, Coolio "Gangsta's Paradise", "What's My Name" Snoop Dogg, shall I go on? Hey Saukrates, wanna sell some records? Give T-Boz a call and use that old UFO break. Now look at the rest of Nas' LP. "Black Girl Lost" R&B listeners and radio friendly hip hop heads should dig it. "Street Dreams" with it's borrowed Eurythmics hook will catch the same middle of the road listeners and appeal to hardrocks because of its hustler lyrics. There are also West Coast influenced tracks like "Watch Dem Niggas" and the Dre produced "Nas Is Coming". I mean as much as I love Pete Rock and Large Professor's production they just don't have the same appeal that someone like Dre has in other parts of the country. Everything Dre has touched since JJ Fad has gone platinum. At the same time mix in "I Gave You Power", "The Message" and a couple of Mobb Deep joints for those who supported the last LP. Top it all off with "Affirmative Action" which will help promote the Firm project that he's gonna be dropping soon. Now tell me that shit ain't a work of art. A I'll something for everyone. Nas needed to expand his fan base and this LP did just that. Last time I looked, it had sold 'bout 2 and a half million, over three times as much as "Illmatic" sold. Is that selling out or is that just being a smart businessman? I'll leave ya' with a quote I got from Ras Kass that sums it all up very nicely "Make a radio hit, heads criticize it/ Underground classic? Nobody buys it./ So rap is fucked and everything coming out sounds re-

dundant/ But money talks and bullshit does nine flat in the hundred/ And goddamn/ If I don't slam then my wallet's in danger....". Dollar, dollar bill y'all.

—Snagg

rap top 10

REDMAN

That's How It Is - (Def Jam) Due to technical difficulties Reggie Noble will not be performing tonight... This became the jam the first time it was dropped.. Redman returns over Just Ice's "Cold Gettin' Dumb" and freaks it like only Redman can; "You battled me/ You might've won/ But then you woke up". Check the remix featuring the return of K-Solo who flips it with Red back and forth.

MOBB DEEP

Hell On Earth (Loud) Havoc's production keeps getting tighter, and Hell On Earth is no exception. The beat is mad smooth and the Mobb are running the front lines.

CHOCLAIR

What It Takes (Knee Deep) Choclair teams up with newcomer Julie Black on the chorus that'll definitely grab some attention. Adding another dope track to the resume, be sure to check for the video that's out NOW!

GHOSTFACE KILLA

Ironman (LP) (Epic) Part VI of the Wu family Saga, the much anticipated Ghostface release also featuring Raekwon, Cappadonna, and Inspector Deck. The diversity in RZA's beats make it something that hits harder as an album than by the singles.

JERU THE DAMAJA

Scientifical Madness (Payday) PRIMO! That's about all that needs to be said about the beat, and with Jeru educating with the lyrics, the title pretty much says it all.

FRANKENSTENI

Rain Is Gone (Knowledge Of Self) After getting heavy play with "Feel The Pain", this single is another strong self-produced smooth track with background vocals adding extra flavour.

FOUNDATION

XZIBIT (Loud) Representin' the West, but hitting coast to coast. Lyrics worth listening to. Also check the rmx of Eyes May Shine featuring Mobb Deep.

LUCHINI

Camp Lo (Profile)It's probably gonna take some time for everyone to start feeling this, but pick it up cause it'll be blowing up soon enough.

snagg's x-mass wish list

1. Wu Tang's second LP Think about what has happened in hip hop since they dropped their first LP, and how much Wu has influenced all that has happened. Rae, Ghost, Gza, Ol' Dirty, Rza, Inspecta Deck, U-God, Cappadonna, Master Killa and Meth...? C'mon duke, who wouldn't buy it?
2. The Firm Nas, AZ, Cormega and Foxy Brown. I'm not a big Foxy fan, but Nas and AZ are two of the best in the game. Cormega I've only heard a bit from, but what I've heard I've liked.
3. Rakim's new LP The one name that still inspires awe amongst MCs and fans. We've all been waiting, hopefully it comes out this year and hopefully it meets and surpasses everyone's expectations. Which new areas of the mind will Rakim's lyrical wisdom take us to...? I guess we'll have to wait and find out.
4. Brand Nubian reunion Is this the year? Hope so.... hip hop could use the combined powers of the gods in this time of need for creativity and intelligence. Sadat was so-so on his own, Puba's last LP was fat but didn't get the recognition it deserved and has anyone seen Lord Jamar? It's time to get down to business y'all.
5. Large Professor's First Solo LP Yo, I been waiting.... and waiting....like a broke fiend. I gotta hit here("The Bullshit"), and a hit there ("Mad Scientist"), and its strung me along until now, but yo Paul I want the whole enchilada this year, ya' dig?

THE DOGGFATHER

Snoop Doggy Dogg (Death Row) First thing to be said is that without Dr. Dre there is a noticeable difference. After listening to this album several times you can't help but notice that that usual bounce behind Snoop isn't quite jumpin out at ya. This isn't necessarily bad, but the big hit that Snoop might be looking for doesn't seem to be there, again this isn't necessarily bad, cause no doubt it'll still sell. Snoop's still got lyrics and his smooth flow, but at times they're lost being too low in the mix. Overall you think Snoop would shine more without the big commercial hits, but the end result leaves you thinkin g maybe Snoop should keep in touch with Dre!

rap top 10

KEITH MURRAY

Enigma (Jive)With a vocabulary that don't quit M r. Murray and Erick Sermon create a solid sophomore effort. Although you'd kinda expect something to jump at you as "The Hit", instead you have a pretty much consistant album. Throughout Keith does his thing on the mic. Also as promised from the last album the L.O.D are given chances to shine, mainly Kel Vicious on "Love L.O.D" and "Rhymin' Wit Kel". Other tracks to check are "Dangerous ground" and the posse cut "YEAH" featuring Busta, Erick Sermon, and Redman.

FOXY BROWN

The Ill Na Na (Def Jam) Straight up I'd much rather be reviewing the new REDMAN album, but for some reason nobody wants me to have it in advance, so instead I've got Foxy Brown's album about a month in advance? After kicking verses on a bunch of gold and platinum singles, it's time for the album. I don't doubt that Foxy's got skills, but because of easy marketing ability this album just isn't cutting it. What this album is really lacking is creativity. There are too many beats that are using the same beats over and over again. I'm saying this without having heard the "new" version of Rock The Bells which also samples Peter Piper (didn't someone else just use that?). Phew lucky the label owns both of the beats. As much as there's things that I don't like about this album and would rather be listening to REDMAN there are some good tracks. Gotta Get You Home with Blackstreet, Letter To The Firm, and If I.. with Havoc. No matter what anyone thinks of this album it will sell, and unfortunately I guess that's what matters.

WESTSIDE CONNECTION

Bow Down (Priority) Although this album goes a bit overboard, wait make that a lot overboard on the NY disses it is a tight album. The beats hit hard, and Cube, Mack 10, and W.C roll through on a lyrical mission. If you don't mind hearing endless shots at the East this is an album worth checking. What would've made this a stronger album is if the Connection focused some of that anger at things that are actually effecting our society rather than something that most are growing tired of.

GINUWINE

The Bachelor (Sony) OH My God! I can't find any re-hashed hip hop beats, or samples that everyone else has used over and over. This album took some time to catch on, but Pony Ride is blowing up and soon the album will too. The production on this album is a perfect example of what R&B producers have to start doing. Being creative, creating their own sound. Ginuwine's vocals compliment the beats as much as the beats compliment his vocals. Although there's times when similar formulas ar used on tracks, but it's sill better than the same old hip hop beats.

VARIOUS

Rare Grooves Vol.1 & Vol. 2 (Priority)15 tracks on each C.D. In total 30 tracks that have supplied hip hop producers enough breaks to create about a couple hundred tracks. Tracks on these C.D's have made tracks for Black Moon, Beatnuts, Erick Sermon/Redman, Mary J., D'angelo and the list goes on and on. These C.D's can be listened to as a history lesson on breaks, or for just sitting back to chill to. There's a good enough variety of tracks and artists that you probably won't find much overlapping of other compilations. Worth checking for!

NAS

Street Dreams

(Columbia) Well somewhere around two million people already have the album "It Was Written", so most have heard Street Dreams. What adds to this single is the video, it's dope! Taken after the movie Casino, Nas makes his acting debut. The video's already in rotation so if you haven't seen it you'll get your chance soon. The B-side Affirmative Action featuring The Firm (Foxy Brown, AZ, Cormega) is also on the album, but no doubt DJ's will pick it up for the instrumental. Finally there is also the remix, with new lyrics over the "Too Hard To Handle" break somewhat reminiscent of Marley Marl's Symphony. Definitely a worthwhile single to pick up, especially for the DJ's, cause the album's only pressed on single vinyl!?

FRANKENSTIEN

Live From New York!

(Promo Only) Only a few were blessed with this double vinyl album of remixes. Frank takes 8 acapella tracks including Mobb Deep, INI, Nas, Method Man.... An innovative way to showcase production skillz. Straight up, every beat will get your head nodding, but there are several standouts. Fakin' Jax by INI gets my pick, this track was never really anything that I was too hyped about, but Frank's remix makes it bounce proving that production can carry a single. Also the remix of Nas' If I Ruled The World gives the track what most true Nas fans were looking for in the first place. Frank also gives Meth's P.L.O Style an extra little sumthin'. If your looking for production check the Lab for Frankenstein, if your looking for a copy of this good luck but your gonna have to settle for a dub, cause you can't buy it!

the year in review

Well here we are, another year to look back on. Many negative things stick out from the last year, a lot of it blown up by the media's exploitation, but the bottom line is: with the good comes the bad. As hop hop grows larger and larger and generates more and more money, we're bound to find more of the wack. Half ass MC's, lame record companies, "R&B Bitches over Bullshit Tracks", plain and simple ignorant people - he list goes on and on. But from here on in, let's focus on the good.

The BEST thing to happen this year are all the people who did it on their own. Anyone who can put product on the shelves on their own terms deserve props. And the do-it-yourself strategy generally results in keeping greater creative control of your music as well. It also can be much more profitable. Take Jay Z and Master P, who both released their own albums on their own labels and went gold. Now, with fully-operating companies, they're putting out other artists and crews, and building as businesses.

This was also a year for the East to make it on the charts. Nas, Fugees, Tribe, and Busta Rhymes had a strong first half, and as the year came to a close, Mobb Deep, Ghostface Killa, Foxy Brown, De La Soul and Redman were all holding it down. We could all learn a lot from '96 - hopefully,

rap lps of 96

Juggernauts
Juggernauts EP (Fondle 'Em)
De La Soul
Stakes Is High (Tommy Boy)
Nas
It Was Written (Columbia)
Jeru the Damaja
Wrath Of The Math (Payday)
Outkast
ATLiens (LaFela)
Jay Z
Reasonable Doubt (Rock-A-Fella)
Ghostface Killa
Ironman (Razor Sharp)
Fugees
The Score (Columbia)
Busta Rhymes
The Coming (Elektra)
Mobb Deep
Hell On Earth (Loud/RCA)
Ras Kass
Soul On Ice (Patchwerk/Priority)
The Roots
Illadelph Halflife (Geffen)
Too Short
Ten (Jive)
Various
America Is Dying Slowly Compilation
A Tribe Called Quest
Beats, Rhymes & Life (Jive)

rap singles of 96

Papparazzi
Xhibit (Loud/RCA)
Put It In Your Mouth
Akinyele (Stress)
Woo-Hah
Busta Rhymes (Elektra)
I Shot Ya' (rmx)
LL Cool J (Def Jam)
Itzweezee
De La Soul (Tommy Boy)
Stakes Is High
De La Soul (Tommy Boy)
The World Is A Geto
Geto Boys (Rap-A-Lot)
Clones
The Roots (Geffen)
Back At You
Mobb Deep (Loud)
East Coast West Coast Killas
Dr.Dre feat.RBX, Krs-1, B-Real, Nas)
Braggin' Writes/Longevity
J-Live (Raw Shack)
Beyond Real
Bigmasters (Beyond Real)
NYC
z Face
Art Of Facts
Artifacts (Big Beat)
I Don't Hang
Soopafly (Doggystyle)

Drama Award

Drama Award Of The Year? The whole East-West bullshit. What a waste of fuckin' time. Battling is one thing, but this shit went to a whole other level. Let's do something productive in 1997. Records that have been in the center of the East-West twister, and that we can look back at in, like, 10 years...

Hit 'Em Up
Tupac feat. Dramacydal
California Love
Tupac feat. Dr. Dre
New York Love
Doo Wop & Sundulah
N.Y., N.Y.
Dogg Pound
L.A., L.A.
Tragedy feat. C N N, Mobb Deep
Drop A Gem On 'Em
Mobb Deep
West Side Slaughterhouse
Mack 10 feat. WC & Ice Cube
Bow Down
Westside Connection
The Bitch In You
Common
East Coast West Coast Killas
Dr.Dre feat.B-Real,Nas,RBX,KrsOne

Overdue for a new LP

Jemini the Gifted One
Del
Rakim
Large Professor
King Tee
O.C.
Gangstarr
Jungle Brothers
Kool Keith
The Beatnuts
Diamond
Mikah 9
E Rule
Artifacts
Rage
Kuriosus
Organized Konfusion
Buckshot

MC's leading us into '97

Cormega
J-Live
The Last Emperor
Jigmasters
Big Noyd
L-Swift
Voodoo!
Natural Elements
Thief In Da Night
Breeze
Mikah 9
Mistic Journeymen
Black Thought
Camp Lo
Company Flow

a more positive theme will come into play, after all the negativity that we've been through. People are always talking about what direction hip hop is taking. Instead of talking about it, we need to start taking words and turning them into action (how about bringing back the creativity in sampling). With society in general evolving at a rapid rate, hip hop needs to keep up. Looking back, we've been handed more than enough examples of how *not* to go about things. Let's learn from this and put it to good use for the '97.

mr. morgan

mr. morgan rap albums of 96

ATLIENS

Outkast

Put plain and simple asouthernplayalisticdo-peassalbum. This is the most unifying album of the year, not because it was trying to be, but because you can't front on shit thats this lyrically and musically tight.



DE LA SOUL

Stakes Is High

De La returned in the '96 bringing a much needed acknowledgement that "Willieness is indeed Sillieness". De La sets it straight "Fuck Keeping It Real, Try Keep It Right".

TRIBE CALLED QUEST

Beats, Rhymes, and Life!

1nce again TCQ return and bigger than ever, selling more records than any of their other previous three releases. A detailed experience of Tribe's progression through the years growing up in the Bizness.



JAY Z

Reasonable Doubt

Released on Rocafella Records his (Jay Z) own label. Jay Z proved that he could pull it off on his own. This album was just the start of Jay Z's many guest appearances, which together with the album made it pretty much impossible to go anywhere without hearing "Jigga", or "Rocafella Y'all". The album's already Gold, and although Jay Z had said that this would be his only album



you could release another album of his guest appearances.

HELTAH SKELTAN

Nocturnal

Worldwide Boot Camp Click. Since Black Moon and Smiff N' Wessun first came out everyone was waiting for more. Because of politics the wait became a much longer than anticipated wait, but the Fab 5 release of the single Leflair Leflah Eshkoska gave a bit of relief and led to Noctur-



nal. Beats and rhymes from what seems to be the tightest and hardest working click rolling into the '97.

NAS

It Was Written

One of the most anticipated albums of the year, although I still don't get that feeling I got from Illmatic. This album took a true MC to a level where most true MC's don't ever get to reach. Musically more commercial (Trackmasters), Nas still came prepared with lyrics to go (check the inside covers).



BUSTA RHYMES

The Coming

The decision to do a solo album without L.O.N.S turned out for the best. Woo-Haa! Is about all that's got to be said. After this single took everyone by storm there was no turning back, and any doubts that Busta could hold his own for an album were put to rest.

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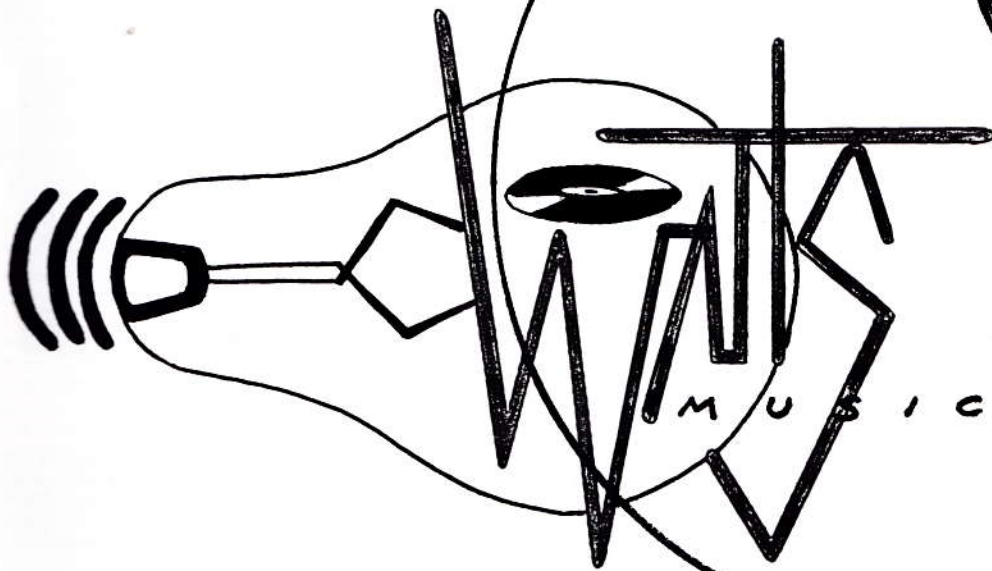


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Strapped in the Cyberchair

Rowan-Morrison

“Industrial” is a term that mainstream publications like *Spin* and *Rolling Stone* reserve for describing burnt-out metal bands who try to upgrade their sound with electronics, or for new wavers who go punk by sampling a bunch of guitars. While these two factions fall under the underground translation of “industrial”, so do a number of other synth- and noise-oriented projects. Old school slingers of the “I” word apply it to folks who rhythmically bang on construction site materials, while others allow it to encompass Depeche Mode-inspired acts who run their vocalist’s voice through a CB-radio-sounding processor. Although I don’t deal with the experimental/noise end of the cyber spectrum, this column covers a wide variety of the “dance” composers...

A segment of industrial that’s been around for a while in Europe, but is slowly catching on in the States, is **DARKWAVE**. As the name implies, darkwave has a new wave foundation, but taken in a much darker direction. It’s kind of like crossing **Christian Death** with **Soft Cell**. On *Fantasies About Illness*, **Oneiroid Psychosis**’ second CD, darkwave is explored in a proficient fashion. The Oneiroid listening experience evokes visions of Disneyland’s Haunted Mansion or the theme to the movie *Halloween*, but with vocals.

Pain Station, OP’s labelmates, cultivate an electronic brew that also has a sinister nuance, but one that is the result of cold heavy metallic synth layering as opposed to creepy piano touches and melodic keyboard fills. On *Anxiety*, the Station pay homage to the **Front 242** and **Puppy** curriculum, through their use of drum machine percussion, computer-packed grooves, and pain-tinged vocals that are sung in an almost spoken manner. *Decibel*, 17125C W. Bluemound Rd. #122, Brookfield, WI 53008-0949 • execpc.com/decibel.html

Although all industrial-dance music is techno-based, it is not the same as techno music. Granted, there’s only a fine line that divides techno and industrial, but the industrial kids prefer to stay on the opposite side of the beanies, Evian water, backpacks, and whistles. “Techno” is primarily instrumental, extremely repetitive, and often appears to be a long beat loop rather than an actual song, while synthcore composers vary their programming and percussion to the point where you can isolate the verses from the choruses. On *Consenting Guinea Pig*, **THC** takes the straight-ahead pounding beat



format of techno and infuses it with some industrial sensibilities, such as **Sarah Folkman**’s mesmerizing vocal track on “Need To Destroy”. **Bigod 20** also join the fray by turning “Need To Destroy” into a trance-driven goa song. On the other hand, there’s no question to which side of the fence **Chemlab** show allegiance with their second full-length CD, *East Side Militia*. Chemlab rely on their traditional tricks of the trade by pumping out a platter full of guitar-meets-electronics-meets-Jared’s-slight-nasal-croon dance-pit-friendly tunes, and unlike their previous release, there are no **NIN** nuances to spoil the batch. The Lab, however, aren’t limited to just angst-laden synthcore, utilizing some pop influences to add a warmer dimension to their cold-wave sound. *Fifth Colvmn*, PO Box 787, Washington, DC 20044 • www.hallucinet.com/fifthcolvmn

When **Under The Noise** released *Of Generations and Corruption*, their excellent full-length debut, it created a demand and a craving for more material. In order to fill the void until their next original offering, **Under The Noise** have chosen to placate us with *Regeneration*, a disc full of remixes. Of course, by allowing members from **Hate Dept.**, **Bigod 20**, **Acumen**, **Pain Emission**, and **Swamp Terrorists** to contribute, nobody’s complaining. Although there’s no shortage of talent in the studio during these remix sessions, you should taste the originals first and then go get this. *Cop International*, 981 Aileen St, Oakland, CA 94608 • w3.one.net/~fishtank/cop/cop.html

Unlike Foster’s beer, **Snog** is Australian for synthcore. This duo has cultivated quite a following

with their previous CDs and their **Black Lung** side-project, so there should be some anticipation for *Future*, their new mini-CD. The title track features their traditional blend of techno grooves buried beneath some harsher augmentation, and computer-basted vocals that are delivered in a conversational paced manner. With only seven tracks, three of which are versions of “Future”, I was left kind of hungry. **Out Out**, however, filled up my stomach with their CD reissue of *Pepperbox Muzzle*. Even though this was originally released in ‘91, it is surprisingly comparable to the current crop of aggressive synth-and-riff bloated scenesters. My favorite track is the piano-driven “Admire The Question”, which adds a unique twist to what is known as a ballad. Landing somewhere between early **Leather Strip**, **Numb** and **Twitch-era Ministry**, *Out Out* will definitely appease synthcore-collecting completists. *Metropolis*, PO Box 54307, Philadelphia, PA 19105 • metropol@voicenet.com

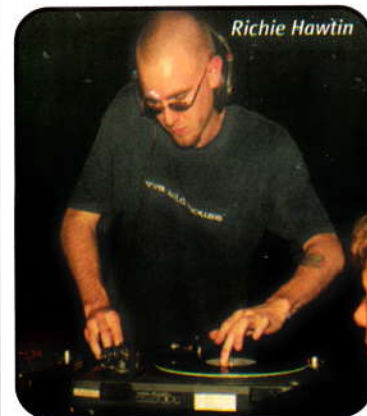
In this era of homages, **Cleopatra** hasn’t been slacking, with tributes to **Bauhaus**, **Sisters of Mercy**, **Pink Floyd**, and now **AC/DC** and **Siouxsie & The Banshees**. **AC/DC** fans will be happy to know that most of the interpretations are as heavy as the originals, albeit with a bundle of programming dropped into the mix. **Die Krupps**, **Godflesh**, **Sister Machine Gun**, **16 Volt** and **The Electric Hellfire Club** all shout at the devil in palatable fashions. On the gloomier side of things, *Reflections in the Looking Glass* pulls together a coven of Banshee-throated women – such as **Switchblade Symphony**, **Collide**, **Mephisto Walz** and **Waiting For God** – who eerily emulate **Siouxsie**’s distinct croon over cybergothlike structures. In fact, the frontwoman for **Sin** showcases a voice with such an impressive range, that even **Siouxsie** will be flattered. *Cleopatra 8726 S. Sepulveda ste. D-82 / LA, CA 90045* • www.hallucinet.com/cleopatra

Any questions or feedback, contact me at: Rowan-Morrison@panhand.com

NMSWMCAD E

With the demise of the **New Music Seminar**, lagging European interest in the **Winter Music Conference**, and the impenetrable New York clique-mentality of the **Billboard Dance Convention**, the **Amsterdam Dance Event** is poised to become the entry-level player in the boozing and shmoozing arena of dance music. Registration was cheap - U.S.\$100 for a pass to all seminars and club nights. Compared to the French **MIDEM** conference, where participants will be stung a hefty U.S.\$1200 in January, the **Amsterdam Dance Event** will become the crucial meeting for small indy labels, underground media, and DJs looking to link up with promoters worldwide.

Sponsored by **Conamus**, the Dutch equivalent of **ASCAP** in America, **AD E** attracted over 700 participants from all over the globe – most of

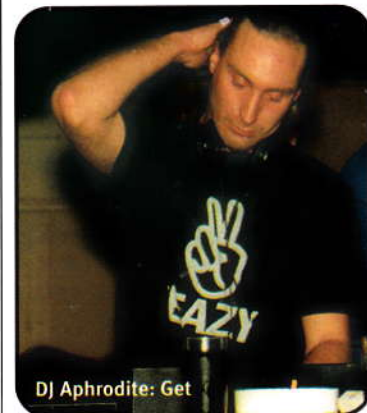


Richie Hawtin

them involved in the trans-Atlantic trafficking of new music. Initially conceived as a method of generating greater licensing revenue from Dutch music, the majority of North American attendees were present for the same purpose. And successful by most accounts. Various US labels reported new deals across the globe, at the same time collecting European tracks for release in the States.

And while business exchange seemed to be the prime directive, information exchange was in great demand. Seminars from topics ranging from **The Future Of Dance to Territory Focus Meetings** for England, The Netherlands and Belgium, and Germany, were generally rammed with people looking for marketing, distribution, and promotion tips.

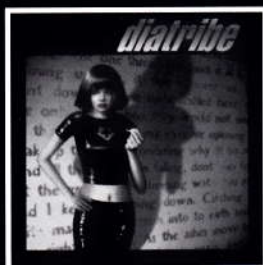
My first seminar as a participant was the **International Dance Media Meeting**. Moderated by **Gary Smith** (**MCE**, **MCM**, **MIDEM**, **Muzik**) the discussion was a wash as audience members slowly evacuated the hall. The reason? Media types are the worst on talking about themselves. If



DJ Aphrodite: Get

COLLECT ALL THREE RELEASES AND WIN A SPECIAL PRIZE! Oh, did we forget to mention that the prize costs \$20 bucks and that it’s a sack of moldy bread.

DIATRIBE



tinfed



Continuing in the Re-Constriction tradition of delivering guitar-toting, sequencer-manipulating thugs, these new releases will not disappoint. **DIATRIBE** and **TINFED** dish out some mean male motherfucker synthcore, while **WAITING FOR GOD** offers a female-fronted angle.

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print interviews were this dry, I think every mag editor there would be looking for work. On the agenda: **print vs. web, media market sizes** across the globe, **BPMs**, BPMs and more BPMs, and lots of nonsense about **British politics**. The news... **Claire Morgan Jones (DJ/UK)** thinks calling a DJ reviews page "BPMs" without actually listing them is OK, dislikes repressive British parliamentarians' attitude towards dance culture, and has to look attentive cause she's sitting in the middle. **Tony Farsides (Muzik/UK)** talks about the imminence of web publishing but crusades for the substance of print, also dislikes repressive British parliamentarians but in a different way I didn't get, and looks baked when not talking. **Dom Phillips (MixMag/UK)** thinks web publishing will do well for *Mixmag*, doesn't seem particularly interested in BPMs, and sits as if waiting for a visit to the principal's office. **Jurgen Laarmann (Frontpage/Germany)** feels his mag has given critical support to the German dance scene, smokes his way through half a pack of cigarettes, and can barely get a word in edgewise. **Nico Di Ceglia (Discoid/Italy)** hardly gets any chance for input and leafs his way through a *Streetsound*. **Frank van den Bold (Bassic Groove/Netherlands)** is severely pissed that he's given little chance to talk at a home-based seminar, sees web publishing as virgin territory, and is more interested

in the ceiling than BPMs. **Morgan Gerard (Streetsound/US)** attempts to champion the still-underground-and-not-as-yet-fully-tainted state of dance in North America, then attempts to conquer the Dutch language while flipping through *Bassic Groove*.

Thank God for a quick retreat into relaxation. Amsterdam couldn't be a better city to hold a conference for dance music heads looking to indulge their hedonistic pleasures. Recreationally, it offers what you're probably already aware of: puffing A-Class smoke from around the world, flowing Heineken for all the dancehall massive, enticing shopping sprees for the ladies, live sex shows with the likes of **Mr. Salami**, some of the world's finest museums, and enough porn to kill John Holmes all over again. Musically, Amsterdam is a good gauge of how progressive the European market is with clubs for house, techno, jungle, gabber, R&B, hip hop, reggae, and everything above and below.

The ADE people had built an impressive lineup of music to choose from for its participants and the local party crowd. Thursday it was a choice of techno at the **Melkweg** with **Oliver Bondzio** and **Unit Moebius**, Amsterdam hardcore at **Escape** with the likes of **Dark Raver** and **Flamman & Abraxas**, an R&B night at **Sinner's In Heaven**, a massive showcase of dozens of DJs including **Jeff Mills** at **Westergasfabriek**, and more.

Friday night the **Paradiso** was hosting a *MixMag* party with **Richie Hawtin**, **Mixmaster Morris**, **Craig Walsh**, and **DJ Eva**. And the Melkweg had a hip hop and drum & bass party with local rap crews, **DJ Aphrodite**, and **DJ Chaos**. More a producer than a DJ by his own admission, Aphrodite tore through two hours of mostly his own material. Cutting up his beats with hip hop, dub, funk, and jazz vibes, Aphrodite increased the level of frenzy with every drop and break. All promoters worldwide - get this man!

After Aphrodite's set, I bounced to the Paradiso just as **Richie Hawtin** and **Mixmaster Morris** had gotten into their respective sets. Morris

was playing a smaller chill-out sized room, perhaps fitting for his organic blend of mellow and trippy beats. One of the leading ritual specialists of the modern trance cult, **Richie** had his followers transfixed somewhere between a manic **Richard Simmons** workout and a drug-induced state of semi-conscious spirit possession.

Saturday night was spent rushing between **Richard Cameron**, **Dimitri** from Paris, the **Wiseguys**, and more at **De Balie's Easy Tune** release party, and the other **Dimitri** with **DJ Sneak** at **Escape**. My only regret is that, like every night, there were so many DJs playing that it was impossible to catch everyone. Missing the likes of **Jeff Mills**, **Tony Humphries**, **Kid Batchelor**, **Daz Saund**, and others was a shame.

But alas, this is the curse of every music seminar. Some participants come strictly for the day business: label reps looking for licensing, new producers looking for exposure, and a variety of people hoping to glean essential information from the panelists. Others come really to party: media types with little else to contribute after their panel, clubbers wise to a cheap all-access ticket price, and straight-up music fanatics. The drawback is that both ends suffer.

You can never go to every panel and go to every club. I wanted to see every DJ and spent half my time running around the city or wasting money on Amsterdam's expensive taxis. This leads to a more serious problem: panelists who partake of the club nights often suffer hangovers or ganja fuzz. Panel audiences, already impossibly expected to gain insight from a one-hour discussion, get somewhat burned if their information sources are half-baked. Nobody's quite figured out how a conference program can work efficiently for all sides, but the Amsterdam Dance Event managed to cater to all tastes with a high degree of success.

Next year's event will probably gather more than 1,000 participants. For you American indie players with some business sense or a desire to acquire, missing this shameless licensing and promotion frenzy would mean you're in a coma. The ADE is an American indie label's dream of the struggle for a global dance economy.

Special thanks to the lovely and talented trio of **Maria Jimenez**, **Marlje Jansen**, and **Saskia**

Bruning for making my first Amsterdam trip possible and for making the entire affair so full of energy and so tightly organized. And thanks to all the people who rushed me with promo after I moderated the Breaking The Unbreakable U.S. Market panel.

Morgan Gerard for Streetsound News!
Photos by **Morgan & Kimberly Gerard**.
For info on next year's October gathering, contact: **Maria Jimenez, General Manager, ADE Postbus 929, 1200 AX Hilversum, The Netherlands. tel: 31-35-621-8748, fax: 31-35-621-27-50 email: info@conamus.nl**

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Mouth Merrill Bainbridge
It's All Coming Back To Me Now Celine Dion (550/Music)
One and One Robert Miles (Arista)
How Bizarre OMC
Happy Days P.J.
Do You Miss Me Jocelyn Enriquez (Classified)
Don't Let Go En Vogue
I Don't Need Your Love Angelina
Fired Up Funky Green Dogs (Twisted)
You Must Love Me Madonna (Maverick)

WKU • NYC www.ktu.com

It's All Coming Back To Me Now Celine Dion (550/Music)
Tonight Is The Night La Bouche (RCA/Logic)
Where Do You Go No Mercy (Arista)
This Is Your Party Amber (Tommy Boy)
I Like It Blackout Allstars (Columbia)
Un-Break My Heart Toni Braxton (Arista)
Do You Miss Me Jocelyn Enriquez (Classified)
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Close To You Fun factory (Curb)
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Where Do You Go No Mercy (Arista)
My Love Kellee (Moonshine)
Blue Skies BT (Kinetic)
Spinning The Wheel George Michael (Dreamworks)
Born Slippy Underworld (TVT)
Give Me a Little Gabrielle (ffrr)
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Jungle Is Dead

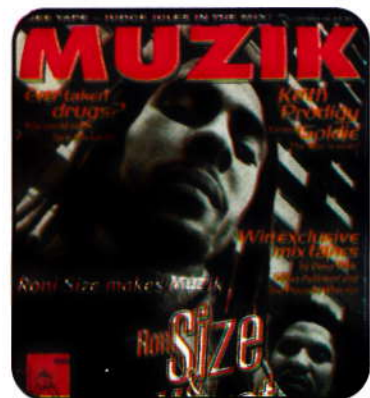
Jungle and the rave scene...

by Rick Bullen • jungle@streetsound.com • www.streetsound.com/jungle

Jungle is dead in the rave scene. What killed it, you ask? For the most part, it's the same things that are endangering the entire rave scene: **wack promoters, young crowds, and silly politics**. But a lot of the blame can also go on the DJs (I speak for my scene here in Toronto, but the reasoning holds up for all of us on this side of the Atlantic). The average jungle party which does not feature big name UK talent, is besieged with un-called for "rewinds" - stops in the flow of the party to replay a hype section of a song. In the UK, DJs use the technique to drive a crowd ballistic. Used improperly, it's the quickest way to kill the vibe at a party. An inexperienced MC or DJ calling for the rewind outside of the context of a UK or dancehall party all too often nukes the emerging vibe of a night. The crowd is an important factor in the rewind problem as well. Proper live jungle is an interactive experience and our North American crowds don't yet have the knowledge to keep up their end of the bargain.

All of this is not a bad thing. It has meant that a lot of the true jungle fans have left the rave scene, and now seek their fix in small bars holding jungle nights, or on the radio. And so, jungle is starting to be heard by a much larger section of the music-loving public as well. Freed from the shackles of the rave scene, jungle is sure to have a bright future here.

Now, on to the music, with five choice tracks that I'm really listening to at the moment. These are cuts that really rise above the weekly deluge of average jungle tracks...



JUNGLE TOP 5

- Roni Size
Represent (V Recordings)
- Ray Keth
Dark Solider (Dred)
- Number 10
Cronic (Cronic)
- L Double
Rinse Out (#6)
- Tribe of Ischiar
Junglist (Salis rmx) (Congo Natty)

Since I was two years old and my mom bought my first record, I have always had a true love for music. It was a way of escaping from good and bad times and it still is – only now I get to tell my story to thousands of people across the globe! Throughout my musical journey I have been through, Rock & Roll, Disco, New Wave, Modern Rock, Industrial, Hip Hop, Techno, and all forms of House music. I've been there, and I've noticed a few **GOOD** things and some **BAD** things along the way. So, welcome to...

Dan's World

After finishing college back in 1990, I decided to leave my home town of Seattle and head to Los Angeles, where I went to my first rave. I was completely blown away! It truly was about Peace Love And Unity. It was a celebration of diversity, people of all walks of life dancing to whatever the DJs threw at them, and the crowd loved every minute of it. The freaked the better! I then knew that this was my true inner calling. I had to be a DJ. Shortly thereafter, I met my partner in crime, **Ron D Core**, we became the **DX2** techno duo, and together we played every major event in LA for the next three years. Shortly after the big climax of the scene, I crashed hard. I had to take inventory and figure out what I wanted out of the scene. I needed to chill out, so I moved to San Fran, which I where

I live now: DJ Dan – member of the **Funky Techno Tribe** collective. This is truly one of the best cities in the US and I'm settled. And as we enter 1997, I'd finally like to take a look back and discuss the good and the bad things about raving in America...

The Good!

1. Getting Respect

House music producers and DJs are taken seriously by the mass media and finally getting the respect they really deserve. I can remember back when you would bring up house music to the average Joe and they would laugh it off as if it were a passing fad like disco in the '70s, or hip hop in its early stages. Today it's very common for the major labels to seek out hot house producers to remix commercial Top 40 tracks. A perfect example is our cover man, **Armand**, and his remix of **Tori** – he com-



pletely turned it out and made the track a huge hit. We're still far behind the UK, where I was stunned to hear house and jungle on rotation on the radio in London, but things are getting better.

2. Great Promoters

Thank God for them! There seems to be only one in every city, but you know when they throw a party that it's going to be slamin', and you can always count on the following things: a killer sound system that is acoustically tuned to the size of the room, great lights and great visuals. He'll have booked smokin' DJs and put them on at a proper time, depending on their style (this is really important for the flow of the night). And last but not least, an awesome space, that is fully permitted, so the party won't get busted and will go to dawn. These are the promoters that the DJs want to play for, and you can guarantee that they will always get top priority – speak-

ing for myself, I know that I always tend to play better for them as well.

3. Established DJs Becoming Producers

This has got to be one of the greatest things happening in the rave scene today, considering that DJs are much more in tune with the dancefloor than producers who lock themselves in the studio all day. I think everyone likes to go and hear their favorite DJ take them on a musical journey, and when they play their own track in the mix, it's a wicked experience for both the crowd and the DJ. It seems to be getting harder and harder for new DJs to break into the scene, and my suggestion is get into the studio! But I do have one complaint on this point as well. There are a lot of producers out there who put out slamming tracks but can't DJ to save their lives. Yet for some reason, promoters hire them and put them on at prime time and it kills the vibe of the party. I think they should be in

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completely separate leagues. Just because you're a good producer does not always mean that you are a good DJ.

The Bad!

1. Dancefloor Etiquette

As we all know, a dancefloor is for dancing. I can't tell you how much it pisses me off when the break dance circles ruin the dancefloor! As a DJ, I don't practice all week long to go play, and then have a bunch of selfish punks clear out the middle of the dancefloor to do their little show. It makes me want to turn the music off and go out and kick some ass! It's about as rude as a kid putting his pet rat on the table at dinner time. If you have to do it, go off to the side of the floor so you don't ruin it for everyone else. Sitting and standing on the dancefloor is another issue. Don't clubs and parties have places to socialize other than the dancefloor? For God's sake, people are trying to get their groove on, and the DJs are feeding off this energy. If you didn't come to dance, then get the hell off the dancefloor! I know this sounds a bit harsh, but I'm speaking for all the DJs as well as dancers who paid good money to come and groove.

2. Bad Promoters

These are generally the promoters who are concerned about their pocketbook and nothing else. When you pay good cash to get into a party, you expect a lot more than just a stale room with bad sound. As a DJ, you can count on the following things from bad promoters: If you've traveled from out of town, you can expect to stay in a roach motel; you'll be driven to the airport by some cracked-out raver who has not slept in five years and of course cannot find the airport to save his/her life; and a bootleg copy of your set flying around that sounds crappy because you were recorded on a walkman, playing on a bad mixer with no monitor! And sometimes, as an added bonus, you'll find the tape being sold at stores all over the city. And finally, why is



it that some promoters assume that just because you're friends with them, they can pay you a lot less than your current rates - even though they made a killing?

3. Partying For The Wrong Reasons

When I first started DJing people came to dance and be with their friends as well as make new friends. That's what brought the good vibe. I have noticed that in some cities, getting off their heads has become more important than dancing and socializing. Don't get me wrong, people have been getting off their heads at parties since the dawn of time, but it's really sad when this becomes more important than the dancing, social aspect of the party.

In conclusion

1997 is going to be a great year for house music and the American scene. I look forward to producing more tunes with my partner Jim, and traveling to great cities and new countries as well. Peace Out!

DJ Dan

DJ Dan can be found out playing at raves across the country and on the mix CD, Loose Caboose, available from VRG Records. You can also involve yourself in the continuing saga of Dan'sWorld, where else but ONLINE, with multiple chatboards devoted to furthering each of the DanPoints made right here: www.streetsound.com/dansworld...

Streetsound WebKit: Reggae 1.0

The search engine at www.excite.com just turned up 26,513 Web documents containing the keyword "reggae". We know you don't have to wade through them all to see what's going on with reggae on the Net. In fact, for your speed-surfing pleasure, we offer just ONE recommended reggae link as a gateway to all the rest:

Jammin Reggae Archives <<http://orpheus.ucsd.edu/jammin/>> - This well-established, personally-maintained reggae resource contains a solid and extensive collection of both links to other sites and original material archived right here, including a fine Jamaican patois dictionary. Five or 10 minutes spent simply skimming the link titles on the first couple of levels is all

you need to get directed to the state of reggae, dancehall, dub and Jamaican/Caribbean-related web reality.

ABOUT STREETSOUND WE-BKITS:

WebKits are quick and easy launch tools that let you zero in on the best online resources for specific music styles and other pop culture topics. They're equally useful for locating hard-to-find topics, and for cutting through search engine overload when the choices are just too many to handle. Streetsound WebKits are regularly updated in Streetsound Online - check <www.streetsound.com/webkits/> - and selectively published right here in print.

This month our cyberNRGized duo of Troy Mathews and Jason Davis select nothing but the best songs and artists in the HI-NRG/Euro world...

Best Euro-Energy Songs For 1996

1. NO MERCY

Where Do You Go? (BMG/Arista/US)
A groundbreaking track which is 100% platinum. The exquisite use of male vocal, rare these days for Euro/NRG, is phenomenal. This will be used for years to come as a timeless hit from the mid-'90s, and, I suspect, will be covered by many different artists as well.

2. CAPTAIN GQ

Here I Come (NuMuzik/Canada)
This track is definitive Euro/NRG. Every important element in the genre is present, and the song packs enough energy to launch a Saturn 5 rocket! Energy is what it's all about.

3. ICE MC

Give Me the Light (Clubzone/Germany)
Again, this song (produced by Masterboy) defines what Euro/NRG is all about. The different male rap - more of a rasta rap - works dynamically along with the sultry/dreamy female vocal, bringing this track to a glorious crescendo time and time again. The simple yet infectious melodies and rhythms are totally Euro. A masterpiece.

4. CULTURE BEAT

Crying in the Rain (Sony/Germany)
This track comes on when your at home, the office, or at the club and you just lose yourself in it's power. So, so energetic and wonderfully arranged. The dynamic use of synths and percussion is flawless, flawless, flawless.

5. EMJAY

In Your Arms (NuMuzik/Canada)
Power! What else can I say? Pure, hard-hitting, floor-shaking magic. Melodic for days, this one slams out 100% fun and is right in your face.

6. MR. PRESIDENT

I Give You My Heart (Warner/Germany)
Ultra fun and ultra smooth. That's what Euro/NRG is supposed to bring about in you when you listen to it. This track is so beautifully arranged and sung, the lyrics are well-thought-out and placed, it brings a smile to your face.

7. MASTERBOY

Show Me Colours (Clubzone/Germany)
A totally unmistakable Eurodance gem! Masterboy really know how to use their computers and sequencers - REALLY. A flawless piece of work, it brings you right up there and doesn't let you down.

8. KEN LASZLO FEAT. JENNY

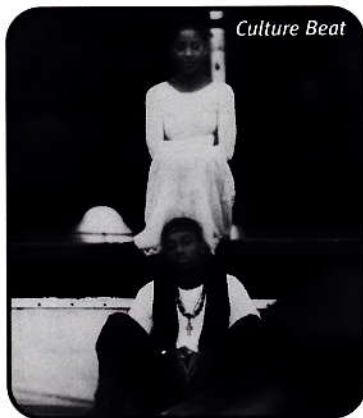
Whatever Love (S.A.I.F.A.M./Italy)
I couldn't leave this one out. From Mark Farina's capable hands comes this Italo-dance classic. The track utilizes every good aspect of Ken's mighty voice, certainly one of the best in Euro/NRG since the genre began in the '80s. Jenny's vocals are nothing to dismiss either, very powerful yet angelic at the same time. The sing-along quality this track radiates is irresistible.

9. CULTURE BEAT

Inside Out (Sony Germany)
Shimmering, totally awesome production, unforgettable lyrics, top of the line vocal and arrangement, instant Euro classic.

10. IN MY HEART

Another Crack Fourteen 14 (DUE Italy)
Euro/NRG storytelling at it's best! If ABBA were still together they'd be quite jealous. This is instantly infectious and utterly well made. Very high quality production and vocal arrangements happening throughout.



Best Euro-Energy Artist For 1996

1. MASTERBOY

Masterboy deserves 1st place without a doubt. Their work in 1996 has been nothing short of phenomenal. Besides writing and producing their own string of hits, they've also been responsible for helping groups like ICE MC and Mr. President produce hits of their own. Musically, Masterboy shows that they are capable to write hit after hit after hit. They have a strong sense of what powerful and classic Euro/NRG is all about, and go about writing it with a passion.

2. CULTURE BEAT

Since 1993's "Mr. Vain", Culture Beat has shown incredible staying power and dominance in the Eurodance field. They are also showing everyone that they can change with the times and trends, both musically and visually. Their music will go down in Eurodance history as being among the best to come out of this decade, and thus, will influence future Euro/NRG bands which don't even exist yet.

3. ROBERT MILES

THE success story of 1996. Robert Miles (aka Roberto Milani) has taken the dance music industry by storm. With the release of "Children" early this year, he's gained instant international stardom and recognition. Follow up hits "Fable" and more importantly "One and One" show that he's not going to fade away like many shooting stars do. This guy's got the talent to go even further and do more amazing work that what we've seen so far.

4. BLUE SYSTEM

What would Euro/HiNRG be without Blue System? A lot less vibrant and eclectic, that's what. Dieter Bohlen is a true genius in every sense of the word. With the release of "Laila" late last year and "Only With You" last summer, he continually shows the industry that he can change and adapt to any musical style. His classical training background would likely explain that. His new CD "Body to Body" is no exception, truly a work of art with many new gems to be found on. On a personal note, I'm pissed off at most North American Euro/NRG labels for not recognizing this guy - what's the problem? His work in TOTALLY radio and club friendly. Wake up North America and smell the coffee!!

5. FANCY

Fancy, HINRG's master. As Jason Davis said, Fancy is an artist who creates music where lyrics reflect reason over rhyme. Fancy is without a doubt, an icon of the Euro/HINRG genre, and shows (as Dieter Bohlen) that he's not throwing in the towel any time soon. This year's release "Colours of Life" (GIB Music, Germany) cements that statement. The single "Deep Blue Sky" from that CD is another instant classic from Fancy, as all of his long time fans will recognize. Also, "Way of Freedom", "Peace & Harmony", and "Changing My Ways" are close seconds for perennial Fancy enthusiasts. Described by Bobby Orlando as being "very intelligent", Fancy is totally amazing. Look for his 1st Christmas album "Christmas in Las Vegas" available now on import from GIB Music (Munich) - he's chosen some of the best classic Christmas songs, and has covered them in his traditionally perfect style.

bernard rosenburg's streetsound freestyle

Coro

Do Unto Me (Cutting) From the team behind Lisette Melendez and Corina, producer Carlos "After Dark" Berrios and songwriter Franc Reyes, is Coro's new-found hit, "Do Unto Me", a combination of classic '80s electronic sounding freestyle and the 1990 new school style with a fresh feel for today's freestyle fans (212.868.3154)

Jocelyn Enriquez

Do You Miss Me (Classified/Timber!/Tommy Boy) Bay Area beauty beats all odds again with Glenn Gutierrez personal love story, breaking Billboard's Hot 100 chart, helped by a merger of Classified Records with Timber!/Tommy Boy Music. (212.388.8363)

Ron Esco

Give Me Your Heart (After Dark) One of Berrios' most brilliant conceptions, replaying the memorable line of Yazz's "Situation" for an old school flashback, with a deep, rich bassline, hard beats like those found in freestyle classics - a great creation by New York's Ron Esco. (718.997.9466)

Buffy

No One (Velocity) Also from California and reaching Billboard heights in '96, Buffy follows in the footsteps of "Give Me (A Reason)" with a very poppy, energetic production by Dadgel Atabay, that's bound to create attention and continue generating sales of her debut LP, *First Love*. (510.487.4447)

Lil Suzy

Just Can't Get Over You (Empress Music/Metropolitan) Suzy's final single from her recent album, *Life Goes On*, already causing a commotion across the country with Victor Franco's frequency-friendly remixes. (201.483.8080)

Isaac

In My Heart (ZaZa/SOS) Another 20 Fingers Chicago smash like Rochelle's "Praying For An Angel", holding major radio - appeal with a memorable sing-along chorus in two valuable versions, one JJ Flores-style and one by Charlie "Babie" Rosario. (708.387.7100)

Michelle Lee

Will You Ever Love (Strong Island/ZYX) Strong Island's first single in their deal with ZYX, is one of the hottest items out sporting an uplifting production that will bring out the dancer in all of us, with

a passionate voice that should capture attention of all Freestyle lovers. (516.253.0820)

Lisette Melendez

Time Passes By (Fever/Warlock) After finding success in other areas of dance music, new school queen returns to her roots for a Fever Records freestyle compilation with another Berrios new school scorcher, proving once again Lisette is a natural for the genre. (212.586.6900)

Judy Torres

Holding On (MicMac) The favorite from the MicMac full-length *Freestyle Reunion*, reminds us just how amazing and unique Judy's voice is, backed by Micky Garcia's innovative electronic production with trip hop and house influences adding a new vibe to his work. (212.253.9667)

Susan Santiago

Open Up Your Heart (Daisy Lady) Buffalo freestyle sensation is off to a dynamic debut that's already being binged away on mix shows across the country, for an incredible introduction to her debut self-titled LP. (718.409.1172)

Rockell

I Fell In Love (Robbins Entertainment)

Lorenzo D'lan

If You Were Mine (Artistik/MicMac)

Denine with Collage

Love Of A Lifetime (Metropolitan)

All-In feat. Michael Anthony

If This Is Love (Artistik/MicMac)

Tony Bishop

Father Figure (Captain)

Tonasia

It Must Be Love (CRE/Metropolitan)

Marisol

Beginning Of The End (Artistik/MicMac)

Heidi Mathus

Tables Turn (Wise Guy)

L.A.W.

Missing Your Love (Strictly Hype)

Peter Fontaine

One Moment In Time (Metropolitan)

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Artifacts **That's Them** (Big Beat/Atlantic)
STOP SLEEPIN'!!! If their first single "Art Of Facts" is any indication of their newest, this LP's gonna be a must. [US/rap]

Big Noyd **Episodes Of A Hustla** [LP] (Tommy Boy)
From the Infamous Mobb Deep camp comes this kid's jail-time-delayed LP. The Mobb are on a few tracks, but Noyd can definitely hold his own and then some. [US/rap]

Byron Stingily **Get Up** (Nervous)
Already massive as a promo, this one is only going to get bigger. "Rockin, reelin'!" [US/house]

Camp Lo **Uptown Saturday Night** [LP] (Profile)
You heard that "Luchini" joint? This is fresh and original in a hip hop world saturated with monotony. [US/rap]

Cevin Fisher **I Want Music** (Subversive)
Another strong showing for NYC global house. [UK/house]

Common **Big Illinoisi** (Relativity)
Formerly Common Sense, and one of the few artists allowed the time to develop properly. (He already threw the lyrical beatdown of the year at Ice Cube with "The Bitch In You".) [US/rap]

Coro **Do Unto Me** (Cutting)
A combination of classic '80s electronic sounding freestyle and the 1990 new school style. [US/freestyle]

Daft Pink **Home Work** (Virgin)
Their debut album - who'll pick them up in the US? [France/progressive]

Darlesia **Everlasting** (IQ)
Dobre and Jamez pump out a commercial house jam. [UK/progressive]

Deep Bros feat. S. Armstrong & Barbara Tucker **Keep On Lovin' You** (Azuli)
Absolutely slamming double pack of M&S mixes of top garage tune. [UK/house]

DJ Pierre **Jesus On My Mind** (Twisted)
Twisted scores with this typical Pierre pumping production [US/progressive]

Fine Young Cannibals **The Flame** (MCA)
Our cover man drops his latest remix. [UK/house]

Fonda Rae **Living In Ecstasy** (Wave)
Disco veteran storms back. [US/house]

Ghostface Killah **Wildflower** (Razor Sharp/Epic)
Tony Starks lets loose on shortly with a verbal ass whip-pin'. Smooth, and the string sample will definitely play on your brain. [US/rap]

streetsound global 50

The Global 50 is Streetsound's all-new, exclusive in-house pick of the 50 most action-packed new music tracks out now. This eclectic selection - covering all street-music styles - is compiled from a wide range of sources, and final-edited by the Streetsound staff. Ultimately, it's purely subjective. Each entry is selected on its own merit, considering quality, commercial potential, and underground buzz action. Sorted alphabetically by artist.

Global Mind **In The Heat** (Smokin' Beats)
Garage mixes abound on this double-pack from the happening Smokin' Beats label. [US/house]

Groove Box **The More You Want/Casio's Theme** (Nite Grooves)
Hyped-up release featuring Louie Vega SFG fave. [US/house]

H-Man **Fiesta De Disfraces** (Chilli Funk)
Future house-funk from very promising new label. [UK/house]

Heavy Handed **Raw Airs/Do Yourself Some Good** (Whatnut)
Buzzing in the UK, acid jazz/jungle from upstart Canadian label. [Canada/acid jazz]

House Coffee Boys **Nipple Fish** (Rampant)
Rampant return with an uplifting funky breaks. [US/progressive]

Jamiroquai **Cosmic Girl** (Work)
The funky one returns. [US/acid jazz]

JB3 **Forklift** (NovaMute)
Beltram's original gets a new life courtesy of Luke Slater. [US/hardcore]

Jocelyn Enriquez **Do You Miss Me** (Classified/Timber!)
Breaking Billboard's Hot 100, this marks the merging of Classified with Timber!/Tommy Boy. [US/freestyle]

Joi Cardwell **Soul To Bare** (eightball)
Another #1 Billboard Dance cut? [US/house]

Jungle Brothers **We Got It** (Gee St.)
"The Native Tongues have officially been reinstated." The JB's are third up to bat, let's see what happens. [US/rap]

Kim English **Nightlife** (Hi-Life)
The classic '95 house cut gets the remix treatment for '97 [UK/house]

Komputer Kidz **Rude Train** (Maxi Tracks)
Maxi back on a roll with more goodies, this one from Byron Burke. [US/house]

L Double **Rinse Out (#6)** (Rinse Out)
Latest 12" from super-hot London jungle DJ [UK/jungle]

Large Professor **Ther LP** [LP] (Geffen)
Bottom line: very few MCs out there bring intelligence, skills, and fat beats together like LP. [US/rap]

Laurent Garnier **Crispy Bacon** (F-comm)
Tough and wicked techno-house with acid and groove. [France/progressive]

Lofty Love **Nu Skool Sampler Volume 1** (Yoshitoshi)
From the Deep Dish label, tuff house flavors. [US/house]

Los Brillanticoicos **Pa Curubande Me Voy** (Kubaney)
Choice salsa track. [US/Latin]

LTJ Bukem **Earth Vol. 1** (Good Looking)
Bukem, Doc Scott & friends present posh four-record box set: hip hop/jazz breaks at 33; junglists at 45. [UK/jungle]

Mighty Dub Cats **It's Just Another Groove** (Sm:je)
Another potential crossover hit. Check the cool remixes. [US/progressive]

Mobb Deep **Nighttime Vultures** (Loud/RCA)
Raekwon guests and holds his own, but P is just the illest. Havoc shows off production skills. One of the fattest tracks around. [US/rap]

Molasses **Meditation** (Ubiquity)
Cypress Hill and Me Phi Me collaborator releases instrumental atmospheric hip hop beats out of the Glue Factory studio. [US/acid jazz]

Mykal Rose **Nuh Carbon** [LP] (RAS)
Rumored-to-return-to-Black Uhuru singer Rose delivers

14 cuts of perfectly produced reggae - one of 1996's finest reggae LPs. [US/reggae]

Mystical Influence/Sniper **Dub Plate Pressure/The Game** (Vinyl Syndicate)
Toronto jungle brothers skull-split this test pressing to set a new definition of hard step. A local dub plate killa! [Canada/jungle]

NYC Peach Boys **Stay With Me** (FB)
Lenny Fontana remixes legendary Larry Levan production. [US/house]

Oshawa **On It** (Flower Grooves)
The future of Wild Pitch. [Holland/progressive]

Queen **You Don't Fool Me** (Parlophone)
Jam & Spoon deliver a beautiful trance house reworking from the Freddy Mercury song book. [UK/hing/Euro]

Redman **Muddy Waters** [LP] (Def Jam)
Loved everywhere, Redman is beyond coastal boundaries as *Muddy Waters* will "blow our minds" 9-7 style. [US/rap]

Regis **Gymnastic** (Downwards)
Double-pak full of full-on minimal techno in its finest moment. [UK/hardcore]

Reprazent/Roni Size **Reasons For Sharing** (Talkin' Loud)
The sound of 21st century soul. [UK/jungle]

Ron Esco **Give Me Your Heart** (After Dark)
One of Carlos Berrios' most brilliant conceptions yet. [US/freestyle]

Slacker **Scared** (Loaded)
Big buzz track from the always innovative Loaded [UK/house]

Stephanie Cooke **Holdin' On To Your Love** (King St)
Mood II Swing tuffen things up here in their unique way [US/house]

The Braxtons **The Boss** (Atlantic)
MAW mixes wreak havoc in the UK. [UK/house]

Tzant **Hot & Wet** (Logic)
Diva-driven crossover hit [UK/hing/Euro]

Various artists **Rhyme & Reason** [sdtk LP] (Priority)
Hell, most soundtracks do better than the flicks they come from anyway. [US/rap]

Vince Ailey **Bachelor Apt.** (Vinyl Peace)
Four brilliant percussive and progressive house tracks with an essential house music roll call to boot. [Canada/progressive]

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