

# dance FLOOR

Last night I hosted a radio show and played a track off an advance tape I had of a new hip-hop album. Suddenly the phones went crazy. More. It was even suggested that my body would be physically altered unless I played at least two more tracks. Now only two acts seem to receive this sort of attention, one being Public Enemy. Who was it? THE BEASTIE BOYS, of course. When the first singles by the beasts of rap were delivered forth in 1985-6, they unleashed a kind of dancefloor mayhem not seen before or after in Auckland. At the Asylum we had to stop playing the bloody things, it got so out of hand; hundreds of people body slamming and punching the air. When Rick Rubin said in 1985 that radio would have to play the Beasties or the kids would tear the stations to bits, he wasn't too far off the mark.

Anyway, they're back. *Licensed To Ill* was one of the best and most important albums of the decade, and if you don't know why that is, you really don't know what time it is. But to follow that long player up ... well, most people seemed to think it was impossible, and when nothing was heard from them, it seemed that the band agreed.

Obviously not. *Paul's Boutique*, the album, on a new label, is a killer. Thinking man's hip-hop deftly produced by the Dust Brothers (the Delicious Vinyl guys), the record does away with much of the old Beasties sound. The obnoxious vocal duelling is still evident and the wit is sharper than ever and twice as smutty, but gone is the metal and Rubin's hard rock posturing. Instead of the Sabbath and Zeppelin samples, you get the Isleys, Kurtis Blow, General Saint and even the Beatles. *Paul's Boutique* is out here late August and is the smartest hip-hop album since DE LA SOUL. Their new single 'Say No Go' was also their first but is now dressed up in a smart new remix by Marris lads CJ MacIntosh and Dave Dorrell. Expect a hit. Expect the album locally very soon.

Staying in NYC, one of the oddest and best singles this month is the weird 'Dowhatyalike' by DIGITAL UNDERGROUND on the ever reliable Tommy Boy label. What does it sound like? Take one part Clinton, one part Doug E Fresh and mix in De La Soul and you're almost there. Another unusual NY disc is LIL LOUIS's 'French Kiss', a monotonous 10 minute plus instrumental that happens near the end. But it's gone through the roof in America in England. You have to hear it to understand. But then again, you'd have to understand to hear it.

More from the east coast: LIZ TORRES' 'Payback's A Bitch' is an excellent slice of almost spoken sassy Latin House that has nothing to do with James Brown; 'Happiness' by NICOLE on Sleeping Bag is a pretty average bit of Chanelle / Adeva styled garage dragged to life by a def Chep Nunez mix; SYBIL's 'Don't Make Me Over' has a gorgeous melody and vocal over a 'Keep On Moving' style rhythm and is highly recommended; TONI SCOTT's hip-garage style 12-inch 'That's How I'm Living' is pretty much in the style of the Precious single I reviewed last month

and just as compulsive, with sharp piano, slick almost Jamaican rap and a great B-side; 'I'm Glad You Came' by BAS NOIR is a fairly jazzy garage side that somehow doesn't quite click with me and is not a patch on their last single.

KRAZE's 'Let's Play House' is another record that doesn't have the same sort of impact as its predecessor — too obvious and too similar; JUMP's 'Making Love In The Jungle' features Russ 'Gotta Find A Way' Brown on lead tonsils and is hot, animal noises and all. Now Russ is a Manhattan coiffeur (that's a hairdresser, to 89FM listeners) with a wonderful voice, but three singles in five years is not exactly prolific is it? There must be money in blowdriers.

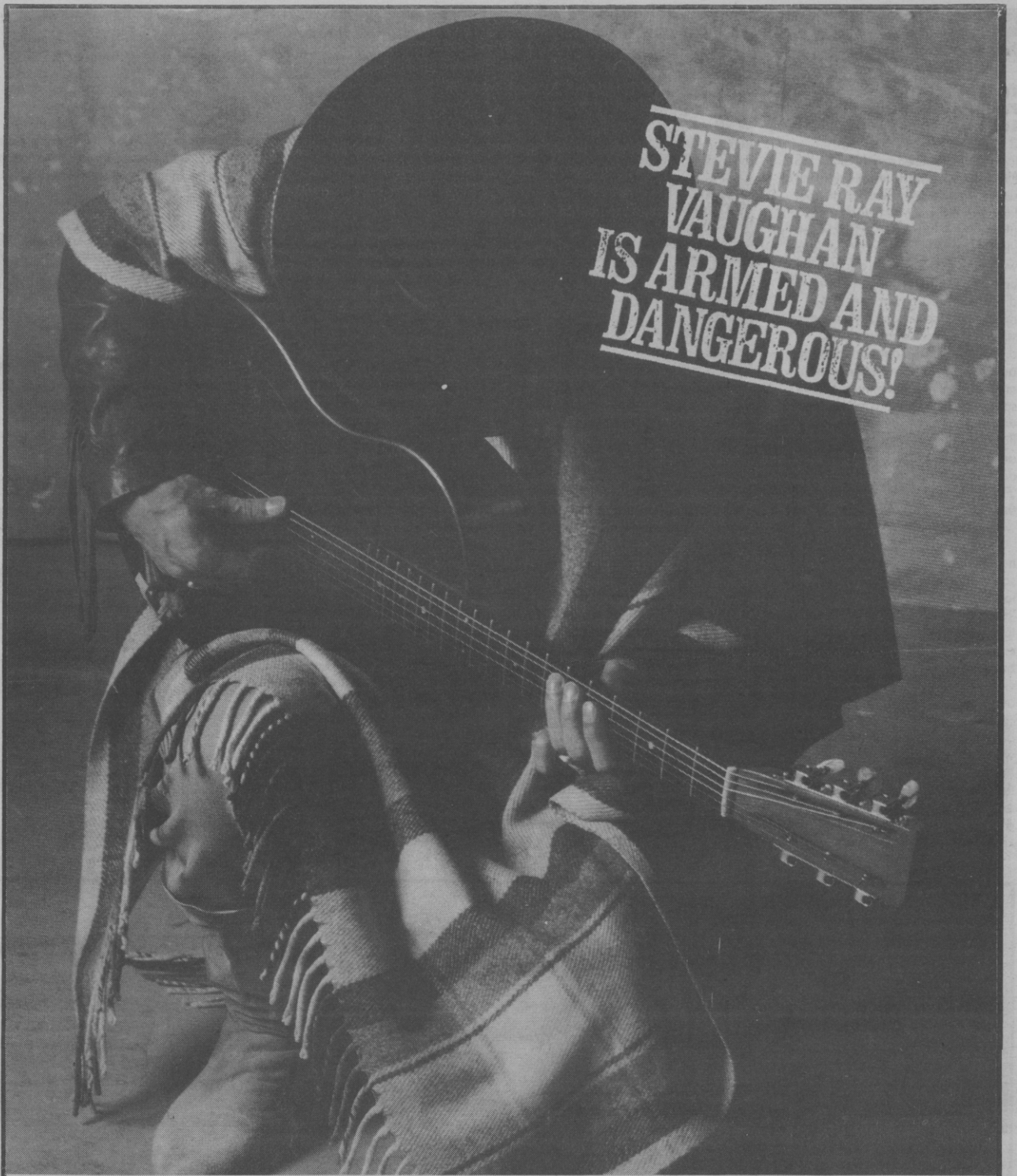
There are a couple of recommended garage compilations around on import at the moment. First up is *Paradise Regained* (a reference to the legendary Paradise garage club), a collection of BLAZE produced contemporary tracks, while the other *Garage Classique* is both old and new and includes the much sought 'Don't Make Me Wait' from the PEECH BOYS outa '83. Both albums are worth your money.

On Chicago's DJ International label the JULIAN "JUMPIN" PEREZ single 'Ain't We Funky Now', with Kool Rock Steady on vocals is probably the hardest hip-house disc yet, with great mixes from Tyree, Fast Eddie and Joe Smooth, whose own single is 'I'll Be There', one of the standout tracks on his wonderful *Promised Land* album remixed by Tony Humphries. Finally, outa the windy city, house pioneer FARLEY JACKMASTER FUNK has done another cover, this time Lynn Collins' 'Think', the basis of half the hip-house records made, which sounds wicked on the dancefloor extremely loud. Sort of hip acid soul house.

Over in London they're going crazy over something called Swingbeat, which is something the rest of the world has known about for ages. Heard of BOBBY BROWN? He's Swingbeat. It's that hip-hop and soul amalgam that appeared a couple of years ago with people like Tony Terry, Keith Sweat and Levert. The main men are the TEDDY RILEY / GENE GRIFFIN crew (who record as GUY) and LA and BABYFACE (who record with The Deelee) and between them they've sold millions of records stateside whilst remaining relatively unknown in England as it went all crazy over House and rap. Now the British hipsters have shoved the Bobby Brown single, the relatively weak 'On Our Own' from *Ghostbusters 2*, to the top of the charts, and *The Face* is touting New Yorker REDHEAD KINGPIN, a rapper produced by Teddy Riley and his brother Markell, as the next big thing. Redhead's single 'Do The Right Thing' was rejected by Spike for the movie, but it is a pretty groovy bit of hip-hop with a backing that could've come straight off the Guy album.

But my favourite single this month is the new YOUNG MC record 'Bust A Move' / 'Got More Rhymes'. The top side has a wicket groove with a smart sample from Diana Ross's 'Love Hangover', while the flip is a slower, more soulful feel, not unlike Tone Loc's 'Loc'ed After Dark'. This may be too good to crossover, but whatever, it's out here in a few weeks.

That's it, I'm outa here.  
SIMON GRIGG



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