



**TECHNO**



**HOUSE**



**GARAGE**



**HIP HOP**

**THE SOUL MINE**

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**LOOKING FOR THE PERFECT BEAT? ■ BOX PLAYLIST Sept 1st '92 ■ INNER CITY - Praise** (Future Sound of London Mix) (Ten Promo 12") Kevin Saunderson's trancy anthem. If you want a pop song, this isn't it ■ **AKEMA - So In Love** (Jungle Love Dub) (Nervous 12") A big fat bouncy ragga bassline on a track that defines the sound of New York in '92 ■ **KENNY "DOPE" GONZALES presents Axxis-EP** (One 12") Four tracks of underground dub from a Master at Work, ranging from from housey grooves to hip-hop ragga, full of teasing samples. Massive ■ **PHOTON INC - Give A Little Love** (Strictly Rhythm 12") Salsoul revisited, with an epic 15 minute deep pulsing instrumental from Chicago's DJ Pierre ■ **EPMD - Crossover** (Def Jam 12") Eric and Parrish sample Roger Zapp, and create their best single in years ■ **HAVANNA - Schtoom** (White Label) From north of the border (Scotland), a groovy bassy tribal groove ■ **REESE PROJECT - Colour of Love** (Network 12") Saunderson again, with a rousing gospel/soul track that causes serious mayhem ■ **GRID - Figure of Eight** (Todd Terry mixes) (Virgin 12") Remixed to hell by the Tee, with 5 essential hard dubby mixes. Not for the faint of heart ■ **TEN CITY - My Piece of Heaven** (East West 12") Produced by Morales, an absolutely glorious soul gem and one of the year's best ■ **DINA CARROLL - Ain't No Man** (A&M 12") CJ MacKintosh has taken a stylish soul track and turned it into a garage monster, in the current 70s style ■ **Rachel Wallace - Tell Me Why** (Suburban Bass 12") Sort of tribal soul from Essex (!!), and full of hooks. Cool as fuck ■ **DJ AMIN - Give You** (Strictly Rhythm 12") From Switzerland, discovered by Tony Humphries, and number one in the UK Club chart. Bright, bouncy and lush ■ **GRAND PUBA - 360 Degrees** (What Goes Around) (Elektra 12") The former Brand Nubian mainman has a crossover killer with this progressive, Gladys Knight sampling, tune ■

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# GROOOOVE

What It Is Where It Is Who It Is

## VARIOUS ARTISTS

**The Rebirth of Cool**  
If you've had your hair cut lately, or enjoyed an espresso, then you must have heard this album. This album is the best Jazz Rap Funk you're gonna hear in a very long time. If you want to get laid then try playing this before, during, and after. With the exception of the X-Clan who I've never liked this is a sublime album, everyone from Mica Paris to Young Disciples to Dream Warriors, Galliano, Gang Starr, and more.

★★★★ NICK D'ANGELO

## MASS ORDER

**Maybe One Day**  
Big, black and boring! The kind of Soul you'd only find in a fish shop in Twizel. It's basically *In The Bag*, I don't think.

★ SWEET FH

## SIR MIXALOT

**Mack Daddy**  
I always thought this was the Miami Bass sound, but Mixalot comes from Seattle so what do I know? I know I just love *Baby Got Back*, and if you do too you'll love this album. Mixalot's got old school *Attitude* and isn't afraid to dis the Hoes and pull down the Perpetrators. The production is incredible, it's sooo *Crisp* you just wanna roll the windows down and pump that bass real loud.

★★★★ ND'A

## VARIOUS ARTISTS

**Mo'Money (Soundtrack)**  
As someone fabulous once said: *Nothing in life is free*. This soundtrack is EXCELLENT! What more do you want? Luther Vandross, Janet Jackson, Jam & Lewis, et al.

This album is basically an ice-cream dream, a Lifestyles of the Rich & Famous kinda thang. Its pure funk/rap/pop/disco/black/jazzy/girlie music.

★★★★ SFH



Galliano

## ERIC B & RAKIM

**Don't Sweat The Technique**  
The title could be a word of advice to all the new crews looking for that new style. Rakim & B know where they're at and are quite comfortable doing what they do: a funky-ass groove with Rakim's distinctive rap style. Not that they can't kick it with tracks like *Pass The Hand Grenade*, and *The Punisher*. Rookies could do better than tune in to these old masters.

★★★★ ND'A

## THE BRAND NEW HEAVIES.

**Heavy Rhyme Vol 1**  
The Yanks may try to dominate the "black" music charts but FUCK THEM. The Brand New Heavies are here. BNH have recruited an awesome array of rap talent including Main Source, Gang Starr, Grand Puba, Master Ace, Kool G Rap and others—all used to good effect.

★★★★ SFH

## MMG - 2 BLACK 2 STRONG

**Doin' Hard Time on Planet Earth**  
This NY crew are old school beats in a Rhyme Syndicate stylee. It's like tuning in to a time warp. They even have old school names like War Child,

Mean Gene, C Dogg, and my fav: Dark Chocolate—The Devil's Food Cake Lover. The crew is headed by Johnny Marrs and they are definitely *5 Angry Young Men*. Good hardcore beats but nothing to distinguish them above the pack.

★★★ ND'A

## ME PHI ME

**One**  
This is just what the world has been waiting for: New Age Acoustic Rap. Actually it works. Me Phi Me looks like the sort of staunch Mo'fu'er you find in *Full Force* videos but he's obviously a Deep and Thinking Person. He's a poet with a spirit and style reminiscent of *The Last Poets*. If you're in the mood for a real live bass drum with a 12-string guitar (and some JB and *Sly Stone* samples thrown in for good measure) you'll enjoy this. I did, after a second listen.

★★★ ND'A

## MO' BETTER BEATS:

- ★★★★ MACKIN'
- ★★★★ SLAMMIN'
- ★★★ HELLA
- ★★ MO'KAY
- ★ GIGGIDY GIGGIDY

# TECHNOBRAIN

Anyone who watches television, reads the papers, or perhaps even listens to the radio could be excused for thinking *Techno* doesn't exist in NZ. Arguably the most powerful new form of music to emerge since *Rap* in the late 70s, like most new genres NZ is light years behind the rest of the world. Well, maybe the UK at least. In England *Techno* is outselling ALL other music forms, with at least 4 or 5 singles always dominating the Pop Top 10. Whereas in NZ it is the Michael Crawford and Neil Diamond compilations that are TV advertised, in the UK it is *Kickin' Techno Vol 1*. In the US *techno* sales don't make the Pop Top 10 but LA and NY do enjoy a warehouse rave scene every weekend catering to 10,000 plus people.

In Dec 91 Bassline Records in Auckland thought it was time to get *Techno* sales in NZ moving. They began promoting what has become the country's largest regular techno rave: The Brain. Pooling the best of local DJ talent the first Brain party attracted a little over 400 people to the DTM nightclub. So began the buzz, and Bassline have since put on another four one-night Brain Raves, each one to larger audiences. They have now reached sellout status.

Although normally up with the play, it wasn't until Brain 5 that I decided to check this scene out. Personally I hate Bleep Music, it's all so repetitive and mindless, but that's what people used to tell me about rap so I figured maybe there was more to it than my simple musical prejudices. As soon as I got to the club it was obvious there was much more to it than that.

It's all about Youth. Unless you have access to the mind altering drugs (some prefer the term stimulants) you need to be young, fit and healthy to cope with *Techno*. Being old, fat, and unhealthy I elected to park at the bar and watch the young folk enjoy themselves. There were hundreds of sweaty young ravers, arms in the air, all

whistling as loud as possible to be heard over the booming system. They call themselves The Whistle Posse and you'll find them at any rave. (Actually I first heard them at the Def Jam 87 Tour in the UK, but as I said, things take a while to reach down here).

Like most clubs everything is dark, but unlike other clubs *Techno* feeds the crowd on laser lights and the BPMs never drop below 130. I argued with one of the DJs at the bar about one track which sounded to me like Run DMC's 'King of Rock' being played at 45rpm rather than 33, but I was assured it was the latest import from a techno band whose name I couldn't catch. I made a mental note to book some studio time and play 'Planet Rock' at 45 and throw in some synth stabs on top. Should make me rich.

At about 1am local techno band XLR8 took to the stage, and went straight into a most impressive intro. Sadly someone tripped a cable and everything went dead. This is why musicians deride the techno sound—it's studio driven and therefore difficult to perform live. Full marks to XLR8 for trying but they were swept off stage as another DJ took over. The crowd were once again one amorphous writhing mass on the dancefloor.

It's sort of like watching the flames of a fire—there's really nothing to look at but you can't take your eyes away. Without focussing on anyone in particular I saw a faceless mass of young nubile bodies with pouty lips, sweaty breasts and bodies bouncing up and down. Concerned that my efforts to soak up the atmosphere (purely for review purposes) might be mistaken for common lechery I decided to leave. The music is boring, repetitive, and meaningless, but I'm sure the young ravers don't care. It's their scene and it's perfect for keeping boring old farts like me from hanging around.

NICK D'ANGELO