



THE SLIMMER TWINS

Diner, Service Station & Takeaway Cuisine

So much food, so little time. The Twins have been eating hard and fast for the past two months and we've welcomed various new 'additions' to keep us company — namely, our chins are no longer on their own, proud gargantuan bellies bulge through our shirt buttons, and one of us has grown a little blubber sack around the coccyx. While our friends have been supportive and have given encouragement during our efforts to add weight, some don't share our new-found happiness. On more than one occasion last month we were told by strangely exasperated maitre d's or garçons to, "leave and keep your fat features at home!". Undaunted, we've been hitting the haunts with lecherous gusto — oozing charm, opulence and sweat — without a care in the world.

Here's this month's selection:

The Cooker 190 Jervois Road, Herne Bay, Auckland.

A stroke of luck at the local dog fights meant we had money to burn early in the piece, so our first visit was this swank new diner for a spot of indulgent piggery. Remarkably the menu was too long and varied even for us (a sure sign of a top place!), so rather than work our way through it, giving everything a crack, we opted for the Beef Fillet (\$18.50), French Fries (\$4.50), torrents of Steinlager, and topped ourselves off with a slice or three of Passionfruit Cheesecake (\$5.50). The steak smelled so good and went down so well, that we've arranged to have the aroma pumped through the airconditioning system at home.

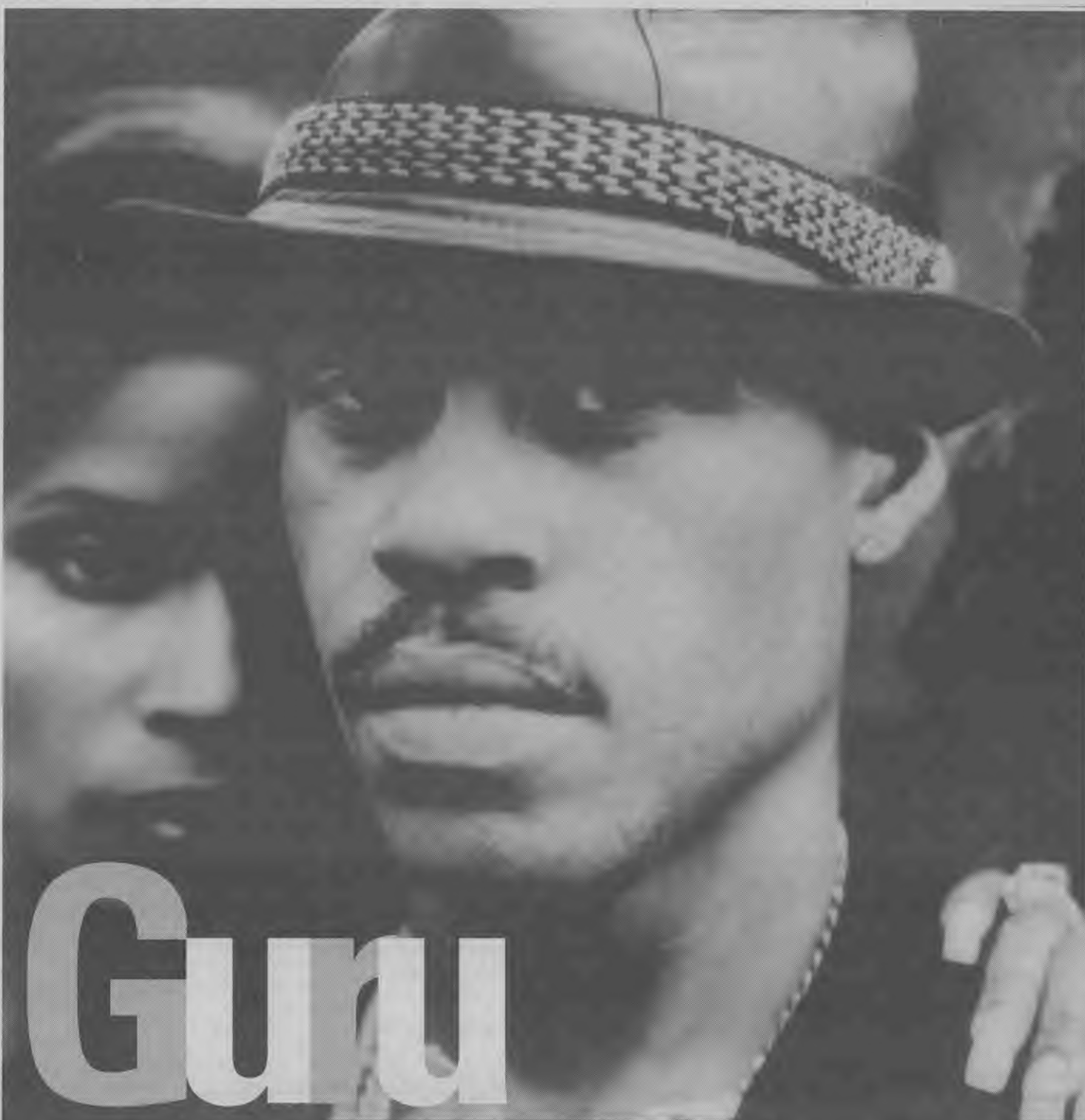
International Rugby Hall Of Fame Restaurant Finance Plaza, 186 Queen Street, central Auckland.

The Rugby Hall Of Fame Restaurant is the kind of local that's bad for you're health but good for you're wallet, and we're fly with that. Strangely enough, it's a non-smoking place, but much to our childish delight, all meals are named after famous rugger personalities. The Twins went for Dr Danie's Venison Burger (\$14.50) and Cowboy Shaw's Rib-Eye Sandwich (\$13.50), again washed down with a dam bursting amount of Steinlager. Although it was a meal of two halves, and all credit to the Rib-Eye, venison was the winner on the day. Other selling points include New Zealand's Big Game playing constantly on the giant video screen, and in recent weeks we've spied Zinny, Foxy!, JK, Terry Wright, and the big man, Andy Haden, enjoying their tucker. Weird that our duds should stink of ciggies once we got home, but perhaps it was from the brothel we visited on the way.

Oxford Landing Restaurant Main Road, Tirau.

A restaurant named after a cheap brand of red wine — sounds like our kinda place. It was a typical drizzly Tirau morning when we parked the shaggin' wagon outside the Oxford. Inside, the menu offered a selection of hot breakfasts, we ordered the Bacon, tomato and egg omelette from the 70 year old chefess, "with extra bacon, sweet cheeks!" (\$5.50), plus a pot of strong black coffee (\$2.00 with free refill). During hurried mouthfuls of this tasty portion, a second blackboard caught our eye — 'We have a variety of Lagers, Ales, Wines and Spirits', it said. "Give us the alcohol smorgasbord", we bellowed in unison, before spending the rest of the meal playing with our food like a couple of childish sea lions.

The Slimmer Twins



All That Jazzmatazz

Do you prefer Keith or Guru?

"Guru, please."

I'm not surprised.

For many rappers the street name is a blessing. Can you imagine selling records as MC Keith? No, neither did Mr Elam, who picked Gifted Unlimited Rhymes Universal (Guru) as his lyrical moniker. But we're not here to talk about what's in a name. Guru, DJ Premier's other half in Gang Starr, has released another of his *Jazzmatazz* projects, this time with rappers and jazzsters from the States, and some soul divas and acid jazz musos from the UK.

Of course the million dollar question is, why do you think hip-hop and jazz mix so well?

"Well, hip-hop and rap are forms of music that embrace every other style of black music that has come before it. I think hip-hop and rap are a resurrection for other forms of black music: blues, jazz, funk.

"With the first *Jazzmatazz*, I wanted to find a lot of the cats we sampled a lot. I mean, they were getting these royalty cheques from guys sampling them and stuff, but what about getting them to play along with hip-hop tracks? Because, if you look at their careers, you'll see their music evolved over the years. They view jazz as a living music that changes with the times. A lot of these guys wanted to play to hip-hop. I didn't need to persuade them.

"After that first album, I was exposed to a greater number of artists. I was running into people like Me'Shell and Lansey Lewis, and they're asking me: 'When are you going to do

another *Jazzmatazz*?' There were a lot of people familiar with my work. So, that's why there are more names on the second one, because I came across so many more people who were interested."

Chaka Khan, Me'Shell, Jamiroquai, Ronny Jordan, Mica Paris, Courtney Pine, The Solsonics, Bahamadia, Donald Bird, Branford Marsalis, Bernard Purdy and loads more make up the 25 guest artists.

"After [Gang Starr] did 'Jazz Thing' for *Mo' Better Blues*, I had a chance to travel. It was a chance for us to tour around the world and see music from an international viewpoint, to see guys rapping in different languages, and seeing kids dress hip-hop all over the world. It was interesting to see that. Then we did shows and remixes of all these UK groups, and we started to get a whole family of artists we worked with."

You're in a unique position, having worked with a lot of upcoming talents from both sides of the Atlantic, but it must have been expensive.

"The second *Jazzmatazz* has been more expensive, definitely, because I had to travel more extensively from New York, to LA, to London. There's the cost of travelling, and the studios, and then the artists."

Why London this time round?

"It's funny, because a lot of the artists I've used from the UK, a lot of soul artists, a lot of them don't get enough credit for their music, and it's a chance to spotlight them, like: 'Hey look at this person.' With the older jazz cats

too, it's like: 'Don't forget about this person.'

Do you think the UK holds its own?

"Well, I give the UK a lot of credit and Europe a lot of credit for having so much respect for the DJ. A lot of these forms of music were developed by the DJs — hip-hop, acid jazz, techno, jungle and so forth — all of these forms of music were developed by the DJs, man. In the States, the DJs can't get enough vinyl, they gotta bootleg. Whereas over there, DJs are well respected, people still go record shopping, people trade records, and there's so much respect for soul music."

Guru's always been known as a moral kind of guy. There's no bitches on the triggaz, or sucking dicks, or niggaz in his lyrics. You're more likely to come across a bit of crochet and cups of tea. Well, not quite.

"The message has to do with family. Throughout my work with Gang Starr, people have known me for being a rapper with a message. And that's another reason these guys want to work with me, the young jazz cats, the vocalists, because they relate to my lyrical perspective. A lot of people that listen to *Jazzmatazz* might not listen to a whole bunch of rap. They might say: 'This is some rap I like because the lyrical content is different, more positive.' With Gang Starr, it's always a little different because I'm talking one on one with urban youth. With *Jazzmatazz*, I'm talking to generations together. I'm talking to my uncles and my cousins, and moms and dads, and I'm creating some unity by including all of them."

JOHN TAITE

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(WHAT'S THE STORY) MORNING GLORY?

OCTOBER

