

The RUTHLESS HIP HOP MAGAZINE

# GRAFFITI

DANCE

EXPRESS YOURSELF!

BIGGER BEATS FOR THE STREET

VAPORS : P.O. BOX 1133, NORTH SYDNEY  
NEW SOUTH WALES, 2060. AUSTRALIA.

\$3.50

FRESH

VAPORISMS



WE GOT DA VAPORS



EXTREMELY HARDCORE

ISSUE 4  
FEBRUARY 1989.

# DEREK B

## BULLET FROM A GUN



UK  
DJ

TUFF  
AUDIO

INTERVIEW BY GORDON from  
the STRAND MEGA STORE.

*"In some ways, losing Derek is like taking Kah-I-Noor away from the Crown Jewel, and yet in another way it's like releasing young lion from captivity."* Chris France, Music Of Life

**Take 1:** *And Derek B is about to take a shower in a hotel room in Belgium, having spent 12 hours on road and sea travelling from London to the next gig on the mainland of Europe. But ever glad to talk about himself and Hip Hop, he puts the soap and shampoo down to take the phone call.*

*The Human Timebomb, Bad Young Brother and Crown Prince of Poetry is soon asking about what the weather will be like, are there any decent soccer teams down here, and how big are the venues.*

*As part of a tour which includes Public Enemy, Run DMC and EPMD, the crew called in on the UK and are spreading the gospel of rap in Belgium, Holland, Germany, Scandinavia and Italy.*

"English crowds have been good to me - everywhere except in London, that is, 'cos they've known me since I started, and are jealous of what I've done. The East London Posse still follow me round the country, but I've grown up and away from the gang situation, so they have to understand that I must concentrate on new projects and can't afford to hang around with a posse all day.

"This tour is important, so all my efforts are going into it - I've stopped DJ'ing at the Wag Club and cooled off on the record label (*Tuff Audio*) for the time being. Audiences have been good, ranging from ten year old kids with their parents right through to adults - and a mix of black and white as well.

*What's the truth behind reports of Hip Hop gigs attracting violence?*

"As in everything these days, there's always a minority of idiots trying to spoil it for the majority, but in the UK there's more trouble at football matches than at gigs. It's the gutter press blowing things out of proportion just to create a publicity stunt. It's well over the top - like the story of Bros being heroin addicts! I enjoyed 'Colors', but you've got to be careful not to glamourise it, as people get the wrong idea.

*On his debut album 'Bullet From A Gun' - in one of the rhymes, 'Success', Derek raps: 'I've been cut by people for the color of my skin - been rejected from doors who wouldn't let my ass in'. Racism reared its ugly head this year at the annual Hip Hop event 'UK Fresh '88', which wasn't allowed to go ahead due to complaints from local residents around Wembley Arena - the case is being investigated by the Race Relations Committee.*

"I'm not in this only for the money, but to make a social comment to the next generation, to say that we can change things and it doesn't have to be violent. We need more recognition for black people - more black politicians and so on.

*Derek has done his apprenticeship in the business of music - starting up the Music Of Life label with Simon Harris and acting as A&R man. But he was to outgrow that job and establish himself as artist in his own right. Recognition arrived in the shape of signing to Russell Simon's Rush Management, and a deal with Phonogram Records.*

"Of course I want to break it in the USA, and I know it's hard, but Rush will give me more of a chance there, and all the rap crews help each other out. It's like a big family, 'cos everyone's in it together - that's why everyone gets credits on album sleeves. I'm not afraid of commercial success if it comes along - I'm working my ass off for it anyway.

"Hip Hop is still underground - still growing up, and is at last being accepted as a musical form, not just a fashion.

*In rhymes like 'Powermove' and 'Alright now' Derek remains cynical about signing contracts - where Adidas boots meet men in suits - and playing the system 'you've got to play 'cos you can't beat it'. But he remains with his feet firmly on the ground, and hungry for bigger and better. London's Number One making the world Get Down signs off from the Northern Hemisphere, and into the waiting shower.*

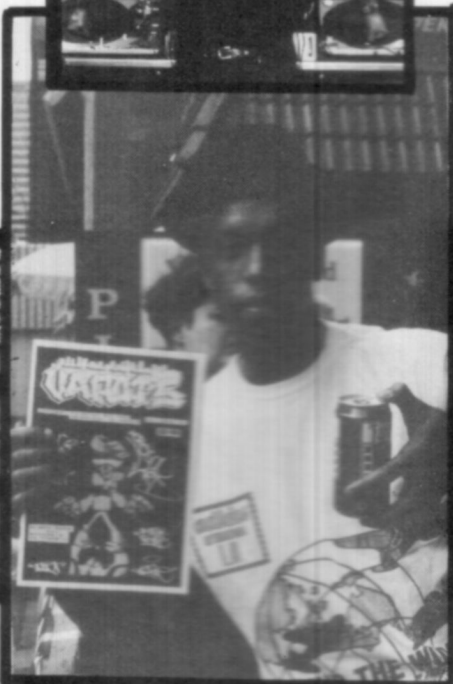
BAD YOUNG BROTHER  
DEREK B



THE

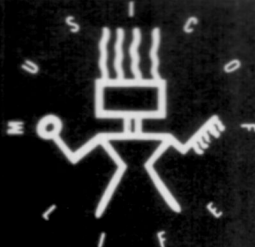
KOOL

MAD BAD DEREK



NOVEMBER  
1988

DEREK B has caught the  
VAPORS .



DEREK B

**Take 2:** *And Rap's Next Generation, Easy Q or just plain Derek Boland is in Terra Australis, on a balcony in Pitt Street, Sydney, rapping on the mike with Run DMC, and DJ Scratch on the turntables.*

*Their three days here took the tour to Melbourne and Sydney, with Derek having a ball - "you've got to understand these guys (Run DMC) are among my heroes, so I'm privileged to be here.*

*How was the rest of the European trip?*

"We got good reactions everywhere. Public Enemy are cool guys - friendly - the press has exaggerated their lyrics too much. Pop Will Eat Itself were supporting as well, but they got canned off the stage, which was a shame 'cos audiences should be more open-minded. I was impressed that there was no aggravation at the concerts here - they were just into it and getting down. *[He obviously didn't see the reaction to Mighty Big Crime when they supported Velore & Double O.]* Australia is kicking it! You're in an enviable position living here, and you should know that you're lucky to live out here.

*What's the word on the new album?*

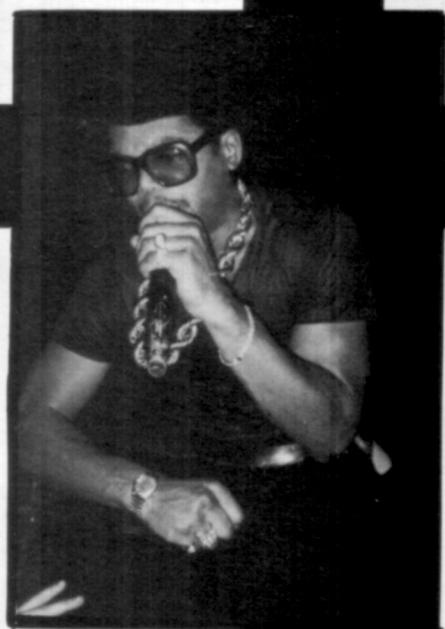
"Hopefully you'll see it next March/April. I'm working with DJ Scratch this time - on 'Bullet' I did all the scratching and sampling myself - but this guy's from some other planet, so we'll be coming up with new ideas and everyone's gonna have to watch out!

"There's a chance that Chuck D and Run might produce a track each. The next single is called 'Who dares wins' *(at which point Derek gives us an unaccompanied rap along with improvised scratching sounds)*. It's about defending myself, 'cos I still get dissed and I want to show that I'm doing alright and getting somewhere. Who knows, we might even get sponsored by Adidas.

*Watching cartoons in his hotel room inspires Derek to make up a rap about The Flintstones to the tune of the Enemy's 'Rebel without a pause' - 'The Wilma, The Pebbles - they live next door to the Rubbles! The crew take a car down to Bondi Beach, and Derek's out looking for a surfboard to hire, or he's back in the hotel lobby lagging on the noticeboard!'*

"When I get home I might be working with the Cookie Crew, and producing with the She Rockers and Simon Harris. I'll be working on Tuff Audio, and there's the album to work on. We had a good trip here, and it's good to see people are into Hip Hop; I'll be back for sure.

*Back to a London winter and leaving behind his first tour of Australia, we should be glad the initial ice has been broken, and must look forward to more tours and more music.*



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RAPPERS

RUN-DMC

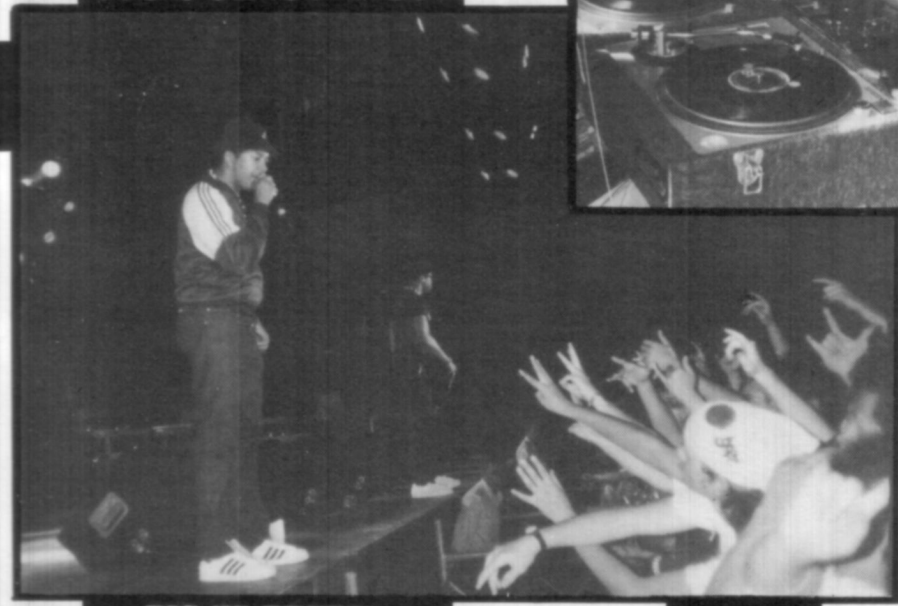
### Impressions

I finally got to see Run-DMC! Along with Derek B. And without Eric B & Rakim. My impressions? Having already seen Velore & Double O I knew what to expect, and so I wasn't in the least disappointed. Not only that, but after all those years I was given a chance to see the Kings of Rock live; that's what I wanted, that's what I paid for. What I did not pay for (or at least did not *intend* paying for) was the dismal organisation, the appalling sound (when there was one!), the djing contest, the house music blasting from the speakers in-between... in short, the absolute absence of professionalism which should have accompanied such an act. I wonder if Eric B knew in advance, and decided to give it a pass?

And whose bright idea was it to get Tim Richie and Andy Glittre? I mean, they're both fine *radio* jocks (especially if you're into this kind of conservative, middle-of-the-road last-week's muzik that JJJ has been playing/making its dj's play for the last few years) but do they know what time it is? And I'm not dissing them; Tim used to do excellent radio shows, especially when he did ambient music, and Andy is one of the few dj's who do play some hip hop, but let's face it, how many dj's can you think of who would play house music during a Run-DMC concert? For some strange reason, in Sydney the choice of dj's for parties/shows seems to be always based on how well-known they are, and not on whether or not they play the right kind of music (or often, whether or not they have any taste at all). Unless of course it was a simple spelling error. What was meant to be a DEF dj, turned out to be a DEAFone...



HOUSE OF RUN



BIG 'N' BRUTAL

POLYGRAM RECORDS PTY LIMITED  
**polyGram**

# VAPORS

OK! OK! THIS ISSUE WAS SUPPOSED TO BE OUT IN **DECEMBER**, BUT WE HAD TECHNICAL DIFFICULTIES SO WE DECIDED TO ENLARGE THIS ISSUE INTO OUR NEW REGULAR SIZE = 24 PAGES

YO! TO THE BRISBANE **VAPORS** POSSE: HAMS & ARON. A YO! TO **WORD** MAGAZINE IN PERTH, W.A. A SUPER YO! TO **I.G.T** **HARDCORE** ALL THE WAY TO THE TOP." THE MELBOURNE PAGES ARE COMING SOON ....

VAPORS CAN BE LOCATED AT:  
DISCO CITY  
CENTRAL STATION  
FLOPPY DISK  
ANTHEM RECORDS  
MIX FACTORY

**SPECIAL THANKS**  
TO **JOHNBRONSKI ADAMS** OF ...  
**CANADIAN DANCE MONTHLY**  
: **STREETSONDS**  
November 1988 issue.

Yo my mello, are you prepared for a Down Under breakout? Aussie B-boys bombing, tagging under the guidance and influence of Phase 2 with as much zest as Futura 2000 and Zorro, collecting copies of T-Ski Valley and Chuck Chillout, with crew names like the Invasion Five, K-Tana, Tudor and Duel+Bribe from Melbourne. My mello, "Welcome to the world of serious business." After investigating **Vapors—Australia's Premiere Hip Hop Magazine!**, I still got to pick it up when I pass by it in my crib to make sure that my imagination wasn't slippin' on me. Aussie B-boys with more juice than local homies and as much intention as NYC homies during their Wild Style era. To brothers **Code of Reason** and **Trevor S**, nuff respect due. Cole medina.



**BAD REPUTATION**

THE FRONT COVER IS DIFFERENT BECAUSE ONE OF US LOST A BAG WITH PHOTOS, ROLLS OF UN-DEVELOPED FILM, OUTLINES & THE REAL COVER

## ! DJ SCRATCH



# Disco City

Shop 3, 238 Pitt Street, Sydney

Ph. (02) 267 1319 Fax. (02) 267 2650

# JUSTUS



YO! .. IF ITS SERIOUS, HARDCORE, STREET BORN HIP HOP YOU WANT, THEN THIS IS WHERE ITS GON GO DOWN SO BE THERE!  
.. YALL! ALL THE WAY FROM THE HEART OF THE UNDERWORLD COMES DE JAY CEE & MENTOR AND THE WHOLE JETUS ROYSE!  
IF THIS IS SERIOUS MICROPHONE WARFARE, SO NO SOFT SUCKERS WILL BE ADMITTED! SO WATCH OUT SYDNEY..

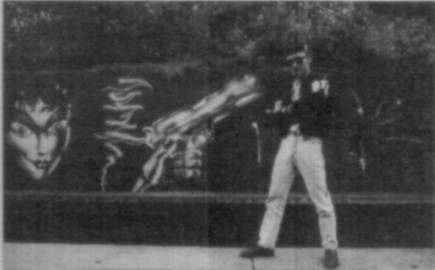
.. THE KINGS ARE BACK! .. MENTOR



His, a DJ with the West Side Show



Phil, from New York, is in a 1989 year book for allegedly having \$750,000 worth of baggage in London 1989



A couple of the graffiti art. This place took some people four hours to spray in the many corners of the evening

12 INCH

89

DMC



THE TECHNICS/ DMC 1989 WORLD DJ CONVENTION - LONDON.

SUNDAY 12th March - Welcome To London - London Empire.  
 MONDAY 13th March - World DJ Preliminary Eliminations and music debates at the London Empire.  
 TUESDAY 14th March - WORLD FINALS & DJ AWARDS - Royal Albert Hall.

NOVEMBER 1988 ROLLING STONE

HARDCORE



	Rolling Stone Ann Arbor, Mich.	Nov. 16	\$17.50/\$16		
PUBLIC ENEMY EAZY-E EPMD N.W.A. TOO SHORT MC TWIST	Henry J. Kaiser Convention Center Oakland, Calif.	Dec. 16	\$134,595 \$18/\$16.50	7,900 sellout	Bill Graham Presents
BOOZY OSBORNE The Omnipresent	The Omnipresent Ann Arbor, Mich.	Dec. 21	\$128,686	6,956	Concert

STEREO KING

M O V I E S

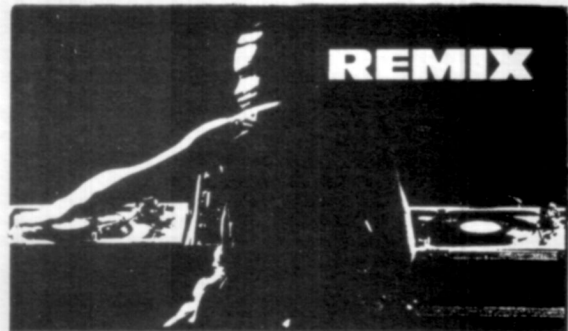
"IM GONNA GET YOU SUCKA"

A PARODY OF THE BLAXPLOITATION ACTION FILMS OF THE LATE 60's, EARLY 70's SPECIFICALLY SENDING UP THE CLOTHING & LANGUAGE OF THAT ERA.

THE DIRECTOR FOLLOWS IN THE FOOTSTEPS OF SPIKE LEE & ROBERT TOWNSEND BY APPEARING IN THE FILM AS WELL AS DIRECTING THIS ALL BLACK PRODUCTION. IT STARS 3 ACTORS WHO HAVE ALMOST RELIEVED THEIR OWN ROLES FROM THE PAST - JIM BROWN, BERNIE CASEY & ISAAC HAYES, BUT THIS TIME THEY SEND THEMSELVES UP IN THIS COMEDY.

THE PLOT IS ABOUT CRIMINALS WHO PUSH "GOLD CHAINS" INSTEAD OF DRUGS AGAINST THE PUBLIC. YO!! SOUNDS DEF.

BOOGIE DOWN PRODUCTIONS NEW RELEASE "JACK OF SPADES" IS FROM THE SOUNDTRACK. HOPEFULLY WE WILL SEE THIS ON THE BIG SCREEN BEFORE IT ENDS UP ON VIDEO.



TAKE OFF ON THE FUNKY TIP



FLOP OF 1988



THINGS CAN ONLY GET BETTER.

## A CERTAIN LACK OF IMAGINATION EXISTS HOUSEHOUSEHOUSEHOUSEHOUSEHOUSEHOUSEHO

Since the last issue of VAPORS, over three months ago, the dudes from this magazine have been kept busy on their feet, travelling from dance parties to clubs & then to concerts.

The RUN DMC/DEREK B concert was well worth the wait. Their arrival to SYDNEY kicked off with an outdoor performance, opposite the Pitt st. ADIDAS shop (sound system supplied by DISCO CITY.) The swelling crowd enjoyed the free display from these megastar rappers. Derek B threw in a few rhymes while DJ Scratch started cutting freestyle. SYDNEY rappers BAD REPUTATION delivered a frantic set to their home crowd while DJ MERCILESS from HIS MASTER'S VOICE provided the backing scratching.

That same night at the concert (over 18's) RUN DMC & JAM MASTER JAY performed songs from all four albums to a crowd of over 6000. The lighting was equal to that of a heavy metal concert. Derek B/E-Z Q rapped while the NEW MUSIC SEMINAR winner DJ Scratch cut everything with extreme precision. His older brother DJ Clark Kent would have been proud even when he came from behind the decks to some freestyle beat-boxing. This guy was serious. Fortunately both concerts ran smoothly, free of major violence. A few minor scuffles but nothing that doesn't happen at other concerts.

Since then there have been a few RAT parties, a FUN party & a few others with profit motives & peculiar

crowds. All held at Australia's largest nightclub, the HORDEN PAVILION. And guess what I could count the number of HIP HOP tracks at all parties on one hand. The parties have succumb to a steady diet of house, post house, pre-house, acid-house, garage-house, deep-house, home-sweet-house, my house is your house, play-house, music for the householder, honestly all this human habitation music can wear a bit thin on one's ears, but then if it isn't house music it's white boy dance music, hi-nrg, euro beat, etc... The only thing that comes close to what we want to hear is what they imaginatively call HIP-HOUSE. The Jungle Brothers have done it, so to have Black

Rock n'Ron, there will be more unfortunately. Remember they always seem to do the yum on the E pill, to enjoy the music, isn't the music good enough. House music can be enjoyable at parties but the same beat constantly all night is very, very boring. OK it is good to see that these dance parties give an opportunity for non-commercial music to be heard, but 10 hours of ACID HOUSE is enough to totally corode the brain.

Also paying \$25/35 to hear the same music that was played at last weeks party is a bit much, but then it's usually the same DJ's. Wednesday nights at the FREEZER is aptly titled MONOPOLY. Once again the DJ's are chosen more for their name, not what they play.

Two clubs that have recently emerged & show promise are MEGA BLAST (wed) at METROPOLIS in North Sydney with DJ D.RUG. commercial club HIP HOP 12-2 am.

Oopsie Daisy (?) at SPAGOS in Darlinghurst (thurs) with DJ MERCILESS on the metal circles. Club HIP HOP, hardcore, rare groove, GO-GO etc...



STEADY

YEAH!!! WE KNOW WHO YOU ARE.....

## In the Press

It is good to see that there are more and more articles and features on rap/hip hop music and culture appearing in all sorts of magazines and newspapers. Some of them rather superficial, other ranging from good to excellent.

The October issue of Spin features a very good cover story on "Hip hop for beginners", feat. a b-boy dictionary by Original Concept's Dr. Dre, a b-boy reading list [again by Dr. Dre], homeboy fashion [find out the truth behind all them Vuittons, Guccis, and the Dapper Dan], top 10 all-time b-boy movies, crime and hip hop, the meaning of gold, car stereos [replacing boom boxes and "Turiously bum rushing your head and ripping your dreams to shreds"], wizards of a word [if there is devastating literature being created in the United States right now, it is probably on rap records, where ingenuity, obsession and daring clash head on, spewing words in every direction"], and more; check it out!

while the November issue of Keyboard magazine runs a cover feature on "Rap: taking it from the streets", feat. interviews with, A. Bambaataa, Darren 'Human Beatbox' Robinson, Rod Hui, K. Blow, The Last Poets, Grandmaster Flash, DMC, R. Rubin, Stetsasonic, and more. Here are some excerpts, which sure sound familiar:

*"Despite its escalating sales, rap music continues to receive little or no airplay on white or black radio.*

*"Why? Because rock radio doesn't play rap. There's a more or less blanket ban on music by artists of color.*

*"Why are they doing it? It's racism! It's all-white staffs and all-white deejays playing all-white artists for an all-white audience.*

*"Without any airplay, rap sells more concert tickets and more records than any [form of music promoted by Keyboard mag.]. Anything that can sell more than 30 million albums a year without any airplay is a legitimate art form that people are appreciating. Rap music is real Rap isn't a bunch of middle-class guys with money going out and putting on makeup and talking about throwing their parents out the window. It's about people who are living in ghettos and have no way out. And it's also a megabusiness, practically an industry unto itself. I mean, how long can you ignore it?"* [Well, if you leave it up to the local record companies, radio stations, deejays and clubs - practically forever!!!

Actually, I would like to extend my sincere thanks to the import record shops in Sydney for giving me a choice, a chance to hear music other than the fodder shoved down our throats by what is often referred to as music industry (which is basically a bunch of ignorant assholes, who know and care fuck-all about music, unless it's conformist, unimaginative, doesn't encourage one to think, and brings profits; did you know that when at one stage local record companies got together, it was... not to make sure that we get better quality product, bigger variety... no, it was to sue - and hopefully close down - independant record shops, for having the audacity to import what the record companies themselves had no intention of releasing or importing, but had the contractual rights to? If that doesn't sound like fascism, I don't know what does). Anyway, check it out (the Keyboard article, I mean), it's really good.

**THE BRUTAL**  
Masses

FALL OUT  
**ROCK-A-THON**  
KILLERS

WorldWideAttack

**THE INNER CITY CULTURE**

**IT'S SERIOUS BUSINESS...**

**WE RULE.**

**ARMAGEDDON ARMADA..**  
The vapor keeps coming

... LOCAL RELEASES ...

ENTER THE DRAGON

There is hope yet... Over the past several months the large corporate record companies have realised that not everyone wants to listen to rock n'roll & that Australia does have a market for Dance music.

We would like to thank those few people (you know who you are) who have spent countless hours trying to convince those high ranking arseholes that the BAY CITY ROLLERS have broken up & that there is a need to make new forms of music accessible to the public.

When a single or album is released locally (usually on a micro-scopically thin pressing) it means that instead of forking out \$14 or \$22 for some vinyl, the burden is a little easier (\$5.99 - \$7.99 & \$16.99) for DJ's record junkies or the school kid who might be into the music but can't afford the import copies. The selection of releases is limited, but growing.

One record released locally by BMG (possum records have obtained the license from English dance label RHYTHM KING) is ENTER THE DRAGON - Bomb the Bass. The driving force behind this eclectic group is 19 year old DJ TIM SIMENON from North London. The album has many guest vocalists : Lauraine of the Cool Notes, Antonia one third of the SHE ROCKERS & Maureen, who Tim met in a night club where he used to work, THE WAG.

MC MERLIN (Smiley culture's 17 yr old nephew) raps on the John Carpenter sounding "MEGABLAST" & currently has a 12" out on R.KING "Born free."

For those of you who have been locked in the closet for the last 12 months, BOMB THE BASS had the HUGE HIP HOP cut up project "Beat Dis" which became a world-wide dancefloor success that even infiltrated the Australian TOP 40.

"Beat Dis consisted of no less than 25 samples, basslines & riffs & the cost of this 2 day college project £300.00

This dance collage placed Tim Simenon at the centre of a mini-musical revolution. Apart from Matt Black & Jonathan More AKA COLDCUT, Les Adams & Jay Strongman are doing similar projects, being DJ's themselves.

This album contains 10 tracks ranging from Latin Hip Hop "Don't make me wait" : to deep house "Shake it" dope beats on the ragamuffin HIP HOP "MEGABLAST" even a cover version of Aretha Franklins "Say a little prayer"

Enter the Dragon" is an excellent album for those who can only occasionally buy records. It gives us a taste of our English friends & the direction that dance music is going with high-tech equipment sampling & the acceptance of turntables & the associated techniques as an integral part of the product.

BOMB THE BASS have released a 12" re-work of "Say a little prayer". The b-side contains a new track which is a cross breed of TECHNO/ACID/COLLAGES.. "10 seconds to terminate"

Also released is the extremely poppy song "BUFFALO STANCE" by Nengah Cherry. Produced by Tim Simenon.

DJ MERCILESS'S TOP TEN HIP HOP TRACKS READY TO ROCK THE FLOOR.

- 1 - DON'T GET ME STARTED Big Lady K . beware12"
2 - IT FEELS SO GOOD Monie Love . cooltempo 12" U.K.
3 - PARTY ROCKER Cash Money & Marvellous . fresh 12"
4 - INTO THE FUTURE MC Rell & The House Rockers . mercury 12"
5 - HIGH ROLLERS Ice T . sire 12"
6 - ACTION Don Baron . uni
7 - DON'T SCANDALIZE ME Sugar Bear . next plateau 12"
8 - 2 HYPE Kid'N'Play . select 12"
9 - I'M REAL Beatmaster Clay D . vision
10 - FLOW WITH THE NEW STYLE T LA Rock . fresh 12"

oops! a few title mistakes... sorry

"BEAT DIS"



THIS IS A PHOTO COPY OF TIMOTHY SIMENON

B-BOY CORNER

THE GROOVIER



THIS IS A BROMIDE OF A PHOTOGRAPH

CHARACTER BY PRINS

ENGLISH HIP HOP TRACKS WITH THE MUSIC OF LIFE RECORDS AVAILABLE LOCALLY THROUGH MIGHTY BOY RECORDS.....

ACID MANIA-DOLBIE D. DESIRE RECORDS. Pumpin bass, Hip Hop beat with acid basslines, def cutting. Samples D-MOB 'acieved'. Public Enemy scratches & transformations original samples. Very hard to categorize, has all the elements of Acid House but yet the lyrics are pro-Hip Hop. Interesting. HIP-HOUSE for clubland. The same Dolbie D the breakdancer from the video 'ELECTRO ROCK'

BORN THIS WAY-COOKIE CREW. FFRR New sound for the Cookies. Very up-tempo & slight percussion Destined to be a club hit. Rappers Siouxe O & Remedy receive production from DADDY O & DBC. Sampled flutish melody with rare groove chorus 'lets dance, have you got the feeling' hyperactive. Look forward to the album in March.

HOLD NO HOSTAGE-HIJACK. MUSIC OF LIFE. EXTremely hardcore & fucking def. A brilliant follow up to "Style Wars". Incredibly fierce scratching. Highly original. Frantic rapping with great lyrics also included is "Doomsday Rap" & 2 other brief instrumental tracks. The best crew in London.

MIRACLES-MC DUKE. MUSIC OF LIFE. Former breakdancer comes out with his 3rd 12". This time using the Jackson Sisters "I believe in miracles" Chuck D scratches Funky bassline, pro-black lyrics, rolling drum track. DEF picture cover with he & his DJ LTD wearing def B-Boy style characters of themselves. England have made an impressive mark in HIP HOP in 88

SOUL MATE-WEE PAPA GIRL RAPPERS. JIVE. More garbage for clubland & the pseudo ecstasy heads. If you liked "Heat it up" then you'll probably like this as well. What really pisses me off is the fact that there are so many excellent female rappers, but yet these boring girls get all the attention. "Faith" & "Hut the beat" are still better than this.

# AEROSOL ART GALLERY

# MASTERS OF THE WALLS

# BOMB THE UNIVERSE



DESTINATION STRONG FORCE 10

CHANT OF THE BLACK FEET



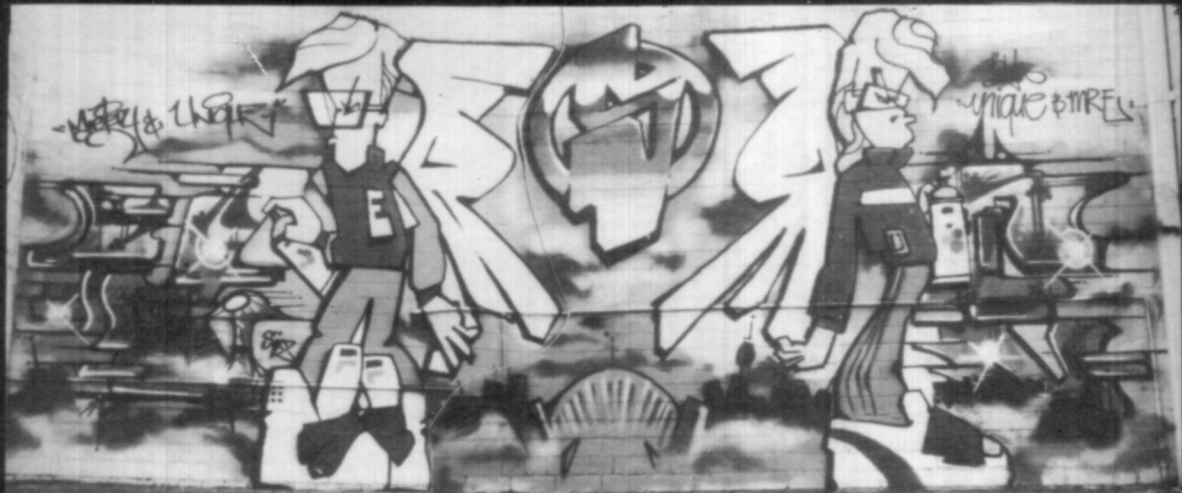
LACK LUSTER B-BOY MUSTER



B-BOY PARTISANS



PARK BENCH STYLE



BEATS

PAYBACK



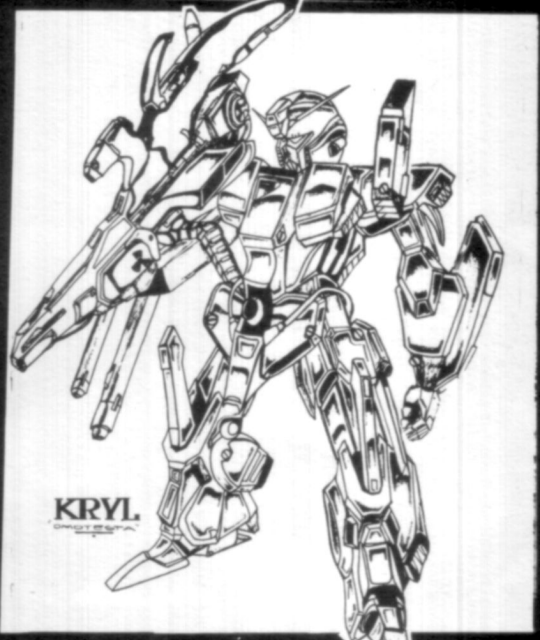
VAPORIFICATION



EGGROCK POSSE  
GET SILLY



HARD BOILED HIPHOP



KRYL

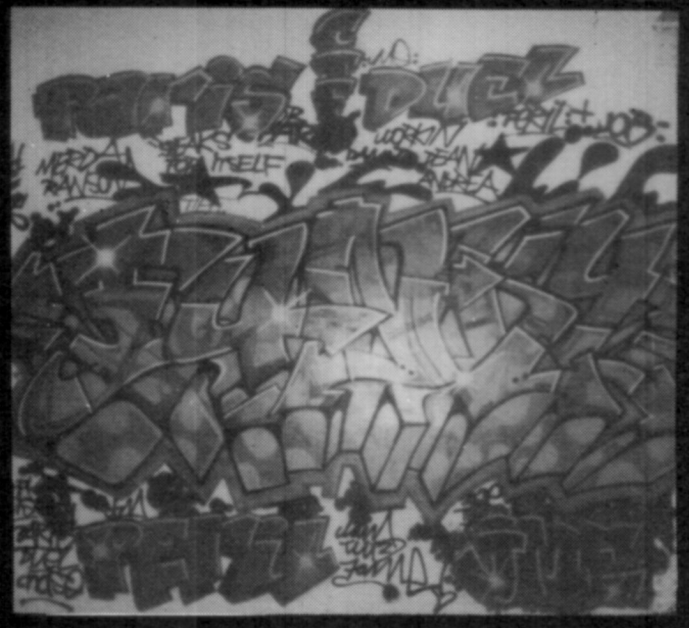


THE FOOTSTEP BRIGADE

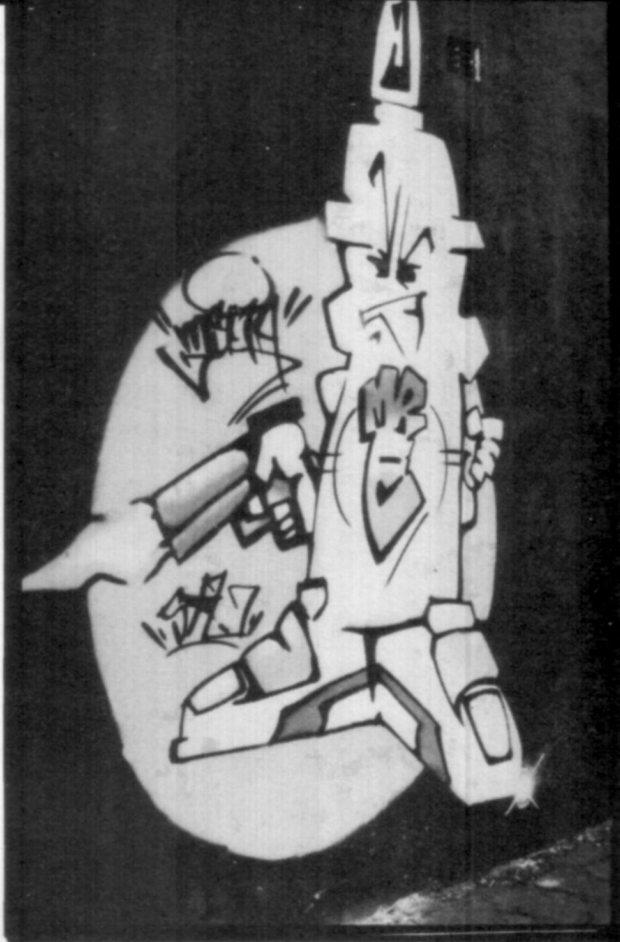




HELP IS ON ITS WAY FOLKS



Claim to Fame



a blank wall = A blank mind

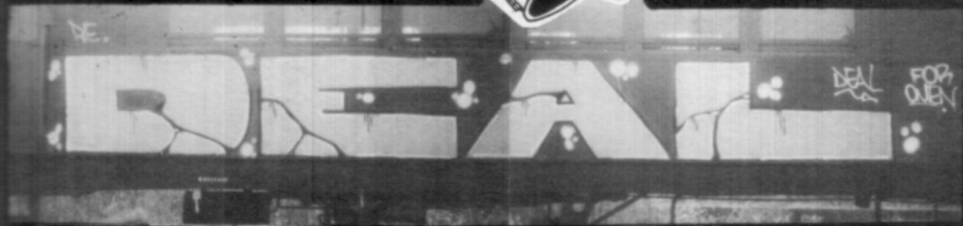


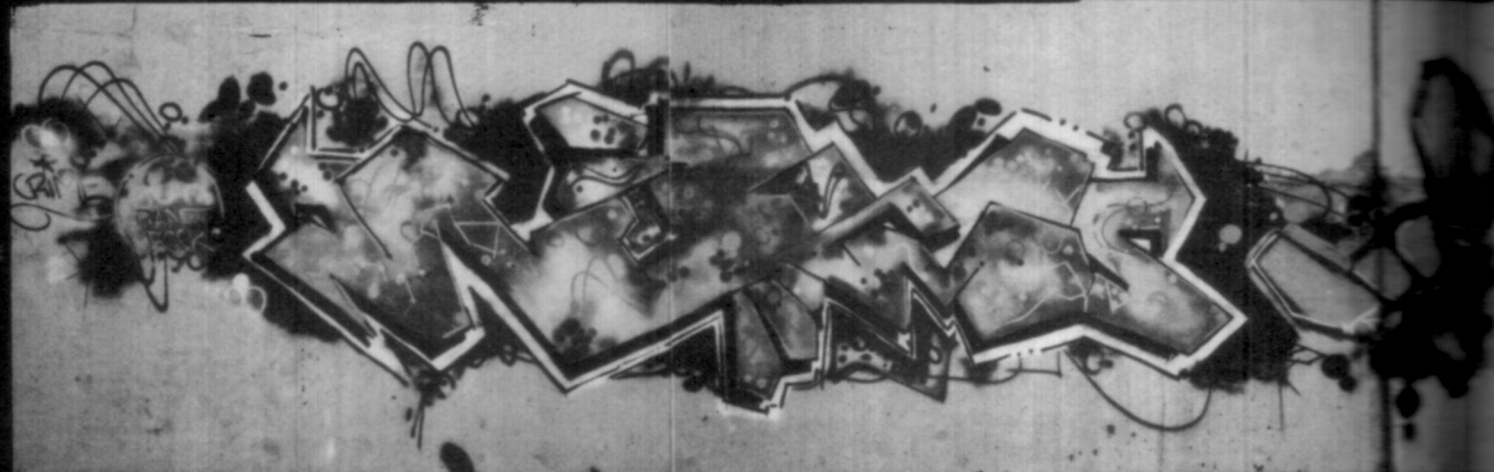


• THE NORTH •

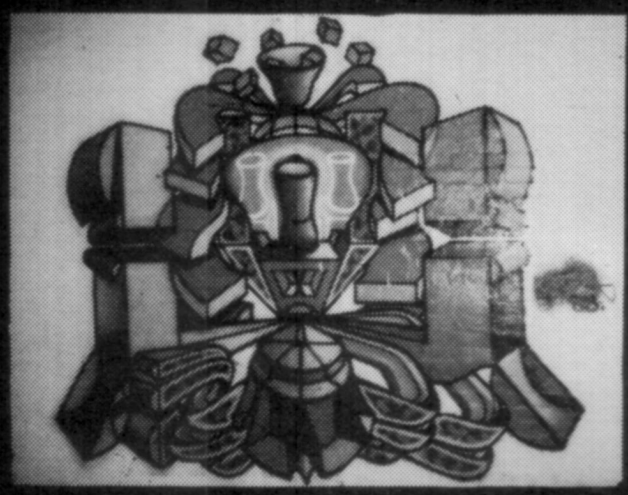
D.M.A.

DOZE MAD ARTISTS

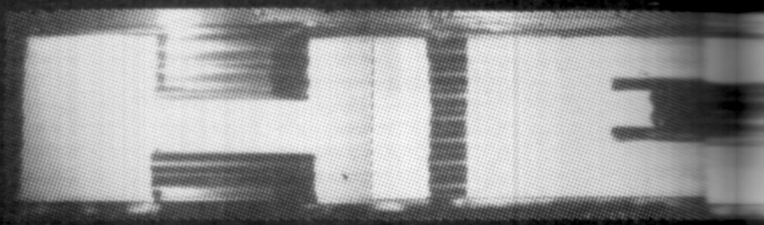




**RENEGADE**



**BOMB**



the ultimate gangster boogie

**ALL~STA**



**KEEP AR**

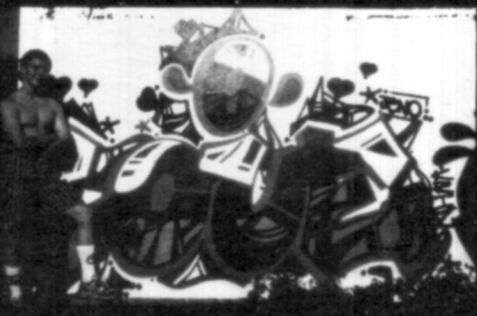


FRESH ★ WILD ★ FLY ★ BOLD

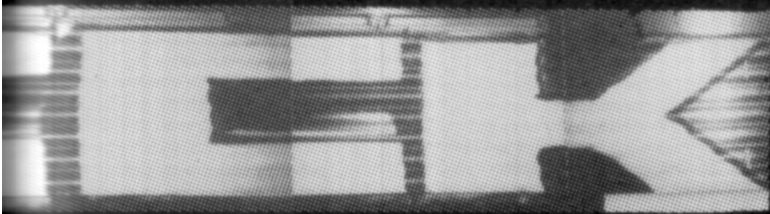


HILLIN'

Hyperactive

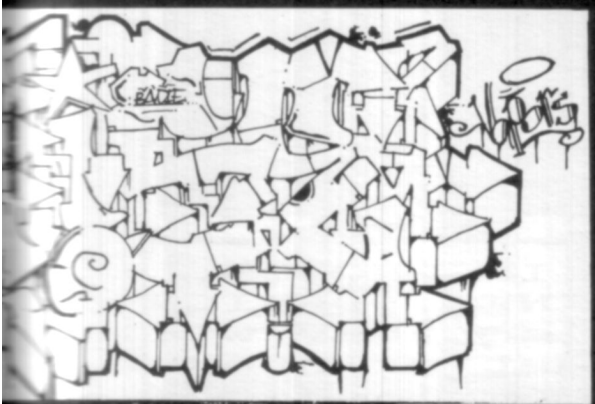


SUPREME LORD AND RULER OF THE UNIVERSE?



AR CAST

KI2WA 23 DTWA



T MOVING!!!



# AEROSOL ART & artists.

- Page 6
- Never Another Tramp - Mentor (St. Marys)
  - Knew - Knew (Melbourne)
  - Girl Character - Bad Time Lester (Bondi 1986)
  - T.D.F. Bear - Hams (Queensland 1987)
  - D.M. Dude - D. Mote (St. Leonards)
  - Duel T-Shirt - Seen (U.S.A. 1987)
  - B-Boy Angels - Unique + Mister E (Erskineville)
- Page 7
- Prins + Character - Haro, Kis - D. Mote (St. Leonards)
  - Kode 2 Outline (Done as a panel)
  - Spin - Sevn (1987)
  - Head - Haro (Artarmon)
  - Dude with gun - B. T. Lester (1986)
  - Transformer Dude - Kryl
  - Rexzy - Rexzy (Dover Heights 1987)
  - Kode 2 - Kode 2 (Doonside)
- Page 8
- TAMARA - Deal (St. Marys)
  - 007 - Mare (St. Leonards)
  - Funky - Claim to Fame (Melbourne)
  - Jen0 - Jen0 (Throw Up Doonside)
  - Can Dude - Mister E (Enmore)
  - Hak - D. Mote (St. Leonards)
  - Mr. K. outline - Krimster
- Page 9
- 501 - 501 Posse (St. Leonards)
  - Christ - Unique (Erskineville)
  - Deal + Omen Whole Car - Deal + Omen (1987)
  - E (Detail from D. Mote piece) - D. Mote (St. Leonards)
  - Sketch - Dmize
  - D. Mote outline - D. Mote
  - Deal - Deal (1987)
  - Hardex Hardware Whole Wall - By Prime Suspects - Dork, Kode 2, Bandet, etc . . .

# VAPORS



future:  
art: beat?

DESTRUCTION  
SAVE THE OZONE LAYER FROM...

NEXT ISSUE...  
• **FAB**, 4 ↑

f.c.r.f



VAPORS: 5 THE.

FRESH

ANTI?  
bite  
ISSUE:

c.i.s.




SEND IN PHOTOS,  
OUTLINES, DESIGNS  
or else they will  
not get printed  
IF YOU WANT THE PHOTOS etc.. BACK  
THEN SEND A SELF ADDRESSD ENVELOPE  
WITH STAMP & WE'LL SEND THEM BACK.

BEE B  
BRIBE  
RISK  
MAZE  
BRENDAN  
SNIPA  
CASINO  
CHRIS  
SMAK  
ONCE  
WIZE  
KRUEL  
DOOM  
RAVAGE

CATCH 22  
BUSK  
BIZZIE  
DOPER  
ENIMO  
FRAME  
HUSTLER  
DUSK  
SCAN  
PETER  
PEPSI  
MC HASH  
DJ DIME

# BRISBANE

VAPORS POSSE



**21** ★ CABLE IS DEAD  
● LOW POWER TV  
■ HERE AND NOW  
...NETWORK 21

**SONY**  
☆ STYLE WARS ☆

★ SHOUT TO: BLAZE JOKER HECK SHAN HARO SEVEN SKOTE BILL PEBS RAMA PERIL PARIS




**THE OZONE LAYER**

- ★ REST IN PEACE HALL OF FAME
- SMILEY CULTURE
- ▲ IT'S THE MEGABLAST!!

VAPORS  
**V**




THE CRAZY MEXICANS



AEROSOL ART IN FULL EFFECT

## Railway Vandalism

Help us wipe it out.



Is this the Brisbane we want to show the world? Vandalism is smashing train windows, slashing seats, and spray painting carriages and railway buildings. Is this what World Expo 88 visitors should see?

**You can help wipe out vandalism.** Report any vandalism incidents to your nearest Railways Officer immediately. If that's not possible, make a note of the vandal's approximate age, time of the offence and location.

That way you can supply Queensland Railways with all the details of the incident as soon as possible.



WIZE

**THE CLAN**

**Graffiti gang demands a train**

**By LINDY ROWETT**

THEY WANT THE STATE GOVERNMENT TO BUY THEM A TRAIN. It would be a joke if it wasn't so serious. The Sun-Sig Lane Ruffey, of the police rail squad, said yesterday.

The squad started its investigation into the attempted excursion a month ago after police received an anonymous phone call demanding the train. Other calls followed.

The gang said they wanted police to stop prosecuting graffiti cases. To prove their point they have twice broken into the rail squad's city office and caused more than \$2000 damage.

They smashed office windows and sprayed graffiti on the walls.

They have threatened they will blow up trains in Brisbane and sabotage Expo with more acts of vandalism if they don't get it.

Police do not know yet if the gang is responsible for a spray paint attack on 69 carriages at the Mayne rail yards earlier this week.

It has cost more than \$2000 to clean them.

Sgt Ruffey said "How can anyone honestly think the State Government would buy a train for a graffiti gang?"

"Graffiti in some cases may be artistic but a lot of times it's just plain crude, disgusting and another word for vandalism."

But he said police could not afford to finance the gang or create a major disturbance on graffiti artists and it is putting as many officers as possible through the courts.

"It's hard to curb," Sgt Ruffey said "Just when you think you are winning, you get people trying to enter trains."

He said his squad was not going to give up and would not give in to the graffiti gang.



**D. HOMER**

H.B.P. O.T.K. THE CLAN M.G.F. P.S. P.C.P. A.C.R. T.H.C. - THE HIGH CLASS

GETTING BUSY IN BRISSY H'B'P' HOMEBOY PRODUCTIONS YEEAAHH BOOOYYYYY !!!!!!! STYLE WARS T.B.G. D.I.E. A.C. J.

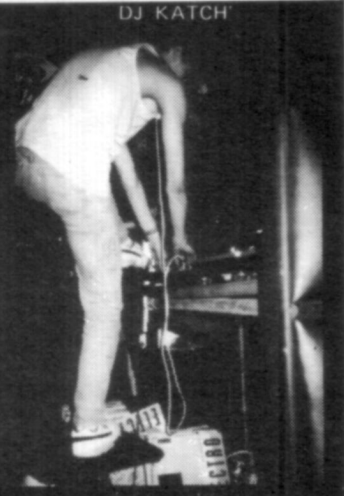
SHOUT TO : DJ MING WEST SIDE POSSE THE MIX FACTORY ALL THE OTHER DJS AT THE CONCERT DJ KID C.C DJ BIZZIE AND MC OUTBACK JACK B. BOY ALLSTARS



INCREDI-BALL.  
(B-BOY ALLSTARS)



KRUEL DOPER JAR



DJ KATCH

DJ KATCH GETTING BUSY AT THE GROOVE.

- B-BOY ALLSTARS
- THE FREELOADER POSSE
- ▲ NIKE AIR-TRAINER POSSE



NICE

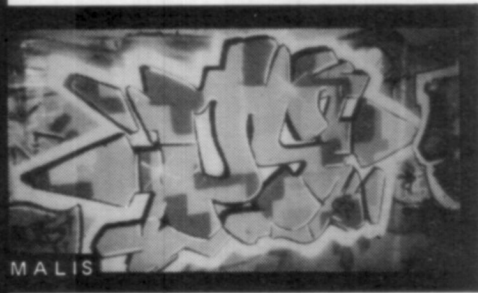


HAMS



ENIMO

PADDED CELL



MALIS

WEDNESDAY, DECEMBER 7, 1988

**NICE**

Street art takes over nightclub

JASON Blyth, 17, of East Brisbane, works on his painting for the street art competition at Sorogite nightclub.

Thirteen artists have entered the competition. The work will decorate the interior of the nightclub in Elizabeth Street, City.

The winner will receive \$500 and a computer to paint the dance floor.

The public can help judge the competition which will continue on Friday night.



SMAK



THANKS TO.....  
 SMAK PETER ENIMO NICE  
 WIZE DJ KATCH RAVAGE .....  
**P E A C E** .....

VAPORS POSSE PRODUCTION © ARON HAMS

PEACE TO THE POTATO HEAD POSSE HOMEBOY PRODUCTIONS VAPORS POSSE

# FOOD FOR THE TURNTABLES



HARDCORE HIP-HOP FRESH OUT OF NEW YORK CITY



Straight From  
The Basement Of Kooley High

## QUICKsterisms: x 4\*\*

....ANQUETTE - Respect. LUKE SKYWALKER XR 103. 13 tracks' 1988... Forget the worrisome cover & listen to the songs instead. Miami style-up tempo, parental guidance suggested sticker & deservedly so. Although Anquette may look young on the cover, her language is very adult & as usual the songs are extremely frantic with excellent cutting & scratchin from THE GHETTO STYLE DJ'S. Between each track Anquette & her friends summarise the next song. Superb use of recent favourites on "Mary Mary" "Respect" & Kool & the Gangs "Funky stuff". A ballad that features Anquette & Corneise Ray's vocals, more singing than rapping, has that meelow sound with the Roland 808's cowbells, handclaps & maracas with a harp style ending with lyrics like "I'll always be there for you. DJ freakout on "Anquette's groove" choice rare groove vocals- 'let's fool around'-precise rhythm scratching & the Miami style speed. Dragnet intro, James Brown samples in "Janet Reno" a rap about a State Attorney who locks up males for not paying child support. Nursery rhyme style chorus. "Freestyle Rappin" typical lyrics with explosive -Word Of Mouth scratches, Anquette keeps the pace with all sorts of noises & cuts every few seconds. It may be called "Let's rock & roll Y'all" but this dope track is universally known as typical Miami Hip Hop, pulsating 808 bass, transforming, Soulsonic cuts Whoosh!!! The only problem with this album is all the "Chitter chatter" between each track. \*\*\*\*

....ORIGINAL CONCEPT - Straight from the basement of Kooley High. DEF JAM AL 44470 (17 tracks) 1988...The long awaited album from OC didn't quite live up to expectations. Too much heavy metal style guitars & Beastie Boy screaming, but then Rick Rubin is executive producer. Although there are many songs that have the experimental touch to them. The current single "Charlie Sez" borrows the beat from English crew COLDCUT's "that greedy beat" The best tracks "Legend" "Runnin yo mouth" "To the beat y'all" & "Get stupid again" are enough to classify this LP as FEARSOME. "Pump that bass" & "Can you feel it" are also included. \*\*\*\*

....SWEET TEE - It's Tee Time. PROFILE PRO 1269. 9 tracks 1988... Produced by Hurby Luv BUG & the Invincibles. Hurby's typical synth melodies & balanced beats are exciting to ones ear, but it is Sweet Tee's superior rapping style that brings this LP into the lead against other female rappers (Sweet Cookie, L'trim, etc) Sweet Tee rhymes about her DJ several times in many tracks, but I fail to hear any evidence of turntable noise, except for the classic "It's my beat" which contains the talents of female DJ extraordinaire Jazzy Joyce. "As the beat goes on" is a worthy sequel. James Brown influenced drum tracks are running rife throughout the album. Innocent bass with thundersome snare is the style. "Workout" very similiar to "Push it" vocoded-work it out, more like a fun dance track with a slightly modern funky sound. Also included is another love ballad which is something the world can do without, but at least this time it is a girls point of view with the usual tinkly bells & sultry vocals by Charisse Rose while Sweet Tee's lyrics follow along the lines of "Why did it have to be me?". Sparky D & Shante BEWARE. \*\*\*\*

....MC SHAN - Born to be wild. COLD CHILLIN 1-25797 Warner Brs... Typical Marley Marl production = SUPA DEF SHIT. Shan's 2nd LP follows up his 1986 classic "Down by Law" (CCLP 500-COLD CHILLIN) All tracks contain fly beats & infectious riffs, crazy horns, & wild cartoon noises. "Give me my freedom" shuffle scratches, dope swing beats, Shan explains to all new jacks that he doesn't need harrassment, just to let him get on with what he loves to do best. "So def" Shante scratches over an insane hesitant drum pattern with Shan's nasal delivery equal to Marley's sample constuction & rhythm scratching. The only blot on this musical landscape is the sickly ballad "She's gone" URRGGH! not a patch on Shan & TJ Swans previous one "Left me lonely" \*\*\*\*

# MEGA BLAST



99 WALKER STREET  
JOIN US FOR THE OPENING NIGHT OF  
"MEGA-BLAST"  
10-3 DOOR \$6.00  
WEDNESDAY 18TH JANUARY  
D.J.'s-D.RUG PLAYING  
HIP-HOP  
STEVE AIKINS  
"THE MASTER OF HOUSE MUSIC"  
DRESS-TO THE MUSIC



↑  
Detonation · 257 seconds!

MEGA

THE 45 KING - Master of the game. TUFF CITY. TUF LP 5553. 1988.  
 ...DJ MARK JAMES, THE 45 KING HAS RELEASED AN ALBUM BUILT AROUND  
 VERY RARE BREAK BEATS, EXTENDING A 3 SECOND BREAK INTO SONG  
 LENGTH INSTRUMENTALS. MC'S MARKEY FRESH & LA KIM PROVIDE THE  
 RAPPING FOR SIDE A WITH LYRICS ENHANCING DJ MARK'S TALENT. AS THE  
 BLURB ON THE COVER SAYS - "40 minutes of breaks, raps, samples &  
 scratches (?) from New York's hottest HIP HOP master mixer. SIDE  
 B CONTAINS DOPE INSTRUMENTALS ONLY. DJ MARK ALSO PROVIDED BEATS  
 FOR - LATIFAH, CHILL ROB G & GANG STARR & OTHER WILD PITCH CREWS.  
 \*\*\*\*\*

3D - Original styling. CITYBEAT. CBLP 3F. 9 tracks. 1988.

3-D ALSO KNOWN AS THREE TIMES DOPE. PHILADELPHIA DELIVERS AGAIN.  
 ACKNICULOUS STYLE BEAT CONSTRUCTION, WITH WELL PLACED SAMPLES &  
 SPARSE CUTTING BY DJ WOODY WOOD. CONTAINS THE BRILLIANT 12" "THE  
 GREATEST MAN ALIVE." MC E.S.T. EXPRESSES HIS PERSONAL VIEW OF THE  
 WORLD. SIMILIAR CONTENT TO "stop the violence" & "b-boy destruct-  
 ion", ON INCREASE THE PEACE" IT FOLLOWS THE WORDS OF MARTIN  
 LUTHER KING & HIS VISION OF UNITY WITH LYRICS LIKE - 'decrease  
 the hate & increase the peace' SCRATCHES M.L. KING'S SPEECHES.  
 DRUM PROGRAMMER CHUCK NICE PROVIDES A BASS THUMPING BEAT ON  
 "IMPROVIN & GROOVIN" EERIE NOISES, DRUM ROLLS & CAMEO VOCALS FROM  
 WOODY WOOD & CHUCK. DECENT RHYMES. HARMONICA, FUNKY/SPACEY BASS-  
 LINE, JAMES BROWN 'UH' SAMPLES, BUMPIN CRAZY BEAT. EST RHYMES 'if  
 you like HIP HOP, your'e gonna love this' that about sums up this  
 track "STRAIGHT UP" AS WELL AS THE ALBUM."WHO IS IT" INCREDIBLE,  
 ONE OF THE BEST MELLOW DJ TRACKS I'VE EVER HEARD. SOFT ORGAN RIFF  
 OVER AN INFECTIOUS WHOPPING BEAT, FUNNY TONGUE ROLL SOUNDS. I  
 LOVE THIS TUNE. ALSO INCLUDED ON THE ALBUM IS A REMIX OF "CUSSIN  
 N' BUSSIN" CAMEO RAP FROM THE HILLTOP HUSTLER HIMSELF. COOL C.  
 INCLUDED WITH THIS ENGLISH COPY IS A BONUS 12" "GIDDY UP/ONCE  
 MORE YOU HEAR THE DOPE STUFF" WITH PRODUCTION FROM STEADY B's  
 PRODUCER LAWRENCE GOODMAN. PHILLY KICKS. \*\*\*\*\*

THE FIRST PRIORITY MUSIC FAMILY - Basement flavor. FPM 91046.1988  
 VARIOUS ARTISTS FROM THE NEW YORK INDEPENDANT LABEL -FIRST  
 PRIORITY HAVE RELEASED AN EXTREMELY GOOD LP WITH INTERNATIONAL  
 FLAVOUR. SUPERB TRACK FROM DENMARK DJ - SOUL SHOCK "BREAK THE  
 LIMITS" CLEVER CUTTING, FRANTIC BEATS WITH RHYMES SUPPLIED BY  
 SEE-QUE. POSITIVE K TRIES TO GET WITH MC LYTE, BUT AS SHE SAYS  
 "I'M NOT HAVING IT" AVERAGE BEATS. FEMALE RAPPER FROM TORONTO,  
 CANADA MICHIE MEE & HER DJ L.A. LUV HAVE TWO SONGS "ON THIS MIC"  
 & "VICTORY IS CALLING". HINTS OF TOASTING, MORE SAMPLES THAN CUTS  
 TWO TRACKS BY AUDIO TWO WITH "MANY STYLES" & "PEER PRESSURE" WITH  
 THE LATTER BEING RATHER WEAK. "GET ON DOWN" BY ALLIANCE IS THE  
 KILLER CUT, RARE GROOVE FEEL, DEF CUTTING FROM DJ SKILL. ALSO  
 A TRACK EACH FROM MC LYTE & POSITIVE K. \*\*\*\*\*

JVC FORCE - Doin'Damage. RAP 2-† GEMA 33. 10 tracks. 1988.  
 licensed from B-BOY RECORDS. also available on WESTSIDE RCORDS.UK

THE COVER REMINDS ME OF CRASH CREWS LP FROM 1984. THESE LONG  
 ISLAND BOYS (two are studying the other is an  
 architectural draughtsman.) JUSTIFIED BY VIRTUE OF CREATIVITY,  
 INDEED, THEY BROUGHT US THE BRILLIANT "STRONG ISLAND" WHICH WAS  
 OVER A SAMPLED FREDA PAYNE BEAT, CLEVER LYRICS DELIVERED IN THE  
 LAZY RAP STYLE IN THE SAME VEIN AS RAKIM & EPMD. DJ CURT CUTS UP  
 EVERYTHING, UNFORTUNATELY THE PRODUCTION MUFFLES THE SOUND CAUSIN  
 A DISTORTED BASS. RAGGAMUFFIN ON "PUPPY LOVE" DJ CUT UP ON "THE  
 MOVE" MC'S AJ ROCK & B LOVE'S RHYMES AND CAN BE FUNNY AS ON THE  
 NUTTY TRACK "THE FORCE IS BUGGIN" THE BEATS & SAMPLES PROVIDE A  
 RAW STRIPPED DOWN SOUND. VARIETY IS THE SPICE OF LIFE. \*\*\*\*\*

PRIORITY  
 RECORDS

Tuff Crew



★ rap  
 sonic  
 STEINSK  
 YOUNG, GIFTED AND BLACK.

CEESARE  
 CHATS LYRICAL



SAMPLES



BEST ALBUMS  
 of 1988

- 1 - DANGER ZONE  
TUFF CREW. soo def
- 2 - STRAIGHT FROM THE JUNGLE  
JUNGLE BROTHERS. idlers
- 3 - COOLIN' IN CALI  
7A3. geffen
- 4 - STRICTLY BUSINESS  
EPMD. fresh
- 5 - EAZY DUZ IT  
EAZY E. ruthless
- 6 - BY ALL MEANS NECESSARY  
BOOGIE DOWN PROD'S. jive
- 7 - IN FULL GEAR  
STETSASONIC. tommy boy
- 8 - SMOKE SOME KILL  
SCHOOLLY D. jive
- 9 - CRITICAL BEATDOWN  
ULTRAMAGNETIC MC'S. next plateau
- 10 - POWER  
ICE T. warner brothers
- 11 - WORLDS GREATEST ENTERTAINER  
DOUGE FRESH. danya
- 12 - IT TAKES A NATION OF MILLIONS...  
PUBLIC ENEMY. def jam
- 13 - RUNNING THANGS  
BUSY BEE. uni
- 14 - BORN TO BE WILD  
MC SHAN. cold chillin
- 15 - LET THE HUSTLERS PLAY  
STEADY B. jive
- 16 - RAGAMUFFIN HIP HOP  
ASHER D & DADDY FREDDY. music of life
- 17 - MISSIONAIRES MOVING  
GHETTOVETTS. island
- 18 - GIRLS I GOT'EM LOCKED  
SUPER LOVER C & CASANOVA RUD elektra
- 19 - SWASS  
SIR MIX-A-LOT. nastymix
- 20 - YOUNG, GIFTED & BLACK  
DON BARON. uni

Sound

BLAZE!

# NEW • RELEASES

Where do we start? Everybody's releasing an album these days. Some groups release albums before they even come up with a 12". Not that I mind, but it's becoming increasingly difficult to keep up with all the new stuff. If only hip hop didn't keep on getting better all the time, if it became just like most other music today... stale, boring, predictable, based on who's got bigger tits, bigger budget, bigger... Anyway, here it comes:

**THE KROWN RULERS** feat. DJ *Royal Rocker* & MC *Grand-Pubah* with "Paper Chase" on *SOQ DEFE*, the label that also brought you *THE TUFF CREW*, with the kind of shit you may well expect from this label. Excellent rhymes and delivery, and immaculate, dope cutting (my favourites are: 'Superstition'-based "32nd St. down (the Eastside story)" and the #2 super-dope remix of "Kick the ball", a cut from Tuff Crew's 1st album, but all tracks are good, and there are no ballads!!! on this album). Check it out.

**ROB BASE & D.J. E-Z ROCK** with "It takes Two" on *PROFILE*, and here are the guys who brought you what the critics elected the most popular rap of 1988, "It takes two" (the album's opening track), and the since-released-on-12" "Get on the dance floor", and the label which is responsible for some of rap's greatest moments. What can I add to it? Other standout tracks include "Don't sleep on it" and "Times are gettin' ill"; the presence on this album of "Crush" (a ballad!!!) is most disappointing, but is no reason not to at least give it a good listen.

**ULTRAMAGNETIC MC's** with "Critical Beatdown" on *NEXT PLATEAU*, and if you're after the very best on the funkier side of hard core hip hop, you already know about them anyway. Including previously released "Watch me now", "Ego trippin'" (remix), Travelling at the speed of thought" (remix) and "Funky" (remix) (at least they remixed them, and how!), it's again one hell of an album. Dope, dope beats and cuts, excellent rapping, there's no way you can be into rap and not have this LP. Other winners here are: "Ease back", "Moe Love's theme" (check the cutting out), "Break North", and just about every other of the 15 cuts on this record (and not a ballad in sight).

**TONY TEE** The *Composer* with "Time To Get Physical" on *ROOFTOP RECORDS*, the label that has recently been putting out some really excellent music. This album is certainly no exception. Featuring production by Ted Railey, and DJ Easy Lee (cutting madly on "Our thang"), and his previously released 12" with "Expressing my thoughts" and "Rap is music", it's one good album, which should appeal to everyone. Good raps, good beats, good cutting/sampling, it's certainly an album to check out (even though it could do very well without the ballad, thank you), and a label to keep an eye on (I assume you surely have their "Rap's New Generation" compilation LP, with its dope b-boy cover, and feat. B-Fats, Cold Get Wild, Cool Ron, Queen Lisa Lee, Rashien, Ramel, Lord O.I., DJ Rob Hanna (Lethal Weapon) and Disco Four ??? That is one hell of a good LP)

**MC'S OF RAP** with "Ain't No Stoppin Us Now" on *RAP RECORDS*, feat. DJ Cox, Dandy D, Cool C.P. and the Livestock Crew; contains the first, b-side of the 2nd, and the 3rd 12" (if you have these, you just about have the album, which is another habit I find annoying (just like with the ballads), this slotting of all 12" from the last 100 years on an album), (though let's face it, who else has all three 12"?), but nonetheless it's a good album, with bits of James Brown, reggae, fast Miami beats, scratching... If you have the 12"s, you've got the best cuts anyway; otherwise, buy the album (albums still ARE good value for money), or at least have a listen.

**KING "T"** feat. DJ *POOH* with "Act A Fool" on *CAPITOL* (O), and it's a killer right from the very first track, "Act a fool". Including a remix of "Bass", "The coolest", "Payback's a mutha" and a host of new jams, with contributions from *Mixmaster Spade*, it's an album I've been waiting for, and haven't been disappointing. Each of his 12" was a monster, and so is this LP. I just don't believe New York can dismiss so much good music just because it comes from California. Well, this one can give any one a run for their money. Other mad cuts are: "Ko rock stuff", "Flirt", "Just clowning", and the absolutely mad beat box "I got a cold". DJ Pooh is awesome, and... there are no ballads (not that I'd expect one from King T).

**THE REAL ROXANNE** with "The Real Roxanne" on *SELECT*, on the other hand, does have ballads and singing (again, if you are a singing fanatic, this one's for you, but if I was after singing, would I buy a RAP record?; on the other hand, if I want a rap record, why the fuck do I have to pay for all that weak, boring singing?? mind you, this applies not only to this record, but to MOST rap albums coming out these days. lll!!!), but all tracks have good beats, mostly with go-go feel about them, produced mainly by Jam Master Jay & The LA Posse, and Howie Tee. The killer tracks on this one are: "Her bad self" (def in the extreme, and available on 12"; a MUST either way), and "Don't even feel it" (with samples of "Can you feel it" and "Shaft").

**ALLIANCE** with "We Could Get Used To This" on *FIRST PRIORITY*, which is another VERY DEF label, guaranteeing some great hip hop. This album certainly confirms it. Containing their 12"s "Bustin' loose", "Ready set" (with Eric B's 'Get on the mike') & the title track, it's full of fresh cutting by DJ Skill, great rapping by K-Swift and King of Chill, and features production and other help by other Basement family members, Audio Two & Positive K. No ballads, it's one hell of a good album. Check it out!!!

**KID'N'PLAY** with "2 Hype" on *SELECT*, an excellent -much better than I expected- album on the dancier (but nonetheless dope) side of rap, produced by Hurby Love Bug and sporting what must be the tallest flattops in the business; all the beats are great, and so is the cutting/sampling. Includes their previous 12"s "Last night", "Do this my way" and "Gittin' funky", as well as new dope jams like "Brother man get hip", "Damn that DJ [The Wizard M.D.]", and "Undercover" (a duet with Real Roxanne, based on... Grace Jones??). No ballads!

## ALBUMS



FOREEM.D.'S

## THE VIGILANTE

SIMON HARRIS

★  
PLAY  
THAT  
FUNK

ERIC B.  
& RAKIM



D.J. E-Z ROCK

ROB BASE &

## THREE WIZE MEN

MASTERS OF CEREMONY

the mix factory  
The Mix Factory  
THE MIX FACTORY

150 Liverpool Street  
Darlinghurst  
335-204

WE'RE STILL LOOKING  
FOR MORE  
LOCAL RAP TALENT

Call & Identify Yourself

TROUBLE FUNK



**EAZY-E** with "Eazy-Duz-It" on **RUTHLESS RECORDS**, and here's another awesome album I've been impatiently waiting for, and which hardly needs any introduction (otherwise you're reading the wrong magazine). Produced by Dr. Dre and Yella, and featuring MC Ren, the album's divided into Radio Side (opening with "We want Eazy", and including a clean version of "Radio" (check out the 12" version), the great "No more ?'s" (check out the lyrics)) and Street Side (which won't get played on the radio much, opening with Prelude ('welcome to Eazy's playhouse, you stupid motherfucker' being still very mild; if you're after XXX-RATED lyrics, and I mean XXX-RATED, this side is for you), followed by excellent "Still talkin", even better "Nobody move", a remix of "Boyz-n-the-hood" (I think I prefer the 12") and the previously released "Eazy-duz-it"). Buy it, as this year old rapper from California is just U-N-R-E-A-L, and you won't hear it on the radio (what fucking radio is there here to listen to, anyway?? those lethargic Sydney stations with their backward, racist policies and lethargic DJs?; bearing in mind the way our record companies and radio stations operate, if you want to hear good music, you have to go buy it yourself, as they won't play/release it. And it doesn't only apply to rap music either!). Top class music, real street lyrics (if you're not afraid to find out what is really happening around you), it's one of the TOP albums of 1988.

**THE FILA FRESH CREW** feat. **Doc T, Fresh K and Dr. Rock** with "Tuffest Man Alive" on **GET LIVE RECORDS**, and the moment you see the cover with this cute 2-or-so-year-old b-boy in green Fila suit and sneakers, with a thick rope around his neck, you know it must be DEF!!! Some of you might have their 4 track EP, produced by Dr. Dre and Eazy-E (do the names ring a bell??), and the 12" of "I hate to go to work", and if you do, you have most of the album already; those that don't, go get the album. Great jams, great cover. Also includes the dope cuts "Truth" and "Fear of rap", and Miami-type jam "Nasty". No ballads! **COLD CRUSH BROTHERS** feat. **Kay Gee The All and DJ Tony Crush** with "Troopers" on **WESTSIDE RECORDS (UK)** (has anyone ever seen it on its original B-boy label??), and here's another album everyone must have. Veterans of rap, after years of making great music, and some personnel changes (the original DJ was Grandmaster Caz, who since went solo; they were on Tuff City, and had hits with "Punk rock rap" and "Fresh, wild, fly and bold"), finally have this 8 cuts album out. Two of them came out on a 12" ("Feel the horns" & "We can do this"), and one on a special Record Mirror free 7" EP ("The Bronx"), now you can have them all on one album (including the smoking!! "My guitar" and "Troopers"), and it's a monster. No ballads, and every track a killer. Go get it NOW.

**BEATMASTER CLAY D. & THE GET FUNKY CREW** with "You Be You And I Be Me" on **VISION RECORDS**, and I was in for another PLEASANT surprise. Beginning with "You gotta be real" (that's right) and "My go-go beat", this album is full of great jams, with Beatmaster Clay D. supplying all the beats, **DJ Doc Fresh** providing lots of dope cutting and scratching, and **Prince Raheem** doing all the rapping together with Clay D. Miami at its best (apart from the ballad "I love you", that is; not that it's all that bad, but who needs it!).

**CHILLY UPTOWN** with "I Got Rules" on **EVER RAP RECORDS**, Seattle (that's what's on the label, with a drawing of a rat; on the cover it's Ever Rap Records, with a boom box instead of the rat), a def looking dude wearing Adidas gear and sporting a boom box; it's perhaps not up there with the big league performers, but I kind of like it (I was pointed out to me that the scratching is ill, and most of my other records leave it for dead, but at least it's there, and even if you're not Run-DMC or Public Enemy, you can still put out an album, and get it all the way to Australia - how many local acts have records out, whether ill or brilliant, with copies reaching the US?? - and let others decide). And who knows, we may never hear of this dude again, but on the other hand one day he may be on everyone's lips (well, maybe). Anyway, at least it's out, and you may want to have a listen to it (9 tracks, with the rapping sounding at times like Bobby Jimmy & The Critters).

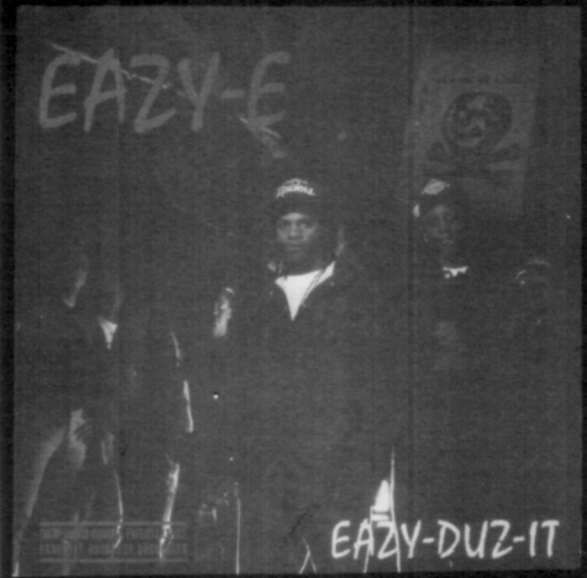
**SKINNY BOYS** with "Skinny (They Can't Get Enough)" on **LIVE**, with their surprise unannounced 3rd album (just like the title says). Similar to the last one, and therefore slightly disappointing to me, as I've always been waiting for another "Weightless", which I consider to be one of the three deffest hip hop albums EVER!!! recorded, it is all the same one hell of a good album, with contributions from Flavor Flav, Chuck Chill Out and The Wee Papa Girls Rappers (on "Free your mind"). All tracks are dope, with the stand-outs being: the title track, "Cause we're getting ours" (mad!!), "Stylin", and the cut up "Every kid's dream" (and not a ballad in sight!!!). A very good album indeed (perhaps even better than the 2nd one), and again... a MUST. **SLICK RICK & DJ VANCE WRIGHT** with "The Great Adventures Of Slick Rick" on **DEF JAM**, and it's not even been two years since it was first announced! But it was well worth waiting for. Doug E. Fresh's former partner's album is full of nice little stories (some of them XXX dirty, but not quite the way 2 Live Crew and others do it; and I can't stop laughing at the Indian drums in "Indian girl (an adult story)"), the beats are dope, and DJ Vance is one hell of a DJ. The dopest cuts are: "The ruler's back" (great! cutting), "Children's story" (probably my favourite! check the words out!), "Mona Lisa" (check out his interpretation of 'Walk on by'), "Lick the balls", and just about everything else. Even the ballad "Teenage love" ain't too bad. One of the very best albums of 1988, and one you'll hear much more about in 1989 (as it only came out end of December). Immaculate DefJam production, and an album you must have!

**RODNEY O & JOE COOLEY** feat. **GENERAL JEFF** on **EGYPTIAN EMPIRE** with "Me And Joe", and aren't those dudes' haircuts just mad? Containing some of their older cuts ("Everlasting bass", "Supercuts", "Cooley High"), it's just what you'd expect from those guys. Joe Cooley is in his usual excellent form, cultin' the shit out of his decks, the beats are A-OK, and Rodney and General Jeff keep the action going. Some of the dopest cuts are: "Nobody disses me", "It's my rope" and "We've arrived". Go grab it.

**SPARKY DEE** feat. **DJ GRAND CREATOR K-WIZ** with "This Is Sparky-D's World" on **B-BOY RECORDS (GERMANY)**, is finally out, with production input from Spyder-D, DJ Doc and Davy D, and it's DEF. Apart from "Throwdown" and "Sparky's back" all the cuts are new, and the album is MUCH better than I expected. Sparky's new DJ is, I guess, best introduced in "Grand Creator K-Wiz, best in the biz" (and where was this dude hiding before?), but he's left his stamp on just about every track, and he's mad! The album opens with an acapella "Never run, never will", and she won't have to!! Other dope cuts are: "I can't stop" and "This is Sparky-D's world", rasta "Yankee boy", "Klepto-man-iac". The disposable ballad "Changes (n love)" isn't one of them for sure!

# PUBLIC ENEMY

THE BUTTON IS PUSHED AND '88 STARTS THE PANIC



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# KID 'N' PLAY

Out on **MACOLA** is also **THE POSSE - CHAPTER 2**, a compilation featuring **FILA FRESH CREW** "I hate to go to work", **DIGITAL UNDERGROUND** "Underwater rhymes", **THE 2 LIVE CREW** "The Revelation", **THE UNKNOWN DJ & DJ SLIP** "X-men", **KRUSHIN MC'S** "Nightmare on Rhyme Street", **ICE T** "6 in the mornin'", **A.T.C.** "Cisco jam", **J.B. BEAT** "Freak city", **D.J. BATTLECAT** "D.J. n-effect", **THE ARABIAN PRINCE & THE SHEIKS** "Situation hot", while Miami's **PANDISC RECORDS** released **THE MIAMI BASS WARS**, a follow up to "The Bass That Ate Miami", featuring **DXJ & THE MIAMI BASS** "Bass wars", **THE MAGGATRON CRUSHING CREW** "Bass it y'all", **THE SONARPHONICS** "Battle for the planet of bass", **SMOKEY D.E.E. & DXJ** "All you need is bass", **RENARD WITH NO REGARD** feat. **CED WHAT?** "How hard can you throw it?", **THE ROCK RANGERS** "Country & western rock", **THUMBS & THE HOESTILES** "Let's get started", **WE DOWN EXPRESS** "Bass attack". If you like Miami bass, or want to find out what it is all about, buy it. It's a really good compilation.

**P.S.** Our regular readers will surely remember last issue's review of **VELORE & DOUBLE O's** latest 12" on **INVASION RECORDS**. Now, it was a perfect example of how not to review records (in a hurry, on the run, in a record shop, and taking for granted other people's comments). Anyway, since then - being a vinyl junkie and in spite of my very own diss - I bought the 12" and... surprise, surprise. There are two cuts, "We're gonna get them (rock the beat)" b/w "We had enough (straight from the street)", each in 4 mixes, both featuring good beats and fresh cuts by **Father Chance** (including some of the same super-def cuts used by **Superlover Cee & Casanova Rud**, and many others since then), and I like it! Overall, it rates as probably the best stuff they've done to date, and hopefully will be followed by an equally def album. My apologies to all concerned. Won't happen again!

**On the good foot:** One of the records reviewed in this magazine has been released locally! Who says local record companies suck???

NB. All the records reviewed in this magazine are my/our own, i.e. we don't get any freebies, and therefore are not obliged to either review, or *disparage* review, any record whatsoever. While our reviews may not be objective (hell, they ARE NOT!), they are independent. Also, we can't review it unless we bought it, and we don't buy it unless we like it. So there!

# FRESH

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STETSASONIC

## 12 inch singles DJ's

Well, yet again there's been so many new records that I don't even know where to start. I'll try to go through the ones that everyone should at least have a listen to.

First of all, **PRIORITY RECORDS**. It's one of those labels where I don't normally even listen to their records; you either like or hate their stuff. (I just go and buy them.) This time, it's **POSITIVE K** with his 2nd 12", "Step up front" b/w "Nobody move". 4 different mixes, incl. King of Chill and Milk D/Audio Two remix. Excellent beats and production, good, tight rap... Def is the word! Also on **PRIORITY**, a 2nd 12" by **THE ALLIANCE**: slower, minimalist, heavy, freestylish "We can get used to this" b/w "Ready set" (if you liked the cuts on **Superlover Cee & Casanova Rud's** excellent album, you'll love this one too).

**TOMMY BOY'S** back again, with yet another **DEF!! 12"**: following **4-EVER FRESH'S** **MAD** "I got a good thang" b/w "Urban sound surgeon" this time it's **BLACK BY DEMAND** with "Can't get enough" b/w "All rappers give up" (the b side is smokin'). Also out is 2nd 12" by the great **DE LA SOUL** off their forthcoming LP, as well as a remix of **STETSASONIC'S** "Talking all that jazz", my favourite cut off their latest album (finally someone told James Brown like it really is); it has several mixes, including a **Dominos** mix which features a different bass line, but still retains that original jazzy feel.

On the subject of remixes, **SCHOOLY-D'S** new 12" has a clean radio version of "I hate rock'n'roll", and a remix of "Tracherous" which gives a new meaning to the concept of remixes. Rather than just extend this track, he retains the lyrics, but puts them to a completely different tune. I still haven't decided which of the two I like more, since the original is one of my favourite cuts from his **BRILLIANT!!!** album. Also out is **STEADY B** with remixes of "Serious" b/w "I got cha" (check out DJ Doc's cutting; it's dope!). These are more conventional, but nonetheless do improve on the LP versions. Another one is **KURTIS BLOW** with the two best cuts from his last LP. Even if you don't like him, and therefore don't want to buy the LP, make sure you get this 12". "Only the strongest survive" gets a 7+ min. remix, as well as instrumental **VERSION** (yes, for a change it's not just an instr., but has extra **DEF** cuts and breaks) and a dub, b/w my favourite "Still on the scene". Sadly only in the LP version, but with an instrumental, and it is **DEF!!**. Half of the album is weak, but the good stuff really smokes, and must be the best he's done to date. **BOOGIE DOWN PRODUCTIONS** is out with an extended remix of "Still #1" b/w "Jack of spades", each in three mixes. **JAZZY JEFF & FRESH PRINCE** released the 1988 extended remix of "Girls ain't nothing but trouble" b/w the def "Brand new funk" in four new dope versions (check it out!). **ERIC B & RAKIM** have a 7+ min. extended version of "The R", remixed by the **MARRS** crew, and it's precisely that: an extended version.

Now, this is not quite a remix, but still: if you liked Rob Base's 'It takes two', check out **ICEY-J'S** "It takes a real man" on **IBM RECORDS** (Florida); same dope beats and good scratching, with a pleasant female rap on top, b/w "Icey-J" is on the wax" (faster, Miami style beats and rap, and good cutting). **SKINNY BOYS' 12"** "Get pepped" is also based on the same beats.

**THE CLASSICAL TWO** are finally back; "The Classical Two is back" (the faster of the two, with DJ Prince cutting the shit out of their previous 12" and lots of other stuff as well) b/w slower and scratching-less "New York's on fire", on **JIVE**, and it's exactly what you'd expect from them. **DEF!!**, funky, and positively smokin'!

### THE MIX FACTORY

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Back are also: **SIR FRESH & DJ CRITICAL** (of the 'Sir-Vere' fame) with "I'm smooth" on **SOLID GOALS**; fast rap, furious cutting, great female wailing (?), vocal, instrumental and a great acapella, I'm looking forward to the next one.  
 UK's **OVERLORD X** with "2 bad" b/w "Now I'm here" on **MANGO**; mad beats, great cutting, good sound, UK is kickin' it.  
**E.S.P. feat. Elliot Ness, Speedy Dee, Prof. Paul & Howie Tee** with (yet another) "Wild thing", (funkier, scratched) "Get up and get widit" b/w "We got it" on **SELECT**; three solid cuts, and a definite improvement on their 1st 12".  
**T LA ROCK** with Todd Terry-produced "Flow with the new style" b/w "You got the time", the slower, funkier b-side being my favourite with its cuts, samples and a nice piano (FRESH). Check out the dubs!!!  
**QUEENS BROOKLYN CONNECTION** have their 2nd 12" out, produced again by **MANTRONIC**, with the timely "Back to school" b/w "(I'm) Just adjustin' my mike" (my preference with its def samples and slightly reggaeish delivery) and "We've got a lot to prove out there", with typically immaculate beats and production (**CAPITOL**).  
**N.W.A. feat. Eazy-E, MC Ren, Ice Cube, Dr. Dre, DJ Yella and Arabian Prince** have their 2nd 12" out, and it's **DEF!!!**, with four **DOPE** cuts off their forthcoming album: "Gangsta gangsta", "Something like that", "Quiet on the set" and "Something 2 dance 2". Go and grab it, and look out for the album "Straight Outta Compton" (**RUTHLESS**).  
**MC TEE & LORD TASHEEM** on **PROFILE** with "Gangster nine", featuring def beats, jazzy sax and guitar, nice laid back delivery; an excellent follow up to their "Talking loud".

Those who like go-go (i.e. everyone who likes good music), check out Washington DC's **I HEAR YA!** label. Following excellent "That'll work (2001)" by **CHUCK BROWN & THE SOUL SEARCHERS** (co-produced by none other than... E. Deodato!) they now have another winner, D.C. **SCORPIO** with an anti-crack "Beam me up, Scotty". Six mixes, including a DC and a NYC one, it has good, positive lyrics, good light rap, and them great go-go beats. Whilst on the subject of **I Hear Ya!**, their latest offering is **LITTLE BENNY & THE MASTERS** with "Mer-sa-dees" b/w "The king", and is certainly worth checking out too. Another anti-drug go-go offering is **THE GO GO POSSE** feat. Chuck Brown, Gregory 'Sugar Bear' Elliot (from EU) & Little Benny with "D.C. don't stand for Dodge City", also on **I Hear Ya!**. Last but not least, they distribute an EP from the movie "Go Go Live At The Capital Centre", which features live Chuck Brown, Experience Unlimited, Little Benny & the Masters and D.C. Scorpio. Another label worth keeping an eye on and known for its great rap and go go releases is **STUDIO RECORDS**: their latest offering is **BIG TONY & THE T.F. CREW** (yes, the Big Tony from Trouble Funk) with a great go go rap "That'll work!". Make sure you give it a listen.

Based on go go beats is also a debut 12" by **KOOL KRAZY KRUSH** on **ROQE**. "That's the way that I swing" (5 mixes, recorded, engineered and programmed by Jazzy Jay at his home studio).

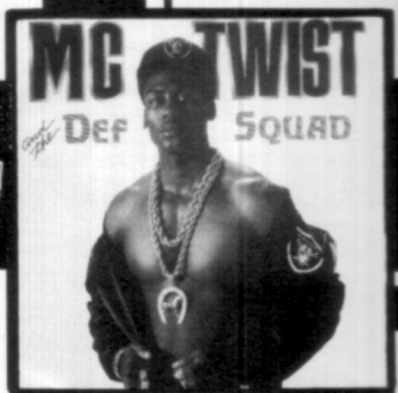
Out on **LUKE SKYYWALKER** is **MC TWIST & THE DEF SQUAD** with "Just rock (to dis hear beat" b/w "I like it loud". Typically chock-full of very fresh cuts and samples (on both the 116bpm A side and the slower 88bpm B side), with good beats and rap, it's yet another def product from this DEF label.

**DELICIOUS VINYL** is becoming quite a FORCE. This time it's **DEFF JEFF** with a THREE track EP feat. "Give it here", "On the real tip" and "Just a poet (it feels mighty fine)" b/w instrumentals (good rap, great beats, dope cutting, make sure you give it a listen; after all, in this day and age a 3-track 12" is a rarity; Delicious!!), as well as a new **TONE-LOC** 12" "Wild thing" b/w "Loc'ed after dark".

12"



Tommy Boy



**bassment**  
records

PROFIT RECORDS INC

WHY?



N.W.A.



Coolin' in Cali



7A3

7A3-Coolin' in Cali.  
 GEFREN RECORDS. ghs 24209. 1988. 11 tracks.

\*\*\*\*\*

Every man & his kangolhelped these dudes on this superb album **SCHOOLLY D, CASH MONEY, JAZZY JAY, MASTER VIC, DBC, DADDY O, ROD HUI, THE ODAD**. With help like this you know the shit is going to be def & believe me it is.

One of the most appealing & interesting facets of this album is its inclusion of live instruments. "A MANS GOTTA DO WHAT A MANS GOTTA DO" saxophone, organ, guitar, very jazzy feel with a relaxed drum program by Jazzy Jay & Won D the Great One. The lyrics refer to Bretty B's sexual exploits with his girl & the Karma Sutra handbook, etc...

"LUCIFER" similar Shaft sample to "BEAT DIS", fast beats, lyrics how the devil causes war & all they want is PEACE.

"FREESTYLE 88" live bass guitar & drums, horns Shawnie B tells us that **BROOKLYN** is in effectin his squashed vocal style.

Brothers Shawnie & Bretty Bouldin hail from Brooklyn, NYC but have resided in California for the last few years, but every once in a while they remind us that Brooklyn is in the place.

Wild sampled transforming, Philly style beats, "oh baby" samples & wicked precise cutting by Grandmixer Muggs are inflicted upon us in "EVERYBODY GET LOOSE" associate producer **SCHOOLLY D**.

"HIT 'EM AGAIN" 7A3 will defeat anyone who tries to attack them. Sampled wah wah guitar, squirrel noises. **STETSASONIC** members Daddy-O & DBC's fingers have been all over this, reminds me of their previous 12" "WHY" a more mellow style with intelligent lyrics.

7A3's strong points are their def rhyming delivery, well thought out lyrics & the ability to adapt to any style. They have come a long way since their first record, a reworking of **QUEENS** hit "7A3 WILL ROCK YOU" (MACOLA MRC-1023)

If this vinyl isn't on your platter by the end of the week well all i can say is I'm sorry for you. African style "DRUMS OF STEEL", **CASH MONEY** produced uptempo dance "GOES LIKE DIS" & the prophetic "EXPRESS THE MIND", & the volatile 12" release & title track "COOLIN IN CALI" are also included. **SOME SERIOUS D**

:BLAZE!

Other new releases which are worth at least checking out include:

**DEF-CON CREW** with "For the DJs" b/w "We are here to rock" on **RAY RECORDS** (from Queens, NY), with lots of familiar cuts and samples;

**CHILLA FRAUSTE & THE ICE COLD CREW** with "Bed time stories" on **SUNTOWN**; if you like Slick Rick, Jazzy Jeff and Dana Dane, then this one's for you; I like it for its choice of beats, breaks and cuts, and the fact that it sounds like what hip hop used to be at the beginning: raw, not overproduced, something anyone can do; anyway, have a listen.

**CHILL DEAL** with "Fat butt girls" b/w "Chill Deal will" on **CHILL DEAL RECORDS** (Florida), with good beats, lots of cutting and party-style rapping.

**JAY & ACE** with "That ain't my child" on **CRAZY HYPE! RECORDS**, (4 mixes), based on George Clinton's 'Atomic dog', with good rap and additional dope!! cuts and samples, I'll sum it up by quoting from the label: *This record is meant to be a joke. If you don't like it, don't listen to it.* I like it!

**CHOICE M.C.** with "Let's make some noise" b/w "This is the b side" on **IDLERS**; both cuts are just MAD (a-side very similar to 'It takes two', b-side slower, with parts rapped in... French by "my man Chill Phil", and three different mixes: Tony D., True blue and reaggish Todd Terry mix), with great delivery, dope funky beats, def cutting, and possibly a great future.

**DOLLAR \$BILL & CUT MASTER KG** with Eric B & Rakim-ish "Almighty seven" (cutting the shit out of their 'cos I'm righteous) b/w a bit slower "People don't know ya", on **MF/JUST HITS RECORDS** out of New York. Def beats, good delivery, great acapellas.

From UK, **DEE MAJOR feat. DJ Jailbreak** with "Rat race" b/w "Human race" on **CATI RECORDS**, a laid-back message rap with a very jazzy feel, and a sample of Eric B & Rakim, and what sounds like a live drummer and keyboard player, which grabbed my attention with its colorful graffiti cover (strange how few hip hop records have some decent, or at least relevant, art work on them). Worth checking out.

**MASTER CYLINDER** with "Your mission impossible" (with samples of... yes, 'Mission Impossible', and mixes by DJ Doc and Nitro Deluxe) b/w "It's rhythm part 1" on **NATION RECORDS INC.** out of Philadelphia; good, funky beats, good cutting. Have a listen.

**SUGAR BEAR The Powerful Powerlord** with The Talking Heads-based "Don't scandalize mine" b/w "Ready to penetrate", on **NEXT PLATEAU**, and both cuts are just UNREAL!!! Dance floor killers, with their funky beats, spotless cutting/sampling, great delivery. Dedicated to Scott La Rock, it's a must; a 100% hit (except for Australia, naturally).

**TOO NICE** with their debut 12" on **ARISTA!**, "Two can play the game" (about trying to get busy behind you girlfriends' backs) b/w "Doggin' em" (my preference, with dope cutting and samples, and an atmosphere similar to 'Follow the leader').

**ROYAL FLUSH feat. Gangsta Rick & DJ Sergio Magnifico** with "Dance or die" b/w "Get from in front me" on **RAP-A-LOT-RECORDS**, the b-side being again my preference, with its dope beats, fast, strong delivery, and excellent cutting. Don't miss it. It's DEF. Play it loud!!

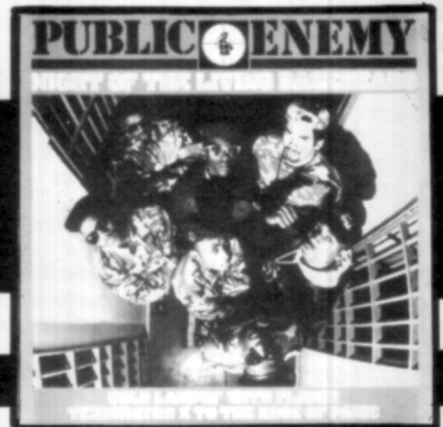
**M.C. MALIKA LOVE** with "She's bad" on **SELECT**, in 5 solid mixes, with good, funky beats, and DJ Doc & DJ Miz gettin' very busy!!! behind the decks.

And last but not least, there's **D.J. CASH MONEY & M.C. MARVELOUS** in a follow up to their Play it Kool/Ugly people be quiet 12", with "Find an ugly woman" ('cos pretty women will have you cryin' the blues, but when and ugly woman leaves, she ain't nothing to loose', a Jazzy Jeff/Fresh Prince type of story.) b/w "The mighty hard rocker" (a harder, hipper jam, with def beats and and rap and DOPE!! cutting from last year's World Champion DJ), both produced and mixed by Cash Money, on **SLEEPING BAG**. And by the way, their album has just come out, and I hope it won't have ALL 4 tracks on it.

And I *could* go on...

DOPE

bass ('how low can you go')



JUST-ICE  
NA TOUCH DA JUST  
b/w  
FREEDOM OF SPEECH '88

RAGAMUFFIN

NA TOUCH DA JUST



RAPPER

CITYBEAT  
REGGARS BARBUT!

1988's DOPEST 12" JAMS

in random order

- TODDY TEE feat. MIX MASTER SPADE - Ganster boogie (Dunk Yer Funk)
- JAH-LOVE feat. DJ FRANK ZEE - Park slope is dope (Tone-Def)
- SIR FRESH & DJ CRITICAL - Sir-Vere (Solid Goals)
- MC NIKKE & DJ RAP-N-SCRATCH - Rap-n-Scratch goes Rambo (Show Jazz)
- 4-EVER FRESH - Urban sound surgeon (Tommy Boy)
- EAZY-E - Radio (Ruthless/Priority)
- KING TEE feat. DJ POOH - Bass (Mac Daddy)
- SCHOOLLY-D - Treacherous (Jive)
- HIJACK - Style wars (Music Of Life /UK/)
- YOUNG MC - I let 'em know (Delicious Vinyl)
- DOLLAR \$BILL & CUT MASTER KG - Almighty seven (MF/Just Hits)
- EPMD - Strictly business (Fresh)
- N.W.A. - Gangsta gangsta (Ruthless)
- RAP GENIUS ASSOCIATION - I got the groove (Mob)
- 3-D - Greatest man alive (Hilltop Hustlers/Citybeat)
- TUFF CREW - My part of town (Soo Deff/Warlock)
- RON NELSON - B-boy destruction (Peace Posy /Canada/)
- 2 LIVE CREW - Move somethin' (Luke Skywalker)
- SUGAR BEAR - Don't scandalize mine (Coslit/Next Plateau)
- BYRON DAVIS & THE FRESH KREW - Don't be bashful (4-Sight)
- OVERLORD X - 14 days in May (Mango /UK/)
- KURTIS BLOW - Still on the scene (Mercury)
- PUBLIC ENEMY - Nights of the living baseheads (Def Jam)
- WITCHDOCTOR - Takin' no shorts (Timberwolfe)
- BLACK BY DEMAND - All rappers give up (Tommy Boy)
- CHILL ROB G feat. DJ MARK - Wild pitch (Wild Pitch)
- MIX MASTER SPADE & COMPTON POSSE - Genius is back (LA Posse)
- SEVILLE feat. JAZZY J & SHAMEEK - Make it funky (Cutting)
- JUST-ICE - Na touch da just (Fresh)
- CHILLA FRAUSTE & THE ICE COLD CREW - Bedtime stories (Sun Town)

THE MIX FACTORY

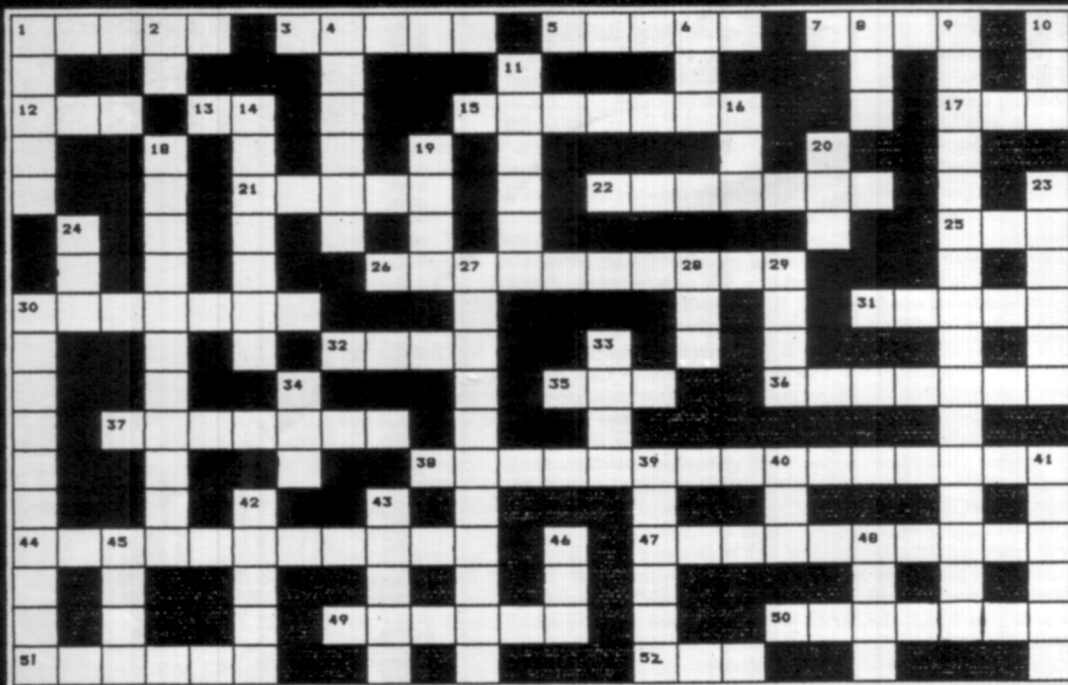
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- SL-1200 brand new \$725.00
- Stanton 500s \$37.00
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- T-Shirts & Jackets \$25 & \$275

BOMB (with a bomb icon) BASS

# THE RAP MACHINE

YOU DON'T HAVE TO BREAK THE RHYTHM



## ACROSS

1. Member of the Compton Posse, appears on King T & Toddy Tee records, features on "Genius is back" (5)
3. Of the "Boyz in the hood" & "Radio" fame (4,1)
5. Independent New York record label on which Eric B & Rakim launched their career (5)
7. Mr Magic's radio station (4)
12. Had a hit with "Watch the closing doors" (abbr.) (3)
13. Kurtis Blow's dj (2)
15. Lolita Shante Gooden & AJ Martinez share a name (7)
17. Had a hit with "My posse" & "Just for the cash \$" (3)
21. Isaac Hayes won an Oscar for his theme to this 1971 film starring R. Roundtree (5)
22. Easy E, Daz Daz & Mixmaster Spade come from this LA suburb (7)
25. \_\_\_ Rockers (3)
26. Jimmy Jam & Terry Lewis played on this 1983 Ice "T" 12" (7,3)
30. What did Marley Marl & MC Craig G drop? (7)
31. Chuck \_\_\_ Out (5)
32. Russ \_\_\_ wrote and produced most of Bobby Jimmy & the Critters' jams (4)
35. Nobody beats him (3)
36. Raheem-The Vigilante's from this Texan city (7)
37. Salt N' Papa featured on this Thomas Dolby record (7)
38. P.S.K. What does it mean? (4,4,7)
44. UK dj Richie Rich's first 12" on Spin Off (4,2,5)
47. 2 Live Crew's Brother Marquis is the father of which young rapper (2,4,4)
48. E-Z-Q's alter ego (5,1)
50. Knowledge Reigns Supreme-One's wife \* (7)
51. The title of Whodini's 2nd album, 1984 (6)
52. Original Concept's Doctor (3)

## DOWN

1. \_\_\_ Rick, Doug E. Fresh's ex-partner (5)
2. Gogo music originates from this U.S. city (abbr.) (2)
4. Running (and DMC'ing) footwear (6)
6. A stranger place in Egypt? (the Alezby \_\_\_) (3)
8. KRS-1 & Scott La Rock's crew (abbr.) (3)
9. BDP's 1985 hit on Fresh Records, back when they were still known as 12:41 (7,2,3,4)
10. Their latest 12" was "Gangsta, gangsta" (3)
11. They make 505s, 707s, 808s, 909s (6)
14. A.k.a. Sir Vicious (4,3)
16. Elliott Ness, Speedy Dee, Prof. Paul & Howie Tee when they're ready to rock'n'roll and do wild things (3)
18. The third smallest U.S. state (Skinny Boys' home) (11)
19. Untouchable Force Organisation (abbr.) (4)
20. He's young, gifted and black (first name) (3)
23. Smiley Culture's rapping nephew (6)
24. Connects Brooklyn and Queens (abbr.) (3)
27. MC Tee's current "aristocratic" partner (4,7)
28. Skinny Boys did it to their first cut (3)
29. King T's dj (4)
30. EU's "Da Butt" was from this Spike Lee's film (6,4)
33. \_\_\_-FM, a well-known London pirate radio station (4)
34. King \_\_\_, Toddy \_\_\_, Sweet \_\_\_ (3)
39. Founded in the late 50's by white Jamaican Chris Blackwell as a reggae label, it's still far from deserted (6)
40. Wreckin' \_\_\_ (3)
41. One of FAZE ONE's Pleasure \_\_\_s (6)
42. First name of the black U.S. politician who features in Stetsasonic's "A.F.R.I.C.A." (5)
43. Another name for a flattop (also a funk band) (5)
45. An employee of the Drug Enforcement Agency (4)
46. First name of DJ E-Z Rock's MC (3)
48. Egyptian Lover's favourite river (4)

HIP HOP COMPETITION HOT VINYL

## SUPA-DUPA KNOWLEDGE CROSSWORD

FILL IN ALL THE SPACES CORRECTLY & SEND PHOTOCOPY TO US BY BY...MARCH 31st... & IF YOU WIN IT MEANS THAT YOU ACTUALLY READ OUR MAGAZINE, PLUS YOU KNOW WHAT THE FUCK IS GOING ON IN THE HIP HOP WORLD. IT REALLY ISN'T THAT HARD...

**THE PRIZE:** 10 import records of our choice. & that means ULTRA-DEF vinyl with the VAPORS seal of approval

SLIP

THIS ISSUE OF VAPORS IS A STRAIGHT OUTTA THE CRIB PRODUCTION. BLAZE: EDITOR, LAYOUT & DESIGN, ARTICLES, REVIEWS, PHOTOGRAPHY, etc...

COVER LOGO BY PRINS. MING D MERCILESS: ARTICLES, REVIEWS, PHOTOGRAPHY. SWAVEK: ARTICLES & REVIEWS. TREVOR S: PHOTOGRAPHY, TYPESET & BROMIDES.