

"AUSTRALIA'S PREMIERE HIP HOP MAGAZINE"

# THE BOMB

ISSUE

6

\$5



FEAR  
BONK.

JULY/AUGUST

**EXPLICIT LYRICS  
PARENTAL ADVISORY**

DJ BRIBE



SEVN



SHIME



CLAIM 2 FAME MOBILE



PARIS



UNIQUE



THE NORZEL GUMMIDGE POSSE

Why do people exploit a culture by creating a fad out of their symbols ie: African medallions, etc..? Do these people know anything about the African continent? Do they just hang things around their neck because everyone else does? Do they care about Africa? If this is fashion, then fuck fashion. Who wants to be a part of such a process that trivialises important features. Since I can remember, AFRIKA BAMBAATAA (*Who's that? say the majority of clubwits*) has been wearing them since the early 80's. If people do wear them, why then do they not taken an interest in the culture behind the leather symbols. Why! Well because they will be onto something else next month, or as soon as something else has been featured in THE FACE magazine. Go to the library & learn something people. I'm not of African descent, but I respect theirs & everyone elses culture & so should you.



**JUNGLE BROTHERS**



*AEROSOL ART GALLERY*



support  
our own  
HIP HOP  
CULTURE



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## VAPORS VAPORS

Please send letters to...

**VAPORS**  
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A BEDROOM FLOOR  
conspiracy, masterminded & acted  
upon by **BLAZE** ( producer,  
editor, writer, layout, etc...) with  
assistance from ANGELIQUE,  
MARCELO, HAMBONE, SWAVEK, DMOTE  
TREVOR, NOODLEHEAD, FUNKENKLEIN  
DJ LOONEY TUNES, JEPADY, ANTHEM  
RECORDS & to DISCO CITY, Thanks,  
SUPPORT AUSTRALASIAN HIP HOP.

# KNOWLEDGE ME

The worst artists in the world according to THE VAPORS COLLECTIVE are: TECHNOTRONIC (easily the biggest load of cow product), ROB N'RAZ, LEILA K (the best cliched rubbish seems to sprout from her mouth), MC MIKER G (back again?), MILLI VANILLI (no need to say why) MR LEE (cheep) MC HAMMER (he can dance but can he rap?) BEL BIV DEVOE (more saccharine), MC WILDSKI, MC MERLIN, KOOL ROCK STEADY (weak rapper who disses KRS-ONE yet look at his own initials) THE WEE PAPA GIRL RAPPERS (lose the rappers?) SNAP (thieves) DOUBLE TROUBLE & the REBEL MC (horrid music).



## THE 2 LIVE CREW



Something strange is afoot down Florida way, with rap music getting plenty of the wrong kind of attention, due to 2 LIVE CREWS 3rd Lp "As Nasty As They Wanna Be" coming under fire from the authorities. As of June 6 this album was ruled 'obscene' by Judge Jose Gonzalez in South Florida, the repercussions of this hearing has caused the banning of two other Lps, ICE T's "Iceberg" & EAZY E's "Easy-Duz-It". Several people have been arrested for selling 2 LIVE's material & one was even taken away in handcuffs (?) while three members of 2 LIVE were also arrested & charged for breach of the state's obscenity laws. This ruling has distressed the industry & the record store owners that sell 'obscene' material, for they now face fines from the authority for carrying such product. Why has it happened now 2 LIVE CREW have been saying the same thing for years & so have countless other groups from that region. Check out THE DOGS new Lp on Joey Boy records & be prepared to encounter a profanity filled assault like none you've ever witnessed before.

## NEW MUSIC SEMINAR

This is undoubtedly the biggest showcase in modern music today, Rap music is featured heavily in shows like: NEW URBAN SOUNDS BATTLE FOR WORLD SUPREMACY RAP GALA NIGHT plus focuses on RAP video, Censorship & many others.....



NEW MUSIC SEMINAR 11  
JULY 14-18, 1990  
MARRIOTT MARQUIS HOTEL  
NEW YORK CITY

...among the artists performing are DIGITAL UNDERGROUND, ABOVE THE LAW, A TRIBE CALLED QUEST, BRAN NUBIANS, TARRIE B, JOE COOLEY MONIE LOVE, The original JB's, LORD FINESSE & DJ MIKE SMOOTH, POOR RIGHTEOUS TEACHERS etc... & AUSTRALIAs very own Hardcore B-BOYS from Melbourne...

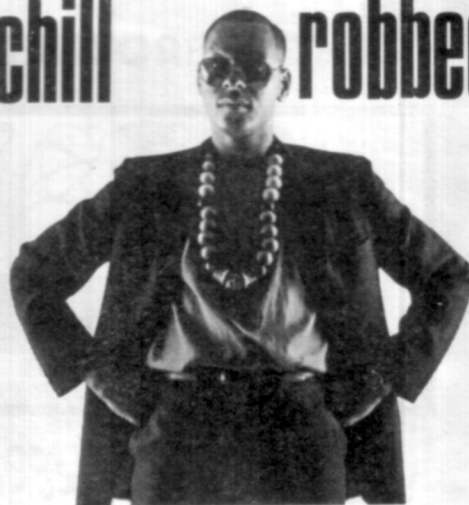
**.. THE AKA BROTHERS ..**  
Full rept next issue from our own VAPORS delagate, ANGELIQUE...

## AUSTRALIAN HARDCORE HIP HOP IS SLAMMING

R.I.P.  
JIM  
HENSON



## chill robbed



Everyone is now aware of SNAP's massive hit "The power" (yuk) but are you aware of the controversy behind its success. Well here it is: SNAP consists of TURBO B (the rapper behind the poor CHILL ROB G imitated vocals) & singer JACKIE HARRIS. The story gets really confusing when we realise that the original version contained four verses sampled from CHILL ROB G's acapella of "Let the words flow" (WILD PITCH) as well as a few horn parts from the same track, also sampled was the 'I've got the power' bit from JOCELYN BROWN's "Loves gonna get you". This is what was originally released on LOGIC/BMS records in Germany & STU FINE from WILD PITCH records flipped his lid & asked for compensation. This version was recorded by two German producers Benito Benites & John Garrett III. A second version on ARISTA was recorded with TURBO B replacing the stolen vocals & JACKIE HARRIS who supposedly re-sung the JOCELYN BROWN section. Also on their backs is MANTRONIX who claims they stole some of his music from his 12" "King of the beats". To add to the madness, CHILL ROB G then released his own reconstruction with the 45 KING on WILD PITCH under the pseudonym of POWERJAM.

# BREAKDOWN

ON NEWS FACTS INFO  
RMATION DROPPING  
SCIENCE & RECORDS

...KRS ONE has filed suit against his former management to the sum of \$US6 million for releasing two remixed albums of B.D.P. product that infringed copyright, ie "Memory of a man & his music" a double Lp on B-Boy records released in 1988 (this contained an unreleased track 'Advance') & a 'Hot club version' of "Criminal minded"...UK crew STEREO MCs are working on their 2nd album in NY...ERIC B & RAKIM's new Lp is very dissapointing...DADDY G of STETSASONIC was recently in Melbourne working with BIG PIG...YOUNG MC has also filed suit against Delicious vinyl for releasing material he wrote for TONE LOC prior to his own records...MELLE MEL turns up on TACKHEADS new "Dangerous sex" 12"...SOUND UNLIMITED's first 12" is "Peace as peace" on CBS, soon...DIGITAL UNDERGROUND may appear in a comedy with JOHN CANDY & CHEVY CHASE...KID N' PLAY's movie "House Party" will be released in independant cinemas, like the Mandolin in Sydney later this year as will SPIKE LEE's "Mo' better blues"...For those that like to dance, christian rapper MC HAMMER has released an hour long video movie/dance/documentary in the US...UK ragga star SMILEY CULTURE will unleash a Hip Hop oriented album after becoming disillusioned with Reggae..The KOOL MOE DEE vs LL COOL J has ended in handshakes, with 3rd BASS vs MC HAMMER being the latest drama...late news...The AKA BROTHERS went down well at the N.M.S. with TARRIE B getting booted of stage, DJ ALLADIN refusing to perform because of turntable problems & Swedish/Danish crewing SOLID POSSE failed to go onstage?...One of HEAVY D's dancers has died?...There are plans for a KID N' PLAY cartoon series, but what happened to BIZMARKIES saturday morning adventures?...Delicious Vinyl star G LOVE E is the rapper on WAS (NOT WAS)'s cover version of "Papa was a rolling stone"...For those of you that are into Hip Hop & Skating, run out & buy SKATEMASTER TATE & the CONCRETE CREWS new album, produced by JOE 'the Butcher' & ex-breakdancer SUGAR POP on 4th & B'Way...The ULTRAMAGNETIC MCs are still together (whew!) with new vinyl...STETSASONIC & the JUNGLE BROTHERS performed at NELSON MANDELA's concert in England a couple of months ago...Rumour has it that RAKIM was busted with illegal substances (this is the 2nd time I've heard this rumour in as many years) in NY (certainly not in accordance with his religion)...GIL SCOTT HERON has also been banned from the UK for 5 years for importing Cocaine (Bunch of hypocrites)...watch for the BLACK SHEEP...NZ crew the UPPER HUTT POSSE will release "Stormy Weather" on 12"...



# DISCO CITY

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## AUSTRALIA'S HIP HOP SPECIALISTS

**STUPID DEF NEW WAX IN STOCK:**  
ICE CUBE 'AMERIKKA'S MOST WANTED'  
TARRIE B 'POWER OF A WOMAN'  
NWA 'NWA & THE POSSE'  
NWA '100 MILES AND STILL RUNNING'  
COMPTON'S MOST WANTED 'COMPTON THANG'  
INTELLIGENT HOODLUM 'BLACK & PROUD'  
2 LIVE CREW 'BANNED IN THE USA'  
THE D.O.C. 'PORTRAIT OF A MASTERPIECE'  
BDP 'INFOTAINMENT'  
DE LA SOUL 'TREAD WATER'  
ERIC B & RAKIM 'LET THE RHYTHM HIT 'EM'  
SMOOTH ICE 'SMOOTH ICE'  
WEST COAST RAP ALL-STARS 'SAME GANG'  
RUTHLESS RAP ASSASSINS 'KILLER'

NEW RELEASES FROM USA & UK TWICE A WEEK BOYEE.

MAIL ORDER WELCOME (USE A CREDIT CARD)  
PHONE ANGELIQUE MONDAY THRU FRIDAY  
AT THE CITY STORE.

DISCO CITY AIN'T WIT' CRIME!  
WE ALWAYS PROSECUTE THIEVIN' LI'L MUTHAFUCKERS.



OK the UPPER HUTT POSSE are our neighbours across the water in New Zealand, but they are not only just Kiwis, they are the indigenous people of NZ. All the members (five male & one female) come from the same town on the North Island, Mount Hutt (near Wellington), they also originally played reggae but slid into rap. Their lyrics lean towards a political slant, mostly about the plight of the Maori people & land rights (does this ring a bell). Yes the Maori people face the same situation that the Aboriginal people have in Australia, so we can easily understand the lyrics behind their songs. This album comes from an indie label that deals with funk & rap, Southside records to be precise. Hopefully we will see some more Hip Hop oriented acts from this Festival associated company. Other rap artists have been on wax, like the SEMI MCs & TOTAL EFFECT on the BFM compilation "In love with those rhymes" & DOUBLE J & TWICE THE T with their totally & blatantly commercial releases like the environmentally concious "Def to be green" & their album "All wrapped up". Other names on the Hip Hop scene in NZ are DJ SAM HILL, MC BASS, DJ RHYS B, ENEMY PRODUCTIONS & MC SLAM & DJ JAM. more current information next issue....

As far as I'm concerned, statements like 'it's good for Australia' or 'we don't have good enough producers for this type of music' just don't wash. If its good, its good & if its bad, its bad, why go overseas to let someone else do it for you, if you can do it yourself. Maybe after you have proved yourself to the world that you can do it on your own, then maybe an outside hand is fine, if only to improve or expand your abilities & recognition.

The UPPER HUTT POSSE have done the above, with 24 yr old D.WORD (Dean Hapeta) writing the lyrics & providing the lead vocals on ten of the eleven tracks. He also, with the odd help from GEORGE HUBBARD, writes the music with ACID DREAD & WIYA helping with guitar, bass & back-up vocals on a couple of tracks. MC B.WARE has a solo venture on "Basketball" with DJ DLT offering his gruff vocals as well. The title track "Against the flow" is the most political cut referring to the injustice caused in the last 150 years of pakeha domination, & the brothers that slide comfortably along with the perpetrators. The music of "Stormy weather" may sound like it would suit a ballad, but luckily the lyrics deal intelligently with the troubles of the world, with TERE providing the female vocals. Thankfully they aren't always serious as they also deal with relationships on the 'oooh waaa' sampled "Trust", raggamuffin pops up in "We come correct" with D.WORD, MC B.WARE & WIYA swapping lead vocals. TERE raps & sings the chorus, while DJ DTL cuts up T LA ROCK's 'Back to burn' over the 909 drum machine. Their first single "Do it like this" remains in its original 808 form (the 12" offers a much needed rolling beat with a remix by the RHYTHM FACTOR, complete with additional scratching & congos).

Musically the album may not terribly interesting, but with educational & positive lyrics they may succeed. They have ridiculously been compared to PUBLIC ENEMY as another voice from an oppressed people. If P.E. were American Indians or UPPER HUTT were Eskimos, then maybe the comparison would make sense, but just because they are a Hip Hop crew with a few political songs does not mean they are NZ's version of the worlds most controversial rap act. Sure, what they say should be listened to, but unfortunately they have a long way to go before they make people sit up & turn their heads. Anyway it is worthwhile adding this to ones growing collection of 'Australasian Hip Hop'. Support it.



## AT DA FLICKS

Beware of an onslaught of gangster flicks soon, starting with **NEW JACK CITY** due in early 1991. Directed by MARIO VAN PEEBLES & featuring ICE T as a drug busting cop, & BILL NUNN (Do the right thing) & TRACY CAMILIA JOHNS (She's gotta have it) as well as comedian CHRIS ROCK. It will contain a mostly modern funk soundtrack with the likes of TEDDY RILEY producing. Storyline is about drug overlords fighting the police in an inner-city project while innocent people get caught in between them.

More eagerly we await the sequel to the 1972 classic **SUPERFLY** appropriately titled **THE RETURN OF SUPERFLY**. CURTIS MAYFIELD will also return to compose & produce new tracks. Rap will feature heavily with the likes of TONE LOC, DEF JEF, UZI BROS, EAZY E, MELLOW MAN ACE & new crew C.P.O. on the s'track. ICE T will also team up with MAYFIELD on "Superfly 1990"

DELICIOUS VINYL rapper DEF JEF has been approached by 20th Century Fox to write the title track of a film called **DOWNTOWN**. JEF will also make an appearance in this story about a Philadelphian cop & his unfortunate demotion. KID n' PLAY's teen movie 'HOUSE PARTY' has been a great success in the states, fortunately their own album 'FUNHOUSE' has raced paced the soundtrack in the charts. The film centers on the two rappers as high school kids who sneak out at night & go to one of their friends house party, they then have all sorts of adventures, especially when they get chased by a bunch of rather large hooligans, played by FULL FORCE. Sounds like nice mindless crazy fun, doesn't it. The soundtrack includes songs from FLAVOR FLAV, LL COOL J & MARLEY MARL ETC...

TONE LOC makes an appearance in a new mainstream movie about a detective called **FORD FAIRLANE**, which stars that dick flop of a comedian ANDREW DICE CLAY. N.W.A. are rumoured to make an action film, but since ICE CUBE left it doesn't seem probable. Rumours that arised a couple of years ago like **SCHOOLLY D's** film & ERIC B & RAKIM's modernised version of **BUTCH CASSIDY** & the **SUNDANCE KID** to have been made in the urban wasteland of the Bronx don't appear to have come true. BDP member D-NICE provided his own interpretation of the recent film **GLORY** (based on the events in the American Civil War about the first all black regiment to fight in a war) in his recent 12" of the same name.

**DEF BY TEMPTATION** is a new all black production which is a zombie horror movie & features a more mainstream modern funk soundtrack with only one rap track, SLICK LOVE's "Sex & the single man". PRINCE's new movie **GRAFFITI BRIDGE** has nothing to do with anything that will interest writers.

Strong City label bosses, ROCKY BUCANO & JAZZY JAY have formed a film company called, 3rd Rail Pictures. Their first project is **PIECES OF A DREAM**, which follows MALCOLM X & MARTIN LUTHER KING's return to see how the civil rights movement has progressed. YOUNG MC has a track on an upcoming feature **COUP De VILLE**, as to does Canadian rapper MAESTRO FRESH WES. WES also has a song on the third installment to **PROM NIGHT**. The soundtrack to the **TEENAGE MUTANT NINJA TURTLES** film is a hunk of useless crap.

# JUST



VOICE  
OF THE  
HUNTED ©

# CENTRAL STATION

DEBUT  
ALBUM

*RECORDS*

Slammin'  
Hard-core  
from  
sydney's  
No 1  
Hip Hop  
crew

A SPIKE LEE JOINT

# Do The Right Thing

In 1982 SPIKE LEE made a small budget film for his masters thesis at N.Y.U. Film School. This film titled "JOE'S BED-STUY BARBERSHOP: We cut heads" is a slow, dark & sometimes depressing look at life in the projects, the BEDFORD STUYVESANT District of N.Y. to be exact. LEE not only directed, he also produced & wrote the screenplay, his father also provided the jazz soundtrack. SPIKE won the Academy of Motion Picture Arts & Sciences Student Academy Award for this project.

SHES GOTTA HAVE IT was his first feature (see review) then came the bigger budgeted SCHOOL DAZE (see review), but now after the release of the controversial DO THE RIGHT THING his recognition as a leading force amongst, not only the black filmmakers, but also amongst the true to faith independant filmmakers has secured himself the ability to gain financial backing for any project in which he will be involved in. His latest film, 'MO BETTER BLUES' starring DENZIL WASHINGTON has rap duo GANGSTARR providing the lead cut from the soundtrack "Jazz song". Due for release later this year.



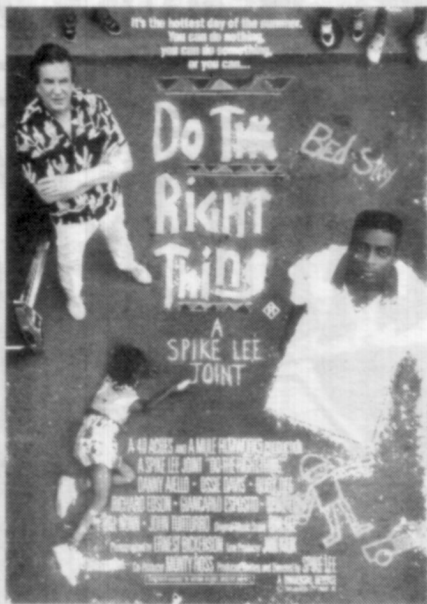
The name of SPIKE's film company '40 ACRES & A MULE' Filmworks Production emphasises his commitment to the forwarding of Afro-Americans. This title comes from when in 1865 the Emancipation Proclamation freed 4,000,000 blacks from slavery, this in turn prompted some 'northern radicals' in Congress to urge the government to give the freed slaves '40 acres & a mule' as a new start after 250 years of slavery in the United States.

DO THE RIGHT THING is a powerful superbly directed film that contains several underlying messages that are only realised once the dramatic confrontation has been left behind in the cinema. The story is told over one complete day starting at dawn & ending the morning after, with the events occurring on one street in New York's Bedford-Stuyvesant area. The central thread that holds the film is the searing heat that awakens the local community to a day of conflicts, the cast wander through the street showing us their odd quirks & behaviour caused by the high temperature. A yellow hue is added to the film, which in turn matched with the odd camera angles adds an extra oomph to the end product.

The story occurs on a single street block in New York's Bedford-Stuyvesant on an extremely hot & sweltering day. The residents are awoken by the sounds of local radio DJ MISTER SENOR LOVE DADDY, whom everyone seems to be tuned into except for the constantly wandering RADIO RAHEEM, who carries a huge boom box with PUBLIC ENEMYS 'Fight the power' being the only sound to emanate from within. SAL (Danny Aiello) & his two sons, the docile but friendly VITO & the racistly confused PIND arrive to open their famous pizzeria, which has served the community for years without a any ugly incidents. As soon as they get out of the car an argument ensues over who is going to sweep the footpath. We feel anger emanating from PIND especially when MOOKIE (Spike Lee) arrives to start his day of deliveries, he also resents the fact that his father pays the local character the 'MAYOR' (Ossie Davis) to clean the footpath. During the course of the day we meet several memorable characters, like SMILEY, a slightly retarded man who tries to sell copies of the only photo existing with MARTIN LUTHER KING & MALCOLM X greeting each other, MOTHER BISTER is the old lady who sits on her windowsill & banters with the MAYOR. We also get an insight into the observations of 3 seated men under an umbrella & complain about the goings of the Korean grocery shop owners across the road. This trio is headed by the verbose & peculiarly named SWEET DICK WILLIE (played by stand up comic Robin Harris, who recently died) Also of great importance to the film is the presence of MOOKIES friend BUGGIN OUT (Gianncarlo Esposito) who attempts to organise a boycott against SAL's pizza shop, because the only pictures on the wall are of Italian stars, BUGGIN OUT wants to see some black faces up there because he doesn't see any Italian-Americans eat there. From here on, we amble along with the characters & their differences, & inevitably, because of the heat the tension builds & culminates with a death at the hands of the police. We leave the cinema with a sense of despair & confusion at the events that took place after this last incident. This is definitely not Hollywood at work, it makes you think.

There are many hidden references to victims of racism like MICHAEL STEWART a graffiti writer who was killed by Transit police, on the side of SAL's shop is some graffiti referring to TAWANA BRAWLEY (this is the girl in which the camera zooms up close to in SPIKE LEE's video for 'Fight the power' in case you didn't know) who claimed she was sexually assaulted by several white men in New York. The recent Howard Beach incident, & the light sentences given to the murderers of YUSEF HAWKINS only add to the current feel of this movie. TOM WOLFE's novel 'Bonfire of the Vanities' has recently been filmed by BRIAN DE PALMA in & around Brooklyn & will probably continue the topic of racial injustice for a while longer. The ending of it is unexpected but yet we knew something was going to happen, but maybe not in the way in which was shown. The final credits quote from both M.L.K. & MALCOLM X to leave you to interpret the use & the non-use of violence. SPIKE will be a major force in the filmmaking world, having already had 3 Academy Award nominations for this film we can only see better days ahead, for black & white..

SPIKE



EXCLUSIVE ENGAGEMENT STARTS... FOLLOW THE DECIPHER... (NEW YORK) JANUARY RELEASE



Above: Radio Raheem  
(BILL NUNN)  
Left: SPIKE LEE as  
Mookie.

**SHE'S GOTTA HAVE IT.** 1986. 83 mins. B/W. ISLAND PICTURES.

This was SPIKE's first major project filmed in black & white at a budget of less than \$US 200,000 it did extremely well & earned has earned over \$20 million in worldwide receipts. The storyline centres around the sexual exploits of NOLA DARLING (Tracy Camilla Johns) & her three male partners & their dislike for each others lifestyle. Spike Lee plays the endearing bicycle riding, Air Jordan wearing B-Boy, MARS BLACKMAN who is the most humorous of the three, GREER CHILDS (John Canada Terrell) is the vanity bound yuppie GQ model who believes he is offering NOLA a superior lifestyle & JAMIE OVERSTREET (Tommy Redmond Hicks) is the good natured & sincere poet who isn't all he appears to be. Through her bedroom antics with all three, she realises that most men have several girlfriends & if it's OK for them, then it's OK for her to have more than one sexual partner. We know that the three males she chose dislike each other but it's not until they are all invited over that we realise how emotionally damaging & confusing the situation is to her. Do we forgive her for her cruel games or do we feel sympathy towards the, just as guilty, men?



**SCHOOL DAZE.** 1987. 120 mins. Colour. COLUMBIA PICTURES.

The events occur on the all black Mission College at Homecoming time. A very American looking set with the the crux of the story being about the 'Wannabees' (wanna be white) clashing with the militant dark-skinned 'Jigaboos'. DAP (Larry Fishburne), the pro-African leader of the revolutionary front wants to rid the school of any South African connections, this leads to conflict with JULIAN (Giarncarlo Esposito), who looks like Groucho Marx, & his Gamma phites. The strange ceremonial antics of the oddly dressed candidates of the Gammas is headed by DAP's cousin HALF PINT (Spike Lee), he is chosen as the main entrant & most prove to them that he has lost his virginity to them. Yes, all of this seems like any American teenage flick, but amongst this are some spectacular dance sequences & the constant topic of Afro-American situations. The cast will be recognisable to those who have watched the TV show, 'A DIFFERENT WORLD & DO THE RIGHT THING'. This was Columbia's biggest grossing Picture of that year, although it goes over our head because we can't really relate to their style of college life. Enjoyable nonetheless.



# DMC 90



## DMC AUSTRALIA

Why have the finals in Adelaide, rather than the 2nd & 3rd place getters are Adelaidians, although probably deservedly so, but shouldn't there be an intermediate city, a place which is equal in distance for all states. The novelty of a travelling DMC doesn't really consider the fact that most bedroom DJ's cannot afford to travel great distances at a short times notice. This year was a prime example, nobody knew where the finals were going to be held until a couple of days, maybe a week, before the state finals. Good system.

Queensland finalist DJ KATCH, didn't realise that no transport or even part-payment was included in the prize, his 1st prize winnings included of: a Mambo t-shirt with a DMC patch on a sleeve, a DMC t-shirt, a set of styls, a record cleaner & a \$200.00 cheque. Out of this, he was supposed to provide his own money for transport, as well as accommodation. This just shouldn't be the case, why should he use his own funds (as well as taking time off work) to travel, over 35 hrs by bus = over 3000 kms, to Adelaide to compete in an already dis-organised event. Due to this mess up, both Queensland competitors failed to appear in the 1990 AUSTRALIAN D.M.C FINALS. Consideration should be taken into for next years competition or people are really going to be pissed off. Are you reading this TONY PRINCE.

The N.S.W. finals were held at FAME nightclub on the 2nd of March, it was a well attended night for it was held at Ashfield which is out of the city. Rod O was compere again, but little did we know that we would be bombarded with the likes of a Hip-house act, a talentless & biting fuckwit with the name of MC DAVEY J, this idiot ran the lyrics of "The Message" over a lame House beat, he was very lucky that MELLE MEL wasn't in town or serious shit would have flown. Also performing was another Hip-House act, THE UNSEEN ARTISTS, well I saw them & it was OK, the girl's singing ability was impressive & so was the rapping of onetime WEST-SIDE POSSE member, DUCKY. Also in the act, a troupe of dancers who strutted their stuff as well as they could amongst the crowd.

As for the DJ's well, not very impressive, due to the fact that the eliminations had 11 contestants, cut down to 9 in the finals. Crap like TECHNOTRONIC & BLACK BOX was used several times in the course of the night & in no particular interesting way. One dude used "rock the bells" for the full 4 mins, incredible isn't it. Another strutted his chest all night with a pompous attitude and blaming the turntable, needle, record, with all of his mistakes he also used "Al'naayfish" again just like he did last year. Nothing outstanding occurred.

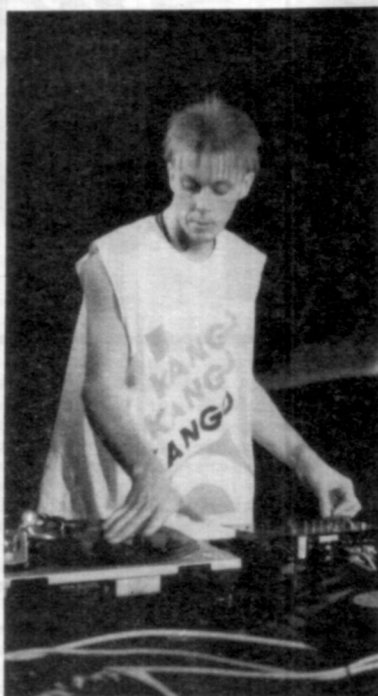
Thankfully, & finally DJ A.S.K. won the title & deservedly so, this is his 3rd crack at the DMC event since 1988, although in the 1988 competition he was announced the winner of the Australian finals at the TIVOLI in Sydney, but then it was decided that he tied with DREW MUIRHEAD. No-one has a clue to what had happened that night, but we feel that in-justice had been dealt. That following monday on 2RRR's DANCE COLLISION a tape of the show was played & it was confirmed that A.S.K. had won, so then why didn't he go to the U.K. this is a mystery to us all. This was our first experience of what was to happen in later competitions.

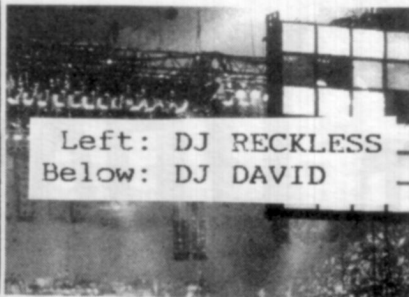
### THE 1990 D.M.C. FINALISTS.

- 1st. DJ Brian 'A.S.K.' Patrick. (N.S.W.)
- 2nd. DJ James Ingram. (S.A.)
- 3rd. DJ Simon Lewicki. (S.A.)



DJ A.S.K.

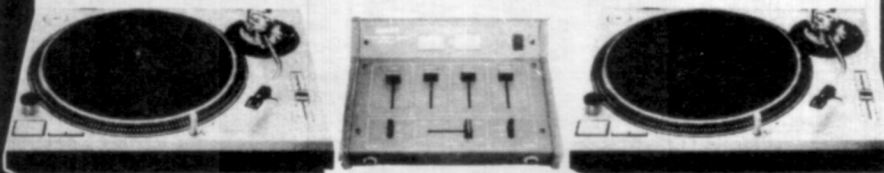




Left: DJ RECKLESS  
Below: DJ DAVID



### THE TOOLS OF THE TRADE



#### A FINAL NOTE.

Last year the Australian winner was an 'English' DJ, John Alsop (ex-Julianas, which is an international Disco organisation for the Hilton Hotels) an old boring conservative Disk Jockey who was probably voted in by his colleagues (yes, the judges of these events are mostly, not all, unworthy, disinterested or just plain uneducated in DJ techniques) this upset many diehard DJ's (ie: talented ones). Due to this incident the B-Boy/Hip Hop community felt ripped off again & boycotted D.M.C. This was heavily noticed a year after by the lack of entrants, 27 DJs entered in the 1989 N.S.W. competition last year, 11 this year. Does this mean that next years event will have even less competitors, I don't think so, only because someone who deserved to win this year did, & maybe because of this people will rethink their attitude towards the whole affair. We also know this one of the only outlets for DJ's to actually show their skills, so maybe we should persist & flood the competition with talent & this will get rid of all the wack perpetrators who think they know their business. Next year will be the deciding year.....WE HOPE.....

#### WINNERS OF THE D.M.C. WORLD FINALS.

- 1st. DJ DAVID. (Germany)
- 2nd. DJ FRANCESCO ZAMPELE. (Italy)
- 3rd. DJ RECKLESS. (U.K.)

## VICTORIAN COMPETITION

1990 MELBOURNE D.M.C. FINALS.

A NON-EVENT would be the best way to describe this years D.M.C. contest. It seems the organisers did not learn anything from last years fiasco. The basic distrust for the way the competition is run was reflected in the fact that only 9 people entered. Two were eliminated, leaving a field of 7 to contest on the night.

The highlight of the elimination was DJ JAMES cutting up a pair of "Welcome to the Terrordome". The lowlight was DJ MARLIN qualifying after taking only 1 1/2 of his allotted 4 minutes. My mind was cast back to the poor treatment and basic disrespect shown towards DJ BREEZ last year, seem's whats good for the goose isn't good for the gander.

First on the night was DJ JAMES who again cut 'Terrordome' plus 'Say no Go' and executed two beat cutbacks with his foot on 'Get Down'. He was followed by the KING OF KUTS-DJ ADRENALIN who made up for some sloppy mixing with some good quick breakbeating on "Charlie Sez". The only person to cut patterns was RANSOM using "Funky Drummer" and "Situation Critical". CJAY DOLAN won the crowd with his dancing and so forth more than with his actual DJ'ing (which was good in the heats).

DJ MARLIN won the award for most played out T-Shirt (DEF JAM) and was equally unimpressive on the decks. GEORGE ? won bite of the nite and the final contestant WAX MASTER SHINE spent far too long on "Radio".

The result, which was questionable to say the least was:

- 3rd DJ JAMES (deserved better)
- 2nd KING OF KUTS-DJ ADRENALIN
- 1st C.JAY DOLAN

The contest was the same old story of unqualified judges, unsatisfactory treatment of contestants (some had to argue to get in the door), and an unjust result. The only difference between 1989 and 1990 was no-one came to watch this year. Next year probably won't even happen. R.I.P.

REVIEW BY: DJ LOONEY TUNES.

# JUNGLE BROTHERS

JUNGLE BROTHERS

Back in 1987 the JB's released a 12" entitled "Jimbrowski" This was a comical tale about the male appendage & its exploits. The B side contained one of the best examples of cutting breaks live, DJ SAMMY B performed the real deal on "Bragging & boasting". Their 2nd single "Because I got it like that" contained, as usual a brilliant break, ie; SLY & the FAMILY STONE's 'You can make it if you try' & the wondrous sound of a fairground organ. So far these releases were met with great response from the Hardcore audience, if the underground scene liked them then they were content, but things changed. The 3rd release, the JIMMY CASTOR based "On the Run" was backed by "I'll house you". This venture into HIP-HOUSE wasn't supposed to be serious. TODD TERRY was in the studio at the same time (IDLERS records) recording for his own alias ROYAL HOUSE. The JB's dropped a few rhymes over one of the instrumentals & the rest is history. The UK label G-Street snapped this record up, & in-house DJ RICHIE RICH reconstructed the track & included it on the UK version of the JUNGLE BROTHERS debut album "Straight out of the jungle" also included, a bonus cut "the promo".

Although their first album was comprised of the dopest breaks & the funkiest riffs, they were unjustly known as a House group, this disturb many people. Once again the fans presumed that because of the JB's major success in the clubs with "I'll house you" & the UK remix of "Black is black" they would sellout & deliver a House influenced follow-up. They had no such intentions, they remained true to themselves & unleashed an incredibly funky break laden mish mash of African influenced ideas onto Black vinyl. (see review)



The JUNGLE BROTHERS.

The JUNGLE BROTHERS represent an individuality amongst most rap crews, this is reflected in the clothing they wear & their attitude. They don't constantly rap about money, women & their sexual prowess, instead they go beyond the cliches & bring forth a more natural and open insight into their world. The JB's, as well as DE LA SOUL & A TRIBE CALLED QUEST have been embraced by those who don't feel comfortable with the conventional image of rappers ie: sports clothes, Dapper Dan styled outfits, trainers, gold chains, etc... They supply the audience with the comforting feeling that it's not the way in one looks, but in the way one thinks. ....ACT NATURAL.....



The JB's are comprised of BABY AFRIKA BAMBAATAA, 19 (Nathaniel Hall), from Brooklyn, MIKE G, 20 (Michael Smith), DJ SAMMY B, 21 (Sammy Burwell) both from Harlem & newcomer & road manager BABY CHRIS. New York HIP HOP legend KOOL DJ RED ALERT ( who incidently is MIKE G's uncle) manage the JUNGLE BROTHERS as well as several other artists ie: QUEEN LATIFAH, CHILL ROB G, MONIE LOVE, 45 KING etc...under R.A.P. ( Red Alert Productions)



**JUNGLE BROTHERS**



# NOISE AT THE TERRORDOME

This night was one of those promotion events for a new record release, the record in question was PUBLIC ENEMY's 3rd album "Fear of a black planet". The locale was DOME at the Sydney Showground, & as expected the place was swarming with posses & intermixed with the club set. As most followers & participants of the Hip Hop culture in Sydney realise, there aren't any venues or even radio shows that cater for them, so when an event like this happens, it is usually well attended. Tonight was no exception, especially with the addition of three Hip Hop acts for entertainment. Two well renowned Hip Hop DJs were also present to satisfy our thirst, they were DJ A.S.K. (so far the only bedroom DJ to have won the Australian D.M.C. title & deservedly so) & DJ GROOVE TERMINATOR from Adelaide. ROD O was the MC for the night (the less said about this guy the better) & that overhyped DJ BEAVER played a few commercial tunes.

First act on stage was SOUND UNLIMITED, a new crew which comprises of three ex-WEST SIDE POSSE members, MC A L, DJ BTL & main rapper THE ASSASSIN. Also in the crew is THE ASSASSIN's sister TINA MARTINEZ who provides the sparkling vocals. The three songs performed, leant more towards the commercial side of Hip Hop with one of them actually being rapless. They also had two dancers on stage with them, this always seems to go down well with the masses. Several dance crews were also strutting their stuff against each other on the wooden floor. It may not be as wild & complicated as breaking but it does add an extra dimension to a live performance, as witnessed here.

Later the crowd pleasing BAD REPUTATION unleashed their furious & fast tongues onto all the Hardcore ears in range. As we all know they always seem to change their line-up, this time it was BILL & MC RAVON on the mic with DJ A.S.K. providing the beats & cutting. After winning that sus 'Do it to the crowd' MC competition they have stormed back onto the Sydney scene after a few months breather. These guys could go somewhere if they were serious enough to venture into a studio & lay something on wax. During the course of the night I witnessed a remarkable scene where one kid decided he liked one of the PE posters on the wall, immediately after all 30 or so of them disappeared amongst the bomber jackets of a horde of teenagers. One blink & you would have missed it. The bravado of one, stirs the minds of many, so why aren't there more local Hip Hop acts on stage.

Visting South Australian crew MAJOR RHYME SQUAD broke loose in the late hours, with their MC rapping over the instrumental of KID n' PLAY's "Do it my way". On the turntables was the GROOVE TERMINATOR with his outstanding & dexterous ability at cutting up 'cold give me respect'. Second song used the instrumental of BIG LADY K's 'Don't get me started' with more dope scratching & this time we could hear the rapper. Sadly their dancers were a bit rough around the edges compared with the earlier two & they kept, annoyingly, looking at each others movements to often. As for the record & t-shirt giveaways promised on the flyers & mentioned several times during, well CBS can kiss our butt, because they reneged on that promise & added no commiseration to those that stayed patiently until 3 am. Remember don't promise what you can't deliver.

MAJOR RHYME SQUAD



BAD REPUTATION

...THE COUNTERATTACK ON WORLD SUPREMACY...

*THE STRAIT UP SOCIETY PRESENTS:*

**THE  
AKA  
BROTHERS**

*WITH THEIR 2nd 12" RELEASE*

**"WHAT IT IS"**

*b/w*

**"ON THE TEA COSY TIP"**

*COMING SOON*

*THE DEBUT RELEASE FROM*

**TARKEE  
& RISE**

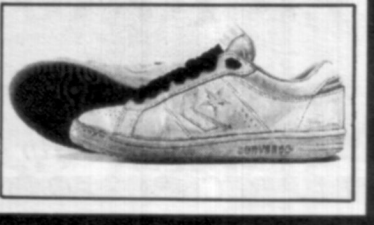
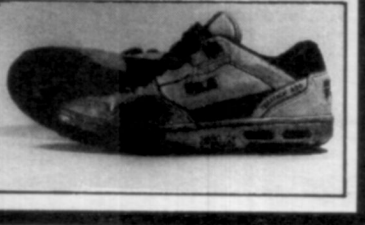
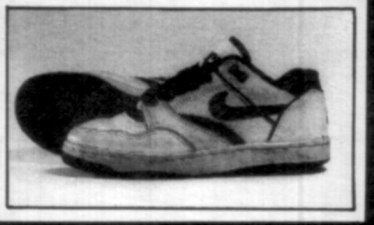
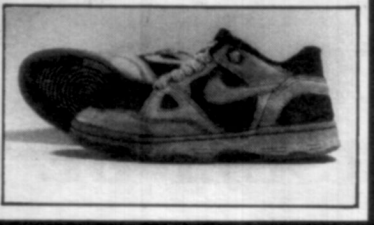
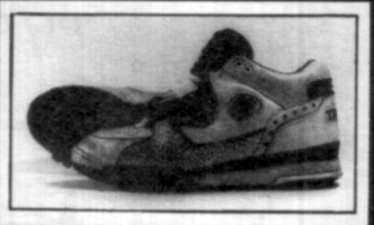
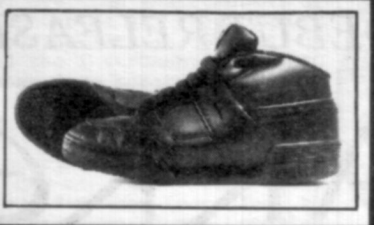
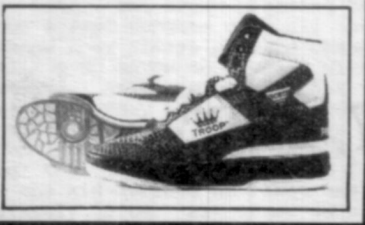
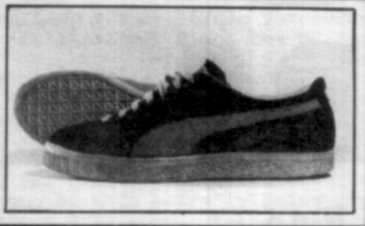
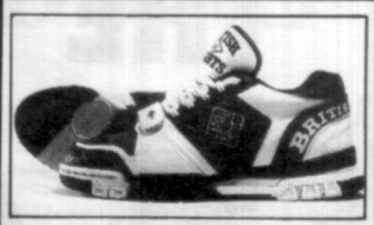
**"LET YOURSELF BE YOURSELF"**

*b/w*

**"CALLED TO AD MIND"**

*Australias only hardcore Hip Hop label  
STRAIT UP RECORDS, PO BOX 12282  
A BECKETT ST MELBOURNE 3000*

# SHOES



The only place to get funky shoes is from overseas or from stalls at any of the large public markets.

Steal my sneakers, an' I'll fuck you up - From a pissed off B-Boy

# REDHEAD KINGPIN & THE F.B.I.

Living in a country which is thousands of kilometers away from the rest of the world can be a bummer, especially when you would like to see one of your favourite artists perform live. We read about many groups touring other countries, & all we can do is complain because we are just too far away to be economical enough for them. For instance the U.S.A. population is 220 million, the U.K. have 57 million & we have only 16 million, so we should thank our lucky stars if anyone does come our way. Remember, we don't exactly have the opportunity to pick or choose who we see, so we usually take what we can get.

The point I'm making is that, well, the mention of teen rap idol REDHEAD KINGPIN doesn't exactly set the VAPORS office alive with joyous glee, but we do appreciate the fact that he has come to spread the word of Rap to a House dominated environment. The main venue was to be the *Horde Pavilion*, but the all night licence was removed a week before, due to some prats in the faraway neighbourhood who decided that they no longer wanted people to enjoy themselves at humungous crazy parties. The passing of an era perhaps?

The first thing that right pissed me off when I got there, was that stupid sign that said 'NO CAMERAS ALLOWED'. What kind of a retarded reason was behind this, all the security guard would say was that it was the organisers idea. I personally get a little irate at paying \$30 or so dollars & then been told that I can't grab something for the photo books or even for this magazine. Why!

Previously that day I witnessed a shambles of a store appearance at Parramatta's HMV store. About 200 screaming females acted like idiots & disrespected the REDHEAD's wish to for them to stand back a measly 2 feet. He did end up signing autographs, but he didn't do a cameo performance as advertised, understandably so. I must add, that several people have informed me that REDHEAD is a 'stuck up pompous prick' & his dancers aren't that polite or friendly either, whereas DJ WILD STYLE was cool & approachable. Fame does strange things to people. As I didn't witness any of the above I won't comment on their actions.

Three familiar DJ's, TIM RITCHIE, ANDY GLITRE & SCOTT PULLEN kept the stompers happy inside by playing the tosh of GURU JOSH ("Infinity" was played 3 times), crap like SNAP & anything else that would satisfy the idiot sons of mindless dance freaks. An unexpected & enjoyable twist came in the form of 5 songs from HARD WORD, the 1st of 4 acts to perform during the night, they are one of Sydneys only real Funk bands, complete with saxophone, trumpet, lead guitar, bass guitar, live drummer, 1 keyboard player, 2 female back-up singers & one bald male vocalist. Their sound harks back to the sound of the late 70's, but in a more clean crisp manner. A welcome change from the second rate House groups that infiltrate Sydney. Ah but one of them turned up later & it was TEN WEDGE, again, they may have been 10% better this time but MIKE 'Sugarhill' SCOTT still seems like a big fake to me. I heard that he only came back to Sydney because the Japanese superhero show he was to star in, failed before it got off the ground. I patiently waited for them to finish, & finish they did with a medly of club hits. Oooh very facile, with the exception of PAT POWELL's voice still remaining the only outstanding feature in this trio (one of them was missing, or was he pressing play on the backing tape).

Later, during one of those hour long dance filled moments I was informed that REDHEAD KINGPIN failed to appear at the LIVID FESTIVAL. This was taking place at nearby HAROLD PARK raceway at about 8:00, so people started to wonder if he would even bother to turn up at all. He did appear, but first his two dancers tantalised the crowd with some funky eclectic dance steps. When REDHEAD did appear we suddenly realised why he didn't perform a few hours ago at his previous venue, his voice was craggy & rough, so we politely forgave him & watched him swallow liquid during the short length of 30 minutes. The F.B.I. (For Black Intelligence) crew bounced around on stage while REDHEAD performed "We rock the mic", "Pump it hottie", DILLENGER's 'Melting pot' was used as the base of the ragga "Kilimanjaro style", BUZZ & BOROC ? offered their vocals on "Speaking on everything". KC & the SUNSHINE BAND's 'I get lifted' ran through the now anthem "Do the right thing", with the crowd enthusiastically providing an acapella when needed. Backflips, floorslides & all sorts of manoeuvres were wildly appreciated, while DJ WILD STYLE showed that he could do more live than what was contained on vinyl. After they had finished the younger crowd left while we were to witness one of the more talented soul singers around.

His name is SYDNEY YOUNGBLOOD & he has Cherokee Indian blood running through his veins, he also has served in the US army with West Germany being a port of call. Sadly the first three songs were so obviously mimed that I was extremely bored, but later he let loose with a real live performance. He went through a few tracks from his album including "Sit & wait" a his current cover version of "I'd rather go blind". Although I'm not really into this type of music, SYDNEY came across as a really easy going & amiable kinda guy, with his vocal shouts of 'I love you Sydney' seeming rather funny considering his own name. He later reappeared with his guitar to end the show.

So did we have a good night! Well I'm not really sure, the DJs played boring music once again (I really can't understand why they play the same songs that they play at clubs, surely 4000 people aren't going to leave the dancefloor just because they don't know the words to the track their grooving to), so most of the time, myself & others stood around waiting for more than 2 Hip Hop tracks to be played (the only track that I heard in six hours was 3rd BASS's "Brooklyn, Queens"). Well I must say that it was better than a kick in the head.

**REDHEAD  
KINGPIN**



23/6/90  
 SYDNEY...  
 VERTIGO  
 dance  
 party.  
 at the  
 Exhibition  
 Hall.  
 DARLING  
 HARBOUR.

CLINICA

SPAIN

If you want your work printed please send good quality product



In coming issues we will review all of the books, movies documentaries, magazines etc... on Aerosol Art. We will also hopefully list all of the fanzines that we can lay our hands on. So be prepared for the ultimate breakdown on the worlds dopest artform. If you have any info that would help, please send us a letter etc...till then... Keep piecing

NEW YORK

May 1989 was the month that the last painted subway car was buffed, since then it has remained virtually art free. The passing of an era? I certainly hope not! So to those that have actually seen running panels & whole-cars on the NY subway, you have probably seen what others will never ever see, & you'll never witness anything like it again. There are still walls though.

Andrew Sands  
c/o H.M.P. Morwell River  
Via Boolara. 3870

As he is currently in prison, he would welcome letters from writers that seek information about legal work &/or copyright. He is 24 & has worked with Graffiti writers in the eastern suburbs of Melb. He would like to compile a book during the 7 months left inside. His crime was unrelated to Graff, but the Judge didn't like the connection anyway.

Even though we think Andrew is hypocritical for landing himself behind bars we feel that he does warant correspondence.



The Aerosol Art Committee is an offshoot of the Victorian Association of Youth in Communities (V.A.Y.C.) & it has regular meetings. They organise legal work, exhibitions, slide shows & various other items of interest to serious artists. Their address is: 174 Franklin St, Melbourne 3000. Ph (03) 659 9554

contact JOE MORRIS for information... SYDNEY also has an Aerosol Art centre, currently activated at the Marrickville Youth Group Committe... more information when we recieve it...



An art gallery in Balgowlah, Northern Sydney will have an exhibition of international 'Graffiti art' in September. The gallery in question is, 'Galerie la Meuriane' & they would like to exhibit some local art as well (ie: from good artists, not those who think they are good - There is a difference - Ed) Their Ph No is (02) 907 9667

# AEROSOL ART GALLERY

R.I.P.  
NAB

R.I.P.  
CLIENT

R.I.P.  
KEITH  
HARING

R.I.P.  
ZOOM(US)





DMOTE



DMOTE

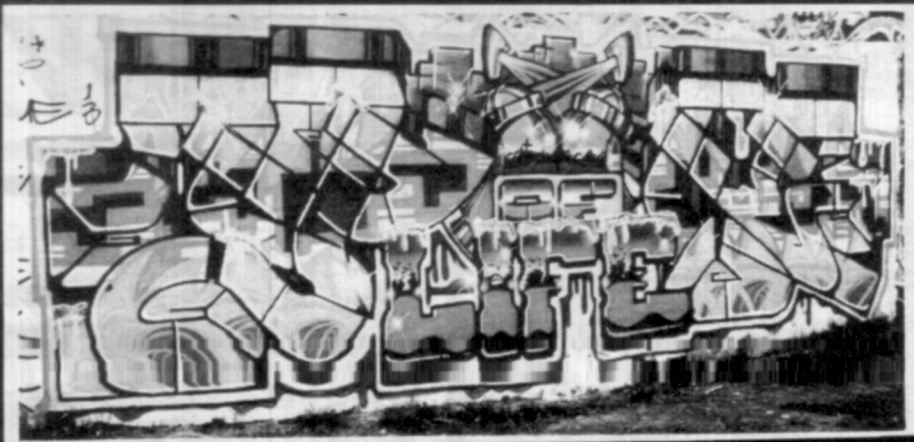


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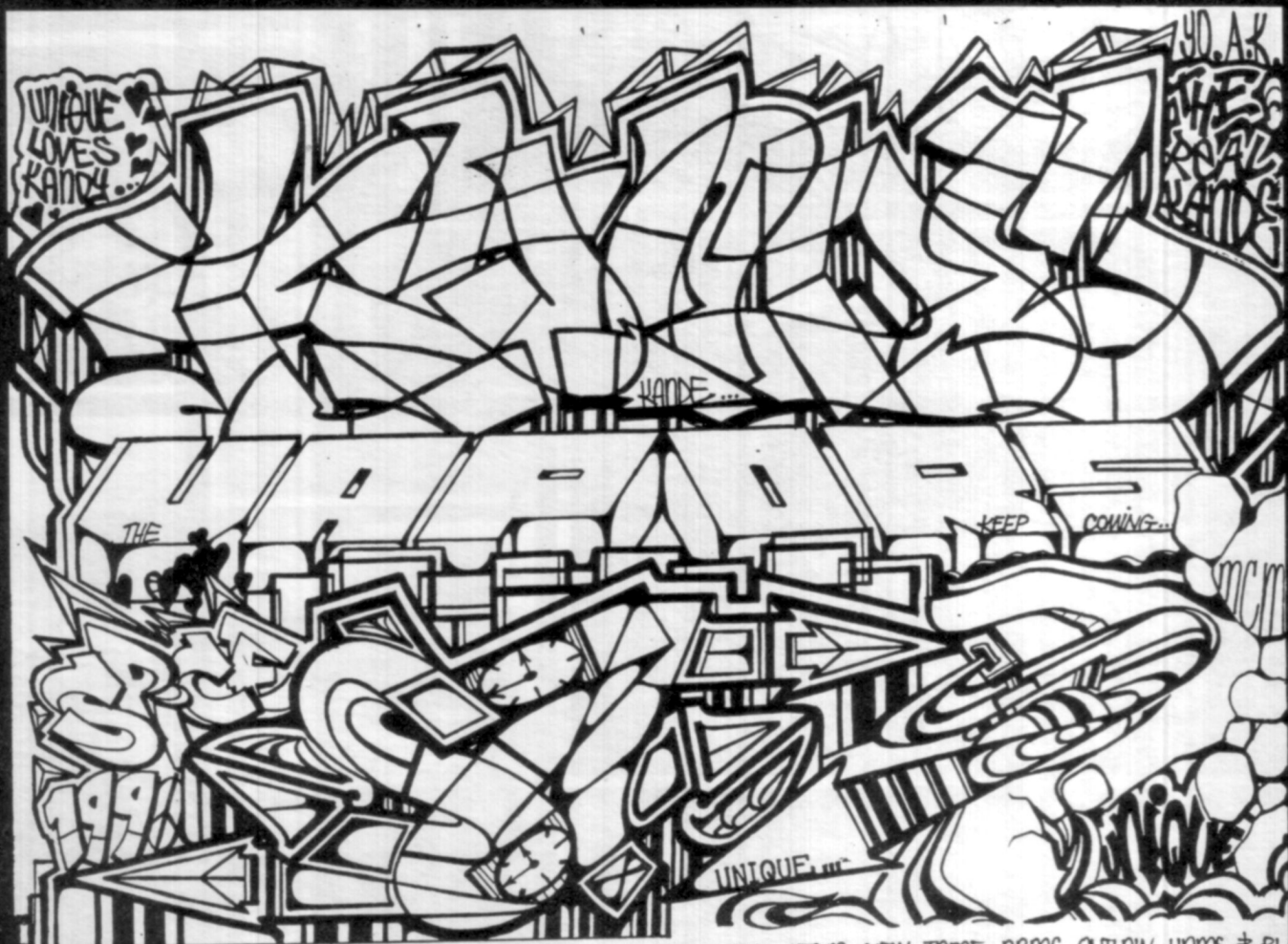


BLAZE & EGO





H-O-P-T-O-P-O-S-I-T-I-O-N-S



YO: MERDA, DUEL, RANSOM, KRISH, TIF, KERUPT, DNOTE, DIMER, KADE, KIDM, NEW, TAME, ARMS, OUTLAW, HAMS & BL, DSKIZ, PNUT SEVEN, VAPOURS .. mcm. MINDS OF THE CROWNED MESSIAHS.. IN THE PLACE.. YO: JUST US.. LEGENDS IN FULL EFFECT: L.I.F.E.

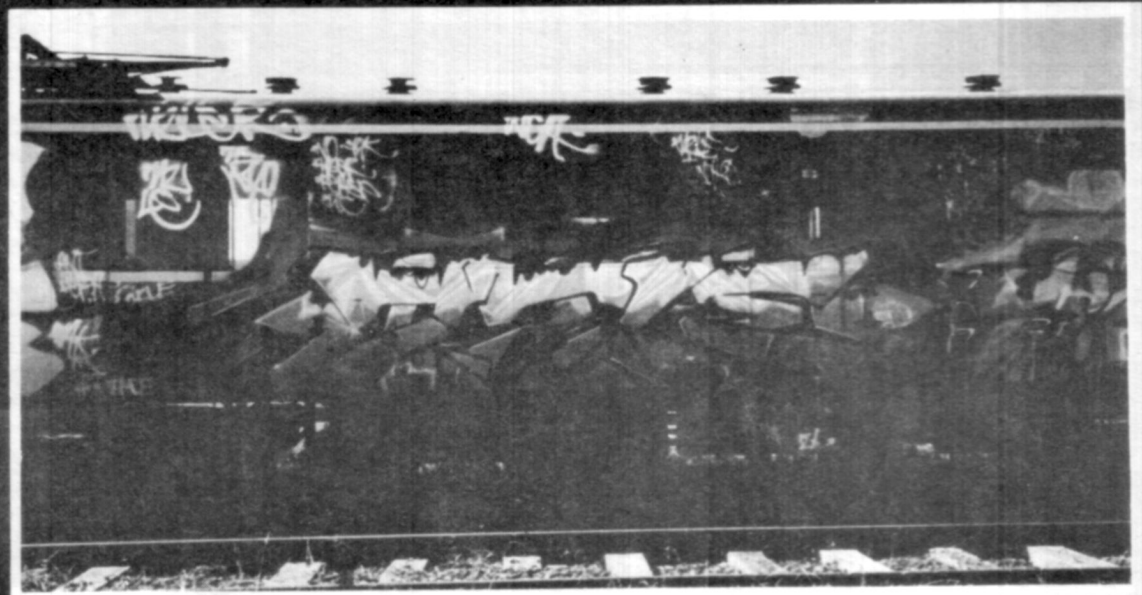
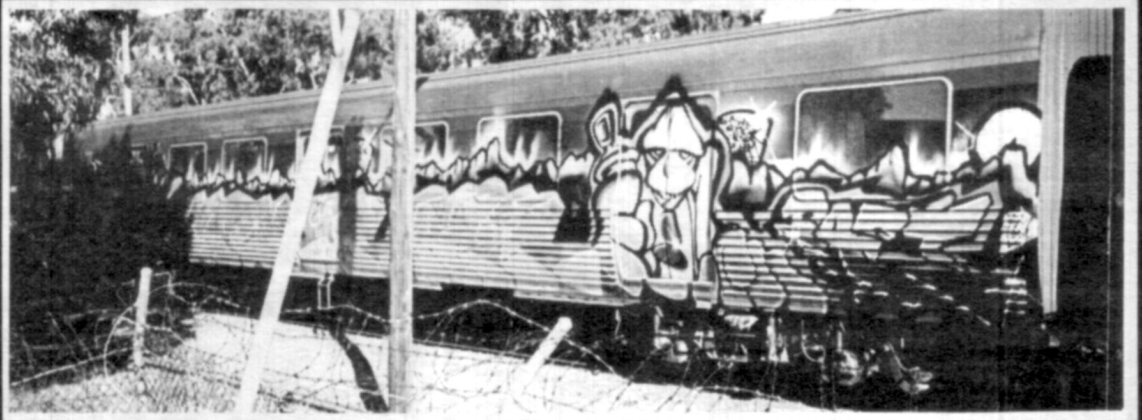
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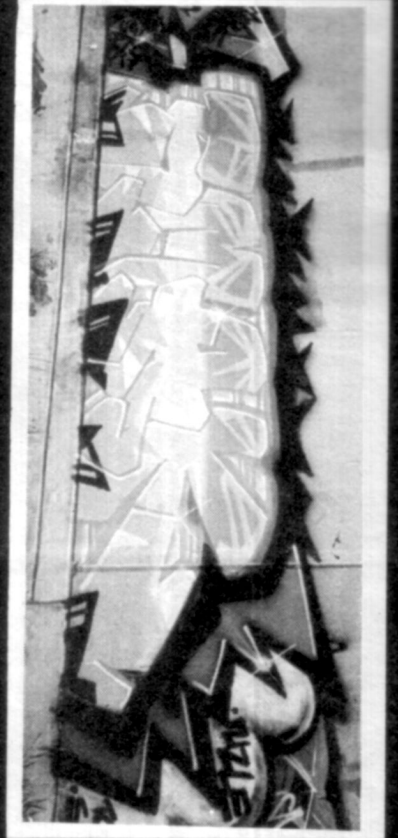
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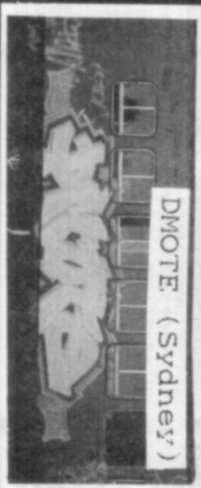
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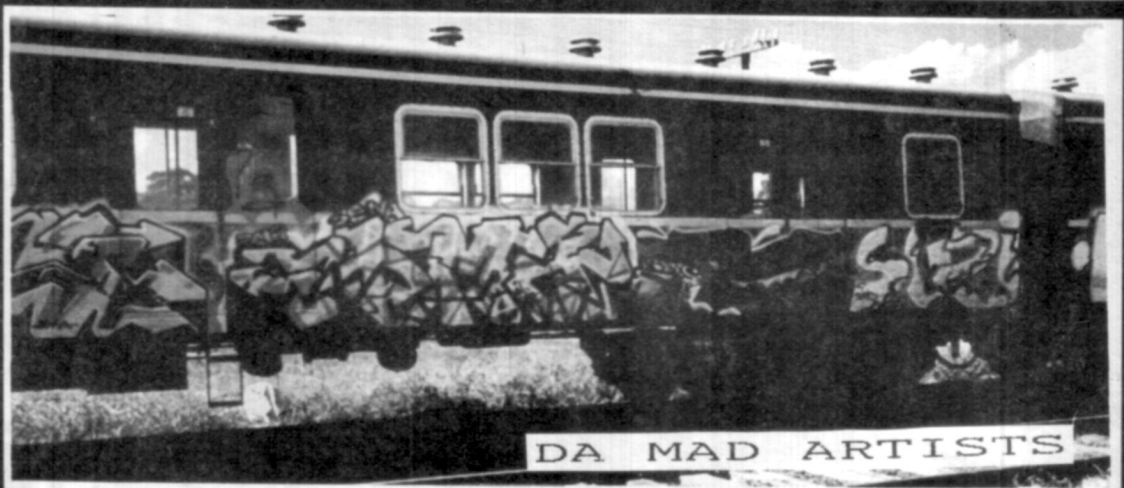


more from PUZZLE  
& others of Melbourne





DMOFE (Sydney)



DA MAD ARTISTS



SMOK

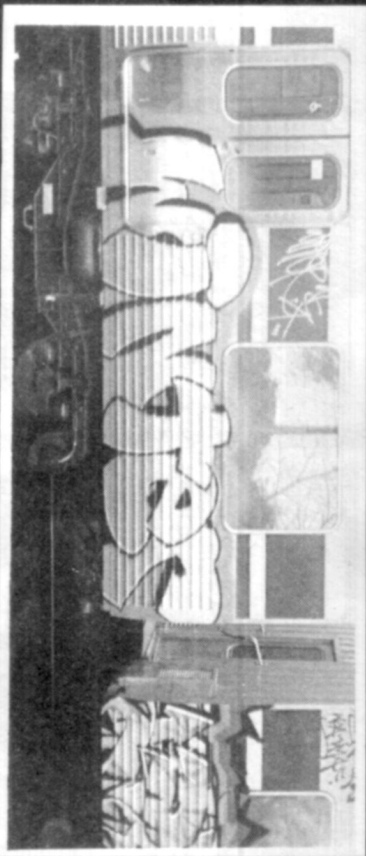


TAME DMA



RANK (Adelaide)

Melbourne seems to have the quality & quantity to burn.







LECS

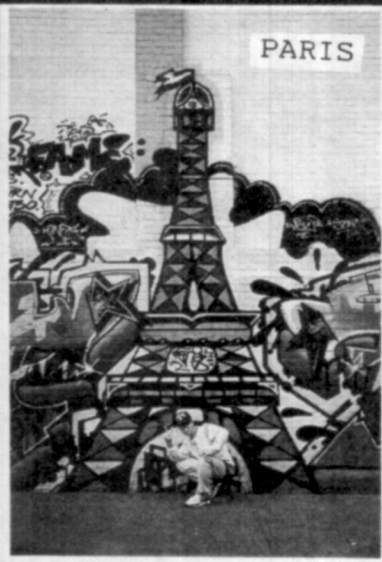


DINOSE



DUET

WILD CHILD ARTISTS '89



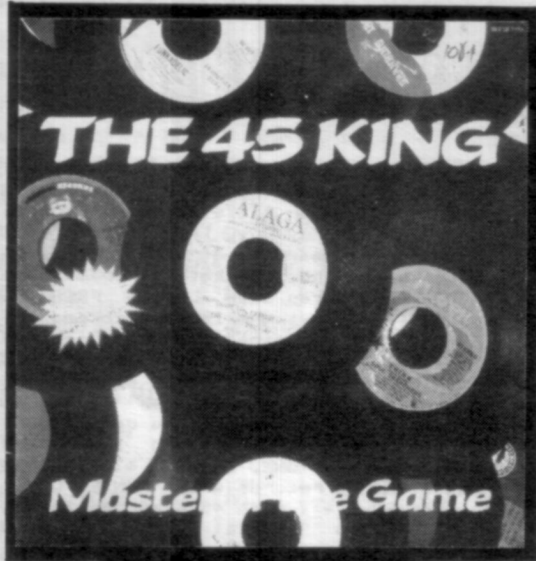
PARIS



TAME



PARIS PERIL HUS



# Master of the Game

MARK JAMES the 45 king is currently the most prolific & most sought after producer amongst, not only the HIP HOP fraternity, but also amongst the more mainstream music acts. Recently he has remixed several tracks encompassing a wide variety of artists outside of the Hip Hop field (see list below). His style is instantly recognisable from any other DJs, he loves the stripped down beats, with the funky horn blasts that waft underneath this may sound simplistic but it creates the dope sound.



In the year 1976, MARK JAMES deejayed at his ninth grade graduation party. His sister had bought him a pair of tuntables & a mixer, & a friend of his JEROME MILLER taught him how to mix & this in turn lead to his meeting up with an Old School DJ. MARK then became the record passing boy for this DJ who turned out to be BREAKOUT of the FUNKY FOUR PLUS ONE MORE (this included SHA ROCK, KEITH KEITH, RAHEIM, KK ROCKWELL & the original JAZZY JEFF). from those years 78/79 he gained a good knowledge of breaks & beats, but it wasn't until 1987 that he actually recorded his first record. This was an instrumental collection entitled "JUST BEATS" on 45 records, instumental because he couldn't find any rappers that would take him seriously. Later in that same year he recorded a track with, rapper LATEE on "This cuts got flavor" He used a Casio R21 drum machine on that track but then switched to the now popular Akai S900 sampler. His other equipment has included, his ever faithful Yamaha DX 100 synth (used only for bass sounds), a Yahama QX21, an Alesis MMT8, but now he seems to be satisfied with an Apple Macintosh Plus & Passport's Master Tracks Pro sequencing software. He never involves himself with real instruments, instead he samples of his large collection of old 7" 45 singles (hence the name) because they offer that gritty & dirty sound which has dissappeared fom music today. He also as the co-inventor of the FLASHFORMER, which took its name from GRANDMASTER FLASH's involvement.

The 45 KING has not only provided the music for the FLAVOR UNIT but he has also offered his services in the form of remixing to other Hip Hop crews. He has remixed records for ANTOINETTE, DOUG E FRESH, STRANGER D & SUGAR RAY, TOO NICE, the UK's STEREO MCs, raggamuffin sensation SHELLY THUNDER, ERIC B & RAKIM, Japans MAJOR FORCE, the list goes on. His most suprising remixed artists have been LISA STANSFIELD, MADONNA & DAVID BOWIE.

His own records include: THE MASTER OF THE GAME Lp, the BREAKAMANIA 1 & 2 Lps, RYTHMICAL MADNESS Lp with LOUIE LOUIE, & the 45 KINGDOM LP, as well as several 12" like the now famous "900 Number", & many others which have LAKIM SHABAZZ on vocals. The following pages will indicate his involvement with the FLAVOR UNIT.

**mark james**



**The Queen Rules.** Queen Latifah, center, shows why its "Ladies First" during the shooting of her latest Tommy Boy clip. Shown, from left, are song producer D.J. Mark The 45 King, video director Fab Five Freddy, Latifah, Tommy Boy director of video production Rodd Houston, and Laura Hynes, Tommy Boy director of artist development.



queen latifah



## PRINCESS OF THE POSSE

QUEEN LATIFAH has been heralded by all those that have heard her & rightly so. Her name is Arabic for 'delicate & sensitive' & the Queen title has more to do with her spirituality than with royalty. She was friends with MARK JAMES at school & was one of the stars of Irvington, New Jersey's high school basketball team. She also hooked up with a female rap crew LADIES FRESH & provided the beat-boxing for them. She later recorded her own track "Step off" which she described as 'a rap record with reggae singing on it'. Later with the help of RULER LORD RAMSEY & the 45 KING she secured a deal with Tommy Boy records with her first 12" "Princess of the posse/Wrath of my madness" in 1988. After this came "Dance with me" & an album with production from such luminaries as PRINCE PAUL, LOUIE LOUIE, KRS ONE, DADDY O & of course DJ MARK. LATIFAH has also had records with MONIE LOVE, DAVID BOWIE (on the FAME 90 remix with 45 KING beats) & most recently with COLDCUT on "Find a way". She also participated on the anti-apartheid record "Ndodemenya" & her wish is to be in a SPIKE LEE film.

## LOUIE LOUIE

LOUIE LOUIE probably realises that there are several others with his namesake, like LOUIE LOU, who DJ'd on T LA ROCK's records & KING SUNS Lp, but there are also House artists like Lil LOUIS, LITTLE LOUIE VEGA, & latin star LOUIE LOUIE to confuse you with as well. Regardless of this we find that he is in the same class as the 45 KING, but at 20 years old he is 7 years younger than his mentor. Having teamed up with the 45 KING on the RHYTHMICAL MADNESS Lp (they had one side each) he produced a record for JAMOSE "The rhymologist" on Wild Pitch & 2 Lp's one with rapper RON DELITE under the name of PRIORITY ONE (also contains 3 tracks with the help of the KING) & another entitled "Deadlier than ever" both on Tuff City. Recently he has produced reggae star JUNIOR REID, provided a mix for UK group HISTORY on their recent "Afrika" 12". Also be on the lookout for his mega-remix of YOUNG MC's tracks on wax. He does favour the inclusion of real instruments to add that extra zing to his experimental sampling production. Bigger things are ahead for the younger LOUIE VEGA. His brother JOEY, provides those dope B-Boy illustrations on most of Tuff City's releases.



## Lakim Shabazz

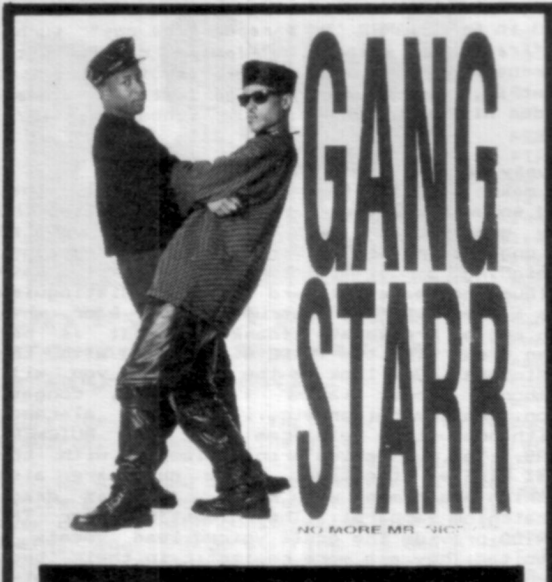


D.J.  
CHEE  
JUSTI



The FLAVOR UNIT is probably the dopest selection of rappers & DJ's around. Stemming from the New Jersey area of New York comes an almost army of talent, with the main members as follows: DJ MARK the 45 KING: The RULER LORD RAMSEY : CHILL ROB G : LAKIM SHABAZZ : QUEEN LATIFAH : DOUBLE J : LORD ALIBASKI : APACHE : LATEE : TAUHID : DJ AD : MARKEY FRESH : SHAKIM There are several others which are closely related to the above family : NICKI DEE : DJ CRAZY O : CEE JUST : LOUIE LOUIE : RON DELITE.

Other crews that have had the help or an indirect effect from the FLAVOR UNIT include KING SUN : GANGSTARR : LORD FINESSE & DJ MIKE SMOOTH : JAMOSE @ the 2 labels that you are most likely to find product like this are WILD PITCH & TUFF CITY.



"The chain represents the struggle of good people & the star represents the talent & the positivity that can take you through the struggle" the GURU takes his inspiration from "all the strong black men in the past who have given us strength"

Rapper KEITHY E, the GURU (N.Y. via Boston) & DJ PREMIER (Brooklyn via Texas via Brooklyn) joined forces in 1987. The GURU (Keith Elam) recorded 2 12" for WILD PITCH prior to meeting his new partner. DJ PREMIER (Chris Martin) learnt how to play bass guitar through his Jazz loving grandfather, & has been collecting singles since childhood. This has been reflected in their own records with snatches of breaks & riffs from the likes of: CHARLIE PARKER, RAMSEY LEWIS, GIL SCOTT HERON, JAMES BROWN, BT EXPRESS, THE BEATLES, VAN MORRISON & other obscure artists.

DJ PREMIER has also ventured into producing other artists ie: LORD FINESSE & DJ MIKE SMOOTH. LP "Funky Technician" GANGSTARR have a new MARK 45 produced LP soon. ..below discography..

- 12"
- 1987 - "Bust a move boy"/"To be a champion"/"Believe dat"
  - 1988 - "Movin' on"/"Gusto"
  - 1989 - "Words I manifest" remixed./ "DJ PREMIER in deep concen.."/"Here's the proof"
  - 1989 - "No more Mr Nice Guy"/"Positivity"
- LP
- 1989 - "No more Mr Nice Guy" 12 trks

### A MARK 'the 45 King' DISCOGRAPHY.

incomplete.

- 12"
- LATEE - This cut's got flavor. *Wild Pitch*
  - LATEE - No tricks/Wake up. *Wild Pitch*
  - CHILL ROB G - Dope rhymes. *Wild Pitch*
  - CHILL ROB G - Court is now in session. *Wild Pitch*
  - LORD ALIBASKI - Lyrics in motion. *Wild Pitch*
  - QUEEN LATIFAH - Wrath of my madness/Pr.. of the posse. *Tommy*
  - QUEEN LATIFAH - Dance for me/Inside out. *Tommy boy*
  - DOUBLE J - Cannibal town/Def style. *Chanpen*
  - DOUBLE J - Bless the funk. 4th & B'way
  - THE 45 KING - 900 number/Coolin/The king is here. *Tuff City*
  - THE 45 KING - When a wise man speaks (with LAKIM SHABAZZ) Catchin a 'tude/Rockin with Tony H. *Tuff City*
  - THE 45 KING - The red the black the green (with LAKIM SHABAZZ) Simply dope, part 1/Simply dope, part 2. Dance, dance, dance/First choice. *Tuff City*
  - LAKIM SHABAZZ - Pure righteousness/Gettin fierce. *Tuff City*
  - LAKIM SHABAZZ - Black is black/ Your arms to short to box with God. *Tuff City*
- LPs
- THE 45 KING - Just beats. 45 RECORDS. (only 1000 pressed)
  - THE 45 KING - Master of the game. *TUFF CITY*
  - THE 45 KING - 45 kingdom. *TUFF CITY*
  - LAKIM SHABAZZ - Pure righteousness. *TUFF CITY*
  - CHILL ROB G - Ride the rhythm. *TUFF CITY*
  - TUFF CITY SQUAD - Breakamania 1, 2 & 3. *TUFF CITY.*

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(212) 594-PROP (7767)



# ALBUMS

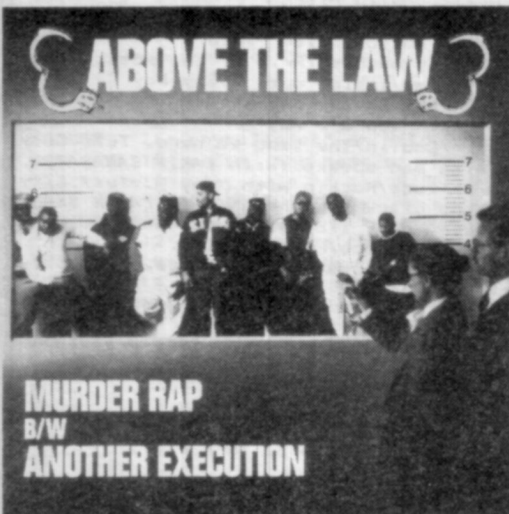


## LOW PROFILE - We're in this together. PRIORITY.

From the photo on the front to the hole in the middle, this is saturated with breaks, riffs, fly scratching & the best that 70's funk had to offer. RIPPLE's 1973 track of the same name is sliced to perfection in "Funky song" over a P-Funk beat. ALADDIN's DJ ability is untouchable & fearsome, his scratching screams louder than any other DJ's on wax & rightly so, thankfully he teamed up with an excellent rapper W.C. to produce one of the best albums of the year. "Aladdin's on a rampage" is exactly what it is scratches & cuts fly thick in the air while W.C. seeks refuge from the audionic onslaught. "How ya livin'" W.C. questions the way in which others waste their lives through drugs etc.. "We're in this together" uses the guitar from MRGROOVES self-titled song, JAMES B cuts & MOHAWK samples. "Keep em' flowin'" begins with a KURTIS BLOW scratch, then glides into a mesmerising waft of Twilight Zone keyboards over horn samples while 'Aladdins fingers do the talking' in-between W.C. illustrates the scene. HARDCORE B-BOYS from the west coast unleash a monster. The 3 songs from their previous 12" "Pay ya dues" are included. Learn something. \*\*\*3/4

## ABOVE THE LAW - Livin like hustlers. RUTHLESS.

Their previous 12" "Murder rap/Another execution" are included in this DR DRE & LAYLAW co-produced LP. A more subdued version of N.W.A. & preferably so. COLD 187um has the dopest voice amongst this foursome consisting of KM.G, GO MACK & TOTAL K-OSS. Again the Ruthless posse give credit to the original artists ie: QUINCY JONES, LARRY BLACKMON (CAMEO), JIM MORRISON, JAMES BROWN etc... BT EXPRESS's "The house is smokin'" & "Once you get it" pumps over that break (aargh, it escapes me at the mo) in "Menace to society" ISAAC HAYES "Hyperbolistics" (?) rolls "Just kickin' lyrics". "Ballin'" is one of those ballads that is acceptable in this camp. That piano line as used in GANGSTARRS "No more Mr Nice guy" turns up in the informative "Freedom of speech". "Flow on" rambles with slow horns & slight percussion. The lack of profanity is evident & is it is better without it, except when on "The last song" when EAZY E joins in & provides his boring sex filled cliched rap. \*\*\*3/4



## BOO-YAA TRIBE - New Funky Nation. 4th & BROADWAY.

Physically they make a huge impression, musically that impression is enlarged somewhat by their ability to revitalise the sounds of the funky groups of the 70's into a more updated version. This 6 strong army of SAMOAN born LA based ex-gang, convict brothers, weighing almost 120 stone collectively have provided us with an album that makes it hard for us to distinguish between sampled riffs & breaks & real instruments. If &/or when the rap world has run out of breakbeats (thankfully that is not around the corner) then crews like the TRIBE will remain with the addition of 'real' musicians. One look at the credits & you will see tenor sax, trombone, werner ladder (?), organ, congas, miscellaneous percussion, rhythm guitar etc... Don't be alarmed, this LP is large with production help from JOE 'the BUTCHER' NICOLD, DUST BROTHERS. The turntables aren't sleeping with the likes of TONY G & EZ MIKE at attention. These guys are also interesting in the fashion department with K.O.D. (King of drag) providing the eye catching apparel. The eldest brother THE GODFATHER & BANKSTA RIDD provide the gruff voiced lead vocals & OMB contributes bass guitar. They are more realistic in their 'been there done that' gangster rhymes than NWA's over exaggerated fantasy lyrics, because they have actually experienced the life of 'gang slanging'. They have already lost one brother due to the after effects of a 'boo yaa' (a gun blast). \*\*\*3/4



**DIGITAL UNDERGROUND - Sex packets. TOMMY BOY.**

Personally I hate hype, & these guys have had enough, especially over the subject of their album title. They also have the most confusing & erratic line up, consisting of MONEY B, DJ GOLDFINGERS, KENNY K, BULLDOG, SLEUTH, DJ FUZE (the white guy), MC BLOWFISH, & the list goes on with notice to ex-graffiti writers SHOCK B & his brother RACKADELIC (he provides the drawings). A couple of years ago they released "My life as a cartoon/Underwater rhymes" on Macola, & still they have used the likes of GEORGE CLINTON, BOOTSY COLLINS & all the P'Funk family on this album. "The humpty dance" & "Doo-wutchyalike" are only the tip of the iceberg, "Rhymin on the funk" & "The danger zone" both use PARLIMENTS 'Flashlight'. A few live instruments & surprises add a unique flavour to this bizarre army. San Francisco P'Funk. \*\*\*1/2

**SALT N' PEPA - Blacks magic. NEXT PLATEAU.**

Totally an utterly boring, with "Expression" being the worst & hideously popish singing singing singing with a bit of rapping. The worst thing they've done since "Push it". This has been

reviewed as more hardcore than their last two albums, that is bullshit. \*



**A TRIBE CALLED QUEST - People's instinctive travels and the paths of rhyme. JIVE.**

From the NATIVE TONGUES come Q-TIP, PHYFE, ALI SHAHEED, JAROBI, QUALIALL & the RHYTHM KIDS with their much awaited album, following on the trail of 2 brilliant 12". Prior to their own material we have heard them on the JB's 1st Lp & DE LA SOULS Lp & we knew they were good. It is nice to see that they haven't speeded up the tempo, all the tracks roll lazily & quietly along the vinyl groove, with not a Hip-House track in sight, thank god. Slow & laid back is A.T.C.Q. with plenty of loose 70's type guitar & breakbeat samples interspersed with familiar basslines ie LOU REED's 'walk on the wild side' on "Can I kick it", an EARTH WIND & FIRE chant on "Mr Muhammad", the CHAMBER BROTHERS's 'Funky' turns up as the base for "Left my wallet in El Segundo". The previous 12" 'Description of a fool' & 'Pubic enemy' are not included, this leaves enough room for the inclusion of several other dope cuts like the mid-eastern sound of "Bonita Applebum", the 'Stars & stripes' intros "Luck of Lucien" & is that a snatch of music from ROCKY in there? They also touch upon such controversial topics as in "Ham & eggs" where they rap about cholesterol, cooking & all sorts of edible delights. While Q-TIP is the main rapper, ALI SHAHEED DJ's the raw style on such rolling tracks like "After hours" & a STEVIE WONDER horn blast penetrates "Footprints" while the TRIBE wander over the only drum machine beated song on the LP, with their lazy & confident rapping amongst a swirl of tight jazzy loops & JIMMY CASTOR vocal loops. Humorous & funky. I read recently that jazz great REUBEN WILSON's 'Inner city blues' is cut up somewhere on this LP, try & find it. Investigate. \*\*\*\*\*



**POSITIVELY BLACK - Positively black. SELECT**

They've had two dope 12" & now a funky album with knowledge bursting from the seams. They come from that current hotbed of talent New Jersey (ie FLAVOR UNIT), with PRINCE KHARIQUE & KING NAJEE providing the lyrics & KING DJ STORM on the wheels. They are very adept at getting their black awareness message across without any anti-white statements being made. They also ask what is the difference between 'Rap & Hip Hop' & as we all know their is none. Just like there is no difference between black & white. Best track is the SHIRELLES based "Soldier at war" with LL COOL J getting cut-up on the tables. Intelligent & hard hitting. \*\*\*\*

**DIVINE STYLER - Word Power. EPIC via RHYME SYNDICATE.**

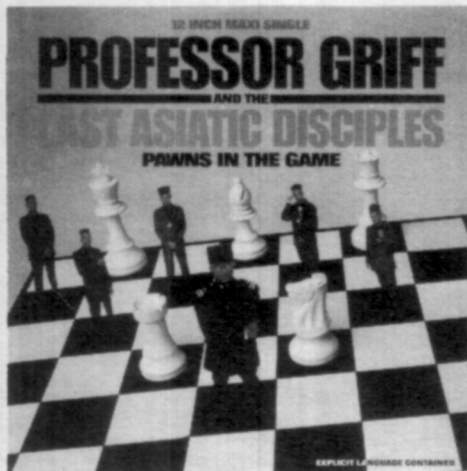
This is absolutely brilliant. This is unbelievable & so far underrated. DIVINE is the newest & probably the most bizarre lyrical philosopher on the Hip Hop block. It takes several listens to decipher his use of language, & even then you aren't even sure what's going on. One UK reviewer said 'it lacks melodic structure' since when does Hip Hop even care about melody, rhyme is the mainstay in this music & this album swims in it. "The last black house on the left" is an insane conglomeration of maniacal voices & samples over a horn soaked House beat, this is someones loopy imagination gone wild. More new ideas are unleashed on "Play it for Divine" with its constant rolled back beats from JB's 'It's a mother', congo loops & the fabulous instrumentation that sounds like the cantina sequence in STAR WARS. "Koxistin Uria" is another indecipherable melange of DJ BILAL BASHIR's scratching, funky samples & DIVINE's lyrics. "Ain't sayin nothing" uses to a great degree the piercing horns & riff of JR WALKERS & THE ALL STARS 'Shoot the shot'. An empty break from CURTIS MAYFIELDS 'Superfly' is looped, with D & the SCHEME TEAM thanking in spoken voices, many religious & political figures as well as 'the positive brothers' CHUCK D & KRS ONE on "Divinity stylistics." There are two raggamuffin tracks with the SCHEME TEAM. As well as many more worthy cuts incl, the nightmarish birth intro on the chopper, ESG & GEORGE KRANTZ soaked "Tongue of labyrinth". Final & title cut is the ambience of MARVIN GAYE's 'What's goin on' over a dope laid back beat, with thought provoking statements like the fact that humans evolved into what they are today due to the equatorial positions humans migrated to & therefore they are basically the same except for their looks. This is educational music, not mindless crapola like commercial Hip-House. Executive producers BOB PFEIFER & ICE T. \*\*\*\*\*

**Only Hip Hop records are reviewed.**

**PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES - Pawns in the game.**

**LUKE SKYWALKER**

We all know about MR GRIFFIN & his antics & we also wondered if he actually ever did anything constructive in PUBLIC ENEMY, apart from stirring the media & degrading people. Well know is our chance to hear it straight from the man himself, & what do we find. Well he isn't really as radical as we are led to believe. He has left PE & signed to SKYWALKER because no-one wanted to be associated with his behaviour. This lp lets GRIFF loose over several familiar breaks with plenty of cutting & muslim preaching lyrics. He does however have a screeching Heavy Metalish sound on the pukeable "Suzy wants to be a rock star". He is also a very capable rapper when he unleashes his controversial lyrics. \*\*\*



STEADY B



**STEADY B - Going steady. JIVE.**

This is the original son of Philadelphia's 4th album & still the eternal B-Boy. This guy is underrated in the Hip Hop community & yet again he has created another well-constructed funky experience, with nearly all tracks having eclectic drum beats, the dope DJ work of the supreme TAT-MONEY & the groovy sample selections. STEADY examines his identity in "Analogy of a black man" snippets of MALCOLM X (?) & a middle eastern sounding female vocal wails over 'that' break which SOUL II SOUL have popularised recently. STEVE MILLERS BAND's 'time is slipping' is sampled for "Ego trippin" a pin pin bassline under assorted cuts & a brave horn finale. A sequel or remake of his 'use me' track from the 1987 album "Whats my name" is offered on "Use me again" with TAT cutting up STEADY's old vocals, etc... Also included is a collaboration with FULL FORCE on "Nasty girls" (not the Hip-House version) borrows vocals from VANITY 6 & has a washboard sound over a tight drum pattern. Title track is a ballad of sorts, which is saved with the use of a popular break, nearly ruined by the inclusion of wishy keyboard sounds. An added bonus on this song is that STEADY's dancers, E MARBLES & JO JO DANCER provide guest vocals & relate their tales about the girls they have met. Other choice cuts are "Mac daddy" using the same chanting (transformed) as in EPMD's 'So watcha sayin' also worthy of attention is the GO GDish "Any way u want it" with BOBBY BYRD's famous 'I know you got soul' hooked underneath. & unusually an instrumental House track "Purple haze" which mysteriously uses JIMI HENDRIX's song. Overall this album is smokin with cool grooves. \*\*\*\*

# back to the old school

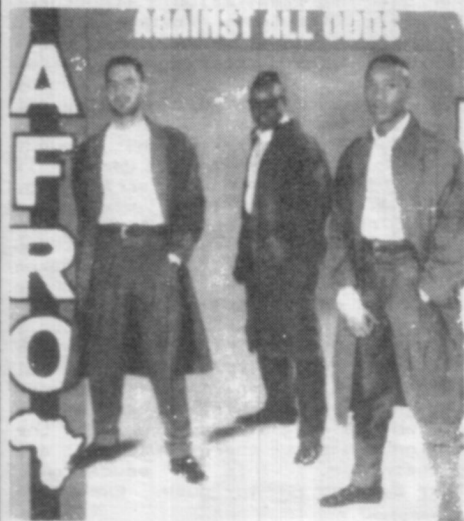
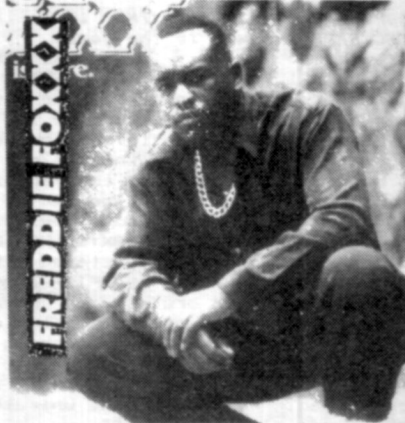
OLD SCHOOL CLASSICS - Various. TUFF CITY.

This is good sample of extremely hard to get material. THE COLD CRUSH BROTHERS "Yvette" was recorded live at Danceteria & it is the dopest rawest HIP HOP you'll ever hear. GRAND WIZARD THEODORE & THE FANTASTIC 5's "Can't I get a soul clap, fresh out of the pack" is remixed by MAGIC RAY TORRES & is definite listening (remember they didn't have samplers back then so what you hear is live.) JIMMY SPICER's "The adventures of Super Rhymes" is 12:30 min of almost constant rapping over VAUGHN MASON's bassline & watery guitar, the addition of congos & the unique rapping style still hold in today's generation. T-SKI VALLEYS 9:22 min "Catch the beat" is slightly more musical & a more commercial style of Old school rapping. The ELECTRO days are revisited with THE MAXIMUS THREE's "Rock it out" & AFRIKA BAMBAATAA's remix of THE MICRONAUTS "Smurf across the surf." Side 2's labelling is the wrong way round. I wish they issued more of the obscure records of the OLD SCHOOL days. It still lives. \*\*\*

BOBCAT



**FREDDIE FOXXX - Freddie Foxxx is here. MCA.** New aggressive sounding rapper has debut album produced by ERIC B, but unfortunately that doesn't raise it above more than what it is. 2 sickly sounding ballads certainly do not help. Best tracks are "Stop, look & listen" using the old school break, 'Apache' & the 'Funky drummer' title track. DJ KUT TERRORIST does his best work on cutting up STEADY B on "Serious" while FRED's lyrics are the usual boasting raps, personally I think he mentions his name just a little too much. It lacks something? \*\*1/4



**AFRO-RICAN - Against all odds. HIP ROCK via LUKE SKYWALKER.**

Another bass booming LP from the South of Florida & this time it offers alternatives to the BOB sound. Apart from the totally wack ballad, these tracks have enough identity on their own, so as to distinguish themselves from the mass of Miami Bass records. As in all good Miami Hip Hop 'KRAFTWERK' seeps through several tracks like the hyperpaced "Let it go" which also uses SLY & the FAMILY STONE's 'Dance to the music' & the guitar riff from the JACKSONS 'State of shock' with horns & that precise cutting over a typical BOB beat. Plenty action for bass freaks in "This is how it should be done" familiar guitar samples, RAKIM sampled vocal, MC RAHMING reminds us that 'rap is an art'. "Go Rahming. go" starts with a clean transformation, fantastic wah wah guitar. Current & nearly overused classic break, scratched in vocal chorus. A 1:30 min break with a slow drum pattern & looped 70's funky guitar on "Negative force" Highlight is the ambient "Kool" with flute & keyboards drifting through crazy cutting, sounds very much like PAUL HARDCASTLE's 'Rainforest'. And remixes of "I can do that" & that club favourite "Doggy style". DJ SLICE &/or M.D. ROCK go wild on "Cutness sake" for another minute & a half. All this plus 3 other tracks give this worth a listen, unfortunately my copy is the usual dodgy pressing typical from that part of America. \*\*\*1/2



## GUCCI CREW II

### GUCCI CREW II - Everybody wants some. HOT PRODUCTIONS.

The GUCCI's comprise of VICTOR MAY the rapper, CLEVELAND BELL the dancer & RICKY TAYLOR the DJ. This is their 3rd album on HOT records & they have progressed from their entirely 808 dominated 1st album into something much more substantial. "Five dollar high" samples PE, & 'White lines' to good effect in this anti-crack track. "Everybody wants some" & "Vic's story" contain the same samples from ACE JUICES 'Go Go'. "Beepers" uses PARLIAMENTS 'Flashlight', & they do their own interpretation of ANITA WARDS 'Ring my bell' in this beeper obsessed tale. "It's all about the money" grabs DIVINE SOUNDS 'money, money, money' & a JIMMY CASTOR sounding guitar hook. "N.T.S." is their N.W.A. sendup, (niggers talkin shit) plenty of profanity, mixed with a very likeable female vocal sample thrown in over a bouncing beat. "Who's cadillac" is a typical Miami obsession over cars, "Can we get funky" could easily come from their 1st album. Highlights are "Straight from the bottom" & the almost New York funky sound of "Return the burn" with smooth horns & the familiar bassline. \*\*\*

### MC SERGIO - Making a killin. IDLERS.

Produced by TONY D & TODD TERRY, so yes there are 2 Hip-House cuts. Not a brilliant debut, from the almost whispering storytelling rapper. Title track & "The journalist" are the worthy cuts. Unfortunately nothing really stands out. He looks & sounds extremely young, so maybe that's why. DJ BACKSPIN from the ILL SQUAD cuts & scratches for him. \*\*1/4

### GRANDMASTER MELLE MEL & THE FURIOUS FIVE - Piano. New day.

Back again in another form & once more they haven't resurfaced with any major impact. Kinda sad isn't it. This is a weak un-organized messy production. Trying desperately to appeal to the new generation they have used a common mass of breakbeats with no outstanding differences. It sounds like one of those SIMON HARRIS breakbeat LP's with rapping over them. There is too much competition out there to survive with product like this. Produced by one time singer & founder of Sugarhill records SYLVIA ROBINSON & JOEY ROBINSON. I'd rather hoped that SCORPIO didn't appear on this & had made his own album with JAZZY JAY like his last 2 12". MELLE MEL lost respect in the 1988 N.M.S when he grabbed MIKEY DJ's prize from him & disappeared with it. KID CAPRI is the new boy who provides the adequate cuts & scratches. Old school rapper COWBOY died a few months after his participation in this record from pneumonia. R.I.P. A sad loss to the rap world. Included is the 1989 version of "White lines" \*\*

### SERIOUS-LEE-FINE - Nothing can stop us. ARISTA

Finally the JAM MASTER JAY & DAVY D produced trio has arrived after so much talk. Sounding very much like those Texan GHETTO BOYS, this is the album that RUN DMC should have made. Apart from the JERRY LEE LEWIS based "Everythings real, everythings..." using the piano & style of 'Great balls of fire' & the 50's sound of "Boom bang 'em" this album has enough other forms of style to satisfy. The inclusion of 4 tracks under 2 mins, each using old breaks, save us from the constant vocal onslaught which they unleash quite heavily. Tracks like "Cut it up chip" & "Bust the beat" feature their DJ CHIP DELANEY on the wheels & in the lyrics. "He can do better" using a well used break with def cuts here & there, has clever lyrics about how they are more professional at their act than others are at theirs. Fresh edits on "It's all about love", "Everybody plays the fool" uses the original & is the best track with tinkly piano & well delivered vocals. "Sweat" has cut ups of RAKIM & KANE over a slow classic break. The title track use the McFADDEN & WHITEHEAD hit of the same name. Although their voices get a bit weary because they almost scream in a loud voice, it has its good moments & is quite good. \*\*\*



### MISS MELODIE - Diva. JIVE.

KRS ONE's wife releases an album after a few 12"s & it contains that raw production favoured by B.D.P. The "intro" has a looped funky guitar over a dope beat with the Miss talking. "Live on stage" produced by SAM SEVER uses old school riffs & congo rhythms over a 909 drum track. "B.B.B. Brooklyn" is the ragamuffin style of song indicative of the B.D.P. clan. "Wake up, wake up" has cuts up T-SKI VALLEY & KRS in the 2nd half of the song. "What do you do" is a semi sung track with help from her female friends & MILES DAVIS styled horns. Best tracks are "To sing all night" using a familiar break as used on DEF JEF's 'On the real tip' "Communication" cuts up RAKIM's 'my melody' & the ultra dope finale "Shaka beats". The album was produced by KRS ONE & a little help from the AWESOME TWO. With help like that how can MISS MELODIE fail. \*\*\*



### VICIOUS BEAT POSSE - Legalized dope. MCA.

This 4 act compilations claim to fame is having their video banned on US MTV & the record banned in TEXAS for some bizzare reason. The title track is the entire posse over an ESG sounding cut & swing horn laden shuffle beat. 3 tracks from the strongest of the bunch SUPERSLIM & DJ CANDYMAN, another 3 from the KING SUN suounding DBX, 2 from MARVEE V & another 2 from DEB B the female of the bunch. A nice debut from these unknown artists, a good combination of breaks & drom machines gives this worthy attention. Not brilliant, but a cut above many compilations. \*\*1/2

JAZZY JAY - *Chillin in the studio. UNI.*

JAZZY has the ability to deliver dope material every single time, & this compilation is a dope example. ICE CREAM TEE teams up with TONY D on the quiet fantasy sounding "Keep hushing". NU SOUNDS with PAPA JAM on the bizarre half sung half rapped "Yo stupid" & JAZZY JAY's instrumental "Do what you gotta do" are so damn good. TONY D's "Back to the lab" cuts RAKIM to pieces, & old school DJ GRAND WIZARD THEODORE returns with a funky new school style of track, "Grandwizard & the freaks" with JOE TEX getting the slice & dice under the needle. There's 7 more songs left. \*\*\*\*

ROB BASE - *The Incredible Base. PROFILE.*

ROB returns minus EZ ROCK with a fluffy dance based LP. He obviously wants to be played in every club in the world because these tracks are anthemic in most cases ie: the FREEDOM filled "Get up & have a good time" the drumtrack & bassline from RAZE's hit "Break for love" of 1988 is the basis of "If you really want to party" EDWIN STARR's song is sort of updated on "War", "Outstanding" utilizes YARBOROUGH & PEOPLES early 80's hit. Best track is the cut up "Dope mix" DAVID W provides the scratches, you won't learn a thing from this album, but you will most likely dance around like an idiot at a Dance Party to a few of these. Cotton candy for the ears, nothing more, nothing less. \*\*1/4

MELLOW MAN ACE - *Escape from Havana. CAPITOL.*

In 1987 Cuban born ACE released "Do this" with an English & a Spanish version, GRANDMIXER M.WALK provided the scratches. This LP contains the Spanish version entitled "Mas pignon". His bi-lingual ability is constantly used in "Mentiroso" with every other line being in either language. He creates a new style on "Rap guanco". "En la casa" & "Enquentreu Amor" are totally in Spanish, but that does'nt detract us from the music, which has sources like WAR, RUSH & not suprisingly SANTANA. With such diverse production help from the DUST BROTHERS, DEF JEF, GRANDMIXER MUGGS, TONY G & MATT DIKE & MICHAEL ROSS you can't not have a dope album. B-Boy fave "Hip Hop creature", "Rhyme fighter", "River cubano" & the 909 horn waffing "Gettin stupid" are thumping faves. A breakbeat dominated LP with a cultural difference. \*\*\*\*



NU SOUNDS - *Mackin. UNI.*

This is another album I can't go into detail enough because I love it too much, so I'll be brief. The OHIO PLAYERS are featured on a remake of "Skin tight" AFRIKA BAMBAATAA on the P-FUNK cut "Body slam" the rest has rappers CHAZ RICH & RASHEED, & DJ FASHION cutting & rapping up a storm in hardcore style. Best tracks are "Miss Jones" the whistle dominated "Everything we do is gonna be funky" & "Simply go". A ROCKY BUCANO & JAZZY JAY production. \*\*\*\*



DJ JAZZY JEFF & THE FRESH PRINCE  
*And In this corner. JIVE.*

The crew for young teenagers haven't delivered product as good as in the past, but with PRINCE's fantastic rapping ability & JEFF's dope DJ work, they still manage to pull a few tracks out that kick. "Jazzy's groove" is similar to their classic 'Touch of jazz' although their is more cutting & DJ antics. JEFF provides a change in a confused state by rapping on "Then she bit me". Their hit single "I think I can beat Mike Tyson" is in here. Best tracks are the HERMAN KELLY sampled "The reverend" with its hype beat & party atmosphere. Quality material for the younger audience. \*\*3/4

MC LYTE - *Eyes on this. 1st PRIORITY.*

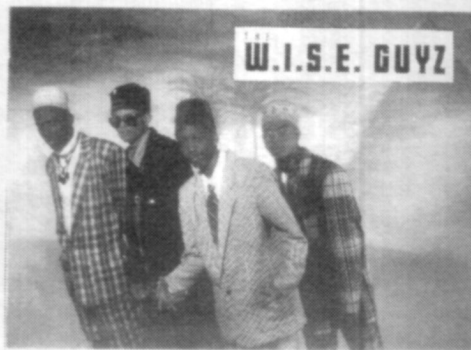
2nd LP with production from several Hip Hop figures ie: MARLEY MARL, the ALLIANCE's KING OF CHILL, DJ DOC, AUDIO 2 & GRAND PUBA MAXWELL. Like most 1st Priority productions the songs aren't overcrowded with samples & unnecessary details, usually they comprise of clean breaks or slow uncluttered drum beats. A WHOOPI GOLDBERG intro, a simple bassline, a basic beat, no high hats, a few cuts, the odd sample, all this emphasizes the cutting lyrical attack against ANTOINETTE on "Shut the eff up!" MC LYTE has an extremely clear vocal characteristic delivery. "Funky song" contains an obviously old congo break looped under the horn stabs. "Please understand" has LYTE dropping rhymes about boys trying to use her. A remix of "Survival of the fittest" also appears. DJ K-ROCK performs turntable trickery on the instrumental & pumping sample track "K-ROCKs housin". A worthy New York star. \*\*\*

THE WISE GUYS - *Wise Guyz. ATLANTIC.*

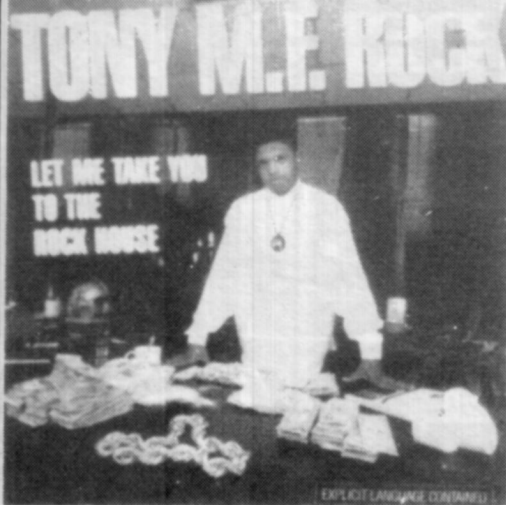
Wise Intelligent Superbly Extraordinary Guyz were a onetime collection of BREAKDANCERS. Therefore emphasis is placed on the danceability of the often erratic beats, usually with tight & well woven loops & noises underneath. Produced by MUFLA, STRETCH, & BIG III from L.A. POSSE Productions. Best track & title "If my pillow could talk". "Time for peace" was their debut 12" \*\*1/2

MC CRAIG G - *The king pin. ATLANTIC.*

Again Atlantic records bring us another Hip Hop album, this time a 17 year old JUICE CREW member with MARLEY MARL on the knobs & buttons. Incl, a Hip-House track, a ballad, the rest are typical MARLEY beats & samples with "Shootin the git" being an explosive noise laden mish mash of funk. A few goodies in this bunch. \*\*3/4







Radio DJ TONY M.F. ROCK brought us a strong miami Lp with "Let me take you to the Rock house" with explicit lyrics & tight cutting. SMOKEY DEE & DXJ released "Hardcore bass" & it was from this strong combination. 2nd lp from MC ADE with "How much can you take" & albums from FRESH CELESTE, BYRON DAVIS & the FRESH KREW's 2nd Lp & another dope compilation from Pandisc "The miami bass express" with contributions from MAGGOTRON, RENARD WITH NO REGARD, DXJ & others.

**RICH NICE - Information to raise a nation. MOTOWN.**

Super doopy average album, with the only items of interest being that GRANDMIXER DST & DJ JAZZY JOYCE (old schoolers) are credited with turntables on a few tracks, unfortunately they don't do anything substantial. RICH also cuts on a few tracks. BABE RUTH's "The mexican" propels "Desperado" while most of the other tracks are just 808 beats with keyboards. Lyrics are nothing to write home about, although he does drop science sometimes. #1/2

**KMC KRU - Gettin smooth with it. CURB RECORDS.**

From the unlikely spot of Lansing, Michigan comes two god believing dudes, with more a musical style of Hip Hop. The 2 ballads are doubly, doubly wack & so are a couple of other tracks. At least they have a dope DJ, 'The BUTCHER' & he is wicked on "The devil came up to Michigan". This track is so brilliant with its 'Funky drummer' distorted beats, heavy piano & the way he raps in one of those western cowboy ballad styles just kills me. Out of 10 tracks, 5 are pretty good & the rest are pretty bad. #1/2

**RON C - "C" Ya. PROFILE.**

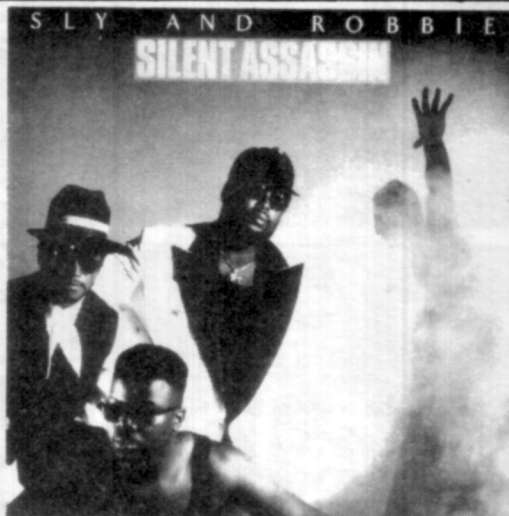
I cannot understand how Profile signed this idiot from Texas to their respectable label. Not only does he sound like TOO SHORT he has even bitten his foul mouthed style. This is the kind of rapper that brings Hip Hop down to gutter level, not only does he have nothing to say, he also have pathetic lyrics. This guy (in his language) can fuck off. Produced by the SNAKE from NEMISIS, if you care. All 808 or dodgy drum machine beats, although one break turns up & guess what it is, 'Funky drummer', do I need to say anymore. I can't believe there's an audience for this stuff. ---0

**JESSE WEST - No prisoners. MOTOWN.**

He has a slight resemblance to MALCOLM X & that's about it. Another uninteresting attempt from MOTOWN. I can't believe he ripped off KOOL CHIP & CHUCK CHILLOUT's 'Rhythm is the master' by not only sampling GRACE JONES & TALKING HEADS but he also has the hide to diss CHIP. 'Funky drummer' turns up again on the not rapped but chanted "For James" he also dabbles in raggamuffin on "Concrete jungle". Mostly drum machines, with credits to only 4 samples. Pretty boring MR WEST.... #1/2

**RAGGAMUFFIN**

RAGGAMUFFIN (Reggae Hip Hop) has been around for at least 4 years (in the form that we know it as) & only recently has it taken off in a big way. My early faves were PAPA AUSTIN & the GREAT PESO's "Wrong girls to play with" on TUFF CITY, in 1986 & LONDON POSSE's "My beatbox reggae style" on BIG LIFE, in 1987. The English have always been on top of this style, moreso than the Americans, with several dope 12" releases from the likes of REBEL MC, DEMON BOYZ, LONDON POSSE, THE MIGHTY ETHNICZ & especially ASHER D & DADDY FREDDY. ASHER D has had a lot of problems with the law, so he's out of the scene, but DADDY FREDDY has constantly been making product like his LONDON DREAD COLLECTIVE compilation "KREEM OF THE KROP" on Music of Life. This is more reggae than it is Hip Hop, with rubber dubbers like LESLIE LYRICS, MIKEY GENERAL, TENOR FLY, HOWIE & JACKIE, etc... all 11 tracks are produced by DF & remixed by SIMON HARRIS. Last year saw the Jive release of DEF REGGAE 'the best of U.K. raggamuffin hip Hop' another English compilation. A few tracks incorporated breaks & scratching, with the likes of JUST THE DUCE, FAMILY QUEST, LFPD, GILLY BANTON, etc.. Also from the U.K. comes "RAGGA HIP HOP" on Mango records with tracks from LONDON POSSE, SHELLY THUNDER, JUST-ICE, PAPA T, DADDY FREDDY, & PHILLIP LEO & CJ LEWIS if you don't have any Raggamuffin, this is probably the best introduction to it. Has a dope cover illustration from Aerosol Artist ZAKI DEE.



KRS-ONE produced SLY & ROBBIE's "Silent Assassin"



This time from the U.S. comes "THE FUNKY REGGAE CREW" & SLY & ROBBIES "Language barriers" The former is strong with the likes of QUEEN LATIFAH & DADDY O's "The pros" the funny LADY LEVI's "Jimmy in the valley", MIKEY DREAD & the U.K.'s TIPPA IRIE also have a track each. PAPA JAKI's "Educate yourself" is a swinging frantic cut, with a positive message as too is DADDY MATTHEW's (thankfully dated) "Free Mandela" with a looped funky guitar & hoarse vocals. SLY & ROBBIE's LP is a KRS ONE production & it definitely sounds like one, especially with rappers like WILLIE D, QUEEN LATIFAH, YOUNG MC. All other vocals are by 16 year old rapper SHAH of Brooklyn. SLY & ROB are on drum & bass (as usual, considering they have been session musicians for umpteen artists over many years) while other musicians provide the live feel. Best track would undoubtedly be "Party together" with KRS rapping in a familiar style. This is 80% Hip Hop, 20% reggae from a well known rasta duo & it's slangin large. If your still in the mood check out SHELLY THUNDER's LP "Working girl", the dancehall smash "Life" by FRIGHTY & COLONEL MITE & if your interested DADDY FREDDY & SIMON HARRIS's "Ragga House". Theres more but I'll stop here.



Above: LADY LEVI  
Left: DADDY FREDDY.

# MICHEL'LE



Maybe the constant barrage of beats & heavy duty lyrics are too much for you, well then here are a few rap related albums for your listening pleasure. First up there is MICHEL'LE from Ruthless Records with production from DR DRE, LAY LAW & LA DRE & others. Great singing voice, but she sounds like a five year old when she talks. "No more lies" was a huge hit in the US, with "Nicety" & "100% woman" having a Hip Hop feel & "Keep watchin'" having an 808 beat & "Never been in love" scraping past the other typical ballad songs. "Special thanx" is spoken over a familiar break. Old 70s group MAZE come back with "The greatest hits of" with an updated version of their songs. The classic "Joy & pain" contains vocals from KURTIS BLOW & a remix by HANK SHOCKLEE, ERIC SADLER & PAUL SHABAZZ. Side two also has the BOMB SQUAD on remixing duties with "Before I let go" containing an old school rap by WOODY WOOD, the other tracks are just listening pleasure with the vocals of FRANKIE BEVERLY shining through. Available on Capitol records.

QUINCY JONES new Lp "Back on the block" contains a track called "Jazz corner of the world" with BIG DADDY KANE & KOOL MOE DEE rapping about the musicians on their track ie: MILES DAVIS, SARAH VAUGHN, DIZZY GILLESPIE, GEORGE BENSON, ELLA FITZGERALD etc..... BYBIL returns with an album in the slow Hip Hop beat fashion (as hijacked by SOUL II SOUL, check out BIZ MARKIE's first Lp for the proof). A remake of DIONE WARWICKS "Walk on by" copies the break from CHUCK BROWNS "Bustin loose". "Loves calling" was produced by the Danish SOLID PRODUCTIONS (SOUL SHOCK & CUTFATHER) complete with transformations, pull back scratch & drop-in drum rolls. Smash hit "Don't wake me over" is also included. Surprise of the bunch is the dope instrumental "Bad beats suite" by ULTAMAGNETICS member CED GEE. The rest are either swingbeat or house numbers, with the odd ballad. TASHAN's 2nd LP "On the horizon" has production from SAM SEVER (3rd Bass Lp), DAVY D, JAM MASTER J & the L.A. POBSE. Soulful vocals from DEF JAMS, OBR (Original Black Record) label.

# THE MELLOW

## 3rd BASS - The cactus album. DEF JAM.

Two white guys from DEF JAM & you presume they are the new BEASTIE BOYS, well forget it, these guys are slammin. Jewish rapper MC SERCH has already released 2 12", one on Warlock 'Melissa' & one on Iblers 'Hey boy/Beware of the death' (featuring female beatboxer K-LOVE & TONY D) in 1987. Also in the crew is PRIME MINISTER PETE NICE & the original DJ RICHIE RICH. This LP is swamped with def lyrics & the production abilities of SAM SEVER, PRINCE PAUL, HANK & KEITH SHOCKLEE & ERIC SADLER. BLOOD SWEAT & TEARS's 'Spinning wheel' is used on "Sons of 3rd Bass", best track is undoubtedly "Product of the environment" with its intelligent descriptive lyrics pertaining to their involvement with urban black culture. Weirdest track is the skat jazz of the SATCHMO sounding "Flippin off the wall like Lucy ball" In between the tracks are short excerpts from 1940's type movie dialogue & various other non-musical interludes. They have stamped their own individuality into the history of Hip Hop. Check out the smooth Hip Hop jazz of "Monte Hall" it soothes with smart funk. \*\*\*\*\*

## DOCTOR ICE - The mic stalker. JIVE.

Usually I don't like FULL FORCE productions, but this one is quite good. UTFO's best rapper has left & made a stunning solo effort. We can throw the 2 gross ballads out & that will leave us with 2 raggamuffin tracks, one featuring DREAD DOC, & several well rapped funky, breakbeat based drum machine beated riff infected tracks. The interview intro of "Sue me" is definite listening. \*\*\*

## MAESTRO FRESH WES - Symphony in effect. LNR.

What do RUMBLE & STRONG, MICHEE MEE & L.A. LUV, DREAM WARRIORS & WES all have in common? They all live in our commonwealth cousin country CANADA. This album is raw, hardcore & well produced & definitely worth adding to your list of must buys. A good assortment of breaks & riffs like the OHIO PLAYERS guitar from 'Love roller coaster' on "I'm showin you" over a P'funk break, BT EXPRESS's wash guitar from 'Once you get it' wanders over a 909 on "LTD's on the wheels" with FARLEY FLEX adding vocals & odd cuts & samples infiltrate WES's monologue. "Let your backbone slide" samples STRAFE's 'Set it off' the MOHAWKS organ over a powerfull funky drummed beat. He falls into the trap of a stupid ballad. Best tracks are "Just swingin" in which WES & EBONY MC relate their tales about their unfortunate incidents with girls, loadsa character vocals. FIRST OFFENCE on the tables in the instrumental "Fortissimo" with all sorts of goodies cut in. \*\*\*\*1/2



above:  
3rd  
BASS  
below  
left:  
MC  
900  
ft  
JESUS  
& DJ  
ZERO



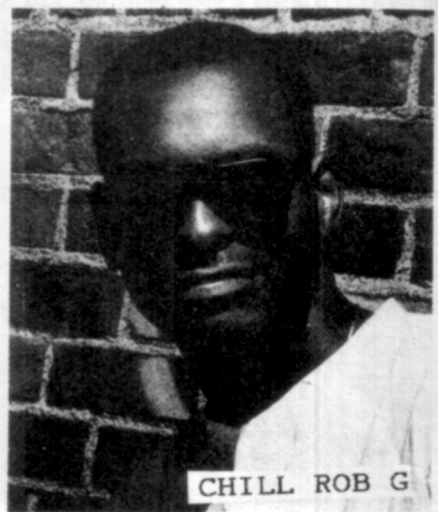
## MC 900 FT JESUS & DJ ZERO - Hell with the lid off. NETTHERK.

This will not be to everyones taste unless they like a combination of ON-U sounds (TACKHEAD, ADRIAN SHERWOOD, etc..) mixed in with Miami Bass style beats, even more bizzare is that it comes from a place in TEXAS called Gongga. 33 yr old MARK GRIFFIN is the master behind this slice of industrial Hip Hop, although the very talented DJ ZERO (from Dallas rap act U KNOW WHO) pitches in with his fair share of cuts & scratches. GRIFFIN's voice sounds distinctly white American (& he is) when he raps, sometimes he whispers or puts effects on his voice & on one track he just talks. Worth a listen, especially the inclusion of the organ sermonised "A greater god". I'm glad I've got a copy. Highly original, even the House number "Talking to the spirits" \*\*\*\*

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grab a copy now  
a definite must  
worth having  
boring  
crapola

## OUR TOP 25 HIP HOP HITS

- |  |                          |
|--|--------------------------|
| 1. CHILL ROB G - Let me show you.(remix)             | Wild Pitch. US 12        |
| 2. BIGG OCEAN MOBB IV 1 5 - Wrangler Tuff.           | RCA. US LP               |
| 3. PROFESSOR GRIFF - It's a rap thing/Rap terrorist. | MOL. UK 12               |
| 4. LA STAR - Poetess.                                | Profile. US LP           |
| 5. ICE CUBE - Amerikka's most wanted.                | Priority. US LP          |
| 6. BIZMARKIE - Spring again.(remix)                  | Cold Chillin. US 12      |
| 7. CAVEMAN - Victory.                                | Profile. US 12           |
| 8. YZ - Sons of the father.                          | Tuff City. US LP         |
| 9. OUTLAW POSSE - Stop the negativity.               | Gee St. UK 12            |
| 10. TONY D - Music makes you move.                   | Sure Shot. US LP         |
| 11. LOW PROFILE - A funky song.(remix)               | Priority. US 12          |
| 12. X-CLAN - To the East blackwards.                 | 4th & B'Way. US LP       |
| 13. POOR RIGHTEOUS TEACHERS - Holy intellect.        | Profile. US LP           |
| 14. LORD F. & DJ MIKE S - Back to rhyming.(remix)    | Wild Pitch. US 12        |
| 15. RATED X - ...and then came.                      | Tandem. US LP            |
| 16. ARABIAN PRINCE - Hoggie Doggie.                  | Orpheus. US 12           |
| 17. POISON CLAN - The girl that I hate.              | Luke Skywalker. US 12    |
| 18. ONE VOICE - Pride.(various artists)              | Ruffhouse. US LP         |
| 19. DEF JEF - Phunky as phunk.                       | Delicious Vinyl. US 12   |
| 20. OVERLORD X - Powerhouse.                         | 4th & B'Way. UK 12       |
| 21. GROOVE B CHILL - Hip hop music                   | A & M. US 12             |
| 22. E.Z.B. & D.J. LOS - Hit me                       | World One Records. US 12 |
| 23. EMANON - I came back to party                    | Nu Groove. US 12         |
| 24. LONDON POSSE - One live like the other half do   | Mango St. UK 12          |
| 25. WE'RE ALL IN THE SAME GANG - Various             | Warner Bros. US LP       |



CHILL ROB G



X-CLAN



PROFESSOR GRIFF



MC MELLO

### other 12" worth a look

- |  |                     |
|--|---------------------|
| 1. MOLECULAR BEATS SQUADRON.<br>- Transmit power/Coming by storm.  | RAW DOG RECORDS. US |
| 2. NDODEMNYAMA.<br>- Hip Hop against apartheid/Afrika Libre.   | WARLOCK. US         |
| 3. CASH CREW - One decade/Amo.   | VINYL SOLUTION. UK  |
| 4. NILE KINGS.<br>- Dropping bombs/Listen to the light/Positive Sound.                                   | RHYME SYNDICATE. US |
| 5. C\$ MONEY & DJ CHASE.<br>- Ladies can I have your attention.  | TRUMPET RECORDS. US |
| 6. HUNTKILLBURY FINN/SHALLA-SHAZZAM/THE ICEPICK.<br>- Burial proceedings in the course of Three Knights. | M.o.L. UK           |
| 7. ICEY JAYE - It's a girl thing.  | ARISTA. US          |
| 8. CRAIG G - Shootin the git/Take the bait.  | COLD CHILLIN. US    |
| 9. DJ JAZZY JEFF & the FRESH PRINCE.<br>- Jazzies groove. (with Grover Washington)                       | JIVE. US            |
| 10. PARADOX.<br>- Jail Breakout/Soul feels free. (both colour & B & W labels)                            | RONIN INC. UK       |
| 11. QUEEN LATIFAH - Latifah's law.(remix)  | TOHMY BOY. US       |
| 12. SL TROOPERS - Movement/There it is.  | M.o.L. UK           |
| 13. RUTHLESS RAP ASSASSINING.<br>- Just mellow.( & Norman Cook remix)                                    | SYNCOPE. UK         |
| 14. D NICE - Glory/It's all about me.  | JIVE. US            |
| 15. LA STAR.<br>- Fade to black. (UK remix by Boilerhouse boys)  | PROFILE. US         |
| 16. 2 SMOOTH MCS - The inventor.   | SLEEPING BAG. US    |
| 17. The POWERCUT CREW featuring JOE 90.<br>- This is how it should be done.                              | VINYL LAB. UK       |
| 18. DOUBLE J - Bless the funk.   | 4th & B'Way. US     |
| 19. A TRIBE CALLED QUEST.<br>- Left my wallet in El Segundo/Pubic enemy. (4 different mixes)             | JIVE. US            |
| 20. MC MELLO - Open up your mind. (son of upso mix)  | REPUBLIC. UK        |

### MOLECULAR BEATS SQUADRON COMING BY STORM / TRANSMIT POWER



# 12" SINGLES

MC RAJAH



UZI BRO's released a 3 track with "We got mo' soul" using DYKE & the BLAZERS "Nothin but a gangster" & MONA LISA providing guest vocals on "People make the world go round". Dope drum programming & tidy rapping with DJ BATTLECAT's cutting on ORIGINAL SOUND. From Sylvia Robinsons NEW DAY records comes UNIQUE with a horn blasting "Pure dynamite" & the rolling break & cuts of GODFATHER D on "Axe maniac", from the forthcoming LP 'DIE HARD'

Down south in Florida we have DJ JEALOUS D battlin DJ JOCK D on the scratch attack of "DJ Wars" with the more subdued "Partytime" on the B side of a Cut it Up Def release.. MAGGOTRON has 5 versions of "Thats my man throwing down" complete with snatches of Batman & other crazed samples on Pandisc. And good value for money is more madness from Pandisc is the with extremely long versions by DXJ & the MIAMI BASS MOB on "Do you wanna rock" at nearly 11 mins with the LATIN MAGGOTS turn at Miami bass on the Spanish sounding "Oh, Uno, Tres, Four". And that group that are always on the bandwagon ie B.O.S.E. come out with "Hip Hop Turtles", their previous cuts have covered Robocop & Batman.

MC RAJAH returns with a wack "Doin the house" but flip over & receive the crazed dookey beats of "Lyrical vengeance". Also on the same label (SAM) is the return of ROCKWELL NOEL & THE POET with Hip Hop, House & sex mix of "Massacre" old school break 'Apache' is totally deformed in this barrage of noise & scratches.

JAZZY JAY has 5 mixes for POETRY on his bugged out raw, "Everything I do" on POW WOW with knuckle scratch bass beats. GRANDMASTER FLASH returns with his attempt at Hip-house with DOOMS "Shake your body down" on PROFILE. Why!.. MC SHAN's sister PRINCESS IVORY busts loose with "Wanted" and MANTRONIK mix.

ABOVE THE LAW remix "Untouchable" with "Menace to society" on the flip via Ruthless. New club sensation from TOMMY BOY records is PARIS with "Break the grip of shame" 2 versions with one at over 8:00 mins. PUBLIC ENEMY release remixes "Brother gonna work it out" & "Anti-nigger machine" with the necessary instrumentals. New dope crew fom Rhyme Syndicate is the raw NILE KINGS with a three track, headlined by "Dropping bombs" also springing from the West Coast is MELLOW MAN ACE with a rather standard FARLEY & SILK HURLEY Hip House versions of "Mentirosa" & "Welcome to my groove".

ICE T's 70's funky swamped "You played yourself" is remixed by KING TEE with the unmistakable scratching of ALADDIN & it's dope as usual. 3rd BASS remix themselves with PRINCE PAUL twice on the "Gas face" with a club mix & a death in the afternoon mix of "Words of wisdom". Also an English remix of "Brooklyn, Queens" with the EMOTIONS 'Best of my love' mixed in by C.J. MACKINTOSH & DAVE DORRELL to give it a more commercial appeal, they have also remixed YOUNG MCs "I come off" into a dope southern comfort mix. C.J. & D.D. give the JUNGLE BROTHERS another helping hand with "What you waitin' 4" but as with most English mixes, the track has sold out to all those club losers by giving it a Hip-House feel, luckily the remix of "J beez comin through" hasn't paled by the hands of the MOTHER MAN. Busy boy C.J. gives ROXANNE SHANTE a smooth deal on his mellow mix of "Independent woman" SOUL II SOUL style. Onetime member of the HOUSEMARTINS, NORMAN COOK brings back STETSASONIC's 1987 anti-apartheid track "A.F.R.I.C.A." with 4 mixes, obviously due to the current worldwide interest in Nelson Mandela's release. Those Samoan boys the BOO YA TRIBE have a county mix of "R.A.I.D." at over 7 mins long, on the flip is "Gettin rid of MC's" which is not available on the album. One of the best tracks of the LP is "Psychofunk" with a remix by COLDCUT plus others, both from 4th & B'way. LL COOL J's newie "Illegal search" has two mixes by MARLEY MARL & this may save LL's credibility, this is on the B side of the remix of "Jinglin baby".

ABOVE THE LAW



BUDDY & GHETTO THANG



DE LA SOUL



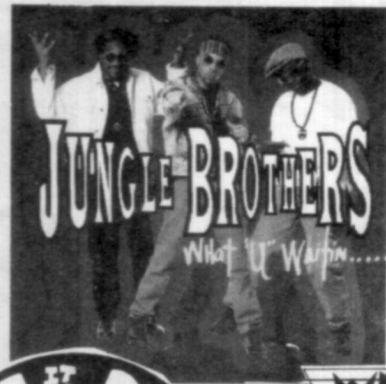
## UNDERGROUND



UZI & BROS



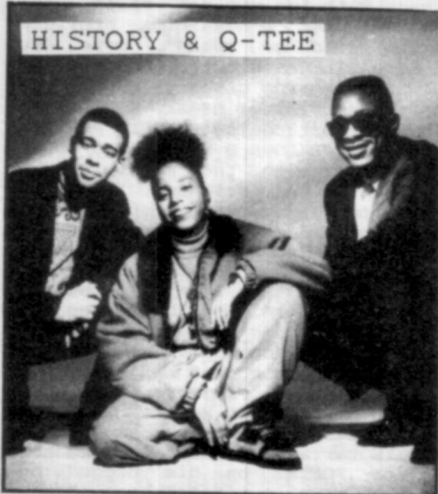
ARABIAN PRINCE



JUNGLE BROTHERS



HISTORY & Q-TEE



# ENGLAND

Hip Hop is worldwide, with several countries now laying claim to quality acts, with the U.K. vying for equality with the U.S. & justifiably so, with England as the main contender. The mid 80's spawned several Hip Hop crews like CITY LIMITS CREW, THE WILD BUNCH (now MASSIVE ATTACK & the original group of SOUL II SOUL member NELLE HOOPER), FAMILY QUEST, DIZZIE HEIGHTS, JIVE JUNIOR, CAPITOL BOYS, HARD ROCK SOUL MOVEMENT, RICHIE RICH (before he became famous he had a dope Hardcore track called "Don't be flash" on Spin Off records), NEWTRAMENT, the RAPOLOGISTS, GIFTED 4, FAZE ONE, etc...other groups that dabbled in Hip Hop were DSM, PAUL HARDCASTLE & 400 BLOWS. Also worth a mention are MORGAN KHAN who started the ELECTRO series (remember them, the last one, No 21 came out in 1988), & TIM WESTWOOD, who is just as active today as he was then as a radio DJ devoted to Hip Hop. Most of these groups have faded with hundreds of replacements surfacing every year.

English Hip Hop has an un-mistakable sound, with its most original sound coming from the likes of such aggressive rappers as OVERLORD X, HI-JACK, BLACK RADICAL MK II & SILVER BULLET being the leaders in this fast & furious un-American style. Other acts which followed the more traditional sound were the COOKIE CREW, DEREK B, EINSTEIN, MC DUKE, the SHE ROCKERS. The likes of MC BUZZ B, RUTHLESS RAP ASSASSINS, MC MELLO, POWERCUT CREW, STEREO MCS, etc..offered a distinctive English flavour which was lapped up by the Hardcore B-Boys. Reggae met Hip Hop several times with the LONDON POSSE, the DEMON BOYS & ASHER D & DADDY FREDDY. The WEE PAPA GIRL RAPPERS lay claim to being the most pathetic bunch associated unjustly with rap music in the world, others that come close are, the REBEL MC, KISS AMC & BETTY BOO. Things have changed dramatically with female rappers like MONIE LOVE, SENSI, MC MARTAY, BASS & TREBLE, MCs LOGIK being easily accepted in what was originally a male dominated industry. Also of great importance are producers like SMITH & MIGHTY, NORMAN COOK & COLDCUT (yes them) who can pump out the odd hardcore track.

Names to watch out for are OUTLAW POSSE with 2 12" & an upcoming album "My afros on fire" to their name. SILVER BULLETS LP "Hung drawn & quartered" is due soon as well as more product from RONIN inc, with artists like NORMSKI (yes the photographer) & hopefully more from PARADOX ('Soul feels free' is one of the dopest records ever) a forthcoming compilation is due soon "On the mix tonight" with 14 yr old MC FORCE included as well. HISTORY's "Afrika" is a must with its ambient rapping from Q-TEE over the break from CHARLES WRIGHT's 'Express yourself'.

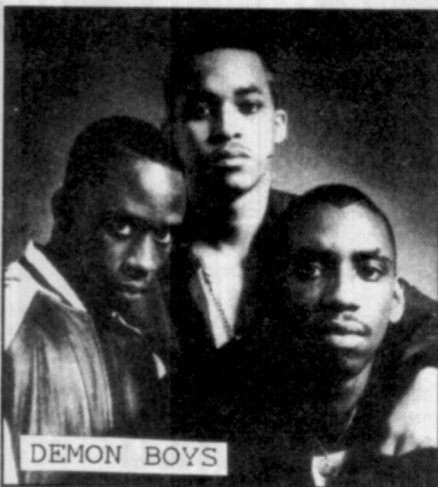
The CASH CREW ("One decade" is smoking cockney ragga rap) MC SHOTGUN, SHUT UP & DANCE, STANDING OVATION, CAVEMAN & 2 X DEF both via US label Profile, SL TROOPERS, KASH DA MASTA, THRASHPACK (back again), GATECRASH, UNCLE B NICE & the F9s, ragga JOE 90, SINDECUT, FIRST OFFENCE, BREAKING THE ILLUSION on the forthcoming Playhard compilation, TOP BILLIN (Now called D.O.S. Definition of Sound), KCF PRODUCTIONS Ep "Go ahead London" be on the lookout for the UK's answer to LATIFAH in the shape of MC DEE 2.

UK label MUSIC OF LIFE has recently released 2 old PROFESSOR GRIFF tracks "Rap terrorist/Its a rap thing", SIMON HARRIS has released them, NORMAN COOK has created his own as well, but soon there comes "J A M Breaks". COLDCUT release "Find a way" with LATIFAH, spot the DOUGE FRESH sample. Next issue will cover English releases more thoroughly.....till then.....



SILVER BULLET

OUTLAW POSSE



DEMON BOYS

INC.  
RONIN  
大井井井



THE AKA BROTHERS



SAMMY B



DJ KATCH



**DJ  
ASK**



Winner: 1990 D.M.C. AUSTRALIA.