

MARCH / APRIL 1991

DEF JAYS

"AUSTRALIA'S PREMIERE HIP HOP MAGAZINE"

\$4.00

THE
LIVIN'
LARGE
ISSUE



ISSUE

7

DOPEST LPs of 1990

1. A TRIBE CALLED QUEST - Peoples instinctive travels... *JIVE*
2. BRAND NUBIAN - One for all. *ELEKTRA*
3. LORD FINESSE & DJ MIKE S - Funky technician. *WILD PITCH*
4. THE JAZ - To the soul. *EMI*
5. MASTER ACE - Take a look around. *COLD CHILLIN*
6. BIG OCEAN MOBB IV 1 5 - Wrangler tuff. *RCA*
7. KOOL G RAP & DJ POLO - Wanted dead or alive. *COLD CHILLIN*
8. STEREO MCS - Supernatural. *4th & B'WAY*
9. ICE CUBE - Amerikkkas most wanted. *PRIORITY*
10. POOR RIGHTEOUS TEACHERS - Holy Intellect. *PROFILE*
11. MC MELL'O - Thoughts released. *REPUBLIC*
12. DIVINE STYLER - World power. *RHYME SYNDICATE*
13. THE AFRO'S - Kickin' afrolicious. *JMJ*
14. X-CLAN - To the east blackwards. *4th & B'WAY*
15. LOW PROFILE - We're in this together. *PRIORITY*
16. DIGITAL UNDERGROUND - Sex packets. *TOMMY BOY*
17. LAKIM SHABAZZ - Lost tribe of Shabazz. *TUFF CITY*
18. BOO YAA TRIBE - New funky nation. *4th & B'WAY*
19. BOOGIE DOWN PRODUCTIONS - Edutainment. *JIVE*
20. OUTLAW POSSE - My afro's on fire. *GEE ST*
21. KING SUN - Righteous but ruthless. *PRIORITY*
22. TONY D - Music makes you move. *SURE SHOT*
23. PARIS - The devil made me do it. *TOMMY BOY*
24. KING TEE - At your own risk. *CAPITOL*
25. JUNGLE BROTHERS - Done by the forces of nature. *WEA*



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- CHILL ROB G - Let me show you. *WILD PITCH*
- KING TEE - Ruff rhyme (remix). *CAPITOL*
- PARADOX - Soul feels free. *ROVIN (UK)*
- SKATEMASTER TATE - Joe's jam. *4th & B'WAY*
- POWERCUT CREW - This is how it should... *VINYLAB (UK)*
- THE RIZE & TARKEE - Called to add mind. *STRAIT UP (Aus)*
- FRESHCO & MVZ - We don't play. *TOMMY BOY*
- BLACK RADICAL MK II - Rippin up the industry. *MANGO*
- NORTHSIDE PRODUCTIONS - What you heard. *ASR*
- AKA BROTHERS - What it is. *STRAIT UP (Aus)*
- 2 THE TOP - Score to settle. *PRESIDENT (UK)*
- LOW PROFILE - Playing for keeps. *PRIORITY*
- MASTER ACE - Music man (remix). *COLD CHILLIN*
- SOLID POSSE - Unity rap. *SLEEPING BAG (EURO)*
- MANY FAZES - I'm hip. *BIG BEAT*
- SID & B TONN - Deathwish. *COLUMBIA*
- GALLIANO - Welcome to the story. *TALKIN LOUD (UK)*
- BOULEVARD MOSSE - U can't escape the hypeness. *SCORPIO*
- KID JAZZ - I need something mellow. *RHYME SYNDICATE*
- MAIN SOURCE - Looking at the front door. *WILD PITCH*
- DREAM WARRIORS - My definition (remix). *4th & B'WAY*
- MIGHTY ETHNICZ - Harmony hall. *LAYLOW (UK)*
- BIZMARKIE - Spring again. *COLD CHILLIN*
- 3 X DOPE - No words (remix). *ARISTA*
- BLADE - Forward. *691 INFLUENTIAL (UK)*
- POWERCUT CREW - Powercut II. *VINYLAB (UK)*
- KID FROST - La raza. *VIRGIN*
- HARDNOISE - Untitled. *MUSIC OF LIFE*
- ICE CUBE - Dead homiez. *PRIORITY*
- GANGSTARR - Jazz thing. *CBS*
- CAVEMAN - Fry you like fish. *PROFILE (UK)*
- STANDING OVATION - Onslaught. *MUSIC OF LIFE*
- DJ JAZZY JEFF & THE FRESH PRINCE - Jazzys groove. *JIVE*
- YOUNG BLACK TEENAGERS - Proud to be black. *SOUL*
- BOO YAA TRIBE - Walk the line (remix). *4th & B'WAY*
- QUEEN MOTHER RAGE - Slipping into darkness. *CARDIAC*
- GUNSHOT - Battlereek brawl. *VINYLAB (UK)*
- POOR RIGHTEOUS TEACHERS - Word is bond. *PROFILE*
- SUBSONIC II - Brass construction (remix). *UNITY (UK)*
- MC MELLO - Open up your mind. *REPUBLIC (UK)*
- PROPHETS OF THE CITY - Roots. *(South Africa)*
- THE 06 STYLE - Cut to the chase. *PROFILE*
- THE JAZ - The originators. *EMI*
- THE AFRO'S - Kickin afrolicious (remix). *JMJ*
- A TRIBE CALLED QUEST - If the papes come. *JIVE*
- MINISTERS OF BLACK - One of a kind. *WARLOCK*
- MASSIVE ATTACK - Daydreaming. *WILD BUNCH (UK)*
- YOUNG DISCIPLES - Young Disciples theme. *TALKIN LOUD (UK)*
- PROPHET EL-CEE - SMPTE got it locked. *PROFILE*



20
new
pieces
of
vinyl
that
will
make
you
nod
your
head

1. B.o.o.m. - **BRO's on ORGANIZED MISSIONS.** MoL. UK 12
2. Life of a kid in the ghetto - **E.D. OG . PWL.** US LP
3. Fugitive (*Clark Kent remix*) - **K-SOLO.** ATLANTIC. US 12
4. Peachfuzz/Gassface refill - **KMD.** ELEKTRA. US 12
5. Crime story - **GUNSHOT.** VINYL SOLUTION. UK 12
6. When the road is covered - **YZ.** TUFF CITY. US EP
7. The real deal - **LIFERS GROUP.** H'WOOD B. US 12
8. Style - **SUPREME NYBORN.** NEXT PLATEAU. US LP
9. Y.B.T. - **YOUNG BLACK TEENAGERS.** SOUL. US LP
10. The tape - **KID CAPRI.** COLD CHILLIN US LP
11. Back to cause mayhem - **CAVEMAN.** PROFILE. UK 12
12. Words from. - **THE GENIUS.** COLD CHILLIN. US LP
13. Serve tea, then murder - **HARDNOISE.** M of L. UK 12
14. Breaking atoms - **MAIN SOURCE.** WILD PITCH. US LP
15. War bytes - **RED NINJA** with B.I. ZOOM. UK 12
16. Settin' an example - **NEXT SCHOOL.** CHRYSALIS US LP
17. This is an EP - **DIGITAL UNDERGROUND.** T BOY. US EP
18. The TR 808 is... (*DJ Pooch remix*) - **D-NICE.** JIVE. US 12
19. Make way for the motherlode - **YO YO.** ATLANTIC. US LP
20. Undercover anarchist - **SILVER BULLET.** PHONE. UK 12

a few tunes that can
make one do a
funky dope manoeuvre

**Brothers ain't shit -
ROXANNE SHANTE**

**Victims of the game -
DOUBLE XX POSSE**

**Movin' on 'em -
2 KINGS IN A CIPHER**

**Unity 2 & 3 -
SOLID PRODUCTIONS**

**Urban contemporary Jeep
music - FUNKEE NATIVES**

**Coolin out in summer -
THE AKA BROTHERS**

**Who did
what ?**

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THE INSIDE INFORMATION

- 4 - Knowledge me
- 6 - Live review. Doin' the do.
- 7 - Australasian releases
- 10 - Books & videos
- 11 - The Demo graphics
- 14 - 1990 New Music Seminar
- 18 - Aerosol Art Gallery
- 30 - Album reviews
- 36 - Short Lp reviews
- 41 - 12 inch singles
- 45 - United Kingdom releases

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AUSTRALIA

EDITORIAL

The popularity of underground Hip Hop (*the type that is not played in clubs or on Video Smash Hits*) will only expand with the emergence of more locally produced acts. Yes, we need more artists that solemnly believe in the qualities of real rap. We do not, I stress we do not need halfbaked parasites that give rap a bad name with their talentless, no idea, wouldn't have a clue, (*the ULTRAMAGNETICS, who are they ?*), attitudes. We need people who are knowledgeable & dedicated to the music to educate the wack in this country. Above all things we need artists with vision & originality, for without this we won't develop a culture that will be distinctly ours. Anyhow the more quality performers there are means that, in time it will be possible to put on parties & events that will cater to a nomadic audience that is constantly drifting into a displaced limbo. C'mon people what is holding you back. It's about time we show the ignorant fucks out there what time it really is. THE STRAIT-UP SOCIETY in Melbourne are proof that it is possible. To diss them only shows your own ignorance & a lack of respect.

don't be a victim & pay more than \$4.00 for this mag

KNOWLEDGE ME

LIFERS GROUP



The LIFERS GROUP project is one of the more bolder moves that has occurred in the growing Hip Hop world. Never before has there been a record that portrays prison life by actual prisoners in its stark actuality, especially one that has been recorded inside the prison grounds. Not only would this have been technical feat, but it would also have been a diplomatic one as well. In 1975 prisoners serving life-sentences/25 years or more, formed a committee called, The Lifers Group. Realising that life inside the New Jersey State Prison system wasn't a bed of roses, inmates of Rahway prison thought of a way in which to discourage young people from a life in prison. They started the, much hailed Juvenile Awareness Program (aka 'Scared Straight'), this was a program that exposed at risk teenagers (12-18 yrs) to the insides of prison life for a day, this was to enable them to see the reality of imprisonment. Their credo is "Learn at the expense of our sorrow. Help keep our membership low. Help save tomorrows minds from crime today". From out of that program comes a piece of vinyl that will reach thousands more than they could have ever achieved. The brainchild the idea was conceived by inmate Maxwell Melvin (66064) in collaboration with FUNKENKLEIN's Hollywood Basic label. *This was also to be the labels debut release.* From inside Rahway prison came the talents of 9 rappers, a trumpet & bass player & a 4 man singing group. This was produced by DR JAM & PHAZE 5 of Denmark's SOLID PRODUCTIONS, with scratching from 3RD BASS's RICHIE RICH & THE BLACK SHEEP's, MR LAWNGE & 9.5. Additional writing by HELL RAZOR. All royalties from this worthwhile effort will go towards the 'Scared Straight' Program that is still in effect.

What has & what hasn't happened around town.

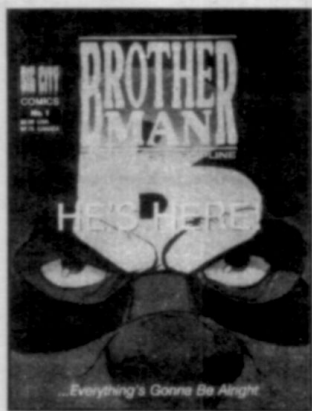
Zip, zero, nada, nothing, naught. Jacqueline Bone. Well a few things, but not as many as one would like. (*The average reader of this magazine wouldn't even think about seeing HAMMER in concert, no dope beats, no lyrical prowess, no funky vocal skills, just a bunch of eclectic dance moves set to lame music. No diss to MALLETT, but hey his shit isn't what we're about. OK.*) The 23rd of March saw the return of the ol' the **DEF JAM's** (well sorta) at the **Graffiti Hall of Fame** in SYDNEY. As usual it lacked the publicity (*one weeks notice isn't enough*) to pull in the crowd. About 100 odd turned up to witness, the debut performance of the **DEF WISH CAST**. They blew up with a revoluc delivery that caught the gathered throng off centre. Big things will happen with these hardcore homeboys if things go as expected **THE MENTOR** performed a couple of suprising new tunes & a live version of "Stinging in the rain". We also witnessed some funky breaking in a set that went for about 20 mins straight. Only one dumb stunt marred the night. Some wanker racked the smoke machine. Good one, MR Clever Cloggs. Ruin it for everyone. Dumb fuck!

The 28th of March also saw the start of a night called **SCRATCH THE PLATTER-PUS** (*yeah! I know, ain't it wack*) at the FREEZER. It was billed as, I quote, "Sydney's only RAP club presents **A HARDCORE HIP HOP EXPLOSION**". Apart from the fact that we (*this mag*) approached that particular nightclub a few months ago about a Hip Hop night (*organised by people who know 100% what the fuck they're on about*) & were told that they didn't want any B-boys or anything to do with people interested in this culture going to their establishment, they now decide to put on a night that really ended up to be a fucking disgrace to the true image of Hip Hop. As for the performance by some guy called T-SPIKE (*another one of those American dudes who think they can pull the wool over our eyes*) being billed as being "Straight from N.Y.C.": well lets just say that we have far more talented people in this country than a guy who looked liked a cheap FORD FAIRLANE imitation. So why were there no local homeboys performing (*apart from a cameo spot from SOUND UNLIMITED!*)? Hey A.S.K. is a cool DJ, but his liking for (& spinning of) R & B music is too much of a deviation from the advertised "Hardcore Hip Hop Explosion" for it to please afficiandos of real hardcore undiluted rap. Therefore we were once again treated to another lame non-descript night of beats that failed to wet these B-Boys thirst for a night of booming bass. Walked/Written by THE URBAN PLIGHT.

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COMICS

ROCK'N ROLL comics latest musical venture is into the world of rap with an issue that features 2 stories, one involving PUBLIC ENEMY & one for THE 2 LIVE CREW (their censorship scandal is explained). This B & W is crudely drawn & rather boring. The BOO YAA TRIBE have now been transformed into intergalactic heroes via a series by MARVEL COMICS. Remember the cover of ROOFTOP records 'Rap's new generation' Lp in 88 that had a dope drawing by a DAVID SIMS (no, not the creator of CEREBUS but a hip young black cartoonist). Well he & his 2 brothers have created, **BROTHERMAN: Dictator of Discipline**, for their own label, BIG CITY COMICS. Excellently drawn & extremely witty, this on target satire of superheroes reeks with authenticity from a black point of view. Hard to find.



THE CROSS-HAIR!

..... A focus point on the emerging talent from Australasia's Hip Hop community



THE DEF WISH CAST

The DEF WISH CAST is a new crew that has risen from the outer west of Sydney. The CAST consists of 3 members, DEF WISH, a 17 yr old rapper that specialises in the ruffneck raggamuffin style as well as many other formats, DIE C who is also 17 & is also relatively new to the scene, but has proved his vocal ability many times in the past year & completing the trio is 20 yr old UQE who is no stranger to the Hip Hop scene & is well known in the Aerosol 'Art World' as, UNIQUE. Their lyrics deal in positivity & their ability to confront their critics head on with proof of their talent. No fantastical bullshit fairytale gangster stories here. Their sound would be appreciated by those that listen to THE DEMON BOYS, HI-JACK, LONDON POSSE etc.. Plenty of variation that would please lovers of hardcore & ragga Hip Hop. The D.W.C. is currently engaged in a relationship with a Penrith based record company about an as yet unsigned contract that could spawn vinyl in the forthcoming year. They are a promising crew that are out to make an impression on overseas counterparts. *Recently they tore shit up at the 'Graffiti Hall of Fame' Def Jam on the 23rd of March & at Connections, Penrith on the 5th of April, with their no holds barred double barrelled vocal assault. They are still on the lookout for a permanent Hip Hop DJ/Producer that is knowledgeable & original in musical construction.*

VIDEOS that are currently available locally include **SLAMMIN RAP - Video Magazine. Vol 1.** \$19.95. This in the sense of its title is not a collection of video clips, but instead a magazine type format that includes brief interviews with people like 3RD BASS, ROB BASE, SALT & PEPA as well as a talk with the embarrassing valley girls, L'TRIMM. We watch TONE LOC & his homies play pool?, CHUCK CHILLOUT & KOOL CHIP jump around in a recording room, the RHYME SYNDICATE play Nintendo in ICE T's crib, KANE is interviewed half awake in his bed. QUEEN LATIFAH goes housey with her dancers in the studio, SPECIAL ED raps in his bedroom. While throughout the 55 min vid we have CHRIS ROCK & STEVE WHITE yap about Hip Hop films, etc. Plus loads more, including a dope burner that is pieced up in stages at the beginning. *Also available locally for those that aren't hip to the game, are: DEF JAM CLASSICS. CBS/SONY. DE LA SOUL - 3 feet high & rising: the Videos. BIG LIFE PUBLIC ENEMY - Fight the power. LIVE. CBS. QUEEN LATIFAH - All hail... TELSTAR The WORD VIDEO - Jive artists. BMG. Vid reviews of A T RIBE CALLED QUEST & B.D.P. on page 15.*

letters are most appreciated

LIVE REVIEW

'DOIN' THE DO' showcase at the Metro, Melbourne, Sun16th Dec.

Despite having a bullshit name & conspicuously missing 2 of Melbourne's best acts, **THE RIZE & TARKEE/ESKAPONE & HAZE**, 'Doin the do' was a good showpiece for some of our states better talent.

'Fresh evidence' was the opening hour featuring **N.M.E., CODE OF ETHICS, ASWAN POSSE & POSITIVE DIRECTION**. After a 2-3 song set each, the crews united for an encore performance of "Makes you happy". Last crew on stage was **D.S.A.**, who earned much vocal support from the crowd with a track, which we think is called, "Second to none".

After a musical interlude, courtesy of **DJ C**, the host **ROB** from 3RRR introduced the dance group 'II DAMN HYPE' (*No, not Jazzy Jeff & the Fresh Princes posse, just name snatchers*) who did some swingbeat bullshit. They were followed by **POWER MODE PRODUCTIONS**, a crew that consists of 3 rappers, 2 DJs, swingbeat dancers, breakers & a female MC...Oh yeah, & a human beat box as well...Oh, & I almost forgot, a kid who came out & sung some R & B stuff. Needless to say the stage was crowded & this group had most of the bases covered.

Next up was the terrible **WENDY JAY & T.K.O.** who did cover versions of 'Oops up' & 'Bust a move' (*absolutely & unequivocally pathetic. Ed*) & at one point they broke into the lyrics of 'Rappers delight' (*soon to be found in the section marked 'Plastic idiots' at Toyworld. Ed*). Why is it, that all these allegedly so cool & so hip R & B/New Jack Swing type groups have, bitten names, copied dance steps & do cover versions? Whilst Rap groups, who might be naive &/or inexperienced, still manage for the most part, to be somewhat original!! Well boys & girls, I'll tell you. It's because in America the Black Music scene feeds wholly off the rap community, to the point where most R & B is just incredibly watered down rap, with some of Pop musics blue skys & rainbows thrown in for good measure. Someone like **BOBBY BROWN** tries to look like a rapper (*NICE & SMOOTH perhaps*), act like a rapper (*any of'em*), dance like a rapper (*KID'N PLAY for example*) & even blatantly bite lyrics from rappers ('*Got a grip, came equipped, etc.*' is straight outta 'Follow the leader'). To put it simple, this is some 'pussy ass shit' & to cut to the chase, 'so are all you wax dummies'. R & B is cool, but you all need to get up on your own shit.

(Remember, American Black radio & R & B artists have totally ignored, dissed & maltreated Hip Hop since its early days & only recently have the dollar bills become apparent to them & for them to warrant some form of respect would be to 'kiss the hand that beats you'. Ed)

Anyway, back to the performance. Later on came **MIGHTY BIG CRIME**, half of them anyway & boy did that sucker **CHUMPY** get dissed. He subsequently received a liberal dose of projecting spumous saliva, hurtling glasses & a suprise return of shattered **M.B.C.** 'giveaway' records that came back at his head in little bits & pieces. The boy jetted out the side door into a taxi, while the fearless **TRICKY J** was ambivalent about entering the place.

Last but not least, was the impressive **A.K.A. BROTHERS**, who delivered a pretty cool set, the highlight being a freestyle session with **ESKAPONE** & some sharp turntable work by **CHOICE CUTS**. After stating that they preferred to see rappers without dangers or light shows, they quizzically found themselves in the dark for a minute or two (Ha, ha lighting man) & then ended off a show dedicated to their brethren **BUGA**, with some more freestyling, this time with **PAC** on the solo tip.

All in all it was a good day & worth every cent of the \$5.00 admission fee. Peace to all the groups & nuff respect to everyone that turned up in support of the homegrown talent.

PEACE

...reviewed by... *TIC TAC & KOOL AIDE*....

...also Peace to **ROB** for hosting & to **DJ C** for keeping the vibe alive...



PAC, ESKAPONE, RAPHEE, RANSOM, TARKEE

LOUNGIN'

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JUST-US - Voice of the Hunted.

EP. CENTRAL STATION RECORDS. Cent 100-1.

A. *The payback/Say my thing/Stinging in the rain.*

B. *I want it all/Think about it/Son of the devil.*



The allround Hip Hop crew from Sydney's outer western suburbs have finally ventured onto vinyl for the 2nd time in as many years. Unfortunately this was a hurried project, due to the fact that Central Station wanted it finished in time for the NEW MUSIC SEMINAR of this year (JULY 14-18). This gave them something like 2 days studio time for 6 songs. After listening to their demo tapes we realise that the dopest cuts failed to reach the plastic. So what do we have? Side A offers "The payback" with large 808 beats & plenty of scratching that is endemic to this crew, while KC & the SUNSHINE BANDS 'oooooh wa oooooh' vocal riff is cut in manually. Everything on this Lp was cut in live with turntables, everything, no samplers were used at all. Why? Well they just prefer it that way (besides they don't have a sampler at home so they are not that familiar with its capabilities as yet). "Say my thing" has a SLY & the FAMILY STONE chorus over a scratched in horn riff & a familiar breakbeat. MENTOR raps solo & unhumanly fast over the demonically paced beats & scratches of "Stinging in the rain". No tricks here, this is straight from the 4-track. The production suffers from the bad EQing on the final pressing, but the raw quality is apparent & that is the big plus. "I want it all" is the JUST-US of old, but listen to the dope cutting at the end. "Think about it" is an instrumental DJ jam with a message using ICE T, TROUBLE FUNK, P.E. & JAMES BROWN's 'soul power'. The 808 is in force once again on the hellish MENTOR rapped "Son of the devil". Their latest recordings (which are outstanding) have been refused a pressing by Central for being to 'Hardcore'. This is stupid because they have included a few dance cuts & they would probably reach a wider audience than they have in the past. Considering that they've been doing this since 86, they deserve more success than has been delivered.

THE A.K.A. BROTHERS.

STRAITUP RECORDS. SUR 102

A. *What it is. Vocal/Inst + bonus beats.*

B. *On the T-Cozy tip. Vocal/Inst.*

The founders of STRAITUP break out once again with an eclectic original break & organ riff on "What it is". The 'rock it don't stop it' bit from AFRIKA BAMBAATAA & the SOUL SONIC FORCE classic 'Planet rock' provides the chorus while PAC & RANSOM politely stick their fingers up at those that failed to see their potential with lyrics like 'nobody did for us, but us' & 'AKA's are born, not made'. PAC goes solo with his praise to the almighty head cover on the funkadized flip with CHOICE CUTS offering the dope 'serious tip' scratching. K-JAY has left to work with POSSE PRODUCTIONS. Also included are 2 strong bonus beats for all you turntable wizards that want something different. These guys are the main contender for international recognition of Australian Hip Hop, they have the knowledge, independence, creativity & attitude that would fit easily into the world market. How many of us have said 'fuck it, i'll do it myself', well this crew did & now they have their own label in action. Onward & upward !!!



THE AKA BROTHERS

THE RIZE & TARKEE.

STRAITUP. RECORDS SUR 103

A. Let yourself be yourself. Vocal/Inst.

B. Called to add mind. Vocal/Inst. A little somethin' extra.

The AKA's co-produced this brilliant example of Melbourne's growing Hip Hop music scene. The feel is a laidback jazzy one, with probably the best musical arrangement to have emerged from all the Australasian acts so far. The pure Hip Hop sound of the 90's is apparent on the bass rolling break of "Let yourself be yourself". Twin brothers, THE RIZE & TARKEE put forward their belief, that to get forward in the Hip Hop scene, you must rely on your own sense of character & not emulate & follow other peoples styles. Amongst the horn dominated track, RANSOM cuts forth 'be what you wanna be' from NICE & SMOOTH to drive home the message. Originality is the key & so is the music on both cuts, especially the production on the hand clapped gusted roll & curl break of "Called to mind". A smooth jazzy saxophone infiltrates the organ sounds while the twins discuss their views on the power of individual thought & the capabilities of the working brain. Intelligent topics combined with interesting music makes this a record to behold. No fake accents in this all Australian product. Fuck the majors, give me substance & quality any day. Like they say 'nobodys going to do this for you, so you have to do it yourself'. So what did they do, they went & did it themselves. Congrats !!



SOUND UNLIMITED POSSE.

CBS. 656255 6.

A. Peace by piece (by piece mix)

B. Suicide/Peace by piece.

Re-emerging into a new form come the now defunct WEST SIDE POSSE, but not all members. This new group is comprised of ROSANO 'EI ASSASSIN, AL B, DJ B.T.L. & newcomer TINA MARTINEZ (sister of ROSANO) who provides the wondrous singing voice. The crisp & clean production from CAT & MOOSE translates into a fairly accessible piece of vinyl, with the guitar riff from GEORGE BENSON's 'Breezin' propelling it along at a pace of about 83 bpm. ROSANO leads the way, in this multi-racial posse (Phillipino, Scottish & Serbo-Russian ancestry), against the evils of racism & the pro's of positivity, while TINA provides the chorus. AL B throws a few lines in the last drifting moments while the voice of DOUG WILLIAMS & the sound of children playing waft slowly underneath. The immediate start of the environmentally aware "Suicide" enhances the serious lyrics that ROSANO delivers over the techno wailing beats, although the track itself suffers from some ill placed vocal samples that muddy the dodgy hard to hear 'tic toc' cutting. Considering this is Australia's first commercially substantial entry into the contemporary dance scene (I hardly think that COLLETTE & crap of that nature qualify) it certainly deserves some form of success. It is also worthy of attention in the fact that they have not been moulded into their shape by outside influences or have they been packaged into a transparent form because they are on a major label. The S.U. POSSE provide their own photography, design, jewellery, artwork, clothes etc, this in turn keeps them free from an undecisive future.



UPPER HUTT POSSE.

SOUTHSIDE/FESTIVAL. X14852.

A. *Against the flow. Remixed.*

B. *Thats the beat. Remix/Dub.*

The politically alert D.WORD gets on the serious tip against the government of New Zealand & their treatment of the Maori's in the title cut of their Lp "Against the flow". This remix includes the inclusion a break that is unfortunately underused, it would pump heavier if a few more elements like that & the ocean liner sirens were added. The partying fun flip is remixed by THE RHYTHM FACTOR with extra hi-hats & a more rolling drum pattern with TLA ROCK & JUNGLE BROTHER cuts from DJ DTL.

M.C. OJ & THE RHYTHM SLAVE.

SOUTHSIDE/FESTIVAL. X14866.

A. *That's the way(positivity).*

B. *The one about girls + bonus box beats.*

It may have positive lyrics, but to me it sounds like a Kiwi version of MC MIKER G & DJ SVEN. UPPER HUTT associate, George Hubbard produces 2 real plonkers. "That's the way" uses the overused KC/SUNSHINE BAND riff to no effect over a plain Jane drum pattern, but its the flip that really puts one to sleep. This is a Hipless-Houseless-Hopeless tune that carries non-stop monotone vocals into a nowhere situation. Why bother? By the way OJ (OPTO) is also an Aerosol Artist. Hopefully he's better at graff than he is here.

MIGHTY BIG CRIME.

VIRGIN. VOZT 077.

A. *Dr Dynamite (Dynamix)*

B. *Dr Dynamite. Keep on keepin' on.*

Not a favourite of mine, not a favourite of many others, in fact any one who has met them personally can tell you why. After a 2 year break they come back with their 3rd 12" & by geezus its a corker. "Dr Dynamite" aims straight for the jugular vein of commerciality with this Hip-House tune complete with average scratching from Melbourne club DJ, JOHN 'lets dance & make a jerk of ourselves' COURSE. Have you seen the video clip? Talk about how to make a prat of oneself. Scrape both versions of this silly song off the vinyl & you are left with an almost decent Hip Hop jam. Yes I was fucking suprised indeed. "Keep on keeping on" is near enough with its classic break & ART OF NOISE pan/flute type keyboard & cliky 'wah wah' guitar riff surging forward. Their lyrics & rapping have improved somewhat, but it's the groovy vocal sample of JAMES BROWN's 'Keep on doing what you are doing' in the chorus that kick this easily, while DJ MORPH provides the effected scratching. They put forth their attitudes towards ecstasy & Americanised Australian rappers & also to their past with lyrics like "Its over man, or did you guess, it's finished, finito, no more no less". They will suffer in popularity with garbage like side A, but then they probably don't give a monkey's toss about that. Why are they such idiots though?

VIRGIN
Voodoo

ENEMY

ENEMY PRODUCTIONS
STOP TAGGIN

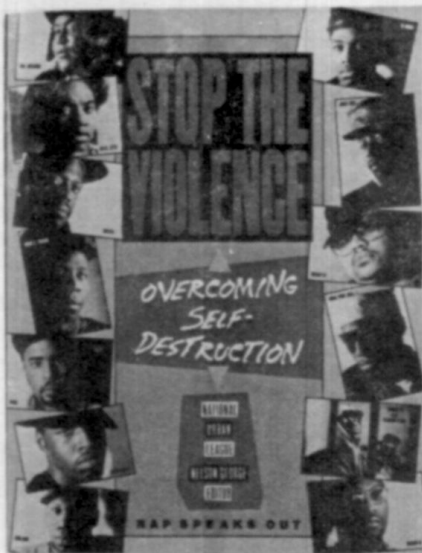


CBS
656 240-4

All I can say about this New Zealand 12" is,

WACK!

BOOKS



Stop the Violence : Overcoming self-destruction. By National Urban League/Nelson George, editor.

Pantheon. 1990. ISBN 0 679 72782 5

First we had the anthemic song from BOOGIE DOWN PRODUCTIONS & then we had the follow up track 'Self destruction' by the STOP THE VIOLENCE MOVEMENT which was made up from a slew of well respected New York rappers. Well now we have the book that not only documents the making of the "Self destruction" video, but also includes a reprinted article from the NEW YORK TIMES by KRS ONE, a 2 page rhyme/poem from MC LYTE, letters from children that have experienced black on black crime, statistics & various other essays from noted authorities. Ex billboard writer Nelson George drops a few informative articles himself. A bio of the late SCOTT LA ROCK compliments the science dropped by members of the STV Movement, like DADDY O, KOOL MOE DEE, DELITE etc... As well as all this there are some colour snapshots from the video & a recommended reading list of books (*most would be virtually unattainable in this country*) from various black authors.

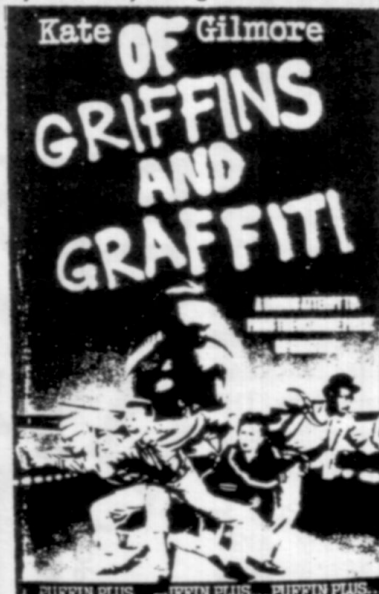
Of Griffins & Graffiti.

By Kate Gilmore.

Fiction. PUFFIN. 1987.

For a first attempt at writing a novel on a sub-culture (*which would be a difficult task for an outsider to the world of Hip Hop*), Kate Gilmore has made a good fist of capturing the dangerous & exciting world of the graffiti artist. She has also been in a good position to write the novel, for she lives in Brooklyn, NY & has a son actively involved in aerosol activities & with this advantage she has developed an accurate portrait of what a typical *serious writer* is all about.

The author hasn't fallen into the uneducated trap of stereotyping *serious writers* (*A serious writer being one who doesn't mindlessly fuck up private & public property with scribbles & fuck up other people with fists for fun*) as juvenile, rude, violent hoodlums who go around thumpin' n' bumpin' people when they aren't busy kicking out train windows.



This fast paced, topical & humourous story is about the staging of the most daring graffiti caper ever attempted...to piece the side of an international passenger jet aeroplane!

The main characters are four writers & their accomplice, who are not unlike serious Australian Aerosol Artists, ie: they are from different social/economic classes, have different home lives & are of various nationalities. This would explain why the story is so easy to relate to, as the reader could be like any one of the characters, almost as though they are reading about themselves. Another interesting facet of the novel is the description of a perfect (or at least acceptable) graffiti space. For the first book of its type it is not that bad an effort. If you come across it check it out. ☆☆☆ 1/2 Review by BORE

VIDEOS

BOOGIE DOWN PRODUCTIONS

: LIVE. VHS Hi Fi Stereo. 60 mins. BMG 790 487. \$24.95 (Local)

This dope Hip Hop excursion starts off with footage of the Graffiti Hall of Fame (Harlem). Not only is B.D.P. in full effect, but so to are the guests appearances by various other artists, incl 2 solo ragga tracks, one by the singing KEVIN B on "Hip Hop will never die" & the amazing JAMALSKI on "Cuff". KID CAPRI, HARMONY, HEATHER B & MISS MELODIE appear on "SP 1200". D-NICE also performs the jeep hit "Call me D-NICE" while HEAVY D cameos in the "Reggae freestyle". KRS -ONE performs cuts like "Crazy glue", "Beef", "Jack of spades", "My philosophy" & 4 other songs. Bonus inclusion is the vid for "Loves gonna get'cha". Wack it into the stereo VCR, close your eyes & 'voila' you are instantly attending a B.D.P. concert in EUROPE, JAPAN & NEW YORK. IIIII



THE ART OF MOVING BUTTS IN EUROPE. A TRIBE CALLED QUEST

: LIVE. VHS Hi Fi Stereo. 37 mins. BMG 790 455. \$24.95 (Local)

One of our fave crews unleash a rather short vid that was shot on their European Spring tour in 1990. The dramatic use of 3 types of film uplift the performances of the TRIBE, with clever video mixes of various concert footage (ie: mysterious costume changes) adding to the excitement. The TRIBE also travel with their own video 8 camera & snippets from that personal footage interlocks songs like "Pubic enemy", "Push it along", "Description of a fool" & youthful expression". MONIE LOVE & THE JUNGLE BROTHERS join in on the "freestyle



the DEMO graphics

This is a new section that is going to expose the talent that lies inside the region of AUSTRALASIA. If you are an upcoming crew that deals strictly with Hip Hop, please send in a tape, biography & some crew photos for future issues. As FUNKENKLEIN says, Don't bother to send any ballads, swingbeat or hip-house.

It must be stated that these are demos done mostly on 4 tracks & that none of them have been on vinyl before & that they are all independant crews that do most of their work in bedrooms around Australia. None of them at the time of this writing are signed to any record labels at the moment. I can't say that we, **THE VAPORS COLLECTIVE** have the greatest respect towards the music industry in this country. Hip Hop is still treated in a less intelligent way than other forms of music are, 'Oh it's not dancey enough' are the usual ignorant quips that are made by those in high positions. It seems that the only way one is able to do anything is to take the attitude of 'Fuck it, I'll do it myself', because there ain't nobody out there in the industry that genuinely cares about the state of Hip Hop in this country & would be willing to help upcoming artists with a sincere handshake. To be proved wrong, would not only be pleasing, it would also be bloody amazing.

NEW SOUTH WALES

From the south coast town of WOLLONGONG comes **THE BROTHERHOOD OF JUSTICE** who are heavy on the club tip. The rapper **EGYPTIAN PRINCE** has a very clear & capable voice that delivers decent lyrics over a set of cliched breaks, but some of his phrasing is very much like **CHUCK Ds**. To compensate for the stale beats we fortunately have the promising talents of turntable wiz, **KING D SOUL**. Backing them up live are the dancers, **A.S.G.**, **BOY WONDER** & **MARZ**. The clarity of the recording

is due to the studio 8 track of co-producer **DANNY DUN**. The talent is there & the song construction works, but the creativity & originality sinks it to a lower level. The bells of **BOB JAMES** 'Take me to the mardi gras' (*something tells me that that isn't where they got it from, know what I mean*) underly the "Get on to it" "No sellout" is their unrelenting, yet contradicting stance towards



songs like "Get on to it." "This is my creed" has a very **ERIC B & RAKIM** style that could work if it didn't sample off obvious records ie: **BOMB THE BASS**. It must be said, that it isn't very creative to loop straight off a new record, that has already sampled off an old one, without changing it very much.

The weird sounds of, the whisper-growing western suburbs inhabiting, **PEACEFENDER THE 2ND**, rumble over a highly inventive set of tracks that have originality stamped all over them. Fairly heavy going for the average Hip Hop listener, but rewarding for those that seek an alternative style that somehow reeks of a cross between **OVER-**

LORD X & MC 900 ft JESUS. The samples of washing machines, television, telephones, arabic music, laughing, cats, etc, are mixed in with the more conventional & unconventional samples of **PRINCE, RICK JAMES, PAPER LACE, MEN AT WORK, JIMI HENDRIX**, etc, to form a frantic display of musical collaboration that somehow works quite well in its own way. The rapping is somewhat hard to hear over the big beats & the multitude of effects, but one is attuned into the political lyrics of songs like "Generation cry" & "To a nation of truth". Various cuts are experimental instrumentals that save one from overload. Funky cuts would have to be the horn blowing & short "Long as my right arm" & the congo rolling nightmarish scratch infected **TREACHEROUS 3** cameoed "Hip Hop-ping like the rap maniac". Hopefully it will see a way onto vinyl or cassette in the near future.

Well known crew around Sydney is the allways changing **BAD REPUTATION**. With a preference for live shows it has taken quite awhile for them to lay something down onto tape, but with the help of their DJ, **A.S.K. & TONY ?** they have finally done it. Of late the group is comprised of rappers **BAD BOY BILL, RAEL** (ex-W.S.P.) & **RAVON** (ex-JUST-US) & of course the 1990 Australian DMC DJ champion, **A.S.K.** The musical style sometimes verges to the lighter mellow dance format that is straight up Hip Hop with a very slight swingbeat feel. One track "I ain't melo" has a pumping 909 type beat that is encaptured with the sounds of **JAMES BROWN** horns & a multitude of vocal samples & raw free flowing funky rapping. In their other guise as **COOLIN TROOP**, **RAEL** solos on "Too hype" with **A.S.K.** going natty with the needles over a familiar break & again on 2 versions "Who does it" with one of them sampling **AFTER 7** & a great jazz bass over a beat similiar to **SYBILS** 'Don't make me over'. "Toast to the 1 & 5" has dope scratching that seems to be missing from a lot of demos recently.

BOOMIN' IN THE STREETS



VICTORIA

The Melbourne Rap scene is probably the healthiest of Australia & it also seems to be the most clued in state towards contemporary Hip Hop, no Sugarhill type shit down there. Crates of breaks in all bedrooms. The one track we have of a group called *N.M.E* is slightly naff, due to its outdated guitar sample from PRINCE's 'Kiss' & a siren noise that would suit early PUBLIC ENEMY. The title for "*Practise makes perfect*" is clumsily arranged over a fast drum machine beat that fails to offer anything other than bass drum snaps. On the other hand they do a jam over music that sounds like SWEET TEE's 'Its my beat' with a chorus that goes '*On the good ship, Hip Hop, take a trip to your music shop.*' With double tracked X-rated lyrics about Alice in Wonderland. A bit more creativity would do wonders for them.

The very young *ASWAN POSSE* deliver 2 decent tunes over dope music, with one *freestyle* track examining the flavours of YO-GO dairy custard & another cut that drops science about the raw positive aspects of life on "*Symbols of unity*" & as well as standing up for the Melbourne Hip Hop community. RAPHEE & CRIPPLE are outshone by the outstanding delivery of PACE, who is undoubtedly the strongest rapper of the 3. His intelligible rhymes flow with a natural ease over the maturing musical production of DJ FRENZY.

A few examples of street slang infiltrate the lyrics of an unnamed song by the *POWER MODE PRODUCTIONS* which sadly samples cliched riffs from THE MOHAWKS & vocals from JAMES BROWN, although some parts of the music do kick. Another group that we have only one song from is *THE UNKNOWN CREW* with a very mellow track called "*Don't get dissed*" which is supposedly comprised of live instruments, including congos & real drums. The relaxed rapping (*although he could drop the yankee accent*) & the genuine plea of the MC is comforting & so to is the BDP style scratching. Interesting.

The excellent musical quality of a crew like *POSITIVE DIRECTION* is let down by the un-rhythmical stumbling raps of lead rapper, BEAKER. It sounds as though he's reading the words straight off the paper. The enthusiastic cutting of DJ IDEM sometimes compensates for the rapping, but unfortunately it still irritatingly gets in the way on tracks like "*Keeping in time*" & the live breakbeating of the '*freestyle*' jam. The flute break of "*Ya wisher!*" smokes with funky drop in drum spills by DJ IDEM & a better delivery by BEAKER. Another totally original break surfaces on "*Take the heal*" which includes more thick bass cuts. Pick of the bunch is "*Follow to the mc*" with a nifty chorus scratch of the title. If only the MC can practise & refine his delivery & improve the quality of his lyrical content, then maybe we would have a stronger team that would warrant a more positive review. They also have the

assistance of another MC, MADHAT, who wasn't noticeable on any of the songs.

Another crew from the garden state that deserves some recognition is *POSSE PRODUCTIONS* which has one-time member of the PARK BENCH ROYALS & THE A.K.A. BROTHERS, K-JAY, on the production side while the imposing DIDI ROSE & LEWIS perform the vocal chores. Undoubtedly 2 of Australia's finest rappers combined with a knowledgeable DJ would cause tremendous damage on wax, hopefully they have something up their sleeve. The only tracks we've heard from them seem to be freestyle jams over original looped breaks, but from them we can gather the possibilities of future recordings, if & when they eventuate. Sadly, we've heard that they have remained idle for some time & have got lost into the background of the growing Hip Hop scene of Melbourne.

The pick of the issue would have to be the talented bunch that goes by the dope name of *CODE OF ETHICS*. After listening to an extremely poor quality recording that only comes through one channel, we have expressed our delight at the existence of these guys. The rapper PLUTO has a unique & deft way of delivery that is saturated with a remarkable amount of clever & intelligent lyrics. Choice track would be the massively huge & dynamic track "*Get your own*". The sexual lyrics on "*Pluto's takeaway*" are a bit sus, but this doesn't matter because the musical production by DJ BLACKOUT is crafted in an ephemeral way with a sampled horn riff from jazzman,

GROVER WASHINGTON that just floats on by. The rapping skill on "Bills ballad" leans into a different slant that goes along the lines of *rapping large paragraphs in one short breath* & is remarkably faultless. They also join up with the *ASWAN POSSE* on the CAMEO sampled jungle drummed, "It makes you happy".

QUEENSLAND

From the coastal suburb of Algester, we received a tape that was comprised of 12 songs. The formely & dangerously titled *HOMICIDE SQUAD* (still trying to find an appropriate crew name), is heavy on the gangster tip with song titles like "Aggressive war", "Suburban criminal youth", "Shotgun romance", "Hardcore from the street" etc... With names like that we expected the tracks to be full of profanity, but thankfully they didn't play that game. DJ JUDGE DEK plays the keyboard & what sounds like a live bass guitar, while lead rapper MC CAM can't seem to rid himself of a put-on Brooklyn accent, but he seems to have the pacing & the enthusiasm to go steadily ahead with his fantastical rhymes. Some-time member HASH appears vocally on one track only, the territorial "Outta my neighbourhood". The 3rd rapper, MIRACLE MC didn't turn up for the recording of this 43 min extravaganza. Because they are severely limited by their crude instru-

ments ie: a drum machine, a keyboard & poor recording facilities (*no 4 track just a plain old tape deck*), the music isn't the most exciting, but they do manage to provide slight variation in some of the songs. The purchase of a sampler & the input of some turntable techniques would prove invaluable to this initiating young act. Lose the fake accents & start rapping about something relevant. The gangsta stuff sounds dumb coming from crews in this country.

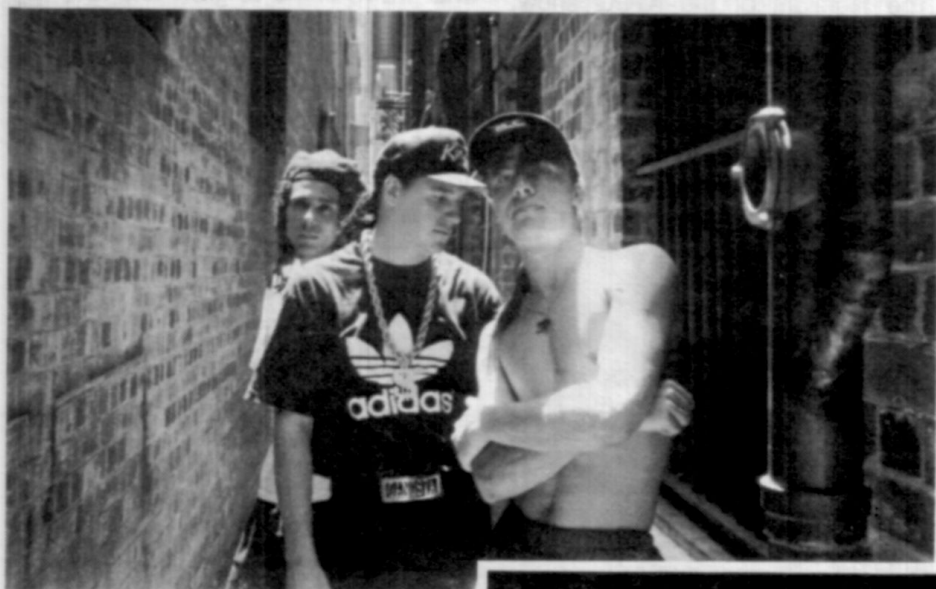
Also from the land of the tropics come *KINGS ROW* a trio of Homeboys that have supported RED-HEAD KINGPIN & SYDNEY YOUNG-BLOOD & have performed at various dance parties around Brisbane. They unhealthily state that they are the "future of Australian Hip Hop", I cannot reaffirm that statement, because they failed to include a tape of their work. On the Dance Express handbills (*various parties that have included DJ BRIBE & THE B-BOY ALLSTARS*) they are under the musical heading of Hip-House, but they constantly state that that isn't their main thing. Their musical formats include 'Reggae, funk, hyper Hip Hop, heavy hardcore, smooth cruisey Hip Hop & a little Hip House', as quoted in their letter. The beats are programmed by the rappers, EMCEE CHASE & the 'live funky bass guitarist' ROBBE while DJ GANGSTA G 'rips up the wax'. But what do they sound like? Kinda pointless reviewing them without a listen to their music. isn't it. so hey guys send a tape. Next time.

Other crews that we hope to hear from someday include DEATH TO BABYLON, D.S.A., ESKAPONE & HAZE, THE GHOST, SUGAR RAY, THE BROTHERHOOD OF THE ONE PATH, THE BRETH-EREN INC, BRAINSPEAK & presumably loads more that we don't even know exist. So if you have any demo tapes, please send them in. Also send a S.A.E. if you want it returned.

ACT FORTHRIGHT & COURTEOUS TO IMPRESS.

If the U.K. Hip Hop acts think that they have problems with record companies not wanting to sign up talented crews, then maybe they should take a look around the rest of the world & see how difficult it is for others. We who live in this Rark 'n Rawl infested country have a major struggle getting our voices heard, because the music industry does not understand or want to understand those of us who have chosen a musical form that is not guitar based. The stupid fact is that they still have the mentality that Hip Hop is just a fad. Does anyone seriously think that CBS/SONY would sign up a harder rap act than **SOUND UNLIMITED** (They are probably just a token item to them anyway, "Oh we already have our rap group" would be a probable quote to emanate from some ignorant suit.) I must agree with THE ASSASSIN of S.U.P. that a good business sense & an air of personal authority as well as a quality demo tape would impress those A & R people a lot more than the usual ill thought out tactics that some crews employ. Granted, that it is true that all you want to do is make music, but sadly the business side is 50% of process. If you feel that you don't have the gift of the gab, get someone who does & can speak on your behalf (this is what a manager does). **GO TO IT!!!**

This country needs more dedicated Hip Hop artists if we are going to survive in this world.



KINGS ROW

the DEMO graphics

NEW MUSIC SEMINAR.

1990 July 14th – 18th. New York. Marriot Marquis Hotel

14th – The first of the *'New Music Nights'* was a doo called 'Standing on the Verge' – and our own **AKA BROTHERS** of Melbourne, were performing that night amongst a mass of other local and international acts (see list). I'm sure you can imagine the Rap extravaganza that was thrown down with



these Hip Hop luminaries. I won't go on, but highlights included: **TAIRRIE B** being booted of stage (after having had **ICE-T** do her sound check for earlier that afternoon), **ALLADIN** showing his obvious annoyance when the turntables were less than perfect (he stormed off in a huff). The **AKA's** kicked it with their funkier than funky live performance of *'What it is'*. The whispers heard in the massing throng were thankfully complimentary. Also on the intercontinental tip was the **MAJOR FORCE** posse with an unintentionally humorous performance from **CHAPPIE**, in English. The musical production was tight & very skillfully woven. Those danish lads, the **SOLID POSSE**, must have had the jitterbugs at the last moment, cause they failed to appear. The night was also full of **TONY D** produced acts like **YZ**, **PRT** & the **BLVD MOSSE**.

15th – Next night it was off to the Palladium to see those wacky guys, **DIGITAL UNDERGROUND**. With a sense of humour that is hard to miss, they managed

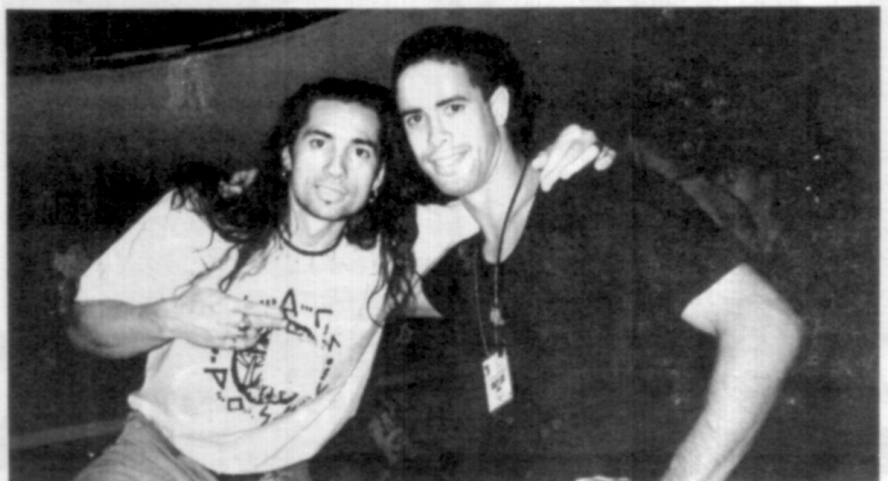
to keep the crowd captivated for the whole 20 minutes, using capers such as the ever so charming blow up 'Suzy Dolls' to get their message across on *'The Humpty Dance'* & giving away samples caches of 'Sex Packets', funnier still were the all in good fun imitations of **ICE CUBE** and **MONIE LOVE** with their larger than life size picket masks of their peers.

16th – Destination – Palladium again tonight to see **CHILL ROB G**, **QUEEN LATIFAH** and **A TRIBE CALLED QUEST**. By this time the news of one of **HEAVY D's** dancers Troy Dixon was well known and we were being treated to many moments of silence. **CHILL ROB G** performed his superior version of 'The Power' and had some words for Turbo B of 'Snap' fame. The highlight of the **ATCQ** show, was when they were joined on stage by fellow 'native tounge' members, the **JUNGLE BROTHERS & DE LA SOUL** (and a sneak on by **QUEEN LATIFAH** before her stint on stage) to do their very raw version of 'Buddy'. **QUEEN**



LATIFAH was voted best female rap artist during the seminar and no wonder, her performance was flawless – unfortunately she couldn't deliver what she wanted to on the night because her mum was in the audience

17th – Change of pace tonight, we're off to see the **JB's** & the **JB's**, that is The **JUNGLE BROTHERS** and the original James Brown band, with such performers as **PEE WEE ELLIS & MACEO** providing the legit sound. I wondered what it took to get more than two hundred people to such a credible gig. The greatest thing about this show was listening to all the original tunes in the rawest of formats (courtesy of the **JB's**) and then watching the **Jungle Brothers** cook them up into what we've come to grow and love – the sound of rap. **LORD FINESSE** also joined the party and treated us to a gamut of freestyling, New York style. **DE LA SOUL** were also handy on the night to help out on 'Buddy' Buddy, Buddy all in your face once again.



vapors 14

ANDRE THE GIANT & LORD FINESSE & ?

SEGT ZYAZ & POP SUGAR

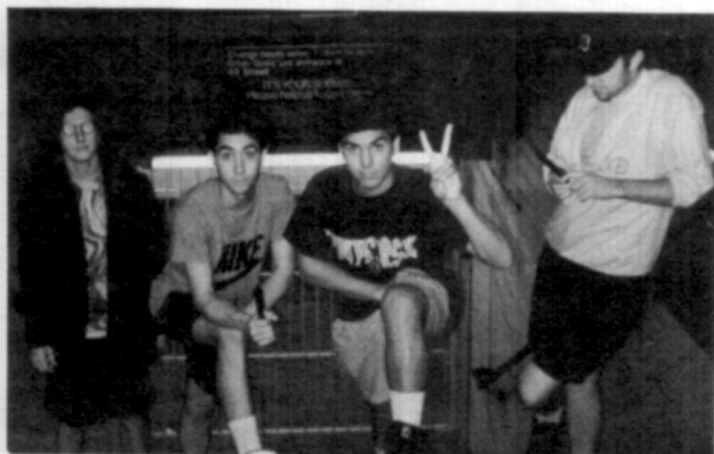
18th - Day. After waiting in line for 1 1/2 hours & missing a few contestants, we finally got in to see a writhing mass of homeboys getting down to the skills on stage. The format was that two DJ's did their routine followed by 2 battling MC's. The winners were Harlem fave **STEVE D** who took away the DJ belt & **RHYME SYNDICATE** member **KID JAZZ** who stole the show with his vocal ability to receive the MC crown. After the battles came time for the presentation of the trophy for the *'Hip Hop Hall of Fame'* which went to a less than impressed **KOOL DJ RED ALERT**, who felt that the pioneering **KOOL HERC** was more deserving of the trophy. **ICE CUBE** was in the house and was invited on stage to do his thing with **YO-YO** on *'It's a Mans World'*. Last year's MC & DJ Battle winners **FRESHCO & DJ MIZ** also did their new dope jam & blew up in a big way. Biggest bonus of the day was when the close to seven foot tall **KING SUN** took the platform and went on a rampage

18th - Night. The best was kept till last for the *'New Urban Gala'* night where once again the acts were too numerous to mention. Compere for the night was **CHUBB ROCK**, who managed to throw a few of his own tunes in on the spot. First up was the jaw dropping **DADDY FREDDY** with one of the most amazing examples of quick fired lyrical deliveries that this NY audience had ever heard. The crowd, to say the least, had become awestruck at this Brit. The real stars of the show were un-

doubtedly **K-SOLO** & **DJ SCRATCH** who performed a few dope stunts, especially **SCRATCH** with his eyepopping **Vogueing** routine. **SCRATCH** stopped in

midair on the cut statuelike, when 'make money' **K-SOLO** said 'strike a pose', with the greatest of ease. Prior to this **SCRATCH** donned a hockey mask & started cutting up a vocal of **KANE's** *'It's friday the 13th & I'll play Jason'*. Thank God it was only wednesday. Later came a rather limp **D-NICE**, followed by the obnoxiously crude **GETO BOYS**. The murmuring amongst the crowd was of a dissenting nature, probably in relation to the **GETO's** obsession with big words, like 'fuck you', 'fuck this', 'fuck that' etc... The music was cool though. The pinnacle of the night for many would have to have been the legendary **ULTRAMAGNETIC MC's** with live renditions of classic tunes. This was mostly appreciated by the more hardcore members of the audience. Next up was **MASTER ACE** & his well choreographed dancers. These body wrigglers were dressed as hobo's & proceeded to slide & glide around on set that depicted a seedy street. *(they were probably the funkiest of all the body wrigglers at the Seminar).* The **INTELLIGENT HOOD-LUM** delivered 3 jams in a quick fired pace. Last up was the talented but questionable accent swapping **MONIE LOVE**, who was backed up with live instruments by the **COX & STEELE** duo. The night had finished on an adventurous & musical note with the only absence being that of the LA hustlers, **ABOVE THE LAW**. Rumour was, that they had had a fight in the corridors of Marriot Hotel with the **LENCH MOB** the day before.

One of the big gripes of the NMS was the lack of order



that occurred at many of events. For some reason people with prepaid tickets were admitted in after those that were paying at the door. this happened quite often, especially at the Amanda Scher ie: **CARWASH** productions. Body searching was also an integral part of club-going that no-one seemed to think twice about, except for us innocent tourists. The amount of guns and knives picked up each time was quite astonishing. One of the shows co-ordinaters boasted having 86 guns and 30 knives by the end of the night. Kinda scary to us peace loving souls.

While staying in the heart of Manhattan we were likely to bump into many mega-stars. Like **PACEMASTER MACE** who was hanging outside our hotel in deep conversation with some mates while eating MC D's and D-Nice casually walks past us and smiles. What a nice town. The people are so friendly. Well sometimes. The amount of homeless people on the streets is mind-boggling. Everywhere with outstretched hands they were pleading & begging for money with hand written notes.. Crazy little place NY.





BUSY BEE



DR DRE (MTV)



BUSHWICK BILL



MAJOR FORCE



CHUBB ROCK



W.C.



TODD ONE



TRAGEDY

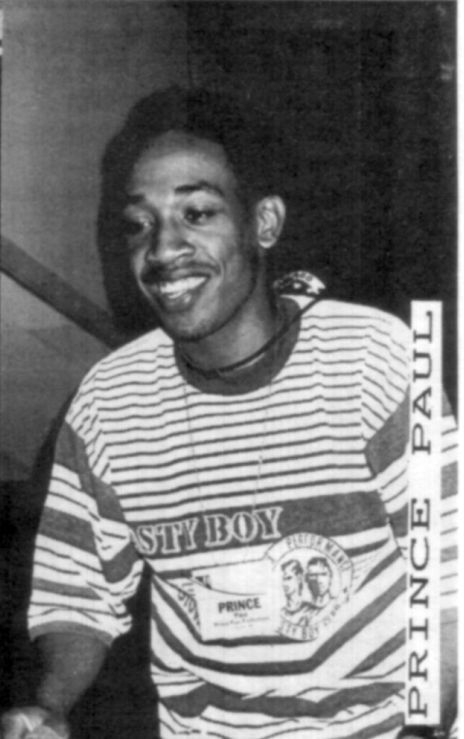
PRINCE WHIPPLE WHIP



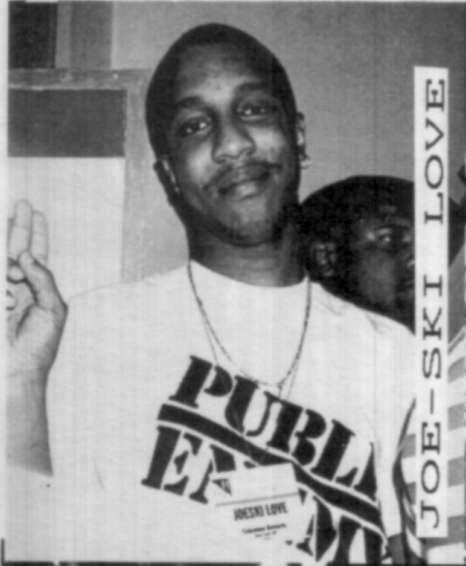
MELE MEL



PRINCE PAUL



JOE-SKI LOVE



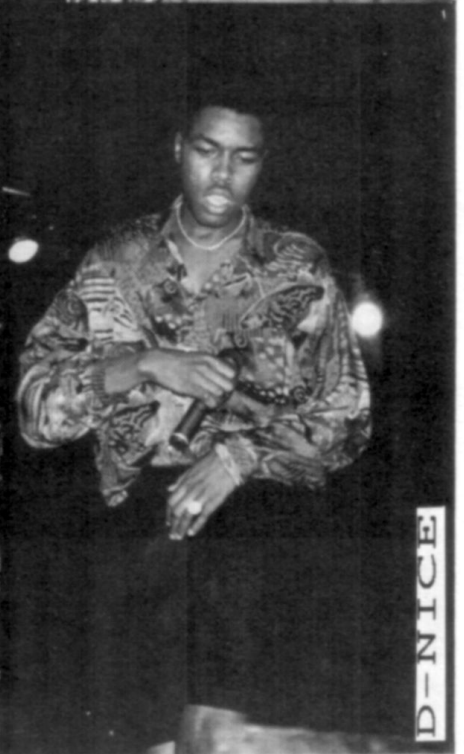
DADDY FREDDY



WILLIE D



D-NICE



THE GRAFFITI HALL
OF FAME: SYDNEY
282 Botany Rd,
Alexandria.

Korupt

AEROSOL ART GALLERY

There are only about 20
active writers in SYDNEY.
So what the hell are the
rest of you doing, ballet!

GRAFFITI
HALL OF FAME

Please send photos. **NO OUTLINES**
Its kinda safe & easy to draw on a piece
of paper, isn't it. Piecing takes skill &
plenty of practice. Ie: walls, trains, etc..

Unique

Mister E



Prins



Prins, Tudor & Droogie



Phiber & Prins

Phiber

Prins



Dmote



Prins



Tudor

Dmote & Badie

Mister E



Dmote

Jace



Prins

Mister E

The Hype Posse

Paste, Sheam, Leccs, MELB

oops! wrong mag

Puzle, MELB,











Mister E



Hardski



Mister E



Jerk



Kade



Whatever happened to panels, Wholecars, Window downs, Top 2 bottoms, etc... Where are they?

IF YOU CONSIDER
YOURSELF A BOMBER
THEN SHOW SOME
RESPECT



Prins



Kerupt



Kade Dmote



Mister E Badie

Seven, ADELAIDE



Scram, SYD



Unique



Prins



Fabbio & Co, SYD

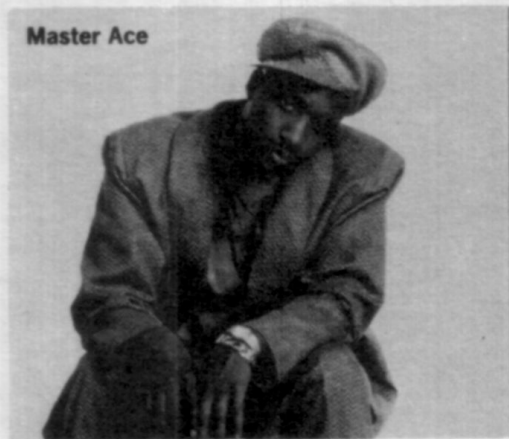


Wild Child Artists, MELB



Album Reviews

Master Ace



MASTER ACE - Take a look around. COLD CHILLIN.

This is undoubtedly MARLEY MARL'S finest musical achievement to date, combine that with an extremely talented vocalist & you have a contender for 'album of the year'. Many people are undecided on this Lp, but we think it kicks heavy. ACE was previously on MARLEY MARL's Vol 1 'In control' Lp with 2 cuts, 'Keep your eyes on the prize' & 'Simon says' & he also appeared in 'The symphony' with KANE, CRAIG G & KOOL G RAP. The previously released, 'wah wah waya' rified "Letter to the better" attacks rappers with weak lyrical content, has been remixed ('Together' is not on this Lp). He impersonates BIZMARKIE on the shuffling groove "Me & the Biz", the life of a destitute person is portrayed in the soulful "Other side of town" & "Take a look around" is an observers look at people & their plights. BIG DADDY KANE's DJ MISTER CEE produces 4 cuts with 2 of them being the most grooviest cuts you'll ever hear, the livin' large lifestyle is observed on the late night jam "Postin high" &

the sad tone & kickback break of ACE's nostalgic jam "As I reminisce" evokes a sympathetic emotion inside oneself. The dopest cuts would have to be "Brooklyn battles", & "Music man" with DJ STEADY PACE giving the title surgical treatment. ★★★★★ 1/2

KOOL G RAP & DJ POLO - Wanted dead or alive. COLD CHILLIN.

A much anticipated return has heralded an extremely thorough Lp with its emphasis on the strict Hip Hop sound. They may look as though they have gone upmarket on the back cover, but don't worry the music is tuff, even ERIC B has delivered fine production on half of the tracks. Others who offer production are THE LARGE PROFESSOR on the FREDDIE FOX guested "Money in the bank", BIZMARKIE & COOL V on the KANE & KOOL G rapped "Erase racism" with a typical BIZ sung chorus & positive lyrics & ANTON co-produces the street levelled "Jive talk" & the BOHANNAN sounding instrumental house number with assorted cuts & scratches. "Play it again Polo", "Bad to the bone", "Kool is back" & "Play it Kool" are hyper break dominated tunes that show KOOL G RAP's vocal ability & POLO's turntable talent at their most outstanding. ★★★★★

Kool G Rap & DJ Polo



THE AFRO's - Kickin afrolicious. COLUMBIA.

Obviously a straight-up onetime only concept album that works tremendously well where others have failed. This wiggid entourage appeared in the video clip of RUN DMC's 'Pause' last year to our surprise, but only now do JAM MASTER JAY & DAVY D reveal production work that has been missing from their previous material with RUN DMC. Newcomer KOOL T joins HURRICANE (previously the BEASTIE BOYS DJ, rapped on DAVY D's LP & also released a solo 12" "The superfight") on vocals, often mimicing pimp voices & other harmonic styled voices. The lyrics are basically infatuated with the life of partyin' Afro's & Afrettes that wear their locks au-natural. The music is diverse with its roots strictly in 70's funk mixed in with the technology of the 90's. JAY & DAVY D have revealed a side that experiments largely on the essence of yesterday, the drum patterns have a distinctively live feel that is enhanced by the use of original riffs & breaks that give it that unique feel, this project is another 'slap in the face' to those non-believers of the diversity of Hip Hop. Dope cuts include "Better luck next time", "Feel it", "Smokin", "This jams for you" & the very silly "Why do I wear my fro?". ★★★★★

ICE CUBE - AmeriKKKa's most wanted. PRIORITY.

Apart from DR DRE, ICE was the most talented of the NWA posse & proves it on his own with production work from the THE BOMB SQUAD & THE LENCH MOB (this includes SIR JINX who was with ICE in the C.I.A. :Cru In Action back in 87). This album is aggressive, crazy & funky & it has all the hallmarks of success, controversy, a dope lyricist, dope breakbeats & an established history. The CUBE has guest vocalists with CHUCK D illustrating the plight of black

ON THE

youth on "Endangered species" while FLAVOR FLAV curses like nothing else on "I'm only out for one thing". We almost get a glimpse of humour on "A gangsta's fairytale" but it turns into the usual 'gank the sucker, fuck her blind' lyrics involving JACK & JILL, the WOLF, little BO PEEP, CINDERELLA, HUMPTY DUMPTY, 3 LITTLE PIGS etc... The lack of Hip Hop on the airwaves get a mention on "Turn off the radio", new female wonder YO-YO raps against ICE on "It's a mans world". The dopest track is "The Mack" which harks back to the raw funk of the 70's. ☆☆☆1/4

THE JAZ - To your soul. EMI.

Something has happened to THE JAZ since the last Lp, he's discovered himself & religion, ISLAM of course. He is the latest to join the rappers on the Afrocentricity tip, but he seems very genuine in spreading his new found beliefs as heard on the spoken & musicless "Flag of the mahdi". Once again he proves to the world that he is a very capable lyricist & vocalist, while also offering an insightful look at modern society & its problems on tracks like "A nation divided" & the 'song' of the Lp "Why" complete with live wahwah guitar, keyboards & backup singers. VANDY C produced this, the title track & "Ease up Jaz" while PRINCE PAUL produced the girl lusting "Abnormal" & the bass grinding "Its that simple". The musical content consists of original riffs, with 70'ish organ sounds circling over hyped breakbeats. JAY ZEE cuts & scratches on several tracks, but on "I'll smoke you" is were we hear him at his dopest, his scratching accelerates to compete with the JAZ's speed rapping. Most brilliant cut has to be "The originators" with the JAZ's distinctive ability at compressing several words into one over a slow horn riffed break. ☆☆☆ 1/2

Three Times Dope



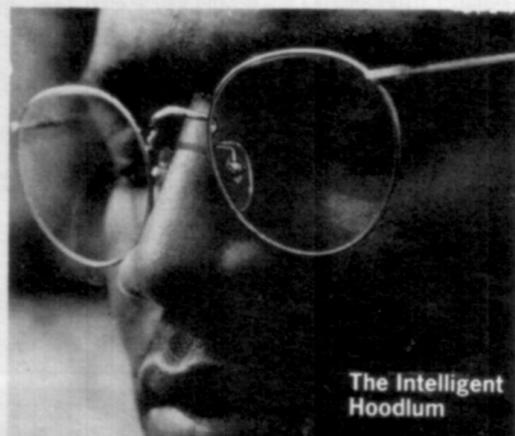
THREE TIMES DOPE - Live from ackniculous land. A R I S T A .

3 X DOPE have flaked & gone upmarket with their ill R & B look, they have even recruited STEVE ARRINGTON to redo his hit "Weak at the knees" which is blatantly aimed at the crossover market for R & B radio (everyone in the US realises that those stations still continue to shun Hip Hop). Also guesting on 3 tracks on this Lp is singer/rapper LARRY LAR, with "Mellow but smooth" contains the fat silky singing voice, while he raps on "10 lil' sucka emceez" & "Make ya \$". The recent STEADY B, COOL C incident has been ignored so as to avoid an ongoing conflict. More singing for the R & B audience on "Peace ya' self", "Mr Sandman" cleverly uses the song from the 40s & "In EFFECT" has a RAKIM uttered chorus. The dope cuts from this sus Lp have to be the wafting music of "No words" & the guitar loop on "Do you wanna C it". MC EST has plenty to do on the Lp but unfortunately DJ WOODY WOOD is used sparingly over CHUCK NICE's breakbeated ensembles. This album isn't particularly bad, it's just that it doesn't have that purity that was evident on their debut Lp. ☆☆☆

INTELLIGENT HOODLUM - Intelligent hoodlum.

A & M.

18 yr old TRAGEDY (Percy Chapman) returns with a new name after a 2 year absence, unfortunately he was incarcerated in Elmira State Prison just after he did 2 tracks "Rebel". & "Life motivator" for MARLEY MARL's 'In control Vol 1' compilation Lp. Previous to that he had made a 12" under the name MC JADE called "Coke is it" at the age of 13 with MARLEY producing. Now his words are full of wisdom, especially after his dramatic transformation in prison, with time well spent with books that opened his awareness to religion & the history of African-Americans. A cool assortment of breaks & riffs are given longevity via MARLEY's ingenious sampling ability as on masterful cuts like the smacking tin drum & spanish guitar loop on "Trag invasion", organ riff & RAKIM chorus on "Party pack", both these cuts feature DJ FATAL working overtime on the needlework. PERCY delves deep into his lyrics on the pro "Black & proud", the anti-establishment "Arrest the president" & abortion, welfare system, drugs are covered on "No justice, no peace". Title song crawls in a slow groove similiar to 'Bonita applebum' with its spanish guitar & sad story about the death of PERCY's father at the age of 18. Intelligent street poetry is this Hoodlums forte. ☆☆☆ 1/3



RAP TIPS



STYLE - In Tone we trust. SELECT

This HOLLYWOOD IMPACT production has T LA ROCK's younger brother TONY TONE on vocals & MICK NICE on the turntables. Their 1st 12" release "What a brother know" was the best cut from this rather cliched breakbeated Lp. "Set the mood" & "Release your body" are the club raps. "Who do you love?" is the wack ballad & "How you livin?" & "The assassinator" (KING SUN is credited for vocals, but I can't find him) are probably the best tracks on this rather disappointingly average Lp. ☆☆ 1/2

EURO-K-Euro-k.PROFILE

Out of the middle-class suburbs of Michigan comes this integrated four-some, FREEZE, VITO, TRENT & DJ SHONSKI. Of particular note is the appearance of TONY D on the mixing desk. Two tracks like "I don't sleep" & the MARVIN GAYE based



BROWN, GEORGE CLINTON, BDP.PE, etc... they also cite THE POLICE, THE WHO, BLACK HEAT, PETER GABRIEL, 10 000 MANIACS, THE SMITHS, THE CLASH etc as musical influences on this Lp!! "She's a..." conjures up visions of KRAFTWERK. "MR DO" samples the BEASTIE BOYS & BT EXPRESS while still keeping a P-FUNK feel. "Let us get back..(to what we call Hip Hop)" showcases the DJ talents & the true spirit of this pro-rap crew. The 2 tracks worth the price alone are the groovacious "Subtle party" & the freewheelin' "Life, (ain't it funky)". The production on these 2 are smokin'. ☆☆☆ 1/2

LAQUAN - Notes of a native son. 4th & B'WAY.

WOLF & EPIC of PEACE PRODUCTIONS have provided a very musically mature sounding base for 16yr old rapper LAQUAN. Real instruments like guitar, keyboards, sax, soprano sax, flute, organ, vibes, bass &

of course some live drums make this a healthy crossover album for those that don't appreciate the un-melodious sounds of the majority of rap. It doesn't reach the saccharine namby pamby quality of a TEDDY RILEY swingbeat production, instead

"Inner city blues" have a strong R & B flavor, while the rest are straight up Hip Hop. A part from the usual names like

it relies on a mixture of sounds that should please most people. The real B-Boy cuts are the scratch inflicted & breakbeated funk riffed "Soul soloist", "Let the vibes flow", "Brother to brother", the BUSH dissed "Imprison the president" & "Lyrical theory". "Tear your soul out" & "Now's the B turn" veer towards R & B too much for my liking. The harmonica on the title cut is a nice bluesy touch that is evident in most tracks. An intelligent lyricist that should go far with backing like this. ☆☆☆

415 - 41Fivin. BIG LEAGUE

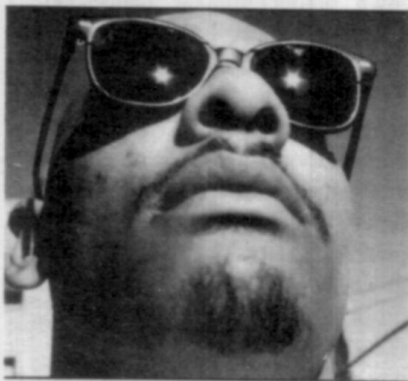
The gangster vibes of Oakland slams you in the face once again with this new Lp that has production by JED & that ol' TECHNO HOP star DJ DARYL & also DIGITAL D & KICKIN' KIRK. Rappers D-LOC & RICHIE RICH ? (both have solo LPs on this label) rhyme raw with heavy emphasis on street subjects such as the police, bitches, snitches, etc... The TOO SHORT influence is obvious, although they aren't as musically minimal as his material but if you like him, then you should like this just as much. The best cut would have to be the infectiously funky "Court in the street" with dope ICE CUBE scratches by DJ D & a brilliant keyboard riff. All tracks rely on a drum machine & live bass with added old school funk riffs & some groovy cutting, no break beated cuts but plenty of raw talent from the infamous BAY AREA. ☆☆☆

JOESKI LOVE - Joe Cool. COLUMBIA

About time this guy resurfaced, remember that huge hit in 1986 'Pee Wee's dance' well the creator of that is back with a very poppy sounding Lp, courtesy of HURBY LUV BUG & THE INVINCIBLES. Not meaty or intellectually stimulating enough for heavy Hip Hop addicts, although a few cuts make good use of respected breaks as with 'Soul makossa' on "Get'em Joe". BABE RUTH were

Ed O.G And Da Bulldogs

sampled for "Wild child", a limp Hip-House feel reels its ugly head on "I know she loves Joe", cliched break on the pianoed sung "Everyday thang", some cutting of his old records on "Rock wit Joeski". He still sounds as though he has a cold though. To be slotted in with the likes of lightweight rappers KWAME, KID'N PLAY, DANA DANE etc. ☆☆ 1/2



KING SUN - Righteous but ruthless. PROFILE

Coming stronger on the Afrocentric tip than in the past, we have the deep vocals of SUN BORN illustrating his views of his colour & race on tracks like the KING SHAMEEK productions "Be black", with cut ups of SCHOOLLY D & the DOUG E FRESH & RAKIM sampled "Universal flag". The lightweight "Undercover lover" is similiar in style to his 'Hey love' of 87 & the last stanza on "Pure energy" includes references to several of his previous songs. The everworking TONY D produces 2 tracks, & then is joined with TROY WONDER on 2 more, one being "The gods are taking heads" with guest apperance by the POOR RIGHTEOUS TEACHERS. DJ MEL-ICE 'THE SWORD' cuts it up on "Cold New Yorkin" & "King Sun with the sword". The 7ft ex-boxer would run circles around any sucker that would foolishly land on the canvas with him. ☆☆☆

CANDYMAN - Ain't no shame in my game. EPIC

Another lightweight rap sensation from the West coast strikes again. The pal of TONE LOC has had mega fame in the US with the chart success of the SANDRA REID based "Knockin boots". The Lp follows in the same mould as fellow choreographer MC HAMMER with many R & B flavoured musically basic cuts. The only decent track is the hyper NWA styled the "Mack is back", although "Don't leave home without it" & "5 verses of def" come close to what we would expect from a credible rap artist. As for the cheerleader track "Who shakes the best" pluurgh!!! Scratching is by the LA DJ SCRATCH not CLARK KENT's brother. Way to limp for B-Boys, more for 10 year old schoolgirls. ☆☆ 1/3



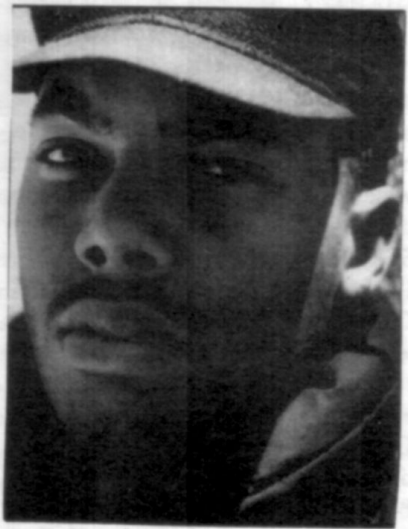
SHAZZY - Attitude: A hip hop rapsody. ELEKTRA

A New York streetwise sounding female hardcore rapper is a rare find these days, most run off into the pop rap sunset. SHAZZY has a raw vocal style, ala LA STAR, that is contemplated by the urbanised production of the STIMULATED DUMMIES (BRAND NUBIAN). A heavy emphasis is on strong breakbeats & original riffs with strong doses of vocal snaps from films, etc... This upfront lyricist rhymes about men on "Heartbreaker"

with a resung refrain from the BEATLES 'Yesterday', the church bells toll on the devilish "Ode II a dead man", RICHARD PRYOR & 3RD BASS are cut up on "Get a job kid", DJ VANGUARD shows his scratching skill at its best on the slow groove "Playhouse", concious lyrics are revealed on the PE cut up "Black is a nation. There are also 5 tracks that experiment with music that range from 30 secs to 1:57. Each track should be listened to individually to be fully appreciated. Straight up raw in the Big Apple core, with the female MC that gives more. ☆☆☆

PARIS - The devil made me do it. TOMMY BOY

The latest ISLAM preaching rapper comes from the BAY AREA of San Francisco via his own label SCARFACE records. The fat keyboard bassline & a semi-whispering vocal style is a trait of PARIS that surrounds the politically active lyrics that dominate his rhymes. Black Panther activist BOBBY SEALE is sampled for the "Intro" as too are other notables HUEY NEWTON & MALCOLM X



throughout the Lp (Sleeve notes have Bio's of them & other activists). "Panther power" includes a Panther chant 'the revolution has come, it's time to pick up the gun' that leads out the song. PARIS produces the music with only MAD MIKE backing

Class A Felony, Cool Keith

him up on the turntables as is evident on the scratch crazed instrumental "I call him mad". A BRANFORD MARSALIS tune is sampled for the jazzy "Mellow madness", another mellow groove illustrates the obvious lyrics of "Ebony", a backwards beat & a heavy rock guitar riff stir up trouble in the title cut. The club hit "Break the grip of shame" is also included. Too lyrically powerful for the average clubwit to be fully appreciated. Has the right sound that will please the jeep crowd that roll with intelligent lyrics. No boring dance crap in this bunch. Righteous & aware of the truth. ☆☆☆1/3

BIG DADDY KANE - Taste of chocolate. COLD CHILLIN

Having reached his 3rd Lp, I can't believe that he is once again topless on the cover & still as vain as ever. The guest artists & producers on this Lp cover a wide range that doesn't quite hit as previous material has. The sound of a kazoo pumps the BDK produced "I can do it right", MALCOLM X's daughter GAMILAH SHABAZZ provides an installment rap on the black history cut "Who am I", COOL V produces "Dance with the devil" & the BDK rise to fame tale of "Mr Pitiful", MISTER CEE cuts up breaks live on "Put your weight on it" while also producing the ensemble piece "Down the line" with raps from SCRAP & SCROOB LOVER, MR C, LIL' DADDY SHANE & ANT LIVE. Comedian RUDY RAY MOORE unleashes his foul mouth on the useless tall story telling 'lets throw insults at each other' track "Big daddy vs Dolemite" while the real 'smooth operator' BARRY WHITE outshines BDK's vocals on the ANDRE BOOTH production "All of me". Best cut is the PRINCE PAUL produced "It's hard being the Kane". A varied album that fails to wholly please in all parts except in the fact that BDK does raise some conscious lyrics this time. Enough of the partying. Rise up!! ☆☆☆1/3

THE GETO BOYS - The Geto Boys. DEF AMERICAN

Trust RICK RUBIN to come back on to the Hip hop scene with his attempt at revitalising RAP-A-LOT's GHETTO BOYS (yes, new spelling) into the most recently despised rap act around. This Lp is their 3rd, but basically it is a reworked version of their 2nd Lp. From Houston, Texas comes the small statured BUSHWICK BILL, WILLIE DEE (has a solo Lp 'Controversy') DJ AKSHEN & DJ READY RED with enough controversial material to offend everybody. As foul mouthed & anarchist as they are, one must remember that everything they say has been done if not by themselves then by others. The most graphic cuts would have to be the examination of a serial killer in the splatter rap of "Mind of a lunatic", the AL PACINO movie SCARFACE is sampled on the criminally loaded "Trigga happy nigga" & the extremities of language are let loose on "Fuck'em". The problem with this album is that the music is as treacherous as the lyrics & that they obviously have no moral obligations & have caught onto a concept that will sell records. Their 1st Lp from 1988 has plenty of rock riffs & a noted absence of profanity, think about it. music ☆☆☆/lyrics ☆☆

LAKIM SHABAZZ - The lost tribe of shabazz. TUFF CITY

More conscious lyrics from the diminutive rapper with the large voice. A STOKELY CARMICHAEL vocal sample provides the chorus over a flute & horn shuffling beat on the title cut. This & 4 other cuts are produced by the 45 KING, incl the BENNY HILL theme music sounding riff & whistle cuts on "When you see a devil smash him". LAKIM & DJ CEE JUST prove themselves on production with the embracing fat bass of "Need some lovin", piano thumped "Notes of def" & one of the best cuts, the washboarded righteous rap of

TASHEEN & LA' on "Brothers in action". The IKE & TINA TURNER riffed "No justice, no peace" has THE MIGHTY MAESTRO on production with real instrumentation & outside musicians (Clarinet, guitar, drums & percussion, bongos) joining the female vocalised chorus in a varietious affair that includes references to YUSEF HAWKINS & TAWANA BRAWLEY. LAKIM also shows that he can lyrically relax from deep subjects on his own production, the dance cut with the grooviest live clarinet by JULIUS CAESAR on "Ladies". The FLAVOR UNIT can do no wrong with excellent product like this. Where do those breaks & riffs come from? A must have for any fan of intelligent well produced hardcore happening Hip Hop. ☆☆☆☆



KING TEE - At your own risk. CAPITOL

The original LA gangster rapper surfaces after a couple of years of respite to deliver a competent follow-up to his 'Act a fool' Lp. Those DJ POOH click'n clack drum patterns are still in effect, so too is the street feel of COMPTON especially when TEE is joined on vocals by ICE CUBE & MC BREEZE on the mellow jazzlicked "Played like a piano", the ROLLING STONES 'Miss you' is sampled for "Diss you", vocal snatches of JJ of GOOD TIMES TV show infiltrate the groove of "King Tee production", other DJs are wasted by E on "E get swift" with a funky demonstration, a

B.K. and Massive Sounds

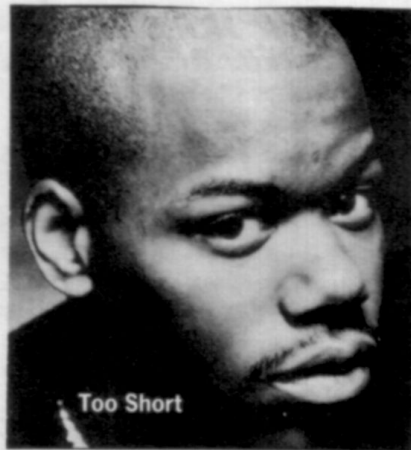
new remix of a B-Side cut "Can this be real" with ALLADIN on the cut is also included. Worst track is the R & B'ish ZAPPED "On the dance tip". The cuts that portray the KING TEE Posse at its best would have to be "Skanless", "Ruff Rhyme", "Take you home" & the insightful plea to gangs, to 'stop fighting' on "Time to get out". An individual rapper with a distinctive style that gets respect for being there since the early days of the TECHNO HOP label. ☆☆☆

BRAND NUBIAN - One for all. ELEKTRA

Finally an Lp from one of the dopest rhyming teams on Earth, headed by the untouchable GRAND PUBA MAXWELL (Ex of the MASTERS OF CEREMONY) with LORD JAMMAR on the complimentary vocals & DERRICK X on the tables, backed up on production with DANTE ROSS. PUBA has the ability to deliver the wittiest rhymes in long stanzas with no apparant discomfort, this in turn carries our interest into Hip Hop heaven. The uninitiated to Rap music wouldn't understand the reason of lack of change in the musical structure (This is not a BOMB SQUAD production) of this Lp, the simplistic use of looping a dope break & adding various riffs enhances the talents of the vocalists, & never has this been as apparent as in this collection. Trickery is not their speciality, pure skill is in progress. The only dissapointment is the swingbeat music of "Try to do me". 2 versions of "Wake up", with one remixed by the STIMULATED DUMMIES. "Slowdown" samples a guitar riff & vocals from EDIE BRICKEL's "What I am", STEVE ARRINGTON is used on "Grand Puba, Positive & LG" & JAMES BROWN is used once only on "To the right". The breaks & lyrics on the very funky & raw "All for one", the anti-racist tone of "Concerto in X minor", "Ragtime", "Step to the rear" & the Hip Hop shout out "Dedication". This is the real shit that does justice to the music. ☆☆☆☆

TOO SHORT - Short dogs in the house. JIVE

On reaching his 3rd Lp one would think that he would change slightly, no way Jose, not this domed dude The fat 808 beats & dookey basslines still meander at an incredibly slow pace, but this never seems to worry the fans of Oaktowns favourite seX-rated rapper. This Lp has added production with DJ POOH & SIR JINX on the doper tracks. Cut of interest is "Ain't nothing but a word to me" which has the added feature of LA bad boy, ICE CUBE. Lead cut is the 'song' "The Ghetto" which has a more musical quality than some of the



Too Short

more bare sounding cuts. His style isn't for everyone, especially for those that like lots of scratching & break-beats, a bit too minimal for some. A bit to raunchy for others. ☆☆☆

LL COOL J - Mama said knock you out. DEF JAM

What a welcome suprise, especially after that "Walking with a panther" crap. It's nice to see him back in form, although he still doesn't seem to say anything of great importance in his songs, but hey, who said he has to. The production by MARLEY MARL is the main reason that LL is back on the map, this in turn highlights the dexterity behind man with the swift vocal delivery. Best cut is "Murdergram", which was recorded live at VAN SILKs "Rapmania" concert. By now you should know a few of the other tracks. ☆☆☆

CD & CASSETTE ONLY



HARMONY - Let there be harmony. BUMRUSH.

The enchantingly talented sister of MS MELODIE has appeared as background vocals on other artists songs (ie: SLY & ROBBIE), but this LP showcases her singing & rapping ability to their fullest. Her brother in-law, KRS ONE & SYDNEY MILLS have re-created the B.D.P. sound in a lighter mode, but don't sleep on it 'cause the music smokes She displays her faith in Christianity & the Heavenly Father, on cuts like on "I want to thank you" & the wonderfully listenable "Sing unto god" which contains very minimal music. Straight Hip Hop cuts include "Tear it up" & "What you need". Track of note : the soulful "Mother africa". This is genuine soul/Hip Hop that will capture the ears of those that want dope beats & strong female vocals. Dope cut, the rapped "Art of war". Diverse. ☆☆☆

BARSHA -Explicit lyrics BUMRUSH.

A strong & deep voiced Islamic rapper that can seemingly run rhymes over laidback beats with the greatest of ease, although he can get a bit monotonal like K-SOLO. Production by the AUDIO TWO & KING OF CHILL. Lacks variety. Dope cut "Fundamentally funky". ☆☆☆

Black Sheep

Short Lp reviews

ANTOINETTE - Burning at 20 below. NEXT PLATEAU. This 2nd Lp is a supreme dissappointment from this once hardcore female. Listen to the 'street side' only because the 'jack side' is full of swingbeat & hip-house crap. MANTRONIX pulls her into form on his 2 productions "Lets take it from the top" & "The fox that rocks the box". Best cut is the GRACE JONES based "She operates around the clock". ☆☆ 1/2



AUDIO 2 - We don't care. FIRST PRIORITY. I didn't really care much for it either. The 2 brothers produce their 2nd Lp with cameo appearances by MC LYTE, DJ K-ROCK, KING OF CHILL & POSITIVE K. "Build up back up" has the best music. If you can get past MILK D's whiny voice & the basic structure of the songs, then you may enjoy this, but unfortunately he seems to suffer from homophobia & expresses this in the most idiotic way. DJ GIZMO raps on one track & cuts up previous AUDIO 2 records. ☆☆

BIG LADY K - Bigger than life. PRIORITY. This 17yr old Cali' resident may have had a hit in 1988 with "Don't get me started", but this time



around LADY K & her DJ, the MIXOLOGIST have missed the boat & released a stifling arrangement of bland drum machine beats & rhymes. ☆☆

BIG OCEAN MOBB IV 1 5 - Wrangler tuff. RCA. One of the best gangster Lps I have heard, this time it's from the Bay Area of San Francisco. Not to be confused with the other 4 1 5 of the same area. ITEM NICE has an extremely energetic & listenable voice, while AGENT 86 does a commendable job on the turntables. JAY KING & KHAYREE do an excellent & varied duty with the instrumentation & all round production on this dope Lp. The sounds of KRAFTWERK, ISAAC HAYES, CAPTAIN RAPP, CLUB NOUVEAU & many others are used. The also favour the sound of the 'blues' on a couple of tracks. An appreciated lack of profanity is noted. ☆☆☆ 1/2

BIZZIE BOYS - Droppin it. YO RECORDS. Having swapped labels (Payroll) & a few 12" later these Texans show what talent lies in the oddest of places. A few dodgy cuts ie: 1 hip-house, 1 ballad, 1 swingbeat, do not spoil the sounds of such

M.C. Trouble



cuts as the groovy "For those that slept" & "Mission accomplished". MC WILLSKI has a tenacious & adaptable voice that rips lyrics over MIX MASTER D's dope cutting with a definite flair. They also go ragga on "Closa". ☆☆☆ 2/3

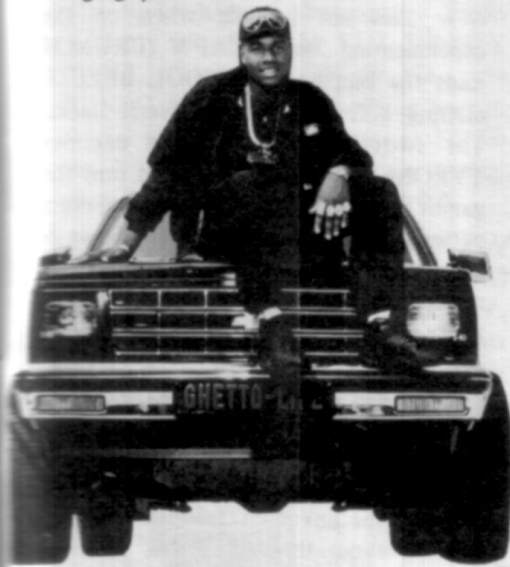
BOBBY JIMMY & THE CRITTERS - Hip Hop prankster. PRIORITY. 4th Lp has nothing of interest, except maybe for the 3 BATTLECUT productions, especially the phone-sex send-up "Rap dirty". NWA are parodied on "Pranksta, pranksta" & HAMMER on "Somebody farted". ☆☆

BOOGIE DOWN PRODUCTIONS - Edutainment. JIVE. Everyones favourite Hip Hop philosopher returns for a 4th Lp. KRS ONE can be trusted to have intelligent songs that deal with the hidden sides of reality. Vegetarianism on "Beef", Uncle Toms on "House nigga's", white black people on "Ya strugglin" & the lyrical content of "The racist", "The homeless" & "Blackman in effect" should be quite obvious. As usual the music runs from jazz to ska to ragga to experimental hardcore Hip Hop. A must for followers of knowledge. ☆☆☆ 1/2

COMPTON'S MOST WANTED - It's a Compton thang. ORPHEUS. Name anything after this notorious South Central LA suburb & it should sell quite well. Yes, it's gangster time once again with a group that appeared on the SOUND CONTROL MOB compilation LP "Under investigation" in 89. MC EIHT & THE CHILL MC deliver the gritty lyrics, while DJ MIKE T



goes urban on the metallic wheels. Produced by LA notables, UNKNOWN & DJ SLIP. Mellow grooves with heavy gang-banging lyrics. ☆☆☆



COOL C *Life in the ghetto.* ATLANTIC. 2nd Lp from a Hilltop Hustler, that has production from STEADY B & L.G. THE TEACHER. Cousin DJ ULTIMATE SQUEEZE EASE joins in with COOL C & dancers E MARBLES, JO JO DANCER & newcomer MENTALLY GIFTED on "Back'n forth". If you like the Philly sound & a vocalist with a quirky voice, then you should get into this straight up ego Lp. ☆☆☆



D-NICE - *Call me D-Nice.* JIVE The youngest member of the B.D.P. posse has finally wriggled himself free & produced his own material. This is jeep music at its most rewarding. Heavy on the New York 808 beats with a minimal amount of breaks & effects. Unfortunately DER-RICK raps too much in an ego vain, although he does get insightfull on the funky "For a few dollars more" & the civil war history rap "Glory. Outstanding cut is the 70s'ish "Pimp of the year". ☆☆☆

THE DOGS - *The dogs.* JOEY BOY. Probably the most offensive Miami record to date. With song titles like "Who gives a fuck", "Fuck you all" & "Fuck the president" one can genuinely imagine the profanity filled contents with simplicity. The music is crude (Another CALVIN MILLS production) & the lyrics are just totally obscene. have a guess what "Lick it" (to the tune of DEVO's "Whip it") is about. Is this really street talk or exaggerated bullshit. Depressing. ☆☆



ERIC B & RAKIM - *Let the rhythm hit'em.* MCA. 3rd time round & sinking into a swamp of tired beats & monotonal vocal deliveries is this overrated team of MC & DJ. Sure RAKIM is a dope lyricist, but hey c'mon what is up with ERIC's DJ'ing ability, he's still a dodgy scratcher. Have you noticed how every major rock critic seems to praise this pair & their work. The DJ track "Eric B made my day" has got to be the most

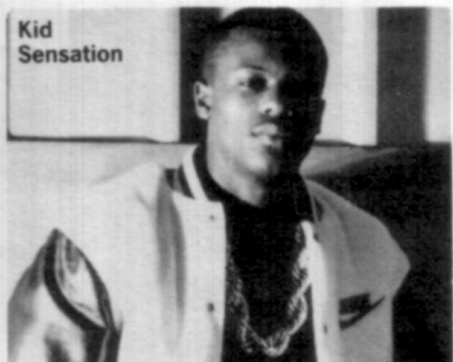


repetitive thing I've ever heard on wax. "Mahogany" is interesting, but the best track is "Set'em straight". Not entirely satisfying but gets better with more listens. Peace to RAKIM's father & PAUL C. ☆☆☆



HIGH PERFORMANCE - *All things considered.* NASTYMIX Forget about the wack hip-house cut "Do you really wanna party", because this foursome revels in criminal lyrics & dope beats with a heavy input of familiar 70's funk songs, especially the vocal sections. Dips & peaks in places, but maintains a nice feel throughout. Seattle, Washington is increasing its hold. ☆☆☆

K-SOLO - *Tell the world my name.* ATLANTIC. Debut release by NY hardcore rapper that has main production from PARRISH SMITH (EPMD) & added help from PEACE CORE & ERICK SERMON (EPMD). DJ SCRATCH is also credited, but does very little scratching, mostly on the spelled out lyric track "Spellbound". K-SOLO raps very gruffly over a multitude of unchanging breakbeat based tracks. ☆☆☆



Kid Sensation

KID'N PLAY - Funhouse. SELECT. Pop rap production by HURBY LUV BUG & THE INVINCIBLES. Lacks substance, intelligence, knowledge, etc... Mindless music for the kiddies. The movie was funny.. ☆☆

KID FROST - Hispanic causing panic. VIRGIN. Back after a 5 yr absence (remember 'Ruff cut' on Electrobeat, 83, 'Commando rock' with C-JAM on BAJA, 84 & the classic 'Terminator' in 1985 on Electrobeat) is this Spanish speaking MC. Fast heavy beats encircle this brother of the barrios on jams like "La raza" & "Ya estuvo". Production by WILL ROC (UZI BROS), TONY G (MELLOW MAN ACE) & THE BAKER BOYS. More Spanish rap on the soon to be released LATIN ALLIANCE compilation. ☆☆☆ 1/2

KOOL ROCK JAY & DJ SLICE - Tales from the dope side. JIVE. Having released several 12" in the past few years, this Oakland team has found its current sound similar to others of this region ie: TOO SHORT. Big fat keyboard basslines & an overdose on slow 808 beats provide the base for many monotone ego raps. A few breaks are minimally used but typically, 'Funky drummer' on the afrocentric "It's a black thing" etc.. Hmmm!! ☆☆1/2

KWAME & A NEW BEGINNING - A day in the life. ATLANTIC. A disappointing follow up to his debut Lp of 89. This time he tries a concept with THE BROTHERS GRIMM that fails miserably to impress the ears of anyone over 15. The childlike voices will piss you off to no end. The only redeeming feature is the talents of STEADY B's DJ, TAT MONEY on the funky scratchadocious tip. Who gives a flying whoopsie about who created the polka-dot craze. ☆☆

LA STAR - The poetess. PROFILE It's been a long time since her appearance on the B-Boy records 1987 compilation Lp, 'B-Girls live & kicking'. This ruff rhyming Bronxite pulls no

punches with her unusual vocal style that matches the music of several producers, ie: LOUIE LOUIE, DR SHOCK, THE HOLLYWOOD IMPACT & KIRTH 'DA I' ATKINS. Most cuts smoke except for 1 swingbeat track & once very monotonous party song. This blond haired female is no pushover with her hard lyrics. ☆☆☆3/4

POISON CLAN - 2 low life muthas. EFFECT. Billed as the baby 2 LIVE CREW. X-rated lyrics from JT MONEY & DEBONAIRE have the added boost of production from MR MIXX. Musically it's more mature than most Miami bass releases, but don't worry there is lots of cool cutting, typically, scratches of BLOWFLY. "Poison free-style" cameos BROTHER MARQUIS & TONY M.F. ROCK. Not as sexually explicit as most SKYWALKER releases. ☆☆☆



POOR RIGHTEOUS TEACHERS - Holy intellect. PROFILE The vocal ability & lyrical content of New Jersians, WISE INTELLIGENT (Undoubtedly one of Hip Hops finest rappers), CULTURE FREEDOM & DJ FATHER SHAHEED outshines many current rap acts to date. An even bigger lift is given with dope production from Hip Hop wizard TONY D. All are members of the Five Percenters of the Nation of Islam & this is expressed in many of the cuts, such as "Speaking upon a blackman" & the controversial "So many teachers". A fine debut from the new leaders of knowledge. ☆☆☆☆

RATED X - ...& then came. TANDEM. They will be onto their 4th single soon (the ragga "Ruff stuff" was the 3rd), but in the meantime this Cali crew does not lie idle when on the experimenting side. CAP'N CRUNCH leads the rapping with COOL BREEZE offering a few vocals on several tracks. The swift cutting is by the dextrous TYRONE TINSLEY. The music runs the gamut of heavy breaks to interesting drum patterns, even the ballad is intelligent & interesting. On the whole it is a welcome relief from the perfect sounds of some major label acts. ☆☆☆ 1/2

RODNEY O & JOE COOLEY - 3 the hard way. ATLANTIC

Those West Coast lads with silly hairdos release their 2nd Lp with GENERAL JEFF as the unknown 3rd member. They still favour the 808 sound, although they do rely on a few well known riffs, like CHAKA KHAN's 'Ain't nobody' on 'Beat blaster'. A few dashes of P-FUNK, ZAPP & the BEACH BOYS are also apparent amongst the minimal keyboard sounds & ambient tinkles of this typically old Cali' style Lp. Beware, JOE can rip shit up with his hands. ☆☆☆

MC SHAN - Play it again Shan. COLD CHILLIN. Oh, talk about losing the plot, SHAN has gone & done it, this onetime hardcore MC has 1 rock/rap, 2 wack hip house (one sounding very much like INNER CITY) & 1 wanky luvvy duvvy R & B'ish cut on this Lp. Altogether there is only about 4 songs worthy of listening to. Wife TERRI joins in on "Got to be funky". Hopefully SHAN won't go and produce his 4th Lp. ☆☆☆1/4

SHINEHEAD - The real rock. ELEKTRA. The major star of raggamuffin hits his 3rd Lp with no blemishes. Best cuts include the CUT MASTER QUICK scratched "World of the video game" & the title cut. A few 'lovers rock' & few toasted cuts display the brilliant talents of this crossover star. STEELY & CLEEVEE are on rhythm section. ☆☆☆



SIDE F-X - This is a journey. NASTYMIX. The ugliest cover hides some funky tunes & a wack hip-house cut & an instrumental house cut. On the dope tip we have an abundance of breaks & plenty of cutting by KUT MIGHTY SWIFT. On the vocal tip we have RUNDU & ALMIGHTY ripping smooth rhymes on the majority of cuts except for the 4 short instrumentals. Some musical experimentation is the big plus. ☆☆☆



SMOOTH MC - Smooth & legit. CRUSH. This is a new subsidiary label from K-TEL that deals strictly in Rap & the first cab off the rank is this clean sounding female MC. ARABIAN PRINCE produced the 2 decent tracks, the rest sound as though they have been squeezed through the ATARI too often. ☆☆☆

SPECIAL ED - Legal. PRO-FILE. Once again HOWIE TEE produces the likeable lad with clever lyrics on his 2nd Lp. The track of most interest is "5 men on a mic" which has DJ AKSHUN, FORTY, LITTLE SHAWN & ED's brother DREW assaulting the mic. DREW also appears on the authentic sounds of the ragga "See it ya". Also includes a remix of "I'm the magnificent". Very short in length, 35 mins. ☆☆☆

TARRIE B - The power of a woman. MCA. This young white female (Italian extraction) of LA has caused a furore with her uncompromising attitude towards racists & sexists in her songs. She raps hardcore with confidence on an assortment of productions by BILAL BASHIR, QUINCY D III, GREG



KUEHN & suprisingly SCHOOLLY D. Guest appearances by EVERLAST & EAZY E give cred' to her bio. Also on board is her female DJ, TRICKY VICKI D. TARRIE produced/co-produced 6 of the songs. Her version of CAB CALLOWAY's 'Minnie the moocher' is definite listening. ☆☆☆

TONY D - Music makes you move. SURE SHOT. Producer extraordinaire of acts like P.R.T., ICE CREAM TEE, MINISTERS OF BLACK, TONY DEPULA, lays down an Lp that has only 2 tracks with vocals. YZ & TONY D on the FLAVOR UNIT diss "Get off the rhythm" & the TOO KOOL POSSE on the title cut. His ability to weave canvasses of funky samples & smooth scratching rivals that of his competitor, the 45 KING. A must for afficiandos of the real sound of modern day Hip Hop music. ☆☆☆☆

TOO BROWN - Taking no shorts. VIBE Something silly from Philly with rappers SPOONIE RAY, E-SAINT, G-FRESH, PRIME MINISTER DOPE & L 'THE SERIOUS ONE' delivering crazy stories in a typically teenage way. Pure un-commercial fun Hip Hop with some interesting production from DJ JAZZ & WON D. Heavy breakbeated drum machine beats & quick cutting surround the unique vocal deliveries of this ensemble cast. ☆☆☆ 1/3

2 DEEP - Honey that's show-biz. COLD CHILLIN. THOMAS 'ON TIME' & rapper JAE SUPREME self-produce this breakbeated excursion into lighthearted lyrics. Stupidly they include a ballad & a hopeless hip-house cut. The backwards beat of "Simply done" has guest vocals by S DOUBLE R, THE TORE DOWN POSSE & the NEGATIVELY GETTIN' ROWDY SECTION. Best cut, "Groovy thang". ☆☆☆



2 LIVE CREW - Banned in the USA. LUKE Cashing in on the commotion surrounding their lyrics & stageshows is this attempt at documenting the insidious censorship affair that occurred in Florida & other US counties. Snippets from shows like 'Donahue' are sampled for the in-betweens of songs & the BRUCE SPRINGSTEEN based cut. Apart from the lyrically crude Miami bass cuts is the 2 LIVE history jam "Man, not a myth" & the PROFESSOR GRIFF & DEBONAIRE guested "This is to Luke from the posse" plus the DJ cut "Mega mix IV". Who are the O.D.S.? ☆☆☆ 1/4

UBC - to all serious thinkers. EMI. They may look like college students on the cover, but don't worry they have thrown a cool assortment of songs onto wax. For some reason they like to diss the AUDIO 2. Breakbeat flavoured drum patterns roll the lyrics that were written during the 'sweltering hot summer of 87'. CAELOVE & DNASTY lead the way for MIKE AIR, THE BLITZ & something called THE ESKISPECTACULAR SHOW. Best cut is the changing breakbeats of "Take it to the top". ☆☆☆





YZ - Sons of the father. TUFF CITY. A favourite amongst fans of real hardcore dope rappers is this one time member of TOO DEF (I am who I am/I'm bad on ROCKIN HARD records, 87) & ex-partner of G-ROCK. YZ's vocal talent is brilliantly matched with the music of TONY D on this Two-Tone production (YZ is Anthony Hill). Drum machine enhanced breakbeats are woven with a smattering of original riffs in this superb effort. Not one wack track..☆☆☆ 1/2



X-CLAN - To the east blackwards. 4th & B'WAY. The 2nd release from the Blackwatch movement (UNIQUE & DASHAN were first) introduces us to the formidable talents of lead rapper BROTHER J, DJ SUGAR SHAFT, PARADISE & PROFESSOR X (son of black activist SONNY CARSON). Heavy on the Afrocentric tip with no references to any particular religion. Music runs from samples of ZAPP, P-FUNK to a bit of rock & back into a steady flow of 70's funk. The red, black & the green with a key, cissy. ☆☆☆

COMPILATIONS.

ONE VOICE - Pride. RUFFHOUSE A compilation Lp from Philadelphia that includes old tracks by SCHOOLLY D, 3 X DOPE, BLACKMALE & SPECIAL ED & new jams by the 45 KING, SIR MIX-A-LOT, TUFF CREW & Ruffhouse artists & ROBBIE B and DJ JAZZ & MAC MONEY. Producer JOE THE BUTCHER unleashes the instrumental news sampled "Decade" & the DJ JAZZY JEFF co-produced dodgily constructed "Soul talk" by ONE VOICE. ☆☆☆1/2

PETERS POSSE - Various. PETERS Not all tracks are rap oriented, a few are really suspect R & B tunes. Rap artists include QUEEN D, 2 REAL, G Q TAB, KENNY B DIVINE 7 the wackest female MC's SATIN. The tracks of any interest is the SCHOOLLY D produced "Give my regards to broadstreet" by NORTH-SIDE ALLIANCE & the ERIC GRIFFIN produced DIGITAL UNDERGROUND-ish "I know how to swing it" by MONEY D & WAYNE. Miami bass is not given justice with the wack cuts. ☆☆

WERE ALL IN THE SAME GANG - Various. WARNER BROTHERS. A concept Lp that fails to carry the supposed message except for the title ensemble song. Created by onetime gang member, MICHAEL CONCEPCION. Covers such relevant subjects as 'partying', 'dancing', & 'having fun'. Best of those is the LATIN KINGS "Tumba La Casa" & the JINX produced MC SUPERB & DJ PRESSURE's "Get up dance". Wise concious cut is MC SUPREME's "Black in America". Wack award to SUGAR, SPICE & EVERYTHING NICE & dope achievement to the reality cut from the SOUTH CENTRAL POSSE's "Livin' in South Central LA. ☆☆☆

THE RETURN OF SUPERFLY - Soundtrack. CAPITOL. The somewhat 3rd installment to the 'definitive' blaxploitation movie SUPERFLY. This soundtrack re-joins CURTIS MAYFIELD to a familiar theme. as in a new instrumental theme of the film & the 'Superfly 90' track with ICE T. MELLOW MAN ACE's "Funky in the joint" is the strongest cut. EAZY E also has a new 'heard it all before' tune with "Eazy Street" & the UZI BROS also pop in a newie. Includes tracks by C.P.O., KING TEE, TONE LOC & DEF JEF. ☆☆☆

THE VAPORS RATING GUIDE

- ***** A modern classic
- **** A definite must
- *** Worthwhile
- ** Don't worry about it
- * Absolute crap

Below are a list of albums that have been recently released by artists, which we didn't review, probably because *most* of them just plain ol' suck.

KID SENSATION - CAUSE & EFFECT
 - PRECIOUS - SILK X LEATHER
 - SMOOTH ICE - MC HUSTLE & COOL P - GUCCI CREW - T LA ROCK
 - K-CLOUD - MC SHY D - YOUNG & THE RESTLESS - DEF DAMES
 - DANNY D & GREGORY J - SLAM SYNDICATE - RED BANDIT - FATHER MC - HOMICIDE - DJ KOOL
 - VANILLA ICE - ISIS - NO FACE
 - MC TROUBLE - DOC BOX & B.FRESH - JUST-ICE - DEF DUO
 - JJ FAD - 2 BIGG MC - EU - MIAMI BOYS - DETROIT BOX -

& many others that we can't be bothered looking for in the shops.

Everything reviewed in this magazine is owned by THE VAPORS COLLECTIVE.



12" singles.

SID & B-TONN - **Deathwish I/Deathwish II.** **RAL/COLUMBIA.** A cool number with violin strings, a piano topped bassline, xylophone tinkles & groovy vocal washes of 'Oooohs' circulate under the relaxing vocals of rapper SID. The second version fails to cut the mustard with its stripped down harmonica loop & unadventurous drum pattern. Includes the dope version instrumental & acapella. From a forthcoming Rush Associated Label Lp. ☆☆☆☆



N.W.A. - **100 miles & runnin'.** **PRIORITY.** **5 trk EP** A predictable mash of anti-establishment lyrics with the dope beats from DR DRE. Same old stuff, with ole jerkface EAZY E leading the the profanity pack in trying to cram as many 'mother fuckers' in a sentence as the rest of them. "Sa prize" is 'Fuck the police' part 2 as is the nose on our face, the most pathetic cut is "Just don't bite it" which was to be called 'She swallowed it', yes it's a 'blow by blow' description on how females should perform fellatio.

"Real niggaz" is another notch on the ladder for the re-emergence of the co-magnon attitude. "Kamurshol" is exactly that, for their upcoming Lp. An instrumental copy would be dope, 'cause the music slams. ☆☆☆

DOUBLE XX POSSE - **Executive class/On a mission.** **MELO.** MC SUGAR RAY & STRANGER D come back under their crew name with 2 cuts that cause panic. "On a mission" contains bell slams & a full cleanly cluttered breakbeat loop with

swingin high pitch noises. The stronger name dropping cut "Executive class" shuffles

with smokin horn riffs & a strong groovy bassline. An essential purpose for lovers of the ultimate Hip Hop sound. ☆☆☆☆

PHASE N' RHYTHM - **Hook-n-sling/Swollen pockets.** **TOMMY BOY.** 'Hook-n-sling' has a DE LA rhyme style & quick cutting over a re-construction of the Gamble & Huff written 70's funky number 'Get me back on time'. "Swollen pockets" samples the horns from SAM & DAVE's 'Hold on' with nonsensical lyrics. ☆☆☆



MANY FAZES - **I'm hip/Gangsta lean.** **BIG BEAT/POLYDOR (Aust).** New York house label release their best rap cut to date & it smokes. "I'm hip" is an essential purchase with its 9:02 'Boomin' beats for the freaks' mix that just demands your attention with its 4 min non-vocal intro & high powered bass booms. The flip-side tumbles with a cruisabout rap. ☆☆☆☆

POWERULE - **Brick in the wall/Let the years roll.** **REVENGE.** Their 2nd single samples, yes, PINK FLOYD over a rock styled beat. PRINCE POWERULE, E. VILL & DJ AX get busier on the flip with its use of VAUGHN MASON & other old school samples. ☆☆☆

CHEBA - **The piper.** **COLUMBIA.** A Hip Hop version of the 'Pied Piper of Hamelin' with real flute solos from DON MARKESE & percussion from ANDY KRAVITZ. Help from JOE 'the Butcher' & CHUCK NICE with CHEBA offering SHOCK G influenced vocals. Street mix is the thumper with its infectious rolling beat & bell tower chimes. Silly ballad "Just because" also incl. ☆☆☆☆

VOCALIST BROTHER O7 - **It's my world.** **DEF BOY.** A stunning debut from a very powerfull rapper with clever lyrics. The music is extremely dope with the 'Radio mix' having the strong horn sounds, heavy bassline & slight piano licks. Slow & groovy. ☆☆☆☆

E.Z.B. & DJ LOS - **Power of the bass.** **WORLD ONE.** Not as good as their 1st 12", but DETROIT, MICHIGAN should be proud of this hometown act. CHUCK D's 'bass' is cut over whistles & a 'go eezzee' chant. The bonus cut "Maximum overdrive" has a funky drummer' beat & fat keyboard stabs. ☆☆☆3/4

QUEEN MOTHER RAGE - **Slipping into darkness.** **CARDIAC.** Produced by X-CLAN with the same style of lyrics ie: black awareness, delivered in very confident style by a serious female. A speedy 'it gets blacker' scratch intro's a very, very relaxed & delightfully slow break with that same atmospheric riff as used in ICE CREAM T's 'Keep hushing' last year. ☆☆☆☆☆



AMERICA'S MOST WANTED - **Armed & dangerous/Can you step to this.**

TRIAD. Oaktown is portrayed as no-go territory by these



young-uns who are armed to the teeth on the cover & in the lyrical content. Live drum from ONE TAKE JAKE & cutting by DJ MONEY compliment the rapping from CHUCKSTA & MACK MIKE, but their are more involved in this posse. Thank God they reveal a party mode on the ZAPP based "Can you step to this" or what could've we thought. ☆☆☆1/2

ROCK MASTER SCOTT & THE DYNAMIC 3 - Physical/Kick ass. DANYA. How long has it been since we've heard these guys? 6 years. Back with a mix by HOWIE TEE & 808 beats & credible cutting from an old school bunch. Nothing groundbreaking but interesting to hear after all these years. Still of the boast & brag variety. ☆☆☆

RHYTHM RADICALS - Brother to brother/ We're on a mission. LUKE. Heavy duty un-Miami sounds from the land of the 808. Aggressive slammin beat, similiar to an English Hip Hop style on "Brother to brother", is surrounded by taut cutting & well placed samples, with a vocal style & lyrical content close to that of X-CLAN. Flipwise we have a crazed loudly shouted MLK sampled pro-black cut with the same bass riff as used in STEZO's 'Freak the funk'. ☆☆☆



MAJESTIC PRODUCTIONS - Frontline/ Cold sweat. DNA. This latest release is produced by HANK LOVE & ALEMO & contains 8 'super hype' mixes. HALF PINT raps over a BUSY B/JAZZY JAY sounding beat with snatches of 'funky drummer' on the 'majestic' version. JAMES BROWN is again hijacked on the unadventurous formulaic "Cold sweat". ☆☆☆3/4



3RD BASS - Product of the environment/3 strikes 5000. DEF JAM. One of the best cuts from their stunning Lp gets totally remixed by MARLEY MARL on the 'project mix'. Original version incl. EDDIE CANTOR intro's the new baseball titled cut, complete with an original break & smackadocious cutting from the real RICHIE RICH. RR also goes solo on the bonus beatz. ☆☆☆☆

NIKKI D - Lettin' off steam/Up the ante for the panties. DEF JAM. Def Jam's 1st female rapper receives production from SAM SEVER & a guest appearance from FLAVOR FLAV. A slight rocky sound with familiar scratching & an average vocal attack. B side offers SMOOTH ICE's production with a 'funky drummer' & bass scratch snaps. Gold on her fingers, ears, teeth & nose. Hmmm!! ☆☆☆

BLACK & GOLD - Some like it hot. ATLANTIC. Has nothing to do with MISS MONROE, but it does have a smoking break which is unleashed at an urelenting pace with a chorus scratch of TONE LOC & a 'yeah, ye, yeah' vocal sample while the voracious rappers brag soundly. ☆☆☆ 1/2

ROBBIE B & DJ JAZZ - Funk it up. RUFFHOUSE. Their 3rd 12" intros the forthcoming album in hyper Philadelphian style with JOE 'the BUTCHER' producing. ROBBIE B sounds like a stronger version of the FRESH PRINCE while DJ JAZZ competes equally with JAZZY JEFF on the turntables. The ANDY KRAVITZ club mix contains a KRAFTWERK bassline under a scratched in 'all I wanna do is dance with you' vocal snap. ☆☆☆☆

E & J - Lyrically insane/Easy listening. PROFILE. A RODNEY DANGERFIELDish sample provides the chorus of the hype horn & scream blasted "Lyrically insane". The duo rap over a nice array of musical samples. Music from ANITA BAKER & the BROTHERS JOHNSON is sampled on the slow jam "Easy listening" complete with vocals from SABRINA McNAIR. ☆☆☆☆

M.C. WAC - Murder one. K.C.S. More militant than P.E. or NWA & more direct in his lyrical content with vocal attacks on, crackers (white people), PRESIDENT BUSH, your mother, bitches, black leaders, uncle Toms, etc... Extreme is the only word to describe this guy, he doesn't give a hoot who he offends over the noisy stomp & grind beat. Problem is, it sounds damn good. ☆☆☆1/2

GRANDMASTER CAZ - You need stiches/Creston Ave. TUFF CITY. ULTRA-MAGNETIC member CED GEE produces the leader of THE COLD CRUSH BROTHERS '1st new recording in 2 years'. A superior rapper gets homely on the 'Give the drummer' sounding "Creston ave". CAZ almost talks on the minimal 'orator, rap dictator' tale of his rise in the rap community on the other cut. ☆☆☆

BLVD MOSSE - U can't escape the hypeness/Check out the footwork. SCORPIO. TONY D produces yet another stunning 12" from this slammin' crew. Ragga vocalist RAHZII HI-POWER guests on the shuffling flow jam "U can't escape...". They get Housey on the B-side with a quality jam that contains party lyrics & cutting from the 7 per centers OUTSTANDING, PLEXX & D.J.L. ☆☆☆☆



HARD AS



YOUNG BLACK TEENAGERS

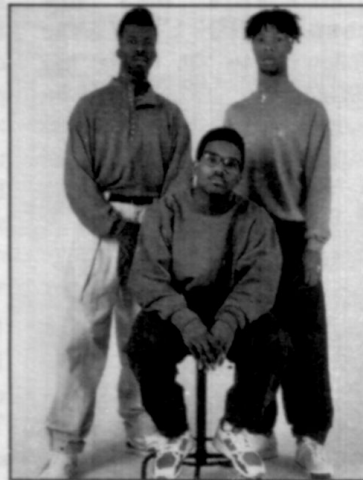
- Nobody knows Kelli/Proud to be black. SOUL. One of the best emerging crews get that unbeatable production from members of the BOMB SQUAD (P.E. ICE CUBE). These white guys incorporate harmonies like the old school rappers CRASH CREW & the FEARLESS FOUR & they also offer a damn good 'true to the source' quality style of rapping over the funkier music you'll ever hear. The lead cut is about 'Mack daddy' Bart (of the Simpsons) scheming after Kelli Bundy (from the TV show 'Married with children') with all sorts of craziness occurring. The YBT's get personal on "Proud to be black" with their devotion towards the Hip Hop scene with lyrics like 'because of my colour, they try to judge me as another...the minute you hear rap, you think black' but they have shown, as have 3RD BASS that colour has fuck all to do with anything. 'It ain't where your from, it's where your at!' ☆☆☆☆

YO-YO - Stompin' in the 90's/Dope femininity. ATLANTIC. ICE CUBE introduced her minimally to the G.P. on his Lp, now she receives full attention with this LENCH MOB production. She is undoubtedly the best female vocalist from the West Coast so far. "Stompin'..." is a hyper paced jam packed tune with plenty of cuts by CHILLY CHILL that swamp the beat & riffs. The other track is a slower groove that reeks of the New York flavour, unavailable on the Lp. ☆☆☆☆

N.S.P. the GROUP - What you heard/Black platoon. N.S. Records. The 1st release from this Philly label NORTH SIDE PRODUCTIONS towers above many releases, tight production, positive lyrics & catchy riffs over hardcore breakbeats make this a label to watch. "What you heard" condemns crack & its users while D.K.C. cuts up a storm with KRS ONE's vocal of 'You must learn'. A heavier beat underlies the

black education lyrics of the B-side. Would you believe that I saw DONNY from NEW KIDS ON THE BLOCK wearing a cap with their logo on it on the cover of some teen mag? ☆☆☆☆

MAIN SOURCE - Looking at the front door/Watch Roger do his thing. WILD PITCH. The label with the evergrowing dope stable re-release a tune that was originally on Actual records. The new cut "Looking at..." washes by with a 60's type soul vocal harmony over a relaxed break. The LARGE PROFESSOR raps about leaving his girlfriend because she has drifted away from intimacy. "Watch Roger..." has SIR SCRATCH & K. CUT on the turntables with plenty of drop in drum rolls & JD DRUMSTICKS on keyboard. ☆☆☆☆



THE NEXT SCHOOL - Profits of unity/Versatylin' stylin. CHRY-SALIS. One is black, the other is white & their plea to others is to unite, no matter what religion, creed or colour. Big beats, slithery sharp cutting & rhyme swapping are ALI T & TDK's style. A QUEEN type 'We will rock you' intro beat & a scratches of AFRIKA BAMBAATAA's 'Unity' pump their mix while DADDY O's mix is stripped down relaxed version. "Versatylin'..." surrounds itself with a unique guitar riff that sounds very middle American indie folk rockish almost cajun. ☆☆☆



TERMINATOR X & THE VALLEY THE JEEP BEATS - Buck whylin'/Wanna be dancin. PRO.DIVISION/CBS. P.E.'s DJ sort of goes solo with CHUCK D & SISTER SOULJAH (remember her, she's in the video of 'Brothers gonna work it out') over a clunky drum beat on "Buck whylin'". X isn't exactly a trick DJ so there's no dynamic deejaying on either track, but there's lotsa transforming. Rapper CELO from the CASINO BROTHERS joins the terminating NORMAN ROGERS on the MICHAEL JACKSON sampled "Wanna be dancin'". ☆☆☆1/3

HAKEEM X - Hip Hop reborn. FREE-TOWN. Why does HAKEEM (Jermaine Benton is now a muslim hence the Islamic name for 'Wise-man') think that rap is dying? It seems to be doing quite well without him. ERIC SADLER adds additional production to the bass booming dance mix, while the TRACKMASTERZ offer an Lp mix with dodgy scratching & a less strenuous 'London rub' mix that ambles along funky drummerly. ☆☆☆

HELL

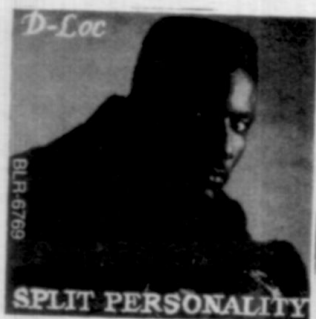


THE AFRO'S - Kickin' afrolistics/Feel it. **JMJ/COLUMBIA.** Both cuts are remixed with plenty of scratching & added samples. Famed New York DJ, **CLARK KENT** goes wild with a 'superlistic mix' of the title cut off their album, while **DAVY D & JAM MASTER JAY** have a scratchrama on the 'Mackaframalama mix' of the previously released "Feel it". ☆☆☆



SON OF BAZERK featuring **NO SELF CONTROL & THE BAND** - Change the style/J.Dubs theme. **SOUL.** A crazed lyricist runs rampant over a pastiche of musical styles provided by the **BOMB SQUAD** team & **GARY G-WIZ.** The title track deviates into reggae, R & B, harmonic soul & thrash while still maintaining a strong Hip Hop feel with cutting by **THE EPITOME OF SCRATCH.** The other cut however is a strictly ragga soaked dope jam with dub singing, chatting & rapping over a conventional breakbeat based track. ☆☆☆

N-TYCE - Black to the point/Chinese eyes. **WILD PITCH** This labels 1st female rapper



delivers one smokin' tune & one mediocre tune. The boy chasing lyrics on "Chinese eyes" are coupled with a fairly funky groove, but its the Afrocentric cut that fails to deliver with its outdated sampling style. Shame that the **DICE SOUND** couldn't quite kick it. ☆☆☆

SCHOOLLY D - King of New York. **CAPITOL** Not as impressive as previous releases, but nonetheless it does throw punches with its fat bass-line & heavy updated old schoolly D beats. **CODE MONEY** cuts swiftly with several familiar vocal phrases, while **JESSE WEAVER** runs off a few gangster dominated lyrics. From the forthcoming film, we think. ☆☆☆1/2

ANTTEX & THE CLIK - Back to the limit/Santa he's my man. **TUFF CITY.** The follow-up to 'Oh Olivia' has an industrial like quality in the music, which captivates our attention because of its unique slow groove. Vocally he sounds similar to **LL COOL J,** but musically he is an individual with these self produced tunes, with help from **OMEGA SUPREME.** ☆☆☆

ROMEO BLACK - Same old same old/Chemical warfare. **SELECT.** The rapper that released 'Go insane' on Hot records in Miami a few years back returns via N.Y. with a very contemporary sound. **HOLLYWOOD IMPACT** produces the YZ style rapped, cliched breakbeat dissing, "Same old, same old" with live sax from **DIK BEN. KING**



SHAMEEK produces the drug taled flip that samples from **ISAAC HAYES & SOUL II SOUL.** ☆☆☆

P.I.D. - Racism. ARTFUL BALANCE.

From the West Coast comes this hardcore act that drops science about the experience of racism over heavy duty beats. The very unhousey House cut is instrumental with scratching from **K-MAC THE KNIFE.** Lp soon. ☆☆☆

MC SWAY & DJ KING TECH - Follow 4 now/Time for peace. **ALL CITY.** The Miami duo's 2nd 12" updates the early sound of **Tommy Boy** records on the **PRESSURE DROP & PE** sampled "Follow for now". This is not Miami Bass music. The pleading lyrics of **MC SWAY** on "Time for peace" is encircled by a mel-low keyboard riffed groove that delivers listening pleasure. Bonus cut is the ferocious & self explanatory "Baddest mutha on 2 turntables". Good value. ☆☆☆ 3/4

ROBERT S & THE PRESS - Hip Hop hall of fame. **NEXT PLATEAU.** This is not really a song, instead it is more like a list of famous & not so famous Hip Hop artists rapped in rhyming couplets by **ROBERT S** (aka **HELLRAZOR**) over an unadventurous drum machine beat. The clued-in **RED ALERT** offers his services as well. ☆☆



ICE CUBE - Kill at will. 7 track EP. **PRIORITY.** Somehow I prefer this more than the LP. It includes a smokin **SIR JINX** remix of the **CHUCK D** guested "Endangered species" & an even better version of "Get off my dick & tell yo bitch to come here". The new cuts smoke, especially the ever changing breakbeating affair of the **NWA** dissing "Jackin for beats" & the hyper beats & swirls of the street reality cut "The product". We are shown an unfamiliar, yet caring side of **O'Shea Jackson** on the untypically slow groove of the respectful R.I.P. cut "Dead Homiez". "I gotta say what up" is the lead out track that is basically comprised of shout-outs over an **ISAAC HAYES** break. ☆☆☆1/2

BOOGIE DOWN PRODUCTIONS - Ya know the rules. **JIVE.** A new remix plus a live version of "Ya know the rules" intro's us to another live jam. This one is a "Live medley" of three old classics, 'Criminal minded', 'Jimmy' & 'The bridge is over'. From the longform video 'B.D.P. Live'. Classic Hip Hop that still kicks to this day. ☆☆☆☆

Reviewed & owned by **THE VAPORS**



ENGLAND

OVERLORD X - X versus the world. MANGO.

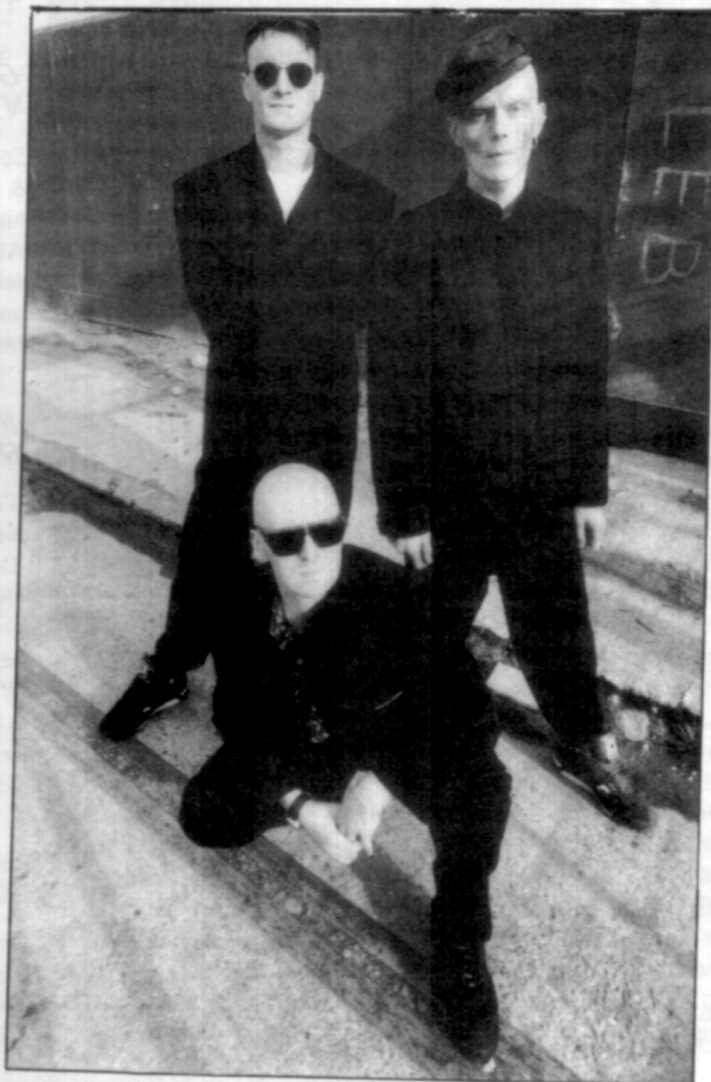
X is the 1st English rap act to record a 2nd Lp & this time he ventures further into the outer reaches of cosmic rap than on previous attempts. He has left the musical aggression of tracks like 'Radical kickbag' in the past & has now conjured up a new sound that befits the image of a galaxy travellin' bounty hunter that would slip quite easily into the STAR WARS saga. His love of film soundtracks is apparent in many cuts like on "Suppression" & "The untouchable" with its vocal snatches from the gangster film. Planet rock is re-inhabited on "Planet hackney", a horrible pee wee sounding character called SIDEKICK is introduced on "Powerhouse", N.W.A. is appropriately dissed in "You can't do this in London" referring to their primeval antics that they take with them, a slight dub style is evident on the pro-black "Suppression" & X takes an anti-drug stance on "You oughta get rushed". A PE sample is well placed & logically used on "Prologue 1990" with smart cutting while experimentation is noticeable on the short "Prelude" in which the titles of all his previous songs are cut & reverberated once each over ENNIO MORRICONE type music. Rapper MIDRANGE appears on "Lyrical turmoil" & on the brilliant title cut with female MC KANDY. Something different on each cut with plenty of action is the mainstay of this worthy sequel. ☆☆☆

THE OUTLAW POSSE - My afro's on fire. GEE ST.

The title refers to their collection of funk records from the 70's & the one thing that all the covers had in common, da afro. Having obviously plundered these records to a high degree, they end up with a rather impressive album that dwells heavily on those funky groups from the 70's like BARKAYS, NEW JERSEY KINGS, WILD MAGNOLIAS, DONALD BYRD, FRED WESTLEY, MACEO, ROY AYERS, CURTIS MAYFIELD, BILLY COBHAM... & the list goes on. Their previous singles "Stop the negativity" & "Original dope" are included. Most tracks aren't as livid as most UK Hip Hop records, instead this collection rolls along at a relaxfull pace like on the pleasant free & loose "Let yourself go" & the organ riffed "Cashin' large cheques". "Session in poetry" cuts up CHILL ROB-G's 'let the words flow', "Make da moov" shows off 'Fro' MASTER DEE JAY K.GEE's tablework talents. Worst track is "Doin' our thang". Best track is the very short "I teach the power". MC BELLO B & K.GEE have delivered a capable collection of funky tunes that make for enjoyable listening. ☆☆☆

STEREO MC'S - Supernatural. 4th & B'WAY.

To all those fuckers that diss these guys, go 'jump'. I'm not going to be nasty. I'm not crazy about their guise as the remixing team ULTIMATUM, but as their last album was a delight to listen to, so is this new trans-Atlantic venture. Even with DJ CESARE's departure we are left with an uncompromising attack on music, in the form of pure unadulterated Hip Hop. BABY AFRIKA BAMBAATAA helps on production wiyh 2 cuts, the AFRIKA co-rapped "Watcha gonna do?" & the bird called junglistic nature loving "Goin' back to the wild". "I'm a believer" has a commercial sound with its simplistic SOUL II SOUL type chorus but it's the live sax that gives it a lift. 2 instrumentals are included, the dub sounds on the WAR sampled "Declaration" & the fantastic African influenced "Early one morning". ROB B delivers lyrics in a carefree pleasant understated English (he's from Nottin' Ham) way that makes one feel at ease while the grooves storm below, this is most evident on the lonesome organ riffed "Ain't got nobody" & the horn grafted dance tune "Set me loose". THE HEAD & OWEN IF are the other 2/3rds that create the extremely funky & soulfull (you are wrong SONIA) breakbeat built on music. How can anyone pass by the emotive wind blown spaghetti western "2 horse town" with its majestic Spanish trumpet, the shuffling guitar picking "The other side" & "Lost in music" with its well disguised boney bassline. Who gives a 'flying whoopsie doosie fuck' what colour they are, that shit stops 'now' you ignorant cattle prodded pillocks, the music has no face, it has a soul that remains colourless. ☆☆☆ 1/2



RUTHLESS RAP ASSASSINS - Killer album.
EMI/SYNCOPATE.

A very, very, very English sounding Lp from North Hulme, Manchester (these guys have nothing in common with those wanky Mancunian indie rock turn dance prats). I couldn't imagine this working in the US in a zillion years, it would be totally alien to them. DJ DANGEROUS C, DANGEROUS HINDS (brothers Carson & Anderson) & KERMIT Le FREAK hide nothing, not their blackness, not their accents & definitely not their thoughts. They delve into many intelligent subjects eg: the trouble immigrants had in the 50's on the CYMANDE based "And it wasn't a dream", the treatment of black people in the ICE T scratched "That's my nigga", poverty & police harassment, etc...on "Justice" & "Law of the jungle" offers a positive stance towards life. The rest of the cuts like the almost ragga "To the other MCs", the cut & scratched "B-Line" & "Three the hard way" are straight up boast raps. ROYAL RON & PIMP PRETTY's 'Rock the B-Boy stance' is cut up on the diss "Jealous MC", "Just mellow" samples KARYN WHITE's 'Slow down', the hideous PATRICK HERNANDEZ's 'Born to be wild' is used on "Go wild" & the CHARLES WRIGHT 'Express yourself' break pops up on "Crew from the north". Nearly all tracks are blatantly drum machine based & therefore suffer from lack of funkability, therefore not an album for dancing, but then does that really matter, well of course not because it's food for the mind not the feet. ☆☆☆

SHUT UP & DANCE - Dance before the police come.
SUAD.

The title just oozes intelligence. These guys take over from TOP BILLIN as being the latest wankers to say they're going to change the face of Hip Hop & then miserably fail. They would be more at home at some dodgy rave than at a Hip Hop jam. They are from the 'lets speed up a breakbeat & then clumsily rap over it' school of music. There are 4 instrumental House cuts that are probably good for what they are, but hey saying that rap artists are still using 'Funky drummer' when every other Manchester & English soul group has it in their songs is a bit of an idiotic statement. To retain some cred they have included the meaningful "A change soon come" & the colour persecuted "White white world". They have yet to live up to their promise of creating an inventive, original & forwarding style of Hip Hop, instead they have created a set that will easily date in a years ti me. Thank God they didn't include their previous 12"s.☆☆



M.C. MELL'O
- Thoughts
released.
REPUBLIC

After 2 well received 12" releases, this fine rapper has created a much heralded response to a glut of American product. MELL'O is an intelligent MC that believes in the expression of thought & with this Lp he has made a 'Side for the physically stable' & 'Side for the mentally stable'. The 'physical' side includes tracks that make you appreciate the talents of DJ POGO on the DETT INC track "Our time" & the swift kick cutting on "Voodokan" while DETT member SPARKI runs rhymes with MELL'O on the jazzy cut "All terrain MC's". The 'mental' side offers more thought provoking lyrics, like on the BLACKSMITH chorus sung cut "Open up your mind" (the 12" version includes a much harder version with no singing). "Subtraction" includes that riff from INDEEP (as used by ICE T & P.R.T) while "Acknowledge yourself" relies on a slight whispery female chorus. The music on all tracks are extremely funky & mostly slow with a heavy influence of jazz, although "From the heart" limps in a very Yankee R & B strut that can't compete with the other cuts from this strong collection of original sounds & lyrics. ☆☆☆ 1/3

12" Singles

GUNSHOT - Battlecreek brawl.
VINYL SOLUTION.

So fucking hardcore & aggressive that HIJACK, OVERLORD X & SILVER BULLET should run for cover. A great debut from high speed rappers, MERCURY & Q-ROC & the ragga napped ALKALINE. DJ WHITE-CHILD RIX provides the terrorising scratching & drum beats. The '4 minute warning' mix is an unleasment of demonic sounds that sound as though they come from the bowls of the earth. ☆☆☆

BLADE - Mind of an ordinary citizen/Forward.
691 INFLUENTIAL.

It's been more than a year since his last track 'Lyrical maniac/The comin is near' & he has not lost any of his power. This is the real deal that is English Hardcore, (like GUNSHOT, etc...)."Mind of an..." samples 'Heaven & Hell' over a pump & grind break, but it's the flip that delivers damage. "Forward" begins with a radio tuner twiddling insert that falls on a TIM WESTWOOD 'world premiere' intro. RENEGADE rips shit up while BLADE busts strong vocals over a grab bag of inserts that ends with the scene from SPIKE LEE's 'Do the right thing' where SAL smashes the radio. ☆☆☆

HARDNOISE - Untitled.
MUSIC OF LIFE

The HIJACK sound returns on this noisy track that is built upon the strength of 2 doubled up breaks with siren noises & hectic scratching. Whoah! The raw hardcore style in effect. Rappers TLP 1 & GEMINI are backed up by, check this out, 4 DJs, SON, MADA, A.JAY & NYCE 'D'. ☆☆☆1/2

QRZ? - Fast fish & Loose fish / Larrys groove.
TEN

A very substantial track comprised of live trombone in a ska mode over a pumping piano inflicted groove. More of a modern jazz number with a featured rap by the comfortable vocals of rapper STEPZ. "Larry's groove" is a more mellow instrumental with longevity. Not a typical Hip Hop cut but worthy of a listen. ☆☆☆ 3/4

BLAPPS POSSE - Don't hold back / Bus' it.
BLAPPS

3 remixes of a previously released track with a new BIG DADDY KANE 'just can't hold back' sample providing the chorus with DAZZLE D's lyrics remaining unchanged. Also remixed is the instrumental scratch & sample bass booming disorienting dance cut "Bus' it". ☆☆☆

MIGHTY ETHNICZ - Harmony hall/Murder/
From da mind. LAYLOW

One of the grooviest songs of the year from SIR DREW & MC FLEX (remember the Known 2 be Down Lp). "Harmony hall" has a CURTIS MAYFIELD sound & silky singing vocals from MIKE BROOKS. Their accents are a bit of a worry especially when they step into the gangstar analogy on "Murder". The music is extremely well put together & oozes funk with its 'wah wah' licks & riffs. ☆☆☆1/2

HIJACK - Style warriors revenge.
MUSIC of LIFE

What is happening with this crew? Where is their album 'The horns of Jericho'. So far we've only had one release from their US deal on Rhyme Syndicate records, 'The badman is robbin'. This track is a totally reworked version of 'Style wars' & a damn good one at that. ☆☆☆☆

CASH CREW - Green grass/Ghetto circum-
stances. SCREAM.

An environmentally sound 3rd 12" release from these Ladbrooke Groveans is rich in styles. "Green grass" is their input towards the fight against toxic waste, with back-up vocals by AMARE & little wobble sounds that permeates the slow groove. The life a blackman in the poor parts of London is investigated in "Ghetto circumstances". Bonus cut is an averagely instrumental House cut "Bump", if you could call it a bonus. ☆☆☆☆

KRISPY 3 - Coming through clear/Natch it up.
K3.

The ugliest cover hides 2 fairly groovy tracks that roll at a generous pace with no aim at the commercial side of town. A fairly raw sound that maintains itself with a hospitable selection of riffs & loops, but it's the 'One nation under a groove' introed "Coming through clear" that will please most peoples ears. ☆☆☆3/4

SUBSONIC 2 - Brass construction/We go sub-
sonic. CBS/UNITY.

A fairly accessible 12" that delivers to both crowds, especially in these remixed versions. The BOILERHOUSE BOYS remix this 'salt & pepper' duo (MC STEELE & DOCTA D respectively) on the M G BAD produced DONALD BYRD based "We go subsonic" horn blasts, transforming & breakbeat drops are abound. As the title suggests "Brass construction" is a relaxed jazzy excursion that receives a remix by SCRUFF & NICK. ☆☆☆☆

KING BEE - Back by dope demand/Feel the
flow. BIG ONE.

A total & utter TUFF CREW rip-off from onetime Holland DMC entrant Guan Elmzoom aka ALL STAR FRESH. The rapping is done by the ICE DOG copying PHRYME. TUFF CREW should sue these fuckers. The flip is a more original unoriginal Hip House tune. ☆☆

POWERCUT CREW - Powercut II/God made
me funky. VINYL LAB.

Always dope product from this label, this a follow up to their previous 'Powercuts'. Everything is contained in this instrumental breakbeat riff soaked jam. The flip has newcomer yankee sounding female rapper MISTRI-D on the vocal tip over a moderately paced break that pulls the horn riffs with ease. ☆☆☆☆

S.W.S. - Overture/Empirical expansions/Info-
nation/Leaf in the wind. CUE.

A typically English sounding 12" with cool cockney accents over a good choice of interesting breaks & drum beats. Original sounding cuts strictly for the underground with COOL C & B.B.S. helping on 2 tracks each with S.W.S. ☆☆☆3/4



CAVEMAN - Fry you like fish/Introduction to a
caveman. PROFILE

The clear dope vocals of MCM break loose over the jazz busting seafood sizzling remix, which uses a break from LYN COLLINS 'Think' as one of many beats, with horn sounds twisting around DIAMOND J's wicked & wild scratching. The original version relies heavily on a massive horn riff & more cutting. THE PRINCIPLE's production of familiar riffs & breaks ie: KOOL & the GANG's 'N.T.' on "Intro..." combined with original sounds, lifts the B-side to challenge the A-side at equal status. A crew worth watching that can kick the UK Hip Hop butt. ☆☆☆☆

2 THE TOP - Score to settle/The matter of
hand. PRESIDENT

Their 2nd 12" is quite clever with its interview style & MILES DAVIS type jazz horns over a slow rhythm. MALU HALASA throws a few questions at white rapper MC D-KOY about racial themes, he answers in lyrical form intelligently while TDK scratches in his thoughts to emphasise the points made by this multi racial crew. The B-side ridicules weak Hip Hop acts in observing the plastics of the current scene, all the way we have TDK whipping up a storm with his frenetic cutting. ☆☆☆1/2

The price of English imports has dramatically risen from \$14.00 to \$17.00 for a 12" & \$22.00 to \$27.00 for Lps, due to the fall of the Australian dollar.

SOUND UNLIMITED

