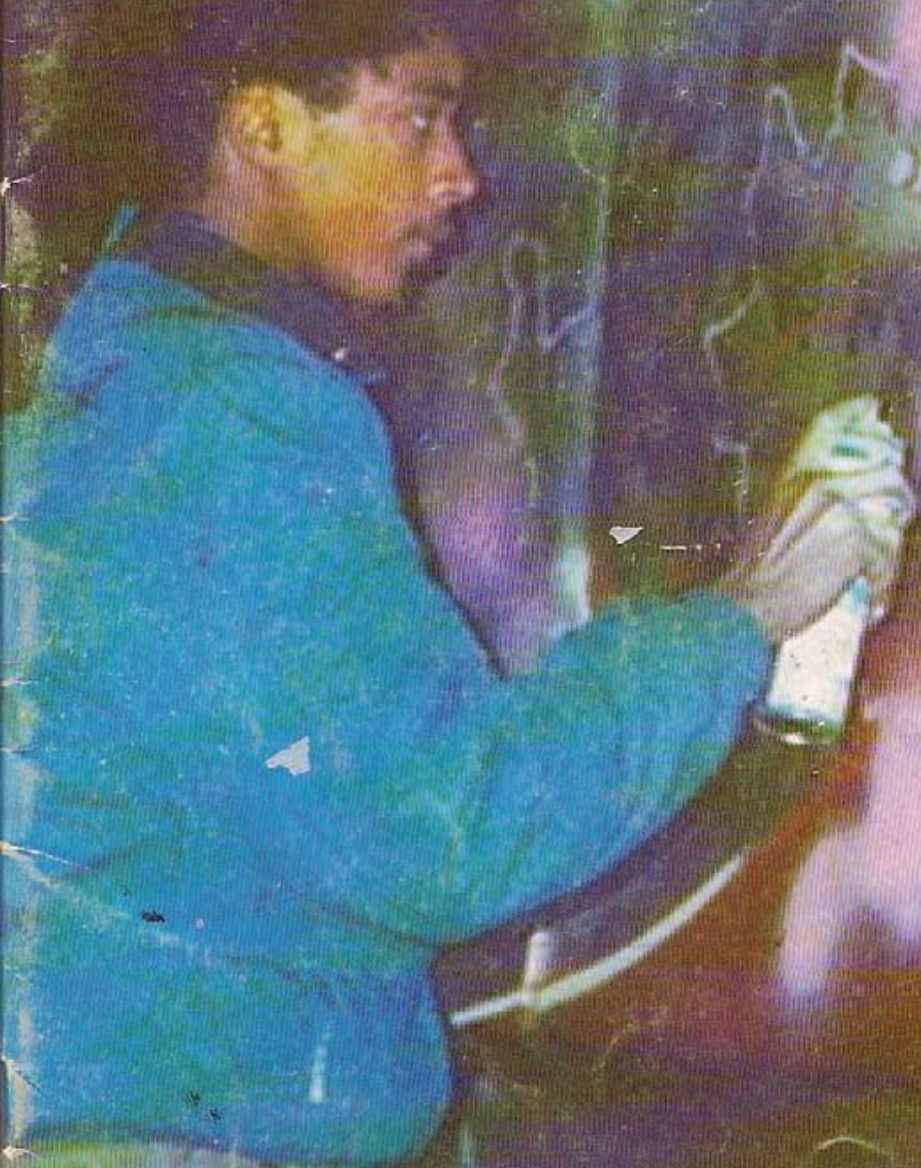
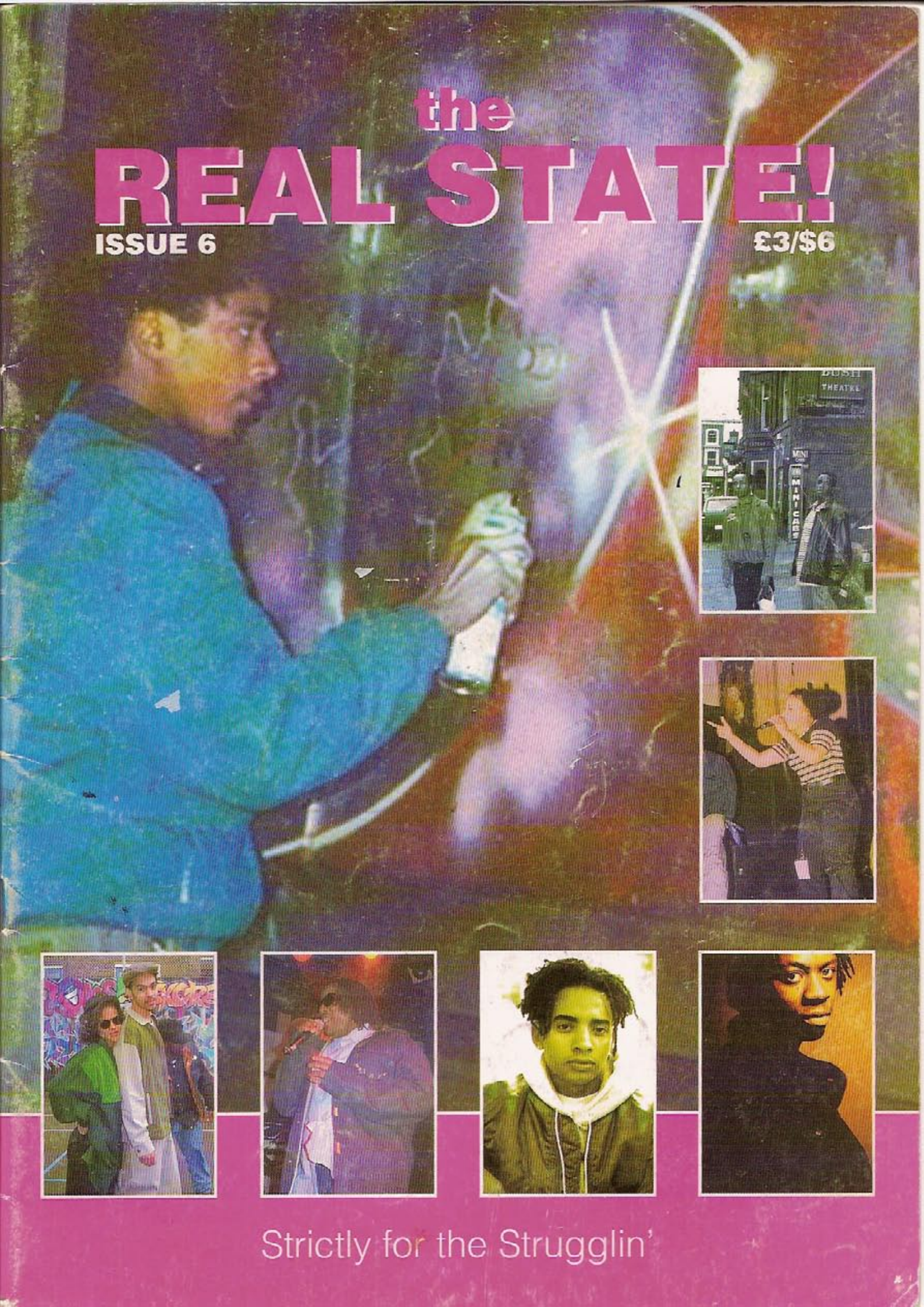


the **REAL STATE!**

ISSUE 6

£3/\$6



Strictly for the Strugglin'

Like its society's values, the "progressive" infrastructure lies in rubble heaps thirty years later while ancient eastern buildings still stand strong. We've "achieved" an eroded ozone layer and demolished more resources in the past 500 years than at any time in the history of the world. Our poor planet can't take the strain of reality, human nature, a society built on profit and self-gratification.

We live in decaying inner city eggboxes, in a world dictated by a minority for the needs of a minority. A throwaway society containing throwaway lives. A society so fragmented, divided, confused and chaotic which deceives itself it is "civilised" and "controlled"...yes, controlled by drugs, media, fear, ignorance and police. A system of minority-elected, unjust laws, creeds of hatred, greed and separation, far removed from the code of God and the law of life.

This blitzed-out mess is "civilisation", or call it "progress". "Integration", a post-modernist deconstructed nation. Or funky-up mash-up.

Divide and rule. The white man took land, forced labour. No longer able to live off the land, we moved to the cities, to the ghettos and "paid" work. And PLEASE don't feed me the argument that I should go back to Africa when it was you who took Africa from me.

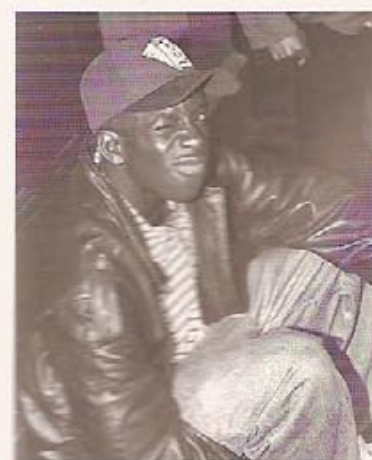
Then there was no land but lots of work. Now there is technology, no land and no work. A labourless labourforce. What to do with the surplus? Inject a bit of drugs, confusion and let self-destruction run its own course. Solve the problem of declining resources by killing off the unwanted, unnecessary population.



Get this, PLEASE. I don't want your funky-up phoney office job, to be on TV, not your definition of "racial harmony" if that means bowing to your autonomy. I want the right to choose, the right to live - my way, not yours. You give us this nightmare, but we'll take our own future. I don't want "anti-racist" training, a community centre, to follow your pre-planned agenda. God gave me this face and in this world a place. Why do I have to justify my existence each day? The time is coming when the yoke of oppression shall be shattered, justice shall rule, children shall laugh and peace will reign. Time is speaking. There is only one kingdom that endures. Past civilisations rose, ruled and fell. Yours was short and not that sweet. Your exit's soon. Make your last speech.

DECEIVED

This truth I called pain
Cos I didn't want to face it
This reality they call criminal
Cos they want to erase it
You say "Society lies"
But you lie to yourself
About your real needs
And unspoken depths
I'm beyond political
So don't try to lay it
I might just get critical
And make you pay for it
Remove the plank from your eye
Before you get conscious & radical
Politics is for hypocrites
Justice is for real
Serve me another plate of bulls***
And I'll serve you a steel meal
How you live
Tells more than your philosophy
In dichotomy
Give me a krazeed soul faithful
struggler
Not a half-hearted, fairweather
juggler.
A risk-taker not a funk-taker.
Knowledge is a weapon
But love's the force
Breaking down doors
End of lesson.



THE REAL SCORE

It is an indictment of our guilt-ridden society that graffiti artists, the expressors of rage and violent reality, are labelled with being the characters themselves. In a world where the respectable president can order the genocide of a nation and continents are starved or blown apart, the voice of wisdom is the one blamed, the one criminalised. True graffiti art needs no explanation. It is alive and kicking, and long may that continue to be, inspiring and struggling, pushing back the limits of language codes, mental prisons, denial and oppression. Coming from the very base line, (sometimes the mouth of hell), despite itself, its aim is at the heavens and infinity.

Ecclesiastes 3 v 11 "God has made everything beautiful in its time. He has also set eternity in the hearts of men; yet they cannot fathom what God has done from beginning to end."

12v11 "The words of the wise are like goads, their collected sayings like firmly embedded nails - given by One Shepherd."

SKORE is a veteran writer from the U.K., a backbone founder of the London and Kent crews since the eighties. And he shows no signs of slowing up:

"Although I paint in many different styles, the elements consistent to all my pieces would be flow, proportion, possibility and balance. I can't personally draw comfortably in a loose sketch style way - I'm much fiercer. I feel my graffiti has a very sharp steel feel to it, mediaeval, although I am not a violent person at all. I feel this "steel" style has been evolution from the early London days of the Chrome Angelz and later the Giantz, Nonstop, TufArts, No limitz. Days where, if you check out those pieces, you will find sharpness throughout.

Of course, having reached a certain level of understanding I can drop one-off freestyle sketches but I would never be totally happy with

painting them. I would have to reassess and re-vamp it first, balance it out. I often trace and retrace my sketches, altering and symmetrising the flow. For this reason, I don't keep a sketch book, because I don't traditionally sketch. I just have a folder full of lots of bits of paper, which I often revert back to, to pick up on old themes and ideas again. It's also a lot more practical, because living hectic when and wherever I can, I keep everything, good or bad. Often something I hate one day, which I can get no further with, will another day, another vibe, be the basis of a fresh outline. It's like a library of inspiration and it helps build an individual and consistent style. I am very conscious of trying to build an individual style: to me, style should be as individual as a fingerprint. I try not to stray too far from the path that I am trying to travel...which, I must admit, limits me immensely and makes it difficult to evolve. I am very conservative in my styles, very regimented. My styles are very precise, very particular. I would say the most influential thing to my style is music. I always listen to loud hip hop music. The generally violent, brutal "tooled up" nature of my work reflects this, I guess. Although I am a positive thinking person and anti-violence, my pieces give the impression I'm a raving psychopath! I used to have a real problem with this, but it's slowly been creeping in and these last few months we just ran with it.

The motivation for my wall painting is just to get my work out there on the street for people to see, hoping to impress my peers and to freak or inject question into the lives of everyday people, possibly also to inspire them to express themselves in some way too. On a deeper level, I guess it also forms an integral part of my style development: sometimes ideas bounce from wall back to paper.

I wish all my pieces could exist forever; I'd rather have them there in their environment for people to take in and appreciate than to have them stuck in some stuffy room. As style developed on the street for the street by the street, graffiti, in my opinion, loses its essence and whole point in an enclosed space. I make a compromise and keep

photos. Not a satisfactory one, but short of piecing and storing boards all my life, what can I do?

To me, understanding letters is about feeling at home within their boundaries. If you feel trapped and frustrated by their face value limitations, then you will eventually drift into other aspects of art to express yourself. Some use the words. I've gone beyond that, or I've done that and moved on. For me, those who stick to words never understood or found their beauty as they never truly felt letters. It's like some have a feeling for them and some don't. Many never will. It's definitely an in-built thing, because only when you feel totally at ease and put your trust in their foundations can you find the key to expending all your expression through their visual language - build upon it, developing and flexing your style, showing your total control of the alphabet. I can control it to do what I feel - the essence of graffiti.

Do I paint for myself or for the culture? In building and developing a style, it's a personal thing. I'd never compromise my style to follow the new thing, although, obviously, outside influences do creep in. If I'm happy with something then F*** everyone else's opinion - my s***'s too deep. Still, I acknowledge that the natural competitive, pseudo-threatening edge to my s*** must be influenced by the culture I compete within. So I guess the answer is both. Graffiti to me is a team effort and I'm always conscious of my culture and its effect on the scene by my actions. It's a kind of "Them & Us": like a battle to get our s*** out there on the street, to get our voices heard and I feel emotionally 100% loyal to my spars.

The turning points in the career of a writer are usually early on. Sadly, most are the busts, houseraids and court appearances cos they screw you up for good when they come. It's like from then on, your hands are tied. The paranoia sets in... "Who's that at the door?..." and it's like a censor on your back. Luckily for me, all my turning points artistically came about before the busts so I was en route. It's a shame these days for new writers - S***'s so on top. At least I had a few years of unadulterated fun

back in the day. When I look back, the biggest turning point to me was the Battersea park Capital Radio event in '86, with a line-up including TCA, The Giantz, Nonstop, Jump2, TufArts etc. There I saw graff first hand, met my early heroes, experienced the scene, bought Mode's Buntlack and saw my first UK train pieces.

For the future, I just hope to continue my development as an artist and build upon what I've already achieved. As for the scene, I believe it will remain as it is currently in size and hopefully mature and improve into the next century. Very few writers turn their backs on graff, though some try....once experienced, you're hooked, like it or not...

LAST WORDZ: To my accomplices: Stay strong. Think before you act. Plan your every move, legal or illegal. Stay true and focussed. Don't be influenced or swayed by others. Put in the time and believe the rewards are there. Believe in yourself and this country as a whole. Get off Europe's dick - they don't deserve us.

THE TROUBLED CHILDREN (TRC) or "Trubs"

were formed in 1989 by Sigher, who has since semi-retired from graff, due to his fanaticism. He couldn't stop and so, after four arrests, was sent down and did time. TRC at its height was: Skore, Tener, Sigher, Tase, Lenone, Fiasko and a few other fleeting members

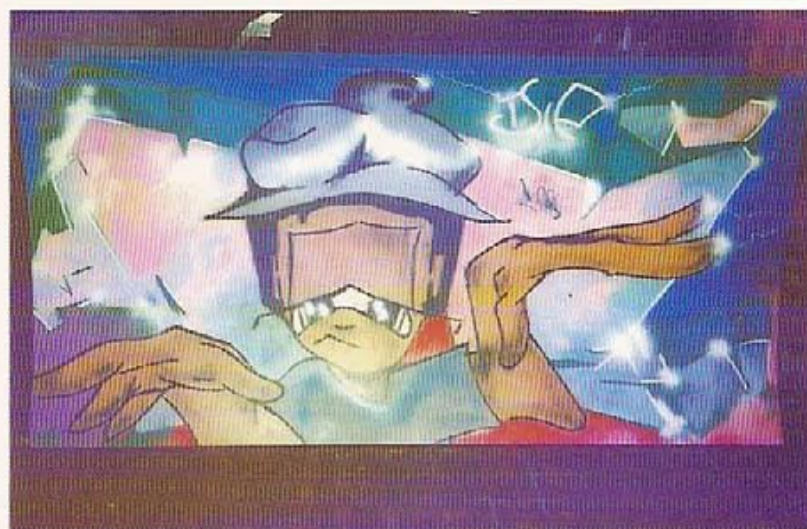
at various points. With the demise of original members, TRC was kept alive on the steel by another fanatic, Cherish, but he too was consistently busted and now also semi-retired.

Into 1994: TRC is enjoying a new burst with Crock and Tener hooking up and regularly painting and we have once again found common ground and a winning combination.

We also have a radio show: "The TRC Hip Hop Show" on Rhythm FM 91.6 in Brighton compiled with

jingles from many writers and hip hop groups. The tapes are in heavy rotation amongst the graff scene. **DFM (DA FREEZE MOB) or The Mob**

Originally a Brighton crew started by Kerb and Req in 1990. The current line-up consists of three writers with Kent roots and three from Sussex. Yeah, a bumpkin crew, but possibly the most quality crew in England. The line-up is Skore, Spike, Hash, Nema, Fire, Euro plus Karl and Tempt from Manchester.



Below:

This was painted at a time when the London scene was shell-shocked and running scared. After an incredible police crackdown and an IRA threat to trainyards, graffiti had hit an all-time low and the scene was in ruins so ELK, PFB organised the now infamous UNITY event at Fulham, which has since built a new bigger, stronger scene which we now enjoy.

The holocaust theme of the piece was mirroring the feelings of the time with the surviving rat on the skulls. It was basically saying: the strong will survive and mutate into a stronger race immune to these previous threats. All is not lost....



Da Frozen Mob Skore
Gutasnypes '93
Acklam Play Centre
Ladbroke Grove

Chelmsford '93

Above: Euro Skore
Freez Mobstars
By Euro & Skore
Chelmsford '93

DFM



BRIGHTON March '94
The I.L.M. Ten '94 Troubled
Children & Da Freeze Mobbe



Score by Skore August '93
Grove Park

Slaughterhouse
Skore August '93
Amsterdam



"Between two beats of a heart, an alternative reality slips thru...like a blade between the ribs, shredding assumption like flesh." Skore

"For the word of the Lord is living and active. Sharper than any double-edged sword, it penetrates even to dividing soul and spirit, joints and marrow; it judges the thoughts and attitudes of the heart. Nothing in all creation is hidden from God's sight. Everything is uncovered and laid bare before the eyes of him to whom we must give account." Hebrews 4

DJ POGO

the real dj - spreading hip hop worldwide. More concerned about getting hip hop spinning the globe than his name on the status ranks, this dj has been infiltrating Europe and Australia over several years, in many cases the first hip hop dj to break new territory. What's that KRS 1 said? "So I'll remain free while you reign, I'm loving it You be the king and I'll overthrow your government". Getting there, Pogo.

"Six years ago, some Italians saw me doing the DMC Championship and asked me to tour Italy. I brought MC Mello with me and Master Square. We toured the whole of Italy and Sardinia. They loved it. We touched down in all the major cities. Since then, we've continued to go back several times a year, doing one-offs. Now I just go by myself. The first gig I did in Italy was in Florence. The scene has been growing over there and the last gig I did was for 800 people. Italians love rap and ragga - both types of music really pick up the dance floor. It's a good vibe - a really nice party vibe. London people are too fussy. People should let go, really want to enjoy themselves.

A big brand new club, "Yarb", has just opened and it's a great place to play. The dj's box overlooks the dancefloor and there's a great sound system. They spend a lot of time over there getting the sound right - not like here!! One female dj, DJ Lorenza, plays on a pirate radio and in the clubs. I get her records because they can't get them over there. She just sends over the money. On this pirate radio station they mix rap, funk, rock and soul - it's not as bad as it appears!

Three months ago I was playing in Italy and these kids approached me and asked me to play techno. I said: "I don't play techno but I can play something fast and funky for you." I put down Pete Rock's "Dope Creator". They went wild - "Yeah, yeah, this is good. We'll come back again." And, sure enough, next time I go, there are these ex-techno heads! Converted to rap. That felt good -

to have people come back because they'd enjoyed rap for the first time. To break those sort of barriers is a real achievement to me.

There are some good djs and mcs in Italy but they haven't come through yet. There is one guy, DJ Gruff and I'm mixing some of his stuff.

Germany eats up British rap - scoffs it by the mouthful. It makes it pitiful to be a British rapper when you come home! I also play Amsterdam and Spain regularly. Australia is going to be a major market for rap. Four years ago I went there, playing at the Haudle Pavilion. In a huge tent with a big P.A. system, they were playing a mixture of rave, soul, funk and rap. We did an exhibition show. People who'd never heard or weren't "into" rap really appreciated it. There was breakdancing and the crowd in general went mad. For me, that's what playing different countries is about - opening rap up more. Teaching and reaching out. Australia would be a great place to go now. Then it was so raw and young, but things have grown since and developed quite a bit.

For over a year now I've been working on my own album but not getting very far cos I'm always doing other projects. I never get time to do my own stuff. Once I've done everyone else's then I'll get down to it. There'll be lots of featured artists, some pure music, no lyrics, some scat stuff. Just different experiences which all make up me, where I am now, going with the flow. The album won't be named til its complete and I know its feel. I want it to be a fine album so I don't mind the time it takes. I'm selecting three strong rappers for the album out of several I'm working with at the moment.

Rap in the UK, as far as the major record companies are concerned, isn't happening, but independent companies are doing well. I'd advise struggling rap artists to go for Europe. Europe takes more kindly to rappers. Then license your stuff back to London and then to the rest of the world. British rappers are getting a raw deal here.

But the club scene is steady and kicking. Izeni's "Fresh 'n' Funky" and "Bagley Street", Kings Cross as a monthly are doing it, as is "Maximus" "Soul Kitchen" and "Starlight". But the djs are playing without variety or risk. Same music, same places, with no spice. Djs should play more risky, diverse stuff. They're not doing their job - opening up music to people. They're just playing safe numbers. Music and clubs are a place where people should be opening up their minds, not closing them. It would be nice to see more fresh quality djs or djs being a bit bolder and adventurous.

I'm both a dj and a producer, no more one than the other. When there's a gig coming up, I'm prepared as a dj, looking out for the crowd. When I'm producing, my mind's fixed on the music. I juggle them both; both are hard tasks which I take very seriously. When I'm djing, I want the crowd to scream with enjoyment. If I don't get that, I haven't done my job. If I don't get that vibe when I'm playing then I'm not doing my work as an entertainer.

My own tastes at present include Black Moon, KRS 1 Nas and loads of Old Skool cos if it wasn't for them, we wouldn't even be here doing this. As for mcs - Treach, Rakim, lots of different mcs for different reasons. Djs I rate include Whizz Kidd, Flash and Jazzy Geoff, Cash Money, Cosmic Jam (he was one of the main guys behind my starting djing way back).

DJ Pogo 081 314 0690



UPFRONT & on the level

One of the most-talked about, little-known about debut releases last year was The Real Skills E.P. by The Upfront Rudies. Brought out on Krazy Fly Records, it was distributed hand-to-mouth to various independent record stores, where it was gobbled up by a rap massive hungry for originality and flavour. The two rappers have since been working on fresh material, and are ready to drop their new single, featuring "Where You At" and "Listen Up" very, very soon, closely followed by an album.

The Rudies consist of Aktiv (formerly P. Hype) and Ace J., both from West London. Eleven years ago, a ten year old Aktiv was rapping in small community shows and events around Shepherd's Bush. Influenced by Special Ed and Rakim, he used to just rap over breaks. Then he hooked up with Ace J. The two became friends and started to rap together, "going through a lot of djs. Basically anyone who'd play music for us!"

"We used to rap in the neighbourhood. Paul (Aktiv) used to write all the raps. We'd do bedroom tapes and sell them around the way or make mixes with other people who had equipment. We did make one track when we were 16 years old. We were told we'd get paid, but of course we weren't!" recalled Ace J.

Eventually, through DJ 279, the Rudies got a slot at "The Borderline", Angel. They asked Bello (then of the Outlaw Posse and also three years above them at their school) to come down. Which he did, was impressed and, since then, has been down to help them out. It was Bello who brought out



the Rudies' first E.P. on his own label, Krazy Fly.

"We see ourselves as being different from all the other rappers because we are ourselves!! What you hear is really what you get. Also, there's a connection, an understanding between the two of us that comes through when we rap," said Ace J. "We must give props to The London Posse, even though, style-wise, we're nothing like them. They're from a different generation than us, growing up more on the ragga, than the hip hop, tip, but I remember seeing them on the Night Network in 87 or 88 and thinking "Yes! I could do that!" I thought I had a chance then because before that I just saw Americans rapping. I'd been rapping since I was a kid but no American had taught me. So, yes, the London Posse did inspire me. Before that, I didn't think I had a chance to be British and rap," says Aktiv.

"We rap about everyday stuff, certain things that happen in life, different situations we get into. Our friends, the people we hang out with, see around the way. They are our musical influences."

Aktiv's smooth flow and Ace J's more "jump -in-ya-face" rap complement well and both have the distinct advantage of vocal clarity, an essential for perfecting the art.

What do they think they've got to give their American peers, who are (so the industry tells us) thick-skinned when it comes to rap imports? "We are giving them a taste of what's here, the real deal for us in the UK, whereas a lot of people are giving them what's already there. Everyday we represent the British view."

As for handling the business side, both are determined to know as much as possible about what's going on.

"We want to stay in this business and to have a hand in creating music. We want to know what's happening every time. Hip hop died down over here due to false press, police harassment and also lack of serious management and direction. In the USA, you're paid and SEEN to be paid. Hip hop is a career. Here, you're hanging on a string. By 25 perhaps you'll be having to find other means to support yourself...To me, hip hop is a serious business and a way of expressing yourself clearly through lyrics and music, not just the clanging rubbish on the radio. I'm talking about real music which makes you feel good throughout," said Ace J.

Aktiv: "To me, a good rap is when someone's talking sense to me, something that means something, not just chatting rubbish. Something that gives me a message, something that teaches me something. It should give people direction and education. It gives you an aim."



Ace J: "This country holds back on all forms of entertainment. If you've got the talent, you are just held back. What's happened to the film industry? No money is going into fresh creativity."

Aktiv: "We rap true to us. What you hear is what you get. You won't find anything in our rap that you

won't find if you were to meet us on the street. We're just putting our personalities down on record. We're not talking about crazy stuff, just trying to be down with the things we know to be real or that we strive to maintain in our lives, the positive things.

And our biggest inspirations are the people who are around us. They inspire us the most - I mean that truly. And the guys who produce our music. They're our biggest inspiration."

For more info, contact Julian on 0276 675695.

MisBehaviour

the freak with a following on the southern hip hop scene, started her djing five years ago, when she was certainly no teenager. Since then, she has obtained the hard-to-earn respect of djs and promoters alike for her ability to mix and get a crowd moving. She can hold a mix long enough for you to work up a sweat without realising it...and that's before the midnight slot. She must have broken every one of the qualifications assumed as essentials for being a rugged dj, but she's meeting the crowd's needs and, at the end of the day, they're the ones who pay.

"I never considered what a dj was. I grew up on soul, funk, a bit of ragga and reggae in Brighton. One day, I did a party for a friend. I met a guy, Rob, there who was also playing at a small club in Brighton. He was playing hip hop and soul. We became friends cos we played similar sorts of music. Rob, who's still djing in Brighton, knew someone who was running a club, "Soul Train". From that, we started doing parties together. We were asked to play at The Escape, one of Brighton's two major clubs. I did that for two years and then moved up to London. You miss out on a lot of records when you live out of London. Your options are limited to whatever the guy in the shop decides is worth buying. I realized I'd have to come to London if I wanted to learn more and progress.

The first time I ever deejayed, I never thought this was a new career. I took the opportunity that was offered for a hobby I enjoyed doing. Then I got my decks and taught myself how to mix. A friend of mine came round and used to practise. I started listening to him practise, trying it myself and then one day it just clicked.

I was doing a night at "Maximus" in early '93 (Leicester Square), promoted by PMT. Brian Norman, the promoter for Izeni, came down to do flyers for his club. I'd already sent him a tape, but that night he heard me play live. He asked me to come down and play at Izeni. I've always found it easier to get work from a live set than just a tape.

I prefer playing to people who really appreciate the music, are into it, cos then it's more of a challenge; they're not just responding to any old tune - they appreciate good mixing and will already know tracks inside out. My ideal set is full of people who understand the music that I can keep happy for the whole 45 minutes. You have to work harder to satisfy that crowd, but it's worth it.

I don't want to be a versatile dj - you know, clubs say to me "Next time bring more funk, or more soul - less hip hop". I don't want that sort of work.

I've never had any overt stress about being "white" and a "woman" dj. Sometimes people say "SHE's the best woman mixer". I think I'd prefer they say either I'm the best mixer or not, full stop. I don't like all this "best female" stuff. The expectations for a woman are much lower than for a man which can keep you down.

DJs aren't particularly brave these days, it's true. There are many reasons for this. The actual spaces open for new blood are very limited. It's very hard to break into the scene for someone coming straight out of their bedroom. Often the promoters are the djs themselves and there's a jealous guard over territories. Also most of the culture for rap music is still American-based. All too often all we hear is an interpretation of that. I know more about the hip hop music, the beats and breaks, than the rap culture and its history. Rap's the speak, hip hop is the music that

rappers are most likely to speak over.

Hip hop is still too rigid and strict over here, compared to jungle and ragga. It needs to get more spontaneous, more lively and creative. The British aren't as confident in creativity.

I'd like to move into producing my own rhythms and tracks in the near future. When you're a dj and playing the best tracks, you become far more critical of your own stuff. I'd also like to start a club eventually, one with a good sound system. The sound system has to be the number one factor. Here in the UK, it's terrible. They wack up the bass but if you don't EQ it too, it's no good. Everyday people would change their attitude to R&B/hip hop if the sound system got sorted. On a proper sound system, the music comes across in its full entirety.

I like experimenting with jungle, reggae and soul. DJs take more risks in jungle in the UK than in hip hop. My only reason for not playing a lot of soul is because there's not much fresh soul about. The bass and the beat is really weak in the UK whereas the Americans really boom it up so that when you put them beside each other, the pace drops. So I reduce my soul-playing, not because I like it less. I think soul and hip hop mix well. I like some R'n'B and swing but, compared to the soul classics, they just have no depth, aren't really moving.

Yes, I like experimenting but I don't want to be a versatile dj. I want people to know what they are going to get."

Catch her at Izeni, Whitehorse Lane, Wednesday night and at Starlight, Praed Street, Paddington, Saturday, Bagleys, York Way, King's Cross

K.GEE'S REVIEWS

"ILLMATIC" NAS

I've been waiting to hear an album from this man since "Live at the Barbeque" from the first Main Source album. When I heard "Half Time" (his first solo effort) I thought "This kid is all that and then some!". He can rhyme his ass off. The debut LP is now here and the shit is slammin'. Hailed as the greatest mc since Rakim, Nas wrecks the mic with some serious metaphors while the music first takes it to another level with production credits going to man such as Pete Rock, Premier and the Large Professor. I don't think anyone can skin up to part with some money for this. Classic material. A must buy!

"BUCKTOWN" SMIF 'N' WESSUN

These two brothers from the Blackmoon camp are just straight up hardcore to the head mcs. If you like Buckshot Shorty and Blackmoon, you'll love this. The groove is mad smooth and the beats hard and gritty. Lyrically it's all about stunts, blunts and beating down fake niggaz. Hip hop at its rawest.

"FLOW ON (PETE ROCK MIX)" LORDS OF THE UNDERGROUND

Once again the Lords return with a crazy phat 12" for your listening pleasure. New rhymes and new beats by Pete Rock guarantee another club classic as did their previous releases i.e. Chief Rocka, Psycho etc. The B-side, however, features the original LP mix which unfortunately is the only track on their CD that I programme to skip. My verdict: Remix dope. Album mix wack!

"BACK IN DA DAYZ" AHMAD

Now this track has "summer smash" written all over it. The chorus is so catchy, you'll be singing it to yourself all day without realising it. The music is smooth

and laid-back, strictly for pumpin' in a rag top on a hot day. Radio friendly, West coast style rap. A good purchase.

"PROPS OVER HERE" THE BEATNUTS

When you buy a Beatnuts production, you are guaranteed one thing everytime: phat ass beats. This shit is so dope, it gets constant rewinds everytime in my car. The double bass sample hits you for six and by the time you recover, Fash, JuJu and Psycho Les lick you with some straight-up hard East Coast rhymes. Once again, dope beats and dope rhymes reign supreme.

"WARRIOR GROOVE" KING JUST

From the slums of Shoalin comes King Just. This cut has mad Wu Tang flavour. Need I say more? The chorus is just crazy, with a catchy red Indian chant that makes this track stand out among the world of hip hop releases we're having right now. The music is original as you would expect from a Wu Tang production. I think they've got another hit on their hands.

Records supplied by TIME IS RIGHT

PLANET K TOP TEN

- 1 THE UPFRONT RUDIES "Act Like You Know"
- 2 TRIBE CALLED QUEST "Oh My God"
- 3 THE GUTTASNPES "Who Fell"
- 4 FREESTYLE "Mad Skills"
- 5 NAS "The World is Yours"
- 6 MC MELLO "I Hear Voices"
- 7 ARTEFACTZ "Wrong Side of the Tracks"
- 8 BLACK MOON "I Got Cha Opin"
- 9 JERU THE DAMAJA "Ain't the Devil Happy"
- 10 THE BEATNUTS "Props Over Here"





LET MY TRAIN GO



Buffers removing trains and graffiti art

K . G E E

Out of the Outlaws, K.Gee is working more ferociously than ever. While the two state they're now "apart", K.Gee produced Mistah Bello's new album and his single "Daddy On The Run" (out this month on Amber Records). Past production and remixes include Queen Latifah, Mica Paris, K7, Darkman, The Young Disciples, and Rose Windross. He's also doing production for other "unnamed" artists (hint: No. 1 single...) and a platinum-selling R'n'B female group (sorry, name as yet forbidden!) before finally, eventually coming out with his own stuff, rap and all.

K.Gee is West London, born and bred, with more than the average percentage of music in his blood:

"My dad was a dj. When he came over from Jamaica, he brought his turntables. When I was 15, I saved up for over a year to get my own decks, got a paper round and put all my money aside. I was desperate for them! The decks came first. The records - well, if I had spare cash I'd buy them, but generally it was just my dad's stuff - R'n'B and jazz. I copied Grandmaster Flash and Cash Money. There was no one to teach me so I just taught myself. I'd listen to the sound and try to work out how they technically did it. Over and over again. My dad was a big inspiration, I guess. The idea for "Original Dope" came from a Donna Word album he brought home one day. He said to me: "Can you do anything with that?" I said I'd have a try and out came the flutey intro for "Original Dope".

I met Bello at school. I'd bring tapes of mixes to school and Bello would play raps to me. We just hit it off straight and would make demos in my bedroom. Richie Rich heard one of our demo tapes in his record shop in Fulham and put us in the studio where we made our first published record. Previous to that, Darkman was the first to put us into the studio ('88 and '89) to make a track, and afterwards, carried on producing with us. Richie Rich was connected to Gee Street. The record company liked our first single "Party" and we were

signed....."

An unsatisfying relationship which didn't last long.

"There is no industry for rap in the UK! The record companies aren't willing to put money and faith into it. They just want to get money OUT of it, and if it's not quick, forget it - that's the philosophy with rap. The average lifespan of a UK rap group is two singles and an album."

Indeed, the average lifespan of a newly signed indie/rock band is four years. Primal Scream were with Creation for six years before they "cashed".

"The Stereo MCs are the exception which proves the point that rap artists need just as much time to fully develop. It took them over three albums before they got out. Now look at them - they're big. And that's because their record company had faith in them."

Rap is still seen as a quick-money thing, a minority segment of British music, a fashion to scoop up fast money with, not as an investment or as an art form in its own right. For rap artists, there's no room, money or time for artist development. When it comes to resources available to musicians, rap is at the bottom of the pile.

A lot of stuff coming out of the UK is tough, really good, but we just don't get the exposure. No way. How can you even begin to compare it with America? It's the absence of industry, not artists, that's the problem. Without radio play or promotions we won't get seen or heard. Until rap gets national airplay or promotion, we're still going to be small time. When radio stations don't play rap or R'n'B, it's ridiculous. It's selling like mad - but without Radio 1 airplay, we'll never get nationwide exposure. People like Snoop sell millions of records in America and over here, he's larger than Michael Jackson but he was refused by so many venues and radio stations over here. It really does seem that record companies and the media are censoring what people want to hear.

We need to get key positions in record companies. A lot of people don't know where rap is coming from. All these big time record company executives - you never see them on the scene. They don't know what's happening, what people like. They say rap is a "black minority" thing. Well, they've obviously not been to any of the clubs recently! We're pulling the biggest mixed crowd ever. The club scene is really healthy for rap and R'n'B. At one time, house music took over everything. Now things are hotting up and it's getting much, much better. The average person/clubber is coming out to rap jams and clubs. That's how it should be. Domino's "Ghetto Jam" was a huge club hit.....

Probably if The Outlaw Posse had pretended to come from America, we'd have done much better - in the UK! It's mad. There's still a bit of the silly stigma around "British" rap. America is cool with us - we've been over quite a few times (New Music Seminars, TV shows, Rap City, videos on MTV etc.) and the singles have sold on the underground tip. But, at the end of the day, we're from England. We've built up a firm solid base here and have a good lot of fans who loyally support us and buy our tracks." I can vouch for that. During the course of the interview, at least 15 people stopped to greet K.Gee and ask when his next record was out. Ego-tripping he's not. Out there doing it he is, be it on the decks at a regular Wednesday night at Izeni or remixing for platinum-selling female R'n'B acts. As he spins records at Bagleys, he ducks his head to peer under the iron beams to check on the motion and vibe of the crowd. When the crowd shrieks at a phat mix, drop or break, he grins like a boy. K.Gee, though one of the dopest producers the UK has to offer, is still a rough, on-the-level dj.

A soldier still, an artist who cuts the edge, K.Gee is destined to win. No need to watch out for his solo stuff - you won't be able to miss it.

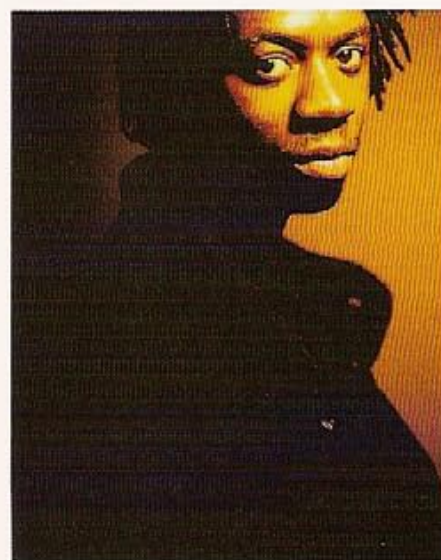
Catch K.Gee live at Izeni, Whitehorse Lane Wednesday nights; Circo, Saturday nights; Bagleys Warehouse, off York Way, Kings Cross, Friday nights. K.Gee is on Flavour Management - 071 727 7720

M I S T A H - B E L L O

Mistah Bello and DJ K.Gee have been through the music mill and back again from Day 1. Every lesson to be learnt in the development of rap, they've been well-revised in. But now, musical ground's been broken. Amongst the true original pioneers of rap in the UK, they were in the frontline claiming that territory. Moving on, separate paths but on the same course, Mistah Bello and DJ K.Gee talk about the new directions they're taking in this virgin soil.

Bello is Latin for battle, and this is surely an MC who is a warrior of words.

Bottlefed at the age of eleven in the South Bronx on hip hop's first beats, Mistah Bello B. was early convicted by the rap. "Everything seemed to be fresh. One of my brother's friend's used to play me rap tunes. Two others, a couple of real fat guys, would come round and just rap! I was hooked. One of the first tunes I got into was "Freedom" by "The Treacherous Three" then came Grandmaster Flash and "Rapper's Delight". I also loved Spoonie Gee's "The Godfather". The block parties were straight opposite, in the park. I remember hearing Roxanne Shante - this fourteen year old girl with short black hair, rapping so rude!"



Mistah Bello's Rated MCs:
A Tribe Called Quest
Grand Puba
Black Moon
Rakim
Pete Rock and CL Smooth
The Last Professor (is in the house)
Can D
Kool G Rap
Kool Keith - the Ultramagnetic MCs
A-Plus, The Souls Of Mischief ("I don't usually like West Coast rappers but they're dope.")
The Roots
And the original dons - X-Clan

Picture by Benno Kraehahn.
Tel: 030 793 1436

When he was fourteen he came to England to find hip hop had just arrived too. "I went to a few jams and realised this was the music of the future. As soon as I heard hip hop, I thought: "There's not another music that can touch it" so I just carried on doing it, man. Plus, through my brother, I was already into soul, jazz and funk so it was just a natural progression cos hip hop uses all those samples."

I'd play my records and recite their lyrics. Then I thought "I've got to write my own s***!" After school, I'd come home and write rhymes. In fact, I used to write rhymes in the classroom."

While at school in Hammersmith, ten years ago, Bello met up with Karl (DJ K.Gee) and they became solid friends, mixing tracks in KayGee's bedroom, "The Lab":

Mistah Bello's breaking ground as a public MC came as suddenly and spontaneously as the music: "At that time, when I was 16, there were a lot of mcs on the scene. One night, I came out from The Fridge (Brixton) and went directly over to a club Westwood was doing in a church opposite, called "The Crypt". Monie Love and MC Mello were freestyling on the mic and I thought: "Right! This is the perfect opportunity to let off some lyrics!"

Westwood was dropping a funky instrumental "Greedy G." I just picked the mic up and started rapping. I was scared as hell, but I couldn't stop. I just ripped it silly. And the crowd was going mad! A year or so later, I was in "Spin Offs" record shop and Richie Rich was behind the counter, selling tracks. I had my headphones on and this crazy funky tune Karl and I had put down. It sounded finished already and it was just a demo. I was just bubbling away to this tune and Richie Rich said: "Let me have a listen". So I gave him the tape and he put it on the system in the shop. There it was, blasting out. Four people in the shop came up to the counter and said "Give me a copy". So Richie said "You better come down to the studio on Monday and do it properly". So I said "SAFE!" I was so happy, came out of the shop, rang up Karl, and went straight down to his crib to work out what we were going to do. Monday was just two days away! Then when we got to the studio, we just dropped our tracks and they came out phat.

That was when Gee Street had just started as an Independent and Richie Rich was involved. Gee Street liked what we did and released it. Our first single was called "Outlaws in Effect" and that got good reviews, setting us up for the next single and got the record company more interested in what we were doing. "Original Dope" and "Lyrical Messiah" followed. With the latter, we got crazy press.

"The Outlaw Posse" (as Bello and K.Gee were then known) were babes on the scene at eighteen, but still felt well past time: "It seemed like a long time between when we dropped our single and the album got released. There was a lot of holding back cos the record company was going bankrupt (as they were putting out all these dodgy house tracks -ha!) We put the album together quick and simple. If anything, we were more than ready cos our attitude then was put the music together and drop the rhymes. We were excited and ready."

The album ("The Outlaw Posse" - "My Afro's on Fire") certainly broke ground. Even though it had good sales and received mad reviews, people still talk about the first album as a delicious freak. When the duo played The New Music Seminar in New York City 1991, the crowd went crazy over "Original Dope".

Bello: "We were so nervous about that concert. It was like 'Bwoy! If we don't pull it off tonight, we might as well just give up rap.' The first track, everyone was like 'Who the f*** are these guys? and then when we did the second one, 'Original Dope', the crowd went crazy when they heard the intro flute samples - not even in NYC had they heard samples like that!"

The funny thing was, Ice T, who introduced us, took the piss: "This is the group from Australia...no, not Australia, England" and the crowd laughed. Then when he came back, he had to apologize cos we rocked the crowd and he said "Respect!"

Unfortunately the album never reached the USA as the record company didn't have a US label so they couldn't release it. Not only that; the duo were forced to either change their name or pay an American heavy metal band "Base Outlaws" thousands of dollars if they wanted to get a USA distribution as the latter band were "massive" in the States....

So change it they did. The second album ("Brothers like Outlaw" - II Minds in Unison") was full of production, live instruments, jazz and funk samples, exposing the live sound more and experimenting. American producers were involved as well as The Young Disciples. The single "Trapped Into Darkness" sold very well on the underground tip. Listening to this three year old track now, I am astounded at the opening loops (Yeah, come on, come on, yeah, uh-huh, uh-huh) mirror-like similarity with Treach's Nineteen Naughty Three's "Here we go, here we go, come on, come on" but Bello shows no frustration or jealousy: "Hip hop's like that; when individuals feel and think the same way, it comes out in the music. It's not copying, it's real." "We always had to wait before the record company could release

it. Most of our tracks when they come out, they're dated. We're on a different level by the time the record's released."

The duo supported Arrested Development all around Europe ("That was dope"). They got rave reviews but the record company didn't follow it up with a single: **"It was like going on a big tour, hype up everybody, everybody's ready and then...nothing came out."**

They collaborated with The Young Disciples on their first single: "Step Right On" and Mica Paris' "Shoulda Known Better". Mistah Bello was asked by the KLF to do their first single before they dropped their first "public" album. "What Time Is Love" got into the UK's Top 5, number 1 in Europe and the top 30 in the States.... "None of the clubs I go to would ever play that track, so I was totally unaware of how it was being received. The weirdest thing is, when I do my stuff, I take my time - two or three days to finish a song so that it's strong. But then a rap like "What Time Is Love?" took me five minutes and then six months later, I put on the telly and I hear it's number 30 in the national charts. **I was like "F***ing hell. How can you do something like this that doesn't take you any time and then you do something that takes you days and days and you figure it out and everything and it's just good on the underground but doesn't cross-over?"**

And the path II survival now?" Just to develop as an MC and to try and get other groups that I think have got the talent, to develop them as well - to just bring on the next generation, to get stronger and stronger so that even stupid record companies who try to f*** up the whole thing can't stop us getting our message and music out. Rap actually started with independent labels and I think that's the way it's turning now - everyone just wants to get their s*** out, to stay away from major or dodgy record companies."

His definition of success: "Not material things - more of a respect thing. If you can get respect from your own, from those who are into the music, you can tell that people are appreciating what you're

doing. To just have an audience - you can't beat that, man. When someone comes up to you at a show and says 'I've bought every single one of your records' you can't top that, man. It's like sweet."

His definition of negativity: "Narrow minded people in the rap 'scene' who don't really understand the music. They think rap was only meant to be one way. They call anything different to what they're used to 'sell-out', without even knowing what that means! What they don't realise is that the whole reason why rap lasts is because people always come out with different styles and different information and musically it just keeps moving on. Like with gangsterism, funk breaks, jazz...who knows what could be next? It could be f***ing opera!!! doubt it, but it just proves the versatility and strength of rap. There's just a few people who f*** it up cos they don't know f*** all about the music."

And the main obstacles to rap?" Exposure! Air play, which has to fix up out here, it's really important. Distribution and promotion."

Definition of a good MC: "It makes a vitally important difference if they're talking sense! Even if it's just how great they are. And if they're gonna talk consciousness, then they've got to know what they're talking about. That makes a major difference. And secondly, the voice. A lot of people have got lyrics but not the voice and maybe their best bet is to write lyrics but get someone else to chat and never touch the mic."

Mistah Bello's own roots of consciousness come from talking to people, friends, "myself!", and reading. His inspirational books include "Message To The Black Man" by Elijah Muhammad, Malcolm X, James Baldwin's "Giovanni's Room" and "The Fire Next Time", Marcus Garvey, Victor Headley's "Yardie" and "anything that makes me think twice! Not TV cos that's just designed to keep you down."

Mistah Bello's next single: "Daddy on the Run" is out in the UK on the 22nd April on Amber Records. The new album will be out later this year as well as a live rap L.P. He is also releasing the Uplift Rudies' new single and album.

Neka O's Reviews

NAS
Illmatic
Columbia

His name was first heard back in 1990 when he was introduced by Main Source on their LP "Breaking Atoms". Flexing his skills with the crew, plus Akinelye and Joe Fatal, on "Live at the Barbeque". It was this vocal appearance that had him labelled as a talented new comer and someone to keep an eye on.

But it was not until 1992 that he was heard of again with his track "Half Time", a contribution to the "Zebrahead" soundtrack, and later joining forces with MC Serch on "Back to the Grill". With these two tracks firmly establishing Nas in the rap forum, his debut LP was rumoured to be the next big thing.

"Illmatic" stands alone with its production line-up, with a host of producers already known in their own right. Featuring the talents of Pete Rock, DJ Premier, Q-Tip, Large Professor and LES, all providing their own unique touch to the LP.

Nas, staying consistent and true to the form, sets the album off with a track straight outta the dungeons of rap, "New York State of Mind", providing a graphic description of the harsh reality of life on the streets of New York.

Other tracks include "One time for your mind", a heavy bass-laden cut produced by Large Professor and Represent, which is a simple track, yet effective in bringing home the strong lyrics that Nas drops. "It ain't hard to tell", the current 12" release, provides a more commercial-sounding contribution. Once again, produced by Large Professor, it's full of bass and horns mixed in with the "Human Nature" sample. But don't expect "Illmatic" to be full of thumping bass-lines as Nas uses mellow influences to full effect. "The World is Yours", "Memory Lane" and the Q-Tip production "One Love", where his words of wisdom reflect a grim reality. "Life's a Bitch" features A2 and uses the Gap Band's

"Yearning for Your Love" which sharply contrasts the hard lyrics and Nas' cynical message.

Overall, the album is well-produced and lyrically well-matched, but not exceptional by rap standards, and still begs the question, DOES IT LIVE UP TO THE HYPE?

SHYHEIM
Shyheim aka The Rugged Child
Virgin

Shyheim is yet another pint-sized rapper on the scene. We've had Chi Ali, Illegal, Kriss Kross, Da Youngstas, but this 15 year old also deserves recognition. For someone so young, he tackles his album like a veteran. "Here come the Hits" is the first offering and, if this is anything to go by, it's a prediction for future releases. In it, Shyheim shows off his strong lyrical style over a fast-moving beat, full of horns and a JB sample. "On and On" is another strong offering and was released as the first single from the album, giving us a taster of what was to come. Other good cuts are provided by "Pass it off" featuring Rubba Banz, K-Tez, K-Dee the Low-Down Reka, plus an appearance from the Wu Tang's Method Man. "Here I am" and "Buckwylm" use phat beats which will keep your head nodding while Shyheim rocks da mic.

A youth rapper he may be, but this shortie out of Staten Island puts some of his older predecessors to shame. His self-titled LP has tight production which uses beats to suit Shyheim's lyrical skills. He may have been nurtured by the Wu Tang Clan, but he is certainly a shortie who can hold his own.

KURIOUS
Constipated Monkey
Columbia

Kurious Jorge, the half-Cuban, half-Puerto Rican brother tears s*** up with this outstanding debut album. With production credited to the Beatnuts, Pete Nice, Daddy Rich and Stimulated Dummies, he manages to combine effective lyrics with phat beats. "Uptown Hit" which was backed with "Spell it wit a J+" were the first tracks released from his album with the recognisable Beatnuts' production while featuring the vocal skills of

the Constipated Monkeys. The oddly-titled "Walk like a duck" also adds to the jazzy element.

However, the best cuts are "I'm Kurious", the latest release, produced by Pete Nice and Daddy Rich, sampling Atlantic Starr, but complimenting Kurious' skills. "Leave Ya with this" is simple but drops a hard bassline that will rock any system. Kurious may not be well known, but this debut is impressive and, hopefully, will not be overlooked by serious hip hop heads.

12" RELEASES

THE BEATNUTS
You Get Props
Relativity

The trio, made up of Psycho, Les, Fashio and Juju, are already well-known in the rap industry as an accomplished team of producers, having worked with the likes of Common Sense, Fat Joe and Kurious, to name but a few.

Their debut E.P. "Intoxicated Demons" gave proof of their lyrical skills, and they return with a track taken from their forthcoming self-titled album. "You get props" follows on from their E.P. as another phat dose of vinyl, full of bassy, jazzy beats and a fitting anthem chorus.

Flip over to the B-side and you're hit by the rough mix which certainly lives up to its title. Remixed by Kirk Yano, together with the Beatnuts' production talents, we're given an underground track which will have you captured in its opening bars, and will most certainly blow up on the dancefloor. If you missed out on their E.P., don't make the same mistake twice.

ED O.G. AND DA BULLDOGS
Love Comes & Goes
Chemistry

Taken from "Roxbury 02119", this is the second release from the album that unfortunately had an extremely limited vinyl pressing.

The LP version is simple yet effective in lyrically painting a picture of Ed O.G.'s past family and friends. The jazz poet mix has a dreamy, lazy vibe, followed by a much-needed instrumental. The

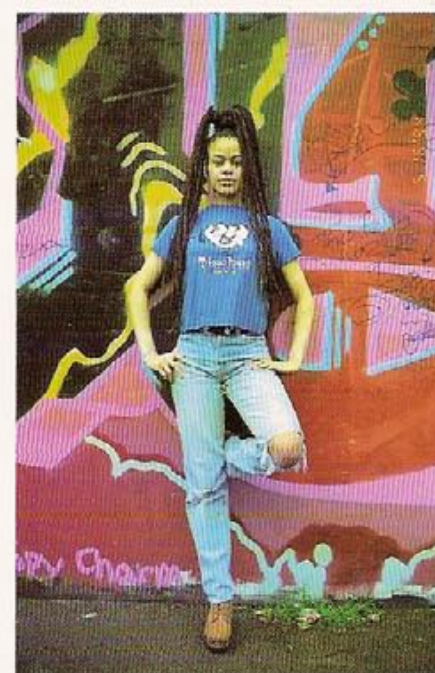
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THE BAD APPLE

350 KINGS ROAD,
LONDON SW3 5UU
071-351-4092

No. 1 HEATHCOTE ST,
NOTTINGHAM NG1 3AF
0602-472968



rest of the 12" moves into a more underground flava, with "Going out of my mind" and "As long as you know" which features Scientifik.

GRAND DADDY I U
Represent b/w We got Da Gats
Cold Chillin'

Yes, he's back after producing classics such as "This is a Recording" and "I Kick Ass" from his LP "Smooth Assassin". "Represent" taken from his forthcoming LP "Lead Pipe" is full of bass and horns. "We got da gats" is a stronger sounding track which shows of Grand Daddy I U's style, more reminiscent of his past hits. Grand D rocks and his gun-totting lyrics glorify the gun. Although a sensitive subject matter, the beats are phat.

SCIENTISTS OF SOUND
Step on Stage b/w Bad
Bite It

This group has received a lot of exposure of late and, credit where credit's due, this single will hopefully prove why. "Step on Stage" and "Bad Bwoy Swing" pack a punch, dropping killer beats and dope lyrics from the crew consisting of J-Blast, AB, Kool Set and Cherokee. But it should not be seen as an exceptional British rap offering alone, as this track deserves props from both sides of the Atlantic.

DAS EFX
Baknaffek b/w Wontu
East West

The remix is excellent, straight from the sewa style in full effect. Drayz and Skoob provide a hype single which includes Wontu, slow moving, but another cut heavy on the bass.

DA BRAT
Funkdafied
So So Def Recrds
via Columbia/Sony

I've got 8 words for ya: "Lay back, kick it and enjoy the ride." And, oh yeah, this ride is definitely slammin' so I suggest you put on those seat belts, roll up a fat one and prepare to be taken into a musical dimension which has been unexplored until NOW. Full of funk is how this album is to be described with its devastating laid-back-into-influenced joints in the form of "Fire it Up", "Give it to You" and "Funkdafied" which are all included in the newly formed genre of "Gangsta S**t." As she said, "ain't too many hoes that can hang with me" and you better believe that because if you have a lyrical flow that is more lethal than cocaine (as the Brat has) I think hoes would be too damn scared to hang with you.

The Midas Man, Germaine Dupin (Kriss Kross & Xscape) comes correct on the production during the album, giving her that Atlanta-funk that is heard on "Fa' all y'all", "May da funk be Witcha" and "Come and Get Some" featuring Mac Daddy from Kriss Kross. It seems that the infamous West Coast Sound that some do sloppy and some do fat (Dre, Snoop) has been taken to yet another level, via Da Brat. So So Def is how she be and if you ain't hip to it "you better ask somebody."

by Adelaide Richards



"Do not be deceived; God cannot be mocked. A man reaps what he sows. The one who sows to please his sinful nature, from that nature will reap destruction; the one who sows to please the Spirit, from the Spirit will reap eternal life. Let us not become weary in doing good, for at the proper time we will reap a harvest if we do not give up."

Galatians 6 v7-8

R 'n' B Reviews by Artikal Adelaide

DAMION HALL "STRAIGHT TO THE POINT"
SILAS RECORDS - MCA

The funk is definitely on with this debut set from the "silent member" of former Jack swing group "Guy". Now it's time for Aaron Hall's little brother to get a name for himself, and this album is a fine example of what he can do. OK, maybe his voice is not as strong as Aaron's but that does not stop the first single release "Satisfy You" featuring Shante Moore being a smooth piece of R'n'B. On the uptempo tip, "Crazy About You" and "Let's Get it Going On" wrecks it with some serious swingbeat vibes. Showing he can hold his own on the "Baby-I'll-lick-you-from-head-to-toe" tip, Damion can get madfreaky like the rest of them (Silk, H-Town, R-Kelly etc., etc.). "Holding on", "Never Enough" and "Second Chance" are mellow romantic ballads which are created to get y'all in the mood. To top off a fair solo effort, he enlisted his big bro, Aaron, to duet with him on "Song For You" which was originally done by Donny Hathaway. He also hooked up with singer Brian MacKnight to take care of some production duties. "Straight to the Point" proves the point that YES! he can sing. And he's not Aaron's shadow. 7 out of 10.

AALLIAYH "AGE AIN'T NOTHIN' BUT A NUMBER"
BLACKGROUND RECORDS
DISTRIBUTED BY JIVE

Who in this mad music industry can claim the title of a street diva? You give up? Well, the truth is nobody can cos it's a name I've just made up for an incredibly talented young lady who goes by the name of Aaliyah. Usually, when an R'n'B album comes out, it's the same old same old, you know, singers coming out with "Baby, I make you so damn wet" or "You are so fine let me lick you all over". And if today's R'n'B is anything to go by, it's not male artists going on about sexual frustration. So it's refreshing to see a new female artist whose album packs a punch harder than Iron Mike and is real without fronting. Girlfriend comes into serious effect with flysweet vocals

which rip it continuously on "Throw Your Hands Up", "Back & Forth" (which is the first single to be released) "No one knows quite like you do" and "Down with the Clique". Each track and the other uptempo tunes are also much superior to a lot of New Jill/Jack swing that is currently out. You may gasp in disbelief that the sexy slow jams are actually not focussed on the sex tip (no joke). The smooth groove "Age ain't Nothin' but a number", "Street Thing" and "At your best, You are Love" deal with the love thing rather than the "Love Thing". All in all, this is a stand out album for the nine four plus with R. Kelly swinging it on production, how can she go wrong? reviewed by the Artikal Adelaide.

A BROTHER WITH FLAVOUR - DJ 279

interviewed by Adelaide Richards

DJ 279 has a reputation. A reputation for playing the phattest hip hop tunes before any other dj has access to it. Those of you hip hop junkies who tune into 279's Friday night hip hop jam on Choice FM (blatant plug) will know that he "concentrates on playing quality artists" as one fan relates, "rather than playing all that commercial shit a certain dj from another radio station plays continuously."

279 decided to get into this game because of "his love for music". "I've been djing professionally altogether seven years," he says. "It basically started when I was young and just taping music from the radio." Not being content with just taping songs from the radio, he got himself a job so he could buy all the latest vinyl. Due to his record collection being almost as big as HMV, he began playing at parties to give himself practice for what was yet to come. Steve's

(279) taste in music did not just stop at hip hop. "I liked funk, James Brown, jazz and eighties' boogie tunes. Anything that was funky."

Finally, in 1987, his big break came when he landed a job on a pirate radio station where he did his own show, playing the latest in soul and hip hop. Still, that did not seem enough for this modest brother. "What I really wanted to do was have my own hip hop show on a legal radio station." Even though the wait for his own show seemed like a long wait, the dj jobs were certainly not scarce. A chance meeting with a guy named Lance who owned sound systems was a good thing -because he needed djs to play at a hip hop club called "The Slammer", a job he enjoyed doing.

Steve knew that when he got his rap show on a legal station, it was a must for him to establish rapports with certain record companies. So the next major step was when he went to the States. "I went to America to hook up some serious contacts. While I was there, I stayed in Queens, New York and flew out to Los Angeles for a month. I visited Wild Pitch and Select records. I played them some tapes of my show that I did on the pirate radio station. They were very responsive and promised to keep in touch."

It was in the year 1990 that an African/Caribbean radio station came on the air. It was also 1990 that 279 tried his luck to get his own show on Choice. "I sent in my demo tape to Choice and after some time they did not contact me, so I got in contact with them to see why I hadn't received any reply. They said they were not interested in having a hip hop show at that moment."

After making friends with dj Steve Wren while playing at the same club, 279 got himself a show on Choice FM and asked 279 to come down and help him host the show. Some time passed and Wren asked if he could have another show "because he did not want to

be labelled as a hip hop dj." This was the perfect opportunity for 279 when Wren asked him to take over. He accepted and a survey was carried out on the audience figures. The new rap show's audience had risen since the man "with flavour" had taken over.

"People's reaction to the dope show were like at one point, Tim Westwood was the man. Now there's this new guy 279. He plays the latest songs before anyone's got them. He's bad."

Now he can claim the status of being one of the best hip hop djs in the UK. "People say that djs have egos and it's true because people give them it. If people keep telling you you're the man then pretty soon you start believing it."

His opinions on different aspects of hip hop are those of a person who knows what he's talking about. When asked if he feels female rappers are now getting their due respect, he answers:

"If a female rapper comes out soft, they are not going to sell. But if they come out real and hard they are going to receive props. That's why Rage from Tha Dogg Pound is going to sell because she's a ruff." He lists Queen Latifah, Paula Perri ("she's like a poet, she speaks the truth") among his favourite female mcs.

So what's next on the agenda for the brother with flavour?

"Well, I would like to work at record companies, so I am able to hook up black djs. Also, these A & R (artist & repertoire) people at these companies do not know how to promote and market rap and R 'n' B artists, which is why I know I can do a much better job."

There you have it - the low down on the man who prefers to keep on the down low.

Catch DJ 279's show on Choice FM (96.9FM) Friday nights 9pm - 12 am.



LETTERS

Hey - I've seen your scene and it seems seemly. Keep up the fly feeling. - Mark Surface, Philadelphia USA.

I'm basically a bomber, but I produce graffiti videos called FORBIDDEN ART...latest issue featured T-Kid, Cope, Per, Pove, Teck, Rush, Ze and many more over one hour. If anyone's interested, write to Dave Novak, Box 244, 106B Nassau Avenue, Brooklyn, NY 11222, USA.

You guys - first of all, I'd like to tell ya how impressed I am with your zine "The Real State". Top Quality photies, interesting interviews (personally I'd have preferred pure graff instead of the music pages!...) and, all in all, "Well in order, lads!" (pardon? - ed)...so what's da skore, are there to be anymore? ..Congratulations again for the baddest zine I've yet encountered. Hope they'll be more!...Out of time, out of here!...Mart Schnell, Stoke-on-Trent.



DARKMAN & DOMINO

subterranea, ladbroke grove

Q: What do Domino and Darkman both have in common?

A: Er...pass. No, wait. They're both producers-turned-performers, I guess.

Q: What crowd does a hip hop jam draw?

A: White, yellow, brown, black, old, 30 something, 15 something, 20 something, funky, curious, giddy, serious, warm and welcoming, cold and critical.

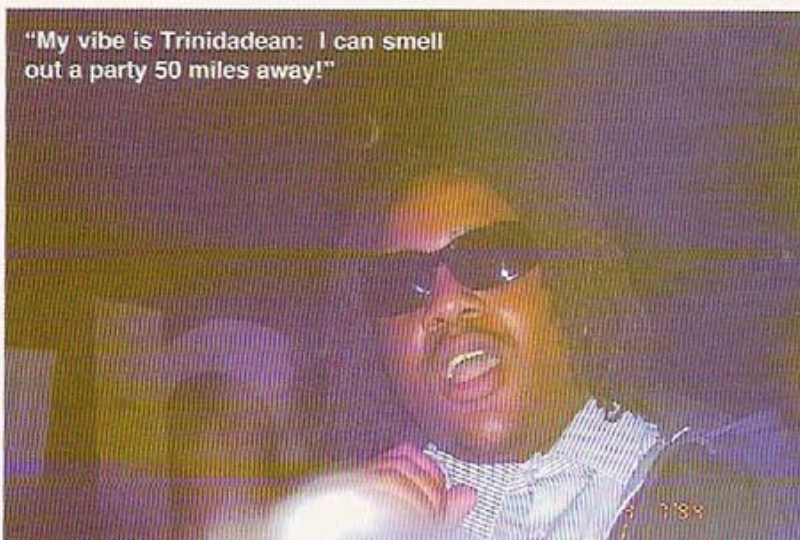
That's the scene. Enta da stage to groove and move the crowd fifteen stones and three pounds of pure funky dark flavour and rhythm....with a little help from the white-afrod dancers and their navels, the divine bedroom-eyed Shadell Roden and mic man Font La Roy. Darkman was confident, crisp and EASY. Tough, smooth rhymes and rhythms, like "Yabba Dabba Doo" and "Soul Tempo". Not exactly dirty and deep, nor syrupy sweet - just real, rough and rocking. The appreciation was mutual.

Late arrival. With a confident, single entry onto a bare stage, Domino tosses half-heartedly through three songs. A graceful gangsta and the crowd is beginning to flow with his "Sweet Potato Pie", "Ghetto Jam", "Make Money". Then an abrupt "I'm-outa-here" and he is, leaving a puzzled and angry crowd. No persuasion can bring him back and cries of "Take all our money, take all our money, money, money!" are justified. Were three songs with rudeness worth £10? Domino, don't bite the hand that feeds you cos our hands are badly gnawed in 1994 England and you're not good enough to get away with murder yet.

Just remember who put you on that stage, else you'll end up the wrong end of the domino stack. The best emcee can lose the crowd the minute he turns his back.

ENTER THE DARK ZONE

"My vibe is Trinidadian: I can smell out a party 50 miles away!"



While most performers move into production, Darkman has moved the other way. He may be a veteran Notting Hill Carnivaller, but this is a man definitely in control.

Producing since 1986, Darkman's other ventures include running a record label, being the first to put the then Outlaw Posse (Bello and K.Gee) into the studio, remixing for Salt 'n' Pepa, Big Daddy Kane, Joe 90, Joe Cool, En Vogue....

"I'm British West Indian, not from Jamaica or America, but I'm still hip hop. I remixed Big Daddy Kane - it got no props from the UK but plenty from New York so it just goes to show how silly it is over here towards British rap. Maybe it's the dialect!"

So why with such a good reputation and work as a producer, move into the risky realm of performing?

"Basically, it was because I couldn't get anyone to rap the way I wanted to rap! Producing others, especially working with Brothers



Like Outlaw, taught me a lot. I noticed how hard it was for them to get support from the UK. I confess I didn't get my knowledge first hand.

I want to establish hip hop in the UK. We're the first generation here. The second generation will be our kids. It's done for this generation growing up. Hopefully, there will be a solid base of hip hop to progress from and their roots here will be more firm. Yes, I want



worldwide success but, most essentially, I want to get my props here in the UK because that's where it counts for me - it's my home.

And his advice to struggling rap artists? "Don't wait for a deal - just try and see what you can do for yourself. Put some input into the industry."

Darkman is finally "coming out of the Manor" (i.e. touring out of London). "Apart from Switzerland, this is a first. Ipswich, Nottingham, Manchester - and more. I'm really looking forward to it. Both producing and performing are nice - I get a buzz from both. I'm looking for a top twenty hit, to open up British hip hop without selling out."

Top of the Pops, reinforce your stage.

Management: Flavour Tel. 071 727 7720

Record Company: Polydor



SNOOP DOGGY DOGG, DR. DRE AND RAGE - THE CHRONIC TOUR

Brixton Academy, Sunday 1st May

"Better a poor but wise youth than an old but foolish king who no longer knows how to take warning. The youth may have come from prison to the kingship, or he may have been born in poverty within his kingdom. I saw that all who lived and walked under the sun followed the youth, the king's successor...." Ecclesiastes 4 v13-15



The Chronic show kicked off after 9.30pm with an explosion of lights and sound. Then Dre and Snoop entered the stage. Blow torches and the crowd went wild as the two moved into their first collaboration, "Deep Cover", which had introduced Snoop to the world and marked the major step in his

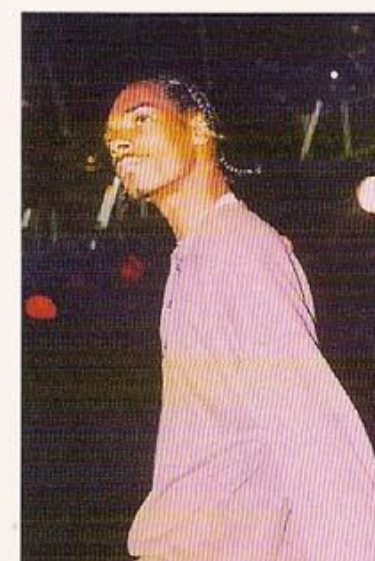
career. Wearing his Afro, not his plaits, this night, it was still unmistakably Snoop stalking the stage.

The two swiftly moved on, covering various tracks taken from both Dre's and Snoop's albums, hyping the crowd with every word and syllable. It was not until later that we were able to hear the woman herself - the Lady of Rage. "Afro Puffs" 'n' all, she went into her single, and this was followed by "For all my niggaz and my bitches" and then she was gone.

Slowing things down a bit, Dre and Snoop addressed the crowd in search of someone who could beatbox. Pulling someone from the crowd, the position was filled by Shortee (DJ for the Scientists of Sound). A girl also claiming to represent stepped on stage, but it was soon obvious that SHE had something else in mind. Dismissed by Snoop and Dre, she was led off stage, with a cry of "Bliyaatch!" following her.

With the help of the simple beatbox rhythm, Snoop moved into "Iodi Dodi" accompanied by the audience who he led through the words from start to finish.

The finale was played out by "Who am I" and, with that, 10.45 marked the end of their performance, a



performance which could not be seen as being totally disappointing, but one that did not truly give the audience their money's worth.

With only the short appearance of Rage and the non-appearance of Tha Dogg Pound, many questioned whether their £16.00 had been well-spent. (Snoop & Co. flew home with £75 K between them). The sound was also disappointingly bad, which was proved by the annoyance of Snoop who personally and publicly drew attention to it, calling out for the motha****ing sound technician to get his act together.

Nevertheless, for some, the show was hailed as a great success, but still left others to question - was a good time had by all?

Reviewed by Neka O.
Pictures by Ken Hamilton.



POLICE

"The police can f*** up your whole life," said my friend, T. "How do you mean? You're exaggerating a bit, aren't you? You can't say they control your life like that."

He looked at me grimly. "Can't I?" He'd never been to prison and had no criminal record, although I knew he was constantly being stopped by police and practically earned his living from ID parades (you get paid for putting in an appearance....) He was a bit paranoid, perhaps, but surely you can't get arrested for that? But when does paranoia become justifiable fear and anger? When racial attacks and racial policing become an endemic reality, accelerating with no brakes.

In Eastern countries, before colonialisation, there were no "police". The police was an institution erected by colonialism to control the "native community". In the Western world, we are given to understand that the police are there to protect society and to ensure law and order is maintained. But the facts point to their real role as one of maintainers of the status quo rather than justice. In the colonies, the police were there in the capacity of a military force to ensure the "natives" did not rise out of their place of subjectivity, maintaining a system of oppression for economic purposes.

Fast forward 1994. Forest Gate, the usual police helicopter hovers over tense and empty streets, save a few folk quickly walking, eyes to the ground. No music or sound of children playing. The shops are half-stocked with old stock. The newsagents declare that Nelson Mandela is free and the first black president of South Africa, blacks can vote and have the chance to control their own destiny. Snoop Doggy Dogg is an international superstar and acknowledged in every media. Black people go to college, own property, have professions, wealth, excel in their fields, blahdeebah....but the street knows no change. More than ever, the "democratic societies", economic world leaders are split into two nations, unjust and unequal, controlled by the

age-old system of oppression, fear and hate. The police control according to a code of racism and power rather than the code of justice and facts, to control the "immigrant" population. Certainly not to protect it.

Most so-called "immigrants" are there because their labour built the empire. Their sweat and lives are a more real part of these nations' industries than any of its directors. We are here because you were there, so how can we be immigrant? We did not choose this. Our lands and economy were taken from us. We were exploited, robbed of lands, homes and livelihoods yet our labour established Europe and the USA as world leaders and brought about the "industrial revolution". The "immigrant" is more of a real part of this society than society dare admit. Because if it admitted that fact, it would also have to admit the crime which continues. So let's live with the myth of immigration and racial "opportunities".

Meanwhile, as Mandela and Snoop are celebrated as international icons, hundreds still die needlessly by the bullet, generations waste in jail, families are tormented and persecuted, burnt and attacked throughout their lives, homes ransacked, women raped, men beaten, courts of justice perverted, families and communities broken.

No, the criminal is not the National Front, but your friendly bobby. In our "politically correct" society, a woman can spray mace, yield a weapon against her assailant and claim self-defence yet a coloured person is expected to offer no resistance and is in fact charged with assault if they act in self-defence (and often when they don't). According to the system, racism is not a crime. In fact, it doesn't exist. But, forget the politics. Face the unpublished catalogue of facts, histories and realities which cannot be told because they simply do not fit into this system of justice. If these were told, the system would be seen by all to be corrupt to the core. The ghetto doesn't need to be

reminded of the need for justice, law and order because they're feeling the lack of it each and every day. Take the social programmes and "racial opportunities" to the Houses of Parliament, not to the ghetto.

In South Africa, if you discriminate against someone on the basis of colour, it is now a criminal offence. As in illegal, you will be prosecuted. In the UK, if you discriminate against someone due on the basis of colour, it is not even seen as a reality, certainly not illegal. How can the European/American press celebrate the turn-around from apartheid in South Africa while rigorously holding on to its own?

So hear this...

Following a series of racist attacks on children at Little Ilford School in Newham, East London, a group of older Asian pupils got together to escort younger pupils home. The youths were met by a group of white men, who they took to be members of the National Front and a fight occurred. The men were, in fact, plain clothes police officers from a local District Support Unit who called in a Police Dog Unit and uniformed officers to arrest the Asian youths. In the end, the Asian youths (later known as the Newham 8) were charged with offences of threatening behaviour, criminal damage, assault, possession of offensive weapons and conspiracy to assault persons unknown.

On 11 September '86, about 1,000 police officers attended a raid on The Black and White Cafe in the St. Paul's District of Bristol in Operation Delivery, searching for illegal alcohol and drugs. Arriving in covered lorries, the police surrounded the cafe and five premises. Riot shields were used in dispersing the crowds. Operations of this sort are very expensive. This one cost then £965,000. They take up vital police resources and result in few charges relating to the critical purpose of the raid. In the above case, it was for possession of small amounts of cannabis. This was all out of taxpayers money.

STATES

There have been an increasing number of cases of police harassment of black women, not only racism, but how the police use sexual harassment as a weapon against black women:

Ms X called the police after suffering domestic violence. Two officers arrived at her home, one taking her partner into an adjoining room to talk to him while the other talked to Ms X. Ms X was asked whether she had any injuries. The officer then placed his hands on her body and began to lift up her dress. He then put his hands on her breasts and told her he would be back later. Ms X was too shocked to remonstrate. A few days later, Ms X answered the door to find the same officer on her doorstep. He once again began to make advances towards Ms X. Fortunately, she was not alone and the policeman left.

On 20 December 1992, CS, a nurse in Newham was waiting in her parked car when she was approached by two officers, one of whom was a woman. The officers claimed CS was illegally parked and a dispute arose. As CS got out of her car, she was thrown against the car window by the woman police officer and then assaulted in the street. More officers arrived and CS was taken to Plaistow Police Station where she was placed in a cell for 4 hours, eventually charged with assaulting a police officer and littering! CS required hospital treatment for injuries to her neck and body consistent with being beaten and kicked...

Female officers are usually as brutal as their male colleagues and increasing the number of black or female officers does not decrease the level of police harassment.

What is most alarming is the rapid increase in police attacks on PREGNANT black women. In one of many incidents in Leyton, a five month pregnant woman was dragged from her home the day after an argument with a white woman in a school playground. Her legs were held apart by the officers so her leggings rolled down. Her t-shirt was torn and

whole body exposed. Neighbours, shocked by the sight of her swollen and uncovered stomach, pleaded in vain with the police to treat her more carefully.

The young woman appealed to a woman police officer for help, as one woman to another, only to be told to "Shut up, you pathetic piece of s***".

In the police van, the woman was subjected to even more racial abuse. One officer put a leg over her stomach, saying "one less of the bastards". At the police station, the woman was charged and kept in custody overnight. A female visitor doing the rounds of the cells was so shocked by the state of the woman that she demanded she be released as she was in no state to be detained. No action was taken. Following her court appearance the next day, the pregnant woman was rushed to the maternity unit of Whipps Cross Hospital, where she was admitted for severe abdominal pain and put under observation for a week so doctors could monitor the foetus.

Another pregnant woman was severely beaten and dragged along the street by her legs to a police van. This occurred on Cann Hall Road where her hands were twisted behind her back as one officer knelt her in the back, saying he hoped her baby was dead. Although the woman had been involved in no criminal or violent activity, she was charged with assaulting a police officer, obstructing a police officer and criminal damage to a police uniform...

Putting black children in care at the slightest excuse and on the basis of made-up allegations is another way in which institutions help each other to destroy black families. This is aside from the early victimisation and criminalisation by the police of black youths. Anyone stopped by the police is automatically checked against the Police National Computer (PNC). But as the PNC has a "Wanted/Missing Persons index", which includes those alleged to have broken the Immigration Acts, such a check immediately calls into

question a person's immigration status.

Under the Police and Criminal Evidence Act (PACE), the police have been extended powers to carry out strip-searches and ultimate body searches at the station - and this has encouraged an aspect of racial and sexual humiliation to creep into policing.

The police stopped a Mr. Thomas in Southwark, south London and commanded him to pull down his trousers and underpants else he would be arrested on suspicion of concealing drugs!! Mr. Thomas begged the police to search him at the station but they refused. Later, he burst into tears of anger and humiliation. Unfortunately, this is not an uncommon procedure. Black people are often not told why they are being stopped and searched. When they resist what they see as unfair interference, police reinforcements are often called in, and charges of assaulting police are later brought.

One man was waiting at a bus stop in West London when he was accused by police of loitering with intent to pick pockets. When he objected, the police accused him of stealing the trousers he was wearing because they looked too big for him!! A black woman bystander, who did not know the man, called out that she would be a witness for him. Next, the police called for reinforcements and both the man and the woman were arrested and charged with assault. On the way to the van, the woman says she was tripped up and that one of the officers stamped on her groin.

Many raids on black people's homes are carried out on the basis of misinformation. It would appear that police "intelligence", far from being accurate and objective, is all too often based on rumour, hearsay and gossip.

Police officers with sniffer dogs raided the home of the Dhaliwal family in Southall. They said they had reliable information suggesting controlled drugs would be found on the premises. The

police took away a "substance" which was later returned. The "substance" turned out to be dried spinach.....

Some raids on black people's homes are carried out by armed officers. Unnecessary and provocative, these raids are often carried out in a haphazard and James-Bond cavalier style. The effects of such raids are not as easily forgotten as the officer's "mistake" to the authorities.

On 24th August 1985, police shot dead five year old John Shorthouse after officers went to the home of his father in connection with a robbery. John Shorthouse was asleep in his bedroom when an officer, claiming he was searching under the bed, accidentally fired his gun....

The necessity for self-protection has led to the criminalisation of young black people who defend themselves. Why is gangsta rap so popular? It's not so much as the gun, as the reality of its figures and its affirmation of its people.

Twenty six years ago, The National Advisory Commission on Civil Disorders warned the President of the USA that Western societies were moving towards two societies, one black, one white - separate and unequal.

Now Africa, the so-called undeveloped country of the world, has defeated apartheid and raised a new system based on justice and freedom for blacks. Meanwhile, the "developed" countries, such as America and the UK stand dangerously on the other end of the balance.

In South Africa, at least now it is established that blacks have a right to their own land and livelihoods. But in the UK, how can we begin to speak of liberties and rights of accused and suspected persons without noting at the same time that the whole black community is suspect - and accused - just of BEING HERE?

I'll believe things have changed for real when things have changed on the streets.

People are still under scrutiny and control for no other reason than

their colour and origin. The newspapers and Parliament might proclaim a free, democratic society but the real social law is the police, the upholder of "law and order".

While this social law is biased AGAINST black people, this is no democracy. Is South Africa a Third World country? No. We are the Third World countries, for they are beginning a true democracy. We are still living under a lie, but, what's worse, we're the fools who believe we're free.



THE REAL DEAL

Everyone looks the same feels the same knows the game.

Why is it I'm socially lame
To break through to you,
Impossible to chew through true
The wall of iron, layers of lies,
License to fantasize
You're something you're not.
Truth stands in a lonely spot:
The edge of the black hole of crazy
Or the road to freedom
(The first is for the spiritually lazy).
Everyone's pushing for the wide road
But the choicest things, which can't be sold,
Are through that narrow gate
I'm squeezing in before it's too late.
You've pushed me so far,
I'm condensed to the real.
If I'm paying with pain,
I can afford the best deal.



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Fax 071 278 9303

27 Goldhawk Road
Shepherds Bush
London W12
Tel/Fax 081 746 2792

76 Colston Street
Bristol BS1 5BB
Tel/Fax 0272 227 377

If I destroy myself
I still can't destroy my Self
If I love my Self
I still don't love myself
If I die to my Self
I truly free myself.

1 KILLERWEIGHT

You say Life will
Knock me off the ledge
Friend, I've already been there
And back and back and there
So many times I don't remember
Kraziness was saner
So I decided to stay there
If the upper strata of society
Has the mental capacity
To destroy humanity
Unjust laws, wars, greed,
Police brutality
Then count me in with
The beggar, thief and imbecile
The very bottom of the human
slaghill
Yes, I am the outcast
But I bet you I'll outlast
Any clever fool
From now til infinity
Serendipity
Was never my forte
The doctor said I was very naughty,
Sick and mad,

Anorexic, psychopathically bad
Gave me 6 months and a drip to live
But a cure he couldn't give
With nothing left to lose
Not a chance to stand
I walked out the door
Slipped through their hands
The truth was the medicine
He should have fed me on
But I got that another way:
From the Bible, my conscience
And what the black man say
I face facts and revelations-
Play sceptic with explanations
Now the 5 stone is 9 stone freak
And she has learnt truth to seek
I'm living and laughing
Giving and mastering
The weapon of love
In a "black & white" world
There's no room for colour
But that's what I am
God-created not faded
Raised by a mother
Spirit in paradise
Body now dust
But this woman taught me
The Lord God to trust
My heart is my story
It's not written on skin
Stop staring at my face
And start staring within
Learn to read a person right
Cos Life's not printed in black and white.



THE RAP R A C E

In the late 80s and early 90s, the material basis for the production and reproduction of black youth alienation was the growing captive misery of Black families. Between 1986 and 1992, a further 1.2 million African Americans fell below the poverty line. What's more, the Bush administration achieved the same result in half the time. According to the Children's Defense Fund report, 841,000 youths fell into poverty in the first two years of the Bush administration, affecting, in some cities, as many as two thirds of ethnic children. The official poverty rate for blacks is 32.7%, 10.2 million people, higher than that for Hispanics (28.7%), Asians (13.8%) or whites (11.3%).

But, most essentially, has been the crisis of African American youth employment, or rather lack of it, and what has happened to black youth economically over the last three decades. **Since 1960, it has been the black youth which has suffered the greatest fall in employment out of all races.** In 1986, the middle of Reagan's years, black youth unemployment was as high as 43.7%. In October 1992, in the Bush administration, it was practically the same, at officially 42.5%. Any cries of injustice were dismissed or ignored by major political parties as "national black leadership". Ice Cube reflects the knowledge of so many black youths when he states: "Do I have to sell me a whole lot of crack/For decent shelter and clothes on my back?/Or should I just wait for President Bush/Or Jesse Jackson and Operation PUSH?"

Rap became not only an outlet for social and political discourse, but also an economic opportunity that required little investment other than boldness and a competitive edge. With black labour at such a low, if you weren't athletic, then the entertainment industry was one of the few legal avenues available to earn.

And, make no mistake, with or without media support and profile,

rap music is BIG business. In 1990, rap brought in \$600 million, including 1 million by Public Enemy ("Fear of a Black Planet") and Digital Underground's "Sex packets". In 1991, \$700 million came in. 2 Live Crew's "As Nasty As They Wanna Be", the subject of a series of law suits and arrests, sold over two million copies. NWA's first album "Straight Outta Compton" sold over 1 million and that was followed up by the next album, "Efil4zaggin", breaking all sales records in 1992 - 900,000 in the first week of release and later millions.

Rap is attractive to corporations because it requires generally low-investment costs. A rap album can be produced for under \$50,000, while a white rock or R'n'B group can cost \$100,000 - 300,000. And although rap artists are signed with a great enthusiasm and energy, they are also dropped more rapidly than musicians from other music forms. If artists don't do well in the initial 6-8 weeks of their release, they are often sent packing.

In a year, young black consumers (15-24 year olds) spend \$23 billion in the USA, of which \$100 million is spent on records and tapes. But blacks are NOT the main purchasers of rap. According to a survey taken in mid 1992, 74% of rap sold in the first six months of that year was bought by whites.

The humble Russell Simmons, earning over \$5 million a year, has achieved a multi-firm corporation based on rap with Rush Communications and its label, Def Jam. Having started from a small basement operation, it is now \$34 million corporation of small firms, housing groups such as Public Enemy, Big Daddy Kane and producer of the highly-rated, hip-hopish cable comedy series, "Def Comedy Jam". Its artists have earned 10 gold records, six platinum records and two multi-platinum records. Future plans include expanding film production and selling public stock. It is the 32nd largest black-owned business in the USA and the second largest black-owned entertainment company.

Still, selling black resistance has not changed the system and

society, where power is measured by selling. Selling black resistance is not the same as resistance to a society based upon selling. **Rap artists, even those who achieve some level of economic power and independence, are still slaves to a market system which requires an economic elite and mass deprivation - based on the same old status quo. Whatever you do, the circle always comes right back to the ghetto. Without that, the whole system falls apart.**

Indeed, hip hop has too often doubled back on itself, being exploited by consumer industries. Alcohol, clothing, trainer, hat and film industries have boomed by using hip hop. Naïve and publicity-hungry artists thought they were "opening up" hip hop, but **in fact these advertisers were bringing hip hop down to the level of consumer in their world, rather than hip hop bringing the citizen into ITS world.**

Alcohol companies were one of the biggest culprits. The companies using hip hop were those selling the strongest liquors: St Ives, Elephant, Magnum, Crazy Horse, Olde English 800, Red Bull Malt Liquor, Powermaster and other malt beers containing twice as much alcohol as normal beer. Malt beer accounts for 3% of all beer sold, but 30% of its sales are in the black community, so blacks were being specifically targeted.

Hollywood was another wolf-in-sheep's clothing. Film companies, for the same reason as multi-national record companies, have been willing to produce the sudden influx of "black" films. With a quite small investment, there is the potential for enormous returns. Black Americans, while making up 12% of the population, are 25% of the film-going massive. "Straight Outta Brooklyn" cost \$327,000 and brought back \$2,173,000. John Singleton's "Boyz 'N' the Hood", starring Ice Cube, cost \$6 million to produce and raised at least \$57 million. "House Party" cost \$2.5 million and brought in \$26 million.

Hip hop is undoubtedly a political force, but it is also an unquestionable art form, which can easily stand by itself,

appealing to all classes and races. It should not need to justify its presence in twentieth century society. It has effected too much change and has too much financial AND political power by now.

And it will grow. Hip hop has proven to have the ability to open markets, maximise profits and sell legitimate pain and unrest. Its high inner competition and internal assessment (i.e. the wack are knocked back) will lead to an increase in quality and originality emerging, taking the art further.

Unfortunately, the nature of hip hop - its justice-hungry soul - cannot be satisfied in 1994. It will continue to remain political, to provoke and agitate, as long as oppression continues. Many rappers address the racism in the war on drugs. Although blacks make up to 15% of the nation's drug users, about 50% of them are arrested on drug charges, particularly for possession.

The drug war's additional damage continues to grow in what one Senate Committee calls a "\$32 billion failure". Raps, including NWA's "Dope Man", the Geto Boys "Mind Playing Tricks on Me", Ice Cube's "The Product" and CPO's "The Wall", all expose the bankruptcy of the war on drugs and its effect on the black community.

"Cocaine business controls America, Ganja business controls America. KRS One come to start some hysteria. Illegal business controls America. (What can we get for 63 cents?)" Boogie Down Productions - Illegal Business.

Also, another virtually black-only experience is covered by rap: police shootings. NWA's "F*** Tha Police" expresses a street-felt rage that permeates the entire black community:

"F*** tha police/Coming straight from the underground/A young nigger got it bad/cause I'm brown/I'm not the other colour./ Some people think they have the authority to kill a minority/F*** that s***/cos I aint the one for a punk mothaf***a with a badge and gun to be beaten on and thrown in jail."

T H E DIFFERENCE

I'm nearly there but not quite
Only as far
As darkness is from light.

My brain tired of experience
My eyes dim with dust
My ears deaf with noise
My fingers cold and numb
My tongue withered dry.
I'm paralysed head to foot,
Stuck in this mud and soot.

But I hear the drum of life
Deeper inside me
And outside too.
Deeper and further
yet nearer.
If only I could let go,
Leave these chains,
These lies,
These habits,
Throw my aching soul
Into that burning pure white hole
and let the charge of life
Rip through this diseased carcass,
Burn the old, the dead, the self,
Raise up a phoenix,
The simple, free elf
TO LIVE.

but this pewtrid, whingeing coward
This mean, narrow-headed
Grasping, greedy bitch unsatisfied
Slavers and pines
At the edge
Eternally.



SATURDAY JULY 9th 1994
at THE HUB, Sitwell Road, Sheffield
Black Youth Organisation bring you

SATISFACTION

Headliners: **Scientists of Sound**
(London Massive)

Represent Records: **Mr. 45, Rapper, Parks, Kittison**

Buddha Brothers (Nottingham)

Sheffield Talent: **BPM, Duce**

DJ's on the night:

The Master, The Bandit, Banton, General D
DJ Mink (Original 2 Deck Don),
The Hardcore Trio (Leicester),
DJ Divine

There be 3 styling 4 all B Boys
Security: **Ninja Force**
Nuff Food & Drink

£5 on the door
£4 in advance or with flyer

Be there and be a rufnek
Sorted by the RUFNEX: Dextrous, Rudie, Flex & Da Bloodhound

"Jesus Christ is the same
yesterday, today and for ever."
Hebrews 12 v. 8

Letters to: **The Real State**
P. O. Box 3337
London
NW10 2JF
England
or
P. O. Box 295
Sheffield
S1
England

New York Contact no: 203 782 2301

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Dis: the "big" silly people who stole the mags/didn't pay their bills....now that's when ya lost proper.
The cynics - watch us fly.



P U R E L Y F U N K T I O N A L

