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GAZZILLIONAIRE

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## HiP-HOP CONNECTION

THE ORIGINAL DIGITAL RAP MAGAZINE

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## WILLIE ISZ - GEORGIAVANIA

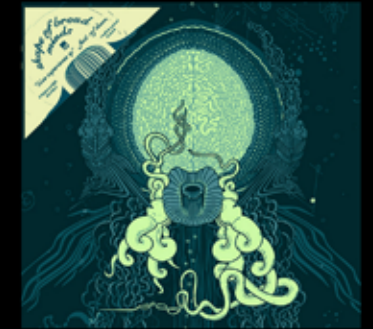


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# THE LISTENING THIS ISSUE'S FREE DOWNLOADS...

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## DOOM 'LIGHTWORKS'

A warped and quirky banger from DOOM's 'Born Like This' set, complete with Black Rock & Ron reference!

## WILLIE ISZ 'GEORGIAVANIA'

Next level sounds from Jneiro Jarel and Khujo Goodie, the title track from their soon-coming Lex Records album is a truly other-worldly statement of intent.

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# DELEGATES OF CULTURE

## TEN YEARS STRONG...

If, indeed, you can't rush perfection, it would be reasonable to harbour decent expectations for Delegates Of Culture's debut album, 'Bad Guys'. The Cambridge crew – aka Bee 109, S Class, Toe, Inja and Skuff – have collectively rocked the UK scene since 1999. Yet despite unleashing a small stash of singles, EPs, mixtapes and a collaborative full-length with The Untold, it's taken a decade until the first LP proper.

"We knock around all the time," says Bee. "But we hang out, eat food, drink and smoke weed more than we make tunes, y'know. This is the first time we actually sat down, had a concept and put it all together to make the tunes work as an actual album."



'Bad Guys' runs with a visual theme of the promo poster from *Ocean's Eleven*, and it follows that half of DOC have been running with real-life hustlers of UK hip-hop in recent times, namely Farma G and Chester P, as part of the extended Task Force family. But while solo pursuits return to the fore in coming months – notably LP 'The Skuff & Inja Show' – don't

expect another ten years before the follow-up to 'Bad Guys'. "We're already working on our next project," reveals Bee. "It's going to be called 'Pengcake Day'. We started to get drunk all the time and not really focus on the music, but it's all about making tunes again now. It's sounding good, everyone's got fresh rhymes, so we're fucking on it." Adam Anonymous





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## **SPEECH DEBELLE**

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*Speech Therapy*



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# CHECK OUT MY MELODY

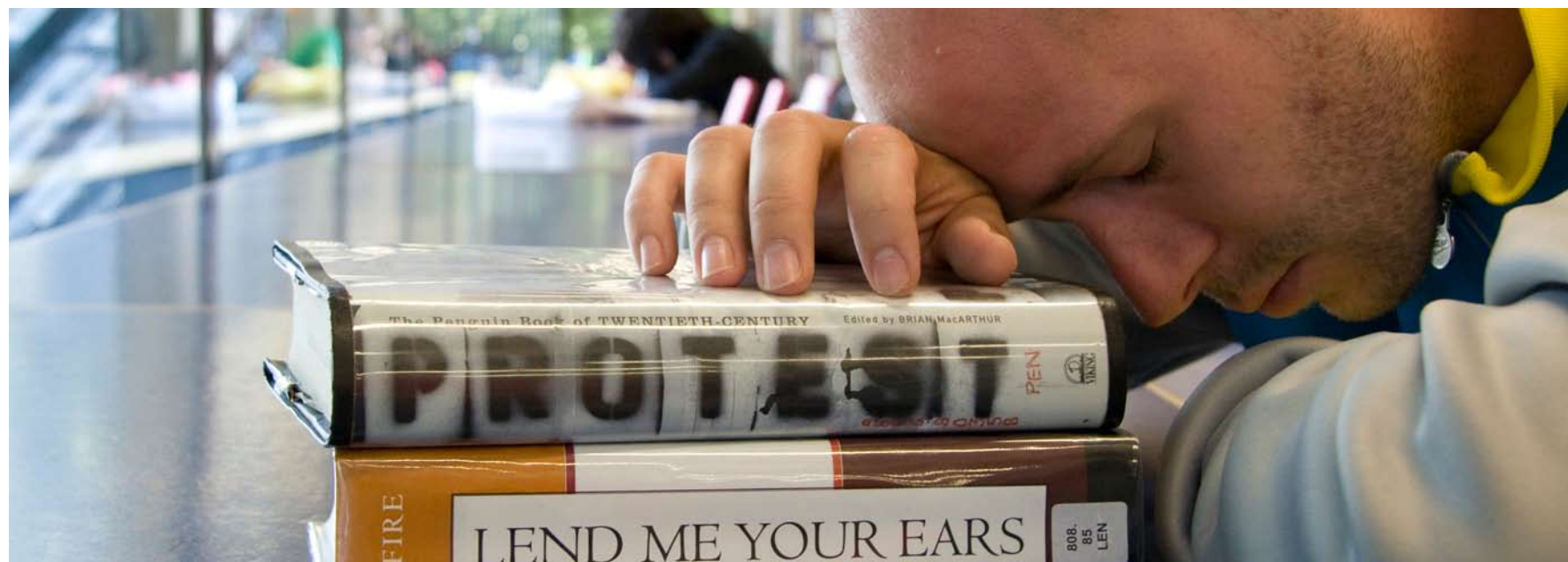
## GHOST'S TOP LONG-PLAYERS...

### DJ SHADOW 'ENDTRODUCING'

"This album totally smacked me in the face. To hear someone make an album hip-hop-based but with a musical edge was quite special. This wasn't just beats and loops, this was much more. The way the melodies would change; the depth of the production was immense."

### MAIN SOURCE 'BREAKING ATOMS'

"I used to get my dad to videotape Yo! MTV Raps. I remember seeing 'Looking At The Front Door' and 'Peace...' Despite the videos being shit, I was thinking, 'Who the fuck are these guys?' I got a lot of people into hip-hop off the back of rinsing this."



### PETE ROCK & CL SMOOTH 'MECCA & THE SOUL BROTHER'

"Leading up to this album Pete Rock had become my favourite producer; the remixes he'd done were off the hook. I loved the way he had horn samples looped and coming in and out. He's probably the main reason I got into production seriously."

### OC 'WORD...LIFE'

"Great emcee: smooth voice, great flows and intelligent subject matter. Everyone was into 'Time's Up' but I was more

hyped by 'O-Zone', 'Born 2 Live', 'Constables'. I could recite the majority of the lyrics."

### MOBB DEEP 'THE INFAMOUS'

"An amazing selection of stories and tales. The musical backing Prodigy and Havoc put together was my soundtrack to many a late night heading home after getting stoned... And I know people still use some of the spare snare hits on this album!"  
(*'Freedom Of Thought #1'* is out now.) Adam Anonymous



# SPEAKERBOXXX

## LONG LIVE WEEZY!

There are a lot of questionable things Lil' Wayne has done in his career so far – kissing his 'father' on the mouth, carrying a guitar around without being able to play a note, inspiring Kanye to record an entire album in Autotune – but you've gotta give it up to anybody who can sell over two million CDs and bag four Grammys while effed-up on cough syrup, trees and pills. Should Weezy croak in the next couple of months though, the ridiculous hero worship that saw 2Pac elevated to the level of rap deity will pale in comparison to the kind of mass-hysteria which would sweep a Wayne-free world.

Biggie had no chance to fall off and poor Big L didn't get time to sell out. Imagine if Ice Cube had choked on his own vomit after a case of St Ides following the release of 'Death Certificate'? He'd be in everyone's 'Top Five Dead Or Alive'! So if Wayne



happens to suffer a Pimp C-style syrup-related heart attack, then the next five years will see Wayne Stans declaring him the GOAT and releasing 38 volumes of 'The Carter' bootlegs.

But if young Wayne manages to stay above ground then it's only a matter of time before he alienates his fans by recording 15 experimental rock albums, plays himself in high-profile TV interviews, and abandons music with the exception of performing the title track to the latest family comedy he's starring in. **Stay healthy, Weezy!** Robbie Ettelson

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# WORDSMITH & INC THE POET INTRODUCING THE BALTIMORE MARTINI...

If *The Wire*'s Jimmy McNulty extended enthusiastic alcohol intake toward fictional tipples, the hard-drinking cop might look twice at Wordsmith & INC The Poet's collaborative concoction, 'A Baltimore Martini'. He'd be disappointed, sadly, as instead of a beverage it's actually a Maryland-to-Groningen meeting of minds metaphor.

"We wanted to represent where I'm from, Baltimore, and where INC's from in the Netherlands is nicknamed Martini," says Wordsmith. "It's a real conceptual album: this guy's living in Baltimore, he has kids, a family, but he's out doing the



wrong stuff, living the high life. By the time you get to the end of the first five tracks this guy loses his wife, his unborn kid, his parents; he gets dealt a real bad hand and looks at life from a different perspective. Then I hand over to INC's 'Martini' half; a brighter side of life, letting go, seeking redemption."

The twist in the tale, however, is the pair have never met in person, recording from separate sides of the Atlantic Ocean. "It's crazy," Wordsmith marvels. "We'd write out what we were talking about in a song real detailed because of the distance. And it's tough out here in Baltimore: people do sell drugs, people do get killed. It's part of life. With INC only seeing *The Wire* or me telling him, he was like, 'Wow, nothing like that goes on here.' It was interesting for him to learn more about that too."

And were the album's title transformed into a real-life cocktail, Wordsmith has ingredients prepared already. "The Baltimore half would be scotch or rum," he fantasises. "When it first enters the mouth it'd be a little rough, but it'd go down real smooth. That would be a 'Baltimore Martini'." *David Kennedy*



# THE PANEL

## IN THESE INTERNET DAYS, HOW IMPORTANT IS A PHYSICAL CD RELEASE?



LOWKEY

“It’s becoming increasingly irrelevant which is sad because growing up I enjoyed buying a CD and anticipating what it would sound like. Musicians are constantly having to find new ways to make money – now it’s all about touring and merchandising. It does decrease the value and the longevity of our music because everything is so disposable. These days we live in a culture which craves instant gratification, so inevitably physical releases will become less and less important.”



SARAH LOVE

“If CDs weren’t important, major labels wouldn’t bother. They’re still a considerable part of the

revenue. A CD with quality sound, artwork and liner notes has status, commands respect from consumers and will last longer than any MP3. How many MP3 collections will exist in 20 years? An accidental click or a virus and a collection’s gone. Vinyl is for life, MP3s are for Christmas.”



MILLION DAN

“CD singles have recently died like the dinosaurs! As technology and evolution locked horns, the CD has suffered. We’ve had to adjust, then re-adjust to contain those changes. CD albums seem to be coping, but for how long? On a personal level, I would love to see a return to the heyday of vinyl, cassettes and *big* record sales. Somebody find me a magic wand!”



KASHMERE

“I don’t think that CD sales have gotten so bad that the physical realm is completely invalid – I just think it’s best to find a way of having both work alongside each other, like porno flicks and class A drugs.” Corin Douieb

The poster features a red background with various logos and text. At the top, there are three logos: 'Flooded Hallways' with a red silhouette of a person, 'One Level' with a circular logo, and 'Mysterious Two' with a logo showing two figures. Below these are the names 'Permanency', 'One Level', and 'Fired Up' in a stylized font. In the center, there is a list of upcoming releases: 'Coming soon: Mr Seedy - The Punisher EP, Lo Lo and China LP (feat Jehst and Soweto Kinch), Livestock EP (feat Cappo and Kosyne), Pieman - Pie On Ear EP and Arkane Culture - Kingdoms rising LP'. Below this list is a graphic of four playing cards (Ace of Hearts, Ace of Clubs, Ace of Diamonds, Ace of Spades) fanned out. The text 'POCKET ACES' is written in large, bold, black letters, with 'new releases' in smaller, white, lowercase letters below it. At the bottom, there is text indicating where the releases are available: 'available from www.pocketacesrepresents.com and itunes'. At the very bottom, there is a line of text: 'Peoples Army Soldiers - support the cause www.myspace.com/thepeoplesarmy2008'. There are also two small circular logos in the bottom right corner.



When, in 2005, Adult Swim's stable of 2D oddballs hooked up with cartoon-crazy duo DangerDoom it seemed like a natural union. From Harvey Birdman 'sampling' the Hanna Barbera back catalogue to Schoolly D rolling with *Aqua Teen Hunger Force*, Adult Swim has embraced the ethics, aesthetics and loopy eccentricities of hip-hop, and it's a relationship maintained by the snack-sized 'bumps' that fill the between-show cracks with

more off-kilter lunacy. Now with their *ATHF* DVD series hitting stores in the UK, it's time to get familiar with a starting five of the most hip-hop-centric bumps...

### MEATWAD CAPS

What do you give the *Aqua Teen Hunger Force* fan who has everything? A beanie hat likeness of Meatwad, the crew's resident blob of ground meat – perfect for “corporate dates, office dads and magistrates.” With Madlib's ‘Ashby Road’ scoring the hard-sell, it's no wonder T-Pain temporarily traded in his topper for one of these.

### OWLS ONLY

Sometimes all a classic Adult Swim bump needs is a quirky still photo and a dope beat. Case in point: this hoot-inducing snapshot of an ‘Owls Only’ driving lane. With Dilla's ‘Donuts’ ‘Intro’ soundtracking the gag, you can either nod your head or rotate it 360° depending on your species.

### ORIKANE SPACESHIP

It's arts and crafts time. While ‘Syrup Sipping’ by David

Banner plays, grab a dollar bill and follow the 15 step-by-step instructions before sending the resulting lunar vessel to Adult Swim for, er, ‘checking’. As if they're not already making a mint on fully-licensed character headwear!

### THE NEW MT. RUSHMORE

“We have nothing against presidents but they've been up there quite some time,” opines this bump, “and now that we have lasers and stuff, it's time for a change.” Cue a remodeled Mount Rushmore with Robot Chicken and company replacing America's non-poultry presidents while DangerDoom's suitably whimsical ‘Space Ho's’ plays the back.

### TOP THREE RECORD PRODUCERS

“Top Three Record Producers Ever (in no particular order),” reads the text, before the names “Jay Dee, J Dilla and Dilla” fill the screen and “Runner up: James Dewitt Yancey” drives home the point. A whirlwind mini-medley of five Dilla ‘Donuts’ illustrates the point perfectly.

(Check out [www.adultswim.co.uk/dvd](http://www.adultswim.co.uk/dvd) for more, and go to [www.bumpworthy.com](http://www.bumpworthy.com) for the bumps.) *Richard Watson*



## twitterishly



### Charles Hamilton is Using Twitter

In Macy's thinking 'bout how music is my soul purpose. Nothing else really matters except... Damn, these shits *are* appliquéd!

12:34 PM yesterday, from web

@ **Tails** Good lookin' out on the Macy's advice. Are the Sonic slippers screenprinted or fully appliquéd?

12:08 PM yesterday, from web

Close my eyes and see howling wolves with pink candyfloss fur and amethyst eyes. And people say drugs are bad.

11:33 AM yesterday, from TweetDeck

Off to Macy's to exchange sweatshirt Ma Dukes bought me. As if Crash Bandicoot looks anything like Sonic!

10:45 AM yesterday, from web

@ **LyteAsaRok** No way is 'Latte' a rip-off of 'Cappuccino', cuz. My joint's about drugs.

10:14 AM yesterday, from twitterrific

Thought someone would remark on me controversially calling God a woman. Anyone?

9:07 AM yesterday from web



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# THE RAP GAZZILLIONAIRE!

OH SNAP! DOOM'S JUST DROPPED  
ANOTHER HIP-HOP SURESHOT!  
NOW TUNE IN TO METAL-FACE'S  
MOST REVEALING INTERVIEW YET...

PHOTOGRAPHY BY KRISTINA HILL



**An invisible cat who pulls off disappearing acts?** That's putting it lightly. The rapper currently calling himself DOOM – “All big letters but it isn't no acronym,” he raps, possibly nodding to his graffiti roots; more probably just engaging in his usual new album name change shenanigans – sure ain't easy to pin down. The evening before boarding a plane from New York to Atlanta, there's still no word on whether rap's buttery-voiced character kingpin will show up for an interview. Hell, there's not even anything close to, you know, a contact to call after touching down. Instead, after bouncing from NY to Charlotte to the ATL, a text message comes through: “Welcome to Atlanta. Hope you had a good flight.”

Then another: “Location details later.”

Then nothing.

Then, just as you're holing up inside a rental car, the rain bucketing down outside, groaning at the idea of boarding tomorrow's flight without catching a whiff of the elusive super-villain, getting ready to relegate the hip-hop quotient of

the jaunt to nothing more than realising that the subway train announcers really do sound like the tour guide guy on Outkast's ‘Southernplayalisticadillacmuzik’, the key appears: “Django. 495 Peachtree Street. 3.30pm. Codeword is ‘Villain’.”

You're not sure whether to laugh or curse him out.

Outside the venue, a portly cop is guarding the door. He asks for the codeword.

“Villain,” you say, wanting to laugh.

“Okay, step inside,” he says, all method-acting seriousness. “But no cellphones. They told me no cellphones inside.”

It's a brilliantly DOOM-ian tick: it's quizzical, it makes no real sense on the surface, but it conjures up a unique vibe.

Inside the venue the cop barks another order: “You [pointing to the photographer] go downstairs and wait. You [journalist] go up those stairs – they're waiting for you.”



With that, it's like you've been sucked into a movie scene: DOOM's sitting smack in the middle of a line of tables, flanked by an entourage rockin' masks and baseball caps. Hoisting himself up, he extends a hand, and says in that familiar cartoon squelch of a voice, “Welcome!”

“You're a hard man to track down,” you offer.

“Oh really? I hadn't noticed,” he says. **Cue Villain's laughter.**

**You've titled your new album after a phrase in a Charles Bukowski poem. How did you first come across his work?**

"I've been a fan of Bukowski for a while. It was a friend of mine – damn, I forget the nigga name – from *Life Sucks Die*, remember that magazine?"

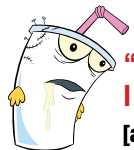
**Yeah, they did the spoof Ice-T 'Power' cover.**

"Yeah, it's a graffiti magazine but it's real kinda edgy, out of Minneapolis. They did an interview with me and then me and Andrew [Broder] was friends ever since then. He said, 'Your shit reminds me of this dude Bukowski, you gotta read his stuff.' I was a little apprehensive at first, 'cos I was like, 'What kinda weird shit is this?' Then he gave me a book, *The Most Beautiful Woman In Town*, and after that I just got into it.

"So for this album, to celebrate all us writers, emcees, if you look at it, it's a lot of words that we say, and we all write those words: if it was written down on a piece of paper it could be a short story or like a good book. So I saw where Andrew was coming from where he sees the similarities. In tribute to Bukowski I said let me get him as a guest appearance on this



**“VILLAIN MAN, BEST NERD  
MALE YOU HEARD WAIL/AN  
ABSURD TALE OF BOOKS,  
NOOKS AND CRANNIES”**



**“Egypt is so boring, it doesn't even exist.  
I mean, you don't hear DMX rap about it!”**

**[adult swim]**



record too, just to show how emcees are similar to writers – we write it and then we might orate it. So he had read that poem *Dinosauria*, We, I took a little piece of that and let him start off the verse, gave him his own beat, and then I came in.”

#### **It’s an edit of the poem on the album, right?**

“I’m not sure if he said the whole thing and they edited it or if he only said certain things that pertained at that time, but it was a good version, nice and clear. I think he did that back in about 1993.”

#### **Do you ever write prose yourself?**

“I got some children’s books, some non-fiction kinda like stuff dealing with physics and biology, that I’m writing.”

#### **Does DOOM appear in them?**

“He appears here and there, but there’s various characters. It’s similar to the *Dr Seuss* books, like when you first start reading to recognise letters and phrases and words that rhyme. That’s really how I got into English class – words that rhyme intrigue me; it’s intriguing when you can rhyme words and put ideas

behind it. That’s the catalyst to me. So to get a lot of these younger fans and children into literature through rhyme – ‘Oh, *that* word rhymes with *that* word! And look, it’s a funny rhyme!’ – that’s what I’m doing. For any young parent trying to get their child into reading, it’s hard, but as long as there’s

“MY SHIT BE BORING!  
BUT IF I CAN GO TO DOOM,  
HE CAN DO ANYTHING”

enough ammo we can get there. The internet is there but there’s nothing like reading a book and seeing words... Have you seen the film *Fahrenheit 451*?”

**No.**

“It’s filmed in Europe and the whole plot is like the end of books, burning books and shit, and it was against the law to even own

a book, but there was a certain core of people keeping books and passing them along. It’s like a post-apocalyptic future of where it’ll go in a worst case scenario if we let books go and let technology take over.

“That inspired me – let’s keep literary works going on. We got to pass it down to them [the kids], ‘cos if they don’t even have anyone to pass it down to them, they’ll just go straight to the internet like that.”

#### **Google are trying to digitise every book in existence.**

“Right, but if you looking at the screen it’s all pixelled out and it’s not like looking at paper. But you can read a book outside in the park and the sun is hitting the paper and it’s black and white print. It’s a different texture to it.”

#### **It’s something tangible.**

“You can make markings on it, you own the book, and you got a physical act that goes along with it – especially when you read a good book and it’s ill and you want to pass it on. That’s the best thing.”



**“Check me and the Mooninites in this exclusive clip!”**

**[adult swim]**

**So where did you get the third person thing from? Not too many rappers move away from rapping in the first person.**

“I really got that from school, English class. When you had to do a book report, you had to read them shits orally, in front of the class. That’s when I really started to deal with the ‘he’ as opposed to the ‘I’.

“I’d been rhyming for years before that, since like third grade kinda thing, and back then it was ‘I’ going for the braggin’ point, but at the same time I was like, ‘What makes it different from everybody else’s shit? Everybody else braggin’ about ‘I’ and that?’ It gives you a more broader spectrum – a more broader spectrum when you can speak in that third person. It’s jumping around, as opposed to being stuck speaking from the point of view of the character as the ‘I’. It really gives you more room.

“[After a pause] I mean I be limiting! My shit is boring! I ain’t got that much shit to talk about myself really! After a while I run out of shit, but if I can go to the ‘he’, ‘he’ can do anything. So that’s where the imagination and creativity come in.”



**Which verse of DOOM’s to date would you say shows off your imagination best?**

“I dunno, they keep changing. There’s so many of them. Off the top though, off the Madvillain shit ‘Rhinestone Cowboy’ strikes me as one that’s mad ill like that. Off the new record... if I had to pick one, ‘Batty Boyz’, or ‘Absolutely’ – that one strikes me as ill. It’s an ill point of view on that sucker.”

**On ‘Lightworks’ you reference Black Rock & Ron. Is there any significance to that?**

“Yeah, the Black Rock & Ron line, that’s just in reference to... At the time, they was the most hard-rock motherfuckers that you could think about in hip-hop! They was Queens niggas, had the Carhartt shit on. So it’s more a reference to the type of person, not the group itself: like Black Rock & Ron hard-rock type niggas think they tough.

“Black Rock & Ron were definitely reppin’ but a lot of they shit wasn’t even hardcore like that, but their persona was that of stature and strength. So to reference a tough guy, I’ll say ‘Black Rock & Ron’.”



**“All right! Porno! Hey, I can deal!”**

**[adult swim]**



**There's a line on the song 'Gazzillion Ear' where you're painting a picture of DOOM on a rooftop with a stone slab. It seems like you're conjuring up the image of DOOM as a Moses type figure or something...**

"Yeah, I could look at it like that too, that's definitely a way of looking at it. But that line – "He wears a mask so the charge won't grab/On a rooftop with a large stone slab/Heads up! Talk white and thought niggerish" – goes back to the same shit of police violence against our people, against people who look like me.

"There was a time not too long ago when a public backlash to a lot of the police violence in New York was people throwing shit at the police – the beat-walkers. Like some kid would throw a brick with a whole thing of plaster and a lot of police were getting killed like that.

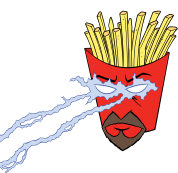
"I'm not saying it's justified – 'cos any time we lose a life it's a loss – but that message was like, 'Keep fuckin' around and we'll get back to throwing shit off the roof...' Police violence is still happening all the time. There was the incident in Oakland;

the Sean Bell incident; a lady out in Chicago... So the Villain, he's the one up there with that thing: [Adopts announcer's voice] 'Heads up!' I mean, I even give them the heads up on it! But if you didn't hear me? Oh, well...

"So cut that shit out, stop killing our women and children. I look at it like this: we're doing it in an artful way where it's not actually coming to a physical thing, it's just warning after warning. As artists, the best way to get back at it – at police violence – is to write about it and make people aware of it. That's the way we can deal with it."

**How many people do you think pick up on these things you're putting out there – whether it's the old rap references or the deeper meaning behind lines?**

"I try to give enough to where motherfuckers can keep looking back and find more. I don't know how many they pick up on, but hopefully it's enough to where by the time they come to the next record they're still finding shit. I try and make it so that there's enough time can pass and the record can still have weight every time you go back to it."



**"You could call him livewire, eye sockets, Frylock!"**

**[adult swim]**



**“ALREADY RIPPED  
THE WHOLE CLUB  
WITH METAL-FACE'S  
STEEL WHEEL”**

The story of DOOM's mask is pretty well known, but can you talk about the first time you appeared in public with the stocking over your face?

“It was at the Nuyorican Poets Cafe, downtown, like West 4th Street or some shit, Alphabet City. So if you can imagine it's a poetry cafe, so it's really set up with candles on tables, not really an open dancefloor, but a lot of bands played there from Latin to jazz. It was cool to be performing there, because lyrics is still lyrics that we're doing to music, so it's a good setting as far as a change from what everybody expects: hip-hop; a big club; everybody standing there; there's a big gate between the crowd and the stage... To me, that makes it not so intimate, and the Nuyorican shit was real intimate. The stage was tiny so you could see the reactions of the people and joke around with them. I had fun.”

**What exactly did you perform that night?**

“I only had three shits out at the time, so it was ‘Dead Bent’, ‘Hey!’ and I think I might have did ‘The Mic’... ‘Dead Bent’ and ‘Hey!’ was out at the time, and ‘Gas Drawls’. Those were the three that I performed.”



**“I don't need no instructions to know how to rock!”**

**[adult swim]**



**How did people at the venue react to the show?**

“It’s just regular hip-hop, it just so happened that everybody stopped doing that shit for a while, so, you know, I just picked it up from where everybody left off at: a loop, a beat, and rhymes. Hip-hop just strayed off a bit at that time. So people got used to seeing the more glamorised and shiny, and that’s when it really started to be over-glamorised and a real corporate kinda structure to it, so it was just taking it back to rhyming on the corner, grab a mic. People liked it.”

**It’s a bit like that song on the new album, ‘Costume Foolery’ [re-named ‘Batty Boyz’].**

“Yeah, the most retarded song on the whole shit! That shit touches on how hip-hop kinda is with the battles going back and forth. Even back in the day when MC Shan and KRS-One had their battle over where hip-hop started, and they were going back and forth dissing each other, so it’s a play on the whole dis culture of hip-hop. Even now you got 50 Cent dissing this guy and that guy. It’s kinda corny now, so I put a twist on it. The villain is a character: he could be in a comic book, so that’s his realm – his competition is Batman, Superman...”



**“Oh, I’m sorry professor, I didn’t realize that knowledge could also transform you into an arrogant ass!”**

**[adult swim]**

**Have you ever thrown out any subliminal lines aimed at specific rappers?**

“I’m straight up, so if niggas take it like that, it’s straight up. But it ain’t really subliminal: I take it straight to their head. But I ain’t really... Let me think... Fuck everybody, I ain’t got time

**“THESE LABELS DON’T BE  
HAVING ENOUGH DOUGH SO IT’S  
LIKE DOOM’S  
SIGNING THEM!”**

to be talking about them punk motherfuckers! Everything is imaginary really. I might generalise and be like, ‘Punk motherfuckers and herbs and like clown emcees,’ but it’ll always be in the reference of emcees in general, and all those who’ll involve themselves in this type of activity. So there’s never no particular one singled out, just that particular type of activity.”

**Going back to that night at the Nuyorican Poets Cafe, did you ever think people would come to love the DOOM character so much?**

“Or hate him! Nah, I wasn’t really thinking that far ahead into the future. I was just like, ‘Do the record for Bob [Bobbito Garcia] and let’s see what they think about it.’ I ain’t expect to be doing this many records off this shit.”

**Why are you always moving from one label to the next to release them?**

“That goes to that gazzillionaire shit: at the time these labels don’t be having enough dough like that so, alright... It’s like five different labels is fuckin’ with us! I’m signing labels! It’s on that shit!

“But really, it’s just that work ethic to where I’m not turning down work. It’s only writing, so if somebody wants to hear something, I’ll find something for you. During the KMD time we learned a lot about recording and engineering so it’s not hard to record something, unlike the process a lot of other artists go through – they have to find a producer, find a studio

they're comfortable with, and that's a time consuming thing. So I cut it down to where we do it all so it's not hard for me... But at the same time I do get stuck. I may get stuck for six months and not fuck with music at all. Then something will spark it, you know, remind me of that one idea, and I'll get the other idea and – oh, shit! – *that* matches with *that* shit, and when I go back to it, it's recorded, done.”

**How long do you wait before submitting a record to a label?**

“I'll give it at least two days of vibing. I got to test it in the whip, got to test it with my niggas. ‘Born Like This’, since it's more of a bigger project, an EMI kinda like major thing... They still give me full creative control but at the same time it's a different pressure to dealing with Stones Throw or Fondle ‘Em. It's all corporate. We have a meeting: ‘Do you have this record?’ ‘Uh...’ What am I gonna tell them at the meetings? I don't wanna rush it and compromise the quality. But at the same time, with this record, I knew it had been a minute, so I was like, ‘Okay, I know this shit is right, I know they got the deadline and they're under pressure, so let me surprise them and meet this deadline!’ They were saying, ‘I know you've got



so much to do and all that...' I'm like, ‘A-ha!’ Catch them out there! They get that shit in a YouSendIt like, ‘Oh, shit!’ Before that? Pressure out the wazoo. After that? All gone.”

**What's the next record after this?**

“That's the next Madvillain one – we're just marinating on it at the moment. I usually figure which one is the most difficult, I'll knock that out first. Then I've got another Adult Swim project coming up – that's like clockwork.”

**Are you surprised that someone like Adult Swim got in touch about working together?**

“Nah, ‘cos they get it. Have you seen their stuff? Of course they get it! They understand the appeal of the whole DOOM character, no question, so they're great to work with. I have fun with them to be honest – like the Christmas special? Villain loves that. So it's a good fit to work with them, definitely no stress. No doubt look out for that record – it'll be crazy. Villain guarantees it.”



**“That's why I got it cranked up so loud!”**

[adult swim]





**“a FLY TRAMP THAT'S WHAT SHE  
CALLED ME/'COS I DON'T WEAR  
NO STETSON HATS LIKE PAUL C”**

Going back to your early DOOM records, there's a line on 'Greenbacks' where you talk about Paul C wearing a Stetson hat. You never worked with him directly, did you?

“Nah.”

**So what's the line about?**

“Paul C was the type of nigga that... Alright, back when we were younger and reading liner notes on the back of Stetsasonic or Just-Ice, we always looked up to those cats: ‘Oh, so he produced it!’ With vinyl, picking the record up, putting the needle on it: it's all part of the listening process. You get to appreciate all the stages of the effort. It's different with CDs.”

**iPods are even worse!**

“Yeah, it's like, ‘Ah, which *bit* do I like?’ You don't even listen to the beginning of it! But back then, with the vinyl shit, you really listened to the whole record, and you had to physically flip it over manually. And cassettes! The bonus track at the end, it's all live! So that's how I got to appreciate different producers: Paul C, Prince Paul, even before I met Paul, Stet... I was a Stet fan like hardcore! Paul was the deejay so he's kinda like the



**“My name is Shake-zoola the mic  
rulah the old schoolah...”**

**[adult swim]**

producer guy too. Really you learn to produce by listening to how did he do that, like reverse engineering: what he probably did, finding the equipment, figuring out how he did it. So I always give props to these cats that started it, shout ‘em out here and there. So the new fans, they can Google Paul C and see where it came from. I always make sure it’s out there.”

#### **And the Stetson hat reference?**

“Oh, you know what? There’s a picture on the back of a Justice record – it might have been after he went back to the essence – and it had a ‘Paul C RIP’ kind of thing and he had one of them hats on. So I just referenced Stetson, ‘cos of Stetsasonic, and ‘Tramp’ is Otis Redding, the ‘Tramp’ drums was in ‘Greenbacks’.”

#### **You’re doing the reverse engineering thing with the lyrics...**

“Totally inside out! I give props to all that shit. ‘Tramp’ was the first record I ever spun on two turntables, and I always go back to the ‘Tramp’ drums – them shits is always bangin’ but nobody really chopped them up like that. So I used Paul C’s drum technique from listening to his stuff, so when I shout

him out it’s in reference to the Otis Redding line – the girl on the song’s like [adopts high-pitched squawk of a voice] ‘Tramp? What you call me?’ And she’s like, ‘You don’t wear no continental clothes or Stetson hats,’ like a Stetson hat is the real extra fly shit. But then Stet was based on Stetson hats so it’s like a whole little shout out to the era and that whole little thought stream.”

**“I LEARNED HOW TO PRODUCE  
BY REVERSE ENGINEERING  
PRINCE PAUL”**

#### **It’s pretty amazing how it’s all condensed like that.**

“Gotta condense it. I figure give ‘em enough to figure it out. Plus you don’t want to drag it on too long and explain it. You got to make it to the point, not: [Speaking quickly] ‘Yo, Paul C! He had the hat on the back of the record. And by the way, Stetsasonic, big up! Otis Redding, that’s the drums!’”

#### **Can we talk about a few of the rappers you’ve worked with over the years?**

“Sure.”

#### **Let’s start with Kurious.**

“King Jorge! We call him Davie Bowie, ‘cos he’s the star of our crew. That’s Rockstar Jorge! I met him the same time I met Bobbito, both of them were working up at Def Jam. Jorge was working in the mail department. I think Bob got him the job, and he himself was working as the radio guy who promotes shit on the radio. The first time I went up to the Def Jam office Pete Nice and [MC] Serch introduced me to everyone up there. This was ‘89, right before ‘The Gas Face’ dropped, before 3rd Bass’s first album came out, and I was just making my rounds.

“Jorge was in the mail room, but he always rhymed. Jorge has been rhyming since then, I’d say that you could call him a rhymers by nature. He’s someone that just had the calling for it. Met him in ‘89 and I’ve been his motherfuckin’ partner since then. I’m on his next record. I think it’s called ‘II’, like Roman numerals. I’m a plug that for him.”







**What about that guy Earthquake, from KMD's 'Stop Smokin' That Shit'?**

"Oh, Quake, he was a cat we knew locally. I had a spot in Manhattan at the time, but he's from the town where I went to school out there, where my mother still lived out there. Everybody knew I had a record out, so some motherfuckers take it with a grain of salt like, 'Fuck that nigga.' But some of the others are like, 'Yo, I rhyme too. How can I get on?' And they humble with it. Quake was one of them dudes that was humble with it.

"He was real nice on the mic too. I did a couple of demos with him, and he was on the KMD record, but then nothing seemed to happen."

**Are you still in touch with him these days?**

"Nah, I don't know what Quake's doing now, but I'm sure he's still rhyming."

**And Megalon?**

"Oh, Mega, yeah, that nigga crazy as hell! He my dog though.

Someone like Mega, a lot of emcees motherfuckers never hear, but a lot of niggas rhyme; they're born into it, but nobody hears them 'cos they not on the mainstream."

**He was doing that whole quick rhyme style thing.**

"Yeah, he was nasty: we called it the rapid-fire style, he had it down pat. Gunn, that was his other name, Tommy Gunn; Megalon was his alias for Monster Island Czars. So Gunn: nasty, street emcee. I lost contact with him too, I guess everybody's not built for the business.

"But I'm the type of cat to always extend to my brothers in the street who rhyme. I'ma give them the plug and hopefully they can run with it.

"People are always talking like, 'Biggie's the best!' or '2Pac's the best!' But there's mad niggas that's nice like them – and niggas that are probably nicer! The range of emcees people never heard of is amazing. But I'ma continue to do that throughout my career, just try and give them some of the exposure and hopefully they can run with it."



**"What's up with your boy? He's not a soft or hot drink..."**  
**Click here for DangerDoom's Master Shake-referencing video!**

**[adult swim]**

**Last time I interviewed you, you told a great anecdote about turning up 24 hours late to a pool party Nas and Kelis were holding in Atlanta...**

“Of course, I’m always fashionably late! I’m not really a people person like that, to be honest. If it’s my peoples I’ll holler. It was her birthday, plus I had a painting for her. I mean I might not make it there when the party is actually going on, but here’s the painting... I got into their crib! It was funny: when they woke up the painting was there in their kitchen. I snuck into their crib. It was bonkers.”

**You paint then?**

“Definitely, painting’s my side shit.”

**What sort of style do you paint in?**

“It’s a variation of a bunch of stuff. That particular joint was their names but a mix, like graffiti style but it still had elements of other styles; acrylic with a nice sheen over it, a polyurethane sheen. It’s just little nuances, like the songs, hidden depth: you can look at it and keep seeing new shit. It was kinda like a 3D thing – 48 inches by 48 inches and another four inches

deep, on a panel box. Even the sides was painted. I got to get a picture of that shit.”

**How did you get into painting?**

“My pops was an artist. I’m into the art shit, but this hip-hop shit is what happened to let me make money.”

**What does your dad paint?**

“He does mainly portraits, real detailed portraits. Like he’ll do a picture of a daughter and do it in charcoal or a certain type of oil painting, but a real exact duplicate of what the picture was. You know how back in the day before they had photography and you had to paint to know what your ancestors looked like? That’s his thing.”

**What’s the most dangerous place you’ve done graffiti?**

“Hmmm.... Watertowers, gravity’s at play there! Or if you in Brooklyn, police is at play! You don’t need gravity, don’t worry about slipping off a ladder, them motherfuckers make it like you slipped off the watertower twice! You’d be better going out to the country and take your chances on a billboard.”



**“Carl, he wore tight blue sweats but wasn’t glued too tight, all he had upstairs was a crude light...”**

**[adult swim]**



**So whereabouts in Brooklyn did you live?**

“Brooklyn was like down by the... Different places in Brooklyn for different years. Flatbush... I don’t know how it’s pertinent to the music, but fuck it, it was Flatbush. Then another part of it was recently around the Williamsburg area, before it got wholly redone. It was like a nice little ill area, industrial. I did a few DOOM throw-ups there.”

**When was the last time you got up?**

“It depends. Who’s asking? Sometimes fans do my shit! Believe it, I get up when I have to, but it’s like when Run-DMC was out or you’d see ‘Motley Crue Rules’ – that wasn’t Motley Crue, it was fans! So when you see a DOOM throw-up it might be me, it might be fans... I let the fans get the credit.”

**You’ve been putting away the beers throughout the interview.**

**What are you drinking?**

“Black and tan. It’s like a stout on top and then a thicker ale. It’s a certain secret process – I’m not going to reveal the technique. I mean you can try it as you like with any type of stout and ale, but you’ll have to figure the recipe out for yourself.”



**“Messin’ with Master Shake...”**

**[adult swim]**

**Is it fair to say you’re a fan of beer?**

“If I’m a fan of anything it would be beer.”

**Does DOOM get hangovers?**

“Nah, I don’t get those. Just stop before you get fucked up is what you do! I do get fucked up sometimes, but I just wake up laughing. Must be genetics. Wake up, drink another one.”

**Like hair of the dog.**

“What they call it?”

**Hair of the dog.**

“You’re here with the dog?”

**Hair of the dog. It’s an English phrase.**

“Hair of the dog?”

**Yeah, it means to just have another drink if you wake up with a hangover.**

“Hair of the dog! I got it. You’re gonna hear that one! I’m a shout you out: ‘I got that one from Phillip...”

**Let’s talk publishing...**

“Yeah, like half a cent.... It’s yours! [With a sudden studious seriousness] Of course you don’t have a copyright on the actual phrase. But I’ll give you credit, like, ‘The first time I heard it was...”

**“DOOM DOESN'T GET HANGOVERS, HE JUST WAKES UP LAUGHING! IT MUST BE GENETICS”**

**Finally, can you settle a long-running bet and let us know who was inside the giant sambo suit in KMD’s ‘Who Me?’ video?**

“Haha, that was someone called Rob Johnson. He used to be around us when we would do shows. [Much in-jokery from the entourage ensues.] I don’t know where he is now, but if you find him, tell him the Villain sent you.”

*(‘Born Like This’ is out now; an Adult Swim project is pending.)* **HHC**

# MOBONIX

BY PHILLIP MLYNAR

## DOOM'S NEW RIGHT HAND MAN...

It's more than a little off-key speaking to MoBonix. Not necessarily because the ATLieN is wearing a black stocking pulled tightly over his face and glasses – it's more that he introduces himself by way of a deadly serious, "MoBonix is from Mars." So, par for the course for a disciple of a man who in the past has claimed the shape of a three-headed monster.

"It's like now they just found water on Mars, right?" he continues, furrowing deeper into his obtuse back story. "So in terms of time and things that we can't see and things that we really can't fathom, they've already happened. Everything that's going on here – it's a re-run."

After hooking up with DOOM through a good friend – "It was just like minds, you know? You get together and you just add

on," he says of their meeting – MoBonix found his way on to 'Born Like This's posse cut spectacular, 'Supervillainz', holding his own alongside Kurious, Slug, and a vocoder-dabbling Pos. But beyond that don't expect to unearth too much in the way of dusty gems: Asked to delve into his back cat, MoBonix gives up only, "I'll just put this out there: go look up Fat Rhyme Sector. Nothing else.

"But we will be revealing more as time progresses," he adds of his character. "More than anything, I feel like the programmer for MoBonix, or the writer. MoBonix might not even be able to react to the script – you write the script, then two girls turn up with fat asses and MoBonix might not even be able to react to that! I just write the script." Then he exclaims, "MoBonix is like the product of advanced programming!" **HHC**





# A COVER STORY

## TAKING TIME TO LOOK BACK ON KMD'S INFAMOUS ARTWORK...

BY DANTE ROSS

I was Vice President of A&R at Elektra at the time. I thought that the artwork for KMD's second album was an important message. It obviously said, 'No more sambos, kill the stereotypes.' DOOM's a great cartoonist, it was a classic game of hang-man. I thought it was on point and intelligent and thought-provoking: 'Oh, you wanna call us black bastards? We're hanging that thought, we're hanging that stereotype.' Others didn't get the thought-provoking aspect of it 'cos they were too ignorant and too far removed from black culture at the time – so it was deemed racist, and by people who never heard the record.

No one sat down with DOOM to have dialogue with him. He was railroaded from above. It was the first time in the music industry I knew in my heart that it was bullshit. Motherfuckers

had no concern for creating worthy black music or anything that was thought-provoking. It was a lot easier to make a Keith Sweat 'shake your booty' record than let this kid express himself through his artwork.

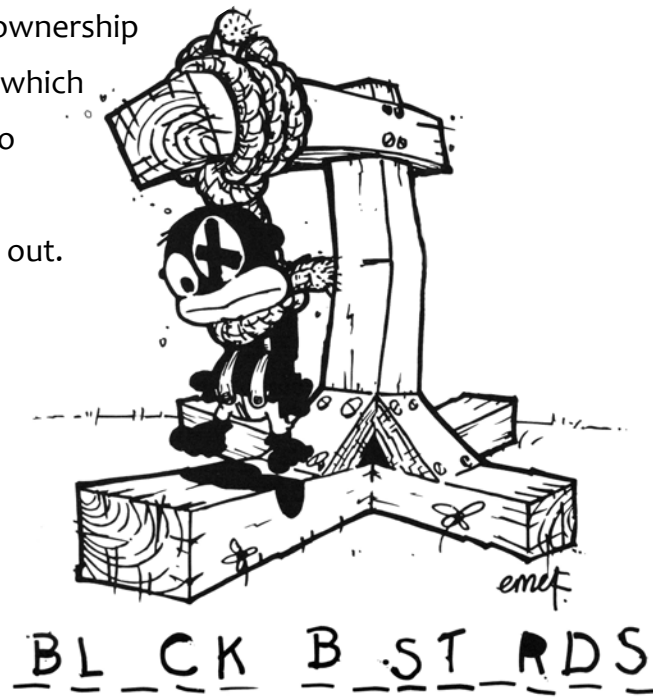
The cover art started to circulate around Elektra, got into the hands of Terri Rossi, a *Billboard* columnist, she went crazy, called it racist. She rallied people within the Warner/Elektra/Atlantic family to sign some sort of petition saying it was offensive to black people. Those people were Terri Rossi, Sylvia Rhone, and Vincent 'The Sellout' Davis – he's a guy who was on some Joeski Love shit, he's a chump.

So I requested an audience with the powers that be. The day the meeting was supposed to happen, me and DOOM were at Elektra early in the morning. My boss called me in and told me we were not going to be able to put this record out. He said they wanted to work out a deal where DOOM would get his masters back and they'd give him 20k to go away. I was like, 'Yo, that's offensive – we didn't even get to defend his point of view.'

Me and DOOM went to my office. I had a case of wine someone had given me for Christmas. He opened a bottle, started drinking it and said, 'Twenty thousand? That's the biggest cheque I ever got in the music business – I should get dropped more often!' He laughed about it. He was drinking the wine which said 'Sweet Premium Wine' on it – he often came to my office to drink from my wine collection.

Pete Nice had ownership of the masters which is why it took so long for those things to come out.

Then DOOM dwindled in the wind for a while, unfortunately. It was a real fucked up situation. **HHC**



# WELCOME TO GEORGIAVANIA

## JNEIRO JAREL AND KHUJO GOODIE PREPARE TO BLAST OFF...

BY JAMES MCNALLY PHOTOS BY CARA PASTORE & KRISTINA HILL

**Let's get this out of the way now:** It's like we've fallen through a rip in the space-time continuum and emerged into some not-quite-other place, where everything's the same but not really. Where Georgia and Pennsylvania both exist, but instead of being separated by vast swathes of everyman USA, they've become cross-woven into a mythical third: Georgiavania; a place where machine music can sound like ghoulish castles, and where reality finds itself stitched through with the residue of long-digested comic books, their spirit-creatures buzzing in your ear. A place where '80s shoe-gaze rock's glacial guitar slabs exist, sure, but rather than being confined to some







dusty, black-trench-coat past – the half-remembered food of some imaginary John-Cusack-charismatic-loner’s orange-fuzz headphones – it’s here and now, knitted contemporaneously into southern bounce, Prince and Bowie – like some winged, woolly cow with sheep/pterodactyl DNA. And lest we avoid the elephant in the room, this is, more to the point, a place where a renowned Goodie Mob-ster can collaborate with Lex Records’ conceptual-plunge-poolist producer *du jour*. And where the fruit of that collaboration, for all its apparent defying of rules – geographic, generic, common-sense – can find itself obeying the one rule that truly counts in music: that it gets you in the kishkas and stays there; the butterfly in your gut.

But, as we said, this is like a fall through a rip in the space-time continuum, and we’re not talking about Cee-Lo Green and Danger Mouse as Gnarlz Barkley. Nope, we’re talking about what happens when lightning strikes twice and another, slightly more gravelly Goodie Mob-ster teams up with a subsequent generation of Lex-signed conceptual-plunge-poolist. This is what happens when Khujo Goodie comes up against Jneiro Jarel’s freedom principle. **This, you see, is Willie Iz.**

## WHAT IT ISZ

**Khujo:** “Willie Isz is so beautiful, man. My real name is Willie, my daddy’s name is Willie, and I think JJ’s people’s name is Willie. There are a lot of Willies in the United States of America. I don’t know about Europe, but there’s a lot of Willies here.”

**Jneiro:** “As for the ‘Isz’, I was a really huge fan of this cartoon series called *The Maxx* – a comic book series; it was on MTV *Oddities* for a minute. And it was set in this other world called Pangaea, and there was two sides of it. One side was the dark side and the other side was the happy side, and there was two types of these little creatures called Isz’s in it. There was the dark, evil Isz’s, and then you had the good Isz’s. And my man Khujo, the way he sometimes growls, and through certain vibes on the record, it just reminds me of the Isz’s when they coming after you. But, you’ve got the good Isz’s as well, and that’s another thing that me and Khujo is about: we about upliftment and positivity.

“Then the title, ‘Georgiavania’, that’s just about two different worlds coming together – just how I was talking about Pangaea. I used to live in Atlanta, Georgia. I lived here for four years when I was a child. I lived a lot of places, but I’m currently

living in Pennsylvania. So, he in GA and I’m in PA – it just made a lot of sense.”

**Khujo:** “Georgiavania is a mythical place that you can’t see with your real eyes...”

“EVERYONE THOUGHT IT WAS GONNA  
BE LIKE GNARLS BARKLEY,  
BUT WE CAME TOGETHER  
SO SMOOTH”

**Jneiro:** “... Just a representation of me and Khujo Goodie.”

**Khujo:** “He gives me that Organized Noize and Outkast feel on the production side. So I figured, ‘Okay, this is gonna be great; it’s gonna be a great, galactic travel’ – when you put people together who know music and respect music, they’re most definitely gonna take it to a whole ‘nother round, instead of just putting out the norm music that’s out there.”

**Jneiro:** “I remember the first article I read about us, they was like ‘The odd couple’, because they couldn’t imagine how me and Khujo was gonna pull it off, they thought it was gonna be like Gnarlz Barkley. But, the way we came together, man, it just happened so smooth. And when people hear the record, if they ever doubted that it would be a good combination, they gon’ take their words back, for sure. It wasn’t like we thought, ‘Oh, Danger Mouse did something with Cee-Lo, I’m gonna do something with Khujo...’ It wasn’t like that at all, that wasn’t what we were thinking. The thing with Khujo is, he’s actually one of my favourite rappers, man. This is how real it is: before I even met Khujo, I always wanted to work with him or get him featured on a song, but I was like, ‘Oh, man, I’m never gon’ get in touch with him’. So I’d pretend I’m him and do choruses and make sounds that sound like him – like ‘Butterfly Away’ on *Shape Of Broad Minds*, I did that chorus trying to be just like Khujo Goodie.

“So that’s why I say, like, you never know what’s gon’ happen. It was so perfect, ‘cos I already was wanting to work with him, and I didn’t ever think it was gon’ happen, and it happened.”



**Conversations ebb, and conversations flow.** But this one – as have others, I’m informed, involving Jneiro Jarel – came to resemble the work of a hyperactive encyclopedia of music (no dis). His every ‘And then’ coming attached to a sudden paroxysm of unexpected references, unfurling as if from one of those ‘80s printer rolls – a hip-hop Tarantino, connecting one otherwise random cultural event perfectly to another; his broad mind clearly soaked in 30-odd years of popular cult eclectica. And, that mind, you could sense, was – in the context of conversation – working towards the essential inexpressivity of its own openness, as he eventually reached a plateau.

“I’m just talkin’ about rap now, man,” he said, referencing Houston’s Street Military, Florida’s Magic Mike, and LA’s the Pharcyde. “I ain’t even talking about the different genres of music. I ain’t talking ‘bout Latin music, I ain’t talking ‘bout Brazilian music – I ain’t even going there...”

“Or, you know, the British music that I was into, or the Irish bands like, uh, My Bloody Valentine, U2 – I’m not even getting into that...”

“Björk!...

“If I was really gonna break it down, man, I love world music. I love people! I love what people from anywhere got to say!”

And that, you could sense, wasn’t even the half.

And, so, with each release, Jneiro Jarel reveals a little bit more of that itinerant mind – which has him sitting comfortably within a legacy of syncretic black musicians, from Coltrane to Shocklee, Madlib and Shock G. If ‘Beat Journey’ seemed to place him clearly on the axis of post-Dilla sample-takers with its bossa bump and stutter, and Shape Of Broad Minds showed him to be a risk-taker in the tradition of the Jungle Brothers circa ‘J Beez Wit’ The Remedy’, his collaboration with Khujo Goodie shows what a great pop alchemist he really is. Because somehow, by mapping those European shoe-gaze influences onto the rhythm grid of the south, they’ve come up with something that sounds like nothing less than a logical next step for esteemed alumni of the Dungeon Family. And that, you should realise, means butterflies to the gut.





## ISZINFLUENCES

**Jneiro:** “I’ve always been on this vibe. I’ve been on the ‘Beat Journey’ vibe, I’ve been on the ‘Three Piece Puzzle’ vibe, and Shape Of Broad Minds vibe. All those things are just different sides of me. But I felt like my rock side didn’t get represented as much as I’d like it. On ‘Three Piece Puzzle’ I did rep it a little, but I’m a huge fan of the Cocteau Twins and My Bloody Valentine, which is, you know, shoe-gazin’ music. I’m really into that side of the British ‘80s sound. And also I’m a fan of TV On The Radio and Apollo Heights. I’m sure you’re familiar with TV On The Radio – I basically used to roll with those guys when I lived in New York. And then I’ve always been a huge Prince fan and a huge David Bowie fan, the Beatles and stuff. So you hear all those elements from rock, and not just rock – punk rock, Billy Idol, stuff from the Sugarcubes when Bjork was with them. And you hear that kinda energy behind what I’m doing on this album; you hear a lot of guitar.

“So it’s not like, ‘Oh, I’m changing.’ It’s just that I love music and I lived in the south for most of my life – and you hear that a lot [as well] on this album. Khujo definitely represents that.

“He’s one of the only rappers that I’m down to collaborate on that type of level, and I know he can take it there and make my album that I wanted to produce. He just added that element that was deep. That dirty south, man, because you can’t do it right if you don’t got Dungeon Family on it. Straight up, this album is an homage to Organized Noize, homage to Khujo Goodie. This is what this record is really representing, man. The creativity that ATL really got, that ain’t really represented on radio like that.”

On the track ‘In The Red’ there’s a Curtis Mayfield thing coming through too, in the same way it came through in a lot of Goodie Mob records. Would you say he’s directly been a big influence on you?

**Khujo:** “Most definitely. Actually, ‘Soul Food’ album was recorded in Curtis Mayfield’s studio.”

**Jneiro:** “Uh-hoo!”

**Khujo:** “That’s where we came together and started working on ‘Soul Food’. But that ‘In The Red’ song, the track really sets the mould for that song. I still feel the same things that regular

people feel, you know? Like right now, being that the situation that the whole world is in, everyone’s in the red, man, ain’t no doubt about it. No matter what level of protocol you on, you in some type of that red, so it’s like, ‘We stay in the red because the price of livin’ is high/Rich folk toot they nose up when you walk by.’ So it’s just to let people know that even though we make this beautiful music, and say these beautiful things, at the end of the day we still regular people, man. As an artist you’ve still got an obligation to put something in this music, you understand?”

**Jneiro:** “It’s funny as well, because if you really think about it... Let’s think about Organized Noize, we don’t even have to talk about me, let’s take it back to Organized Noize. Sleepy Brown! He definitely got that whole [Mayfield] thing; they the ones that brought that sound to hip-hop. So, for me to do ‘In The Red’, that is in the spirit of Organized Noize, that’s what that song is. I didn’t even think about Curtis Mayfield. But at the end of the day it still was through Curtis Mayfield, because Organized Noize was inspired by Curtis Mayfield, and I was inspired by Organized Noize with that track, you understand what I’m sayin’? So it was like an indirect kinda thang.”







**The spirit of Atlanta looms large over ‘Georgiavania’.** Already a third space in hip-hop’s scheme – neither west coast nor east, but open to both – the city’s best rap has always been the fruit of fusion, prone to open-minded brews impregnated with the same grit that defined the soul from the region. To hear the foundations of groups like Outkast and Goodie Mob is to hear artists weaving together the pimped-out Bay Area funk of Too \$hort and the rapid-fire lyrical staccato of the west coast underground with a slice of east coast Tribe vibes – a meta-stew that’s bounced-down onto their own unique channel.

It’s sometimes easy to forget all that amid the southern trap-rap of Jeezy and co. And it’s easy to forget that the Atlanta that now lives in the hip-hop imagination is the same city that’s long acted as a metropolitan hub for black-folk-done-good from across the USA. A home-away-from-home for black entertainers and business people wanting to grab a little piece of real estate in the environs of a temperate, open-minded city, it’s a place where ideas and cultures converge. So is it any surprise a wandering soul like Jneiro Jarel should find such fertile collaboration down in the ATL?

## SPISZRIT OF ATLANTA

**Khujo:** “In Georgia we was influenced by the north and by the west side. I can remember when Whodini, the Fat Boys and Kurtis Blow came to my middle school in Atlanta. They was doing the ‘Basketball’ single, and he dropped that thing... the Human Beatbox; he was beat boxin’ over the intercom.”

**Jneiro:** “Oh, wow!”

**Khujo:** “We all was going crazy, but it was like we instantly was influenced, man, right there at that moment. You know, people were wearing Kangols, Cazals, Adidas – everything. I always say we had two big brothers: the north and the boys from the west coast. When \$hort Dog came out we could relate to him, because, number one: he was rhymin’ slow, just like people from the south. But then the beats he was rhymin’ on, they were simple, but they were incredible beats, man. We had never heard anybody talk that way on a CD like that. People like \$hort, E-40, NWA, DOC – that whole LA vibe, it most definitely influenced the southern vibe, and I think that’s why they’re still goin’ on today. And then there’s the car culture! I remember hearing Ice Cube saying that there’s four dimensions to hip-hop: deejaying, dancing, rap and graffiti. So,

like I say, having a system in your car so that everybody can hear what you’re bumpin’, like, ‘What’s that new song that you bumpin’?’ Big boomin’ systems really did play a big part in southern hip-hop.”

“WHEN I THINK ABOUT OUTKAST  
OR ORGANIZED NOIZE, YOU COULD  
TELL THAT THEY WERE  
INFLUENCED BY  
PRINCE TOO”

**Jneiro:** “Let me tell you right now, my soundtrack to ATL when I was a kid was ‘Purple Rain’, Prince. I used to live in Misty Waters apartments way back in ‘85, and then I lived right across from South Dekalb Mall, off of Amber Street. When I was living there, I had my first kiss; a lot of my first experiences I had in Atlanta: showin’ off in school, doin’ the Michael Jackson,

dancin’, tryin’ to entertain the girls, you know what I’m sayin’? That’s my memories of Atlanta. Prince was huge. When I think about Outkast, or when I think about Goodie, or Organized Noize, I could tell that they had that kind of influence too.”

**Khujo:** “Atlanta is just one county, and there’s a whole load of counties surrounding Atlanta, where people come from and they come in and make Atlanta what it is. But Atlanta is real inspirational. I just think it’s like the new Mecca, man, for music. It’s the new hub right now for musicians.”

**Jneiro:** “I went out to this spot, MJQ’s, last night, and it was real live. In one room they were playing punk rock-slash-electronica-slash-Gnarls Barkley, and then they’d throw on some Gorillaz, and then in the other spot they’d play Tribe Called Quest, and then after Tribe they’d play some TI – man, it was so diverse. Atlanta really is my type of place when it comes to, you know, the fact that everybody is a soul. Like I’d see these girls, man, and you wouldn’t even think they’d be dancin’ how they was dancin’! Like I saw some girl who looked like she was from the suburbs and they put on some dirty south music and she was dancin’ like she work at Magic City. That’s the south, man.” **HHC**

# ALBUM OFTHEMONTH



## MR LIF

'I HEARD IT TODAY'  
(BLOODBOT TACTICAL  
ENTERPRISES)



### The daily show

Young Barack barely had a minute to find his well-manicured way around The White House's corridors of power before unease began to permeate the early months of his reign, and now it's time for rap to play CNN once again. With best cultural hip-hop watchdog hat on, sometime Def Jukie extraordinaire Mr Lif wrangles conflicting sentiments as the mayhem unfolds. Originally planned for an Inauguration Day release, Lif wonders aloud, "So we all supposed to just start trusting the government again because we've got a friendlier face to it now, huh?" But

that's fence-sitting rumination in the unforgiving light of what follows. Always at his preacher-level best when righteously irked, Lif's barely-contained anger is strewn as emotional wreckage across album opener 'Welcome To The World', capturing a helpless nation fearing for its future, and that rage is furiously unleashed throughout the rest of the set with fire-starter zeal as Lif plays his customary role of working class champ to the very end. If the world's recession catalyses a glut of LPs that bump as hard as this, maybe the resulting soundtrack can make the meltdown a mite more manageable. *Adam Anonymous*





# ALBUMREVIEWS



## BARON VON ALIAS

'TIMEPEACE'

(BURNBLOCKBEATS)

★★★★☆☆

### Fortified by the D

"With guest appearances from Guilty Simpson, T3 and Frank N Dank," is sensibly slapped on the sticker on the front of Newcastle-Upon-Tyne representative Baron

Von Alias's full-lengther. As it kicks off there's no doubting that, despite some rollicking production moments ('Here And Now' is a stomping highlight; Arhat's 'The Relaxation Of A Stressed Out World' sounds ready for the Wu to jump on it), and the Baron himself bringing certified solid skills to the proceedings, it's the D-Town bum rush that keeps things amped. The album hits an off-note at 'Retrosensitive' – another ode to *real* hip-hop that fails to tap into the nostalgia duct – but with 'Timepeace' the Baron has announced his intentions to run with the big boys – up north and over in the D. *Hercules Rockerfella*



## BIKE FOR THREE!

'MORE HEART THAN BRAINS'

(ANTICON)

★★★★☆☆

### '80s groove thang

Maybe it's because the remainder of the major label rabble seem content to act out their increasingly wrestlin' resembling shenanigans direct to YouTube, but with sly

momentum the more usually out there stylings from the rap underworld are coming up trumps. Here Buck 65 calls in Belgium's Greeting From Tuskan to provide a pretty fantastic electronic backdrop – and sensibly curbs the lyrical masturbation in favour of surrendering to the groove: 'All There Is To Say About Love' vibes like '80s synth-pop, the rubbishly-named 'Space MC' conjures up dreams of a Latyrx remix, and the title track sounds like it's masquerading as something that would have been spliced into a Hollertronix mixtape five years back. Now where's that instrumental version at? *Lucy Van Pelt*



## IVAN IVES

'NEWSPEAK'

(NO THRESHOLD)

★☆☆☆☆

### Poo!

There was a time, not that long ago, when any white rapper worth his salt was required by unwritten law to dress in Carhartt, construction Tims, and some kind of 'urban'

headgear, all accompanied by the requisite goatee. Sure, it seemed pretty corny back then, but clapping eyes on this Ivan Ives kid will make you miss those days: he rocks a ridiculous hipster doofus haircut, employs obnoxious scenester rhyme tactics, and favours electro-synth soundtracks – not a good combination. And why in Rakim's name are Percee P, Oh-No and Black Milk on here anyway? The boy Ives must have a serious trustfund behind him, or the best Yay in LA. "Somebody said that I was rap's Obama/Or rap's Osama/Or rap's suicide bomber." Really? Come home, Cage. All is forgiven. *Robbie Ettelson*

# ALBUMREVIEWS



## SPEECH DEBELLE

'SPEECH THERAPY'  
(BIG DADA)

★★★★☆

### '09 Mercury Prize nominee

By the end of the year you suspect 25-year-old south London repper Speech DeBelle will have racked up a cheesy batch of comparisons to go along with the plaudits

that'll flock following her top debut: 'The female Plan B!' 'The hip-hop Lily Allen!' 'A new Ms Dynamite!' 'A less wacky Imani Coppola!' Suffice to say, the talented miss brings a pop sheen to hip-hop bones, and has charisma for days. DeBelle's voice may be shot through with a misleading teenage timbre – all butter-wouldn't-melt charm – but her song-writing has a noir underbelly, taking in absent fathers and hostel life living while projecting from a worldly wise perspective. Throw in generous doses of acoustic guitar married to the production talent of LoTek Hi-Fi and you've got a winning blend. Go on girl. *Tom Nook*



## THUNDERHEIST

'THUNDERHEIST'  
(BIG DADA)

★★★★☆☆

### Catch(phrase) 'em all

On Toronto hipster dance duo Thunderheist's debut album one thing's apparent from the off: there ain't a rap catchphrase that female emcee Isis can't spit. "From

the windows to the wall!" she's hollering one second, before commanding, "Don't stop, get it, get it!" That's after warning, "Hot damn, ho, here we go again!" and invoking the spirit of late, great mentalist Ol' Dirty Bastard with a cheeky, "Shimmy shimmy ya!" And on and on she goes over 13 tracks, spitting with the poppy effervescence of someone hired to enthuse about a new brand of fizzy drink, while producer Graham Zilla rustles up a batch of electro dance grooves designed to move the nether regions. Snappy fun, and definitely one to royally perk up a danceteria – just keep an eye on that corn-syrup intake! *Lucy Van Pelt*



## WILLIE ISZ

'GEORGIAVANIA'  
(LEX)

★★★★★

### Like butter on burnt bagels

Is it too early to muse that, just four months into 2009, you might have already heard the year's best record? Especially when it's one that's still being boiled down to 'gothic

bounce rap fused with the "Rah!" sound from an old De La record' – so altogether a thought more curious than essential? Whatever, the odd-couple-making-hella-sense combo of Khujo Goodie and Lex Records' new in-house production star Jneiro Jarel have crafted about as tangible a top-to-toe album as it gets: whenever JJ threatens to veer too far left on the production front – shoe-gazin' overtones, peasant folk fiddle riffs – Khujo's grounded tones rein things back in, with the future-leaning sheen in return giving new life to an emcee most still remember for lyrics penned over a decade ago. Awesomely stellar stuff. *Phillip Mlynar*

# HOME STYLE

## YOUR FAITHFUL UK RAP ROUND-UP...

Welcome to a leaner, meaner, greener, digitised Home Style.

Think of this as pretty much the George Foreman of UK hip-hop musings – unlike the old *Home Style* which was the George Formby. What do you mean we're only two sentences in and you're lost on my cultural reference points? Wait until I compare Wofltown to a summer's day, then you'll really be lost.

First in ye olde compact disc player is **Pitman's** 'Dirty Helmet Sessions' on Son. If you missed out on the seven-inch singles and albums (where the hell were you?), now's the time to get yourself up to speed. Some of you are hating on the coal-dust-infused grooves but that's probably because he's dissing you. Get over it and go to [www.sonrecords.com](http://www.sonrecords.com).

While you're there make sure to check out **Chrome's** 'Flow Man' EP – you've got to love an emcee who decides to name-check Edith Bowman. The **Def Tex** lad drops it **DITC**-style on 'Bring It On' while 'Miles From Home' has a bassline to kill for. He's got lyrics and a flow to match too.

Meanwhile, **Kyza's** 'Love & Music' on Dented is a sweet little head-nodder and a taste of what to expect from his forthcoming 'SOS: Shots Of Smirnoff' mixtape. I wonder if he gets free vodka? I bet he's never been asked that before.

Vinyl lovers will adore **Salvo's** 'The Info 7"'. As the title suggests, it's a seven-inch; it has a hole in the middle and is round. You can even play it on a record player. **Kashmere** and **Chester P** provide some top choice vocals and **Salvo's** MPC punching is as good as his rhyming.

**DJ Vadim** returns with 'U Can't Lurn Imaginashun', and what a ray of sunshine it is. Maybe I should compare that to a summer's day... Or think of it as a warm bath of soul with a bar of funky soap and French shampoo!







If you're one of those people who still can't get to grips with Breakin Bread being a hip-hop label then prepare yourself to be confused some more. **Ghost's** excellent 'Freedom Of Thought' EP crashes through genres making it absolutely impossible to pin down. The opener, 'Way You Feel', is one of the finest instrumentals around, 'S'all Good' utilises **Finale's** vocals to great effect, and it closes with the 'Elevate' remix featuring **Jehst** and **DJ IQ**.

Wolftown, as ever, drop more UK Runnings, this time with **Late's** 'Digital Revolution'. You know the deal: exclusives and good stuff coming out of the proverbial pooper. Also check **JC's** 'The KHz Project', **Rouz's** 'My Iranian Girl' single, and the **HBB** comp 'Flying The Flag' hosted by **Lunatrix** and **Tricksta**.

I'm a bit late with **Asaviour** and **DJ IQ's** 'A Loop Theory' album so I won't bother telling you how good it is or that it features **Jehst**, **Kashmere**, **Verb T**, **Smurf**, **Kyza** and all them other blokes. Instead I'll ramble on about the new **YNR** compilation 'Feeding Time At The Zoo'. Actually, why bother? We all know it's good, right? I will however give you a link to a fab free download courtesy of **Certified Banger** – 'On The Radar Volume 3' is available to cop here.

And now I've run out of words and interest, so boys (let's face it, no girls will really be reading this) I bid you adieu until next time. *Mike Lewis*

(All records and releases mentioned in *Home Style* are available to order from [www.rapandsoulmailorder.com](http://www.rapandsoulmailorder.com))

## FIVE ALIVE! MIKEY MIKE'S UK CHART (IF YOU'RE TOO LAZY TO READ THE COLUMN)...

### 1. PITMAN 'DIRTY HELMET SESSIONS' (SON RECORDS)

The return of the miserable bugger we all hate to love.  
Or is it love to love?

### 2. CHROME 'FLOW MAN' EP (SON RECORDS)

If you think there's a Son bias sue me – or bribe me!

### 3. GHOST 'FREEDOM OF THOUGHT' EP (BREAKIN BREAD)

There will be an album of the same name that'll probably be number one in the next chart.

### 4. VARIOUS ARTISTS 'FEEDING TIME AT THE ZOO' (YNR)

Compilation of the year so far. Monkey tennis, anyone?

### 5. DJ VADIM 'CAN'T LURN IMAGINASHUN' (BBE)

Can't spell either. Ho ho, what a glib remark. Sorry.

# DVDS OFTHEMONTH

## In the swim

The eccentric, animated world of *Adult Swim* made a mark on hip-hop when its bizarre characters cameoed on the 2005 *DangerDoom* album. Since then, the likes of Harvey Birdman and Space Ghost have been joined by another 3D duo, and, like *DOOM*, the eponymous hosts of *Tim & Eric Awesome Show, Great Job!* are as nutty as any of their cartoon colleagues. From an instructional video for aspiring gravy robbers to the old school but decidedly non-traditional routines of dance guru Pierre (“Shake your buns...Now think about your dad...”), the twosome keep



AQUA TEEN  
HUNGER FORCE  
SEASON 1

TIM & ERIC  
AWESOME  
SHOW, GREAT  
JOB! SEASON 1

(REVOLVER)

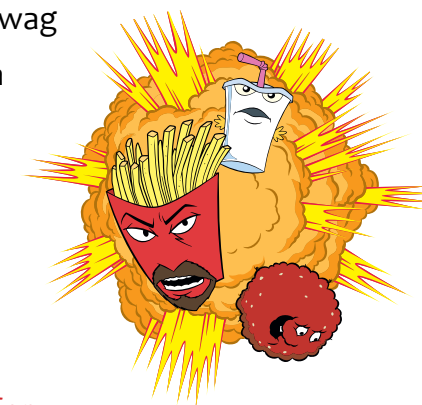
the oddball hilarity flying in their gloriously ramshackle pastiche of public access TV. Old pros by comparison, the *Aqua Teen Hunger Force* cats – fast food detectives Master Shake, Frylock and Meatwad – finally get a UK DVD release for their premier set of adventures. With the trio facing robot rabbits, rampaging internet pop-up ads and a belt that grants magical powers based on the lyrics of Foreigner songs, it’s hilarious, almost worryingly original stuff. To paraphrase the tagline of a more celebrated hero: you’ll believe a goateed, talking carton of French fries can fly. *Richard Watson*

## WIN ADULT SWIM GOODIES! GET YOUR MITTS ON A BOUNTY OF DVDS...

Wanna get your hands on a swag bag of seven Adult Swim DVDs, two limited edition

tees, a calendar and a copy of the classic *DangerDoom* album? Just answer this easy

peasy question: Which OG Philly rapper provides voices for *Aqua Teen Hunger Force* characters? We also have four runners-up bags of the *Aqua Teen Hunger Force* and *Tim & Eric* DVDs, plus a *DangerDoom* album to give away. Email us the answer quick sharp at [info@hhcdigital.net](mailto:info@hhcdigital.net) – and make sure to check out [www.adultswim.co.uk/dvd](http://www.adultswim.co.uk/dvd) for more Adult Swim goodies.



# UNKUT PRESENTS: BACDAFUCUP!

**You could be excused** for believing that I spend every waking hour obsessing over rap trivia while preparing for my next interview with an obscure hip-hop character, but that's not really the case. Admittedly, a lifetime of perusing liner notes and thumbing through old rap mags can tend to have some unwanted side-effects, but beyond my search for the lost TJ Swan album, there are – in the words of Zev Love X – more than “two on my list of shit I don't give a fuck about” when it comes to popular hip-hop folklore...

**1. The ‘TROY’ controversy.** Having spoken to both parties involved, I refuse to indulge this petty feud any further. Even if Large Pro's dear ol' mother gave him the Tom Scott record for his 16th birthday and Pete faked an asthma attack so that he could steal it while Paulie ran off to call 911, I just don't care.

**2. Likewise when Pete played ‘Juicy Fruit’ for Biggie.** Oh, Puff figured out he could make the same record without paying you? Welcome to the music business, guy.

**3. Freddie Foxxx not turning up for the ‘Eric B Is President’ session.** Big deal, he made an album with Eric anyway and it wasn't exactly filled with ‘My Melody’ caliber material, was it?

**4. Which beats did Marley make?** This was interesting for a minute until it became clear that every rapper that he ever worked with considers taking a few records into the studio ‘producing’. If you didn't touch the sampler or the drum machine, you didn't produce shit.

**5. Eric B ran G Rap out of New York.** Go directly to jail. Do not pass go. Do not collect \$200.

**6. K-Solo stole ‘Spellbound’ from DMX while in jail.** Based on Dark Man X's recent antics, I'd say his version of events is about as trust-worthy as a Jerry Heller/Aaron Fuchs/Puff Daddy record contract.

**7. KRS-One didn't throw PM Dawn off the stage.** Technically, BDP heavy ICU punched Prince Be and Just-Ice pushed him off the stage, but I guess that version of events just doesn't sound as good.

**8. Rakim's Kane dis.** After attempting to confirm the existence of ‘Break The Wrath In Half’, it was recently revealed in Angus Batey's HHC interview with The R that there were but six bars aimed at Dark Gable in the original version of ‘Let The Rhythm Hit ‘Em’. Bit of a let-down, really. *Robbie Ettelson*





# THE ORIGINAL

## MAY 1ST

[hhcdigital.net](http://hhcdigital.net)

