

# **BOOM BAP MAG**

**AN INTERACTIVE BOOM BAP EXPERIENCE**

**VOL. 2: Nov, 2021 - Feb, 2022**



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# BOOM BAP MAG

AN INTERACTIVE BOOM BAP EXPERIENCE

**VOL. 2: Nov, 2021 - Feb, 2022**

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MC Till - Michael Stover - iomos marad  
Profound - Beau Brown - Joe November  
Cover Artwork Image by Phat Hentoff

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# The Dedication



Click the *Boom Bap Review 3* logo throughout this mag to find all our boom bap offerings

This magazine and all we do at Everybody's Hip-Hop has been inspired in large part by The Native Tongue Collective. De La Soul, A Tribe Called Quest, Jungle Brothers, and Black Sheep have been some of our favorite Hip-Hop groups since they came out. At the publication date of this magazine, Phife Dawg's new album comes out in exactly two weeks on Tuesday, March 22nd. Already, Shortie No Mass has released a new project, Monie Love has dropped a single, Busta Rhymes said his new album was done months ago, and Dres is sitting on a wealth of new music. We couldn't be more excited about all of this and we'd like to dedicate this effort in your digital hands right now to Phife and the entire Native Tongues crew. May your music continue to inspire a generation that you raised. May it also inspire a new generation just now discovering your music for the first time.

We hope you enjoy this second edition of the *Boom Bap Mag*. Before we release our next edition, we plan to release our next book called *The Native Tongues Review*. It will be very similar to our annual *Boom Bap Review* but instead of covering the year in review, we will write about our favorite Native Tongues albums. Can't wait. It is coming in May so stay tuned.

Peace and Native Tongue vibes,

MC Till  
iomos marad  
Profound  
Joe November  
Big Sto  
Beau Brown

In the spirit of community, we are inviting you to help us make this digital magazine all it can be. If you see any errors or oversights, please let us know. Additionally, if you have any feedback for us, please consider filling out [this quick survey](#) when you are finished reading through the mag.

# THE NATIVE TONGUES REVIEW

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# A New Way Forward



I remember looking for album release dates on the internet. Hiphopside.com was gone. Undergroundhiphop.com was gone. Hiphopdx.com was there but not listing new releases that I cared much about. So I thought I could create that source: a place where people could go to discover when new albums were coming out. That idea snowballed into a monthly list of boom bap albums that just recently came out. Then, that idea turned into an annual book, *The Boom Bap Review*. At first, it was just me coming up with the list. I would find new albums on Spotify and do quick searches around social media to see what I could find. Then, I would listen to as many albums as possible and choose which ones I thought were the best.

It wasn't all just personal taste. I placed more emphasis on albums that had the traditional boom bap sound with loud kicks and snares that worked together with some high hats and sparse sampling to create head-nodding beats. I also placed emphasis on albums that had a positive message. Of course, talent can't be denied so Griselda often makes it into the top 20. And every year someone puts out an incredible album that isn't really boom bap but it feels like it should be in the book (For example you can look at our #4 jazzy pick in Volume 2: 2020).

Loose guides are helpful but not adequate. It feels like we need to really think through what makes a boom bap album dope. That's where you come in. We are working on the right criteria to use as a way to help us create more accountability in our annual top 100. So, if you would, please [click here](#) to give us your feedback. We would love to know what criteria you think we should use as we prepare for *The Boom Bap Review Vol. 4: 2022*.

In the meantime, you can check out my top 25 albums so far this year (including most of November and December of 2021). As you check them out please be mindful of how they make you feel. What's missing? How can we do a better job at selecting the best of the best boom bap? Let us know!

Peace,  
MC Till

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# The Top 25

At one point in January, I was thinking about all the incredible music that had just come out over the past few months. I put together a little promo pic with a list of 30 or so albums with the caption, “Dope Hip-Hop from the past few months.” Guess what? I missed some incredible albums. People were posting links right and left to albums I didn’t even know existed. One such album is *Metabolic* by U.G. (from Cella Dwellas) and produced by Nick Wiz. That album features “Spit Darts,” where U.G. rhymes as himself as well as Ghostface Killah. I’m still not 100% sure that is U.G. He rhymes like Ghost but more impressive to me is that he sounds like him too.

There were more gems I overlooked. That’s the point. This magazine and the annual books we do can be as comprehensive as possible. But, at the end of the day, there will always be an album or an emcee we miss. That used to be kind of frustrating for me but now it’s fun. I can’t wait to be introduced to that one album that blows my mind. I can’t wait to see who it is that points it out to me. In the meantime, I hope I can point you to a few dope albums you might not have known about otherwise. And if you have one or two for me, don’t hesitate to send those links!

Hope you enjoy this top 25 list of dope albums from November 6th, 2021 through February 28th, 2022! If an album sounds interesting, just click on the picture and it should take you directly to that album. If a link is not working, please let me know at 812-430-4464.

Peace  
-MC Till

## *Magic - Nas*



Nas has done it again. He teamed up with Hit-Boy and gave us a 9 song no-skip project. Remember the last time Nas did that? Well, this time around is not going to live up to his debut, but it definitely doesn't disappoint either. Nas sounds inspired, hungry over boom bap production. If this is Nas's victory lap, his strut sounds amazingly new and fresh. Nearly three decades later and Nas is still ill.

## Gold - Rigz & DJ Muggs



Rigz has an urgency in his voice that is only paralleled by a select few. It is almost like he doesn't have much time left and we don't know if he'll even get out the next line. It is that serious. So are the beats by Muggs. If you are not a fan of the drum-less production, then I think you'll really like the majority of this album. Muggs, with few exceptions, brings loud, booming drums. I love it and this might just be my favorite Muggs production in recent years. It is that dope.

## ***Here Goes Nothing- Shortie No Mass***



The female voice you heard on *Buhloone Mindstate* still sounds as fresh as ever on *Here Goes Nothing*. Shortie No Mass doesn't give us a lot in this project that clocks in just over 23 minutes, but what she lacks in quantity, she makes up for in quality and confidence. Even though she questions her prowess on "Identity Crisis," she has no problem flexing how dope she is. Her voice and mic presence is top tier and the production compliments her style well. Let's hope this is just the (re)beginning

## The Don & Eye - The Musalini & 9th Wonder



The cover of this project has a throwback blaxploitation flick vibe. The music matches that vision well. The Musalini and friends are upper echelon playas. Personas aside, a few layers really shine through: Musalini's unique voice and mic presence and the way his tonal delivery is in perfect union with 9th's saultry production. These are some of 9th's best beats yet!

## *Never at Peace* -Career Crooks



Small Professor's production on *Never at Peace* is really, really good. You might know him from working with Sean Price, Guilty Simpson, or Them That Do. He made top notch beats for those artists but incredibly, he steps up his boom bap abilities a few more notches. This album feels incredible. Zilla Rocca provides witty commentary and introspection over the best production around. Great work fellas.

## **Martian XMAS 2021 - Moka Only**

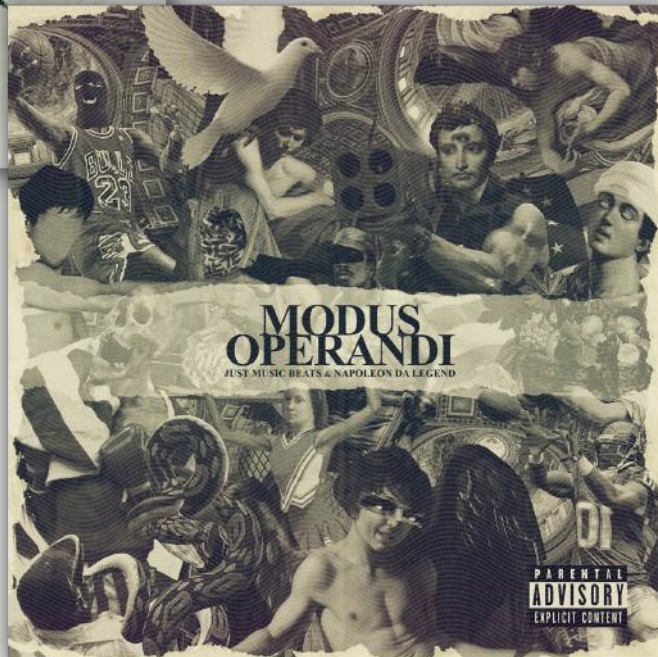


If you locked yourself in a dungeon and listened to *Fantastic Vol. 1* by Slum Village and then tried to recreate that sound, you would get *Martian XMAS 2021* by Moka Only. Being that *Fantastic Vol. 1* and *2* are some of my favorite albums in the world, I love this vibe from Moka Only. Every song has a similar feel with deep head nodding kick drums, loud snares, vintage bass lines, and sparse sampling complementing it all.





***The World Changed***  
**Napoleon Da Legend &  
Amerigo Gazaway**



***Modus Operandi***  
**Napoleon Da Legend &  
Just Music Beats**

Napoleon just dropped two of his best albums ever. Perhaps his two best ever. *The World Changed* features Napoleon over Amerigo Gazaway's traditional boom bap production. The beats hint at jazz and have a more laid back feel compared to the production that Just Music Beats gave him on *Modus Operandi*. The sound of these two albums are kind of night and day in some ways with *Modus* being much more in your face. Even though the production is very different Napoleon is dope on both as he always is.

Rx

## Rasheed Chappell & Xp The Marxman



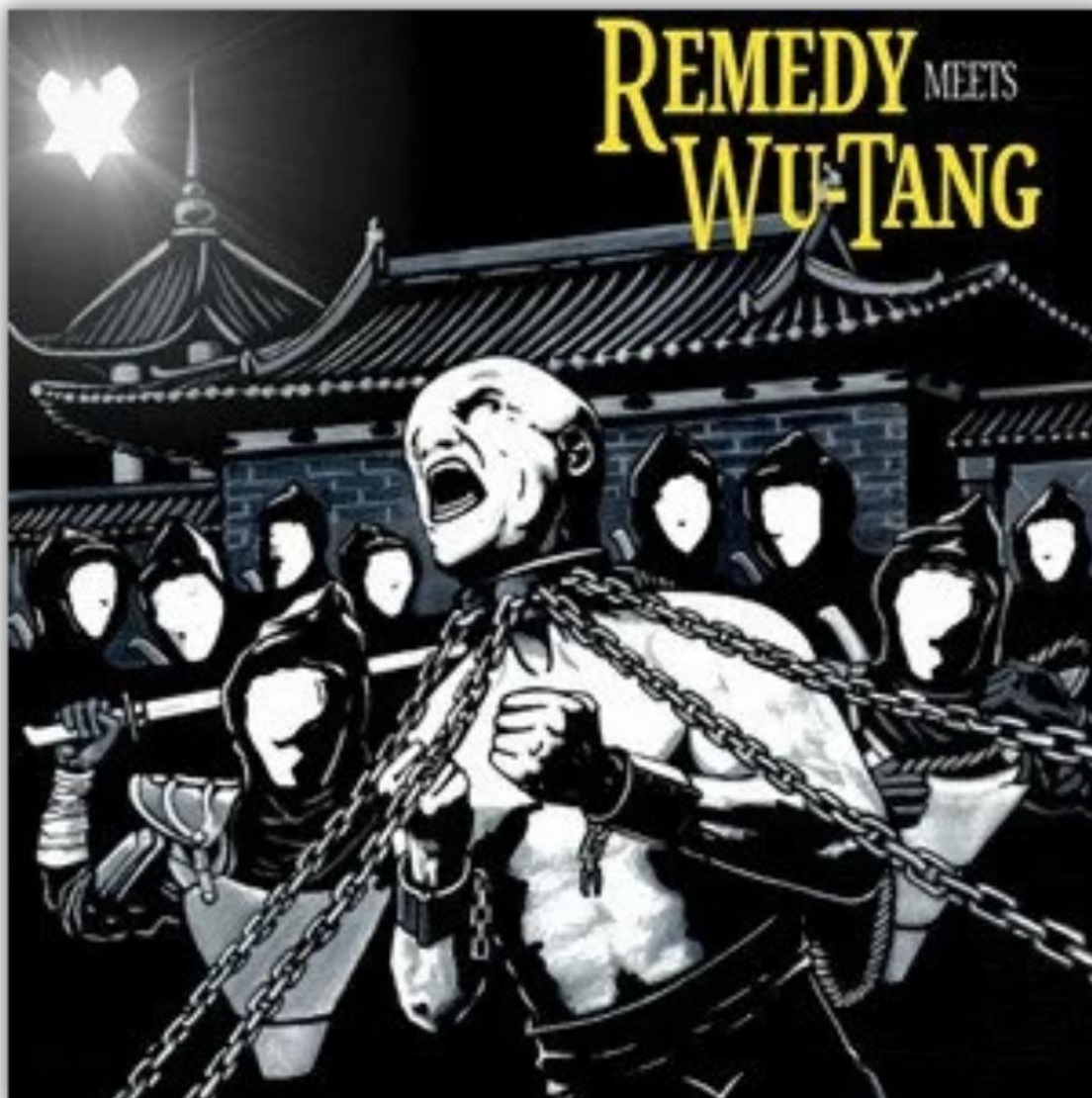
Rasheed Chappell has an ill voice. His presence on the mic strikes a particular cord of immediacy. Something is happening, and he knows it, so we all better listen. Xp the Marxman has a similar presence. Together, they **compliment** each other well over raw production that is sometimes atmospheric and jazzy. The album is intriguing while also entertaining.

## ***Blacklight* - Apollo Brown & Stalley**



Apollo Brown's track record is becoming legendary. When he sets out to make an album for an artist you know it is going to bring out the best in that artist. That happened here with *Blacklight*. Stalley is great for 14 tracks while Apollo does what he does best: soulful boom bap beats with driving drums and chopped samples.

## *Remedy Meets Wu-Tang - Remedy*



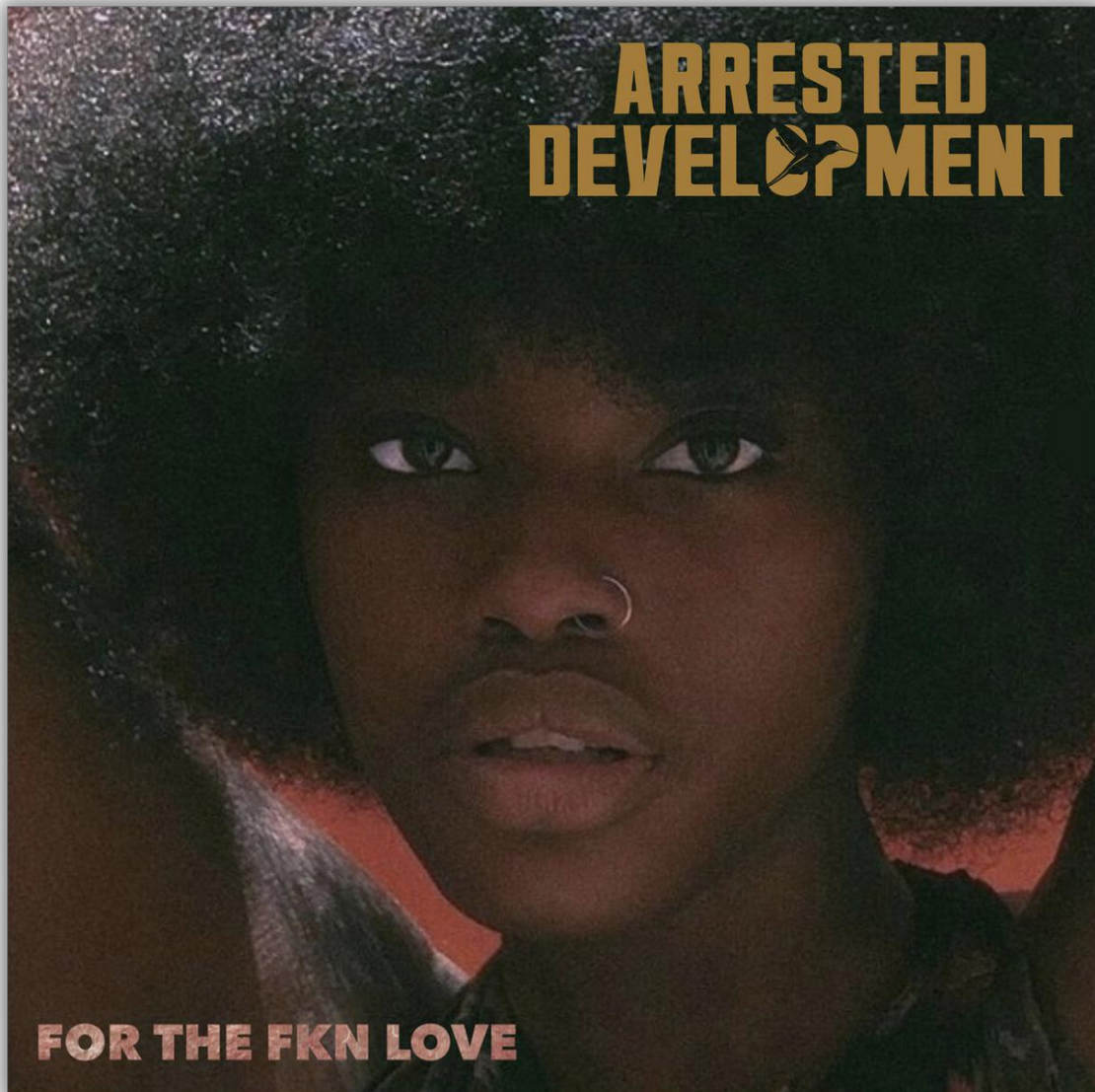
Remedy returns after a decade plus without an album. This go around the Wu-Tang affiliate brings pretty much every core Wu member as well as several Wu related emcees. Although Remedy is present on every track, in some ways this feels more like a Wu-Tang album. The production (handled by Danny Caiazzo & Ross Filler) has a raw, throwback RZA-like vibe to it. If you are a Wu head like me, you'll probably love this album.

## *Food for Thought - Che Noir*



You know how people in the world of entertainment or sports talk about a young talent that has “it?” You can’t necessarily pinpoint “it” but you know the person has it. That’s Che Noir to me. She just has it. Every time she spits a verse I want to listen. Now, she gives us countless bars on this 12 track project. She is excellent throughout with her confident, clever flow that tugs at your emotions. She brings you in, sits you down, and serves you plate after plate. Think about it. Doesn't it taste good?

## ***For the FKN Love - Arrested Development***



I'll say it every chance I get: Speech is underrated. He can rhyme as well as if not better than his contemporaries. He can sing along to the beat and make it sound fresh. He always rhymes about something meaningful. He pushes the dialogue forward around relevant issues. Oh, and he has been doing this for over 3 decades. Who else has those accolades? He is back with Arrested Development *For the FKN Love*. An abundance of guests come by to try and keep up with Speech. It all sounds funky and fresh. Great content throughout from how it sounds to what it is about.

## *Project Pyramids - Sonny Paradise*



Sonny Paradise is not playing. He never was. For as long as I've known of this emcee, he has always meant business. This is portrayed through his subject matter and the way he rhymes. He has no time to waste so he doesn't. Instead, he puts a mirror to society and questions the status quo. He uplifts through challenging. His energy reminds me of a mixture of early Wu-Tang meets Brand Nubian when it was Lord Jamar and Sadat X in the driver's seat. In other words, Sonny is dope.

# *DRUG-Politix 2: GAWD Has No Face* Precyce Politix & D.R.U.G.S. Beats



This album features a lot of violence and we have way too much violence in this world. I'm reluctant to even feature this album. But, I can't deny how well-executed it is. Precyce paints a vivid picture of the underworld, the ugly violence and all. The album flows more like a movie than it does an album. D.R.U.G.S. Beats does a wonderful job of creating a gritty, boom bap backdrop where all the mayhem goes down.



## Reclamation - BambuDeAsiatic



BamBuDeAsiatic teams up with Substantial for one very pure boom bap album with a few modern sensibilities. The album opens with a traditional Hip-Hop, head-nodding banger. Then as we journey deeper into the album, we hear subtle musical layers that give the album great character and intrigue. We even get a sermon midway through compliments of Minister Server. To top it off, Bambu has a great voice and way with words.

## KOTODAMA - 1773 & EBrown



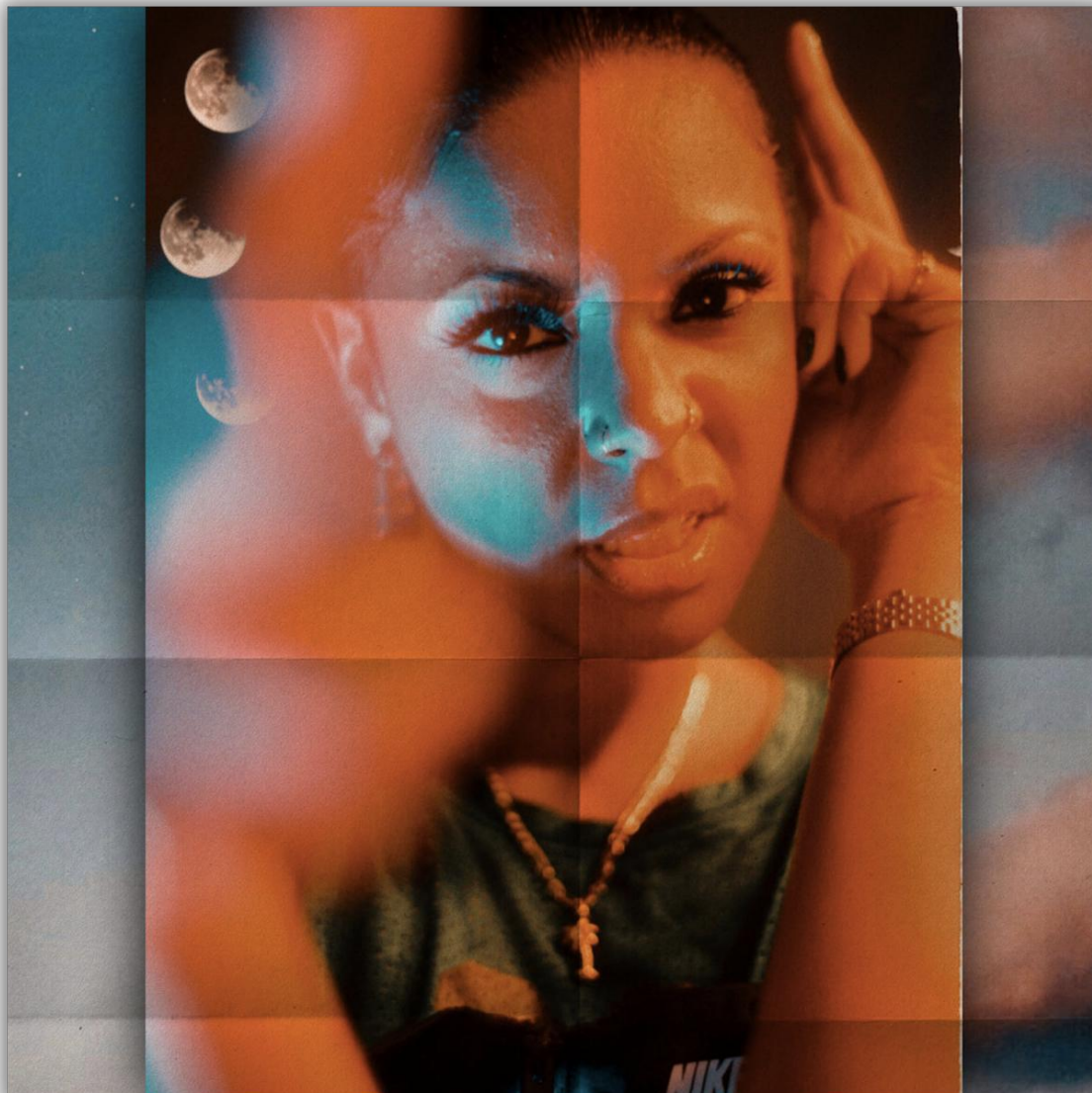
1773 (Jay Nagoma & Wisdm Uno) team up with super producer EBrown and deliver a wonderful album with native tongue vibes. Nagoma and Uno speak on their love for Hip-Hop and their frustration with music lacking in originality. They are positive throughout and invite the listener into their world of fun and growth. EBrown displays a wide range of musicianship without sounding like he is pandering for any one group's approval. Instead he bangs out boom bap beats with layers that can be appreciated by many different groups. Job well done to this trio.

## ***The Sundown EP* - Freddie Marr & Th.iii.rd**



If you are a Hip-Hop head outside of Buffalo, that city's name might just make you think about Griselda. But, I want you to forever think about Freddie Marr & the Th.iii.rd from here on out. They made an incredible project in *The Sundown EP*. Th.iii.rd is that guy in class that seems to never study but aces every test without trying. His subtle skills bring you into his world and it sounds lovely. Freddie Marr is equally as fresh with the beats. This is a match made in Heaven, well, Buffalo. What did you just think about? It better have been Freddie Marr & Th.iii.rd!!!

## ***The R.A.W. EP - YaH-Ra***



Guru said it is “Mostly Tha Voice” and that reigns true for YaH-Ra on her newest EP. She definitely has skills backed by meaningful content. It is the voice though that really cuts through and brings you into her world. Also impressive is how just about every instrumental sound on this project compliments that voice so well. So she doesn’t just have a great voice and something powerful to say but the musical backdrop plays a great supporting role. I just hope this EP is a prequel to more music like this!

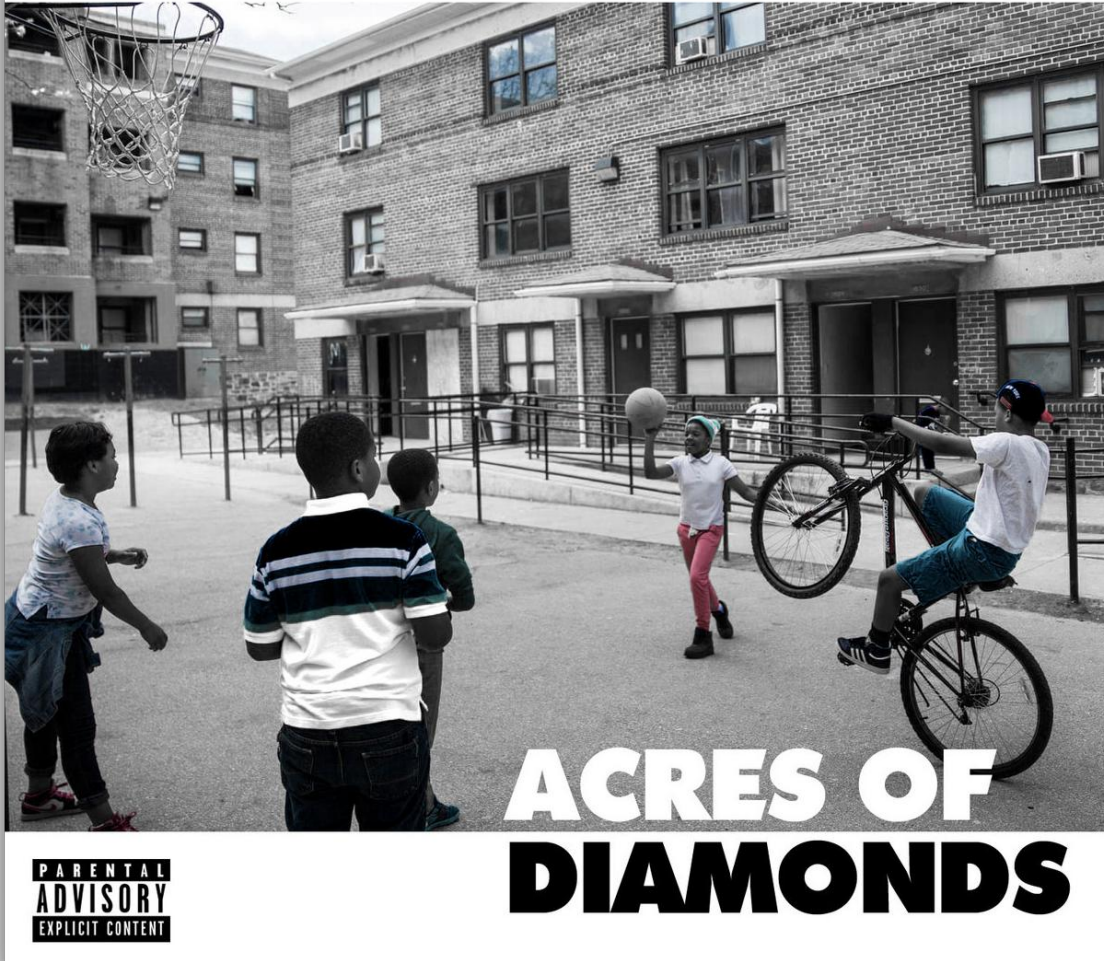
## *Dining in Dystopia - M-Dot*



M-Dot's style is straightforward lyricism yet he provides plenty of layers in how he reflects on the world around him. The production is straightforward boom bap yet the sampling provides plenty of layers utilizing sources derived from funk, rock, jazz, and more. He also invites a solid guest list to build more layers with emcees like Kool G Rap, Conway, Elzhi, and more. This is a pretty solid Hip-Hop album that packs plenty of diversity within its boom bap ethos.

## *Acres of Diamonds* - ILL Conscious x Mute Won

# ILL CONSCIOUS X MUTE WON



This man ILL Conscious can do no wrong. Every time he releases a project you know it is going to be quality. You are going to get one of the best lyrical deliveries in the game, thoughtful content, and soulful, raw boom bap production. That's exactly what ILL Conscious and Mute Won put together with *Acres of Diamonds*. Album also features some dope guests including Rome Streetz, Planet Asia, King Magnetik and many more. This is 15 tracks of great music.

## The In and Out of Love Tape - Funky DL



Funky DL has done it again. The London native knows how to release great music that captures a vividly soulful boom bap sound. This time around he does it right in time for Valentine's day with a conceptual album about the adventures of romance and relationship. There is something about this focused attention that sets the album apart. He is always a little jazzy, packing plenty of soul. That itself is enough. However, on *The In and Out of Love Tape* it serves a purpose beyond entertainment. It is a sweet invitation to a side of DL's humanity that comes across as authentic as his music.

## *You Want a Piece of Me? - Es*



Es is back with a beautifully crafted project. I really appreciate his uplifting lyrics and you know I love the boom bap production. His presence on the mic is confident and at the same time protrudes a very welcoming and engaging spirit. J. Pal provides the production which features funky baselines and soulful samples. Speaking of guests, Es brings in Elzhi to shine on "Attack." Aside from that, Es holds it down and does so like the seasoned vet he is.



## *God Don't Make Mistakes - Conway the Machine*



Every year for the past several, Griselda delivers at least one album that stands out from the rest. This year it will be hard for the crew to top *God Don't Make Mistakes*. The production is consistent throughout with gritty drums, a few mass appeal but not-too-poppy sounds, and plenty of slower, grimey beats. He also comes through with a few sentimental moments giving listeners a different side of the Machine. *God Don't Make Mistakes* and Conway didn't make one with this effort.

## *Change Ya Views - Scienz of Life*



John Robinson and Invizible Handz return to offer this seven song project. “All in All” showcases a unique blend of sounds combining what sounds like trap elements with what one might refer to as lo-fi with sample-like sounds to create the one beat on the album that doesn’t feel like the others. The rest of the production has a much more dusty, sample-based, thumping kick-and-snare sound. Lyrically they are refreshing with thoughtful and uplifting lyrics.

## *Surface Noise - Lars Viola*



Lars Viola, if you come across this, I'm sorry. Where have I been? This album is dope just like your other projects I'm listening to for the first time. The production is lovely. It features so many jazzy elements over innovative uses of some traditional breaks and other percussive loops. Lyrically, Lars Viola invites several guests and together all involved create a very eclectic lyrical experience. This album is really, really good! I can't wait to listen to it again.



**MARISSA MJ SAVINO**  
**4X AWARD WINNER**

**PUBLICIST**  
**NATIONAL/INTERNATIONAL WRITER**  
**SOCIAL MEDIA MANAGER**  
**RADIO BOOKING AGENT**  
**PODCASTER**  
**ARTIST DEVELOPMENT/PR**  
**CEO OF MJS HIP HOP CONNEX**

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www.mjshiphopconnex.biz  
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Marissa MJ Savino is the official Publicist for Flipmode Squad's 1st Lieutenant Rampage and the Heat DJs. She also handles PR for established, up and coming indie artists and major artists, including Yo-Yo, Grammy-nominated/Platinum/ Billboard Haas G of The UMC's, Fredro Starr of ONYX, Grammy-winner Speech of Arrested Development, Dres of Black Sheep, Special Ed, Billy Danze of M.O.P, and Grammy-winner Cee Knowledge of Digable Planets, to name a few.

MJ officially launched her career as Writer and Journalist to several blog sites back in 2009. As the years progressed, so did her passion for artist development as well as radio, and became the host for uTm Radio's Lyrically Fit Artist Spotlight Show in Philly. MJ had the opportunity to interview such legends and pioneers of Hip Hop including Digable Planets, Das Efx, DoltAll (Lords of the Underground), Dres (Black Sheep), Arrested Development, Rampage, D/R Period, Slaine, Planet Asia, Termanology, Bizzare, Rockness Monsta, JoJo Pellegrino, and many more!

To date, MJ is a Writer and Journalist (U.S. and International) for a plethora of blog sites, including The Word Is Bond, Weekly Rap Gods, Insomniac Magazine, and several print magazines. She is a booking agent for radio stations (U.S. & international), promoter, radio host, and publicist. The Heat DJs Coalition awarded her Hip Hop Publicist of 2019, 2020 & 2021. She was publicist of the Year for 97.7 FM Outlaw Radio's (Canada) 1st & 2nd Annual Hip Hop Awards and 2021 Publicist of the Year for Allstar Music Awards.



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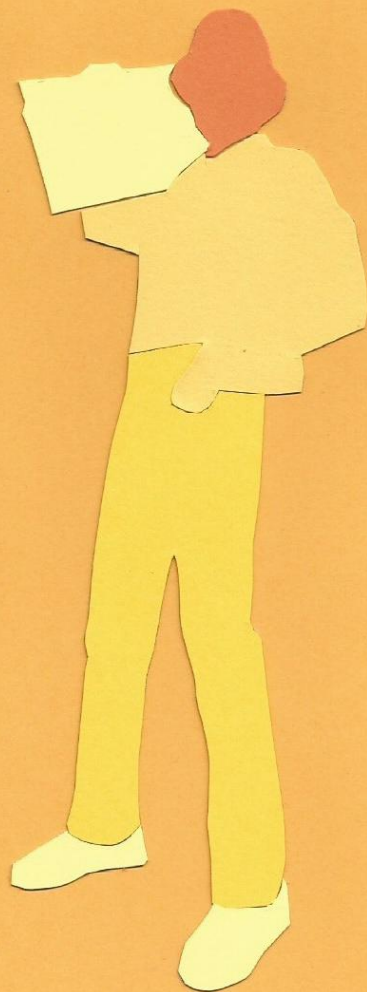
# The Playlist

**Dope boom bap songs of the past several months**

1. **Never Had Your Back** by Arrested Development
2. **101** by 1773
3. **Finally Home** by Kid Abstrakt & Emapea
4. **Entanglements** by Greg Cypher & Def Dee
5. **Bluetopia** by Moka Only
6. **Supreme** by Rigz & DJ Muggs
7. **Singin' to the Choir** by Sonny Paradise & Sun Rahim
8. **Relax** by Act Proof
9. **The Truth** by Nas
10. **21 Gun Salute** by Styles P & Havoc
11. **You've Got Mail** by Career Crooks
12. **Crazy 8's** by Remedy & a bunch of Wu Tang members
13. **A Warm Welcome** by YaH-Ra who is incredible
14. **Return to Crooklyn** by Napoleon Da Legend & Amerigo Gazaway
15. **Purgatory** by Verb T & Illinformed
16. **Cold Mountain** by Noveliss & Dixon Hill
17. **Communion** by Che Noir
18. **Love Me, Love Me Not** by Apollo Brown, Stalley, & Skyzoo
19. **Off the Cliff** by Awon, Dephlow, & The Other Guys
20. **Who's Shortie** by Shortie No Mass
21. **Run It** by Real Bad Man & Smoke DZA
22. **I Love...** by Funky DL
23. **You Want a Piece of Me?** by Es
24. **Water to Wine** by Rasheed Chappell & Xp the Marxman
25. **Paragon** by Ill Conscious, Mute Won, & DJ TMB
26. **Funhouse Mirror Reflections** by Stik Figa & Conductor Williams
27. **Vox Machina** by AJ Suede & Televangel
28. **LAJAN SAL** by Mach-Hommy
29. **Crip Ya Enthusiasm** by Snoop Dogg
30. **Higher Vibration** by Kid Abstrakt



To hear this playlist  
and more click the Spotify logo.



**GET A BOOM BAP HIP-HOP LIST  
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Following is our most up-to-date list of dope boom bap albums. These albums came available between November 6th and February 28th. If you don't see an album that should be on the list, hit us up at [everybodyshiphop@gmail.com](mailto:everybodyshiphop@gmail.com) and let us know!



## November      December

*The Mantra* - Killah Priest & Shroom  
*No Cosign Just Cocaine 4* - Ty Ferris  
*Joyland* - Stik Figa & Conductor Williams  
*Garbology* - Aesop Rocky & Blockhead  
*Rx* - Rasheed Chappell & Xp The Marxman  
*Blacklight* - Apollo Brown & Stalley  
*Book of Changes* - Noveliss & Dixon Hill  
*Third Stone* - Greg Cypher & Def Dee  
*The World Changed* -  
Napoleon Da Legend & Amerigo Gazaway  
*Sancocho* - Crimeapple  
*Remedy Meets Wu-Tang* - Remedy  
*Don't Make Me Famous* - NapsNdreds  
*Space Bar* - Your Old Droog  
*Never at Peace* - Career Crooks  
*The R.A.W. Ep* - YaH-Ra



*Joyland* - Stik Figa &  
Conductor Williams

*DRUG-Politix 2: GAWD Has No Face* - Precyce Politix  
& D.R.U.G.S. Beats  
*The Virux* - Endemic Emerald  
*Kaiju* - Canibus  
*Super Tecmo Bo* - Boldy James & The Alchemist  
*Here Goes Nothing* - Shortie No Mass  
*Broken Glass* - OT The Real  
*Guttersnipe* - Saga  
*The Honest Pour* - A-God The Old Soul & Whiskeyman  
*Somebody's Paradise* - J Scienide  
*Koncrete Jungle* - Kurious & Ro data  
*Magic* - Nas  
*Hard 7* - Defari  
*Big Almighty* - Raf Almighty & Big Bob  
*Creme De La Creme* - Nowaah the Flood & D-Styles  
*Pilot Talk 4* - Curren\$y  
*Level 10* - Theory Hazit  
*Spencer for Higher 4* - Vic Spencer & SonnyJim  
*Project Pyramids* - Sonny Paradise  
*Chaotic Good* - Patterns of Chaos  
*Twelve* - Honey Dinero  
*Winston Zeddemore* - Hubbs  
*Metabolic* - U.G.  
*More True Stories, Side A* - Jamal Gasol  
*More True Stories, Side B* - Jamal Gasol



*Chaotic Good* - Patterns of Chaos



## January

*Son Tzu & The Wave.God* - Daniel Son & Futurewave  
*The Three Fantastic Supermen Epics* - Killah Priest  
*Milezstone* - Milez Grimez  
*Reclamation* - BambuDeAsiatic  
*Merakai* - Merakai  
*The Don & Eye* - The Musalini & 9th Wonder  
*Gold* - Rigz & DJ Muggs  
*Modus Operandi* - Napoleon Da Legend  
*Diggin in the Tuff Kong Crates* - Buckwild  
*Lyrics to Go, Vol. 3* - Kota the Friend  
*Better Than Money* - V Don  
*Metatron's Cube* - AJ Suede & Televangel  
*Renaissance Kings* - Snowgoons  
*KOTODAMA* - 1773 & EBrown  
*Welcome to Loveland* - Nick Grant  
*Cabin Fever* - Shabaam Sahdeeq & Nic Wiz  
*Short Stories & Tall Tales* - I.N.F x P.Ro  
*Mountain God* - Poe Mack  
*The Sundown EP* - Freddie Marr & Th.iii.rd  
*Guilty by Association* - Guilty Simpson & Phro  
*No Dough* - Fly Anakin  
*Food for Thought* - Che Noir  
*The Wolf on Wall St 2* - Your Old Droog & Tha God Fahim  
*Intervention* - DJ Deadeye  
*Doom Poetry* - Speak the Rebel  
*The Loop 2: The House of Loops* - Supreme Cerebral  
*Mother in Peace* - 2033 & Venomous2000 & Chinch 33  
*Blabberastic Semantics* - Blabbermouf x Sneadr  
*Weather Report Two EP* - J.Arrr x King Jvmes  
*The Winners Ball* - The Winners  
*Classic Renaissance Rhymes* - Heaven Razah x Sacx One  
*Dining In Dystopia* - M-Dot  
*Acres of Diamonds* - Ill Conscious & Mute Won  
*Between Us and the World Ep. 1: Amped Up* - Act Proof  
*The Process* - Thought Provokah

*That Which Is Hidden* - I Self Divine  
*Since You Brought It Up, Vol. 1* - 1StopHipHop  
*We Haven't Located Us Yet* - O.R. They?  
*The Legend of Shaolin* - 2nd Generation Wu  
*Can't Stay Perched All The Time* - Equipto & Brycon  
*The Marxman* - Xp The Marxman  
*The Synopsis* - B Leafs  
*Creme De La Remixes* - Nowaah The Flood & D-Styles  
*Dark Times of Mike Dowd* - Madhattan & Spanish Ran

## February

*Kaput* - J Scienide  
*Free Game Session One* - AMXXR  
*Mood Swings* - Smoke DZA & Real Bad Man  
*The In and Out of Love Tape* - Funky DL  
*Lone Wolf Collection* - Mad Squablz  
*You Want a Piece of Me?* - Es  
*N3* - Nicholas Craven  
*God Don't Make Mistakes* - Conway the Machine  
*For all Intents and Purposes* - Truth & Da Beatminerz  
*Blame Kansas* - T.F, Mephux, & Roc Marciano  
*There in Spirit* - Homeboy Sandman  
*Surface Noise* - Lars Viola  
*Change Ya Views* - Scienz of Life  
*Like It's 1994* - Thrust OG x BoFaat  
*Omerta* - Wu Syndicate  
*BODR* - Snoop Dogg  
*Big Brain* - Brainorchestra  
*Therapeutic Music* - Mista Batts & Storm Watkins  
*Cashus Kingdom* - Cashus King  
*Continuance* - Curren\$y & The Alchemist  
*Order of the Day: Return of the Cherry Tree* - Waterr  
Blak Dynomyte x Tone Beatz  
*E Pluribus Unum* - UFO Fev  
*Digital Roses Don't Die* - Big KRIT  
*Bumpy X* - Uptown XO & Snypa B



a.m.x.x.r

# Top 5's with AMXXR

Pete Rock started a record label, Tru Soul. He tapped AMXXR to be the label's first artist. How about that for pressure? One of the greatest and most influential producers ever asks you to be his first artist. So how did AMXXR do with his first release, *21 Grams the Mixtape*? He knocked it out of the park. PR gave him some soulful production, and AMXXR sounded like he found his home on every beat. So, where does the fellow Mount Vernon, NY MC find his inspiration? We asked about a few of his top five's, and he had this to say...

## Top 5 Emcees

1. Hov
2. Kendrick
3. Andre 3000
4. Nas
5. Biggie

## Top 5 Producers

1. Pete Rock
2. Dr. Dre
3. Heatmakerz
4. Rza
5. Kanye West

## Top 5 Albums

1. *Mecca and the Soul Brother* - Pete Rock & CL Smooth
2. *Illmatic* - Nas
3. *Aquemini* - Outkast
4. *Doggystyle* - Snoop Doggy Dogg
5. *Midnight Marauders* - A Tribe Called Quest

Click [HERE](#) to check out AMXXR's music



**DISTANT GRATIFICATION  
BY PROFOUND  
05/27/2022**





## *A Loud Reflection* by Profound

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In February of 1999, the name Profound was well known across the city of Chicago. I spent the previous seven years recording, performing, winning battles, and making a name for myself in the Chicago Hip-Hop scene. One night in February, after winning the all-city emcee battle held by the Rec Center, I was on a flight to Howard University to rock stages for Black History Month. I remember packing my bags in my tiny studio apartment, and this commercial comes on the TV: “You think you can rap? Are you really the next hottest thing? Then enter MTV’s first Hip-hop talent search.” I thought my ears popped. Wait! What did they just say? I eagerly sat and waited for the ad to run again since it was early in the morning, and those ads constantly repeated within minutes. Five minutes go by, and sure enough, the ad runs again.

The details are simple. Record your hottest song. It must be clean, no curse words, etc., and submit that song in CD-R format by mail. The winner will receive a record deal with none other than Loud Records, home of Wu-Tang, Big Pun, Pete Rock, Mobb Deep, The Beatnuts, and M.O.P, just to name a few. I continued packing my bags as I grabbed a CD-R of a song I recorded two nights before (“Non-Stop Hip-Hop”). I stuffed it in my coat pocket and was out the door to the airport. I stopped at the post office on the way and put the song in the mail to be sent to MTV, not really thinking I would EVER hear anything back.

Fast forward to April of 1999. I’m at work, sitting at my desk, and I get a phone call, “Good day, sir, this is Derek with MTV. We are looking to speak to Profound.” My mouth dropped! “Uh, this is Profound, who is this again?” “This is Derek with MTV. We are launching our first Hip-Hop talent search. We received over 5,000 songs, and yours was one of 32 selected to compete for a chance to be signed to Loud Records.”

I couldn't believe it! I was actually selected! "Now, here are the details," Derek said. "Each contestant's song will be uploaded to MTV.com and set up in an NCAA tournament-style bracket. MTV will choose who is facing off against who." Thirty-two songs went down to 16, then to 8, and then to the final 4. Loud Records decided who would be the winner of the remaining 4. Little did I know, I would be getting another phone call at work. "Yes, we are looking to speak to Profound," said the voice on the phone. "This is Profound; who am I speaking to?" I reply. "This is Rich Isaacson, VP of Loud Records. I work closely with Steve Rifkind. We are calling to let you know you are the WINNER of the MTV/Loud Records Hip-Hop talent search!" I literally dropped the phone! Like, REALLY dropped the phone. I couldn't believe what I was hearing. Yes, I wanted to win and be an artist signed to a major record label, but I still couldn't believe what I just heard - not only what I heard but the fact that the VP of Loud Records called to tell me personally. "What's next??" I asked without trying to sound too overly excited. "We will be flying you here to New York to meet everyone at Loud Records. You also have to go to MTV to be announced the winner of the Hip-Hop talent search." MTV should be calling you next to get all your information to schedule and take care of your travel accommodations. We'll talk soon. Again, congratulations. You are a phenomenal emcee, and we can't wait to meet you in person." I hung up the phone. Sure enough, within 5 minutes of that first call, an executive at MTV called to set up my itinerary to New York. That night after work, I'm at home getting my things packed, and it finally hits me. I REALLY WON!!!! I'm going to New York - the Mecca, the birthplace of Hip-Hop. And I am about to be signed to Loud Records!!!! Home of WU-TANG!!!! Are you serious????



The next day my manager (Eddie Nero) and I were off to O'Hare Airport for a red-eye flight to New York. We touched down at LaGuardia Airport. After grabbing our bags I noticed a driver holding up a sign that read "Loud Records – Profound." "Oh Wow!" I said to Eddie as we followed the driver out of the airport and hopped in the back of a stretch Lincoln limousine. "Where are we headed?" I asked the driver. "I am taking you to your hotel so you can get settled, then there will be another driver picking you up to take you into the city." A couple hours pass by and the other driver shows up to take us into the city. I thought we would just hang out in Manhattan for a while, but we ended up going to the offices of Loud Records. At first, we ended up at the old Loud Records location, and they were in the process of moving all the offices from one building to another. We walk into the building, and as we are waiting for the elevator, someone else steps up. "Peace God, my name is Prodigy from Mobb Deep; you must be that Profound kid from Chi-town." "YO!!!! You're Prodigy from Mobb Deep, Peace God, I know who you are. Yeah, I'm Profound." I was a bit surprised at the greeting from Prodigy, being that I beat a group from Queens (90 Prophets, I think they were called) affiliated with Mobb Deep, so I figured I wouldn't stand a chance, but I was wrong. So wrong. We stand there and chop it up with Prodigy for a minute. He told us we were in the old building, and we needed to go to the new location that happens to be in the same building as Def Jam. "WHAT?" I exclaimed. "We are on our way to the same building that Def Jam is in?" I thought to myself. I was so taken back just from my first few hours in New York. So we are on our way to the Loud offices that happen to be in the same building as Def Jam, Roc-A-Fella Records, and a few other labels.



The driver quickly ran us to the new location, double-parked, and opened the door for me. I stepped out and noticed a few people standing in front of the building. As I reached for the door, I heard a voice say, “YO, YO, that must be Profound, the brother from Chicago.” I turned around because that voice was familiar to me. It was Raekwon, the Chef from Wu-Tang Clan! I was floored! He walked over, dapped me up and congratulated me on the MTV win, and welcomed me to the label. The funny thing about Raekwon was he asked me about everything Chicago. He mentioned the gang culture and asked me which gang I was affiliated with. I quickly told him I wasn’t a gangbanger; I was an emcee. He dapped me up again and said, “WORD! I respect that shit!” He wished me well, and I continued into the building. We got to the 6th floor. The elevator opened, and I saw the Loud Records logo on a smoked-glass door.

I walked in, and I was greeted by a nice lady who introduced herself as “Mama T.” “You must be Profound. We’ve been expecting you.” I took a seat and waited to see what was next. After 10 minutes of waiting, out comes a guy who introduces himself as Michael Sorelli, the head of the A&R department with Loud.

He tells me. “Here is an itinerary for you. Tomorrow you have to be at MTV at 9 a.m. for the taping of the Star and Buckwild show Beat Suite. You’ll be doing the taping with Inspectah Deck (Wu-Tang) and Tash (Alkaholics). Then we’ll have the driver bring you over to introduce you to the entire A&R department. We want to listen to your music with all the executives in the room.” I was really excited because none of this was supposed to happen. MTV told us whoever won had to find their own way to New York, and they were only taping the show, and that was it.





It turned into being picked up at the airport, given a driver for the time I was in New York, and having the entire A&R department listen to my package of music. The following morning I was up extra early. I'm usually an early-riser but I was literally awake at 3 a.m. and I wasn't being picked up until 8:00 a.m. Finally, the time had come. The driver was there at 7:55am. He drove me into Manhattan to where MTV was shooting the Beat Suite show. Upon arrival, I met some MTV staff who took me upstairs to the shoot.

As I walk into the room, I see Inspectah Deck, Tash, and Star and Buckwild. They all immediately greet me, "YO!!!! Chi-Town is in the building!" During one segment of the show, Star turns to me and says, "Profound, take us to commercial with a freestyle!" Of course, I don't remember what I said, but whatever it was, it got the raise of the eyebrows from Inspectah Deck and Tash, so I guess it was ok. After the show, we all talked for a minute until the driver came to take me to the Loud offices.

When I got there I'm greeted by Mama T who takes me to the back where all the offices are. She stopped by Michael Sorelli's office. He greeted me and said, "C'mon to the back, we have some people waiting for you." As we walked toward one room in the back you heard the music playing. Michael opens the door to a large smoked-filled conference room with a long executive table and at least 20 people sitting around it. The music stops playing. Everyone is silent as the smoke evaporates in the air. "I want everybody to meet Chi-Town's finest... Profound, the winner of the MTV Hip-Hop talent search." To my amazement everyone stood up and applauded. I said, "Peace everybody, glad to be here and looking forward to working with everyone." After all the pleasantries, Michael went on to tell me that was the entire A&R department that I just met.



It was funny to me because everyone looked like me, they were dressed like me, and they all looked like emcees. It was my first time inside any record label, and I thought record executives wore suits. I was wrong. For some reason, I felt very comfortable though. Somebody asks for my music, and they load it up. Man! They **BLASTED** every track through some state-of-the-art stereo studio system that I had never seen before. As each track played, each person would grab their cell phone, make a call and say, “YO! YOU HEAR THIS SHIT?” It was an incredible feeling to finally be at a record label, in front of record executives, and literally have the room astonished by what they were hearing.

We were in that conference room for hours. We talked Hip-Hop, who my favorites were, whom I wanted to produce my album, etc. It was time for me to head back to the hotel. Michael tells my manager he’ll call in the morning with details about my recording contract. We all shook hands, and I was out the door. I didn’t sleep that night. I was too excited about that entire day - MTV, Loud Records, the A&R department, them listening to my music! It was all re-playing in my head over and over.

We flew back to Chicago the next day. All I could do was think about that contract and the album I wanted to record. Over the next week, we talked back and forth with the Loud execs on the contract details. A week after that, I received a FedEx delivery with the contract. It was 52 pages long! I remember laughing to myself and saying, “Well, you wanted to be signed to a major record label!” There was a lot of back and forth with specific details such as: how many copies will be pressed, will there be vinyl, will there be cassettes, or just CDs. Even the type of packaging was detailed in the contract. My attorney worked the details out, and I signed.



I thought everything would instantly change after signing that contract. It didn't. We stayed in constant contact with Loud Records during that time, but things started to slow down. Certain people became hard to reach. My manager was back and forth to New York a few times through all of this and we were getting radio silence. My contract had been officially signed so I didn't understand the sudden silence.

After a couple weeks my manager gets a call from Michael. He says he was calling with some not so good news. Loud Records was being taken over by Sony/Columbia and Loud had some decisions to make. They could try to send me to Sony/Columbia but there was no guarantee they would put my album out or cut me a check for \$50K and release me from the contract. I politely told them to cut me that check!

I learned a lot through that entire experience, and I met many people that I still work with to this day. Everybody showed genuine love and respect to me, and I was more grateful for that than anything. It made me feel like I belonged in the game, and to this day, I still feel like I do belong.

**AND I STILL FEEL THAT WAY! BECAUSE I DO BELONG!**



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*The Official: Commemorating Hip-Hop Culture in America* by Joe November

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At the time of this writing, the calendar says it's February 1st, which means it's Black History Month. Many Americans of all ethnicities choose to use this time to recognize the significant accomplishments that Black Americans have achieved in modern society. However, I want to touch upon something that relates to celebrating history but this time it's about our favorite artform; Hip-Hop.

Back in July of 2021, Congress passed a resolution that did three very important things for Hip-Hop: 1) they designated August 11, 2021 as "Hip-Hop Celebration Day", 2) they designated the month of August as "Hip-Hop Recognition Month", and 3) they designated the month of November as Hip-Hop History Month". The purpose of this was to encourage people across the nation to formally recognize the positive contributions and effects that hip-hop has in our society. It also helps Americans to recognize the contributions of Hip-Hop to art, culture, and social activism. And more importantly, this resolution encourages local governments to build partnerships with local Hip-Hop entities and other members of the creative arts and music communities.

The Universal Hip Hop Museum, located in "the birthplace of Hip-Hop" aka the Bronx, launched a marketing campaign called "Know Ya Hip Hop" to celebrate the passage of the resolution. The purpose of the campaign was to spread knowledge of the Hip-Hop culture since it was started nearly 50 years ago. Why is this so important? Not only is it vital to understand Hip-Hop's impact to culture as we know it, it's also equally as important to acknowledge the creativity and the diversity it brings to make this world we live in much more inclusive.

Congressman Jamaal Bowman (D-NY) commented on the KYHH campaign by saying, “Hip-Hop is an honest story of communities around the world and provides the opportunity to increase understanding and create a pathway forward for all of us.” (Thornton, 2021)

Here at Everybody’s Hip-Hop Label, we take the idea of increasing the awareness of Hip-Hop very seriously. It is in fact the driving force behind this very magazine you are reading at this moment. Fostering a sense of community through the love of Hip-Hop is also foundational to our cause. So as we continue to celebrate the achievements of Black Americans through history in February, let us not forget how the evolution of Hip-Hop has also shaped the modern human experience. As the commemorative dates from the resolution occur, we encourage readers to get involved in local activities that promote positivity through Hip-Hop.

Stay safe and stay encouraged,  
Joe November

Citation: Thornton, C. (2021, November 5). US CONGRESS DECLARES NOVEMBER ‘NATIONAL HIP HOP HISTORY MONTH’. Black Enterprise. <https://www.blackenterprise.com/us-congress-declares-november-national-hip-hop-history-month/>



Joe November is a producer out of San Antonio, TX known for his sultry good vibes. He is a multi-instrumentalist that can weave in and out of boom bap, R&B, Chip tunes with ease. His instrumental album, The Oops Pow Surprise Report is a unique collection of 6 beats inspired by anime. Click the cover to the left to check it out and more.

## *Gratitude* by MC Till

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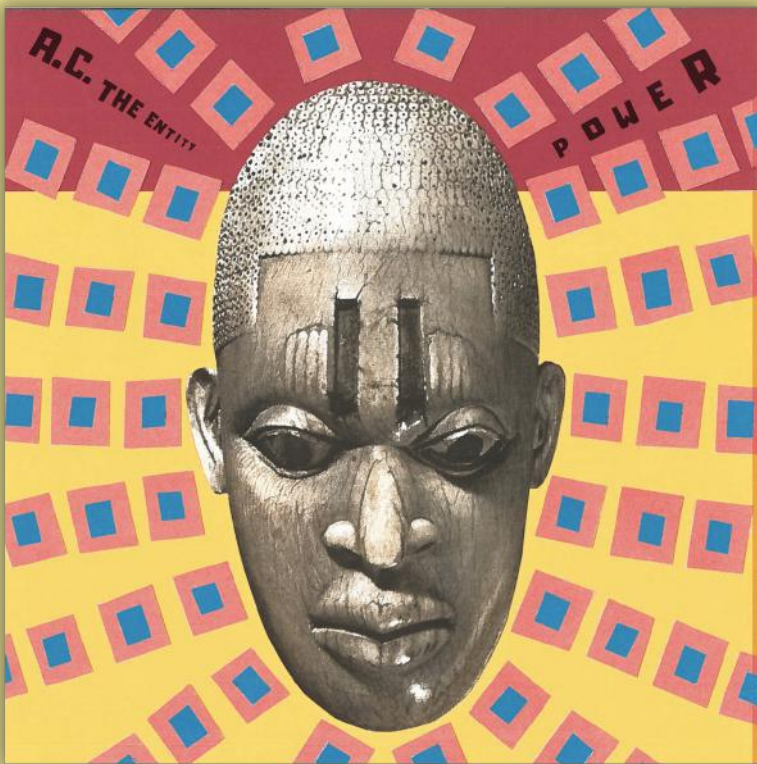
I just want to take a moment to show some more love to really incredible people. Every week I search for new music to listen to. It is getting easier and easier to find it too. Not because of any big, corporate magazine or blog. Nope. Instead, I'm finding a growing community of really cool people who are also searching and posting weekly. We've been tagging each other in posts, messaging one another at times too. Some of us have our own FB groups or websites. Some don't have any of that and just jump on social media to post about all this new incredible music.

Brutus Maximus runs Rawside Hip-Hop. They feature reviews all the time and Brutus himself constantly posts about new music. The same is true with Ian Charles and HHDG Media. I don't think there is a person alive that listens and knows more about boom bap than Ian. He is a walking boom bap encyclopedia. He knows it all. Just when I think I discovered this new incredible artist, here comes Ian with stats about this artist from the past ten years!!!! I love it. Ian is the man.

Then there is FoodSic on instagram. Admittedly I don't know much about who is behind this account, but they are dope. FoodSic is constantly posting about albums I have never heard about. Our friend and Patreon supporter Ismael often uses Facebook to post in a similar fashion introducing me to new artists and albums.

Finally, Everybody's Hip-Hop Label along with Ian curate a FB group dedicated to posting about new music. It is called BoomBap Monthly. I also send out a monthly newsletter via email that features an ongoing curated list of recent dope boom bap albums.

We need all of these resources plus more because of the high rate of quality boom bap coming out constantly. So salute to all of you I mentioned here and to the many others I didn't say that I left out unintentionally. And shoutout to those I don't even know yet. I'm sure there are countless heads out there digging for this music we all love.



Everybody's Hip-hop Label reached out to A.C. The Entity to do a tribute to Goodie Mob. The chemistry was felt instantly. MC Till then sent a few beats to A.C. A.C. sent a few songs back to MC Till. A few more rounds and *Power of the Mind* was born. A.C.'s delivery is reminiscent of a hyper Posdnous (De La Soul) while MC Till's production is straight up boom-bap with a touch of jazz and soul. Canadian MC, Haz, describes the album as containing a "Very dope, De La vibe." Click the cover to the left to check it out.





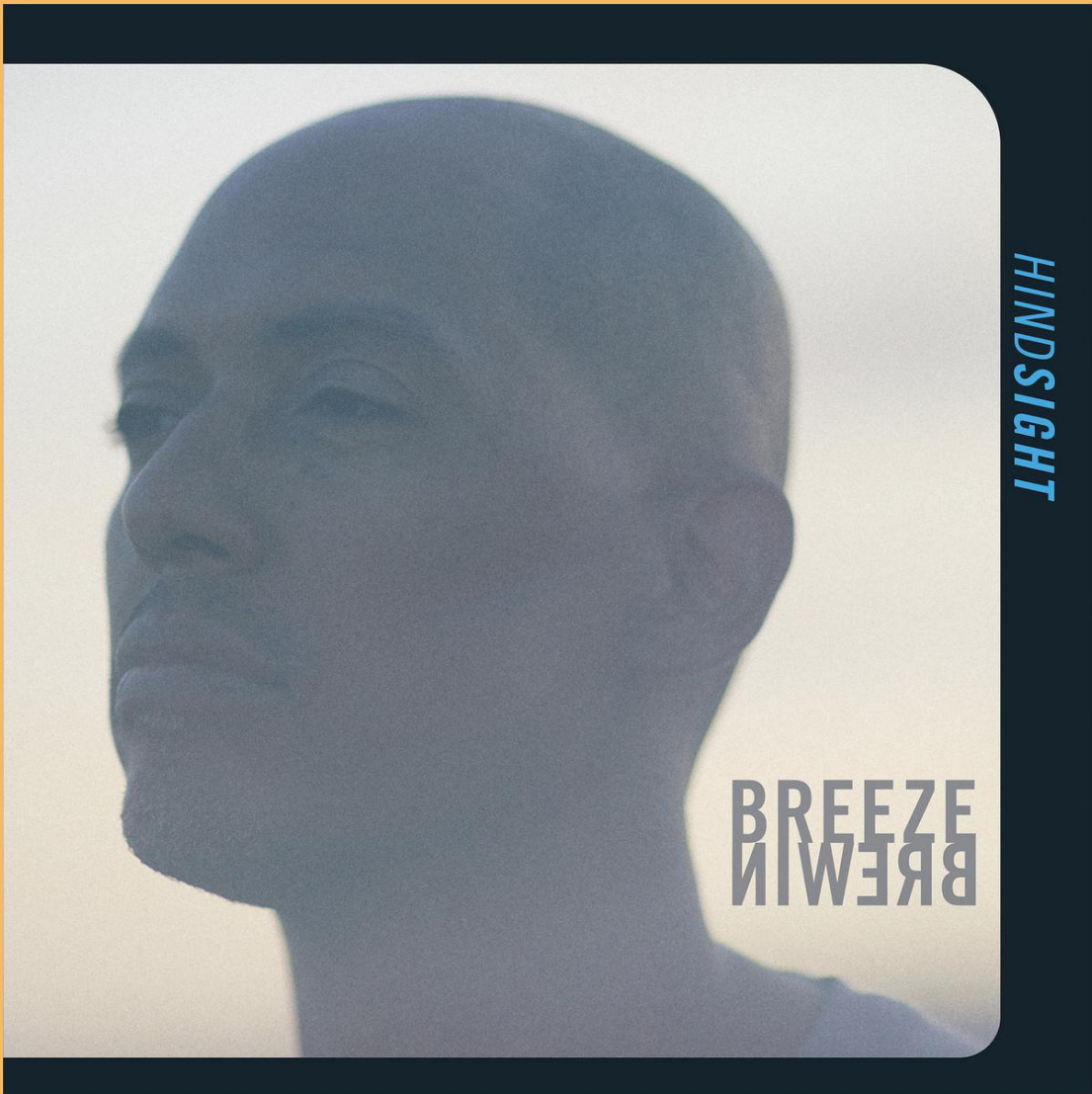


Check out our good friend, Yapheth, of YGT Records on his youtube channel. You can learn about new boom bap artists and more. Click the pic or click [here](#) to check out his extensive vinyl collection.

Listen to and watch Soulrac's new single, "HIS-STORY" by clicking [here](#) or on the picture.

His-Story was written from the perspective of Soulrac, speaking to his son on his deathbed, about the trappings and pitfalls of life. It chronicles his life, with an emphasis on the choices he and his family members made that have created generational curses or challenges.





*Hindsight* - Breeze Brewin

# Breeze Brewin



**Peace Breeze Brewin. Thank you for taking the time to share a little of your story with us. Why Breeze Brewin? What's that name about?**

It was kind of a compliment and kind of a joke. Breezily Bruin was an obscure character: he was cool and observant, kind of keeping his partner, Sneakily, out of various jams. I was pretty much the younger kid on my block, and one of the older dudes said I had a similar temperament. I also played ball a lot, and I was known for quickness, running around a lot, hence the breeze reference. When I would shoot an airball, the name took on a different connotation.

**In addition to being a prolific emcee, you also have a lot of experience with kids as a teacher. How has teaching informed your music? And how has music informed your teaching?**

I feel that there have been mostly positives with the teaching and musician collaboration. I'd be lying if I didn't say it has made me more careful in regards to what I say and how I say it. Nothing is truly hidden these days, and it's hard to hide while you are also trying to promote. With that, I challenged a lot of my favorite mcs, Rakim and Heavy D comes to mind, that made sure cussing didn't mean they weren't still making their presence known in a serious way. Some might see that as censorship, I see it as growth. I have said some things in the past that I see as somewhat childish. At this point, I'm quite grown.

I do think teaching forces you to be more focused and goal oriented. You have an objective for every lesson. If you achieve that objective, you feel accomplished. I love stream of consciousness type music from time to time, but more purposeful music has its place as well. With that, I feel how I approach a topic is very similar to how I would approach a lesson. In teaching, there's a philosophy to begin with the end in mind. I feel this concept works in many arenas, including music.

## **Which emcee or emcees have you personally learned from the most? How?**

It's really hard to pinpoint. I'm constantly learning. I can hear one thing, from an artist that I'm not exactly locked in with, but still gain a new outlook. Early on, I learned from the greats: Kane, Rakim, KRS, Ice Cube, Special Ed, DOC, Guru. It hasn't stopped from there. I learned from contemporaries: Pun, Hov, Nas, Duckdown crew, Natural Elements, at the time Mos Def now Yassin Bey, Company Flow, Mr. Live, Tony Bonez, Adagio!, Demigodz, Wordsworth, my Fondle 'Em labelmates: Scienz of Life, MF DOOM, Mhz, etc. Presently, Brownville KA, Roc Marci, Conway the Machine, J Cole, Kendrick. I'm rambling a bit, but the point is, there's always something to gain from listening and studying the craft: form and function. At this point, I'm open to all eras. I love when something comes along and grabs my attention, but I take inspiration from all sources.

## **On your album, *Hindsight*, you have a song called 'Mentore' that addresses ageism in Hip-hop and this idea of old heads vs the younger generation. Why was it important for you to write that song?**

I guess that's part of what I said in the last answer. We really limit ourselves by era bias. There's songs from 30 years ago and 30 minutes ago that will knock you on your ass, but you gotta get in the proper frame of mind to spar with the ideas. I love what's happening with Youtube and sports. You can look up highlights of AI and understand that there's nothing new under the sun. A generational talent isn't restricted to one generation. The real students, the ones that are open to true greatness, realize this. They comb through various eras and self-Frankenstein. It's happening in hip hop as well, but not on a wide scale. If you're an oldhead, and deny these new beasts, you're missing out. If you're a young boy, and don't listen to the foundational beasts, the same. In the end, I love this music, and want people to come to the table as equipped and informed as possible.

**Who did you write *Hindsight* for and how has the creation and release of that album changed you?**

Hindsight, like most of my music, was written for me first and foremost. It was stuff I was writing in times of stress, inquiry, inspiration and desperation. It coincided with my shift to becoming a teacher, so my efforts were sporadic. Teaching and my family have been my priority. However, I never put the pen and pad away completely. From time to time something would touch my consciousness and stay there, not subsiding until I put some ideas down. When it came out, I felt a lot of things: anxious, relieved, satisfied, hopeful, confident. I knew it was an honest submission of my thoughts and expression. I felt extremely encouraged when people got a chance to check it out and appreciate it. It's been extremely cool.

**Prince Paul tapped you to play the lead role in his masterpiece, *A Prince Among Thieves*. That album will turn 25 years old in just a few years. What does that album mean to you?**

The fact that that album happened is still a dream to me. I was at a pretty low point, disillusioned with the 'industry.' Then someone that I consider a hero of this artform, a true visionary, had a vision for me. He set it up SO lovely, that all I had to do was my best. It's amazing to be a part of something that hadn't been done before, with someone so capable in executing art, so creatively and effectively, with no precedent. It was an honor then and it still is.

What did you learn from that experience?

Play your position and try your best. I know that sounds corny, but Paul was very specific in the roles that everyone was supposed to play. I just tried to fulfill that role, manifest what was needed in that space. I believe that to this day.

I'm a 47 year old dude that still loves this art. I'm regular, but I have the advantage of experience, perspective and ever evolving wisdom. A lot of dudes are my age, raised by this music. We can continue to play our position and prove that that means something.

**Do you think there will ever be A Prince Among Thieves Part 2?**

I hope so!

**While I'm on my annoying fanboy questions, will there ever be another Juggaknots album?**

Again, I hope so. Although not very prolific, I know what we did matters. We added something. The fact that we did it as a family made it all the more sweet. However, the fact that we were family at times made it all the more difficult. I don't wanna get too personal, but think about your own families. Imagine you embarked on this journey, and you had to stay on the path together, no matter what. Factor in the dynamics of birth order, gender dynamics, and sibling rivalry. These things have an effect, but you had to stay on that path together. There's gonna be ups and downs. I will say this, I made some of the best music of my life with my family, mainly Queen Herawin and KevFevr formerly Buddy Slim, and all the other people that contributed. With that in mind, I'd never say never.

**That Re:Release album is one of my favorites. I'm not the only one either. That album has risen to cult classic status imo. No question there. Ahahaha, just wanted you to know how much that album is loved.**

I appreciate that. I love it too.

**I guess I am wondering about your perception of that album now that it's 25+ years after its release. If you listened to that album straight through today what do you think that experience would be like? What would it conjure up?**

I was 14-19 when I wrote the majority of that music. I cringe at a lot of shit. However, I'm hella proud of it, too. It was a true musical and personal rite of passage. I was pretty bold to be part of creating that stuff. I have to remind myself to embrace some of the unbridled energy that was behind the creation of that project. Again, being grown, sometimes that's easier said than done.

**So what is next for you both musically and in the classroom? What are you working on that you are excited about?**

I'm just dying to get back in the classroom. This remote business has been tough. I want to be able to see my students and check in, as a real ass human being. Safety first, always, but I miss being in class with them.

Musically, I'm just learning everyday. I feel we are in the midst of a 2nd golden age. It's this weird blend of major independence. The internet has expanded everyone's reach. I just want to continue to contribute ideas in a real way.

There's more music in the works: solo work and a handful of some really cool collaborations.

**Is there anything else you'd like to share before we conclude?**

Thank you and everyone out there checking for me.



**How do you like people to follow you on social media?**

I'm on Twitter and Instagram: @breezebrewin in both instances.

**Thank you so much for taking the time Breeze. We love you and your work!**

Man, again. Thank you.



Photo credit to [@mgreenbergphoto](#)



This Juggaknots release has become a cult classic in many boom bap circles. The beats are raw and the lyrics are dope. During an era when Hip-Hop was expanding and gaining mass appeal for better or worse this Re:Release captured an underground ethos that Hip-Hop purists were eager to uphold. This album has only gotten better over time with every listen giving us something new to appreciate. Click the picture to give it a listen and consider buying it straight from the Juggaknots bandcamp.

# RAW SIDE HIP HOP

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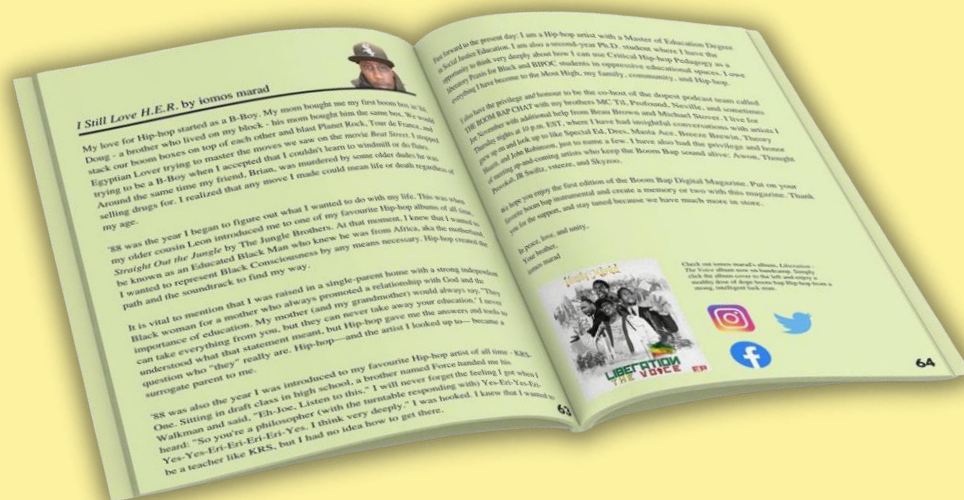
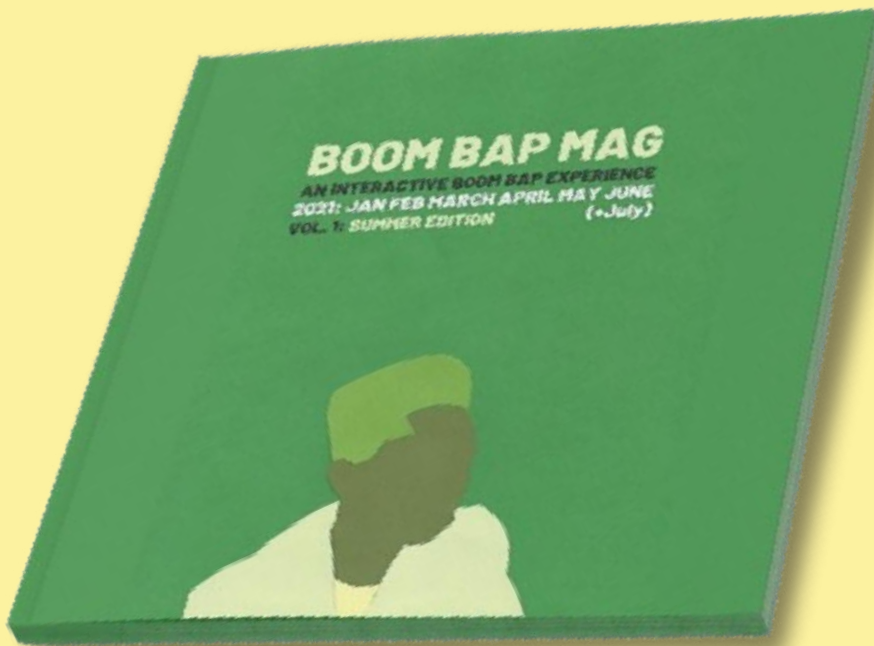
**- MC Till**



**Apparently Conan thinks it's dope too.**

**Click Conan's face to go check out *The Sundown EP* by Freddie Marr and Th.iii.rd**

# Click on either pic below to check out our first edition of the Boom Bap Mag





*Jazzy Vibes*- Kid Abstrakt & Emapea

# Kid Abstrakt



Photo by Kelvin Andre

**Peace Kid Abstrakt. Thanks so much for taking some time to share yourself with us today. First, I'm wondering about the name. Where did 'Kid Abstrakt' come from? Where did it originate? How has the meaning of that name changed over time?**

Yo, thank you for being interested in my story and supporting my music! It was during my senior year in high school when I realized I was one of the only emcees bringing that 90s flavor. I felt like my style was abstract compared to others around me and I never took myself too seriously. So that's where my friends and I agreed that the name "Kid Abstrakt" was a perfect fit for me. It also came from me being a huge Tribe Called Quest fan and being heavily influenced by their style.

**Your music is very jazzy and also very boom bap. Can you speak to why you make that specific style of music?**

It's the style of hip hop music that I gravitated towards. Some of my older friends and family members schooled me and put me on to De La Soul, The Pharcyde, Pete Rock & CL Smooth, Gang Starr and all the other legendary groups. I was hooked and I felt like there wasn't enough feel-good jazzy music being made after 2010.

**Who are some of your major influences both in life in general and in music?**

My partner in rhyme, Predominance! He is a super talented and humble person that inspired me to become a better emcee and a better human being. We formed a group called Revolutionary Rhythm in high school and we've had some great success together. The most memorable would be touring with the legendary People Under The Stairs. I personally don't feel like there's anything I can do to top those moments we all had together.



**That's dope! So your 2020 project, Jazzy Vibes, is produced entirely by Polish beat maker, Emapea. How did you all link up and how did you all find such incredible chemistry from so far away?**

It's crazy that we supported each other's music before we ever talked about collaborating. He reached out to me a few years ago via email asking for some vocals from a song that he wanted to remix. I told him that I would love to make some new music with him and I picked out a few beats that I thought would make a solid album. We would trade different ideas and I would send him all my recordings through google drive. We were both willing to hear each other out and it was easy to agree on the direction of the project. I really trust his ear and he is super talented when it comes to making beats and mixing/mastering the music. He is from Poland so I really do appreciate the fact that he was willing to communicate with me in English on some very long emails.

**You mentioned your group Revolutionary Rhythm earlier? Can you tell us more about that?**

Revolutionary Rhythm is an independent hip hop group from Los Angeles, CA consisting of 2 emcees and a DJ - Predominance, DJ Million Faces and myself. We formed the group back in 2009 for fun and we all shared a passion for good hip hop music. We honestly never thought we'd reach the people we did and receive the amount of support we had over the years. We approached our music with the intention of performing it live and created more of a raw boom bap sound. We haven't been very active as a group in recent years but I think we're due for another project!

**Nice! Speaking of other projects, in 2017 you released Daydreaming produced by The Deli. How did that collaboration come together?**

That was another collaboration where we were just fans of one another and I reached out to see if he wanted to make an album. I had the idea of using brazilian samples for all the beats and capturing the energy around my trip to Brazil.

**Wow, that's really cool. After you recorded that album, did you have expectations on how it would be received? How did the reception live up to or not live up to those expectations?**

I was just happy to have my first official LP on vinyl and anything after that was a bonus. I had no expectations and I was blown away by the feedback. Spotify featured a photo of The Deli & I on the new lofi hip hop playlist just after Daydreaming was released. My oldest son watched me perform songs from this album. It was a special time.

**What do you think about Hip-Hop music today? Do you check for newer artists? Who inspires you right now?**

I am a fan of lots of new artists but not so much the new sound. Mumble rap and trap rap aren't my preferred style of hip hop but I definitely don't bash it. Right now I am inspired by Marlon Craft & Kota The Friend. They are very dope and they stay consistent!

**Okay, let's have some fun with a few "if" questions...**

**If you could work with any producer to make an album, who would you pick?**

I would love to work with Madlib or Oddisee!

**If you could get a guest feature from any emcee in the world, who would you get?**

I'm going to go with Black Thought! One of the greatest to ever do it.

**If you could pair together any emcee with any producer for one album who would you pair together?**

I need Rakim & DJ Premier to do a full album together. That would be dope!

**If you were locked in a box and the only way out would be to make a trap album, would you?**

Oh yeah I'm trappin hard lol.

**In all seriousness, when it comes to different styles of Hip-Hop or rap music do you think we need more categories to describe the music better?**

I don't think we need different categories. It's all Hip Hop to me and each listener will interpret it the way they want. We all have a different perspective and different experiences with music.

**Finally, what do you think your audience would be surprised to learn about you?**

As much as I promote my music online, I don't run around telling people I rap in real life. It's almost like I live 2 separate lives haha. I'm just a fan first and my family comes first!

**That's a great way to live. Thanks again Kid Abstrakt! Before we go, can you let us know what you have coming out next?**

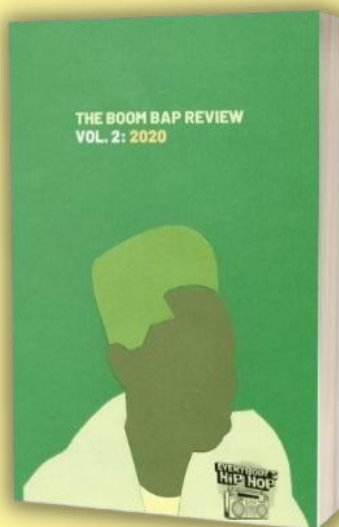
New EP Higher Vibration dropped on March 8th and new album Still Dreaming later this year!

**And how can we follow you on social media?**

@kidabstrakt



**"Higher Vibrations" - Kid Abstrakt**




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Awon uncovers the #1 and #2 albums of 2021's *Boom Bap Review*. Click the image above to hear about that and his new annual ritual.

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\* THIS NATIVE TONGUES  
LIST COMPILED FROM  
YEARS OF LISTENING &  
ASKING QUESTIONS



THE NATIVE TONGUES REVIEW

EVERYBODY'S HIP HOP



# THE NATIVE TONGUES REVIEW





City of Wind is a 7 track album with iomos marad on the mic and Mauro Gariazzo on the beats. The album oozes with that southside Chicago boom bap soul. Each kick hits hard, the snares are crisp, and the samples sing in a way that invites the listener into the experience. Lyrically the album follows suite with thought provoking rhymes delivered in a way that only iomos can. His presence on the mic is necessary. He has plenty to say and knows just how to say it. It might be challenging content at times but it goes down easy as iomos perfectly fits into each beat.



***Origins & Roots of Pan  
Africanism in Hip-Hop Pt. 2***

**by iomos marad**



If we break down the word Hip-Hop, we will discover—hidden in plain sight—the meaning and purpose of Hip-Hop culture. Hip means to know. To become aware. Awake. Hop means to spring up and move forward (KRS-One, 2021). The more a person becomes aware and comes into the knowledge of oneself, the more they will be motivated to spring up and move forward into action appropriately in response to the injustice in their community and beyond. It is essential to note that there are five (5) foundational elements of Hip-Hop culture: (1) Deejaying, (2) Graffiti art, (3) B-Boying/ B-Girling (I do not honor the word Breakdancing because it is the commercial commodified name for this element), (4) Emceeing/ rapping and, (5) Knowledge or knowledge of self.

Knowledge / Knowledge of self is the most important and most overlooked element in Hip-Hop culture. In fact, Knowledge or consciousness is essential in engaging in any of the elements of Hip-Hop culture. Knowledge / consciousness within Hip-Hop culture has a two-fold meaning: (1) having knowledge and understanding of who you are as a human being (culture, language, lineage) and, (2) being knowledgeable of any Hip-Hop element one chooses to critically engage with. For example: If someone is engaged in the element of deejaying, that person has to be knowledgeable about the art of “diggin’ in the crates” (the art of researching sound through listening and collecting vinyl), turntablism, and sound equipment, among other things. If someone is engaged in the element of Graffiti, that person would have to be knowledgeable about colours, spray cans, and the various types of spray caps to use in order to blend colours, textures and figures to create a masterpiece. As an emcee, I must invest time in being knowledgeable about words and the meaning of words to build vocabulary to communicate the message I want to express effectively. To be an effective emcee, one must be a voracious reader. Knowledge is the gravity that holds all the elements of Hip-Hop culture together. The elements of Hip-Hop can not and will not function without knowledge through consciousness.

As I reflect on the connection between consciousness and Hip-Hop culture, a Portuguese term coined by the educator / activist / theorist Paulo Freire is worth exploring in connection with Conscious Hip-Hop. The term is conscientização, or conscientization, which means conscious raising and critical consciousness (Freire, 2007, p. 109). In *Pedagogy of the Oppressed*, Freire expressed his views on dehumanization and the process of struggle for oppressed people to reclaim their humanity. According to Freire, the way to reclaim humanity is through conscious raising and critical consciousness, rooted in the Africana tradition of Critical Theory. In *Malcolm X And/ As Critical Theory Philosophy, Radical Politics, and the African American Search for Social Justice*, Reiland Rabaka defines Critical Theory through the work of Kellner and Morrow as:

*a domination and discrimination in classical and contemporary society. It is a theory of social transformation and human liberation that draws from and helps to highlight and accent the emancipatory aspects of the arts and humanities and the social sciences. (Kellner, 1989; Morrow, 1994) (Rabaka, 2015, p. 147).*

From the foundational definition of critical theory stated above, Rabaka continues by presenting critical theory as a radical Africana tradition by stating that critical theory is:

*Africana in the sense that it is concerned with continental and diasporan African life-worlds and life struggles. It is critical theory. . .insofar as it seeks to develop a general theory critical of domination and discrimination in contemporary society and translate that theory into a vehicle for social transformation (Rabaka, 2015, p. 148).*

Conscious Hip-Hop is rooted in the Black radical tradition of Africana critical theory because it critiques the domination and discrimination of white supremacist oppression to translate critical and theoretical words into a vehicle for social transformation. Social movement.

Thus, the element of Rap becomes what Dr. Soong-Chan Rah would describe as the Prophetic Lament, which is a call for political or social action in the form of social activism. Alternatively, in the words of Chuck D of Public Enemy, rap becomes the art of not rhymin' for the sake of riddlin'. The words of Chuck D represent the shift from rap just being the expression of partying but being the vehicle to say something and transmit a conscious message that motivates Black people to become Hip to Hop into action for change.

### **Black Nationalists Roots of the Conscious Hip-Hop Movement The Griot(s).**

As we dig deeper into the origins and roots of Conscious Hip-Hop, it is vital to note that at the foundation of Hip-Hop culture—specifically, emceeing, the fourth element of Hip-Hop—is the West African traditional figure known as the griot. In *The Rapper as Modern Griot: Reclaiming Ancient Traditions*, Patricia Tang describes the griot(s) as people who played a significant role in developing culture throughout West Africa. Griots were oral historians, praise-singers, poets, musicians, genealogists, storytellers, and keepers of knowledge (Tang, 2013, p. 79) who had the trusted ears of kings and their community. Emcees within Conscious Hip-Hop take on the griot's West African figure by becoming modern griots who speak the truth through knowledge and remind people in their community who they are and how we should respond to oppression as Black people: how we should move into action to create change.

### **Pan-Africanism**

It is essential to add that the historical origin of Conscious Hip-Hop is also rooted in Pan-Africanism. The ideals of Pan-Africanism started in the late 1800s and early to mid-1900s, although many can argue that Pan-Africanism began when Africans revolted on slave ships headed to the new land.

According to Anthony Bogues in his article C.L.R. James, Pan-Africanism and the Black Radical Traditions describes Pan-Africanism as a consciousness, a Black radical ideology comprised of complex political ideas to help [all] African people construct their identities and develop political programmes for ending white domination (supremacy) in its various guises across national and international boundaries (Bogues, 2011, p. 487). Bogues also argues that this transnational connection among all African people makes all forms of Pan-Africanism an organic part of Black nationalism, a form of Black radical intelligentsia. Based on Bogues' article, I would argue that Black Nationalism/ Black Consciousness and Black Power movements all stem from Pan-Africanism in one way or another. I would continue to argue that Conscious Hip-Hop is a compilation of the radical ideas, philosophies, and practices of Black nationalism/ Black Consciousness and the Black Power movements, making Conscious Hip-Hop a Black social movement in and of itself. It is vital to mention that Conscious Hip-Hop respects and reflects the various and diverse voices and philosophies of Pan-African perspectives of C.L.R. James, Marcus Mosiah Garvey, and W.E.B. Du Bois (to name a few). Furthermore, in the legacy of Malcolm X, Stokely Carmichael, and Huey P. Newton, Conscious Hip-Hop also responds and critiques the Civil Rights Movement and its approach to Black liberation.

### **The Black post-Civil Rights Youth Critique**

There can never be salt or shade thrown on Rosa Parks, Dr. Martin Luther King Jr., John Lewis and Bayard Rustin, among other known civil rights leaders who fought (and a few became martyrs) for Black liberation. Even though the latter statement might be true, the post-Civil Rights generation of Black youth felt as if the civil rights generation could have done more in their fight for equality, equity, and justice. This is definitely a defining historical root within the Conscious Hip-Hop movement. Many Black youths, like Stokely Carmichael, mourned the murders of Malcolm X and Dr. King.

Nevertheless, new energy from the old spirit of Pan-Africanism reappeared, reignited, and reinvigorated the hearts of Black youth who found themselves in a social position not too far from where their parents were when the civil rights movement began. In his article entitled *Toward Black Liberation*, Stokely Carmichael, once a leader of the Student Nonviolent Coordinating Committee, criticizes the Civil Rights movement and the media's interpretation of Black Power. Carmichael, in his lamenting critique of the Civil Rights movement, wrote:

*The civil rights movement saw its role as a kind of liaison between the powerful white community and the dependent Negro one. The dependent status of the black community apparently was unimportant since if the movement were successful—it was going to blend into the white community anyway. We made no pretense of organizing and developing institutions of community power in the Negro community but appealed to the conscience of white institutions of power (Carmichael, 1966, p. 646).*

Carmichael is speaking to the foundation of Black Nationalism rooted in Pan-Africanism. The process of learning to do for ourselves instead of relying on others to do for us as Black people. I believe Carmichael's quote above is in direct conversation with Robert A. Brown and Todd C. Shaw's notion of community nationalism versus separatist nationalism (Brown & Shaw, 2015, p. 23), in their article *Separate Nations: Two Attitudinal Dimensions of Black Nationalism*. Brown and Shaw argue that there are three dimensions of Black Nationalism:

(1) community nationalism: rests upon a premise that is almost a truism: African Americans should control and support communities and institutions where they predominate.

(2) separatist nationalism: seeks to institutionalize the physical separateness between white and black America that community nationalism simply accepts as a practical reality

(3) plural nationalism: is not separatist precisely because its ultimate goal is not black legal sovereignty. It is more precisely exclusivist. It speaks in terms of all-black organizations, of black power and black control of certain agencies and communities. It is collective and group-oriented (based on racial identity), not individual-oriented (Brown & Shaw, 2015).

Based on Brown and Shaw's definitions—of the three dimensions of Black nationalism—I would argue that the Civil Rights movement was moving toward community nationalism, while Carmichael and Black post-Civil rights youth were beginning to move toward a hybrid of separatist and plural form(s) of nationalism. According to Carmichael, the Civil Rights movement was all about integration and not separation when he wrote:

*If one listens to some of our "moderate" Negro leaders it appears that the American Negro is the first race that ever wished to abolish itself. The fact is that what must be abolished is not the Black community, but the dependent colonial status that has been inflicted upon it. The racial and cultural personality of the Black community must be preserved and the community must win its freedom while preserving its cultural integrity. This is the essential difference between integration as it is currently practiced and the concept of Black Power (Carmichael, 1966, p. 647).*

The Conscious Hip-Hop movement is in tune with its historical memory of Black nationalism and is all about preserving the racial and cultural personality of the Black individual and Black community. In the legacy of Stokely Carmichael and Malcolm X, Conscious Hip-Hop is all about the preservation of Black voice and Black power. Or as the Five-percenters would say, "Knowledge of Self to do for self."

## **The Black Power Movement Aesthetic of Conscious Hip-Hop**

Another Black Social Movement that is the foundational root of origin that informs the Conscious Hip-Hop Movement is the Black Power Movement. This movement includes poet-activists, writers, and artists such as The Last Poets, James Brown, Gill Scot Heron, and members of the Black Arts Movement. In his essay *The Black Arts Movement and Hip Hop*, Marvin J. Gladney describes the Black aesthetic as a framework in response to existing racism in the literary establishment (Gladney, 1995). Gladney is speaking to the Black aesthetics movement creating space for Black voices to respond to racism and the establishments who uphold racism. In *Nationalism and social division in Black arts poetry of the 1960s*, Phillip Brian Harper also notes that the Black [power movement] aesthetic creates space for Blacks to escape. Harper uses a quote by Addison Gayle Jr., who describes the Black aesthetic as a "corrective-a means of helping black people out of the polluted mainstream of Americanism" (Harper, 1993, p. 235). According to Gayle—by way of Harper—not only can the Black aesthetic respond to the unjust actions of white America, but it can also inform Black people how to escape the pollution of mainstream America. To be liberated. It is interesting to note that even though the Civil Rights Movement informed the Black Aesthetic Movement, there was still an anti-integration approach in expressing Black art. The nationalist impulse (Harper, 1993) still exists within the Conscious Hip-Hop movement today.

To read *Origins & Roots of Pan Africanism in Hip-Hop Pt 1* click here

<https://heyzine.com/flip-book/8c79f04c4b.html#page/91>

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**Michael Stover**

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**Status: Publicist, Writer**

**Joe Thomas**

**Alias: Joe November**

**Status: Producer, Funk Flexer**

**Marcus Marad**

**Alias: iomos marad**

**Status: Writer, Artist**

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A man with a beard and sunglasses is wearing a red hoodie with two black pom-poms on top. He is holding a silver flip phone to his ear with his right hand. The background is dark and out of focus.

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