

respected figures in hip-hop. Parker brought his positive message to the world with the next four albums and also did several black peace projects such as the "Stop the Violence" and "H.E.A.L." movements.

Critics complained that Parker's music got weaker with each of these projects such as "Radio Song" with R.E.M., so in 1992, Kris came back hard with "Sex and Violence," his hardest album to date.

Eric B. and Rakim exploded onto the scene in the summer of 1986 with "Eric B. is President." With help from the ever-growing power of Marley Marl, the group produced several hit singles — a blend of religious and gangsta formats.

Herbie (Luv Bug) Azor, an aspiring producer concerned more with party music than gangstas and messages, found two Sears employees in 1986 and turned them into Salt 'N Pepa, a group that broke down doors for female rap groups. Herbie went on to produce such breakthrough groups as Kid 'N Play, of "House Party" fame, and Dana Dane, who had the single "Nightmares" in 1988.

The year 1988 was big for rap. Rob Base and DJ EZ Rock came out with their hit singles, "It Takes Two" and "Joy and Pain," making America dance like never before.

"Pickin' Boogers," the single released by Biz Markie and produced by Big Daddy Kane, inaugurated Biz as the clown prince of rap. Kane released "Ain't No Half Steppin'" to start off his rapping career as a smooth operator.

Another group out of Long Island was Erick and Parrish Making Dollars. EPMD released "You Gots to Chill" and took the world by storm with a laid-back, lisp flow. The crew has produced four gold albums and now produces influential New Jacks like DAS EFX, K-Solo and Redman.

MC Lyte released "Lyte as a Rock" and advanced the hard-core female rap scene with production help from her brothers Milk D and Gizmo. Milk and Giz's group, Audio 2, produced its own underground classic, "Top Billin'," and popularized what is called the basement flavor.

In the middle of the hard-core scene emerged a group that turned rap on its end.

De La Soul came out soft with tricky rhymes that people had to listen to closely to catch the meaning. Instead of dissing "Sucker MCs" like Run-DMC, the rhymes complained about "Potholes in My Lawn."

On the collaboration "Buddy," De La introduced the rest of the Native Tongues Posse, Jungle Brothers and A Tribe Called Quest. The Jungle Brothers released its first album in 1988 with an Afrocentric style, while A Tribe Called Quest came out in 1990 with more of a jazz feel. The Native Tongues also engendered the group Black Sheep, which was acclaimed for its album "A Wolf in Sheep's Clothing" in 1991.

New styles have popped up every year in New York. X-Clan came out with Afrocentric views in 1989, the same year that Queen Latifah hit the scene with her intelligent, feminist style. A group called 3rd Bass proved white guys could hit hard in 1990, and the summer of 1991 saw everyone chanting "O.P.P.," the song by Naughty By Nature, which stood for "Other People's Pussy" and "Other People's Penises."

New York City wasn't the only place for rap. Oakland, Calif., showed its stuff early with the funky style of Too Short.

Short claims he used to sell dirty raps to his East

Side fans starting in 1984, and now he has several platinum albums. M.C. Hammer started the biggest rap career in history in 1988 as a gangsta rapper, dissing East Coast groups.

When he realized he could dance, he dropped the "M.C." and became Hammer, the dancer/entertainer superstar who sold more than 10 million albums worldwide. All the while, Digital Underground took funk rap to a new level in 1990 with help from some old George Clinton music. The group didn't

garner as much fame as Hammer, but enjoyed much more respect as rappers from the music community. A transplant from the East Coast, Ice-T took a shot at rap music in Los Angeles in 1987 and became the rap czar of the West Coast. Besides his own music, Ice set up the Rhyme Syndicate, which brings bands together and produces dozens of groups.

Tone-LoC had the biggest-selling single to date in 1989 with "Wild Thing," written by Marvin Young, known as Young MC, who dropped his own hit "Bust a Move" later that year. Cypress Hill, with its Latino flow, and House of Pain, spouting its Irish origins, are the most recent influential groups to come out of L.A.

With its release on an independent label, NWA (Niggers With Attitude) introduced Compton as a rap breeding ground. But NWA really stirred things up in 1989 with its album, "Straight Outta Compton." The group preached "Fuck the Police," inviting trouble when the FBI put out a report to local police telling them to keep a watch when the group

came to town.

Ice Cube, the group's chief lyricist, moved to the East Coast after a dispute over money with the group's manager. Each of the group's members now has a solo album — Ice Cube has four and an EP — and it doesn't seem likely that this influential group will reunite any time soon.

Sir Mix-A-Lot hit big with "Squaredance Rap" and later in 1988 with "Posse on Broadway" from Seattle. Recently, his third album soared up the pop charts with the release of "Baby Got Back."

While the East Coast and the West Coast prove to be the two rap powerhouses of America, rappers have started popping up everywhere.

The Third Ward in Houston has been the recording home of the Geto Boys since 1988. Philadelphia sired the playful DJ Jazzy Jeff and the Fresh Prince and the hard-core Schooly D.

Miami overtook Oakland, Calif., as the home of big bass.



In 1986, 2 Live Crew unleashed its explicit sex rhymes on the Broward County conservatives, and the court declared them obscene and arrested the group's members. That decision was overturned in court.

However, confidence in Miami has waned since 1990, when Vanilla Ice produced a weak copy of Hammer's dancing and a background shrouded in lies. blew it up

Since then, rap has emanated from many sources. From Atlanta sprung forth Kris Kross, hitting the charts this summer with "Jump" and "Warm It

Up Kris." In New Jersey, P.M. Dawn scored with "Set Adrift on Memory Bliss." The group recorded in London to get the soft, European feel it wanted.

London has bred its share of rappers with Derek B in 1988 and this year with Merlin. Across the channel in Paris, the French try to imitate American rappers with groups such as Supreme NTM and Assassin.

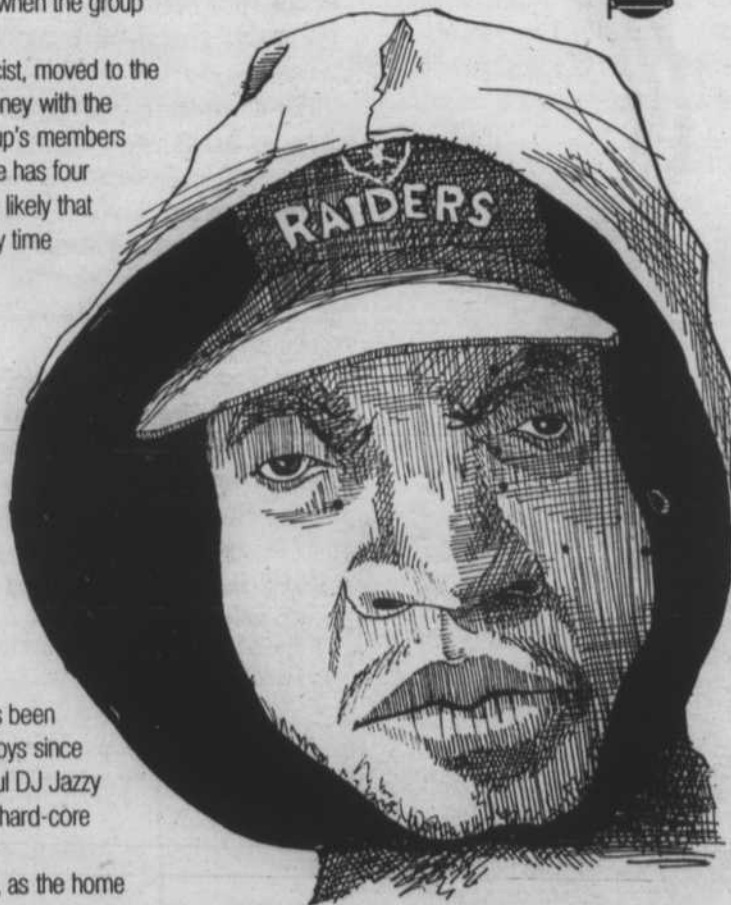
All over the world, from Major Force Posse in Japan to El General in Latin America, rap has taken over the world.

The last 17 years also have evolved Jamaica's rap scene. No longer "toasting," Jamaican rap is called Raggamuffin or Dancehall Reggae.

In the United States, Papa San, with the help of Todd-1, helped introduce the new style to "Yo! MTV Raps" viewers. Since then, America has taken a liking to the dancehall style, which embraces artists such as Papa San; Shabba Ranks, the rudeboy lover; Cutty Ranks; Super Cat and Daddy Freddy, the world's fastest rapper. Daddy Freddy is listed in the Guinness Book of World Records as rapping at a rate of 512 syllables per minute.

From DJ Kool Herc's origins in Jamaica to the new popularity with Dancehall Reggae, rap has come full circle. Once thought to be a fad, rap has a future that promises growth and increased popularity.

Background sources for this story were Havelock Nelson and Michael A. Gonzales' book, "Bring the Noise: A Guide to Rap Music and Hip Hop Culture," and B. Adler's "Portraits and Lyrics of a Generation of Black Rockers."



**Chill:** relax

**Chump:** a weak, scared or timid individual

**Clean:** to be well-dressed

**Clockin':** to watch someone intently or to accumulate large sums of money

**Clout:** having connections and influence

**C-Low:** a game with three dice popular in New York City

**Clucker:** a crack addict

**C.O.:** prison correction officer

**Cold:** extreme

**Cold Chillin':** totally relaxed

**Come correct:** to tell the truth

**Come off:** appear

**Coolin' out:** resting or relaxing

**Cop:** to go buy something

**Crew:** your immediate group of close friends

**Crib:** home

**Cruisin':** driving around slowly

**Cut:** to manipulate one or two records on a turntable to create a percussive sound in time to the beat