

JEE-NICE PRESENTS:

HERE'S A LITTLE STORY THAT MUST BE TOLD

Microphone Grandmistresses,
Lady Def Jams, Battle Queens,
Mixmistresses, Fly Emcees,
Spinderellas from the late 70s
to 1990.

Enjoy & spread the word!

This Booklet is dedicated to all the ladies who rock da mike and spin the turntables. This copied fan-mag tries to discover the story of female hip-hop activity from the beginning of hip-hop culture in the late 70s to 1990. There is a cut in 1990. It was difficult to draw that line, to decide which artists to include and which not. Yo Yo, Queen Mother Rage, Sister Souljah, BWP, Conscious Daughters are not in it because they are more 90s than 80s. Nikki D, Tairrie B. and L.A. Star are on the edge, but I included them, because they are more 80s. What I did was to collect all the lyrics and pictures, which I could find and republish facts which are important for making history. I didn't want to write anything new, I wanted to collect, to see what you can find out (in Germany), if you want to. In the end it's not much and nothing that was published in the German language. You will find the source material in an appendix, so that you can check out where it comes from and read more, if you want to. Pictures without numbers are from my own record collection. This compilation can't be complete and some facts will be wrong, but I have tried to make it as accurate as I can. This book should be a non-profit thing, it should be a platform for all people who are interested in hip-hop history.

Part of the fan-mag is a mix-cd with some finest rap from back in the days, I hope you'll enjoy it!

If you have further informations, have any criticism, please let me know and write to jee_nice@femalehiphop.net.....to be continued.....

VERY MUCH RESPECT TO ALL YOU LADIES. THANKS FOR COMING AROUND MY WAY. KEEP ON ROCKIN'.

QUEENS OF HIPHOP **1974** Georgia-born and Brooklyn-based R&B singer Millie Jackson delivers salty spoken-word monologues on her R&B album "Caught Up", which receives a Grammy Nomination. She says she wasn't trying to be a rapper, but began talking on records because she didn't think she couldn't sing well. **1976** A Bronx high school student named Sharon Jackson changes her name to Sha Rock and becomes the sole female member of a new group called the Funky Four. **1977** The Mercedes Ladies, the first all-girl hip-hop crew- featuring as many as four MCs and two DJs- premier in the South Bronx. **1978** Harlem-based doo-wop producer Paul Winley records his school-age daughters- Paulette Tee and Sweet Tee- performing "Vicious Rap" and "Rhymin and Rappin'", one of the first records ever, and the first to feature female talent. **1979** Former R&B singer Sylvia Robinson founds the seminal rap label Sugar Hill Records. Their first release is "Rapper's Delight" by the Sugar Hill Gang, which enters the billboard pop charts, becoming hip-hop's first hit. -The Sequence, a glamorous rap trio featuring future R&B star Angie Stone, releases their "Funk You Up", the second single for Sugar Hill, and becomes the label's first all-girl group. -Lady B, a Philadelphia rapper and radio personality, releases "To The Beat, Y'All", making their first woman outside of New York to make a record. **1980** Queen Lisa Lee, a member of Afrika Bambaataa's Cosmic Force, shines on the first recorded tribute to Bam's Zulu Nation, "Zulu Nation Throwdown". **1981** Funky 4+1 becomes the first rap group on national television when guest host Debbie Harry invites them to perform on "Saturday Night Live". **1982** A white, French-speaking woman who calls herself Bee-Side records "Change The Beat", the first non-English rap record. -Sugar Hill exec Sylvia Robinson turns rapper for "It's Good To Be The Queen", her response to a Mel Brook's comedy rap "It's Good To Be The King". -Lisa Lee busts a rhyme in the classic hip-hop movie "Wildstyle". **1983** Baby Love from New York's Rock Steady Crew rhymes on the single "Hey You, The Rocksteady Crew", becoming the first b-girl dancer to rap on wax. **1984** Sha Rock, Lisa Lee and Debbie Dee, known as the Us Girls, perform in the movie "Beat Street", making them the first female rappers to appear in a major motion picture. DJ Wanda Dee has a cameo in the movie too, repping for female turntablists. Also Salsa songstress Brenda K. Starr sings and raps her song "Vicious Beat" in the movie "Beat Street". -Inspired by UTFO's 1984 hit "Roxanne Roxanne", a Roxanne craze sweeps the hip-hop nation, introducing the likes of Roxanne Shante, Real Roxanne, Sparky D, and a most unforgettables who couldn't resist jumping into the dis-fest. -Puerto Rican MC Real Roxanne becomes the first Latina MC on wax with the release of "The Real Roxanne". -Sparky D snags the first commercial endorsement for a rapper, appearing in a Mountain Dew radio ad 16 years before Busta Rhymes does the Dew. -The girl group Super Nature is born, dropping "The Show Stoppa (Is Stupid Fresh)", their answer to Doug E. Fresh and Slick Rick's smash hit "The Show". -Super Nature would eventually morph into the platinum rap crew Salt-N-Pepa. -Queens K-Love rocks the first female human beatbox on wax in the song "Bad Boys" (a.k.a. "Inspector Gadget"). **1986** Ann Carli signs DJ Jazzy Jeff and the Fresh Prince to Jive Records, launching the career of megastar Will Smith. She goes on to work with A Tribe Called Quest. **1987** On the strength of spicy songs like "Shake Your Thang", Salt-N-Pepa sells half a million copies of their album "A Salt With A Deadly Pepper". -California's J.J. Fad becomes the first female rap group to sell a million records- for N.W.A, founder Eazy E's Ruthless label with their single "Supersonic". -B-Boy records releases the first all-female rap compilation, B-Girls Live and Kickin', featuring Sparky D, L.A. Star and 5 Star Moets. -Anquette becomes the first female MC to represent for Miami with "Do The 61st", "Throw The P" and "Ghetto Style", on porn rap mogul Luther Campbell's Luke Skywalker label. She would later immortalize Janet Reno in song for her work to enforce child support payments. -Antoinette lashes out at an unsuspecting MC Lyte with her single "I Got An Attitude", sparking an epic battle between the two women. **1988** Lyte gets the better of Antoinette with "10% Dis". -The U.K.'s Wee Papa Girl Rappers become the first overseas rap group to score a hit record in the U.S. with the reggae dancehall-inflected "Wee Rule". -South Florida rap cuties L Trimm, Bunny D. and Lady Tigra drop their silly, unforgettable hit "Cars With The Boom". -Finesse & Synquis become the first women to put fashion into rap, they were rockin' MCM and Gucci suits. -Yo! MTV Raps host Fab 5 Freddy passes a tape of Latifah's "Princess Of The Posse" demo to Tommy Boy's Monica Lynch, which offers the New Jersey teenager a deal. -Most Americans have no idea what Neneh Cherry is talking about, but that doesn't stop them from embracing the fly British import and her quasi-rap "Buffalo Stance". **1989** Tairrie B, another Eazy E protégée, releases "Power Of A Woman", perfecting the whole white trash image. -With her majestic debut album "All Hail The Queen", Queen Latifah feeds a hip-hop nation hungry for a dose of righteous sister power. The single "Ladies First" with Monie Love announces a new era for women in rap. -Nikki D becomes the first rapper to record a song about abortion ("Daddy's Little Girl") from a woman's point of view, and is the first female MC to be signed by Def Jam. -MC Hammer turns two of his dancers into the rapping duo Oaktown's 3.5.7. -"Born This Way", the first album from South London's Cookie Crew, brings fast-paced electro-funk samples. **1990** As chief executive of EastWest Records, Sylvia Rhone sells millions of records with such artists as En Vogue, MC Lyte, YO YO. Later, she is promoted to CEO of Elektra Entertainment, becoming the first African-American woman to hold such a position at a major label. 1

GET OFF YOUR ASS & JAM



Throw The P/12"/1986/Luke Skyywalker
Do The 61st/12"/1987/Luke Skyywalker
Ghetto Style/12"/1987/Luke Skyywalker
Let's Rock Y'All/12"/1989/Luke Skyywalker
I Will Always Be There For You/Get Off Your Ass And Jam/12"/1989/Luke Skyywalker
Respect/LP/1989/Luke Skyywalker

The female emcee from Miami, Florida,

Anquette produced by Luke Skywalker debuted with her version of the 2 Live Crew's "Throw the D", namely "Throw the P" (1986). Her debut LP "Respect" (1989) featured a cover version of Aretha Franklin's "Respect" as well as an R&B track ("I Will Always Be There") and a rap track dedicated to Janet Reno.⁵ As a hip-hop lyricist, Anquette took on **political and social issues** as well as recording some bass-heavy, booty-shakin' Miami-style party jams. Her 1986 single, "Throw the P," was a biting female answer record to 2 Live Crew's "Throw the D," and a follow-up named "Janet Reno" from 1988 congratulated the Florida district attorney for locking up deadbeat dads. The single may even have helped garner support among urban audiences for Reno, then locked in a tough reelection bid with her GOP challenger, Jack Thompson, the Miami lawyer who led the crusade to convict Campbell for obscenity.³²

"[Intro: Anquette, backed up by "Dragnet" theme]

In our town we have a State Attorney by the name of Janet Reno
She locks brothers up for not paying their child support
In your town you may have someone just like her

[the beat kicks in]

You think you're so slick, that you won't have to pay
You slay, get a baby, then run away
Oh, but I got a trick for your monkey ass
The boys that don't pay get cased up fast
You ?answer to? Janet Reno and she lays the law
And when she's through with you, you'll wish you never saw
Me or the baby or the place where we met
Digging up old gold that you wish you could forget
The proof is here, it's livin and breathin
And Janet Reno's makin sure that I start receivin
All the money you get, all the checks you make
Janet Reno will make sure and TAKE*singing to the tune of "Yankee Doodle"*
Janet Reno comes to town collecting all the money
You stayed one day, then ran away, and started actin funny
She caught you down on 15th Ave., you tried to hide your trail
She found your ass and locked you up, now WHO can post no bail?
(Bust it!) You're out in your 'vert, dickin her down
You start to get ?babblin? when Reno comes around
You start changing your looks, your clothes and your car
You're not a mama's boy, you're a projects star
It's time to pay your dues, I mean pay in full
Janet's in control, you ain't got no pull
You can't boss around like the boys on the ave.
And slowly but surely I'm gettin all that you have
From your bad-ass suits to your Revlon cologne
Your diamond rings, gold rope and everything you own
Will get taken and then you be sad to the max
And I'll even get your income tax..."

WHO'S THE BOSS?



THE GANGSTRESS OF RAP is "...the Boss, get it straight and remember that I dis and don't miss, cause I ain't a friend of that Scally wag, that Tom, Dick & Harry-hag ..."

In 1988, **MC Lyte** accused Antoinette of stealing one of her tracks by lashing out on "10% Dis." "**Beat-biter! Dope-style taker!/ Tell you to your face you ain't nuthin' but a faker!**" went the chant on the chorus. Antoinette went in for the kill with "Lights Out, Party's Over" warning that she was bringing "**100 percent beef**" and would "fly that head," intimating that Lyte was a lesbian. Lyte, the MC from "the planet of Brooklyn," would go on to silence her rival with "Shut the Eff Up! (Hoe)", boasting, "In '10% [Dis] I popped your head in a microwave/ I'm into blenders now, so you better behave." 7

I Got An Attitude/12"/1987/Next Plateau
Hit` Em With This/12"/1988/Next Plateau
Unfinished Business/12"/1988/Next Plateau
Baby Make It Boom/12"/1988/Next Plateau
I'm Crying b/w This Girl Is Off On Her Own/12"/1989/Next Plateau
Who's The Boss/LP/1989/Next Plateau
Burning At 20 Below/LP/ 1990/Next Plateau

Spitting her words out through gritted teeth,

Antoinette

created rhymes that tunneled through booming systems like tracer bullets. With a voice every bit **as icy as** Rakim's, this emcee from Queens repped the tougher side of Girls Town on "I got an Attitude". This single was featured on producer Hurby "Luv Bug" Azor's Compilation Album, titled "Hurby's Machine" in 1989. Her debut album "**Who's the boss?**", was released that same year, and the work contained battle lyrics in a hardcore rhyme style. Obsessed with the skills of Brooklyn bomber MC Lyte, Antoinette spent much of her 1989 debut, trying to drag her competitor's name through the mud. Dressed in round-the-way-girl chic on the album cover, Antoinette's denims and fat gold chain were reminiscent of Big Daddy Kane with lipstick. Produced by I.G. Off, Jay Ellis, and Cedric Miller from Ultramagnetics, Who's The Boss was a rather lackluster affair in comparison to her blazing lead off single. In the following year she released her second album "Burnin' at 20 Below". Soon after the releases of this material she faded from the scene. 6 8 33

"...I'm the queen, I'm far from a crumb
So save the 'Cha Cha', cause I'm back out
The Lyte was dim, but here comes the blackout
And I'm hard to find
The week was yours, but the year is mine
Hm - thought you could take me
But even a good cook couldn't bake me
So hold on to you and yours, your shoes and socks
Cause it's the fox that rocks the box
They call me the Tailor of Rap, cause I got it sewn up
Sunday's the day, but you shouldn'ta shown up
No u-turnin, cause that's your route
I'm the Boss and only now you're learnin it?
Wash up, here's a wet rag
Don't know the time, you must got jet lag
Oh, here's the question I've been meanin to ask:
'Eyes on what'? Trash?
I'm large and I know you want a piece of this
But you gotta come sweeter, sis
You ain't found, but you seem lost in
Don't let me be the one to reach your fortune
Your lights are dim, you don't seem too bright
You must be goin left, cause you ain't goin right
You ain't in charge, so why should I hail ya?
I don't ride the train, so I rather derail ya
I feel sorry, tisk-tisk-tisk
But that's what happens when you f--k with a cat
Like a broken record you might get scratched
But if you spring you fall, in other words drop
This is the fox that rocks the box..."

DANCE TO THE DRUMMER'S BEAT



The female duo of **Lady T** a.k.a. **Almigh T** and **Dzire**

a.k.a **Sista Dee**, known as **Body & Soul**

were formed in 1987 and received some notice with the singles "Dance To The Drummer's Beat" and "High Powered" on Delicious Vinyl Records. By 1990 the two had split up due to marketing differences with their label, resulting in the company deciding not to release the duo's album. Formerly a resident of Queens, New York, Dee began her career recording demos with DBC (of Stetsasonic fame). After graduating from high school, she traveled to California and back to New York again several times, before deciding to settle in California. She met another female MC named Lady T there, along with another former New Yorker named Def Jef, and all three were signed to the Delicious Vinyl label. After Body & Soul split, Dzire pursued solo activities. In 1990 she became the host **Sista Dee** for the FOX-TV rap video show "Pump It Up". She also hosted the "Sister in the Name of Rap" pay-per-view television event produced by Van Silk in 1992. Dee is remembered for her \$22.7 million civil suit, filed against **Dr.Dre, whom she charged with assaulting her in the ladies room of a Los Angeles** club in January 1991. The attack came in response to a segment on her "Pump It Up" show, which had shown an offensive videotape comment about Dre and his group, N.W.A., made by former group member Ice Cube during an N.W.A. interview. According to Dee the taped comment was spliced in by her show's producer without her knowledge. Her lawsuit was later dropped. ⁶

BODY & SOUL:

-Dance To The Drummer's Beat
-Delicious High Powered/Delicious

THE POETESS: Simply Poetry/LP/1992/Atlantic

L.A. Rapper **The Poetess** (Felicia Morris) penned "Love Hurts"(1991), a rap anthem about the abuse of women, in response to the Dre/Barnes incident. Def Jef, Kool G.Rap and Barne's former rap partner Almigh T added verses about abuse of wives and children. **The Poetess's lyrics are dedicated to her friend Dee:**

"a brother hits a sister
and he's a bigger nigger
he ain't nothing if he gotta hit'n kick her
innocent victim
three times smaller in size
head honcho, macho, in whose eyes?
only a fool tries to abuse, to utilize
physical force to control her and brutalize
time to change, to rearrange the chain of thought
unball your fist and think of the pain that's wrought
to the hearts of your brother and sis
love hurts when it coming from the fist..." ¹⁷

IT COULD ONLY BE THE COOKS SO HANG TIGHT YEAH!

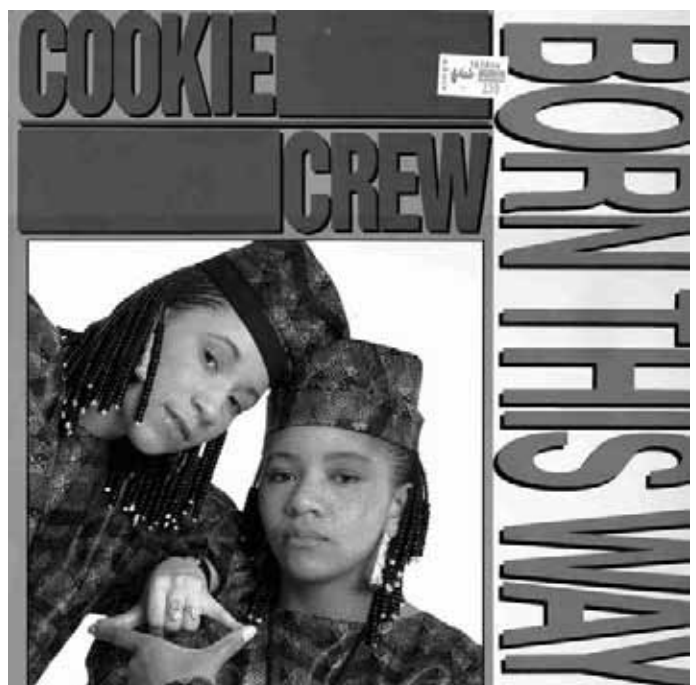


From South London, England is a group of female rappers who perform rhymes dealing with people of African descent and sociopolitical issues. Rappers **Suzie Q** and **MC Remedee** knew each other since nursery school. They also went to college together, and soon their love of hip hop made them decide to form a group. The duo performed as the **Warm Milk** and **Cookie Crew**, eventually performing with pioneer female rapper **Lisa Lee** in 1985. Later Suzie and Remedee took on an additional member named "**Mad Maxine**" Stirling, changing their group name to the

Cookie Crew

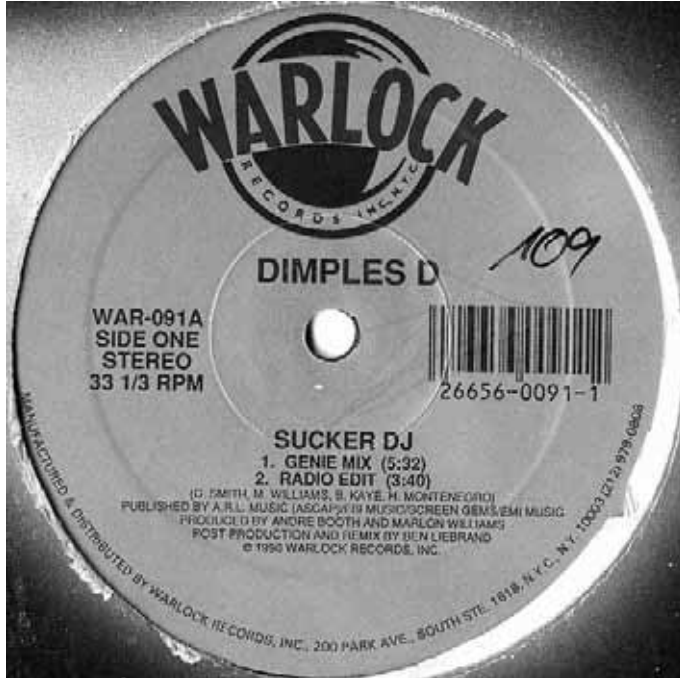
The group eventually signed with the independent label Rhythm King, and released the single "Females", which did well on the dance charts in the U.S. and on the R&B charts as an import. Another single "Rock da house", quickly reached the U.K. Top 5. Thereafter, the group signed a record deal. In 1989 the Cookie Crew (with their DJ, Dazzle) released their debut album, titled "Born this way" which was largely produced by Stetsasonic's Daddy O & DBC, Davy D and Derek B. Mad Maxine left the group to pursue a solo career, and the group released their second work "fade to black", in 1991, before fading from the scene. 6

Females/12"/1987/Rhythm King
 Rock Da House/12"/1987/Rhythm King
 Come & Get Some/12"/1989/Ffrr
 I Got To Keep On/Remixes/1989/Ffrr
 Born This Way/LP/1989/ Ffrr
 Love Will Bring Us Back Together/12"/1991/Ffrr
 Fade To Black/LP/1991/Ffrr



COOKIE CREW: ROCKING AGAINST APARTHEID

DIS ON SUCKER DEEJAYS



"...see, to be a DJ you gotta do your best,
have you're own kinda style, not like the rest
no jumpin' up and down, bendin' with your feet,
'cause the music that you play has to be your own beat,
so Marley Marl went down to take a test,
to see who could cut up music best,
they were all lined up and ready to spin
you could see in thier faces that they wanted to win,
yes Marley took the test to become a DJ,
we cut the music, went a somethin' this way
**he cut the music with so much class,
the sucker DJ, was a bust on the ass**
so when the time was up, they just couldn't believe,
what the man, Marley Marl has just achieved,
we get the people dancin', on a whackier jam
'cause Marley Marl was one hell of a man,
so to those DJ's that think you're the greatest
just stop look and listen 'cause you haven't heard the latest
(heard the latest)

DIMPLES D:

-Sucker DJ/12"/1983/Partytime

MAIN ATTRACTION:

-Masters Of The Scratch (with Fearless Four's DJs O.C. and Crazy Eddie)/12"/1984/Next Plateau

-Lost For Words/12"/1985/Easy Street

Another daughter of Queensbridge, born as Crystal

Dimples D. The only real noteworthy portion of this female rapper's brief career is the party pleasing single "Sucker DJs (I will survive)", which is also an answer record to Run-D.M.C.'s "Sucker MCs" (Profile, 1983). The real importance of the track, other than its obvious dance qualities, is that is not only a dis on sucker deejays, but Dimples also talks up her producer and boyfriend Marley Marl. That was before he released "Roxanne's Revenge", it was his first-ever release in 1983. This is one of the tracks that helped Marley put his name on the map. The song was heavily sampled on Marley's later cuts "The Marley Marl Scratch", "He Cuts So Fresh" and "The Man Marley Marl".

"Sucker DJ" was remixed and re-released as a pop record in 1990 across Europe using the "I Dream Of Genie" theme tune that is also sampled on "Girls Ain't Nothin' But Trouble" by DJ Jazzy Jeff & Fresh Prince.¹³

Dimples' all female crew **Main Attraction- Dimples Dee, China Doll and Paradise-** came out on two vinyl releases showcasing their bubbly, harmonizing compositions, but lack of promotional support kept them from achieving greater renown.¹

then we cut a rap about the sucker DJ,
then cut a rap about the sucker DJ

so listen party people while I got your attention,
there's a few more things I'd like to mention
my name is Crystal but they call me Dimples D,
ain't a female in the world can rap like me
I got big brown eyes, holes in my cheeks,
keep in time with rap, every time I speak
yeah I can make you fall in love if you give me a chance,
I ain't talkin' 'bout sex Or no kinda romance,
but it's my style, my charm, let me go on
it's a chilly, it's a chilly, then it starts to get warm,
I'm five foot five, stayin' alive

In this world Dimples D will sure enough survive..."

WORD UP! AIN'T NO STOPPIN



"...(Synquis)

Listen to my metaphor, I make it better for
Except my competitor, cause she's headed for
Destruction, and I could never be a substitute

I go off just like a 99 gun salute

Let me be candid, I gotta hand it
To myself, I'm so good, I can't stand it
You can't top it, the thought - drop it
Cause you know and I know and they know you can't stop it

(Finesse)

(3-2-1, ain't nothin' to it, it's done
Yo Finesse, go for yours at the sound of the gun)
I get physical, I get totally sweated
My mic wants to make noise, so I let it
I grab it, and then I shoot it like a rocket
Some try to block it (please) you can't stop it
Cause I'ma do this till it gets done
Don't even think about shorts, cause I take not one
But if one should cross my path
I drop a rhyme on em with a autograph
Cause I can do this

Word up

Ain't no stoppin

Hell no

Cause we can do this

Finesse & Synquis goin all out, '88..."

Bass Game/12"/1987/MCA

Soul Sister/12"/1988/Uptown

I'll Be There/12"/1988/MCA Uptown

Soul Sisters/LP/1988/MCA

Straight From The Soul/12"/1990/MCA Uptown

The duo **Finesse & Synquis** was based in Lefrak City,

Queens, when Uptown Enterprises president Andre Harrell heard about their MC skills. Having finalized a distribution agreement with MCA Records, Harrell signed the duo and around 1988 released their debut album "Soul Sisters".⁶ Finesse & Synquis became the first women to **put fashion at the forefront of their game** by rocking Dapper Dan's faux MCM and Gucci suits.¹ Finesse was later a member of **Deadly Venoms**, an all female group consisting of **Champ MC** (aka Shorty the Scorpion), **Finesse** (aka Chameleon), **J-Boo** (aka Viper), **N-Tyce** (aka Poison) and **Lin Que** (formerly Isis). Dispute exists over their Wu affiliation but their management maintains that they are still a [breakaway] part of the Wu, and are still connected with "Protect Ya Neck" Records. The Venoms were originally signed to A&M Records and had a planned release called "Antidote". The album was recorded but label disputes forced its cancellation. They were later signed to "Dreamworks" and completed a new album, this time called "Pretty Thugs". Advanced copies were subsequently leaked, but again it was never released to the public. 2002 they released their first album "Still Standing" to the public. After the first release Lin Que left the band, and Finesse, the latest band member quit after the second release. Now the band members are Champ MC, J-Boo and N-Tyce. ³⁶



THESE GUYS ARE FULL OF TROUBLE



“Yo jazzy whats happening man
Yo ice cream tee is that jazzy jeff and the fresh prince
Yeah tey made that rap tune girls aint nutin but trouble

Excuse me ice cream tee
Hello how do you do
Quite fine my darling and how are you
Well I'm doing quite fine but I'm kind of upset
Because I heard a little something I could not forget
What's that?
I heard you say that girls are nothing but trouble
And now I'm taking this time to bust your bubble
Your arrogant conceited your stuck on yourself
And bragging nearly every time you open your mouth
You think you'll gets the women success will turn your head
Well I'm sorry to inform you that stuff is dead
Wait a minute let me talk to you
I think I should inform you who you're talking too
No let me tell you so you remember me
As the one that bust your bubble I'm ice cream tee
I'm Jazzy Jeff and I'm the Fresh prince
Before we have you arrested what's the meaning of this
You say girls are full of trouble I must play this to you
Girls may be trouble but guys are trouble too
You're a compulsive liar you mind is full of dirt
All you do is worry about what's up a girls skirt
You cant hurt these people because you got a big mouth
You go run and tell your boys how you made out
I think ruthfully your sick you need to be kicked
See I'm getting my loaded weapon you get on my nerve I go click
Guys think they own their girlfriends
females aren't possession's we are humans
We like to be wined and dined by candle light
Not being couped up in the house trying to be held up tight
So jazzy jeff and fresh prince don't mean to bust your bubble

Guys Ain't Nothing But Trouble/12"/1986/Champion
Can't Hold Back/LP/1989/Strong City

An obscure female rapper who came out of the Philadelphia rap scene of the 1980s was

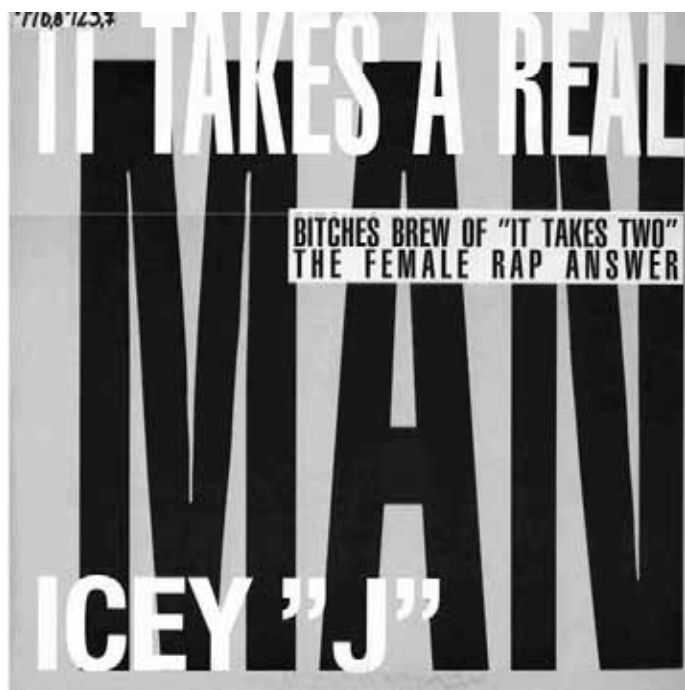
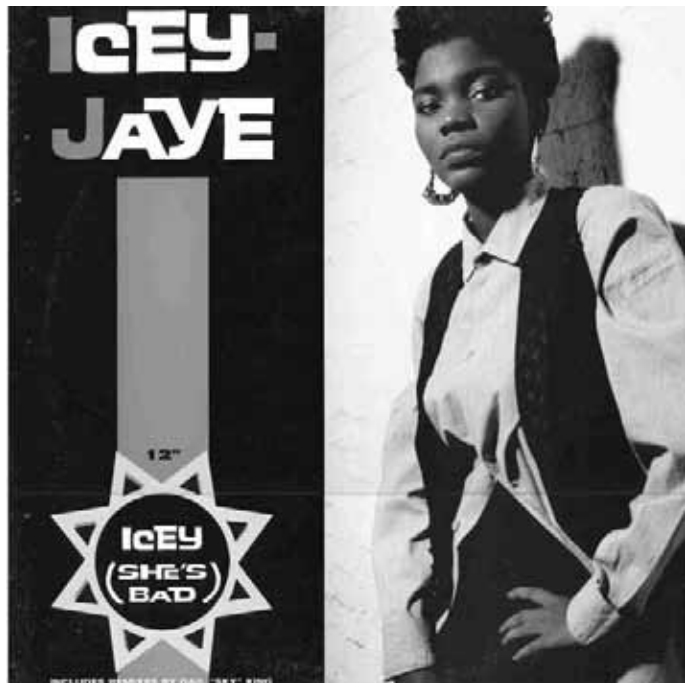
Ice Cream Tee.

The MC was born and raised in Philly, where she met DJ Jazzy Jeff & the Fresh Prince before they became well known. In 1986, they featured Ice Cream prominently on “**Guys Ain’t Nothing but Trouble**”, the sequel to their hit “Girls Ain’t Nothing but Trouble.” Ice Cream soon pursued a solo career, and in the late ‘80s, she was being managed by **Lady B**, a DJ and ex-rapper, by recording her first solo album in 1989, “Can’t Hold Back”, for Strong City. In contrast to the lighthearted pop leanings of “Guys Ain’t Nothing but Trouble,” “Can’t Hold Back” **was a tougher, harder, more aggressive** effort along the lines of MC Lyte, Roxanne Shanté, and Queen Latifah. “Can’t Hold Back” wasn’t a big seller nationally, and Ice Cream never recorded a second album.

But guys of the world ain't nuthin but trouble
**So homegirls next time a guy tries to give you the play
Just turn your head and cold diss him and walk away**

This amazing hot day I went to see Barney from work
My briefcase in my hand sitting down on my skirt
The undergounds of the surface was the scene of my walk
I got approached from the rear e said baby can we talk
I looked him in the eyes with this fabulous smile
He said I just got paid lets hang out for a while
I said first would be my pleasure to know who you are
And do I have to use my tokens or do you have a car
Well my name is the prince and I'm a great rap star
You don't have to use your tokens I've got a jaguar
I knew there was no doubt I'd jump on this mission
I proceeded to tell him my name with police suspicion
I said ice cream tee was the title I was given
SWP the name of the hood I live in
So we jumped in the ride hit the 95
we turned into his block pulled up in his drive
First step in the house I saw a mouse
I said 90 in the wrong trips and then with the ow
He came running to my rescue he was a little late
My hair was broke my briefcase was in a totally different place
He said I'm sorry take a sip of this bacardi
And excuse me while I go freshen up for the party
I got a little confused I said party what's up with dude
He didn't even tell me I thought that was quite rude
Suddenly through the door was three men in suits
They said hey sweet mama who are you
I said im ice cream tee and who may you be
I'm brother charles brother rick and he's brother ali
Are you here to see the prince
Prince no prince works for me im running the show
Work for me and at 12 o clock midnight
you'll be working 42nd street
O my god I was totally stunned he yanked me up
slapped my cheek and put his ands on my buns
I said ha you better watch it sucker
I said to myself I got to go get my geurney
E put me in this locker called me a b e and h
Looked around noticed that there was no escape
Left the room went behind closed doors
I pulled down got my briefcase that was on the floor
Flipped the latch lift the lid Pulled out my smith n wesson
Yes my shiny black loaded a 357
Stepped out of the room dressed in shoot of the load
And said they all lay me down and hit me with this tune
**When they see my smith n wesson their eyes got bigger
I relaxed latch off chilled back and pulled the trigger
Picked up the briefcase broke out on the double
These guys of the world are full of trouble
Can't live with em cant live without `em`**

IT'S JUST A GIRL THANG



In **Icey Jaye**'s (a.k.a. Jay Mc Gowan) "It's A Girl Thang" she explains how she and her friends find ways to spend as much of their dates' money as possible and mocks the men who fall for their tricks. ¹⁸
The song "It Takes a Real Man" is a female answer raptrack to Rob Base and EZ Rock's club classic, "It Takes Two." Frankly, I don't remember the song as being disrespectful to women, but Icey "J" felt it necessary to come back at the duo with what's essentially a gimmick but at least it's funny. ³⁴

"...I want to rock right now
your Rob Base and you tried to get down
your now internationally know
but you still can't rock the microphone
I mean your stupid I mean outrageous
stay away from me you might be contagious..."

Icey(She's Bad)/12"/1989/Arista
It Takes A Real Man/12"/BCM
It's Just A Girl Thing/12"/1990/Arista

SPEEDING FASTER THAN A `86 JETTA



6 *

The Bronx-born turntable veteran DeeJay

Jazzy Joyce

wins the prize for staying power in the hip hop game. She began deejaying in 1981, learning the ropes from her cousin Chovie-Chove and DJ Whiz Kid at the tender age of 11. "Hip hop was the bomb back then. The breakers were in the house and I'd mix records like Apache with some Talking Heads and Billy Squier rock cuts for them." Hooking up with a group called **The Sweet Trio**, she recorded "Non Stop" for Tommy Records in 1986, and soon thereafter got together with an MC counterpart named **Sweet Tee**. Their hit "It's My Beat", released on the same label, became a classic selection that solidified Joyce's reputation for good. "**You don't wanna miss/Jazzy Joyce on the mix**", Sweet Tee rapped, and she wasn't lying. When the record blew up, it also opened up other avenues for Joyce, including live shows, mix-tapes, and radio work that led to her current gig "Ladies' Night" on N.Y.C.'s HOT 97 FM. Every Friday night finds Joyce holding court with Angie Martinez and DJ Cocoa Chanel in one of the few all-female rap shows on the radio. ¹ Joyce deejayed for artists like the Bad Girls and Shelly Thunder. She was also deejaying and producing for the second album of Digable Planets "Blowout Comb" and was on tour with them 1994. ⁶

SWEETTRIO:Non Stop/12"/1985/Tommy Boy
JAZZY JOYCE+SWEET TEE:
-It's My Beat/12"/1986/Profile
-It's Like That Y'All/12"/1986/Profile

"...Due to circumstances you'll have to be aware
That Sweet Tee and Jazzy Joyce are definitely here
To stay on the top, right where we belong
And if you think we can be taken, I'm sorry, you're wrong
Quite confidentially I'm well aware
That I'm talkin out my face, but I just don't care
Cause we're the ultimate, on the top, can't you see
You better never ever sleep on Jazzy Joyce and Sweet Tee
Jazzy Joyce (On the wheels) Jazzy Joyce (No one better)
Jazzy Joyce (**Speedin faster than a `86 Jetta**)
Cold bloody terrorizin, baby, that you can bet
(And if you battle me, never let me see you sweat)
Yo, put on your glasses, so that you can see
That's right, it's all about Jazzy Joyce and Sweet Tee
Now you know about us, my voice real clear
Peace out, yo, be easy, Jazzy Joyce, we're outta here..."

SEE, THE "J" IS FOR JUST, THE OTHER FOR JAMMIN' THE "F" IS FOR FRESH, "A" AND, "D" DEF



The Girls from Compton became J.J.Fad, the first female rap Ensemble to sell a million Records. Their 1988 platinum Album "Supersonic" on Ruthless Records was also a milestone for young Producer known as Dr. Dre and Eazy E. Drawn like moths to a flame, J.J.Fad jumped into the already heated battles of their East Coast counterparts, releasing the track "Anotha Ho" to dis **Sparky D, Roxanne Shanté and Salt-N-Pepa**. For a minute, they promised to be more than just fad, but the group disbanded once and for all in 1992.¹

Anotha Ho/12"/1987/Dream Team
 Supersonic/LP/1987/Ruthless
 Supersonic/12"/1988/Dream Team
 Is It Love/Ya Goin' Down/My Dope Intro/12"/1988/Ruthless
 Way Out/12"/1988/Ruthless
 Be Good Ta Me/12"/1990/Ruthless
 We In The House/12"/1990/Ruthless
 Not Just A Fad/LP/1991/ Ruthless

J.J.Fad and we're
 "...We're here to rock
 Rhymes like ours could never be stopped
 See, there's three of us and I know we're fresh
 Party rockers, non-stoppers, and our names are def
 Supersonic motivating rhymes are creating
 And everybody knows that J.J. Fad is devastating
 We know you like us girls so you better get stirl
 Cause we are the homechicks that are rockin' your world
 You see, the "S" is for super, and the "U" is for unique, The "P"
 is for perfection and you know that we are freaks
 The "E" is for exotic, and the "R" is for raps
 So tell those nosy people just to stay the hell back

Supersonic
 J.J. Fad, J.J. Fad
 Supersonic
 J.J. Fad, J.J. Fad is devastating

Eenie meenie disaleenie ooh wah bop a leenie
 Asa cotcha Liberace I love you
 Take a peach, take a plum
 Take a piece of bubble gum
 No peach, no plumb, no piece of
 Supersonic
SUPERSONIC ROCKIN' YOUR WORLD..."

hit it, **BABY-D,**
SASSY-C,
MC J.B.!



This record is dedicated to all those female non-believers.
 signed JJ FAD **GET STUPID GIRLS!**

TO THE BEAT Y`ALL



The First Ladies of Hip Hop in the early 70's and 80's

were not limited to New York. **Lady**

B's hometown Philadelphia had already a rich history in the graffiti element of hiphop culture. Lady B became instrumental in transporting and popularizing other elements to Philly, especially the dance. By 1980, she was beginning to host her own breakin' competions at area clubs. That's when she was approached by Philadelphia's radio personality Perry Johnson, who convinced her to take rhyming seriously, and brought her to T.E.C Records. The label signed a deal with B at the age of seventeen, making **"To the beat y`all"** in 1980. She was the first female Rapper who **jumped on wax outside New York**. As her local fame grow she looked for ways to branch out. She got the job as a music director at the jazz and blues radio station WHAT-FM in 1983. She starting fighting to get her favorite music airtime. "I begged them to let me play stuff like Sugarhill Gang and Flash on air, but they thought I was crazy." Sensing her determination, the staion did acquise to B's pleas and eventually gave her a weekly slot. The show allowed her to bring New York groups down to Philly. **"Everybody came to do gigs for me, from the Treacherous Three to Soulsonic Force.** And the rappers and DJs from here got more and more serious about everything." ¹

She gave exposure to many of that city's rising hip hop acts, including DJ Jazzy Jeff & the Fresh Prince, Steady B, Three Times Dope, DJ Cash Money & MC Marvelous, and Schooly D. Called Streetbeat, the show moved to radio station WUSL-FM, Power 99, around 1987. She stayed there at until July 1989. During the early 90's she relocated to New York City and worked at radio station WBLS-FM for a short time. Later she began working in radio in Atlanta City, New Jersey, in late 1994. ⁶

I'M STREET, BUT NO DYKE



Fade To Black/12"/1990/Profile
Poetess/LP/1990/Profile

Trough the eyes of a woman rapper, Lisa Ali a.k.a.

L.A.Star examines both the interior and exterior of ghetto life. From South Bronx playgrounds to tenement bedrooms, she has observed both the street games and the sexual politics of the urban experiences. And although her press photos and album cover display her as a sex kitten, her rhymes are full of brutal, honest snapshots of street scenes. Her hardcore rhymes of her debut album "Poetess", L.A.Star displays **no desire to change the world**. "People talk about the violent messages of Eazy-E and N.W.A., but what folks don't understand is these fellas wouldn't be talking about this stuff if it wasn't true. What I'm doing is giving the woman's viewpoint of hanging in the neighborhood, watching their men selling drugs, seeing them going to jail or getting killed. **These women can't even dream 'cause their man might be dead tomorrow. You've gotta be strong or you'll perish.**"

"A lot of dudes think because you're a female rapper you're real hard, a dyke or something. I want people to know that just because **I'm street** doesn't mean I'm not feminine."

Ain't go'n lie and say "Poetess" is the dopest hip hop album ever recorded. While L.A.Star vindicates the emotions of ghetto girls, her music is sure to excite the boys in the hood too. 8

"...Cause command is a order of direction
Love is a feeling of affection
Tryin to take, tryin got break, tryin to make
Are you real or are you just a fake?
Is it front or money you make?
Will you be found dead, thrown in a lake?
There was a young kid movin kinda fast
Start makin dollars, but could he make it last?
A Johnny Come Lately, Johnny B. Goode
New flex in your neighborhood
Get the jewerly now, put the car on hold
Roll up the ave., yes, to buy the gold
Johnny was a kid with a lotta heart
But we all knew it from the very start
Destined to be somebody
Join a big time, big town drug posse
The life he sought, yes, the ticket he bought
Five-o said, "Freeze!" homeboy was caught
Violated.. violated.. violated to the maximum

Think about it twice
Yo, and do the right thing, god..."

yes, five-o came, they passed homeboy the gun
He got scared and he started to run
And a father lose, yes, his first born son
Homeboy, tell me who won?
You gotta fade to black
Because it's right 'n exact
Pickin up the slack
Where the next man lack
Dependin on your posse to have your back
They disappear, come on and fade to black

Yo, yo
Street violence is a terrible thing
1 out of 10 black men are succumbing to street violence daily
Yo, think about..."

WE'RE TIGRE AND BUNNY AND WE CAN ROCK THE BEAT



Miami-based female rappers **Tigra** and **Bunny D** were 18 years old when they scored with

L` Trimm a mild hit, "Cars With the Boom," in 1988. For a brief period their album, "Grab It!", stayed on the charts after Atlantic leased it from Time-X, but they were unable to get another single to maintain the momentum, and kiddie pop gradually lost its audience.¹⁴

L`Trimm dissed **Salt`n Pepa**'s "Push it" with "Grab It" because apparently merely just **pushing it isn't enough. Real women grab it.**¹⁵

"...you say you want to push it but your pushing is through/girl let's push you aside and show you what to do/you've got to grab it/grab it like you want it..."

"How many kinds, where can we start?
We like them dumb and we like them smart.
I like the ones with the pretty eyes,
Well I like all kinds of guys.

Stop. What happened, how about the ones we especially like? Which ones?

You know the ones with the cars that go..

I hear you..
Hit it!

It was me and the posy with Bunny D
We were cruising in the Jag or the Lambourgini,
When low and behold there appeared a mirage,
He was hooking up a car in his daddy's garage.
We stopped short, did a double take,

He was looking so fly, I thought I wasn't awake.
He was obviously hooking up bass, I asume,
But then he turned a little button and the car went boom.

We like them short, and we like them tall,
We like them one, and we like them all.
They're always adding speakers when they find the room,
Coz they know we like the guys with the cars that go boom.

And see my boyfriend really knows where it's at,
He's got 50 inch woofers all along the back.
He makes a comment on going to my room,
I'd rather stay out with his car that goes boom.
Now if your car ain't got it, go out and get it,
We like the boom and don't you forget it.
So turn down the treble, and flaunt your bass,
So your car can be heard almost any place.
Coz when you're in the street you can't go far,
Without hearing the boom pouring out your car.
So if your speaker's weak, then please turn it off,
Coz we like the cars that sound so tough.
Everybody just beep your horn
Everybody just beep your horn at us,
Now clap!
Hit it!

Beep, beep beep beep beep!
Come on everybody!
Hey, hey hey hey hey!

Grab It/12"/1987/Time X
Cars With The Boom/12"/1988/Atlantic/Street Art
Get Loose/12"/1988/Atlantic
Grab it/LP/1988/BCM/Atlantic
Drop That Bottom/LP/1989/Atlantic
Groovy/LP/1991/Atlantic

Beep, beep beep beep beep!"

LYTE IS A HALL-OF-FAMER



Lyte and video director/producer Fab 5 Freddy catch the view at New York's East River.

"...Must I say it again, I said it before
Move out the way when I'm comin through the door
Me, heavy? As Lyte as a Rock
I am the Lyte "a-a-a-a-a-as-as-a-rock" L-Y, L-L-Y-T-E

I'm a slave, I'm a slave, I'm a slave to the rhythm
Def rhymes on the micraphone is what I'm givin'
Yes I am a Rock and you are just a pebble
Milk turn up the base, and Rock adjust the levels
If a rap can paint a thousand words then I can paint a million
Wait, Lyte is capable of paintin a bazillion raps..."

I Cram To Understand U (Sam)/12"/1987/First Priority
Paper Thin/12"/1988/First Priority
10% Dis/12"/1988/First Priority
Lyte As A Rock/LP/1988/First Priority
Cha Cha Cha/12"/1989/First Priority
Stop, Lock, Listen/12"/1989/First Priority
Eyes On This/LP/1989/First Priority
Cappucino/12"/1990/Atlantic
Poor Georgie/12"/1991/First Priority
Act Like You Know/LP/1991/ First Priority
Ruffneck/12"/1993/Atlantic
Ain't No Other/LP/1993/ First Priority
Keep on Keepin on/12"/1996/WEA/Elektra
Bad As I Wanna Be/LP/1996/Elektra/Asylum
Cold Rock A Party/12"/1997/WEA/Elektra
Seven&Seven/LP/1998/Elektra/Asylum
Very Best Of MC Lyte/LP/2001/Rhino
Da Undaground Heat, Vol. 1/LP/2003/IMusic

During a time where real femcees are one in a million,

MC Lyte a.k.a Lana Moorer

held it down for over **16 years in an industry full of testosterone** starting with her debut album, "Lyte as A Rock", in 1988. She released her last album in 2003 "Da Undaground Heat, Vol. 1". Mc Lyte, born 1970 in Queens, N.Y. started rapping at the age of 12 after hearing artists like Run DMC, The Sugarhill Gang and Spoonie Gee. **She was becoming obsessed with fever dreams of rocking the mike herself.** She listened to all of them: Salt'n Pepa, Sequence, Sha Rock from the Funky 4+1, Roxanne Shanté, the Real Roxanne. She realized that there was something she wasn't hearing, something she could bring, Stories. **"I can tell stories."** Working with her **brother Milk and Gizmo of the Audio Two**, Lyte continued to develop her skills. It was Nat Robinson who helped jump-start the careers of Lyte and Audio Two when he formed the First Priority music label and debuted with the Audio Two produced piece "I cram to understand u (Sam)". The song about a guy named Sam whom she at first likes, then leaves when she finds out he's a philanderer and addicted to crack. Her first album "Lyte as a Rock" included three hits: "Paper Thin", "10% Dis" and "Lyte as a Rock". "Paper Thin" was sold over 125.000 copies in the first six months with virtually no radio play. ¹⁸ Her second album "Eyes on this" appeared in 1989 with the single "cha cha cha" topping the rap charts, along with "Cappucino" and "Stop, Look, Listen". She also took part in the Stop the Violence Movement's "Self Destruction" song and video, and KRS-One's H.E.A.L. project.

Around 1990 she released her album "Act like you know" with the hits "Poor Georgie" and "Eyes are the Soul". In January she became the first Rapper to headline Carnegie Hall. On the fourth album "Ain't no other", "Ruffneck" her biggest hit ever dropped gold. In 1998 she released her last album "Seven and Seven" for Atlantic/Elektra, that label she'd been associated with since 1988. Besides some guest appearances with Common (on "Like water for chocolate"), with Bob Marley on remix of "Jammin'" and on Will Smith's "Wild Wild West" Soundtrack, she began pursuing an alternative career as an actress for television. In 2001, Rhino Records issued the 16-track career overview "The Very Best of MC Lyte". Her latest release was "Da Undaground Heat, Vol. 1" and came out in 2003.

"Anything Lyte touches, she touches with dignity and grace, says Public Enemy's master lyricist Chuck D. "She could hang out with the guys. She gave a woman's point of view. Shit, **she's a bomb**. Lyte has a distinctive voice. Boom, she sounded ruff, rugged, and raw! Some chicks have to smoke a million blunts to get that voice. Lyte is the ultimate MC, with the voice, style, and the ability to cut a rhyme and make it hurt. Lyte is a hall-of-famer."

1

Before the days of stylists and image consultants, Lyte says she just wore what was comfortable, which usually meant a sweatshirt and sneakers. But her **tomboy look** also made her sexually neutral to hip hop's majority male audience. "I wanted the male rappers to listen to my rhymes as opposed to looking at my body. I wanted to be taken seriously-like 'Don't even look at that, just listen to what I'm saying.'" "Lyte never would have been accepted in the male arena if she was wearing the things female rappers wear today" says Nat Robinson. "Male rappers thought she was tough. Lyte always had a raw edge, so she was able to do shows with hardcore guys like KRS-One, Eric B.&Rakim, or Ice-T. "Lyte has never played that stereotypical girl role", says Milk. "Some people might have thought she sounded like a boy, the same way I was accused of sounding like a girl. But Lyte wasn't all made up and glamorous, she was more concerned about her skills on the mic. We all considered her a great MC, not just a female MC. For Lyte it was all about the art." 1

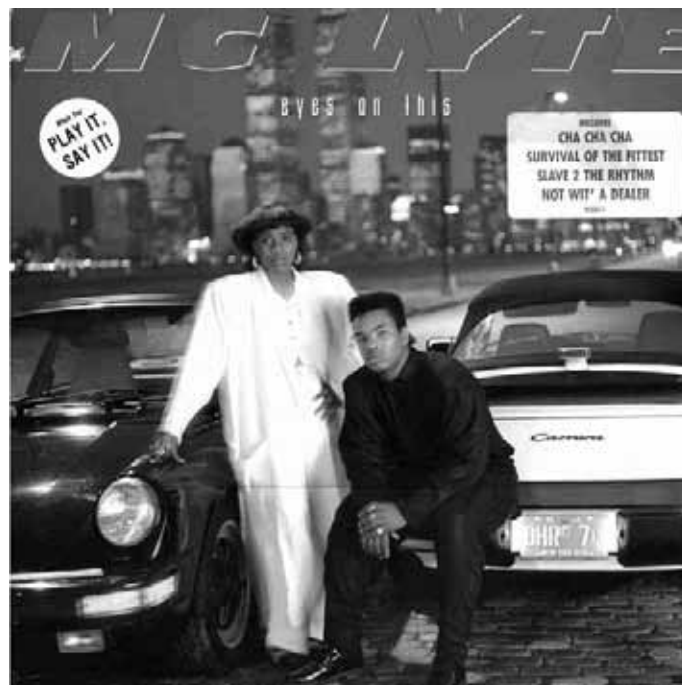
Are you trying to represent a particular female viewpoint?

MC L: Women have had this thing where, "Oh, we're so pure and we don't talk about sex and of course we don't want it as much as men." But women want it even more. So I guess I just wanted to touch on that angle.

Is there a huge difference between MC Lyte and you?

MC L: There is some difference. I'll get into MC Lyte mode when I'm about to hit the stage. MC Lyte is not arrogant, but she has this aura. On records, she's like, "**Get the fuck out of my face or I'll fuck you up.**" But MC Lyte in person is a coll, nice person. A lot of people find that weird about me. 17

Some female rappers started their careers by making **dis** records. But the **Antoinette vs. Mc Lyte battle** was different. These women sounded truly pissed. Antoinette was dissing Milk from Audio Two on the radio. He wanted Lyte to dis her, because they thought people would hate them if they disses a girl. So they recorded "10% Dis". Antoinette dropped "Lights out, Party's over" and "Watch the Gangstress Boogie", the Queen of Brooklyn snapped back with a one-two combination on her second album "Eyes on this"- "Shut the Eff up". Shure, MC Lyte was the Winner of that rhyme fight. On the same album, Parrish Smith from EPMD produced "Slave to the rhythm". "Don't turn your back 'cause this mike will be in your ass/ I don't dis you for the money/**I dis you for the fun.**" It wasn't long before Antoinette disappeared completely from the scene. Nobody ever said the rap game was easy. But over the years the battles took a toll on everyone. 1



"...The party's not over, it's just beginning
Because Lyte is winning (What are you winning?)
Any battle in any competition
"The Gangstress"? Ha, you're on a wack journey
(Hoe) Headed for nowhere, with time to spare
So I'ma kick this rhyme right now and right here
I'd tell your name, but that would give you fame
And I ain't out to give you what you don't have
So I sit back and relax, cause it makes me laugh
I could diss, call you names and make fun of you
(Hoe) But me the Lyte, I'm into speakin the truth

In 10% I popped your head in a microwave
I'm into blenders now, so you better behave
Or put you in a toaster, because you're gettin toasted
Better yet an oven, because you're gettin roasted

Hot damn, hoe
Shut the fuck up
Hot damn, hoe
Shut the fuck up
Hot damn, hoe..."



1

WE'RE THE M-E-R-C, E-D-E-S, THE GIRLS YOU KNOW WITH THE MOST FINESSE



Besides the background vocals they contributed to "Don's Groove" by Donald D. (not to be confused with the Zulu King/Rhyme Syndicate rapper of the same name) and DJ Hollywood, the Ladies never claimed their own piece of wax for posterity. **Their work is still available on the vintage cassette market.** ¹

The member of the crew are **ZenaZ, EverDef, Sherrie Sher, Debbie Dee, DJ Baby D, DJ RC.**

The Mercedes Ladies

were the really first female rap group to truly stand out with performance skills equal to the men in hip hop. They formed during the late 1970's, and performed in various areas in the Bronx and Manhattan. ⁶

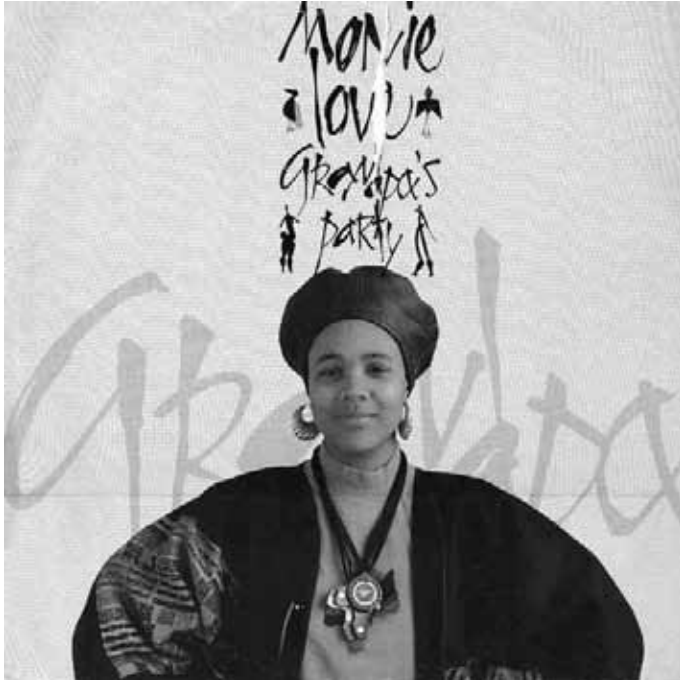
They were the sister group to Grandwizard Theodore and the L Brothers. They shared the same manager Trevor. They were the opening act for such acts as Grand Wizard Theodore, Kevie-Kev, Busy Bee, Starski, Master Rob, Bambaataa, Red Alert, Kool Herc, The Furious Five, The Cold Crush, Grandmixer DST, etc. ¹³ DJ **Baby D** became later a recording artist for West End Records under the name of **D` bora. Debbie Dee** would later join **Lisa Lee** and **Sha Rock** to form the **US Girls.** ⁶

Sherrie Sher, the Evander Highschool mate of **Sha Rock**, was also inspired by Grandmaster Flash jams that took place in a schoolyard on 165th and Boston Road. Sherrie recalls all-female crews like the Red Devils, the Sister Disco, and the Uptown Crew. "We were real independent and we didn't just want to be attached to a male crew. **We wanted to start our own empire.**"

After some prompting by scratch-inventor Grand Wizard Theodore and his group the L-Brothers, Sherrie Sher and her company made history in **1977. "We became the first all female MC and DJ crew ever."** ¹

When the Mercedes Ladies performed on the bill with contemporaries like the Furious Five or Dr. Jeckyll & Mr. Hyde, Sherrie Sher says they often got shortchanged. When one promoter had the audacity to hand the group seven measly dollars after a show, they turned adversity into art. "Seven and a quarter and a penny to our name" Sherrie once rhymed, "tryin` to put Mercedes in the Hall of Fame." But it wasn't always possible to make light of their troubles. "We used to be crying after the shows", Sherrie says, "because we worked hard and we rocked the crowd, but never got what they promised." ¹

NEXT UP IS ME, THE M-O-N-I-E L-O-V-E AND I'M FIRST CAUSE I'M A L-A-D-I-E



In a single breath, Monie could **spew complicated, witty, and conscious rhymes with blazing-fast delivery that forced any MC**, male or female, to rewind her tape for a second or third listen. ¹

"...In 7th the knucklehead walks in and sits down beside me
I said "Yo why you trying to ride me?"
Day in and day out I can't seem to get you off my back
What do you think I should do about that?
In fact it's embarrassing, what a bufoon
You even follow me in the ladies bathroom
Give me a break, I can't take it, the stakes are too high
Besides, there goes the other brother
I'm not Keith Sweat, so don't sweat me
The other brother's smooth approach is what gets me
He intruiges the Mon you know
So I suggest the course towards me you blow
You're wasting time persuing Monie
Cause she's persuing the lover only
And as my mother did she told me
Go for what you know, Mo, yo

Monie in the middle (Where she at?) In the middle
Yep, Monie's in the middle..."

I Can Do This, Feels So Good/12"/1988/Cooltempo
Grandpa's Party/12"/1989/Cooltempo
It's A Shame [My Sister]/12"/1990/Chrysalis
Monie In The Middle [Remixes]/12"/1990/Chrysalis
Down To Earth/LP/1991/ Cooltempo/Warner Bros
Full Term Love/12"/1992/Chrysalis
Born 2 Breed/12"/1993/Chrysalis
In A Word Or 2/LP/1993/Warner Bros/Cooltempo
Slice Of Da Pie/12"/2000/Relentless

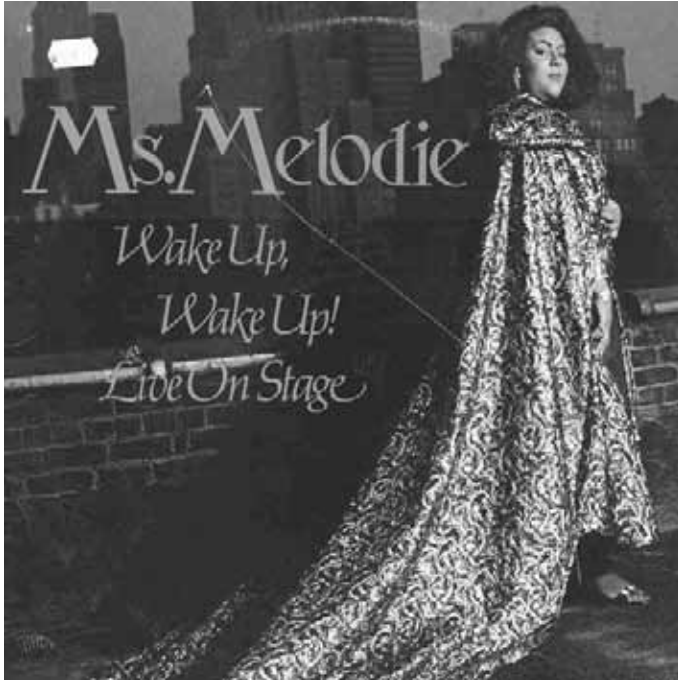
The british rapper Simone Johnson a.k.a.

Monie Love ^{born}

1970, earned a spot in the U.K. underground as a teenager, but found her creative home on U.S. shores after linking up with the Native Tongues, a movement pioneered by her musical brethren De La Soul and The Jungle Brothers. First single she taped in a studio was "I can do this", which reached number 37 on the U.K. dance charts. It was her second single, "Grandpas's Party", that made her a cult sensation in London. Introduced to the crew of the Jungle Brothers 1988 she became their European Road Manager. De La Soul asked the then nineteen-year-old rapper to contribute vocals to the re-mix of their phallic fairytale, "buddy". That same year, 1989, Monie was recruited by **Queen Latifah** to collaborate on hip hop's first womanist anthem, the groundbreaking "**Ladies First**". A third aural cameo from Monie can be heard on a track from the Jungle Brothers second album called "Doin' our own Dang". After rapping on other folks sessions and touring the States with Big Daddy Kane and Queen Latifah, Monie released her debut album "Down to Earth". Her song "Monie In the Middle," is still recited by hip hop heads of all generations. Four tracks were produced by the Fine Young Cannibals, and eight tracks produced by the jungle man in da machine Afrika "Baby" Bambaataa from the Jungle Brothers. Her second album "In a word or 2" was released in 1993, Marley Marl co-wrote and produced most of the songs. Since 1994/95 she hosted different radio shows in N.Y.City. Monie's collaborated with funk forefather Bootsy Collins and Saxophonist Maceo Parker, as well as contributing vocals to Common's 2000 album "Like water for chocolate". Now she's working on a new album. The single "Slice of da pie" came out in 2000 and was licensed to the London-based Relentless Records. ^{1 6 8}



WAKE UP, WAKE UP IT'S TIME TO ROCK A RHYTHM



The Album "Ghetto Music" presents BDP as a full-fledged crew including D-Nice, Willie D., Ms. Melodie and Harmony while experimenting with a crossover dancehall/ hip-hop sound. The dubwise "Jah Rulez" showcases impassioned singing by Ms. Melodie's **younger sister, Pamela "Harmony" Scott**. They both had production work by the Awesome 2, Sam Sever and KRS-One. ¹²

She was down for the womanist movement in hip hop, and vocal about sisters' place in rap history. "It wasn't that the male started rap, the male was just the first to be put on wax. Females were always into rap, and always had their little crews. We were always known for rocking house parties, streets, schoolyards, the corner park, or whatever it was." ²

MS.MELODIE:
-Wake Up, Wake Up b/w Live On Stage/1989/Jive
-Diva/LP/1989/Jive/RCA
HARMONY:
-Let There Be Harmony/LP/ 1990/ Virgin

Afrocentric singer & rapper **Harmony** proclaimed at a recent panel discussion of rap issues, "True social change cannot take place without a female touch." One of the females whose touch is making a difference is Harmony's sister, Brooklyn native Ramona Parker, better known as

Ms. Melodie,

who arrived on the music scene in 1989. Ms. Melodie and Harmony brought to worldwide attention as an affiliate of the BDP family. ⁸

Ms. Melodie draped in elegant glittery evening wear, was calling herself **Diva**, the title of her debut offering. "In an opera sense, Diva means a very strong, assertive personality." She released only one solo work, but was omnipresent in BDP's recordings as both rapper and writer. She was one of the first female Emcees who was blending rap and raggamuffin reggae styles. She was also part of the Stop the Violence Movement's "Self Destruction," and also involved in that Artist's H.E.A.L.'s (Human Education Against Lies) Project. ^{2 8}

FIRST COUPLE OF HIP HOP: Ramona Parker a.k.a Ms. Melodie and Kris Parker a.k.a KRS-One, the Blastmaster of the Bronx's legendary Boogie Down Productions. By 1993 KRS-One had whittled down BDP and Ms. Melodie was divorced from KRS, which had the unfortunate effect of thrusting her out of the spotlight. ¹

"...Once again, this is another slammin jam from Boogie Down Productions

As you may already know KRS-One is from the Bronx
But I'm Ms. Melodie and I'm from Brooklyn
And this is dedicated to you

Special Request

To Rebel Souls

Sly & Robbie

Heavy D

Lady V

Mikey Dread

Steel Pulse

And of course

The BDP Posse

And I wanna break it down like this

You know I have not come to down the other women
I make my own money, I got my own opinion
I write my own lyrics, make my own calculations
View the situation
I am musically inclined I find my lyrics jump
The bass atop the high, it's like a thump
Them wanna keep in mind the fact that I'm a loner
Born in Brooklyn, first name Ramona
Don't play no games and no games are played
I rather invade, create, and get paid
You call yourself a star? I am the solar system
For those that have a problem with that, I just diss them
Cause super dope vocals seem to be the remedy
For sucker MC's out here my name is Me-Me-Melodie

(Why do you like soul?)

B..B..B..Brooklyn

B..b..b..bo-skank - hey

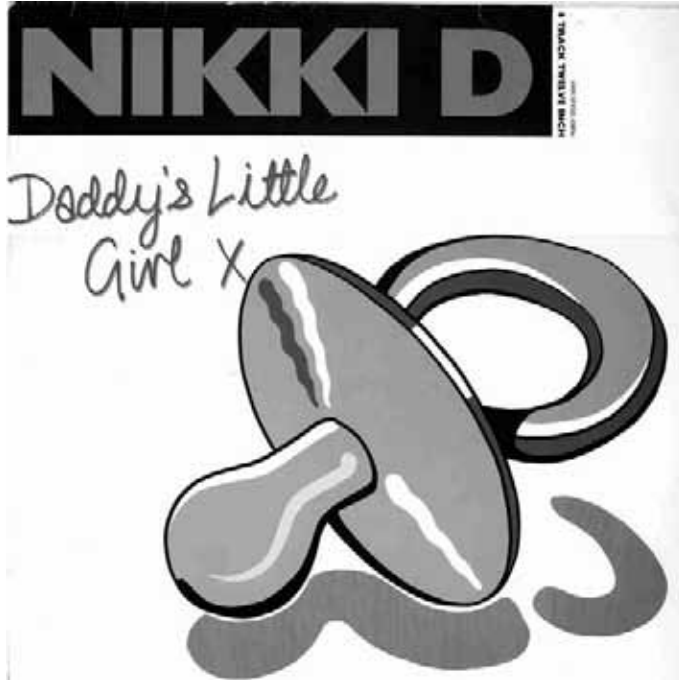
B..B..B..Brooklyn

B..b..b..bo-skank

You know you don't want Brooklyn to come run ya down
You know you don't want Brooklyn to come run ya down
My name is Melodie, I've got the A1 sound...



YO NIKKI, KICK IT!



Daddy's Little Girl/LP/1991/Def Jam
Daddy's Little Girl/12"/1991/Def Jam

Nichele Strong a.k.a **Nikki D** was the first female rap artist signed to the Def Jam Recordings label. Raised in Los Angeles, Nikki originally worked with Ice T and performed with him in Los Angeles with Run DMC and Whodini. Various labels offered her contracts, but she turned them down to fulfill her dream of being signed to Def Jam, which had no female acts at the time. During the Winter 1986 Nikki came to New York with a friend, they bounced from place to place with no money. Eventually meeting a friend who helped her find a job, Nikki then hooked up with the L.A. Posse, who were in New York, producing L.L.Cool J's album. She talked the group into producing a demo for her. A copy of the demo reached Def Jam's Russel Simmons, and after hearing it he immediately signed her. In 1989 she did a cameo rhyme on R&B singer Alyson Williams "My Love Is So Raw". In 1990 Nikki D got even more recognition with her own single "Lettin' Off Steam", which was produced by Sam Sever. Her next single was "Daddy's Little Girl" and her album was released in 1991. "Daddy's Little Girl" was the first record about abortion from a woman's point.

She switched record companies, signing with **Queen Latifah's** Flavor Unit Record in 1993, while continuing to remain with Russell Simmon's Rush Artist Management. She recorded the single "Freak Out" for the label during this period. That same year she appeared on her boyfriend Apaches's self-titled album, on the cut. 6

"...Daddy'd always tuck me in bed and kiss me goodnight
Said, "Nikki, sleep tight," then turn off the light
And when he goes away on a business trip
I flip, lose my grip - party time - ah shit!
Tell the girls, split the duty, one go pick up the booze
My other half, move your ass and go spread the news
The party went on, lasted all night long
Song after song (to the break of dawn)
Then watch some nasty porns in the morn'
My body got warm, hmm - from gettin freaky with Vaughn
Sexin like crazy, my body amazed me
By takin a chance with a man that didn't faze me
A night so hectic, a bit unexpected
Before I made love, I shoulda been protected
Cause now I'm in a jam with this careless punk
And in about 3 months my stomach will be plump
Trouble, yes, I'm in the hot seat now
Tell my pops? No way, no how
It'll break his heart, wreck his whole world
To have to grow up quick - daddy's little girl..." "Yo, yo gee!
Hey yo Nikki, they gon' really sweat you now, gee
Hey yo, check this out
Nikki D lettin off steam, boy
First female rapper on Def Jam Records
Yo, it's the Flavor Flav, I'm on there to
And if Flavor Flav ain't on your records, then your records ain't
really hot
Yo Nikki, kick it!..."

DOIN`IT WILD & LOOSE



OAKTOWN'S 3.5.7

Oaktown's 3.5.7

■ - **Sweet L.D.** (born Djuana Johnican) and **Terrible T** (born Tabatha King)- were originally dancers for MC Hammer's 1989 "Let's Get It Started Tour". Their debut album, "Wild & Loose", was released around this same period. Some singles off the work included "Juicy Gotcha Grazy", "Yeah Yeah Yeah" and "We Don't Like it". And while the duo released two more records, 1991's "Fully Loaded" and 1992's "Fila Treatment", they were never quite able to match the success of the first, and quietly disbanded in 1992. 6 21

Juicy Gotcha Krazy/12"/1989/Capitol
We Like It/12"/1989/Capitol
Straight At You/7"/1989/Capitol
Wild & Loose/LP/ 1989/Capitol
Fully Loaded/LP/1991/Bust It/Capitol
Fila Treatment/LP1992/Burst It

FLY GIRL, FLY GUY



19

By 1985 the commercial recording of "a fly girl" by the male rap group Boogie Boys and an answer rap during the same year, "a fly guy", by the female rapper

Pebblee Poo, a.k.a.

Pebbles Riley launched a public dialogue of "flyness" in the hip hop community.²⁰ As her rep and her raps grew stronger, Pebblee was approached after a performance at a skating rink by none other than Kool Herc, who offered her a chance to get down with his **Herculords Crew**. (The Herculords would later feature another female rapper named **Sweet N Sour**. When her brother Don's group, reconfigured as the **Masterdon Commitee**, was already to throw down on wax, he finally persuaded Pebblee to make rap a family affair.¹ Masterdon Commitee (Master Don, Gangster G, Keith KC, Boo Ski, Johnny D and Pebblee Poo) made a single on Enjoy Records "Funkbox Party" in 1983. That single was a hit in New York all winter. Other records on Enjoy in 1983-84 were "We're gonna get you hot" and "Music Gram".¹³



MASTERDON COMMITTEE:

- Funkbox Party/12"/1983/Enjoy
 - We're Gonna Get You Hot/12"/1983/Enjoy
 - Music Gram/12"/1984/Enjoy
 - Funkbox Party II/12"/1985/Enjoy
- PEBBLEE POO:
- Fly Guy/12"/1985/Profile



Troy L. Was Master Don and the Def Committee the first and only group you were with?

Pebblee Poo- I started out by myself doing my thing. I later got down with a crew from Harlem known as the Untouchables! Mix Master Andre was their D.J. so I was with them for awhile even though I still lived in the Bronx. But now Kool Herc the God father of hip hop is starting to hear about me and so he wanted me to get down with his crew. So I then became the first female MC for Kool Herc and the Herculooids. **It was the first really stabilized group that I was making some real money with.** Every week was a party. The Herculooids consists of La-Brew, J.C. and Clark Kent were the DJs, **Sondra Dee** and **Sweet and Sour** were the female MCs when I left. J.D.L. of the Cold Crush Brothers came towards the end of my tour with Herc.

Troy L. So how did you get down with Master Don?

Pebblee Poo- Master Don is my brother. He started hearing how well I was doing with Herc he wanted me to come to his group. So I meet all the members. Which consist of Gangster Gee, Boo Ski, Keith K.C. and a Spanish MC came a lil later name Johnny Dee. This was about 1980 or 81 when the crew first started.

Troy L. What was the treatment from all these guys from different groups?

Pebblee Poo- I was like the baby of Hip hop their little sister or big sister. They all looked out for me. So where every I was if anything happen these brothers all had my back.

Troy L. What about Zulu?

Pebblee Poo- Let me tell you how close we are. You ever heard of B.O.? We were each others first love, that's how I got affiliated with Zulu. Bam was like my father (Smiling) still to this day. Much respect. Pow Wow is the man, he's a sweetheart. He will scream on you and I will join in. He's just mad funny I love the whole group. They stand for what they believe in and speak on it. Sugar Ray who is still in the music business and Joe Kid where like my brothers even till this day. And I still keep in contact with them.

Troy L. How many routines did Master Don and the Def Committee have?

Pebblee Poo- What? You know those black and white composition books we had 5 of those books. We all collaborated on the routines. But the dance steps were all mine.

Troy L. What was your relationship with Lisa Lee and Sha Rock?

Pebblee Poo- Those were my girls! It was me **Lisa Lee, Sha Rock and Debbie Dee.**

Troy L. Did they ever ask you to be apart of there group the **Us Girls**?

Pebblee Poo- No and to be honest with you I never wanted to be in a all girl group.

Troy L. As cool as your were did any of yall battle on the mic?

Pebblee Poo- No, if anything it was **Sparky Dee** that wanted to battle Sha Rock. One night we walked into the Roxy like we were 3 the hard way. We heard that Sparky Dee was coming at our girl Sha Rock and Sha Rock was my heart. So this **chick wanted to battle Sha Rock** but Sha is not the dissing kind she was more the group thing type MC with smooth voice etc. I was like let me get at her for you. Sha was like nah chill Poo chill let her do her thing. I was like "fuck that". See Sparky Dee use to wear this raccoon tail around her head or on her head and she use to always wear this tight black skirt. So I was like I can get a quick one two, one two real fast. This rhyme I made up at that moment was "She think she fly with that black mini skirt, running around screaming it hurt. She tryin' to run this game and come at my girl, think she all that, she need to take a look in the mirror and take off that raccoon hat." So I went home purposely writing stuff just for her hoping she would call me out. I even challenged her later. But she didn't want know parts of me, and Sha Rock just ignored her. She just went on after somebody else. I later found out she was really cool people and she was just trying to make a name for herself.

Troy L.- What was the response from the Boogie Boys after you made Fly Guy?

Pebblee Poo- They were O.K. with it. Boogie Knight rest in peace was in love with me, so he didn't care. He was like you "dissed us".

He couldn't believe it. He was like where did you get that from. But everyone who knew me knew that you couldn't rank with me when it came to dissin' cause I was top notch.

Troy L.- Tell me about your best show as a soloist?

Pebblee Poo- Well that would be in Toronto Canada where they showed me unbelievable love for "Fly guy". The hall looked like the club in "purple rain". I was in my dressing room and they were going berserk saying my name over and over but I had no idea what they were saying, because it was so loud. But they just kept saying it over and over. Pebblee Poo, Pebblee Poo and I'm like what are they saying? The stage manager said there calling your name. I was like get the hell out of here. DJ Cheese was my DJ they loved that man out there and they worshipped me. I couldn't believe it. When I walked on the stage and they were screaming I couldn't believe it. I couldn't even hear myself on the mic and all I said was "how y'all doing" and they went bananas. I did half of "Fly Guy" I couldn't even do the rest all I did was model from the right side of the stage to the left. I also had a routine where I had one dress under another outfit, when I took that off on the stage they lost their minds again.

Pebblee Poo- One thing I have a problem with from back in the days up and till now, is they gave me my respect when I am around but I feel disrespected that say, the movie "wild style" or anything pertaining to the history of hip hop. Female MCs from back in the days did not get the recognition that the fellas got. So when the fellas get on the mic and start talking about back in the days they need to mention the females. We were also apart of the history.

Troy L.- Good point!

Troy L.- Who do you still stay in contact with from back in the days?

Pebblee Poo- Well from time to time I still bump into a lot of people from back in the days but me and **Sherry** from **Mercedes Ladies** we are still real close.

Troy L.- Do you still stay in contact with any of the members of the Death Committee?

Pebblee Poo- I see K.C. once or twice a week Gangster Gee sings background for Luther Vandross and he does his own thing down in the village. Johnny is working with music on those luxury cruise ships. Boo Ski is still writing and him and Gangster are brothers.

Troy L.- Have yall ever got back together to do any shows?

Pebblee Poo- No. But K.C. is helping me put out 2 songs soon and I am writing my own lyrics. K.G. from the Cold Crush is also helping me with some tracks. As well as a new talent name P- Funk. Either me or a female that I have, is going to put it out. Her stage name is **Masktress** she is the female behind the mask it's a gimmick in the new year. I am also working with a young lady name Darlene Lewis on a compilation album. I am also going to open up my own record label. I also have something else on the burner but I can't talk about it right now. But it is something really needed in Harlem so we can have some fun. That's go to be blazin'. I work at a government owned company called "Project Enterprise". I help people start there own business. I say yea or nah to their loan. I have my own business called "Simply Silk", which is flower arrangements. I have 70 plus weddings to do this year. I also do crab feast and lobster feast on bus rides. As for me I am now married with children. I still get checks for "Funk Box" and "Fly Guy". Every one should have a musical attorney that's in the business and I graduated from a 25. to 380. just joking.

Troy L.- Yea right! Thank you Peebles.

Interview by Troy L. Smith of Harlem N.Y 19

PRINCESS OF THE POSSE



"...The Princess of the Posse, me say she a cool one
She rhyme on my record and she ram jam me gun
The Princess of the Posse, me say she a cool girl
She rhyme Brooklyn, the Bronx, USA, the world..."

Queen Kenya, a member of hip hop's Zulu Nation Soul Force, was the first female MC to use "**Queen**" as a stage name. Latifah's cousin gave her the name Latifah, whose Arabic name means "feminine, delicate, and kind" when she was eight. "Well in rap, I didn't want to be MC Latifah. It didn't sound right. I didn't want to come out like old models. So Queen just popped into my head one day, and I was like 'me Queen Latifah'. It felt good saying it, and I felt like a queen. And you know, **I am the queen. And every black woman is a queen.**" ²⁰

Wrath Of My Madness/12"/1988/Tommy Boy
Princess Of The Posse/12"/1988/Tommy Boy
Dance For Me/12"/1989/Tommy Boy
Come Into My House/12"/1989/Gee Street
Ladies First/12"/1989/Gee Street
Inside Out/12"/1989/Tommy Boy
All Hail The Queen/LP/1989/Tommy Boy
Mama Gave Birth To The Soul Children/12"/1990/Gee Street
Flygirl b/w Nature of a Sista/12"/1991/Gee Street
How Do I Love Thee/12"/1991/Tommy Boy
Nature Of A Sista/LP/1991/Tommy Boy
U.N.I.T.Y./12"/Remixes/1993/Motown
Black Reign/LP/1993/Motown
Order In The Court/LP/1998/Motown
She's A Queen: A Collection Of Hits/LP/2002/Motown

She is a rapper, an actress and a businesswoman. The career of Dana Owens, a.k.a.

Queen Latifah

started in Irvington High School in East Orange New Jersey. She became friends of the rapper **Tangy B** and **Landy B** of "**Ladies Fresh**". She began performing with them as their human beatbox. In 1987 Latifah befriended with DJ Mark the 45 King and other members of what would later called the Flavor Unit (Apache, Latee, Chill Rob G, Lakim Shabazz). Mark the 45 King recorded around 1988 a demo of Latifah's Material, which he played over the telephone to Tommy Boy Records' then-head of A&R who signed her. Her first Album "All hail the queen", received a grammy nomination and sold over a million copies worldwide. "**Ladies First**", All Hail breakout single featuring sweetheart Brit **Monie Love**, was straight up revolutionary. The song did become the genesis of big things for women in hip hop. In 1991 was her second album "Nature of a sista" released. At that time she began to receive acting roles, appearing in films such as Spike Lee's "Jungle Fever", Ernest Dickerson's "Juice", "House Party2" and the television show "The Fresh Prince of Bel-Air". Responsible for discovering acts like Naughty By Nature, she launched with her manager and friend Shakim Compere **Flavor Unit Records** in 1993. That time she entered the television market, starring in the successful sitcom "Living Single". During this period she left Tommy Boy and signed with Motown, releasing the album "Black Reign". She began hosting her own TV talk show in September 1999. Her autobiography "Ladies First: Revelations of a Strong Woman" (1999) became

"...I break into a lyrical freestyle
grab the mic, look into the crowd and see smiles
cause they see a woman standing up on her own two
sloppy slouching is something I won't do
some think that we can't flow (can't flow)
stereotypes, they got to go (got to go)
I'm a mess around and flip the scene into reverse
(with what?) with a little touch of '**Ladies First**'..."



I'M LISA LEE, HAH, I GOT RHYMES GALORE



29

Born in the South Bronx,

Queen Lisa Lee

started rapping in 1976 at age thirteen. She began by writing rhymes for a girlfriend rapper who later encouraged her to get on the mic. She is recognized as one of the most popular of the first female MCs, and one of the first females to join Afrika Bambaataa's Zulu Nation. Hailing from the Lafayette Projects in the Soundview section of the Bronx, Lisa emerged as a rapper around 1978, and in 1979 became a member of one of Afrika Bambaataa's groups, **COSMIC FORCE** (Prince Ikey C, Chubby Chubb, Ice Ice, Lisa Lee). With Cosmic Force, Lisa was part of one of the Zulu Nation's first recordings, "Zulu Nation Throwdown" which was released by Paul Winley Records. They have performed in numerous Zulu Nation events, but recorded only one single. ⁶

She was also part of the female rap group **Us Girls**, and appeared in the films "Beat Street" and "Wild Style". In Wild Style Busy Bee and Lisa Lee were freestyling during a limo ride.

Like most rappers, Lisa composes rhymes or raps, which she rehearses and memorizes for performance. As she explains, rapping involves a variety of steps and skills: "A rhyme is about a situation, like, I was on the train, or about a person. You have to get a topic and put a situation into a rhyme. A routine is more for the group. I write my own rhymes; when we do routines, we all write them. To construct a routine we all keep bringing our different ideas. ... Whatever idea comes to mind, we write it down and figure out how to put it into a rap. For example, we say let's talk about what's going on in the South Bronx." ¹⁶

"In a show, males do different things than we can do. When they get up there, they'll say something smart to a girl in the crowd, something nasty. They like that kind of stuff, and we can't. When they have MC conventions, and all the MCs come to compete against each other, they start taking off their shirts and their pants to win. We can't do that, we don't really get into it, but the crowd loves that. ... "How are we going **to take off our skirts?**...If they do it, if male does that, the audience will say, 'Man they're crazy. I like that.' If girls does it, they'll say, 'Oh my God! they were disgusting and nasty'. That's how they judge it. I don't know. That's how it is out there." ¹⁶

"...So put your hands in the air and listen to me

Cause you listen to the voice of MC Lisa Lee

Don't play no games, don't bite no style

When you came through the door we gave you a smile

We want you to get loose, get ready to rock

We're gonna paralyze your mind and put you in shock

We're gonna make you wanna yell, scream and shout

We're gonna let you know without a doubt

Exactly what we be about

Rockin to the sounds that make you dance

Make the ants crawl in your pants

Put you in a music trance

Listen to the beat and let yourself go

Cause everybody knows this is nothin but a disco

Rock, shock the sure shot

This ain't a Broadway play or a high school plot

It's the real deal that makes you feel

Like, like you got sex appeal

Now party people in the place you feel the bass

Can you check out the highs, check out the grace

So wallflowers in the house, this is your chance

To show everybody that you can dance

Punk rock to the left, and Patty Duke to the right

Move your body now, you can do it all night

These are the devastating words that you never heard before

I'm Lisa Lee, hah, I got rhymes galore

So young ladies out there, he's from the heavens above..."

COSMIC FORCE: Zulu Nation Throwdown/12"/1980/Winley Records
-appears on Death Mix-The Best Of Paul Winley Rec./2001/Landspeed
QUEEN LISA LEE: "I'm a Pioneer" appears on Rap's New
Generation/LP/1988/Rooftop

AND LET `EM KNOW THE DOUBLE R`S IN FULL EFFECT



"R-for the way I like to rock/ O-utstanding, I never stop/ X-rated, devastating, understanding meis too complicated/ A-action on the mike/ N-for the neverendingsuckas that bite/ N-for the next, who claims the best/ E-ternally putting them to rest."

The Real Roxanne/12"/1984/Select
 Romeo b/w Roxanne's Groove/12"/1985/Select
 Untitled feat. Lisa Lisa/12"/1985/Columbia
 Bang Zoom (Let's Go-Go)feat. Howie Tee/12"/1986/Select
 Respect b/w Her Bad Self/12"/1988/Select
 The Real Roxanne/LP/1988/Select
 Roxanne's On A Roll/12"/1991/Select
 Go Down (But Don't Bite It)/LP/1992/ Select

Before she was discovered by Full Force's Paul Anthony, while she was waitressing in a Manhattan diner, Joanne Martinez, a.k.a the

Real Roxanne

, was rocking the mike under the name of **Dimples Love** in 1981.

The Rox seduced crowds with her sexy, hip hop haremgirl style. "A lot of the clothing I wore was sort of Egyptian, the idea for my exotic eyeliner-black cleopatra swoops-came from **"I Dream of Jeannie"**". ¹

Roxanne released singles like "Real Roxanne" for UTFO and an album with the same title in 1988. The Real Rox wrote all her rhymes on her album by herself. The album was produced by her DJ Howie Tee, Jam Master Jay (Run D.M.C), the L.A. Posse (LL.Cool J) and Andy Panda from the Cover Girls. After the Roxanne phenomenon subsided, she released a few singles that got her attention, like "Bang Zoom (let's go-go)" and "Howie's Tee'd off". In 1992 she began working with Chubb Rock, who produced her album "Go down (but don't bite it)", with the single "Ya Brother Does." ⁶ Regardless of the rhymes she recited or the clothes she wore, Roxanne broke stereotypes because of who she was. Still she admits that she "felt a lot of weird vibes at times, being the only Latina MC out there." Coming up through the hip hop scene in a downtown Brooklyn neighborhood that was "always mixed" did not protect her from skeptical loudmouths with monochrome worldviews. "At that time, some black fans felt that rap belonged only to them. But we Latinos have always been a part of this." ¹



1

Hope ya all make some thing big of it (LIFE)! Keep the faith,
 stay hungry!

THE B-A-T-T-L-E OF ROXANNE WHO'S THE REAL ROX?



18

UTFO:Roxanne Roxanne/12"/1984/Streetwave
 ROXANNE SHANTÉ:Roxanne's Revenge/12"/1984/Pop Art
 THE REAL ROXANNE:The Real Roxanne/12"/1984/Select
 SPARKY D:Sparky`Turn (Roxanne You`re Through)/12"/1985/Nia
 ROXANNE SHANTÉ vs. SPARKY DEE/12"/1985/Spin:
 1. Roxanne Shanté-Roxanne's Revenge
 2. Sparky Dee-Sparky's Turn
 3. Roxanne Shanté vs. Sparky Dee-Round 1 (Censored)
 4. Sparky Dee-Sparky's Profile
 5. Roxanne Shanté-Roxanne's Profile
 6. Roxanne Shanté vs. Sparky Dee-Round 1 (Uncensored)

At the age of thirteen **Roxanne Shanté** recorded the female response "**Roxane's Revenge**" of to the widely popular song "**Roxanne Roxanne**" by **UTFO** 1984, a rap that accused a girl named Roxanne of being conceited for spurning sexual advances made by UTFO. Roxanne's Revenge was a caustic and frustrated response that struck a responsive chord among b-girls and b-boys. Rapped in a sassy-high-pitched girl's voice Shanté told UTFO: "Like corn on the cob you're always trying to rob/you need to be out there lookin' for a job. ...**I ask you a question, I wanna know why: Why have you made a record `bout me? The R-O-X-A-N-N-E.**"¹⁸

"Roxanne's Revenge" came off the top of my head, it wasn't my major subject. It's a story. Like "Roxanne Roxanne" is the story of a girl, "Roxanne's Revenge" is saying that guys should stop talking about girls because it's not working anymore. It's played out! Talking about girls is fine as long as you've got something good to say about them. Why do you always gotta say girls are stuck up?"¹⁶ Shanté's merciless attack on UTFO was powerful enough to set off the longest-running series of answer records in the annals of hip hop, an ongoing "battle of wax" that resulted in over 90 different releases jumping on the "Roxanne trend" all dealing the same topic: a girl named Roxanne. Much of the status of the original UTFO Song "Roxanne Roxanne" is a result of the power of Shanté's answer record. Because of the overwhelming success of Roxanne Shanté's piece, the production crew of UTFO, Full Force, had come up with an "authentic Roxanne" and an answer record "**The Real Roxanne**" to repel other

Roxanne impostors. **The Real Roxanne** was reportedly discovered by Full Force, when she was waitressing tables at diner. She was initially chosen for her good looks, which UTFO hinted at in their piece, although the Roxanne in the UTFO's record was actually a fictional character. They felt that the Real Roxanne looked the way the UTFO character would look, if she exists.⁶

"...now Educated Rapper I am give you a thick when you try to talk to me you was full of shit you see the truth in effect is that I don't need you your IQ is really 1.2 I don't like your rap **`cause your rap is dead...**"

Sparky D and DJ Spyder D heard the dis record of Shanté on the radio and they went the day after into the studio and made the hard-hitting **“Sparky’s Turn (Roxanne You’re Through)”**.

Overnight the battle lines were drawn on local radio airwaves. It was all about Sparky D, DJ Red Alert, and the Kiss-FM crew versus Shanté, Marley Marl and “BLS”.¹

“Sparky’s Turn” on Nia Records was **an in your face, all-out, go-for-broke-take no shorts diss** record aimed at Roxanne Shante. It was by far one of the more significant answer records in the “Roxanne, Roxanne” series.

The two MC's had one epic battle in Raleigh-Durham, North Carolina in 1984. “I’ll never forget that battle,” says Sparky 20 years later “It was like **Ali-Frazier**... It was real, there was so much energy in the air. I mean, things were really heated, Red Alert and Marley Marl didn’t speak, my people and her people were staring at each other... It was crazy.” Eventually, the two would become friends and would take their rivalry to the studio to record the EP entitled “Round One: Roxanne Shante vs. Sparky D”.²²



30




“...so Roxanne 1 and Roxanne 2 and the other dop out of lop female crews, you can say what you like, try to dis me on the mike when I’m in the house to get on your bite, cause now my friends don’t you ever forget **this is Sparky D’s world and you’re livin’ in it.**”

LIKE HURRICANE ANNIE I'LL BLOW YOU AWAY

THE QUEEN OF ROX



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P.O. Box 671 New York, N.Y. 10040

Once upon a time **Lolita Shanté Gooden** was the fly emcee, empress of primetime battle rhymes, better known as

Roxanne Shanté

The stage name came from her first record, released when she was just 14 years old. Shanté was the neighbour of producer Marley Marl in the Queensbridge housing projects in Queens when she approached him in 1984 about making a record with her. She wanted to respond to UFTO's "Roxanne Roxanne", a record that **she felt dissed woman**. Although she was only 14, she had already developed a unique rapping style, based on her sharp-voiced attack. Marley Marl recorded that track on tape and gave one copy to his partner, pioneer hip hop radio personality Mr. Magic who played the tape on his show, identifying it as the "real Roxanne's" response to the UFTO record. The audience was impressed with the piece, especially the female segment. Marl, Magic and Cold Chillin' Records' Tyrone Williams played the song to a the Philadelphia-based label Pop Art, who decided to release it. ⁶

Shanté got nasty, directing Kangol Kid, Educated Rapper and Doctor Ice ("he don't really know how to operate!") to, among other things, "Suck my bush". She was out to define a respectable place for women in hip hop, and her pointed rhyme cut through all the misogyny and sexism associated with artform. Not just another b-girl honey, Shanté cold-cocked all the skeezoids and, on rap's battleground, she became a force to be reckoned with. "Roxanne's Revenge" was a hit even before it was out on vinyl. ⁸

"Revenge" was also Shanté's fast ticket to go out of the ghetto. The whole world wanted to see her. "I can remember flying three places in one day." She stopped going to school and become a grown-ass woman. The rap loot was good and Shanté's dream rap team the **Juice Crew** was in full effect with Big Daddy Kane, Biz Markie, Kool G Rap, MC Shan, Craig G, T.J. Swan, Masta Ace, and of course DJ Marley Marl on the wheels of steel.

Roxanne's Revenge/12"/1984/Pop Art
Bite This/12"/1985/Pop Art
Queen Of Rox/12"/1985/Pop Art
Round 1-Roxanne Shante vs. Sparky Dee/12"/1985/Spin
Various:Roxanne Shanté Def Mix Vol.1/LP/1985/Pop Art
Def Fresh Crew feat. Biz Markie/12/1986/Pop Art
Have A Nice Day/12"/1987/Cold Chillin
Pay Back/12"/1987/Pop Art
Go On Girl/12"/1988/A&M
Brandon Cooke feat. Roxanne Shanté: Sharp As A Knife/12"/1988/Phonogram
Live On Stage/12"/1989/Breakout
Bad Sister/LP/1989/A & M/Cold Chillin
Brother's Ain't Shit/12"/1990/Cold Chillin
The Bitch Is Back/LP/1995/Livin' Large
Mekon feat. Roxanne Shanté: What's Goin' On/12"/2000/Wall Of Sound
The Best Of Cold Chillin:Roxanne Shanté/LP/2001/Landspeed



"I sung for everybody else in the Juice Crew to eat and live. I took my money and divided it up equally-like as if everybody was a star." Being the only girl in the Crew also had its benefits. "The fellas weren't used to having someone like me around. It's nothing like it is now. It wasn't about...fucking. I was Roxanne Shanté, but I was like their little sister." Shanté was the foundation of the Juice Crew in my estimation," adds Masta Ace. "If she had not done her thing on that "Roxanne's Revenge" record maybe people wouldn't have continued to listen to the artists to follow." At the age of 16 she was expecting her son Kareem. "I kept my son on the road until I couldn't anymore. I would take him everywhere I went." In 1989 Shanté's first album "Bad Sister" was released. In 1992 the second album "The bitch is back" came out. After releasing the second album she changed life. She went to university and graduated 1995. Now she is psychiatrist Dr. Lolita Shanté Gooden.

Records like "Roxanne's Revenge" and "Queen of Rox" were not written. If you listen carefully, you can hear the slight pauses as her brain formulates the next scatching line. **"I was a rapper, not a writer. Give me a beat, give me a mike, let me do my thing.** When rap got more structured, where you had to do things within a certain time limit, where you had to set up choruses. We didn't have no chorus before. I didn't know how to stop at eight bars; stop at sixteen. I just went through. Any record where I'm rapping straight through from the beginning to end- I wrote it. Any record where it stops and there's a chorus-Big Daddy Kane, Kool G. Rap, or MC Shan wrote it. ¹

"...Some people call me Shanie, some people call me Rox
And those who try to diss I just knocks them out the box...
A lotta MC's today really know how to please
But I gave birth to most of them MC's
So when it comes around to the month of May
Send me your royalty check for Mother's Day
Because yo, ya know, ya can't deal with this
I'm Shanti **the microphone grandmistress**
A pioneer like Lola Folana
With a name that stands big like Madonna
Speakin' of Madonna some girls on the mic
Rap like virgins and get real tight
But I get loose with the rhymes I produce
That's why I'm queen of the crew with the juice
Cos I'm the super female that's called Shanti
And like Hurricane Annie I'll blow you away
Whenever I'm in a battle, yo, I don't play

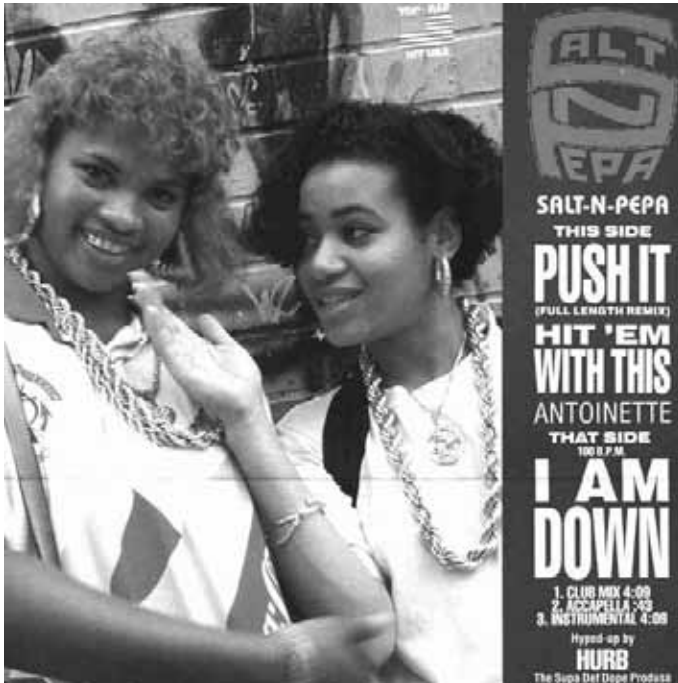
So you best go about your way and have a nice day..."



With the two albums she maintained her **bitch** image. Shanté's "Big Mama" from "Bitch is Back", generated controversy because instead of dissin' unfaithfull male lovers, Shanté dared to dis female rappers. She claims that she "gave birth to most female MCs" and that they, "all bitches", copied her style, "the capital S-H-A-N-T-E". "Big Mama" explicitly ridicules female rappers rhyming skills, hurling insults at **Queen Latifah, Monie Love, MC Lyte, Isis, Yo-Yo and Salt'n Pepa.** ²⁰



MY MIKE SOUNDS NICE



Trough their performances, Salt-N-Pepa are flippin` da script by wearing clothes that accent their full breasts, rounded buttocks, and ample thighs. Moreover, they portray the fly girl as a party-goer, an independent woman, and as an erotic subject rather than an objectified object. "Women who have worked hard to keep our bodies in shape; we're proud to show them off...We're not ashamed of our sexuality; for we're Salt-N-Pepa-sexier and more in control." Their early hits ("I'll Take Your Man", "Push It", "Tramp", "Shake Your Thang") were written mainly by Hurby Luv Bug Azor. He wrote also "Let's Talk About Sex". On the fourth album, the group wrote and produced most of the songs. 20

"are you ready?
my mike sounds nice check one
my mike sound nice check two
my mike sounds nice check three
are you ready?
to rock rock y'all to the beat y'all
and keep on and don't stop rockin'on
keep rockin'on **I'm the queen on the mike..."**

The Show Stoppa Is Stupid Fresh/12"/1985/Pop Art
My Mic Sounds Nice/12"/1986/Next Plateau
Tramp/ Push It/12"/1987/Prism
Hot, Cool & Vicious/LP/1987/Next Plateau
A Salt With A Deadly Pepa/LP/1988/Next Plateau
Expressions/12"/1989/Next Plateau
Black's Magic/LP/1990/Next Plateau
Let's Talk About Sex/12"/1991/ Next Plateau
Shoop/12"/1993/Next Plateau
Whatta Man (with En Vogue)/12"/1993/Next Plateau
Very Necessary/LP/1993/Next Plateau
Brand New/LP/1997/PolyGram

Salt (Cheryl James), **Pepa** (Sandy Denton) and **Spinderella** "Dee Dee" (Deidre Roper) are

Salt-N-Pepa, a.k.a Super Nature

The group -along with their DJ Spinderella are the first female rappers to reach platinum record sales, and receive a Grammy nomination. They're recognized for their pop-oriented sound and their choreography, both on stage and in videos. Salt and Pepa met at Queensborough College. Later they worked in sales at a Sears department store, where they met Hurby Luv Bug Azor, who was a center of media arts student at the time. On of Azor's school projects was to make an actual recording. He used Salt-N-Pepa as rappers to complete his assignment. They made the song "**Show Stoppa Is Stupid Fresh**", also an answer record to Doug E. Fresh and Slick Rick's "**The Show**". Their crew's name was **Super Nature**. Azor took that track to Marley Marl, he brought it to Lawrence and Dana Goodman's Pop Art Records label, they released the "Showstoppa" in 1985. Latoya Hanson a.k.a **Spinderella** joined the group as their deejay. In 1986 Super Nature was now billed as Salt-N-Pepa. Their debut album, "Hot Cool & Vicious", was released on Next Plateau Records. With most of the material written and produced by Azor, the work was well received in the hip hop community, and two years later it reached platinum status. By 1987 creative differences with Latoya Hanson and the other group members arose, resulting in her leaving the group and beginning a solo career as **Da Original. Dee Dee Roper** was hired to replace her. Around November of that year the group released the single "Push it", which went gold the following year. The second album "A Salt With A Deadly Pepa" was released in 1987 and went gold. The single "Expressions" went platinum by May 1990. The third album "Black's Magic" appeared 1990, achieving gold status that same year. The two singles released 1991 "Do You Want Me" and "Let's Talk About Sex" went gold. After at two-year absence from the charts, the group returned toward the end of 1993 with the sinle "Whatta Man" and "Shoop" and their album "Very Necessary", which went triple platinum by 1995. 6 In Videos and fanzines, Hurby and Cheryl appeared to be hip hop's golden couple, working together to ceate, after Russel Simmons' burgeoning Rushtown Management, hip hop's other hip hop dynasty. 1



WE ARE THE SEQUENCE CREW JUST DOIN' THE DO-ROCKSHOCKING THE HOUSE FOR YOU



"...My name is Gwen, uh, but they call me Blondie

I'm better known as the one and only
I'm five foot two, built so fine
36-26-36 down
I'm better known as freaky 10
A Sequence freak with all the fans
When I clap my hands and I stomp my feet
I jam to the sound of the Sequence beat
Wave your hands in the air
And wave 'em like you just don't care
Like Ginger Rogers and Fred Astaire
My main man Yogi Bear
I said I hit-ma-jazz, and I raz-ma-jazz
And I jam to the disco beat
And if you could move your body like you move your hands
Then I'm sure you can move your feet

'Cause I'm supersonic, I'm a 3X tonic

When I'm not down, I'm up
When I get real hungry I run to the store
And get my Reese's cup
I watch TV on my own
You gotta Yabba-Dabba-Doo with Fred Flintstone
I'm sweeter than candy, I'm sweeter than honey
That's why they call my Blondie

I'm super cool and I'm super fine

See, I'm cold as ice, I'm twice as nice

Funk You Up/12"/1979/Sugarhill
Monster Jam feat. Spoonie Gee/12"/1980/ Sugarhill
And You Know That/12"/1980/Sugarhill
The Sequence/LP/1980/Sugarhill
Funky Sound/12"/1981/Sugarhill
Simon Says/12"/1982/Sugarhill
I Don't Need Your Love/12"/1982/Sugarhill
Here Comes The Bridge/12"/1982/Sugarhill
I Just Want To Know/12"/1983/Sugarhill
The Sequence Party/LP/1983/Sugarhill
Funk You Up '85/12"/1984/Sugarhill
Control/12"/1985/Sugarhill

The first female group to make rap records and are credited as female rap pioneers are the

Sequence a.k.a. Cheryl

the Pearl (Cheryl Cook), **Angie B** (Angie Brown/Stone) and **Blondie** (Gwendolyn Chisholm). The Sequence, originally a singing group from South Carolina, was discovered backstage at a Sugarhill Gang concert in 1979, when Sugarhill Record's **Sylvia Robinson** was introduced to the group by the Sugarhill Gang's road manager. 6

Their song "Funk you up" was the second record released on the Sugarhill Label in 1980. A tough-talking honeydip with much attitude to spare, Angie B. was the vicious to Cheryl's hot and Blondie's cool. And their high-octane mix of rapping and singing scorched a path of womanfire right through the manicured lawns of early 80's black radio. 1

The group made a few other recordings at Sugarhill Records before business differences with the label and the group forced them to leave Sugarhill and break up.

Cheryl the Pearl went solo and recorded the single "Don't you sit back down" in 1987 with producer Donald Dee. Angie B is now the R&B Diva **Angie Stone**. 1

I get more sexy than a cat chase mice

Blondie, hey that's me **I'm rappin' in the key of R-A-P**

They call me Cheryl and I'll tell you why

'Cause I got such sexy bedroom eyes
And I pop 'em out and you look surprised
I got you and you're hypnotized
My love is strong if you can stand
To be within my sexy trance
But don't let this tell you about me
I'm a jealous lady and that you'll see
If I don't get the things that I mention
That's when I start cryin' for attention
(Attention) That's what I say
And things just always go my way
Well I talk a lot but I'm really shy
My loving ways just get me by
I write the baddest sounds around
I'm guaranteed to throw down
The only difference between you and
And that is that I'm sexy
I'm an angel possessed with some devilish eyes
With the curvy hips to make your nature rise

I said Angie B is what they say

I got chocolate hips and a Milky Way
And I feel like a millionaire in space
Flyin' on a go-cart with a silver lace
Everybody calls me never wrong
'Cause I'm a best style freak with a funky song
Do you hear me talkin', do you hear me singin'
On the microphone, won't you sing along
(You go do it, you go do it, you go do it, do it, do it)
I got two great partners standin' by me
That's guaranteed to jam to the beat

One is Blondie and she's right on time

She calls herself Miss Super Fine

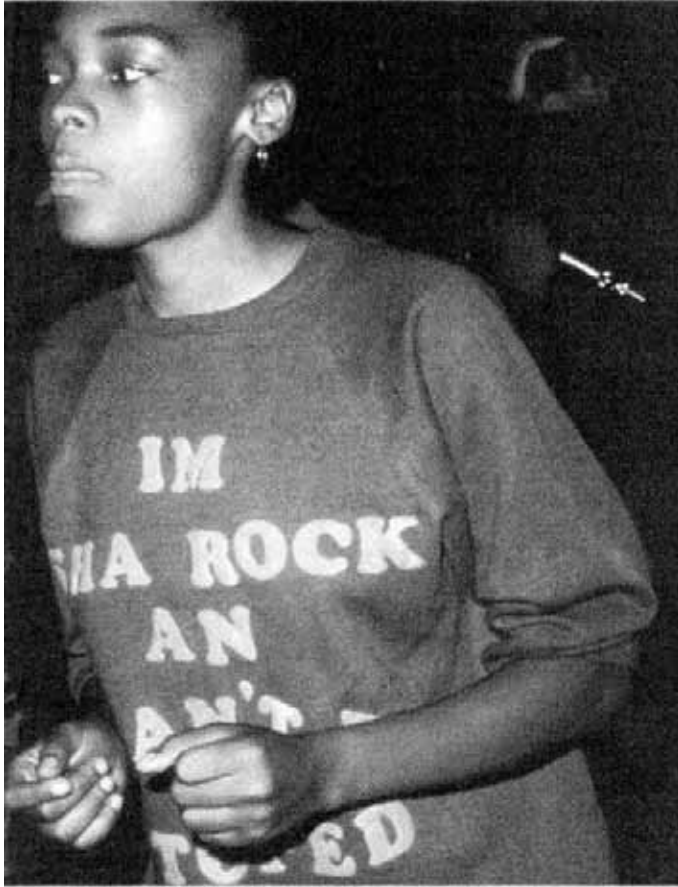
I said Cheryl the Pearl is the one with the eyes

She's guaranteed to hypnotize

Said Angie B, he, that's me

I can rock you so dangerously..."

RAPPIN' AND ROCKIN' THE HOUSE



“That’s how I got to meet Lisa Lee” recalls Sha Rock. “Because the Funky Four had performed with Afrika Bambaataa and them at Bronx River.” While some folks tried to provoke a rivalry between the two leading female MC, they chose to form a friendship instead, occasionally tossing the mike back and forth at parties- all in fun- even as their crews battled on. ¹

Forming in 1979 **FUNKY 4 + 1** was one of the first hip hop groups that contained a

female emcee, **Sha Rock, the plus 1**. She started rapping in 1976. As a fresh-faced teenager, Sharon Jackson would go to parties where DJ Kool Herc was developing a style of music upon which people had yet to bestow the name hip hop. She began writing rhymes of her own, **becoming a pioneer before folks knew exactly what it was they were pioneering**. This movement was still so new that just being an MC was novel enough- let alone being a girl in that role. Sha Rock gained attention not only as a rare hi-profile female, but also for her command of early hip hop technology: the mighty echo chamber. She used the device **to double up the end words of her rhyme** stories: “I have this book from A to Z-Z/ It’s a little black book that belongs to me -me/ It has your name, you number, and your adress too-too/ So when I want to talk, I just call up you-you...” The effect was sheer **magic**. ¹

Despite never releasing a full length album, Funky 4+1 remain a very influential group. A quick listen through any of their singles will undoubtedly reveal several recognizable samples. Their single “Rappin and Rockin the House” on Enjoy Records 1979 clocks in at over fifteen minutes and is the longest hip hop song ever. They signed to Sugarhill Records and dropped “That’s the Joint” 1980, which is considered their quintessential song. Their other releases include “Do You Want To Rock”, “King Heroin”, “Square Biz”, “Feel It”, and “Superstars”. They were the first hip hop group to make a national television appearance. It was on Saturday Night Live in 1981. By 1983 the group had split up. KK Rockwell and Rodney Cee formed Double Trouble. Sha Rock joined two other female rappers in **Us Girls**, the group performing in the house party in **Beat Street**. Jazzy Jeff went on to record as a solo act with Jive. ²

Rappin` And Rocking The House/12"/1979/ Enjoy
That's The Joint/12"/1980/Sugarhill
Do You Want To Rock/12"/1982/Sugarhill
Feel It/12"1984/Sugarhill

What are you doing now?

I'm working with my daughter now. She's a rapper now, so basically I'm working with her, you know, trying to get her out there with different types of projects and everything. She's really into it, so I'm working with her now. She goes under the name of **T-Roc**.

Do you still rhyme?

I have done a couple of things on her tracks. We did a mother and daughter thing, so I do things like that when people come up with different projects they want me to do. It depends on exactly what it is, but I've been really trying to stay focused with her.

Are you proud of those days?

Of course! We started it, along with a lot of other people. To see that hip hop has evolved is good. Back then, growing up, they said it was just a fad. I always felt it would just keep going and make history. To know you had a lot to do with bringing hip hop about is the ultimate. You know you were there, living it.

Do you still get together with **Lisa Lee, Debbie Dee or Angie B.** [of Sequence, also known as Angie Stone]?

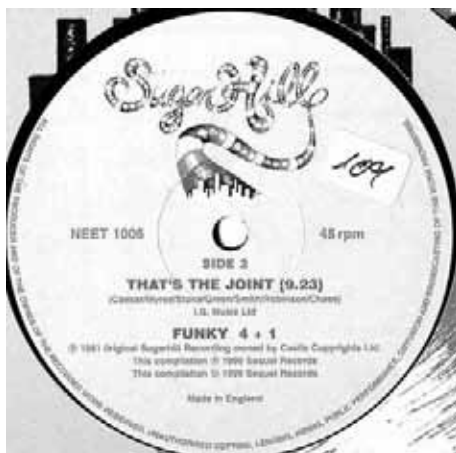
Angie B. has come down here to Texas to help me, like if I'm raising money for the YMCA. We're really good friends. I've meant to get in touch with Lisa Lee, but things just get so crazy. I haven't heard from Debbie Dee in years, but the feeling of closeness is always there.

How did hip hop change your life?

How I can pinpoint it is that when it first started out, it was just men. You'd go to a show and see just men rapping. And I'm not talking like a year later, but within that same timeframe, I saw it and was like, "I can do this." **It was like, Sha-Rock!** I was there along with the men, being able to hold it down. It was from the beginning, knowing that the guys do it and you can do it too. 3



1



1

ON STAGE ON STAGE SHE'S ROCKING UP HER RAGE



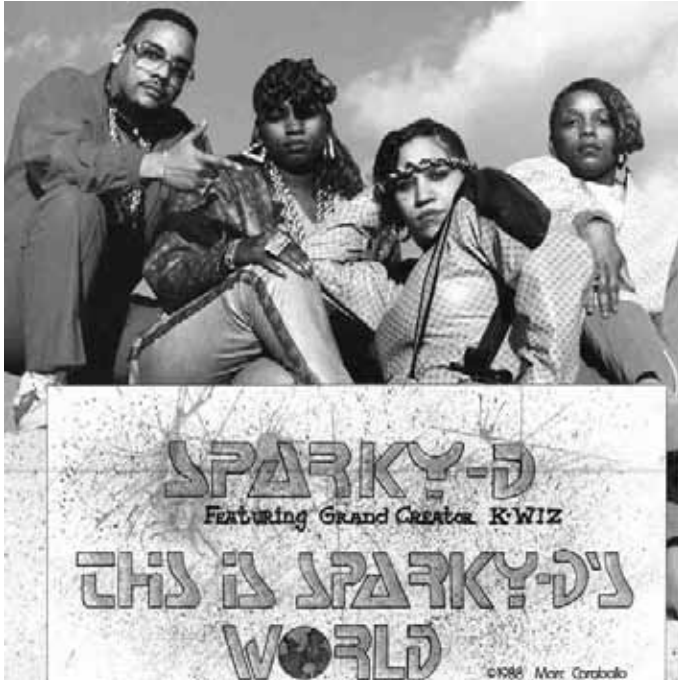
Comprising schoolmates Donna McConnell and Antonia Jolly, who formerly worked with Alison Clarkson (later **Betty Boo**) before that artist broke solo, were the

She Rockers

. Their discovery of rap turned them, particularly the work of Run DMC, LL Cool J and other B-boys, onto the hip-hop bug. They decided to form the band with Clarkson after seeing Salt-N-Pepa play live at London's Astoria venue. They took their name from an extension of McConnell's stage name **She-Rock**, and saw their debut recording, "First Impressions", housed on the compilation *Known To Be Down*. Unlikely though they viewed it to be at the time, the track came to the attention of Chuck D. The result was a collaboration with Professor Griff called "Give It A Rest", which also featured DJ Streets Ahead. However, on returning to England from the USA, Clarkson went solo leaving her former partners as a duo. Two singles, "Jam It Jam" and "Do Dat Dance", marked out their new territory - cultured hip-house. The latter was produced by Technotronic. Their roots in pop, dance and rap were given equal billing on the attendant album, which brought a blend of mellow, often humorous raps, with an undertow of house music and the disco strains of Chic. There were conscious raps among allusions to their love life, "How Sweet It Is" pointing out how violence at hip-hop shows was overexposed compared to much greater outbreaks elsewhere. The set was neutered, they claimed, by pressure from their record company. They had wanted it to be a hardcore hip-hop set. A public disclaimer about the album being only half good, and not having had any say on the track listing, did not help its sales profile. ²⁴

On Stage/12"/1988/Jive
Jam It Jam/12"/1989/Jive
Do Dat Dance/12"/1990/Jive
Hand Across The Ocean/12"/1990/Jive
Rockers From London/LP/1990/Jive

SO BATTLE WITH ME 'CAUSE I AM D-Y-N-A-M-I-T-E



THE PLAYGIRLS: Sophisticated Ladies (Of The 80's) b/w Our Picture Of A Man/12"/1984/Sutra
SPARKY D:

- Sparky Turn (Roxanne You're Through)/12"/1985/Nia
- Sparky D vs. The Playgirls/12"/1985/Nia
- He's My DJ/She's So Def/12"/1985/Nia
- Throwdown/12"/1985/BBoy
- Don't Make Me Laugh/12"/1986/Next Plateau
- This Sparky D's World/LP/1988/BBoy
- Feel The Strength/12"/1989/Fly Spy

Brooklyn **battle Queen** Doreen Broadnax- Pigott a.k.a.

Sparky D was dancing in the street long before the rap bug buzzed in her ear. The serious action took place "at this park around my way, a lil' Madison Square Garden made of concrete called the Hole." This was the place where as many as 15 dance crews from Crown Heights to Bed-Stuy-hers was the black Unique-would go up against each other on the regular. The BK dance battles of Sparky's youth were different from those of your typical Bronx b-girl and b-boys, where breakers focused on footwork and floor acrobatics. "We would all be doing those Jackson 5 Dancin' Machine type of dances, with six to each crew, all dressed alike." The Dance Masters Crew, regulars at the Hole, featured a girl on the mike named **MC Baby Love**, whom Sparky describes as "very bold and a bit arrogant with real witty rhymes." But it was a chance meeting with two other girls that steered Sparky D's course from the dance floor to the microphone. One day in a project hallway she ran into **Mos Ski** and **City Slim** and they asked her to become a part of their budding group, **the Playgirls**. After school they were writing rhymes and routines. A fortuitous meeting with DJ Spyder D at Powerplay Studio brought them the opportunity to record a 12-inch Single called "Sophisticated Ladies (of the '80s)". In 1984, Sparky appeared in a cameo on her now boyfriend Spyder D's "Placin the Beat" on Profile Records. Then she did the Roxanne Shanté answer song "Sparky's Turn (Roxanne You're Through)". From that Roxanne rivalry Sparky earned the first commercial endorsement by a female MC for Mountain Dew.

She released a string of popular singles, like her DJ Red Alert dedication "He's my DJ", "**She's so def**" and "Throwdown" on B-Boy Records. Finally in 1991 she made an appearance alongside Grandmaster Caz on Malcom McLaren and The World Famous Supreme Team Show's album on the record "Opera House".¹³

Remaining truer to the mores of hip hop than of capitalism, Sparky's loyalty to the Playgirls crew who launched her dream was unshakable. "When I started making loot on my own, pulling down \$3,600 for a 25-minute show, I made a point to always give the Playgirls money, even though we had broken up."¹

As fierce as the competitive posture she projected on stage was, Sparky's actions offstage bespoke an essence of womanist solidarity. She made sure that her female peers of the day, "including **Sweet Tee**-who I didn't even know at the time", were always on the guest list at her gigs. When she shared the bill with **Salt-N-Pepa** for one of their first major shows, she says they came to her asking for help. "I went over to their hotel room and just showed them what to do onstage," she recalls.¹

"when back in the days when rap was just a new deejays and emcees were rockin' for you it was mostly males and sometimes girls but I'm here to say crew **it's Sparky D's world...**"

THE SHOW, NO SHOW



Sha Love, Money Love and Lady Lux are the

Symbolic Three

which did (like **Super Nature**) an answer-record "**No Show**" to the popular Doug E. Fresh's & Slick Rick's single "**The Show**" in 1985. As the title suggests, the group pins Doug E. Fresh as a habitually tardy performer who frequently misses his scheduled appearances. Furthermore, the Symbolic Three depict Doug E. Fresh as unkempt, wearing tattered clothing (including a worn-out pair of Ballys). Even Slick Rick wasn't protected from the group's insults. The highlight of the track is when the group parodies Slick Rick's verse from "The Show" where he is flirting with a female on a train. The Symbolic Three turn it around and explain on their version of the song that when trying to make a pass at Slick Rick, he replied with saying "Hi, my name is Rick and I'm gay". One can't help but laugh at this ridiculous and most unexpected punch line.

Production-wise, "No Show" works mainly off of vocal and musical interpolation from the original track "The Show" but is laced track with a catchy xylophone tune, creating some originality. However, the B-Side's "We're Treacherous" is far superior in quality working with a simple, raw, and feel-good programmed drum beat with a tantalizing bassline. The lyrical flow of the rappers also improves since there isn't a strain to emulate the rapping style of "The Show".

"No Show" and "The Show" were both released on the same label. ¹³

I'M SWEET TEE IT'S LIKE THAT Y'ALL



GLAMOUR GIRLS: Oh Veronica/12"/1986/Pop Art
DAVY DMX FEAT. SWEET TEE:
-One For The Treble/12"/
-The DMX Will Rock/12"/
SWEET TEE:
It's My Beat/12"/1986/Profile
It's Like That Y'All/12"/1986/Profile
I Got Da Feeling/12"/1987/Profile/Cooltempo
It's Tee Time/LP/1988/Profile
On The Smooth Tip/12"/1988/Profile
Let's Dance/12"/1989/Profile

A girl named **Double G** wrote the first rap that came out of the mouth of Toi Jackson, better known as

Sweet Tee

(not to confuse with **Tanya `Sweet Tee` Winley**). After her own name began appearing on flyers around the way, Sweet Tee and her homegirl Double G went to Davy DMX's house. The popular DJ invited Tee to get down on his soon-to-be hit "One for the treble", on which she would adopt a faux Brit accent. She went on tour that followed the single's release. Other offers ensued, with all sorts of folks urging Tee to get back into the studio and record a follow-up to her first song. "I never had to work that hard or go searching for opportunities" she says. "They came to me". It was **K-Love**'s manager who brought Tee her next recording opportunity. Jumping into the mid-'80s answer track fracas, she joined a short-lived group called **The Glamour Girls** just long enough to record "Oh Veronica", a prefabricated response to the Bad Boys' next hit, the skeezer-dissin' gem "Veronica, Veronica". Tee's first single on the solo tip came about through a collaboration with rap Svengali Hurby Azor for Profile Records. The first time Sweet Tee and her then **DJ Jazzy Joyce** performed "It's My Beat" was in 1986, at the legendary Latin Quarter nightclub near Time Square. Tee went on tour with the likes of Big Daddy Kane and L.L.Cool J, impressing male and female fans with her spunky raps and her signature steelo. Though she mostly sported casual streetwear, Sweet Tee put real thought and creativity into her getups. **"I used to dress in jeans and jackets with my name painted on the backside"**, says the hip hop glamour queen. Her long box braids were such a trademark that, according to her, "At one point, girls actually called that style 'Sweet Tee braids'". ¹

"...It's my beat
so take a minute and wipe your sweat
but don't lose your tissue, cause I'm not done yet
I'll jump on the stage, the crowd will come swarm in
and through the bass bottoms my beat'll come stormin
in, like a beast, breakin out of his cage
pursuin eardrums with a deadly rage
cold kickin ass, a blast from the past
first in line, all you weak ones are last
I'm simply novelist to say the least
and if I want to be conceited, I'll hear myself, **chief
ace lady rapper, cold queen of hip-hop**
have the people screamin (Sweet Tee, don't stop)
just gettin busy, I'm tellin you, baby
take it as a promise, no ifs, ands, or maybes
totally convinced, I wouldn't call it conceit
but I'm Sweet Tee and it's my beat
I'm the entrepreneur of the hip-hop decor
have you people rampagin and hit the dancefloor
freak to my melody, get hip to my beat
as I display my rhymes so viciously, see
eh, **I'm on the top, number one, yes uno...**"

MURDER SHE WROTE



Khal: During your days as Tairrie B. in the hip-hop world and the release of *Power Of A Woman* how long did it take for people to look at you seriously as a white female rapper? Did the prejudice affect you a lot in the music business at the time, if so did it strengthen your song writing ability?

Tairrie: I loved Hip Hop. **Hardcore Rap actually.** Eric B. & Rakim, Boogie Down Productions, Schooly D. and N.W.A. It was scary and intense and it evoked feelings on every level. I think I was taken seriously by a few people but not by everyone. A white woman in a black male dominated field of music??? No way was she going to be respected right? Well, I never did anything to earn disrespect...if you know what I mean? I believe that I lost love for the hip hop world based on so many things I went through and people I dealt with. I fell out of love with it all. It made me sad because I really did love every aspect of it. I was a bit of a freak back then. This little white chick from Sylmar wearing Pumas and Adidas tracksuits and gold jewelry and breakdancing and doing graffiti. I loved classic rock and some punk and new wave and even disco and oldies but rap was the shit in my book. Rap music spoke to me on another level. I look at Pink or Gwen Stefani sometimes I crack up because I see some of the hairstyles or jewelry or clothes and think. Damn that shit looks like me 12 and 14 years ago. I can't picture myself rapping or having blonde hair today. I'm not the same person. Although when I hear old school rap I still get that warm feeling inside. The new shit doesn't do it for me at all. 37

Murder She Wrote/12"/1990/M&M
The Power Of A Woman/LP/Ruthless Records/1990

Tairrie B

has previously worked as a solo artist, as a white protégé of rap producer/svengali Eazy-E, her first album, "Power Of A Woman" is now highly collectable. In 1990 her solo debut stalled and she elected to concentrate instead on music with a similar thematic ethos but a more aggressive bent, **Manhole** a hard rock group from Los Angeles, California. (Who changed their name to Tura Satana for legal reasons). Tairrie B continued to rap as well as sing over the backdrop, which also contains trace elements of hip-hop rhythms, but it is doubtful whether those unacquainted with the singer's past confused Manhole with anything other than a ferocious hard rock group. The group split-up in late 1998, allowing Tairrie B to concentrate on a solo career recording as **My Ruin**. With My Ruin, Miss B remains one of the more influential members of the female metal scene.

A.Z. We were talking about Manhole, and he had mentioned that you were- he's like that's one of **Easy E's girls...**

T.B. Whaaaaat?

A.Z. referring that you did something on that label, not the other way.

T.B. Well, the album was called "Power of a Woman" and it was released on his label and Easy is on it Everlast is on it, Dr. Dre is on it, the D.O.C there are a lot of people that are on it. Then I ended up writing a second record and I worked with **Salt-N-Pepa** I did a lot of great shit, and at the end of it and I had a band come in called **Sugartooth** who were on Geffen and I did a song called "Running with the Devil" we covered the Van Halen thing and did a crazy rock version of it and I sort of decided, you know what, **I need to be with a band.** This world, a lot of shit went down with me in that world that was pretty heavy duty and I just didn't feel right anymore there and so I stole all my tapes from my label and locked them up and I wouldn't let them release the second record. They wouldn't let me out of the contract, and about a month before Easy died he called me for a meeting and gave me the money he owed me. He told me he was very sorry for keeping me under contract, he said a lot of things to me and I didn't know in his mind what was going on. I didn't realize he had AIDS and he was gonna die, I didn't realize anything, I thought it was just really strange how I hadn't had anything to do with anybody at the label for a really long time. I formed Manhole, but couldn't really do anything, it was in the early stages. He handed me my contract and he said, "You're free to go, here's the money I owe you and I hope you have a great life." He told me he thought I was kickass, I always stood up to everybody, I never took any shit and I wasn't some ho on the label and he respected for that. A month later, I'm driving down the street and I hear a letter being read on the radio station rapper Easy E has issued saying he has AIDS and a week later he was dead. I was like oh my God, It just all blew me away. That guy definitely gave me my start, he signed me and he taught me how to stand up for myself, I mean, Jesus Christ, the N.W.A. camp that's not the easiest group of people. **Being a little white girl on that label you better stand up for your shit or your gonna get fucked over big time,** a lot of crazy shit happened on that label.

A.Z. What year was that?

T.B. It was 89 and the record came out in 90. It was funny because it had two videos on MTV I hosted Yo MTV Raps with Dre and Ed Lover. I did all that, I'm wearing like a track suit, It was really funny I was blonde, platinum blond, I looked like what Korn looks like when they do this thing now. 38

COME ON GIRLS LET'S GO BREAKIN'



Debbie Dee, Sha Rock and Lisa Lee performed under the crew's name

Us Girls

in the 1984 movie Beat Street. They recorded one of the movie's theme songs, "**Us Girls can boogie too**". **Debbie Dee** had performed with the Mercedes Ladies, **Lisa Lee** was a member of Cosmic Force, and **Sha Rock** the Plus One from the Funky Four.

Beat Street showcased three other notable hip hop woman as well: Rock Steady b-girl **Baby Love**, DJ **Wanda Dee**, and then-rapper **Brenda K-Star**, who gave Mariah Carey her first break as a backup singer, and is now a star in the salsa arena. ¹



ROCK IT WANDA DEE



25

How did you come to the name "Wanda Dee"?

Back in my early rap days, one of the boys in my neighborhood who caught me spinning records and cutting up on the wheels-of-steel in a park jam/concert I was playing at with the legendary Kool J Herc (the father of hip hop, truly) just yelled out; "Rock it Wanda Dee"... and everyone just began to chant it, and I was "named" right there on the spot as a preteen... when I appeared in the film "Beat Street", that's the name I gave them for the credits, and it was really sealed at that point... but rap & show business in general has a ton of famous "**D's**" amongst their elite like Heavy Dee, **Nikki Dee**, Ruby Dee, Billy Dee, **Sandra Dee**, Kool Moe Dee and so on... so I'm in really great company, I'd say!?

10

The Goddess/12"/1989/Tuff City
To The Bone/12"/1989/Tuff City

During the late 1970s and early 1980s appeared

Wanda Dee

a.k.a LaWanda McFarland as one of the first female **DeeJay**. She was an early member of **Afrika Bambaataa's Zulu Nation**. In 1984 DJ Wanda Dee appeared on the turntables in the film **Beat Street**. She released the rap singles "The Goddess" and "To the Bone". She went on to be the diva voice of techno superstars **The KLF**. Now, she operates her own label, G.E.R.L. (Goddess Empire Record Label) with her husband, creative collaborator, and manager, Eric Floyd.

You have a new CD coming out . Tell me about it?

WD: Well, this is my first solo album, and it's called Wanda Dee: "The Goddess is Here". The goddess is an image, she's just a creation; a symbol for all the women in the nations. That is, beauty, body, brains and sophistication can co-exist within glamorization... and there's a goddess in every woman. This is what this album is all about. It's about the support of the female deity and that's what's happening now... everything was so male, male, male, male and from a male's point of view; that's the world that I came up in--the hip hop world. It was a constant fight for me as a DJ, as a female in that world. You know, a lot of people just didn't believe I could do it, and I got a lot of guys who wouldn't let me on cause they didn't believe I could do it--until I got on, and they saw me deejaying and saw how good I was. Afterwards, they bowed and said, "I'm sorry, I didn't know you could DJ!" But I'm glad I came up that route, because it made me a stronger artist and it prepared me for what I'm doing now on the solo tip.

Were you always such a versatile performer?

WD: Yeah, I've always sung, since I was two years old. I just didn't imagine that I'd end up getting into the business through deejaying. That was my door in; then I became a rapper, then a performer, and that's when I got back to my singing, so that was the best thing for me 'cause I ended up learning from the ground up.

EF: What kills me is they keep attributing Lil' Kim to being the first glamorous female rapper and that's really not the case. Years ago, Wanda... well, it was such a male-dominated industry and a lot of the girls coming out were adapting their behavior and style of dress to fit that male domination--sneakers, jeans, and gold chains and sweatsuits, minimal make-up. I said, "You know, Wanda, the only way to beat a man is to be the one thing he can't be, and that is a woman." We incorporated this high-glamour, Las Vegas, exotic, erotic, hypnotic persona, and it worked for her. It's the reason why her first two rap singles went platinum. This was way before Lil' Kim.

WD: And of course, when you're the first to do something it's not easy, and you take the slings and arrows, and boy did I take some slings and arrows!

EF: We'd go to events and female rappers would be there upset with her, saying, "You're making us look like sluts and selling our records with our butts!" But now if you look around, Salt and Pepa, Queen Latifah, MC Lyte, everybody's glamorized. Missy Elliott has false eyelashes--it's no crime to be a woman!

WD: And it wasn't easy for me because I was too young to get in clubs so I had to go underneath the wing of Afrika Bambaataa; he got me into the big time as a DJ, so I thank him a great deal for getting me into the game. 11

RHYMIN AND RAPPIN



27

Vicious Rap/12"/1978/ Winley
Rhymin` And Rappin`/12"/1979/ Winley
I Believe In The Wheel Of Fortune/12"/1982/ Winley

Born into the Winley family's Harlem-based recording empire, the school-age sisters

Paulette Tee & Tanya Sweet Tee Winley

could flow to the beat with ease, **dropping the first female voices ever heard on a 12-inch rap record.**

Sweet Tee is telling in "Vicious Rap" a hard story about a wrong arrest. On "Rhymin and Rappin'" both sisters were rapping. Winley Record was a real family empire, the daughters were rapping, mother Winley did the production work and father Winley was releasing the tracks.

"everybody is rocking the mike you see
my brother gangsta my sister Sweet Tee
and all I do was listen to them and dance
the ?? I say hey is my chance
to rock you high
I show you that I'm qualify
and if you wanna my friends call me
I go by the name of Paulette Tee
and I'm here I'm ready to jam
I come from the ?? of Manhattan
you see I rock you high and I rock you low
nobody rock you better than this I know
I come from the dope place NYC
where are many fly guys and young ladies...

this is Sweet Tee on your radio dial
I be with you for just a little while
on on enough I say my rhymes
I can't say them all cause there ain't enough time
I got rhymes galore and rhymes galore
and when I finish with those I still got more
because they coming up my ears and out of my eyes
they're so devastating you'll be surprised
Sweet Tee is my DJ name
I'm in the history books and in the hall of fame
I rock so good and I rock so well
and my voice sounds better..."



27



Bee-Side a.k.a. Ann Boyle, rhymed in french for the early hip hop hit "Change The Beat". It was recorded on the B Side on Fab 5 Freddy's "Change The Beat".

Change The Beat/12"/1982/Celluloid
The Wildstyle with Afrika Bambaataa/12"/1983/Time Zone
Cairo Night/LP/Celluloid/1985



Big Lady K born Rosa Lee Chambers in Riverside, California, received some critical praise in various music publications for her singles "Ffun" and "Don't Get Me Started". Also called the "The Poetress", Lady K released her album "Bigger Than Life" in 1990. 6

Don't Get Me Started/12"/BWare
Ffun/12"/1989/Priority
Smiling Faces/12"/1990/Priority
Bigger Than Life/LP/1990/Priority



Blondie became the first nonrap group to pay tribute to hip hop culture. On her 1980 hit "Rapture" she rhymed in her own unique fashion, dropping references that proved she was not just biting a style but paying homage to the culture: "Fab 5 Freddy told me everybody's fly/DJ spinning I said 'My My' /Flash is fast, Flash is cool..." "Rapture" was after Kurtis Blow's "The Breaks" the second rapsingle which get gold (in 1981). Debbie Harrie's bandmate and life-partner Chris Stein coproduced the music for "Wildstyle". Harry herself did a brief cameo in the film "Krush Groove" and contributed "Feel the Spin" to its soundtrack. KRS-One adapted the melody of "Rapture" for his 1997 hit "Step Into A World (Rapture's Delight)". 1

Autoamerican/LP/1980/Chrysalis

E-Vette Money, a Philly homegirl did a retort to L.L. Cool J's "Dear Yvette". She is now like Lady B a popular radio host in her hometown. 1

E-vette's Revenge/12"/1986/Slice
Get A Taste Of It/12"/1986/Slice



KISS AMC

Kiss AMC had family connections to Ruthless Rap Assassins and had been active for 2 years at. They both came from Manchester. Together with Ruthless Rap Assassins they released their first recording "We Don't Care" in 1987.

We Don't Care/Kiss AMC/12"/1987/Murdertone
A Bit Of U2/1989/Syncopate
Let Off/Kiss Amc feat. The Ruthless Rap Assassins/1988/Syncopate
My Docs/Come Again/12"/1990/ Syncopate

The pioneering female mouth-percussionist **K-Love** began her beatbox breakdown on the Bad Boys' big "Inspector Gadget" record: "I'm short and sassy, my love's divine/My name is K-Love and I'll blow your mind".
BAD BOYS FEAT. K-LOVE:

Bad Boys (a.k.a. Inspector Gadget)/12"/1985/Starlite
Veronica/12"/1985/Starlite
Mission (a.k.a. Mission Impossible)/12"/1985/Starlite

MC Tatiana began emceeing in 1981 as **Lady T** with the group **Missy Dee and the Mellow Dees**. They recorded a single titled "Ain't She Sweet" for the Universal Record label. She appeared in many of the known hip hop venues at the time, including Harlem World, the Renaissance, and the Audubon Ballroom, where she once battled the Funky 4+1's **Sha Rock**. Her problem with being a female recording artist inspired her to embark on six years of research of the music industry before returning to work in it, establishing her own companies and other business projects. In 1986 she formed Clockin' ZZZZ's Music Inc. with her partner and manager, Doc Morris. By 1987 she was hosting two cable shows, broadcasting out of City College in New York City, B-Boy TV and On Broadway, which she co-hosted with Darlene Lewis. Her 1988 12 inch single "Back Up Jack" b/w "Mission To Rock", called attention to the artist as a major MC of note. 6

LADY T:Back Up Jack b/w Mission To Rock/12"/1988
MISSY DEE & THE MELODY DEES:
Missy Missy Dee/12"/1982/Universal
Ain't She Sweet/12"/Universal

Michi Mee (Michelle Mc Cullock) & **L.A. Luv** (Phillip Gayle) were a First Priority Records act based in Canada, who made their appearance around 1988 on shows with Boogie Down Productions and Public Enemy. The two later released the singles "Elements Of Style" and "Run For Cover". 6

Elements Of Style/12"/1988/First Priority
Run For Cover/12"/1988/First Priority





Neneh Cherry sings and raps. Before entering the world of a thousand beatboxes, she fled the grime of New York City for the gloom of London, where she sang backup for feminist punk group The Slits and then joined Rip Rig & Panic and Float Up Cp. Two years after the demise of Float Up Cp., Neneh transformed from post-punk anarchist to hip-hop stylist. Or better yet, Buffalo Girl. Although her rap voice doesn't compare with hard hitters like Mc Lyte or Queen Latifah, it is interesting to hear her American/Brit accent paint a portrait of the gigolo boys hanging out on her block. Neneh Cherry was twenty-five and had birthed two children when her debut album "Raw Like Sushi" was released. 8 "I think I got into Hip-Hop cause it inspired me for the same reasons as Punk. The kind of free form, it's, I don't know, it just got guts. The whole kind of gang stuff is over, I find it kind of boring. Ok, there are tunes obviously that sound real strong and make you go, that get you. But I prefer the narrative, the funnier kind of Rap that's got humour and is still saying something..." 35

Buffalo Stance/12"/1988/Circa Virgin
Heart/12"/1988/Circa Virgin
Inna City Mamma/12"/1989/Circa/Virgin
Kisses On The Wind/12"/1989/Circa/Virgin
Manchild/12"/1989/Circa/Virgin
Raw Like Sushi/LP/1989/Circa/Virgin
I've Got You Under My Skin/12"/1990/Circa/Virgin



Shazzy a.k.a. Shazzy Q, received critical acclaim for her 1990 album "Attitude: A Hip Hop Rapsody". Raised in Hollis, Queens Shazzy began to MC at local parties and school talent shows. Around 1988 she found a producer who helped her construct a demo, which consisted three songs, "Giggahoe", "Ill Talk" and "The Phantom" which attracted the attention of Elektra Records. In 1994 she released the album "Ghettoburg Address", which contained more harder-edged street rhymes, a contrast to her first album. 6

Keep It Flowin/12"/1990/Elektra
Attitude: A Hip Hop Rapsody/LP/1990/Elektra
Pass Anotha Bag/12"/1994/Elektra
Ghettoburg Address/LP/1994/Elektra



Silk Thymes Leather, a.k.a. Jocelyn "Leather" Rabon, Vickie "Silk" Jordan and Dyonna "Diamond X" Lewis were the first rap band produced by Jermaine Dupri in 1989.

Do Your Dance/12"/1989/Geffen
It Ain't Where Ya From...It's Where Ya At/LP/Geffen



Two Sisters, Theresa and Tracey, were one of the original electro groups. They released an album called "Two Sisters" on SugarScoop Records. They were produced by Man Parrish. Their biggest record was "B Boys Beware" which featured MC G.L.O.B.E. from The Soul Sonic Force. Other tracks include "High Noon", "Destiny", and "Scratch This". "Pop Lock This Rock (To the Top)" was also on the High Noon EP. 13

Two Sisters/LP/1983/SugarScoop
B Boys Beware/12"/1983/SugarScoop
Destiny/12"/1983/SugarScoop
High Noon/12"/1983/SugarScoop
Right There/12"/1983/SugarScoop



The Wee Papa Girl Rappers, a.k.a. Total S. and TY-Tym were two sisters who were recognized as one of the first group of British female MC's to appear in the hip hop scene. They began working with Teddy Riley, who worked with them on their debut album "The Beat, The Rhyme, The Noise" in 1989. The following year they released their second album "Be Aware". 6

Blow The House Down/12"/1988/Jive
Faith/12"/1988/Jive
Heat It Up/12"/1988/Jive
Soulmate/12"/1988/Jive
Wee Rule/12"/1988/Jive
The Beat, The Rhyme, The Noise/LP/1988/Jive
The Bump/12"/1990/Jive
Be Aware/LP/1990/Jive



some more artists:

5 STAR MOET: appears on Electro21/LP/1988/Street Sounds+B-Girls Live & Kickin`/1987/B-Boy+The B-Boy Sampler/LP/1988/Westside
 BABY LOVE (Rock Steady Crew)/Hey You/12"/1983
 CC CREW:CC Crew/Golden Flamingo
 CHERLIE "D":Your Love Is Dead/12"/1987/Def Fresh
 DYNASTY & MIMI:
 -Dynasty Rap b/w Won't You Be My Lady/12"/1985/Jive
 -Rappers Revenge/12"/1985/Jive
 GET FRESH GIRLS:
 -The Pump It Up (Get Busy)/12"/1991/Breakaway
 -I Seen Your Boyfriend/12"/Breakway
 GIRLS TALKING SHIT: Juice It/12"/D&D
 KENYA ANTEE a.k.a THE MISTRESS: Let It Go/12"/1988/Techno Kut
 KIMSKI:Fatal Attractions/12"/1985/April
 LADY D.:Lady D/12"/1979/Refelection
 LADI LUV:Ring My Bell b/w Lonely Heart/12"/1989/Joey Boy
 LADY SUGAR SWEET:Sugar Sweet appears on Hard as Hell Comp./LP/1988/Profile
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 MC CHIEF & SEXY LADY: Beef Box/12"/1984/4Sight Box
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 -Leather & Lace/LP/Techno Kut
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 -It's Good To Be The Queen/12"/1982/Sugarhill
 TRAEDONYA:The Boogaloo/12"/1987/Tuff City
 UNDERCOVER LADIES: Undercover Lovers/12"/1986/York`s

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A big shout out to all supporting people: big thanks to Dirk the man in the first line with the funniest beatbox and freestyle ever; thanks for all your help! Thanks to the bunnyjump crew, who keeps me always in a great mood; to Doozhan and Pro Vinyl crew, the nicest recorddealer in town; to Double D for research help and scanning vinyl stuff and to Dierk for the Finesse&Synquis record. Thanks to Callum Baack, who did a great and fast translation. A very big thanks to all who help distributing, especially recordstore Pro Vinyl/Ffm, b_books/Berlin and www.femalehiphop.net/Berlin.

watch out for the next jee-nice deejaying events, if you want to listen and dance to that hot stuff!!

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