



Album Review

Boogie Down Productions and Alexander O'Neal

By Corey Brown
Staff

Boogie Down Productions — *Live Hardcore Worldwide*

For all of you out there who jumped on the BDP bandwagon when KRS-ONE came to speak in February, this is a chance to familiarize yourself with his early workings. *Hardcore Worldwide* is a collaboration of excerpts from each of the four BDP albums. Taken from concerts in Paris, London and New York, this is the first live rap album ever put together.

In New York, where the largest part of the recording took place, BDP performed most of the favorites from the *Criminal Minded* LP, when the group was still with B-Boy Records. On this label, they never got their due amount of credit for this album. So when BDP switched to the Jive/RCA label, they wanted to offer some of the early hits that are no longer in circulation. Songs such as "South Bronx," "The Bridge is Over," "Super-Hoe" and "9mm Goes Bang" (blended in a smooth reggae medley) all take us back to 1986, when rap was still getting off the ground and BDP was establishing themselves. KRS also does a special freestyle version of "I'm Still #1" that is a must-hear.

We then move on to London, where BDP used three songs including "Why is That" from the LP *Ghetto Music: The Blueprint*

of Hip Hop, "Stop the Violence" from *By Any Means Necessary* and a previously unreleased song called "Up To Date." To conclude this project, BDP took songs performed in Paris (the headliner being *Self Destruction*).

RATINGS: A-/B+

Live Hardcore Worldwide is a sample of the best that Boogie Down Productions has to offer.

Jam and Terry Lewis) that could make even LaToya Jackson sound good. They did a thorough job on all the cuts that they produced (three other producers also worked with O'Neal). On *All True Man*, O'Neal keeps much of the same style we are used to hearing but also explores areas he has never before touched.

Alexander shows a new side of

know it will get some heavy airplay on many "quiet storms."

RATINGS: A

If you're looking for an album to relax to, this one is it. *All True Man* is 12 songs of pure enjoy-

ment (well, actually it's 11, because I didn't like a song called "Used" — it had too much guitar for me). Otherwise, I was very impressed with the quality of this album, and I think you would be too.

People, Arts

(Notice I said sample because some of the better songs are not included). If, by any chance, you haven't bought any of the previous albums, I suggest you redeem yourself by getting this one. After seeing how far BDP has come, it'll turn you into a fan immediately. In case you're wondering why I gave my favorite rap group anything less than an "A," it's because they didn't have "Love's Gonna Getcha (Material Love)," "You Must Learn," "Ghetto Music" and "Gimme Dat (Woy)." . . . get the picture?

Alexander O'Neal — *All True Man*

First of all, let it be known that I am not a big fan of Alexander O'Neal — I mean this guy *actually* believes he has some kind of sex appeal. But there is something about the magic of those guys at Flyte Tyme Productions (Jimmy

his talents in the uptempo songs. "Time is Running Out" and "Everytime I Get Up" are very similar to The Time-type grooves while "The Yoke" has a George Clinton/Parliament type of bassline. I definitely didn't expect him to come out with songs like these. He is then able to return to his established sound in songs like "Somebody (Changed Your Mind)," "Midnight Run," and, of course, "All True Man." The strength of the album is probably the love songs, two in particular. "Sentimental" is a serious ballad that will have you bringing up memories from the past. I look for this to get some heavy airplay on many "quiet storms." My favorite and my pick hit of the album is another ballad called "Hang On." In a word, SMOOTH describes this song. I wish there was enough room for me to write out the lyrics. Wait until radio gets hold of this, I

Role 'em

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