

Daniel Dumile

Adam Bradley, Andrew DuBois

Check the Technique Brian Coleman, 2009-03-12 A Tribe Called Quest • Beastie Boys • De La Soul • Eric B. & Rakim • The Fugees • KRS-One • Pete Rock & CL Smooth • Public Enemy • The Roots • Run-DMC • Wu-Tang Clan • and twenty-five more hip-hop immortals It's a sad fact: hip-hop album liners have always been reduced to a list of producer and sample credits, a publicity photo or two, and some hastily composed shout-outs. That's a damn shame, because few outside the game know about the true creative forces behind influential masterpieces like PE's *It Takes a Nation of Millions*. . . , De La's *3 Feet High and Rising*, and Wu-Tang's *Enter the Wu-Tang (36 Chambers)*. A longtime scribe for the hip-hop nation, Brian Coleman fills this void, and delivers a thrilling, knockout oral history of the albums that define this dynamic and iconoclastic art form. The format: One chapter, one artist, one album, blow-by-blow and track-by-track, delivered straight from the original sources. Performers, producers, DJs, and b-boys—including Big Daddy Kane, Muggs and B-Real, Biz Markie, RZA, Ice-T, and Wyclef—step to the mic to talk about the influences, environment, equipment, samples, beats, beefs, and surprises that went into making each classic record. Studio craft and street smarts, sonic inspiration and skate ramps, triumph, tragedy, and take-out food—all played their part in creating these essential albums of the hip-hop canon. Insightful, raucous, and addictive, *Check the Technique* transports you back to hip-hop's golden age with the greatest artists of the '80s and '90s. This

is the book that belongs on the stacks next to your wax. “Brian Coleman’s writing is a lot like the albums he covers: direct, uproarious, and more than six-fifths genius.” –Jeff Chang, author of *Can’t Stop Won’t Stop* “All producers and hip-hop fans must read this book. It really shows how these albums were made and touches the music fiend in everyone.” –DJ Evil Dee of Black Moon and Da Beatminerz “A rarity in mainstream publishing: a truly essential rap history.” –Ronin Ro, author of *Have Gun Will Travel*

Rugby, Resistance and Politics Buntu Siwisa, 2023-10-06 Buntu Swisa has written a vivid biography of Dan Qeqe, the legendary sportsman, powerbroker and pioneer of black rugby and the liberation of sport. His book examines the complex and questionable relationships that Qeqe had with the enemies of non-racial sport, which cemented his power base. Siwisa tells the story of Qeqe’s life and times and at the same time has written a social and political biography of Port Elizabeth—a people’s history of Port Elizabeth. As much as Qeqe was a local legend, his achievements had national repercussions and, indeed, continue to this day. Print editions not for sale in Sub Saharan Africa.

The Chronicles of DOOM S.H. Fernando, 2024-10-29 The definitive biography of MF DOOM, charting the reclusive and revered hip-hop artist’s life, career, and eventual immortality. From the journalist behind *From the Streets of Shaolin* and packed with behind-the-scenes content, for fans of hip-hop biographies like *Dilla Time* and *The Marathon Don’t Stop*. On December 31,

2020, the world was shocked to learn about the death of hip-hop legend MF DOOM. Born in London and raised in the suburban enclave of Long Beach, New York, Daniel Dumile Jr.'s love of cartoons and comic books would soon turn him into one of hip-hop's most enigmatic, prolific, and influential figures. Sweeping and definitive, *The Chronicles of DOOM: Unraveling Rap's Masked Iconoclast* recounts the rise, fall, redemption, and untimely demise of MF DOOM. Broken down into five sections: The Man, The Myth, The Mask, The Music, and The Legend, journalist S. H. Fernando, or SKIZ, chronicles the life of Daniel Dumile Jr., beginning in the house he grew up in in Long Beach, NY, into the hip-hop group KMD, onto the stage of his first masked show, through the countless collabs, and across the many different cities Daniel called home. Centering the music, SKIZ deftly lays out the history of east-coast rap against DOOM's life story and dissects the personas, projects, tracks, and lyrics that led to his immortality. Including exclusive interviews with those who worked closely with DOOM and providing an unknown, intimate, behind the scenes look into DOOM's life, *The Chronicles of DOOM* is the definitive biography of MF DOOM, a supervillain on stage and hero to those who paid attention.

Madvillain's Madvillainy Will Hagle, 2023-03-09 This book celebrates Madvillainy as a representation of two genius musical minds melding to form one revered supervillain. A product of circumstance, the album came together soon after MF DOOM's resurgence and Madlib's reluctant return from avant-

garde jazz to hip-hop. Written from the alternating perspectives of three fake music journalist superheroes-featuring interviews with Wildchild, M.E.D., Walasia, Daedelus, Stones Throw execs, and many other real individuals involved with the album's creation-this book blends fiction and non-fiction to celebrate Madvillainy not just as an album, but as a folkloric artifact. It is one specific retelling of a story which, like Madvillain's music, continues to spawn infinite legends.

Icons of the American Comic Book [2 volumes] Randy Duncan,Matthew J. Smith,2013-01-29 This book explores how the heroes and villains of popular comic books—and the creators of these icons of our culture—reflect the American experience out of which they sprang, and how they have achieved relevance by adapting to, and perhaps influencing, the evolving American character. Multiple generations have thrilled to the exploits of the heroes and villains of American comic books. These imaginary characters permeate our culture—even Americans who have never read a comic book grasp what the most well-known examples represent. But these comic book characters, and their creators, do more than simply thrill: they make us consider who we are and who we aspire to be. Icons of the American Comic Book: From Captain America to Wonder Woman contains 100 entries that provide historical background, explore the impact of the comic-book character on American culture, and summarize what is iconic about the subject of the entry. Each entry also lists essential works, suggests further readings, and contains at least one

sidebar that provides entertaining and often quirky insight not covered in the main entry. This two-volume work examines fascinating subjects, such as how the superhero concept embodied the essence of American culture in the 1930s; and the ways in which comic book icons have evolved to reflect changing circumstances, values, and attitudes regarding cultural diversity. The book's coverage extends beyond just characters, as it also includes entries devoted to creators, publishers, titles, and even comic book related phenomena that have had enduring significance.

The Chronicles of DOOM S.H. Fernando, 2024-10-29 The definitive biography of MF DOOM, charting the reclusive and revered hip-hop artist's life, career, and eventual immortality. From the journalist behind *From the Streets of Shaolin* and packed with behind-the-scenes content, for fans of hip-hop biographies like *Dilla Time* and *The Marathon Don't Stop*. On December 31, 2020, the world was shocked to learn about the death of hip-hop legend MF DOOM. Born in London and raised in the suburban enclave of Long Beach, New York, Daniel Dumile Jr.'s love of cartoons and comic books would soon turn him into one of hip-hop's most enigmatic, prolific, and influential figures. Sweeping and definitive, *The Chronicles of DOOM: Unraveling Rap's Masked Iconoclast* recounts the rise, fall, redemption, and untimely demise of MF DOOM. Broken down into five sections: *The Man*, *The Myth*, *The Mask*, *The Music*, and *The Legend*, journalist S. H. Fernando, or SKIZ, chronicles the life of Daniel Dumile Jr., beginning in the house he grew up in in Long Beach, NY,

into the hip-hop group KMD, onto the stage of his first masked show, through the countless collabs, and across the many different cities Daniel called home. Centering the music, SKIZ deftly lays out the history of east-coast rap against DOOM's life story and dissects the personas, projects, tracks, and lyrics that led to his immortality. Including exclusive interviews with those who worked closely with DOOM and providing an unknown, intimate, behind the scenes look into DOOM's life, The Chronicles of DOOM is the definitive biography of MF DOOM, a supervillain on stage and hero to those who paid attention.

Music in American Crime Prevention and Punishment Lily E. Hirsch, 2012-11-15
A critical examination of the ways in which music is understood and exploited in American law enforcement and justice

Who You Think I Am? Sebastian Berlich, 2023-11-28 Pop stars are close to us. In their songs, their pictures, their stories on Instagram. What we are looking for is an authentic impression. Real feelings on real faces. But what happens when they cover their face with a mask? Permanently, as a second face. The phenomenon can be found in the mainstream as well as in the underground. The mask does not break with the ideal of authenticity. Rather, depending on how it is staged, it refers to the most diverse discourses, can appear cool or grotesque, become a logo or create anonymity. The essay uses mainly two examples (Sido, Slipknot) to show how the mask constructs the persona of pop stars - and thus reveals structures of pop music.

Is Hip Hop Dead? Mickey Hess, 2007-08-30 Hip hop is remarkably self-critical as a genre. In lyrics, rappers continue to debate the definition of hip hop and question where the line between underground artist and mainstream crossover is drawn, who owns the culture and who runs the industry, and most importantly, how to remain true to the culture's roots while also seeking fame and fortune. The tension between the desires to preserve hip hop's original culture and to create commercially successful music promotes a lyrical war of words between mainstream and underground artists that keeps hip hop very much alive today. In response to criticisms that hip hop has suffered or died in its transition to the mainstream, this book seeks to highlight and examine the ongoing dialogue among rap artists whose work describes their own careers. Proclamations of hip hop's death have flooded the airwaves. The issue may have reached its boiling point in Nas's 2006 album *Hip Hop is Dead*. Nas's album is driven by nostalgia for a mythically pure moment in hip hop's history, when the music was motivated by artistic passion, instead of base commercialism. In the course of this same album, however, Nas himself brags about making money for his particular record label. These and similar contradictions are emblematic of the complex forces underlying the dialogue that keeps hip hop a vital element of our culture. *Is Hip Hop Dead?* seeks to illuminate the origins of hip hop nostalgia and examine how artists maintain control of their music and culture in the face of corporate record companies, government censorship, and the standardization

of the rap image. Many hip hop artists, both mainstream and underground, use their lyrics to engage in a complex dialogue about rhyme skills versus record sales, and commercialism versus culture. This ongoing dialogue invigorates hip hop and provides a common ground upon which we can reconsider many of the developments in the industry over the past 20 years. Building from black traditions that value knowledge gained from personal experience, rappers emphasize the importance of street knowledge and its role in forging a career in the music business. Lyrics adopt models of the self-made man narrative, yet reject the trajectories of white Americans like Benjamin Franklin who espoused values of prudence, diligence, and delayed gratification. Hip hop's narratives instead promote a more immediately viable gratification through crime and extend this criminal mentality to their work in the music business. Through the lens of hip hop, and the threats to hip hop culture, author Mickey Hess is able to confront a range of important issues, including race, class, criminality, authenticity, the media, and personal identity.

In Media Res James Braxton Peterson, 2014-12-18 *In Media Res* is a manifold collection that reflects the intersectional qualities of university programming in the twenty-first century. Taking race, gender, and popular culture as its central thematic subjects, the volume collects academic essays, speeches, poems, and creative works that critically engage a wide range of issues, including American imperialism, racial and gender discrimination, the globalization of culture, and the limitations of our new

multimedia world. This diverse assortment of works by scholars, activists, and artists models the complex ways that we must engage university students, faculty, staff, and administration in a moment where so many of us are confounded by the “in medias res” nature of our interface with the world in the current moment. Featuring contributions from Imani Perry, Michael Eric Dyson, Suheir Hammad, John Jennings, and Adam Mansbach, *In Media Res* is a primer for academic inquiry into popular culture; American studies; critical media literacy; women, gender, and sexuality studies; and Africana studies.

Quantum Criminals Alex Pappademas, Joan LeMay, 2023-05-23 Steely Dan was a somewhat unusual band that still inspires unusually strong devotion in its fans. Formed in the late '60s in New York, they released seven albums between 1971 and 1981, two of which were nominated for a Grammy. Part of what's unusual about them is that each of those albums was made by a different group of musicians--founding members Walter Becker and Donald Fagen had no issues swapping players from record to record in order to get the sound they wanted. The band stopped touring in 1974, so the recording studio was the only place they needed their collaborators. Those recordings are legendary, especially among vinyl enthusiasts, for their exquisite production. The precision was necessary, in part, because Steely Dan played with form more than most bands, mixing elements of other genres--especially jazz--with pop and rock. And the lyrics are also distinctive. As the authors put it in their proposal, Steely Dan's songs are exercises in fictional world-building. Each song features its

own cast of rogues and heroes and creeps and schmucks, lovers and dreamers and cold-blooded operators, all tempest-tossed by the ill winds of the '70s. This book consists of sixty-some essays, each devoted to one character, and each essay is accompanied by a painting of the particular character that serves as a jumping-off point for the piece, with additional spot illustrations scattered throughout--

The Anthology of Rap Adam Bradley, Andrew DuBois, 2010-11-02 From the school yards of the South Bronx to the tops of the Billboard charts, rap has emerged as one of the most influential cultural forces of our time. This pioneering anthology brings together more than 300 lyrics written over 30 years, from the old school to the present day.

Theater and Cultural Politics for a New World Chinua Thelwell, 2016-10-14 Theater and Cultural Politics for a New World presents a radical re-examination of the ways in which demographic shifts will impact theater and performance culture in the twenty-first century. Editor Chinua Thelwell brings together the revealing insights of artists, scholars, and organizers to produce a unique intersectional conversation about the transformative potential of theater. Opening with a case study of the New WORLD Theater and moving on to a fascinating range of essays, the book looks at five main themes: Changing demographics Future aesthetics Making institutional space Critical multiculturalism Polyculturalism

SPIN , 2006-04 From the concert stage to the dressing room, from the

recording studio to the digital realm, SPIN surveys the modern musical landscape and the culture around it with authoritative reporting, provocative interviews, and a discerning critical ear. With dynamic photography, bold graphic design, and informed irreverence, the pages of SPIN pulsate with the energy of today's most innovative sounds. Whether covering what's new or what's next, SPIN is your monthly VIP pass to all that rocks.

A Pure Solar World Paul Youngquist, 2016-10-25 “Youngquist brings considerable skills to the life and work of the legendary but underappreciated and often misunderstood composer, keyboardist, and poet.” –PopMatters Sun Ra said he came from Saturn. Known on earth for his inventive music and extravagant stage shows, he pioneered free-form improvisation in an ensemble setting with the devoted band he called the “Arkestra.” Sun Ra took jazz from the inner city to outer space, infusing traditional swing with far-out harmonies, rhythms, and sounds. Described as the father of Afrofuturism, Sun Ra created “space music” as a means of building a better future for American blacks here on earth. In *A Pure Solar World: Sun Ra and the Birth of Afrofuturism*, Paul Youngquist explores and assesses Sun Ra’s wide-ranging creative output—music, public preaching, graphic design, film and stage performance, and poetry—and connects his diverse undertakings to the culture and politics of his times, including the space race, the rise of technocracy, the civil rights movement, and even space-age bachelor-pad music. By thoroughly examining the astro-black mythology that Sun Ra espoused,

Youngquist masterfully demonstrates that he offered both a holistic response to a planet desperately in need of new visions and vibrations and a new kind of political activism that used popular culture to advance social change. In a nation obsessed with space and confused about race, Sun Ra aimed not just at assimilation for the socially disfranchised but even more at a wholesale transformation of American society and a more creative, egalitarian world. "A welcome invitation to the spaceways." –Jazzwise

Radiohead FAQ Dan Caffrey, 2021-03-15 No band in recent history has divided listeners' opinions as much as Radiohead. Are they the Beatles of the twenty-first century, or is their music just pretentious, overly melancholic, and sometimes boring? Musician, pop-culture critic, and playwright Dan Caffrey wasn't always a Radiohead fan, but that all changed one Chicago winter, when he suddenly found their album *In Rainbows* to be a welcome source of sonic warmth. An extension of Caffrey's deep but often cautious love for the band, Radiohead FAQ presents a fittingly sideways look at what he's dubbed the world's most famous cult band. Inside these pages, readers will find the essentials of the Radiohead story—along with deep dives into seldom explored topics, from the humor surrounding the band's music to the numerous hip-hop artists who have sampled their songs. Each chapter is devoted to a band member plus their producer and sixth member Nigel Godrich, revealing comprehensive biographical details about each person. The end result is a book custom made for casual Radiohead fans and obsessives alike—filled with

little known facts, new ways of looking at their music, and, like any music book worth its salt, maddening opinions.

Hip Hop Family Tree Book 1 Ed Piskor, 2013-12-06 Captures the history of the formative years of hip-hop, including such rap pioneers as Afrika Bambaataa, MC Sha Rock, and DJ Kool Herc.

Marvel Various, 2016-09-21 Watch creative worlds collide like never before in the ultimate fusion of hip-hop and the House of Ideas! With an introduction by award-winning author Ta-Nehisi Coates - a National Book Award winner, a recent MacArthur Genius Grant recipient and the writer of *Marvel's BLACK PANTHER* - this stunning volume showcases 70 comic-book covers inspired by some of the most iconic albums in music history. Experience page after page of incredible artwork featuring the heroes of the All-New, All-Different Marvel Universe - from A-Force to the X-Men - by an unbelievable roster of talent including Adam Hughes, Brian Stelfreeze, Jim Cheung, Mike Del Mundo, Sanford Greene, Jenny Frison, Phil Noto, Mahmud Asrar, Damion Scott, Tim Bradstreet, Keron Grant, Ed Piskor and more! Their finished covers sit side-by-side with behind-the-scenes sketches, showing the process of rendering some of the most famous images in hip-hop, Marvel style. Straight outta comics - and onto your bookshelf!

Bring That Beat Back Nate Patrin, 2020-06-09 How sampling remade hip-hop over forty years, from pioneering superstar Grandmaster Flash through crate-digging preservationist and innovator Madlib Sampling-incorporating found

sound and manipulating it into another form entirely—has done more than any musical movement in the twentieth century to maintain a continuum of popular music as a living document and, in the process, has become one of the most successful (and commercial) strains of postmodern art. *Bring That Beat Back* traces the development of this transformative pop-cultural practice from its origins in the turntable-manning, record-spinning hip-hop DJs of 1970s New York through forty years of musical innovation and reinvention. Nate Patrin tells the story of how sampling built hip-hop through the lens of four pivotal artists: Grandmaster Flash as the popular face of the music's DJ-born beginnings; Prince Paul as an early champion of sampling's potential to elaborate on and rewrite music history; Dr. Dre as the superstar who personified the rise of a stylistically distinct regional sound while blurring the lines between sampling and composition; and Madlib as the underground experimentalist and record-collector antiquarian who constantly broke the rules of what the mainstream expected from hip-hop. From these four artists' histories, and the stories of the people who collaborated, competed, and evolved with them, Patrin crafts a deeply informed, eminently readable account of a facet of pop music as complex as it is commonly underestimated: the aesthetic and reconstructive power of one of the most revelatory forms of popular culture to emerge from postwar twentieth-century America. And you can nod your head to it.

Perception Same Root Different Leaves, Different Leaves Same Root, 2011-09-01

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