

Title:

The Evolution of the Micro-ecologies and Micro-economies of Regional-rural Hip-hop in Devon, UK, 1983-1993

by

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STUDENT DECLARATION FORM

Type of Award PhD by Published Works

School Arts & Media

1. Concurrent registration for two or more academic awards

I declare that while registered as a candidate for the research degree, I have not been a registered candidate or enrolled student for another award of the University or other academic or professional institution.

2. Material submitted for another award

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3. Collaboration

Where a candidate's research programme is part of a collaborative project, the thesis must indicate in addition clearly the candidate's individual contribution and the extent of the collaboration. Please state below:

The music practice components were produced in collaboration. My individual contribution to each music practice component is explicitly documented in the commentary and in the appendices where necessary.

4. Use of a Proof-reader

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Signature of Candidate

A handwritten signature in black ink, appearing to read "ARCE", written over a horizontal line.

Print name: Adam de Paor-Evans

Abstract

When the locations of hip-hop culture are considered, the regional-rural spaces of Devon, UK, are an unlikely starting point. The following synoptic commentary critically positions the author's practice, practice research, and traditional academic research in the context of regional-rural hip-hop with a particular focus on the formative decade (1983-1993) in Devon, a provincial county on the south-western peninsula of Great Britain. The commentary frames the overarching research aims, which are to explicitly present the formative role my collaborators and I played in the evolution of the microcosm of regional-rural hip-hop in Devon and beyond, and attest the value and significance of this microcosm in its contribution to shaping UK hip-hop culture as a whole. The commentary – written as a critical autoethnographic reflection – signposts linkages between the components to evidence these claims, contextualizes the rigour of the components' methods and methodologies, and concludes that the work of my collaborators and I (under the names The Ill Brothers, Def Defiance, South Side Alliance [SSA], and Project Cee) built the foundation for a value-system through regional-rural hip-hop in Devon that contributed to sustaining the national hip-hop environment. The academic publications further position this contribution through a critically-reflective lens which is underpinned by theory and which, in-turn, informs the more recent practice outputs. This PhD by Published Works evidences new knowledge in hip-hop studies and ethnomusicology, and makes a significant contribution to the sociocultural critical history of regional hip-hop culture, and furthermore reveals new knowledge connected to creative practice research methodologies with the potential for wider application.

Acknowledgements

Huge thanks to Dr. Les Gillon, Professor Erik Knudsen, and Professor Alan Rice for their support and advice. Thanks also to MIDEX and the Faculty Research Grant Scheme for financial support to complete several of the practice research outputs. Additional thanks to Dr. Justin A. Williams and Dr. Dave Hook for their support and engagement. Thanks also to Dr. Pete Atkinson. Finally, thanks to Specifik for supplying scans of Appendix C Figures.

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List of Works

The outputs that form the components for this PhD by Published Works submission comprise a selection of hip-hop records, recorded artefacts (both self-released and released under contract), works of graffiti and record sleeve design, and nonfiction novel and conventional academic publications. The components fall into two notional categories: practice outputs that were produced prior to my academic research training (1988-1992), and conventional academic publications and practice outputs that were produced following my academic research training (2002-2020). My contributions to the practice components are foremost as a lyricist, songwriter, vocalist, and coproducer (attributed as de Paor-Evans, Ad-MC, The Projections, or Project Cee). All text-based components are sole authored, and visual practice components are identified in the list below. In reverse chronological order:

Text-based publications

de Paor-Evans, A. (2020c). *Scratching the Surface: Hip-hop, Remoteness, and Everyday Life*. Merseyside: Squagle House. Book.

de Paor-Evans, A. (2020b). [‘Urban Myths and Rural Legends: An Alternative Take on the Regionalism of Hip-hop’](#). In *Popular Music & Society, SE Regional and Rural Popular Music Scenes*. 414–425. Journal Article.

de Paor-Evans, A. (2020a). *Provincial Headz: British Hip-hop and Critical Regionalism*. Sheffield: Equinox Publishing Ltd. Book.

de Paor-Evans, A. (2018). ‘Soft Tension: Reimagining urbanism and rurality through the spatio-cultural practices of hip-hop’. In Stringer, B. (ed.) *Rurality Re-imagined: Villagers, Farmers, Wanderers and Wild Things*. San Francisco: ORO Editions. Book Chapter.

Recorded artefacts

Follow this hyperlink for the complete [Unlisted YouTube Playlist](#) of recorded artefacts. The hyperlinks in the list below link to the master release in the Discogs database.

Specifik & Project Cee. (2019). [‘No Hatchet’](#). In *The Ill Circus*. Britcore Rawmance, BR015. Germany. Song Contribution to Vinyl Album.

Specifik & Project Cee. (2016). [‘Action Speaks Louder’](#). In *Eighty3*. B-Line Recordings, BLN021. UK. Song Contribution to Vinyl Album.

Specifik & Project Cee. (2015). [‘Future Shock 64/BANG!’](#). B-Line Recordings, BLN014. UK. Double-A-sided 7” Vinyl Single.

Def Defiance. (2013). [‘Rhyme Children/Chemical Attack’](#). B-Line Recordings, BLN005. UK. Double-A-sided 7” Vinyl Single.

The Projections. (2007). [*Project the Future*](#). Ruztik, RUZCD2. CD Album. UK (Reissued on B-Line U, BLU002, UK as a Vinyl Album, 2016).

Project Cee. (2003). [‘I Wonder’](#). In *The Construction Series Vol 1*. Ruztik, RUZ002. UK. Song Contribution to 12” Vinyl Compilation E.P.

Specifik & Project Cee. (2003). [‘Analyse This’](#). Core Level, CLM 002. 12” Vinyl E.P.

Specifik & Project Cee. (2002). [‘Where Your Mind Is?’](#). Core Level, CLM 001. 7” Vinyl Single.

Def Defiance. (1992). [*Hazardous*](#). D.D. Shack Productions, no. cat. UK. Cassette Album. (Reissued on Britcore Rawmance, 014, UK & Europe, as part of Double Vinyl Album + Ltd. Edn. 12” Vinyl E.P. pack, 2017. Reissued again Britcore Rawmance, 014, as a Double Vinyl Album, 2019).

Def Defiance. (1990). [*Music Fusion!*](#). D.D. Shack Productions, DDD1. Cassette Mini-album. (Reissued on Britcore Rawmance, 014, UK & Europe, as part of Double Vinyl Album + Ltd. Edn. 12” Vinyl E.P. pack, 2017).

The Ill Brothers. (1988). [‘The Return of The Funky Fresh Bell’](#). SRA1. Cassette Single.

Visual work

de Paor-Evans, A. (2020a). *Provincial Headz: British Hip-hop and Critical Regionalism*. Sheffield: Equinox Publishing Ltd. Book. Cover artwork.

Specifik & Project Cee. (2015). ‘Future Shock 64/BANG!’. B-Line Recordings, BLN014. UK. Double-A-sided 7” Vinyl Single Cover Artwork.

CEE (Adam de Paor-Evans), SCARSE, and SKYZ (1992). ‘New York – DD/SSA’, Exeter Wall of Fame.

Introduction

This synoptic commentary aims to support the evaluation of the List of Works on page 4 and contributes to the submission for the award of PhD (by Published Works). This commentary is divided into four sections: Contextual Statement, Methodology, Contribution to Knowledge, and Subsequent Works and Future Directions. The four main sections are outlined below:

Contextual Statement: sets out the work within its cultural context, and the relationships between the text-based and recorded components. Whilst there are existing introductions as part of *Provincial Headz*¹ and *Scratching the Surface* that already sets those respective works in context, the statement here is extended and deepened to frame all the work within the bounds of the PhD by Published Works and its overarching research questions. This statement will also explain the background to how the works started, and outlines the boundaries for the investigation.

Methodology: tells the story of the methods/methodologies that have been developed in the work, with particular focus on the differences between the methods and the methodologies used across the body of work. This includes an explanation of the reflective and reflexive methodologies used in the scholarly work and the active methods used in the pre-scholarly work. This section interrogates the dialectic between the pre-scholarly methods and scholarly methodologies.

Contribution to Knowledge: explains the research findings and their implications, the value of the work in hip-hop studies and other fields, particularly ethnomusicology and critical regionalism, but also its potential impact for funding and government policy makers. This section also further reflects on the limitations in the findings.

Subsequent Works and Future Directions: details the other projects that have been informed by the works both during their preparation and since their publication/release. This section also outlines proposed projects that are in development stages.

Navigating the work

This document also includes a bibliography and three appendices: Appendix A: Photographs of Recorded Artefacts, Appendix B: Lyrics from Recorded Works, and Appendix C: Flyers and Posters from Events. It should be noted that the bibliography is explicitly separate from those in the works, but there will be some overlap. There are also signposts to the components, located throughout this synoptic commentary to direct the examiner to view and/or listen to the appropriate components at the appropriate points in the order they are intended to be examined. These are presented as green boxes with an icon of the component alongside. Text highlighted in yellow are hyperlinks to articles or songs, uploaded to an unlisted YouTube playlist. Within the YouTube description for each upload is a relevant excerpt of this commentary and a link

¹ 'Headz' is hip-hop terminology for one heavily involved with the culture.

back to the document which is uploaded [here](#). After reading and/or listening to the signposted component, the reader should continue with the synoptic commentary until the next signpost.

Research aims

I identified two intrinsically-linked aims that I wanted to address:

1. to make clear the significance of the role that I and other Devon-based hip-hop artists played and the contribution of our regional-rural hip-hop in shaping UK hip-hop culture as a whole.
2. the value of the regional-rural context as a space for the conceptualising, development, and performative micro cultural ecologies and economies of hip-hop.

Research questions

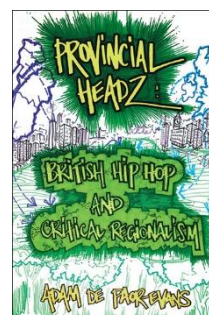
I identified two intrinsically linked research questions that relate directly to the aims:

1. how did the regional-rural context of Devon, UK, contribute an alternative kind of hip-hop practice to the micro cultural ecologies and economies of hip-hop?
2. how did the body of music, graffiti, and other hip-hop productions that I and other regional-rural hip-hop artists and the counter-culture around it contribute to enriching and sustaining hip-hop as a whole?

This document will provide an exegesis of how the components have addressed these two questions, signposting to particular components, linkages, and parts of the work where necessary.

1.

Read 'Preface: I Owe Hip-hop', 'Introduction', 'Chapter 1, The Location of Hip-hop', and 'Chapter 2: The Relocation of Hip-hop' in *Provincial Headz: British Hip-hop and Critical Regionalism*.



Executive summary of components

Below is an outline of the components as a precis to the Contextual Statement:

Provincial Headz: British Hip-hop and Critical Regionalism is a double-blind peer reviewed, editor reviewed, and REF externally reviewed research project comprising a 130,000-word manuscript. The work is submitted as a double-weighted output to REF2021 in UoA33: Music, Drama, Dance, Performing Arts, Film and Screen Studies. The work was published as a sole-authored monograph by academic publishers Equinox Publishing Ltd. on 15th February 2020, and the first book in the new *Transcultural Music Series*. The work is the result of a 5-year research project, and is the first book of its kind to deal with hip-hop in a

regional-rural British context. Although I was offered the book contract in winter 2017, I had been thinking about the project for almost 20 years. Whilst the resulting monograph contains a coming together of the complex ideas surrounding hip-hop in the British provinces, it is by no means an end conclusion. To the contrary in fact, since the book's launch in February 2020 – and in dialogue with some of the books' readership – I have reflected on its aims and conclusions, and am convinced that *Provincial Headz* serves as an introduction to the complexities of what it means to dwell in regional-rural areas of Britain – often disconnected from large cities – and live a life charged with hip-hop culture. To this end, I see *Provincial Headz* as a launch pad for lifelong research into this emerging sub-field of hip-hop studies, a sub-field of which *Provincial Headz* is at the forefront.

'Soft Tension: Reimagining urbanism and rurality through the spatio-cultural practices of hip-hop' was completed during the first year of study for *Provincial Headz*, and is the result of an invited chapter contribution to Ben Stringer's book on reimagining rurality. As a 4,000-word piece, it takes two touchstones of hip-hop's origins – the park jam and the boombox² – to argue for the creativity found in the Devonian version of these touchstones, which is largely carried out through the analysis of 'The Beatwagon', a mobile DJ device which is part boombox, part PA system, and part picnic parasol, constructed by Devonian DJ Mixmasta-Mullet during the 2000s.

'Urban Myths and Rural Legends: An Alternative Take on the Regionalism of Hip-hop' is a 6,000-word journal article that takes the historic themes of identity in *Provincial Headz* as a point of departure and locates hip-hop's regional-rural origins to explore contemporary processes of hip-hop. The article attests regional-rural hip-hop evolves differently to that of metro-centric hip-hop, that it coexists as a vehicle for negotiating socio-geographical acceptance and affirming a regional-rural identity.

Scratching the Surface: Hip-hop, Remoteness, and Everyday Life is an 80,000-word nonfiction novel with creative writing as its core practice. Whilst it is self-published, the proposal was peer-reviewed by The UCLan Research Centre for Migration, Diaspora, and Exile (MIDEX) who funded its production costs, in addition to Dr. James McNally, an independent scholar who kindly provided the foreword. Certain key themes within *Provincial Headz* are also apparent here such as the regional-rural attitudes to embryonic breakdancing practice, but the work is based purely on self-reflective and reflexive thick narrative. The extensive endnotes provide a range of richer supporting narratives, and reach into the depths of my personal experience of growing up through hip-hop in rural Devon in the early 1980s. This is the first nonfiction novel to explore hip-hop in regional-rural Britain.

'No Hatchet', 'Action Speaks Louder', and 'I Wonder', are songs where the lyrics are written and performed by me as Project Cee (my artist name) yet feature on either a compilation or another artist's album. 'I Wonder' was written and recorded in 2002 – the midpoint between my entering hip-hop culture and the present, and brings a wholly organic and rural sense to rap music not evident at the time in Britain. 'Action Speaks Louder' was written and recorded as I

² The name given to an upright, portable cassette player.

was writing *Provincial Headz*, and there exist some clear critical linkages between the lyrics and the arguments in the book. ‘No Hatchet’ was written and recorded after the completion of *Provincial Headz* but before *Scratching the Surface* was begun, and at key moments anchors the presence of regional-rural hip-hop in wider nation-state contexts such as Brexit, taking a lead from *Provincial Headz*’ conclusions.

‘Where Your Mind Is?’ (2002), and ‘Analyse This’ (2003), are songs which were conceived, written, and performed by me as Project Cee with assistance from Specifik as producer. These were released on my record label Core Level, which ran from 2001 – 2004. ‘Where Your Mind Is?’ offers three different yet interrelated personal histories across three verses, all of which are autoethnographic, and ‘Analyse This’ presents highly complex, intricate syllabic wordplay – a style of rap common in Devon and Somerset (and linked somewhat incorrectly solely to Bristol) to provoke a critique of style. Both songs probe the audience to reconsider the position of the regional-rural in hip-hop at a time where the internet was beginning to empower greater visibility for UK hip-hop artists dwelling outside the major cities.

Project the Future is a collaborative 17-track CD album which was directed, coordinated, and written by me (with collaborative production) and recorded between 2005–2007. The album is a critical journey through my position in hip-hop at the time, and deals closely and personally with issues of loss, death, isolation, drug abuse, and most pertinently regional-rural life and a confused sense of identity – the latter particularly linking to a thread in *Scratching the Surface* and *Provincial Headz*. This CD album was re-released on vinyl as a 13-track vinyl album in 2016 due to demand.

Hazardous and *Music Fusion!* were written and recorded at the dawn of the 1990s, by two collaborators and me, and released as the artist Def Defiance. Both artefacts were self-released on cassette only, and were the first of their kind to be released in the South-West of England. *Hazardous* remains the only album-length DIY artefact in Britain that was officially released on vinyl in Europe. The ideas connected to remoteness and identity vis-à-vis recording contracts are explicitly apparent in the work, which also inform part of the discussion in *Provincial Headz*.

‘New York – DD/SSA’ is a collaborative graffiti production made by SCARSE, SKYZ, and CEE (myself) in 1992 at the Exeter Wall of Fame. This work does not feature centrally in the narrative, but is included to demonstrate the breadth of my practice, which includes graffiti writing. My embryonic graffiti practice remains key to my evolution in the visual art facet of hip-hop, and I continue to produce record sleeve visuals which challenge the idea of graffiti writing itself as much as the regional-rural-versus-urban agenda. This is most explicably represented in the cover artwork for my single ‘Future Shock 64/BANG!’ and the book cover illustration for *Provincial Headz*.

Limitations in the work

Whilst the claims above for new knowledge are clear, there are four limitations which require presenting:

1. The period researched. Four major components of the work (the two books and two Def Defiance releases) are fixed in the decade 1982-1992, and the remaining components – whilst touching on the new millennium and contemporary hip-hop – also fix their contextual base in this historic period. Although it is crucially important to the work that this period is its main focus – primarily as it is the period that saw the most impactful transformations of hip-hop's ecology and economy in regional-rural spaces – I am mindful that the work of the following hip-hop generations deserve to be researched. I believe that there is a need for future work to address these periods. Some new work has been published at the time of preparing this commentary, however, and most notably Williams' 2020 book *Brithop: UK Regional Rap in the 21st Century*.
2. The context and content researched. In reference to *Provincial Headz*, its intention is not as an encyclopaedic historical overview or account of hip-hop in the British provinces (although that would be a valuable work in the future), but as a launchpad for historic hip-hop research and to initiate the conversation. Therefore, there are clearly gaps in the history and not all artists and practitioners are represented, but select artists' work was explored to support the inquiry. This limitation helped contain the work and my addressing of the research questions, but also does mean that some key artists were omitted, such as Krispy 3 from Chorley, Lancashire (a crew I am addressing in a future monograph *South-West and North-West Headz: comparative explorations of regional-rural representations in British hip-hop*).
3. The methodologies used. The mixed-methodologies were of significant benefit to the research, and the lack of existing academic material in British hip-hop scholarship that forced me to look elsewhere were fruitful to the written works. However, I needed to be aware of the limitations in extensive use of autoethnography in *Scratching the Surface*. Therefore, the extensive, detailed endnotes which are largely of a factual nature help contain and contextualize the structure of the nonfiction narrative. I am currently working on a book chapter for *Popular Music Ethnographies* (Raine, et al., Intellect Books, forthcoming) which complements *Scratching the Surface* and frames the theoretical ideas in the field of new materialism and potential new subfield of autoethnomusicology.
4. The processes of production of the practice research. The more ephemeral qualities such as the songs' concepts and sonics were often produced through conversations. As such, I have limited this submission to lyric value only, unless stated otherwise. This limitation acts as a safety net to protect the contribution of other collaborators; however, this limitation provides challenges. In future practice research, I would be keen to consider alternative methods for tracking research input which may also have a positive effect on the quality of the research itself. There is also a limitation in using one's own lyrics solely as a source for exploration. This is a risk if researched in isolation, however

by positioning the lyrics within a wider frame of lyrics by other practitioners – as one would a literature review – provides firm anchorage to the research. I achieved this in specific places where my lyrics were evaluated alongside others (2020a: 259-66), and I feel the outcomes are more robust if my own work is used as complementary to other sources. Finally, I feel that traditional written research also has the potential to benefit from a closer relationship with practice research, another facet to developing methodologies I will discuss in the next section.

Contextual Statement

The research questions at the core of this body of work focus on two interlinked contexts for inquiry:

1. the socio-geographics of Devon which provided an economic and socio-cultural hinterland that supported the urban mythology of hip-hop and the evolution of a regional-rural hip-hop micro-ecology and -economy, and contributed to the broader infrastructures (socio-spatial praxes, economies, and ecologies) of hip-hop.
2. the creative arena of artists in Devon between 1983-1993 (formalised as South Side Alliance in 1989) who were critiquing and interpreting urban representations of hip-hop and hip-hop produced in high urban areas to form their own form of regional-rural hip-hop.

A contextualization of Devon in the 1980s

Devon is the penultimate county of England as one travels west from London, situated on the south-west peninsula of Great Britain. Its regional capital, Exeter, lies 176 miles from Central London, and during the 1980s would take approximately five hours by car and four by train. Devon's main industry remains tourism having developed from the Victorian concept of British domestic seaside holidays, and post-war holidaymakers from The Midlands and London would flock via the M3, M5 and trainline to holiday parks, guest houses, and hotels dotted along the 22-mile section of coastline (given the ostentatious name The English Riviera due to its material comparison with the French Riviera and its array of subtropical flora). As a youth growing up in the pre-internet and pre-mobile phone era, the geographic between London and Devon felt greater, which was largely due to significant differences in the social mechanics and regional culture between Devon and the metropolis. Devon's population was low compared to other counties with major cities, and in 1980 only 11% of the population of Greater London. Its only two cities, Plymouth and Exeter, were almost 99% white, and a vast majority voted conservative. Although the Dartmoor tin mining history is rich, it was extinct by the 1930s, and historically, culturally and politically distanced from the UK miner's strike of 1984-5 triggered by the Thatcherite regime to reduce the power of the trade unions (2020a: 3-9, 228-9). Apart from the class war, racial tensions also resulted in physical violence, the most famous of which was the Brixton riots in 1981, triggered by a slow-burning and deeply-growing hostility between the Black population and the police. These kinds of socio-political situations only reached Devon through the news reports, and even in the cities of Exeter and Plymouth life remained true to its stereotype: slow-paced, laid-back, right-leaning, and leafy-green (2020a: 39; 2020c: 158-60). Even its regional radio reflected the narrow socio-political views of the locale through the jingle "AND WE DON'T PLAY RAP" (2020a: 156), alluding a strong resistance to the shock of the new. The cream teas, thatched cottages, fisherman's yards, and the rundown remote council estates sat uneasily with the spectacular energy, urgency, and enthusiasm of hip-hop culture; or so it seemed.

The ecologies and economies of hip-hop in Britain

British hip-hop is relatively young compared to its African American and Latinx origins in New York, but the ten-year age gap is only a small facet of the complex differences between the evolution of their ecologies and economies. In America, there was a six-year period of hip-hop infancy before even the first rap record was produced, a period in which hip-hop existed as a communal activity centred on live performances. The practices which developed during this period created a cultural ecology first and foremost before opportunities arose in the record industry. At this point, two-tiered cultural economies were built, one tier which developed through the structures of industry and rapidly became national and international/global, and one which evolved at local-regional level, starting in New York and spreading throughout the major cities in the United States. It is the local-regional activities which intertwine economy and ecology, resulting in a series of circular microcosmic processes. In Britain, the commercial product of hip-hop arrived concurrent to ideas about hip-hop culture (2020a: 125-6), and in Devon where linkages to the Black diasporas were almost non-existent, the only access into the concepts of hip-hop was through examining its products and secondary representations (2020c:35-46, 63-74, 106-15, 142-51, 210-6).

This leads me to define what I mean by micro-ecology and micro-economy in Devon hip-hop. The micro-ecology is that network of people, spaces, material culture, and its associated practices that contribute to the microcosm of hip-hop culture, and the actions taken to sustain its longevity. To expand:

1. the number of active practitioners in the South Side Alliance totalled 20 (12 practiced more than one element and included graffiti writers, dancers, musicians, and promoters), and a number of practitioners outside SSA (in West Devon and Plymouth) comprised a similar total.
2. the spaces of hip-hop were domestic, provincial and small-scale (2020a: 88-109), even those that linked us to the broader country (such as the Wall of Fame, a redundant railway yard in Exeter), and they were few. Between 1983-1993, SSA's tangible territories for cultural production were one bedroom studio, one youth centre, three music venues, one appropriated bank foyer (2020a: 111-4), and one modest provincial train yard. Additional to these spaces were the intangible territories of public space in-between these nodes (2020a: 103).
3. the consumed material culture was small-scale and limited in breadth, comprising (largely commercial) record releases (2020a: 140-9), apparel (2020a: 32-3; 2020c: 54-62, 75-81), and films and publications (2020a: 36; 2020c: 82-5), and the produced material culture comprised works of graffiti (in and on local territories), self-released recordings (2020a: 210; Appendix A, B), and promotional material (2020a: 213-4; Appendix C).
4. the practices that link the above were contained within the region. The opacity within developing regional graffiti practice are clear in the early exemplar which takes analysis of Keith Haring's cover art for *Would Ya Like More Scratchin* (1984) as a starting point,

resulting in a piece of monochrome graffiti on a rural shed. The whole process was executed with a limitation of precedent, paint, surface, and mentoring (2020a: 88-9).

A final microcosmic attribute is the stealth and underground nature with which hip-hop culture operated, below the assumed cultural norms and in the margins of mainstream Devon life. Over the course of the decade, the micro-ecology of Devon hip-hop became more explicitly rigorous and multidisciplinary, yet afforded the room for intense intradisciplinary personal development. By the early 1990s, collaborations, intercultural, and intracultural connections were made with London and other metropolis-based hip-hop practitioners that furthered knowledge exchange and enriched the Devonian hip-hop microcosm.

The micro-economy is shorter to explain, and contributed to the microcosm of Devon hip-hop culture thus (and in this chronological order):

1. the consumption of hip-hop through purchasing of hip-hop music and related products from a limited supply chain (2020a: 126-7, 149-55; 2020c: 64-66).
2. the productions of The Ill Brothers/Def Defiance and their ensuing consumption through monetary purchases of goods (2020a: 190, 210; 2020b: 416-9).
3. the production of live performances by Def Defiance and London-based artists and their ensuing consumption through the purchase of event tickets (2020a: 216-21; Appendix C).
4. the supply of money through supporting Def Defiance and London-based artists via event ticket purchases, buying records at events, and performance fees.
5. the redistribution of money from Def Defiance performance fees and profits from events to pay for materials for graffiti practice, upgrading music equipment, and the production of higher-quality promotional material and recorded artefacts.

From the Devon perspective, it is helpful to consider the visibility of three ecology-economy phenomena – regional-rural, national, and international/global – through hip-hop's material culture and spatio-economic presence.

They can briefly be outlined in the following timeline:

International/Global:

1982: late in the year Malcolm McLaren fostered the transatlantic journey of hip-hop culture to mainstream countries across the world through the packaged product of his single and music video 'Buffalo Gals', screened on *Top of the Pops*, played on Radio Luxemburg and various British radio stations, and found throughout shops in Devon.

1983: US record labels such as Sugar Hill Records, Def Jam Recordings, and Tommy Boy Records began releasing/licencing their records in many countries; the UK issues occasionally finding their way to Devon record shops. This method of issuing US releases gradually grew via UK parent labels or licenced labels throughout the rest of the decade.

National:

1983: Jive Records release what is widely regarded as the first true UK hip-hop record: 'London Bridge is Falling Down' by Newtrament. This record rarely appeared in Devon record shops, but featured on the Jive Records compilation album *Rap Attack* (1985).

1984: *Street Sounds UK Electro* brings the presence of British hip-hop to vinyl, featuring London's The Rapologists and Manchester's Broken Glass. The *Electro* editions were a saviour to Devon headz, as they were well distributed and available in all record shops (although in sparse numbers).

1984: The pinnacle year for a collection of 'breakdance' compilation albums whose product packaging placed the fallacy of urbanism centre stage (eg. *Breakdance Fever*, *Breakdance You Can Do It!*)

1984: The docufiction films *Wild Style* (1982), *Breakdance: The Movie* (1984), and *Beat Street* (1984) and documentaries *Style Wars* (1983) and *Beat This! A Hip-hop History* (1984) are screened on television and in some cinemas. *Breakdance: The Movie* and *Beat Street* were screened in Devon briefly.

1984: the graffiti book *Subway Art* is stocked by WHSmith nationwide. (It also acquires the mythological status of the most stolen book of all time. Untrue, but metaphorical for its alignment to the illegal activities graffiti writers).

1985: John Peel begins playing a small number (approx.. three per week) of UK issue and US import hip-hop records on his BBC Radio 1 show which can be picked up in Devon. This was the only regular access to hip-hop on the radio.

1986: John Peel broadcasts one of his famous Peel Sessions featuring Three Wise Men, the first British hip-hop crew to record a Peel Session.

1987: *Known 2 Be Down* is the first full British hip-hop compilation album. Its sleeve design – hugely representative of London hip-hop culture – becomes as important as the sound itself. Music Of Life releases Derek B's *Get Down*, the first record in a substantial discography of British hip-hop (Derek B's debut release did not reach Devon record shops, but his subsequent releases did).

1988: Hijack re-invent the sound of hip-hop in Britain with *Style Wars* (released on Music Of Life), bringing a hardcore, urgent sound which would become a blueprint for UK rap.

Regional-rural:

1985: the first US import 12" singles began to appear in Devon record shops. Until 1990, the number of US import 12" single releases that reached Devon record shops totalled fewer than ten.

1988: The Ill Brothers self-release ‘The Return of The Funky Fresh Bell’ was produced on cassette, consisting of a run of only six units. The first jam incorporating a network of regional crews (including The Ill Brothers) is staged at The Arts Centre, Exeter.

1989: South Side Alliance is officially formed, comprising regional crews Black Jack Posse, Wild West Posse, and The Ill Brothers/Ill Beat Productions as its core practitioner membership. Rola and Project Cee perform on *Street Level*, a dance show on local radio station DevonAir.

1990: Def Defiance self-release *Music Fusion!* is released on cassette, with a run of 30 units. The first Dance Raw jam is held at The Lemon Grove, Exeter University. Promoted by London’s Ice Cream Promotions, Project Cee collaborated to curate the Devon practitioners. Def Defiance performed supporting London’s MC Duke.

1991: South Side Alliance begin to promote their own jams, two in Exeter, two in Exmouth, and one in Torquay, bringing in other acts for support.

1992: Def Defiance self-release *Hazardous* is released on cassette, again comprising a run of 30 units. The album continues to be relevant and has benefited from significant reach throughout Europe, and was re-released (with two reissues) in Germany in 2016 and 2017.

The above timeline illustrates the key markers in the evolution of hip-hop in Devon, but is not exhaustive. What is also important to stress is that these ecologies and economies overlapped significantly. This overlap is explained in the following commentary, and is presented clearly in *Provincial Headz* chapters 4 and 5 and ‘Urban Myths and Rural Legends: An Alternative Take on the Regionalism of Hip-hop’ (2020b: 416-9).

The birth of a micro-ecology

I was first exposed to hip-hop culture in January 1983, through Malcolm McLaren’s *Buffalo Gals* video (1982). This as a pivotal moment for hip-hop’s exposure outside New York and much of the rest of the world, but was especially significant for those dwelling in the regional-rural hinterlands (2020a: 62-77), and hugely important for my personal gateway into hip-hop (2020c: 8-11). Through school and the local youth club, I met people who would become my hip-hop peers (2020c: 26-34), some remain my peers (2020a: 191-9; 2020c: 128-41), and I formed my first crew in 1985 (2020c: 176-88).¹ During the remainder of the 1980s, this close-knit group of peers were crucial to hip-hop’s survival in the regional-rural, as access to hip-hop’s music, practices, and artefacts were almost non-existent, and, as McNally expresses in the foreword to *Scratching the Surface*, there was a need to be: “scouring the landscape for pieces of information” (2020c: iii). Although I have argued that without the likes of John Peel hip-hop would most certainly have struggled in the regional-rural (2020a: 121, 124-5, 180-1; 2020c: 152-7), and it was within the peer group where knowledge was shared about new hip-hop. For example, if one were to miss a John Peel show, another would have recorded it and share the new sounds. This strongly suggests an embryonic framework of a hip-hop micro-

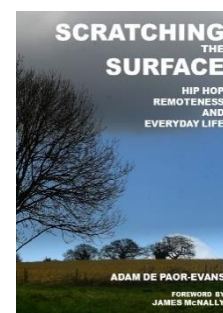
¹ Crew is a collective noun for a group or collective of hip-hop practitioners.

ecology was already developing before any notion of conscious local hip-hop production was underway (2020a: 47; 2020c: 22-3).

The first peer group grew out of school friends in the village of Sidford (an appendage of seaside town Sidmouth), but by 1985 a loose (and timid) network of hip-hop peers was emerging across the region, touching the small provincial city of Exeter. The spatial presence of Bboying² (2020a: 79-83; 2020c: 75-81), and spatio-material presence of graffiti (2020a: 83-94; 2020c: 82-5), presented – in the public realm – touchstones of hip-hop culture that my close-knit peers and I latched onto. These primary spatio-material experiences overlapped into the canon of hip-hop films and books commonly accepted as the primary representations of graffiti and Bboying, and those that aided the introduction of hip-hop to regional-rural spaces (2020a: 55-61, 94-6), the main five being: *Wild Style* (1983), *Style Wars* (1983), *Beat This! A Hip-hop History* (1984), *Breakdance: The Movie* (1984), and *Beat Street* (1984). This presents an exciting phenomena where regional-rural hip-hop existed at the intersection of consumption and production, and its participants were consuming a commercialized, edited, construct of hip-hop whilst concurrently and unwittingly developing a hip-hop micro-ecology in public space.

2.

Read *Scratching the Surface: Hip-hop, Remoteness, and Everyday Life*.



From micro-ecology to micro-economy

This micro-ecology grew in complexity throughout the remainder of the 1980s and into the early part of the 1990s, and was intrinsically linked to the development of hip-hop music production in Devon. Whilst the first results of hip-hop practice in Devon were pause-button mixes recorded circa 1985 (2020a: 148, 174-7; 2020c: 130, 132-4),³ the first known recorded Devonian rap music crafted from scratch was made by my crew The Ill Brothers in 1986, yet these recordings were never played outside the makeshift bedroom studio. By early 1988, our confidence and ability had matured, and we began to test our music on public audiences, and the first time I recall this was playing ‘The Return Of The Funky Fresh Bell’ (The Ill Brothers, 1988) at Sidmouth Youth Centre to a group of teenagers (2020a: 172).

My formative practice of writing songs fuelled the beginnings of various kinds of critique which appeared firstly and most obviously through the lyrics, but also existed in the

² The practice of breakdancing, popping, locking, often executed within peer group, recreation, practice, performance, or battle scenarios. The earliest forms of Bboying appeared during the mid-1970s, although closely related dance moves have been evidenced in Kaduna, Nigeria, as early as 1950.

³ Pause-button mixes as so named as they are produced by using the pause-button to pause the tape whilst another section of music is cued up.

soundscapes and music. These critiques focused on the idea of what it is to manufacture hip-hop music in Devon, and whilst they clearly address the idea of recording contracts, there is an undercurrent of the urban-versus-rural argument in terms of cultural identity, language, accent, and dialect, in addition to a celebration of the DIY mentality of music production and the performative elements of hip-hop. We produced six copies of 'The Return Of The Funky Fresh Bell' – taped onto C15 computer tapes (7.5 minutes per side, thus emulating the idea of the cassette single), completed the edition with handmade, photocopy-montage J-cards, and kept two copies each (we were a trio). I distinctly remember the moment I took my own copies and adhered 1-inch diameter blue circular stickers to the top right of the case, and wrote on them in thin black felt-tip pen: "NEW RELEASE! LOCAL HIP-HOP! £1.00". The following weekend in HMV, Exeter, I slipped both copies into the cassette racks next to a copy of Public Enemy's *Yo! Bum Rush The Show*. This was arguably the first move to create a micro-economy, although unconsciously.

3.
Listen to
['The Return of The Funky Fresh Bell'](#)

See Appendix A, Fig. 1a and 1b.
Read Appendix B, 'The Return of The Funky Fresh Bell' lyrics.
Read lyrics whilst listening to the song.



The micro-ecology and micro-economy of hip-hop in Devon became largely inseparable, and my stealth move to insert a lo-fi, DIY, local hip-hop production in-between commercial, mass-produced products on the premises of a major high street retailer may have been the absolute inception of this intertwinement. I was employing guerrilla tactics in the immediacy, but projected from that idea and through several more self-made cassettes – prototypes for proper record releases – we arrived two years later with our six song cassette mini-album *Music Fusion!* (1990), which was also delivered to high street retailers in the same manner. The assemblage contained the same aesthetic but more refined, a photocopied photomontage J-card with TDK D60s used as the cassettes (2020a: 210), and with this cassette that we deemed our official debut self-release, we liberated 10 copies by stealth into shops, not knowing where they would end up, gave away and sold 17 copies, and kept one each. We added handmade price tags, typed via Royal portable typewriter onto small, oblong stickers as illustrated on *Rockin Beats* (2020b: 418). These three methods of dissemination – sale, gift, and stealth supply – cemented the first micro-economy of Devonian hip-hop music as product.

4.
Listen to
['Music Fusion'](#)
and
['Terrified Faces'](#)
from *Music Fusion!* E.P.

See Appendix A, Fig. 2.
Read Appendix B, 'Music Fusion!' lyrics and 'Terrified Faces' lyrics.
Read lyrics whilst listening to the relevant songs.



Much of the context and content of the lyrics in *Music Fusion!* relate explicitly to the methods of and reasons for DIY manufacture. Landing a contract with a record label was commonly accepted as success, but the true endgame was to release a vinyl record, and with the unaffordability of pressing records, being signed by a label was the only route. During the pressing process, the ‘white label’ is often the test press, which also double up as promotional copies, sent free to radio stations and retailers. In ‘Terrified Faces’, I allude to the fallacy of hip-hop’s realness, a false cultural construction that major labels promote: “It’s hip-hop isn’t it? That’s the fable / What will it take to get a white label?” (‘Terrified Faces’). This illusion of hip-hop is often made up of cherry-picked cultural tropes, and the more songs I wrote, and the more I explored independent hip-hop from the USA and London, the more I recognised this fallacy, particularly after first-hand experience of rejection (2020a: 248-9). At this point in the early 1990s, Devon’s micro-ecology and micro-economy of hip-hop was growing a collective agenda to concurrently refute any major or national label interest, and one of the major methods for doing this was to embrace our vernacular (2020b: 419-21).

4.
Read
[‘Urban Myths and Rural Legends: An Alternate Take on the Regionalism of Hip-Hop’](#)



The embracing of my vernacular also cross-pollinated graffiti and performance, the results of which were impactful on me and my crew as a kind of reflective practice which also began to understand the contextual position of regional-rural Devon juxtaposed with London and New York (see Methodology section).

5.
See Appendix A, Fig. 4.
SCARSE, SKYZ, and CEE. (1992). ‘New York – DD/SSA’.
Graffiti production, the Wall of Fame, Exeter, Devon, UK.



The interdisciplinarity and intertextuality of micro-ecology and micro-economy

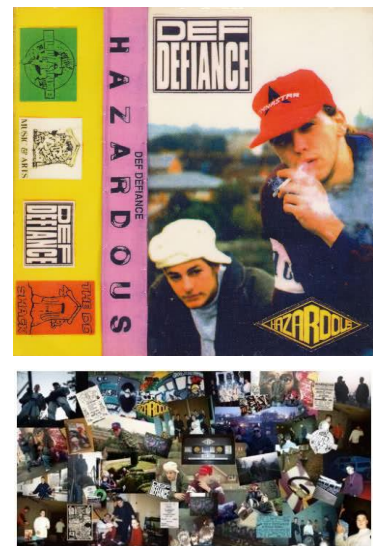
Performance, song writing, and graffiti writing were foremost in forging micro-ecology and micro-economy, furthered by other guerrilla tactics which extended to taking ownership of London promoters’ events in Devon. We did this in two ways. Firstly, in preparation, I was front-end in negotiating local support acts (Def Defiance, Special Delivery) for London-centric show headliners (MC Duke, Demon Boyz, Blade), but we also surreptitiously produced our own versions of event posters which we posted throughout the townscape to increase the hype (2020a: 213-4). This latter move grew from an original idea developed for the inaugural hip-hop jam at The Arts Centre, Exeter, April 1988 – organised not by an external promoter, but

by us in Devon. Secondly, at the event itself, by promoting the regional-rural through the dynamics of performance, a significant example being a twist on the traditional call-and-response trope, where I would call for the ‘bays’ and ‘maids’ to make some noise, bringing visibility to the local collective through the presence of the vernacular.

The performative element is embedded throughout the recordings, through lyrics, skits, and samples. In lyrics, examples are my first line: “Open up the stage and let the lyrics go” (‘Terrified Faces’), and “They explain thoughts on the stage but not theirs” (‘Music Fusion’), “Elements are blown as the physical rhymers / Rips the stage in a profile steadily” (‘Chemical Attack’), and “Devious dancers practical massacre / Slide the stage like an avalanche” (‘Perpetratin’ Frauds’).

6.
Listen to
[‘Hazardous’](#)
[‘Chemical Attack’](#)
[‘I Don’t Burn’](#)
[‘Perpetratin’ Frauds’](#)
and
[‘Poetically Lyricin’](#)
from *Hazardous* album.

See Appendix A, Fig. 3, 7a-c, 10a, 10b, 10c, 11a-e.
Read Appendix B ‘Hazardous’ lyrics, ‘Chemical Attack’ lyrics,
‘Perpetratin’ Frauds’ lyrics, and ‘Poetically Lyricin’ lyrics.
Read lyrics whilst listening to the relevant songs.



On *Hazardous*, live skits from our own shows were embedded between tracks where the narrative of the track dovetailed into the essence of the live show. An exemplar of this is present at the end of the song ‘Hazardous’, where the beat fades under a spacescape sample from Steve Miller Band, and into a recording of crowd interaction between two live songs. Over cutting up of The Commodores’ ‘The Assembly Line’ (1974), we shout “Make some noise! Make some noise for the Double-D Rhyme Busters! The Imperial Steamers of the South-West! What’s up with the South Side Alliance? What’s up with the South Side Alliance? Yeah what’s up with the South Side? Peace!”. In addition to bringing visibility to the local, the pseudonym ‘The Imperial Steamers of the South-West’ (often used in live shows) was also a challenge to the idea of London-centric soft power in the music industry. An exemplar of making the point through the intertextuality of sampling lies in the introduction to ‘Poetically Lyricin’’, where David Niven’s narration from ‘The Enchanted Orchestra Part 1’ (1979) describes a magical New Year’s Eve orchestral extravaganza, as a prologue to my first line “Nineteen-ninety-one another year gone / Another one come so here’s a new song”. Here, we used the sample to suggest that the new year would bring further live shows and regional-rural interaction (and in this case, offers a perception of grandeur and disrupting the class system). These intertextual celebrations of performance within the recordings helped sustain the production of product and the success of the live event.

Boundaries for investigation

As a regional-rural practitioner from Devon, my recorded outputs and performances have almost exclusively focused on the provinces, regionalism, and rural space as a context for the work. Equally, my academic research is also located here, and it is these spatio-cultural/geographic limitations that set the parameters for the depth of the work. Whilst throughout the outputs 80% of the practitioners I studied were from outside London, I examined London artists from a distance to help frame the work for *Provincial Headz* (2020a: 223-71 particularly), and their artefacts in *Scratching the Surface*, and as sonic references in the recorded outputs. However, what is interesting is that there does not exist yet a monograph which tells the story of the historical evolution of British hip-hop in London and the major cities, so I found myself drawing fragments of that history into my academic and practice work to help contextualize the regional-rural. The spatial limitations I placed on my work were needed, and prompted my view that equal counterpart studies of London and large cities (namely Manchester, Birmingham, Cardiff, Nottingham, Belfast, Glasgow, Edinburgh, and Bristol) are essential to the progression of hip-hop research in Britain. Whilst the research questions for this PhD by Published Works invite an investigation into the micro-ecology and micro-economy of regional-rural hip-hop in Devon, they are rooted in my personal contribution (and that of my collaborators) to the building and shaping of this micro-ecology and micro-economy. The significance of my role, the role of my collaborators, and the value of the regional-rural as a conceptualising and performative space is bound by time, place, and production. These delimitations are explained thus:

Time

December 1982 – February 1993 delimits the major historic period for the research. This period is fixed by the first and last events that shaped my direct involvement with hip-hop culture in Devon. Firstly, December 1982 was when Malcolm McLaren's 'Buffalo Gals' video was first screened publicly, which upon viewing captured my imagination (2020a: 62-77; 2020c: 8-11), and secondly, February 1993 is when South Side Alliance began to fragment (largely due to members moving away to attend university or take jobs outside the region). The decade between these two events saw enormous acceleration in the evolution of regional-rural micro-ecology and micro-economy, of which I was a central figure. The micro-ecology and micro-economy of hip-hop in Devon continued to develop past 1992, and continues to thrive through performances in small venues and streaming/downloading regional artists' work. However, the focus in this PhD is on the formative years to define the contribution that my collaborators and I made in shaping regional-rural and UK hip-hop culture as a whole. The four written components all focus on this time period, although 'Soft Tension' and 'Urban Myths and Rural Legends' relate events of this period directly to later events, illustrating the impact of my contribution. There are also eight components of practice research that were produced after this major historic period. These are included to attest the value of my developing praxis during the major historic period, and a continuation of the significant themes of regional-rural hip-hop. Furthermore, within many of these later components, intertextualities are apparent that reframe and bridge ideas within the components made within the major historic period for the research.

Place

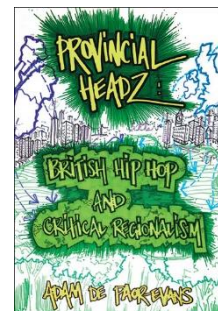
Devon, UK, and in particular Exeter and Sidmouth is the major context for the research. Whilst the processes, productions, and products manufactured nationally and internationally form the culture of hip-hop, they also greatly informed the material culture (specifically records) of hip-hop in Devon (2020a: 124-70; 2020c: 35-46, 63-74, 106-15, 142-51, 210-6). To this end, the location of these products inherently informs the micro-ecology and micro-economy (i.e., their discovery in local record shops or on radio shows), representational of material culture as consumption and material culture as informing production. The material culture itself also contains representations of other places, visually through record sleeves and audibly through lyrics and soundbites. These notions of place inform a rethinking of place by the consumer – a rethinking of Devon by my collaborators and me. In terms of physical context, the delimitation for this study is the regional-rural of Devon, UK, but does expand to encompass other British hinterlands as examined in *Provincial Headz*.

The work of others

I recognise that there exist other scholarly books – namely Williams’ *Brithop: The politics of UK rap in the new century* (2020) – which explored the regionality of British hip-hop. Whilst there is a brief overview of the history of regional hip-hop (citing Def Defiance, p.11), its main focus is on the contemporaneous terrain of British hip-hop. Other notable books in the field of British hip-hop studies includes Bramwell (2015), Smith (2016) and Speers (2017), who each take London as their central focus, and whilst there are overlapping themes – largely connected to identity and production – these are distinctly different from those in the regional-rural. In terms of other written and practice research, Hook’s thesis *An autoethnography of Scottish hip-hop: identity, locality, outsiderdom and social commentary* is largely autoethnographic and examines his own lyrics, thus taking a similar approach to my own work, however a distinct difference is in Hook’s context of Scotland and Scottish identity, and the historic period for his song writing is located in the new millennium. Bennett (1999), Minestrelli (2016), and Przybylski (2018) have explored hip-hop in urban hinterlands and non-capital cities, but the components presented here are the only scholarly work of its time and place outside the US. Hence, it was important to contain the work within these delimitations. *Provincial Headz* presents a deeper contextualization of academic cultural context for my research into regional-rural hip-hop (2020a: 14-33).

7.

Read the remaining chapters of *Provincial Headz: British Hip-hop and Critical Regionalism*.



Methodology

The components benefit from a range of methodologies: literature review, artefact, instrument, music, and photographic analysis; practice analysis, participant observation, surveys, and archival research; although running throughout all components are reflexive, reflective, and lived historical ethnography and autoethnography. It is important here to state that there is a distinct difference – greater than what might usually be considered – between methods and methodologies, which hinge on two moments: my first practice research which consciously used autoethnography ‘Where Your Mind Is?’ (2002), and my first academic publication in hip-hop studies, *On the Origins of Hip-hop: appropriation and territorial control of urban space* (2014) which uses literature review and photographic analysis.

8.

Listen to

['Where Your Mind Is?'](#)

Read Appendix B ‘Where Your Mind Is?’ lyrics.

Read lyrics whilst listening to the song.



‘Where Your Mind Is?’ comprises three verses, each starting with the same half-line: “It’s all about keeping”, before continuing into a different story. The stories are the same – an autoethnographic analysis of my life, but each presented from dwelling in firstly a dense, urban environment, secondly a mundane suburban estate, and thirdly a rural hinterland. Each reflect on previous lived experiences but are presented as contemporaneous and existing in thick time (Till 2000: 156-83). The stories carry reflective and critical observations on living in these three states, the rural hinterland concluded as the place where I feel most comfortable: “Now I really feel like Adam” is a reference to the Earth (Adam = Earth man), and my birth name, anchoring me in the rural fabric as I “forget strife” while “My heart pounds reverberating of moors like walls of sound”. Here, I arrived at a point of “song writing as research” (Carless 2018), whereby the consciousness of song writing intended to not just reflect stories with intent, but to “desire to be connected to and to be part of moral community” (Denzin, 2003, p. 6), and further knowledge of self and where I belonged (Bartleet & Ellis 2009).

9.

Listen to

['Analyse This'](#)

Read Appendix B ‘Analyse This’ lyrics.

Read lyrics whilst listening to the song.



‘Analyse This’ is an explicit invitation for critics and listeners to analyse, and builds on the enlightening moment I experienced writing ‘Where Your Mind Is?’. It also adds complexity to the methodology, melding ethnographic with autoethnographic and adding my own layers of artefact and processes analysis. These processes attest the development of micro-ecology and micro-economy through the stages of the processes of production, where syllabic intricacies “translate over breaks reconfigured”, which are then “Reconstructed structured and ordered zip them up like a disc”, “In studios where ideas paramount to existence”. Traversing metaphor and concrete information is used rhetorically to illustrate my practices contribution to the broader ecology and economy of UK hip-hop. My songs travel “From Timbuktu to Constantinople for you” – a wide-reaching spatial context whilst there is “No UHU left – I stick the covers of my last twelve” – as I zoom into a detail which attests the DIY processes of production still thrive even with international reach.

In the introduction, I suggested ‘Analyse This’ “presents highly complex, intricate syllabic wordplay”, crafted as a response to the negative criticism by audiences toward ‘Where Your Mind Is?’. By reflecting on the rhyme structure of ‘Where Your Mind Is?’, I countered its sluggish, funky flow by introducing rhyme patterns which intensely filled any perceived gaps or vocal space. Where verse 2 of ‘Where Your Mind Is?’ comprises 154 syllables, verse 2 of ‘Analyse This’ contains 215 syllables, an increase of 61 syllables, or 39.6%. This is a significant increase over 16-bar verse.

It’s all about keeping up appearances hear this
 I don’t play by the rules not obtaining sample clearances
 Missing links nuances echo on my estate
 I’m lost – every home is a house in the same state
 I’m late for my job so late I don’t go
 I sit on a park bench rehearsing for the show
 In my mental space I keep dynamically diverse
 Reassess my verse with myself I converse
 On a regular I bet you I was caught like a pedlar
 People crossing the street to avoid the mad meddler
 In this place word gets ‘round
 I’m off the dial but I never make a sound
 The suburban days slip slow like long subs
 Sealed off – sitting in staid standardized pubs
 I zoom out for a split – I see it in twenty-four time zones
 Oscillating like speaker cones

**Model 1.1 ‘Where Your Mind Is?’
 verse 2, 16 bars.**

Let me explain how I feeds brains on three or more levels
 With four syllables nine or ten syllables five hundred syllables
 Make them miniscule translate over breaks reconfigured
 Reconstructed structured and ordered zip them up like a disc
 I play on – when I dive and survive journeys
 Starving like I’m trapped in lifts with no alarm switch
 I pull open the door swung cables shout until I’m horse
 Run from tall tables collect me from the roof of the plant room
 Sooner than this I predict this I use the stairway
 Elevate Specifik and myself through new gateways
 On cold days I see my lyrics as I talk
 Expand – some get lost in the haze some are taught
 In studios where ideas paramount to existence
 People enlist then list draw this aware of your own stance
 Dance to express jest to alleviate stress
 I love to know you take this apart and analyse this

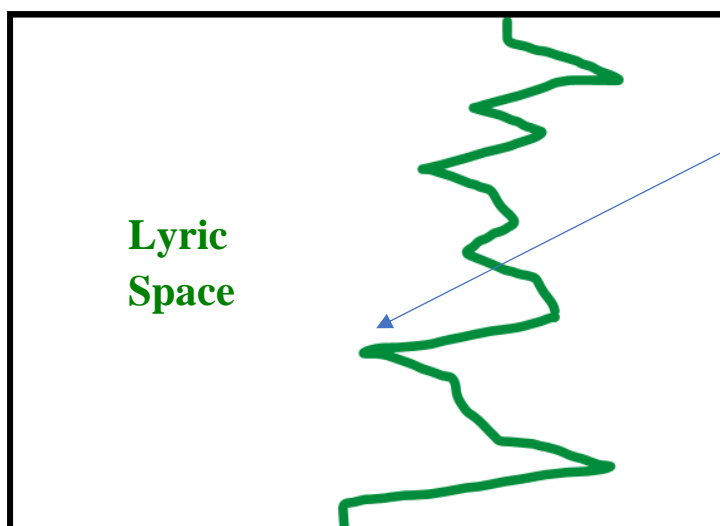
**Model 1.2 ‘Analyse This’
 verse 2, 16 bars.**

It's all about helping people brains on the more levels
 With four syllables nine or ten syllables five hundred syllables
 Making them in muscles translate my tracks reconfigured
 Reconstructed rhythmised and used in the state like a disc
 I play to the job of data and surviving journeys
 Starving back bent happens in life with a alarm switch
 I pull open the space I keep by the side of the horse
 Run from tall tables with me from the roof of the plant room
 Sooner than the I predict this is a light like a pedal
 Play to specific the street of through the new gate way
 On this old days I see my symbols I talk
 Expand the soul but lost in the haze some are taught
 The studio has been days disappear like to existence
 Beale off lists thing in stand standard of your own stance
 Don't out for press just to achieve in twenty-four time zones
 Oscillating in ways one take this apart and analyse this

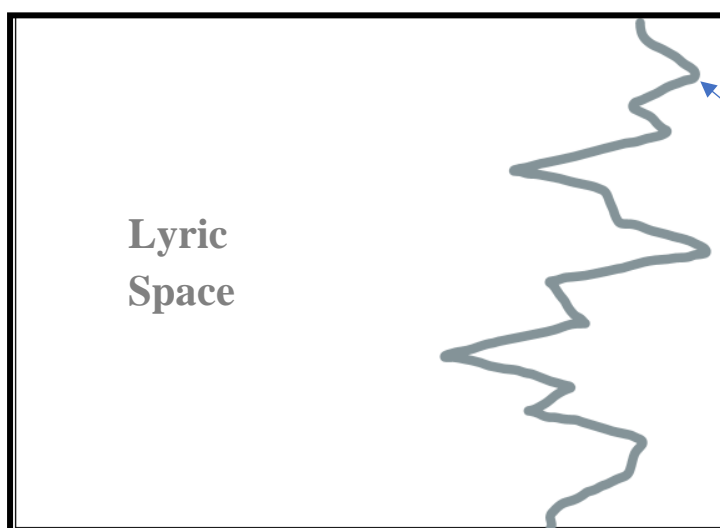
Model 1.3 'Where Your Mind Is?' verse 2, 16 bars
 overlaid with 'Analyse This' verse 2, 16 bars.

Model 1.1. and 1.2 present simply the content of each verse respectively, and model 1.3 presents both verses overlaid. As a process model, 1.3 is of use as it reveals – in a visual (and *not* scientific) manner – the greater amount of lyric content in verse 2 of 'Analyse This'. Models 1.4 and 1.5 present a representation of the space the lyrics occupy in the duration of each verse 2 respectively, and Model 1.6 illustrates the spatial difference. Models 1.7 and 1.8 represent the emphases on flow, where off-beat, on-beat, compact phrases and tripling-up of syllables is measured. Finally, Models 1.9 and 1.10 compare the stresses on vowel and consonantal impact. Rather than develop these models using a rhythmic frame or beat grid (although the black outlined box represents the time-space of the whole 4-measure/16-pattern), the emphasis is first placed on the statistical value of the lyric content of the two verses. This provides opportunity for analysis of content versus flow, and potentially a clearer way to explore the fluidity of the lyrics.

It can clearly be seen that there is a notable difference between the two verses in how they respectively occupy the space of each song. 'Where Your Mind Is?' intentionally allows the words to breathe – particularly in the poignant line: "In this place word gets 'round'" (point A), a generic statement with a deep undertone. Contrary to this, in 'Analyse This', lines such as "With four syllables nine or ten syllables five hundred syllables" (point B) and "Run from tall tables collect me from the roof of the plant room" (point C) consume the entire space of the pattern, its context emphasised by its content.

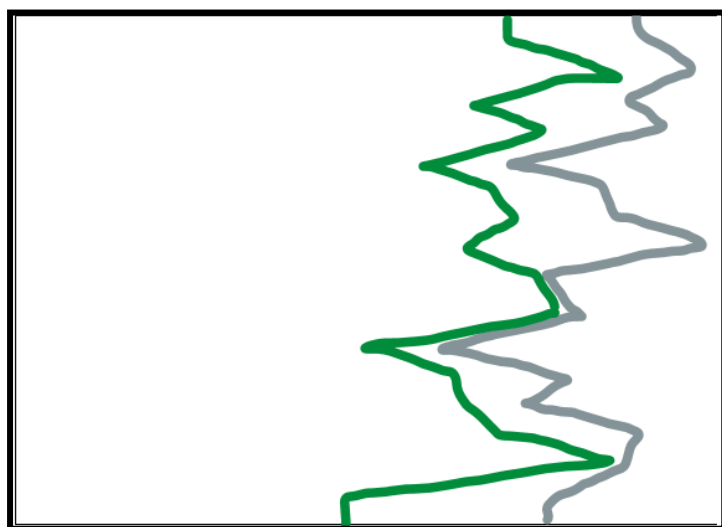


Point A

Model 1.4 'Where Your Mind Is?'

Point B

Point C

Model 1.5 'Analyse This'**Model 1.6 illustrating the spatial difference between the two verses.**

Comparing Models 1.7 and 1.8, it can be observed that there are a greater number of lines that commence off-beat in ‘Where Your Mind Is?’ suggesting its more storytelling nature, yet where they appear in ‘Analyse This’ in the final three lines, the off-beat swing juxtaposed with the nine compact phrases and five tripling-up lyrics conclude the verse and add a retrospective emphasis to the previous 13 bars.

It’s all about keeping up appearances **hear** this
 I don’t **play** by the rules **not obtaining sample clearances**
 Missing **links nuances echo on my estate**
 I’m **lost** – **every home is a house in the** same state
 I’m **late** for my job **so late** I don’t go
 I **sit** on a park bench **rehearsing for the show**
 In my mental space I keep dynamically diverse
 Reassess my **verse with myself I converse**
 On a **regular** I bet you I was **caught** like a pedlar
 People **crossing the street to avoid** the mad meddler
 In **this place word** gets ‘round
 I’m off the **dial** but I **never make a sound**
 The **suburban days slip slow like long subs**
 Sealed off – **sitting in staid** standardized pubs
 I **zoom out for a split** – I see it in twenty-four **time zones**
 Oscillating like speaker cones

Models 1.7, 1.8 legend:

PURPLE off-beat

RED compact phrase

BLACK on-beat

BLUE tripling-up

Model 1.7

‘Where Your Mind Is?’

Let me **explain how I feeds brains on three or more levels**
With four syllables nine or ten syllables five hundred syllables
Make them miniscule translate over breaks reconfigured
Reconstructed structured and ordered zip them up like a disc
 I **play on** – when I **dive and survive journeys**
Starving like I’m trapped in lifts with no alarm switch
 I pull open the door **swung cables shout until I’m horse**
 Run from **tall tables collect me from the roof of the plant room**
 Sooner than this **I predict this I use the stairway**
Elevate Specifik and myself through new gateways
 On cold days I see my **lyrics as I talk**
Expand – some get lost in the **haze some are taught**
 In studios where **ideas paramount to existence**
 People enlist **then list draw this aware of your own stance**
Dance to express jest to alleviate stress
 I love to know you take this apart and analyse **this**

Model 1.8 ‘Analyse This’

In Models 1.9 and 1.10, it can be seen that ‘Where Your Mind Is?’ contains 19 vowel accents and 28 consonant accents, while ‘Analyse This’ has fewer vowel accents (13), and more consonant accents (32). The former aids a softer delivery of the narrative, and the four occasions where consonants are repeated (st-t, v, m, sl), emphasise this softness by sharply puncturing the flow and highlighting my sense of state, perception of life and identity crisis vis-à-vis my raps. The latter stresses a slickness within the compact phrases and tripling up, heightening a crispness to ensure the fluidity of complex wordplay does not become muddy and incomprehensible.

It's all about keeping up **appearances** hear this
 I don't play by the **rules** not obtaining **sample** clearances
 Missing links nuances echo on my **estate**
 I'm **lost** – every home is a house in the same **state**
 I'm **late** for my job so late I **don't go**
 I sit on a **park bench** rehearsing for the **show**
 In my mental space I keep dynamically **diverse**
 Reassess my **verse** with myself I **converse**
 On a **regular** I bet you I was caught like a **pedlar**
 People crossing the street to avoid the **mad meddler**
 In this place word gets '**round**
 I'm off the **dial** but I never make a **sound**
 The sub**urban** days **slip slow** like long subs
Sealed off – **sitting** in staid standardized **pubs**
 I zoom out for a **split** – I see it in twenty-four time **zones**
Oscillating like speaker **cones**

Models 1.9, 1.10 legend:

GREEN vowel accent

RED consonant accent

Model 1.9

‘Where Your Mind Is?’

Let me explain how I feeds **brains** on three or more **levels**
 With four **syllables** nine or ten **syllables** five **hundred syllables**
Make them **miniscule** translate over breaks **reconfigured**
Re**con**structed **structured** and ordered zip them up like a **disc**
 I play on – when I **dive** and survive journeys
 Starving like I'm trapped in **lifts** with no alarm **switch**
 I pull open the **door** swung cables shout until I'm horse
 Run from tall tables collect me from the roof of the plant **room**
Sooner than **this** I **predict** **this** I use the stairway
 Elevate Specifik and myself through new gateways
On cold **days** I see my lyrics as I talk
Expand – some get lost in the **haze** some are taught
 In studios where ideas paramount to **existence**
 People **enlist** then **list** draw this aware of your own **stance**
Dance to express **jest** to alleviate **stress**
 I love to know you take **this** apart and analyse **this**

Model 1.10 ‘Analyse This’

The pitch of the vowel and – as importantly – the Westcountry dialect here comes into being, which adds additional stress to the accent. The choice of words such as “sample” (‘Where Your Mind Is?’ and “stance” and “Dance” (‘Analyse This’) bring a sense of locality and identity through impactful pronunciation.

Kaunty suggests that: “Further research on flow still has several problems to resolve” (2015: 113). With a particular examination of microtiming, music analysts need to “...engage with alternative methods of notating rap music” (113). The Models above are an attempt to address this comment, and continuing to develop Models that explore the spatial quality within rhyme flow may give way to some insightful results. It may be that measure/pattern grids are reintroduced, and I also plan to explore these in three-dimensional space as constructed models.

I also proposed the rap style in ‘Analyse This’ was “a style of rap common in Devon and Somerset (and linked somewhat incorrectly solely to Bristol) to provoke a critique of style”. Stepchild, Marshy, Samuel Otis, and Roscoe Rockwell are all Westcountry emcees who developed their own position on intricate syllabic wordplay at a similar time to ‘Analyse This’: Stepchild through his unique *Stepasaurus* YouTube episodes (sadly now deleted), Marshy through his work with Vertebrae and on his solo song ‘Carbon and Coal’ (2003), and Otis and Roscoe on their work as Lowercase (‘Ask For The Honk’ [2004], ‘Take The Rough With The Smooth’ [2006], and ‘The Same Ol’ [2007]).

10.
Listen to
[‘I Wonder’](#)
from *The Construction Series Vol 1*.

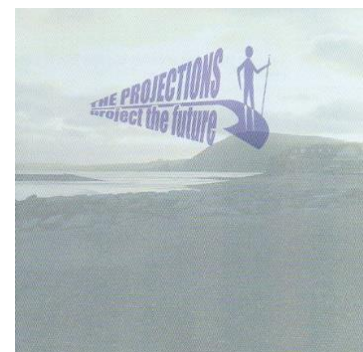
Read Appendix B ‘I Wonder’ lyrics.
Read lyrics whilst listening to the song.



‘I Wonder’ continues the autoethnographic methodology, and brings together the themes of regional-rural with micro-ecology and micro-economy, and begins to wittingly suggest a field of cultural production which rejects the commercial agenda of the early noughties, through a story which sees me abandon a commercial music video shoot, as I “Can’t begin this rhyme they wrote for me I wanna get out not in”.

11.
Listen to
[‘Family’](#)
from *Project the Future* album.

See Appendix A Fig. 6a and 6b.
Read Appendix B ‘Family’ lyrics.
Read lyrics whilst listening to the song.



‘Family’ relives a telephone conversation between me and my father. The replication of the event through the song’s narrative is scripted for two characters – my father and I – both played by me. This reflective emulated autoethnography comments not only on my personal situation but addresses one of the most significant concepts in race and structural racism, that of denial. ‘Panic’ pushes the idea of the autoethnographic through a different lyric structure – a single 48-bar verse that positions my inner reflective and struggling mental state within a broader cultural context of imperialism, capitalism, soft and hard power.

12.

Listen to

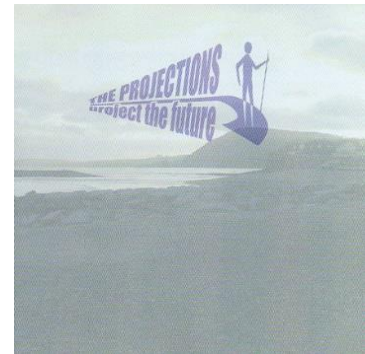
[‘Panic’](#)

from *Project the Future* album.

See Appendix A Fig. 6a and 6b.

Read Appendix B ‘Panic’ lyrics.

Read lyrics whilst listening to the song.



Methods

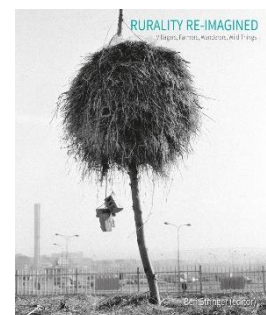
The components I produced with The Ill Brothers and Def Defiance did not use research methodologies, but did employ research methods. However, these methods were used unconsciously, and the components and their associated praxes were uniquely produced as I was not aware that I was producing research. It was during the writing of *Provincial Headz* while analysing ‘Terrified Faces’ that I found that there existed research questions and methods within. The methods of addressing the national and micro ecologies and economies of hip-hop through song lyrics, music production, performance, and guerrilla distribution of product and promotion (examples documented in the Contextual Statement). Revisiting these practices as research material for *Provincial Headz* solidified the value of these methods of cultural production (2020a: 171-222).

Methodologies

‘Urban Myths and Rural Legends’ employs a mixed-methodology of literature review, ethnography and autoethnography, as does ‘Soft Tension’ with the added anchorage of artefact analysis in the unpacking of ‘The Beatwagon’.

13.

Read ‘Soft Tension: Reimagining urbanism and rurality through the spatio-cultural practices of hip-hop’.



Whilst there is an extensive section on methodology for *Provincial Headz* (2020a: 4-8), methodologies are less visible – certainly individually – in the practice components. The practice components contain an embedded complexity represented in multiple metaphors, these become a scaffold for reflexive, ethnographic and autoethnographic practice. The processes and productions of these practices then become part of the methodology for this synoptic commentary – and coupled with the reflective analysis on my unconscious methods for practice during 1982-1992 – support the thesis in its demonstration of my contribution to the regional-rural micro-ecology and micro-economy of hip-hop.

Intertextuality as an interpretive method

In the Contextual Statement, I discussed the intertextuality between the performative and song writing/recorded music, but intertextuality is also significant as an interpretive method for analysis. However, rather than as a tool for purely rereading the narrative (Elkad-Lehman & Greensfeld 2011), or as a way of writing qualitative research (Watson 2006), intertextuality traverses components. A clear example of this is present in the chapter ‘Fox’ (2020c: 158-62), which draws upon The Dark Lane as its spatial context, the same lane I reflect on “As I track back through the Dark Lane” (‘Action Speaks Louder’). In the five bars prior to this, my reflective critique takes the same Stereo Radio Cassette Player (as analysed in depth 2020c: 86-98) and refers to it firstly as a “ghetto blaster” and secondly as a “boombox”. This intent is more than semantic variety and rhyme convenience. I use the term “ghetto blaster” in a historic sense, positioning myself back in “eighty-four”, a time when the negative connotations and pejorative nature of the term “ghetto blaster” were unknown in Devon. After the term is used at the close of the bar, the following bar starts with: “My boombox still rocks” – as I return to contemporaneous times – and so within 2-measures both terms and eras are juxtaposed. This juxtaposition frames and blatantly exposes a level of ignorance and subsequent comprehension of these terms through the device. Furthermore, the “ghetto blaster/boombox” trope(s) become metaphorical for the cultural shift and development of my knowledge and understanding of hip hop. Here, the traditional academic interrogation informs a piece of practice research.

14.
Listen to
[‘Action Speaks Louder’](#)
from *Eighty3* album.

Read Appendix B ‘Action Speaks Louder’ lyrics.
Read lyrics whilst listening to the song.



A more abstract intertextual approach exists in *No Hatchet*, where “A liminal sketch I draw I might just / Hype this plateau” transforms the intertextuality of practice between the written/rapped lyric and the drawn record sleeve (‘Future Shock 64/BANG!’). Working with intertextuality as an interpretative method which underpins autoethnography – particularly between different typologies of components – brings an additional robustness to the autoethnographic methodological process.

15.

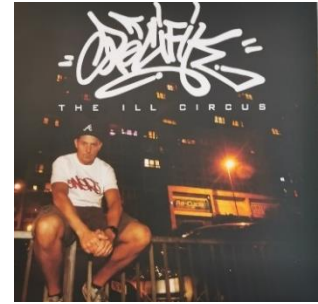
Listen to

'No Hatchet'

from *The Ill Circus* album.

Read Appendix B 'No Hatchet' lyrics.

Read lyrics whilst listening to the song.



16.

See Appendix A, Fig. 8a and 8b.

Specifik & Project Cee. (2015). 'Future Shock 64/BANG!'.
Sleeve artwork.



Autoethnography

I have referred to autoethnography throughout this commentary thus far and all the components for examination contain some level of autoethnography in their research processes, which requires some contextualizing. Autoethnography is a qualitative research method and in its own right distinct from ethnography. The fundamental principle of autoethnography is to harness self-reflection and writing to explore anecdotal and personal experience to produce an autobiographical narrative. The most crucial move in the process is to critically connect these personal stories to broader cultural and contextual phenomenon. Autoethnographic accounts can be used to interrogate social-historical/political understanding and challenge binary and/or mainstream, accepted narratives.

Autoethnography evolved as a way of conducting research through the era of postmodernism, where social science scholars reconsidered how social sciences might evolve if they were to realign themselves closer with literature than physics (Botchner et al. 2011: 1). Botchner et al. (2011) discuss autoethnography as an approach to research that challenges canonical research methods, considering research as an act which is political and socially-conscious. Annette Khun (2010) describes autoethnography as occurring within the process of memory, and that in addition to personal constructs, memory has a social and cultural construct. Khun uses the idea of memory embodied in the object to convey this, and uses the idea of the museum to present the notion of collective/institutional memory (2010: 1), and continues to deepen her reading of memory through cinema (2-5) and photography (6-7). Monaco situates her discussion of autoethnography within the realm of fandom, and uses this context as a field for studying how locations of identity and emotional registers can inform the processes of research (2010). The work of Botchner et al., Khun, Monaco, and Wall (2009) has informed my autoethnographic framework and its lineage is explained later on in this subsection.

As a qualitative research method, autoethnography has been accused of containing too great a focus on one's self. One of the harshest critics is Walford (2004) who claims that: "If people wish to write fiction, they have every right to do so, but not every right to call it research" (411). The concern is rooted in the belief that personal narratives are stories – in the invented sense – rather than accurately constructed memories of actual events. However, if embraced with other research methods, or the outputs of autoethnographic work tested against outputs produced using other methodologies, contributions to new knowledge can be powerful. For example, Munro (2011) discusses that autoethnography in relation to writing on creative practice needs its ethnographic facet to address three cultural groups – idiosyncratic, practice, and gate-keeping – which are discussed by Hook (2018) in reference to his own autoethnographic work as a hip-hop creative research practitioner. Hook frames this model within the processes of hip-hop composition, "whereby the creative process of hip-hop writing grows out of the interaction between the culture of self, the culture of hip-hop practice (boundaries of the field) and the cultural gate-keepers, in this case, consisting of established artists, press and consumers" (4).

The autoethnography that contributes to my submission here also comprise idiosyncratic, practice, and gate-keeping, although here, I would add a further layer to all three groups, as the hip-hop community and academic community who are exposed to my research seldom overlap. So for example, the hip-hop gate-keepers are interested in my rap skills – how tight my flows are, how intricate my wordplay is, how unique my metaphors are, and how convincing my story is; and the academic gate-keepers are interested in how critical my processes are, how well my output is executed, and *how convincing my story is*. The shared criterion in this palimpsest is the story and its conviction. My research contains stories that – to varying degrees – critically present the experience of me as a hip-hop practitioner navigating through the regional-rural world. The sense of conviction must lie within the uniqueness (the idiosyncratic) of the lyric/written text, the representations in the practice of writing/performing (academia/community), and convincing the gate-keepers (academia/community). In the context of music research, Bartleet states that: "the author crafts an autoethnographic narrative that centres on her own creative practice as a conductor" (2009), however I would also suggest that this crafting happens multi-modally across component types and forms of research output to reinforce autoethnographic evidence. One clear example of this is in 'Action Speaks Louder' and its relationship with 'Fox' (2020c: 158-162), Stereo Radio Cassette Player (2020c: 86-98), 'Soft Tension' (2018), and my analysis of McLaren's 'Duck Rocker' and accounts from Caz, Evil Ed, and Dren Throwdown (2020a). In this example, the boombox is explored through several historic and contemporary representations, as an object to trigger memory, much like Khun suggests, where the object is central to an autoethnographic performance (2010: 9). Khun uses Langford's oral-photographic method of autoethnography which explores the family albums in the McCord Museum of Canadian History. Langford conducted performative viewings of archived albums "with members of the families that donated them" (9) to explore relationships between community and culture. My work uses a similar autoethnographic scaffold, whereby the boombox is the central object, and autoethnography is the central practice. In my close reading of McLaren's 'Duck Rocker' (2020) and my own 'Radio' (2020c), the object was analysed through my autoethnographic account to develop the

narrative. This narrative is then tested within a “performance(s) of memory” (Khun 2010: 15) through ‘Action Speaks Louder’. Furthermore, the discussions I entered with collaborators where I invited them to reflect on their own experience of the boombox drew out their own autobiographical readings, and triangulated with my own analyses and memory performance generate new knowledge which embodies distinct kinds of memory-stories. This is a method which I developed while preparing *Provincial Headz*. A further facet to my autoethnography framework lies within Monaco’s consideration of location and proximity of location. She uses her experience of watching the drama *The Sopranos* to discuss the relationship between proximity of text and identity of location (2010). Her autoethnographic experience as a fan is explored to evidence the voice of the researcher as interwoven with others (those being researched/observed), yet is “conscious of not allowing that voice to surpass the subjects under study” (2010: 104). In *Provincial Headz* and in much of my recorded outputs, this is crucial. An understanding that my own autoethnographic voice presents a narrative that is often one of proxy – particularly when contextualizing traditional historic hip-hop phenomena – is critical to positioning my voice appropriately within discourse. However, this proxy can be of great benefit when the autoethnographic process aims to decentralize or reposition a certain narrative. A rich example of this proxy narrative lies within the song ‘Family’.

Monaco defends “autoethnography against accusations of self-indulgence” by proposing a “set of expectations for good reflexive practice” (2010: 104). Her position resonates with Sparkes’ initial insight that there is a marked difference between self-indulgence and “self-knowing, self-respectful, self-sacrificing, or self-luminous” (2002: 214). There are many occasions in my work presented here where Sparkes’ self-descriptions are highly evident, perhaps the most poignant in the lyrics of ‘Family’ which attempts to deal with hidden issues of racial identity and embarrassment. Wall states that “autoethnography can be a very difficult undertaking because this form of scholarship highlights more than ever issues of representation” (2008: 39). Autoethnography offers a trade-off of sorts; at certain points the self-respectful may be self-sacrificing and concurrently self-luminous. The difficult undertaking Wall speaks of can continually present and is more than simply the initial decision to undertake autoethnographic research. During the process of making ‘Family’, my decisions became tougher as the words turned into raps, and tougher still as they were recorded. However, the rewards have outweighed these concerns as conversations have opened up about whiteness, Blackness, family heritage and identity that have been shared among other members of the hip-hop and scholarly community.

To summarize my autoethnographic lineage, autoethnography grew in significance during the five years of developing *Provincial Headz*. Initially used as a method to help produce a starting point for a narrative, autoethnography grew to being central to my research methodology. Now, autoethnography remains the major method for my work. My autoethnographic framework continually takes into account proxy, object, collaborators, and practice as factors that influence and aid my autoethnographic processes. This autoethnographic framework is also transferable between types of practice research which is advantageous and may help position practice-based research on an equal platform as traditionally produced research.

Methodology Summary

The knowledge produced by the practice components ‘The Return of The Funky Fresh Bell’, *Music Fusion!* and *Hazardous* was made without a contemporaneous awareness that knowledge was being produced. However, these outputs have become source material for later research outputs, and revisiting these source materials through reflective and autoethnographic analysis was a catalytic process which triggered memories of more ephemeral practices (such as the guerrilla promotional and distribution practices). This demonstrates their value as source material and also as knowledge: the lyrics contextualizing the phenomena of selling out, record deals, accents, and remoteness. Moreover, the research findings from the very act of analysing these sources not only substantiate part of my argument in *Provincial Headz* but also frame those sources as research outputs that document the spirit of their context and era and have current academic value. Furthermore, the different component typologies simultaneously provide a space to continually reflect on the research and writing processes of one output while carrying out the practices of research and writing on another, and the self-reflective and reflexive processes of autoethnography produce an “epistemology of the everyday” (Newell & Okome 2014). This is especially true of *Scratching the Surface*, which as a nonfiction novel was produced using a methodology of intensely-detailed artefact analysis coupled with reflexive and reflective autoethnography. These methodologies have triggered a wider conversation discussed in Subsequent Works and Future Directions.

Contribution to Knowledge

Across the components, the research findings have significant implications in hip-hop studies and other fields – particularly ethnomusicology and critical regionalism – but also to the idea of hip-hop practice as valuable research. The components also have limitations though, and this section reflects on the research findings and their limitations. This section is organised in two subsections, Response to the research aims and questions, and limitations in the findings. Both these subsections present findings that attest to the forming and sustaining of a regional-rural micro-ecology and micro-economy that has contributed to hip-hop culture as a whole.

Response to the research aims and questions

Before the study for *Provincial Headz* was undertaken, there existed extremely limited academic knowledge on British hip-hop's existence outside of London, the only points of academic reference being Bennett's journal article on rap in Newcastle (1999), and a small nod to Bristol hip-hop in Hesmondhalgh and Melville (2001). The context for these articles is cities, and there existed no academic knowledge on British hip-hop's existence in regional-rural spaces, towns, and villages in Britain. Through a detailed analytical unpacking of a key selection of compilation albums and films from the early 1980s, it became clear that the excitement of urbanism could be reproduced through hip-hop's story as commodity (2020a: 55-58, 125-47). These commercial products were consumed by hip-hop adopters outside of the major cities and influenced these youths to engage with hip-hop practice. Thus, hip-hop's regional-rural existence during this time was both consumed and produced, attested through the consumption of artefacts not purely as passive entertainment, but as a much-needed source material for one's own emerging active practice as attested throughout my own autoethnography (2020a: 155), and the resulting self-released cassettes as evidence of formative regional-rural production.

The micro-ecology began with regional-rural dwellers first consuming Malcolm McLaren's 'Buffalo Gals' video and witnessing others attempting to breakdance – this cultural consumption rapidly morphed into production (2020a: 70), and within five years the first cassettes produced by The Ill Brothers were offered for consumption. In *Provincial Headz*, I have shown that a combination of the global assemblages of cultural production, new materialism, and regional-local spatial exploration were responsible for the emergence of hybrid provincial/regional-rural British hip-hop. I discovered that provincial hip-hop adopters took every detail of what they absorbed through material culture and used it to structure their regional-rural version of hip-hop. My autoethnographic nonfiction novel *Scratching the Surface* attests to this by capturing the four-year period between the arrival of hip-hop in Devon and the first tentative productions of Devonian hip-hop adopters. Devon hip-hop's micro-ecology and micro-economy were almost inseparable, as one informed the other.

The five Dance Raw events (February 1990 – June 1991) epitomize this inseparability and also evidence the significance of the regional-rural context in supporting the nationwide micro-ecology and micro-economy of hip-hop, through collaborative working with London-

centric artists and promoters (2020a: 212-3), yet simultaneously building a regional presence (2020a: 214, Appendix C). In terms of the micro-economy, although the Dance Raws were officially organized by a London-based promoter, I worked with them to advise on which London artists would be successful in Devon, in addition to providing local artist support on the bill (Appendix C). By referencing the Dance Raws (and other live events) in lyrics, sampling them in music, and creating our own versions of the promotional material, an intertextuality was developed which enhanced the value of the Dance Raws. By drawing upon the live event in the recorded artefact, the event is given cultural sustainability. This is also evidenced through the trade of records at these events where London artists would bring records to trade or sell to the regional audience, exemplars of this are Caveman and Blade who exchanged records with Def Defiance, the latter continued to support our trajectory by attending our Derby jam (Appendix C, Fig. 20). Through the music, the Dance Raw hype and demand for the next event remained constant, as I demonstrate in ‘Poetically Lyricin’: “A track to track pure bliss / While you’re sitting and you’re waiting for Dance Raw Six”. Exeter became a destination that London-based artists wanted to play, and a destination that helped support them financially, Blade returning twice due to the favourable welcome he received. After the London promoters pulled out from the Devon scene, we as South Side Alliance took over the live events and organized jams in Exeter, Exmouth (Appendix C, Fig. 19), and Torquay (Appendix C, Fig. 21), and coach excursions to jams in Derby and Nottingham, where Def Defiance had been booked to play (Appendix C, Fig. 20). All finances – although meagre – that were generated through these live events were returned back into the micro-economy and would sponsor ensuing live jams and cassette releases.

In terms of the micro-ecology, the space of Devon offered an alternative lens through which to develop hip-hop and identity. South Side Alliance related to the cultural content and context of artefacts imported from New York and London, but their touchstones provided an opportunity to read (and write) our space differently. The idea of parks and public space was reinterpreted by us as the hip-hop of New York spoke about their own park jams, and our practice evaluated the idea of the park as a hybrid space of Devonian customs and Devonian hip-hop as I discussed in *Soft Tension*. Through graffiti, I related the defunct railway siding in Exeter directly to the subway art of New York in ‘New York’ (with SCARSE and SKYZ), and the South Side Alliance graffiti writers produced several works of art in the public realm promoting Def Defiance and our music. Being part of the first generation of hip-hop musicians from the Westcountry (and the first in Devon) paved the way for subsequent generations of regional-rural rappers and bred a confidence in using our own dialects and vernacular (2020b: 419-22), which was also practiced in graffiti text. The intertextuality flowed through the interdisciplinary.

Hip-hop was a way to position myself in the world by reflecting on its conscious African American and Black British lyrics about structural racism, police brutality, and Black heritage (2020a: 267), nationally through representations of Englishness and Britishness, and its London-centricity through Black British and British Jamaican artists (2020a: 256-7, 259), regionally and locally through accent (2020a: 259-60, 263-6), dialect (2020a: 191, 231-3, 274, 278), space (2020a: 81, 104, 112-16), and individual representations of identity (2020a: 149-

52, 159, 185). The examination of this is evident through *Provincial Headz*, but also in my autoethnographic reflections in the ‘Postscript: Contextual Framing’ of *Scratching the Surface*: my own Tanzanian heritage had been concealed throughout this period due to internal family denial, explored in ‘Family’. This song also links the idea of other heritages with remoteness – my lyric “I tried to protect that why we live in the sticks” presents a personal experience and a broader attitude to soft living in Devon, which even by 2011 was still 98.4% white (2011 Census).

The regional-rural territory that housed Devon hip-hop’s microcosm supported the development of a distinct regional hip-hop identity that, in turn, drew upon its socio-cultural, geographic, and demographic qualities as much as those within hip-hop culture, evidenced throughout the material artefact and ephemeral hip-hop productions of Def Defiance and SSA. As Def Defiance, we performed outside our locale and the Def Defiance recordings spread through generations of copying and redistribution (2020b: 418). Thus, Def Defiance and South Side Alliance contributed to the building of a foundation for a value-system through regional-rural hip-hop that also added to national and international hip-hop (Germany, Switzerland, and Austria particularly). This value-system – a dovetailing of micro-economy and micro-ecology – directly benefited the hip-hop region and other parts of the country at the time and has since grown to contribute to the hip-hop micro-economies and ecologies of the UK as a whole and parts of Europe. One significant example is Rawman, executive producer of Britcore Rawmance – a German label who reissued Def Defiance’s *Hazardous* LP twice in the past five years (2020a: 238-9) and booked me to perform at two venues in Berlin in 2018 alongside several other notable British artists (Appendix C, Fig. 24) – who attests to the impact *Hazardous* had on him when he first heard it in the early 1990s (2020b: 418-9).

Whilst the written academic components each contribute new knowledge respectively, together with the practice research components this PhD by Published Works submission attests to new knowledge that:

1. makes clear the significance of the role that I and other Devon-based hip-hop artists played and the contribution of our regional-rural hip-hop in shaping UK hip-hop culture as a whole, and,
2. the significance of the regional-rural context as a space for the conceptualising, development, and performative micro cultural ecologies and economies of hip-hop.

Further findings

I will also demonstrate a further contribution to knowledge concerning methodologies which was not part of the original inquiry. In the Methodology section, I explained the difference in methods and methodology in terms of my pre-academic training and post-academic training outputs, and highlighted the value of the pre-academic methods which I would argue as contributing subconsciously to critical cultural production. Furthermore, I have reintroduced two of these methods as part of the methodology for the production and dissemination of *Scratching the Surface*. Firstly, the methodology for this book was to combine a reflective autoethnographic method with a detailed analysis of the material culture that existed in Devon’s

embryonic hip-hop microcosm. During the production of the manuscript whilst I was carrying out the artefact analysis, the memories of experiencing these artefacts for the first time returned, and those close readings I made in the 1980s as a method to gain hip-hop knowledge (2020a: 52-3) were revived, and coupled with the process of reflective autoethnographic writing, greatly contributed to the details in the work (2020c: 142-51). Here, reflective autoethnographic and artefact analysis methods combine, but not just to frame or test the outcomes of one or the other methods, but to enrich the methodology by recalling the memory of subconscious analysis, drawing that memory into the current analysis, and feeding the current analysis back into the memory of subconscious analysis to produce deeper knowledge.

Secondly, I expected publishers to be disinterested in *Scratching the Surface*, so I intended to self-publish with the DIY mentality I had taken with The Ill Brothers/Defiance products (2020b: 417). I used social media to promote across the hip-hop community (scholars, practitioners, and fans alike), and copies sold well. I also offered free copies to those who were not working, unable to work, or on minimum wage. This method of dissemination takes a lead from my DIY experience, however I furthered this by shipping copies of the book unannounced to people I identified as potential beneficiaries. One result of this method of dissemination is that I have been approached by one recipient inquiring if I would be interested in their institution press to publish it to an academic market. Whilst the idea of speculative self-promotion of this kind is not new, the new knowledge here lies in the embodiment of the reflective autoethnographic method not as a simply a way to produce knowledge based on one's historical accounts, but as a way to produce potential new ways of working.

Subsequent Works and Future Directions

This final section details further projects that have been informed by the works both during their preparation and since their publication/release, and also outlines proposed projects that are in development stages:

1. HEADZ-zINe: is a periodical output of the HEADZ Project. Taking the form of the fanzine with a critical edge, it challenges the convention of academic knowledge production and dissemination. HEADZ-zINe seeks to capture the personal, local, and communal histories of hip-hop. HEADZ-zINe is foremost interested in the stories of its participants, and through a series of in-depth interviews and complimentary analysis of the artefacts and archives of hip-hop, reveals a set of previously untold stories. As this series builds, it will fill the holes in historic British hip-hop knowledge. Vol. 1, Issue 1 was published in summer 2020, which I co-edited with Dr. David Kerr. Vol. 1, Issue 2 is currently in preparation (expected publication Summer 2021).

2. Since the zine's publication, I as PI and with Professor Alan Rice as CI have been successful in being awarded £7,144.71 from the British Academy/Leverhulme Small Grants Award for the project THE EMERGENCE, REPRESENTATION, AND IDENTITY OF HIP-HOP CULTURE IN THE SOUTH-WEST AND NORTH-WEST OF BRITAIN which will, through witness seminar, bring together those hip-hop pioneers from the North-West and the South-West to meet and share their stories. Recruitment for the research assistant is underway, and the witness seminar will take place in May 2021. Dissemination will follow in the form of a monograph entitled: *South-West and North-West Headz: comparative explorations of regional-rural representations in British hip-hop* (expected 2023).

3. The work in *Provincial Headz* has also set up a series of monographs, in addition to the one above, I am currently working on a book entitled: *Dragons Headz: Welshness, Identity, and the Hidden Histories of Hip-hop in Wales* (under contract with Equinox Publishing Ltd., m/s due autumn 2023). The project will research, record, and archive the emergence of an independent Welsh hip-hop scene between 1984 to 1994. The emergence of hip-hop in these areas was shaped by the social, political, and economic realities of the 1980s and early 1990s. Studies of UK hip-hop have tended to focus on the major cities and the smaller but vibrant hip-hop culture of the 'provincial' cities and towns has been understudied, and to date there has not been an academic study of hip-hop in Wales. In the 1980s and 1990s several distinct local hip-hop scenes developed across the UK. As early examples of hip-hop culture grew in the UK these were in constant dialogue with American hip-hop across the Atlantic. Early American hip-hop with its focus on issues of racism, inequality and identity provided a space through which hip-hop practitioners in the UK confronted these, and other regional and national issues. Hip-hop became a means through which rappers, DJs and fans were able to articulate their racial, class, and regional identities. A project of the early history of hip-hop in Wales can illuminate how participation in hip-hop enabled the articulation of these identities. This project will explore how participation in a transnational culture offers an avenue for belonging to an

alternative transnational and Welsh community, and it is important that these stories do not get lost. This project is part of a glocal concern connected with the emergence of hip-hop in different countries worldwide and will contribute to this debate. This knowledge will be disseminated in the form of an academic monograph, which has been approved and is under contract with Equinox Publishing Ltd.

4. Following my comments on the idea of a new form of methodology, ‘autoethnomusicology’, I am currently developing a chapter titled: ‘Towards an Autoethnomusicology: writing practices in regional-rural British hip-hop’ for an edited collection *Popular Music Ethnographies* (Raine, et al., Intellect Books, forthcoming). The cultural practices and methods of autoethnography have been extensively drawn upon in music practice and research to empower the value of the reflective and reflexive in relation to relevant external contexts (Lee 2010, Bakan 2016, Wiley 2019). Concurrently, practitioners and theorists involved in ethnomusicology continually practice autoethnographic methods which, through practice, become personal (Myers 1992: 21). There is much scholarly literature on the relationship between ethnomusicology and autoethnography, in addition to the intertextual potential for deeper understanding of the practices of ethnomusicology and the rituals of autoethnography. methodological and contextual progress of these fields. Why then, does there not exist a subfield of autoethnomusicology?

Taking from the lessons learned in the components submitted for this award, this chapter will explore the above question through the author’s experience, practice, and research in hip-hop culture, particularly focusing on the regional-rural UK. Within hip-hop culture globally there exists a multitude of global/glocal attitudes to hip-hop’s cultural production. Audibly, these carry their own narratives, reflexive and reflective on the artist’s life experiences. My previous work explores certain methodologies in ethnomusicology and autoethnography, tentatively beginning to define a prototype methodology and means of production for a subfield of autoethnomusicology. This multi-textual chapter tests the possibility of autoethnomusicology through British regional-rural hip-hop culture. Operating intertextually between song writing, literary nonfiction, text-based illustration, and academic writing, an autoethnomusicology is produced by reflexively writing hip-hop and writing about hip-hop. The chapter interweaves a new rap song ‘Remember Deeper’, a thick, illustrated piece of literary nonfiction, and an academic piece of writing to frame the practice of autoethnomusicology as a critically reflective process that is situated at the in-betweens and overlaps of these writing practices. In conclusion, the chapter argues for a new narrative-driven space of autoethnomusicology which can dispute the parameters of academia, practice, publication, and authorship.

In addition to these research projects currently underway, my 10-year research plan is to attract substantial external funding to enable me to develop a richly historic, contemporaneous, and comprehensive practice research and written research archive for micro-ecologies of regional-rural hip-hop, as a major part of my long-term research project, *Rhythm Obscura: revealing hidden histories through ethnomusicology and cultural theory*.

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Appendix A: Photographs of Recorded and Visual Works

(Presented chronologically)



Fig. 1a and 1b. The Ill Brothers. (1988). 'The Return of The Funky Fresh Bell'. Ill Beat Productions, SRA1. Cassette Single. J-card artwork, inside and outside, with C15 computer tape.

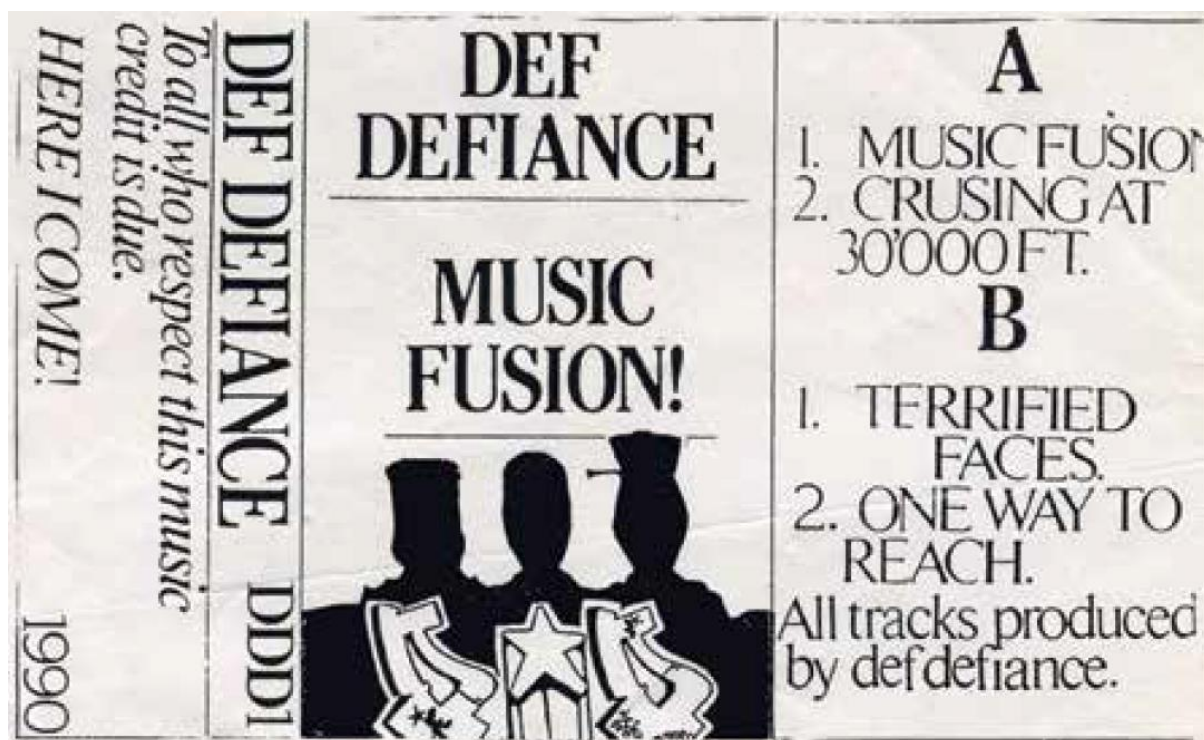


Fig. 2. Def Defiance. (1990). *Music Fusion!* D.D. Shack Productions, DDD1. Cassette Mini-album. J-card artwork, inside and outside.



Fig. 3. Def Defiance. (1992). *Hazardous*. D.D. Shack Productions, no. cat. UK. Cassette Album, J-card artwork, inside and outside.



Fig. 4. SCARSE, SKYZ, and CEE. (1992). 'New York – DD/SSA'. Graffiti production, the Wall of Fame, Exeter, Devon, UK.

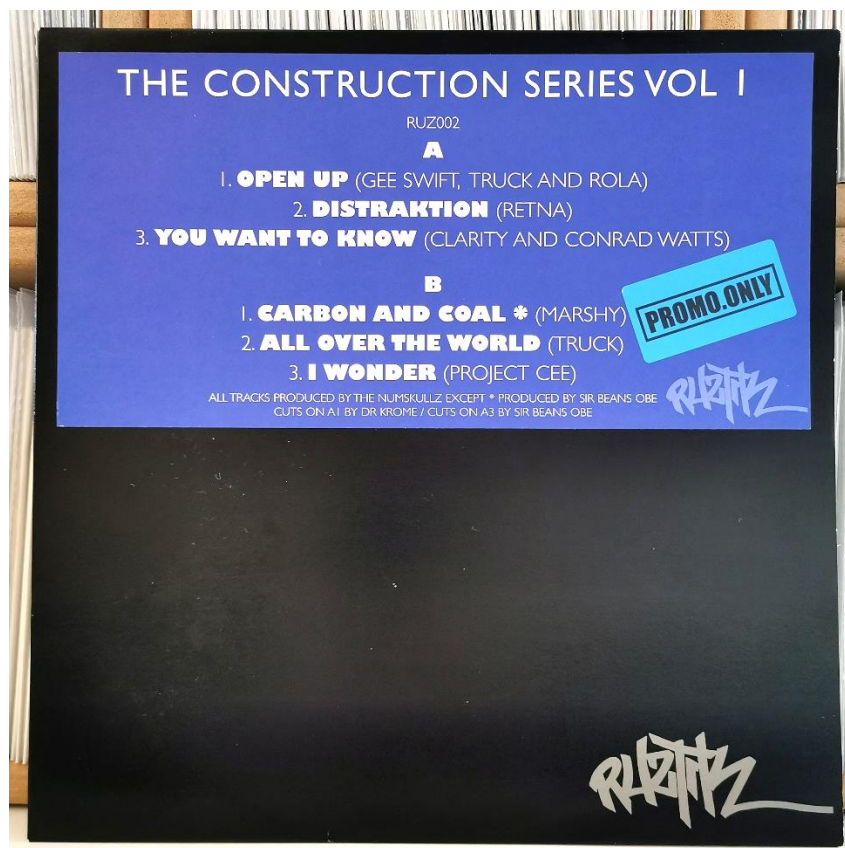


Fig. 5. Project Cee. (2003). 'I Wonder'. In *The Construction Series Vol 1*. Ruztik, RUZ002. UK. Song Contribution to 12" Vinyl Compilation E.P. Front cover.



Fig. 6a and 6b. The Projections. (2007). *Project the Future*. Ruztik, RUZCD2. CD Album. UK. Inside fold-out J-card artwork by Project Cee/Adam de Paor-Evans.

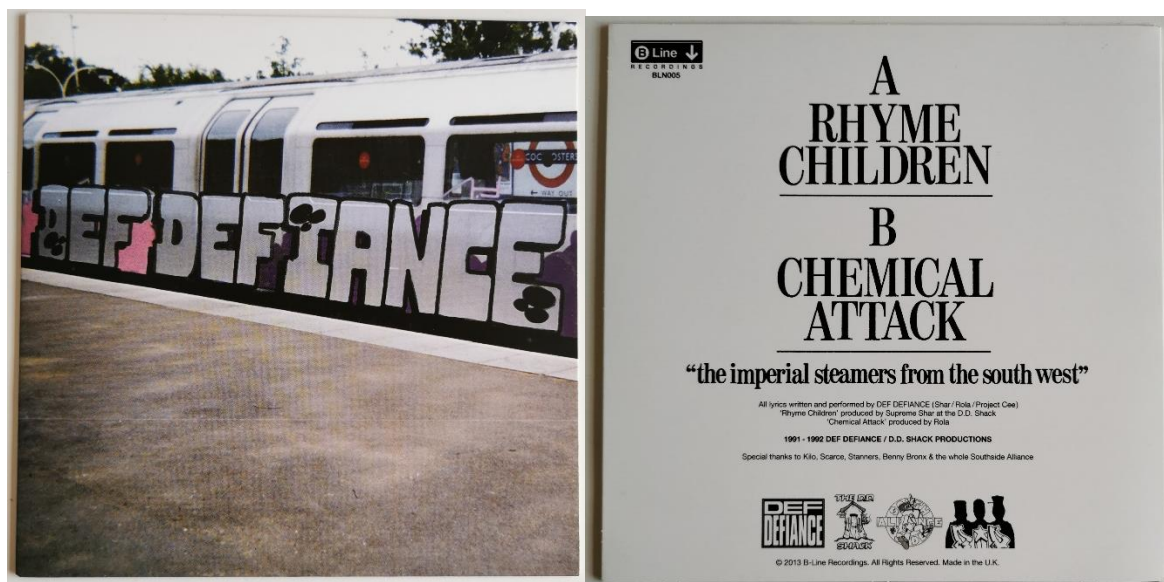


Fig. 7a and 7b. Def Defiance. (2013). 'Rhyme Children/Chemical Attack'. B-Line Recordings, BLN005. UK. Double-A-sided 7" Vinyl Single. 'Rhyme Children' was previously unreleased (recorded in 1992), and 'Chemical Attack' as featured on Hazardous was its first time released on vinyl.



Fig. 7c. Def Defiance. (2013). 'Rhyme Children/Chemical Attack'. B-Line Recordings, BLN005. UK. Double-A-sided 7" Vinyl Single.



Fig. 8a. Specifik & Project Cee. (2015). 'Future Shock 64/BANG!'. B-Line Recordings, BLN014. UK. Double-A-sided 7" Vinyl Single. Front sleeve artwork by Project Cee/Adam de Paor-Evans.



Fig. 8b. Specifik & Project Cee. (2015). 'Future Shock 64/BANG!'. B-Line Recordings, BLN014. UK. Double-A-sided 7" Vinyl Single. Rear sleeve artwork by Project Cee/Adam de Paor-Evans.



Fig. 8c. Specifik & Project Cee. (2015). 'Future Shock 64/BANG!'. B-Line Recordings, BLN014. UK. Double-A-sided 7" Vinyl Single.



Fig. 9. The Projections. (2016). *Project the Future*. Reissued on B-Line U, BLU002, UK as a Vinyl Album.

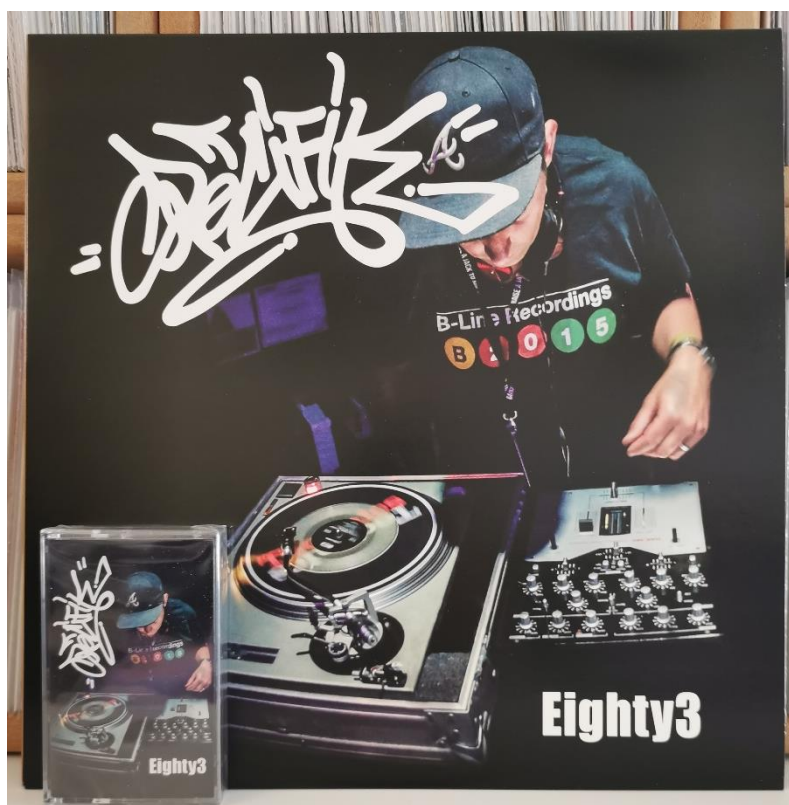


Fig. 10a. Specifik & Project Cee. (2016). 'Action Speaks Louder'. In *Eighty3*. B-Line Recordings, BLN021. UK. Song Contribution to Vinyl Album. Front cover and cassette issue.



Fig. 10b. Specifik & Project Cee. (2016). 'Action Speaks Louder'. In *Eighty3*. B-Line Recordings, BLN021. UK. Song Contribution to Vinyl Album. Splatted vinyl limited edition.



Fig. 11a and 11b. Def Defiance. (2017). *Hazardous*. Britcore Rawmance, 014, Double Vinyl Album first reissue. LP gatefold artwork, front and rear (original cassette in foreground).



Fig. 11c. Def Defiance. (2019). *Hazardous*. Britcore Rawmance, 014, Double Vinyl Album first reissue. Inside gatefold artwork.



Fig. 11d and 11e. Def Defiance. (2019). *Hazardous*. Britcore Rawmance, 014, Double Vinyl Album second reissue. Yellow vinyl and blue vinyl produced following Brexit result as a tongue-in-cheek reference to British hip-hop celebrated on a German label.

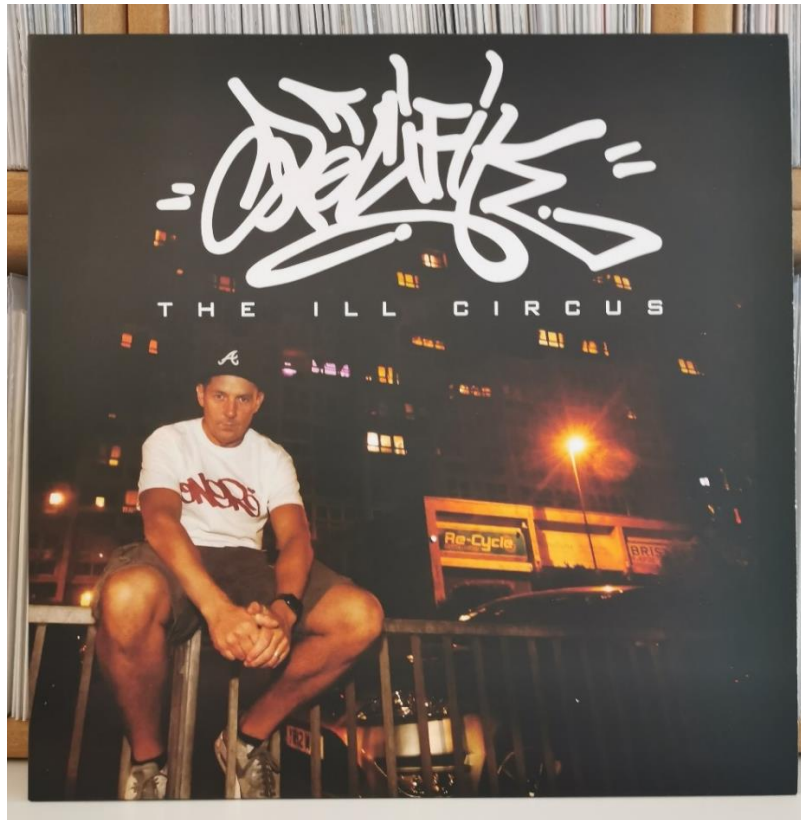


Fig. 12. Specifik & Project Cee. (2019). 'No Hatchet'. In *The Ill Circus*. Britcore Rawmance, BR015. Germany. Song Contribution to Vinyl Album. Front cover.

Appendix B: Lyrics from Recorded Works

(Presented chronologically)

The Return of The Funky Fresh Bell

Lyrics written and performed: de Paor-Evans. Production: Harper. Bass/Keyboards: de Paor-Evans

Verse 1

That funky fresh bell you know it sounds nice
 And with Ad-MC rapping you gotta play it twice
 Here once more to terminate emcees
 Bringing the suckers to their knees
 The three Ill Brothers hard as can be
 The first time kicking it from I.B.P.
 Supreme Shar is rocking this well
 And me and La Rock got a story to tell
 The things that come out of his studio
 Which never fail to make the crowd say "Ho!"
 When Rola and Ad-MC are turning it out
 The rhymes will have to amount
 To a grade A we never fail
 But stamp you and push you through the mail
 The suckers we will have to tell
 That the best thing on earth is this funky fresh bell

Verse 2

Now we know it's our beat you'll try to steal
 You'll be eaten up like a three-course meal
 The time is for you to go back to your crevice
 With a wack beat you've got to be a menace
 'Cause we are full of hope and glory
 Don't ever try to cross our territory
 Or Rola Rock and myself
 Will be bad for your health
 Funky fresh bell can't be beat
 If it's too hard to dance to grab a seat
 While the three of us kick the beats ill
 Sucker emcee it's you I kill
 Rola is rocking so am I
 My name is Ad-MC and I'm so fly
 Ro and Shar and me never fail
 So get ill and wild to the funky fresh bell

Music Fusion!

Lyrics written and performed: de Paor-Evans (v1, v3), Northcott (v1, v2). Production: de Paor-Evans, Harper, Northcott. Cuts: Harper.

Verse 1

[Rola]

Welcome to the dominant South-West pressing the enemy
 Ever made to fade the scene given
 Just release don't cease to gain credit
 Credit as I fed it to you the one that said it
 This is my time to prove we got talent
 To the ones that cause fuss to us well they haven't
 No sense they're just dense they can't cope with the
 Smoke that we broke out and climbed like a rope
 Never stop now until we reach the top of it
 Gonna take time so we won't make a flop of it
 No – the choice of my voice
 Makes moist as I pass the hoist

[Project Cee]

Next up The Project with the knowhow
 Better and faster than a mad cow no how
 The purpose that I serve is to sever the microphone
 And roam the home of the hip-hop only zone
 The zone – controlled by the South Side
 Living large and living on the right side
 Holding a destiny you know it was meant to be
 Here for a reason to bring forth identity
 I know the crowd have a certain feeling
 When you feel it the music is revealing
 To your ear you hear a cheer from some
 You peer and steer but this is Music Fusion!

Verse 2

[Rola]

Next chapter verse I'm gonna rehearse
 This the beginning of the winning of the burst
 From the real hard dated news of my views
 This is my music my body so choose
 Now you're listening to real dedication
 Continue logic for the real dictation
 My decision nuff incision to tax
 Take the mic recite my own words to take the plight
 Of delivering the chords and tunes to you
 True I can do it and it's gonna come through
 Through to you but when the hell will you realise
 Got a surprise not despise a life I see greed
 Do anything to hit the jackpot
 Sell out go tip top at the wack slot
 Never will it happen to me

I don't abuse the music choose it free
 Giving us a chance as I freelance
 You're gonna dance so hard to gain enhance
 Make the choice for this straight from my heart
 Start Def Defiance never depart
 This track ain't gonna change anything
 But when I do it you blew it and I'll win
 It takes time there ain't no confusion
 Take a stand with the hand of my music fusion

Verse 3

[Project Cee]

Emcees seem to be boastful and hopeful
 Hope's a dope sense attitude most full
 Full of style to pile out like cement
 Percent no power no money no rent no
 Fire – the expert folder
 True to the posse and true to Rola
 Rola my brother in arms says 'now'
 So I hold the mic to show know how
 Know how – working jerking
 Looking for a contract seeking searching
 Daily – writing for experience
 Fix the rhyme use the rhyme to immense
 Five years five jams later see the light
 Understand the South Side's light mic
 Might do might not make up your mind so
 Lyrical knowledge in hip-hop will grow
 Speakers speaking through the speaker
 Meanwhile their force is getting weaker
 They explain thoughts on the stage but not theirs
 They're making their money so they have no cares
 What they say how they say – the scope
 And everyone listens because they press go
 In the scale lyrics are using
 Def Defiance – incorporating music fusion

Terrified Faces

Lyrics written and performed: de Paor-Evans. Production: de Paor-Evans, Harper. Cuts: Harper.

Verse 1

[Project Cee]

Open up the stage and let the lyrics go
 Through my dialogue of speech because I said so
 Examining plans so I move you
 Using the mother tongue to diffuse you
 Driving – positive elements
 Make sense – constructive intelligence
 They can't risk what they can't predict
 That's why they sign up commercialised shit
 It's hip-hop isn't it? that's the fable
 What will it take to get a white label
 Dominant proof you need a hook
 No sell-outs inside of my songbook
 Vocal contract Shar shack won't lack
 No – I don't want your wack track
 Moving quickly madly mental
 Hear the beats vibrate in your temple

Spoken

[Rola]

I can see terrified faces starting to generate
 Bring out another rhyme to demonstrate

Verse 2

[Project Cee]

Terrified faces places and dwellings
 Negative vibes associates selling out
 To clout serious about turn
 Earn and understand poets must learn
 The microphone is switched on
 Instead I see braindead up like popcorn
 Talking about a lifestyle inhabited
 No more big for all the lying that you did
 Was it worth a grand and a wax deal
 To break the barrier and the rap seal?
 Yes it was to you no mercy
 No hardship no respect no glory

Spoken

[Rola]

You can't stop now Cee look at the people they're listening

*Verse 3**[Project Cee]*

Terrified faces of my reflections
 No more face to face with my actions
 Travelling the path of the poets revered
 Keeping on the road and the street we steered
 Taking the long route of the music
 Faith in the beat see you must choose it
 Forming – like a cinemascope
 Credit due to the men Kilo and Hope
 Hoping to do well in the industry
 Lyrics coming live from C double-E
 A chunk of funk from The South Side mentor
 Time for the boss to enter

*Verse 4**[Project Cee]*

Prologue – poems I send
 Dialogue – until the very end
 The very last tip of the rhythmic cable
 Another safe track out of The South Side stable
 Able – to come across freely
 Against odds The Coordinator see
 Sunshine in the sky and in my mind
 Because I have a job to find
 Finding reminding hassling to get
 A vinyl pressing to release my threat
 Lightning striking waking the dead
 Through reality – I'm moving through
 The walkway of the poison place
 Establish a wish of the hip-hop race
 Sweating betting through my pores
 How much of your mind is yours?

*Spoken**[Project Cee]*

Specific dedication credits
 From The Coordinator
 The Rola
 And Shar
 South Side Alliance in for the decade
 There's only one way to reach
 We're gone

Hazardous

Lyrics written and performed: de Paor-Evans (v2), Harper (v1), Northcott (v3). Production: de Paor-Evans, Harper, Northcott.

Verse 1

[Shar]

Rhyme recital dropping the title of a napalm bomb
 In the crushing of my song
 I'm never ruling schooling but teaching and reaching and preaching
 Cooling out in The South suckers creep in
 Taking in sunlight the light of the moon
 Rooming the lyrical cascade monsoon
 Throwing and flowing showing I'm knowing
 Blowing like a nuke it's no fluke that we're coasting
 Louder disaster fast the master caster
 Blast ya as ya witness disaster
 Through the soundwaves shown to crave
 Slain like an X-ray fades the light rays
 Pinning up posters viewed by the poster
 Roast the toast I got the rhymes in my holster
 Drinking a Holsten is soothing
 Like the movement of man so enhance the dance too
 South Side sound can put you back your essential
 Ingredient – mediocre rhymes are convenient
 Yearning for wisdom see as I'm quizzing them
 The making and the dropping of my song – I'm hazardous

Verse 2

[Project Cee]

Open all the power while The Project pushes deeper
 Deeper deeper into your system
 I bring redemption served as a third
 The D.D. Crew comes quick with a no-fluke
 The people not watching or realising
 The hazardous will walk maderous like a Lazarus
 Like the cream of rhyming climb in your window
 Move the dough as I flow slow
 All the brothers visibly munching
 Look out – look out – hazard approaching
 The fire burns quick like a good plan
 Ram or jam I run quicker than Cram
 Speeding like I'm on whiz but I don't
 You see I mellow to the hash that I bash in the prelude
 Before the track allocated
 Untarnished – yeah you know I hate it
 All the static ceramic fanatics
 Bubonic and ironic to the dope that I brought you
 Free for all the lyrical assassinator
 Does it matter this? – I'm hazardous

*Verse 3**[Rola]*

Hazardous scatter this batter this around
 Listen to the sound compound like a bomb hitting the ground
 Dropping twenty-eight quality lyrics
 For the people who are listening
 It's what I give I'm not missing
 Life's a gamble so I take a step think about a rep no-no
 Because the humanist mind grows
 Beat the facts for the dedicated creative lifeform
 It's not a battle so transform
 Think about the beats in the sea as a pastime
 Musical nature giving up one on my rhyme
 This is the truth OK I'm doing the finest of release
 To the braincell to hell with the new noise
 Objection made to the bad beats
 There's none of them here and there's no concentrate
 That won't work because you never deliver a better sound
 So I figure you quiver – pull the trigger
 Bang bang another end of another era
 Here gives a clever consider you're wishing missing the
 Truth – my objective to protect my brother
 There's no colour because that's irrelevant ignorance
 No sense made out of putting another down
 Release wisdom because nobody deserves the crown
 Enter a sense of a topical probability to work facility to use ability
 Madly – and I'll gladly continue until I win you
 Sticking in your mind like permanent glue
 Open up the gate real loud sound the gong
 The conclusion and completion of the song – I'm hazardous

Chemical Attack

Lyrics written and performed: de Paor-Evans (v3), Harper (v2), Northcott (v1). Production: de Paor-Evans, Harper, Northcott.

Verse 1

[Rola]

D.D. dropping knowledge dropping hypeness on the set
 We're gonna wreck and take a break a minute
 Sick and uncover the rhyme count
 Delivering the plight to the speakers I'm administering
 No-one can sinister
 Believing in the truth and I can manage to do damage
 On the stage like a renegade then again I'm only half-made
 The other half is madder badder sadder but I'm climbing like a ladder
 Because I'm reaching for the highest of high points
 Smoking like a joint like I was sharper than the
 Point of an arrow – scattering the first blow
 Show by show and then you know when we're flowing
 Showing the people's sequel equal to beat for the bad tune
 Consumers of hoonas God make them like ironical
 Diabolical madmen sad men fell
 Feeling the force I got the source of a sorcerer
 Cooking broken looking for the breaks of the aristocratical
 Standards of music
 I got the fusion like I wanted to be chosen
 Frozen in a radical taming I got the rhyming to display to
 Mad beats to play through
 Dropping more lyrics that a chemical I'm serious
 Call me delirious but I'll make it I got sense
 Look at all the negative attitude there ain't no need to be rude
 And I can prove it because I'm moving
 Zooming to the levels of the sound and I'm popping like
 I'm hysterical let it erupt like a chemical attack
 And I'm back and I'm back
 The D.D. Shack drop it

Verse 2

[Shar]

To the chemical attack get the hell back
 No packing and joking the chemical go for broke and like
 I never make no mistakes
 Don't go taxing for cash go the hash and hoonas flashing
 A one-two go to the party like
 Noddy you want to slip another E into your body?
 Pop pop is the feeling appealing healing because you wanna
 Figure the bigger trigger The Double-D The Imperial Steamers
 The suckers I bust come murder fuckers and shackle like wooden chuckers
 Smoke a jay the sky's the limit
 The systematical romantical no static all ceramic manical maniac

Crisper than Maxwell takes in the facts well
 Broke out your prison cell
 Taurus the bull spelt four five six
 Quicker don't flicker the head in the time for a mix
 Stronger than Hercules beats are like better ball
 Hooking one-bar breaks don't escape the hardcore
 Lyrics of hypeness riding this bad tune
 Nevertheless you digest and consume
 The brothers of The Double-D their minds will then prove
 That I'm hysterical now that the chemical's loose
 With the juice with the juice
 Now that the chemical's loose

Verse 3

[Project Cee]

Chemical remedy get with me the human melanite
 Unleashing your fear of my lyrical medley
 Elements are blown as the physical rhymer
 Rips the stage in a profile steadily
 D.D. making money no well maybe just a bit
 But only to get by and for smoke and shit
 Slowing down the pace for nonbelievers to cope with
 Ninety-four and it still sounds crisp
 Number ten again and third up chump
 South Side sees to the suckers dissing faces
 From the fusional I'm choosing all the people who are
 Dope enough to hang with the allies
 Plenty of them seen and plenty of them dream
 Of being the crowned South-West kings
 But some things aren't meant to occur
 And blur a vision of a prism that is living and built for ninety-one
 A realist a humanist a no fake
 I'm not growing a newgate frill
 I kill the slack vastly quickly
 In my chemical remedy
 So get with me get with me get with me
 In my chemical remedy

I Don't Burn

Lyrics written and performed: de Paor-Evans. Production: de Paor-Evans, Harper. Cuts: Harper.

Verse 1

Peace – return with a new track
 Clap The Proj while the slippers slip back
 Been in The South Side cooling with Kilo
 The flow kicks mix the tricks so
 Ninety-two around the corner pawn a
 Piece of the resin I'm rolling for the morna
 Seven years for the mind to be pure
 And ignore all the nonsense before
 Derived from the year of the one nine eight five
 When The South came alive
 When the D.D. opened its traps
 For the – lyrical saps
 No need to bleed from a heaven sent
 Lyrical content
 Meaning much to destruct all the defunct
 And sprinkle and ignite the blunt
 I don't burn

Verse 2

Serious topic some of it's logic
 D.D. are dope that's the topic
 Sometime a couple of promos
 Put the name on a poster below
 Other people other ones other men
 That are known as my sons
 Visually thundering steadily mumbling
 I will attend so I can break out the stumbling
 That's not the case a true pace
 My concepts miracly mesmerized
 Don't stay adjacent I know you're a Xerox
 But this is my content
 Mind of knowledge – polish your own
 And you're wearing your crown
 Sink in the seabed too many tabs babs? (huh)
 Physical strain
 You won't catch me
 Sweating and slipping and retching for breath
 Two in the morning time for a dawning
 Shar spins manically fusing
 Fusing producing pulling a punch
 Precise samples ready to burn
 I don't burn
 I don't burn

Verse 3

Peace out to Plan B

Dice too nice pumping and easing with Skys

Noise for the people the graffers and the writers

Down with The South Side

Funky horns rolling bass pumping hi-hats

Lyrical brace

Chemical formula lost in motion

Pick up the new rap potion

It's a potion brewed by the Double-S

Wearing your Chipie I'm mentally better dressed

Using my mind to the max

Full of facts full of wax ready to tax

Your voice of vocals rippling whirlpool

Ripping the old seal

Catching the new deal hopefully burning

Turning your head for my turn

I don't burn

Perpetratin' Frauds

Lyrics written and performed: de Paor-Evans (v2), Harper (v1), Northcott (v3). Production: de Paor-Evans, Harper, Northcott. Cuts: Harper.

Verse 1

[Shar]

A ripper go retard suckers that play hard
 And one by one they'll get scarred
 I do feast when I'm forcing you're sick when you saw it
 The raw explore and don't gloss it
 Shimmering lines on a rhyme scale
 Too many crash at the back and look pale
 Almost roasting not even toasting
 The mic is the host that I boast when I'm coasting
 I put back on the pasture faster
 To menace the blaster – look who has the
 Crowd aroused in amazement
 The basement made a replacement and arranged your statement
 Knock you back fore you're clicking your seatbelt
 The weak that'll melt will get dealt like felt
 And like I'm
 Always ready to roll a rhyme
 The lines are mine one time
 As I cut like a combine
 To impress the maximum
 With the kind of blow that'll show I go waxing them
 Did it down at the D.D. Shack
 Where the thoughts relay and display no cracks in them
 Not here to rule or school or fool or drool over
 Tools with no value
 Choice is narrow my arrow is quick
 So I hit and inflict like a scandal

Verse 2

[Project Cee]

Cees' in the room pick the mic soon
 Kick the volume smoke your fat hoon
 This time the crunching Coordinator's cooling with cashflow
 Digital rhyme flow
 Welcome to the planet of the music makers
 Making a melody fit for authority
 Devious dancers practical massacre
 Slide the stage like an avalanche
 I'm distressing – call for a dressing
 Kick in the blessing press record for the new lord
 Louder than a nuke
 Using the power of the troop
 Power divinity felony handle me surely undoubtedly
 They can't even get with me

Miles adrift thrift my given gift
 Rolling – smoke up your spliff
 Entity enter me see
 On and on and on no physical form
 Full of haziness you persist to diss
 Stay still like a chrysalis
 Moving down from the east side
 To the west side to the best side
 To the best jack the D.D. no slack
 Frauds I slaughter to give them a mic rack

Verse 3

[Rola]

Set it off another melody erupted borrowing beats
 I'm ready to defeat the weak that you panic about
 And I'm frantic about it so I better continue to win it
 Get with it – that's the only way to bin it
 I get physical vocally and nothing choking me
 And when you're playing the tape I guess you're smoking me
 So that's the reason we're doing this
 So why the hell you ruin this by being a fraud
 You're making mistakes
 Kool Keith and the beat and the scratch break
 You cannot make it without being a fake
 One minute you're a Ragga next you're an American
 Puffing and panting when you're British you'd better diminish
 Finish and come across your own way
 Unless you ready to pay because you're never gonna get played by me
 The Double D ready to see
 Away from all the foolish ways that can crave a wage
 I only crave for the stage
 I wanna see the faces get hypo
 Ripping up the mic so
 That I can drop it and do damage and ready to savage
 And manage control let it flow because I'm going for my goal
 Here comes the truly enlightened one
 You'd better get ready because ninety-one was just a warmup
 Cause a storm up change the picture
 Well the perpetrator look out because the crowd might evict ya

Poetically Lyricin'

Lyrics written and performed: de Paor-Evans (v1), Harper (v3), Northcott (v2). Production: de Paor-Evans, Harper, Northcott. Cuts: Harper.

Verse 1

[Project Cee]

Nineteen-ninety-one another year gone
 Another one come so here's a new song
 Future complex ejects the future system – future system
 Why do I see reality through a new light
 A true light a blue light?
 South Side be reaching the top ladder
 Through the clouds while you fall and burn badder
 Constant smiling inside my mind
 Living large like the brink of mankind
 Double D doing things in threes
 Magnificent magical triangulation
 Going forwards you knew that I could
 Be good in your neighbourhood burn you like wood
 A track to track pure bliss
 While you're sitting and you're waiting for Dance Raw 6
 Aiding and abetting you're bedwetting pre-setting
 True cretin no-reaching sucker
 Suck on the sound while I wait for the temp check to neck
 The new school project
 Read the brief no relief
 Bad news to you your beef was uncouth
 Uncalled for truly sore it was mine (ha)
 Coordinator's break time

Verse 2

[Rola]

Start don't depart from the state of the art
 Look at the art of the heart and I entertain the chart
 Not the chart of the pops but the flops
 Out of the scene of the untold job I'll tops
 Fully equipped like a whip to slit
 Look at the tip of the iceberg
 Well done you missed it
 Progress another to a different stimulation
 Enter the gates witness the real creation
 Concentrate no hate don't debate that
 This ain't a positive musical slate
 Raw street music coming from talentless hip-hop fools well
 I'll prove that
 The Double D is gonna be free
 And on top of the evil-minded emcee
 Well selected unaffected by the criminal
 Uphill movement improvement and subliminal

That's some of the ways we commence through
 That's so true blue never lie to you
 Draped in rags but I'm just keeping my body warm
 That's a fact to the wack so transform
 Booming look on the stage feel the rage
 From the sound of the basement loose from its cage
 That's the way that it goes and it shows
 Because it flows living the life you'll never know

Verse 3

[Shar]

I got the – loose noose the juice the gift the gab
 Rhyme tab you put it upon my slab
 It's just a test to test the jester Double D
 Impressed the rest with controlled lyrical pressure
 In between the lines you breed bleed feed your greed
 But take heed to my super superb speed
 Poetically lyricin' – poetically (huh)
 It's gotta be def although we're definitely
 More than a guess impress the rest with my lyrical finesse
 Geez the bullet proof vest
 Words you savour pray for the bad behaviour
 You play the – lyrics of wisdom
 Upon the Double D routine the poetical lyrical dope team
 So take a look into the past – what do you see?
 Bridge yourself with greed and negativity
 Vibes I ride upon a rhythm
 Then I break and remake a mind prism
 It's a vision I've used so I relate my views
 All of the crowd kick it live as they choose
 Risks of life friends and brothers alive wrong or right (huh)
 Not me that wanna fight
 Materialistic mentality – you think money comes power?
 Driven insanity

Where Your Mind Is?

Lyrics written and performed: de Paor-Evans. Backing vocals: Frankland. Production: Frankland. Bass: Woodrow. Cuts: Flare.

Verse 1

[Project Cee]

It's all about keeping low profiles acknowledging smiles
 Returning from being out on the tiles
 I don't avoid cracks on paving or I be walking in the parks (urban parks)
 Reminisce of Hammerite marks
 Plasticote covers bricks that enclose space
 That exaggerate amalgamate rugged fabrics
 Of bedsits I pay seventy pounds a week
 For the privilege of living surviving on the cheap
 I return bills I fill in false addresses
 I don't answer the door my bell I even disconnected
 My phone's there for show it's a shell an empty carcass
 No need to divert from imposing bastards
 I can hear when I listen twisted street attitudes
 When I count the minutes between the rumbling tubes
 Running beneath running under my one-bed flat
 That's damp and cold with posters to cover the cracked
 Cardboard walls
 Landlord calls I'm not in
 My money's only good for crap vodka and gin
 So I get hammered like a nail head I forget this
 Stench of piss – from which I can't switch
 Swatch – I clock others that are feeling the same
 Killing their brain never revealing their own name
 Never hungover because sobriety never comes
 Confusing myself like I'm talking in tongues

Chorus (x2)

[Project Cee and Specifik]

See I know it's where your mind is
 Not where you're living
 And I refuse to heed the lessons that you're giving
 I'll do it my own way
 I'll make it one day
 And though you're negative I'll be forgiving

Verse 2

[Project Cee]

It's all about keeping up appearances hear this
 I don't play by the rules not obtaining sample clearances
 Missing links nuances echo on my estate
 I'm lost – every home is a house in the same state
 I'm late for my job so late I don't go
 I sit on a park bench rehearsing for the show

In my mental space I keep dynamically diverse
 Reassess my verse with myself I converse
 On a regular
 I bet you I was caught like a pedlar
 People crossing the street to avoid the mad meddler
 In this place word gets 'round
 I'm off the dial but I never make a sound
 The suburban days slip slow like long subs
 Sealed off – sitting in staid standardized pubs
 I zoom out for a split – I see it in twenty-four time zones
 Oscillating like speaker cones

Verse 3

[Project Cee]

It's all about keeping stock of where I am
 I refer to the woodland forest mountains and sand
 No need to be accurate I've never heard the word exact
 If I don't make it back I build a temporary bivouac
 Sleeping with stars and planets they don't seem out of reach
 Ask them questions as myself they may well teach
 And tell tales of an encompassing life –
 Making me forget strife
 That I experienced in the world I've now left
 Thrift I shift into a harmonious uplift
 How amazing this is the way things turn round
 My heart pounds reverberating of moors like walls of sound
 Kick off my trainers closer to the ground
 So I can get closer to what I've found
 Don't believe I'm being soft don't tell me you don't cry
 Everyone has a dream to fulfil before they die
 Now I really feel like Adam
 I'm adding light in like a magic lantern
 The wax I made makes audible patterns
 Into a beautiful language like I'm writing Latin
 Back in the subject upon which I'm emceeing
 My mind can be anywhere that I'm hearing or seeing
 That I'm reading or drawing painting directing or acting
 I put fact into fiction
 I put def into diction

Chorus (x2)

[Project Cee and Specifik]

See I know it's where your mind is
 Not where you're living
 And I refuse to heed the lessons that you're giving
 I'll do it my own way
 I'll make it one day
 And though you're negative I'll be forgiving

Analyse This

Lyrics written and performed: de Paor-Evans. Backing vocals: Frankland. Production: de Paor-Evans, Frankland. Cuts: Stevens.

Verse 1

[Project Cee]

Let me explain how I feeds brains on three or more levels
 With four syllables nine or ten syllables five hundred syllables
 Make them miniscule translate over breaks reconfigured
 Reconstructed structured and ordered zip them up like a disc
 I play on – when I dive and survive journeys
 Starving like I'm trapped in lifts with no alarm switch
 I pull open the door swung cables shout until I'm horse
 Run from tall tables collect me from the roof of the plant room
 Sooner than this I predict this I use the stairway
 Elevate Specifik and myself through new gateways
 On cold days I see my lyrics as I talk
 Expand – some get lost in the haze some are taught
 In studios where ideas paramount to existence
 People enlist then list draw this aware of your own stance
 Dance to express jest to alleviate stress
 I love to know you take this apart and analyse this

Chorus

[Project Cee and Specifik]

Analyse me analyse this
 Analyse whatever if it makes you feel better than this
 Analyse that analyse this
 Analyse so you can categorize the rest
 Analyse P-R-O-J-E-C-T-C- double E
 Analyse why the land slips into the sea
 Analyse S-P-E-C-I-F-I-K
 Analyse why the night always follows the day

Verse 2

[Project Cee]

Concentrate – on figures like statisticians numerical religions
 Leftovers no remainders no surgical incisions
 The skin I'm wearing keeps all my organs inside
 Finds treasure troves in coves of the mind
 Open the lid with the key found in the seabed
 The lock plate is a negative impression of the mic head
 Headless horsemen – follow Nordic men
 I use verbal symbols like morse men uncover the new code
 On other roads never trodden thanks God for pianos
 Among others waiting culminating speeds of nanos
 Willows wallow as the line I deliver overwhelm
 Slice through rolling waters like I'm sharpening the helm
 To use another term the stern's the staple of any ship

I make sense like the captain of the microchips
 Give us potential as pencils enhance instrumentals
 Press them up sounds crisp like graffers designing stencils
 We like to intertwine rhymes with elements that mature
 Strength in numbers is a must to ensure
 That there's millennia left in this thing that's just been born
 No-one can take it away to hip-hop we've been sworn
 Born into it some of the younger members have been then
 Like ourselves relating to funk – now as then
 Time stands still as we revolve around our own planet
 Breeding Bboys like rabbits expanding families to have it

Chorus

[Project Cee and Specifik]

Analyse me analyse this
 Analyse whatever if it makes you feel better than this
 Analyse that analyse this
 Analyse so you can categorize the rest
 Analyse P-R-O-J-E-C-T-C- double E
 Analyse why the land slips into the sea
 Analyse S-P-E-C-I-F-I-K
 Analyse why the night always follows the day

Verse 3

[Project Cee]

My artform born of the norm sworn in paper thin
 Flex – rebuild Sellotape welds neck gin
 Generate models without fingers trigger concepts
 Used abused twisted like Francis Bacon
 Breaking in rubber necks ambidextrous multiple nests
 I cast blast across so fast back in time
 From Timbuktu to Constantinople for you
 No UHU left – I stick the covers of my last twelve
 Delve into vessels for mental warfare
 We never needed you there you needed us more
 Accumulate surrealism like Dali on the dancefloor
 I hears with more ears than Van Gogh
 Live it up like Frank Bough
 Dropping trotters things and pork rind on my fork
 Spreading the love like Stork
 Smile when I talk
 Winning scores I chalk
 Awkward ways we walk
 We won't give in to your talk
 We won't lie down for you slow down for you
 The song's sung
 My tongue quits spits you examine like Carl Jung

I Wonder

Lyrics written and performed: de Paor-Evans. Production: Northcott.

Intro (spoken)

This is it... Project Cee... Rola

Verse 1

I wonder, will I ever make it real large?
 Charging across the marshes I passes in my mirage
 I forge an image I see I see me the Project Cee
 With a door of silver screening my Bentley in the garage,
 Take to multiplexes drive me Lexus when I got to the beach
 Teach scanty clad women about being leeches
 Wake out of my dream I seem to be sailing down a different stream
 With the wrong end of the stick, an ignorant team of
 Directors directing me and my own competitors
 Registering pseudonyms with hyphens and Js in
 Rapping on a din with bass bins as thin as thin tin
 Can't begin this rhyme they wrote for me I wanna get out not in
 Simple tragic – there's thirty-six rappers in this ridiculous team
 Captured in wide cinemascope to fit us all on the screen
 I run off the set eject the tape deck stop the junk
 Passing for a track of solid rap
 They made me wear for some of my man's herbal wares he wears
 Twenty-eight inch flares and builds up proper long spliffs they lift me
 Smoke them on the cliffs material things lest I forget
 And watch the sunset from Devon to Dorset

Chorus

I wonder as I wander through the trees
 Will the planet save me as I fall to my knees?
 The wind rushes through my head thoughts escape me
 Organics of The Earth always seem to take me
 I wonder as I wander through the trees
 Talking to me and whispering through the leaves
 The rain absorbs into my skin I'm The Earth's son,
 I'm not the only one that gets warmed by The Sun

Verse 2

Never got a look at this code although the roads as long
 As the Romans posed a threat to Pagans I'm saving I load
 My rhyme barrels call them lungs tongues fuelled twice again
 To turn into sense what's stemming from my brain
 Off topic – sorry you bought it – Analyse This
 Because it's all about Where Your Mind Is?
 I'm giving slivers of saliva get behind a safer wager
 Wavering pagers mobiles – you won't get a signal here
 The beer's about as brutal as the pier at Brixham switch the mix in
 The house I live in only got an outside kitchen

Hear the bitching – here you call them urban myths
 Spliffs I make give you wobbly legs
 I'm cooking garden parties harking live at the barbeque
 Pursue microphones never alone in the queue
 A mic ain't present I won't resent to earn my invite
 Keep you up all night with tight lines top cider up with Sprite
 The citrus makes me sicker that sick bags upon your first flight
 Hot air balloons blow the roof off I might
 Delegate another emcee upcoming crew
 Kicking like seven-legged chickens doing Kungfu
 Many got the talents from the country north to the south
 Born with nothing to rub together but three words in their mouth
 Course it sounds irregular not better sideways see
 Organical mechanics taking antics up a tree
 No skyscraper present any turf close I roast
 Turn the spike on the spit roast on open fires
 We all desire something unusual I fuse you with booze and all
 And spark a different lumen consume it all

Chorus

I wonder as I wander through the trees
 Will the planet save me as I fall to my knees?
 The wind rushes through my head thoughts escape me
 Organics of The Earth always seem to take me
 I wonder as I wander through the trees
 Talking to me and whispering through the leaves
 The rain absorbs into my skin I'm The Earth's son,
 I'm not the only one that gets warmed by The Sun

Family

Lyrics written and performed: de Paor-Evans. Arrangement: de Paor-Evans. Production: ASM.

Intro (spoken)

[Father]

Hello...? Errrr...Yep. Yep. OK.

Verse

[Father]

When are you going to turn that racket down
And cease your walking around town with that crowd?
Of wasted hoodlums scruffy jeans wearing rings
Hip-hop that ridiculous fad-type thing

[Son]

Oh really I've been rocking it for years or hadn't you seen?
Since MC Shan and LL ran the scene
It's obscene – you're still talking to me like this
I'm a grown man and by my own father I don't need to be dissed

[Father]

You a grown man? Then act like a grown son
Your actions never act no facts can you run
You can't do a sum what does that add up to – no sense
Influenced by a culture invented somewhere else

[Son]

But that's the point hip-hop's anointed my head
And made me understand funk and soul is not dead
And made me see everyone's blood is red
Made me understand the untruths that others have said

[Father]

Now you're talking conspiracy theories I fear thee
Your mind's run off with the faeries – too much weed
All you do is get lairy and spend money on
What those so-called artists call music on an LP

[Son]

Oh yeah I'd really rather check for Elvis Presley like you
The man whose record company hijacked the style
To suit the sound apparently brought to the masses
Can't see that's fake you need new glasses

[Father]

Don't dismiss what went before you were born
That Black music you listen to I can't adorn
You got pictures of them everywhere and that noise is constantly

Invasive – why can't you run with your own family?

[Son]

Oh shit you finally hit the nail with your hammer
 When I ask you about heritage you clam up and stammer
 Tighten up – I get the silent treatment
 For me to know my parentage seems I am not meant

[Father]

You want me to really tell you?
 It was best you never knew
 I did my best for you every day that you grew
 I tried to protect that's why we lived in the sticks
 And it's failed drastically because it's ended like this

[Son]

You can't say because you think I will laugh at ya
 You can't tell me that my grandfather's from Africa
 But mother told me I've seen the photo album
 I've seen you sitting on his knee in the Tanzanian sun
 I've heard about him and so many features now fare
 My dark brown eyes and my spirally hair
 My love of funk and my small ears and nose
 Couldn't have been you though Mr. Pinocchio
 And it grows every time you open just to cover up
 How can we drink from the same cup?
 How can we be like we were meant?
 How can we be anything that we could expect?
 How can we untangle this web of deceit?
 It's not possible I'm going to go live on the street
 Where my people love me for what I can do with my lyrics
 And pieces of wax and walking railway tracks
 I'm pressing my own tracks I give out in stacks
 My brother spins plastic while I deliver raps
 My cousins paint the world and my sisters sing
 I won't be back
 I got a new family thing

Panic

Lyrics written and performed: de Paor-Evans. Production: Frankland. Cuts: Clint.

Verse

I panic – as I see things speeding up and out of range
 It gets blurry and strange I rearrange
 My strategy – but it's not me in this thick fog
 I'm flagging – like the tail wagging the dog
 I slog and strive to survive I work faster
 I blast past the people that sleeps I'm chasing after
 What I don't know – what everyone tends to know
 Is only a little I'm literally with the flow
 Now I begin to become slow think of material value
 Can you reject all the imperial capital?
 They sack us all so I chill – I don't want to end up in hospital
 With tall turrets
 I rush this out of my mind it's over
 So I flashback and rewind
 Rethink before I sink I need to float
 I'm not drowning with no lifejacket and with no boat
 No lighthouse to guide me off of the rocks
 That lay sharp and hard ready to break the black box
 That ejects from crashed planes
 And contains the recordings of those boarded and attains
 What I need to do – OK – revise
 Revamp – check the bank think about it wisely
 But I see red through the screen in front of me
 I can't leave this country with little or no money
 And the tiny room I live in contains me
 As I look out of my window of opportunity
 I'm soon to be evicted anyway any day
 So I gather my belongings and now I'm on my way
 I lay lower that the datum down in Newlyn
 I grow a beard I never eat so I become slim
 But I still feel frantic I'm rushing from basements to attics
 While I start to panic
 I zoom out like a telescope and all my hopes die
 The penny drops – it's not me living a lie
 There's tens on this bus hundreds more around
 Thousands in the town and that's only those I've found
 Thousands in the cities in hundreds of countries
 Like a spinning wheel spinning fast but with no wool
 Who do we fool?
 Where's life's rich tapestry?
 I've heard about it but I want to see
 Does it hang in a palace in which no one can use?
 Or does it line every street for each path that I choose?
 Or is it more important that to win or lose?
 And you can't talk or walk on it wearing your shoes

Or is it invisible does it really exist?
Like I'm thinking maybe it's made out of scotch mist
I can't resist
My mind's playing tricks maybe I'm manic
But if I try and be calm I hear the alarm and
Panic

Action Speaks Louder

Lyrics written and performed: de Paor-Evans. Production: Frankland. Cuts: Smith.

Verse 1

How do I start to rap on a future classic?
 I never measure stuff or trust Gregorian assets
 Revert Dorian implored into plastic
 All in canvas wrap rappers like active wrappers
 Cityscapes and rural places they can't face this
 Ace bases and wasted with no traces
 The space I avoid is now void and reduced
 Destroyed and rebuked I thicken up the soup
 To sup – I lift my cup even though the rim's chipped
 I pass the oatcakes and broke the biscuits
 From my lip shifts quicker too quick for sips of liquor
 I disappear and reappear in the mirror
 I pulse and flicker palpitate like a wrecked liver
 Flapping jacks I sieve like a tip to quiver
 The cueing you're lined for beef stewing
 Dive bars Cuban cigars and sipping brew

Verse 2

Verse two I serve in real time
 Four dims I fatten the thoughts and draw in other things
 Fuel injected where your mind resurrects
 I panic as I'm still Def Defiance running through the subtext
 So what's coming run son I've done my running
 Now I maintain scan horizons on the astral plane
 Seven senses incense my sentences
 I mention this penance similar laments
 Draw breath
 I breathe and ooze funk
 Like the ring around your bathtub and the seven of Fug
 Janus – I hammer hammers with harder hammers
 Leaking drams slamming for fans filling dams
 Surveying the land topographic each point
 My foresight ignites like the lights on big joints
 Clippers I dip like the Rascals paste the most edits
 And write Spanish and Latin in the credits

Verse 3

Action speaks louder chow down the chowder
 Don't chop the powder I'm outta
 Before the score's louder
 My clout is harder armed like octopi
 I spy with octagonal eyes
 Keep your prize on them
 Squares I push and prise this dark rhythm
 I reach the brutes within them

Slip the sim into the trim
I ride with no pillion surf I'm made out of silver
Over hills no pills or lines of laughter
What I'm after has arrived too many of them died
Too many lied I slapped with rawhide
Like fish I fried dipped in flour
I pause to power Pow Wow to Afrika Bambaataa
Rakim Allah and many many more are filled with awe
In eighty-four draw in Electro 4
My mind wanted to master I wanted to rap faster
And save for a new ghetto blaster
My boombox still rocks sat in the windowpane
As I track back through the Dark Lane
The endz bended these streets ended
But I remain – exit unfazed and mended
I slid through my eyelids the prism was four-sided
I lit up inside from the high tide so I did
Turn into hybrid and mixed with drumsticks
Thick shakes sprinkled with bits tasty hits

No Hatchet

Lyrics written and performed: de Paor-Evans. Production: Frankland.

Intro (spoken)

Yo...Where's the mic stand? Where's the mic...

Verse 1

Riddled with metaphors see similes lines I punch
 Heads scanning lies too much I see through the
 Finer lines and grimy residue hues in dark blue
 Kids without shoes no skids they steal
 Steal I wheel round caverns of sound throwing
 Radial darts at rhetorical martial arts in
 Green parks I'm fashioning arks like Sun-Ra from the left
 Double up under the rubble save the buried from death
 How many remain I count headz feeling the strain
 I rap with no hatchet axe the hatred
 Funnelled with haste through pipes and wasted nights (ha)
 Consuming all types of delights
 From borderlands Lebanon Syria to southern Cyprus
 A liminal sketch I draw I might just
 Hype this plateau I mimic a brick
 Hard-edged ledge ooze and spread it thick

Spoken

Classic...another classic

Verse 2

I'm phlegmatic even under the threats of exits
 Plexi-plastic smoked mirrors and elastic
 Hanged at angles tangled and untangled
 Twisted catgut it bridges and reimages
 Rapes and pillages the poor and crippled in decrepit villages
 Smoking hamlets I sense the tight sinuses
 Chemtrails slice through life like train rails and sterilize on many scales
 I tip the system reverse medicinal treatment
 Heat up the pavements and crackdown
 Cements chemical properties compound facts
 Defunct underground stations and acts
 Old witches hats spin on the centre point
 I'm counterpoint my counter ruptures – I flex it
 From the mid I slid acid reflux Coca-Cola Classic outlast and blast
 Another

Spoken

Classic...another classic

Classic...another classic

Appendix C: Flyers and Posters from Events

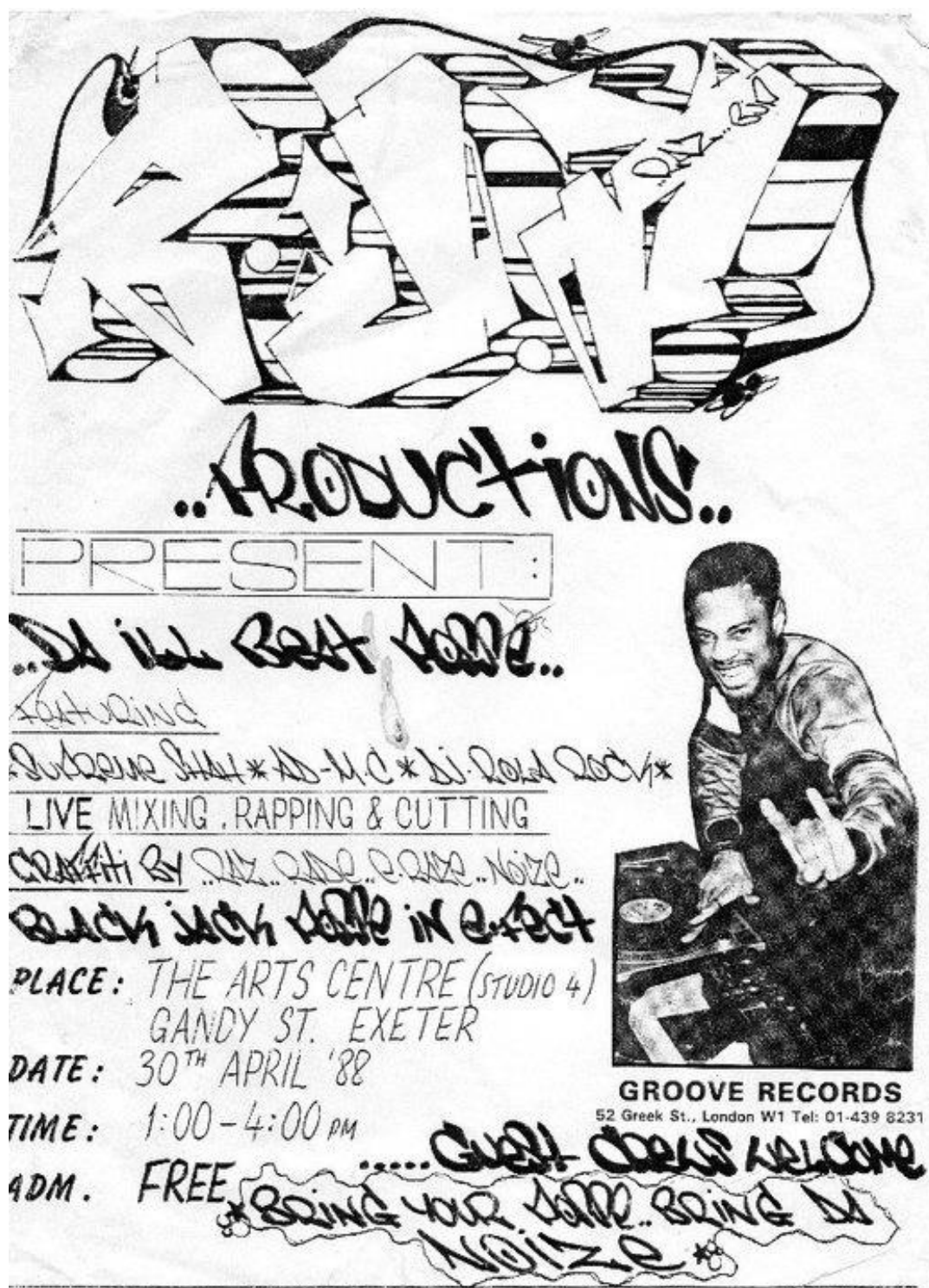


Fig. 13. Black Jack Posse presents Da Ill Beat Posse. (1988). Promotional material for Arts Centre jam, Exeter. Flyer/Poster by Raz. Note: Ill Beat Posse was an interchangeable pseudonym for The Ill Brothers, Ill Brother Posse, and Ill Beat Productions, often abbreviated to I.B.P. Also note the appropriated image of the DJ from a Groove Records advertisement from *Blues & Soul* magazine. This illustrates a sense of desire to link to hip-hop in the metropolis. Further note the welcoming community approach in “Guest Crews Welcome”, and “Bring your Posse...Bring da Noise”.



ICE CREAM PROMOTIONS
Present

DANCE • RAW

With



DUKE
(Britains No.1 Dance MC)

also **MC SHANE**
(THE 8 YEAR OLD BOY WONDER)

PLUS *DJ Easy Groove* FROM BRISTOL

also a host of London DJ's with their own Light Show

ON
Saturday 24th February
AT THE
LEMON GROVE, EXETER UNIVERSITY, ST. GERMANS RD. EXETER


TICKETS AVAILABLE FROM

HENDERSON RECORDS	EXETER	0392 410488
RIVAL RECORDS	PLYMOUTH	0752 221952
SOUND 7 RECORDS	TORQUAY	0803 211097
REPLAY RECORDS	BRISTOL	0272 265316

TICKET £5.00
MORE ON THE DOOR


COACHES FROM LONDON, BRISTOL AND PLYMOUTH

Fig. 14. Dance Raw, MC Duke. (1990). Promotional material for MC Duke jam, Exeter. Flyer/Poster by Ice Cream Promotions (I.C.P.). Note: This is the first jam for which I was project coordinator between Devon crews and London-based I.C.P. Although I.B.P. were billed, the promoters omitted to list us on the promotional material.

ICE CREAM  PROMOTIONS

Present

DANCE • RAW II

With 

also **2 x DEF**
West Londons No.1 Crew

BACK II BACK POETS [Exeter]
 T C I [Plymouth]

plus *D.J. Bex*

on **Saturday 7th April**

AT THE
 LEMON GROVE, EXETER UNIVERSITY, ST. GERMANS RD. EXETER

TICKETS AVAILABLE FROM

HENDERSON RECORDS	EXETER	0392 410488
RIVAL RECORDS	PLYMOUTH	0752 221952
SOUNDZ RECORDS	TORQUAY	0803 211097
REPLAY RECORDS	BRISTOL	0272 265316

TICKET
£5.00
 MORE ON
 THE DOOR

Fig. 15. Dance Raw II, Demon Boyz. (1990). Promotional material for Demon Boyz jam, Exeter. Flyer/Poster by Ice Cream Promotions (I.C.P.). Note: For this jam Rola and I changed our name to Back II Back Poets following a temporary split from Harper as I.B.P..



Fig. 16. Dance Raw III, Soul II Soul. (1990). Promotional material for Soul II Soul jam, Exeter. Flyer/Poster by Ice Cream Promotions (I.C.P.). Note: Another name change – we reunited and altered became IBP Clan. Emerging London artist Blade also performed (unbilled), with whom discussions helped develop the DIY ethos and working methods I had already initiated, such as selling our product outside record shops.

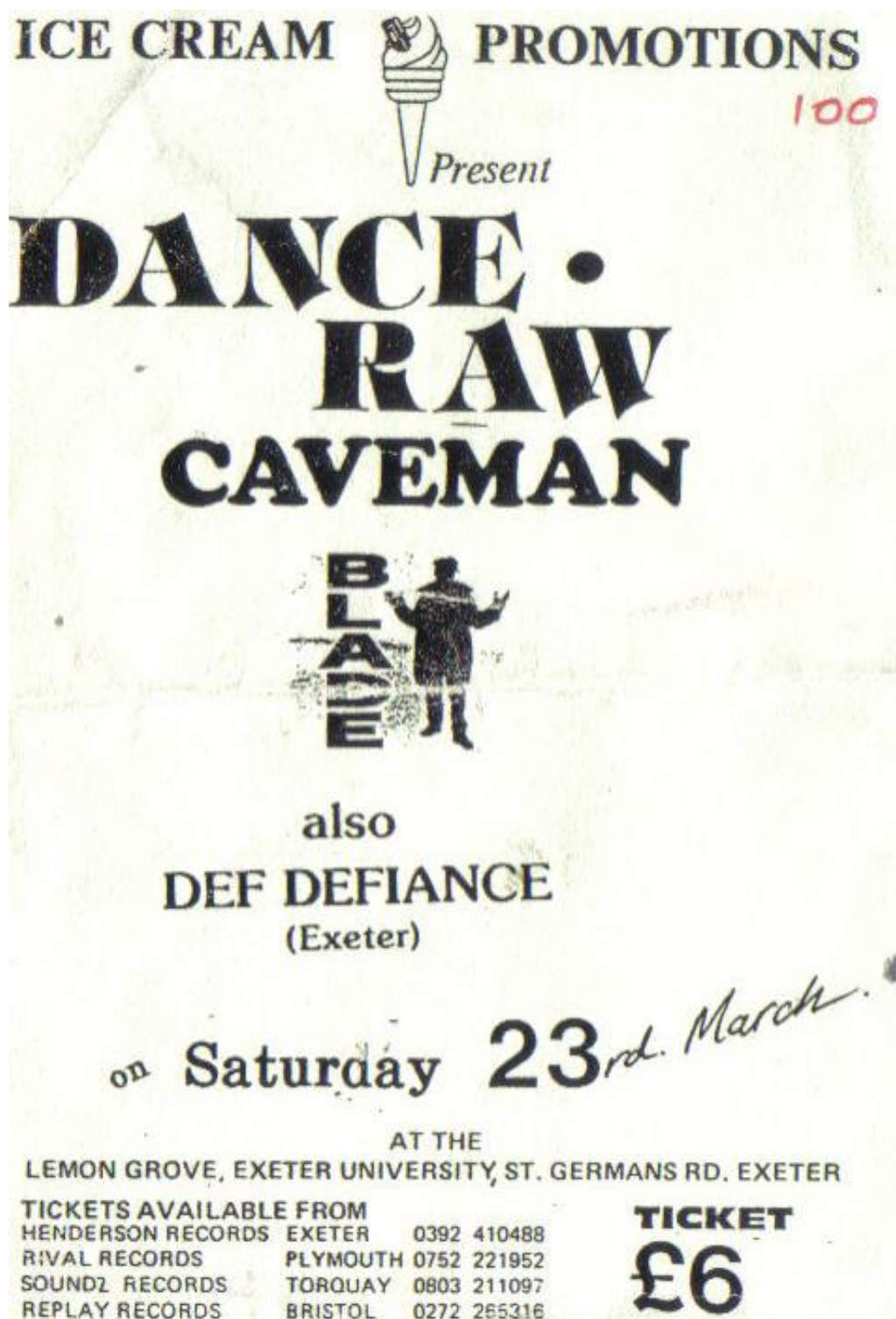


Fig. 17. Dance Raw IV, Caveman. (1991). Promotional material for Caveman jam, Exeter. Flyer/Poster by Ice Cream Promotions (I.C.P.). Note: A further name change, and the first time Def Defiance had appeared on promotional material. I completed this layout for the flyers, posters, and tickets, by utilizing Letraset, a photocopy of Blade's logo, and hand-montaging sections of text from the previous Dance Raw flyers, and hand-drew the date. This was required as I.C.P. had expended all their materials, and promotion was in significant danger of failure. This action a catalyst for developing our own promotional material for the same event (see Fig. 18).

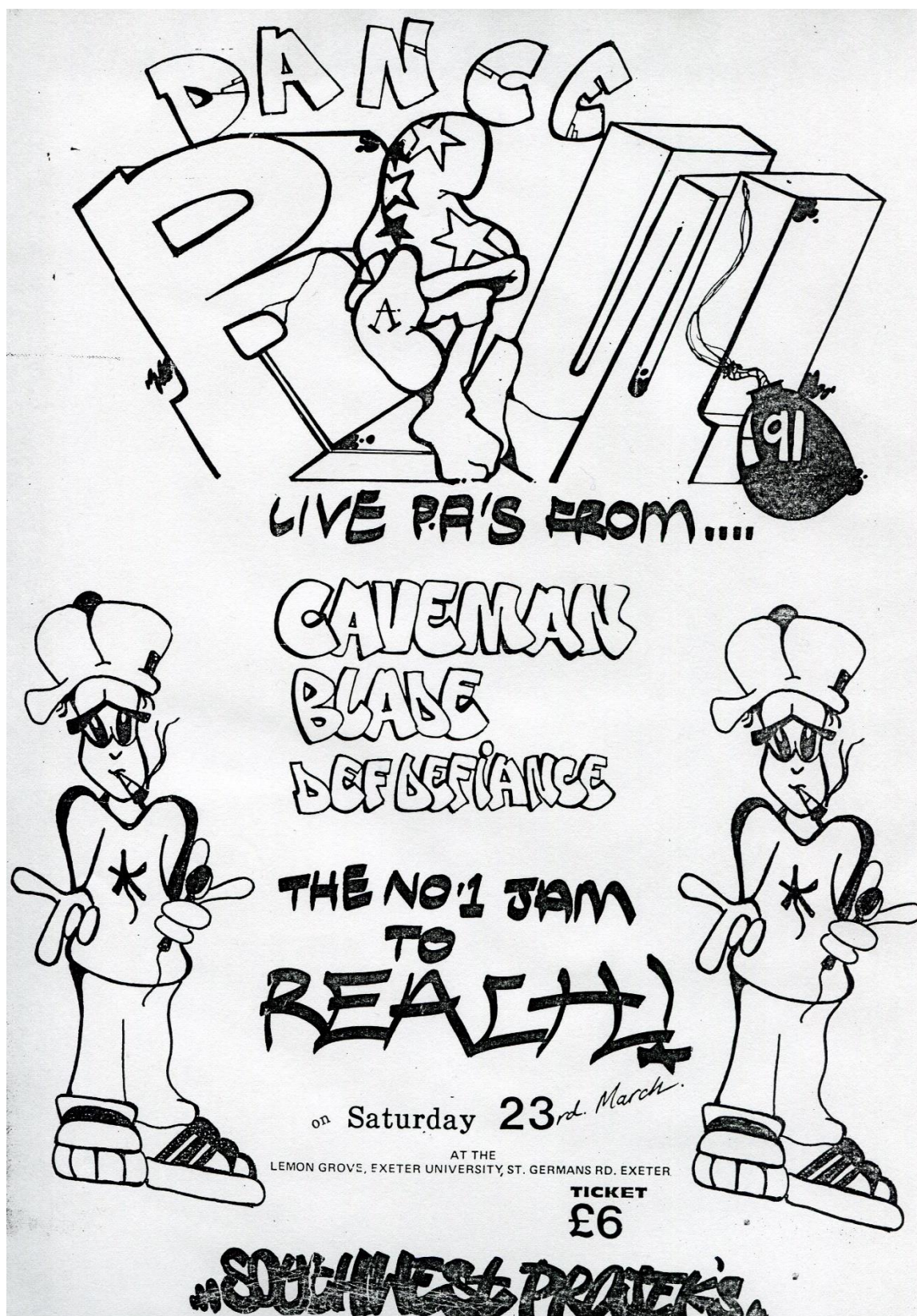


Fig. 18. Dance Raw IV, Caveman. (1991). Alternative promotional material for Caveman jam, Exeter. Flyer/Poster by SCARCE under my direction. Note: This example of guerrilla promotional methods is explored in *Provincial Headz* (2020: 212-4). My tagline “The No. 1 Jam to Reach!” was an attempt to build hype as I considered the previous I.C.P. promotional material too dogmatic.



Fig. 19. Axis Nightclub. (1991). Promotional material for Axis jam, Exmouth. Flyer/Poster by SCARCE, coordinated by Def Defiance. Note: the reuse of characters, South Side Alliance/Def Defiance logos, the organizing of coaches from neighbouring towns, and a revisit of the communal nature of the event in "Guest Rappers Welcome!!". Also note the blacked out passport photo of an assumed graffiti writer (actually a member of SSA), with "Code Name" also scratched out who, it is claimed, was "ON TRIAL". This was a satirical addition aimed at the British transport Police in the fallout years since Operation Anderson (2020a: 99-101).

UNION HALL PROMOTION

LIVE **HARDNOISE** LIVE

THE SON OF NOISE

IS THE NEW NAME OF THE HARDNOISE CREW, THEY HAVE NOW
REFORMED WITH 2 ORIGINAL MEMBERS AND ONE NEW MEMBER
X RAPPER WITH "GUNSHOT"

**CHECK THIS - "BLADE" WILL BE IN THE HOUSE SELLING COPY'S
OF HIS NEW 12" - BRING £3.50 AND GET A COPY - IT'S SLAMMIN**

PLUS

BROWNFOOT INTALECT

● FROM THE SAME STABLE AS "CAVEMAN" ●

AND

DEF DEFIANCE

● A KICKIN' NEW CREW FROM EXETER ●

DJS

HARDCORE TRIO

MINK

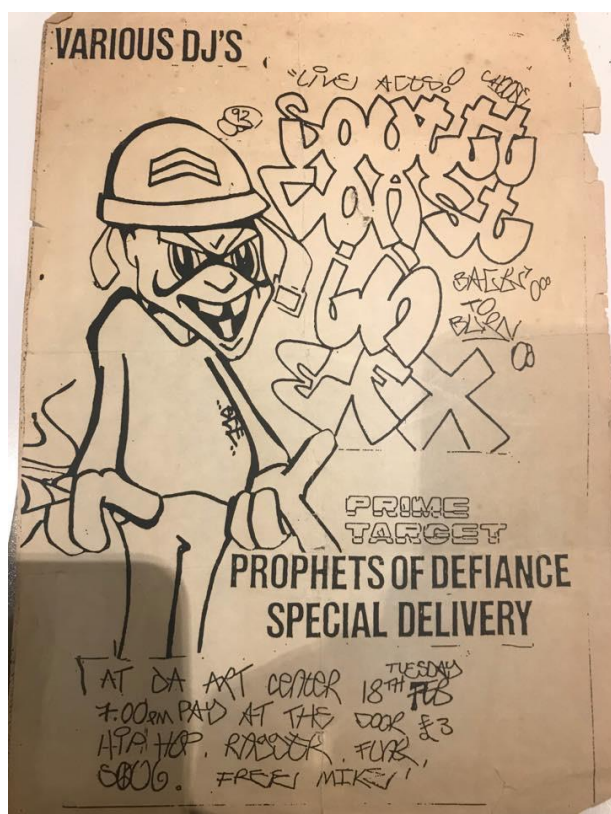
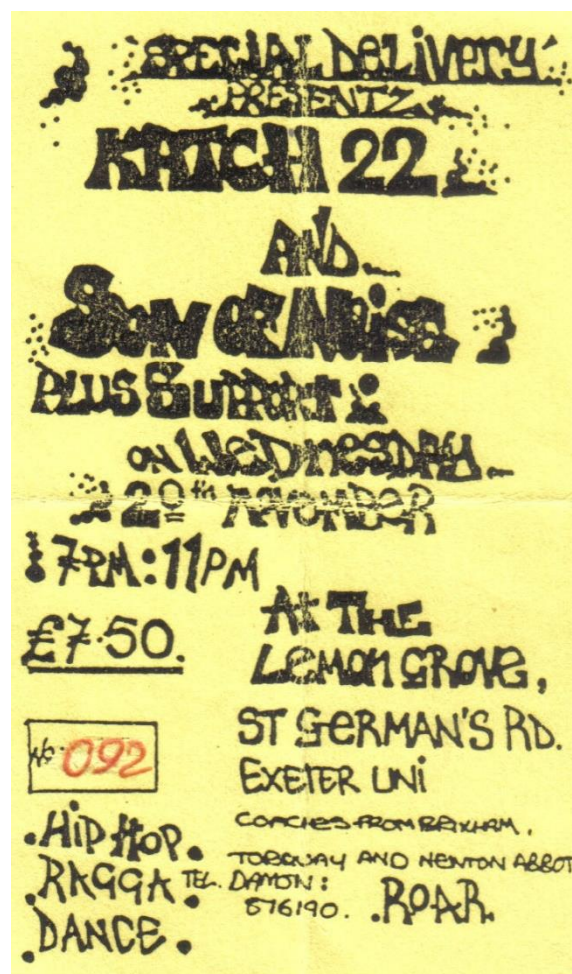
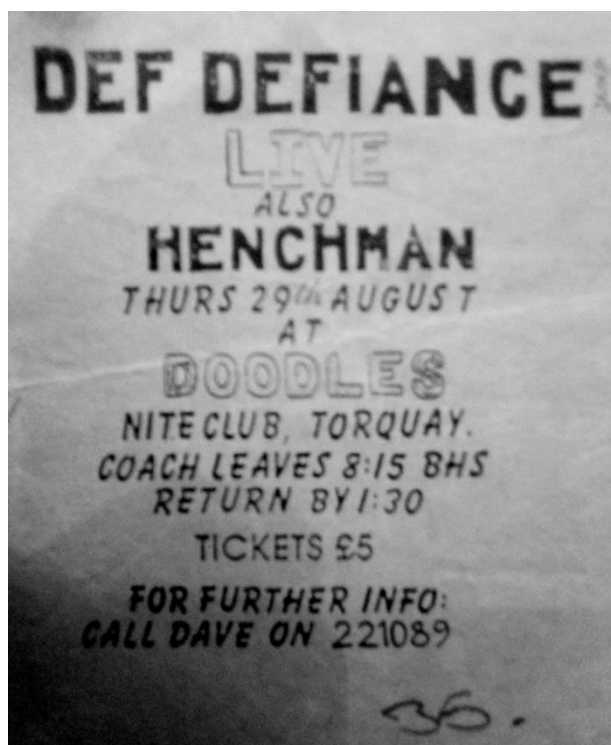
COACH INFO

NEWCASTLE	CENTRAL STATION	6p.m. - TRAX RECORDS 091 2221925
YORK	STATION MONUMENT	7.30p.m. - CARL 0904 769934
SHEFFIELD	CITY HALL	8.30p.m. - CARL 0904 769934
DONCASTER	WATERDALE LIBRARY	8p.m. - LAPEL 0302 538304
LOUGHBOROUGH	SOUTH NOTT'S STATION	8p.m. - TONY 0509 213513
RIPLEY	MARKET PLACE	8.30p.m. - WOOFER 605585

INFO' LINE - MICK 0773 609108

FRIDAY, 9th AUGUST - 9p.m. - 2a.m.
THE WEST INDIAN CENTRE
CARRINGTON STREET, DERBY
TICKETS £5 - PAY MORE ON THE DOOR

Fig. 20. Hardnoise, Derby. (1991). Promotional material for Hardnoise, jam, Derby. The first time Def Defiance had been booked to play outside Devon, after the promoter saw us live at Dance Raw IV. Regional coaches were arranged by the promoter, although SSA organized our own coach from Exeter due to the distance. We packed a 52-seater and made a substantial impact on the event as we took our own dancers and writers to support our performance.



Clockwise from top left: Fig. 21. Def Defiance, Doodles Nite Club, Torquay. (1991). SSA initiate a wider regional presence through self-promoting jams with coaches included. This event resulted in a physically aggressive disturbance which saw the entire crew and performers ejected from the venue as the management disagreed with our approach to music and performance. Fig. 22 and Fig. 23. Our DIY ethos of self-staging hip-hop events with regional and national artists inspired other regional promoter/artists. Fig. 22 illustrates local (younger rival) crew Special delivery's event 'Special Delivery Presents Katch 22 and Son Of Noise' (Katch 22 and Son Of Noise both from London) from 1992, and Fig. 23 illustrates a

more regionalist 1993 event promoting 'Prophets Of Defiance', a younger, spin-off crew from Def Defiance. These events took place in The Arts Centre and Lemon Grove respectively, venues which had previously accommodated the Def Defiance jams.



Fig. 24. UK Rap Special, Cassiopeia, Berlin. (2016). Promotional material by Havoc, promoted by Britcore Rawmance.