

Keeping the message alive.  
The politics of glocal hip-hop scenes.

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# Glocal hip-hop scenes

music scenes: clusters of producers, musicians, venues, record labels, recording studios, record shops, local media, fans and institutions (Straw, Cohen, Bennett, Peterson)

- global phenomenon / local hybrid forms
- cultural geography (Mitchell): poetics of place, race and ethnicity
- cultural industries / public policies
- Paris, Sydney, Québec



# Hip-hop in Paris

- DJ's: Dee Nasty, DJ Chabin, Incredible Zulu Boys...
- Rappers: Lionel D., EJM, Nec+Ultra, Little MC's, Timide et Sans Complexe, NTM, Assassin...
- Crews: « 93 Nique ta mère »(Da Red Chiffons/The Crime Gang/93 M.C.) ; « Paris City Breakers » ; « Paris City Panters » (Force Alphabetic/Bad Boys Crew) ; Zulu Nation France (Princess Erika, Lionel D., Dee Nasty)
- Radio shows: « Deenastyle » by DJ Dee Nasty & Lionel D (Radio Nova) ; « Rapper Dapper Snapper » by Sidney (Radio 7)
- Shows: « New York City Rap Tour », shows by Europe 1
- Fanzines: Zullu Letter From Da Underground ; Get Busy ; Down with this ; Yours ; Da News
- Clubs: Globo, Chez Roger Boîte Funk, Bataclan, Bains Douche, 5<sup>e</sup> Dimension
- Shops: Ticaret
- TV show: « H.I.P. H.O.P. » (43 shows in 1984)
- « Rapattitude » (Label Noire, 1990): rappers & raggamuffins /DJs (Tonton David, Sai Sai, Daddy Yod, Pablo Master, Supa John, Puppa Leslie, Lord Zeljko)



# “Rap français”

- 1995: rap as a market ; “rap families” (Guibert): NTM (IV My People, Boss)/ Secteur A / IAM/ Mafia K'1 Fry / La Clique / La Time Bombe/ 45 Scientific...
- “rap commercial” (Skyrock) vs “rap conscient” (knowledge & self-assertiveness)



# “Rap en français”

La Fronce (Grems, Greg Frite, Rimcash, James Delleck, Didai, Mam, Set & Match...)

« rap EN français »



Hamé ( La Rumeur):

« Before us, no one in rap had articulated like we did immigration and the history of colonialism (...) French rap has mixed the imaginary of American rap and the imaginary of French alternative rock (...) What we brought, is the reappropriation of history (...) We have asked political and social questions, and confronted the French society with what she has done to our parents and grand parents, with what she has done in Africa for the last 5 centuries, and with what she owes us »

# Hip-hop in Sydney

- Crews: Westside Posse, Urban Poets, Voodoo Flavour, Fonke Nomads, 046, Illegal Substance, Noble Savage...
- DJs: DJ KC, ASK, DJ Bonez
- radio shows on Skid Row, 2JJJ, « The Mothership Connection » on 2SER...
- magazines: Vapors Magazine , Slingshot
- shops: The Lounge Room, Next Level Records
- venues: Kinselas, The Globe, Palladium, Cave
- - Just Us, « Combined talent » (1988)
- « Down Under By Law » (Virgin, 1988): Pest-A-Side Sharline, Swoop, Fly Girl 3, Drew Murihead, Mike Scott, Westside Posse...
- Sound Unlimited (Westside Posse), « A Postcard From the Edge of the Under-Side » (Sony/Columbia, 1992)
- Def Wish Cast, « Knights of the Underground Table » (Random Records , 1993)
- « Home Brews Volume 1 » (Mushroom Records, 1995)



# “Australian hip-hop”

- ARIA Top Urban Album (2004), ARIA TOP 40 Urban Albums chart
- vibrant scene: The Herd, Morganics, Trey, Maya Jupiter, Bliss N Eso Spit Syndicate (Sydney), Hilltop Hoods (Adelaide), Koolism (Canberra), Drapht, MC Layla (Perth), 1200 Techniques, Muff & Plutonic, M-Phazes, 360, Illy, Pegz (Melbourne), Hermitude, Dialectrix (Blue Mountains, NSW)
- “Ozhiphop awards”
- workshops, community projects...
- Cultural diversity: “Sonic Allsorts” (SBS, 2003)
  - Mr Zux (Swahili)
  - Prussia (French & Punjabi)
  - Joe Castell (Spanish)
  - Tufa (Henghwa)
  - Creator (French/Mende/English)
  - Koolism (Tongan/English)

# “Aboriginal hip-hop”

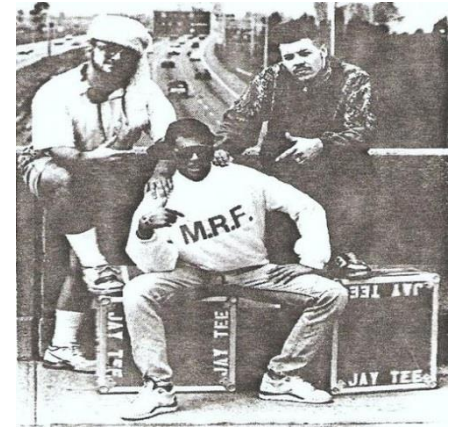
- Munki (South West Syndicate, “Father of Aboriginal hip-hop” R.Williamson, Trotman-Golden) + Koori Radio = Klub Koori (2005-2010): Wire MC, The Last Kinnection, Street Warriors, Brothablack, Tjimba, Radical Son
  - Redfern Records (created by the Ridgeways in 2007):
    - “We want to show there are indigenous hip-hop acts that are better than Hilltop Hoods”
      - “Beats from tha Streets” (Pott Street, Konect-a-dot, Task...)
      - management for Wire MC, Radical Son, Street Warriors, Yung Warriors, The Last Kinnection, The Deably Boyz,
      - Redfern Entertainment TV, Redfern Entertainment Films, Bump magazine
      - Bump Awards
- “show mainstream Australia we exist”
- “put nonindigenous people in our shoes so they understand the issues we face”





# Hip-hop in Québec

- In the 1980's: rap in Toronto, Vancouver, Halifax (MCs Supreme, Brother A, Sunshine, Ebony Crew, Michie Mee, La Luv, Get Loose Crew, MCJ, Cool G...)
- Lucien Francoeur "Rap à Billy" (1983), Rock et Belles Oreilles "Ca rend rap", (1984), Daniel Lavoie "Pape du rap" (1990), Le Boyfriend "Rapper chic" (1991)
- Montréal: Mouvement Rap Francophone, "M.R.F. est arrivé" (Blat Productiopns, 1990) ; Dubmatique "La force de comprendre" (Tox, 1996)
- Loco Locass, "Manifest" (Audiogram, 2001)
- KCLMNOP, Sans Pression, Muzion, La Gamic, Omnikron, Roi Heenok, Gatineau, Obscene Kidz, Donzelle, Jeune Chilly Chill...



# Hip-hop in Québec city

- Presha Pack, Northern X (Webster, Slick Cat, DJ Def:1995-2002) “Winter Walk” (2000)

“At the beginning, we learnt to rap in English, we had to learn the language correctly. It was an Anglophone culture, you would listen to the music in English, read in English. When we started to rap, it was not conceivable to do it in French. We didn’t hear a lot at the time, it didn’t really touch us”

- Limoilou starz, “Limoilou Style” (2002), “Les boss du quartier” (2006) - [Webster, L Parano & L Nino (les SOZI), Seif, Loki, Showme, William International, Issmo De Vasco, GLD, Zaparo, Assassin et Shoddy...] ; Webster & Shoddy, “L’album double” (2003)

“everyone started to switch, but with a French from France, not joual, it was fake, it was weird”



- Webster, “Sagesse immobile” (Abuzive Muzik, 2007), “Le Vieux de la montagne” (Abuzive Muzik, 2010)
  - “SénéQueb”
  - “terrorythm”, “Révoluson”, “attentat lyrical”
  - “Québec History X”
 

“Québec, it’s an old closed city, white & francophone (...) It’s like we don’t deserve to be fully treated as québécois citizens because we don’t have the same skin color. And yet, I was born around here and I know Québec’s history better than a lot of people”
- Hip-hop in Lévis: La Constellation (Onze, 2 Faces)
  - “Dualité” (Tacca, 1998); “Le berceau de l’Amérique” (Explicit Productions, 2000); 83 (La Constellation, Taktika, B.I.C., Canox, Pagail) “Hip hop 101” (Explicit Productions, 2001)
- “La force du nombre” (Silence d’or, 2010)
- Samian “Face à soi-même (7ème ciel record, 2007)



# Outro

- Tension between commercialism and “keeping it real”: rap as a capitalist activity & authenticity as a contextually and spatially grounded norm
- Frames of definition challenged:

republican model	multiculturalism	multiculturalism/ interculturalism
post-colonial issues	immigrants / aboriginal	promotion of French
pluralism vs cultural diffusion	community-based innovations vs local cultural planning	Canadian identity vs Québécois