

24 Disposable Heros may be new Public Enemy

by Stephen Perry

The Disposable Heroes of Hiphoprisy could be the next Public Enemy, if only people would give them a listen. Take a look at the evidence.

Kickin' beats. This is a hardcore rap album with experimentation on the beats. Using the Bomb Squad technique of layering, who would be better suited for showing Public Enemy up than an industrial band? But *Hipocrisy is the Greatest Luxury* is far from being an lp of noise. It's a dance album. I would call it industrial hip hop putting the emphasis on the hip.

Powerful message. Titles like "Television, the Drug of the Nation" and "Everyday Life has become a Health Risk" are evidence alone that this band has something to say. "Language of Violence" has probably

MUSIC

The Disposable Heroes of Hiphoprisy
Hipocrisy is the Greatest Luxury
4th B'Way Records

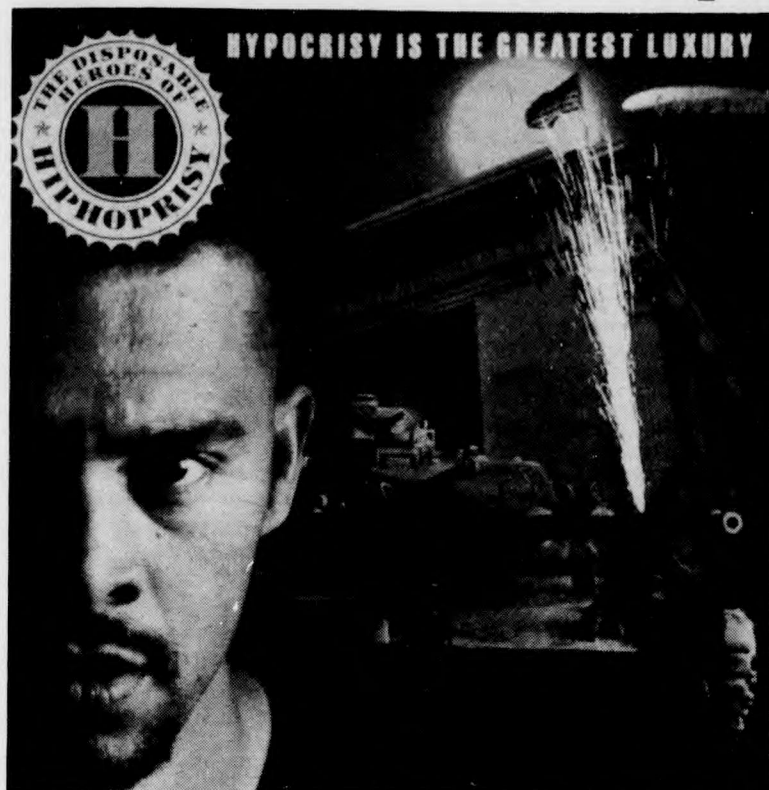
made them the first rap band to address the problem of homophobia. And aside from the environment, racism, and war, their song "Music and Politics" sums up the bands approach to art. In this analysis of the flipside of the American dream you can't have one without the other.

And finally, **Legitimation.** This band knows what they speak about. Often speaking from the first person, you get the impression that Michael Franti, the frontman for the Disposable Heroes, is opening up his life in front of you. But these personal experiences help make sense out of what's

going on.

Furthermore, Disposable Heroes are from the grassroots scene. They used to be an independent industrial band called The Beat Nigs. They're from an alternative background and demonstrate this by doing a rap version of that hardcore punk classic "California Uber Alles." Originally done by the Dead Kennedys, The Disposable Heroes have changed the lyrics to fit today's situation and done it as a rap, effectively making it their own song. Taking from the original and shaping it into their own song — this should be the prerequisite for any band doing a cover.

Lastly, The Disposable Heroes seem fairly concerned about the effects of money. Three of their thirteen songs deal with selling out. From the rhetorical questioning of "what would we do to become 'Famous & Dandy', just like Amos & Andy?" to the professing of Hypocrisy as the Greatest Luxury, their principles come first. And their sardonic lounge number "Music & Politics" warns us of the sellout rationale I'm sure you're all used to hearing on Much Music: "If ever I should stop thinking about music and politics I would tell you that music is the expression of emotion and that politics is merely the decoy of perception." Poetic, but philosophical.



Industrial dance with lots of samples. Music built around media outtakes. Distinctive vocals that move from a cool headed Chuck D. to a Gil Scott-Heron for the 90's. Brutally honest, approachable, and inclusive. Told from the personal with lessons

about the system. Structurally critical, while remaining danceable. Experimental yet contemporarily listenable. The Gil Scott-Heron of generation X. *Hipocrisy is the Greatest Luxury* makes nine of my top ten picks for 1992. And its only April.



Globe and Mail filled with double standards

by Ira Nayman

In a recent issue, *The Globe and Mail* ran an article on the Scarborough Access to Permanent Housing Committee, an organization which helps homeless and inadequately housed people. The provincial New Democratic Party is considering cutting off funding to the Committee, effectively shutting it down; the article implied that this would be an unfortunate thing.

Yet, on the very next page, the *Globe* ran an editorial slamming Ontario Bob Rae for demanding Ottawa transfer more money to the province to help fund its social programs. The editorial read, in part: "Someone will have to tell Mr. Rae that Ottawa is not an automatic teller, open all night for the convenience of premiers who have overdrawn every other account."

The newspaper's schizophrenic attitude is perhaps understandable. The editorial is evidence of its current neo-conservative direction; the news article is a remnant of its (quickly fading) liberal past.

But, as the *Globe's* business columnists insist, often quite shrilly, deficit reduction and maintaining program funding are incompatible. If you want to keep programs, you have to be prepared to pay for them. If you want to reduce the deficit, you have to cut back on programs.

This is the most blatant example of a common trend at the newspaper,

ANALYSIS

If you cut the deficit, you have to reduce government programs — you can't have it both ways. Why does the *Globe and Mail* try?

one which is disturbing not only because the *Globe* seems willing to contradict itself just to be able to knock a New Democratic government twice. In an attempt to mollify its readers, the newspaper displays intellectual dishonesty that is a form of moral cowardice.

By propping up the illusion progressive social action is possible at a time of fiscally conservative restraint, the *Globe* gives its readers the impression that capitalism has a human face. It blunts the argument that poor people are an inevitable by-product of, even necessary to freely operating markets.

Thus, *Globe* readers can go about their business, secure in the knowledge that even though there are some poor people, they are being taken care of. Somehow. They don't have to accept any personal responsibility for being part of a system that thrives on divisions like rich/poor.

There are alternatives. When business columnists like Terence Corcoran and editorialists for newspapers like *The Toronto Sun* argue for deficit reduction, they accept that some people will be hurt by it. Their attitude may appear callous (actually, it is callous), but at least it's honest.

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