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# Beastie Boys maintain the flow

Adam Horowitz and Adams Yauch and Mike D return with their most experimental album yet

By Rob Moseley  
Associate Editor

The Beastie Boys burst onto the popular music scene with their 1986 album "Licensed to Ill" and the strength of the overplayed first single, "Fight For Your Right to Party."

Exploiting an image of ultimate immaturity in the face of conformity, Mike Diamond, Adam Horowitz and Adam Yauch helped Run DMC and others bring rap to the forefront of the American musical spectrum.

Eschewing the formula that was so successful on "Licensed to Ill" for a more punkish, funky style, the B-Boys released "Paul's Boutique" in 1989 and quickly alienated most of their bandwagon-jumping fans, which was more likely than not their intention.

But with the release of the singles "Pass the Mic" and "So What'cha Want" off of 1992's "Check Your Head," along with the accompanying videos, the Beastie Boys began their slow ascent back to the apex of mainstream music.

The popularity of the video for "Sabotage" from 1994's "Ill Communication" completed that ascent, and the B-Boys are enjoying the fruits of their success with their latest release, "Hello Nasty," their most ambitious release since "Paul's Boutique."

The experimentation on "Hello Nasty" manifests itself on tracks like "Three MC's and One DJ"



COURTESY

The cover art to the Beastie Boys' latest release, "Hello Nasty."

and "Intergalactic," the album's first single. "Three MC's" features Mixmaster Mike on production, along with the B-Boys and their unofficial fourth member, Mario Caldato Jr., who shows just how effective a simple pair of turntables can be behind the vocals of the Beasties instead of a huge bank of tapes.

The Beastie Boys do commit what has become a common sin in hip-hop lately by sampling music made popular by artists in other genres. You'll not hear the Police or Diana Ross on "Hello Nasty," however. "Intergalactic" contains a sample from Rach-

maninoff's Prelude in C minor, while "Electrify" contains excerpts from Igor Stravinsky's "Firebird Suite" and "Company," by Broadway music writer Stephen Sondheim.

Combine those elements with the B-Boys' straight-ahead raps like "The Move" and "Just a Test" and their funkified jams like "Sneakin' Out the Hospital" and "Song for Junior" and you get exactly what any Beastie Boys fan wants: an album that may resemble the last two in makeup, but once again takes everything they've been doing for the last 15 years to an even higher level.

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