

# Album Review: “Reporting Live Part. 1”



[The Writer](#)

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[Plush Sanches' \*Reporting Live Part 1\*](#) is a street-drenched, self-assured snapshot of a rapper operating entirely on his own wavelength. Across six core tracks, Plush mixes high-energy braggadocio, surreal imagery, and an ever-present sense of

loyalty to his circle. The project's repetition of the phrase "Reporting live from the fucking one, on the ave right now, no cap no yap" serves as a sonic anchor — grounding the listener in the album's world before each lyrical venture spins off into its own style of chaos.

## **Tiny Giant**

The album kicks off its main body with a flex-heavy performance.

[Tiny Giant](#) is built around boastful energy, rapid-fire imagery, and a stream-of-consciousness flow that swings from Harry Potter references to VV's ("very, very" clear diamonds) and "carrots in my ears" wordplay. Plush threads together snapshots of street activity with humor and a calculated cockiness — whether making a "bitch do ten" or casually noting how "fuck nigga hating... go get his bands up." Beneath the posturing, there's a commentary on betrayal ("Still they change on me")

that peeks through the swagger, giving the track more weight than its surface flex suggests.

## **Throughout Madness**

Here, Plush leans into self-reflection — or as close as he gets to it — while still keeping a foot in braggadocio. He dismisses “enemies” and fake spirituality in others while emphasizing his connection to money, women, and high-grade smoke. The imagery is cinematic: VV’s “keep on blinking” while a bad encounter with a succubus is played off with humor. The chorus-like repetition of the mirror line and “moving like MJ” metaphor gives the track a hypnotic quality, while the production likely stays airy enough to match his drifting yet confident tone.

## **Red Red**

A standout for its mantra-like hook, *Red Red* turns repetition into rhythm. The track reads like a slow burn of excess — pouring

red (likely lean) over and over while weaving between playful wordplay (“Cross a nigga ass no Kyrie”) and personal anecdotes (coming to class tardy, moving from hoopties to better rides). Plush’s wit surfaces in lines like “VV’s they wet like molesters” — a shock-jolt comparison meant to cement his diamonds’ flash — and his anime/manga nods (“Money stretch long like Luffy”). The looping nature of the hook gives it a hypnotic, syrupy pull.

## **Phantom Night**

With *Phantom Night*, Plush switches to darker, moodier imagery — stones shining in the dark, hater energy dating back to “the start,” and bags that “keep on coming in.” The track is a declaration of persistence, evoking cartoonish comparisons (“These niggas Teletubbies”) to deflate rivals, while upping his own allure through references to baddest women, bass drops, and luxury items. The blend of violent readiness and playful jabs

makes it feel like a late-night ride through enemy territory — equal parts menace and swagger.

## **Dreadful Influence**

The emotional low point of the project, *Dreadful Influence* balances regret with resilience. Plush opens with an apology — “Damn I’m sorry it went this way” — and paints a vivid picture of his rise from “Section Eight” to VV-covered success. There’s a sense of disappointment in betrayal and backdoor attempts, but also an unwillingness to slow down the grind. The track cycles through three repeating verses, giving it a meditative, almost trance-like repetition, as if Plush is working through the same thoughts over and over while moving forward.

## **Dark Horseman**

The closer is a surreal ride through Plush’s lyrical playground. From Peter Pan shadows to beanstalk climbs, Pegasuses, and

Lowery Street dreams, *Dark Horseman* is the most mythic and cartoon-saturated track in the lineup. Plush's references range from NBA legends ("MJ," "Kyrie," "Pippen") to Disney-fantasy escapism, all threaded with his familiar obsession with weed, VV's, and the constant pursuit of "that bag." The production likely carries an ominous, drifting energy to match its fantasy-tinged outlaw mood, sealing the album with an imaginative flourish.

## **Final Thoughts**

*Reporting Live Part 1* is less about traditional storytelling and more about mood, repetition, and the immersive feeling of being in Plush Sanchez's world. Each track drops the listener in the same setting — "the ave" — and lets the verse wander freely between reality, pop culture, and fantasy. It's the sound of someone reporting live from the heart of their grind, their vices, and their victories, all in real time.