

the Real State

Issue Nine

\$5

Chris Tucker

told us this was
his mansion...
until the owners
turned up!



Strictly
for the
Strugglin'

intro



Sometimes stars fall down to earth and angels creep while you sleep for as many legions of demons, tenfold deep see the armies of light cutting through the bloodsoaked night. Hear the calls of the unseen crypts where the ignorant dwell in their permanent hell. For the reality of choice is seen in those who heard but never obeyed the Voice....

There is only one war - the darkness versus the light. But do you have the heart and the discipline to fight?

Not about color, not about fashion. first things first, plain old soul expression. Prove your humanity, show your identity. State it, relate it, don't try to fake it. Communicate it. Dignity and respect to yourself and others - give it.

Why do folk always think that the secret of success lies with those at the top? The keys of humanity with the rich and famous? No, the truth and the deep secrets lie at the very bottom with the 'weak', the 'fools' and the 'powerless'. Listen to them, if you can. They'll tell you the truth. Come on, history - back me up, you children of Israel, slaves of Egypt, inheritors of the Promised Land; tell it how it is you fallen Babylonians and your crumbled Tower, your confused languages, the proud Nebuchadnezzar and his madness, from taking the glory for himself instead of giving it to God. Shout it, you unnamed Asian warriors and the princesses born in the ghetto.

Now tell me what is honored in this world? Truth, love, faithfulness, justice? Or lies, material wealth and corruption? Go to the ghettos where we feel it first. We tell the human story as it is, not the lies the men-at-the-top spend their days, dollars and meetings concocting. To follow the masses in classes.

And it hasn't changed. It's the same, same, same. But just for a laugh, I'll bend the rules of their game. Doin' it this way. Runnin' the show. And now all I hear is "you go, girl, go."

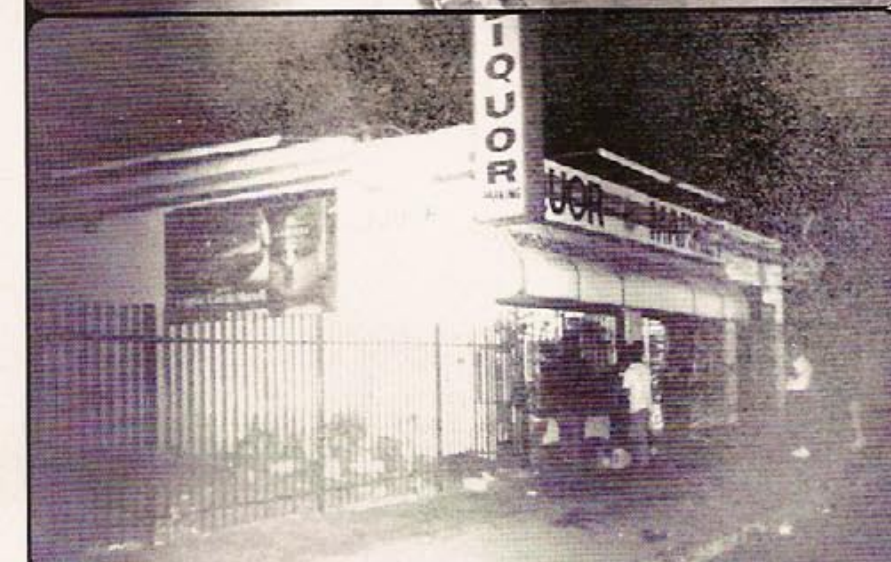
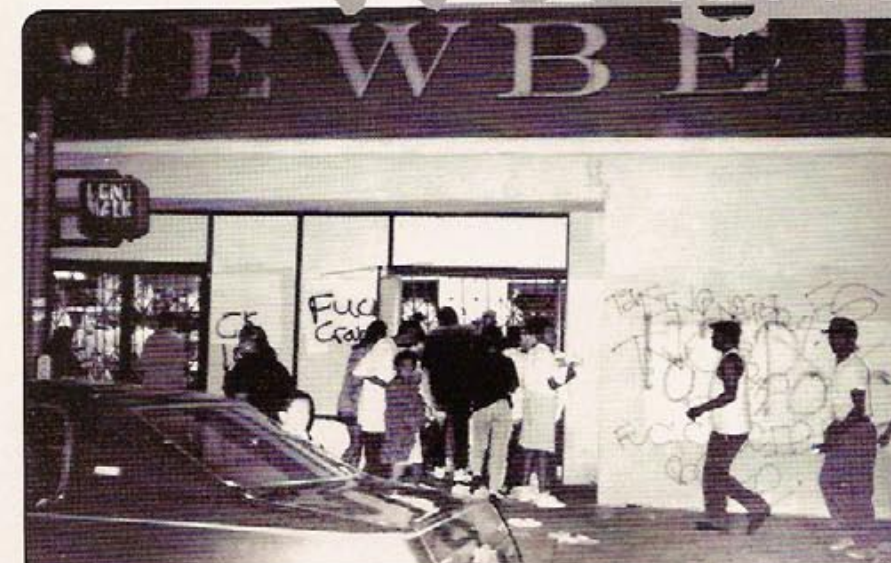
(Don't) Editor

The Real State! Issue Nine

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Killerweight



If I destroy myself
I still can't destroy my Self
If I love my Self
I still don't love myself
If I die to my Self
I truly free myself.

You say Life will
Knock me off the ledge
Friend, I've already been there
And back and back and there
So many times I don't remember
Kraziness was saner
So I decided to stay there
If the upper strata of society
Has the mental capacity
To destroy humanity
Unjust laws, wars, greed,
Police brutality
Then count me in with
The beggar, thief and imbecile
The very bottom of the human slough
Yes, I am the outcast
But I bet you I'll outlast
Any clever fool
From now til infinity
Serendipity
Was never my forte
The doctor said I was very naughty,
Sick and mad,
Anorexic, psychopathically bad
Gave me 6 months and a drip to live
But a cure he couldn't give
With nothing left to lose
Not a chance to stand
I walked out the door
Slipped through their hands
The truth was the medicine
He should have fed me on
But I got that another way:
From the Bible, my conscience
And what the black man say
I face facts and revelations
Play sceptic with explanations
Now the 5 stone is 8 stone freak
And she has learned truth to seek
I'm living and laughing
Giving and mastering
The weapon of love
In a 'black and white' world
There's no room for color
But that's what I am
God-created not faded
Raised by a mother
Spirit in paradise
Body now dust
But this woman taught me
The Lord God to trust
My heart is my story
It's not written on skin
Stop staring at my face
And start staring within
Learn to read a person right
Cuz Life's not printed in black and white.

"a concept or train of thought, idea or theory communicated in the motion of verse alone."

The Real State!

It's not the skill but the MASTERY of the skill which separates the true artist from the mere craftsman, creating and executing a style that will communicate a flowing heart-thought in the most powerful and live way.

"Off the top of your head" rhymes prove the skills but they are not the art anymore than a graphics designer or a tagger is a graffiti artist. Freestyle is the ability to flow anytime, anyplace, anywhere.

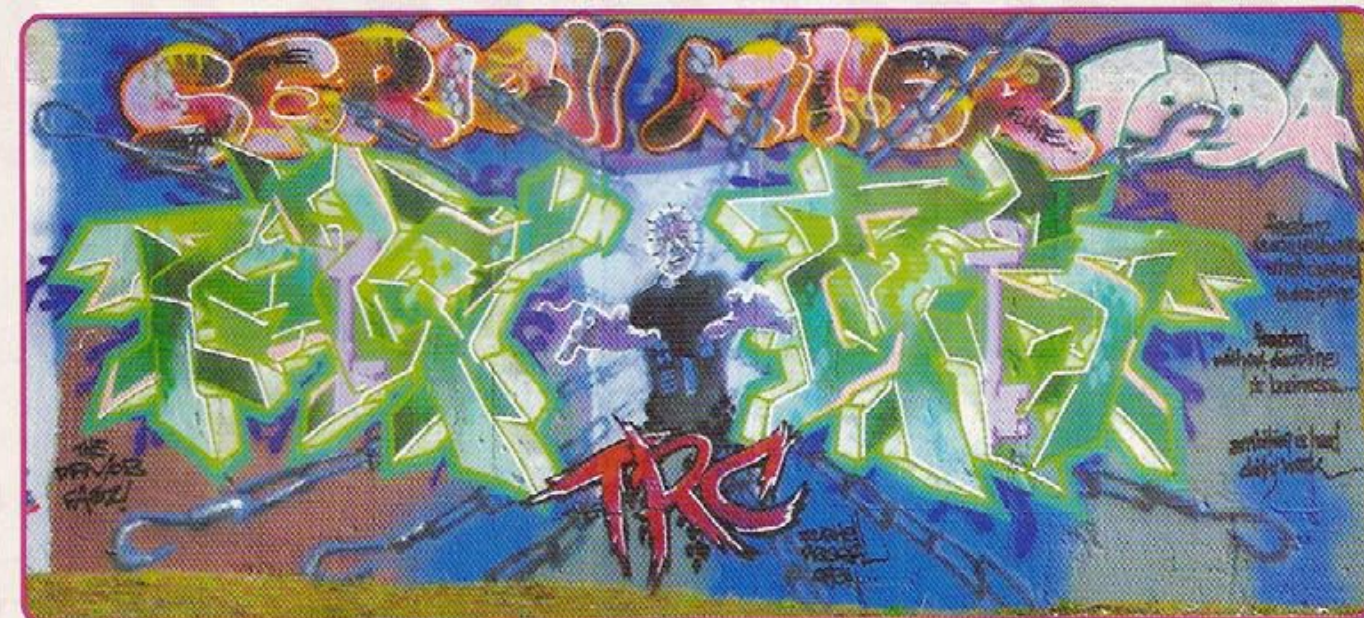
Mastering your thoughts and ideas into undeniably fresh relations is as essential as conquering your rhyming skills. But how deep is the thought, how real is the relation, how unique is its expression? It's time to sieve out the half-steppers before the liquor gets diluted.

Real freestyle shows you have a coherent inner vision, not just straight reporting or the ability to jack your jaw for five minutes.

You know what messes me up? I'll be talking about graffiti and one of the masters who started it and the knowledgeable hip 5% orientated hip-Kani-d Nike-d down young brother says: "Who's he?"

Who's he? You're wearing all this shit, saying all this shit and knowing shit. So I tell him who "he" is and he looks at me strange and half-believing. Who does he think started all this? The record company, the TV, the radio, the publishing companies, the managers? Somehow he finds that easier to believe than that it was some regular kid born in the ghetto with nothing to lose, no limits set and a fearless heart which felt the throb of hip hop - to create, to fly, to roc the joint for no other reason than that he could. He wasn't concerned about the limits he couldn't change; he just concentrated on the ones he could - wrecking every bar on his soul's life and survival. Creating permanent damage to oppressed minds. Taking whatever chance and opportunity he had to break free.

And once you've done that, once you've risked, you know that truth is real. You leave that level of bondage and move on to the next. In the same way you started, you know what barriers to push at next and you know ONE DAY they too will fall. Faith is believing what the eye cannot see. **So just maintain your ass, mind your business, and the rest will surely follow.**



graffiti
from
England



Start of the Untold Story



L.A. graffiti. Hmmm. Not. All I'd seen so far was gang tagging ad infinitum. I was surprised to find a proper piece down Main and 108th, South Central. Its creator, Skit 1, assured me that L.A. had a very active graff scene, despite the heavy anti-graff laws...

Yeah, right. He looked at me in disgust. "That's like this guy who came down here in '88 from New York. He was saying 'You're not true cuz you don't bust trains.' Man, we nearly jumped on that guy. He nearly lost his life that night. 'Mothafucka, where's the trains in L.A.?!'"

That's right and L.A. is one big ass sprawling affair with so many communities and strong cultures...not exactly the regular high rise urban landscape for graffiti, with an Aladdin's cave full of subways and train networks. In L.A. you either drive....or you stay at home.

Well, I was open to discover this thriving graff scene (which so far I'd seen nothing of). Plus I'd heard of all the strong anti-graffiti laws in the State of California. So I was surprised that the first place Skit (the veteran graffiti writer) took me to was Melrose, West Hollywood, in the alleys behind all the posh shops. Man, this is a wealthy residential neighborhood...

Skit: "95% of the graff artists in L.A. are drug addicts and most of them are white and very rich. You see all these vivid colored pieces here? Only they can afford to buy a case of paint like that. Poor black graff artists like myself would have to steal them."

OK. I look at the ...er...trippy frescos of Dr. Zeus & co. and mushrooms. Three guesses to the main drugs used...I'm tripping out that I'm walking through a rich Jewish neighborhood with graffiti on every other garage wall. Skit says

the scene is so active right now that pieces are either sprayed or buffed over every two weeks.

We cross a road and the back of a store. There's a blank old TV with the screen switched off but the sound of some foreign program blaring out. Now I'm REALLY convinced that these people must really not know what to do with all this cash. Using his electricity to entertain passersby with nothing intelligible. It's a free world, I guess...

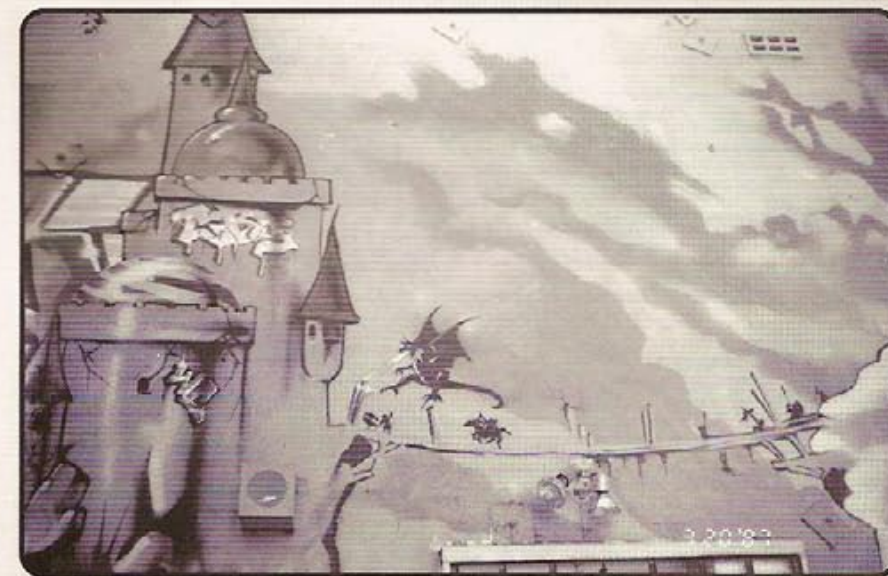
Over La Brea to a yard full of battle pieces. One guy is standing on an upside down cart with his sketch pad, several cans of paint and his little stereo playing some "shrooming music" (ambient techno trippy sounds). A police car drives by, barely acknowledging the white guy spraying up the wall. The "shrooming" guy asks Skit how he can reach up higher to finish his piece. Skit suggest he moves the trash van over to the wall...

We move on downtown to a huge mural painted by spraycan artists - Aztec scene and some pieces. Then further downtown to proper pieces and characters behind some half-lived in tenements. Then, at last, down Slauson. Noticeable change. I called it gang-tagging.

"No," says Skit. "It's crew tagging all this. Down here, there's not the justice there is up in Hollywood. Y'know, you ain't got time or money to do a pretty little colored in piece. It's do or die down here. There's always people behind your back ready to get you one way or another."

Still, proper pieces (of a standard of originality way outstripping their wealthy drugged-up neighbors) do burn across walls as we get deeper into South Central.

And I suddenly realize this is only the beginning....



Kausion

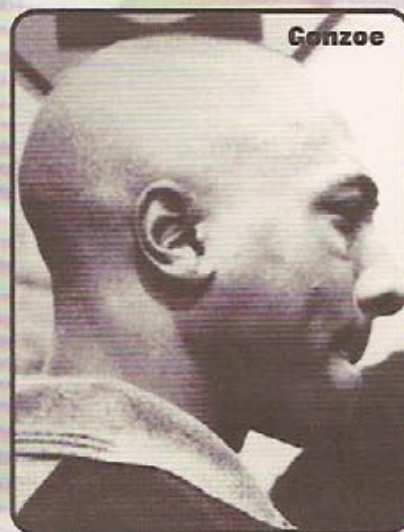
is made up of three under-drinking age South Central natives:
Gonzoe, Cel and KayDo

Gonzoe: "We had a crew in Junior High and just evolved from there, getting more serious about it. We met Ice Cube while he was filming for *Higher Learning*. We gave him a demo, he liked it and got back to us. Our main inspiration was N.W. A. - that's the roots of all this music. You can't get no better than that. And South Central. South Central inspires us."

Cel: "With 'What You Wanna Do', Cube came to us with the track and we mixed up the bomb. Everybody put in that extra 50%."

The music represents us, Kausion, from South Central. It's something we've been through, seen and are trying to avoid. South Central is corrupted. Just cuz we are saying it on the record, it ain't gonna stop it from being corrupted. If we didn't rap, the corruption would still be there. We're just telling it like it is. Just seeing the people we hung around with get killed or locked up. We've been around it all our life. Rapping is our way of making something out of life."

"Kausion is just three young teenagers out of South Central who've been through it all. That's the personality of everyone in Kausion. Our mentality is just to flip it."



Gonzoe: "Kausion is a fusion of all our styles and the way we flow. It developed between the three of us. If one of us got doper, the other two picked up the same vibe and took it on to the next level. Our musical inspirations are W.C. & The Maad Circle, Cube, Mack 10 and KDee. Just Westside Connection to the fullest. The name 'Kausion' came about back in school. I saw a trash truck with it on and thought that was kind of dope for a group. But later we had to change the spelling of our name. But now it's doper spelt like it is: KAUSION. It just describes how we are living. In South Central, every day is about choices. Your life is determined by choices. Forks in the road. We have to think about every move we make and try to make the right decision. Every choice is a decision. We're just representing youngsters in South Central. We're out



to get ours and we want to let them know what choices are out there. Kausion is just three young teenagers out of South Central who've been through it all. That's the personality of everyone in Kausion. Our mentality is just to flip it."

Our goal is to build a Kausion empire - Westside Connection empire. We've got a dynasty now. It's not going to stop with us. It's getting every day. We want to bring our family together strong. Our enemies are playa haters, on both east and west coast. You know, those who are jealous just cuz we're selling records. Ice Cube helped us first bring our styles to a professional level. Before that we were at college level. We got the right guidance to mold and train us up to professionals. But the main thing Cube gave us was confidence. I didn't need anyone to tell us that Kausion was fresh but once we heard it from the man, that was it.

We'd like to work on the business side and also eventually get into film."



Mack 10

MACK 10

and that's no exaggeration! This is one true G, serving rapid fire rhymes and metaphors with the flow of a fully. His aim is to define the West Coast lifestyle, the G in the 'hood, as densely as possible. The result is a sincere visual-dramatic album with beats fit to bump nationally.

Mack 10's "Foe Life" is the product of one dedicated street rapper who, sick of shopping his tapes at swap meets, turned up at Ice Cube's Street Knowledge one day. Without a demo or anything in hand to convince anyone he was ready for a deal, Mack 10 found Cube ready to listen, a trait he has kept. Cube had some beats ready to be heard. Undoubtedly, Mack 10 faded every beat Cube had. Cube was so impressed that Priority Records inked a deal with Mack 10 within 2 weeks. Cube debuted Mack 10 in 'What Can I do' (the stick-up guy in MacDonalds!) His undeniable street classic, 'Take a Hit', was featured in the movie 'Friday' and is on the B side of Dr. Dre's 'Keep Their Heads Ringin'.

He claims to have fallen in love with rap music the very first time he heard it: "It just really moved me, you know. As soon as I heard that Sugar Hill stuff."

Mack 10's style is pure drama, creating life scenes from the street through music and sound. His album is full of bumping cuts and inserts of dog-fights, pigeon coops and bitch-persuading scenarios. He pulls no shortcuts in letting out the real deal of West L.A. - no explanation, just how it is.

"I just rap about what I really know about. Stuff I don't know about in depth I don't touch. I don't hit new areas which I don't feel capable of representing fully. Just the neighborhood - that's what I know the best."

'On Them Thangs' is a three year old song! Back in '92 I was listening to 'Mary Jane' and walking down the road. 'Them Thangs' is slang for low-riders. I had the idea but at that time I wasn't in a position to put it out. There's nothing

like West Coast low-riders. I just wanted to make the freshest low-rider song, fresher than everyone else.

The song 'Armed and Dangerous' was really inspired by the news. Everybody damned near black is labelled by the news as being 'Armed & Dangerous'. There was one particular incident when one innocent guy went to jail for some bullshit. He hadn't even a gun and the news said he was 'Armed & Dangerous'. He didn't have no gun. 'Armed & Dangerous' is also about why we DO have to have a strap. People should be aware of why they need to protect themselves in Los Angeles. If they're not, then they need to be. They need a reality check.

'Chicken Hawk' is in reference to jacking cocaine dealers! A 'chicken' is street slang for a kilo of crack cocaine. I put in the pigeon insert before that so it all flows. The ideas and the pictures we know from the streets are all there.

"I just rap about what I really know about. Stuff I don't know about in depth I don't touch...the neighborhood - that's what I know the best".

My goal was to make an album that was as different as possible. I wanted to go back to the original gangster shit, just plain ghetto, just bumping. I wanted the album to sound like nobody else's. Ice Cube definitely helped me. He gave me his honest opinion on stuff and I give mine on his. Y'know, if he was off, I'd tell him: 'Cube, I don't want that in there' or if I was off he'd say 'You're

wack today, Mack 10'. We just stayed real and honest with each other, that's how we accomplished this album. Also, I asked people from the neighborhood and watched their reactions. I asked people who I knew would be real with me, not 'yes' men but honest people.

It shouldn't be that hard for anyone to leave gangbanging if you are a real leader. I'll do what I'ma gonna do. It wasn't hard for me to realise that that wasn't the way for me. But my homeboys wil always be my homeboys. That doesn't mean that I have to participate in everything they do and I'm definitely not going to participate in anything foolish. I ain't saying gangbanging is foolish, though, cuz it goes much deeper than what the media shows it as. Someone may have lost a friend, mother, child, father, brother. Gangbanging is an everyday thing in Los Angeles. Bloods and Crips - it's just the same as outlaws back then: Cowboys & Indians."

Album out June 13th
Single May 8th on Priority Records



Graffiti



Friday

New Line Cinema

"I know you don't smoke weed but today I'm gonna get you high! Plus it's Friday, you ain't got no job and you ain't got s* to do!"**

So opens Ice Cube's and DJ Pooh's debut film "Friday" - a day-in-the-life of a South Central homeboy. Attacking the same issues but this time through humor not controversy, Cube and Pooh prove their skills as urban artists.

Cube also plays Craig who lost his job the previous day, accused of stealing some boxes ("Well, it looked like your head on the video...") and is left to face a father still locked back in the '60s who thinks a mac is short for macaroni and tells his son: "The word today is JOB!"...as a dogcatcher. The alternatives to this inspiring opportunity are a jealous girlfriend or a day in the 'hood with his weed-addicted best friend, Smokey (played by Chris Tucker). Tucker has rolled all the craziness of dipping and slipping homeboy characters into one and come out with the potent comical truth.

In this film, daily struggle for survival is portrayed as no less a reality than in hardcore scripts, but here it's shown through comedy rather than tragedy. Smokey has smoked all the bud Big

Worm (a neighborhood dealer and bully) gave him and now faces Worm's threats to kill both him and Craig if he doesn't come up with the money by Friday night.



And why is Smokey so wary of Mexicans? He tells of the time he thought he was smoking weed with a couple of ases only to discover, too late, that it was angel dust (PCP). The black and white flashback of Smokey running down a street in his drawers and ending up in a pigeon coop is one of the all-too-real highlights of the film. Another is when he gets locked out of his own house and has to do a number 2 in his garden - only to be discovered by a local crack fiend who proceeds to tell the whole 'hood....

Craig doesn't smoke weed but is persuaded by Smokey. It takes little to get him high and throughout the film we get clips of Cube tripping: he finds Worm's head yelling at him in the kitchen cupboard and the porcelain dogs barking at him...When the delectable Debbie calls and accuses him of being high, he adamantly denies it yet makes the necessary five-minute-interval trips to the restroom...

The funniest thing is every incident in the plot is all too real. For example, when two dope fiends both break into the same house, the lecherous visiting



pastor and the cursing Jehovah witnesses, the shortie on the BMX who has a penchant for overturning everyone's trash cans, the 'fly homegirl who looks like Janet Jackson' (over the 'phone!) and ends up being fat, bald-headed and toothless...This film is too live and Gary Gray's direction is unique. Glamorous, no; direct, yes.

Deebo, the neighborhood bully, jacks everyone for everything until, finally, Debbie, the beautiful homegirl with a steady job, confronts him and gets smacked. For the first time in the plot, Craig is actually motivated to take action and make a decision himself instead of just following along with whatever. He rejects the gun he's strapped with and takes Deebo out toe to toe. When Craig is victorious, Smokey leaps up and down screaming "That's my dog! That's my dog!" and taunts Deebo with "You got knocked the f*** out, man!"

So all ends happily ever after or, at least, another day in the 'hood is over without a body count.

If you're looking for violence, bloodshed and despair, you won't find it. This film captures the rhythm and humor of everyday life in the 'hood. They forget that hip hop is 50% pain and 50% party.

Cube, Pooh and Gray deserve props for turning the tables on who defines life in the 'hood. It is what you make it.



the DOVE Shack

Def Jam Records

The group consists of Bo-Rock, C-Knight and 2 Scoop whose freestyle home was 'the shack' - C Knight's room converted from a garage in his grandparents' house.

But although they have tight production by Warren G, Jam Master Jay (Run DMC), Dat Nigga Daz (Tha Dogg Pound) Crazy C and Pimp Loc to name but a few, their music comes into its original own by the wild freestyle flow coming from each member, interlocking to make up some dense unformulated flavor. As Warren says: "Unlike other crews where each member sounds the same, they don't all flip the same style."

Plus, with some skits and comic interludes written by Tadow! (comic & actor Ricky Harris, who also happens to be their manager and heatbox!) the album is pure real, street raw entertainment.

Bo Rock: "Freestyle capabilities are a big thing in Long Beach because most people don't have too many opportunities to just jump into a studio. Most of the stuff we used to do was recorded on a little hand-held recorder or just done in that circle to see who came off the baddest."

C Knight: "The Dove Shack is the place where everybody comes out and chills, do what friends and homeboys do together, smoke the bud, have a stereo in the room for the backdrop or beatbox together. Just getting that mad flava. Freestyling. We freestyle professionals. A freestyle professional is someone who can freestyle off the top of his head with a beat. It's never been written before...." At this stage, the three of them bust out: "...you try to capture my dream but no one can see me in the industry..."

Bo Rock: "We met Warren G while we were just chillin' at the club. He said he'd hook us up. that week he called

The Dove Shack is established in Long Beach as an Eastside spot known for its intense group rap sessions and parties. As Bo-Rock, one of the three members of the group says: "Basically people have a good time when they are around the Dove Shack and it's the same with our music."

by and caught us flowing in a little circle, just putting it down. One week later he seriously followed up on us with Def Jam."

2 Scoop: "The Shack is all about keeping it real. A lot of rappers are on this mission to prove they're bad. We just want to keep it real and make a little money. Rap business has a lot of politics in it. All of us want to fall into the business side, be the next Russell Simmons or Andre Harrell. Y'know, just fade to the background, deal with it from a business aspect rather than the entertainment side. Keep it real."

"We want to be a reincarnation of what Jam Master Jay used to be without the dj. Be a trio which rocks the crowd, moves with the whole vibe, set a presence around our whole stage show. We don't want to be superstars, just entertainers, mingling with the crowd. Our whole potential is keeping it real so that everybody who associates with us will be real, be on a whole different respect level and it's like Jam Master Jay, Run DMC, the godfathers of hip hop. Run DMC are respected throughout the music industry. We want to have longevity in this mothafucka. It's respect that we are shooting for."

"With regard to the violence in our community, I am not here to tell anyone what's right or wrong. Fuck that. Hold on to your straps. 'Turn in your guns' - how can they say that when the gun stores are packed with people buying them everyday. We're trying to build a vibe where it's all good with everybody cuz right now in Long Beach there's a lot of tension between Hispanics and Blacks not getting on too well. We want everyone to be cool together, not to discriminate. We're still part of and down for our black community but in our music we're for everybody. If you can't get into our music, you don't like music period. Music is us cuz we have no set image. One day it's t-shirts and jeans, the next shorts and sweats."

C Knight: "There's a lot of competition

between us which keeps us sharp. We wrestle with each other and do everything as a family. It reflects in our music. We make our rappers better than each other and bring out their true potential. It was a dream to be rapping. I really never thought fucking Def Jam. I never imagined it. I thought we'd have to go in some garage somewhere. The future wasn't looking promising for us. We are just on the best hip hop company in the world. As far as the family vibe - we can't do nothing but love Russell Simmons and Warren G's shit. We ain't had no negative vibe between us and our record company. It's like a family business. They believe in helping us."

"What boundaries do we face? An unlimited boundary. We are not hip hop. We are G Funkers where rhythm is life and life is rhythm. It's all about the musical vibe and how we feel. It's like we are hip hop, fuckin' R&B, rap, jazz, blues...combined into one. In the LBC, rhythm is life and life is rhythm. That's real. As far as Compton and South Central - we want to represent the West Coast to the fullest. We see ourselves as entrepreneurs - not going to be here today and gone tomorrow. We want to start management companies and a label. Keep the unity and the love real cuz if it wasn't for the LBC, we wouldn't be here. We've been a household name in the LBC for a long time. People used to come by the Shack to keep up with what we were doing, just picking up. Without them, we wouldn't have no Dove Shack. We had our share of janky management and janky dealers but then we got it straight."

2 Scoop: "The main problem I see in the music industry right now is that there are a lack of artists who are true, just halfway talented. The talented ones aren't getting exposed."

The final word from The Dove Shack is: "Much Love To The LBC" and, from the sound of their album, that's for real.

"A pioneer is someone who took that first step. Just by us living in the ghetto and getting out, we are all pioneers in hip hop through the stuff that we did. That's basically playing, talking s***, parties, djs, trying to outdo each other. Hip hop came out of a condition and from a people who were too poor to have equipment. This was our way to compose

our own music. We put it together through the records. We used other pioneers' hip hop. People who took that first step, the people who summed it all up - they're the true pioneers."

ice CUBE

'The Predator' was, to be honest, the first album I felt I could just let loose. The first two albums I was more tense on. It's just a thing where I had been so tight, so focussed on Death Certificate and Amerikkka's Most Wanted. I really just wanted to rap on 'The Predator', not have to stick to a certain concept, just do what I feel. I wasn't as focussed as on the previous albums but it was 'The Predator' which really established me because it proved that I could just rock the mike. Where I broke ground was with 'It was a Good Day'. If people would just look at the numbers, they would see that in actuality AMW has sold the least amount of copies. The record that really sold was 'The Predator' then 'Lethal Injection', 'Death Certificate', 'Amerikkka's Most Wanted' and, lastly, 'Kill At Will'.

I manage my time by only getting involved with stuff I really want to do. Time is spent on thinking about how to put it down. Work doesn't get in my way. I can stay up all night working cos I love what I'm doing.

Why did I make comedy my film debut? My records have a lot of comedy in them cos that's an aspect of the neighborhood. All the movies I'd been in were about where I'm from but they lacked that vital perspective. I enjoyed growing up where I was. The same brother that would shoot you down would also make you laugh all night. No one was telling the funny side about growing up nor about the energy of the 'hood.

The knowledge that I've learnt is the same knowledge that's been around for

60 years. The situation has only got worse. I really wouldn't know if the Doughboys out there are getting knowledge, but it's available to them if they want it.

There's millions of tales to tell. If I liked to explore it, something I haven't done before then I will. I don't pick my records on whether I've explored that area or not. I do it from my heart. Whatever's there comes out. As to where the funky bassline loops come from, I really don't know! They just come! I might have a guy in the studio playing a bassline til he plays the lick that I know has the potential to have a hit song.

I walk my lyrics. I walk around to get my lyrics. I'm in no particular state of mind when preparing to write. Sometimes I go a long time without writing but when I get a concept and I'm on a roll, it flows. Some of my best songs were written in 30 minutes. The longer it takes me to write a song, the worse chances there are of its being a hit. I can write a song quick if it's flowing and conditions are right.

Gangster rap. What is that? People like to hear about sex and violence. Americans are raised on it. We were fed off it. We buy it, read it, sell it, watch it. All our lives, every single day. Sex and violence equals America, black and white, everybody. It's America's meat. What is gangster rap anyway?

Gangsters are the ones who own the record companies, where you do all the work and they earn all the money. It's basically like this: the record company is the pimp, the artist is the ho and the public is the trick and the stage is the con. Now what a lot of artists don't realise is that the ho can easily become the pimp if the ho is bringing in enough money.

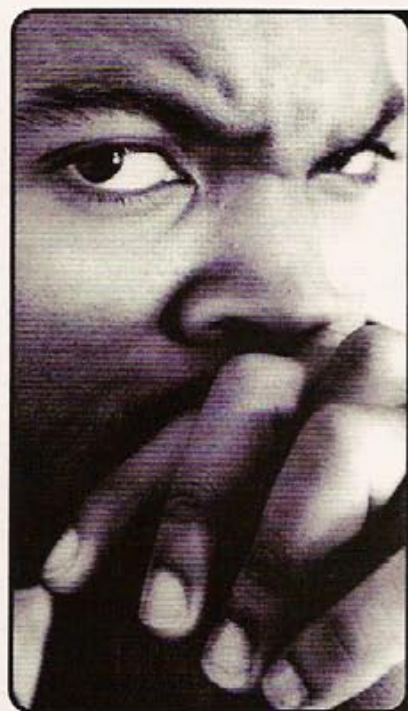
I'm bringing out Mack 10. He is reminiscent of what I was like in my old NWA days. Mack 10 is sincere. All you need is somebody to come from the heart. A lot of people may be mad at me cos I'm not coming out with the "nigga, bitch, f*** you" but I've got to expand. Mack 10 touches bases I've missed or haven't touched. We just knew we had to do a real record, like the old stuff, get back to the solid reals of hip hop."

Mack 10: "Nowadays, everybody is rapping all ballads. We were kinda fed up. I wanted to go deep and gritty, extremely ghetto. I wouldn't be Mack 10 if I hadn't come from Inglewood. I want to push my music to the street - to whoever is thinking like I'm thinking. If you are not really checking for something that's rough and ghetto then you probably shouldn't get it. Push it to the streets. It's alright to be yourself. Don't try to be somebody you're not. Don't make music like this just cos everybody else

► is. Don't be scared to do something new. Just be yourself. I'm no preacher. Ain't trying to raise nobody else's kids."

Cube: "With regard to the devastation of society, particularly black urban communities, a lot of people don't realise that maybe s*** is supposed to be like this for a reason. Trying to stop it isn't going to stop it. Look at Terminator, Aliens etc. all those films portraying the decay of society. Streets all crazy - maybe that's the real state of the world, of ourselves. We're all so caught up with ourselves like man has the answer. But Somebody has a plan much bigger than yours, much bigger than mine. Maybe we are on a course for destruction before we stop. Maybe we're so hard-headed, in such a state of denial that we've got to hit rock bottom before we change. A drug addict, crack fiend, gangbanger won't change til they've hit rock bottom. When THEY want to change. Some people are so hard-hearted and hard-headed that they never change. They never hit reality. Truth never gets to their heart. Most black people are still in a state of denial. White people are still in a state of denial. Once you think that your vote counts or 'if I really play my cards right, I can be anything that I want to be.', you're denying reality. There's an elite group that runs everything. Instead of fighting reality, you should accept it and work out of it. You make the most of where you fit in. Try to organise and hustle with what you have to change that situation.

Destruction is all over. Everywhere there's violence and it's increasing. There's no birth without bloodshed, without pain and great suffering - that's a law of life. Look at the pregnant woman - she has to go through 9 months of pregnancy and labor before



she becomes a mother and gives birth to a child. A woman has to go through extremepain to have a child. For us to be born into a new culture, we have to go through intense pains. Going back in history - we've been physically raped and mentally abused. That was the old. Now we're going through the labor pains of giving birth to a new culture and consciousness.

What would I not have done? I'd never have f***ed with Gerry Heller! In the future, I really don't know where I would be. Maybe you should come back in 5-10 years! I'm not going to predict cos last time I did that it happened - I got attacked by a man in Houston, hit by a f***in' bottle at a concert and still have the scar! That happened after I'd rapped about it so we'll leave that! I'm not about to start saying anything. Only one person knows the future. What I do know is that whatever I'll be doing, it won't be what I'm doing today."

"Going back in history - we've been physically raped and mentally abused. That was the old. Now we're going through the labor pains of giving birth to a new culture and consciousness."

Deceived

This truth I called pain
Cuz I didn't want to face it
This reality they call criminal
Cuz they want to erase it
We say 'Society lies'
But we lie to ourselves
About our real needs
And unspoken depths
I'm beyond political
So don't try to lay it
I might just get critical
And make you pay for it
Remove the plank from your eye
Before you get conscious and radical
Politics is for hypocrites
Justice is for real
Serve me another plate of bulls***
And I'll serve you a steel meal
How you live
Tells more than your philosophy
In dichotomy
Give me a brave soul and a faithful
struggler
Not a half-hearted, fairweather juggler.
I want a risk-taker, not a funk faker.
Knowledge is a weapon
But faith's the force
Breaking down doors
End of lesson.



"Free Speech"

how free are we?

Re: U.S. Senator Bob Dole (Presidential Candidate)'s attack on rap and films depicting violence

DEFINITION OF FREE: fre/adj. freer; freest; 1. having liberty 2. enjoying political or personal independence; also: not subject to or allowing slavery 3. made or done voluntarily: SPONTANEOUS 4. relieved from or lacking something unpleasant 5. not subject to a duty, tax or charge 6. not obstructed: clear 7. not being used or occupied 8. not fastened 9. lavish 10. open, frank 11. given without charge 13. not restricted by conventional forms -
free vb. freed; free-ing 1. to set free 2. relieve, rid 3. disentangle, clear.

In any society that aspires, or claims to aspire, to be democratic and just, giving equal opportunities to all people, regardless of race, color or creed, free speech is essential, if not fundamental.

But who suddenly changed the agenda in the Western World so that 'free speech' came to mean whatever the minority DECREES is right, regardless of whether it is or not? Justice is justice, reality is reality, truth is truth. You cannot change the laws of any. They just are. If you are not willing to deal with the reality, how can you have the right to deal with the speech?

And how can you blame free speech for provoking violence and lower sexual morals when it is the free speech which is the only real thing preventing either? Free speech is the only weapon left in an unjust society. Once you lose that, you are in a state of dictatorship, a state of denial and a state which will inevitably lead to full blown war and division. And, at the end of the day, the reality of the human condition will still be the same. You cannot erase the truth.

Whatever form a person can speak, let them speak. How can you judge them before you've even heard them? If Senator Dole would take the time and trouble to actually listen to one true rap album, instead of just reading press clippings of groups which no longer exist, he may learn something which he's not hearing right now. Or maybe he should apply the measure of morality and violence to white culture and art as much as he has to black culture and find out which comes out the heaviest....he may have a shock. He may find out who the REAL perpetrators of sickness are....

Communication is how people learn to understand and find out the truth about themselves and others. True rap is communication. True graffiti is communication between people condensed to the real.

For there is no escape from reality. It'll chase you til you face it and the only way you can change it is by applying the truth. The truth sets men free.

But freedom's a scary thing.

Rosa Parks

On December 1st 1955, she refused to move to the back of a city bus in Montgomery, Alabama. She was not trying to start a movement. She was simply tired of injustice yet her simple act of courage was the start of a change in attitude and action of blacks in America.

"I saw and heard so much as a child growing up with hate and injustice against black people. I learned to put my trust in God and to seek Him as my strength. Long ago I set my mind to be a free person and not to give in to fear, knowing what must be done does away with fear. When I sat down on the bus the day I was arrested, I was thinking of going home. I had made up my mind quickly about what it was that I had to do, what I felt was right to do. I did not think of being physically tired or fearful....all I felt was tired. Tired of being pushed around. Tired of seeing the bad treatment and disrespect of children, women and men just because of the color of their skin. Tired of being oppressed. I was just plain tired. I felt the Lord would give me the strength to endure whatever I had to face. God did away with all my fear. We blacks are not as fearful or divided as people may think. I cannot let myself be so afraid that I am unable to move around freely and express myself.

I experience problems and pain just like everyone else. I have learned that what really matters is not whether we have problems but how we go through them. We must keep on going to make it through whatever we are facing."

Tha Dogg Pound

Tha Dogg Pound's debut album is being promoted through a commercial which combines reality with vision - and that just about sums up the album itself. A reality where your dream comes true, taking hip hop's creativity and impact to another level. This is where directors of tomorrow are being formed.

The concept for the crazy real commercial was thought up by Jake Robles, the expiditer of Death Row Records' Promotions Department, who has himself spent 5 years in the Penitentiary. In half a minute, the public will know that Dogg Pound Gangsters have the kind of class which makes them untouchable but still the soul which keeps them real.

The commercial starts off with Daz and Kurupt in a prison cell at showertime. A guard walks by and taunts them. As he turns to move on, he hears a growl and turns round to see both Daz & Kurupt morph into liquid mercury, slide under the bars and reform into two pits.

The alarm is sounded but, meanwhile, two gangster molls are blowing up the gate. The two pits run out, leap into the car and change back into Daz and Kurupt in full gangster attire. Then they out....

Jake: "I was incarcerated for five years and know the everyday reality for a lot of black men across the country. The reality they are up against on the streets. I know the

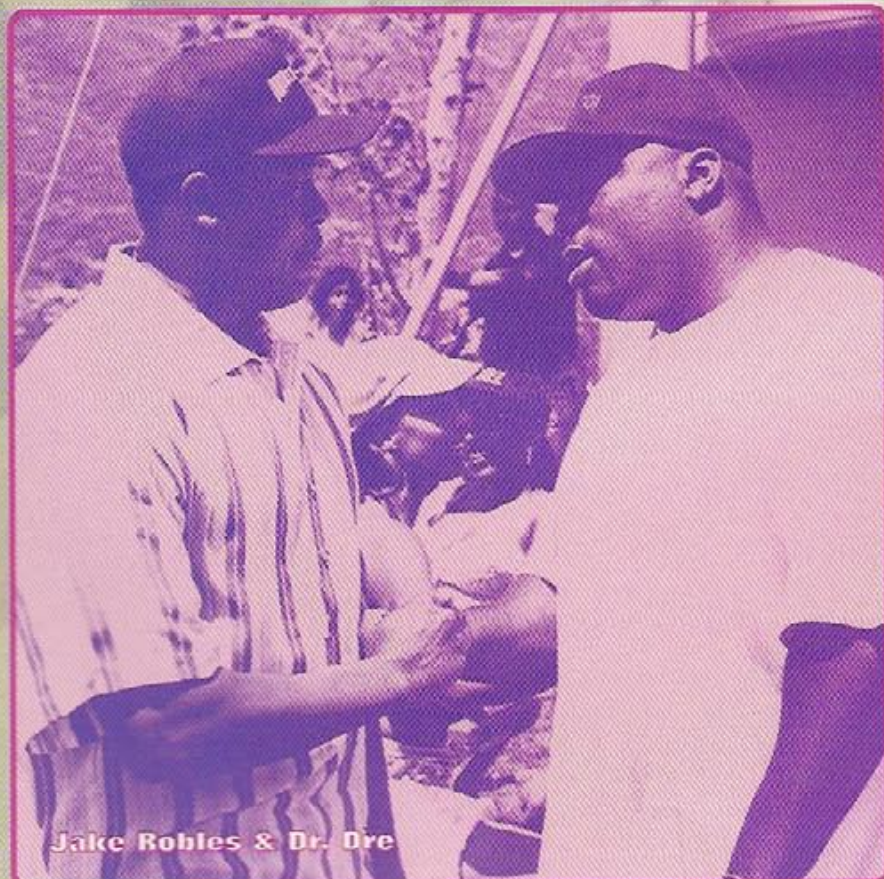
procedures and penitentiary policies and applied it to the image Death Row already has as a label combined with the talent of its artists. I wanted to make this commercial bigger than life cuz we knew the talent is exceptional and we just wanted to add something visually equal to that. We got Brian, who did the 'Terminator 2' special effects to do the liquid mercury morphing. We didn't want to take either them or the label out of character. Suge Knight executive produced the whole commercial and he gave us the confidence and backing we needed to create this. Daz and Kurupt loved the concept so it was a green light all around the board. Our main focus is always street level - street credibility is most important. The average ghetto dweller will grab this concept and will lock into it. Being in incarceration is such a big part of reality. It's not as if it's something they are not used to seeing. Everyone's got a friend, a relative or a boy or girl friend in jail. People go to visit them.

We wanted to show that Tha Dogg Pound are busting out of

the norm and symbolically show society that they are making their own niche in this industry. Both Daz and Kurupt have been involved in many projects before this but we wanted to do something to upgrade them from that so that it would leave them room to grow yet give them something that would demonstrate how they're going to the next level, Tha Dogg Pound have a certain charisma, an aura about themselves. They are a distinctive duo as shown by the success they've had with previous sales, apart from their work with Dre and Snoop, due to Daz's production skills and Kurupt's lyrical abilities. They have a unique combination that you don't find in the usual run of the mill group.

By Daz and Kurupt busting out, it also shows hope, that there is a light at the end of the tunnel and it shows initiative cuz they didn't wait to get parole!"

"Dogg Food" available on Death Row Records this month.



Jake Robles & Dr. Dre

Chris Tucker

**Seriously
Funny
Man!**

"I know you don't smoke weed but today I'm gonna get you high. Cuz it's Friday, you ain't got no job and you ain't got shit to do." So ran the opening to the comedy movie of the year, 'Friday', by Smokey (Chris Tucker) and it could also be the game-plan of the man himself, substituting "make you laugh" for "get you high". His crazy frankness has marked him out as an undeniable original in the field of both comedy and acting. Without any effort at all, he can get the most miserable hardheads choking in hysterics within seconds of his taking the stage. The dictionary definition of a comedian is "an actor in comedy, an amusing person, an entertainer." Well, Tucker has proved in just a couple of years that he is all that...and more.

"I was thirteen or fourteen when I started doing comedy. I grew up in a big family, the youngest of six in Atlanta, Georgia. I started hosting at my brothers' parties. You know, just clowning in the house. When I went to High School I was awarded The Most Humorous Award and started doing talent shows there. After graduation, I did shows in towns around Atlanta. One year later, I got into a real comedy club. I did an amateur night and started getting standing ovations, which was quite something at the time

considering I was too young to even get into a club!! I was set on comedy as a career and finally upped and moved to L.A., living on the floor of a friend's apartment on Sunset Boulevard with a leaky ice box. I just kept hustling for work as a comic and started getting fixed up for shows here.

When I was growing up, I watched a lot of comedians on TV: Robin Harris, Eddie Murphy, Richard Pryor. I was fascinated with the whole art of comedy and watched all their movies. I decided I could



do comedy. I just felt like being funny! I love to perform. I find a lot of situations funny."

Chris had never acted before but when given a 90 second slot in "House Party 3" he managed to turn it into one of the movie's funniest, most memorable moments. As the flashy wheeling-and-dealing party promoter "Johnny Booze", he received standing ovations at press screenings and was given a lot of promotional billing for the film.

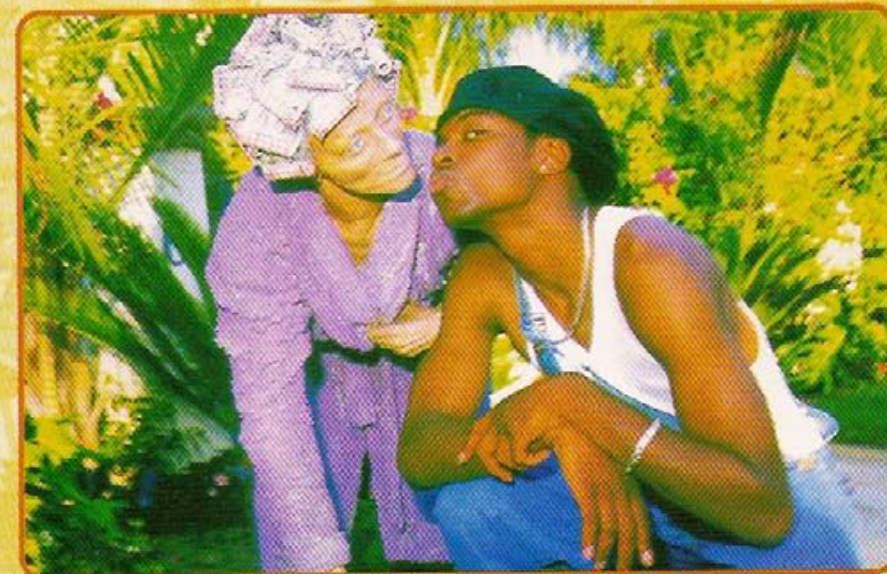
As he says: "'House Party 3' was the first time I had acted. For the character of Johnny Booze, I just used my imagination. It came off the top of my head and I did it. With Smokey in 'Friday', it was a little bit of me and a couple of characters in my old neighborhood. In 'Dead Presidents', the character I play,

Skip, is a tragic, not a comic, figure. He's the best friend of the gangster played by Larenz Tate. Skip's life goes in the opposite direction to where he wanted it to go. He got sent off to Vietnam at a young age and got hooked on heroin and Asian Orange. When he gets back to America, he doesn't get his money and he is treated, not as a war hero, but as a criminal and a waste. He is confused and angry. A lot of Vietnam vets got took down that way cuz they were misled. They thought they'd be treated like heroes but the opposite happened. So Skip, the guy I play, pulls off this big heist to get paid along with some others. He's all messed up from the Asian Orange which screws up your nervous system. He's got money problems, no real friends and he's like a mean, bitter old man but he's only 20. The other gangsters know he's crazy and don't trust him or really want him with them in the end cuz he's an edgy character. Well, I can't go on cuz I'll give the plot away. It's definitely not a comic role. But there's two sides of me and this was an opportunity to show the darker side.

The role of a comedian is to make people laugh, to entertain them and just give your own show for however long you get an immediate response. It's live. You can take the show in your own hands. I write all my own material and improvise a lot. Most of 'Smokey in 'Friday' was improvised!

Working on the set of 'Friday' was fun and a great experience, working with DJ Pooh and Cube and comedy veterans like Bernie Mac, John Witherspoon and Anna Maria Horsford. There were a lot of late days cuz we only had twenty days to make the whole movie!"

Despite his fame, movie popularity and high profile, Chris Tucker still hosts The Comedy Act Theater (3339 West 43rd Street & Crenshaw) every Thursday, Friday and Saturday. Most comics would



feel the risk of humiliating yourself in front of a live South West L A audience not worth it now that they've hit Hollywood. Yet Tucker is obviously in his element when he's improvising. The rare energy of a genuine entertainer comes out of him when he performs. And there's no doubt that both the crowd and the comics he introduces love him as their own.

"The Comedy Act Theater is the first black-owned comedy club. Robin Harris worked as the host out here. He started the trend of black comedy coming out. Eddie Murphy had it hot as did Martin Lawrence, Mark Curry and Jamie Foxx...they all started out here. Michael Williams, who owns the theater, opened up one in Atlanta where I started out and that's how I came to L.A. So, you know, this is all where I started out from so I'm going to stay down.

Comedy is important cuz it keeps you sharp cuz it's easy to lose that sense once you start doing other things if you are not funny. I want to stay sharp. Comics should always work out in showcases cuz that's where you started from. Performing live is the real test."

He has performed twice on the Arsenio Hall Show and the last time he and Snoop Doggy Dogg were the featured guests for the entire show. While Snoop rocked the

audience, Chris had them choking for air with his stand-up act. HBO's "Def Comedy Jam" plus its "All Stars" and "The Soul Train Comedy Awards" are other arenas which he has tore up with laughter as well as his regular nights at The Comedy Store, The Fun House and The Comedy Act Theater in L A. He is now filming an HBO Special in his hometown, Atlanta.

"My future plans include finishing my comedy album, to do more touring, do some more movies, more stand up comedy, write a lot of movies, and to travel around and talk to kids in schools.

What do I feel is lacking in the entertainment industry? More money to black movies and for them to tell different stories. We need to have more variety."

Tucker has just completed a national tour of major stadiums including Washington, DC, Miami, Memphis, Oakland, Columbia, Houston....and his first comedy album will be released later this year.

In one of his jokes, Tucker talks about having just come off a plane. Nobody in The Comedy Store audience believes him. "It's true!" he maintains in his notorious high-pitched voice. "I'm one of those flying comedians!" And nobody can deny that.



The cornerstone for comedy is The Comedy Act Theater in South West L.A. It is the toughest comedy club nationally, the equivalent of the Apollo for comedy where the crowd is real enough to boo off a comic if he hasn't made them laugh in 30 seconds. Run by Michael Williams, it opened 10 years ago when he realised that there was no show case for black comics and an audience of their peers. Hopeful comedians are allowed 3 minutes, if you get through the lottery, and maybe, MAYBE you'll make it to the light flash before "Hit the road, Jack!" is played over your set.

The audience is made up from Los Angeles natives and visitors from the East Coast and Southern States...plus everywhere in between! With its notorious reputation for breaking in (or breaking up!) real new talent, connoisseurs of comedy will travel for a night of raw continuous comedy, fried chicken and served drinks at tables. Opening at 8.30pm every Thursday, Friday and Saturday, there are one and a half hours of 'unbroken' young comics followed by the hosted main show, featuring more well-known and established comics. If you're in the first show, you're lucky to be given 3 minutes of mic time. You're even luckier if you get to spend that long up on stage.....The Comedy Act Theater is no easy school.

Michael Williams: "Robin Harris was my host. Back in the day, there were a lot of unknowns. The following week after we opened on Crenshaw, there was Robert Townsend and Daman Wayans. Seventy five people were coming in for the first few weeks. The third week, there were 100 and then from the fourth week on, we were packed so that every night it was full. In the beginning, there were just a few comedians. For the most part, people didn't know black comics existed. Not many people knew a lot of the comics at that time. These present comics didn't exist. No one was paving the way. For five to six years, The Comedy Act Theater was packed and rolling. When Robin Harris suddenly died, it really hurt a lot of people. Robin was a cult figure and loved by so many people cuz they almost felt like he was still here. The Comedy Act Theater WAS Robin. He'd put the spotlight on people, bag on them..people would just always

anticipate him. Then, when he wasn't here to do that, people really missed that. So everything died down. The one who got things kicking again was Joe Tory, a fresh comedian in his early twenties. Now people know and anticipate organized black comedy. It's ten years old and a lot of people have created great success. Before that time, 'black comedy' as it's now known, didn't exist and there wasn't a forum for black comedians to be seen in the industry. Ninety per cent of major black comics performing are from down south. At one point, we were the hottest club in the city and country cuz it was the only major black comedy club. Also, a big factor was its being situated in Los Angeles where stars are being born. They're all entertainers.

Some of the comics get along with each other. Others accuse each other of taking their material. But, for the most part, everything has gone smooth. Jamie Foxx started here as did D L Yugley and Joe Tory. Chris Tucker



Aretha Jones

started at my Atlanta Club four years ago. I started comedy clubs in Chicago and Atlanta for 7 months. But in 1993, I was diagnosed with cancer. I was real sick and unfortunately had to close those two clubs down. Family and friends stepped in to help The Comedy Act Theater in L.A. keep going. I'm in remission now so things are running a bit better. I feel comedy is important because it is a release valve for tension and anxiety and stress. It's an opportunity for people to just sit back and enjoy themselves, a kind of entertainment. For them to come out and sit down, without any pressures or anything cuz they are not asked to participate. Just to enjoy the entertainers.

Faizon Love - at first he wasn't any good at all. Now look at him! A comedian is somebody who really enjoys being on the stage and wanting to entertain people. He or she must be an individual who possesses a great imagination and a little bit of ego cuz once they're on stage, they know they're in control and they enjoy what they do. They must love people too, have that energy to give out."

One comic storms through the door at the back. "That mothafucka just stole my joke! Did you hear him?" The other comics nod their heads in sympathy and pass on similar tales. One young naive comedian suggests they copyright their jokes...and is met with laughter (not the nice variety, either).

A veteran pats her on the head. "You just can't do that! It's always going to happen. Sometimes deliberately, sometimes accidentally. It's just always going to happen."

There was a time when hip hop was pure, raw truth - the bone of the matter, the hurting reality of an oppressed people. The style of speaking the baseline gospel that spoke to ALL people EVERYWHERE. That was before business, politics and twisted media representation got involved. Before the powers-that-be realised that hip hop was ordained by the Power-that-Be and decided they better mess it up as quick as possible. Can't have more people tasting freedom and starting to believe that justice and truth were realities to strive for....

it's just comedy

But truth cannot be removed by a political agenda nor even all the assholes in the world. Times are hard. Harder than hard. Times are dark. "Truth has stumbled in the streets." But, in the most unlikely place, a clear voice is coming out. Starker and more brutally fresh than the first breakbeats in their day, new black comedians are emerging not as Sammy Davis Jr.s., or even pure entertainers (though, believe me, they entertain). These comics make you laugh from your gut out. They are coming out with the downright truth like they're sitting on your cabinet when you're in the restroom.

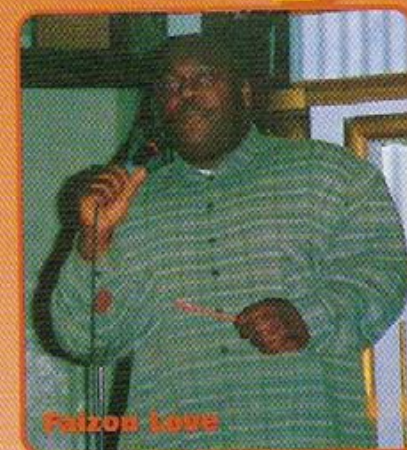
If you crossed a neighborhood crazy seen-it-all, done-it-all mothafucka with

a born-again fire and brimstone convicted and committed minister, you'd have the breed of comedy that's about to drop the bomb. And not only in America.

"But they cuss!" No excuse. But when 90% of the population is doing shit, talking shit and thinking shit, you've gotta deal with shit.

And at least shit is real.

Comedy is the sharpest tool to expose realities people can really feel. Cuz comedy is about showing how what we think is funny is really tragic, and what we think is tragic is really funny.



Faizon Love

Mudbone to Richard Pryor, talking about comedy: "What's that like?" he asked. NOT EASY. See, I was honest with the mothafucka. I told him comedy - real comedy - wasn't only tellin' jokes. It was about telling the truth. Talking about life. Makin' light of the hard times....You start telling the truth to people and people gonna look at you like you was askin' to fuck their mama or somethin'. The truth is gonna be funny, but it's gonna scare the shit outta folks. And maybe you too."



Guy T

the comedy cipher

Is Thug Life Dead?

"I am sure by this time people are confused. There is no doubt the rumor mill is buzzing. 2Pac gets shot 5 times, 2Pac goes to jail 4 rape, 2Pac said 'THUG LIFE is dead.' I will try 2 explain and dispel some misunderstanding..."



Number 1: When a normal man questions his existence, it begins with childhood, teenager, adult. However, when most black males examine their lives, especially those of us from a ghetto upbringing, we realize these are not our development stages. Ours begin with a young dustkicker, a thug nigga, then, finally a boss playa. Each stage has many obstacles and pleasures but they are all lethal if not played properly.

Growing up in New York, I was a young dustkicker from 183rd and Walton Avenue. I then went from Baltimore to Marin County to Oakland where I was schooled in the Rules of the Game by boss playaz and streethustlaz. It was here that I received my first taste of success. However, this was also right after two Oakland police officers knocked me unconscious for jaywalking and saying: 'Fuck The Police'. This event thrust me into the second stage: Thug Life. There were no rules or road maps in Thug Life - just game and ambition. I believed I had both, so I played this game of life the only way I knew how, 4 keeps! I strapped up, put on my double-laced bullet proof vest and perfected my skills in the studio and at the shooting range. I lived life 2 the fullest. I met true ass niggaz like Syke, Kato, Rated, Black, Lil Monsta, Bone, Mack, Serge, Manute, Paynt and many other down ass gangstaz from various sets and gangs, both Crips and Bloods. It was they who further laced me 2 this game. It was here I learned the meaning of 'Can't Stop, Won't Stop'. As I drove thru L.A. with Jinx and Kool G Rap on the night of the riots, thuggin' to the fullest, I fell in love with L.A. I met true boss playaz who tried to school me on the next level. Many niggaz never survive the second level of Thug Life. They become addicted 2 death. A true boss playa knowz when 2 advance. U must play the game, not let the game play u. Around this time, I was popular as shit and everybody knew my face so, u know how shit goez....mothafuckaz saw dollar signs and I got sued left and right. My shows were packed but people kept getting shot. The Vice President at the time, Dan Quale, tried to ban me, this state trooper's widow was calling me a murderer because her husband's killer was listening to my music when he did the crime and I'm getting shot at and people are dying catching strays.

I got distracted by my depression and I stayed drunk and weeded 2 kill the

pain. I was open 2 evil because I was not on point. I committed the first deadly sin of the game....SLIPPIN'! I got set up by some jealous busta bitch made playa haters and got shot and robbed. In that order! I recovered only to be sentenced to one and a half to four and a half years in a State Pen. I am currently at Clinton Maximum Security Pen. in Dannemora, New York where the C.O.s openly call u a nigger and put hands on u at will. Note number 1: If an inmate puts his hand on a C.O. that's an automatic 7 (seven) years. Anyway, the thug in me started buggin' from withdrawal from my previous medicated state and, under the pressure, I nearly lost my mind. Until the seeds planted by Gz before me showed me the path to the next level: the Ultimate Boss Playa. A regular playa plays women. A boss playa plays life. A boss playa is a thinker, a leader, a builder, a moneymaker, a souljah, a teacher and, most of all, a man! I want all my homiez 2 realize there is another level. It takes heart and courage 2 stand alone, face the demons and make a change! We are powerful people but not unless we have power, and if we all die, we have nothing. No power, no money, no life, nothing. I challenge all the souljahs of this nation 2 examine and evaluate your lives. Are u ready 4 the next level? I did not begin Thug Life; I just personified it. I couldn't stop it if I tried but, in my heart, the thug nigga has advanced to be a boss playa. So, no. Thug Life is not dead but in my heart it is. If u are sharp, u will learn from this. If not, 5 shots and years later, u too will see, if you are that lucky. Beware of playahaters and evil envious 'homiez'. They will bring u harm. It ain't all good, my people - be aware! Hopefully, this will do some of u some good. If it does then I don't sit in jail in vain. I'll see y'all in about 18 months. If it's still in me, I'll drop another album. Not 4 me, but 4 the homiez that made it Number 1 and platinum in 2 weeks! I promise u one thing - when I touchdown, it will shake the world!!!!

UNTIL THE END OF TIME

2Pac
TUPAC SHAKUR

'REVENGE IS THE LORD's' (The Bible)

P.S. 2 MY ENEMIEZ: REMEMBER
THIS - WHAT COMES AROUND, GOEZ
AROUND!!!

theTwins

Conversation album
Def Jam Records

"We don't even consider it rap - just CONVERSATION."

Wayniac - The Twinz

The topic of that conversation is basically how they're living in Long Beach. Born and raised in East LBC's Poly Apartments with their mother and sister, Dion (Trip Locc) says: "Everything was about chillin', trying to live life to the fullest. We weren't with all that gang violence. It was around us. We had family and friends who were involved, and we've been shot at. But that's not us." They also went to school and played sports with Snoop, Nate Dogg and Warren G. Says Warren: "It's not even like a friendship between Dwayne, Dion and me. From about age 7 until now we've always hung together 24-7. They're more like brothers."

When Warren got his deal, he asked his homies to help out on "Regulate..". Busting together and separately on several tracks, the Twinz immediately sparked some healthy label offers but chose to join the RAL family due to its long history in the rap game as well as Warren's connection.

Their album shows an incredible variety for a debut. Production comes from Warren G, Priest, Daz and Dr. Dre. Tracks to definitely look out for are the ragga dangerous cut "4 Eyes 2 Heads" and "First Round Draft Pick" with lighter grooves coming in "Jump To this" and "Hollywood" featuring The Five Footers. The Twinz' aim is to make music like the stuff which inspired them: Marvin Gaye, The Whispers, The O.J.s, Enchantments. "Those songs relax you, get all your stress out. That's why we make our beats so smooth, like the old, tight stuff. We're not with all this wicked hardcore shit."

"It's what we do on a daily basis," Dion says. "That's what we really wanted to bring to the album. It wasn't necessary to focus on the violent aspects, but we wanted to mention them. We're in the ghetto

struggling but we still have fun. We wanted to show the good parts of where we live. It ain't all bad. It's what you make it."

Trip Locc: "My main musical influences were Run DMC and Rakim and all the oldies and 70s stuff my mum used to listen to. I used to rap all through Junior High School. During our lunch breaks, we'd stop in the hallways. Every period we'd write a little something. Someone would beatbox, usually Radio. He used to do our beatboxing. I wrote my first rap when I was eleven - about being a mack!"

Wayniac: "We used to rap back in the days then Trip Locc joined the Navy for three years. I was in another group while he was in the service. I worked at a Greyhound station. With the other group, we'd be doing shows at The Roxy while my brother was gone and then when he came back, we got together. Cuz as The Twinz we knew we'd be more marketable. We got the name "Conversation" for the album cuz that's what we're doing. We converse. That's my rap on a daily basis. Now we just did our normal conversation, just how we are on a daily basis. We're rhyming at the same time."

When I ask if, as twins, they have even greater telepathic skills than most fellow rappers-in-a-cipher have, Wayniac says: "Sometimes we do, yeah, sometimes we do both just know. Be thinking the same. But we have separate personalities and that comes out too. For us, the most important side is the business side of the group. If you are not on top of your business, it won't work. We stay on top of our business."

We've know Warren for so long, since we were 7 so it was just a natural thing, hooking up with him for production. We hooked up with Priest through Warren and Tha Dogg Pound. He wanted to do a track with us, he already had the beat for "4 Eyes 2 Heads". We also got tracks with Daz and Dre - you know,

keep it in the family. We all grew up together and met Dre when he signed Snoop."

Regarding the pressure of becoming celebrities and if it was worse than the pressure of surviving in the ghetto, their outlook is straightforward: "Well, we are ABOUT to become celebrities, but that's not how we see it. We're just trying to be businessmen. We are gonna sign autographs, have celebrity status but we just down to earth, same as we've ever been. The only difference is the money! It's a job. People think just cuz you're a public figure and making money that you're Hollywood. But that's not it. We're businessmen. Nothing else has changed about us and our lives. When we got our song on Warren G's album and were doing shows and tours, people said: 'Y'all Hollywood now' cuz we were making money but we were doing this back in the day when we weren't making money."

We try to avoid violence cuz we're about money now. Everybody wants something. We try to stay away, keep it real, stay down to earth. Most people get money and then they change. That's why people from the 'hood and ghetto hate them cuz they feel like they turned their back on them. But we're trying to solve the problem, not be the problem.

Travelling and touring was a great opportunity. It gave us exposure and the chance to look at a whole new outlook of life in general, seeing things you would never see in the hood. It also keeps you focussed. I have a kid. It reminds me of why I'm doing all this.

A true friend is the one who stays down with you no matter what. when I had no money, my real homies were supporting me or whatever. We grew up with them and nothing's gonna change."

Trip Locc: "I went into the Navy cuz one of my homies joined in August. I joined in September cuz I had no job. I did my 3 years but all the time I was just chillin', thinking about the crib. It wasn't my style, taking orders. It wasn't me and I didn't want to make it no career."

"Draft Pick" was written about stuff that was just going down in the hood. People getting killed. I just want people

to understand what really goes on. The Twinz' objective is that people will notice the G Funk surrounding them, have a good time with our music and, for ourselves, that we handle our own business properly. You've got to stay on top of your business. If you ain't on top, you'll go down. We got to keep it going 24 hours. We got to be making music in the studio, giving it 100%, and make ourselves blow up.

"G Funk is relaxing music. How the oldies used to make you feel, get your stress out. We're trying to talk about something relaxing and that people want to hear, not wicked hardcore stuff. Stuff to relax you, to kick back and enjoy and keep it real."

I think the reason why Long Beach music is so popular is because the people there are very realistic and we have a very unique love of rhythm. That's what we all grew up with and what we all did. We're also very loyal people. I know Long Beach better than a lot of people and have a lot of friends and family there. Long Beach is for the 90s like Compton was for the 80s. It's just a new sound people haven't been exposed to before. People like the sound, the flow, the realism and family orientation.

Travel and touring gave me the motivation to show the people that we are stage performers as well as having skills on the mike. G Funk is international."

And the Twinz future goals:

Wayniac: "Getting G Funk together, trying to provide for our people out here. We want everybody to be a part of this, not just black people. We're trying to give back to the community. I've seen my homies Nate Dogg, Warren and Tha Dogg Pound come out before us and they inspired me to do my best. I also want to stay down for my other homies."

Trip Locc: "I just want our fans to enjoy what we're doing and to keep supporting G Funk and the whole crew. We want to take this way to the top, be conversationalist legends, be business orientated and work for people. To develop that business mind and have money and work."

And with the Twinz' vision, loyalty, G Funk reality....and skills to deliver, all you have to say is: "Watch this space."

re view

"Dah Shinin'"
by Smif 'N' Wessun

I'm playing a CD non-stop full of beats that rake up mental concrete into a breeding ground of crazy live lyrics. As they say: "We talking 'bout that thing when you can finish each others' thoughts, know what I'm sayin'? The In-I. That's what we call the shinin'." They are talking about the telepathy, deep inner cipher stuff, that ability to enter another's mindstate, that higher connection ciphers are fertile ground for. And one deep tight funky album - at the very least, one of the true originals to emerge out of the East. One track 'Wontime' is pure subterranean ciphering, each rhyme spiralling into deeper, darker space, plus reasons and beats that echo off the walls of the rhyme not the bass. The backbone is da shinin'. For those chatting 'reality' - get a blast of this feel and you'll have to redefine the real.

Tales from the Hood

A 40 Acres And A Mule Filmworks presentation
of a Darin Scott production of a Rusty Cundieff film



This is no pretty fairytale. More like the underbelly of life, not just in the 'hood, but in '90s America full stop. The horror is that the finger points directly at.....you.

Horror is bigtime entertainment and usually requires bigtime budgets for bigtime special effects. But in "Tales From The Hood", the horror is demonstrated more through real-life scenarios and playing out imagination. How many times have you dreamed of the torture of a bully or a child abuser? The L.A.P.D.? The KKK leader-turned-politician? See your dreams fulfilled....But the final scene is the attempted conversion of the worst nightmare - the hardened gangbanger/killer. Crazy K is sent to the worst torture chamber and to a dungeon with total sensory deprivation. That is to say, he has nothing to distract him from his own pain but his own mind. Haunted by the people he murdered, he still refuses to change. The torturer calls: "Cain was the first murderer. He murdered his brother. How many brothers have you murdered?" His only plea is: "What about me? What about my nightmare? You made me what I am: my mother, father, society. I AM the nightmare!" "But you can change." "I don't give a f***!" He makes the choice and dies. But, true to authentic horror, the final twist comes at the end when we discover the real identity of the mortician Mr. Simms and the destiny of the three unrepentant gangbangers.

They didn't respect Death and Death certainly doesn't respect them.... "I'm a kill his ass!" "Man, how can you kill someone who's already dead?" The boys start on a nightmarish journey to the dark side where street bravado and a nina is no threat to the supernatural forces of evil. They are in territory with no skills to fight the real enemy.



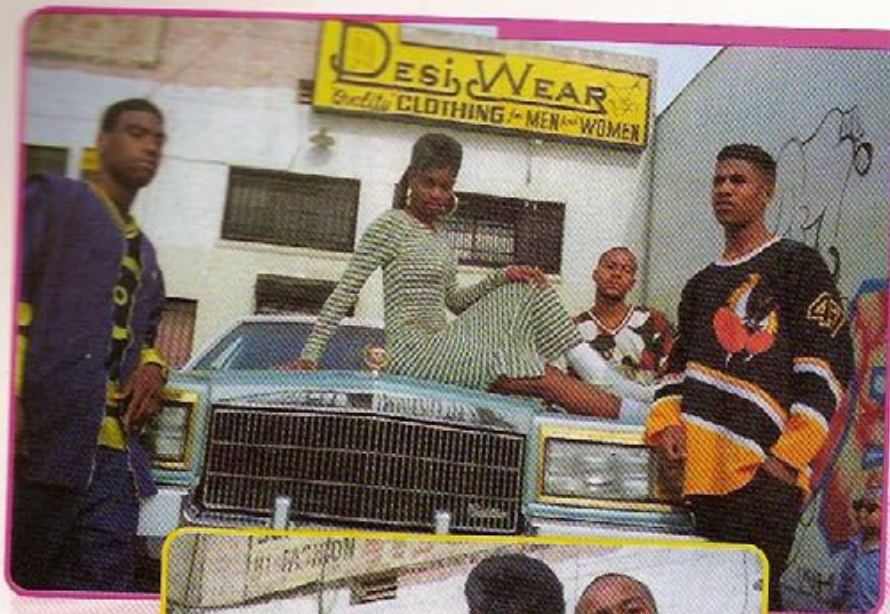
"Tales" is the start of a new genre of film construction. The story is set around three young dope dealers (played by De'Aundre Bonds, Joe Torry, and Samuel Monroe Jr.) who go to a local funeral home to retrieve a stash of drugs. Four stories are told as moral warnings. The first is of the guilt of a black cop who sees a righteous black politician brutally beaten by police and

his name corrupted by a false drugs charge. The guilt finally drives him crazy. (One inconsistency: why's the righteous black man in hell???) The second tale describes the just end of a violent man and child abuser. But the supreme one is the white politician, a former Klan leader, who is running for Governor in the deep South. He buys a mansion haunted by the outraged spirits of slaves murdered on the plantation years before. Playing on the voodoo theme, these disturbed restless souls finally get revenge on the evil man....but the tension which is built up prior to this sets this scenario apart as one of the finest in the film.

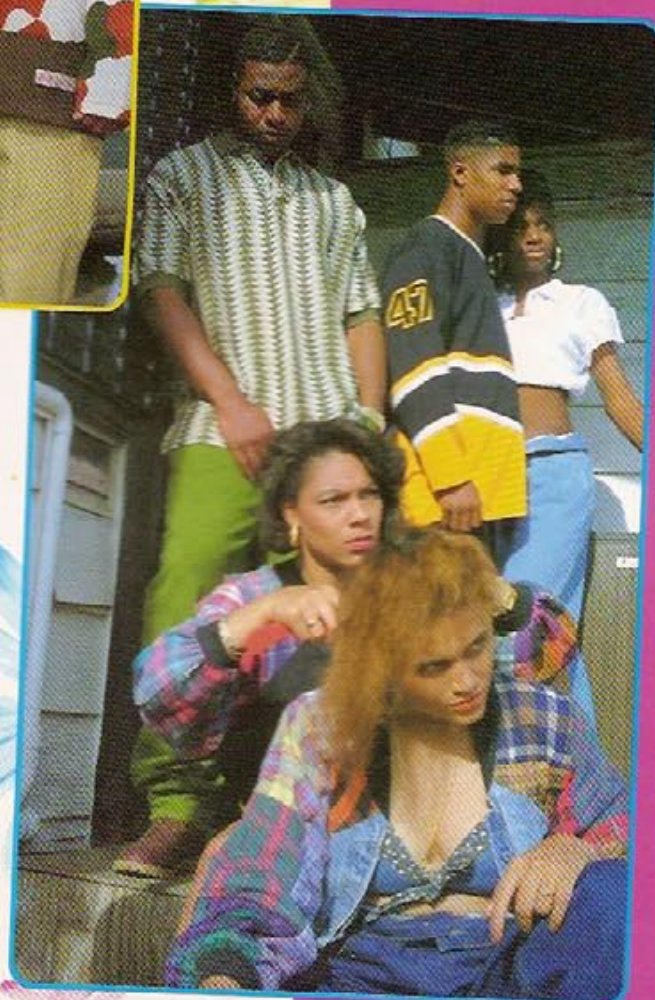
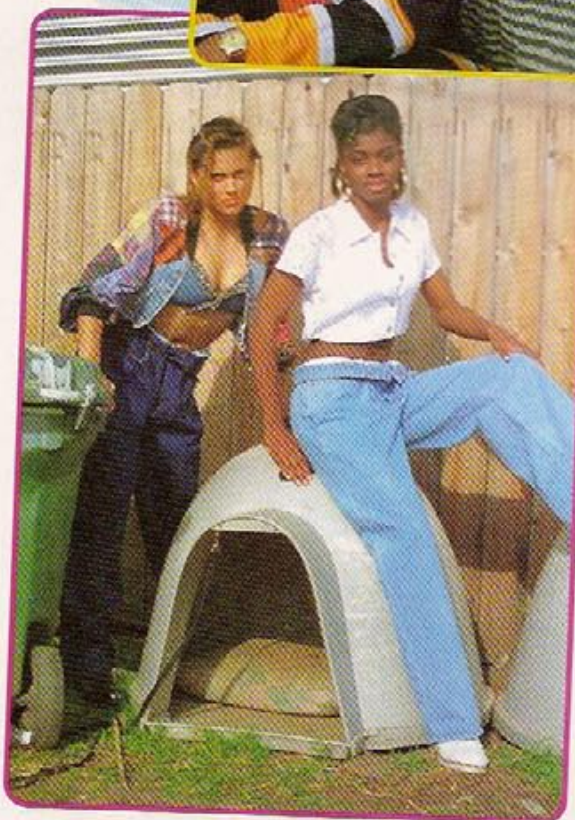
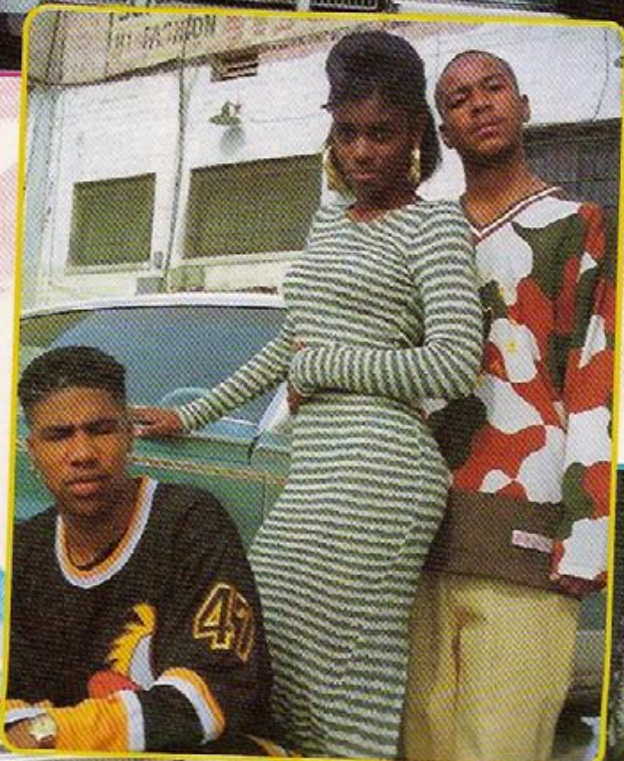
But it is the last scene which weaves reality with the supernatural for the three gangbangers.

At last, here comes a film with some thoughtful construction and direction after the mass of releases which appear as camcorders-on-loose-in-the-hood. The tension and horror is brought about by placing humour, reality and deeper truths in the right places at the right time. Rusty Cundieff and Darin Scott are original film-makers to be reckoned with in the '90s.

"At last, here comes a film with some thoughtful construction and direction after the mass of releases which appear as camcorders-on-loose-in-the-hood."



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Intro the Endo...coming soon **Doggystyle**

There's a saying 'Let sleeping dogs lie'. Well, this dogg has not been doing much sleeping. Neither is he to be slept on. Snoop Doggy Dogg has started his own label and is ready to bust out on the world with the raw "Doggystyle".

No, the requisites for "Doggystyle" aren't having braids, drinking gin & juice, and cussing every other word. Instead, get ready for "music 2000", the "Intro To The Endo". While the media has been busy trying to 'ban' Snoop Doggy Dogg (or at least lock him up) and 'gangster rap', empires of ownership have been secretly built, with their roots firmly established in the youth, community and their art. And with the thickest beats and tightest talent, Snoop Dogg is certainly emerging as a creative black entrepreneur and a businessman to be reckoned with. If he claims to be a real 'G' then this is the proof - he chose unsigned street youths from his community for his compilation album, rather than well-known or upcoming 'artists' in the industry.

The selected "Doggystyle" crew include Sentrelle, Techniec, Badass, Lil C Style, Joondogg, Young Buc, Tray Deee, L T and DJ Pooh.

DJ Pooh "I produced 'Smoke To That' and 'Hit Rocks' and co-produced on some of the others. I've been amazed at the talent of these young artists. They're all, apart from Tray Deee, under 19. I'm trying to get Badass and Techniec on my album.

Snoop and I getting together was just natural. We like the same type of shit and have known each other for a while. Snoop had all the original ideas and was launching his own company. I'm just producing and helping him put it all together. Everybody is tight. We got talent instead of trying to make something that's not there. I knew this album was going to be dope but I never thought it would be this tight. It was done in a quick time cuz we've got a certain vibe. The whole album is coming together unbelievably. The young artists respect Snoop for bringing them in and now they can work with myself and Dr. Dre. They do their own lyrics and let us handle the music. But it's Snoop who's on top of things: he's always over my back, watching what I'm doing. When I come in to work with them, most of their stuff is already done, the hits are already picked. This is Snoop's compilation - he just brought me in. It's just a case then of mixing it down, producing the songs and getting that quality sound. I give them all their props - we all got down together.

How would I describe this music? The shit! It's overwhelming. Badass and Techniec can really sprinkle their flava in a session. One of my favorites is 'Smoke To That' with Threat, Badass and Techniec. The hook is me and Snoop and Threat in the background. Birdy Worrall is on the keyboard. He's one of the originals so this track is real special.

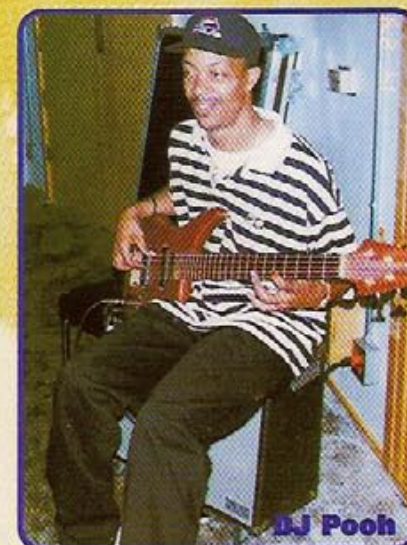
With regard to the East Coast, they weren't checking for us back in the day but now you can't stop it. Me and Bobcat and Dre pioneered the sound out here to all around the world. Now it's a universal thing. I myself listen to all New York, East Coast stuff, Biggie, Keith Murray, when they've got the shit. They should be the same for the West Coast. Hip hop should be about unity. We're all black. We may be 3,000 miles away but they still neighbors. It should be friendly competition: they keep us on our toes, we keep them on theirs.

My own compilation album 'Bad News Travels Fast' (Da Bomb Records) is coming out this fall. It will display all my acts at the same time and shows us together as a crew going in one direction. There's King Tee on there, JRo from Tha Alkaholiks, Mista Grimm and others in the L A Zoo. The L A Zoo consists of Threat, myself, Reggie Ware, L A Nash, Mista Grimm, Rick Freeman, Coocoo and others.

In the future, Doggystyle and the L A Zoo are going to continue to work more closely together."

Sentrelle is the only female in the crew. "A guy friend of mine introduced me to Big C-Style who is my manager and I started from there. I did "Dropping Bombs" with Tray Deee. I'm 19 years old and have been trying to rap for about 8 years. But I only started developing a real rap skill 3 years ago. I'm from Louisiana, New Orleans. I lived there for 12 years. "Baby come home" was my first solo. I also performed on "Slippin' and Slidin'" on Tha Dogg Pound album and a verse on "Dippin' in My Low Low". I have the leading verse on "Get up & Get Down".

Techniec, the youngest of the Doggystyle crew at 15 years old, is still at school. "I've been rapping since I was 13 years old in the 7th grade. I've known Big C-Style all my life and I just let him know I rapped, let him hear my demo and then he asked me to go down to the studio. When Snoop came out in '92, that's when I got serious about my rap. He really inspired me. I rapped on 'Dippin' in My Low Low', 'Letter DPG', 'Get Up & Get Down', 'Boom Boom Boom', 'No Recognition', 'Jackers Reunion', 'Life's Hard', 'One Life To Live' and 'I'll smoke to that'. I've also got some verses on Tha Dogg Pound's album. Just being around Daz, Kurupt and Snoop inspires me to write about my life and things I see around me."



► **Young Buc**, a resident of L.A. for only 2 years, the nineteen year old was raised in Minneapolis, Minnesota. "I started rapping cuz I felt the vibe. It was something I really wanted to pursue cuz I felt music. It just came to me. Talking to beats, like Snoop said. Then just talking faster and faster. Words started coming out of my mouth. I met Snoop through Danny Boy when he was recording his album. I started paying attention and listening to Tha Dogg Pound. Kurupt had my back 24-7 and Daz and Joe Cool set up everything. Joe Cool told Daz and Rage about me. They came to my house and heard my stuff. Then Daz and Joe Cool hooked me up with their cousin Snoop and ever since then it's been taking off. Kurupt, Daz and Snoop make me want to keep true to the game and continue rapping. I started hearing a lot of stuff Daz was doing which got me inspired to try production myself. The result was that I co-produced 7 songs on the album and I wrote one track: 'Boom Boom Boom (out the moon)'."

Before this, I had a few acting parts. I was in 'Candyman II' and a student in every showing of 'Hangin' With Mr. Cooper'. I want to be a big time producer and a video/movie director/business manager, have my own management company and create my own empire. I get inspired and rap basically about everyday things that go on. Everything that I've gone through or try to create things that are going on or that I want to go on in the future.

The record business is a hard business. It takes a lot of energy, patience, time and devotion. You have to be dedicated to it cuz if you are not, you shouldn't mess with it. A lot of time is spent waiting for things to happen and I'm trying to do what I have to do to make myself successful and bring other people out, give back to the community. Just do what Kurupt, Daz and Snoop have done. They've given me the inspiration to do it and stick with it. I do it for fun. I like sounds, different ways of making sounds. I like to try new things. Take music to whole new level. I want to produce R&B, rap and blues as a producer, artist and co-producer."

Big C-Style is from Long Beach and has been a lifetime homie of Snoop's. "I manage Snoop, Techniec, Badass, L.T., Sentrelle and the rest of the Doggystyle crew. I started off with Tray Deee. I brought him to Snoop. He was looking for a deal. Snoop said: 'Why, when we can get a label together ourselves?' So I started getting all the artists together. I was looking for

"The record business is a hard business. It takes a lot of energy, patience, time and devotion. You have to be dedicated to it cuz if you are not, you shouldn't mess with it"

something totally different in the artists I chose, something really unique, to separate them from the next one. All of them have different voices and styles and write their own music. It was Snoop's idea to bring out a compilation instead of trying to put unknown artists out individually by themselves. 'Put them all out on compilation. Then we'll drop them solo.'

We also have a group made up of Lil C Style, Badass and Techniec called LBC. They're all from Long Beach.

I hope this venture will help all these young people to grow up in life and become strong people. I'd like them to help kids and be real successful in life. To get into other things to make music and money besides just rap, become real big in it, get a knowledge and become a successful man or woman. I got all these youngsters from the streets. They were the ones that everyone said were supposed to be going downhill and be a lost cause. Instead, I know that every last one of them has something real special in them and has been blessed with special talent.

I went through a lot myself as a young person. I didn't have my father til I was 18. I always attach to younger people cuz they are willing to learn. Older people are generally more molded in their ways. I want to make a big change in their lives so they can get out of the system (by that we mean jail). I never thought we'd go this far this fast.

Every artist that I got I felt something special and I liked the way they were delivering. I knew all this would happen but I didn't think it would be this fast. We've completed the album in one month and one week, the whole compilation is on the DATs. We've just got to mix it down. I see the label getting real large. I credit our success to blessings and we are a family, we keep a straight head and let each other know how we feel. We have our ups and downs. We're trying to let the people know that the music we are putting out is positive. It's for kids and older people. This is music 2000.

They are wrong for trying to 'ban gangster rap'. The stuff we rap about goes on every day. It is our reality. How can you ban that when it's maybe all these kids know? We're just real, we don't hide what we're going through or have seen. They say we've got freedom of speech in this country but it's not true. Ban rap - what sort of double standard is that? They don't understand it. They ain't never been to the neighborhoods. They just hear what's going on. If they ban it, then they're just increasing the problem, putting a gang of potential killers back on the streets. When a person don't have nothing, all he got to do is go out there and make ends meet. These so-called do-gooders are the ones creating the problem. They should be happy that young black men and women can provide for themselves. These days kids are having kids. We want these youngsters we're working with to have a future and a career.

Apart from Tray Deee, they are all under 19 years old and devote all their time to the studio. They have to learn how to handle their school work, get disciplined and learn more respect by being around people. They are trying to accomplish something and slowly they are getting more confidence in themselves. Before it was 'Well, maybe I want to be a rap artist but maybe I can't.' Now they know they can if they put their mind and heart to it. Everybody here is working their hardest. People who label them as undisciplined, rebellious and don't care about anything should see what we are doing before they just fault us. They don't give us a chance.

As far as profanity goes, comedians have been talking like that for years and no one condemns them cuz they are talking reality. Well, that's all we're doing. But when we are saying it for real, they cross us. A bitch is a woman who behaves like one. They bring it to where they have to get disrespected.

I love what I'm doing cuz I'm able to help people and watch them come from here going to there. It makes me feel good, changed my life, gave me something to ►

► do and look forward to each day, something I like doing. I want to take all this to the highest level. I'd rather do this than a 9-5 job. I hope the young people find out what they want to do and be the best at it.

It's lovely to be working with Snoop. There's not a better person than Snoop. The public who condemn him, they don't know nothing. They most definitely are wrong in judging him the way they do. They should re-evaluate and come meet him. All these young lives he's helping and has helped. He should be working on his own album. He didn't have to put me in with him. It just goes to show you where his heart is at - right here.

Lt Hutton aged 22, this producer hales from Chicago. "I produced over half of this stuff. I've been in this music business for over 10 years, just going on without recognition. It was a constant struggle to put myself on the map. I had a lot of influences and looked up to a lot of people as far as my music style is concerned. I just set myself in a position where I could make a sound. I never have an ego and I also stay on a good side - God's side. Be very spiritual with whatever I do. God has taken care of me. I don't believe that people should go through life limiting themselves, saying I can't do this cuz of my situation. The sky's the limit. It's like this: when I first came down here it was with a group that wasn't down for me like I was down for them. They didn't respect me for my work or my material. When Snoop came and I talked to him he didn't know me or want to deal with me but God brought us together. We met. I told him: 'Give me a chance. Listen to what I have to offer. Pay me for what you see me doing, not what you don't see me

doing.' Ever since then, we've worked together and have a bond. Snoop told me that God told him to bless me and that God was going to bless me. We've been working together side by side, hand by hand. Doggystyle for life. I just want to continue to drop hit after hit as long as God lets us. That's what we owe the public - their money's worth cuz without them we don't eat. We don't survive. We are thinking about our fans and hope everybody can understand that Doggystyle is NOT full of 'b... b..., b...'. We're just trying to stay as real as possible and trying to be right in this music game and look out for us cuz we're certainly different. My musical inspirations come from all over: gospel, strong R&B, soul, funk...just a good sound. I like stuff that's bumping. I just like music."

Lil C Style

"I wasn't even a rapper. Just a hustler. Then I put words together on things that went on in the neighborhood. Just the basic words, just something people want to hear. I just started doing it and it took off in the right direction. My motivation was money and seeing Daz and Kurupt go up. I knew Daz from a long time. I rapped on 'Murder Was The Case' ('Who's Got Some Gangsta Shit?') That was the first rap I ever wrote. I never had any raps written down. I just go and do it.

LBC is a group that Snoop made and named out of Badass, Techniec and myself. three people from the Beach, Eastside. I'm always cool, like to gamble. If I wasn't rapping right now, I'd be selling weed and gambling every day. I don't think I'd be in jail cuz I'm too smart to get caught. But I'd probably be chilling with some women. I rap, I don't sell weed, I don't chill with women cuz I don't have time. The hustling life

attracts hoes, y'know: 'Lil C Style's got the sack - let's chill with him. He's cool.'

I don't consider Snoop as an artist just as my homeboy. I want to get into movies and commercials. I just want to keep it real not go to acting school or nothing. My musical inspirations were the Enchantments, The Isley Brothers, Lil C Style and the LBC of course!"

Snoop Doggy Dogg "I want to give something back to the 'hood. I wanted to find the hardest rappers I could find in Long Beach and make their dream come true as far as living out their dream, putting them in the studio. As soon as we'd done 'Dipping In My Low Low' I knew we had the right combination. I was looking for a story behind every artist I chose. Not a life of crime but a story, for each individual to express a story. They're on a compilation now but later they will come out one by one. Every lyric on this compilation album was written by them.. All I did was give them a professional input. All family - that's what it's all about. Everybody here is a homie. They think of me as a big brother. Then they think of me as an artist. Their career development will come with experience and they will learn the moves that made my career kind of drastic.

As far as direction and production for this album, I got that from LT, Young Buc, Priest, Dave Slang, DJ Pooh and Daz coached me cuz I produced my first couple of tracks on this album. This compilation album is my way of giving back to the 'hood - giving my people an opportunity to express themselves. I want to tell the youth that there is a future and that given an opportunity you can do something. They were just dreaming of being rappers. Now it's like their dream's come through. They are having it.

If it wasn't for C-Style none of this would have happened. He went out and found all the talent then brought it to me. Everyone he brought to me was the best. He is the one. If it gets past his ears, it's good enough to get to my ears.

I didn't want to work with anybody else out there, no known artists. I wanted to blow people up! I just get off the thrill of it all from Day 1. I wasn't into all them top name mothafuckas. If I'd have started dealing with them, none of this would have happened.

The only known artist I brought out was DJ Pooh cuz he's not been getting his props. The first couple of songs it was ►



Lt Hutton

► just C-Style and the first two producers. After a while I came up here and the vibe was getting stronger. We started working real hard. I had to motivate people. A lot of time mothafuckas didn't want to rap or they'd say this song was the shit, this track wasn't, disagreements. But at last we came to an understanding between us. They trust my judgment. They've got their own opinion. We got the right ones. We got the best shit. The best 16 songs, not pass up songs. Everything has to be too tight otherwise we go and do it over. Everything. We strive for perfection. I was taught that way, being in the studio with Dr. Dre. He strived for production perfection. I'm just using his tactics and those I've learned from Tha Dogg Pound and Warren G. It's all experience and opportunity. We (Tha Dogg Pound and myself) are always trying to encourage the young ones here, telling them their rhymes are the shit cuz a lot of time they're feeling real doubtful. We believe in them and want them to reach their full potential. When we praise them, it's like a compliment. If Michael Jordan, the top basketball player, was to tell me I was a good player, that would make me want to play harder.

Li'l C Style was the shit even when he was just hustling and playing around. He knew all my rhymes and then he started doing his own shit. I want people to respect this music, respect it cuz it's expressing what we feel inside. That's all. If it's negative, why don't you people come and show us the right way so we can start doing the right thing. People have a negative understanding to the facts. But whether we say it or not, the facts of life remain. All that went before in my music reflected how I acted in a negative environment. I'm not in that environment anymore but I still express what I feel.

People forget that they were told about the wars. They only know cuz someone sat around and talked about it. That's all I'm doing. I guess I brought the situation of the ghettos to the attention of people who would not have known otherwise. Go and do something positive.

I didn't make up the word 'bitch'. There were bitches before '92! I might be on a public scale but the President may be using that word. I want to become a young black entrepreneur, a businessman, leader of the youth and for my music to have a positive message behind it. In the future, my music is going to be containing a much clearer positive message but it will be just as real.

With regard to Senator Dole's noise over gangster rap - I don't give a fuck. Mothafuckas can't stop our music from coming out. Who put him in office anyway? We should ban HIS ass for being in office. Who said he had that right? Who the fuck elected him? In fact, why are you even asking me that question? We don't even pay any attention to that shit. Our music is going to be respected whatever.

My wish for all these young artists is that they be successful and God bless them to see 1996."

"You can dance on the water and not get wet; you can come through the set without getting checked." (Smoke To That)

Bad Ass "I've been rapping since I was 7 years old. I got serious when I realized I could make money and also I just thought that rap was spectacular as a kid. As I got older and matured, I loved it more cuz I realized you could get your voice heard. And coming from where I come from that's a big thing cuz not many people can make it out. Basically I hooked up with some local recording studios and started writing raps down. I've got 4 or five books filled up with raps, little things I've been through or I've done battle raps in case I came across an mc to test my skills. I enjoy the freedom of rap. I can say what ever I like - whatever I feel. Anything. Something. Nothing. You can just open up. I listen to all kinds of music but when I was growing up it was the Fat Boys, LL Cool J and Eric B & Rakim.

I never thought Long Beach would blow up rap. Never. I never in my dreams thought that would happen, that the community I was born and raised and grew up in would be a leader in this art form and that I could be a part of it.

It wasn't hard to avoid gangs really. I see all the fools that I hang around with and I listened to the older members of my family, their warnings for me to stay away from gangbanging. But 95% of my friends are gangbangers and I did everything else they did so what's the difference? People just see the negative things about gangbanging. What about the positive things? If over 500 young men can get together and call themselves a gang then that's love right there in itself and if they all represent the same thing, which is hard for us to do cuz we've been so separated, then that is unique. Just that right there is an achievement - that we CAN unite. I am a respectful person and I give respect where respect is due.

I deal with people as I see them, on a first contact basis.

I've been called Bad ass since elementary school. All our friends had nicknames and I was just a bad boy I guess before I got serious about rap. In my rapping I try to keep it to a point where you know I'm serious. I want your attention. I want you to hear what I'm saying. I'm not limited to rapping about a gun or a female acting sheisty. I got lyrics for you. I can rap about anything.

I met Snoop one day three years ago at the VIP Store in Long Beach. I hollered at him. The first chance I saw him, I told him 'I got some lyrics and I want your personal opinion.' He said I was cool and to keep at it. That was a little inspiration. Three days after I met him, I hooked up with Li'l C Style on the Eastside. We lounged around and throughout it all I kept up on my lyrics. Then Big C Style said: 'You're the flavor we're looking for. When we get time, we'll hook up with you.' Sure enough as real Gs keep their word, I'm here today.

It all happened so fast, I'm still not even tripping over it. It's overwhelming that a few months I was still 'Damn, I really want this!' You know, still having hopes and dreams. Then a few days later I get into a studio with Snoop and done an album!

Snoop is good people. I can't do nothing but thank him and C Style. Those are two real men that I've seen make dreams come true. They put me up on game. They kept me straight and at the same time made me want to stay in this business. I want to stay in this game with records, sell platinum a few times and go round the world.

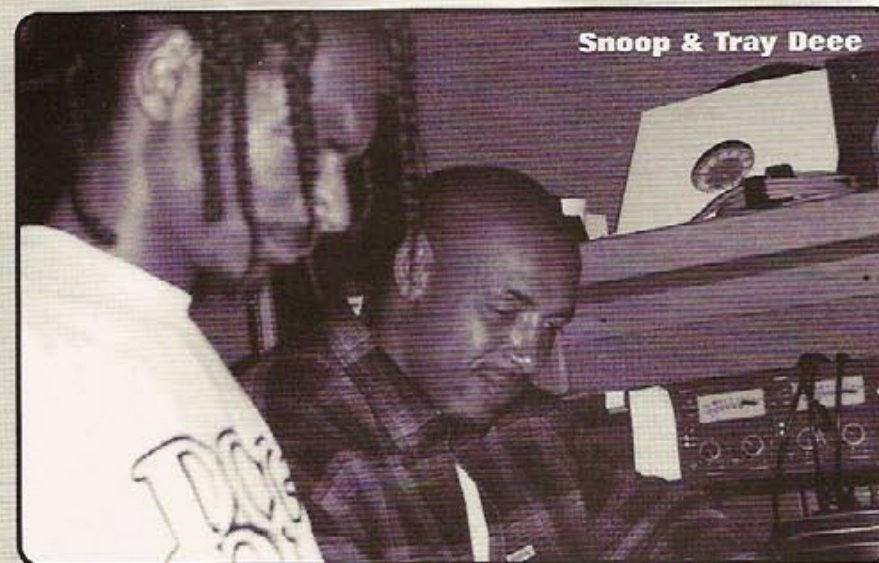
I respect any rapper who's true to the game. I don't know too many people who are rappers but as long as they stay true, they are the ones that get respect from me and always will. Cuz believe me, the real is like concrete evidence. It will always prevail. It's gonna show you the facts no matter what. Reality is the fact that we are all different people living together and we've all got to live and die. So the reality is all based within those factors. I've seen my friends get shot or die. That's where my faith in God comes in.

God has a purpose for everybody here and just the fact that I saw death itself too many times deepens that fact. God can take you in whatever way, shape or form you come in. It does hurt knowing your homeboys are dead but, at the same time, it keeps your eyes open, ►

► keeps you smart and looking out.

My goals are simple. Just to live a life, to not die before I'm 25, to be able to have kids, own a house and just really a chance to find out what life is all about."

Tray Deee originates from Long Beach: "I started rapping in the reception center of prison in '88 during 3rd and 4th violation. I just started rapping to spread shit about my homeboys and how hard I prided myself



on being. It was more of a hobby to me. I never anticipated being a rap star. I thought rappers were the shit for making it, for being that convincing to the mass media. I knew I could fade anybody who was rapping. My thing was how would I come with my own style. I prided myself on being an articulate individual, a man of words. That was my main concern cuz I knew I certainly had something to talk about. I had a one year violation. It took a few more after that until I realized that the system was not to be played with, just to be played. The system is how to get your bread/meat within your own environment without being in a position where you are vulnerable to the law. The system of making money - that's the system to me. I ain't got time for people making decisions behind a desk. I got to be concerned about my own money.

One night in February '93, I got on the stage at an open mic night at 'Canyons'. I knew Big C-Style from growing up in the neighborhood but we always got along, even though we came from opposing gangs. He told Snoop about me and started managing me as an artist. All I needed was beats and someone to push me out there. He put me in The Dogg Pound camp. In Tha Dogg Pound clique, the family, I was respected for my rhyme style and delivery and I was able to fight in writing with the clique. They started doing something to promote me within the

clique, like '21 Jump Street' on 'Murder Was The Case'. Then there was the whole idea about how we were going to join the gangs in the neighborhood together on the peace level. We wanted to have something in common pumping through our neighborhood. That's when we got the idea for a calendar showing our views and perspectives and basically the whole deal. We just did it then tried to work out what we were going to do next, our own effort towards peace despite the

injustices done in L.A.

The positive things about being a gang member? There were no positives til we all decided to call an end to the violence in the 'hood. Then it was all about upholding your part of the bargain to keep all the dead bodies from piling up. It was time to bring a cease to that. We shared the same 'hood with our rival gang. You could be living next door to your worst enemy from another set. If you weren't on good terms, you were gambling with death each day - one of you be drunk or just flip out. We needed peace. We needed understanding.

I feel like I'm a role model to the youth who feel it ain't no way out but selling drugs and jacking and robbing and all that. If you educate yourself, you'll find that there's something that you can do legitimately to get you over. There will be something and it might not be making music or making clothes. You just got to find it through constant learning. To know all there is to know. I'm still learning and an original gangster at the same time.

A true OG will always show his homeboys a positive influence on how to get over and not how to do wrong or get strikes. It must be within the individual himself. An OG always tries to bring something better than what he went through, to make it better for the next generation. It has to be within you

to want to better yourself and make your situation better for you and yours. No one owes no one nothing. You got to make it on your own. Losing homeboys - some hurts worse than others cuz some you'll be on a real personal level. It's like a loss in the family. It stays in your mind. You feel pain constantly behind your losses. Your goal becomes not making more losses. Just recovery and moving forward.

People mistake that Crip and Blood thing as the whole cause why people are dying. It's not even like that. Blue kills blue. It didn't begin like that. It's not all about your own neighborhood or how many people you didn't get to throw up your gang sign. It's about survival. I'm from here. If you and me don't get along then, when we see each other, we'll kill each other if we get to take it to that level. If the hate is deep. And pain and hate is deep cuz so many people been lost in this warzone. It is war. People have to live with the continual pain of mass murder. How do you forgive that? It's hard. So people act on the hate. Our war never stops.

My musical inspiration comes from the state of mind that I'm feeling at the present time. My outlet on life and how I picture myself and how I view things around me. I only rap about what I know.

Rakim was the supreme to me in the beginning but he chose another path. Kurupt is way on another level. He is more technical. Kurupt is where I want to go to. He is opening another chapter for me. I really give Snoop the most respect for not putting pressure on me to fit in with their style and how they were delivering cuz they're acting on the streets with theirs. But I've always been exposed to the harsher side of reality. I had to think to live.

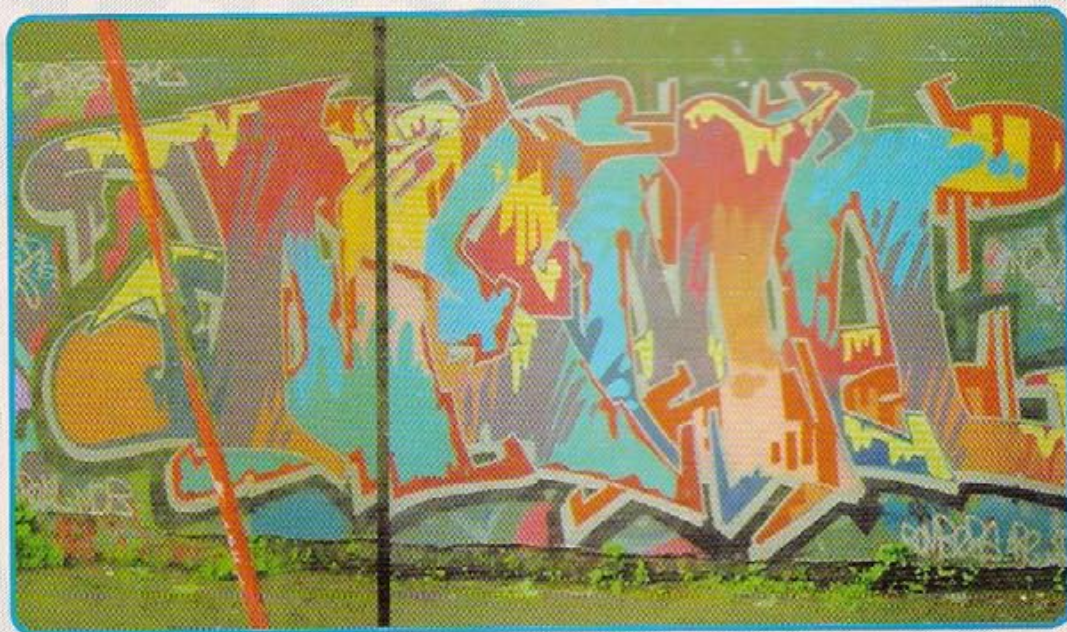
I'm striving to develop my rhythmical form, to be saying something and making it rhyme at the same time. To have content and meaning to your lyrics. A lot of raps should have been instrumentals. Some mcs need to express themselves lyrically as far as who they are and what they represent and what they are about than just rapping for the sake of rapping. I can't rap without meaning. If a song I was constructing wasn't saying what I wanted it to say I'd have to go back and reconstruct it. I don't strive to be 'educational' or 'political' but just to have some substance, some ingredients, to have a meaning. Just be letting a mothafucka know something. To let somebody walk away with something they didn't come with.

I want everybody know that Long Beach is as deep as the water we from."



graffiti

from
England



Devil's Delight

The dream of my pain
Is that I be no more.
The hope of my agony
Is that I'm locked
Behind steel doors.
The aim of my destruction
Is that I die unfinished,
In despair,
That I gave up,
Quitted,
And went elsewhere.



poems

The Choice

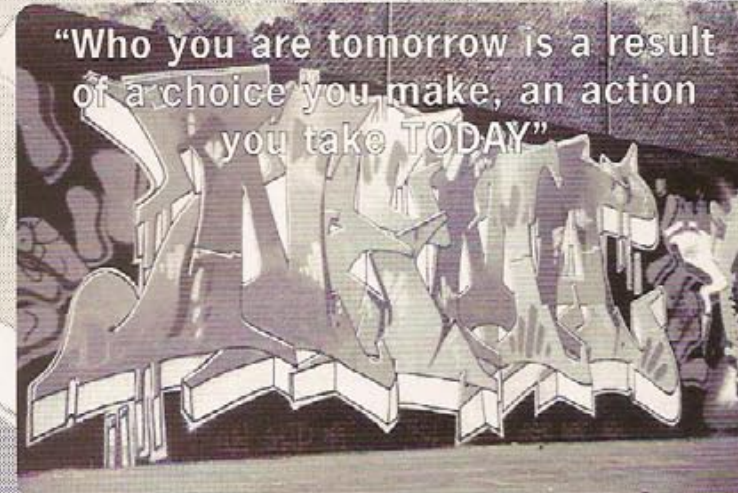
The streets are dark
The sky's pink blue
Thinking of what I ought to do.
Heart thinks of what I ought not to do.
And my soul desires to be with you.
Confusion lasts as long
As twilight.
Darkness endures without the moonlight
But day exists only with sunlight.
So I run with the pain in my soul
And from my sweetest dream
I turn and go.

Siren

While you're mashed up
You sleep
And let the unseen espion
Creep round your toes
Lighting the fuse
Of thought word action
To bemuse and cause
The distraction of destruction
While a universe eruption
Occurs to blur
Your vision
You never saw, you're still blind
Still maybe you'll hear, maybe you'll find
The Voice beyond 10,000 angels deep
Cuts like a love pain
And frees your blighted soul
From the last shame.

Hear it.

"Who you are tomorrow is a result
of a choice you make, an action
you take TODAY"



Threat

Raised in South Central, Los Angeles, Threat was first inspired to rap when he heard the Sugar Hill gang back in '78. Once he had memorised the lyrics to that, he couldn't stop rapping. Another important early influence was Dr. Jekyll and Mr. Hyde.

"I had all those lyrics memorised and then I started myself. I was in Junior High and fourteen years old. Over the years I just developed my style and as your voice pattern changes, you know, styles just come out different. I first started recording with King Tee on "I should Diss You". That was my first time putting a song on wax. Then I did some work for Ice Cube on "Death Certificate". That was fun - in fact, it was the best experience of my life. I wasn't expecting to come out with one of the greatest and that's what started it all. I rapped on "Color Blind" and "True To The Game". Cube was cool with me and said he loved my style. I ended up recording with King Tee, did a song on The Alkaholiks' album and two songs for Nefertiti. Then me and Tupac did "Peep Game" on his "Strictly 4 My Niggaz" album and some work with YoYo."

He also wrote for Eazy E...all this without being signed! Threat, however, was looking for a record deal and finally hooked up with Da Bomb Records, DJ Pooh's company, in '93. Pooh and Threat had grown up together in the same neighborhood and Pooh had given him many opportunities to produce and write songs with him on projects. Pooh and Threat also worked with Mista Grimm on his debut album on the track "Nothing Has Changed".

"Sickin'head" was Threat's first album, a strictly underground production. The feel of the album was undoubtedly raw and for the streets. His first release, "Let The Dogs Loose" captivated his audience by talking about letting his homies out of jail. This sold over 40,000 units without any radio airplay. Threat sees this album as being a statement of his "before" life while in his new album his delivery would be "more subtle and more chillin'...my edge will never

vanish; but my delivery will change."

"Sickin'head" was written during real stressful times. Everything was just crazy at that time. I just flicked out on my album. All true stories. None of them were fairy tales. All were true stories."

"I am inspired by things going on in my life. I'm getting ready to move into production. I'd describe my rapping style as versatile. I don't even know where it comes from. When I was a kid, I just listened to nothing but oldies, funk, Bootsy, Roger and all that. I don't really listen to much music now apart from my own cuz I like to keep my style different and if you listen to other people's stuff it tends to rub off on you so I try not to listen to a lot of current music. That way I don't pick up on someone else's style. I admire Rakim - he blew my socks off! I knew then I had to stay in the business cuz I knew that there was someone to beat! Also Slick Rick and Dougie Fresh made me stay with the business. Once I'd heard "Ladi Dadi" I knew I had to be in this business. And "Eric B For President" - I knew I had to be in this business."

I've five more cuts to do til I've finished my album and it should be coming out later this fall on "Da Bomb" Records. It'll be phat. Nothing but phat shit. The production was by DJ Pooh, Bobcat, Dr. Dre, Warren G, Battlecat and Slip. I want my audience to be teenagers.

"Rap stopped me from going to jail. It's getting hard now cuz there's so many people in the game so there's more competition"

Hopefully they'll enjoy it AND get a message out of it.

As far as the music industry is concerned, particularly rap - the bad thing is a lot of people come and go. The good thing is I'm still here! I don't want to over-expose myself. When I get a big chance, I'll take it. Right now, I just nib and nab to keep going. I ain't going nowhere! My other goal is to do more acting."

Threat has already been in a variety of television commercials and videos for mega recording artists and is getting ready to star in a new thriller written by Reginald Ware (of the L.A. Zoo), "Alvin Stone", to be filmed this September.

"It's about a young kid who grows up by his father's overseer and I think he is my uncle. Like he raises me without even being near me that much, that's how much power he's got. He's waiting for me to get old enough so I can be in control. No, he's not that nice a person! The story has a variety of settings: California, St. Louis, Jamaica, Florida and Atlanta."

"Rap stopped me from going to jail. It's getting hard now cuz there's so many people in the game so there's more competition. It will continue to be a very competitive sport. I do see a lot of changes coming up in the future. More live music, less samples. My message to aspiring rappers and musicians is: Enter at your own risk!

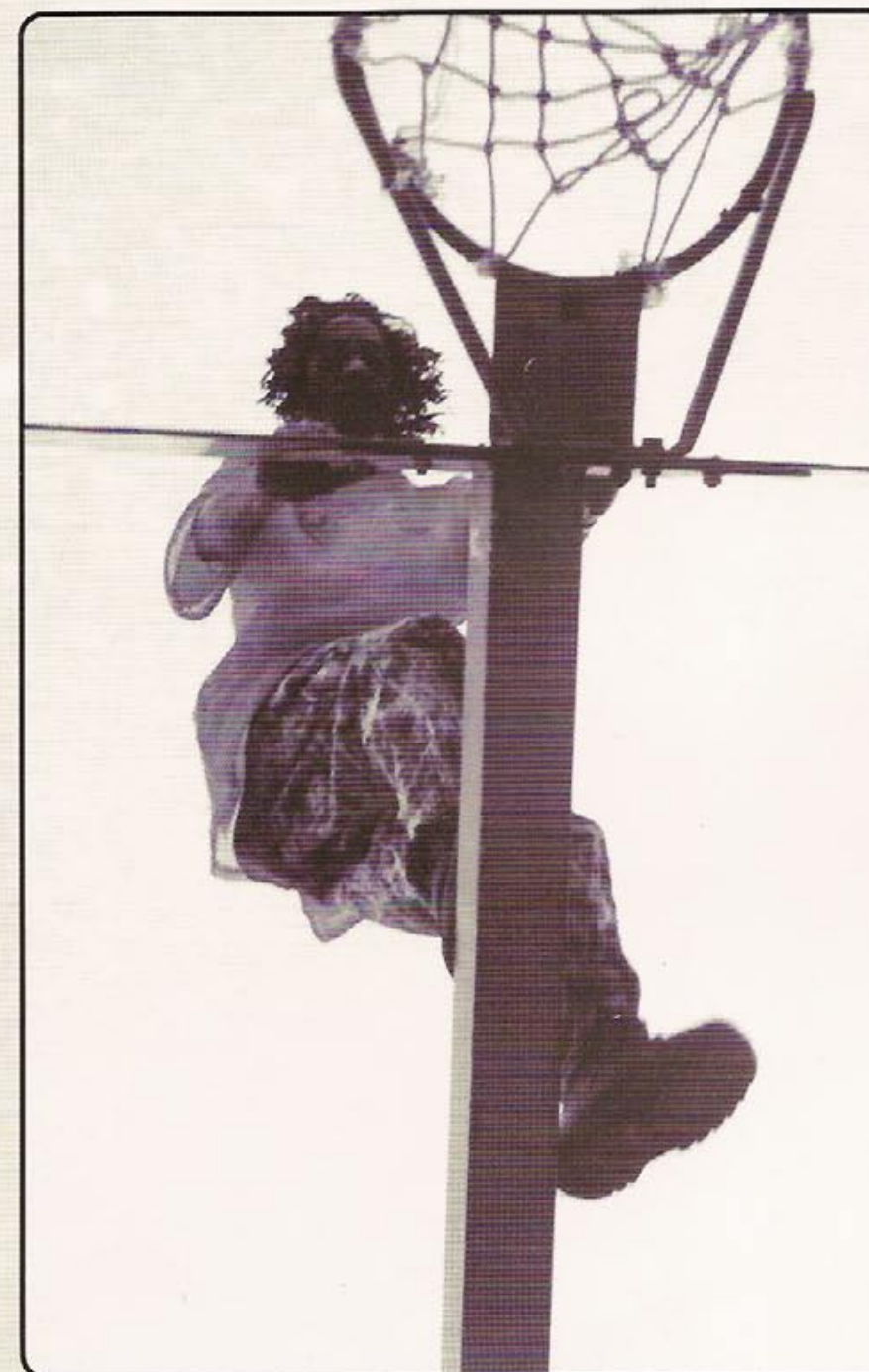
The record industry has always been a cut throat sport all along. It's just now you have more younger participants in this game. A lot of adolescents and that's what makes it more wild. Cuz kids are wilder, they're younger and more energetic. Rap gets its energy from the urban area."

My favorite track? "What Would u Do?" by Tha Dogg Pound. That's my shit!"

Backpage

not everyone who shits on you, is your enemy...
be wise before you're clever

"The stone you builders rejected has become the capstone. Salvation is found in no one else for there is no other name under heaven given to men by which we must be saved." Acts 4 v11-12



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Last but 4most my Lord and Savior, alpha and omega, Jesus Christ. Without you I am nothing.

All the glory is yours.

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