

Chapter 1 : Should the Rock and Roll Hall of Fame induct more hip hop artists?

N.W.A Ice Cube, kneeling at left, is shown in , with N.W.A. members, (Los Angeles Times) The electro-grooved "Batterram," named for the battering ram that then-LAPD Chief Daryl F. Gates used to smash into homes of suspected drug dealers, was a hit on local radio station KDAY-AM.

And it did so as a stand-in for an inconvenient topic that had been looming over the campaign all along: While plain talk about race and our real racial divisions has been absent from the campaign, it has become the rhetorical center of pop music. After nearly three decades of reflecting the promises of integration, pop music--from country to hard-core rap--has become our most pointed metaphor for volatile racial polarization. She and Clinton, the sax player in shades, were singing different songs. And a commentary in *Billboard*, written by punky white folk singer Michelle Shocked and her fiancé, writer Bart Bull, dismissed hard-edged rap as a new species of blackface minstrelsy: Popular music is now reflecting deep changes in American society better than any other form of public discussion--just as it did 30 years ago. When Los Angeles boiled over in response to the Rodney King verdict in April, the last people surprised were the fans of rap music, black and white. Some police think they have the authority to kill the minority. These words, from the notorious "- tha Police," by the equally notorious Compton, Calif., rap crew N. A. it stands for Niggers With Attitude, are already almost four years old, from an album that sold close to 2 million copies. Race has replaced the generation gap as the determining force not just in what music says and sounds like but in how it is promoted, and what it means to different listeners. Just a decade ago, when Michael Jackson began veering toward racial ambiguity with the aid of plastic surgery, he became the most popular singer the world had ever known. A new orthodoxy has set in, racially charged and financially very profitable. The key strands of pop-music culture--questions of identity, community, authenticity, language, fashion--all now filter through notions of race. Rappers are the musicians leading the change. In the early days of rock, Jones wrote arrangements for songs that were recorded by black singers for the black or "race" market, then by white singers--"diluted a little bit"--for the white market. Brown, 28, is the jocular cohost of the daily video program "Yo! MTV Raps," one of the most popular programs on the cable music channel. When the channel first went on the air, 11 years ago, it was almost closed to black performers. Of the first clips shown, fewer than two dozen were by black acts. The black jazz musician Herbie Hancock, who scored a pop hit in with the song "Rockit," kept his face out of his own video in order to get airplay. Identity was not bound by sexuality or ethnicity. The new stars created by the network--Boy George, Prince, George Michael, Madonna and the light-skinned, post-op Michael Jackson--all made a virtue of ambiguity. While Jackson lightened his skin and George Michael learned to rap, Prince, in the loosely autobiographical film "Purple Rain," made his roots ambiguous, inventing for himself a white mother. Rap hit this celebration of racial melding broadside. Typically, when any genre music wants to "cross over" to a broader audience, it becomes softened in the process. Motown creator Berry Gordy, for example, set up a charm school for his acts, to make them more palatable to white America. In many respects, that was done on purpose. The harder the music got, the more white audiences bought in. Public Enemy, a mostly middle-class rap group from suburban Long Island, N. In its imagery, sound and lyrics, the band was pure confrontation. Tapping the potential of video, Public Enemy created and marketed an entire band around the concept of racial warriors. Embraced from the start by white audiences as well as black, Public Enemy replaced the racial indeterminacy of Michael Jackson and Prince with hard-core determinism--the "blacker" the better. This "realness," or authenticity, was a conceit, like any other on MTV. But, like the past conceit of racial ambiguity, this racial purism was a conceit that caught on. Says Stephney, production supervisor on "Bring the Noise," "From this [song], an orthodoxy developed of certain politics you can have, a certain look, a certain way that you refer to women, to whites, to homosexuals, a certain way that you comport yourself"--all based on macho aggression. You gotta have it. The white rapper Vanilla Ice, whose "Ice Ice Baby" made him the first rap act ever to top the pop singles charts, felt compelled to invent fraudulent "black" roots for himself, such as having grown up in a black neighborhood and having attended a black high school, to seem closely connected to "authentic" black experience. A from the ghetto of

Compton, sells the same pop conceit of authenticity. Peppering their raps with tales of gang brutality and misogyny, N. A members pitch themselves-to a largely white audience-as "Real Niggaz. The conceit has worked. The adorable Atlanta rap duo Kris Kross, currently the No. Both just 13 years old, the rappers get more identity from rap than they give to it. As schoolboys they are Chris Kelly and Chris Smith. As rappers, they are Mack Daddy and Daddy Mack. A mack daddy, from the French maquereau, is a pimp. As ludicrous poses of authenticity go, this is topped only by that of Seattle rapper Sir Mix-A-Lot, whose salacious top pop single "Baby Got Back" argues for black supremacy on the basis of rear-end size. Seven years ago black Svengali Maurice Starr created the biggest sensation in pop music by teaching five white teenagers how to dance and sing "black," and selling them to heartland America as the New Kids on the Block. The rapper KRS-One identifies the market force: The biggest music story of the last two years has been the rise of country. And one reason for this rise has been rap. You dance for them and they cheer. Since the blackface minstrel shows of the 19th century, race has been the great conundrum at the core of American music. Not on the news. Not in his household. Rap cuts into this equation, offering interaction with music and videos in place of interaction with actual people. Ed Eckstine president of Mercury Records and son of the great jazz singer Billy Eckstine, calls this simply "minstrelism of a different order. You can hear [ghetto violence], see it, feel it, blast it in your car. Now, as we pull apart, and our insecurities focus more and more on violence, the shared ground is the often violent frontier of rap. The music that once drew people together now mediates between them, providing a metaphor for the separation. This explains the white fetish for the most extreme rap: It also explains the overreactions to rap and its lyrics: Rap taps racial insecurities, soothing them with the promise that one can experience "real" black life vicariously through records-but it stokes the insecurities, too. Look at the titles: Rap is locating white insecurity about race--and black insecurity about class-and selling it back as entertainment. As a tidy projection of the messy fears people live under, rap gives its white audience a chance to explore-or ignore-them. For black audiences, even violent rap can send a different set of messages. One of the contradictions most often overlooked in rap is that it is a radical voice with an often conservative agenda. It sounds bad, but look at the job the mamas and the daddies have done. And it had done so in the most graphic images of gangbangers, dead police and civil war. But all along, the music also held to other values: These are some of the forces that must come together to rebuild Los Angeles and the country. However modestly, rap has hinted at a way to that regeneration, too. Scarface Is Back" The new hard line: Born Lisa Williamson in the Bronx, N. And if my survival means your total destruction, then so be it. In both her music and her activism, she uses the same messianic rhetoric. Raised by a single mother, Williamson grew up in housing projects, on and off welfare. She was a political activist at Rutgers University and ran a camp in North Carolina for children of homeless families. She got into music when, after a lecture in Queens, N. A formidable ego, she is undaunted by her lack of musical success.

Chapter 2 : Rap Mogul Suge Knight Gets 28 Years for Pickup Truck Killing - blog.quintoapp.com

This past summer, N.W.A.'s group biopic "Straight Outta Compton" hit theaters and told the story of how a few kids from Compton made one of the meanest rap albums of all time.

Patchwerk Recording Studios in Atlanta has produced countless hit records and stories. The LA collective, which includes breakout artists Earl Sweatshirt and Frank Ocean, burst onto the Internet with outrage-ready videos, but nothing was more shocking than how organized and talented and needed they were. Like his hero Eminem, Tyler adopts different characters and voices and perspectives and this contributes to the bedlam. Instead, it dared to be different. As far as LA rap is concerned, it has almost no sonic forefathers. With beats courtesy of No I. Lyrically, Staples moves from emptied clips to closed caskets with an incisiveness and wizened perspective afforded to few of his peers. They are real and cautionary. After a flurry of locally celebrated, occasionally bloated mixtapes, the Bomphton Compton native pared his direct rhymes down to the essential. The result is a beautiful and concise statement that allows us to peek inside the mind of one of the most compelling young rappers alive. His waves are as deep as Redondo Beach and humidity messes up his perm. As the bishop of pimp rap, his influence on LA rap is indelible. Purportedly recorded in a garage in Compton, "Street Gospel" remains his most famous sermon. Produced entirely by DJ Quik, each beat is a catechism in the art of funk and groove, lush and swinging with sitar samples and live instrumentation. Suga Free tackled the tawdry with inimitable flair and flow, his silky timbre deftly oscillating between high and low registers. Maybe sometimes they took it too far but they also rapped like maniacs on this debut album. Not sure what that means, but the album remains a uniquely good time. But on album number three, "Temples of Boom," which just celebrated its 20th anniversary, Muggs took that raw, weird, stabbing sound and transformed it into a haunted, otherworldly, smooth, psychedelic rap masterpiece. With Muggs providing dreamy atmospheres and tripped beats, B-Real and Senn went into a nightmarish and paranoid lyrical direction that continues to haunt. If you cruise the streets of LA listening to "Drama" which you should go do right now it sounds as fresh as ever. Their second album, "Innercity Griots," is perhaps the most polished iteration of this aesthetic. Each rapper delivers Afrocentric rhymes with equal directness and complexity, articulating the socioeconomic inequity and racial discrimination they faced while stretching and bending syllables at will and in rhythm. He also detailed life in Long Beach with a compelling duality, alternating between melodic braggadocio and rhymes that tackled the struggle of standing at the crossroads every day. The Pharcyde thrived in this context. With a lighthearted, jazz-inflected sound laced with funky grooves and Native Tongues influence, producer J-Swift provided the perfect backdrop for the comedic jabs and intricate, storytelling rhyme schemes of rappers Fatlip, SlimKid 3, Imani and Bootie Brown. Sales were modest despite its acclaim, follow-ups were not well-received, and by , the group had dropped to a duo. But in , the Pharcyde somehow managed to release one of the most influential underground rap albums of all time. It was also his last album before he died, released just a few months earlier. West Coast sonic architect Dr. The album had a different gloss and glitz than previous Tupac releases, and it shows him making a smooth transition to that West Coast rap sound. They were on their way down, but Ice Cube was quickly on his way up. Even without much marketing, the album unexpectedly garnered commercial success and critical acclaim, showing not only that Ice Cube could go it alone, but also that his outspoken demeanor mixed with his playful attitude would have the entertainment industry following him for decades afterward. His acting premiere came just a year later with "Boyz n the Hood. Or, as he so succinctly put it on "Street Level Entrance": But what Lord Quas was rapping about on "The Unseen," his debut album, was second to what his rapping actually sounded like: Unhappy with his rapping voice imagine Barry White rapping, Quasimoto pitch-shifted his vocals to sound like Alvin and the Chipmunks, and the result was a psychedelic brain melt for the LA set that assimilated influences ranging from John Coltrane and Sun Ra to "Scooby Doo, Where Are You? Kendrick Lamar, "good kid, m. When Kendrick Lamar dropped his second album, "good kid, m. After all, the album was subtitled "short film by Kendrick Lamar," a near-guarantee that critics would perk up. Thus, "good kid, m. Now, nearly 30 years later, many of its members are household names: It put the city on the rap map, and though the group

quickly deteriorated, its members went on to create some of the best rap music of all time. Dre, "The Chronic" "The Chronic" was an antidote to the often lifeless, caricatured permutations of mainstream rap, which at that point had been transparently political, brainlessly party-oriented and overtly commodified. Dre, armed with whining synths, Funkadelic beats and brilliant rhymes from himself and his cohorts most notably the nascent superstar Snoop Doggy Dogg , brought a welcomed, disorienting "terror" to suburbia while transforming inner-city Los Angeles from a hushed ghetto curiosity to the epicenter of mainstream rap. And that it was delivered with staunch idiosyncrasy, a frightening range of g-funk versatility, and an often overlooked humor contributed to a special moment in music history that served not only as a beacon for LA rap, but also as a benchmark for music in general.

Chapter 3 : Los Angeles riots: Gangsta rap foretold them and grew after them - latimes

There is little in Young's rap sheet to distinguish him from hundreds of young Los Angeles street toughs. Except one thing--Young is much better known as Dr. Dre, the year-old producing genius behind the pioneer gangsta rap group N.W.A., and widely regarded as the best rap producer in the business.

Formation and "Panic Zone" 1988 Poster for one of N. Eazy-E sought an introduction to Steve Yano. A consisted of Eazy-E and Dr. Together with fellow producer Arabian Prince , Ice Cube was added to the roster after he had started out as a rapper for the group C. Ruthless released the single " Panic Zone " in with Macola Records, which was later included on the compilation album N. A was still in its developing stages, and is only credited on three of the eleven tracks, notably the uncharacteristic record "Panic Zone", "8-Ball", and "Dopeman", which marked the first collaboration of Arabian Prince, DJ Yella, Dr. Dre, and Ice Cube. Dre advised Krazy-Dee that the word "hispanic" would hinder sales. A released their debut studio album, Straight Outta Compton , in With its famous opening salvo of three tracks, the group reflected the rising anger of the urban youth. The opening song " Straight Outta Compton " introduced the group, " Fuck tha Police " protested police brutality and racial profiling , and " Gangsta Gangsta " painted the worldview of the inner-city youth. While the group was later credited with pioneering the burgeoning subgenre of gangsta rap , N. A referred to their music as "reality rap". Under pressure from Focus on the Family , [16] Milt Ahlerich, an assistant director of the FBI , sent a letter to Ruthless and its distributing company Priority Records , advising the rappers that "advocating violence and assault is wrong and we in the law enforcement community take exception to such action. Straight Outta Compton was also one of the first albums to adhere to the new Parental Advisory label scheme, then still in its early stages: However, the taboo nature of N. Media coverage compensated for N. Music was handled by Dr. The album was another double platinum success for Ruthless [19] in addition to girl group J. His album was essentially a collaboration with Dr. Dre and notably free of "gangsta rap" content, including the N. It would become another 1 album for the record label. A together in a jail cell, while an Ice Cube look-alike is released. Also heard on the EP which found its way on the Efil4zaggin CD re-issue was "Real Niggaz", a full-blown diss on Ice Cube where the remaining members accuse him of cowardice, and question his authenticity, longevity and originality: The G-funk style dominated both the West and East Coast hip hop music scene for several years to come. The album is considered by many Dr. It also showed a clear animosity towards their former member, and derogatory references to Ice Cube are found in several songs. The interlude "A Message to B. Ice Cube is first addressed by the name Benedict Arnold after the infamous traitor of the American Revolution but then named outright in a torrent of abuse from both the group and its fans: A 1992 Ice Cube feud eventually escalated, both on record and in real life. He sampled and mocked the "Message to B. In a series of verses, Ice Cube verbally assaulted the group: According to Rolling Stone reporter Alan Light: He picked her up and "began slamming her face and the right side of her body repeatedly against a wall near the stairway" as his bodyguard held off the crowd. After Dre tried to throw her down the stairs and failed, he began kicking her in the ribs and hands. Dre followed her and "grabbed her from behind by the hair and proceeded to punch her in the back of the head. I just did it, you know. The photos dated back to Dr. A should reunite without Eazy-E. All bad blood finally ceased within the rest of the group. Reunions and legacy 1992 present Having both parted with Ruthless Records on bad terms, tensions between Ice Cube and Dr. Dre eventually eased on their own. After Ice Cube made a cameo appearance in Dr. The West Coast and "gangsta" music scene had however fallen out of the spotlight since the death of Tupac Shakur in , and it was only after Dr. However, due to busy and conflicting schedules as well as the obstacles of coordinating three different record labels Priority , No Limit and Interscope , obtaining the rights to the name N. A and endorsing the whole project to gain exclusive rights, the album never materialized. Both songs would also appear on N. Dre and DJ Yella were present in the studio for the latter song. The success of the album prompted a second volume, The N. It emulated the format of its predecessor, containing only three genuine N. A tracks and many solo efforts by the crew members. In , a new greatest hits package was released, entitled The Best of N. The Strength of Street Knowledge. This was the first time the

duo had worked together since the N. A reunion in This marked the first reunion performance of the group minus Dr. Dre in 15 years.

Chapter 4 : The Battle of Los Angeles by Rage Against the Machine on Apple Music

N.W.A (an abbreviation for Niggaz Wit Attitudes) was an American hip hop group from Los Angeles, California. They were among the earliest and most significant popularizers and controversial figures of the gangsta rap subgenre, and are widely considered one of the greatest and most influential groups in the history of hip hop music.

Chapter 5 : Fuck tha Police - Wikipedia

When Los Angeles burned, the reality dwarfed gangster rap's tales of drive-by shootings and petty but deadly feuds. Yet amid the violence, the rappers suddenly seemed like experts.

Chapter 6 : Suge Knight turns himself in after hit-and-run death in Los Angeles | Music | The Guardian

Greenwood Press Lang Holly Holly Lang Westport, Conn. Nuthin' but a G thang -- Dre goes world class -- Straight outta Compton -- The world's most dangerous group -- Going to number one -- Rap and rage: Los Angeles after N.W.A. -- Welcome to death row -- The G-funk era -- The Midas touch -- The empire crumbles -- The aftermath.

Chapter 7 : LA Rappers: The 20 Best Albums From Los Angeles

For more than four years before the Los Angeles riots, rap had anticipated the rage that ultimately boiled over on April And it had done so in the most graphic images of gangbangers, dead.

Chapter 8 : N.W.A - Wikipedia

Knight, 53, entered the plea Sept. 20 in Los Angeles County Superior Court, days before his long-awaited trial was set to begin in connection with the Jan. 29, , killing of Terry Carter,

Chapter 9 : Los Angeles Times - We are currently unavailable in your region

Ice Cube had been at the forefront of the "gangsta rap" genre since his visionary turn on N.W.A.'s breakthrough Straight Outta Compton, an album that did for Los Angeles rap what Meet.