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Calderon, Nicholas Interview 2

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Interviewee: Nicholas Calderon

Interviewer: Mark Naison

Date: May 27, 2010

Mark Naison (MN): Hello. Today is Thursday May 27th, 2010. This is the Bronx African American History Project and we're dealing with the second interview with Nicholas Calderon aka Young Buggs. Leader Interviewer is Noel Wolfe, assisting is Mark Naison and our videographer is Dawn Russell. So Noel, take it away.

Noel Wolfe (NW): So we last left off when we were talking about how you were shifting into music in a way from drug dealing and I wanted to start there. What did music provide you at that stage? You were 17 years old?

Nicholas Calderon (NC): Yes mam. Basically my comfort because it wasn't my home, so music was a way out to get away from that temporarily though.

MN: Now we're talking about music, were you thinking about being a leader assist like writing rhymes and telling stories?

NC: That's what mainly it was about.

MN: You were looking for a way to express something inside you and found it in hip-hop? Who were your models in telling the stories that you wanted to tell?

NC: Yes. Tupac definitely. If anybody knows Tupac he's a real deep poet. He writes poetry, hes been through a lot, struggle stuff. Like him especially like just going off on him alone, I feel like I can do the same you know what I mean? He always inspired me cause like Tupac has been through a lot of stuff like music he was a (inaudible) shot twice he was going through it. For a person like that to be going through those things but to be able to make a song like that's touching people like me. That kind of stuff is kind of deep you know what I mean? I always respected him for that. He was definitely an inspiration for him and my music. On that note, when it comes to the beat pops.

MN: One thing that strikes me about you when you talk about Tupac is you're a very sensitive person and kind person, it strikes me when listening to Tupac that there was a part of him that was sensitive and caring as well as the other side that was hard. And so is that one of the reasons you saw something in him that you can connect to because there was that part of union?

NC: I mean like definitely. It was similar because being in juvenile, lock up system and stuff, he was going through similar stuff you know what I mean? Probably worse. I ainted never been shot so I don't know what that feels like but definitely on that note, I can relate myself to him definitely like inspirational and music. When it comes to the competitive side of wanting to be lyrically nice that just comes from me as being competitive as a person.

MN: Now did you grow up in like battles? So even before you turn to music as a way of expressing what's inside you the artistry of the competition was used to express yourself?

NC: Yes sir. We used to back in those days, if we heard a kid that was nice from another block, another area, it would be like me and 4 or 5 of my guys going into that neighborhood wont even know it and we just call it like who is such and such and they would come downstairs or the same with me the times they came into my neighborhood and they call me out of the window like "yo somebody"

MN: So this was going on in the streets of the Bronx?

NC: Yeah back in those days.

MN: So we're talking about the 80s and 90s?

NC: No early 90s.

MN: Okay. So you would hop around and call somebody to come down and come down and battle?

NC: yeah like 98, 99.

MN: So that was still alive then

NC: Yeah it was still heavy, heavy. I was about 13 or 12 and still heavy.

MN: Now did those battles ever turn into beefs, were people knowing how to keep it verbal?

NC: Um not really. It's more like that, back then it was more about sports, competition.

NW: Who decided who won?

NC: Usually it would never be no judges but you would have your guys that kept them, but if I'm in another person's neighborhood and I'm outnumbered they might be like he won. It's all on what you feel when you walk away. When I walk away most of the time I feel like I won.

MN: Now when you went into one of these battles, did you have stuff in your head that you knew you could pull out or did you make it up on the spot?

NC: No I had rhymes ready to go, ready to tackle.

MN: Now do you have something you can throw out now, to give us an example?

NC: Actually I don't battle

(crossover)

MN: You can go after Notorious PhD. You would have to come prepared and have it memorized, in advance ready for this?

NC: Yes sir.

MN: So there's a lot of work in this and a lot of practice.

NC: Yeah definitely. Its like- they say anybody can write a rhyme but anybody cant be nice. That's how I feel.

MN: No that makes sense because I can write stuff but I cant flow.

NC: Yeah that doesn't mean- not you perse, but just saying in general, just because you write it doesn't mean it's gonna come out hot. You know what I mean?

MN: Interesting. Now did you have, when you talk about a particular style of flowing is there any artist imitate as a MC whose way of rhyming you like as opposed to the content?

NC: Just the sound? Jay-Z definitely. That was definitely growing up in. First it was Method Man from the Won Tan Clan, that was my favorite rapper. Then when I heard Jay-Z, it was over. Mind blowing right there.

MN: Now is your, do you have a star, some people are speed rappers like Big Pun, real fast?

NC: Big Pun is a Legend. It's no like, he is a legend. Probably the best MC of all time.

MN: We interviewed this guy LA Sunshine from the Treacherous Three, and they did (imitates beat) like at that speed. Do you prefer something slower or did you do that also?

NC: No I don't really care. As long as I felt like when I write it's all of what I feel, I don't write stuff that I see happening in the less of something I went through, I don't fabricate or lie, I don't do none of that. What I say, it's either I did or I know somebody going through it.

NW: What is about Jay-Z's style that you liked?

NC: At that time, it was unique nobody rapping but now (inaudible) it was hot. I was young I was eating it up. I been in music since I can remember since music period, Aretha Franklin, my grandmother used to play all of that. Gladdis Smith all that. I just like music period. I even listen to Maroon 5, Day 26, (inaudible). I love music period.

MN: Now around your neighborhood were there any people that were beat makers or you know, you had the flow but people who like to create-

NC: I was like 13 or 17 living with my mom going through that situation in that neighborhood and my friend Chuck he lived like three buildings down, he was actually a producer being in his house all day and all the local kids used to go there.

MN: And this was all Castle Hill houses?

NC: No this was on 187th, around.

MN: And this was right here?

NC: yeah right over here.

MN: Okay and he had his own studio and his own apartment?

NC: Uh-huh. Not a studio but a little set up. He would call it studio when it wasn't his studio.

MN: Was it exciting to put your lines to the beats?

NC: Oh yeah I love doing that.

MN: Now do you have a preference to do the lines first or to have the beats and then create the rhymes?

NC: It's better when you create the rhymes when you create the beats. See I can sit here and write a rhyme right now but I could get a beat and it wont go to the beat. I just sat here and wrote it with no structure. So when you have the beat it actually allows you to structure it, you know what I'm saying?

MN: It's like the Dr. Dre comes first and then the Eminem.

NC: Yeah, perfect!

MN: I guess it's hard to a Dr. Dre though?

NC: Oh yeah, definitely in this industry. We got Red though.

MN: So do you think there are more talented rappers than there are talented beat makers?

NC: Hmm that's a good question. These days, no, I'm not going to lie there's not a lot of talented rappers, but there's not a lot of hot producers either.

NW: Who do you think is hot right now?

NC: Like industry?

NW: Yeah.

NC: Um, Timbaland, Kanye West, theres not too many people that are skilled or on fire

(crossover)

MN: Is there any rough in the Bronx in terms of creating beats or producing?

NC: A couple—um no.

MN: If you like----

NC: A couple of producers but no diamonds in the rough.

MN: So there's no unsound genius?

NC: Oh no I'm lying- excuse me. I did find one his name is Vinny (inaudible), but he has records already in the industry like he's been doing it for a while.

MN: Have you found somebody whose beats were so good that you had to work with?

NC: Yeah my man Vinny.

MN: And this is the person you're working with for this album? How did you meet him?

NC: Actually when I was 18, no I was probably like 19 or 20, my first mix tape we recorded in the studio my man (inaudible) he actually got the address off of MySpace because we knew Vinny messes with Jadakiss so all the artists were there. I just asked somebody if I can call. My man (inaudible) got his number and we got there to record and we first went there to record so we didn't seem like too pushy because we knew what level he was on. You know he could hop on his bandwagon. So we went there a few times and built a relationship first and after he heard our music the first few times, he was like yo I gotta produce something for y'all. Ever since then it's all been there. He said y'all talented. He did told me not too many artists in the Bronx that he's heard. Right now, he did like three new beats for my mixtape that I just draft this week. It's been messing with 5 years and we still tight. That's why I'm saying he's a diamond in the rough cause some producers get you a (inaudible) and they wont hear from you ever again. But till this day he still calls me. I was in the studio with him yesterday as a matter in fact.

MN: Where is this studio?

NC: In the Bronx, its on Connor Street and Bevelery. Its off of Exit 13.

MN: So he's off on Co-Op?

NC: yeah he's off by Co-op.

MN: And he has a studio in his apartment or?

NC: It's a building.

MN: Does he have a company name?

NC: It's not his studio but he makes beats out of that studio and I record there.

MN: It's a company studio---

NC: Yeah it's a company studio called Blackwork Studio. I took Laura there, she's seen it. It's hot.

NW: When you were talking about doing street corner battles, were there any women in the neighborhood that would battle like that?

NC: No, we rarely see a female battle rapping. We'd catch one here and there rapping. It wasn't like calling people out.

MN: So basically men doing it in the street and the studio.

NC: yeah like me personally I don't run into a lot of female rappers in my life. I hear about them but I don't meet any.

MN: Did you ever work with people who did live instrumental music like the Roots?

NC: No, I love the Roots though that's the one we both meant to say the same time because once you said live instrument I was like yo, I was about with live instrument I want to work with people like the Roots. I swear to God that's crazy that I said that.

MN: Yeah well Noel knows better than I do this great percussionist named Will Campbell from the Living Color- Calhoun sorry. He said that up in his area which was the Valley, initially people did work with a lot of live musicians.

NC: Yeah back in those days they used to do it.

MN: Yeah and the Africans still do it. They still bring live instruments into the studio.

NC: But not a lot of hip-hop though hip-hop is not with live instruments at all. It's rare, very rare. Unless you have someone think outside the box

(cross over)

MN: Like Guru and Jazz (inaudible)

NC: Like me, I perform with a lot of bands I never worked with one in the studio.

NW: How did that compare to you?

NC: It was crazy and you know it was a setting that wasn't urban.

NW: Where was it?

NC: It was in Brooklyn a club called Rockwell's. It's like a rock and roll type and they were just doing on stage drums to my song with rock and rolling, it was crazy.

MN: Now do you also sing?

NC: Oh no, I don't sing. I need a singer band with me. How about you Dr.?

MN: No I don't sing.

NC: Keep them rhymes right?

MN: That's all I got.

Dawn Russell (DR): Do you have an opinion of why there aren't any good rappers nowadays?

NC: You know why? Because not a lot of people care as much as the music, the art of that. They don't care about that any more, they just care about making money. So whatever there is playing on the radio that's selling they try to imitate that mostly. They don't really sit there and put their heart into the music anymore so half the stuff they say is sticky lag and laffy taffy. That's not Hip-hop you know what I'm saying. That's is what is generating money so you got a lot of people especially from New York copying that and that's why a lot of NY artists this and that. We can talk about Soap Alley cause we New Yorkers are the mecca of hip hop- it's where it started. So originally we are the best lyricists and stuff like that and its not working good right now.

DR: That's cause it's imitating.

NC: It's too much imitating like everybody doing something every body else is doing.

NW: Do you think the southern rappers came out- they came out with a different sound.

NC: That's the sound New Yorkers trying to copy- it just doesn't work. It's not us that's why. It doesn't work. It's not gonna work but they wont realize that until it's too late. You know. Me, I'm trying to keep it alive. When they say hip-hop is dead I get a feeling

because I really am and truly talented and I get upset when I get overlooked by corniness especially because we just trying to make a dollar out of what they're saying. They're people that just come—I'm a music, I like to call myself from birth. Anything of music I been around, my grandmother is in the choir, I used to play the drums in the church. I just been musically inclined since I was young you know. So I get a feeling when I hear music that doesn't hit close to—I don't like that.

MN: Do you have places where you feel the audience responding to you, performance spaces that you go to where you get something back for your music?

NC: Mostly every time I perform it's like- I never get- I never say never- I never had a bad reaction yet. Everywhere I go they show me a lot of love because most of the crap I perform is real hip hop craft. When I touch the stage-a lot of people say I get what you're feeling, there's not a lot of people that do that now, I'm just trying working on getting that feeling back. That's it. I don't want to be warded down I'm not trying to do none of that. If I never make a million dollars cause I wont (inaudible), I'd be okay with that. As long as I get the respect and know right from my peers known lyrically, among the best that do it.

NW: So how do you go from making using hip hop lyricism to express yourself into making it into a passion and a job?

NC: That's a good question too. That's a really great question. Yeah first it comes from this and—it really just comes from being like my love for music. Anything I do if it's is more enough, I'm stuck with- that's just how I work. When I used to box I used to play basketball before I started to box, and when I started boxing I stopped playing basketball, and when I started rapping I stopped boxing. Yeah it's like when I get on it, that's what I do.

MN: How many people can support themselves from hip hop?

NC: Underground? Not a lot. That's the thing – that's a lot of- it takes money to make money. You know what I'm saying.

MN: I wonder if- I mean a guy I know from underground Immortal Technique—

NC: Oh I know who that is—(inaudible)

MN: Right but he gets paid enough that he doesn't have to work another job?

NC: I'm guessing but he's old now, so back in those days he was good but I don't know about now. I was actually one of his younger pro just yesterday in the studio his technique —(inaudible)

NW: How do you market yourself, so that you said he makes money cause he goes on tour? Is that a goal? Is that something you want to do?

NC: Oh I definitely want to do that. But I'm still underground so—

NW: Explain what underground is.

NC: Underground is like not mainstream not to know to the powers that be at. I mean whoever controls the record label industry- I'm not known to them yet, if you go anywhere on the street corner and ask whose Young Buggs they'll tell you in the boroughs. In the street I'm heavy, everybody knows me, I been at every showcase, I been at battles, I been all through there. But basically I ainted really been in a label situation yet, like when I went out of state to perform it wasn't really arena or anything like that it was basically like the small spots to no states- but to me its something big cause I'm not from here so for somebody to call me to come there and paying them. Those were probably little shows, I never went on promo tour like right now they have this tour going on and it's my man and this other kid from the underground. He's not in underground anymore yet—

NW: He's in transition?

NC: Yeah he's in transition, he's name is Mickey Fats. (inaudible) They pay him 2000 dollars a show and he just got a Honda deal too. Once you start doing stuff like that

you're not considered underground no more that's basically what is. I don't have none of that type.

NW: Is that the goal?

NC: Oh definitely that's definitely the goal. If I asked somebody to invest in me I'd be on along time ago but I'm doing everything mainly myself so it takes a little time but I'm willing to take time.

MN: How else do you support yourself? While you're trying to crack yourself in the music industry?

NC: Doing music. You know I sell my CD's to generate money to put back in the music. So that's really how we do it. There's no other way I don't go other way.

NW: You're your own start up company?

NC: Yes sir.

MN: So when you're CD comes out next week how many do you expect to sell that week?

NC: As many- it's all on me how I do. I'm everywhere.

NW: Do you name how much it is or do you ask a donation?

NC: No I put a set price of 2 dollars.

MN: You sell your CD's for 2 dollars?

NC: I get that response all the time.

MN: They're like let me grab that.

(crossover)

NC: That's how people do it to. They have a 20, let me get as opposed to the guy standing next to me selling it for 5 dollars and nobody buys them because nobody knows you.

NW: Everyone is willing to risk two dollars.

NC: That's what I'm saying. Even if they don't know, they're like two dollars.

MN: Wow, I'll buy 20.

NC: That's part of my marketing strategy too, you know what I'm saying. It's a giveaway basically. I'd pay 10 dollars for a 100 cases of CDs. If I use a dollar I'm spending not using. I'm not breaking anybody's pocket. I just really want you to know who I am, that's really my goal and the only reason I'm trying so I can put back in the music so I can keep doing it.

MN: Boy it would be interesting to film you selling CDs on the corner.

NC: Oh no, we can do that.

MN: We were involved in the course on street fiction, where people sell their books the same way.

NC: Yeah you got people up and down Fordham they got people—

MN: Some selling books and CDs.

NC: Some selling CD's some selling books, perfumes, incense others selling wallets. You just got all types of independent stuffs going on, They even sell muskin oil and stuff like that.

Everybody got to hustle now.

MN: Now I heard something that 50 cent before he ever got a record deal used to sell 100 and thousands of his mixtapes. Or is that?

NC: Um yeah that's a little exaggerated they sold about 50,000 in the street independently. Like 10,000 a pot.

NW: That's pretty amazing.

NC: Especially at that time- it was like dry. He was really like serving every amount of time the rap gig's next big star. 2,000 like 50 cent. It was another star, till now they got Drake. What he did until he came?

MN: He's a New York person?

NC: No he's from Canada.

MN: Canada? What?

NC: He's talented and he's working.

MN: So he started the same way selling?

NC: I don't know how Drake started but I'm saying the next big star is always happens like every 10-15 years somebody come and figure it. My father's real soon and he's like 50 years ago.

MN: So you're producing it now and selling it on the street. How many would you have to sell to know that you're about to take off or is it how much is it people adopting you and how much is the industry noticing you?

NC: That's' the thing, for an industry person to hear it that's like unless you walk into the late room, and dipping your CD out you never know whose who.

MN: Let's say you sell 20,000 of your CDs on the streets, would the people of the industry know that and notice that?

NC: Oh yeah cause I jot that down. Even thought you got it, you have to have a sale tax ID cause the cops will stop you from selling your CD.

MN: A sales tax ID? So you have to keep record of all your purchases?

NC: Yes I have to, so like if I step to a label and they go who are you and what have you done? I go what? I sell 20,000 CD's on the street, what are you talking about and they see that and go oh maybe we might need to pick him up cause he's following. There's proof right here.

MN: I'll tell you what you bring them in the house and I'll gonna buy 25 CD's to give them to every one's that's a Dutch graduate student to take home. For 50 dollars? Hell yeah I mean they all get a CD.

NC: Yes sir.

MN: And they'll bring it back to Holland.

NC: I even got my music spinning to Australia and Germany.

MN: Now this is, it seems like you got something that people like and you're a great salesman—

NC: Oh there, the charm is there that's why.

MN: It's that next step. That's exactly what I'm missing. The next step.

NC: yeah that's exactly what I'm missing. Right now that herd is kinda big so I kind of have to work around that industry.

NW: But I would imagine being in that video you just shot that kind of things help?

NC: yeah that is why I started to do those things more that's really what I'm lacking. In the final win on the street underground it is crazy and heavy. But if you go on the Internet besides YouTube and a lot of sites-a lot of web sites I'm on like that you know what I'm saying? In the websites that's for hip hop right now, I'm suppose to be on.

NW: How do you get on them?

NC: You cant just get on. You have to know somebody that knows somebody or you have to pay. You pay. They make you pay. It's all beneficial but I don't have money to shot to you right now.

MN: You just have talent.

NC: That's it! So right now you have to get me that money here- here

(Cross over)

NW: You just need to be discovered.

NC: That's all. Like I asked somebody that was to invest that's all.

MN: But then the question is the person who is trying to invest do they try to control?

NC: No they cant-

NW: They have to sign a contract

NC: Yeah but see when a person invest usually they are trying to double what they put in so like that's all that it would be about. Not trying to control me, just let me borrow this and you get to that level you give me double. That's all you get.

NW: Now I was just reading though when Missy Elliot was saying her Under Construction album sorta exploded and then the record label kind of made her put out an album before she was ready cause they wanted to play on her success, so I guess that's one way they try to control you. She said when my product comes out it's not---

NC: But when you're inside a major record label they have some type of control. I'm an independent I got my own record label independently but when I do sign they will be signing my label.

MN: What's the name of the label?

NC: Take Money Records. They wouldn't sign me—

MN: Now is that label just you or other artists?

NC: No just me. I'm not signing other, I'm not gonna sign to such and such records/ take money records. So we would have control over everything the only thing we'd be doing is getting out money back that's all.

DR: Do you talk about the wave of the future because when talking about Wade Calhoun he was a drummer of Living Color, he still is but he always advocates for young people to represent their selves and their cause. Cause they won a Grammy but still the record company is going to make their money and they have a narrow idea of how things should be done.

NC: They try to market you to what they mean—

DR: But you know what you are.

NC: Exactly. And I know the certain way I'm going that people are going to accept, you know what I'm saying. I don't know if I sign to a label and they try to get creative control and turn me into this person where are all my fans then?

MN: Now is there any possibility of you selling your stuff on the street with that, live you a good living, that itself?

NC: If I wanted to do just that then yeah. I don't really I'm not trying to live off that right now.

MN: If you were selling the CDs at 10 dollars a pop and you sold 20,000?

NC: That's 200,000 dollars First of all in New York not too many people can buy a CD for 10,000 dollars but they are buying it for 5 dollars it's hard now. They're barely buying for 5 that's why I came up with the plan- I was really gonna sell it for a dollar but I'm like I can get it for 2 that'd make it faster.

MN: I'll buy 25 from you. Everybody in Holland is gonna know about you but part of it is but one of the big issues you face and so many other people face is you come out and it's very hard to find a job to the point it's ridiculous so how do you people—

NC: Oh they really think it's a joke, they're like "oh y'all saying that cause y'all don't really want to do nothing." I worked in my life I'm no stranger to work I have no problem working. I tried looking for a job but it ainted trying but it makes me nervous – oh you're convicted?

MN: I'm sure it's like that.

NC: So I do what I just discovered as a whole that's why you have young men doing stupid-ness because things like that.

NW: That's why so many people go back to prison.

NC: It doesn't justify it but it gives you a reality.

MN: This is why I guess we're all rooting for you, but not just you but if you can do this it shows that it is possible to create your own business with your account.

DR: But even let's say for a person who don't have that but showing yourself as an entrepreneur for somebody who makes their own career I think is inspiring for the next person.

NC: Thanks.

NW: Now what are you working on right now.

NC: Right now I'm just working on these records right now trying to get my visual look for the Internet.

MN: Now this CD you're coming out with is primary value and promotion rather than eco-

NC: That's what its mostly about promotion.

MN: This is about making yourself so visible people that they will pick you up.

NC: Even if they don't they have to know, I got to be on the tip of their tongues. Like what about that Young Bugg?

MN: Is there a way of having your next project self supporting. In other words—

NC: My other project is going to be retarded. I got so much backing on it meaning production wise- a couple of industry producers on it so it's gonna be a better look for me in terms of that. It's gonna be crazy I'm probably gonna add a couple of features Underground and my man from Brooklyn and we're gonna do a rock and roll track.

MN: Is this that man you met--?

NC: From (inaudible) yeah and my other girl from Atlanta she does like pop music so I'm gonna work with her a track for z100 so I'm gonna help her write it.

MN: So that's another question, do you do guest appearances in other people's stuff?

NC: I'm on everybody's song. No lie if you look me up on the Internet and if you see something with me it's usually on somebody else's stuff.

(crossover)

NC: Nah it depends like if I don't know you I will charge you, but if I know you then—

MN: So this is like exchange?

NC: yeah exactly.

MN: I guess the thing that concerns me is at what point do all these amazingly talented people pay to support themselves?

NC: It depends on who it is. If you have somebody talking and doing business like a manager then you got a good manager it wont take long because you'll be getting checks. It'll be small but you'll be getting checks off it.

MN: Now what are –we know there is street selling now where are the places you get checks from?

NC: Spins off the radio.

MN: What is a radio spinning so explain that.

NC: When they play a song on the radio.

MN: Okay you get a check everytime you're song is played on the radio?

NC: You get paid every time you don't get a check cause the pay is not high you don't get a 1000 dollars when they play a song. If you get enough spins and enough plays rather than they send you a check.

MN: So it's royalty each time but it adds up?

It's radio play but how many radio stations play hip-hop in NY?

NC: Everyone I mean mainstream there's only two mainstream hip hop radio stations anyways that's Power 105 and Hot 97. Underground they got this thing called BBS. I cant break it down like exactly what it stands for.

MN: Okay do they give your royalties also?

NC: Yes that's where you get your royalties from and they are the ones that do that and they be writing checks and cash stuff like that.

MN: Now what about clubs? Clubs don't pay you like that in NY? You don't get checks from doing clubs?

NC: If they want you to perform then yeah they pay you to perform.

(crossover)

MN: How many clubs in NY pay their performers?

NC: Any club that's worth some where coming to but they are just gonna pay anybody though you gotta be someone to do something.

Somebody they know and somebody that generates crowd.

NW: Do you write for other people?

NC: I write a lot I write a lot. I don't write a lot of rap and stuff though if I do its for the record but a lot of rappers take it to shame –

MN But you rhyme in the middle of their rhyme?

NC: Right but this is where why would you ask me to do it if you're not gonna embrace it. It doesn't make any sense to me so I just write it that way for rappers. I write R&B hooks sometimes.

MN: Really?

NC: Yeah.

MN: You don't sing it but your write it?

NC: I don't sing it but I can definitely write it. I'm musically inclined. I;m very musically inclined I wish one day you got nothing to do I can bring you to the studio.

MN: When I get it back, we'll come in July. We'll all go to your studio when I'm back on my wheels and I'll come in my crutches and like I got shot.

NC: Gonna act like a gangsta.