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Hines, Eric and Johnson, Lance and Wheeler, David

Bronx African American History Project
Fordham University

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Tape 1, Side A

Mark Naison (MN): This is the 167th interview of the Bronx African-American History Project. We're at Fordham University on May 25th 2006, and we're here with DJ Cool Clyde and Lance --

Lance Johnson (LJ): DJ Lightnin' Lance.

MN: DJ and -- The lead interviewer is Brian Purnell and Mark Naison and Princess Okieme, our assistant.

Brian Purnell (BP): So we're going to start with some biographical information, so if we could please -- If both of you could please say your birth names or your government names as Lightnin' Lance said before, and your dates of birth.

LJ: Starting off -- Lance David Johnson, Junior. [I was] born in the Bronx and raised in the Bronx, born on August 6th 1962.

Eric Hines (EH): My name is DJ Cool Clyde, government name Eric Hines, born in the Bronx, and my date of birth is July 31, 1966.

MN: Okay. What neighborhoods did you grow up in?

EH: The Soundview section, like over where Bronxdale is at, Bronxdale Projects was the birthplace of this -- all this hip-hop.

MN: Now, were you living in the Bronxdale Houses, or in houses near there?

EH: Well, I've lived in a tall building called -- at the time it was called the Skylar House, and I was one block down from Bronxdale.

MN: Right. Was that a Mitchell-Lama building?

EH: Yes –

MN: As were the terraces --

EH: Yes, that's correct.

MN: Right, okay.

BP: Yes, and Lance?

LJ: I was raised up and brought up on Story Avenue and Boynton. There were high-rise -- They're not considered [to be] projects.

MN: Mitchell-Lama was the terraces.

LJ: The terraces on the other side of the Bruckner Boulevard.

MN: Right. Now what kind of work did your family do, your parents?

EH: My mother was a social worker. She worked for the -- what you would say -- the Department of Food Stamps. She was a social worker.

MN: Right, Social Services,

EH: Social Services --

MN: Right.

EH: -- And my father was a New York City Police officer.

MN: Okay. Lance?

LJ: And my mother -- she worked for the City and the State. She worked in the Post Office and also worked in the VA Veterans Hospital by -- what's that --

EH: Kingsbridge.

LJ: Kingsbridge.

MN: Now, were your families from the Carribbean or the South?

EH: Well, that was a good question. My mother, you know, when she was here, she told me she was from the South. You know, that's where her ancestors were from, the South, and my father's side of the family is from the Bahamas.

MN: Which influence, was bigger, do you think, in your house, the West Indian or the Southern?

EH: Well, I think this -- I would think that the Southern was probably the most influential, but nevertheless, we did take on the Caribbean side as well.

MN: Lance, what about you?

LJ: I could say the same – what he's saying because both his mother and my mother are sisters.

MN: Oh.

BN: Oh.

[Laughter]

LJ: We failed to mention that in the interview.

BP: Oh, okay. So your mothers are sisters.

MN: Right. Now --

BP: Wow.

MN: -- did you ever grow up visiting relatives in the South, or was everybody pretty much up here?

LJ: Everybody was mostly up here. I've been to the South a couple of times, but that's when I was older.

MN: Right. What kind of music did you listen to growing up in your household?

EH: Well, my mother would take me underneath her wing and make me listen to the Motown era. That's what I would listen to. I remember the Temptations, Smokey Robinson, the Marvelettes, I mean Sam Cooke, I mean, I remember going way back in that era.

LJ: Same here, same here, but I listened to a lot of jazz. My grandfather, God bless the dead, he was a jazz drummer. My uncle was listening to jazz, playing jazz. My dad was listening to jazz, playing jazz, and I adopted that at the age of four.

BP: Where did your father come from?

LJ: Ohh.

BP: What was his occupation?

LJ: My dad, he came from the Prospect area.

MN: Okay.

BP: From the Bronx.

LJ: From the Bronx, yes. He was a janitor.

MN: But he was also a jazz musician?

LJ: No, he just used to listen to jazz.

MN: Listen --

LJ: -- He played bongos and congas when he was young, but not heavily into, like, playing an instrument.

MN: Was he Latino or African-American?

LJ: Afro-American.

MN: -- and he played bongos and congas.

LJ: Yes.

MN: Was Latin music a part of your family at all?

LJ: Well, my dad, he listened to Latin music too. Yes he did. He had records -- Alegre All-Stars, Tito Puente. See, when I was a little kid, my grandmother, who is my dad's mother, God bless the dead, she used to let me go and mess up my dad's records. I used to take them out of the jacket and just scribble them up and with crayons and stuff.

BP: [Laughs]

LJ: We were young. I was playing records real young.

BP: What was his reaction when you would --

LJ: Oh my God. [Laughs]

BP: What was his name?

LJ: His name is Lance also.

MN: What about you, Clyde. Was there Latin music in your house at all?

EH: Well, not too much. I mean, also, when I was young, around four years old, I also lived with foster parents, and they were from the Latino descent, Hispanic community, and I adopted learning and listening to salsa music and stuff like that, and I used to sing fluent Spanish, and you know, when I came back home, you know, of course I adapted my normal English --

MN: -- Right --

EH: --speaking, and I kind of lost, you know, some of the fluencies of speaking --

MN: -- Right --

EH: -- Spanish.

MN: Now what about Caribbean music. Did you have any of that in your house?

EH: Well, not -- not really, to be honest with you, truthfully, not really.

MN: So it was mainly soul music with a little Latin music and some jazz.

EH: Right.

LJ: Exactly.

MN: What schools did you go to? Did you guys ever go to the same schools?

EH: No.

LJ: No.

EH: I'm four years older than him.

MN: Oh, Okay.

EH: It's amazing to me. I was a little terror when I was coming up, you know. I went to CS 47 in the Bronx.

MN: CS, oh --

EH: -- CS 47.

MN: Oh, Okay.

EH: I went to Junior High School 123. I went to --

MN: Where was J.S. -- What street was 123 on?

EH: 123 was over by the Bruckner Expressway. What's that, Bruckner and -- What was that, Soundview and Morrison area.

MN: Right, okay. Is it right where the Bronx River and the Bruckner meet?

EH: Yes.

MN: Is that the one?

LJ: Yes, yes you could say that.

MN: I know where that school is.

EH: I went to Junior High School 125. I went to Junior High School -- I.S. 180 --

Princess Okieme (PO): [laughs]

EH: That explains the high I had at that time.

BP: I have a -- you said you were a little terror. Why did you -- one question is why did you move from school to school, and you also said that you were raised in a foster family for a little while. How did that come about in your life?

EH: Well, you know, coming up as a young – and this is the first time that I'm actually saying this actually on camera. I've never been asked this question in reference to me being in a foster home, but, you know, doing certain trials and tribulations coming up as a young man, you know, my parent -- My mother had five kids, and it became like overburden at times to raise five kids, and in order to alleviate some of the stress, we were -- she was told that the best thing, at this point, you need to have -- Take some of that stress off, and you need to have these kids go into a foster home, which was a great experience. I mean, it was wonderful. They loved us. You know, we loved them. My mother established a great relationship, so I thought that was a blessing to make that come about, you know, and as me speaking of being a terror, I would say –

BP: [chuckles]

EH: -- a terror in the sense that I was reaching out for love and affection, you know, like most young kids do. Learning [about] myself, trying to feel out my oats, and you know,

peer pressure. You see things going on in the streets and stuff like that, you know, back in the days with the – We used to call it herb at the time --

[Laughter]

EH: -- reefer and chunky black --

PO: [Laughs]

EH: -- today they call it weed and trees.

PO: [Laughs]

EH: -- you know? It's all a transition. You know, we all were involved with things like that at one time or another, and you know, as far as, you know, I've met, you know, Afrika Baambaataa and, you know, they had gangs at the time, you know, they had the Black Spades. I remember I lived down the block from all of that, you know, and I used to hang in the projects so much [that] people thought I lived in the projects.

BP: Which -- was it Soundview?

EH: Bronxdale --

BP: Oh, Bronxdale --

EH: -- Projects.

MN: That's north on the Bruckner. Soundview is south of the Bruckner.

EH: Right, and – and these projects were notorious. I mean, the Black Spades would go around and beat up all the projects. They would beat up people in Soundview. They would beat up people in Monroe, Castle Hill, Patterson, Mitchell. They would even come in the Bronx River where Baambaataa [was] living and beat up on them, and what would do is take them and recruit them into the Black Spades.

MN: Now -- Now, this was in the seventies?

EH: This was in the seventies.

MN: Yes. Now, in school, were you having academic problems or, did the schoolwork come pretty easily to you?

EH: Well, it -- going at -- during -- At that time, I [was] basically, you know, I was placed in a special-ed class, and at that time, people wanted to figure out, you know, my teachers didn't understand why I was in a special-ed class because they just -- They didn't really have the curriculum, or being that it was kind of new at that time, they would just place everybody in special-ed classes who they thought was a little out of the way, doing, you know, doing kid things, and at that particular time, you know, I was placed in there, and I have no regrets being in there because I've learned a whole lot, and you know, it allowed me to be who I am today, and that's a blessing that I was in there because I also found love being in there, but as far as me being in there, you know, there was me as a young man. I always wanted to be with the old crowd. You know, when I was supposed to be home learning my "Hooked on Phonics," I was running around in the clubs. You know, I was at the 123 jams when disco came out. Where I used to play in, they used to battle, flashing them. Remember, Disco King Mario -- Grand Wizard Theodore came from him. Jazzy J, the original Jazzy J, came from Disco King Mario. If it wasn't for the original Jazzy J. -- I'm sure you guys have heard of Def Jam Records. There wouldn't be any Def Jam Records. It was Jazzy J. Jazzy J was partnership with Rick Rubin at the time. Russell Simmons came [in] and bought the company from Jazzy J. Russell Simmons did the first record. He rapped a record called, "Cold Chillin- in the

Spot," where he rapped on a record with Jazzy J. cutting -- cutting up a song. So, there's a lot of history there, but coming back to the stuff that I used to do when I was a kid. I was exposed to all of these things, to all of the gangs. You know, the Ball Busters, the Savage Skulls, the Savage Nomad, all of these, the Chingalings --

BP: The Chingalings --

EH: I would be out there and I would watch all these activities, even the -- there's a guy who lived in my building named Jerry -- Jerry Bradley. He used to be with a motorcycle gang called the Black Falcons, and these guys used to come through the block with all these loud motorcycles, and all of this stuff that I used to watch, and I've always kind of wanted to be a part of that environment, and by you being a part of that environment, kind of, you know, it's like you become a little rebellious towards society that wants you to be this good person, and these people are getting this great exposure doing negative things.

BP: Right.

EH: You know, and I was just a young kid trying to fit in, you know?

BP: Does that explain why you bounced from schools around --

EH: Yes -- Well, see, also at that time, you know, my parents, you know, had also seen that if I don't make moves and get out of my area, then apparently, certain things could eventually happen to me, and at that time they had like, school zoning laws. You had to -- We had to lie and say that we lived at a certain address in order to go to this particular school, because you had to live in a certain area in order to get in there, so here I was. I would say I live with my aunt, and I would use her address to get into these different

schools, but the good thing about that was I've got a diverse and great experience by going to all of these different schools, because I've met with different people, you know, and I've learned how -- I went to Intermediate School -- I.S. 192, that's up here by Throggs Neck, and I've learned to make speakers. I've learned to make these cabinets called – They were called folding horns at the time, and I've still got them to this day --

BP: Folding horns --

EH: Folding horns, and these speakers -- I got the idea from a guy named Issac. He used to live in the Monroe Houses -- the Monroe Projects, and he built speakers for a group that was down with me and my cousin. These guys -- They were twins. These were, like, Baambaataa's favorite friends, like -- These guys were like --

LJ: God bless the dead.

EH: Yes, they passed away, and this guy Issac made speakers for these guys, and there was another guy who used to make speakers named Superman, and he does sound systems today. They call him Kevin and, you know, I've gotten the experience by going to I.S. 192 and learning how to make speakers. My grandmother even was inspired by this. She said, "Listen. You should keep him in that school because he's doing well. You know, he's doing positive things, and he's good with his hands, and he should be into carpentry," because I always loved to make things. I was always good. My grandmother always told me, "Get this man into carpentry. Get him into carpentry," but that still connected with hip-hop.

BP: Right.

EH: Because I made the very speakers that I've deejayed [with] today.

BP: What was your grandmother's name?

EH: Leona Washington.

LJ: She's still living.

EH: She's still living --

MN: This is your mother's mother?

EH: My mother's --

LJ: She's 85-years-old.

EH: -- And let me tell you, you'd think because a person gets old and become --They don't remember things. This lady can remember things that were 20 years ago. If she was seeing this conversation right now, she would dominate this whole conversation.

MN: Okay, well maybe we should have her in to --

[Laughter]

EH: She would have loved it.

BP: Where's she from?

EH: My grandmother is from -- I --You know what, I don't want to give the wrong information --

BP: -- Yes, yes.

EH: -- So I would love to, like, get you guys to come in --

BP: Okay, yes.

EH: Get an interview with her, and she could like break this down --

MN: Okay, later --

EH: -- in fact, Guyanese descent is in my family --

BP: Okay --

EH: -- and she knows all of that history.

MN: So she's from Guyana.

EH: Well, her -- It was my -- on -- My father's father was married to a woman --

BP: Yes, yes.

EH: -- in Guyana.

BP: Okay.

MN: Now Lance, what about your school experience?

LJ: Okay, the earliest school I remember going to was P.S. Six. It's over there by West Farms Area.

MN: I know. I was down there doing an oral history project.

LJ: I lived --

MN: -- big old building.

LJ: I lived there, it's still laid out. They're doing some constru -- renovating --

MN: Yes –

LJ: -- all the way down there right now. That was the earliest school I remember going to as maybe three, four-years-old. Then we moved over to the Story-Boynton Avenue, what they call Lafayette Boynton Avenue Houses.

MN: Right.

LJ: I must have been maybe six or seven then. I lived over there in that area most of my life. The schools I went to in that area were P.S. 93, [and] then I went to the first intermediate school with no windows. Right now, it's Cablevision, but it was called 232

back then. They had no windows in it, and I went there for like, two years. I met a lot of people there. I would always play in the band. I had Wesley Snipes in my class, in the band. Spooly G the rapper was in my class. Ma --

BP: -- 232?

MN: Right.

LJ: -- that area, yes, Master G. from the Jazzy 5 MC's. He was in our class. This guy, Mr. G., the weather forecaster, was my teacher. He used to give me big maps --

PO: [Laughs]

LJ: We used to draw the windshield factor with the maps, and he said that's what he wanted to be, a forecaster. Later on down the line, that's what he's become –

MN: Right --

LJ: Yes, Mr. G.

MN: Right --

LJ: -- then, from that [there] was 232, then when I went to junior high school, I went to I.S. 131. MN: -- and where was that?

LJ: That was on Bolton Avenue and Story, which is a couple of blocks down. All these schools were in that area. That Bruckner Boulevard --

MN: Right --

LJ: -- area, so I went there for two years, and then I was in the band also in that school.

MN: What was your instrument?

LJ: Drums.

MN: Drums?

LJ: Drums. I adopted drums from my grandfather.

MN: Now --

LJ: He played the drums.

MN: Did you have a drum set in your house?

LJ: Yes I did.

MN: What'd your neighbors think?

LJ: Oh man --

MN: [Laughs]

LJ: They used to get complaints, boy, get complaints, knock on the door. They said [to] tell my mom about it. In high school, I went to Stevenson's. Stevenson High School, which is still in that same area.

MN: Sure --

LJ: -- That's where Jack-in-the-Box and --

BP: Yes, yes –

LJ: -- the DJ Corvettes used to be.

BP: Yes, I remember my grandmother lived in Stevenson Commons.

PO: [Laughs]

LJ: Yes.

MN: Now, Bambaataa went to Stevenson also, I heard.

EH: Yes.

MN: -- and Tony Tone --

EH: Yes --

LJ: Yes --

EH: -- and Cold Crush.

MN: Right. Was there music in Stevenson also in those days, or --

LJ: -- Yes, they had jams in the Stevenson lunch room. Yes, they did. Even when I was in 131, they had jams in the lunchroom and in the parks every now and then, you know. Stevenson, when I went there, was kind of a rough school. You know, they had the cops out there patrolling, all the time. They had a lot of people from Castle Hill. They used to call them hustlers and dealers back then. They used to sell their little weed.

PO: [Laughs]

LJ: There were a lot of projects in that area. It was a lot of activity going on; boy, a lot, and I graduated in 1980 out of there.

MN: Clyde, did you play any musical instruments in school?

EH: I failed the instruments. You know, like --

MN: [laughs]

EH: -- like the speakers and stuff like that. No, actually I did. I was more so, you know, when I got into, you know, high school, I met my manager, which was Doug E. Fresh's manager. His name is Dennis Bell.

BP: Where did you go to high school?

EH: I went to high school at Truman High School in the Bronx, and that was another great experience for me because that opened up doors. As I was coming in, Rahiem from the Furious Five was leaving out at the time. You had Christopher Williams who went there. I went to school with Vance Wright. He was Slick Rick's deejay, so a lot of

people came -- oh Josie was one of my ex-girlfriends. She used to – [be] one of the Fly Girls on "In Living Color." You know, she went to Truman. So there was, you know, a lot of history there, and I met Dennis Bell, and I did, you know, like my second record with him. You know, and I brought Jazzy Jay to the school to meet him, and the Jazzy Jay had a studio on Westchester Square on Blondell Avenue in the Bronx, and I introduced Jazzy Jay to Dennis Bell, and Dennis Bell -- I brought him over to Jazzy Jay's studio where we met up with Ice-T, you know, and Ice-T was like this little young guy, and then you would never think, you know, he's who he is today.

MN: So he was living in New York at that time.

EH: Yes.

BP: Tracy Marrows.

EH: You know, and it's a lot of history back then. We had groups like the Masters of Ceremonies. They -- I'm sure you've heard of them today. It's -- Brand Nubians --

BP: Oh, Brand Nubians. Yes --

EH: Yes, but they were the Masters of Ceremonies before. You've got somebody like Heavy D. Diddly, Diddly, Diddly Dee -- He got that from Don Barron from the Masters of Ceremonies because they made a song called "Sexy." " [sings] Girl you are sexy," and Don Barron is going "Diddly, Diddly, Diddly Diddly," and that's where -- and he was from Mount Vernon, and Heavy D is from Mount Vernon, but sometimes people, if they get a chance to get a record deal, and they get in front of the cameras, their story and stuff is being told and everything else is history, and people never really get a chance to find out where all of this stuff came from, how this all came about.

MN: Go ahead, Brian.

BP: You know, this is -- It's really important to discuss this history and to hear both of your stories.

EH: -- And I hope I'm not jumping all over people's desks --

BP: -- No, no. Wherever your mind goes, you go.

EH: Okay.

BP: Can you tell us a little bit more about the communities that you both came from, even, you know, continuing to speak about your families. Now, Cool, you said your father was a police officer.

EH: Yes.

BP: Was it common for black people at that time to be on the police force. I mean, what was. What was it like growing up with a father as a cop?

EH: Well, you know, it was a great experience because at that time, you had to be a certain height. You couldn't be flat-footed, you know, and it was an option because we were going to move into the projects, you know, and it was a decision my mother made not to move in the projects, and even at that time, the projects -- What it was -- It was a *project*. It wasn't supposed to be *projects* --

BP: Yes --

EH: -- all over the place. It was like an experimental thing, and you know, at that time, you know, you had a lot of Jewish people that lived in the projects, and they lived -- and where I lived as well, and it was very difficult to get into the projects and into the

building that I was in. The only reason that we got into where we were living at was because my father was on the police force --

BP: Wow --

MN: Yes --

EH: -- and he was fair-skinned. He was very, very light-skinned, you know, and that's the reason why he was able to get in there.

BP: What were the names of those buildings again?

EH: The Skylar Building.

MN: Yes, I could -- I'll show it to you.

BP: The Sky -- what?

Eh: Skylar.

MN: Skylar --

EH: Skylar House --

BP: Skylar House --

EH: Yes, one building.

BP: Okay --

EH: Next to the train station.

MN: Yes. Now, you know, you're talking about, like, this experience. You had a lot of gangs. You had a lot of kids into drugs. There's a lot of fighting. Did your parents experience the neighborhood as dangerous for people their age, or was it still pretty well-kept, you know, [a] kind of clean place for the older generation?

EH: As strange as this might sound, with all the gang activities and all the music and different things going on, it was really a nice, safe neighborhood, because as we were coming up, we protected each other. It was dangerous there to formulate, to keep negativity from coming in. We were -- Everybody knew each other in that particular area. We would -- If we had one problem, a person had a problem with this person, we would go and we would get this problem. Now, today, you got a lot of people, a lot of young kids running around with guns. I'm not glorifying guns, but back in those days, whoever had a gun, they were real stick-up kids, and you knew who they were.

BP: What's that mean, to be a real stick-up kid?

EH: A stick-up kid is somebody who would rob you. He would rob another drug dealer. He would come to walking down a block with your Utex or Quarterfield coat on. He would rob you, and you would -- and that person would say he got robbed, and pretty much describe the profile of that person. Most people already knew who did it.

BP: Right.

EH: -- and if you -- If, for example, I got robbed and I told my cousin, he would reach out to somebody and next week or two weeks later, I would get my stuff back.

PO: [Laughs]

EH: That's how it was.

MN: Let's say your mother had to come home from work at 11 o'clock. Did she worry about somebody robbing her?

EH: No, we didn't have that. That's why it sounds so strange. With all the violence and stuff -- We had respect for one another. When we would -- be out there smoking our

weed and we saw parents coming, we would run the other way. We would answer our elders by "Missus" or "Mister."

MN: Okay, so there was respect for elders?

EH: It was respect.

MN: You wouldn't talk back --

EH: No --

MN: --curse out somebody's mother --

LJ: No --

MN: -- or grandmother.

EH: That's unheard of because if you did that, that person would beat you when you get home. You're parents would beat you. It wouldn't go on like that.

MN: Now, what about things like cleanliness? Did people throw garbage out the window, or was it a pretty clean, well-kept area?

EH: It was a clean, well-kept area. Now, I was just having a conversation similar to this to a friend of mine in Bronxdale yesterday evening, and it's amazing, because we lived in this nice, Mitchell-Lama building with terraces --

MN: Yes --

EH: -- security and stuff like that, and people thought we were rich kids because we lived in that building, and sometimes people would pick on us because we were from that building, and we looked like we were a bit more fortunate than other people.

MN: Yes.

EH: And I said it's amazing that here I am standing in the projects right now, and its like -- with the reciprocal. People in the projects are spending more money for rent, than they are -- the people who were living in that Mitchell-Lama building. It's amazing how time has changed.

MN: Right.

BP: May I as -- do you have similar – [Talking to Lance] Now, you're a little bit older --

LJ: Yes --

BP: -- than Cool. Any experiences that or any types of stories that Cool was sharing, you know, did they mirror what you experienced?

LJ: Pretty much. The area he lived in was not walking distance from where I lived, but I fought a lot coming up. I had a lot of fights coming up, and when I was a kid, I always fought.

EH: Tell them that story when Bambaataa -- all the Zulus surrounded you thinking that --

LJ: Oh yes. It was a situation. It must have been maybe '79 or '80. There was a guy in my project named – the same name as mine, Lance, and he must have been going with a girl that lived in my area, in my complex, and they must have had an altercation. He must have hit her or slapped her, and her name is -- Her name was Kiki, and she was down with Zulu Nation, or she was going with somebody in Zulu Nation, and I was -- Here I am in, you know, at a jam in Rosedale Park. I forgot who was playing. Maybe it was Afrika Bambaataa playing or Kenny Ken, and next thing you know, I'm in -- surrounded by about 100 guys, and I'm like [brief pause]. So then Monk, I remember

Monk came up to me. He knew me, but not know me like, okay he could talk to me like that, and [he] came up to me and started asking me questions.

BP: Monk?

LJ: Monk. God bless the dead --

EH: Yes --

LJ: -- He's dead now. He was one of the main Zulus back then –

EH: Afrika Bambaataa --

LJ: Tough guy, little short tough guy. He was like security for Baam too.

EH: Yes --

LJ: At all the parties, he used to collect the money and what have you, and –

EH: -- [He] showed up with a lot of mouth, you wouldn't want to have any beef with him because it would be a big problem out there.

LJ: And he started asking me questions and what not. He was in my face, and like I said, I was like in a circle. It was like 100 guys around me. They were ready to do me in, thinking that I was this guy, because my name is Lance, and this guy's name was Lance, but the girl, Kiki, came over and she said that that wasn't the same – I wasn't the same Lance, and they just let it be.

BP: I'm curious, in light of these type of stories -- Cool, if you said that you got, like, your jacket taken or something like that, maybe a week or two later, you might get it back. How did that work?

EH: Well, it's because, like I said back then. The guys who were doing -- Everybody had their place, you had the stick-up kids. You had the break dancers. You had the deejays.

You had the MCs. You had people pick pocketing, getting their money. Everybody had their place, and that's what -- Although I'm not glorifying the negativity, but it was -- People respected everybody's craft. We knew -- If you had an argument with a young guy today, you are not worried about this guy might pull out a gun on me. You are going to speak your peace. You're going to say, "Listen, whatever the case may be, you're going to straighten it out." Back then, if you had a beef, and he was a stick-up kid, you knew you'd better keep your mouth shut, because you knew what was going to happen. Anybody and everybody was not walking around with guns. It was, like, unacceptable. If you were walking around with a gun at that time, and you weren't part of that, they would slap you up and take your gun from you.

PO: [Laughs]

EH: That's how it was, and that's why I say, as strange as it might sound, the era that we lived in with all that surrounded us, we still had respect for one another.

MN: Let me ask you a question. Of the people you grew up with who went through all of this, did most of them come out okay. Go to school, get jobs after they grew up, or did some of them not make it?

EH: It's interesting that you bring that up. A lot of people went their separate ways, and this is kind of going to segregate into what our history -- My cousin's history into this hip-hop thing is that, my -- Lance and I came from a family upbringing of love. It was like almost, to a certain extent, unheard of to have that much love in a family. It was so much love in the family that people, you know, you find people who have brothers and sisters and have arguments with them and them, and they'll talk to their best friend about

their own brother or their aunt. "I can't stand her." It's like, unacceptable and almost unheard of with my family. Don't get me wrong. Family have their little fall-outs and stuff like that, but it was unheard of for us to have a problem so much that we could not rectify – My family would not allow that. My family always taught us to go to school and get an education. That's the reason why some people might say, "Well, I haven't heard y'all doing things all over the world," because, my family always taught us to get an education. I was always working since I was at the age of maybe seven or eight-years-old. I used to go in the supermarket and pack bags. I would make money. When I would come into the supermarket, guess what? They would throw other people out, but why did they allow me and my sister to stay while we were packing bags. We had a certain type of spirit about us that they would allow us to stay in there and pack bags and make money. I always wanted to know that if I'm going out, I always wanted to know that I had my own money. If I wanted to bring a female to the movies or something like that, or go bowling or whatever the case may be, I had my own money. I had a sense of pride, along with my parents, I went to kindergarten, elementary school, junior high school, high school, and I've graduated -- Even into college, I graduated. Now, we played in Bronx Community Centers in the carriage rooms, where maybe, let's say, maybe 20 people or 30 people could fit in there. We would charge 50 cents to get in there, and this is with Mario and all of this -- this stuff came about, and then from there, it transcended into the parks. Rosedale Park was right across the street. Today they call it Watson and Gleason Park, but we are trying to keep the original name, Rosedale Park. Some people think that Rosedale Park is in Queens, but it's not --

MN: Is Rosedale Park across from Lafayette Morrison, or is it north of the Bruckner?

EH: It's across the street from Bronxdale -- from north of the -- I would say the Bruckner. It's by what – You know [where] Westchester Avenue --

MN: Yes --

EH: -- is at between Westchester and Watson Avenue?

MN: Okay.

EH: In that vicinity.

BP: Lance, I saw that you had an answer to the tune of that last question. Do you remember what you were going to say?

MN: About like, you know, the people going through this but also get -- Did people go to school and get jobs?

LJ: I say, on the most part, a lot of them that was in gangbanging or sticking up, doing a lot of negative stuff. They turned out not to have, how could I say -- a prosperous future.

MN: They got swallowed up by the streets.

LJ: A lot of them got killed at young ages. They've been in and out of jail, and there are no jobs for them. I mean, some of them, there may be a small, minute fraction of some of them that really amounted to something. A lot of them got killed at young ages.

BP: You know what's interesting -- fascinating, actually, [in] speaking to both of you is that you are -- You guys are teenagers right around the time that the Bronx is burning --

EH: Right --

BP: -- you know; when the Bronx is becoming an international symbol of urban, you know, decay. How did that impact -- I'm curious to hear how that going on around you not only impacted you --

MN: That wasn't going on, though, where you guys lived, right, the burnings?

LJ: No --

EH: No, no --

BP: --But it's, you know, it's --

MN: -- Did you ever go to jams in Morrissania or Hunt's Point where the houses were burning?

LJ: You're talking about those smash parties. Garrison Avenue and all of that in that area --

EH: -- and the Black Door --

LJ: The Black Door.

MN: Okay. Where was the Black Door located?

EH: You know what? I don't remember where the Black Door was located?

LJ: Morris -- Over by Morris High School, I believe.

MN: Okay, but -- So there you saw the -- what was going on?

LJ: Yes. There were definitely areas in the Bronx that were kind of like rundown, you know, but I could say over the part where we were raised, that was pretty much -- They call it the South Bronx, but to me, it's the east Bronx.

EH: -- And it's funny because to me, they --It didn't even -- It wasn't even calling it the South Bronx at that time, when we were there. That came later on.

MN: Right.

EH: The South -- When we heard the term -- When they adopted the South Bronx, that's when we felt that the area was going down, when they gave us that name, the South Bronx.

LJ: Even today they'll call it the South Bronx, but to us, it's the east --

EH: Right.

LJ: South Bronx to us is like 138th Street --

EH: Yes --

LJ: -- area. Mitchell Project --

MN: Patterson --

LJ: 3rd Avenue and 149th Street, Jackson -- Right soon as you get over the Manhattan Bridge, to me, that's South Bronx or South, South Bronx. It was rougher down there, I mean, more poverty, you know. The walls were all graffitied up, and a lot of burnt buildings at that end, you know, so we lived north of all of that.

MN: Did you go down there very much.

LJ: I used to go with a girl down in that project, and I had to go down there, and it was rough. I had to fight some guys --

MN: This is Patterson, or --

LJ: Patterson, Milbrook, Mitchell, Mott Haven.

MN: Okay.

LJ: Cyprus area, it was rough over there. I mean shootouts all the time.

BP: What I was going to ask was how did that going on -- If it wasn't happening in your neighborhood, [then] how did it affect the origins of this culture, this music that you participated in?

EH: Well, it brought something to light. I mean, we had what we called "jams" back then, you know. We [would] hear, like, Disco King Mario would come out in the parks and set up, and we would be, you know, out there and he would play his favorite song, "Rock Creek Park." [Sings] Doing it in the Park by the Black Birds. [Sings] Doing it after dark, and he would have the disco light on, remember when he put the battery, the nine-volt battery --

PO: [laughs]

EH: -- got the lights blinking up there. He [would] be doing the snake out there, and they [were] just watching him. I mean, cats used to be out there. The rest of his crew would be out there – The summertime with Quarterfields on, hot. You know, corduroy coats on, dancing out there in the summertime with the big leaves on and the British walkers and the big shoes, and they -- All the stuff was so interesting back in the days, you know?

LJ: -- It was new, it was fresh.

EH: Yes, and we also had a certain style of cologne that we used to wear –

[Laughter]

EH: --called "Champagne." If you had that cologne on, you were getting money.

[Laughter]

EH: Our friends were going in the stores and pick pocketing, that they had – They mastered the skill of doing that.. They would go into Macy's. They would be stealing

shirts, all kinds of stuff, like IZOD shirts were out back then, Le Tigre, all of that stuff, and it's all coming back. The Pro Keds, the 69ers -- All of the stuff is coming back today, you know?

MN: Where did you get the electricity when you were doing the --

EH: Lamppost –

LJ: Oh, the lamppost --

EH: -- and listen, we didn't even go to the parks department to get a permit –

LJ: We used to bring it out there --

EH: We [would] just come out there and set up out equipment and that was it.

MN: You'd just take the pad off the lamppost?

EH: We would take the panel off, and then there was a little socket that we would have to -- We would take from. I think it was called Hills Supermarket at that time.

MN: [Laughs]

BP: [Laughs]

EH: I'm going way back, man, and we would get this thing that you would screw the -- It was like a wad. You would screw the fuse out. Put that round fuse back into that, and put the socket into this, and that way you would plug it up and you would get the right, ample amount of electricity so that way you could hear -- You could get the right current that go up through the speakers and stuff like that. Power everything up.

BP: How did people figure out to do that?

EH: There's a guy behind me named Cool DJ Dee, which is definitely un -- nobody is talking about him in history in hip hop, and this guy has a wealth of informa -- a wealth

of information. Kool Herc and [the rest of] them got to back up and be like, "What," okay? He was like a carpenter and slash electrician. This guy knew his stuff, you know, and again, when we were coming up, we were all so educated as well, so there were certain things that we've learned to do, you know, like -- To segue back into what I was talking about before, some people might say, "Well Clyde and Lance, I've never heard of y'all all around the world." It was because our parents taught us to go to school and get an education. I always wanted to know I had something to fall back on, just in case this hip-hop thing -- It wasn't called "hip-hop" at the time. It was called the boing-oing-oing. It was called beat boy_____ at that time, or Jamming. We -- I always wanted to know that I had an education. My family instilled that in me, and what I would do today is I would instill that same thing to my kids. I would say go out and be an entrepreneur and work for self. Get to open up your own company. Open up your own business, because if anybody's business was to fail, meaning if they decided they didn't want you to work for them any longer, you'll always have the grass roots on how to keep and make things happen for yourself. You understand, and that's where we came and we did this record with Lance, myself, my sister -- the Hypnotizing Three, and this was the first scratching record right here, and this is something that, you know, they may have taken and we might have thrown this in the garbage because people didn't, you know, we didn't get the credit, people didn't think this was relevant, but everybody has this record, from Charlie Ahern, who did the movie Rock Star. He has this in his archives. Everybody -- When they get it, When I bring this to light, Everybody is like, "Oh I remember that record." This record was in a downstairs record shop. Johnny Soul, who's the producer, actually

brought this to a guy named Will -- Willie Dynamite, who was with Downstairs Records. I remember when Downstairs Records was in a train station on 42nd Street. Okay, before they moved to the other locations, and this record here has so much history. Some people had us, you know, in conflict, in which we don't take anything away from Grand Wizard Theodore. We never said that we invented scratch. We were saying that we were the first deejays to put live scratching on a record. Grand Wizard Theodore was our record mate. If you mind, I'll put a record out, and if you look at this record, it says Soul on Wax. Soul on Wax -- and here it says -- Okay, Soul on Wax, okay -- We were label-mates. This record here came out after our record, and the name of this song here is called "Can I get a Soul Clap Fresh Out the Pack" by Grand Wizard Theodore and the Fantastic Five. See, it's like, when you go into the courts, and they say, "Men and women of the jury, state your evidence," if you just talk, "Ah, these guys didn't do that." If you don't have physical evidence then that goes out the window, but if you could go into the courts and say --

PO: [Laughs]

EH: "Your honor, jury, I have the physical evidence," guess what subsides -- the physical evidence. Now, some people get feared because now we're coming out with some strong stuff that they thought would never, ever come out. God has preserved us. Now, if you were to take this record -- Let's just say, "How can you guys prove that this record didn't come out first?" Well, let's just say if it did, there's no scratching on this record. There's no deejay doing rub. Scratching is like [makes record scratching noise] viga-viga-eh-eh-

eh-eh. Before this was made, you couldn't pick up a rap record or any type of record in here – manipulation of the turntables on a pre-recorded record.

MN: Now, what year did this record come out?

EH: 1980, '81.

MN: Okay because Grandmaster Flash's Adventures on the Wheels of Steel – It was '81, right?

LJ: '83 --

EH: They came out in --

MN: -- It's '83 --

EH: -- and, for the record, see I'm only bringing out facts. This is one of Flash's first records, right here. See, I also have thousands of records. I was under the umbrella of Afrika Bambaataa. He was named the master of records.

MN: Right.

LJ: -- and we were the little masters --

EH: We were the little ones. We would -- Baambaataa used to take his records and the scratch the labels out and put tape on it so people didn't know, but because we were true people and dedicated to this, Baambaataa would sometimes give us the name of the record, or allow us to listen to it and go out there and do your homework and you search for the records.

BP: Why would he scratch the labels off?

LJ: So deejays would not get these same records. One thing about being the master, you want to bring out records and beats that nobody has or has played, so by you revealing

the name, it would be hard for the next deejay or somebody to come back and find the name of that record. Now, once you got the name and the artist, you could run to the record store --

MN: They were doing that in Jamaica in the '50s with the sound systems. They'd get the records from the United States and scratch off the labels.

EH: Okay, and see, and that's why it's – but also, that was a form of battling, you understand? In a peaceful way, you understand? It wasn't like, oh okay, when Baam crosses, I'm going to kill this guy next week when I see him. It just made you become, oh okay, oh that's what you did, I'm going to try to get a record that you don't have, and this is why this is so important. Excuse me, I'm sorry [turns off cell phone]. Basically -- I'm sorry.

MN: Go ahead.

EH: So, where did we leave off at? I just got distracted that quick.

MN: I was saying that Grandmaster Flash and the Wheels of Steel they're scratching the – that's '83.

EH: Right.

LJ: Well, let me talk about that for a minute, not to cut anybody off. Grandmaster Flash is on the B side of this record also, and another deejay, DJ Break Out. They have rappers like KG, Shy Rock, which is part of Funky Four Plus One More.

MN: Right.

LJ: On the B side of this record, Melly Mel, but their portions were actually taken from tapes that were recorded at a party at Bronx River Jam --

EH: At Bronx River Jam and at the celebrity clubs --

LJ: Yes -- Our portion of the record, which is a side A -- We actually went in to a recording studio and did scratching live. There wasn't a tape from a party, so that's the difference.

EH: -- And the T connection. I was -- we went and we used this record by Tanya Gardner, Part B --

LJ: -- and we had two of them. [We] mixed them back and forth while the MCs rhyme opened.

MN: When was the first time you saw somebody using two turntables?

EH: Going back to Disco King Mario, Mario had like a unbelief --

End of Tape 1, Side A

Tape 1, Side B

MN: Okay, you're saying -- Disco King Mario had a great sound system.

EH: He had a wonderful sound system. Back then, he had seven Vegas speakers. He had speakers -- What we called "Ass-Kickers," with the donkey kicking his foot up in the back, and it had the word Ass. I still got that sticker today on my speakers.

MN: Now, was Disco King Mario a Bronx guy or a Harlem guy?

EH: He was a --

LJ: -- Bronx --

EH: -- Bronx guy --

LJ: -- from the Bronx --

EH: -- from the Bronxdale Projects.

MN: Yes.

EH: He was part of the Black Spades.

MN: When did you meet him for the first time?

EH: I met Mario in the seventies. Mario, like I said, he would come out to the parks, Rosedale Park, right across the street – See, right across the street from Bronx – Bronxdale, Rosedale Park, Skylar Building. They were all connected because you have four corners of the park, and they were all connected, and Mario would come out there and he would set up his sound system. He would have the MacIntosh Amps -- An amplifier back then – People were like wow, and the thing about it -- He -- His sound system was so clear, he used to come out with the big Altec horns out there, these traffic lights that I adapted and I use on my business cards today. You see those traffic lights up there --

BP: Yes.

EH: He used to come out with street traffic lights, like disco lights.

PO: [Laughs]

EH: -- and this guy, that's why he called himself Disco King Mario. This guy had an unbelievable sound system. They would come out – There were echo chambers where they -- like -- It's like a reverb -- When you say, "One, two," it would go, " One, two, one, two," and we would have ropes.

MN: Now, let me ask you a question because this is clearly pretty loud, right?

EH: LOUD, that's right --

MN: How come the cops don't break these events up --

EH: You see, back then, I don't know because it was something new. It was in the beginning, and the police were also afraid of the Black Spades, okay, and okay, I'm not glorifying any of this. I'm telling you, it is what it is. At this particular time, the Black Spades again were notorious. There was a supermarket called Pathmark. These guys used to do karate in the basement of Pathmark.

PO: [Laughs]

EH: They would go in Pathmark and they would rob the whole meat department. Pathmark didn't know what to do because they were losing thousands of thousands of dollars. Every time these kids would go in there, they would go and pick whatever they want, and they would walk out of there, and who could stop them. So they found a way to stop all of this. They went and hired the Black Spades to become security for Pathmark. That's how this all stopped. Mario and [the rest of] them got their sound system by robbing the summer youth kids. This is what they would do. I'm not glorifying any of this, but this is the truth. This is how he got his sound system. These guys didn't work a nine-to-five. They didn't punch in a clock. They would see you, and they would say, "Okay, when you get your check, you have to hand that check over, just like the bus passes. Back in the days; remember we used to have the colored bus passes, the orange the green the yellow --

PO: [Laughs]

EH: Every Monday we'd get new bus -- they would rob you for those bus passes, and they would sell them. This is what they would do to get their sound system.

BP: Was DJ King Mario in the Black Spades?

EH: That's right --

BP: Oh, he was --

EH: He was in the Black Spades. A lot of -- Bambaataa was in the Black Spades before there was a Zulu Nation. This is when this all came about. There wouldn't be any Zulu Nation if it wasn't for the Black Spades. Bambaataa would tell you this. Baambaataa was in the first division of the Black Spades, and I'm still in contact with the leader of the Black Spades who started the Black Spades. There were two guys, a guy named Guru and Dave Brockington., Spankey and Monk, all of these guys started the Black Spades in Bronxville Projects, and this is why this history needs to be told, because we've reached out to Russell Simmons. Russell Simmons knows about the Black Spades, and he knows about Bronxdale Projects. He used to come over to Bronxdale Projects when he was a snot-nosed kid, but this is what this was about. You could not come and set up your sound system in Bronxdale on that section because you would get your system robbed from you. This is how it was. It was that serious. People from uptown, like DJ Break Out and all of them -- They were from uptown. They were up in the Gun Hill Road section. They could not come down in this section and to this part of the Bronx. How did this all come about when we connected the dots was because there were certain people that were cool with Afrika Baambaataa, like Tricky T and Malubu and all these guys from uptown. They were part of the Zulus, and it came to a point where, bam, listen, they're cool with me, da-da-da, and this is how they all met. They came together, and we became all in the family. This is how the Furious Five and all of them were able to come into Bronx River. Anybody could not come into Bronx River, Baambaataa used

to come and hang out with myself and my family and everybody from the Skylar building because we were like rich kids, we had the pretty girls and everything. They would come over there. It was just one building. We would all just come out there and hang out. Baambaataa had somebody called the son of Baambaataa called Africa Islam, which is my brother-in-law, which he used to go with my sister.

MN: Now, you mentioned it was your sister that was working with you in this album?

EH: Yes, my younger sister --

MN: Now --

BP: -- She was one of the rappers --

MN: Okay. Tell -- You know, a lot of the history of hip-hop focus almost only on men. Talk a little bit about some of the women who were involved in the scene --

EH: First female rapper that I could remember picking up the mike was Sharock from the Funky Four --

MN: -- and where was she from?

EH: She was from uptown area, I believe, like that Edenwald --

MN: Right –

EH: Valley-type -- That's basically where breakout was from. Breakout lives around the corner from me now up by like, 215, 216th street, and you also have people like, you're not taking away from me -- Lisa Lee. She was down with the Cosmic Force and the Soul Sonic Force.

LJ: She was from the project [where] I grew up at.

MN: So she's from Lafayette Morrison?

LJ: Exactly.

EH: -- And my sister who was on this record was called Little Shy Rock. So there's a lot of history here, but always -- We always do recognize that hip-hop or jamming or b-boying was dominate by males. The females had to try to fight extra hard to prove their point. I just did an interview yesterday with a female who was one of Baam's first Zulu Queens – break dancers, and I had her tell her story how she got involved and who she was inspired [by]. She was also down with, you know, Shara and Lisa Lee and all of these – They had all formed a group together, you know. So there's a lot of history here, and I try to reach out and get people who are being unrecognized, like Al Sharpton. How are we connecting Al Sharpton with this is that, when black people have a problem, out there with police brutality, we are normally known for getting Al Sharpton, and he represents the black community when it comes to police brutality. Well me, I represent those that have been unrecognized in hip-hop, and those that I know paved the way for hip-hop. You got the Jazzy Five MCs, who were Tommy Boy's first rap artists on Tommy Boy, who that record funded Baambaataa's record Planet Rock. If it wasn't for that record, there wouldn't be no Planet Rock, because Planet Rock was a new sound at that time. We forgot about people like Cool DJ Dee.

LJ: Tyrone and the Mixologists --

EH: -- and the Mixologists Tyrone. There are a whole lot of people who were in this game who were not even mentioned. Not even talked about. You got Afrika Islam. You got DJ Zombu. These are guys that came from the beginning. That used to play in Bronx

River -- before the big center, they had a small little community center in Bronx River that these guys used to play in.

MN: Now, I ran across the name Pebbly Poo. Is that -- Do you remember her?

LJ: She's a female –

EH: She's a female.

MN: Is she a Bronx person also, [or] is she a Harlem?

LJ: I heard she was from the Bronx originally, but she was down with a DJ called Master Don.

EH: Then the death committed.

LJ: God bless the dead. Master Don was from Harlem, like around Seventh Avenue, 142nd Street area.

EH: She was also down with Kool Herc at a time, but you know, some -- you know it was, she was going saying she was the first female in rap, and being that the person who were – The first person whose not here, who is in Texas, which is Shara, couldn't validate that because she is not here in the flesh. People take their things and they run with it. Just like -- That's why we're here to be able to tell our side of the story. We're not trying to take nothing away from anybody. We're not trying to put anybody down. We're trying to tell what history we have contributed to hip-hop. We had a group called the Nasty Cousins back in the day. Okay, and we've got pictures and everything to be able to prove -- any thing, and I speak, I always like to bring out proof and facts, because this is what people see.

MN: Do you have any pictures of the jams in Rosedale Park?

EH: Oh yes, I've got pictures of that. Of course, I've also even got the first original record here. You know what this is.

MN: Oh, yes.

BP: Wow.

EH: Okay. This is an original record. This is original. This is the original label.

MN: Wow.

EH: This is Apache, okay? This shows you that I have the records. I paid my dues in this game.

MN: *Last Bongo in Belgium*, yes.

EH: Okay?

MN: I have this on DVD.

EH: I even have this -- I don't know if you are much older than me or whatever.

MN: Yes, I'm --

[Laughter]

EH: I even had it when I was on eight track, okay, I have a -- or I would have to dig that up. It was on a light -- a royal blue of cover. I mean, of package, the Incredible Bottle Rock Band, Apache.

BP: From start to finish, what was one of the -- an outside jam -- What was it like. I mean, could you recreate – repaint the picture of what one of these outside jams were like?

EH: Well, I know – I always refer back to Rosedale Park. Why? Because there were may other parks, but I referred back to that because that's where it all started at, and I always

like to give credit to where it came from. Now, Rosedale Park, I remember when we used to – When Mario used to come out there and sit up in the afternoon, early part of the afternoon, maybe come out one o'clock in the afternoon. The weather -- It was raining or whatever. We'd be out there in the rain, and it would be -- Just people out there listening to disco music, you know? [Sings] Let's all jam my body, everybody -- All those type of songs that were out back then. It was – disco came before this hip-hop. It was a transition, you know, you had -- We were listening to Chic. We had a guy – Another guy who's unrecognized named Tex DJ Hollywood who was out there, and we used to laugh at him because we used to say he used to play ten crates of good times. That was his favorite song, and he used to play candy station. [Sings] Let your body -- no, no that was Al Hudson. [Sings] Let your body know that you can do it. I can't sing, but I 'm just letting you know that that what this is about. You know, we listened to that, and it was fun. It was – people coming out dancing. People sitting around. People wearing shirts with the old English letter iron-ons --You know, we would use iron-ons back then in those days and we would write who we were down with. You know, Chuck-Chuck City, the Juice Crew, or the Gestapo Crews or the Zulu Queens, the Zulu Kings. That's who were out, and the Jean Jackets and all of that stuff. You know, and the AJs with the -- with the dots on the side and the mock necks and all of that. That's was our fashion back then, you know, and this is what I remember. It was fun. Now, don't get me wrong, we had our troubled times.

BP: Right.

EH: We had times where the Black Spades – If they saw somebody who came to the jam who they might have been locked out with, and they did something wrong, they were getting beat down, but guess what? They would still be alive. There's a time that I remember where we would be at the parties, and somebody would pull out a gun, but when they would pull out a gun, nobody dies. They would shoot up in the air, Bow! The crowd would disperse and run, and then a few moments later, they would be coming right back. PO: [laughs]

EH: That's how it was. Today, one shot goes off, somebody's getting killed. There's a problem, so that's why --

LJ: No more parties after that --

EH: So that's why it's so important.

LJ: These days, you can hardly bring music out, and play out in the parks because, first of all, it's hard for you -- the Parks' Department to allow or permit to on. You got to be either -- connected with an elected official or somebody, you know? You're not just getting a permit like that. You need two permits. You need a permit to be on the premises and one for -- to have the music, so you need an audio permit. These days, it's hard to get permits now like that.

EH: Yes, and you see, what I do today is I have something that I started out in 2000, and I called it the true pioneers of hip-hop, and that's what you see behind us on that thing, but I changed the name, and I named it raising kings and queens because it's about passing a torch to the younger people, and you have to use this hip-hop to empower your people.

BP: Right.

EH: -- and by you using the term "hip-hop," people still have this negative stigma on hip-hop, and they kind of get nervous and they kind of get scared, but if I use Raising Kings and Queens in a family day, and I can still bring back the elements back then now, I could get people to understand what was once was, and be able to have an open mind. Oh this was fun, this was -- I'm having a good time out here, but if I were to say this was a hip hop event, these people wouldn't have gotten the opportunity to be able to see what the reflections in my head were and what I'm talking about and how positive hip-hop is, and when hip-hop was started, it was something that we used, hip-hop music, to escape the gangs and the violence. We got out of that, but today's artists are doing the reciprocal. They're using the gangs ad the money that they're getting to create gangs and violence. They're going backwards. They've lost their leadership. They need the foundation. They need the founding fathers that started just to direct them. No matter how much the gold and the cars and the women and all that – They think that this is what it's all about. This is not what it's all about, and then using it and it's destroying hip-hop, you know, and it's sad because, this is not what this started. It's just like Martin Luther King, Malcolm X, Marcus Garvey, all our great leaders. That's like if they were still here alive, and we act like they weren't relevant -- Ahh, we don't need this. It's about now, it's about us.

BP: Right.

EH: It's no way in the world that you could do that. You have to show respect from where -- who made the foundation for you, so you can learn and navigate through life and

understand your history, so when somebody asks you a question, where did you get your inspiration from? How did you learn -- You can simply be able to explain your history on where this came from. Not everybody who came from the hip-hop era speaks ebonics. There are people who can articulate who can speak very well, but sometimes, unfortunately, these people are not being presented in front of the cameras. They're not being presented in front of the media. You know, they're in the back. They're stories are not being told. You know, so, when people hear me speak, they pump their fists for me, because I'm speaking for those who are not being heard, and I'm opening up a whole new avenue right now, and these people are coming out of the woodworks and like, Clyde, thank you, thank you, but I'm saying, don't thank me. I'm not the one. Most high is bringing this. He's allowing, this is our time right now. This is the time right now that we have to spread this message to our babies. We have to create alternative. There's no way in the world we could just keep going on the way it is, and to say well hip-hop -- No, it's not that way. That's why everyday I talk about it. I've been fighting for the longest. For many years now, it's documented that I'm trying to get a hip-hop museum in the Bronx. This will be able to change everything. You get a hip-hop museum here, [then] we can show the transition from the beginning of the seventies. We could talk about even before the seventies. Before it was on wax, before cats were even rapping on records. This stuff -- we could have the founding fathers talk about this stuff. Why do we recognize people when they're dead. This would be something so big and historical to have a museum, and you've got the people starting a line here to tell the story from the beginning, and you can get it from the horse's mouth. You can have audio clips and you

can have their sculptures right there, and the kids can read up on it and push the button and listen to them speak, and also be right there standing there taking photo-ops taking pictures with them, to these young kids today. That is wonderful. That would change the message around as well, and people from all over this planet would come here to see the beginning of this. It's no question, and that right there will change the mindsets of what this hip-hop is all about because then Russell Simmons -- All these other -- Jermaine Dupri -- All of these people that are making it big today would have to come out and be a part of this museum. There would be a transition. It would be like a hall that you would walk through – a transition period from beginning up until now. They would have their artifacts and stuff in there, and it would show how this came about.

LJ: Hip-hop has grown from the first infant's stage. We're in the fourth decade of hip-hop right now. We're past 30 years in hip-hop, so we're in our fourth decade. A lot of these young kids no that, you know, they listen to the – what's out now, what's current now – They need to know about how it started, the infant stages before it was a business before all the monies that were made.

BP: I'm curious to maybe hear a little bit -- How did it transition into a business? You know, like how did it go from this culture that you're describing to becoming a business?

EH: Well, let's look at it – I mean, the best way that I could articulate that is -- When Russell Simmons met up with Andre Harrell, who was from this. He was also down with Disco King Mario.

LJ: He's from Bronxdale.

EH: He's from Bronxdale.

BP: Andre Harrell.

EH: Harrell --

LJ: Dr. Jeckyll, Mister Hyde, that group -- That's Andre Harrell's --

EH: They were – He was, I believe, the president of Uptown Records at the time, and then he became the CEO of Motown Records, at one time. He is the one who discovered Puff Daddy, okay, and this is how this all came about. See, when you start to go through the transition, you start to understand how all this all evolved. I got a show out now on BronxNet. It's airing in Manhattan. It's called Page One: The Birth of Hip-Hop. It's telling you the beginning of it. I'll even give you guys a copy of it because the show came on – What's today? It's coming on tonight at 7 pm.

LJ: Channel 68 --

EH: -- So, the thing is that that's when Russell and Andre and I believe the guy Cones – They had a little office together, and I used to come down to the office, and that's where, you know, the Run DMC era came in at, you know.

BP: This is Dolores Munoz.

Dolores Munoz (DM): Hi, nice to meet you.

BP: -- She is the administrative assistant of the African-American Studies Department.

EH: Okay.

BP: --Basically runs everything --

EH: Okay, okay -- So, that's interesting. So, we were just talking about how did this thing become a business in hip-hop, you know, I used to go down when Russell Simmons, Andre Harrell and them used to form this office, and they had their little thing

with Run DMC and all of them, and Russell, you know, and Curtis Blow -- You know, Russell and them had -- They became educated and they were not just regular people hanging out in the street. Russell Simmons has an education. They understood the nature of how a business works.

BP: Right.

EH: You see, we never thought about making money from this. We thought about just having fun. If you ever listen to Baam on the guitar, peace, love, unity and having fun, he teamed up with James Brown, you know, the Godfather of Soul and the Godfather -- This is what I knew, and this is where I came out. Never knew about contracts and all of this stuff, you know, we weren't into all of that --

LJ: --point systems and stuff like that --

EH: -- royalties --

LJ: -- what you're supposed to get when you sign a contract. A lot of that was -- That was just brand new. You had to go to school and have knowledge of that in order, you know, to start off with doing business as far as, you know, picking up artists, knowing what type of contracts to give them. You know, a lot of people got lost in shuffle, and they didn't know about contracts, and just sign anything. [They] sign their lives away. You know, meanwhile, they're supposed to be getting x, y, z monies, [but] somebody else is making the money, you know. It's interesting. I've got a guy, if you all have some time, he's on his way over here. He's in the vicinity. He was down with Grandmaster Flash, and he's got a story that – Well I'll tell you. It's out of this world, okay, and it's a lot of history behind this how, you know, like I said, people who help

people out, because I helped a lot of people -- I helped Andre Harrell. You know, I've helped out Grandmaster Flash. I helped out Bambaataa. I mean, there are so many people, I can't even think about that I was a very instrumental and never got the recognition that I deserve. As I got older, and I concentrated on my education and graduating out of school and living the right lifestyle, I'm able now, at this point, to know how to get my message out. I don't have to wait for other people to get my message. Now, I bring them to me.

BP: Right.. Describe a little bit what -- how you -- What path both of you followed to get to this point. Maybe we could start with Lance, and then we could talk to -- I mean --

LJ: First of all, I always had love for music. It kept me out of trouble. Deejaying and stuff kept me out, because I was going on that narrow, negative path at one time, you know. I started deejaying -- Well, he was deejaying before me. Whatever he did, most likely, I was doing, so I started, you know, practicing a lot in my house, you know, instead of being out in the streets doing negative stuff with negative guys -- Music kept me out of the streets. My mother always stayed on me about education. Always taking city tests, you know, taking city exams for jobs. I always had a good job. I always worked. I always made my own money since like, twelve, thirteen, from summer youth corps all the way up, you know, always had a strong family background. A lot of it starts from the home, when you got love from your parents. A lot of these kids grow up -- They didn't have love from parents. I always had both my parents, that's another thing. A lot of them come from, you know, not to say, but broken homes when they are just with the mother. The mother may have three or four or five kids. It's kind of hard for her to

concentrate on what all her kids are doing if she is trying to work or whatever, you know? So keeping out of the streets is the number one thing that gives you incentive to find where your skills are, you know? People are born with gifts. Sometimes you don't discover these gifts. They're not acknowledged. So if you have parents, they're on you. They want you to do right, you know? So that kept me out of trouble and staying with the music. [I] Always kept a job, so I didn't rely on deejaying to make money. I did what I had to do.

BP: What different types of work did you do over the years?

LJ: For about 15 years, from the age of 18, 19, I worked for Social Service, for the welfare department. I started out as an office aid, clerk, then I got promoted to eligibility specialist. Then I went down on Medicaid. They had a little scam on the Medicaid thing, found some Medicaid for it. I worked down there for like 10 years. In between the time working there, I took bridge and tunnel. I took correction officer tests, for sanitation, transit, which I'm presently working now. I've been in transit for roughly going on nine years. I'm a motorman. I started out as a conductor, was a conductor [for] like, 21 months, then I took the promotion to train operator. I've been doing that for almost seven years, so I always had jobs, always had money coming in, you know, where a lot of these guys, those pioneers, that's all they did was music. That's all they lived for.

BP: And how did you stay connected to the music while you were, you know, working your nine-to-five?

LJ: Well, playing in the parks like late 70s, early '80s, you grasped a big audience. People started to hide you from certain gigs, weddings, their daughter's sweet 16 -- You

promote yourself that way. They always see you on flyers. Now you be on the TV. They hear you on the radio station. You make mixed tapes, mixed CDs. I'm always doing parties, even with my present. I can go to work, get off of work, do a party, then go back to work that same next day. If you have love for something, you know --

EH: -- It drives you -- Some people try to find -- How do you find the time to do this, but it's a passion. I have a fire inside of me, and that's why I can't let this thing down. I feel like it's a missing element. If I don't utilize this passion and get this out of me, I don't know what may happen, because this is what I know. This is what I love. If primarily -- If this is what I have to do, realistically, this is what I would do full time, but realistically, I know I must keep a job to pay the bills. I also work for the city as well. I've been working for them over twelve years. I'm a New York City bus operator, okay, and I used that tool to educate young people. I also -- Lance and I are also on the board of WBLS, an advisory board of WBLS, so we do a lot of interaction work as well. I used this hip-hop, you know, like I say, as a tool to navigate me through life and to show young people that you can do positive things with this. You can be a hip-hop lawyer, a hip-hop doctor, a hip-hop priest. You know, they have many different things that you can do with this, you know, and my thing is to extend and show the young people love. When I was coming up, there were groups that were performing. We would hang out on the block. When they would get ready to go into the club, they would just walk right by me. They acted like they didn't know. All the fame was on them. That's alright. I waited for so many years for them to acknowledge. [It] got to a point where I said, "You know what. I can't wait on it anymore. I can't hate them because they are still my brothers. If I hate

them, then I'm not going to get ahead." So what I had to do was create my own. I had to bring back what was once was. What I knew was that I used to play in Soundview Park with Funkmaster Flex as a kid. [He] used to watch us out there playing. He still mentions me on the radio, Lance and I. He talks about the times that he remembered when he used to come out to the outside jams. LL Cool J used to be out there when we used to play. Nobody knew who he was before he was even in existence. Now, when we talk in terms of this, we also played in the Ecstasy Garage. Some of the pioneers today may have a little bitterness towards us. I don't get upset with that. All these cats are just talking, but remember what we say. When you talk, you [have to] have tangible evidence. I've got tapes going back when their mentioning our names when we are getting ready to come on after them. I've got historical flyers with our names on it. You can't dispute that. Anybody in their right, intelligent mind is going to say, "I realize where the friction is coming in at." This is God's secret weapon. If you show these guys love alone, top your goal, and unity, then we will all be able to be in this together, but what happens is greed, selfishness, eye syndrome starts setting in, and it's about them. I don't waste my time bickering, so now what I do. I go out. I have my annual event at the park. Some people say, "Aww, come on, Clyde, it's not like it used to be. You're getting it watered down. You're bringing these elected officials in. You are bringing the school system in. You are bringing the voter's registration in. You are bringing the -- This is not the way -- We can't do what we used to do. We've got to do it in a different way right now. We've got to bring corporate America involved with this so they could understand where we [are] going with this. This isn't about -- I can't come out in the parks or block a street off

and bring our community out there without going through the right procedures. I've got to get a permit. I've got to get insurance. Something happens out there, I'm in trouble. I try to get them to understand this is what this is about. When I get this -- This event -- It's not just about having music. Excuse me one second.

LJ: It's about informing the public, [and] bringing all ethnicities, genders, all different types of people from all over. Okay, let me -- When you are using the hip-hop music as a tool – as an identical tool to attract a lot of people --

BP: Let's pause it for a second, please.

PO: I have a question. When you are encouraging your motivational purposes for those who use this as a tool to keep away from trouble, and for those who use this as a means to get out of the 'hood or wherever it is they're from –come from broken homes who don't have somebody there to motivate them. We don't have what you were blessed with, you know? What do you say to them when this is all they have, music and they don't have the right tools and they don't know the path, and they don't know where -- What do you say to them? What would you say to them to inspire them to, you know?

EH: Well, one thing that is thoroughly disputed. Everybody has something, and that's God, spirituality. Everybody has a plan on down to the insects know who God is. You do with Him into. Spirituality -- You have to dig inside of you. You cannot let society dictate who you are. If you see certain clothing in the store, and you like that, and that fits you, but that's not the style that everybody is wearing, you get what you like -- what fits you because you are really reaching out to who you are, and that way, when you come across people, people either have to respect you for who you are. You'll know this

is the real deal. This person really accepts me for me. They're a lot of people, and I'm not taking that away from people, you know, they wear their contacts, doing the nails, doing the hair, the breast implant; they're doing all this to try to run away from who they are, to try to make them feel that they are going to be a better person.

LJ: Or more accepted --

EH: -- or more accepted, then in actuality -- There's nothing wrong with tweaking things, you understand? Nothing wrong with that, but when you become obsessive with things, it becomes an illness, and it shows. No matter how much you look good on the outside, people can feel your spirit. People can know when you're lying. People are not dumb. They may pretend in they're minds, "Oh, this person is b.s., yes." You get home behind closed doors, you are like, "Phhsh, these guys are lying. They are just talking a bunch of b.s." We know these things, so when I tell people that come from single-parent -- At one time, my mother and father didn't always live together, so I could emphasize with that, but I always say that it is very important that spirituality comes in, and you know, trust in yourself, find out who you are, love yourself. You can't love other people if you don't love yourself. Know your history. You can't just jump into something and think that, okay, just because it is the fad, this is what is going on, because you are really fooling yourself, because if you ever get caught in a situation -- If somebody asks you a question, Well, tell me something about yourself and where does this come from, and you don't know – and this is why oftentimes, people result into fights and into arguments. This is why when somebody gets detained and gets arrested, they could be innocent, and before you know it, they are doing 25 years to life. Why are they doing 25 years to life.

PO: I have another question --

EHL Sure --

PO: -- about that. I'm not biased in any way.

EH: Right.

DM: It's just a question. You being a DJ or both of you being DJs – When you played for the younger crow, do you play hardcore rap? Do you feel that hardcore rap is appropriate for the younger age group, or do you feel that they may look up to this as a way of living and coming from a broken home, and coming from this, and coming from that, not being able to have city jobs and not being able to take the same paths you've taken. How do you feel about hardcore rap and hardcore music? It promotes gang violence, or not promotes gang violence, just the way of living or their lives. Do you play this type of music for younger crowds, or do you feel there is a limit? Do you feel like there is some --

LJ: What I do -- I do a lot of younger crowd stuff. I – If I'm playing, when you say hardcore. These days, they have like censored versions, like clean versions. I mean, the kids know --

DM: They know the message though --

LJ: Yes --

DM: -- They know the message --

LJ: -- and they know what the words are saying, but you try not to promote it as much. You play the single 12 inches these days, they'll have a radio edit version without -- With the curses deleted, you know, and the guns and all of that is deleted, so we'll play that.

LJ: Yes, curse words basically. You got the radio version, the clean version, and I only say this because I know some people actually live through rappers lives like they – their inspired by music. They're talented, young individuals, who just don't have a way, and they turn to music as a way, but I'm wondering if sometimes maybe you, having the power of, so to say, you know, you're playing this music or whatever.

LJ: I know what would make it much better if the current rappers that are on the video screens, the ones that are getting all the money now -- A lot of times, they should think about, Well I got a little growing up, a seed growing up. They have to get behind closed doors and talk to these youth, and let them really know what is going on. What they see is just an act. They can't really go out there and live it because they will be in jail.

EH: Even in segue to what he is talking about, and I always get impatient, not to cut anybody off, but again, when I have this fire, and you start speaking, this is what I love, that's where the desire comes out. I had a talk a few weeks ago with Daddy Yankee, and I was talking to him and I was expressing my concern with what goes on in these videos, and I basically said, you know, I let him know who I was, how I could chip in, and he was just like, wow. Now, what I said to him was, I know when you guys –

BP: Gentlemen, now maybe if you could just move back a little bit, and you tell them where to go, okay.

PO: Okay --

BP: So that they -- you can move back and forth with the camera.

PO: With him -- Oh okay, they're fine.

BP: You have this gentleman? You could get this gentleman?

PO: Could you move --

EH: You have to move closer to us, bro --

PO: Yes, please --

Eric's Friend: No problem.

EH: Now, as I said, I was talking, you know, a few weeks ago, maybe a couple of months now, to Daddy Yankee, and I was talking to him about, you know, who I was in hip-hop, and he was like, "Wow." He was like, kind of like, interested and shocked, and I told him -- I said, " Listen, you all have a great influence on hip-hop right now." I said, "When you all shoot these videos, it may take you all six or seven hours to shoot a video that is going to play for like two or three minutes on the screen. You all show the jewelry, the cars, the women, all of this. The kids are sitting there watching all of this stuff, but what happens when the cameras shut off?" I told him guess what. They have to take off the jewelry and hand it over to Jacob the Jeweler. They have to give those cars back to the companies, you know. You have to pay the women their money or whatever, and all of that stuff comes to a halt, but the young people don't see this when the cameras come off. They don't see when the women are taking the same take over and [they say]," oh man I am tired. I can't wait until this is over with. I've got to go home." And then the cameras come back and oh -- They act like they are having a good time. This is what is important. I said, "Listen, the event that I do every year. Rosedale Park, bringing it back to the beginning with the founding fathers of hip-hop. Daddy, you need to come out there and you need to talk because people are listening to you today, you understand? You need to talk about what goes on when those cameras go off. This is what they need to see. They

are going to listen to you. They are going to pay attention to what you have to say. You will be doing this a great service to be able to bring back some peace and comfort in this thing. We understand that a lot of this is entertainment, but people take it too far, and there is a price and a consequence that you are going to have to pay for this. Look at -- Nowadays, you can't even -- What's really happening is that these rappers today can't get any venues anyway because nobody wants to insure them anymore. People – You talk about there is a hip-hop event going on? How are they going to make money if there is no place that is going to insure them? They are going to have to come back to the mom and poppa places, back to the parks, back to the gyms. This is where they are going to have to go, because nobody wants the insurance because of the simple fact they're messing up the game with this violence. I just did a show about three weeks ago. I played in Madison Square Garden. It was over 15 thousand people there. I brought Shannon out. We had a freestyle concert. Sal from the Disco Fever put the whole thing together. It was like overnight. You had almost 15 to 20, 000 people, and everybody in harmony having a good time remembering how it was. It was peaceful in there.

DM: Now, these conflicts that you were speaking of were not conflicts but kind of bittersweet moments where you feel as if maybe some people, you know that money has gotten to their head or may have changed over the years because they become so successful. What do you – Is there a connection between, like, as a disc jockey. Is this conflict between other disc jockeys mostly, or is this between the rap artists and the musical artists and the deejay, because I know it would be a little difficult sometimes for artists to get airplay. Of course it's up to, you know, the disc jockey – the airplay and so

forth. Are those types of conflicts in existence? Is this the type of conflict that you're speaking of?

EH: Yes, this is part of the conflict that I am speaking of because remember, before there were people actually MCing, there was the deejay --

DM: -- Right --

EH: -- The deejay first. The deejay was the one with the equipment, and the MCs would come on and do what they do, but you know, you see the MCs nowadays are holding in the forefront down. The deejays are kind of like pushed to the side right now, you know, and the shine is being on them [the MCs], and see, even like a lot of the scratching and stuff that we started on these records, they are not really doing that right now, although it all comes back to full circle again.

DM: And even when they do, it's mostly electronic, right --

EH: Exactly --

DM: -- It's not anything natural or like --

LJ: -- A pre-recorded data something --

DM: -- More like pushing a button --

LJ: -- Right --

EH: --or you see somebody standing behind the deejay, standing behind the turntables mimicking like he is deejaying --

PO: [laughs]

DM: -- Right --

EH: What kind of nonsense is that?

DM: Yes.

EH: You know what I mean, or they have the CD things. We used to get down with Flash and them. We used to be out back in the day. We used to be in the spot Staten Palace doing their thing – tricks. I remember Flash was cutting up Another One Bites the Dust, you know what I mean.. Duh-duh-duh-duh-duh-duh-duh-duh-duh –He is doing this for about two minutes long. I am looking at this cat like what is he doing, but he was doing something that was crazy at the time. They were dressed up in costumes and all kinds of craziness.

[laughter]

EH: This is how it was, but this was fun to us. You understand what I am saying?

LJ: It was original --

EH: It was –

DM: -- For everyone --

[Laughter]

LJ: -- and now a lot of rap you hear is not original because dictation from a company exec --You have to sound like this, you have to talk about this – This is what sells. That's too boring. They don't want too much of the positive messages out there, and you know, the young kids are being poisoned with the same redundant stuff over and over again because all they see and all they [are] near is –

BP: Cool and Lance, could we please introduce this gentleman?

EH: Yes, I was just --

BP: -- and maybe he, you know? He'll put him on record --

Joshua Wheeler (JW): [laughs] I hate pressure.

EH: Well, you know what is interesting? There is not enough material going out for me to explain, especially when – I'm going to let him introduce himself.

BP: Okay, yes, cool, if one of you wouldn't mind passing off your microphone for the video camera kindly to this gentleman. That way, he gets picked up. I am actually going to go to --

End of Tape 1, Side 2

Tape 2, Side 1

[Laughter]

BP: Alright, let's kind of take it back and introduce this gentleman here, if you would please say your name first and last, then your date of birth?

Joshua Wheeler (JW): Wow!

[Laughter]

JW: That's a whole lot. I've never in my life have ever been asked that, date of birth. I feel like I am in court.

[Laughter]

BP: What's the official record?

JW: I'll keep it real. My name is Mr. Broadway. Everybody calls me Broadway, but I always check them and say, you know, unless it's like another artist, I'm Mr. Broadway, and – Oh God – Joshua Russell Wheeler, for the record.

BP: Can you spell Wheeler and Acali, please?

JW: Okay, this is the first and last one. This is Joshua Russell Wheeler. Wheeler will be W-H-E-E-L-E-R.

BP: Okay.

JW: Joshua is --

BP: Yes --

Eric Hines (EH): He had to put a quarter in his meter because I know they will give him a ticket.

BP: Okay.

Dolores Munoz (DM): Oh, you didn't park on campus?

JW: No, I didn't know you could park on campus.

DM: Maybe you should park on campus because you are going to eat and stuff here. I'll take you down.

JW: Yes, I hear that you could park --

DM: [Laughs]

JW: Hold that interview. I've got to hear what he has to say.

BP: I'll get you a copy of the tape.

JW: Okay, thanks --

[Crosstalk]

JW: I'm going to say all the dirty things --

BP: [Laughs]

JW: Watch --

BP: The food is here?

[Pause]

Princess Okeme (PO): [Laughs]

EH: Oh okay, but you know, when I see some nice --

BP: Could you grab that please?

PO: Oh --

BP: It's underneath something. Thank you.

EH: I saw some nice shots, when, like sometimes when guys are doing interviews, and then you get really in depth into something, and then they zoom in on you as you are speaking, as that person is speaking, like brings the audience --

PO: Oh yes, that's how to do it --

BP: Are you good?

PO: Yes, I am good.

BP: You could see all three of them? Well, tell them what you know. You run the show.

PO: Alright, so, boom, you have to move -- [Laughs]

EH: So Lance, you probably got closer than me --

PO: Yes --

[Crosstalk]

PO: I don't want them to be on top of each other, but I will do my best.

JW: Oh. We're not going to be on top of each other. Don't worry about that.

[Laughter]

PO: Yes --

BP: Okay --

PO: I've got it --

BP: Alright, so we're back speaking with Cool Clyde, Lightnin' Lance and now we're going to bring into the interview a third gentleman, Mr. Broadway.

JW: Hey --

BP: When we first started, you -- We had just started to just scratch the surface of A.K.A. Joshua Wheeler.

JW: Joshua Russell Wheeler --

BP: Joshua Russell Wheeler, April 28th 1963. Right?

JW: Yes, all [of] my business.

BP: All of your business.

[Laughter]

BP: That is all I am going to say. The rest you define. Could you please tell us where you were born, and how you made your way to the Bronx, so just a little bit of your family background?

JW: Okay, both of my parents are -- were in the military. They were in the Air Force. My father was a flyer. My mom was a navigator, and you know, those navigating people would like tell you when there is a problem, when you have clearance and stuff like that, you know? So, I've always been tit-for-tat, here and there, and I came to the States from Sydney, Australia, and I came to the United States in 1976, okay? Always seen things and – but never been stable until like 1976, okay? That's when I found out about these cats in the Bronx and these guys in Manhattan and stuff like that. Being so interested and all what they were doing. Why [do] these guys have these two boxes and this thing in the

middle and these big cabinets up in there? They're doing their thing, and then all these people are standing around. Is a fight going on, [or] an event going on, you know. What's going on , you know, and it was interesting, and that's basically where I came from to get here where I am at now, you know, but feel free to ask me anything and everything. I won't lie.

BP: So when you came to New York in '76, you were living in Manhattan?

JW: I was living in Manhattan -- 94th Street between Central Park and Columbus.

BP: How did you learn about what was going on in the Bronx or even -- Would you remember the first show you might have gone to in the Bronx?

JW: Okay, we won't say show because I was young, and I would be lying, fibbing if I had said [that] I was going to a show. First of all, I was too young to be in a club.

BP: Right.

JW: But I knew about -- My grandmother lived on 150th Street and Amsterdam Avenue, and I -- for my last year of public school, I attended a school called P.S. 186. I even remember my teacher's name. The teacher's name was Mr. Sugar, and you know, in that class, in that particular class, you know, after I graduated, you know how we used to get the little graduation books with the zipper on it --

[Laughter]

JW: -- bag and stuff like that --

BP: We all got our books --

JW: -- You know, all those little things going on, and I used to always turn a corner on Broadway on 145th Street. I could go to Amsterdam because my grandmother lived on

Amsterdam, but I would always go to Broadway, and I was fascinated with everything that was going on on Broadway. It was like a big shopping area. John Bargains, Tom McCann's, Woolworth's, and I was fascinated, you know, I remember you could get a pack of little boy's brief's, underwear, 28 a pack for like, two dollars.

[Laughter]

JW: Fruit of the Looms, so you know I had to get a pack of those, you know?

PO: [Laughs]

JW: -- But anyway, I used to be on Broadway, and I used to walk down Broadway, and I used to always walk by this big theater, and I was like, "Wow, what is in this place? This is so big, and they have these posters up, and this big glass door and stuff like that." And it was a place called Braodway International, and they had a thing called Broadway International, and it said Repertory Theater, meaning it was a non-profit place, but back in the days, they didn't say non-profit. They would say Repertory Theater or whatever. It meant something for the community, and I used to walk by it all the time. I used to always see this guy with salty hair, graying, you know, nice hair, and I used to always see him hanging up these signs on poles every other day, and I said Wow. Now, this guy's name was Leon, okay. He was the owner of that particular place, and I was like, wait a minute, so I, you know, would walk by him all the time. I said, Mister, what are you doing? He said, "I'm hanging up posters for events that go in my theater." I said, "That place is yours or you work here?" He said," I own it." He said, "My name is Leon, how are you, [and] who are you?" I said, "My name is Josh." And he said, "Okay, little Josh." I'm short, you know, shorter than him. He had a big beer belly. He said, "Let me finish

doing my work." So I used to watch him. He used to stand up on the pole. He would get like a stool or something. He would stand up on a pole with one foot, and he would staple the flyers together. That's when they stapled them back-to-back and put it around the pole, and I was fascinated by it. Every time I saw him do it, I would watch him, and I said to him one day -- I said, "Can I go in there?" Or you know -- and he said, "No, you are too young to go in there. You can't go in there." So every other day I used to see him hang up these flyers, and I used to say to him, "Can I work with you one day?" He said, "I don't know." He said, "You are too short to stay up on the poles. You can't get a job like that. You can stand by the car and watch me hang it up." He had a little Alliance station wagon, and I used to watch him and say, "I want to hang up those flyers." I kept bugging him every other day so finally he said, "You know what?" You could try one. So I stood up on the little wooden crate stool. I think it was like a great crate.

PO: [Laughs]

JW: I stood up on it and I said – The stapler was extremely heavy, one of those silver staplers. So I picked it up, I said, "It is different from a school stapler." So I jumped up on it, and I stamped on the crate, and I held the poster, and -- Now you know those posters were heavy, and they were big, so I had a whole -- I could only get to like the side, and Leon said, "Hey, good job, good job." Then he gave me -- Oh what did he give? He gave me five dollars. I said, "Wow, five dollars! I'm going to keep asking if I can work with him." So, it went on and on and on and on and on, and it went from five to ten to twenty, and my grandmother used to always say," Where did you get that money from?" I said, "Grandma, I have a job." She said, "You have a job? What do you mean

you have a job?' I work for this guy named Leon. Leon, who's Leon? So, you know, it went on like that.

BP: Right --

JW: So you know, it went on like that, you know what I am saying, but that's how I found out about a club, okay now, any other questions you want to ask me?

BP: How you got -- How did you get from Broadway Imperial?

JW: International --

BP: Broadway International to what was going on in the Bronx with –

JW: Okay --

BP: With these two gentlemen --

EH: Wait, I have a quick question. Did you get Broadway from Broadway International?

JW: That's how I got my name.

EH: Okay --

JW: The guy that I was actually working for --

BP: Okay --

JW: He gave me my name. He said because you go to school on Broadway, your grandmother works on Broadway, you go to Sloane Supermarket on Broadway, you are always walking on Broadway, and the park and the Nova Theater. I mean the Tapier Theater, which is now Nova, is on Broadway, before you get to Riverside Drive --

BP: Right --

JW: So he was like, "You know what I am going to call you? I'm going to call you Mr. Broadway," and then his wife, Kathy, she'll say," I am going to call you the mystical and

the magical because you never know when you are going to pop up. You are like a magic trick," and that was my name--

LJ: Wow --

JW: That was my name. Mr. Broadway, the Mystical and the Magical, and that's how it went, "Mr. Broadway, I'm the mystical and magical Mr. Broadway." That's how I got that name.

PO: [Laughs]

JW: I am the original mystical magical, right Lance? [Laughs]

LJ: He is --

JW: That's my name -- is the -- is the notoriety.

BP: All right, so how did you get from Broadway International --

JW: Okay –

BP: To what was going on in the Bronx?

JW: Okay, what happened was I used to see the fliers, and the fliers would say, "Coming straight from the Bronx." I was like, "Bronx?" I said, "My aunt lives in the Bronx." You know?

BP: [Laughs]

JW: So I said, "The Bronx. Never went there before." And it said, "Coming straight from the Bronx." [It was] Coming from Disco Fever -- Used to be at Ecstasy Garage. Over Andy's Place, you know what I am saying? And it said, Next week's showing coming attraction, showing at Skate Fever, and I was like," Wow. Bronx -- They have a lot of clubs." So what I did was, I begged my brother to show me how to get to the Bronx. He

said, "We can't get to the train because we didn't have car fare, and at the time, car fare was 35 cents, so we used to spend all of out money on little mint balls. The little cookies with the red in the middle, with the tarts, or we used to buy like Mary Janes, or you know, a bug ball of gumdrops.

EH: I used to buy the pack --

JW: Wacky Packy stickers, but you know, we're not going to talk about age --

[Laughter]

JW: The buttons on the strip and stuff like that candy; you know what I am saying?

[Laughs]

JW: You know what I am saying? We used to --

EH: The Marathon Bars.

JW: And the Kool-Aid strips that you bend them in half and you --

[Laughs]

JW: You know, we didn't have money, you know, you could -- those days, you could take a quarter and buy a bag of candy like this and be the man in school.

PO: [Laughs]

JW: You know? So, we spent our money up on candy.

BP: Right --

JW: You know, so we found out where 155th Street, East Harlem River Bridge was. So my brother said – You know, he said, "I'm going to take my bike, and he says," I'm going to ride it, and he had a Chopper bike, a three speed --

EH: Oh, we're bringing it back --

JW: -- chopper bike, so --

BP: [Laughs]

JW: So, he got on there, and he told me to get on the back of it, so we had to -- He had the big harness back on the back of his cycle.

[Laughs]

JW: So, he went across there. You know, I was leaning on the back of it. It was like a U banana seat, so he put it in three-speed or two speed, and we'd go across that bridge, and he says," Wow." So we were scared because we saw the water. We said maybe that is the end of the bridge. He said, "No, no, no, no, no. There's another extension. We've got to go around." So we sat right across the street, and go on the other side by the fritz, where the other bridge extends from. So used to go in there, and we'd cross, and he said," I think we're in the Bronx." I said, "How do you know?" He said, "Because I see trees, and I see a lot of people." I said, "Man, maybe we are in another part of Manhattan." He said." We're in the Bronx." He said, "They call it the Boogie Down."

[Laughs]

JW: I said," The Boogie Down." I said, "What is it? The Bronx or the Boogie Down, check we're in the Bronx, you know? Now my brother, don't get me wrong, my brother had a speech and hearing [problem] -- So my brother would do things in sign language, so I know sign language, and I used to be like, okay, you know, we are in the Bronx, so we walked and we walked and we walked. Now we stayed on this avenue called Jerome -- Jerome Avenue. Now, Jerome Avenue led us all the way down past 163rd, 164th, 165th, and when we came to this intersection on one side, I saw this church, you know, on the

upside, so like in the midsection, I saw a gas station, and I said," Wow, this is the Bronx?" So he said, "Keep going. We'll be at your auntie's house, so keep going. She lived on like, 170th Street; they call 170th Street the shopping area. It's like a mall area. We didn't know malls, but that's what we heard. So we, you know, we kept -- I was walking now because I wanted to look around more. He was riding the bike, changing the gears. He said, "Get on." I said, "No, I want to look." So we were walking, and then I saw this canopy. I saw this canopy, and I saw these gates. It was a long gate, and it was like a section like you, like led off to the gate and it turned. I said, this place -- I said, "Look at that." And it said Disco Fever. I said, Hey that's the place where I saw the flyer. Disco Fever, Sal's Place. I said, "Hey, that's the place where I saw the flyer, and it said age 21amd up, and I was like, We aren't going in there, but --

[Laughs]

JW: I said, "We are not going in there." He said, "Maybe we could sneak in there." I said, "I don't know. I don't know. We don't look old enough, so.

BP: How old were you at the time --

JW: You know what? 13 --

BP: 13?

JW: You had too many ages and stuff like that. I really, really, really can't remember because I have what you may call, not a dysfunctional life. Every age of my life was exciting to me. I didn't care about birthdays. I didn't have a birthday until I was -- A birthday party actually in Broadway International. I had never had a birthday party until it was inside that particular club, and in that particular club it was so packed. You might

have heard about that. People were on people's shoulders because I had brought Biz Markie there banging on his neck. He asked me, "Can I perform banging on his neck." My half brother deceased and gone now, TFD --

EH, LJ, JW [in unison]: The Foursome Ds.

JW: They performed their -- They used to go in the bathroom and be doing R&B, talking about let me love you, and I was like that's cool. You should do that on the stage, and then Jesse my uncle doing all the Michael Jackson stuff. He wanted to go up there and perform, so it was like a segment that we did, you know what I am saying? So anybody that thought they could contribute to stuff like that. Doug E. Fresh came and hung out, but he never wanted to really perform because he didn't know who was really running things. He was trying to move the club forward. He would find out what was really going on, who was in charge, so then they had a security guard there. He was nuts, like he was a serious cop, but getting back to the Bronx. That's when I found out where Disco Fever was at, and as I was in the Bronx, when I met other little play friends, I call them play friends because all we could do was play scales, hop scotch, or watch girls jump rope, you know, and not participate.

BP: Right.

JW: But they told me about places that -- That either like of like, the Ecstasy Garage or the Skate Key or the other part of Disco Fever and stuff like that, and that's how I found out about the Fever in the Bronx.

BP: Right, all right, If you can, can you provide like a little background information as to how you came into. I believe I had heard correctly before when you said you were a

deejay. I mean, you sound like you did a little bit of everything, but what was your artistic entrance into the culture?

JW: Okay, in other words, how did I get interested in this music, period?

BP: And how did you kind of find a niche -- What was your niche?

JW: You've got to be just a little bit more --

LJ: Like your strong point. What was deejaying --

EH: Yes, you started out deejaying, but what took over. What was your main thing, deejaying, or the MCing part?

JW: Okay, when I first met Flash, okay? Flash had said, you know, this guy who would dance with you at the club all the time, Larry Love. He said, "Larry Love, yo like a package deal, you all so everything together. You all hang out together. That is your boy. Everything you all get into, you all get into together." And what happened was that Larry had already danced for Flash in Jersey. He did a show with the Foursome Dees and some other people, and what happened was Larry said, "You know, you should get my boy because he dresses like you all. He wears the spikes and the buckles, and he wears the hats with the spikes on it, and he looks just like what you all look like, and Flash was like, "Well, can he rap?" Larry was like, "Well, he can dance and he can deejay." And Flash said, "Well, I'm the deejay. I am the deejay. There is no other deejay but myself. That's my position. I got that position. He said, he can rap, he can be here, but we've got to see what is going on, and when I met Flash, I met him through a guy names Kevin Valentine, God Bless Him. He is dead and gone. Kevin actually brought me to him [Flash], and he said, "You know the guy they call him The Dominican Lady Sounds of

Mr. Broadway. That was my thing, the Dominican Lady sounds of Mr. Broadway because I would just pick up any record. If a record was 38 miles per hour, and the record was 98 miles per hour, I will match it with a pitch. So what happened was -- What I had to work with was a PA system in -- Remember in Broadway International, they had knobs – Everybody used the knobs. Howie and Steve and everybody in Eighties Cheeba used the knobs, so I learned all those knobs, so when it came to a queue, I was like that's nothing for me, that's quicker. The knobs -- You had to be a professional to match a pitched sound with knobs. You have to know levels. How much to bring in. How to bleed it in, we call it bleeding and fading, you know? So that's how I got involved with Flash's scenario, and Flash was like, you know, you may know how to deejay, but I am the deejay. He said, Can you rap? Do you know any of the records that we've done? Can you do this? Can you do that? He said, well, this is what we are going to do. We're going to take you somewhere. I went to Raheim's house first, and he game me a jacket that said, "Dreamer" on the back of it, and you know, we were cool. Let me wear this and let me see what it looks like, and there were tassels hanging off of it, so he said I'll blow it. You know, you've got to wear that because that's what we have to be wearing right now. We don't have a guy that could mix something like quick and fast because Mickey does stuff on people like Michael Jackson and other people, so he would have to fit you first to see if you are like – First, you have to get in the door, and then we wound up going downtown to Park Avenue to this lady called Leila Turner. I'll never forget. She was a publicist. A New York City publicist for some magazine, and she actually took us to her Park Avenue apartment. It was a beautiful place, and when I went in there, everybody

kept coming in, you know what I am saying, and they were saying to me, "Let me see you dance. Say this rap, say this -- Do this, do that, stay in this lane, do this, and I was like, okay, okay, okay, and I remember Donald Dee was there from Donaldsville. He was there and another guy was there named Jerry, and they were like," Yo, you better know how to do it. That's the only way you are going to get in, so I said a few laps and I set a few things that I knew -- You know, my name is Paul, I'm bad and I can do this, and I could read you all like a book. And they were all like, okay, okay,okay, okay. He said, "I like." We'll let you know what is going on. And what happened was a lot of people that were already in the group were like, "We don't want anybody else here." We don't want anybody else. We want to do this. Just leave that mike open or whatever, whatever, you know, but my joyful moment is when they told me to meet them someplace in the Bronx, you know what I am saying, and that's before that? They asked to meet them somewhere in the Bronx and I said, "Okay," and then I called my mom up and I said, "Mom, they didn't come." And then it started raining, and I started crying. I said, "Wow, these guys played me for a fool." They told me all of this stuff, and how I was going to be a rapper, doing all whatever, and I started crying, and when I went to step off the curb, I was right by the Executive Towers in the Bronx. I went to step off the curb, and when I stepped off the curb, this big white limousine pulled up, and Kevin stood up out of it. He stayed, Mr. Broadway, he says, get in. So when I got in, Kid Creole, Raheim -- They all were sitting inside there. They had little attitudes because they were still feeling humble about letting anybody in the group with a certain prestige, but that's how I got in.

BP: Into Flash's group --

JW: -- In Flash's group as the next, newest generation, you know what I'm saying, and that's why a lot of times, he was like, no this, no this, no that. I'm not saying I started there. I'm not saying that I started what they started. I'm saying, when I came in and where I came in at, you had people from that group now still holding hostility towards me because I am what I am and I was what I was when I was with that group, but I'll say it like this, more hostility is what makes me grow. In the street we say you hate me bad, well, why do you hate me, what you eat doesn't make me grow or build, you know what I am saying, but your hate turns my negative into a positive, so when a person says, oh I would like a my -- We're really not supposed to put him on the spot. Why don't you like him, why, because he is good? Because he is confident about what he does? No, that's why I like -- Why, and Lance, you know what I am saying, because we are from real people. We do what we do as a profession. This was never, ever -- and don't get it twisted, this was never, ever something to make money off of, to get cars, to have women -- This was a hobby. It was a fundamental hobby. School was out Friday, Saturday, and Sunday. No school, we've got to find something to do. Instead of getting high with the negative people, or robbing and stealing, hey let's do something and let anybody have fun. Girls play jacks. They do hopscotch. They jump rope. We deejay. We took the deejaying aspect and the rapping aspect and turned it into a fun thing. All this money stuff that's going on right now, it was never about any money, never, never. Not even but for money, but when it started coming, everybody started getting their egos up. Oh, because I am getting this money, I must be better than you. The word grimey, leftology,

all it is this from back in the days. This is what it is. [Sings] Hand on hand, won't care to learn/ It's your turn/ Make it down/way is crown/break it back/gotta be whack. That's all it is. It goes on and on and on. That's the heart of where it came from. He's just saying one thing that rhymes with another thing. We took nursery rhymes and everything, Gilligan's Island and all of that stuff, and turned it into a fundamental thing so you would like it more. It was never about, yo, I'm doing this. I need that check. I need that money. Hit me off, you know what I am saying? Have that money ready. It was never about that, so whoever created this as a main aspect, they were wrong, because what they did was they turned the whole segment of what we used to say into fiction. It's fiction now. Girls, my girl, my queen, 22s, and all that -- Let me tell you something. I didn't care anything about any car rims. I didn't care about any Benzi Box. They are about all -- You see my friend and [the rest of] them are in the park, and after we play 21 or horse, we are going to play some music. It was about playing music, eating at the park, having fun, meeting other people, because I wanted to meet him because I wanted to know his name, so when I saw him, I said, "Yo Clyde, what's up?" That's all it was all about. It was never about he's the best, he's the best, he's the best, and he's the best, because you know what? If there is a best one, if you are the best at deejaying, and you are the best at rapping, wow, there are so many others, because it is unlimited, and you know what, somebody has to be bad or weak or kind of corny or cornballish in order for someone else to be good. That's why record sales go like this. Michael Jackson would be hot today. Michael Jackson could be whack next month. That's how it goes. That's how music goes, but now it's turning into this money thing where all the girls are not wearing anything,

shaking their rumps, doing this and doing that, and you can't -- Everybody is sucking this up, but nobody ever says -- the people like Clyde and Lance and myself, Broadway, Mr. Broadway, what's the real story? The story is like, when the group needs to get 50, 000 dollars, and they go in a room and come back out and say, oh, we have four thousand dollars, here's your 500, here's your 500. I can hear them say, "Pay your car note, pay for that Benzi Box, pay for those rims, pay for those spoiler spokes, pay for the dates that you want, pay for your phone bill, pay your rent, and they come back out and give us shorts, which is the lowest amount of money that you can get. I made exactly three albums, two CDs, two tapes. I made millions and millions and millions and millions of record sales. I didn't write anything now. I wrote on some records, and some records I didn't write on, but out of all the stuff that I have done, from the age I am now, to the age I was then, and when I got involved, I made 200 dollars in royalties. That's all I ever received. No recognition, no respect, no political conversation about I exist, but do I care, no, because you know what? When I get on the stage, and when I do anything, if you are so hot, [then] how come I can do this? Yeah, you can do that, but I can do that too, and some more. You see, people are deejaying now, and if you watch from Lance, and if you watch from Clyde, they all are moving over, and cut to here, and move over and do that, we don't do that anymore. You know why, because we were the best at what we do, not saying that anyone else isn't or taking anything from anybody else. This is what we do. We stand still, and we tear up the turntables with our hands, cropped it, fading it, faded out, [makes buzzing noise] playing with it to show you that we can be versatile. We can either move with it or we could stand still, or we could stand still, or

we could fall with it, but how many deejays do you know that pick up the microphone after being on the turntables, let the music keep playing, cut the headphones down, run around there, get on the mic, rock the mike, get the crowd going crazy, motivating them, then jump down there or wherever and break theirs, do you your thing, do a flick, motivate, get back up on the stage, change the record and go at it. Let me see somebody do that because most deejays now are fat, out of shape, lazy, want to just get the little chains, can't even have a conversation. How many deejays get on the turntables now and be talking, "Yes, let me see what you are doing, aww, I see my people in the house right now. Ohh, I see Linda or I see Carol, how are you doing? Big shout out to my man da-da-da-da-da-da-da-da-da-da. You can talk, this is get back off on the shout out. Here you go." There are some deejays right now or working right now. You know what? Let me tell you something? The people that it comes to their party, if they say it's my birthday, give my girlfriend a shout out, you give it to them, because you know what? It doesn't take but ten seconds to say that. Ten seconds to say that.

[Phone rings]

BP: You could keep going.

JW: Yes, you know, because I want to tell the real deal, you know what I am saying? A lot of people like Clyde and Lance do not get the recognition, and it's really -- If you give a false advertisement of what this stuff is, where it came from, I mean, I can be the JP Morgan, he can be the Frederick Douglass, and this man can be the Farrakkhan, you know what I'm saying? We exist, and guess what? We aren't going anywhere, so if you are all that, then guess what? You better make room because we're coming right through.

Smear does Rosedale; you know what I'm saying? There is no telling what Lance is doing, you know what I am saying, but guess what? We always find out and let people know, yo check this out, I still exist. When I went overseas, I went overseas after ten years of just sitting back, chilling out, maybe a little less than that, people were still telling me, oh I love your records. I said, "I did those six years ago." I love your record, oh can you do this, or can you do that? Okay and the record is still out and hot, and of course, you carry things a little backed up, you know what I am saying, the message was before its time. I didn't write that. I had nothing to do with that, but I came in on the wagon, you know what I am saying? And I respect what was then as of what is now. You know what I am saying? People keep saying, "I have a problem with one of the artists in my group." He keeps saying that I'm saying it. I was a part of this, and I was at -- I never said that. Your hostility and your negativity made people know that that is a form of stupidity. Needless to say, some people don't even care what was back then. We could do it now. What are you doing to help the community? You're so busy putting that negative vibe on what was and what you made, well if you made all that, what are you doing for anybody now who is trying to get into that business, you know what I'm saying? Stop hating and degrading a person that's trying to do something positive, because let me tell you something, when I put down the turntables, or put the records in storage, or turn the microphone, I have an education, okay? I can go and get a job, okay, but I prefer to do my talent, which I and always will at the side, to which a lot of us do, you know what I am saying, but I respect what other people want to do, you know what I am saying? I'm not saying that a job is negative, because you always take it down for --

You could be a basketball player and wind up working at McDonalds because your knees blew out, or this blow out, whatever, but you don't degrade people because things are not working for you, you know what I am saying? I'm a dancer. I'm a deejay, I'm a rapper. I might not be able to write this, but I may able to write this, and I may be able to do this. I can't write it, but maybe I can sing it, you know what I am saying? I am a crowd motivator. You could say whatever you want to say. You could do whatever you want to do, but you know what, when we take it to the stage, guess what? I know it's popping. When these kids start talking about what's popping, my bad, and all this all of that., I'm the one who knows what is going on in the slang criteria because, I'm out there with these kids, and if you love kids, then you can learn from them. Stop degrading people and talking about people, because you know what, he could work on Wall Street, but he could live in the 'hood, and that's the way it is. That's why we got into this music like that to let people know that the non-little people who don't seem to be about -- They exist too. Everything forms a whole. You have to have good -- I mean, you got to have bad to form good. Those old school records and all of that garbage -- Kids used to tell me stuff that was out in music and that was out by Diana Ross is the new style or form and it's hot this and you know, it's pretty much clean cut, you know what I am saying? And now our traits, it's like, people have to understand that this is a for real thing. This is the for real deal, and the purpose of us doing a lot of this stuff is to let kids know that you may want to be a superstar basketball player. You may want to be an extremely good recording artist. You may want to be out there, you may think that you have your corny dances, and may be something totally exquisite. This man knows a female deejay that's 13 years

old that's off the chain that can make probably me or whomever else that's been in this business look bad, but you know what, you have to remember, talent is not something, and I always tell kids this, you can't teach talent. Talent is something that you are born with. You can't be a Venus or Serena Williams tennis player. You could learn to be a good player. Like, my daughter is eight years old. She wants me to teach her how to be a deejay just like me. I said, "Brianna, I can't teach you how to be just like daddy." I could teach you how to do your timing. I could teach you how to do this. I could teach you how to blend, but you have to take your own motivation, and form it into your own style, and that's what makes you have your talent, okay, because I might have not played pool really well, but I can't teach you to play like I play because I have different ideas. I have different motivation. I have different focus, but you can learn how to be good to beat me, and I say, Okay, that's my style. We all have different styles. We all like different flavors, you know what I am saying, and that's the way it goes. Music is a multicultural thing. It has no face. It has no color. Music is something that always enhances us to say, you know what, it's peaceful.

BP: Right.

JW: It's motivating; you know what I am saying? It's something that we started for nothing, quarters, nickels, dimes. It's fun, you know? I always look at it like -- I've never -- Sometimes they say, " Yo, you want to get paid before you go on. You want to get paid after? You know what, pay me whenever you want to pay me. As a matter of fact, don't even pay me with cash. Why, here's my route numbers. Wire it or whatever. I don't want to think about that. I don't want to talk to promoters. I don't want to talk to booking

agents. I want to talk to people who are out there in the crowd, and once I see a crowd, I know we can do. That's what Mr. Broadway is about -- the dancing, the deejaying, the rapping, the motivational aspect of what's going on in this world today.

And what's so important -- How I try to bring this to light because a lot of us are feeling this, you know. We have an understanding and we played a great role in that. We are not being, like, heard. People who are in the spotlight and have all the attention, [and] if it wasn't for other people, they would not necessarily be there. Someone asked me what is hip-hop, [and] you know, hip-hop is not just a deejay the MC and the -- What about the people in the audience just watching? Who carried the records to the crew? Who wrote what they're speaking? We are not giving these guys credit. They are part of the hip-hop culture. You understand what I am saying -- security. If you don't have the right security, you come and bring your equipment to this side of town, you get robbed.

LJ: Mandingo, all those people --

JW: That's the bottom line, so that's why this is so important. We talk about -- A lot of people talk about the five elements of Hip-Hop. It was deejaying, MCing, break dancing, graffiti, the style of clothing. You are forgetting about one important element -- spirituality. If it wasn't for God, none of this would be in existence. People don't want to talk about that. That's why I formed my non-profit organization, United We Stand Entertainment, to be able to teach and bridge the gap between the youth and the poor.

BP: Maybe this would be a perfect segue -- Kool if you could break this down, so make sure if you can, follow as they talk about this document behind them, okay?

PO: Okay.

BP: Yes, so, yes -- This is a good, you know --

JW: Yes, so when I look at it, United We Stand Entertainment, understand it's bridging the gap between, like I said, the youth and the mature through music. It's a non-profit organization. I'm talking about our history that DJ Kool Clyde -- First he did a scratch on wax. He did Lightnin Lance first deejay scratch live on a record, same thing. That's the Ask Who record. I'm showing the fun of the record, the actual label and the back of it.

BP: Right, which we were looking at before.

JW: Yes, which we have here. Okay, and then I'm talking of the true pioneers of hip-hop. This is all my vision. That traffic light which is my logo on my business cards, I actually got that concept from Disco King Mario. When he came out in the parks in Rosedale Park, he freaked us out as I said earlier in our interview, which is Mario right there. He bought our traffic light. He used to have the disco hats on with the lights with the battery on the side doing the snake out there in the park.

[Laughter]

JW: With the monster sound system, the McIntosh Amplifier, the Vegas, the ass-kicker speakers, these big Altec Horns, and his system was crystal clear and you can hear the sound system from one side of the projects to the other side of the projects, and the other people from the other project, other side, heard the music and they all came about and they came together. Now, when you look back, and you see, I have the microphone out there, pointing out to MC. This is all showing you all the history of the -- Then you have the guy with the graffiti, that was part of hip-hop too. The guy up there by where it says, "Voices of Hip-Hop?" He's spraying graffiti. Then you are talking about pioneers of hip-

hop, you see? Afrika Bambaataa -- I put Universals next there -- Other people I could have named with that, but it would be too many names to be able to put up this, so I try to put names that are recognizable and also try to put names up there that -- with the recognizable faces, but the unrecognized names, so it's like, if you may have Afrika Baambaataa, you had DJ Zamboo, who used to beat down Afrika Baambaataa. You had Afrika Islam who used to beat down who was a son of Baambaataa --

LJ: Jazzy Jay --

JW: -- You had Jazzy Jay, but when you -- had Grandmaster Flash --

LJ: -- Furious Five --

JW: -- Grand -- That's right, Grandmaster Flash -- They had the Furious Four, Furious Five, Furious Eleven --

LJ: -- Furious Three,

[Crosstalk]

LJ: Disco B, Young Mike --

JW: Yup, you had, and I even talked about it earlier. I have Flash's first record here. The young generation, you know what I'm saying? I'm bringing it back. This is how it is. Niggas go scratching on this. So now when I look back at Grand Wizard Theodore on the L bus with the Fantastic Five, I used to be down back in the days with Mean Gene, which is Grand Wizard Theodore's brother. He used to have a spot called the Ecstasy Garage. One of the grandpa's of these hip-hop clubs was what's his name?

LJ: Armstrong?

JW: Armstrong. Armstrong used to run the Ecstasy Garage disco, and he's probably in his late 60s right now, okay? He's been around for many years –

EH: His brother Crab box right –

JW: [Laughs] Exactly. Grand Wizard Theodore came -- Fast talk Grand Wizard Theodore how to deejay. Then we look at Cool DJ Dee, nobody ever talked about Cool DJ D. Cool DJ D. -- Baam, he showed a lot to Baam. Herc and they used to play with Cool DJ D. Cool DJ D. used to play along with Pete DJ Jones. Why are these guys being unrecognized? I've told you earlier in our conversation that this guy, Cool DJ D -- They used to be -- They used to be down with altogether like Disco King Mario from back in the day of Tex DJ Hollywood. Cool DJ D. was the first deejay to ever come out with a coffin. A coffin is one with the turntables and the mixer inside this thing. He was the one who started all of that back in the days that was out during the disco era. Now, Disco King Mario was one of the guys who was in the Black Spades who had the dopest sound system. Let me tell you the people who came from him: the original Jazzy J. -- You had Grand Wizard Theodore came from Disco King Mario. If it wasn't for that guy Disco King Mario, there wouldn't be any Def Jam Records. Jazzy J. came from Disco King Mario, which he started Def Jam Records. Rick Rubin and he were cool back in the days. Remember, it was all about peace, love and having fun. It wasn't about a business. At that time, he also – Jazzy Jay had Strong City Records. The Masters of Ceremonies, I had said earlier in my interview. Brand Nubians, which was a transition from it. They did a song called Sexy. They came from Jazzy J., and Jazzy J. came from Disco King Mario. Later on, Baambaataa came in and took Jazzy J. from Baambaataa. He got down with

Baambaataa. Afrika Islam was down, but he left and Jazzy J fell into that slot and Red Alert and the rest of them got down. See, it's a lot of history that goes along with it. Nobody talks about Mario. Mario passed away. If Mario was here alive today, this would not be going on. Mario's name would be in every history book.

BP: How did he pass?

JW: [Laughs] So my point is that drugs took over. You know what happens when drugs take over, okay. DJ Break Out from the Funky 4. Nobody ever talks about it.

BP: Now the Funky Four Plus One -- was there a female in that group?

LJ: There was originally the Funky Four. Raheim left -- yes, the Gold Wood Flash around '79.

BP: Right.

JW: Exactly, and then Breakout and Baron -- They have two more MCs were Little Rodney C. and Jazzy Jeff. Little Rodney C., I believe, is -- cousin to --

K.K. Rockwell's cousin and Jazzy Jeff, so that's how it became Funky Four Plus One, is was originally the Funky Four, which was Raheim.. There was Keith Keith, Shara and K., K.

BP: And Shara is --

JW: The female --

BP: Christina, yes okay, but she wasn't the plus one.

JW: No.

EH: No.

BP: But she was always in the group.

JW: -- Always in the group and always remember, not to take away from those guys. They never really got the credit. They couldn't come on our side of town and play. They would get their equipment robbed. They were from Uptown.

BP: Right.

JW: They could come with the Zulu Nation and the Black Spades. They couldn't. It was unheard of. It's just that the Zulu Nation was a transition from the Black Spades. They were so big they would go around and beat up on all the projects and recruit these people and when you know people -- People know people and they become cool and then they say, "Listen Baam, we can't do this, you know. These people are cool. They are doing their thing, and after awhile, they got together and they came in the Bronx River" because they used to say Bronx River Will Make You Shiver.

[Laughs]

JW: If you --

[Laughter]

JW: Got to cool all of them.

LJ: He's outnumbered.

JW: You know what I'm saying?

JW: I'm going to tell you something right now. Baambaataa used to have all his meetings at Bronx River in the circle outside. Sometimes he used to bring it in the center. There was one time when the Black Spades came running up in the Bronx River. All the Zulus scattered. Baambaataa stood there. The only reason Baambaataa stood there because guess what? Baambaataa was a Spade. That's the reason why he didn't run, but then after

awhile, they all became part of one another. At one time, Baambaataa and Kool Herc didn't get along. They had beef with each other. That's the real story. See, Baambaataa was more so like a humble type [of] guy. He used his mind. That's how he was able to bring all of this about. A lot of people got pissed. Aww, now Baam brand style, he's getting white people in the Zulus. It was all about us from the 'hood. Who are all these white people from Europe and Japan and all this? He knows what he was doing. If he kept it simple minded in the 'hood, Zulu Nation wouldn't be on this planet. He had to take it to the next level. You understand? He thought outside the box. You understand? Now Baambaataa,when you hear them say, I'm not taking anything away from Kool Herc. Kool Herc is the -- Listen, Baambaataa used his mind. What does Baambaataa call himself today? He calls himself the Amara of Hip Hop. It goes bigger than the godfather of hip-hop. He isn't going to fight about battles or all of that stuff. He knows exactly what he is doing. When you talk to Baam, guess what? You are going to get an interview from him. He's very meek. He's very kind, and I'm not taking anything away from Herc. We speak and whatever, but a lot of times when you hear from other people, Herc is a little bitterer towards people. He may have his reasons why he does. A lot of people want to get paid for this and that. You man, you have to put the cameras out of my face, yo man -- You can't be that way with everybody. I refuse to do that. When I speak to people and somebody asks me a question, I'm going to give them the information because guess what? God is going to open up a door, and he is going to bring me to that level, and when you talk in terms of Charlie Chase -- Charlie Chase was [one of the] first Puerto Rican deejays to ever deejay.

BP: Let me flip it over and then --

End of Tape 2, Side 1

Tape 2, Side 2

JW: Charlie Chase was the first Puerto Rican deejay as far as to enter into hip-hop and deejay, he was nice. He founded the Cold Crush Brothers. They would do their thing out here and rock in the – this rap by Spoonie G. They had their routines. They had Billy Idol, dum-dum-dum, dum-dum-dum, dum-dum-dum,dum-dum-dum, and the Cold Crush had a routine after that. I remember all of this. I have the tapes in the Ecstasy Garage when I would play with the Cold Crush. I used to be down with a group called the Super Sonic Force, and another guy who is not up there is DJ Cisco and a brother named Barco. He was into martial arts and stuff like that. He knew. He was the one that brought me on, like, to the West Side and introduced me to all of these cats. Back in those days, you know, they definitely put on a show. Cold Crush Brothers – They would do their thing. When they come out on the stage, they would perform, the audience would gravitate to them. You didn't have to have 20 people up on the stage. They would capture the audience's attention. That's what was great, but little do people know, they forgot about the Jazzy 5 MCs. Cats like the Cold Crush and them didn't want to battle the Jazzy 5 MCs. They were unreal. They were like. They didn't want to test them because they knew that these cats would outshine them. You understand, but again, it was all for fun, peace, and love. What happens is, when there are people who are vocal about things or more forward about things, and they get in front of the cameras, in front of the papers, they are able to tell their story. They are able to say things, and if a person is like "You

know what, I'm not even worrying about that. Man, I'm just going to fall back. I'm not going to say anything." They don't get a chance to hear their story, so when you keep hearing them over and over and over, you forget about the small people, you understand? I look back. I'm not taking anything away from Herc. How many records did Herc make?

BP: You are asking the wrong brother?

PO: [Laughs]

JW: I'm just asking.

BP: Oh, I don't even know.

PO: [Laughs]

JW: That's what I am trying to tell you -- zero.

BP: Okay.

PO: [Laughs]

JW: I'm not taking anything away from him. I'm just saying that when you look at the history of all of this, you have another cat that was down with Disco King Mario named Tex DJ Hollywood. Remember, the majority of the Black Spades -- The reason why they were notorious -- not for guns. Not for just having a loud mouth and sticks and bats. They were karate martial artists. They would chop you in half. People would fear them. They were boxers. Mitch "Blood" Green – [You] Remember Mitch "Blood" Green and all of them? They were all Black Spades. Mike Tyson years ago punched Mitch "Blood" Green in the eye. I don't know if you heard about that, in front of Dapper Dan's on 125th Street? This was later on because back in the days, Mitch "Blood" Green used to smoke the dust back in the days, but that wouldn't have happened before. That wouldn't have happened.

He fought Mike Tyson in the Golden Gloves, and he was the only one who gave Mike Tyson competition back then, and his karate partner was Karate Pete. He was another Black Spade, so this is where a lot of history is at. I always try to do my best to bring it back with my voices. I could reach out to Kas and Herc and all of these guys that say "Come on, let's do this and show what Bronxville captured this stuff from" But because now they have shirts out where it all began. Cedar and Cedric, It didn't start over there. It did not start over there. I'm not taking anything away -- Herc was out back in the days, but he had a little small section of the Bronx. Baam took it and had it international. You understand?

LJ: And where Baam succeeded was that record "Planet Rock" Once you made the hit record, you can tour. You can go all around the world, and people know about you, and he gave the name to the culture, hip-hop. He established it.

JW: And these are all of the elements. I try to name the majority of the places in the Bronx. There might a few that may be missing. Hurry up, let's just look. You say Bronnxdale, Bronxville, the Soundview, Castle Hill, Monroe, Edenwald, Mitchell, Webster, Millbrook, the Valley, Lafayette, Patterson, Landbrook, Claremont, Forest Project, Gun Hill, and I say etcetera. I try to show the projects. The birth record of all of this is that I try to show you right here. I do by history. I have the record, okay? They have this on eight-track, bringing it back.

EH: You know what? I know the guy who actually owns the rights and everything to The Incredible Bongo Band, and I have the actual original copies, and anytime those copies get walked or whatever, I can always get the original Apache and everything. I have the

original, so whenever you want, like stuff or whatever, I have some stuff personally from him, and he made sure that I had, like 30 or 20 some odd copies of it because it's original, original, original stuff.

JW: That's right.

EH: And I was loving him for that, and nowadays, you have to watch out because you hear a lot of commercials and stuff like that playing Apache and stuff like that like Capitol One and stuff like that.

BP: Yes.

EH: And -- He chased after them because you know, we'll e-mail one, this e-mail -- Did you get that check from such and such or whatever because a lot of people use it, like a lot of people are using Rick James stuff now. That was a friend of mine, and you know, I knew he was from Buffalo and stuff like that. A lot of people like the Gap and stuff like that -- They are using these things now. And you know, it's better for them when the person is deceased, too, because you know you don't have --

EH: That's right.

JW: -- much to go after, you know. I don't like that. That's not fair

EH: And that's funny because as I talk about this record. This record has been reproduced. You know, we have the original one right here. Where did you put it at? I don't know what you did with it. What -- Oh here it is. This is the original one. You see? They fixed the cover up and everything, and as I said earlier in the other interview, when you look in the back, this one tells you here, Soul on Wax. The address [is] 23 East 125th Street, New York, New York. This one says Tough City Records, and then if you take out

the record, and you look at the label. Look at the label. I wasn't going to lie. I mp3ed it, and you heard our verse and the stuff like that on the record. Then when I go look on there, it says the Treacherous Three. [Laughs] I'm like, well what's going on? I went back and I e-mailed him. All of a sudden, those sites are down. What's going on?

EH: Hypnotizing MCs were the MCs on the --

JW: -- Takes somebody to coordinate about putting me on wax. I did something for them. No agreement, no release form or nothing. Just put me on wax with a compilation went to other people, and I kept all of that stuff. Now, the one I kept, you know, some of my opening views, but I kept one closed. Nailed it back to myself, you know the bootleg way or whatever. I said, "I'm going to take them all down the line the way you do it, and I said, "I'm waiting for awhile because this man has been on TV on public access channels and everything, and he was promoting and doing stuff, and I was like, "Yo, hold up." People were telling me, "You got any record out?" No, not right now. So you are on this label -- Huh? Ohh, and I was like, "Wait a minute." I see the label and the address and everything, and I called Russell and I said, "What's up." He said, "Oh." -- I said, "Listen, I tell you what. We can make this real quick and dandy. I'll sell it to you, and I'll be real cheap about it, because I don't need the money. Give me 500 dollars and I'll say Ill sign a form saying it's okay for you to do that." We never got that cleared, and he's been showboating for awhile, but what he doesn't know is that, when you deal with a person who is really business-orientated, you've got to watch yourself, because what you may leave alone for the next two or three years, he may be building up something he chewed in the gut with it. Don't come out with a movie knowing that done jerked it for me when

you passed, because if you think those people are going to lay back, as soon as you come out with that movie or make that million dollars, guess what, they are going to get you, and it doesn't take -- It doesn't matter how long it takes.

EH: Not long --

JW: If you are going to jerk somebody, they are going to get you. It's like stealing. If you steal, you are going to do time for it.

LJ: That's right.

JW: One way or another, down the line, somebody is going to find out about it, and somebody will label it, you know?

BP: Right.

JW: So, you have to be careful of what you do.

EH: And this graffiti and all of that and stuff like that, writing graffiti and all of this, this was another interesting part of hip-hop.

JW: It was.

EH: You know what I am saying, and we had train yards up on the 6 line, and like I said, you look at the name of the games, the Black Spades, the Cassanovas All Over, the Gestapo Crew, the Nine Crew -- This is a lot of stuff that people are not talking about in history. This is very important. These gangs right there made history throughout this planet, you understand? And that's why this is so, so important, and that's why I said, you know what? Let me take this vision that's inside of my head, and let me put it in tangible evidence so people could actually see what's going on.

BP: Right.

EH: You understand, and people could learn from this and they could also grow from this.

BP: Right.

EH: You understand, that's why this is so important, and like I said, there are many other people that played very important roles in this hip-hop, but it's about time.

BP: Right.

EH: Now, for us to be heard. We can't sit back and wait for those who we sat back quietly and said, can you speak for us? Can you say something? Can you acknowledge –

JW: Won't tell the truth --

EH: Can't wait for that anymore --

JW: They won't tell the truth --

EH: They want to control men now because we do what we have to do, and that's where that hate is coming at -- Aww man. Oh listen to them, ahh, they have nothing to say, but if anyone in their right mind says wait a minute --

JW: We put two and two together --

EH: Two and two together, we wait this out --

JW: That doesn't sound truthful. It's like a lot of the stuff that was done on by of certain people saying how they came about and how they did it. I knew these people -- This particular person's family, and their sisters told me, "That's not true. That's not true." You may have -- He may have one segment, and I may have another segment, and I say, "Well you know what, that might be a story or a fib, you know, lie, fib, whichever way you want to put it because if we don't have it and it's not right, it's a lie.

BP: Right.

JW: Because I always ask somebody, when somebody says something about some -- I always say, well you know what? What was this? What was that? What was the first turntable? When did the first techniques come out? What was the name of them? What was the first graze mixing? What was everybody's idol -- Gemini? You know what I am saying? What was this? What was that? You know, if you don't know it, you are telling a lie, ad we'll catch you real quick, you know what I am saying? That's why you have to specifically say -- I'm not going to say I ran in the park, and I was with Keith and Cowboy Earl and something like that. I'm the second generation.

BP: Right.

JW: Don't get it twisted. I'm the second generation, but when I did come, I did my thing, so don't stand there and tell me I didn't do this, or I didn't do that, or throw your negative vibes, you know what I am saying? Like I said, I don't have indiscretion for anybody. My thing is this; you know what I am saying. Tell the truth. This is existing; you know what I am saying? I am a part of that leverage that puts that next notch on. The group of Grandmaster Flash was dead and gone after Message, when Larry's there Steve came in the picture, and people heard new stuff, am I lying? Flash was brought back to life.

EH: That's right.

JW: It brought him back to life -- When you heard "La-la-la-la-la-la-la-Larry Love, people are like, "Oh he has a new joint."

EH: When those jackets came out.

JW: Yes.

EH: The leather joints and they had the Furious Five on them.

JW: Yes, all of that you know.

EH: See, I remember when they were down with Sugar Hill, and they brought those -- What are -- 325s, the black BMWs -- 325s, BMWs, you know. It's a lot of stuff, the Benzes and stuff like that. It's a lot of stuff, and what happens was when I was with the group, Flash I think or Keith was coming out of being incarcerated, and when he came out of jail, the day after he came out of jail, Flash came to LeVaugn, Don Juan LeVaugn. LeVaugn and Larry Love and myself in Latin Quarters down in Manhattan and straight with us. I'm going to break up with you all, and I'm going to get back with them, and maybe later on we'll do a parliament thing. We started fighting. We go down the stairs fighting. How are you going to just throw us to the side. We just pulled out all of this group and brought this group back to light, and that's what they wanted to go with, and make fat gold chains, and we'll tell Electric Records, and their segment, and got blackballed, because they got X amount of money, one point whatever, five million, whatever. Took all that money, messed it up, did Kick Lethal album, did give people 100 percent and it's all documented truth. Maury Walters Booking Agency and Bob Crasnow from Electric/Asylum Records didn't like what he heard, didn't like what was contributed from the monies that they spent for everything, pre-production everything, and the -- Flash was blackballed for many years.

EH: I remember that.

JW: So, you know, tell the truth.

EH: And the good thing about this was that if somebody was – Aww he was never down with Furious Five or whatever, it got tangible evidence. Get the records, look, and I will cover it --

JW: It's online. It's on the computer. You can't change the past.

BP: Although they'll try.

JW: yes, people try.

BP: Lance, do you have anything that -- Just in closing to add to our Cool Clyde and Mr. Broadway have been breaking down?

JW: Lance is our hit man.

LJ: [Laughs]

[Laughter]

BP: Bring it home.

LJ: Hip-hop was, I could say, created from the groundwork that gave a lot of people inspiration. It gave people to perfect certain skills that they had and kept a lot of us out of trouble. We didn't get into it for money. Over the years, I [would] say, middle 80s, it became a business. A lot of people [have] been employed. That's a good thing, though. Hip-hop has employed a lot of people, made some people wealthy. It's just a shame that a lot of the pioneers that, you know, put this together, didn't see that money. A lot of them didn't see that money. That's why some of them are bitter now. Thank God that we are from that earlier generation, the infant stage of hip-hop. We participated in it. Good thing we had other things or else wise that we did to keep ourselves up to par now.

EH: Education.

JW: Education, baby.

LJ: -- and strong family values and backgrounds. It's a lot -- I feel the hip-hop music today is watered down somewhat. It's really -- I could say, destroying or put it this way, not destroying but distorting the youth's minds coming up, and makes your job as a parent harder because now you have to screen what your kids are listening to, which you really can't police your kids to a certain extent.

BP: Right.

LJ: But it makes our job harder. I have a son that's -- He turns 14 today.

BP: God Bless.

LJ: Exactly, so you know, it's the thug mentality that they pick up. You have got to sit with your seeds and you have to talk to them. You have to let them know that what they see is not for real.

EH: And see, and that's why this is all so important, to segue into why I do what I do. Anytime when black people are coming together and sharing positive information, people find ways to try to destroy that. Sometimes, it's us doing it, but what I do every year, and that's why I do this, to bring information to the community. I also have my television program called the DJ Cool Clyde Show now airing on Bronx Net and in Manhattan. It will be airing in Thailand and Queens and Brooklyn very shortly because if they shut that down, I still have to have a venue and an avenue to be able to get our voices to be heard around the world so they could understand where this is really going. It's about creating a hip-hop museum here in the Bronx. It's important. We have to pass the torch to our babies. I realize now. I'm a man now. I realize -- I can't do what others did to me, as far

as some of the pioneers. I can't push them away. If a baby asks me a question, I'm going to answer. I did MTV about April 11th, Lance and I. Juvenile was on there. He met me for the first time. He was like, Yo thank you man, yo brother nice to meet you, yo, those were encouraging words and such and such. All I'm saying is when you sit and you talk to these people, you will open up, and it's about networking with them. You have some of the pioneers that are bitter, eff them, let them come to me. I'm the one that started this. You can't shut anybody down.

JW: They don't know.

EH: You have to open up so you could bridge this gap and work with each other.

JW: That's right.

EH: I see a child asking a question, yo -- I'm opening up and showing them love. I'm making them feel like negativity doesn't exist. This is what this is about. Like what he was talking about. He asked the man could he put up posters, could he work, and then after he would keep bugging the man, like come on man. He put them on. He remembers that. Kids are going to remember that. I remember what was done to me, but I refuse to take what was done to me and keep that on, that negativity --

JW: And if a child thinks that a certain artist is from the old school, you can't get upset with them. You just have to teach and show and prove [to] them. That's why we keep all of our things. Bios --

EH: That's right --

JW: The album covers and stuff like that, you know? And you show them all these things, like I showed Kewan. I said, listen, you hear those things you are hearing that

Puffy did? This is where that came from, and I played it. He said, "Oh, that's the new --

No it's not.

BP: Right.

JW: This was here before you were born.

BP: Right.

EH: That's right.

JW: You know, so all you have to do is just know you have to train these children to understand things a little bit better. It's good to show and prove.

BP: Right.

JW: If you could do it in a fun way. You can't say, oh you think that Jay-Z is old school. He isn't old school. They may think his first record, his first album was from old school, but you can't get upset with them because this is their generation. This is the only era that they have that they're growing on.

EH: That's right.

JW: You know what I am saying?

EH: And then you ask -- I asked somebody recently. I was told that who stopped hip-hop. They said Jay-Z. You know, this is what would go on if we don't teach them.

BP: Right.

EH: And that's why -- I'm sorry -- I'm creating another turn of avenue. I can't wait for others to do what I need to do. I have to create something and build a whole new army because there is enough of us that's being unrecognized and they are going to form and

they are going to build and flood my team and we are going to have the new army that's going to be out there.

JW: That's right. You can't take somebody from the 2000s and tell them about Fab Five Freddy, and they -- like who's that --

LJ: Have you heard the story from DJ Lightnin' Lance, the first DJ to put actual live scratch on wax. DJ Cool Clyde.

JW: DJ, Dancer, Master Extraordinaire

{Laughter]

JW: Mr. Broadway.

EH: Keeping it live.

JW: And the family that stays together and prays together will always stay together, you know what I am saying?

LJ: That's right.

JW: Peace.

EH: Peace.

LJ: Yes, that's right.

PO: Oh my God.

[End of Interview]