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RAP PAGES PRESENTS

SATURDAY NITE FRESH

**REMINISCING ON
UNCLE JAM'S ARMY, L.A.'S OLD SCHOOL, & THE GODFATHER OF THE JHERI-CURL.**

★ **BY DJ ZEN ★ MIKE NARDONE ★**

F E A T U R I N G
UNCLE JAM ★ ICEBERG
EGYPTIAN LOVER



BUSTIN' OUT

EL: It all started with house parties.

UJ: First house party was like right after I got out of the ninth grade. I set up my garage. I had a triplight. I had a six-by-nine speaker hanging in the corner. I had a close-and-play record player and I ran the speaker into that from the triplight and we was jammin' Dr. John, "Right Place, Wrong Time." Shit, that was '73. [Later,] a buddy of mine and I did house parties, used to charge like 50¢ and make like \$60. Good-ass lunch money. After that, Gabe Martin, one of my friends, had rented Alpine Village and called me to DJ it. So we went back to Alpine. We was Unique Dreams, and we gave our first dance in 1980. One weekend, it rained on my two dances, I got strep throat, I got laid off my job and found out I was expecting my first child. This shit happened to me in two days. After that, we did a dance, "Bustin' Out," 'cause "Bustin' Out" was out by Rick James. We got 500 people, man. After that, we did "Bustin' Loose," 'cause "Bustin' Loose" by Chuck Brown and the Soul Searchers was out.

EL: Whatever the hottest song was out, they made a poster up.

UJ: Back then, the music was incredible—I mean, it was just funk, man. And the massive sound systems we were renting from these white boys were awesome. Disco sound systems. This was just after the disco era. They had the damn mixers without a cross-fader, just up and down like that. Nobody was really cuttin' nuthin'. And then Sugar Hill. All we played was funk and Sugar Hill. The West Street Mob and Sugar Hill Gang and Ferrari and all that shit. Grandmaster Flash.

UJ: We did the hotels before we went to the Sports Arena.

EL: We started doing auditoriums: Shrine Auditorium, California Center, Polish Auditorium.

UJ: Ice-T used to come rap up there too.

incredible. He had 4,000 people at the Bonaventure Hotel, and you could hear the claps and the hi-hats on the back wall. This guy was a barber with Good Fred, who's a part of history that don't nobody know. He was the first man to come out with comb-out activator—Jheri-curl juice. He invented it, and everybody else—Stay-Sof-Fro, Johnson, all the rest—stole his idea, stole his formula. They had their chemists break it down. Because Fred didn't perfect his—he had too much alcohol in it—it was making people's hair red. They was saying, "Good Fred make ya hair red." So they went to other people because of Fred's pride. He was like, "Ay, that's my name." So even though he found out what was wrong with his product, he didn't want to change it. He is the godfather of curl activator.

With LSD, what happened with them was I really wanted to start DJing. Me and Lonzo were doing a lot of parties together. So I finally go to DJ with LSD. They wrote me a \$25 check, muthaphukkas stopped payment on my check, and I couldn't catch them. They wouldn't return my calls, so I went to one of their dances and said, "Man, when y'all gon' give me my money?" They had all this security with me by myself. I said, "That's alright. I'm-a get my own organization together and put you muthaphukkas out of business." They laughed.

After that, we changed the name from Unique Dreams to Uncle Jam's Army. This was '81. We were doing a lot of promotional work for George Clinton back then. He had the album out, *Uncle Jam Wants You*. One of my buddies was working with George and George was like, "I don't care if y'all use [the name]." His fan club was called Uncle Jam's Army, we broke out with Uncle Jam's Army. We used to wear fatigues. Egypt used to be in the front and we'd say, "What city are you from?" and Egypt and his brother would be

UJ: I was on the cutting edge. We could play stuff at our dances as long as it was good, in the pocket and it would work. It did not have to be on the radio. So then a lot of record companies, groups and acts started coming at us, because we started getting bigger and bigger and bigger.

AT THE CONCERT

IB: What happened to really blow it up was that George Clinton started coming to the dances. That really solidified the group, the fact that George Clinton was there. I came in '82 from the East Coast. My style of mixing was to blend. I met Rodger and started to DJ for Uncle Jam's Army. It got bigger and bigger. Summer of '82, we was putting 5-, 6-, 7,000 people in one place. I'm talking 40 people on security, on the payroll. We got so big, all of them had beepers. We had a poster patrol. It was a full-scale DJ operation.

UJ: Not to mention all the groupies. People passin' out fliers, selling T-shirts, buttons and hanging posters. We'd catch people taking down posters, putting them in their rooms. We did those dances at the L.A. Convention Center. It was called "At the Concert." We had 4,000 people and another 500 outside, trying to tear the doors off the hinges. That's when we broke out with all the spears. We had 32 Cerwin Vegas.

IB: They'd stack them in pyramids. It looked like a glacier.

EL: I started to do that mixing shit. I used to extend records a very long time, the shit I learned from watching Bleeps and Doctor Rock. But I learned how to do 'em quicker, because at home I had a sorry Sony turntable and I had to be real delicate so it wouldn't scratch. When I first rented a Technics turntable, I was like, *Damn, I could do anything with this!* I [was] working them

UJ: Uncle Jam [Rodger Clayton] EL: Egyptian Lover IB: Iceberg

EL: When I was a dancer, all the big promoters got together and did a big dance called "The Big One." It was Uncle Jam, Wreckin' Cru, LSD and Z-Cars.

UJ: But back then, Wreckin' Cru was called Disco Construction. It was Lonzo, Unknown DJ—Dre wasn't around yet—Doctor Rock. For a while we was doin' dances every week. We did the Playpen from 1982. You had a teen scene in L.A. back then in '81 and '82. But LSD was around before that. See, the pioneering man of all the dances was a guy named JC2. He used to do "The Proud Bird." He used to have like 3,000 people. I used to go when I was 17 years old and say, "I'm-a do this one day." That's when Lakeside used to play. He always used to have a band there. Then LSD came up. They did the Bonaventure, they had like 3- or 4,000 up there.

They had a guy named G, who was the first to bust out with Earthquake Sound. He built his stuff from four 18-inchers, he had big old cabinets. Man, this shit was so

sayin', "We from Egypt! Cairo!"

UJ: It was me, Gabe Martin, DJ Bleeps—it was basically my whole neighborhood off of Hoover between Imperial and 111th. All the guys that was in my 'hood, and I was the leader. Back then, as we were coming up against LSD, we had poster wars. You had guns pulled on you. One time, seven guys from LSD jumped out on me. And they tried to jump on me in the yard. Steve came out with Good Fred's gun. Poster wars were a muthaphukka, man.

EL: When I was a dancer, I used to go to LSD dances, and that's how I found out about Uncle Jam's Army. They used to talk about Uncle Jam's Army on the mic, saying, "Yeah, you see all the fine girls out here. Uncle Jam ain't nuttin' like that." And they didn't do nothing but promote Uncle Jam. And Uncle Jam's Army had better women, unconceited women. When you asked them to dance they said yeah. LSD had them uppity people. LSD's reputation went down and Uncle Jam's reputation went up.

harder and harder. So when I got to the dance, I was cutting it up and people was just trippin'.

UJ: I used to wear all them crazy-ass costumes. Flash paper and a little bit of gunpowder. I come out with my costume on and you get the flash paper and they think you throwing fire! I used to wear Egyptian robes and King Tut outfits with a turban. Snake tribal thing. I was all on George.

IB: Egypt would have something Egyptian, I'd have a surgeon smock with a white glove.

EL: After I saw them do the dances, me and some of my homies from the Valley started doing dances. I did one at the Holiday Inn downtown, and we put up posters everywhere and, like I said, poster wars, I didn't know nothin' 'bout no poster wars. We put up posters all the way down Slauson, all the way down Crenshaw. Had a gang of posters. Drove down the next day, and they was gone. Uncle Jam's Army posters was up in the same spot. I was like, "I spent all the

money for them posters!"

EL: One day I was in the Fox Hills Mall with Snake, and Rodger came by passing out fliers. Snake was like, "Ay, man, y'all is the best dance music organization in L.A. and this is the best DJ in L.A. Y'all should get together!" Rodger was like, "I'm on my way to do a commercial right now for the Long Beach thing. I'll let ya get on the commercial and do something." I was like, "Really?" All these years I had been lying to, telling these girls I was in Uncle Jam's Army and they was giving it up thinking I was down with 'em because every time they went I was up in there dancing. So I was like, "I can tell these girls I'm in it for real now?"

UJ: I was the first person to do multi-track commercials. I had four different voices on the multi-track—Mr. Prince, Uncle Jam, my regular voice, Fake Parker Jr.

EL: And when y'all did those commercials, I thought you was doing it with two turntables, so I would practice at the dances. I didn't have turntables at home.

IB: So we're at the Long Beach Holiday Inn, May 1982. I was DJing at the time and I was just getting ready to finish. Rodger was on, then I was on. Then this guy I never knew walks right up to me when I finish and he says, "Yo, man, it's my turn to DJ. I can do this. I can do any of this. I can really show you." By this time 50 people have already told me this. I'm like, "Please." So after Rodger walks away, I said, "Fine, go ahead."

EL: And treated me like a rooty poot. He rolled his eyes and shit, trying to kick dirt on

my heels! Rodger had never seen me DJ either. Like, *I'm-a stand over here, but I'm a keep my eye on him, make sure he don't really phukk up, get the people off the floor.*

IB: So he takes the record, then he puts on Grandmaster Flash, "King of the Cuts," and people are dancing. All of a sudden out of nowhere he was like "k-k-k-k-k-k-k-k-king of the cuts on two turntables." Everybody stopped. One thousand people stop, rushed up to the tables. And I was like, *How did he do that?*

EL: What I did was, when I was playing that, I threw in Tom Tom Club. Right when I threw in Tom Tom Club, I grabbed "King of the Cuts." "King of the cuts! King, king, king of the cuts on two, two, two turntables." Then I pick up the needle, go back to the beginning and find a laugh like, "He hee, he, he, he, hee." Then I take that off and throw on Prince and go, "Muthaphukka, muthaphukka!" Then I really started going off. People was really into it. I play stuff faster and faster. Went to change records, put on another. Take off my headphones. As soon as I walked off...

IB: I come up and say, "Hey, man, how'd you get here?" He says, "I caught the bus." I said, "I'll take you home!" Next thing we know, Bleeps and Dave was on the lights and were DJing.

EL: And Rodger would give us space too. Usually he would have to be up there and watch, make sure we played the right records in a row, because programming is important. We ain't care about program-

ming, we was just gon' get up there and show off.

UJ: Programming was important, playing the new shit early. Peak out, then end of the dance it was the baddest records in the world.

IB: The last part of the dance, Rodger would play this old shit, the Monkees—we would do turntable tricks. There were two of us on two turntables.

UJ: He would do "King Tut" from Steve Martin and I would do "Phukk you." "King Tut!" "Phukk you!" "King Tut." "Phu-phukk you-ya-you."

IB: From May '82 to December '82, we did stuff every week.

EL: And that gave me practice and made me a better DJ, because I never practice at home—never, not to this very day. I always invented it at the dances.

IB: And then we was so busy, so many gigs, Rodger started diversifying and divided the DJs up. We was doing hotel dances and club dances at the same time.

FREAKY TALES

UJ: These parties were all-ages. Whoever paid money!

EL: Wasn't no alcohol. It was always some right-out-of-high school kind of stuff.

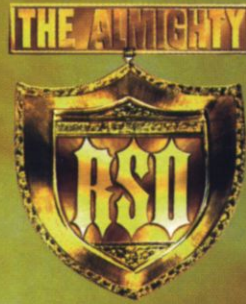
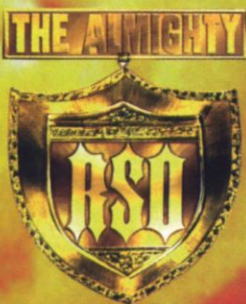
UJ: It was some older guys in their early 20s looking for some young girls!

EL: It was from 14-year-old to 30-year-old

CONTINUED ON P.70>

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SATURDAY NITE FRESH

<CONTINUED FROM P.38

UJ: Sneaking out of the house! 'Cause they moms was on the corner looking for 'em. And we'd be on the microphone saying, "Such and such, ya mama at the door and she got her belt."

EL: And we wasn't lying. Mama's at the door, curls in her hair and belt in her hand! One of them came to the DJ booth and saw her daughter freaking on this dude, and her daughter must have been 12 or 13 years old. Whipped her ass all the way to the front door.

UJ: That was at the Playpen.

EL: It was real dark...

UJ: And it was leaking.

EL: And it was mud and stuff on the floor. She's all on the floor freaking with dude. We called it the "sin pen," because soon as we start the party, doors open, they would freak on the floor all the way to the last song. No other dance, just the freak.

UJ: Miniskirts had just came out. A lot of girls used be in there with no panties on.

EL: Just reach orgasm and keep dancing. It was like a fast slow song, just grinding on each other all night long.

IB: That was when all the electronic stuff was happening too. It was "Planet Rock," "Scorpio," "Survival," "Electric Kingdom."

UJ: The Freak started at Veteran's Auditorium back before the Playpen. People started going crazy.

guys. And some 12- and 13-year-old girls was in there that looked older.

IB: We used to have the Freakiest Girl and Freakiest Guy contests. *Ohmygod!*

UJ: What about the Hot Coochie Mamaz?

EL: Yup, Hot Coochie Mamaz. They used to wear that shit on they T-shirts.

UJ: Lot of groups. Group Sex, Freak Patrol, Carson Freakateers. Y'all just don't know!

EL: And there wasn't no bullshit. It was all fun. All fun. The gangs started coming after the Sports Arena.

UJ: When we started doing the Sports Arena. That was right when they started high-rolling. They were rolling the Blazers, everything. You have six, seven thousand people together, of course you gon' have the masses from everywhere. That's when the Rollin' 60s was deep at \$8 apiece!

EL: Grape Street Boys, all the gangs started

"Back then, the music was incredible—I mean, it was just funk, man." —Uncle Jam

coming and hollerin' out they sets and shit. I blame George Clinton too. 'Cause after all the house parties, George Clinton used to sing this: "Not just knee-deep/Ya mama had VD/And she tried to give it to me!/She ain't a Crip." That used to tear shit up. "Crips over here, Bloods over here." But then the 60s came and it was so many of 'em. They say, "Crips over here," and it was like, *whew!*

UJ: 60s had maybe 200 of them and about 30 gangsta girls too.

EL: Carrying guns in their purses.

UJ: We didn't check in the purses back then.

EL: This one girl's boyfriend got pissed off, and shot this dude right in the jaw. Everybody started runnin'.

UJ: We had finally decided to try the Sports Arena in September '82, a back-to-school jam. Instead of 500 posters for one show, we had 2,000 posters. We had mailing lists too, because we had did Pasadena, Pomona Fairgrounds, San Bernardino. When we went to San Bernardino, it was like a whole 'nother world. We drove out there to look at the San Bernardino Convention Center, and they treated me like a king. I went in and got on the microphone, told them and they screamed. So we went and got a bus and took about 40 people out there and drove up. They was lined up like it was a damn concert! That's when we used to wear

muthaphukkin' spikes and belts and leather, chains.

EL: Girls damn near passed out when they saw me! We was starving, we was just DJs! It was four types of crowds. One group was just dancing. Three hundred, 400 deep on the wall, just amazed, looking at the people dancing. They had the breaking and poplocking shit in the corner in the circle, and they had people just looking at me DJ.

UJ: That was the first time the crowd was really diversified too. There was Mexicans, some whites. All the Mexican DJs and

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Mexican breakdancers and white DJs. They all came and stayed there at the front. Then we taught them all how to freak.

EL: We told them, "This is the dance we do in L.A." We had somebody up onstage, this little groupie, and taught them how to freak! They was still doing the LaCoste and all that shit! A few people started doing the freak, then some, and then all of them was doing it!

SATURDAY NIGHT FRESH

UJ: Greg Mack came out from San Antonio, got hired on KDAY, and he immediately got on our dick. He heard all the commercials and said, "I want to go with these guys."

EL: They was already giving away free tickets. Everybody in the world was calling in trying to get these tickets. He came to one dance and freaked out.

UJ: Greg came to the Sports Arena and then he wanted us to do the mix show. Our mix show was the first one in the city. They used to mix on KAVS, Mixmaster G, but they didn't have a mix show. He did a Michael Jackson mix.

EL: I would never play Michael Jackson at the dance. Rollin' 60s would shoot up everything!

UJ: And so Greg talked KDAY into giving us a mix show, *Saturday Night Fresh*.

EL: The first one we did, they got so many phone calls...

UJ: People used to pick up KDAY in San Francisco. People used to call from San Francisco! The show would be taped and I

would be in the studio. When Arbitron came out, it had a 11.1 [rating]. Our mix show for that day part was beating KIIS [FM], they had a 7 or an 8. Greg Mack and them went crazy. Then when we did these commercials, all these characters would just come out on the commercials.

EL: We used to be like "Yes, yes, yes, yes, baby." And they'd come to the dance and be like, "Play that record," but we didn't have it. That's why we had to make the record. Afrika Islam came out here. He was in the studio when [Bambaataa] did "Planet Rock." My first question was, "How do they get the drums like that?" "They use a drum machine." I said, "A what?" Right then I said, "You mean there's a machine I can program myself?" He said, "Yeah, I'll take you to the Guitar Center and show you." He took us down and he programmed "Planet Rock." I memorized what numbers he pushed. Went home, begged my mom for the money. Next day, I went back, bought that muthaphukka and programmed it. Called Rodger immediately and he went out and bought a SH 101 and a Radio Shack keyboard. So we started taking that up to the dances.

UJ: We used to trigger that SH 101 on the accent like "choo, choo, choo, choo, choo..."

EL: And just program the thump beats! And it was like a record they never heard, like the bonus beats to the records. Shit sounded so good. So we said, "We ready to make a record now." Did "Dial-a-Freak": "Yes, yes,

yes." Saved my money up to make my record. One day, we went to Oxnard to see my buddy named HT that was doing a big dance. As soon as we walked in, he was playing "Tour de France," a record that just came out. I heard that breathing and I was like, *That's bad*. And I was going into the studio the next day! I memorized that shit as close as I could, went into the studio and did "Egypt Egypt." We had to hold it for six months because "Dial-a-Freak" was out.

UJ: "Dial-a-Freak" was the first record on Macola. That started the whole phukkin' thing. We broke a lot of records on the mix show. Hashim, Divine Sounds, Run-DMC, "I Need a Freak," Kleer.

IIB: We actually broadcast live from the Sports Arena and at Pasadena. There was 8,000 people at this one party at the Sports Arena. They got crazy. Rodger told them to take it off the air, got on the mic and said, "I'll shut this phukker down right now. We'll never do another dance if I see anything else happen." Then they put it back on the air. It worked. No shit from nobody.

PLAYING IT BACKWARDS

EL: I started doing some work with Big Daddy Productions in Pasadena. Big Daddy had Bobcat. I saw him mix and I was like, "He got all my moves."

UJ: And then we found out that in the Playpen, the DJ booth was right by these stairs, and I remember Bobcat would always be there with his hat turned sideways. All

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night long, just watching.

EL: A whole bunch of people. Mr. Mixx from 2 Live Crew was there, watching. Pooh, Wreckin' Cru from Eve's After Dark, Yella, Dr. Dre was watching. People were trying to find out what records we were playing and how we were mixing them. At that time, I was hanging out at Lee Berry's Studio messing around with the turntables, and I said, "I wonder if I play this record backwards what would happen." I was like, "Rodge, Rodge, listen to this record backward!" So that night at the Playpen, I said, "I got a surprise for y'all. I'm a play 'Planet Rock' backwards!" Put the needle at the end of the record and I played the whole record backwards. My arm was tireder than a muthaphukka first time I ever did it. And after the end, the crowd

started clapping, saying that's the most amazing shit. That was one of my highlights! **UJ:** And later when Bobcat began DJing with us, he used to bite Egypt's moves. He would go in the crate and hide "Survival," "Planet Rock" and "And the Beat Goes On," so Egypt couldn't play them! It was a friendly rivalry. He was 15 at that time. Came in about '84.

EL: My thing was I didn't make no mistakes. When no one was at the dances, I used to go [with Hashim's "Al-Naafysh"]: "Timetimetimetimetimetimetime." At the dances, I would go half speed to make sure I made no mistakes. This woman who worked up at Eve's told me there was this dude who was bad, didn't make no mistakes. I went up there, and it was Dr. Dre.

And he was getting down. He had made up his own shits too, so I was like, that was the first time I had seen a DJ not do all my shit. I gave him respect.

UJ: After the Sports Arena, dances slowed down. What happened was gang activity. It wasn't no more "Somebody has a .22 in the air." It was about Uzis.

EL: By the second Sports Arena it was ill. Sports Arena was in the inner city, period. Gangsters didn't have to drive that far to get there, and they could sneak in with all those people and they'd be in their 'hood. They know girls would be there and dance with 'em. We had cool girls. We started hooking up with people in other areas: Big Daddy, Mike from Starlight, then 3D at the Pomona Fairgrounds. I went to Houston and Dallas to do a show, and then when I got back home, dances had really slowed down then because of gang shit.

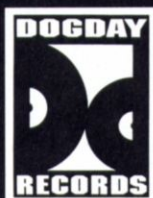
UJ: Egypt was on the road. That's when Pooh came in. Pooh had grew up in my cousin's neighborhood and they had a crew

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"They used to talk about Uncle Jam's Army on the mic, saying, 'Yeah, you see all the fine girls out here. Uncle Jam ain't nuttin' like that.' [but] Uncle Jam's had better women, unconceited women. When you asked them to dance they said yeah."
—Egyptian Lover

called the FBI Crew. Pooh used to be one of those DJs that would come to watch Egypt at the Sports Arena. Pooh was down. He went to jail, he got out and didn't have a job. He hooked up with me when I was at this record store and I had recorded "Naughty Boy." We were doing Skateland back then. It was only a couple of places you could do stuff at, World On Wheels and Skateland. It was the new Uncle Jam's Army. Bobcat was still in. But there wasn't too many shows anymore. That's when I was getting deep off into my promotions. I was with Avalon Attractions. I promoted the infamous [Run-DMC] Raising Hell show in Long Beach. What has never come to light with that muthaphukking Raising Hell show—it wasn't gangs in the Long Beach Arena, it was a race riot. Let me tell you what happened. The Long Beach Insanes had stole a Mexican girl's purse, so some Mexican dudes went upstairs, broke in the broom closet and went down and hit up the Long Beach Insanes. Hit 'em with brooms, mops and some sticks. It was 'bout 10 of them. Then, all the Black gangs got together and they started whupping every Mexican, every white boy,

throwing 'em off the second level. The news never brought that to light. I was right there on the stage trying to calm the crowd down like I always did. On the mic, like, "Oh no, man, don't hit him on the head with that chair!" My buddy said I was commentatin'! It was really a trip, because they had like a hundred T-shirted security guards. End of the night, it was only about 30 of them left. They had taken off, left and ran. It was a phukkin' race riot. It wasn't even about gangs. Before that, at the Fresh Fest

in '84, they had made it general admission. The floor was open, so it was packs of gangs going through the floor snatching gold chains, taking money. Whenever we used to do dances in Long Beach, man, we had fights.

EL: I stood in the middle. Nobody would hit me. Rodger neither. They knew who not to hit.

UJ: Reggie hit this dude with a phone and it rang. Snatched the phone off the wall, ping, hit 'em on the head and the muthaphukka went brrrrrring! I said, "That's one call that muthaphukka won't answer."

EL: Rodger said, "Gimme the guns." He knew the police was coming, so I took the gun and covered it up with the records. I'm sitting there and I'm pissed off the dance is over. Cop came in, said, "Everybody to the floor!" I'm like, "These ain't the people that was fighting." "You too"—grabbed my muthaphukkin' head, chrome on my head. "Nigga, get ya Black ass down. You Black people disturbin' our peaceful people upstairs," and all this. We never went back to Long Beach.

UJ: As time went on, the building didn't let no kids come in. We still could go through the Sports Arena if we wanted to, but it was just too much.

EL: I never really DJed after that.

UJ: The Army has always been more of a group/company type of concept. When I started doing a lot of stuff for myself, it was still always at the point where I said in my mind and in my heart [we're] gon' do it. And that's when we did the reunion. The whole West Coast, more or less, kind of evolved almost like a family tree. I mean, Ice-T, Dre, Cube, all that shit goes back to right there. The only reason we stopped doing dances was that L.A. just got too phukkin' crazy. Like it is now. I don't think another Uncle Jam's Army could happen in L.A. Not now. The kids now, they see too much dirt and scandalousness going on in the city. It's all about material things now. But one thing I can say that's positive out of all this is that a lot more kids want to get into the rap and the music business than dope dealing. A lot more now want to try to get into the music business and try to make some money that way. Back then it was just so much fun growing up. You could go to dances, ya mama could take you, drop you off, give you a little bit of money, you could have some fun. Once in a while it'd be a fight or somebody'd shoot a .22 in the air, but now—shit! After '85, every rap show that came to town, I was a part of. I did all the promotion, all the consulting, I knew how to control the crowds, the marketing, the security. Then after the big fiasco at the Celebrity, the Ice Cube/Too Short show, Anaheim banned rap shows, so basically there hasn't been any big rap show, with the exception of an underground show here and there or something that they don't advertise too Black. The whole structure of L.A. just changed. L.A. just got phukked up. 🌐

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