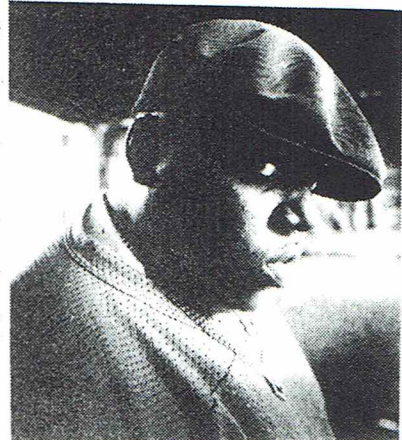


The Notorious B.I.G.



&



CRAIG MACK

CRAIG MACK & B.I.G. make up the Bad Boy Family. Both have their own approach to making Hip Hop and both have smash-hits in singles and albums. Join us for a brief pow-wow with two of the fastest-rising stars in the industry.

So right about now KRONICK is kickin' it wit the Bad Boy Family.

CM: Bad Boy Family is in the house!

K: Who we got kickin' it?

CM: You got **Craig Mack** kickin' it.

NB: You got the **Notorious B.I.G.** aka

Biggie Smalls, the lone rider. (45 in the house)

Kronick: Alright, so as I twist this up (laughter) I would like y'all brothas to uh break a few words off for the man in charge; Mr. Puff Daddy. And how you both came into the Bad Boy fold.

CM: Who gonna take it, me?

NB: You sure can.

CM: Alright, I met Puff through a club and shit. I was just doing some freestyle rhymes outside, in back of a club. I met up with him through my manager Alvin Tony. He brought me out to this club called Mecca and I kicked some freestyle rhymes for him outside in the back by these garbage cans. And he was like, 'Yo, do you think you can do that for me on a tape with Mary J?' I was like, 'Hell yeah I can do that shit.' He said 'Well as a trade, I'll give you a record deal if you do that for me.' I was like, 'Bet!', and we been trading stuff ever since.

And we been movin up too!

Kronick: So what was that cut called?

CM: "You Don't Have To

Worry" ... (singing starts). "You Don't

Have To Worry," off the **"Who's The Man"** album.

Kronick: Right.

CM: You know what I'm saying? And it was the remix joint off of it.

Kronick: Okay so was that actual track on the soundtrack?

CM: The actual cut was on, the **"Who's The Man"** soundtrack.

Kronick: The part you were on was on the soundtrack.

CM: Naw, naw it was on the remix single out there by itself.

Kronick: They did a video for that?

CM: Yup, we did a video. My D.J. was walking with me in the video, 4-5 and shit. We just kicked it straight out, like we did up in the room. We up in the video, we just hyped it right there!

Kronick: Now, B.I.G. you were on that soundtrack correct?

NB: Yeah, yeah I had joint on that called ... Party and Bullshit.

Kronick: And uh before we go any further man, I would like to know the difference between Notorious

B.I.G. and Biggie Smalls? If they are two people or (phone rings) what?

CM: Spell it (laughter)!

NB: Naw, I'm the same nigga. Only reason why I had to change my name is because of a little shortie that live out here named Biggie Smallz. Little white boy and his lawyers called my lawyers and I don't fuck with lawyers. So as soon as they started talking about lawyers we changed it. I'm not down with that.

Kronick: Okay and how did you come to meet Puff Daddy and get involved with Bad Boy?

NB: My D.J. wanted to come out with an album and I wasn't really stressing the rap shit like that. But my D.J. wanted to get in there, he wanted to get on. So, we got introduced to Mr. C, Big Daddy Kane's D.J. They wanted us to do this Source Magazine unsigned-hype shit. Source Magazine was coming out with an unsigned hype album. For all

unsigned artists and shit. We did a little tape, a little freestylin' when I was rappin' on some instrumentals and The Source liked it. But when the contracts came for that, the shit was crazy. They wanted a nigga to sign for 10 years with some crazy figures below standard. Some crazy shit like that. So I wasn't with it. So I was like fuck it! I'ma go back down South cause I was hustlin' down South and then they called me from down there and told me yo, this guy Puff Daddy wanna do some shit! My DJ let him

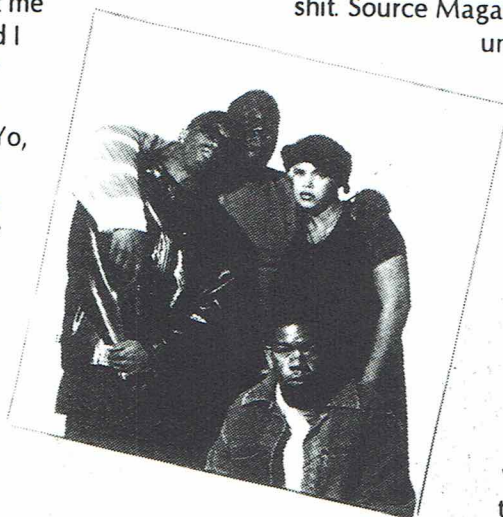
hear the tape and Puff Daddy wanted a meeting. So I came back from Raleigh, North Carolina and met up with him. And Puff was like, 'I like your shit. You just rhyming forever on that shit and I just know that that's some real shit!' So he wanted to sign me up and he was like, 'I wanna put you down. I want you to meet Andre and shit.' So, I met Andre and like four days later they had the contracts and we signed up. It was really fast, real fast. From there I started working.

Kronick: So, then from there came "Party And Bullshit?"

NB: No from that came "Real Love" by Mary J. Blige. The (startes rappin) "Look up in the sky its a bird, its a plane ..." joint. And then I did this remix with Neneh Cherry; Buddy X remix. I don't know if it got any play out here. I know I heard overseas that shit was rockin crazy. And then I did the Supercat remix "Dolly My Baby" and then I did "Party And Bullshit".

Kronick: Alright, you both have singles out that are blowin the roof off the charts, hittin' everywhere.

Craig I know from watchin "Flava In Ya Ear" went from



like 100 to 25 and now it's up in the top 5.

CM: It's all good.

Kronick: What do you both attribute the massive success and the immediate success of your singles to?

CM: First & foremost I attribute my success to God. But then I attribute it to the Bad Boy staff for being out there working as hard as they are making sure that this rocks as hard as it do. There are alot of brothas out there with skills.

NB: Also patience.

CM: Yeah, patience too. But the Bad Boy staff for havin it out there, pushin' it. Ain't nobody playin' games. Everybody's out there workin' on the Bad Boy staff.

NB: Another thing that's different about Bad Boy than otha labels, its like everything that Puffy does is flawless. I mean to the flyest parties, its always something to talk about. Its never no shit where Bad Boy did some shit and its like, "oh that was alright." Somebody always say "Yo ... they had this, they had that. Craig and B.I.G. did this!" They always push it to that otha level. So I guess that and the patience itself. I know that Craig been trying to do this for a while and we been waiting for a while.

Kronick: You say that you attribute patience to you success but what kind of obstacles did you go through.

NB: I've been signed since '92, but the label changed from Uptown to Arista. They had me do a whole album and then decided it was too hardcore. They'd rather not be bothered with it. If it wasn't for Puffy being in my corner you know, God knows what would of happened. And just me wantin' to give up. I'm from the streets and all I know is hustlin', makin' my ends as soon as possible. For me to just stop what I'm doing to write lyrics and wait for this person to clear this or that sample, was stressful. I was like, "What the fuck? You told me ya'll wanted some hard shit! I dropped some hard shit now let's put it out!" But it was more to it than that so I had to wait. Just the whole waiting process ... I guess it was when we first got out, we just exploded because we was stifled for so fuckin' long.

Kronick: Touching upon that and on the subject of patience, in the May issue I did some coverage of the four-song sampler. I was up at the Gavin and somebody passed it out to me. When I wrote about it I knew it wasn't available and it was like a teaser to let people know. I got a big response from that and gauging from the response that the "Juicy" single got (B-side, Unbelievable), shit is hittin' right now! It seems like the radio is leaning on "Juicy" whereas on the Underground, a couple of stations are bustin' out with "Unbelievable." Whats your vibe on that and

how did "Juicy" get picked as a single.

NB: I mean, basically Puff told me to go with the money. Its a radio single, its a hot Summer beat. Lets push it out, do a dope video and lets just make it happen. I wasn't with it cause I really wanted to come out on some grimey, gutter shit. But I was like fuck it ... MONEY! Ding, ding, ding. Shit was ringing in my ear so I'm like 'Well, lets get paid!' The only way I was going to agree to let "Juicy" be the single was if you let me get my man Premiere to do a b-side. Lets rush up in the studio and lets just do the illest Underground hard joint possible. No radio ... no shit if a nigga be like, 'That's some radio shit ' if its some street Hip Hop shit. And he was like cool.

Unbelievable was like the second to the last joint we did . It was supposed to be the last, but then I did another joint the day before we mastered.

Kronick: So Craig whats in store, now that "Flava In Ya Ear" is blew up; for the album the and the concept within?

CM: The album is phat. "Project Funk The World" is 24 bombs gettin' ready to be launched. You know what I'm saying? And we came out with the first bomb "Flava In Ya Ear." It's freestyle rhymin' with crazy phat hardcore tracks, and that's how we bring it to you.

NB: Butta shit, too!

Kronick: Is there a single thats chosen to follow up "Flava In Ya Ear?"

CM: Um, we haven't decided as of yet which single we gonna put out there. We'll probably know in another week or so, which one [Get Down was chosen], but that's good in away cause we have to decide which single because we have a lot on the album to choose from.

Kronick: Big what is the title of your album?

NB: The title of my album is "Ready To Die." "Ready ... To ... Die."

Kronick: For those that don't know what's on the preview that's not on the single, or the b-side. What are some of the cuts?

NB: I got a song, the title-track, "Ready To Die." I got a song called "The What" with me and Method Man. The reason (ha,ha) why we named it that was, when we heard that, we was both like 'what??' What is that? And we just named it that shit (ha,ha). And we got a song called "Me And My Bitch." It's just a different slice of and different thug-shit that niggas go through. Problems that niggas go through with they Honeys. I got a song called "Everyday Struggle" .. Um "Machine Gun Funk" ... so many joints. I got like 17 joints. 'Cause another problem that I noticed that alot of people complained about with dope niggaz like Jeru and Nas or even Da Brat is their albums are

dope, but there too fuckin' short. You wanna hear more! Especially from Nas' shit. Its like after you hear the two singles and the old joint from the soundtrack you got like 7 joints. And I wanna hear more, so I made sure I chunked it up! I got mad songs!! You ain't gettin' tired of my shit (ha,ha)! Fuck that!!!

Kronick: Why you title your shit Ready To Die?

NB: Ready To Die? Cause I looked at it to the point where you got niggaz that I grew up with, just hustlin'. Most of them niggas I fuck with neva graduated from High School, ain't really had no jobs ... Just hustlin' niggas. Those are the niggas I fuck with. And they wake up every morning to go hustle. They put their crack-sacks in their pockets and then they hit the corner ... lookin' out for the police, lookin' out for the stick up man and snitches riskin' they life everyday. And they do it with ease. Because it's the only thing they know how to do. I say they Ready To Die because they go all-out for the money, whatever it takes! Thats why I named it that. Not ready to kill myself, but we gotta get paid! But ready to go all out for the money!!

Kronick: Alright Craig, what are some titles of tunes to took out for on your album aside from the obvious; the whole project.

CM: Okay, the tunes to look out for on the album is "Welcome To 1994", "Real Raw", and "Main Line". Another few are "Like That Ya'll", "Judgement Day", and "When God Comes" is a tune to look out for. "Funk With The Style" is definitely a tune to look out for. "Get Down" is another tune to look out for. "Clear" is a tune to look out for. Um what other tune is there to look out for? (Laughing) "Need Ya" is another to look out for.

Kronick: Are there any collaborations on either projects besides Method Man on B.I.G.'s project?

CM: There is no collaborations on the album. On the singles there might be some collaboration ("Flava In Ya Ear Remix"). Once I get out there and I start fiddling my fingers through the business there's gonna be no tellin' who I bump into to do something with. I know that me and Biggie are gonna have something Supa-bangin' coming out. Niggas don't know, it's

gonna be over! Don't let this happen! Its gonna be over, so shut it down! Shut it down! Its crazy, it might be syllables being passed back and forth, thats how tight brothas is gettin'. So it's crazy man, don't let it happen.

NB: We got something personal with these niggas because its like, they ain't got no faith in East Coast niggas no more. For real, they don't know what's up so we here to make them know. It's a new label and Puff is definitely word up.

CM: Ain't nobody here trying to be on no vibe where we feel all East Coast and fuck the West Coast.

Black people always need something to divide themselves and fight over each other with. If we was in a room together, all of us same skin complexion, we all from the same place we'd be arguing about sneakers, we'd divide the room by who has which sneakers. There would always be somethin'.

Brothas ain't here for that, you know what I'm saying? We here to bring the Funk and let everybody get busy. '94 is the beginning and we here.

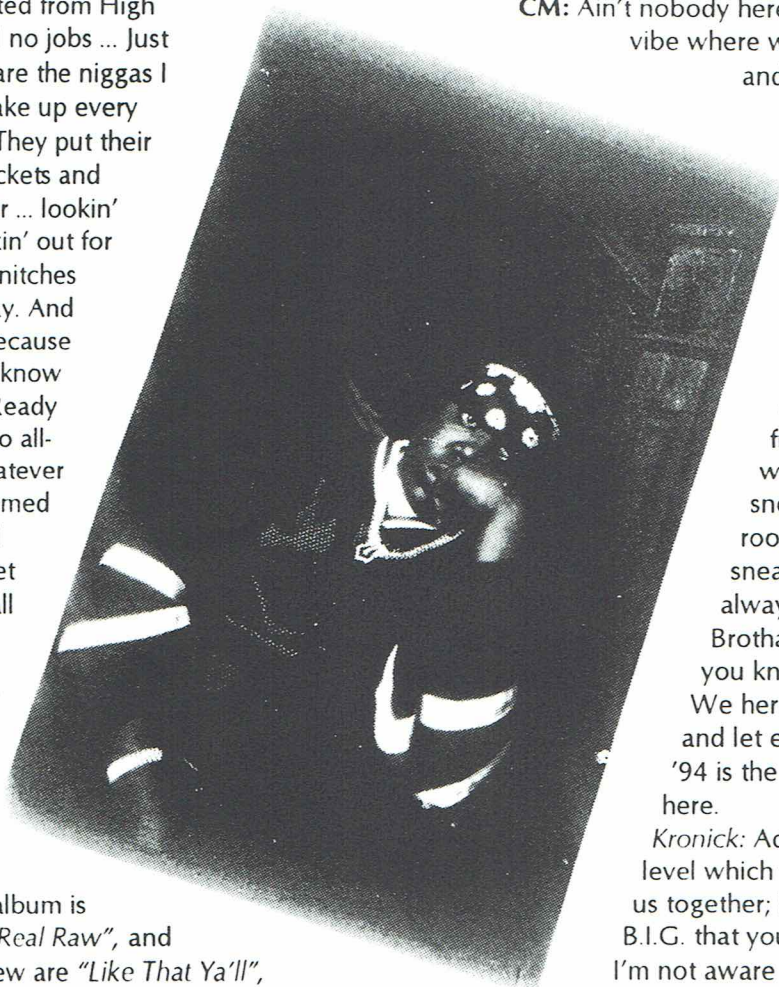
Kronick: Advance into the next level which would be what brings us together; live touring. I know, B.I.G. that you have toured before, I'm not aware of your touring experience Craig, you've been here before but on a touring note ...

CM: My touring experience was like under the bus-type of experience, you didn't really see me but I was there.

Kronick: What amount of leverage do you give to live performing and touring as opposed to the impact radio might have on the single.

CM: Radio play, that's good that the radio plays it and everybody gets to enjoy it. But I like the entertainment. I like to share my personality when I go out there on stage. It feels good rhyming live. Its good that you heard the record but when you doin' it (performing), it feels good man!

NB: It feels dope when a eprson on the outside is



Headshot

lookin' at you and you can really tell that he is really feelin' that shit. Its not like something I wanna rush and do.

CM: You know what I really love doin. I'm not even gonna front, we all talking and everything else. At first you catch them butterflies in your stomach. You a new artist and nobody knows what you doin'. The radio and the stage work hand in hand because now the radio has helped to amp the ears for what your doin' out there. Its got them ready for when they see it goin' down. Now when I go out there on stage I do stuff and move different and be lookin' at the people in the audience and see Okay, I'm a freak it like this (makes hand waving gestures). I love doin' that because it's the phatest thing in the world.

NB: It could be Alaska and you neva heard my shit, but you gonna know something when I leave. You gonna know if a niggaz' wack or dope and I know that. I'm just gonna put my all into it. You neva heard it or you heard it a thousand times, it don't make no difference to me I'm a keep bangin'!

Kronick: In closing, B.I.G. and Craig Mack are there any words of advice you wanna give to the readers of the KRONICK and the listeners of the music.

CM: I wanna say that I don't live out here and I ain't from here so I can only understand whats goin' on

from what the news be tellin me. But from what I get off the news is thick, and what I'm saying is it ain't necessary! A lot of the violence and stuff like that man, it ain't necessary. It ain't necessary, brothas!! If I could walk down the street and be like, 'What's up?', give you a pound, and just keep walkin, nobody disrespects one another and we don't worry about small issues all that drama ain't gonna matter. Wake up in the morning, thank God for wakin' you up in the morning and deal with your day and just enjoy your shit. Whatever you gotta do, enjoy your shit. Thank God before you go to sleep and wake up and do the same thing. All this otha stuff ain't necessary. I just wanna say to everybody on the West Coast that Craig Mack kicks it off for peace. For Funk. That we in it all for peace.

NB: Me, I don't know man. I feel that if you real mutha fucka, you gonna be able to relate to the album cause it's some real shit. It ain't no gimmicks to this shit ... ain't no fake shit! If you're a real nigga you can get with it. I can't stop niggaz from doing what they gotta do because I did it. All I could tell a nigga is to be careful and think about shit before you do it. Everything that glitters ain't gold. So just handle your business ... take care of yourself ... your parents, your children.

No Mercy
the new album from

featuring "hip hop ride" and "mad props"

DA Youngstas

you can't escape



Produced by MARLEY MARL for House of Hitz, Inc., KEVIN "K-DEF" HANSFORD for House of Hitz, Inc., Q-BALL, DANTÉ (DESTRO) BARTON for Destro Music, Inc.
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