

September 15, 2005

Ontario Human Rights Commission
180 Dundas Street West, 8th floor
Toronto, Ontario M7A 2R9

Dear Sir/Madam:

Re: Complaint against HMV Canada Inc. for selling “hate rap”

I would like to file a complaint against HMV Canada Inc., 5401 Eglinton Avenue West, Etobicoke, Ontario M9C 5K6, under Section 1 of the Ontario *Human Rights Code*:

Every person has a right to equal treatment with respect to services, goods and facilities, without discrimination because of race, ancestry, place of origin, colour, ethnic origin, citizenship, creed, sex, sexual orientation, age, marital status, family status or handicap.

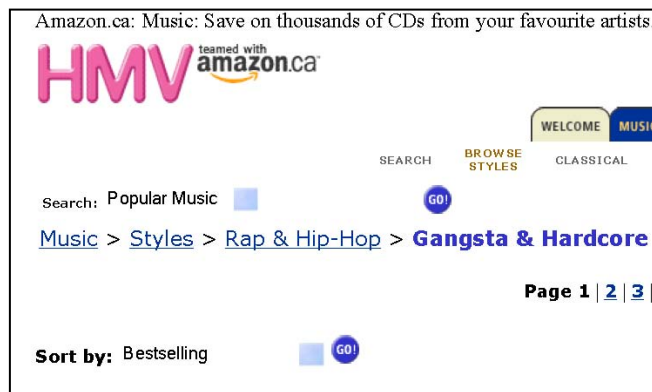
HMV Canada Inc. sells goods that contain significant amounts of gender-related verbal abuse. In so doing, the company is discriminating against women.

HMV Canada Inc.

The head office of HMV Canada Inc. (“the company”) is located in Ontario at the above-noted address. The company operates 102 stores across Canada¹, 45 of which are located in Ontario (list attached)², and self-describes on their web site as “Canada’s market leading music retailer”. The company also offers their products for sale on line through a joint venture with Amazon.ca (www.amazon.ca).

Description of the goods sold by HMV Canada Inc.

The goods in question are CDs that fall into a category of music usually referred to as “gangsta



rap”. This genre of music should, more accurately, be called “hate rap”, since one of the core themes is the verbal abuse of women, often combined with acts of physical violence or threats of violence against women.

The gender-related verbal abuse present in gangsta rap is a matter of public record, and has been reported in the press extensively for well over a decade. It is not, therefore, possible for management at HMV Canada

¹ HMV Group plc web site (www.hmvgroup.com), September 2, 2005

² HMV on line (www.hmvonline.com), September 8, 2005

Inc. -- "Canada's market leading music retailer" -- to be ignorant of the abusive content of the CDs they offer for sale. Indeed, the CDs identified in this complaint can all be found under the "Gangsta & Hardcore" section of the HMV/Amazon web site (see illustration).

Since management is aware of the abusive content, but sells the goods anyway, I believe they are knowingly discriminating against women. However, the Ontario Human Rights Commission's *Policy on Sexual Harassment and Inappropriate Gender-Related Comments and Conduct* (the "*Policy*"), specifies that conduct does not have to be "made with the intention to discriminate to be in violation of the *Code*", so their intent is irrelevant.

Attached as Exhibit A is a chart setting out examples of CDs sold by HMV Canada Inc. by recording artists Snoop Dogg, 50 Cent, Eminem, Ja Rule, Jay-Z and Webbie, people who have been publicly identified as featuring gender-related verbal abuse in their lyrics. These CDs are sold by the company on line through a joint venture with Amazon.ca (www.amazon.ca). Copies of the HMV/Amazon order pages for all CDs mentioned in this complaint are enclosed.

Also, on September 12, 2005, I visited the HMV Canada Store at 333 Yonge Street, Toronto, Ontario, and found CDs available from all of the performers listed in Exhibit A, except for Webbie. 6 of the 10 specific CD titles listed in Exhibit A were available at the 333 Yonge Street store, and these CDs are indicated in Exhibit A.

The above-noted performers routinely refer to women in their lyrics as "bitches" and "whores" (usually spelled "hoes"). Sometimes the performer adopts the guise of a pimp and talks about his "whores" in that context; however, "bitch" and "whore" are also used quite often by these men as just another word for "woman". It should be stressed that assuming the guise of a pimp does not excuse or justify gender-related verbal abuse -- quite the opposite. Prostitutes are the most marginalized and at-risk group of women in Canadian society, and they most definitely deserve protection from gender-based verbal abuse.

Sample tracks have been identified in Exhibit A for your convenience, but the abusive language is sprinkled throughout other tracks on the CDs as well. Printouts of the lyrics for the identified tracks (taken from the Lyrics on Demand web site) are enclosed. Should you wish to read the lyrics of other tracks, many are available at Lyrics on Demand or other lyric web sites.

Rationale for this complaint under the Ontario Human Rights Code

Section 1 of the Ontario *Human Rights Code* states that every person has a right to equal treatment with respect to goods without discrimination because of sex. CDs are a "good" offered for sale by HMV Canada Inc. The OHRC *Policy* says "Discrimination based on sex includes what is commonly referred to as sexual harassment or inappropriate comments and actions of a sexual nature." The *Policy* further states that examples of sexual harassment within the meaning of the *Code* include "**offensive remarks, gender-related verbal abuse, rough and vulgar humour or language related to gender**"³ (emphasis added). All of these are present in the CDs listed in Exhibit A and sold by HMV Canada Inc. Therefore, by offering such goods for sale in Ontario, the company is discriminating against women.

³ *Policy on Sexual Harassment and Inappropriate Gender-Related Comments and Conduct*, Ontario Human Rights Commission, September 10, 1996

I would also like to point out that on the web site of the Canadian Human Rights Commission under a section called "How to Recognize Discrimination and Harassment", the CHRC states **"...if people are called insulting names... we all know that such behaviour is discriminatory and degrading. Acts of this kind are easy to spot."** (emphasis added)

Women are people too, and when we are called "bitch" and "whore", we certainly realize that such insults are intended to be **discriminatory and degrading**, and they are received as such. It's unfortunate that HMV Canada Inc. either hasn't figured that out, or simply doesn't care. Either way, it is incumbent upon the Ontario Human Rights Commission to inform them of the error of their ways and order them to stop selling these discriminatory and degrading products.

It is important for the Commission to realize that the recording artists mentioned in this complaint are just a few of the performers who use gender-based abuse in their lyrics. There are many more who use similar language and whose CDs are sold by HMV Canada Inc. If the OHRC proceeds with this complaint, further research to identify other hate rap CDs should be conducted by the OHRC.

Gender-related verbal abuse in rap (aka "hip hop") - a matter of public record

As mentioned above, there has been significant media coverage of the gender-related verbal abuse present in rap. It has been the subject of controversy and protest for many years by high-profile women's groups in the United States and American politicians, including presidential candidates. In Ontario, the Attorney General tried to have Eminem stopped from performing at the SkyDome in October 2000 because of the violence against women he promotes in his lyrics. This incident received considerable national media coverage in Canada, and was also reported internationally. Anyone involved in the music business would be aware of the protests and controversy surrounding rap.

Following are quotes from published articles illustrating this point and also that the abusive language directed at women has been repeatedly described as "misogynist". Please note, the New Lexicon Webster's Dictionary of the English Language defines misogynist as "a man who hates women".

Rap Culture: The Dark Side, Hilary Magazine, August 31, 2005

In the delusive fantasy world of music videos, women are pets to be walked on leashes and given names like "bitch" and "hoe".

The video for "P.I.M.P." [by 50 Cent] has an equally misogynistic music video which depicts women dressed like "hoes" or "bitches" -- bikinis, thongs and spike heels. In the uncensored, X-rated version, the women are all topless... "P.I.M.P." also shows two women being "walked" on leashes -- repeated again at the MTV Music Video Awards. The constant dehumanizing of women in the media and especially in hip hop culture has become mainstream.

For some, misogyny's spelled r-a-p, Seattle Times (Knight Ridder Newspapers), August 19, 2005

A lot of rappers, too, are making money by degrading women.

There's a horde of songs shaming women stampeding the airwaves this summer.

"Give Me That," by Webbie, has the young rapper practically demanding sex from a female and demeaning her while he is doing it.

"The misogyny has always been there," says Serena Kim, features editor for Vibe magazine. "But it's different now because the culture is bigger and mainstream. Now every kid in America is well versed in hip-hop."

Misogyny in hip-hop, however, is running rampant, [Cori] Murray [arts and entertainment editor of Essence] says, and what's popular in hip-hop is misogynistic and headed toward porn.

At last, women lash out at hip hop's abuse, New York Daily News, January 3, 2005

Essence is taking on the slut images and verbal abuse projected onto black women by hip hop lyrics and videos.

"We started talking at the office about all this hatred in rap song after rap song, and once we started, the subject kept coming up because women were incapable of getting it off their minds." [Essence editor, Diane Weathers]

At a listening session that Weathers and the other staffers had with entertainment editor Cori Murray, "We found the rap lyrics astonishing, brutal, misogynistic..."

Snoop Dogg's Smokescreen, Toronto Star, November 15, 2004

Finally got Rhythm & Gangstas a few days ago. Basically it's the same ol' Dogg — he's the boss, he's got the best rhymes, the most women, yada, yada, yada — except he's added "wench" to bitches and hos as his stock references for women.

The record also contains a couple of the most misogynistic rap songs I've heard of late.

The current state of hip-hop, Toronto Star, March 16, 2004

Today's hip-hop music, as well as its videos, almost exclusively revolves around misogynistic lyrics of a "thug" variety.

Attack the rap, The Guardian, March 8, 2004

In the poor Boston neighbourhood where 18-year-old Stephanie Alves grew up, words such as bitch and ho are part of everyday male conversation. This slang is not used to pass judgment on a woman engaged in a particular activity but to describe any female.

Rap has been criticised for its negative portrayal of women right from the start. Artists such as Snoop Doggy Dogg and Ja Rule have attracted particular criticism - both were charged for use of indecent language back in 2001 at the SunFest festival in Jamaica. Lyrics such as "Game is the topic/And what's between your legs is the product/Use it properly/And you'll make dollars bitch," from Ja Rule's Bitch Betta Have My Money, continue to incense women.

The worse it gets, the better it sells, Toronto Star, October 26, 2003

These days, you wish you had a dime -- make that 50 Cent(s) -- for every time you heard a raunchy rhyme calling the fairer sex slime.

The top hits feature a pimpin' parade of "bitches" and "ho's" who are depicted as nothing more than sex toys for boys.

CRTC restrictions ensure the worst parts are bleeped out on the airwaves. Eminem's hit "Superman" had so many references to "ho's" and "sluts" cut out of the radio version that it barely made sense.

Sexist lyrics have been around for decades and in other musical genres like rock and punk... but they're even more visible in rap now because of its current mainstream popularity.

How Hip-Hop Holds Blacks Back, City Journal, Summer 2003

Rap also began to offer some of the most icily misogynistic music human history has ever known.

Controversial Eminem steals awards show, National Post, February 22, 2001

Eminem's Grammy wins came after weeks of protest from gay organizations and women's groups who were angered Eminem -- whose lyrics they say are homophobic and misogynistic -- was even nominated for the industry's highest honours.

Storm grows over Eminem's Grammy nominations, National Post, January 12, 2001

In the week since Eminem received four Grammy nominations -- including album of the year -- the rapper's violent, homophobic and misogynistic lyrics have sparked a new firestorm of protest from individuals and groups who cannot believe Grammy voters would recognize anything artful in Eminem's angry raps.

Confronting Eminem, Globe and Mail editorial, October 27, 2000

His lyrics are misogynist... Mathers' lyrics are sick-making; they express an odious hatred of women.

Girls just want to have angst, National Post, July 19, 2000

Eminem, whose unbridled venom toward women, gays, most of his colleagues in music, his wife, and his mother, sets a new standard for violent and hateful lyrics.

Invisible man, Salon.com, June 7, 2000

Eminem may be the most violent, woman-hating, homophobic rapper ever.

Eminem: Rap or Consequences?, PlanetOut News & Politics, June 20, 2000

There is no evidence that Eminem's homophobia and misogyny are satirical. If he were rapping about lynching colored folk or slaughtering "towel-head" Muslims, for example, the satire claim would probably not fly – a point lost on pretty much every journalist except Salon's Eric Boehlert.

Province wants rapper kept out, National Post, October 26, 2000

Ontario's Attorney-General wants Eminem, the Michigan rap star whose profane, misogynist songs have topped the pop charts, barred from entering Canada and performing tonight at the SkyDome.

Gangsta warfare, Boston Globe, March 10, 1996

Considering the heavy doses of graphic sexual content, violent imagery and uncompromising misogyny, it's easy to see why gangsta rap has attracted high-profile enemies determined to curb it, then kill it.

Women rap gangsta rap, Toronto Star, December 20, 1993

A coalition of American black women's groups Friday urged the music industry to stop releasing "gangsta" rap because the lyrics demean women and promote crime. Citing a string of hit rap songs with lyrics about rape and shootings, the National Political Congress of Black Women and other groups said at a Senate building news conference in Washington that the songs should be banned from the airwaves.

Rat-a-tat of gangsta rap is sick, say blacks, Sunday Times, November 28, 1993

But black parents, politicians and intellectuals are sick of rap's glorification of ghetto violence and the degrading depiction of black women as "bitches and hos [whores]".

Ontario political action against hate rap

As mentioned previously, in October 2000, when Eminem was scheduled to appear at Toronto's SkyDome, Ontario M.P.P. Michael Bryant, currently the Attorney General of Ontario, held a press conference denouncing Eminem's lyrics and urging the provincial government to "crack down on music that advocates violence and hate"⁴ (news release enclosed).

He identified steps that could be taken by then Attorney General, Jim Flaherty, to deal with Eminem's scheduled appearance, such as:

- bringing an injunction to stop the rapper's show on the basis that he would be violating the *Criminal Code* by going ahead and performing; and
- prosecuting the rapper under the hate crime provisions of the *Criminal Code* or the indecency or obscenity provisions

⁴ *Bryant raps rapper's violent message*, Michael Bryant MPP, news release, October 25, 2000

To his credit, Attorney General Flaherty took the unprecedented and highly controversial step of trying to have this international superstar prevented from entering Canada specifically because of the violence against women Eminem promotes in his lyrics. Unfortunately, Mr. Flaherty was unsuccessful because women are **excluded** from the protection of the *Criminal Code* hate propaganda law, a situation that contravenes Section 15 of the Canadian *Charter of Rights and Freedoms*. The federal government refuses to change the law to add gender, although they recently amended it to extend protection to those identified by their sexual orientation.

Additional information

Attached is a section on misogynist rap/hip hop taken from the *Action Agenda: A Strategic Blueprint for Reducing Exposure to Media Violence in Canada*, published by Ontario's Office for Victims of Crime, that provides more information on the exceedingly violent and hateful content of this music. More information can be found on my web site at www.fradical.com in the Music and Hate Propaganda sections.

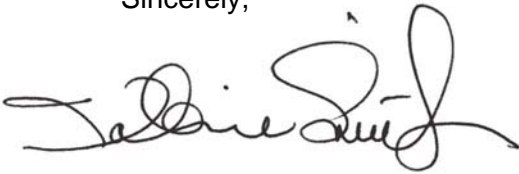
Conclusion

The gender-based verbal abuse of hate rap has spread into the mainstream of popular culture and is both poisoning attitudes towards women and girls and encouraging violence against us. We do not need new studies to "prove" this. Canada's hate propaganda law and human rights legislation are premised on the acknowledgment that abusive language causes harm to the target group and to society in general. The Supreme Court of Canada upheld the *Criminal Code* hate propaganda law for those very reasons.

White power hate rock is prohibited in Canada because of our hate propaganda law, but hate rap is sold everywhere because politicians refuse to grant women the same rights and protections accorded to other vulnerable groups. That is why I am bringing this issue to the attention of both the Ontario Human Rights Commission and the Canadian Human Rights Commission through complaints such as this. If human rights legislation cannot be used to stop these vicious and destructive attacks on women, then we have no protection at all from those who promote violence and hate against us.

I look forward to a positive response from the Ontario Commission on this important issue.

Sincerely,

A handwritten signature in black ink, appearing to read 'Valerie Smith', with a stylized, flowing script.

Valerie Smith

Copies without exhibits to (exhibits available at www.fradical.com):

The Hon. Michael Bryant, Attorney General of Ontario
Joseph Tascona, MPP, Conservative critic, Attorney General
Peter Kormos, MPP, NDP critic, Attorney General
The Hon. Sandra Pupatello, Minister Responsible for Women's Issues
Marilyn Churley, MPP, NDP critic, Women's Issues

Hate Crimes Community Working Group, c/o Ontario Ministry of the Attorney General
Ontario Women's Directorate
MediaWatch, METRAC
All federal MPs
All Ontario MPPs
Mr. Humphrey Kadaner, President, HMV Canada Inc.

Exhibits

- A Examples of hate rap CDs available at HMV Canada Inc.
- B HMV Canada Inc. stores in Ontario
- C HMV/Amazon.ca order pages for CDs listed in Exhibit A
- D Lyrics from tracks listed in Exhibit A
- E Bryant raps rapper's violent message, Michael Bryant MPP, news release, October 25, 2000
- F Violent/Misogynist Rap/Hip Hop, *Action Agenda: A Strategic Blueprint for Reducing Exposure to Media Violence in Canada*, November 2004, Office for Victims of Crime

EXHIBIT A - EXAMPLES OF HATE RAP CDs SOLD BY HMV CANADA INC.

PERFORMER	CD TITLE & DATE OF RELEASE	SAMPLE TRACKS WITH GENDER-BASED ABUSIVE LANGUAGE	SOLD ON LINE BY HMV THROUGH AMAZON	SOLD AT HMV 333 YONGE ST., TORONTO
Snoop Dogg	Rhythm & Gangstas (2004)	Can you control yo hoe	Yes	Yes
		Step you game up		
	Doggystyle (2001)	G funk intro	Yes	Yes
		For all my niggaz & bitches		
50 Cent	Get Rich or Die Trying	PIMP	Yes	Yes
	Massacre (2005)	Get in my car	Yes	Yes
		A Baltimore love thing		
Eminem	Show (2002)	Superman	Yes	
Ja Rule	RULE (2004)	What's my name	Yes	Yes
		The Manual		
	Blood in My Eye (2003)	Niggas & Bitches	Yes	Yes
	Pain is Love (2001)	Down ass bitch	Yes	
Jay-Z	Collision Course (2004)	Points of authority/99 problems/one step closer	Yes	
Webbie	Savage Life (2005)	Gutta bitch	Yes	
		Bad bitch		



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Bramalea City Centre
25 Peel Centre Drive
(905) 793-4488

Brampton
Trinity Common
180 Great Lakes Drive - Unit #155
(905) 458 2272

Burlington
Mapleview Mall
900 Maple Avenue
(905) 637-3446

Cambridge
Cambridge Centre
355 Hespeler Road
(519) 624-0228

Etobicoke
Sherway Gardens
25 The West Mall
(416) 620-6870

Guelph
Stone Road Mall
435 Stone Road
(519) 836-2991

Hamilton
Limeridge Mall
999 Upper Wentworth Street
(905) 385-6251

Hamilton City Centre
77 James Street, N.
(905) 528-9794

Kingston
Cataraqui Town Centre
945 Gardiners Road
(613) 384-8154

Kitchener
Fairview Park
2960 Kingsway Drive
(519) 894-9920

London
Masonville
Unit L126A, 1680 Richmond Street North
(519) 645-8888

White Oaks
Unit 109, 1105 Wellington Road South
(519) 649-7444

Markham
Markville Shopping Centre
5000 Hwy 7 East
(905) 415-8641

Mississauga
Square One Shopping Centre
100 City Centre Drive
(905) 566-8742

Erin Mills Town Centre
5100 Erin Mills Parkway

(905) 820-7570

Nepean

Bayshore Shopping Centre

100 Bayshore Drive
(613) 829-4409

Merivale Place

1651 Merivale Road
(613) 226 9190

Newmarket

Upper Canada Mall

17600 Yonge Street
(905) 830-9095

Oakville

Oakville Town Centre II

200 North Service Road
(905) 842-7411

Oakville Place

240 Leighland Avenue
(905) 842-1727

Orleans

Place D'Orleans

110 Place D'Orleans Drive
(613) 841-7358

Oshawa

Oshawa Centre

419 King Street, W.
(905) 404-8488

Ottawa

Rideau Centre

50 Rideau Street
(613) 230-7320

Sparks Street Mall

211-215 Sparks Street
(613) 233-5483

St. Laurent Shopping Centre

1200 St. Laurent Blvd.
(613) 744-4931

Pickering

Pickering Town Centre

1355 Kingston Road
(905) 839-4435

Richmond Hill

Hillcrest Mall

9350 Yonge Street
Richmond Hill, ON L4C 5G2
(905) 883-0282

Scarborough

Scarborough Town Centre

300 Borough Drive
(416) 296-8880

St. Catharines

Pen Centre

221 Glendale Avenue
(905) 685-8756

Thornhill

Promenade

1 Promenade Circle
(905) 731-5805

Thunder Bay

Intercity Shopping Centre

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(807) 622-5505

Toronto

Toronto Eaton Centre

260 Yonge Street
(416) 340-9801

Yorkdale Mall

3401 Dufferin Street
(416) 784-5110

Fairview Mall
1800 Sheppard Avenue, E.
(416) 499-2004

Dufferin Mall
900 Dufferin Street
(416) 530-4375

Holt Renfrew Centre
50 Bloor Street W.
(416) 324-9979

First Canadian Place
100 King Street, W
(416) 364-6815

Queen Street
272-274 Queen Street, W.
(416) 595-2828

Toronto Superstore
333 Yonge Street
1-800-567-8HMV

Yonge-Eglinton
2300 Yonge St.
(416) 488-7541

Vaughan
Vaughan Mills
#1 Bass Pro Mills Drive
Unit #153
(905) 760-9034

Waterloo
Campus Court
150 University Avenue
(519) 746-8465

Windsor
Devonshire Mall
3100 Howard Avenue
(519) 972-3111

Woodbridge
East Woodbridge Centre
3900 Hwy 7 West
(905) 264-1796

All prices at HMV.com are in Canadian dollars and apply to on-line purchases only and will not be matched at any HMV Retail location.

International Sites: [Australia](#) | [Japan](#) | [United Kingdom](#) | [HMV Group](#)



EXHIBIT C - HMV/AMAZON ORDER PAGES

VIEW CART
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[Snoop Dogg](#)



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Audio CD (November 16, 2004)

Universal Music Group; ASIN: B000675KH0

Amazon.ca Sales Rank 1,680

Average Customer Review: Based on 6 reviews. [Write a review.](#)

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- [R.U.L.E. \(Advisory\)](#) Ja Rule
- [Live](#) 2Pac
- [Encore \(Dlx Ed\) \(Advisory\) \(W/ Eminem](#)

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Listen to Samples from R&g: Rhythm And Gangsta: Maste [EXPLICIT LYRICS]

To hear a song sample, click on the song titles below that are followed by .

- [\(Intro\) I LOVE TO GIVE YOU LIGHT](#)
- [BANG OUT](#)
- [DROP IT LIKE IT'S HOT](#) featuring [Pharrell](#)
- [CAN I GET A FLICC WITCHU](#) Featuring [Bootsy Collins](#)
- [UPS & DOWNS](#) Featuring [The Bee Gees](#)
- [THE BLINDNESS](#)
- [SNOOP D.O. DOUBLE G](#)
- [LET'S GET BLOWN](#)
- [STEP YO GAME UP](#) Featuring [Lil' Jon & Trina](#)
- [PERFECT](#) Featuring [Charlie Wilson](#)

- [WBALLZ \(Interlude\)](#)
- [FRESH PAIR OF PANTIES ON](#)
- [PROMISE I](#)
- [OH NO](#) Featuring [50 Cent](#)
- [CAN YOU CONTROL YO H**](#) Featuring [Snoopafly](#)
- [SIGNS](#) Featuring [Charlie Wilson & Justin Timberlake](#)
- [I'M THREW WITCHU](#) Featuring [Snoopafly](#)
- [PASS IT PASS IT](#)
- [GIRL LIKE U](#) Featuring [Nelly](#)
- [O THANG ON ME](#) Featuring [Bootsy Collins](#)

Editorial Reviews

Review

Internet leakers caused the release of R&G - Rhythm and Gangster: The Masterpiece to be pushed up a week, but that just means the world got to bask in the excitement of Snoop's great return for seven extra days. Upon its release, the ultrahot production team the Neptunes' contribution to the killer lead single "Drop It Like It's Hot" had been duly noted, but lost in all the chatter was how inspired and on-fire Snoop sounds. Any fan keeping up with his street-level mixtape series *Welcome to the Chuuch* could tell you something new and fresh was brewing, and 2002's Paid tha Cost to Be da Bo\$\$ was excellent, but Snoop's let his fans down before and two years off could mean trouble. Not to be, since Rhythm and Gangster is right up there with his best while being riskier than anything before it. New sounds like tongue clicks, smooth jazz guitars, and a bit of Steve Miller's "Fly Like an Eagle" give Snoop a brand-new sonic palette to work with, and he's more than ready for it. The up-tempo "Signs" with Justin Timberlake (!?!) is glittery disco fun, but it ain't gonna keep Snoop from being himself. He's hardcore throughout the album, an album that's got plenty of street and commercial appeal and all the difficulties that comes with it. The numerous youngsters who can't stop singing "Drop It Like It's Hot" are going to freak their parents out with this one. "Can You Control Yo Hoe" is a tough stunner with an inescapable, loopy hook, but Snoop's challenge to the homies is rather disturbing. "If she won't do what you say, why aren't you slapping her?" is the song's direct message that can't be easily brushed off as metaphor, and it's the one that's gonna send mom and dad back to the record store, fuming! Recommending such an album that gets viciously misogynistic -- elsewhere too -- is difficult, but Snoop is fierce throughout Rhythm and Gangster and putting "Masterpiece" in the title isn't hyperbole. ~ David Jeffries, All Music Guide

Customer Reviews



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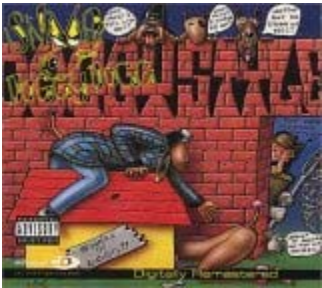
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Snoop Dogg



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- Bathtub
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- Gin and Juice
- That Shiznit
- Lodi Dodi
- Murder Was the Case (Death After Visualizing Eternity)
- Serial Killa
- Who Am I? (What's My Name) ?
- For All My Niggaz and Bitches
- Ain't No Fun (If My Homies Can't Have None)
- Doggy Dogg World
- GZ and Hustlas
- Pump Pump

Editorial Reviews

From Amazon.com

Produced by the infamous Dr. Dre with assistance from Mr. Suge Knight, *Doggy Style* was the first solo outing by Calvin Broadus a.k.a. Snoop Doggy Dog. Incorporating a straight gangsta vibe into the deep funk grooves pioneered by George Clinton and his Parliament-Funkadelic ensemble, Snoop and Dre dogmatically invent the "G-Funk" aesthetic. Espousing an irreverent dope, bitches, and guns mentality, *Doggy Style* garnered the Parental Advisory for explicit lyrics it sorely deserved. Still, Snoop's lazy-yet-acrobatic rap/drawl is distinctive and undeniably entertaining. With additional vocals from Tha Dogg Pound (Nate Dogg, Warren G, Kurupt, and Dat Nigger Daz), this disc is deceptively professional and musically quite slick. "Murder Was The Case" is practically an inner-city classic, while "Ain't No Fun" is another blunted, urban-rap anthem. Woof! --*Mitch Myers*

Un Essentiel amazon.fr

Le top en matière de rap californien : ensoleillé, fêtard, vicelard, hors la loi et très porté sur la chose funky. En 1993, un lascar nonchalant de la banlieue de Los Angeles remplit les pistes de dance du monde entier avec un disque qui réveille les pulsions animales des grooveurs... et les censeurs puritains. Révélé par Dr. Dre sur *The Chronic*, le rappeur canin de Long Beach débusque un os en or massif dès son très attendu... Read more

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★★★★★ let the DOGG take over your mind, August 27, 2003
Reviewer: badboykilla14887
There are no words that can describe how PERFECT this album is. If you like 'The Chronic' by Dr. Dre, you'll absolutely adore this album. It has everything you need and everything you ever wanted. This is without a doubt one of the best G Funk albums ever created. This compared to 'G Funk Era' and 'The Chronic', it's impossible to say which one is the best. If you're one of those people who dislike this album, something must be wrong with you because this has easily entered Rap's Hall of Fame.



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World (Advisory) D12

Get Rich Or Die Tryin [EXPLICIT LYRICS]

50 Cent



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Audio CD (February 6, 2003)
Original Release Date February 6, 2003

Universal Music Group; ASIN: B000084T18

Amazon.ca Sales Rank 5,440
Average Customer Review: Based on 893 reviews. [Write a review.](#)

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- [Beg for Mercy](#) G-Unit
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4. [Many Men \(Wish Death\)](#)
5. [In Da Club](#)
6. [High All the Time](#)
7. [Heat](#)
8. [If I Can't](#)
9. [Blood Hound \(feat. Young Buck of G Unit\)](#)
10. [Back Down](#)
11. [P.I.M.P.](#)
12. [Like My Style \(feat. Tony Yayo of G Unit\)](#)
13. [Poor Lil Rich](#)
14. [21 Questions \(feat. Nate Dogg\)](#)
15. [Don't Push Me \(feat. Lloyd Banks of G Unit & Eminem\)](#)
16. [Gotta Make It to Heaven](#)

Editorial Reviews

From Amazon.com

He’s been shot nine times. Incarcerated. And stabbed up and down. And that’s only what’s happened on 50 Cent’s down time. Hands down, 50 Cent is the biggest buzz emcee since Eminem (who just happens to be his label CEO), and *Get Rich* also features Dr. Dre on production, so it’s a can’t-miss record, right? Well, mostly. *Get Rich* is not filled with midtempo, radio-friendly numbers like "Wanksta," his thinly veiled Ja Rule dis first heard on the *8 Mile* soundtrack. Instead, Cent brings the heat, not heater. He sheds his inner thug on "21 Questions," featuring G-funk crooner Nate Dogg showing some semblance of respect to the hotties, and then reverts right back to his thug persona on "In da Club," where he boasts "I’m into having sex, I ain’t into making love." There’s no "How to Rob, Pt. 2" here, although "Many Men" comes close, as he addresses some of the haters who may not fully get why he’s now rap’s big cheese. Surprisingly, the two Eminem-produced joints--"Patiently Waiting" (which thematically is very much like Em’s "Lose Yourself"), and "Don’t Push Me"--almost rival the beats supplied by Dre. Then again, it seems his most well-known cuts ("High All the Time" and "Wanksta," for example) are actually some of the weakest of the lot. Sure, *Get Rich* could never have lived up to the hype, it’s nowhere near Biggie's *Ready to Die* or Nas's *Illmatic*, but there's no fast-forward material here, a near miracle in these times. --Dalton Higgins

Album Description

Australian pressing (identical to U.S.) of his smash hit 2003 album features three hidden bonus tracks, 'Wanksta' (from his currently unavailable album, 'No Mercy, No Fear'), 'U Not Like Me' (from his 'Guess Who's Back?' album) & 'Life's On The Line' (from his deleted EP, 'Power Of The Dollar'). Universal.

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Marshall Mathers Lp (Advisory)

Eminem

Massacre (Advisory) [EXPLICIT LYRICS]

50 Cent



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Audio CD (March 3, 2005)

Original Release Date March 3, 2005

Universal Music Group; ASIN: B0007NFL18

Amazon.ca Sales Rank 814

Average Customer Review: Based on 13 reviews. [Write a review.](#)

Customers who bought Massacre (Advisory) [EXPLICIT LYRICS] also bought:

- [Documentary \(Advisory\)](#) The Game
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2. [In My Hood](#)
3. [This Is 50](#)
4. [I'm Supposed to Die Tonight](#)
5. [Piggy Bank](#)
6. [Gatman and Robbin'](#)
7. [Candy Shop](#)
8. [Outta Control](#)
9. [Get in My Car](#)
10. [Ski Mask Way](#)
11. [Baltimore Love Thing](#)
12. [Ryder Music](#)
13. [Disco Inferno](#)
14. [Just a Lil Bit](#)
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16. [My Toy Soldier](#)
17. [Position of Power](#)
18. [Build You Up](#)
19. [God Gave Me Style](#)
20. [So Amazing](#)
21. [I Don't Need 'Em](#)
22. [Hate It or Love It \[G Unit Remix\] \[*\]\[Mix\]](#)

Editorial Reviews

Review

Following up one of the biggest debuts in hip-hop history, crack dealer turned charisma dealer 50 Cent makes some bold moves, recycles plenty of old ideas, and sprinkles in some perfect party singles for The Massacre. Crafty man that he is, 50 must have known following up the massive Get Rich or Die Tryin' was going to be extremely difficult, especially for a rapper rightfully known more for creating headlines than rhymes. To cushion the blow, 50 released an album by his G-Unit crew, made numerous guest appearances on other artist's tracks, and helmed ten mixtapes in his *G-Unit Radio* series. It kept the debut momentum moving and it's half the reason why The Massacre doesn't feel like Get Rich's proper successor, the other half being the album's effortless attitude. That's the most frustrating thing about the otherwise satisfying Massacre. At worst, it feels unfinished, and at best, it feels like a mixtape cobbled together from mostly choice tracks but without that overseer's polish. At a stunning, slightly overstuffed 78 minutes, it's overwhelming, too, but without a perfect flow to hold the listener's hand the whole way through, it's also a testament to 50 and crew that The Massacre doesn't test your patience until after the one-hour mark. Silly and short intro out of the way, the slinky "In My Hood" gets down to business and gives way to four tracks of the same-old, same-old bravado and beats that are still just as stunning and catchy as hell. "I'm Supposed to Die Tonight" and "Gatman and Robbin" are both great tracks from the quirky/macabre house of Eminem, but it's the Fat Joe-dissing "Piggy Bank" that steals the show. Like "Candy Shop," "Outta Control," "Disco Inferno," and on and on, "Piggy Bank" succeeds because of its serviceable rap, believable swagger, inescapable hook, and phatter than phat beats. For those who've had it with the gunshots, the Shady/Aftermath boasting, and the usual "G-G-G-G-Unit!" shouts, The Massacre has just enough surprises. Besides mentioning Kurt Cobain and Ozzy Osbourne, "A Baltimore Love Thing" is the big shocker as 50 poignantly tells the tale of a heroin-addicted girlfriend destroying all that's good. "Ryder Music" is more easygoing than expected, "Build You



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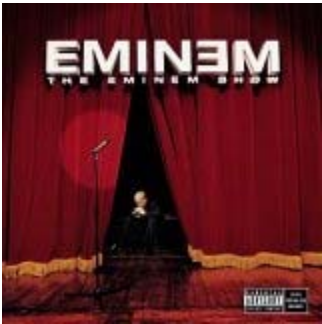
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Audio CD (May 28, 2002)

Universal Music Group; ASIN: B00006690G

Amazon.ca Sales Rank 2,796

Average Customer Review: Based on 672 reviews. [Write a review.](#)

Customers who bought Show (Advisory) also bought:

- [Slim Shady](#) Eminem
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16. [When the Music Stops](#)
17. [Say What You Say](#)
18. [Till I Collapse](#)
19. [My Dad's Gone Crazy](#)
20. [Curtains Close](#)

Editorial Reviews

From Amazon.co.uk

Any lingering doubts as to the depth of Eminem's skills, or his potential for raw-yet-compelling honesty, are dispelled on *The Eminem Show*'s first track. Armed with a quicksilver flow and a thundering rhythm track (the record was exec-produced by long-time mentor/partner [Dr Dre](#), "White America" finds Eminem ferociously mauling the hand that feeds him, lambasting his critics, the industry and the racism that, in many ways, helped make Marshall Mathers more than just another rapper. "Let's do the math," Em sneers, "If I was black I would have sold half....I could be one of your kids/ little Eric looks just like this."

After the bombast of *The Marshall Mathers LP* and Eminem's well-noted use of sexual epithets, this kind of material is made more controversial because it actually rings true. From a brutal retort to his long-estranged and equally troubled mother ("Cleaning Out My Closets") to a surprisingly tender ode to his child ("Hailie's Song"), Eminem examines his life, loves, arrests, addictions, failures and successes with surprising insight, making this a funk-drenched hip-hop confessional well worth the hype. --Amy Linden

Chronique amazon.fr

Deux ans après le succès interplanétaire du real Slim Shady, la même hargne dévastatrice habite Mr. Just-Don't-Give-a-Fuck, alias Eminem. Avec *The Eminem Show*, le blondinet, désormais presque trentenaire, passe à confesse et s'appesantit sur les trois femmes de sa vie : sa mère, vilipendée ("Cleanin Out My Closet"), son ex-femme, caricaturée ("Superman": You selfish bitch, I hope you fuckin' burn in hell for this shit"), et sa... [Read more](#)

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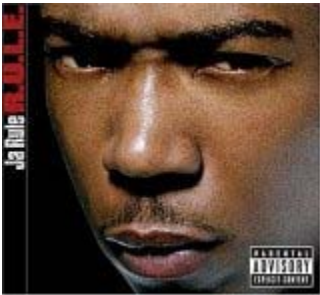
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Audio CD (November 16, 2004)
Original Release Date November 9, 2004

Universal Music Group; ASIN: B00064X2QY

Amazon.ca Sales Rank 9,773
Average Customer Review: Based on 2 reviews. [Write a review.](#)

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15. [Weed \(Skit\)](#)
16. [Where I'm From](#)
17. [Bout My Business - Black Child](#)
18. [Passion](#)
19. [Passion](#)

Editorial Reviews

Review

R.U.L.E. doesn't have much going for it, but it does include a few noteworthy songs: the album's lead single, "Wonderful," an R. Kelly showcase that also boasts an Ashanti feature; the album's street single, "New York," a Cool & Dre production with a pop-gangsta edge and strong raps from Fat Joe and Jadakiss; and lastly, "Life Goes On," a 2Pac-style ballad highlighted by features for Trick Daddy and Inc in-house producer Chink Santana. The album's remaining 60 minutes consist of standard-issue Ja Rule album filler: dreary pseudo-autobiographical raps that paint a conflicted portrait of Ja Rule, the paranoid pop-rap gangsta who believes himself to be a street martyr. Still, even if Ja Rule as an artist seems increasingly inauthentic with each passing album release, "Wonderful" is R.U.L.E.'s saving grace, playing like a trademark R. Kelly song, albeit one featuring Ja Rule and Ashanti. ~ Jason Birchmeier, All Music Guide

Customer Reviews

Avg. Customer Review:
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1 of 1 people found the following review helpful:

4 Stars for a Review 5 for my Opinion, November 15, 2004

Reviewer: **A customer** from CANADA

I gave 4 stars because I really dont like him whaling on the mic which is what people are talking about when he "sings", but thats just in a couple of songs. I would say that 9-10 tracks on this album I like, not including the skits. The skits are probably



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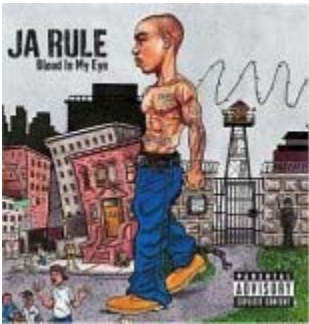
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Audio CD (November 4, 2003)
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Universal Music Group; ASIN: B0000DJYR8

Amazon.ca Sales Rank 6,937
Average Customer Review: Based on 344 reviews. [Write a review.](#)

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3. [Clap Back](#)
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5. [Kay Slay \[Skit\]](#)
6. [Things Gon' Change/2 Punk Ass Quarters \[Skit\] -](#)
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10. [INC Is Back - Black Child](#)
11. [Remo \[Skit\]](#)
12. [Blood in My Eye](#)
13. [It's Murda \[Freestyle\]\[*\]](#)
14. [Wrap \[Freestyle\]\[*\]](#)

Editorial Reviews

From Amazon.com

For all those who care about Ja Rule's beef with 50 Cent, which at this point is quite possibly nobody, Rule wastes much time on *Blood* trying to settle the score. Considering 50 Cent has been ripping Rule to shreds for the better part of 2003, battle cuts like the catchy Scott Storch-produced "Clap Back" might be justifiable. However, Rule uses more than half of these tracks to air his 50 Cent gripes. In a music climate where rap-on-rap violence is no joke--and on an album that clocks in at only 45 minutes--that's a problem. When "The Crown" opens with a great sample from Afro-conscious reggae artist Sizzla, it seems like a welcome if temporary respite from his unresolved G-Unit issues, but that's not the case at all--it's just much of the same. And why would a man who's been dissed as a Tupac mimic enlist the talents of Pac homie Fatal Hussein on four tracks? Committed Ja Rule fans looking for those signature hip-pop collaborations he's taken to the bank before won't find them here. --*Dalton Higgins*

Customer Reviews of the Day

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Ja Rule -- Blood In My Eye (Grade: C-), November 25, 2003

Reviewer: **Alex**

The 50 Cent-Ja Rule beef is probably the biggest verbal rap battle since the Notorious B.I.G. and Tupac butted heads back in the mid-90s. As we all know, that conflict ended up being much more than verbal. With 50 and Ja, the beef has been going on for a long time, before 50 was even signed to Shady Aftermath Records. When he was signed, however, he got Eminem, Dr. Dre, D12, and the underrated Obie Trice on his side. When Ja threw some disses at everyone signed to the label, a war began--great underground tracks were released such as "Bump Headz", "The Conspiracy", "Hail Mary 2003", "Doe Ray Me", and "We All Die One Day" (also featured on Obie Trice's album "Cheers"), all featuring Eminem, and most featuring 50. Ja, who had become more of a half-baked R&B singer than a rapper, had to come back, and not with the assistance of Ashanti. It appeared that he was going to surprise us all with the release of his first two singles, the excellently produced diss track "Clap Back", and "The Crown", which is a step down from "Clap Back" in quality, but still is an interesting rap twist on reggae. "Clap Back", not surprisingly, is easily the best track on the CD. Mostly, you can tell that this was a rushed attempt at a comeback--it's a mere 45 minutes long, and roughly 5 of the 14 tracks are skits, with 2 freestyles. And those skits? They aren't funny. I'm a Shady Aftermath fan, but that doesn't mean I can't laugh at them. The problem is, Ja doesn't make anything on "Blood In My Eye" funny or vicious enough to elicit laughs. And while there is thankfully no R&B, the pretentious repetition of his I'm-a-gangsta braggadacio makes you yearn for his last single that got radio play, "Mesmerize" with Ashanti (a song I learned to hate after a while). It might be worth it to get "Blood In My Eye" burnt from a friend who wasted their own money, because "Clap Back" is such a good track, and "The Wrap", a freestyle, is pretty impressive as well. Overall, however, "Blood In My Eye" is a weak and lazy offering--no better than last year's "The Last Temptation", and probably worse.

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- [Massacre \(Advisory\)](#) 50 Cent
- [Get Rich Or Die Tryin](#) 50 Cent

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Pain Is Love (Advisory) [EXPLICIT LYRICS]
[Ja Rule](#)



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Audio CD (October 9, 2001)
Original Release Date September 2001

Universal Music Group; ASIN: B00005ONMT

Amazon.ca Sales Rank 28,499
Average Customer Review: Based on 206 reviews. [Write a review.](#)

Listen to Samples from Pain Is Love (Advisory) [EXPLICIT LYRICS]

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6. [Down A** B**ch - Chuck](#)
7. [Never Again](#)
8. [Worldwide Gangsta - Black Child](#)
9. [Leo \(Skit\)](#)
10. [I'm Real \[Murder Remix\] \[Mix\]](#)
11. [Smokin and Ridin](#)
12. [X - Missy Elliott](#)
13. [Big Remo \(Skit\)](#)
14. [Lost Little Girl](#)
15. [So Much Pain - 2Pac](#)
16. [Pain Is Love](#)

Editorial Reviews

From Amazon.co.uk
Like rapper DMX, Ja Rule's scratchy vocal delivery is an acquired taste. But given the success of his Lil' Mo-aided hits "Put It on Me" and "I Cry," it's no surprise that *Pain Is Love* follows the same formula as its predecessor, as mid-tempo grooves mix with thugged-out beats and rhymes. On "Lost Little Girl," a coming-of-age tale that charts the struggles of an urban hottie, Rule's gift for story telling shines bright. While "I'm Real (Murder Remix)," featuring Jennifer Lopez, is almost worth the purchase price alone, one must conclude that Rule is best appreciated in small doses. On "So Much Pain" Rule apes [2Pac](#)'s flow, rhyme patterns and introspection to an annoying extent. Likewise, "Down Ass Bitch" sadly sounds like another thematic take-off on Apache's "Gangsta Bitch" anthem. At least "Livin' It Up" doesn't bastardise [Stevie Wonder](#)'s gem "Do I Do" too much, and the beats cooked up on "Pain Is Love" and the guitar-fuelled "Always on Time" save this release from losing all of those cool points he's earned for being a great writer. This one's strictly for the Ja Rule-initiated. --*Dalton Higgins*

Review
By throwing in some thug ballads for the radio, Ja Rule suddenly found himself catapulted to superstar status in 2001 following the unexpected success of "Between Me and You" and its subsequent string of follow-up hits. A string of hits so long, in fact, it set up his third album, Pain Is Love, perfectly -- a day didn't pass between releases when Ja wasn't a ubiquitous presence on urban radio, or pop radio for that matter. So when Pain Is Love hit the streets, it had enormous momentum, with not... [Read more](#)

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Meant for Mainstream, March 1, 2002
Reviewer: **Tim** from Chicago, IL USA
Ja Rule has changed a lot since his first album, Venni Vetti Vecci. It was real rap - no singing or pop songs. "Holla Holla" was the song that got me into Ja Rule. After that, Ja released Rule 3:36. I could tell he was getting more "pop" on this album. It didn't have the gangsta beats that Venni Vetti Vecci features. On Pain Is Love, he comes out with an even more pop-strung CD. This CD is meant for mainstream. Some songs, such as "Never Again," are ruined by Ja singing. "Pain Is Love" ft. 2pac is a remake of the "Pain" song on the Above the Rim Soundtrack. Ja Rule tries to rap like 2pac, and he does a decent job of it, but let me tell you, he is no 2pac. This song is still very good, though. "Dial M for Murder" is another great track. It is a hardcore track with a good beat. Besides for these songs and the collaborations with the Murderers, this CD is meant for mainstream. Well, I guess it sells. =(If you like pop rap, then buy this, but if you like gangsta rap, buy Ja's first CD, Venni Vetti Vecci, and stay away from this CD.

Was this review helpful to you? ☒ YES ☐ NO

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Warner Bros; ASIN: B00069A6P4

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3. Jay-Z Arrives [DVD]

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9. Numb/Encore [DVD][Live]

10. Izzo/In the End [DVD][Live]

11. Points of Authority/99 Problems/One Step Closer [DVD] [Live]

12. End Credits [DVD]

13. MTV Ultimate Mash-Ups [DVD]

Editorial Reviews

From Amazon.com

The first question everyone asks about *Collision Course* is "Is this album more [Jay-Z](#) or [Linkin Park](#)?" The wrong answer is that it's Jay-Z with a loud band or a back-and-forth of covers where one rearranges the other. The right answer is that this CD/DVD set is quite possibly one of the best cross-genre pairings of its kind. What started off as an exercise at "mashing" a Linkin Park track with a Jay-Z track turned into a fantastic pickup game between two artists at the top of their worlds. Each brought a short list of their best songs to the field and walked away with a six-song trophy. This is recess in the supergroup sandbox, and the boys shared their toys. "Numb/Encore" and "Izzo/In the End" are near-perfect plays of seamless sonic moves and mic assists from heavy metal to hip-hop and back. Both artists have spent a little time in the other camp on various parts of their records, but it's the collaboration that makes this album a winner. It may be true that Linkin Park is less than convincing than J-Hova on "Big Pimpin'/Papercut," but there's no evidence of "I" on this team. In fact, the DVD clearly shows Linkin Park's Mike Shinoda taking on the role of head coach as he commands the digital workstation, the mixing desk, and all the players with a collective spirit. --Pete Hilgendorf

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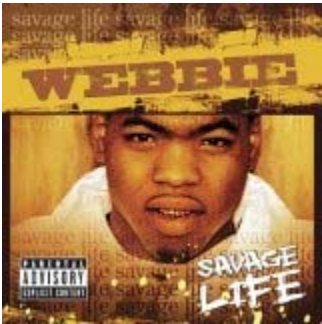
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Savage Life [IMPORT] [EXPLICIT LYRICS]

[Webbie](#) (Artist)



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Audio CD (July 5, 2005)
Original Release Date June 21, 2005

Atlantic; ASIN: B0009K7RBG

Amazon.ca Sales Rank 2,405

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| 1. G Shit | 10. What Is It |
| 2. How U Ridin | 11. Back Up |
| 3. Like That | 12. Bad Bitch |
| 4. Full of Dat Shit | 13. Pack Ya Shit |
| 5. Give Me That | 14. Mind Ya Business |
| 6. Crank It Up | 15. Come Here |
| 7. Laid Way Back | 16. Retarded |
| 8. Gutta Bitch | 17. Gotta Show Me U Worth It |
| 9. I Got That | 18. U Don't Want That |

Editorial Reviews

Review

Webbie places in the Top Ten cockiest Dirty South rappers of all time and in the Top 20 when it comes to filthiness, but his confidence is genuine and his verbal skills are quick and whimsical if not witty in an ashamed-to-admit-it way. He's love 'em or hate 'em, take it or leave it, and according to the man himself, "Full of Dat Shit." If 50 Cent is Playboy, Webbie is Hustler and parents should dig through junior's closet and remove any of his material immediately. If you haven't figured it out already, Savage Life isn't the deepest album and Webbie's rhymes aren't cerebral, but rarely are such degenerate, horny roughhousers able to collect so many distasteful but catchy party tracks on one album. It's overstuffed for sure and best taken in halves, but the hooks are strong and if Webbie's style isn't offensive to you from the get-go, you'll be surprised at how well and how long he can hold your attention. Since "I can't say that I love you/but you ain't just another ho/I kinda got feelings for ya" is the highest accolade he can pay a woman, it's obvious this is this a male thug's album. It's this misogynist, hellbound-for-destruction thug's fiery combination of volatility and recklessness that makes the album tracks fascinating like a traffic accident, while the singles are sleazy party tunes straight from the gutter. The creeping "Gutta Bitch" being the exception, the highlights on the album display just how few new ideas Webbie has -- they're titled "Like That," "Give Me That," and "I Got That" -- but as with any 2 Live Crew album, you don't come here for innovation. The beats are simple and stark, which is a smart move since Webbie is wordy and always jabbering. Separating the "artist" from the "art" is going to be the main issue for anyone with a hint of moral fiber. If you can do that, Savage Life is entertaining and good for a lost weekend or two. ~ David Jeffries, All Music Guide

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EXHIBIT D - LYRICS FROM TRACKS LISTED IN EXHIBIT A

Snoop Dogg Lyrics

Can U Control Yo Hoe Lyrics

Niggas, get your milla genuine draft, cause its milla time, we about to go hard on these hoes on this one right here.

Can you control your hoe? (You got a bitch that wont do what you say)
You can't control your hoe? (She hardheaded, she just won't obey)
Can you control your hoe? (You've got to know what to do, and what to say)
You've got to put that bitch in her place, even if it's slapping her in her face.
Ya got to control your hoe. Can you control your hoe?

I went to your house; your girl came in and started cussing you out. You should have slapped her in her face, I wanted to tell you, but it wasn't my place. I kept it on the low, cause I know you was gonna check that hoe. But instead, you was quiet as a mouse, maybe you started to think it wasn't your house. Cause she was acting like a nut, you got a kind of bitch that would kick your butt. What kind of pimp holds back? Never met a bitch that a pimp can't slap, whats wrong with the pimpin'? Why you get a whippin'? All I got to say is this:

This is what you made me do; I really didn't want to put hands on you. But bitch you playin' with fire, i'm so sick and tired, of loud mouth bitches like you, a nigga had to go and put tips on you, cause bitch you playin' with fire, i'm so sick and tired.

This is what you forced me to do, I really didn't want to put hands on you, but bitch you playin' with fire, i'm so sick and tired. Of bitches like you, a nigga had to go and put tips on you, bitch you playin' with fire, I'm so sick and tired.

(No: can you control your hoe? At the end.)

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Snoop Dogg Lyrics

Step Yo Game Up Lyrics

Yeah Man What's Going on Man It's really really pimpin' up in here man
I know you ain't seen pimpin' in a long time man I've been MIA
You know what I'm sayin' missin in action I ain't been on no milk carton box
but I've been milking and boxing these bitches
cuz they got to step they game up you know what I mean

What you lookin' at (step yo game up!)
What you waitin' for (step yo game up!)
Go on come on in the door (step yo game up!)
Drop it to the floor and just (step yo game up!)
You a kid (step yo game up!)
You drink gin (step yo game up!)
Is that your friend (step yo game up!)
Tell a nigga you with you better (step yo game up!)

Break it down bitch, let me see you back it up
drop that ass down low then pick that motherfucker up

Back that pussy tease a motherfucker
Rub that shit it's yours bitch, grab his dick it's yours bitch
Now turn around bitch, put that ass on a nigga, grind on his dick make it get a little
bigger

Bitch wanna act like she ain't never been with fast lane pimpin' on em
Nails with the french tip potato chip yup with a french dip say she wanna french kiss all on my diz-nick
It's cool, go on and break fool if you have to, what which you won't do, bitch I'ma slap you
Stay in line ho it's a pimp affair, if you down to get low I can take you there
But you can't fake once you hit the gate, shake till it ache, work that birthday cake
You say you wanna make it ho, well quit bullshittin' and get naked ho
Now you always got to be hot and vicious, so move them biscuits and hit them tricks bitch
Now you got about a minute to fix this cuz I'm trying to find a bitch that's bootylicious

P-U-S-S-Y, run a world, I'm the girl in the flesh ah
Lookin' for a nigga that will suck me like a blow pop
Run that dick to the door, do me baby don't stop
Same nigga talkin' all that shit
Just a little bitch, little balls, little dick
Let me show you how to work your tongue like a hurricane
We ain't here to play no games, baby give me everything
I know you like me when I drop it down low
Show it from the back, look back, let it roll
Drop it to the floor like a g-bitch supposed to
Shake it shake it shake it make a nigga go postal
But that's for fucking with a miami girl (?)
Get your man, take his money, and then buy the world
So nigga don't front, cuz fat wallets and big dicks is all I want

Snoop Dogg Lyrics

G Funk Intro Lyrics

Yeah.... This is another story about dogs
For the dog that don't pee on trees, is a bitch
So says Snoop Dogg, get your pooper scooper
Cuz the nigga's talkin shit, Aroo! [echoes]

I'm sippin on Tanqueray
with my my mind on my money and my mouth in the ganjahy
R-A-G to the motherfuckin E
Back with my nigga S-N double O-P
[Dre] Yeah, and ya don't stop
Rage in effect I just begun to rock
[Dre] I said yeah, and you don't quit
[Snoop] Hey yo Rage would you please drop some gangsta shit
I rock ruff and stuff with my Afro Puffs
Handcuffed as I bust bout to tear shit up
Oh what did ya think I, could never think I
Would be the one to make you blink out, I catch you like Inca
Never will there ever be another like me
Um you can play the left, cuz it ain't no right in me
Out the picture out the frame out the box I knock em all
Smack em out the park, like A Friendly Game of Baseball
Grand, slam, yes I am
Kickin up dust and I don't give a god DAMN
Cuz I'm that lyrical murderer
Pleading guilty, you know for my skills I'm about to be
Filthy large, Rage in charge
You know what's happenin don't try to play large
this ain't no Rerun, see hun, don't ya wanna be one
A cover, word to wreck ya, cause I never get my vocals
I'm loco, close to Constatanople, uhhh!
I'll make 'em go coo-coo for my Cocoa
puffin stuff, ayyo Snoop, you're up
Let these niggaz know that niggaz don't give a fuck!

This is just a small introduction to the G Funk Era
Everyday of my life I take a glimpse in the mirror
And I see motherfuckers tryin to be like me
Every since I put it down with the D-R-E

Foamin at the mouth and waggin his tail
Searchin through the yards with a keen sense of smell
Lookin for the business in heat
And when he find it he'll be sniffin her seat
We travel in packs and we do it from the back
How else can you get to the booty?
We do it Doggystyle, all the while we do it Doggystyle
Yo motherfuckin hoes!!!
He fucked the fleas off a bitch
He shaked the ticks off his dick
And in the booty, he buries his motherfuckin bone
And if there's any left over
He'll roll over and take a doggy bag home

Damn, that Tanqueray is talkin to a nigga
I ain't bullshittin, one of y'all niggaz gotta get it
Man I got ta piss, Breath test?

Snoop Dogg Lyrics

For All My Niggaz & Bitches Lyrics

Well it's that slow flow, D-O-double-G, nigga
 See these other fools but you can't see me, nigga
 Who am I? (It's Kurupt motherfucker)
 Do or die (We gives a fuck motherfucker)
 So slow your roll, I'm In Control like Janet
 The loc-est twenty-one year old nigga that's on this planet
 Take it for granted, if ya wanna, cuz I'm gonna
 grab my strap then clear the corner, beeotch!!

So all my bitches and my niggaz and my niggaz and my bitches
 Wave your motherfuckin hands in the air, And if you don't give a shit
 Like we don't give a shit, Wave your motherfuckin fingers in the air

Now on a one, two, three who could it be, Comin with a group of gangsta shit for ninety-three
 So ninety-four's arrived nigga, back on up, And let me and my Dogg Kurupt fuck shit up
 Now can't nobody see me here or there, wherever I bails, I put it down on the ground
 Cuz ain't shit for sale in the Coupe
 with the beat flossin off gold D's
 And my cousin Snoop packs well, you know what I mean
 And it don't take much, for the Dogg Pound to bust a cap
 in your ass, for gettin us all fucked up
 Now check it, it's a callin for niggaz like Doggs
 who supposed to be the shit, but steadily bitchin like hogs
 (Yes y'all) Walk the Doggs (yes y'all) Yiggy y'all
 Stay full of that gin and juice and have a ball

I packs a strap, like that, I kicks it like this
 Now how many bitches must get dick?
 Before they say, that Daz is that nigga from back in the day
 Ya never ever thought I'd see him bustin with Dr. Dre
 Cuz I grips mics, I rips mics in half
 Hoes be comin to my flat so I can tap that ass

You're headed my way, nigga you best to hit a U-turn quick
 So what's happenin? I'm cappin shit up like a Western flick
 The kinpin of the clique, top notch
 17 shot Glock cocked, so all nigga drop
 The run of the mill fool get broke off for tryin to serve
 the best Kurupt's era, peep the terror, cuz it's a murder fest
 I smoke chronic everyday, so what have we
 Another motherfucker, gettin served like some cavy
 Now who, drops (ruff rhymes) I got full Juice like 2Pac
 (plus I'm) rollin with two Glocks
 Fly motherfuckers can't see Kurupt
 Hellraisin like Pinhead, beware I'm tearin shit the fuck up
 Slow your roll, like your legs was broken
 Who's jokin? Rakim never joked, so why should I loc?
 Now that's my idol, check the vital rhyme flow doe
 Runnin em like Flo Jo, stranded on Death Row
 Mediocre motherfuckers die cuz I'm servin it
 They can't fuck with or see me I'm mass murderin
 [Smokin indo, look out my window I suppose] Yeah
 [Niggaz don't understand how we kicks diffrent flows]
 (I'm raw like new footage) I'm rugged like a BF Goodrich
 (Bring your whole set and get your hood lynched)
 [Drop to your knees like a dog in heat]
 Peep the murderous styles and the poetical techniques

Check it out, it's Rage, ready for the breakdown
 Take down, when it comes to the mic I'm puttin my weight down
 And that's 175 pounds of beed beatin yo' ass down to the concrete
 Fool, act like ya know, I'm stranded on Death Row with no where to go, so
 What's a girl to do, Take out a crew, or two, a few, what you wanna do?

Throw your guns in the motherfuckin air, we don't care
 Niggaz don't give a fuck nigga
 About nuthin at all, just my Doggs and clockin the grip bitch
 Niggaz don't give a fuck nigga
 That's why I can kick it so tuff, cuz when times get ruff, my
 Niggaz don't give a fuck nigga
 The clique i'm with, don't give a sheeit, ya know why?
 Real niggaz don't give a fuck

50 Cent Lyrics

P.I.M.P. Lyrics

I don't know what you heard about me
But a bitch can't get a dollar out of me
No Cadillac, no perms, you can't see
That I'm a motherfucking P-I-M-P
[Repeat]

Now shorty, she in the club, she dancing for dollars
She got a thing for that Gucci, that Fendi, that Prada
That BCBG, Burberry, Dolce and Gabana
She feed them foolish fantasies, they pay her cause they wanna
I spit a little G man, and my game got her
A hour later, have that ass up in the Ramada
Them trick niggas in her ear saying they think about her
I got the bitch by the bar trying to get a drink up out her
She like my style, she like my smile, she like the way I talk
She from the country, think she like me cause I'm from New York
I ain't that nigga trying to holla cause I want some head
I'm that nigga trying to holla cause I want some bread
I could care less how she perform when she in the bed
Bitch hit that track, catch a date, and come and pay the kid
Look baby this is simple, you can't see
You fucking with me, you fucking with a P-I-M-P

I'm bout my money you see, girl you can holla at me
If you fucking with me, I'm a P-I-M-P
Not what you see on TV, no Cadillac, no greasy
Head full of hair, bitch I'm a P-I-M-P
Come get money with me, if you curious to see
how it feels to be with a P-I-M-P
Roll in the Benz with me, you could watch TV
From the backseat of my V, I'm a P-I-M-P
Girl we could pop some champagne and we could have a ball
We could toast to the good life, girl we could have it all
We could really splurge girl, and tear up the mall
If ever you needed someone, I'm the one you should call
I'll be there to pick you up, if ever you should fall
If you got problems, I can solve'em, they big or they small
That other nigga you be with ain't bout shit
I'm your friend, your father, and confidant, BITCH

I told you fools before, I stay with the tools
I keep a Benz, some rims, and some jewels
I holla at a hoe til I got a bitch confused
She got on Payless, me I got on gator shoes
I'm shopping for chinchillas, in the summer they cheaper
Man this hoe you can have her, when I'm done I ain't gon keep her
Man, bitches come and go, every nigga pimpin know
You saying it's secret, but you ain't gotta keep it on the low
Bitch choose with me, I'll have you stripping in the street
Put my other hoes down, you get your ass beat
Now Nik my bottom bitch, she always come up with my bread
The last nigga she was with put stitches in her head
Get your hoe out of pocket, I'll put a charge on a bitch
Cause I need 4 TVs and AMGs for the six
Hoe make a pimp rich, I ain't paying bitch
Catch a date, suck a dick, shiit, TRICK

Yeah, in Hollywood they say there's no b'ness like show b'ness
In the hood they say, there's no b'ness like hoe b'ness ya know
They say I talk a lil fast, but if you listen a lil faster
I ain't got to slow down for you to catch up, BITCH

I'm a straight guerilla with it, cold hearted killa wit it
Any nigga gettin' outta line can get it
I make it hot, mothafuckas freeze up when I come through
Mac-10, thirty two shot clip in my snorkel
I might smile and say whats up but I don't fuck with you niggas
My rap money slow up, I'll run up on you niggas
I'm on the edge, I'm just waitin' on a nigga to push me
Put my hand on my strap, what you lookin' at pussy
We ain't buddies, we ain't partners and we damn sure ain't friends
So much chrome on my Benz, you see ya face in my rims
If your bitch wanna roll, I'ma let her get in
I don't play but I'm a playa till the mothafuckin' end [gunshots]

I got no pickup lines
I stay on the grind
I tell the hoes all the time
Bitch get in my car (Bitch get in)
I got my 64, ridin' on Dayton spokes
And when I open that do'
Bitch get in my car

Don't tell me you don't know that, uhh I'm the shyllit
Now you better watch ya girl mayn, I leave with ya bitch
I ain't shiting these hoes, man I'm bout my paper
If your bitch really bout it nigga I'm gon' take her
Backseat of my jeep, fuck till I fuck up her make up
Take her to the Diamond District, introduce her to Jacob
Tell her if she like me she should keep me icy
My game fuck with a bitch brain till she think she wifey
Spent a life savings in a day, cause she likes me
Committment for me, uhh nah not likely
When I with Vivica, I thought I was onto somethin'
But then the next week, nah man it was nothin' [gunshots]

I got no pickup lines
I stay on the grind
I tell the hoes all the time
Bitch get in my car (Bitch get in)
I got my 64, ridin' on Dayton spokes
And when I open that do'
Bitch get in my car

Look into the windows of my soul, the eyes never lie
They blood shot red, its gaunja in my system, I'm high
First its pain when you lust for love, then its smooth and calm
Feel the rush, like a needles in your arm
Its a cold world baby girl, lovin' me is not enough
Find out when you fuckin' broke, love won't get you on the bus
Man you should see the pretty bitches that be sexin' me
They suck cock that make 'em hot, I just let 'em stand next to me
Hundred percent thug, freak too, I'll taste your love
69's the position, your mouths full baby huhhhh?
My conversations so deep, I get in your head
Next thing you know, you yawnin', turnin' over and I'm in the bed [gunshots]

I got no pickup lines
I stay on the grind
I tell the hoes all the time
Bitch get in my car (Bitch get in)
I got my 64, ridin' on Dayton spokes
And when I open that do'
Bitch get in my car

Hahaha
Quit playin' bitch get it
You know you wanna ride with a nigga
50 Cent
G-G-G-G-G-Unit

[Intro- 50 Cent]

She loves me, she loves me not
Yeah she loves me not

[Verse 1- 50 Cent]

The fiends need me, I ain't around it, bones ache
Detox, rehab, cold sweat, watch 'em shake
I'm not that genie in a bottle, I'm in a bag
Take one hit, I slide off to the land of the H man
When we first met, I thought you'd never doubt me
Now you tryna leave me, you'll never live without me
Girl, I'm missin' you, come and see me soon
Tie your arm up, put that lighter under that spoon
Now put that needle to ya arm princess, stick it in
Relapse you back bitch, don't ever try that again
All that shit I did for you, I made you feel good
We have a love thing, you treatin' this like its just a fling
What we have is more sacred than a vow or a ring
You broke my heart, you dirty bitch I won't forget what you did
If you give birth, I'll already be in love with your kids
Listen, I don't give a damn if your ass start smokin'
But we have a bond and its not to be broken

[Hook x2- 50 cent]

We got a love thing, girl you try to leave me
But you need me, can't you see you're addicted to me
We got a love thing, I can take you higher girl
Fuckin' with me, you can be all you can be

[Verse 2- 50 Cent]

Baby you know, on the low your sister be eyein' me
I'm good lookin', so you know, sure she be tryin' me
I heard she bisexual, she fuck with that girl
But boy, oh boy, fuckin' wit me is a whole 'nother world
After that first night, she fall in love, then chased a feelin'
I hung out with Marvin when he wrote "Sexual Healing"
Kurt Cobain even good friends, Ozzy Ozbourne too
I be with rock stars, see you lucky I'm fuckin' with you
I chill with Frankie Lyeman and Jimmy Hendrix crew
See this is new to you, but to me this ain't new
I live a lavished life, listen if the mood is right
Me, you, and your sister can do the do tonight
I never steer you wrong, you're hyper I make ya calm
I be the incentive and reason for you to move forward
Let's make a date, promise me you'll come and see me
Even if it means you have to sell ya mama's TV
I love you, love me back, no one said lovin' me'd be easy

[Hook x2- 50 cent]

We got a love thing, girl you try to leave me
But you need me, can't you see you're addicted to me
We got a love thing, I can take you higher girl
Fuckin' with me, you can be all you can be

[Verse 3- 50 Cent]

I love you, I got you barefooted on glass, chasin' a dove
That monkey on your back, symbolizes my love
Your friends talk bad about me bitch, you sit there and listen to 'em
Over and over you hurt me, my love is unconditional
They talk to you when you up, you down they got nothin' to say
But when you call, I'll come runnin', I'll always take the pain away
They set you up, to let you down, they crowned you prom queen
Fiddle about me behind your back, they call you a fuckin' fiend
Can we just be alone, so I can kiss and hug you
Push me inside you, no other man can loves you like I do
Call me daddy, I'll make you feel good, I mean real good
I found pleasure in pleasin' you, like a real man should
It was written long before, it was carved in a tree
Forever me and you baby we were meant to be
There's more to life than laughter, what brought us together was fate
And we'll be hand in hand, when you walk through those pearly gates
And to see to that, I'ma do whatever it takes

Eminem Lyrics

Superman Lyrics

[Girls voice is Dina Rea]

[Intro]

Ooooooh

You high baby

Yeah

Ya'

Talk to me

You want me to tell you something

Uh-huh

I know what you want to hear...

Cause, I know you want me baby, I think I want you too
"I think I love you baby", I think I love you too
I'm here to save you girl, come be in Shady's world
I want to grow together, let's let our love unfurl
You know you want me baby, you know I want you too
They call me superman, i'm here to rescue you
I want to save you girl, come be in Shady's world
"Oooooh boy you drive me crazy", bitch you make me hurl...

They call me superman, leap tall hoes in a single bound
I'm single now, got no ring on this finger now
I'd never let another chick bring me down, in a relationship
Save it bitch, babysit, you make me sick
Superman ain't savin' shit, girl you can jump on Shady's dick
Straight from the hip, cut to the chase, I tell a muthafuckin' slut, to her face
Play no games, say no names, ever since I broke up with what's her face
I'm a different man, kiss my ass, kiss my lips, bitch why ask
Kiss my dick, get my cash, i'd rather have you whip my ass
Don't put out, i'll put you out, won't get out, i'll push you out
Puss blew out, poppin' shit, wouldn't piss on fire to put you out
Am I too nice, buy you ice, bitch if you died, I wouldn't buy you life
What you tryin' to be my new wife, what you Mariah, fly through twice...

But I do know one thing though, bitches, they come they go
Saturday through Sunday, Monday, Monday through Sunday yo'
Maybe i'll love you one day, maybe we'll someday grow
Till then just sit your drunk ass on that fuckin' runaway ho'...

Cause I can't be your Superman
Can't be your Superman, Can't be your Superman, Can't be your Superman
I can't be your Superman
Can't be your Superman
Can't be your Superman
Your Superman, your Superman...

Don't get me wrong, I love these ho's
It's no secret, everybody knows
Yeah we fucked, bitch so what, that's about as far as your buddy goes
We'll be friends, i'll call you again, i'll chase you around every bar you attend
Never know what kind of car i'll be in, we'll see how much you'll be partying then
You don't want that, neither do I, I don't want to flip when I see you with guys
Too much pride, between you and I
Not a jealous man, but females lie
But I guess that's just what sluts do, how could it ever be just us two
I'd never love you enough to trust you, we just met and I just fucked you...

First thing you say, "I'm not fazed, I hang around big stars all day
I don't see what the big deal is anyways
You're just plain old Marshall to me"
Ooh ya' girl run that game
"Hailie Jade, I love that name, love that tatoo, what's that say"
"Rot in pieces, uh, that's great"
First off you don't know Marshall, at all so don't grow partial
That's ammo for my arsenal, i'll slap you off that barstool
There goes another lawsuit, leave handprints all across you
Good Lordy whoadie, you must be gone off that water bottle
You want what you can't have, ooh girl that's too damn bad
Don't touch what you can't grab, end up with two backhands
Put anthrax on a tampax, and slap you till you can't stand
Girl you just blew your chance, don't mean to ruin your plans...

Ja Rule Lyrics

What's My Name Lyrics

(feat. Ashanti)

Yeah, yeah (woo!) woo (we here, geah)
C'mon (we ain't goin nowhere, c'mon)
Remix, c'mon
(now, this is Jimmy Cliff Notes)
(I'ma run through the roster man)
Let 'em know (on Murder INC)
Uhh (startin with Ashanti - owwwwwwtch!)

J-A-R (yeah) U-L-E (what, let 'em know)
(Who else you thought it would beeeee)
(All my bitches with me say)
J-A-R, U-L-E (what's my name, nigga?)
(Who'da thought this wouldn't, beeeee)
(Everybody with me say)

Holla!! I'm back, Anyone with good sense bet on that
Cause I ain't never went nowhere, I still got business here
All my bitches get your hands in the air
Now BACK THAT ASS, UP ON ME - now let's roll
Go, goin, gone, sold
What's cooler than bein cool? (ICE COLD) Y'all know
that I do this for all my niggaz and my bitches
And it's murder 'til day that I die, can't spit it no more
All my niggaz that tusslin, get yours
All my bitches that's makin money, get yours
The world ain't only mine, it's yours
And I'm sure
That, there's no love if you don't go through pain
And I'm the nigga that done changed the game
What's my name?

Who's that nigga? If you feelin yourself youse that nigga, tryin to get hit up
Buried in cat litter cause that's how INC get up
Makin sure they don't get up, it's murder
Who's that bitch?
If you feelin yourself youse that bitch, tryin to get rich
Dyin to get hitched to a nigga that's caked up
Willin to spend time and even more at Jacob
But you assume position, face down, ass up
And I think I got you in that same pose pinned up
In a picture painted frame been hangin love
Ass naked, lookin like you're high on drugs
And that's whassup, what, all bitch niggaz is gettin touched
And no bad bitches is gettin fucked
Cause you know who, did you know what, if you know what's
Then you know it's not a game, what's my name?

Ba-by girl, is you with me? Shit (yes sirl)
Sayin all of that without speakin a word
(I like) to do this that and a third
(And I love) the way you put in reverse
And now clap for me mami, clap back, keep it swervin
Wide body had to be built by suburban
Niggaz around lookin like they nervous, I see 'em
Niggaz around me wanna rob him and leave him
But I'm partyin tonight for one reason
Niggaz know that the bullshit was dead on the streets
Niggaz I'm gettin high, gettin head as we speak
Long live the great ones, B.I.G, P.A.C.
I'm "Ready to Die," "All Eyez on Me"
And niggaz know they can do it the same
But still they try to diss, that's part of the game
What's my name?

Yeah, yeah, Murder INC, all my family we here
Big shout to all my niggaz
All my crud niggaz, all my street niggaz, all my grime niggaz
All my industry niggaz, all my corporate niggaz
It's love, it's pain, and we together mayn
Holla back at me, uhh

Yeah, yeah, yeah
You talk too much shit
You know niggaz always talkin bout bitches ain't shit
Money over bitches
But give all our money to the bitches any fuckin way
(I love my bitch) So I'ma send some love out
to the bitches, holla

Shit, here's somethin to remember
When we met that day in September
But, you've been gone since November
Had to finish out yo' last college semester
Her major - brokerage investor
She probably go broke tryin to invest her
time and money in somethin that she call love
Cause, she love fuckin with thug niggaz
That alwasy get high and had to be drug dealers
Eventually, she hooked up with some hood bitches
The hood bitches turned her on to strippin
Now the, gettin is good and it's well understood
That money on the wood can make things get harder
Be glad I'm not a pimp, if I was I'd charge ya
But for all that you go through, just thought I'd let you know
Hoes need love too, I'm fuckin witchu

Niggaz need to read the man-u-al
To seperate your housewife from a hoe
Cause there's no rules to this shit here
Am I makin myself clear?
What she don't know won't hurt her y'all
So keep big pimpin on the low
Cause there's no rules to what I do
And I know, hoes need love too

You know what they say right? Bitches ain't shit
And all men are dogs cause we just wanna fuck
Sundown to sun up, one up on a hoe
I might go down on the low, that's just me though
From L-A-X to Heathrow, I'm one of them niggaz
that really doesn't need no, introduction
When i met her she was "Girl, Interrupted"
Grew up became a woman not to be trusted
Frustrated and flustered, living amongst
these thieves hoes and hustlers, I'm diggin what's next
She had a studio apartment in the projects
With her and her girl from D.C. used to bus checks
And hold the coke, her niggaz ain't sold yet
In hopes the copes don't know about all this
Shiiiiit, for all that you go through
Just wanna let you know, hoes need love too

Fake nails, fake breasts, fake eyes too
It's oh-four, and that's kinda what we used to
But you don't holla back like you used to, but I ain't mad at cha
I'm happy for a bitch, even if I can't have her
I remember when you was down in Atlanta
Workin gentlemen's clubs and you didn't even know what a gentlemen was
Forty to love and I wanna serve
That body like Serena's with less curves
But actions speak louder than words, and you gettin your money
Mami every month, 15th and 1st
Shit could be worse, you could be in the struggle
Or born with no ass and have nothin to hustle
Go on flex your muscle, cause that ain't the case is it?
Go on get your paper keep flossin on these bitches
Cause for all that you go through
Just thought I'd let you know, hoes need love too, I'm fuckin witchu

Ja Rule Lyrics

Niggas & Bitches Lyrics

Yeah ... ha, uh huh, You know how we do (we're gonna do how we do)
Uh, uh, yo my nigga Cad what's hangin nigga (gangsta shit)
Nigga Terry what's goin on nigga
Let me talk to 'em for a minute (Murder Inc. bosses in the building), Yeah, haha

Niggas! Grip the iron and keep it cocked
Bitches! Work your clit keep that pussy hot
Cause it's all about the benjamins and nobody ain't doin it like us, C'mon what y'all want?

Niggas! Grip the iron and keep it cocked
Bitches! Work your clit keep that pussy hot
Cause it's all about sex, money, and murder
Bitches that burn ya, niggas with burners, Cocked and let go!

Fuck all y'all motherfuckin bitch ass niggas
I'm talkin to whoever wanna be ridin my dick
And you know your gon' get it as hot as I spit it
It's the Rule and nobody wanna be bothered with
If I hit 'em in every direction with four fifths
Will expend like 45's with compact discs (c'mon)
It's a disappointment to see niggas flip on Rule like they double jointed
When I'm one of rap's anointed
Who else used to order it all on the dick
Like when I come through with spinners on the six
And got bitches bouncin like Ronnie in Tricks
But some whores in this game really don't make sense
Bomb roof and via Cal's and clonin Ems
But when bullets go through your film, we break your limbs
A horror show, yeah picture this
Cause I guess you can't see it, it's Murder again

Rule I fuck with bitches in Manolos and thick Louie Vuitton logos
Cause I don't love these hoes
I'm above and beyond everything that your seein
And I'm the only real nigga left rappin this freakin
If I could be one of the seasons, you'd call me summer
The way I bang the heater out the back of the Hummer
The bull just move like runners from city block to city block
Layin down the foundation for what's really hot
Y'all niggas really not on my level (c'mon)
I'm like slugs when they pierce the metal, you see sparks (what)
My voice is a brush, they hear it it's like art
And nobody can really tell the twins apart
I call one Nina, other one Santa Maria
I might roll up on your set, dump and lean ya
My bitch is cocked to bang men in Virginia
Don't make me run up on ya, put a few in ya

Yeah, yeah, yo, Murder's outlaw, that guess I get a city's a broads
So I push the Porsche high and truck to court
Holla at the judge if the judge made a bad decision
I feel like the nigga that triggerin guns with mittens
It's hard to get done, I'm hearin that security runs
around 30K, if they don't get hit with an AK
And found out that the security's runnin another way
Like with me, it's Murder, probably
If I could drop in to manslaughter get a bail and flee
Cause my downess says bitch up, let her handle the pick up
Snow cone the country leave no market untouched
Call me drugs if this is how they pushin us rafters
But I don't do it cause I need it, I do it cause I want more
Definition is greed, I do it cause I want yours
And y'all niggas is teasin, y'all don't really want war
But if you really do, your gonna need a lot more

Faggots, haha (Panna Banana what up)
Yeah, shout out to my nigga 01 (my nigga Holla, I see you baby)
Baby, you know what I mean? My nigga Black Child (Joe, what up nigga)
Big Caddillac, my motherfuckin partner my brother
What up Gotti, you know how we gonna do these niggas
You ain't got to pick up no mic either my nigga
I got this, I got these niggas Gotti, Holla back nigga [laughing]
Yeah, uh, yo my nigga Burns in the building, Blow somethin up nigga [fades out]

Ja Rule Lyrics Down Ass Bitch Lyrics

(feat. Charli Baltimore)

Ja Rule, Chuck B-more
Every thug needs a lady
And every thug needs a down ass bitch, huh, feel me
Every thug needs a lady
Baby I'm convinced, you my down ass bitch

[Chorus - Ja Rule]

Baby say yeah, (baby say yeah)
If you'd lie for me, like you lovin me
Baby say yeah, (baby say yeah)
If you'd die for me, like you cry for me
Baby say yeah, (baby say yeah)
If you'd kill for me, like you comfort me
Baby say yeah, (baby say yeah)
Girl I'm convinced, you're my down ass bitch

[Ja Rule]

Uh
I know that you're lovin me, 'cause you thug with me, who bust slugs for me?
My baby
Who gon' kill for you, like I comfort you, who else but the Rule?
You feel me
Girl when we connect the dots we hit the spot
Twin Benz's, you ride hard, I ride drop
And to make it better, baby got the nina' Beretta tucked low
And I'm two cars back with the four-four
And it freaks you out, on your momma's couch, that's what us thugs be 'bout
You know me
And when I pray for love, baby pray for us, who celebrates the thugs?
My lady
Got me seekin capital game when I spit sixteen
Whether bars or sixteens in the doors of cars
A star is born
In the hood, made a name live on, R-U-L-E, ladies, feel me

[Charli Baltimore]

Now I'm show you blood or love, there's no belly you bounce from
Blow sellin, dough amounts to no tellin
There'll be no tellin, snitches get it back
Those gats to your backs for my boy
What part of the game is that, huh?
Niggas and they feelings 'cause I handle your dealings, keep your name in tact
My fame's in tact so cops won't know what it's hittin for
Now hoes wanna know what you shittin for
'Cause I'm your bitch, the Bonnie to your Clyde
It's mental, mash your enemies, we out in the rental
I'm your bitch, niggas run up on ya, shift ya lungs, who's your organ donor?
What they know about, extreme meaasures I'm a ride with you
And my baby three-eighty at my side
And we lock the town, I'm as down as any thug
My love, they gotta take us in blood, what

[Ja Rule]

You could die from love, at any given time I could die from slugs
But that's what this life is capable of
The death and the life of a bitch and a thug, is what I'm scared of
But got a woman who ain't afraid to, tuck the toast in the Escalade
Pop on niggas that showin me shade, but only for the Rule 'cause that's my baby
Got me a down ass bitch with red hair, that don't care
Blazed by the shots and flares
Girl c'mon, follow me, and bust back at police, conceal ya heat
It's a bit much to blaze up, Rule and Chuck, N-I-G, the Murderous, I-N-C
With one on the hip, one in the holster, nigga will toast ya quick
Especially a down ass bitch

[Ja Rule]

Thug on, 'cause you my down ass bitch
Thug on, baby
Thug on, 'cause you my down ass bitch
Thug on, ladies
Thug on, 'cause you my down ass bitch

If you havin girl problems i feel bad for you son
I got 99 problems but a bitch ain't one
Hit me

Got Mike, He's got the rap patrol on the gat patrol, Foes that wanna make sure his casket's closed
Rap critics that say he's "Money Cash Hoes", He's from the hood stupid what type of facts are those
If you grew up with holes in your zapitos, You'd celebrate the minute you was havin doe
So fuck critics you can kiss our whole asshole, If you don't like my lyrics you can press fast forward
Got beef with radio if we don't play they show, They don't play out hits well we don't give a shit SO
All these mags try and use our ass, So advertisers can give em more cash for ads...fuckers
I don't know what you take us as, or understand the intellegence that Jay-Z has
I'm from rags to ritches nigga we ain't dumb, I got 99 problems but a bitch ain't one, Hit me

99 Problems but a bitch ain't one
If you havin girl problems i feel bad for you son
I got 99 problems but a bitch ain't one

The year is '94 and in my trunk is raw, In my rear view mirror is the mother fuckin law
I got two choices yall pull over the car or, Bounce on the devil put the pedal to the floor
Now i ain't tryin to see no highway chase with jake, Plus i got a few dollars i can fight the case
So i...pull over to the side of the road, And i heard "Son do you know why i'm stoppin you for?"
Cause i'm young and i'm black and my hats real low, Do i look like a mind reader sir, i don't know
Am i under arrest or should i guess some mo? "Well you was doin fifty five in a fifty four"
"Liscense and regestration and step out of the car", "Are you carryin a weapon on you i know alot of you are"
I ain't steppin out of shit all my papers legit, "Do you mind if i look round the car a little bit?"
Well my glove compartment is locked so is the trunk and the back, And i know my rights so you gon' need a warrent for that
"Aren't you sharp as a tack are some type of lawyer or something?" "Or somebody important or somethin?"
Nah i ain't pass the bar but i know a little bit, Enough that you won't illegally search my shit
"Well see how smart you are when the K-9's come",
I got 99 problems but a bitch ain't one
Hit me

99 Problems but a bitch ain't one, If you havin girl problems i feel bad for you son
I got 99 problems but a bitch ain't one, Hit me
99 Problems but a bitch ain't one
If you havin girl problems i feel bad for you son, I got 99 problems but a bitch ain't one
Hit me

99 Problems but a bitch ain't one, If you havin girl problems i feel bad for you son
I got 99 problems but a bitch ain't one, Now once upon a time not too long ago
A nigga like myself had to strong arm a hoe, This is not a hoe in the sense of havin a pussy
But a pussy havin no God Damn sense, try and push me, I tried to inore him and talk to the Lord
Pray for him, cause some fools just love to perform, You know the type loud as a motor bike
But wouldn't bust a grape in a fruit fight, The only thing that's gonna happen is i'mma get to clappin
He and his boys gon be yappin to the captain, And there i go traped in the kit kat again
Back through the system with the riff raff again, Fiends on the floor scratchin again
Paparatzis with they cameras snappin them, D.A. tred to give the nigga the shaft again
Half-a-mil for bail cause i'm African, All because ths fool was horrasin them
Tryin to play the boy like hes saccarin, But ain't nothin sweet 'bout how i hold my gun
I got 99 problems but this bitch ain't one

99 Problems but a bitch ain't one, If you havin girl problems i feel bad for you son
I got 99 problems but a bitch ain't one
Hit me
99 Problems but a bitch ain't one, If you havin girl problems i feel bad for you son
I got 99 problems but a bitch ain't one
Hit me

shut up when I'm talking to you, shut up, shut up, shut up, shut up when I'm talking to you, shut up, shut up, shut up

I'm about to BREAK
Everything you say to me
I got 99 problems but a bitch ain't one
Hit me
I need a little room to breathe
I got 99 problems but a bitch ain't one
Hit me
Everything you say to me
I got 99 problems but a bitch ain't one
Hit me
I need a little room to breathe
I got 99 problems
And I'm about to
Break

Webbie Lyrics

Gutta Bitch Lyrics

Look hop in my ride, Stash this, Hold that, , Be cool turn, The sound up and roll that
Now you my gutta bitch, Lil moma dont get it twisted, No trippin,
No house buiness you kno i got other bitches, I mean its plain and clear im a mother fuckin player
Dont worry about the other teammates long as you straight and takin care of
Look here dont worry about me boo
Just worry bout you fallow my playa hand rules and everything will go smooth
Just wait for me ill be back i aint gon be gone long
Gotta make a couple rounds hold it down while im gone
This some gutta shit girl i cant tell ya i love ya but you aint just some other ho i kinda got feelins fo ya you
just play you your part right dont slip
An stay focus somebody might get laid off and you'll just get promoted been thugin like you supose ta real
to me vise-versa i kno you wont get close to it, Aint the time im andy cursor

You my gutta bitch who im weak when im in trouble you my other bitch when my other bitch be on some
other shit like oh girl i need you to keep my secrets
Man look you my gutta bitch who im weak when im in trouble you my other bitch when my other bitch be
on some other shit like oh girl i need you to keep, My secrets

Im a hustla, I dont have quality time to spend on what im sayin
And then im split it in 10's, So like a man ima come as soon as i come
Let me beat it cuz i dont kno when ima be leavin again, Thats just me, That how i play it
I hit the pole and roll cuz , I kno no money and drugs done come to the front door
Now dont go and get it wrong , Thinkin im actin funny, I cant give you to much time because time is
money , And you kno my main boo, New you just dont kno what shell do to you
Ohh she might go walk into shootin you so on the real
Keep it cool is what we gonna do, Ahh ah dont call me ima call you
You miss my call you dont do that *67 , Dont call back or nothin
Gotta keep that low profile, Gota be at the park, You gutta bitch, You betta not get me caught

You my gutta bitch who im weak when im in trouble you my other bitch when my other bitch be on some
other shit like oh girl i need you to keep my secrets
Man look you my gutta bitch who im weak when im in trouble you my other bitch when my other bitch be
on some other shit like oh girl i need you to keep, My secrets

See you got a old man, I respect that, I aint even gonna check that
Thats real i betta get the same respect back, When you see me wit my old lady
Ridin in my cadillac , I dont wanna horn ta honk, And i dont want a smile back
You do that shit i bet we aint gon be smilin back
We might just swerve on yo ass straight up tryin to handle that, Ill wright you
Sign it webbie, Theres no need to rep it, I wana keep this shit too so dont even tell ur best friend
Talkin all that gansta shit realy dont impress me
But keppin it on the down low then ill be impressed then, So keep it to ur damn self
It aint nobodys buiness what we do where we go how we come where we been

You my gutta bitch who im weak when im in trouble you my other bitch when my other bitch be on some
other shit like oh girl i need you to keep my secrets, You my gutta bitch who im weak when im in trouble
you my other bitch when my other bitch be on some other shit like oh girl i need you to keep my secrets

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Webbie Lyrics

Bad Bitch Lyrics

The girl be cooking and cleaning and cleaning and cooking
She be constantly douching and cleaning her pussy
And when she step on the scene everybody be looking
And to get in them jeans everybody be wishing
But she only want players who far from rookie
And if you ain't got the cake, Can't play with the nookie, Her titties sitting pretty and she soft as a cushion
If you try to holla she might holla she token, And she walk like a bad bitch talk like a bad bitch
And go and get her hair and shit fixed is a habit, Now bad bitch go and buy Finch more than average
And bad bitches get to take trips with the savage, Can never tell a bad bitch a freak she too classy
But shit I can tell from her lips that she nasty, Expensive ass pant-ses grip to them asses
She mean as a pitbull sweet like care-bear

Now that's a bad bitch (a bad bitch)
Now that's a bad bitch (a bad bitch)
Now that's a bad bitch (a bad bitch)
Now that's a bad bitch (a bad bitch)
Girl you a bad bitch (a bad bitch)
Girl you a bad bitch (a bad bitch)
Girl you a bad bitch (a bad bitch)
Girl you a bad bitch (a bad bitch)

Now see I can impress a bad bitch the girl gon smile, Caress the bad bitch now the girl gon wild
I'll feed it and treat it like that's my child, Then freak it up and beat it up and that's my style
You get alot of head when your bread in piles, Cuz I'm on right now and I'm saying that loud
A trifling ass bitch make the big dog growl, A bad ass bitch make the big dog proud, Which one is the baddest
That's the one I'm having, The with no kids or just one baby daddy
And she ain't hard-headed, Can listen and respect it
And you ain't a bad bitch if you got bad credit
A thong and press-ons and know how to cook neckbones
I want the MVP with that throwback dress on
Don't like to get dirty and don't mind working
And she don't mind giving me some mouth and lip service

Now make yourself seen
Cuz you a bad bitch
Girl you a bad bitch
Yeah you a bad bitch

Now show your ass off
Cuz you a bad bitch
Girl you a bad bitch
Yeah you a bad bitch

Man I love them bad bitches with them sexy ass tattoos
Them bad bitches with them bad bitches attitudes
She a damn a fool got a crib she'll let me camp
Make sure her nigga stay filled with them foodstamps
I-N-D-E-P-E-N-D-E-N-T do you know what that mean man
Own damn house flossed out big screen man
I bring the whole hundred shit what you gon do for me man
Look at her own income she a beast man
Bad bitches holla business first then streets man
She ain't crying over no nigga she ain't weak man
The kinda bitch that put a real nigga on his feet man

Now that's a bad bitch (a bad bitch)
Now that's a bad bitch (a bad bitch)
Now that's a bad bitch (a bad bitch)
Now that's a bad bitch (a bad bitch)
Girl you a bad bitch (a bad bitch)
Girl you a bad bitch (a bad bitch)
Girl you a bad bitch (a bad bitch)
Girl you a bad bitch (a bad bitch)

Come here fa sho, Trill Entertainment nigga
I'm Webbie nigga, My name ain't Weebie ya heard me
Get it right, Mouse on the track
2004 this my year right chea
I'm out this bitch
I need a bad bitch
That's a bad bitch

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FOR IMMEDIATE RELEASE

October 25, 2000

MPP RAPS RAPPER'S VIOLENT MESSAGE

Crack down on artists who advocate violence and hate - Bryant

Queen's Park: - Liberal Attorney General Critic Michael Bryant is urging the Harris government to crack down on recording artists who advocate violence and hate. The M.P.P. for St. Paul's is referring to the arrival in Toronto of the notorious rapper Eminem, who is set to perform Thursday evening at SkyDome.

"Nobody wants to curb free speech but some of this rapper's songs cross the line. Some of the lyrics suggest that violence against women is 'cool' - even funny. It's time for the Attorney General to investigate and if necessary, prevent Eminem's concert on Thursday, or prosecute if any crimes take place," says Bryant.

Bryant is suggesting a number of steps that the A-G could take in dealing with the appearance of Eminem, including bringing an injunction to stop the rapper's show on the basis that his performance would be violating the *Criminal Code* and prosecuting the rapper under the hate crime, indecency or obscenity provisions of the *Criminal Code* if necessary.

Valerie Smith, who brought her complaint against Eminem to the Toronto Hate Crimes Unit, says "this guy is advocating hatred and violence against women. It's time for the Harris government to stop talking tough about cracking down on domestic violence and start *doing* something about it."

Bryant is also calling for preventive measures to ensure that parents have a say in what their kids listen to. Right now in Ontario, a child of any age can purchase whatever CD they want - no matter how violent or offensive. "I doubt that parents would want some of these songs in their kids' hands, so let's leave it up to them to decide. We need to start regulating music the same way we do movies. If you're not old enough, you can't buy it without a parent," Bryant says.

Bryant is asking the Harris government to regulate the sale of CDs and tapes in Ontario. For products labelled "Parental Advisory Explicit Content," Bryant suggests they be sold only to those 18 years of age or older with proof of ID. The Liberal Attorney General Critic also wants the Tories to consider mandatory criteria through joint regulation of movies, video games, and music products. Currently in Ontario, CDs and tapes are self-regulated by the industry.

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Contact:

Michael Bryant, M.P.P. St. Paul's
416-325-7292

Debora Steggles
416-325-7292



Action Agenda

A Strategic Blueprint for
Reducing Exposure to
Media Violence in Canada

Action Agenda:
A Strategic Blueprint for Reducing Exposure to Media
Violence in Canada

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12.2. Violent/Misogynist Rap/Hip Hop

The violent/misogynist version of rap music ("gangsta rap") began with a performer called Ice-T in 1987, and has continued to grow in influence and popularity to the point that it is now completely mainstream.⁴⁴⁸ C. Delores Tucker, Chair of the National Political Congress of Black Women, has been at the forefront of protests against gangsta rap music since its inception because of the degradation of women, promotion of drug use and violence contained in the lyrics. Ms Tucker believes that the performers promote "Negative, stereotypical images calling their mothers, grandmothers, all the women in their community whores, bitches and sluts".⁴⁴⁹ In appearing before a U.S. Senate subcommittee hearing on the Social Impact of Music Violence in 1997, she said:

*Those malicious lyrics grossly malign black women, degrade the unthinking young black artists who create it, pander pornography to our innocent young children, hold black people (especially young black males) universally up to ridicule and contempt, and corrupt its vast audience of listeners, white and black, throughout the world.*⁴⁵⁰

Ms Tucker condemned the corporations that "promote and distribute music that teaches kids that it's cool to kill, use drugs, gang rape girls and denigrate women in the most vulgar and violent ways". In commenting on a rash of murders in Toronto, Dudley Laws of the Black Action Defence Committee cited the negative influence of rap music that glamourizes a criminal lifestyle. "The music culture is awful now," Mr. Laws said. "They have to regulate what young people are looking at."⁴⁵¹

American studies indicate that rap is "the dominant favorite among adolescent African American males (as many as 75% list it as their favorite), with many white adolescents, especially suburban white boys, listing it as one of their preferred music genres".⁴⁵² However, because of rap's concentration on the most negative aspects of the inner-city experience, some believe it may function more to cultivate racial stereotypes than to cultivate cross-cultural understanding.⁴⁵³ At a conference in Chicago in October 2003, rapper Angela Zone criticized the state of the genre, saying, "Right now it's raising a generation of pimps and ho's and we've got to stop that."⁴⁵⁴

An Associated Press article in July 2003 reported on the promotion of the pimp lifestyle in rap and hip hop music:

Ten years ago, it seemed as if every rapper wanted to be a gangsta. Now, everyone wants to be a pimp. 50 Cent and Snoop Dogg strut in full pimp regalia, surrounded by a bevy of beauties, in their new video P.I.M.P... Even old-school soul veteran Ronald Isley personifies the pimp style with his alter-ego, Mr. Biggs, right down to his elaborate cane.

... the self-proclaimed king of pimps, Bishop Don Magic Juan, would disagree with the sentiment that pimping is a bad thing. Although he's given up the pimp business for preaching -- he's an ordained minister -- he's still a proud playa who sticks up mightily for his former profession. "It's been portrayed negatively through movies and television," says Juan, who despite his new profession has not forsaken his pimp wardrobe. "Now people are seeing it for what it is."

⁴⁴⁸ *Gangsta Misogyny: A Content Analysis of the Portrayals of Violence Against Women in Rap Music, 1987-1993*, by Edward G. Armstrong, Murray State University, Journal of Criminal Justice and Popular Culture, 2001

⁴⁴⁹ *Gangsta Warfare*, Boston Globe, March 10, 1996

⁴⁵⁰ Testimony of Dr. C. Delores Tucker, National Chair, National Political Council of Black Women, Inc., before the Senate Subcommittee on Oversight of Government Management, Restructuring, and The District of Columbia hearing on the Social Impact of Music Violence, November 6, 1997

⁴⁵¹ *Blacks dance to deadly beat in Toronto's clubs*, Globe and Mail, November 2, 2002

⁴⁵² Testimony of Donald F. Roberts, Ph.D., Department of Communication, Stanford University, before the Senate Subcommittee on Oversight of Government Management, Restructuring, and The District of Columbia hearing on the Social Impact of Music Violence, November 6, 1997

⁴⁵³ *Ibid*

⁴⁵⁴ *The worse it gets, the better it sells*, Toronto Star, October 26, 2003

Snoop Dogg, perhaps the biggest pimp purveyor in today's rap game, agrees. "It's cool to look good, it's cool to have girls on your arm, and get money from them, and that's a good feeling, you dig? There ain't nothing wrong with it," he said in a recent interview.

The pimp game has been rapped about for more than 20 years. Oakland native Too Short and Los Angeles pioneer Ice-T celebrated it in the early '80s. Brooklyn's Big Daddy Kane talked about it in the late '80s. In the '90s, the Notorious B.I.G. rapped: "Pimpin' ain't easy but it sure is fun." And one of Jay-Z's most popular songs remains the 2000 anthem Big Pimpin'.

No major rapper embodies pimp style more than Snoop. When he first emerged a decade ago, his style was L.A. gangsta Crip-- baggy jeans, blue flannel shirts and sneakers.

Snoop says pimp culture showed him how to carry himself with style and pride.

"I wanted to look good and feel good about myself," he says. "Those are qualities that you get from a pimp that everybody's not really understanding."⁴⁵⁵



Figure 12 - Promotion for CD

Despite the denigration of women practiced by Snoop Dogg, his XXX-rated music video, *Doggystyle*, was broadcast in Canada by Bell ExpressVu as a New Year's Eve special on December 31, 2001.

Rapper 50 Cent, another pimp proponent, spent his early years as a crack dealer, an occupation that landed him in jail numerous times. Despite his prison record and the fact that he had a weapons charge outstanding, Canadian Immigration officials allowed him across the border in July 2003 to perform at the Molson Amphitheatre in Toronto, along with Jay-Z. A review of the concert noted that

"the multi-racial crowd, equally male and female, as young as 10, were mesmerized by him, nodding their heads and reciting his lyrics about pimping, dealing and smoking weed." The reviewer commented that it was "unnerving to hear 15-year-old girls respond loudly in the affirmative when he call[ed] for his bitches".⁴⁵⁶

American commentator Bill O'Reilly started a controversy over the rapper Ludacris appearing in Pepsi Cola commercials because of the content of his lyrics. Writing about the situation, Mr. O'Reilly said:

I believe Ludacris is dangerous. Scores of grammar school teachers in the inner cities of America have written to me detailing horror stories spurred on, they say, by rap music. One fifth-grade teacher told me that it is common in her class for 10-year-old boys to call little girls "bitches." And those little boys can quote the lyrics of Ludacris with amazing accuracy.

Another teacher, who works in a Los Angeles ghetto, has a once-a-week "real talk" half hour in her classroom. She told me that some eighth-grade girls now say they want to become strippers and some boys pimps. When asked why, the kids say it looks like fun in the rap videos.⁴⁵⁷

⁴⁵⁵ *Rappers go for new 'costume'*, Associated Press, July 29, 2003

⁴⁵⁶ *Gangstas mine the mainstream*, Toronto Star, July 3, 2003

⁴⁵⁷ *Singing a different tune*, Bill O'Reilly, WorldNetDaily, September 12, 2002

Content Analysis

Professor Edward Armstrong of Murray State University did a content analysis of 490 songs produced by 13 rappers during the period 1987 to 1993, selecting material from those identified as being the "ruling class" of the genre. The results are appalling. Following are excerpts from his analysis describing lyrics on rape, murder, rape/murder and assault. (Text has been edited for brevity and to eliminate obscene lyrics. The entire article is available at <http://www.albany.edu/scj/jcipc/vol8is2/armstrong.html>:

Rape

Willie D and Too \$hort advocate raping women who do not submit to their sexual advances. Another rape narrative has Too \$hort beating his victim's "ass with a billy-club." In "She Swallowed It," N.W.A recommend specific procedures for attacking a fourteen-year-old.

Ice-T (Body Count) proposes sex "with Tipper Gore's two twelve-year-old nieces." This is a clear case of seeking revenge against one of the founders of the Parents' Music Resources Center.

Eazy-E, Snoop Doggy Dogg, and Too \$hort casually mention gang rapes. MC Ren tells of "ten niggas" who rape a child and then violate her with a broomstick. In Ice Cube's "Givin' Up The Nappy Dug Out," "fourteen niggas" line up to take turns placing themselves "two on top, one on the bottom" of an underage girl. Too \$hort conceives of an array of alternatives in his consideration of the pluses and minuses of statutory rape. In "She's A Bitch" (1987c), he adapts a crude aphorism... He recites similar words in "Hoes".

Murder

M.C Ren shoots a woman who set him up to be robbed. In "To Kill A Hooker," N.W.A drag a streetwalker into a car and kill her because she demanded money in exchange for sex. Women are also murdered for choosing the wrong companion (Eazy-E), becoming nosy (Geto Boys), and for remaining silent. Ice Cube fed a girl to the wolves because the "little ho had no words." Three other personal traits stimulate violent and misogynist lyrics. N.W.A's Eazy-E tied to kill a "fat girl" with an elephant gun. When that didn't work, he "grabbed a harpoon" and left the woman on the avenue "like a beached whale." MC Ren mulls over shooting and burying a "bitch"... Rappers plan murders to pay back women who, in their opinion, did something wrong. Transgressions include telling a lie (Scarface), failing to make bail (Eazy-E), transmitting a venereal disease (Geto Boys, N.W.A), calling the cops (N.W.A), and cheating.

Two Too \$hort songs tell of killing women but never offer a hint at what precipitated the acts. Bushwick Bill simply brags that he is the "neighborhood bitch slayer." The Geto Boys recommend putting "a ho in front of a trigger." Without supplying any explanation, N.W.A mention taking the life of a wife and daughter. N.W.A also recollect "bitches" that they have shot and announce their plans to "smother" someone's mother. The Geto Boys kill a person's wife "for kicks" and pump anonymous women "full of lead". Scarface recounts the same senseless killings. Songs combining murder and mutilation exemplify a virulent positioning of women as objects of violence. The Geto Boys attack someone's nieces and cut the girls' heads into "88 pieces." Bushwick Bill recalls this incident in a song where his breakfast menu is "bacon and legs." Ice-T (Body Count) sets his mother on fire, beats her to death with a baseball bat, and cuts up her body. In a Geto Boys' act of murder, the weapon of choice is a machete: "I sliced her up until her guts were like spaghetti."

Rape and Murder

Too Much Trouble kill an elderly rape victim whom they caught crawling for the telephone. First, they hit her on the head with a hammer, and the sound of a hammer hitting someone's head

accompany the lyrics. Too \$hort slaps a young girl to convince her to perform oral sex after which the child dies. In "One Less Bitch," N.W.A tie a woman to a bed, rape, and then shoot her. The Geto Boys produced two versions of their signature song, "Mind Of A Lunatic." Both begin by noting the identical initial actions of a peeping tom turned rapist. In one, the perpetrator cuts the victim's throat and watches her "shake like on TV." The second version heightens the macabre as the killer has "sex with the corpse." Another Geto Boys' song depicts a similar rape/murder, only this time they slit the woman "like a pig."

Assault

In "6 'N The Mornin'", Ice-T batters a woman, heretofore a stranger, because she called him a name. "Boyz-N-The-Hood" suggests corporal punishment for women who "talk shit." Dr. Dre presents the identical message in "Nuthin' But A 'G' Thang," the No. 1 rap song of all time. Talking back (Ice-T, Too \$hort) and showing disrespect (dissin') (N.W.A) cause men to react violently. Rejecting a proposition provokes a physical attack (Eazy-E). Too \$hort hurled this tirade:

You f--k with us, bitch, something gettin' broken
Your leg, arm, jaw, nose, pick a part.

In N.W.A's "A Bitch Iz A Bitch," money-hungry or stuck-up women are subsumed under the same solution: "Slam her ass in a ditch." Responses to mental slowness are equally harsh. Bushwick Bill kicks a woman's ass if her "brain don't click." By choosing the wrong friends, "bitches" either "need stitches" (Willie D) or get drop-kicked (Ice-T). Personal characteristics also induce violence. In "Punk Bitch," Too \$hort expresses his desire to slap all bald-headed women. Ice-T pushes a woman to the floor because "she looked like Godzilla."

Intimate relationships are also riddled with violence. When one's "lady," as opposed to one's "bitch," talks to another man, she gets physically punished (Geto Boys). Tardy breakfasts are hard to handle. Violence accompanies the command to put some "eggs in the goddamn skillet" (Too Much Trouble). Identification of rappers as putative parents generates physical responses. Ice Cube plans to end a pregnancy by kicking a woman "in the tummy". The Geto Boys handle a false accusation of paternity by trying to break the woman's neck. Too \$hort deals with a similar situation by surprising the woman "like a mack" and then dropping "her ass off at Kaiser [hospital]." Women are hit (Ice Cube), slapped (Too \$hort), tossed (Eazy-E), thrown into a trunk (Too \$hort), smacked (Too Much Trouble; Too \$hort) and kicked (Too \$hort), all for no apparent reason. For instance, Too Much Trouble mention only that "a bitch is just like glass – easy to break."⁴⁵⁸

Violence Against Police Officers

Police officers are also targeted for violence in this genre of music, and in the United States murders of police officers have been linked to rap music:

- April 1992: Ronald Howard shot Officer Bill Davidson, a Jackson County, Texas state trooper. At the time of the shooting, Howard was listening to a copy of *2Pacalypse Now* by Tupac Shakur. One song on the recording describes shooting police officers, and Howard claimed that listening to it caused him to shoot Officer Davidson.⁴⁵⁹

⁴⁵⁸ *Gangsta Misogyny: A Content Analysis of the Portrayals of Violence Against Women in Rap Music, 1987-1993*, by Edward G. Armstrong, Murray State University, Journal of Criminal Justice and Popular Culture, 2001. Research reproduced with permission of the author.

⁴⁵⁹ *Natural Born Copycat Killers and the Law of Shock Torts*, John Charles Kunich, Washington University Law Quarterly, Winter 2000

- July 1992: Two Las Vegas police officers were ambushed and shot by four juveniles who claimed to have been moved to commit the crime by the song *Cop Killer* by Ice-T. Even after their arrest, the juveniles continued to chant the lyrics:

Die, die, die, pig, die!
F--k the police!
Die, die, die, pig, die!

The conclusion of the song features Ice-T urging his listeners to sing along to the following lyrics:

F--k the police!
I'm a mothaf--kin' cop killer!
Cop killer!
Cop killer!⁴⁶⁰

- September 1994: Two seventeen-year-olds shot and killed Milwaukee police officer, William Robertson, during a sniper attack on a police van, "because of a Tupac Shakur record that talks about killing the police". One of them, Curtis Lee Walker, told police that Shakur's lyrics on the *N Gatz We Truss* album inspired him to stalk and kill the officer.⁴⁶¹

In September 2003 in Georgetown, Ontario, tactical police officers clashed with a large group of youths who reportedly were chanting "Kill the cops, kill the police" and "f--k the police". The latter comments were identified by teens from Georgetown District High as being from the N.W.A. album *Straight Outta Compton*. Police used pepper spray, rubber bullets and batons, while firefighters blasted the crowd with water hoses to quell what witnesses described as a rock and beer can throwing mob.⁴⁶²

Eminem

Then punch a bitch in the nose Until her whole face explodes There's three things I hate: girls, women and bitches...

Eminem lyrics⁴⁶³

Professor Armstrong's content analysis of violent rap music predates the arrival on the scene of Eminem, a performer who has achieved international celebrity status. In October 2000, when Eminem was scheduled to appear at Toronto's SkyDome, provincial M.P.P. Michael Bryant held a press conference denouncing Eminem's misogynist lyrics, urging the provincial government to "crack down on music that advocates violence and hate",⁴⁶⁴ and calling for a legislated classification system for music recordings. With regard to the latter, Mr. Bryant said, "Right now in Ontario, a child of any age can purchase whatever CD they want -- no matter how violent or offensive. This has got to stop. We need to start rating music the same way we rate movies. If you're not old enough, you can't buy it without a parent."

He also identified steps that could be taken by Ontario Attorney General Jim Flaherty to deal with the scheduled appearance of Eminem at SkyDome, such as:

- *bringing an injunction to stop the rapper's show on the basis that he would be violating the Criminal Code by going ahead and performing; and*

⁴⁶⁰Ibid

⁴⁶¹Ibid

⁴⁶²*Teens' fairground riot shakes town*, Toronto Star, September 15, 2003

⁴⁶³*Confronting Eminem*, Globe and Mail editorial, October 27, 2000

⁴⁶⁴*Bryant Raps Rapper's Violent Message*, Michael Bryant news release, October 25, 2000

- *prosecuting the rapper under the hate crime provisions of the Criminal Code or the indecency or obscenity provisions*⁴⁶⁵

To his credit, Mr. Flaherty took the unprecedented and highly controversial step of trying to have Eminem stopped at the border and prevented from entering Canada, specifically because of the violence against women he promotes in his lyrics.⁴⁶⁶ "Some of the lyrics shown to me yesterday advocate domestic violence and I think that's disgusting," Mr. Flaherty told reporters. "I personally don't want anyone coming to Canada who will come here advocating violence against women."⁴⁶⁷ Unfortunately, Mr. Flaherty was unsuccessful because women are not protected under the *Criminal Code* hate propaganda law.

Other federal and municipal politicians condemned Eminem's appearance, and Toronto Police Chief Julian Fantino said Eminem's "glorifying violence is totally unacceptable... I don't think anybody should glorify it or make a profit out of it. If that's moralizing, then I'm moralizing. It's obscene."⁴⁶⁸ Immigration spokesperson Derik Hodgson apparently found the situation amusing, and quipped to Canadian Press, "If all people who made bad music were kept out of Canada, we could have stopped disco",⁴⁶⁹ and the concert went ahead as scheduled.

The performer's misogyny is widely acknowledged in the media, yet he continues to receive the highest honours the music industry can bestow, and sell millions of CDs internationally. A sampling of quotes from media commentators follows:

- *His lyrics are misogynist... Mathers' lyrics are sick-making; they express an odious hatred of women.* (Confronting Eminem, Globe and Mail editorial, October 27, 2000)
- *Eminem, whose unbridled venom toward women, gays, most of his colleagues in music, his wife, and his mother, sets a new standard for violent and hateful lyrics.* (Girls just want to have angst, National Post, July 19, 2000)
- *Eminem may be the most violent, woman-hating, homophobic rapper ever. Why are critics giving him a pass?... But should the nation's tastemakers, the ones supposedly pondering the connection between art and society, align themselves with an artist as blatantly hateful, vengeful and violent as Eminem?... Instead, the rapper simply delivers 75 minutes of nearly nonstop hate.* (Invisible man, Salon.com, June 7, 2000)
- *The teens I talked to weren't the least bit excited about the misogyny or homophobia or incest or rape on the record.* (Time for some irony in hip-hop, Globe and Mail, June 27, 2000)
- *There is no evidence that Eminem's homophobia and misogyny are satirical. If he were rapping about lynching colored folk or slaughtering "towel-head" Muslims, for example, the satire claim would probably not fly – a point lost on pretty much every journalist except Salon's Eric Boehlert.* (Eminem: Rap or Consequences?, PlanetOut News & Politics, June 20, 2000)
- *Ontario's Attorney-General wants Eminem, the Michigan rap star whose profane, misogynist songs have topped the pop charts, barred from entering Canada and performing tonight at the SkyDome.* (Province wants rapper kept out, National Post, October 26, 2000)
- *Eminem's Grammy wins came after weeks of protest from gay organizations and women's groups who were angered Eminem – whose lyrics they say are homophobic and misogynistic – was even nominated for the industry's highest honours.* (Controversial Eminem steals awards show, National Post, February 22, 2001)

⁴⁶⁵ Ibid

⁴⁶⁶ Province wants rapper kept out, National Post, October 26, 2000

⁴⁶⁷ Ban Eminem from Canada: Minister, Ottawa Citizen, October 26, 2000

⁴⁶⁸ Eminem plays despite outcry from politicians, National Post, October 27, 2000

⁴⁶⁹ Rapper Eminem performs here despite protests, Toronto Star, October 27, 2000

- *In the week since Eminem received four Grammy nominations – including album of the year – the rapper's violent, homophobic and misogynistic lyrics have sparked a new firestorm of protest from individuals and groups who cannot believe Grammy voters would recognize anything artful in Eminem's angry raps.* (Storm grows over Eminem's Grammy nominations, National Post, January 12, 2001)

Interestingly, in August 2004, organizers announced the cancellation of Ontario concerts by Jamaican dancehall artist, Beenie Man, scheduled for London and Toronto, "due to ongoing concerns and pressures regarding Beenie Man's controversial lyrical content". Some of Beenie Man's lyrics advocate violence against gays and lesbians, and, because of protests planned by gay rights groups, MTV removed him from the lineup of a concert associated with the MTV Video Music Awards.⁴⁷⁰ The same month, Egale Canada issued a press release calling on Judy Sgro, Canada's Immigration Minister to deny entry to another performer, Sizzla, because of similar concerns over his lyrics and citing the recently amended hate propaganda laws.⁴⁷¹

12.3. Heavy Metal/Death Metal/Shock Rock

Riding a blood-and-entrail-streaked reputation as the sickest of the sick on the crowded extreme death-metal trail, Florida's Cannibal Corpse... brings the horrific noise to [Toronto] tonight.

Toronto Star, August 10, 2000⁴⁷²

Heavy metal, death metal, nu metal and shock rock -- the names are varied, but the message is more or less the same: extreme violence, misogyny, deviance, suicide, nihilism, occasionally satanism. This destructive genre of music exists internationally with bands such as these scattered around the globe: Rotting Christ (Greece), Pentagram (Turkey), Rabies Caste (Israel), Massacre (Columbia), Mayhem (Norway), Massacre, Mayhem, Slayer, Cannibal Corpse, Insane Clown Posse, Slipknot, Marilyn Manson (United States).

The Norwegian version of the band, Mayhem, hacked up a sheep on stage during one of their shows, and a fan in the audience was injured when the animal's head flew off and struck him.⁴⁷³ In October 2003, St. Petersburg, Florida, City Council had to pass an ordinance making it illegal to conduct a suicide for commercial or entertainment purposes after the band, Hell on Earth, announced plans to have a person commit suicide during a show, supposedly to promote right-to-die issues.⁴⁷⁴

The members of shock rock band Marilyn Manson name themselves after serial killers, while the lead singer has taken the name of mass murderer Charles Manson. Both this band and the group Nine Inch Nails recorded in a studio set up in the former residence of Sharon Tate, the same house where the Charles Manson "family" slaughtered several people and painted the walls with their blood.⁴⁷⁵

A National Post article on the nu metal band Slipknot describes the band as "notorious for their blend of nihilism, scatology and ultra-violence". The item relates that "during one stage show, members got into a fight using their own feces", and went on to say:

They wear uniform black boiler suits with fascist-style red logos and grotesque masks of their own invention, creating the effect of an army of psychotic mutants.

⁴⁷⁰ *Beenie Man Shows Cancelled*, Toronto Sun, August 27, 2004

⁴⁷¹ *Songs of Hatred Not Welcome*, Egale Canada news release, August 25, 2004

⁴⁷² *Club Life*, Toronto Star, August 10, 2000

⁴⁷³ *Sheep head bashes metal fan in the noggin*, Toronto Star, March 11, 2003

⁴⁷⁴ *Judge blocks band's suicide show*, AP, October 2, 2003

⁴⁷⁵ *Helter Skelter, The True Story of the Manson Murders*, 25th anniversary edition, Vincent Bugliosi, W.W. Norton & Company, Inc., New York, 1994