

Back to [*The Dozens: A History of Rap's Mama*](#)

A window into early street rapping, from the Jamesburg Folklore Project

To the best of my knowledge, these are the first interviews exploring the oral transmission of rap and documenting rapping by people who were not public performers. They were conducted by John Eilertsen, working under the supervision of David S. Cohen, who at that time was the New Jersey State Folklorist.

From March through May of 1981, the New Jersey Historical Commission and the Juvenile Offenders Division of the New Jersey Department of Corrections conducted a folklore and folklife collecting project in a youth detention facility, the Jamesburg Training School for Boys in Jamesburg, New Jersey. Some of this research was published by Cohen and Eilertsen as "Folklore and Folklife in a Juvenile Corrections Institution," in *Western Folklore* 44:1 (January 1985), but it included only relatively brief quotations from the fieldwork.

These transcripts are the portions of the surviving fieldwork that concentrate on rap, and were made available to me (Elijah Wald) by David Cohen, for the use of scholars, historians, and others who may be interested, and their appearance on this website is their first publication. As far as David and I can determine, the original tapes from which these transcripts were made have been lost, but we keep hoping. Meanwhile, enjoy... (and if you are aware of any similar material, or other unpublished work on African American vernacular rhyming, please get in touch with me).

Jamesburg Folklore Project. April 3, 1981.

Recording, Tape 107, Interviewer: John Eilertsen, Jones & ~~Charles~~ ~~Henry~~ Alfonso.

John: Do you do it together?

Voice: I'm gonna bring him in you know.

John: Okay. Stand right back where you are and if you can sit up a little bit...

Voice: I'm only gonna say a little cause I don't really know....

John: That's alright just sit up a little bit so we can get both voices, okay. That's close enough.

Voice: ~~(garble)~~ ^{Go ahead,} A young lady's rockin on and on, a young lady to the break of dawn, someone name is ~~is~~ ^{known} ~~is~~ ^{from land to} sea, I'm ~~(garble)~~ ^{on the mike} ~~in~~ ^{making} history. I want all the fine girls to be with me, ~~check~~ ^{check} it out Joe, a beep beep Joe. You don't stop, ~~think~~ ^{say,} Fred Flintstone ~~went~~ ^{was} on the hone cause ~~when my~~ ^{woman won't give him} ~~(garble)~~ ^{got} on the microphone. Then Barney Rubble ~~(garble)~~ ^{wanna jam,} rock bank bank bank. Ah, check it out. ~~(garble)~~ ^{Sheegon,} get on the mike, get on the mike make history...

Voice: Just let me introduce myself, I'm no ~~(garble)~~ ^{sucker M.C. on a show}, cause I six foot nine, really on time, I rock to the rythm of a do-beep. I like this show, keep on ~~(laughs)~~ ^{when I'm}, on and on and on, you never gonna stop until the break of dawn, when the break of dawn, you will see, I'm the best M.C., rock history, rock (garble)(laughs)

Voice: I said you on and on and on and on, and a rickashay rabbit and I dupe the law, I say you tag along and you will see, a two M.C.'s make history ah, check it out. A beep-beep Joe. I said I went over Brooklyn, hopped on the E, I saw my boys I said spoonie G, I said spoonie G, you can come with me, I got a nickle bag of ~~(garble)~~ ^{cheeva} and a quart of O.E., all the fine girls want to be with me, check it out. Ah, check it out.

John: Anymore? How the hell do you remember that?
(laughs)

Voice: We ~~just~~ do it.

John: Do you know anymore?

Voice: We can do more, but we need music though. Music it sounds better though.

John: Okay. What, did you make these up or did you learn them from someone or...?

Voice: Some, ~~(garble)~~ I set a lot of records down stairs. Sometimes I be listenin to them or sometime I say some, Sometime I read my own.

John: What's that one called? Do you have a ~~nick~~name for it?
It's our own.

Voice: That's our own.

John: You wanna ah, if you got more to do let's, you can there's a tape recorder downstairs we could borrow. I think if you, do you have any music.

Voice: Yeah, we have music.

John: Why don't we go down and see if we can do it? Do you want to do it?

Voice: Yeah.

Voice: I'll bring some rap songs too.

John: Ah, who's rapped on it?

Voice: Ah, let me see...

Voice: I think I got one with me, me and you on it, right? Or you got it. He got one with both of us on it.

John: Really?

Voice: Sounds better.

Voice: It's on tape.

John: Alright let me shut this off and we'll go down and get some music.

John: Okay, ~~what'd~~ you call this rapping?

Voice: Yeah.

John: Okay, tell me about just rapping? Can you talk about it for awhile? Sit up forward so I could...

Voice: I don't really know too much about it. ^{rhyming} (~~garble~~) Some people make money off it. Like rappin you do good, you make money off it.

John: How do they make money?

Voice: Like, if you get it right, like a lot of people like to listen to them. Go to New York, make a record. When the record come out, you'll make it, then you'll start makin money off it.

John: Everyone you know on the streets, do they do this?

Voice: People I hang with they be doin it. Cause they be ^{D.J.'s} (~~garble~~) at it, they be makin money at it.

John: What about you?

Voice: Same thing.

John: Okay. These ones that you talk, do you make them up as you go along or are these ^{ones} that you heard other people saying?

Voice: You make them up. Sometime we listen to what some people say, you know, listen to it.

John: Okay. You want to do it.

Voice: You go first though.

John: Put the music behind you though. Okay, if you can.

John: Why don't you set the music down on the couch? Turn it on.

(music on)

Voice: A young lady, a young lady, rockin on and on, a young lady, to the break of dawn, I say my name is known, ~~it's all mine to see~~ ^{from law to sea}, I'm on on the mike makin history, I want all the fine girls to be with me, ah, check it out, check it out. Said a on and a on and a on and a on rickashay rabbit and a dupe the law, say ~~travel~~ ^{tag} along and you will see the best ^{two} to M.C.'s rock ~~(garble)~~ ^{viciously}, ah check it out, check it out. ~~(garble)~~ ^{Shaquon and} on and on to the break of dawn...

Voice: "I ~~(garble)~~ ^{was speeding down and I pushed my Brookes} and I seen a fine girl with a ~~(garble)~~ ^{shiver and a shake,}, said baby, baby, she turned her head, to the young lady this is what I said, I said a baby, baby come on over to my car, just get on in there so I can ~~(garble)~~ ^{know who you are,}, just give me, you know, my address and all, I might want to see you, I might want to call. If I ~~(garble)~~ ^{she's} the house wherever you see it, I said ~~(garble)~~ ^{we buy it} once you see it, won't you come with me. I said I opened my door, she got into my car, and she looked to my face and you know who you are. So they say it once, it kept get to my face, you got style, you got class, what else can I say. So, I'm glad to say, so I'm glad to say, I never seen a girl like you yet, so stay on back and relax ahead, ~~(garble)~~ ^{cause I'm saying something soft} just like your face. She looked at me and started to smile, said baby let's have a little fun for awhile. I know every letter from a to z, I said if it's alright with you, it's alright with me." ~~That's it.~~

~~Voice: That's it.~~

Voice: I said ya on and a on and a on and a on, rickashay rabbit and you dupe the law, I say you tag along and you will see me and Shaqua, makin history, a check it out, a check it out. I said I went over Brooklyn ^{up} on the E, then I saw my boy I said ~~Onie-dee~~ ^{Spennie-G}, I said, ~~Onie-dee~~ ^{Spennie-G} you can come with me, I got a nickel bag of ~~cheetah~~ ^{Cherwin} and a quart of O.G. Rock on. Rockin on and a on and a on and on, you don't stop until the girl is gone, once the girl is gone, you will see, a rockin to the beat ~~(garble)~~ ^{so very kizzy}. A check it out, check it out... "

John: Wanna stop?

Voice: Yeah, stop it.

John: Can you think of anymore?

Voice: Yeah, I can think of some more to do. Let me see.

Voice: Put it on.

John: You want ah, the music?

Voice: Turn it off for a little while, I want to think.

John: Okay. I want to ask you a couple of questions, if you can first? Now when you do this, does one guy do it at a time? There will be a whole group of you or what?

Voice: No, there's three of them.

Voice: (garble) from Jersey city (garble)

John: But, when you're home, when you're on the streets?

Voice: They'll be a whole lot.

John: Everyone speak at once or one guy at a time?

Voice: One guy at a time.

Voice: They be at a party so...

John: Ah, say you were doin it, and do you know, when do you stop? When you're out of words or when somebody else wants to come in?

Voice: No. It's whenever we want to we stop. (garble)

John: Do you let them know somehow that you're gonna stop? Do you look at him or point at him or somethin'?

Voice: Right when I say their name, that's when they're gonna come in.

John: Okay. What if they don't want to come in when you say their name, do they got to come in anyway? Are they supposed to come in anyway?

Voice: They supposed to, but they don't.

John: What happens if they don't?

Voice: Just keep on until ...

John: People laugh at them or somethin if they don't come in? What about if you make a mistake when you're doing it?

Voice: (garble) they come in though.

John: What about if you make a mistake or get mixed up in your words, what happens? People laugh or anything or is it, they just wait for you to get it back?

Voice: Sure they laugh, why not?

John: Okay.

Voice: ^{6. man.} (garble) You got tricks up your sleeve, you never saw, all the fine young girls know me down the law, a check it out, I said, I said a on and on and on and on. I don't stop rockin til the break of dawn, a check it out, rock it out y'all, a beep-beep y'all, I said on and a on and on and on, you don't stop rockin til the break of dawn, I said I don't ^{sell} stop burger or french fry, I'm just an M.C. to make your nature ^{Rise} ~~rob~~, a check it out, check it out...

Voice: I Said I'm on and a on and on on and on, you never gonna stop until the br of dawn, when the break of dawn you will see I'm the ost

M.C. in rock history, rock on, on and on, cause you're never gonna stop until the break of dawn,^{to} the freekie, deekie, deekie, dee,dee, keep on..." That's it. (laughs) Turn it off

John: First this time. Do you want to make it louder?

Voice: Yeah.

John: Okay. Go ahead, it's up to you. Turn the volume, turn it on first.

Okay now, you said this is easier the more people doin it?

Voice: ~~(garble)~~ yeah, you can do it with everybody.

Voice: ~~(garble)~~ Gonna say a little one.

Voice: Alright you go first, then me. (Laughs).

Voice: "I said on and a on and a on and on, a rickashay rabbit and a dupe the law, I say tag along and you will see, the two M.C's rockin ^{viciously} patiently. Check it out, y'all. Said I went over Brooklyn hoppin on the E, then I saw my boy I said ~~Conie G~~ ^{Spoonie G}, I said ~~Conie G~~ ^{Spoonie G}, come with me, I got a nickel bag of cheevah and a quart of O.E., I want all the fine girls to be with me, a rock, rock on, I said on and on. The beat don't stop until the break of dawn. A check it out, check it out Say my ^{name} ~~name~~ Shaheb ~~I said~~ ^{and} I'm on and on, I don't stop rockin til the break of dawn, check it out. I said I don't ~~celebrate it~~ ^{sell burgers or} (garble) french fry, ^{it's just a} ~~at the~~ M.C., makin ^{your nature rise} (garble) If you don't know..."

Voice: Like ~~Batman an Superman~~ ^{this the bit} walkin down the street, I want to punch em in the brain, (garble) I'm like Captain Hook, I'll make you walk the plank and when you hit the water, do the spank. Like this y'all, play on. When I'm on and on and on and on, never gonna stop until the break of dawn, (garble) (laughs)...

Voice: One, two, three, four, tell me what you might (garble), I said (garble) never stop to rock, [garbled] ... (can't understand, not clear or loud enough)

Voice: "Rockin out, rockin on and on and a on and a on, my name is not..." I can't do it. Stop, stop...

~~[A record is being played, unclear]~~ [Record played, garbled.]

John: Is that it? That's gonna ^{come out on} ~~cut~~ into the tape.

(laughter)

~~(record)~~ [More Record - commercial recordings of rapping]. [End Tape 107, Begin 108.]

John: I think that'll be enough. Cause I think that'll be enough to drive her crazy.

Voice: Yeah.

(laughter)

John: an just see her, "What's this?" (laughs)

Voice: She gonna have to type that?

Voice: Yeah.

John: Yeah, ah, huh.

Voice: She'll never get it.

John: I know. Yeah. I'll get a lot of cursin instead.

(laughter)

John: What was the name of that person?

Voice: Ronnie G.

John: Ronnie G? Did that help you, does that remind you of any? Can you do anymore now?

John: Do you wanna try somemore? Do you want to use themusic?

Voice: Sit up close.

John: You got to sit up close.

Voice: (garble)

Voice: I said I'm on and on and on and on, I'm i rockin to the beat to the break of dawn, I said my name is Shaheb and I'm on the go, a rockin to the beat like a super pro. I said I'm on and on and on and on, you will see a rockin til the break of dawn. A check it out y'all, rock, rock, ya'all. A beep-beep. I said my name is know from land to sea, I'm on the mike makin history, I want all the fine ^{fly} ~~girls~~ girls to be with me, a check it out. Said Fred Flintstone was on the bone, cause Wilma ain't give him the microphone, then Barney Rubbel, ^{threw on the} ~~(garble)~~ ^{So Pebble was rockin to the beat of the} ~~jam, (garble)~~ bang-bang. A check it out.

Voice: I said I float like a butterfly, sting like a bee, I talk, talk like Mohammad Ali, it's just short to the break, break of dawn. Keep on, rock it on. [garble] rock the beat so fine. Keep on, rock it on. I would never gonna stop until the break of dawn, to the break of dawn, you will see, I'm the best M.C., rock history, like this show, keep on. Got tricks up my sleeve you never saw, all the ^{fly} ~~girls~~ ^{fly} ~~girls~~ know ~~(garble)~~ ^(garble) I said if you don't know my name, it's written in the hall, in the hall of fame. Keep on, rock it on.

Voice: I said we three, we two M.C's from out of town, I rockin to the beat cause we really throw down, see we on and on and a on and on, we don't stop rockin til the break of dawn. A check it out. I said we don't sell burgers or french fries, we just two M.C.'s to make your nature rise. If you don't believe..."

John: Can you pick it up again?

Voice: "I said I'm on and on and on and on, I don't stop rockin til the break of dawn, I said my name is known from land to sea, I'm on

the mike makin history, I want all the ^{sly} (~~garble~~) girls to be with me, a check it out, ya'all. You don't stop, ya don't stop. I said I went over Brooklyn hopped on the E, I saw my boy, I said ~~Conie~~^{Spencie}-G, I said ~~Conie~~^{Spencie}-g, come with me, I got a nickel bag of cheevah and a quart of O.E., a rock rock ya'all, a beep beep y'all. Ya don't stop, I said a on and on and on and on an on... " Oh, man,

Voice: I said a hip, hop, hippity hop, hip, bippy bippy, bop, I said a hibbie, dibbie dip, potato chip, (~~garble~~), like a microdot, (~~garble~~)^{mescaline} a ring a ding ding, a man [~~garble~~], Keep on, rockin on. Never gonna stop until the break of dawn. Like this show, keep on...

Voice: Say one, two, three, four, come on brothers, get on the floor, come alive ya'all, give me what you got, (~~garble~~) guarantee to late to rock, I said one, two, three, four, tell me what you like, what you waitin for. I say hip, hop, (~~garble~~) don't stop the rock (~~garble~~) Scoobey doo, guess what, we love you, you gonna rock with soul, (~~garble~~) I don't mean to brag but I (~~garble~~) I'm a high class citizen (~~garble~~), rock it out. (~~garble~~)

Voice: Like Richard Pryor on the amplifier, like (~~garble~~) turn the table, like Donald Duck I don't give a huck, Like watchin T.V. without mystery, like (~~garble~~), like (~~garble~~)

Voice: One, Two, Three, red dollar... I say....

Voice: Wow, man.

Voice: I say let me introduce myself, cause I'm no sucker M.C. on the shelf, I'm a S to the H to A to the A, A to the E, E to the D, a young lady rock (~~garble~~), a check it out. I said a on and a on and a on and on, my buddy ex-con is called capricorn, if you don't believe us rock is history, give it to my boy called Shaquam...

Voice: (pause) I don't got no more. I don't know...

John: Alright.

John: Now, these are rhyms, rhyming, right not rapping. Rapping is with music you said?

Voice: Yeah, I said I went downtown to get a stick of butter, saw Jane Brown sittin in the gutter. I picked up (~~garble~~), stuff went in the eye, never seen an M.C. run so fine. (laughs)

(laughter)

John: That's great. Do you know any? Do you know anymore?

Voice: Let's see. McDonald's is your kind of place, they feed you rattlesnakes. Hamburger up your nose, french fries to your toes.

John: (laughs)

(laughter)

Voice: What were you just sayin'?

John: Silk.

Voice: (garble) I forgot.

John: Sit up closer. Tell what you remember?

Voice: Alright. McDonald's is your kind of place, they feed you rattlesnakes, Hamburgers up your nose, french fries between your toes, the last time I was there, they stole my underwear...

Voice: (garble)

Voice: McDonald's is your kind of place, that's the end of that one.

(laughter)

John: Any more? Can you think of another one?

Voice: I don't know.

John: Had you ever heard of them?

Terry: No.

John: I never heard of that either.

Terry: No, that was a first.

Voice: I was, that's an old one.

John: Can you think of any other old ones? Or new ones it doesn't matter.

(laughter)

Terry: What about hiking, do you know about hiking?

Voice: What?

Terry: Is it hiking or sounding, I don't know what you call it?

John: Busting?

Terry: Busting, yeah.

Voice: What's that?

John: Talking about your mother.

Terry: (garble) or talk about your mother, yeah.

John: Like your mother drinks pee. What would you say if somebody said that to you?

Voice: (garble)

Voice: You be doin, you be doin all the time when you go to bed, you be crackin all the time.

John: Crackin, yeah.

Voice: Your mother got hit in the head with a mud can... (laughs)

(laughter)

Voice: We crack, you know how to crack too.

John: Why don't you crack each other? (laughs) Is that what you do?

Voice: (garble) be talkin about your mothers. (garble)

(laughs)

Voice: (garble) doin tonight (garble)

Voice: Who's gonna say anything now?

John: Yeah, that's how you were this morning when you wouldn't talk...

(group laughter)

John: You wouldn't say anything.

(group laughter)

Voice: I don't know to many cracks.

John: What ones, can you think of any of them?

Voice: (garble)

Voice: See you be startin with me...

Voice: Boy, (garble)

John: What was that one?

Voice: (garble) boy, shiny nose.

Voice: I don't know no cracks. I don't want to crack.

John: "Right. Maybe next time you'll crack.

When do you usually, do you do it when you're mad at someone or when you're just playing?

Voice: Playin.

John: What do you talk about any subject or do you talk about their Mother or...?

Voice: Usually when you crack you talkin about your Mother or you know, say your Mother popped (garble) somethin like that. Your mother worked for (garble). Say your mother worked in a kitchen. She got hit in the head with a dead brush.

John: Do a lot of guys do this?

Voice: Everybody crackin people.

Voice: Everybody crack.

John: Everybody?

Voice: You say, your mother got hit with a fryin pan.

(laughs)

John: Are some, are there some who are real good at it or is everybody pretty good at it?

Voice: Everybody crackin here.

Voice: Sometime we make each other laugh.

John: Ah, huh.

When we crackin.

and then you can, crack.

Voice: Ah yeah, then we have the tape, yeah then we, alright.

John: Okay. And then, cause maybe then if you want to be here too, maybe the four of them, if we, what's his name?

Voice: Lloyd.

John: Lloyd. Okay let me write that down.

Voice: Maybe you should write it down, rather than have to try and pick it up on the tape and then if you get stuck for words, you know, write it down on paper and I'll Zerox it for you. And you know when you come in...

John: Well if you want, you know you don't have to do that, but you know, it would be easier for me. Ah and then maybe we can have sometime next week.

Voice: I'll put it on a piece of paper.

John: Yeah, that's just, I want to have it on tape though because you know, it's...

Voice: (garble)

Voice: We put it on piece of paper and then say it too.

John: Okay good. And then maybe you can do some cracking too, cause I'd like to get some of that. Ah,

Voice: (garble)

(laughter)

Voice: (garble)

Voice: We be crackin, we be cursin, I don't want to curse, you know.

John: Alright, well maybe next time you know, next time you can curse.

(laughs)

Voice: (garble) did he crack on him?

Voice: (garble) yeah, he be sayin, he be sayin...

I got to watch you, I got a snake tomorrow.

(laughter)

John: Alright, could we do that next time, do you think?

Voice: Yeah. I'll put names down for you.

Voice: He be sayin, this dude'll be sayin, I don't want to go home tonight, I don't know what's goin on...(garble)

Voice: Then what's the next thing, I'm gonna serve you some papers.

(laughs)

Voice: When we get back you get downstairs and get that scrubbrush.

(garble)

Voice: Okay, so we're talkin about 4/9?

John: Huh?

Voice: 4/9, April 9th.

John: Yeah, ah, huh.

John: Rapping and cracking.

John: Ah, is there anyone else who should be here?
Do you think?

Voice: What to crack?

John: To crack or rap.

Voice: Chapman, Chapman. All three or four.

Voice: This guy named Thomas Andrews, (garble)

Terry: He's on, isn't he on the (garble)

Voice: No, he at school now.

Voice: (garble) both at school.

John: Yeah, Jean had said they would.

Voice: They changed, changed since then. (garble)

John: Ah, huh. Okay. Cause I was thinkin we never have pulled anyone
out of school, maybe since Jean kept offering?

Voice: The state changed everything on that.

Voice: You know, they changed the coordinators title and all that.
They change everything, but they don't change our furniture.

John: Okay, well. (garble)

Voice: (garble)

John: Huh?

Voice: Are we goin on now?

John: Oh yeah, that's alright, in case you say somethin.

(laughs)

(group discussion)

John: Is there anyone, do you think there's anyone else that you, would
be good to have for cracking and rapping?

Voice: (garble) is good.

Voice: Oh yeah (garble) yup.

John: Well, I wish I had gotten him the first tape. I saw him once right and
he said he was good at it and ah, Chapman...

Voice: Chapman.

Voice: (garble)

(group discussion)

: Ah, J. s. Jennings 'oyd, yeah.

Voice: I remember you told me that ah...

John: They told me that they were good rhymers.

Voice: I never heard them. Jennings might. McMichaels.

Voice: McMichaels? Sometimes yeah.

Voice: He used to crack good too.

John: Really?

Voice: Yeah.

[End of ~~Tape~~ Session]

110/100
April 9, 1981, Jamesburg - P.M. Rapping, ~~Cracking Rhyming~~.
Tape 110, Interviewer: John Eilertsen. James, George, Alfonso.

[Taped Music as background to James.]

Voice: I say the bread to the butter and the butter to the bread, make no mistake about what I say, (garble)... I say one two three four tell me what you like, what you waitin for, come alive ya'all. (garble)

Voice: (garble) young lady, young lady, (garble) young lady won't leave me alone, I jam on the mike made history, all the fine girls learn (garble) to the beat, ...

[Background music unsatisfactory to rapper].

Voice: (garble) Chilly just about me, when I was a little baby, (garble) at the age of one my life just begun, at the age two (garble) me and you, at the age three I saw Daddy huggin Mommy so viciously, at the age four I was at the back door, at the age five don't take no jive, to the beat ya'all, come alive, I say one two three four five, come on little girl, won't you come alive. I am, and I'm them, I (garble) the beat and I (garble) rock the sound so dangerously, Ah come on fine girls just to see me (garble) Come on girls listen to my rhyme, I'm one and I'm two, I got super sounds to the booga-loo. A Shaheb, of New York, what he look like when he on the mike,

Voice: I say one two three are you ready, are you ready. I say let me introduce myself cause I'm no sucker M.C. on the shelf, I'm the baddest man in this here town, rockin to the beat cause I really go down, check it out and ya don't stop. I say ya on and^aon and^aon and^aon the beat don't stop til the break of dawn, I said my name is known from land to sea, I'm on the mike makin history, I want all the fine girls to be with me, a check it out, a Shaqua on and on til the break of dawn...

[End Rapping].

John: No one wants to crack?

Voice: I think they're all scared to crack.

Voice: ~~(garble)~~ I didn't want to do it anyway.

John: Well you don't have to do it, you know, I don't want to make you do it. I'd appreciate it if you would, but you don't have to. We can just wait til next week if you'd all rather.

Voice: Cause the tape all messed up. I ain't even, (garble) right music on there, unless somebody recorded ~~on it.~~ all over it.

John: Would you rather do it next week?

Voice: I don't care. When next week come, it's the same old thing.

Voice: You, (garble) would be alright, wouldn't want to do it.
- all see as re. I te it

(garble) ^{he didn't} ~~he don't~~ want to do nothin.

Voice: (garble) why didn't you write yours down, then?

Voice: (garble) I wanted to do it together.

Voice:I rocked you here then I rocked you there, I shock, shock shock you out down the stairs, so fine my girl, you want to see, the lover boy rock viciously, that's me, that's me, the only one to call, that's one to beat...

Voice:Shockrockrock, ^{do the sock,} (garble) come on everybody do the funkin rock, I'm the greatest cat all around, I rock to the beat ^{of} the funky sound, young ladies, young ladies, come with me, I'm viciously, I'm the one to know and the one ^{to beat} (garble), I rock you here, I rock you there, I shock shock you ^{out} at the atmosphere, (garble) me mad, sit me down, to the red hot devil beneath the ground. I'll fight that devil, I'll break his nose, I'm the best M.C. in stereo, so kick off your shoes, relax your feet, and let's all dance to the groovy beat, a young lady, young lady, just shock the house. I was rockin to my lady on the treetop, a cool mother sucker gettin ready to rock, I threw up my hands, punch him in the face, you should have seen him, it was a big disgrace. He fell to the floor with a broken jaw, don't mess with me I'm the gogalore, I'm the one beat, the funky beat, young ladies rock viciously, to the beat ya'all, to the beat ya'all. One time, one time your up and down, when you rock to the beat, to the funky sound. One two, one two, one two, you know what to do. Saw boy wonder hanging on a rope, when I cut the rope, the little boy choked, I seen a bad man walking ^{across} down the street, I punched him in the brain cause he wouldn't freak, I seen Wonder Woman laying in my bed, I rocked her so hard ^{til I cooked the living dead,} (garble), seen Superman flyin in the sky, punched him ⁱⁿ the eye but he didn't know why, to the beat ya'all. From the fly guy, I'm the one to do the freak, I'm the one to know and the one to beat, to the beat ya'all, check it out ya'all, to the beat ya'all, turn it on...

Voice: I wanna rock you good, I wanna rock you good, a right here in your neighborhood, a check it out, I said my name is known from land to sea, I'm on the mike, makin history, I want all the fine girls to be with me, a check it out. I said Fred Flintstone was on the bone, cause Wilma ain't give him the microphone, then Barney Rubbel ^{thru in the} want to jam ^{so} and pebbles to rock to the boogidy bang bang.

Voice: [garble] ~~(can't interpret)~~ come on everybody, in stereo, I am her one, You ought to see so viciously, I'll rock you on to the break of come on young ladies, come ...

Voice: A rock to the beat, ^I rock ^{ya} to the sound (~~garble~~), a fly girl, if you want to know, the man who rock in stereo, it's me, one to be, the one who rocks so viciously. I love you, yes I love you so, cause I rock your body in stereo, say girl, please just marry me, and we will be company, we live our life for eternity, hey baby, just you and me. ^{Is} ~~Just~~ something you just can't explain, when the boogey and the love is just the same, baby, love you just can't blame, cause I'm the boogey wiggle Hall of Fame, come alive, come alive just socialize, I am one to hypnotize, I rock you in and I rock you out, I'll bust you twice but then I bust you out, Young ladies, young ladies, if you want to know in stereo, it is me, one to be, ^{the} one who rock to the groovy beat. I rock you here, I rock you there, I rock you out this atmosphere. Shaheb, on New York, what it looks like...

Voice: Say on and on and on and on, shock you'all til the break of dawn, I love you yes, I love you so, I'll rock your body in stereo ...

John: Can you do it?

Voice: I said I'm down the bird and this is my word, how I rock so viciously, I say when I'm home, there's nothin to do, I just get on the phone and call my crew, I say 451, 59, I say double three, I say one Debbie, ah what you got for me...

Voice: I rock you in a summersoul, I wanna rock rock rock in stereo, young ladies, young ladies, if you want to know who it is, it's me, so viciously. The butler they call came one to be, I'm one to be, I rock your mind cause I take your love down to all time, I'm the only one does wanna rock, because (~~garble~~), I tape your feet, I clap your hands, I rock to the beat cause it's loverland, come alive ya'all, hey socialize, it's me one to be, ~~one~~ to hypnotize. I rock you in, I rock you out, push you twice, I knock you down, ~~just~~ ^{then} come alive when you socialize, that's me, one to be, hypnotize to the beat, and ya don't stop. I see a fine girl walkin down the street....

Voice: You see I got a message for your mind, it gonna go back a thing called time, I said a time all (~~garble~~) ^{make it} when there was nobody on stereo. Can't you see I'm really good, I ... (damn see that) Just sure shock, body rock, this me, the one to be, I rock so good, I rock so fine, I rock to the beat across in time, young ladies,.... Gonna tell ya a little story just about me, when I was a little baby, I was growing up, I didn't even care, cause I ^{walk was a} (~~garble~~) rock, just don't care, ^{young ladies in the house if you want to freeze!} (~~garble~~) just call on brother one to be, I'll come right over, don't give a damn, don't give a damn about Uncle Sam. I am the one, the one rock ~~two~~, I can rock the body boo. Ah come alive, come alive

(garble) I'm the one to here, socialize, like, (^{claw}garble)... Like Mickey Mouse
a who built a house, like Donald Duck who fucked it up, like Tiny Tim turned
the lights down dim, Just rock on the beat, with one to be, to the beat ya'all
and you rock n freak, cause I'm the one to dance to the beat, I rock you in
I don't stop, I rock to the beat they call the punk rock, to the beat ya'all.
when you hollar at me because I'm the one, the secret man, I'm the secret man
with the mike in my hand, I'm the one that's known as a hell of a man, come
alive, when you socialize, I'm the one that's here to hypnotize, ah young
ladies, young ladies, if you want to be with me, I'm the only one, the only
one, the brother they call when the B, just call on me on ^{the} telephone,
if you home, all alone, I'll come right over don't give a care, cause I rock
you right out this atmosphere, young ladies, young ladies, What you want to
see that's me, the number ripe of the ^{the tap}(garble) of the one that's called
the one to be, a rockshock shock thru the neighborhood...

End of tape.

April 9, 1981, Jamesburg, Tape 111

Interviewer: John Eilertsen, Rapping and Rhyming

[Left tape with James' informants rapped unsupervised on their free time].

Voice:Turn on the microphone, just grab your partner, just start to swing, cause I'm well known just like Billy King. ~~(garble)~~ ^{I don't sell knurses or}
^{French fries, I was here to do to make your meat to rise.} to the beat, everybody, ah to the beat, everybody. Gonna shoot the cool, ~~(garble)~~ ^{I got} high potential, the necessary element ~~(garble)~~ ^{is so} essential, rock in my house (garble), to the beat, to bring the young ladies down to your knees. Said you open the door and I'll make you dance, and soon you'll become a victim of circumstance.

Voice: Cause I'm cool as ice and sweet as any honey, the kid is (garble) is on the money. Just open the jacket and open the runner, and then let's get on the Mardi Gras. Cause I'm the main ~~(garble)~~ ^{attraction} the main attraction, the girls call me The Satisfaction, I'm the cat's moo, (garble) over to the beat. Everybody...

Voice: I said ah, girls, girls, girls, girls, shout and clap your hands, Cause this is Miller on the mike, I'm sure you like, and don't call him Jean, man, when you're walkin down the street with your, bouncin your (garble and then you're playin, the rhythm of the boys (garble) and then you walking the pavement of the crowded street, then you hear thee man on your radio rockin, you're feet start you dancin and you hand start to clapin, you say it to your friend that he's so very good, I'm gonna take the show and rock the whole neighborhood...

Voice: ... Cold as ice and twice as nice, a dedicate a number of the disco slice, yes yes, ya'all, and you don't stop, (garble) that's the real McCoy, Shaheb, he's all the ladies (garble).

Voice: I said ah when I'm home, there's nothin to do, I just lay on back and I call my crew, I say 451, 59, I say double 3, I say chilly C, ah what cha got for me...

Voice: I say one, two, three, are you ready, are you ready, I say let me introduce myself, cause I'm (garble) M.C. on the shelf, I'm the best M.C. in this here town, ah rockin to the beat cause I'm really goin down, ah check it out, everybody. I say clap your hands, get on the go, I'm rockin to the beat like a super pro, a beep beep, check it out, a shan shan, shock the house...

Voice.: Ah Shaheb, what you got for me, I said a nickel bag of Cheeva and a quart O.E., I said a micro dot, a mexican man, a ring a ding, din,

me and my friend, a to the beat everybody. Until we turn on the mike you see, Alamein shot the house. (garble)

Voice: Chick a boom boom, bang bang, rum tum tum tum tum, bangin like (garble) to the beat of the drum...

Voice: From the South to the West to the East to the North, come on and do the go off and go off and yes yes ya'all, freak freak ya'all, and I was ridin down the street when I put on my break, because I seen a (garble) people make my hand shake, I bopped my horn, ^{she} turned her head, and to the young lady this is what I said, I said hey baby, baby come on over to my car and tell me your name, so I can know who you are, and give me your phone number, address and all, I might want to see you, I might just want to call,...

Voice: I said a on and on and on and on, the beep don't stop til the break of dawn, I said my name is Shaheb and I'm on the go, a rockin to the beat like a super pro, a beep beep ya'all. Ya don't stop, I say clap your hands and count to three, I'm the only M.C. rockin viciously, a beep beep, everybody. Everybody clap your hands...

Voice: I said my name is (garble) M.C., so my Momma sent me home and read me the right, sent me to Earth to rock themight, ah so I got to Earth I started layin ^{it down} (garble), I jam with the mike, (garble), when I was at the Jam, just one time, ...

~~(record) (can't translate)~~

[Commercial recording of rapping] -- Informants wanted me to hear "real" rapping.]

[After end of rapping, informants "crack" on each other. However, tape is run at slow speed, and can't be played on normal cassette recorder. Cracking lasts approximately ten minutes.]

[Tape 111, side 2. Rapping & Rhyming.

.....Got to me, see my name is L.C., you see I rock the chorus, I rock T.V., I go by the name of L.C., A like this ya'all, a we don't stop, we don't stop and we don't stop, and we never gonna stop until the break of dawn, ah when the baby's born you will see, my man rocks so very jazzy, A to the beat ya'all and we don't quit. Child was lookin out the window, pulled up my shade, I seen a fine girl she showed me her legs, well she showed me her leg I went out the window, she showed me her bloomers, I rocked them on, I never did (garble), ah to the beat ya'all, and we don't quit, we keep on, rock the (garble). I say my man Shaheb, he's on the go, he rock you down and make stereo, when I make stereo you will see, how you rock the chorus and rock T.V., to the beat ya'all and we don't stop. We're the three M.C.'s from out of town, all the Brooklyn girls know we down by law, and if they don't know our names, I said written on the board in the Hall of Fame, ah to the beat ya'all and we don't quit, ah check it out ya'all and we don't stop, ah keep on rockin...

Voice: And I hear ya, and I hear ya M.C. Alamein, we're gonna rock ya down, but don't ya tell me, to check it out everybody. I got a message for your Mind it goes way back a thing called time, there's a time (garble) when there was nobody on stereo, I'm the only M.C. rockin it on, rock rock rock until the break of dawn, ah check it out. You don't stop, you don't stop, Alamein turn it on, Alamein turn it on, cause that's what we all about, ah check it out...

Voice: Girls girls girls girls, guess who we are, shockin females, cause we are superstars. I'm gonna give a mike to baby B, so he can rock the chorus and rock T.V., but nobody could do it like little L.C., like this ya'all and we don't quit, we keep on rock the shell ship...

Voice: A guy get mad, hittin me down, a to the red hot devil beneath the ground, I'll fight the devil, I'll break his nose, I'm the best M.C. in stereo, I was rockin to my lady on the treetop, a cool mother sucker just gave me the rock, I put up my hands, I punch him in the face, you should have seen him it was a big disgrace, he fell to the floor with a broken jaw, A don't mess with me I'm the gogagor, a to the beat ya'all, check it out. Ah to the beat ya'all, check it out. I'm the number one rocker and on and on, and I rock shock shock til the break of dawn. Ah young lady, ah young lady, ah look at me, what'll it be. I'm the man who gonna rock dangerously, and so everybody here, they know me. I'm one two three four five, come on little girl let's trick alive...

Voice: Trick alive, trick a like a rock, cause I'm just here to make your nature rise, ah to the beat ya'all and we don't stop, I said baby B, what you got for me, a nickel bag of cheevah and a quart of O.E. Said me and my boys are chillin out, we're checkin out the ^{greens} ~~(garble)~~ see what they're all about, you see we jumped on the E, ah spoonie G, I said spoonie G ah what you got for me, he said a nickel bag of cheevah and a quart of O.E., like this ya'all and we don't stop. I say a baby B, you can't beat me, cause I rock the chorus and I rock T.V. ah check it out ya'all...

Voice: I say when I die, you bury me deep, ^{bury two pounds and put it} ~~(garble)~~ at my feet, I say put my mixer near my head, so when you close my casket I can rock the bed, ah check it out, a check it out, a check it out...

Voice: Check it out ya'all and you don't stop, keep on rock the sure shock, I say I jump like a butterfly, sting like a bee, I talk the talk like Mohammad Ali, yes yes ya'all, a to the break a break a dawn, keep on, rockin on, I said ^{a sucker} ~~(garble)~~ M.C. try to bite my wine, well check it out and ya don't stop...

Voice: And ya don't stop and ya don't stop and ya don't stop, come on come on it's superfine, I'm the one who's gonna rock you through all time, like littl boy wonderhanging on a rope, when I cut, Can't you see, oh can't you see, I want to rock rock rock to the groovy beat, and ya don't stop and ya don't stop, ^{my} ~~the~~ girls come to sure shot...

[End session].

[Very poor quality recording. This was the last unsupervised session].