

Ice Cube's anger and rage toward America is put into 'lyrically creative perspective'

By Tarik Scott

Attention! Guerillas report to the mist because Amerikkka's most wanted, steady Mobin', Nigga that you love ta hate, Ice Cube, is back with solo album number 3, *The Predator*. Ice Cube's last single "Be True to the Game" from the Death Certificate album that gave Uncle Toms, cross overs, intergrationist, and civil rights activist a Tyson punch to the grill was beginning to pick up a strong vibe. Then without yelling Geronimo!, Cube drops (releases) "Wicked" the first single from *The Predator*.

For those familiar with "Wicked," know that this joint is strictly for the Head Bangers and I'm not refering to those who enjoy the heavy metal music. The track is just chaotic. Cube is aided on the production tip by Torcha Chamber, whose sound has a flavor of organized confusion (not the group). Don Jaquar adds the reggae feel to the track by chatting.

When Cube begins rapping on "Wicked" one who has followed his career can immediately tell that this brother has evolved his rhyme flow; to use Ice Cube's own words to describe the song "Wicked," the brother said that he "just wanted to get loose."

The *Predator* album intro is called "The First Day of School." This school seems like a male reform school or prison. The attendants go through search and physical which ends in the examiner requesting that they bend over, spread their cheeks and cough. Cube's version of public school 2000 maybe?

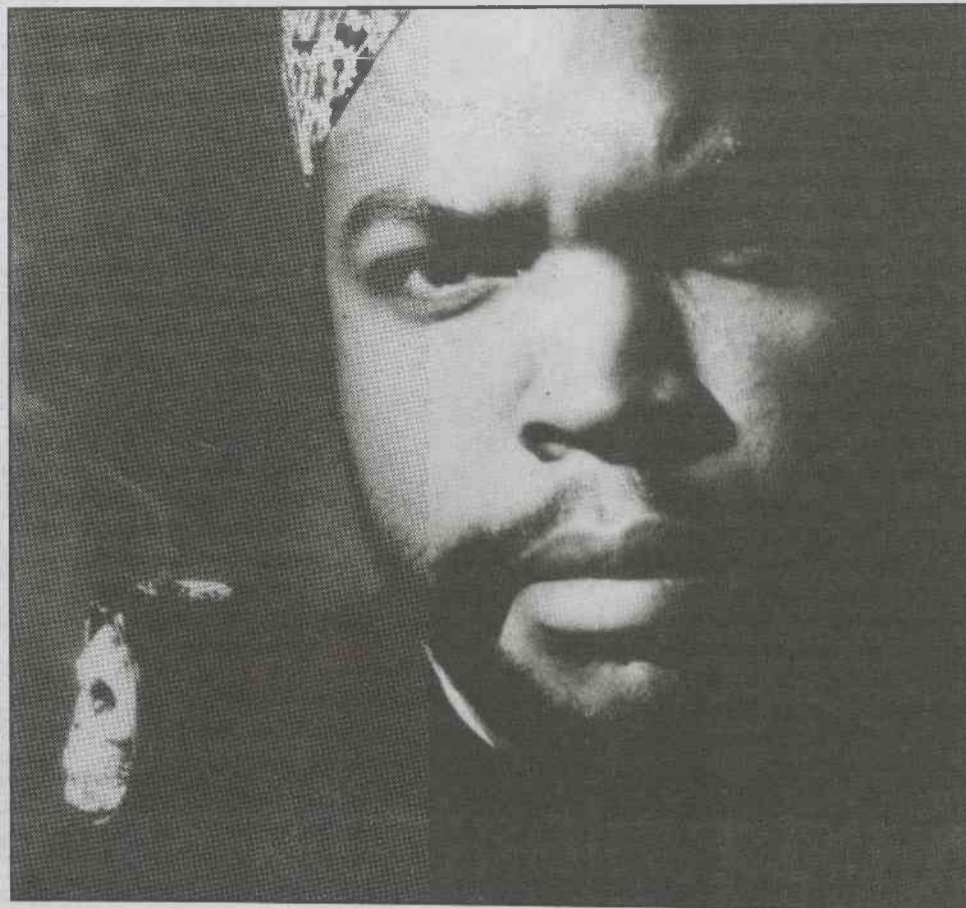
On the first track, "When Will They Shoot?" producers DJ Pooh and Bobcat use samples from Queen's song "We Will Rock You." The chorus has the sample voice of Brother Jay from X-Clan chanting "Stalkin', Walkin' in my Big Black Boots." In this cut the Predator (Ice Cube) is a target of organizations ranging from the media to the American Government. In one line Cube says, "They killed JFK in '63 so what the F— ya think they'll do to me?"

But living up to the album title Cube in this song refuses to be a victim as he says in the song "Deal With the Devil with My Mother F— Steel."

Next is an insert called "I'm Scared." Ice Cube has taken sampled excerpts of Caucasian women expressing their fear of what Ice Cube has to say. Then a sister comes to Cube's defense, pointing out that black people are the one's who should have the real fear because of entities such as the police, skinheads and KKK. Then she asks the question:

"Why is it when a blackman stands up

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Ice Cube "tells it like it is" in his own hard-driving, unique style on his new disc, *The Predator*.

to speak for his people you feel so paranoid... we walk through Bensonhurst and get killed so what are you talking about?"

"Now I Gotta Wet Cha" is a joint produced by DJ Muggs of Cypress Hill. This would explain why this track has the same vibe as "Hand on the Pump" by Cypress. Cube basically wets up (shoots) gang bangers, Cimeny Valley jurors and punks on this song.

The following two cuts, "The Predator" and "It Was a Good Day," are produced by DJ Pooh. The title cut "The Predator" has Ice Cube at his best "talkin' —." Nuff said on that.

"It Was A Good Day" is a fantasy day in Cube's life where nothing goes wrong and everthing goes right. This particular day he is not harrassed by gangs or police. He plays the greatest pick up B-Ball game of his life and hooks up with a sista that he wanted since the 12 grade. All of that and no smog in L.A. that day.

In the next song "We Had To Tear This Motha F— Up" Cube wakes up from the "It Was a Good Day" dream to reality. D.J. Muggs freaks an ill jazz bass line over a phat drum track. This song is about April 29, 1992, "More Power To The People." This is the date for the L.A. uprising (or riots as the media labels it). Cube talks about hunting down the jurors and police officers and serving them some justice. "Told you that it happen,

heard it, read it but all you could call me was anti-semetic," are lines refering to Ice Cube's previous warning to America that the "Uprising" would happen.

The insert "F— EM" produced by Sir Jinx has Ice Cube being interviewed. When asked how does he feel about being labeled anti-semetic, anti-Korean and a perprtrator of violence. Cube's reply is simply "F— EM." Ice Cube goes on to say that he thinks "that brothers need to look into the mirror." He also states in this insert that he wants the white community to understand "that the things that they've done to us in the past still affect us mentally."

"Dirty Mack" produced by Mr. Woody to me is one of the best produced cuts on the album. I say that because I like funk and this cut has a trunk of funk in it. Samples from "Aqua Boogie" and "Unfunky UFO" by Parliament are put together properly. Ice Cube lyrically gets biz as he disrespects people who try to "Dirty Mack Me Out," as he puts it. On the Dirty Mack hit list are brothers who mess up another brother's plans with a female. News reporters whose "Caper is to lynch a nigga on paper," "little devils in red hats" aka Guardian Angels, whom Cube never sees in South Central and to women who play that he say she say.

"Don't Trust EM" and "Gang Sta's Fairy Tale 2" will probably be jams that

are pumped in your local 4 wheel automotive discos.

"Don't Trust Em," produced by Rashad Ice Cube, and DJ Pooh, has Cube warning brothers who think that they can game women in the '90's the "the dating game ain't what it used to be." The change as Cube puts it is: "Bitches are pullin' jacks" (Robberies).

"Gangsta's Fairytale 2" doesn't catch the flavor of the first, one Amerikkka's Most Wanted as far as production goes. But the continuation of life in South Central Nursery Rhyme style by Cube still catches the imagination.

My pick hit of the album is "Check Yo Self." One of the main reasons is that it features DAS EFX. They only come in during the chorus but still add that Hit Squad flavor to the track. I wonder why Cube didn't let the brothers get loose on the lyrics? The second reason for this cut being my pick hit is that DJ Muggs loops this phat bass line that reminds of that oldie but goodie song "Tramp."

In "Who Got the Camera?" we find Ice Cube gettin' Rodney King minus the video tape. Nothing new in South Central L.A. or anywhere in the U.S.A.

The insert "Integration" Cube has an excerpt from a Malcolm X speech. This speech asserts that America is hypocritical by comparing it to South Africa which "Preaches separation and practices separation" while America, "preaches integration and practices segration."

X is followed up by an Uncle Tom who believes that "the main problem of most negroes is that they feel sorry for themselves... and this keeps them back." The insert ends with an excerpt of the Minister Louis Farrakhan on the Phil Donahue show. Farrakhan closes the excerpt by telling the audience (white America) that they are "dealing with a man who means what he says and says what he means."

This one excerpt gives a listener some insight on a part of Ice Cube's foundation.

The last track "Say Hi To The Bad Guy" finds Cube flexing ruff neck lyrics over tempo samples produced by Sir Jinx. This track has two hilarious intermissions where a cop negotiates "gaffling" (beating up) Cube and his partner if they don't let him have the box of donuts in the back seat of their car. The song ends with Cube and his man telling the cop to stick his head back there and get some donuts when he does, Pow! Pow!

When you first listen to this album don't make the mistake that I did and expect to hear Death Certificate Part 2 because *The Predator* is not it. Danyel Smith, who reviewed *The Predator* in *Roll-*

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