

YA HEARD ME?

Directed by
Matt Miller and Stephen Thomas

RUNNING TIME: 77 min
www.yaheardmefilm.com

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DIRECTORS' NOTES

YA HEARD ME? Is a documentary film about a regional version of hip-hop specific to New Orleans, Louisiana called "Bounce". Bounce is not just a style of music but a holistic community involving dance, block parties and clubs, which celebrates the unique contemporary story of New Orleans urban lifestyle. YA HEARD ME? uses extensive interviews and footage of the Bounce scene from 2002-2006, as well as an archival library of NOLA television program "All Good In The Hood" spanning the Bounce scene from the inside from 1997 until the present. Post-Katrina follow up in such locations as Houston, Atlanta, Mobile, Baton Rouge and New Orleans, make this documentary a snapshot into a culture rooted in tradition, then uprooted by tragedy. The resulting story is a vital, raw, rhythm driven experience told by the characters that created this important community. YA HEARD ME? is a definitive view of a people, a time and a location that may never exist in the same way again.

Matt Miller
Stephen Thomas

SCRATCH MAGAZINE, SEPT/OCT 2007

More Bounce To The Ounce

A new documentary goes deeper into the roots of New Orleans rap.

"Triggerman" is merely the rue in New Orleans bounce's gumbo. The first documentary about bounce, Ya Heard Me, is a bottom-up look at the genre. It traces the culture as an outgrowth of New Orleans' deep-seeded tradition of the Second Line and the Mardi Gras Indians to a world where hoods are lined with block parties and elaborate call-and-response dances are set to the tune of "Brown Beats" and "Triggerman".

Though national post-bounce celebrities like Juvenile and Baby are present, the core of the story comes from the perspective of local heroes, revealing the very insular nature of the genre. But it also presents it as a multifaceted one, where DJ Jubilee's family friendly dance themes can coexist with the raunchy "sissy" bounce of openly gay and transvestite rappers like Katey Red (who gives "Drag Rap" a whole new meaning).

With much of the footage shot before Hurricane Katrina, Ya Heard Me serves not only as a testament to the city's musical legacy but as a lasting document of a city that will never be the same. As a bittersweet footnote, the film explores the surviving genre as it rebuilds and disperses in the wake of the storm, with displaced residents taking the sound of New Orleans to all corners of the South and beyond.

CAST LIST

10th Ward Buck	Glenda "Goldie" Robert
5th Ward Weebie	Grand Hustle & Sean
Baby	Gregory D
Baby Boy	Hot Boy Ronald
Big Al	Ice Mike
Big Freedia	Isaac Bolden
Blaq-N-Mild	Joe Blakk
Bugs Can Can	John "Ino" Robert
Triggerman	Juvenile
Bustdown	Katey Red
Cheeky Blakk	Kilo
China Black	Lucky
Choppa	Melvin Foley
Deja Vu	Mia X
Devious	Nake Niggidy
DJ Captain Charles	Ronald Lewis
DJ Duck	Sess 45
DJ Jimi	Shine
DJ Duck	Sissy Nobby
DJ Jimi's momma	T Hustle
DJ Jubilee	T Tucker
DJ Money Fresh	Take Fo' Records
DJ Ron	Tony Owens
Dolemite	Wyld Wayne
Earl Mackie	

BOUNCE BIOS

DJ Jubilee

Rapper Jerome "DJ Jubilee" Temple grew up in the city's Tenth Ward, in the now-demolished St. Thomas Projects. He started deejaying in college, a hobby, which soon turned into a part-time job. His ability to captivate local audiences with his high-energy, call-and-response-based sets led the fledgling Take Fo' label to offer him a contract, and in 1994 he released his breakout hit *Stop, Pause (Do the Jubilee All)*, which commanded listeners to perform a laundry list of locally popular dances like the "Beenie Weenie" and the "Eddie Bauer". He built an enthusiastic local and regional following as a deejay and performer whose material could be enjoyed by adults and children alike, and released several singles like *Get Ready, Ready!*, and *Back That Ass Up* among others and albums including 1998's *Take It to the St. Thomas* and 2000's *Do Yo Thang Girl*, with Take Fo' during the decade spanning the years 1994-2004. Throughout this time he also worked as a special education teacher at West Jefferson High School on the West Bank, and also coached multiple sports teams for New Orleans teenagers. He has deejayed at thousands of block parties and events throughout the city and is a beloved figure and role model for much of the younger generation. Before Katrina, he became a radio DJ for Q93 FM, and has returned to New Orleans where he continues with his busy schedule of work, music, and community service. Jubilee remains a full time teacher and part time deejay committed to rebuilding his community.

Kilo

Raised by a single mom in the notorious Fischer Projects on New Orleans' West Bank, Kilo began his musical career as a deejay at Club Rumors. His first CD, 1998's *Too Cold To Be A Hot Boy*, featured tracks produced by DJ Money Fresh and produced the perennial block party favorite, *Who Dat Call The Police*.

Throughout the late 1990s and the next decade, he recorded several other songs that were deeply rooted in the city's block party culture, including *Rock the Boat*, which was featured on his 2002 release *Evolution*.

Kilo managed evacuated to Houston where he remains with frequent trips back to New Orleans where he recently recorded new hits including *504* and *Bonafide Hustler*.

TTucker

One of the true pioneers of Bounce music, TTucker brought his style to clubs like GhostTown in the Seventeenth Ward with his hit song "*Where Dey At*", a call and response phenomenon that had everyone representing their home wards. Tucker made the infamous *Red Tape* a recording of his club performance that percolated throughout the New Orleans housing projects and kicked off the Bounce music era. This controversial MC laid the foundation for New Orleans Bounce music and his status, as one of Bounce music's original hardcore rappers is undisputable, as is his reputation for being wild and unpredictable.

TTucker said when he heard Katrina was coming; he didn't hesitate to get himself and his ailing mother out of the city. He now resides in New Orleans and is planning on making more music.

DJ Jimi

Jimi "DJ Jimi" Payton was a club deejay and also worked with DJ Irv in the early 1990s. Working out of a club called Big Man's, Jimi honed his crowd-hyping skills, and in 1992 he was signed to Isaac Bolden's Soulin' Records. He recorded a single for the label entitled (*The Original*) *Where They At*, which was similar to Tucker's song, but far from identical. Jimi's song introduced infectious chants like *Put a Hump in Your Back and Shake Your Rump* and *Shake That Ass Like a Salt Shaker*, while the complex and layered production by Dion "Devious" Norman and Derrick "Mellow Fellow" Ordogne was much more complex and polished than Tucker and Irv's previous release. The single took off in the local and regional markets, but was too risqué for the major label distribution deal that Bolden was seeking, so he instead licensed it to Memphis' Avenue Records. The song made the Billboard charts and secured Jimi's status as the first artist to put the chant-heavy and dance-oriented bounce sound out on an official release. Using his grandmother and mother as his backup dancers, Jimi toured regionally to support the record and soon recorded a follow-up album for Soulin'/Avenue that featured production by Leroy "DJ Precise" Edwards and introduced the first recordings of a young rapper named Juvenile, now the most famous hip hop artist to emerge from New Orleans.

He survived Katrina along with his family and is now back in New Orleans and very hard to get a hold of.

Katey Red

Kenyon “Katey Red” Carter became the first openly gay rapper to achieve national exposure with a 1999 single, *Melpomene Block Party*, and a 2000 full-length CD on Take Fo. What is even more remarkable is the fact that the cross-dressing Katey is just one of the most visible of several so-called “sissy” rappers, gay men who perform raw, “gutta” bounce for mixed (straight and gay) audiences in clubs and barrooms throughout the city. Katey recorded and frequently performed with Big Freedia, and kicked off a sissy scene in New Orleans rap that grew to include notables like Vockah Redu, Chev, Sissy Nobby, and Sissy Jay. With a loyal female and gay following, these performers don't hesitate to bring their frank perspectives on New Orleans street life to some of the roughest spots in the city.

Katey still resides in New Orleans but has left the music industry for now.

Big Freeda

Big Freedia is currently the most popular local sissy rapper. A talented singer, he began his involvement with music in the church, eventually rising to become an arranger and conductor of choirs before leaving to pursue a secular career.

Freedia recorded several duets with Katey Red such as; *Big Freddie-N-K Reday* and *Stupid* that were popular locally, and then broke through with 2000's catchy anthem *A'han, Oh Yeah*. In 2000 he released the double CD *Queen Diva*, which featured *Gin in My System* and other club classics.

Big Freeda still periodically plays clubs or block parties in New Orleans while studying event design.

Mia X

Mia “Mia X” Young is the most commercially successful female rapper to come out of New Orleans. Her career reaches back to the earliest days of rap music in the city. She grew up in the Seventh Ward and wrote poetry before becoming a rapper in 1986 with the seminal New Orleans group New York Incorporated, which also featured a young Mannie Fresh. Becoming a teenage mother shortly before graduating from high school did not deter her from pursuing her musical interests. She wrote the lyrics for Warren Mayes' song *Get It Girl*, which was picked up by Atlantic for distribution in 1991. In 1993 she released *Da Payback*, the definitive female answer to the raunchy lyrics of bounce rappers like T. Tucker and Pimp Daddy. She worked at Peaches Records in Gentilly until Master P signed her to his No Limit label in 1995, when she traveled to California to record an EP for the label entitled *Good Girl Gone Bad*, which sold 200,000 copies.

Her resilience was tested when her home was destroyed during Katrina, and an elderly uncle died in the storm's aftermath. In March of 2006 she and rapper Joe Blakk joined other Katrina survivors, members of congress, clergy, national leaders and progressive activists in a press conference (in which she spoke alongside Jesse Jackson, John Lewis, and Maxine Waters) and protest march in Washington D.C. in support of congressional action to help the victims of Katrina. She has reestablished herself in Dallas, but continues to be active in the New Orleans-related music scene, hosting a “504” bounce night at a local club and sometimes cooking red beans and rice for the patrons.

Cheeky Blakk

Angela “Cheeky Blakk” Woods is another popular local rapper from New Orleans. She began her career as a teenager, when she was involved with rapper Edgar “Pimp Daddy” Givens and had a child by him before his untimely violent death in 1994. That same year, she broke into the local scene with *Twerk Something*, which established her as an irrepressible and streetwise bounce rapper. She released her debut EP, *Let Me Get That Outcha*, with Mobo Records in 1994, then moved to Tombstone, where she released the now-classic *F**k Bein' Faithful* in 1996. She has released several other albums, including classic “second line” material with the Rebirth Brass Band in the song *Pop That Pussy*, featured on the 2000 Hot Venom CD.

Cheeky and her family were displaced by Katrina to a number of places, and has since settled in Houston where she plans to continue making music.

The Showboys

The ShowBoys are a hip-hop group who came out of New York in the late eighties. The triggerman beat on their album *Drag Rap* on Profile records provided the musical foundation for New Orleans bounce music. It is incredible but true that nearly every Bounce song contains some element of this one record. While wildly successful in the South, The Showboys, known individually as Bugs Can Can and Triggerman, had no clue back in New York that their record was such an enormous success. Radio stations, record stores and promoters down South who tried desperately to access The Showboys were continually stonewalled by Profile Records, the record company even going as far as saying one member was in jail and the other in rehab.

Years later, after Profile folded, the Showboys received a phone call from a promoter in Memphis who “acted like he found Elvis alive”, upon arrival at the Memphis airport they were swarmed by fans, their first clue to the popularity of their work. The Showboys have yet to receive royalties from DragRap, which has certainly had sales and samples in the millions of dollars.

PRODUCTION CREW

Matt Miller - Director Emory University

Matt has an extensive background in musical performance, record collecting and archival work. He is currently in his fourth year of Ph.D. studies in the American Studies program at Emory's Institute of Liberal Arts. His article, *Rap's Dirty South: From Subculture to Pop Culture* appeared in the Journal of Popular Music Studies in 2004, as well as several upcoming articles on the subject of New Orleans Bounce, his current dissertation topic.

Stephen Thomas - Director/Camera Emory University

Stephen attended Emory University receiving a degree in psychology and film studies. Soon after graduating, he worked on production sound crews of numerous feature films, television series, commercials and documentaries. Stephen's short film *A Legless Fantasy* was included as a finalist in Best Film at Newport's 12th Night Film Fest. He is currently working on the documentary *House of Dr. Baumgartner*.

Glenda Robert – Associate Producer/Creative Consultant/YHM Soundtrack Producer

Platt Junior College

Glenda "Goldie" Roberts is a New Orleans native and producer of *It's All Good In The Hood* television show, *Hood TV*, *Hood Idol*, *Crescent City Gospel Show* and *Crescent City Teen Talk*. She has been producing television shows for eight years and has co-directed several music videos. She serves as the co-chairperson of Urban Angels, a non-profit that provides risk youth with skills in the film and television industry. Before Hurricane Katrina, Goldie worked as a special event coordinator for the Criminal District Clerk of Courts in New Orleans, LA.

John Robert – Associate Producer/Creative Consultant/YHM Soundtrack Producer

John Robert is co-owner, along with his wife Goldie, of All Good In The Hood Productions LLC; a New Orleans based production company. Together they have created multiple television shows, and music videos as well as live concert events in the NOLA area including work with the Russell Simmons' Hip-Hop Summit, Mannie Fresh Toy Giveaway and the Cash Money Turkey Giveaway. John directed the *I Got Your Man* video for Black House recording artist, Déjà Vu. He has recently worked with BET, ABC's *Switched*, *Sista 2 Sista Magazine*, Universal and Jive Records.

Susan LaMond - Producer/Editor
New School University

Susan has spent the past three years working in production in New York while completing her 16MM short film *Walk of Shame: A Shameless Autobiography*. She has worked with the Newport Film Festival as a member of the screening committee as well as assisting in production coordination. Most recently, she served on the RI State Council of the Arts selection committee for grant disbursement to native filmmakers.

Jonathan Spano - Producer/Editor/Camera
Cal State, Long Beach

Jonathan has a professional background in both still photography and video and is a founding member of the production company Hydra Media Group. Jon's latest short, which he directed and shot; *Painting With Sasha* was featured at the Newport International Film Festival.

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