

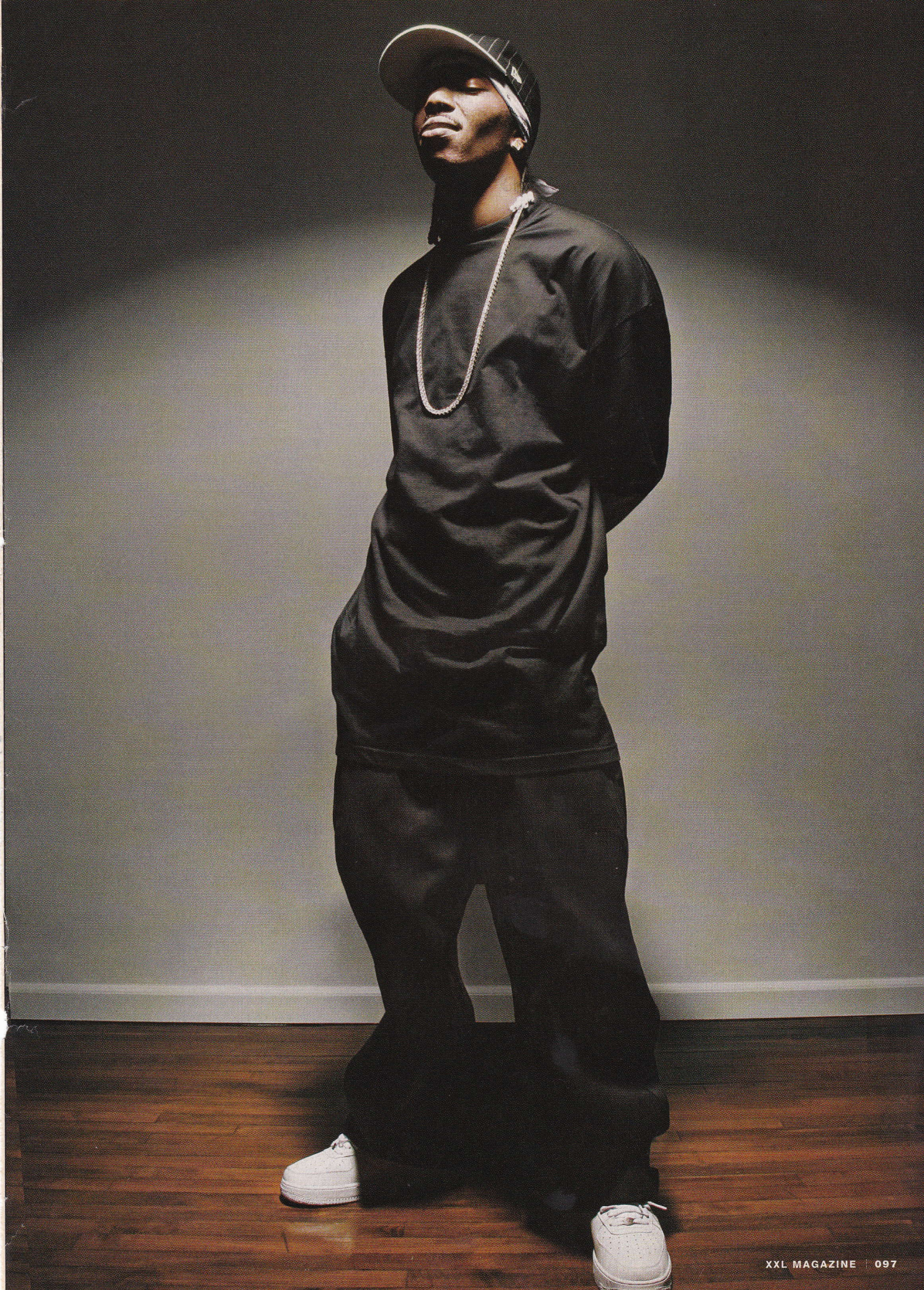
The background features large, stylized, dark grey letters 'B' and 'S' in a gothic or blackletter font. The 'B' is on the left and the 'S' is on the right, both with intricate flourishes and a slightly distressed texture. The text 'SUPPORT YOUR OWN SUPPLE' is overlaid on the 'B' and 'S' respectively.

SUPPORT YOUR OWN SUPPLE

Eleven years deep in the game, four years free of Cash Money, and three years clean, B.G. has learned a lot of lessons the hard way.

With his lawsuit against his former employers finally started, and some good-looking prospects on the business front, the New Orleans rapper-cum-CEO is looking out for numero uno.

Interview Anslem Samuel // Images Emin



It's often been said that men and women can't be friends. At some point or other, the laws of nature kick in and someone winds up getting fucked. The same could be said about the relationship between recording artists and their CEOs. No matter how close the buddy-boss bond, someone's usually getting screwed when there's money involved.

Christopher "B.G." Dorsey understands this all too well. In 2001, after seven years on one of the South's preeminent labels, B. Gizzle came to believe he was being screwed out of millions of dollars by longtime homies and Cash Money CEOs Bryan "Baby" and Ronald "Slim" Williams. Rather than lie down and take it, the New Orleans native severed ties with Cash Money and took the reigns of his career himself. The following year, he signed a four-album distribution deal for his own label, Chopper City Records, with indie weigh station Koch. In 2003, he kicked his 7-year heroin habit and filed a multimillion-dollar lawsuit against Cash Money to retrieve his missing royalties.

All steps in the right direction, but B.G.'s road to redemption is still far from complete. The first three

Chopper City/Koch albums SoundScanned a total of 630,000 units, proving that B.G. remains a strong presence in the market. His latest, *The Heart of Tha Streetz, Vol. 2: I Am What I Am*, debuted at No. 6 on *Billboard's* Top 200 (on the strength of 63,000 sold) and fulfilled his contract. Now the budding CEO is ready to take his operation from the minor leagues to the majors—hoping to add a few more platinum plaques to the collection he started back in the Cash Money days. After more than two years of delays, court proceedings for his case against Baby and Slim finally got underway this past March in New Orleans. Hours after his first day of trial, the 25-year-old rap veteran spoke with XXL about building his own dynasty, reuniting with *some* of the Hot Boys and those persistent G-Unit South rumors. Clearly, B.G. ain't fuckin' around anymore.

You've been waiting a while for your day in court with Cash Money. How was the opening day of the trial?

Everything cool. I can't complain. But I can't go on record and talk about it, man. That's a stipulation on both sides, ya know.

Okay. How much money are we talking about that you're missing?

Ain't no tellin', ya heard me, ain't no tellin'. Sometimes things be misprinted, so I really don't wanna speak on nothin'. They specifically said don't talk about it. [Laughs] Y'all gonna get me in trouble.

Never that. So how was it coming back to New Orleans for trial after Hurricane

Katrina? You've been living in Detroit since then, right?

I been back and forth to Detroit for like three, four years, ya know what I'm sayin'. So when the storm hit, I just went to my spot back in Detroit. But I ain't never left, homie, and I ain't goin' nowhere. This all I know. I represent this muthafucka, 'cause New Orleans is what made me. I feel like if I leave, then muthafuckas gon' feel like it's cool not to come back. A lot of people talkin' 'bout they content where they at and they stayin' in Houston or Atlanta, ya know what I'm sayin'. And that shit be pissin' me off, 'cause they ain't no place like home.

Did Katrina affect your thought process while you were recording Vol. 2?

[Sighs] Man, that shit broke me down, brah. Shit broke me down, like, emotionally, you know what I'm sayin'. I mean, for New Orleans, Hurricane Katrina was for us like how 9/11 was for New York people. And I really, really was shell shocked, man. I really thought the world was comin' to an end... I'm still fucked up, because, you know, they sayin' they rebuildin'. Yeah, they rebuildin', but they ain't rebuildin' for my people; they rebuildin' for them other people, you know what I'm sayin'. They ain't rebuildin' where I gotta be, where I'm from, where I grew up at, you know what I'm sayin'. I know it was an act of mother nature, but the government also played a major part in this shit, because the bulk of the damage ain't come 'til after the storm's gone... I was in the lab doin' my album when the storm hit. So it kinda set me back a little bit. I spoke on it here and there, but I ain't want my album to be all depressin', ya know what I'm sayin'. 'Cause the more I thought about it, I'd get writer's block. So I tried not to get caught up in it too much. I just stayed focused.

After 10 solo albums, how do you maintain that focus?

I live in the studio, man. Like Juelz Santana said, "I got a hundred songs on lock stash like 'Pac had." I got shit, ya know what I'm sayin'. I can put together another album right now and put it out a week after this one. But when you put an album together, you can't just record 18 songs and put shit out, man. You gotta know your demographics—you gotta cover the streets, you gotta cover the clubs, you gotta cover the females... It takes a lot to make a full-fledged album. The streets embrace me time and time again, so I think I been doin' a good job of that.

You pretty much pump out an album every year. How many more do you have left in the tank?

I mean, I'm 25, so I got 10 more years in me easy, ya know what I'm sayin'. So 10 more years, that's 10 more albums. Then that'll be 20 solo albums. And nine times out of 10, y'all gon' get blessed wit' some more Hot Boys shit.

Really? There's a lot of bad blood between some of y'all. Is it really realistic to expect a Hot Boys reunion?

Wit' me, Juve, Turk and Fresh on the production? Yes. But Wayne? Nah. We don't want Wayne to be no parts of it, man. You can't mix real wit' fake, ya know what I'm sayin'. It just ain't gon' work.

Is the tension with Wayne because he stayed with Baby and Cash Money?

At first, my problem wasn't wit' nobody but Baby, 'cause Baby was the one that had my money. [Wayne] was my lil' nigga. But now he smellin' hisself. I pick up a magazine, and they askin' him, Well, how you feel about the Hot Boys and everybody leavin' Cash Money? And he was like, Fuck everybody who left Cash Money. I don't respect none of 'em. When I read that, I hit the roof. I was like, "Hold up, you think you gon' say fuck me?" No, fuck you, little bitch-ass nigga! I had to chastise him when he made that statement there, ya know.

Have you spoken to Wayne since then?

I can't never catch him. I read some shit on allhiphop.com where he was talkin' about I'm a bitch-ass nigga, he gon' beat Juve and Fresh up and he a do this, that and the other. He know he ain't built like that, ya know what I'm sayin'. So I really ain't got too much more to say. We'll see each other sooner or later. And it won't be no gunplay or none of that, 'cause I know he ain't 'bout none of that. I'ma just be like whatever, ya know what I'm sayin'. You'll read about it.

Forget reading about it, I wanna write about it. Come on, you can't give up any more dirt than that?

I think he wanted to leave, too. But he was just scared. Like he ain't know how to leave. 'Cause me and him talked on several occasions about the

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whole situation. I told him he was gettin' fucked. He knew we were gettin' fucked..But it is what it is. Shorty just confused.

What'd you think when you heard he was joining Boyz N Da Hood? They're kinda modeled after the original Hot Boys, right?

[Laughs] Like I said, shorty confused, man. Once I get back up in the right situation, [Baby and] them niggas is through. They say the same niggas you see goin' up, you gonna see 'em comin' back down. And when they come down, man, it ain't nothin' like the ride goin' up. 'Cause at first, I didn't have my foot on Baby neck, ya know what I'm sayin'. Now I got one foot on Baby neck and one foot on Wayne neck. Even Juve got one foot on Baby neck and one foot on Wayne neck. So we just got stand on the bitch-ass niggas.

Speaking of Juve, you guys have been doing a lot of work together lately. Being that you're a free agent now, wouldn't it be dope if you signed to Atlantic and y'all could be label mates again?

Well... [Laughs] I ain't never said that *wasn't* one of my options. I got like four, five deals on the table—and all of 'em six-figure situations, ya know what I'm sayin'. So really and truly, I just wanna make the right decision for me and my label as a whole. I'm not tryin' to rush into nothin'. But I pretty much think by the time this article comes out, I'll be back on a major.

For a long time there's been a rumor that you were gonna sign with Interscope through G-Unit South. What's the situation with that?

Young Buck been my nigga since like 1995. So he came to me, and we chopped it up about the G-Unit South situation. That was one of my options. I was just tryna figure out if that situation was gon' work for me. It might be a good route for me to go, and it might not be. Like I said, I wanna make the best decision for me and my label. But as of right now, I ain't make a decision yet.

Gotcha. Sounds like you're more focused on building your own empire than just getting another solo deal.

Exactly. That's what I been workin' so long for these last four years and grindin' so hard for. That's what I done branded: B.G., CEO of Chopper City Records. My plan for Chopper City is to turn it into what I had turned Cash Money into—and that's a dynasty, man. That's my whole goal, man. I busted my ass and worked hard as a muthafucka for them, so I'ma bust my ass and work even harder for myself.

After four years on the independent level, do you feel extra pressure to prove yourself once you get back on a major?

Nah, because I'm doin' 300,000 and 400,000 independent, and that ain't even wit' half of the marketing and promotion that the majors got. They got muthafuckas on the majors that's gettin' all that marketing and promotion and *still* ain't doin' 300,000 and 400,000. So I feel damn good about goin' back into that situation. 'Cause if I can do that on the level I'm doin' it on now, that just lets me know once I get that marketing and promotion budget that I had before, it's game over.

So what's your game plan?

I wanna do everything that them other CEO is into. Ya Puffys, ya Master Ps, ya Suge Knights... I respect everybody I just named, but they gettin' old. So now you got these young niggas that's up and comin': B.G., Young Buck, T.I., Young Jeezy... And it's time for us to step up and run the game for 10 more years, ya dig? So I wanna be that businessman at the end of the day, 'cause I done been through it all—up, down, side to side. Now I'm up again, ya know what I'm sayin'.

You've been through more than a lot, man.

From being on drugs to label drama to now being clean and being your own boss.

Looking back, is there anything that you'd do differently?

Bottom line is, I'd never trade my past in for nothin' in the world, 'cause everything I been through made me the man I am today. It's like, everybody gotta go through somethin'. Sometimes I look at my track marks and just laugh like, *Man, I remember them days*. But I laugh about it now like, *Boy, was I trippin'*. But fuck it, look at me now. That was then, this is now. Like I always say: It is what it is, it was what it was, and I am who I am. ♣

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