

TWENTY 4 SEVEN

ENTERTAINMENT EVERLASTING

MAGAZINE

ISSUE #29-
2015

TARIQ NASHEED

TALKS AFRICAN HISTORY, BLACK EMPOWERMENT,
AND THE "HIDDEN COLORS" DOCUMENTARY SERIES.



LUCKY SMITH "THE PROMO KING".
ROBB SKEE. LALAH. REVERIE.

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A lot of people contact me with questions about how to start a business, how to make it as an artist, or for favors to move them forward in the entertainment field. Those favor requests normally come in the form of, "Put me on" or some similar phrase. The crazy thing about that is a lot of these people are current friends or friends from high school, peers, family etc. who have all watched me work HARD over the years. There is no straight path to success and most people only see the end results vs. the actual struggle. One day, I may reach biopic status. Then, people will get to see both the ups and the downs. That biopic WILL NOT be on Lifetime, lol.

With that being said, if you are working towards a career in the entertainment field, the "Evolution Entertainment Conference" is for you. There are no handouts in this game. Put yourself on. The information is to your left.

P.S. Be on the lookout for "Twenty4Seven Magazine: The Mixtape Vol. 2" as well as our "Maximize Your Twenty4Seven" Tees. For other news, visit www.twenty4sevenmagazine.com.

Tyrone Davis



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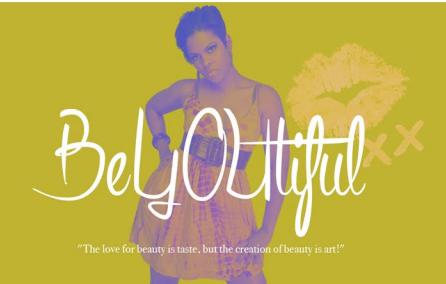
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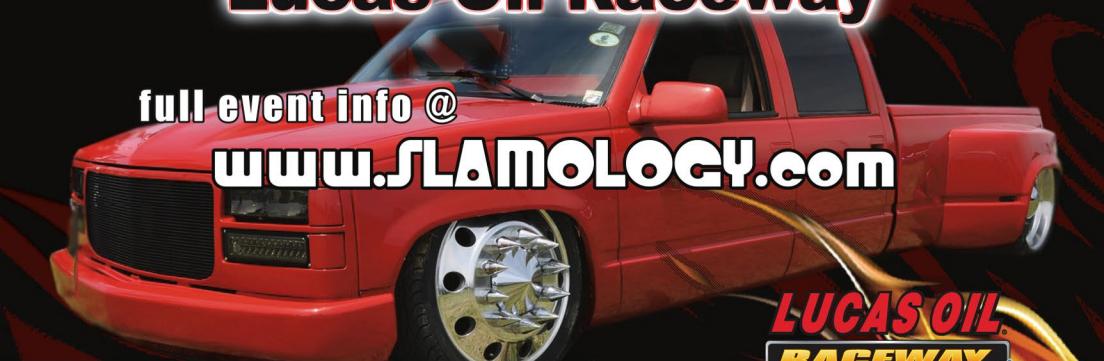
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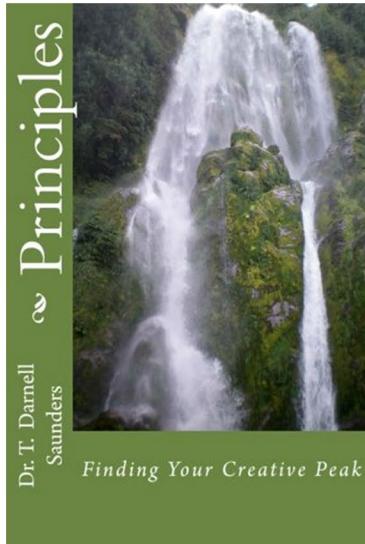
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READ A BOOK



PRINCIPLES

FINDING YOUR CREATIVE PEAK
BY: DR T. DARNELL SAUNDERS

God is neither puppet nor puppeteer. Rather, at the Creation, God provided principles that function according to his will. And when you understand these principles, how they work, and how to apply them, you will discover how to live a fruitful life.

Principles: Finding Your Creative Peak empowers you with twelve principles that will help you prosper. It won't happen overnight. It will take serious willpower and long-term vision. You must be willing to step outside of your comfort zone, sacrifice your present wants for the sake of your future, and keep your eye on God and the destiny he has set before you.

Author Dr. T. Darnell Saunders is the founder and pastor of the New Generation Worship Center in Chesapeake, Virginia. Holding numerous degrees, including a doctorate, he is a personal financial planner and instructor on how God's people can invest in their financial and spiritual futures.

The book can be purchased at the following:
My Createspace estore: <https://www.createspace.com/5336855> or on amazon.com.

★ BE AWARE ★

SO YOU WANT TO BE LIKE COOKIE. NEWSFLASH: COOKIE DOESN'T WANT TO BE LIKE COOKIE.

Since the series "Empire" came on the scene, every woman wants to be like Cookie. Even Mary J. Blige was quoted in an interview saying she adored Cookie and wishes she was like her. No shade, but here is the problem with that. Cookie really doesn't even want to be Cookie. She regrets giving up seventeen years of her life for a man she thought she knew only to realize as the season progressed that her ex husband is the devil's twin. Not only did he divorce and abandon her but he also never went to visit her and did not ensure that her children were aware of the sacrifices she made because of him.

This woman sacrificed seventeen years of her life for a man who would not have done the same for her and whom she had to fight, scratch, and almost suffocate in order to get what was rightfully hers. Like many women, Cookie made a decision with her heart and her vagina and guess what? She is still paying the price for it. Sure, she has the clothes, and the money, and the glamour, but is Cookie really happy with being Cookie? How do you think Cookie's hindsight feels? Robbed is my guess.

Cookie has these "cool" catch phrases that she rattles off that under normal circumstances if used in a place of employment could get some one fired, or in certain situations get the wind knocked out of her by anyone on the receiving end of the, "Oh, no she didn't!" statements. I applaud women for wishing they could say what they really feel without ramifications or concerns of what will happen. That's why Cookie is a character and not a role model. If anything you should be saying, "Thank goodness that I am not like Cookie, I make choices outside of my heart and my vagina, I will not take a rap for a man who will divorce me and move on like nothing happened, and I will value myself enough that when a man does not treat me with the respect I deserve I will leave him before I convince myself that he loves me just as much and would do the same for me."

Here is an idea; you want to be like someone well be a better version of yourself. Admire the character for what she is but understand that she is just that, a character. Let art imitate life and not life imitate art.

D'annie Grandison

"Like" D'annie's Facebook page: D'annie Grandison



Pictured above: The "Meet the Artist Fashion Show" at the Indianapolis Library.

To view full gallery, visit www.twenty4sevenmagazine.com.



TARIQ NASHEED

Words and Interview By: Tyrone Davis

Tariq Nasheed is an author, documentary film producer, internet radio host, relationship expert and more and is most known for his relationship books such as "The Art of Mackin" and "Play or Be Played" and more recently, his "Hidden Colors" documentary series. I have been a fan of his work for awhile now and I was really adamant about helping spread his message as I believe our people need it more now than ever.

Tell us a little bit about how you got started?
 I started doing relationship books in the late 90's. I was giving males and females relationship advice from a real urban, hardcore perspective and my books became best sellers in the early 2000's. I started doing lectures, seminars, and television shows on dating and relationships. After awhile, I learned that the topic of race would always come up in almost every type of activity I would witness and participate in. Race is something that people don't really talk about realistically and I learned this from the relationship books because when I would do them people would low-key ask, "How do I meet people of "this" race?" and "Does this information work for this race or that race?" so race keeps coming up every time you try to talk about any kind of people activity. So, I wanted to tackle race head on so this is what led me to doing the "Hidden Colors" documentary series, which has become the most successful black history documentary series ever.

Speaking of the "Hidden Colors" documentary series, can you break down the difference between parts 1, 2, and 3?

Yes, not only is "Hidden Colors" the most successful black history documentary, it is also the most successful documentary series period, because documentaries don't normally come in series and this is kind of a first for that. The first one was a basic introduction to unknown history. We talked about a lot of trivia of African history like what we've done and accomplished before slavery and that's very important because whenever we hear about the history of black people, it starts at slavery, then civil rights, then Obama. Our history is more vast than that and I wanted to talk about our history before slavery and Columbus came in.

In "Hidden Colors 2: The Triumph of Melanin", we talked more about the science and the metaphysics of melanin and how that ties into African history and black empowerment. That's another topic that has never been discussed before. In "Hidden Colors 3: The Rules of Racism", we talked about the system of white supremacy and the system of racism and what it is and what it is not. We talked about how white racism is used systematically against black people in all forms of activities and endeavors so all three of them are totally different in certain subject matter but the overall theme is unknown untold history and information about black people.

"Hidden Colors 3: The Rules of Racism" is the most

recent and it tackles a lot of things that are happening right now and over the last couple of years. What exactly is "systematic white supremacy" and can black people be racists?

The problem with racism is that it is systematic. A lot of people try to make racism into "name calling" and that's what so called "black racism" is. Outside of name calling, black people cannot practice any kind of systematic racism. Name calling itself isn't racism at all because you're not disenfranchising, moving, or harming anybody as far as them as groups. Racism is a group phenomenon. It is a system. It is a group activity and this is a problem. The only people who can practice group racism are people who are classified as white supremacists. The term of "white supremacy" and "black supremacy" is an oxymoron because you can't have 2 supreme. The definition of supreme means, "No higher than. The only one. The last. The Zenith. The pinnacle." There is no such thing as black supremacy.

What about isolated incidents where a black person is in power and may fire a white person because they don't like white people?

That black person in power has to have a group to KEEP him in power and usually black people don't have that kind of power in this country. That's why we don't own groups of businesses. We don't own groups of networks where we can pull something like that. You might have a token black person in position that was given to him by another white person and that's not really power. Let's look at President Obama. President Obama is the so called President of the United States, but what power does he have? He can't even mention black folks, let alone do anything for black people. So, Barack Obama can't punish groups of white people even though he is the so called President because he is in a "token position". What they do with black people in token positions is that they isolate them so that they cannot exercise power. Power comes in groups and white supremacists know that.

The reason I ask this is because I've had debates with friends, peers, etc. and I've even seen it online and they don't tend to understand. They feel that we are just as if not more racist than white people sometime.

All they have to do is PROVE comparative racism. Point to one law that disenfranchises groups of whites and benefits groups of black people. When you ask people that they like to say, "Affirmative Action" which they know that affirmative action benefits more white people than black people.

You're talking about groups here and power amongst groups. You speak about group economics quite a bit. The first time I heard of "Hidden Colors" was right after part 2 was released. I was speaking with a guy in my neighborhood who told me I needed to check it out. Well, he had gotten his copy on bootleg and I know how you feel about that. I've seen videos of you confiscating dvds from bootleggers on the street. I've also seen people online asking how to get the dvds and a lot of people tell them to get it from torrents and bootleg websites. Sometimes, I step in and tell them if they've watched the dvds, they should know that the whole idea behind this is to actually support our people and their endeavors. How do you combat the bootlegging? I know you get enough support, but can you stop it?
 We have to get ourselves in position of enough power and get enough people who are about black empowerment where we're not devastated by the bootleggers. We're taking a big hit by the bootleggers, but the series is so popular we can still keep going. That's the cost of business. We have to understand this. Black people have been over here and have been brainwashed for centuries. There are certain

people in the community that will work against their own self interests for the benefit of maintaining white supremacy and this happened during slavery.

During slavery, everybody didn't want to get off those plantations. This is why so many slave rebellions where thwarted by other slaves telling and foiling the rebellion. If slavery is all you know, if being under the thumb of white supremacy is all you know, you become comfortable with what you know. Psychological and financial freedom and doing for yourself becomes foreign and scary for people with a slave mentality. Black people with that scary mentality will try to sabotage black people who are trying to get freedom. We have to get with enough psychologically free black folks who want to be in power and group with them so we can have a network so we can close our ranks and not be totally affected by the plantation slaves, so to speak.



When you did your lecture in St. Louis (Oct. 2014), I remember a young lady asking you, "How do we get the ignorant folks and the people who don't want to change to listen?" and you told her to not to worry abou those people. Can you elaborate?

Right now, it's like we're on a sinking boat. With us, we try to save people who don't want to be saved and we end up drowning with them. We don't have time for that. It's like the Haitian Revolution. Everybody in Hati wasn't down for the revolution. Some wanted to stay in slavery but Toussaint L'Overture, Jean-Jacques Dessalines, and Dutty Boukman were a small group of guys who got a small group of brothers and sisters who were ready to rise up and when they got the ball rolling, everybody else jumped in place. If you have to be convinced that you should be empowered, I don't really want to talk to you because it's already too late in the game and you're not going to do anything but sabotage what we have going on. We're trying to move forward. We should stop having these remedial classes with people who are only going to slow down the energy.

Religion has caused a lot of that. Are you religious?

I'm non denominational. A lot of folks don't know this but I am an ordained minister. I'm non denominational because I'm all about being spiritual. African people have always been spiritual people. You can look at that in the great writings of Kemet. All of the religions come from us. We had Christianity before the Europeans even knew how to write a book. We had all of that. They have gotten our spiritual systems, turned them into religion that would maintain the real religion of white supremacy and that's why the next film is called, "Hidden Colors 4: The Religion of White Supremacy" and we're explaining that. When we put the trailer out, a lot of people got nervous because they thought we were going to be dumping on Christianity and that is not what we are doing. The white supremacists aren't practicing Christianity. They are using Christianity to hide the white supremacy and like Neely Fuller said, "White Supremacy IS a religion" and that's the thing black people need to understand. Mistreating

and disenfranchising black people is a religion to them. That's why talking to them on a moral level doesn't work. They're not going to change that and the only way to combat that is through black empowerment. We're going to break that whole religion thing down and show how historically, these religions have been infiltrated by the real religion of white supremacy.

HC4 has gained a lot of support via Kickstarter.

Yes, indeed. They're hyped about it and I'm very proud that we got over \$60,000 in 12 days. We still have 30 days to go so people are contributing to it and people are thirsting for the information, which is great. The series has proved thorough. The Hidden Colors series is taught in schools and universities all over the world. They teach it in South Africa. I was just over in Holland and they teach it in schools there. I'm going to London in a couple of weeks and they teach it in schools there. They're teaching it in the United States as well. The series has made an impact because it is one of a kind. It is a brave series that is not afraid to tell the truth and the fact that we funded it ourselves is why we can tell the truth. We, as black people need to get out of the habit of going to people in the dominant society and trying to get them to fund our empowerment because they're just not going to do that.

***Note: When the Kickstarter campaign for "Hidden Colors 4: The Religion of White Supremacy" ended, 2,212 people had contributed \$135,091.**

You mentioned going overseas and I see you travel a lot. My mother was in the military so I lived overseas (in Germany) for a little while. I also traveled to quite a few countries over in Europe like Paris, London, Spain, and Amsterdam. I was young, but I remember being confused as to why there were so many Africans living in Europe who weren't military affiliated. Who exactly were the Moors and how did they come to be? The Moors were African people who went into Southern Europe during the so called "Middle Ages", basically civilized Europe, and brought technology, science, and reintroduced a lot of things that the Romans had when the Romans went to visit Africa and brought back to Europe centuries before. The Moors went into Europe in the year of 711 AD. We go real deep into this in Hidden Colors 1 and 2. They created so many inventions, built so many universities and monuments, and really ushered in what's known as the "Renaissance Era". When people talk about the "Renaissance Era of Europe" they never mention what sparked it. How did all of a sudden they get this renaissance? The Moors brought all of that in because at the time, West Africa was a thriving nation. You had brothers like Mansa Musa (The richest man of all time) who were doing big things in Africa. The Moors were people who were black African men. When people talk about the Moors now, they try to use little code words like Arab, Muslim, and the Islamic presence in Europe but the term literally means "black".

In Martin Lawrence's 2001 film, "The Black Knight", Percival (Played by Vincent Regan) kept calling Martin's character Jamal a "Moor". Jamal didn't know what it meant and neither did I and he took the word as some form of disrespect. Once I saw Hidden Colors, it all made sense.

Exactly, and that's the thing. When you watch the "Hidden Colors" series, it will open up your third eye to so many things because after Hidden Colors 2 and 3 came out, a lot of stories started coming out in the news to substantiate what we were talking about in the films. In Hidden Colors 3, we talked

about how Europeans go over into Africa adopting children and they use them for sex rings, rape them, and all kinds of stuff. There was a story that came out a few months ago where this white kid, who was a missionary from Utah, was over in Africa raping Ethiopian kids and they indicted him. There was another thing we talked about in Hidden Colors 3 about how they do organ trafficking. So many stories started popping up about black people found dead with their organs missing. There have been several cases and now people are like, "Hey, we heard about that in Hidden Colors." Hell, a few weeks ago there was a story circulating on the net that came out of Chicago where they found warehouses full of thousands of black people's body parts. When you look at the films and you see what goes on, light bulbs start popping and you start putting two and two together. That's the purpose of the films.

Based on what we have learned in your films and heard about the Illuminati, is it safe to say the two are related somehow?

I try to tell black people not to get too caught up into the Illuminati. There are secret societies and the Illuminati was a real organization and there are people behind the scenes that move and shake society, of course that happens. But, I don't like when black people get too caught up in the Illuminati thing because when you get caught up in that, you don't want to do anything and you say, "Hell, we might as well not do anything because the Illuminati is going to get us." They blame everything on the Illuminati. Nicki Minaj is in the Illuminati....so then, that stops you from wanting to empower yourselves. My thing is this: We are talking about white supremacy. These are human beings, practicing a system. They are not gods. They are not this spiritual entity that you cannot combat. Neely Fuller said, "Anything that can be done, can be undone." When you talk about the Illuminati, who is in the Illuminati? They are people who are practicing white supremacy and you're not going to get away from it. That's our problem so we can talk about the Illuminati, The Bilderberg Group, The Trilateral Commission, etc. Those are just code words for white supremacy so lets just stop trying to break down the names like the Elitists, the Jews, or whoever.

We (Twenty4Seven Magazine) were accused of being in the Illuminati at one point because some people saw a photo we took of Diddy where our flash reflected in his sunglasses. They made it all make sense, even adding up the numbers in our magazine name.

Some of these people may be agent provocateurs themselves. In the 1960's, we knew and saw the documents of all the people who were informants. There were informants just crawling around the black community. It's not a stretch to believe that they have even more now that we're in the internet age where people can easily be agent provocateurs and disinformation agents. This is why you have to be very careful of websites and especially Facebook pages that are a little bit TOO African. Everything is African Kemet, Myat, Rah, Orisha, etc. and it's an anonymous page with a lot of African stuff on it. A lot of times, these people are low key agents with a bunch of Hotep stuff on there and then they'll start slandering people. The white supremacists are very smart with the way they keep us under control and their agents and agent provocateurs will start accusing people of being in the illuminati. I've had people look at pictures of me with my hands a certain way, waving and they'll be like, "Oh, that's the Baphomet. He's giving a signal to the Pope." or some dumb shit like that.

Social Media is a monster and I see you have to go at

it with the Black Feminists on almost a daily basis, it seems. It seems like the more notoriety you get, the more people are coming to tear that down. I see you having to go back and forth with cats, expose people, and things of that nature. Is that just a part of the game? How are you handling all of that?

That's the cost of doing business. I deal with this thing just like I used to deal with cats on the street when I used to have to deal with street cats back in the day. When things are going good, there is always going to be people in the hood trying to sabotage what you have going on so you might have to get a little gangster with a few cats. A lot of these people, especially these pretend black feminist, they are not black feminists whatsoever. I don't have a problem with a black feminist. The problem is that you have people out here pretending to be black feminists and they will use that to hide their trolling and sabotaging tactics. If they are helping women and helping sisters, show where they are doing that. You can't claim something that you're not practicing. If you claim to be an astronaut and you've never been outer space or to the moon, you're not an astronaut. If you say that you're a Muslim but you eat pork chop sandwiches and you've never been to the mosque, you don't fast, or you don't pray, you're not a Muslim. We have a lot of pretend people out here and I don't have a problem calling them out. I try to be as thorough as possible and when you're thorough, you're hater proof. They can hate, but we're still successful.

Have we progressed since the Civil Rights Movement or regressed?

We haven't moved in any direction. We're in the same situation that we've been in. What's the difference between 2015 and 1915? There is no difference. We still don't own anything. Well hell, we owned more back then. Technically, we had more ownership back then. The segregation was more suffocating but hell, we're segregated now. Just because black people can have sex with a couple more white people, we think that we're integrated. Integration basically means that you get to spend more of your money with people in the dominant society and you get to have sex with a few more white people. That's all integration is. But, the money has not been integrated. Black people are still poorer than other groups. We have our schools being shut down and gentrified, we're being funneled into the prison system which is slavery, the unemployment rate for black people is still high. So, we haven't moved one iota.

During the civil rights movement, there was a lot of cosmetic concessions but there was no real transfer of power, wealth, and resources. So, we're back in the same situation and marching DOES NOT help. This is why they keep promoting marching. This is the white supremacists will fund certain protests in Ferguson to keep on marching because they know that it is ineffective. We need to start saying, "Hey, let's stop marching and let's start buying up some of these abandoned buildings and some of these businesses so we can circulate money amongst ourselves." Nobody is saying that and the people who are, they aren't putting them on television to say that. So, we have to understand the game that is being played out here.

So, Boycotting is effective?

When you boycott, it has to be balanced out by something else. We can say, "Well, I ain't going to Wal-Mart." Then, where are you going to go? You have to set up your own thing and that's what we're not doing. We'll boycott for 1 or 2 days, but then we're just going to go to another white, arab, or

Japanese store. So, we're not empowering ourselves. You boycott by going to your own businesses, doing businesses with your own people and circulating money with each other and stop thinking like black white supremacists. They won't do business with black people in large numbers so we won't do business with black people in large numbers either. This is why we have such a bootleg problem. With the Hidden Colors series, cats will bootleg it, not because it's cheaper because some of the bootlegs are just as much as the original copy. Psychological, there are black people out there who don't want to give their money to another black person. That's that crab, plantation mentality that we have to get out of our system to survive.

A few years ago, I had a conversation with someone who didn't like the fact that our neighborhood was being remodeled (streets repaved, trees planted, etc.) He said he liked it the way it was. Why is that?

We're so used to deprivation and deprivation becomes normalized so with any type of progress, we look at it as if we're going to get moved so I want things just the way they are because I don't want to get sold to another plantation. It's that mentality. I can live in filth because filth will keep me safe and out of the eyes of the white supremacists. If I compete with the white supremacists, they're going to look at me as a threat. Subconsciously, we know that if we're competitive with the dominant society, they kinda react violently to a certain degree. But, they're going to react violently anyway so you might as well empower yourselves so you can have the economic wherewithal to protect yourself. We just have to change the way we think and get a code of conduct.

Lastly, a lot of our parents don't teach us about entrepreneurship. What's your take on that?

Unfortunately, that's one thing that was picked up from the 1960's, man. A lot of the black parents would want you to go to school and get a GREAT job. Other groups do not think like that. Asian groups don't think about getting a great job. They say go to school and learn the game so that you can own a business. Or, go to school, get a job and learn the game at that job, then open up your own business based on what you learned at that job. The asians will see how something works, then go and make a duplicate of that and make billions of dollars off of that. We will sit on a job forever being that token negro at the job, happy that massa is taking care of us. At the end of the day, you cannot pass down a job. That's why a lot of black children don't have anything. They can't start with anything. They don't have an economic foundation. You get debt passed down to you and other groups pass down wealth and resources. A white/asian/hispanic kid will turn 16 and have a vehicle waiting on them, a starter car or a starter apartment to get them on their feet. We're not giving that to our children. This is why a lot of our children don't respect us because we're not telling them how to survive out here with these white supremacists and now these white supremacists are gunning our children down while we're sitting here telling them to pray and march. We have to get realistic and start thinking about these children and how to protect them and teach them how to empower themselves.

Thank you for your time. We have a lot of work to do. If anyone would like to contact you or keep up with your movement, how can they do so?

Yes, indeed. People can contact me via Tariq Nasheed on FB, @tariqnasheed on Twitter, @tariqelite on IG, tariqradio.com and hiddencolorsfilm.com.



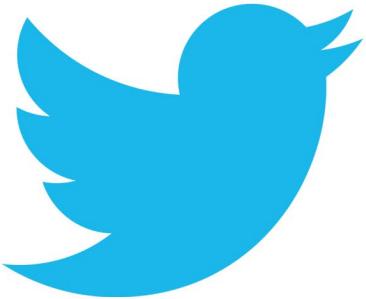
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STRAWBERRYSISI BEAUTY OF THE MONTH



TWEET DAT!

@bybowes: America, where a cop shoots a guy in the back and plants a weapon on him *on video* and we're like "Is he gonna get convicted....?"

@AZEALIABANKS: Why can't I enjoy getting my pussy licked and have an awareness of cultural dynamics at the same time?

@lilduval: Do DJ's break records anymore or they just play what they know they crowd already knows?

@DeionSanders: @DeionSandersJr you're a Huxtable with a million \$ trust fund stop the hood stuff! Lololol. Son. #Truth

@Conradflocka007: @lilduval I will Kill my Own Family for 500k

@MalcolmJamalWar: "Fuck your breath" is how a cop responds to a dying black man just shot by another cop. If u're still offended by #blacklivesmatter fuck u

@UberFacts: Research shows that getting paid to do something decreases our enjoyment of the task, even if we previously loved it.

@khlem_khalifa: I WANNA FUCK AMBER ROSE JUST SO I CAN SLAP THE BACK OF HER HEAD

*ALL CONTENT HAS BEEN PUBLISHED EXACTLY HOW IT WAS WRITTEN.

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COWABUNGA, DUDE!!

"MICHAELANGELO" BY JOSEPH LONG

LUCKY SMITH

"The Promo King"



Words and Interview By: Tyrone Davis

Lucky Smith, better known as Lucky "The Promo King" hails from Indianapolis and has been in the entertainment business over 20 years. Here we discuss his past, present, and plans for the future.

You got your start in the music business working with Master P and No Limit Records. How did that happen?
I met his marketing person at an event in L.A. and tried to holler at her but she flipped the conversation and we started talking about the music business instead. She asked me if I knew any street promoters in Indianapolis and I told her I did, even though I was lying. On the flipside, I was interested in being a part of No Limit's movement so when I got home, I called people I knew that did that type work to put me up on game. From there, I just added my own twist and it was on.

How important was your role in helping No Limit Records in the Midwest? What was the outcome?
Let's just say the Midwest was their best selling region. It was the beginning of an era where southern based artists started getting real money in the midwest and it opened the flood gates for other labels to follow. It also landed me 20 plus gold & platinum plaques. Afterwards, I ended up working for other labels and we ended up with the same type of success.

You've worked with other labels like who?
If we're just talking about the more known names, there is Rap-A-Lot, Trill Ent., Swisha House, Slip-N-

Slide, Cash Money, Legit Ballin Records, all of the major record labels and numerous smaller Indie record labels. Some other companies I have worked for are Royal Blunts, Toma Vodka, Status Vodka, The Hype Magazine, The Midwest Leak Magazine, Ozone Magazine, The Source Magazine, FUBU, Rilniga Apparel, Tcent Promotions, Luscious Promotions as well as various tours, concerts, parties, clubs, and events.

Is that how you became, "The Promo King"?
The name "The Promo King" came from two radio personalities in Indianapolis. Some may remember "Big Swole" when he was here and the other is B-Swift, who is still active. One day, they called me that at the radio station and I just ran with it because it fit and nobody was doing it like I was. I could tell if a particular record, event, etc. was going to work in our market or not and I'd be on point. Even today, I average about a 70% accuracy rate.

Being that you've done all of that, why haven't you remained as popular today?
I took some time to work on other ventures, as well as reevaluate the business. There have been so many changes over the years that you have to find out what works best for you to stay relevant. People don't work the way they used to and a lot of relationships have gotten watered down due to people fighting over the same clients/money. The music business has become "cut throat". Plus, the internet has made people lazy and has caused labels to cut budgets so they don't physically promote like they used to.

What type of other ventures have you gotten into?

I just revamped my marketing company (Jus Mi Luck Promotions & Marketing) and have been working with more companies in corporate America. I've been doing a music conference called, "The DJs United Conference" for the last 3 years and am gearing up for our 4th year under a new name, "The Evolution Entertainment Conference". I also do the promotions and marketing for Twenty4Seven Magazine and I recently did a merger with my Heatspinner DJs and the XSquad DJs (ATL based). We're going to become one of the largest DJ coalitions in the nation. Under DJs United Global, I've partnered up with a company that has the only certified and respected club charting system in the nation. I'm in talks with a few labels about handling their marketing as well. I'm teaching my kids the business so they can take over my throne when I'm done.

What is the "Evolution Entertainment Conference" and why should people attend?

The Evolution Entertainment Conference (formally the DJs United Conference) is an annual event that we've opened up to DJs, artists, models, dancers, actors, comedians, make-up artists, media, bloggers, fans, etc. Under the old name, the main focus was on the DJs and the artists and was comprised of 15 different DJ coalitions. Under the new name, we will cover the entertainment business as a whole.

Entrepreneurs need to be there because we actually teach them the business and how to make money in it. Anyone with a gift that is not making a profit from it is doing it for fun. A lot of people go to music conferences for different reasons, but most people go because well known artists/companies are there and they want to be groupies. They should be attending to connect with other like-minded individuals so that they can expand their own fanbases and achieve the type of success they look up to. Also, the conference weekend is not strictly about networking. We also have parties, a fashion show, concerts, a pool party, a celebrity bowling event, and more. We want people to grind hard but have fun too.

Describe the Indianapolis market.

My market is pretty much like a lot of the others. The artists have a whole lot of talent but lack hustle. Also, we have a lot of people in the city claiming they can actually help these artists when really all they are doing is taking the artist's money and leading them nowhere. A lot of people really don't understand how to market themselves, their product, or their business so we have a few artists that are trying to make some noise but are running into road blocks. A lot of artists are talented but have no budget and those with the budgets have no talent. Nobody wins except the person being paid. In addition to that, there is a lot of ideas, style, and concept jacking going on.

A lot of people in your city complain about not getting support. Are people like you not supporting them or are they not doing their part?

The music business is filled with a bunch of smoke and mirrors, so a lot of them get caught up in the hype. They gravitate towards who is popular in their area and they go running to them for help. They don't understand that it's not always about quantity, but the quality of what someone is doing. Also, there are a lot of them that feel like people owe them an opportunity or support when they have never done anything to garner support. When you operate accordingly, you get results.

Didn't you have your conference in Indianapolis? That

should have been helpful.

Yes, the conference was held here our 1st 2 years, then last year we took it to St. Louis. This year, it'll be in Louisville. We will keep it midwest based forever because every major midwest city is within 4 hours of each other. Ask those Indianapolis artists who are complaining if they've attended one of our conferences. People came all the way from California, NYC, Atlanta, etc. and we brought in people like Allhiphop.com, Ashanti, India Graves (of Mizay Ent. at the time), Sony Red, Desean Jackson's "Jaccpot Records", Grand Hustle, and Charli Baltimore, to name a few. We can't make these artists want it.

What about the artists that do want it? They should be the focus. What does it mean to "break a record" and does it take a lot of money?

The true meaning of it is to create a strong awareness of a song that will drive someone to either purchase the song or pay to see the artist perform at a show. It doesn't take a lot of money to break a record these days. An artist just needs proper marketing and work ethic. I hear artists say all the time that they've spent \$50k - \$100k and nobody knows them. Someone needs to be held accountable. I work with different teams across the country so I know what it takes and prices aren't that high unless the artist is dealing with third party people.

What are your biggest pet peeves about the business?
A lot of people are just in the way and are not pushing the culture forward. I think people who know they can't make things happen need to fall back so that certified people can do the job. They're stealing ideas and messing them up because they're rushing it, trying to get it done before the person they stole the idea from. I also hate when people try to tell me how to do a job that they've never done or had any success doing. There are also a lot of artists who waste their money buying shoes, clothes, bottles, etc., won't spend any on their career, then complain that they aren't advancing. Then there are the artists who spend all of their money with someone else, get burned, then come to me wanting my services for free.

Do you feel you get the respect you deserve?

Honestly, I don't. There are a lot of people I have helped, consulted, and looked out for just because I believed in them and a lot of them act like they don't know me after they've achieved some form of success with my help. I've done a lot nationally and more for my city as a whole but I hardly ever see my name mentioned at city based award events or anything like that. People will sit down with me and say, "Let's work", then either steal ideas and concepts or copy something I'm already doing. Shout out to the people who have thanked me for my help. I appreciate that. For the rest, it's ok because I have some big plans for this last run I'm about to go on. They will remember my name whether they want to acknowledge it or not.

Any last words?

I travel a lot so I'm not just operating in Indy and I'm available to market anything, not just in entertainment. Also, anyone wanting to learn how to be successful in the entertainment business needs to register for the Evolution Entertainment Conference by visiting www.djsunitedglobal.com. They can also reach out to me for marketing at www.jusmiluck.com, and on Twitter and IG @jusmiluck. No budget is too small unless it's 0 and if that's the case, we can show you how to change that.

ROBB SKEE



Q&A by: T4S Staff

Describe your upbringing.

I'm from the westside of Indianapolis. I was brought up in the struggle and my mom's worked hard to support a house full of kids. The streets became my second home. I grew up early though. That's what the Midwest will do to you.

What made you get into music and are you signed? I've always been into music because it's like a way out. I'm a true student of the game in every sense. A true Hip Hop lover. I started off breaking, then came the freestyle. I'm an independent artist with a strong team behind me which is Game Face Entertainment (GFE) and Money Maniacs.

Describe your fanbase.

My fanbase is street because that's what I represent but I make sure to include bars for my lyricist lovers. I'm into story telling and facts. I'm a realist. I bridge the gap from the BGs to the OGs. That's what I embody.

What was the thought process behind "Let There Be Smoke 2: Smoke & Mirrors"?

I wanted to reinvent my sound with crafty cadences over more hype, uptempo beats and still have substance. We're Musicians that create magic. The game is all about perception. It's all Smoke & Mirrors.

You just went to SXSW. What was the experience like? Dope experience. There was a lot of networking and showcases going on. I got a chance to perform on a few stages myself. The people there are ready to receive new music. It was a cool atmosphere with

people from different walks of life in one spot.

Your single, "In A Real Way" featuring Trajik was produced by Zaytoven. How did that come about?

It came from grinding and street ties. One of the OGs vouched for me and Zay blessed us. It took off from there in a real way.

A lot of artists both sound and are saying the same thing now. What separates you from them?

Everything is trendy. I just stick to what I know and stay true to myself. Everything I rap, I've lived. I can't say the same for every other rapper. A lot of cats just say what sounds good. I tell all sides of the game and that's where the substance comes in. The true emotion.

What has been the hardest thing about the music business to you thus far?

Separating business from the streets. Understanding the way you handle things in the streets isn't the same way you handle things in the corporate world. I have to remember that and deal with them accordingly.

How can people contact you for business?

MusicSkee@gmail.com. @robbsskee on social media.



JUST AN EXCERPT

LALAH

Miami, FL



How many of the songs on your album "Prettier On The Other Side The EP" have a personal connection? All of them, but I would say "Forever In Love" would be the one with the most personal connection because I wrote it in the midst of interacting with the person who the song is basically about, which I usually don't do (making a record about a specific person). I'm not the type of artist that will record records just because I am an artist and there is easy access to a recording studio. I take time to make sure that I always have truthful things to say that reflect myself as a young woman and music recording artist and not just a "Female Rapper". I have to be to myself and in my zone to even write records, without any distractions other than my thoughts. I make music with a message that makes sense, but will still make you move.

To read LaLah's full interview by Victor Richardson, log on to www.twenty4sevenmagazine.com and visit the "Features" section. Also, follow Reverie on Twitter @ReverieLOVE. Photo by Lex Townsend. His email is info.lextownsend@gmail.com.

REVERIE

Los Angeles, CA

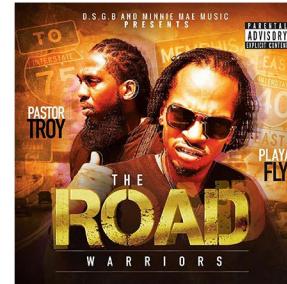


You have a unique style during your live show? How long did it take for you to get comfortable performing on stage?

I would say I started being comfortable within the last 1 or 2 years. I learn a lot from seeing other artists perform, you know? I know what I like seeing in a live show so I try to incorporate that into my live show. Practice makes perfect and I have so much to improve on with my live show, but I've been doing it over and over and finally, I'm not embarrassed to just be myself. Keep in mind that when people come, they've paid to see a show. They want to be entertained. They don't want you to just be standing there rapping over your vocals on stage for 15 mins. They want something live.

To read Reverie's full interview by Tyrone Davis, log on to www.twenty4sevenmagazine.com and visit the "Features" section. Also, follow Reverie on Twitter @ReverieLOVE. Photo by Lex Townsend. His email is info.lextownsend@gmail.com.

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