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BYLINE: Jayson Rodriguez

Not since the seven dwarfs has a group been this fixated with the white. From their thrilling 2002 debut *Lord Willin'* to their recent mixtape massacres Re-Up Gang Presents *We Got It 4 Cheap* Vols. 1 and 2, the Clipse have enthralled listeners with their (literally) dope lines and witty cocaine-laced double entendres. Label mergers and politics—their recording home, Arista, was folded into the hip-hop deathbed Jive Records, which didn't make the Brothers Thorton particularly happy—kept Virginia Beach's finest emcees off the full-time grind for four years now. But Pusha T and Malice are finally back with a buzzworthy single, the bottom-heavy, boastful “Mr. Me Too” and their long-delayed Neptunes-produced follow-up, *Hell Hath No Fury*. “Everyone needs to know it was a tough album to make,” says Pusha of the Re-Up/Star Track/Jive joint release. “We weren't going for just anything and we weren't just taking anything.” Adds Malice: “[It's] a classic.” No fairy tale endings here, just straight-up raw.

We Got It 4 Cheap featuring Spanish Lee
Produced by The Neptunes

P: We knew we needed an intro that was impactful and could set the tone of the whole album. And it was just authentic. Lee's sort of been there; he seen the struggle. To have him narrate it and to have us talking about what we talking about what we talking about on it, it's just us spittin, man.

Mama, I'm So Sorry
Produced by The Neptunes

P: We just felt with the album title that was a fitting intro [to have Samuel L. Jackson's famous Pulp Fiction speech]. And just how it was a great obnoxious interlude, it was sort of how we feel in this rap game.

M: It was so animated and quoting scripture. With *Lord Willin'* and *Hell Hath No Fury*, it just fit.

Mr. Me Too
Produced by The Neptunes

P: That song was reminiscent of “All about the Benjamins” to me. The way it’s more like a feeling record; more so than a real structured song. That’s what the beat dictated. It was one of those breakbeat mixtape records.

What It Do?

Produced by The Neptunes

P: It was that instant record we’d been looking for. With “Mr. Me Too,” if you wasn’t cool you not understanding from the rip. This one was the total opposite. You get it. Immediate, instantaneous, club, it is what it is.

Rindin’ Around Shinin’

Produced by The Neptunes

P: I think the whole mood of the album, looking at the climate of music, there’s no way we wouldn’t put out an East Coast album.

M: East Coast hip-hop used to influence everybody, now it’s turned around. But I feel like, this is where it comes from, like, don’t taint this.

Dirty Money

Produced by The Neptunes

M: I think the more minimal the beat is, the more lyrical we become. Just the basic boom bap. Because some people hear the beat first then catch up on the lyrics later. But I always try to listen to what people are saying.

Hello New World

Produced by The Neptunes

P: We had a lot of mean ass records. And that was a Neptunes thing.

M: I think it’s an uplifting tone. It’s a positive record. Free your heart, show your greatness and stop being jealous.

Keys Open Doors

Produced by The Neptunes

M: We were scrambling for that track. Pharrell was basically looking at what we had and what we didn’t have. It was pretty simple, with the sampling of Pusha’s voice [on the hook].

P: We had the title, but didn’t know what we were gonna do for the hook. So we just kept it simple. And it really solidified the real East Coastness of this album; with the old school feel.

Ain't Cha

Produced by The Neptunes

M: We did that shit in Miami. Sometimes you can get caught up in the atmosphere. But when I get a track, I write to it in my shower, in my crib. So when we go lay it down, it really don't matter where.

Trill

Produced by The Neptunes

P: The whole sound of that was some Miami, chaotic, club shit. I remember Pharrell found it and was like, "This is the one," and referring back to the beginning of Miami Vice. The theme of *Hell Hath No Fury* changed from the beginning, but I think it was always gonna be on some grown up, like, dope dealer movie type shit.

Chinese New Year

Produced by The Neptunes

P: The beat was made first, then the hook, and then all the extras; the fireworks and all that in finalizing the joint.

M: Then we don't even see it each until we record our vocals. We always seem to follow along the same lines. We don't write together. If it has to be done, like if the song is due. But even then we don't write together. It just be at the same time.

Nightmares

Produced by The Neptunes

P: It's different. Every other album you hear is just gonna tell you, key, brick, push, cop, rich, hoe, bitch, fuck. It was more so the album is telling a lot of sides of the game and what goes on; the paranoid catches up to you doing half the shit you doing.