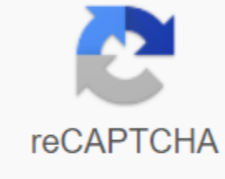




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newspapers **·** books **·** scholar **·** JSTOR (March 2009) (Learn how and when to delete this template post) (Learn how and when to delete these template messages) This article needs additional quotes for verification. Help improve this article by adding quotes to trusted sources. Unsourced material can be challenged and removed. Find sources: Urban fiction – news **·** newspapers **·** books **·** scholar **·** JSTOR (March 2009) (Learn how and when to delete this template message) (Learn how and when to delete these template messages) Literature in Cities Urban fiction, also known as street illuminated or street fiction, is a literary genre set in an urban landscape; however, the genre is defined as much by the socio-economic realities and culture of the characters as the urban environment. The tone for urban fiction is mostly dark, focusing on the bottom of city life. Blasphemy, sex and violence are usually explicit, with the writer not getting out of the way or diluting the material. Most authors of this genre draw on their past experiences to portray their storylines. [1] Genesis and historical forces Contemporary urban fiction was (and is largely still) a genre written by African Americans. In his famous essay The Souls of Black Folk, W.E.B. Du Bois discussed how a veil separated the African-American community from the outside world. [2] By extension, fiction written by people other than African American culture could not (at least by any degree of verisimilitude) depict the people, settings, and events experienced by people in that culture. Try as some might, those who grew up outside the veil (i.e., outside of urban culture) may find it hard to write fiction grounded in downtown and African-American life. City novels of yesteryear that depict the city's chances of survival can also be considered urban fiction or street-lit. In her book The Readers' Advisory Guide to Street Literature (2011),[3] Vanessa Irvin Morris points out that titles that are considered canonical or classical today can be considered the urban fiction or street lit of its time. Titles that depict historical inner-city realities Stephen Crane's *Maggie, A Girl of the Streets* (1893), Charles Dickens's *Oliver Twist* (1838), Paul Laurence Dunbar's *The Sport of the Gods* (1902) and Langston Hughes's *The Ballad of the Landlord* (1940), [4] [5] In this vein, urban fiction is not only an African-American or Latino phenomenon, but, on the contrary, the genre exists along a historical continuum that includes cultural and ethnic experiences. Rise of contemporary urban fiction In the 1970s, at the height of the Black Power movement, a captured black man named Robert Beck took the pen name Iceberg Slim and wrote *Pimp*, a dark, gritty story about inner-world life. While the book contained elements of the Black Power agenda, it was most notable for its unforgivable depiction of street life. Iceberg Slim wrote many other novels and gained an international following. Some of the terminology he used in his books crossed into the lexicon of black English. [6] Other writers include Donald Goines[7] and, in particular, Claude Brown's *Manchild in the Promised Land*, which was published in 1965. Also published that year was *The Autobiography of Malcolm X* by Alex Haley. Because Haley's non-fictional reading captured the realistic nature of African-American urban life for coming-of-age young men, the book has consistently served as a standard for reading among African-American teenage boys. Hip hop lit: hip hop music as an urban ballad In the 1980s and early 1990s, urban fiction in print fell. However, one could make a convincing argument that urban stories simply moved from print to music, as hip hop music exploded in popularity. Of course, for every emcee who signed a record deal and made the airwaves, ten more amateurs plied the streets and local clubs, like urban bards, griots or troubadours telling urban fiction rather than in a neat, written form. One of the most famous emcees, Tupac Shakur, is sometimes called a ghetto prophet[8] and an author of urban fiction in lyrical form. Shakur's early poetry was compiled posthumously in a collection entitled *The Rose That Grew from Concrete* in 1999. Modern hip-hop literature in print form is a thriving and popular genre. [9] Many nonfiction publications of figures in the hip-hop kingdom such as Russell Simmons, Kevin Liles, COOL J OF LL, and FUBU founder Daymond John feature prominently in this genre. Karine Steffans and shock jock Wendy Williams have written blockbuster books for this audience. Both Steffans and emcee 50 Cent have had such success with their books that they got their own prints to usher in similar authors, as for 50 Cent's G-Unit Books. Contemporary street lit up: The new wave of urban fiction 1990s Towards the end of the 1990s, urban fiction experienced a resurgence, as the demand for novels authentically conveying the urban experience increased, and new business models enabled young writers to more easily market a manuscript and to libraries. [10] The first writer in this new cycle of urban fiction was Omar Tyree, who novel *Fly Girl* in 1996, which was reprinted in 1999. The genre gained a major boost in 1999 with Sister Soulijah's bestseller *The Coldest Winter Ever*. [11] [11] Wood's True to the Game was also published in 1999, becoming the standard from which the enterprising publishing and distribution of contemporary urban fiction took note. The simultaneous publication of these three novels created a boost from the readership for urban fiction and carried that wave for years. So the coldest winter ever, True to the Game, and Fly Girl are considered classics in the genre's renaissance. 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Great writers of contemporary urban fiction are Wahida Clark, Vickie Stringer, Nikki Turner, K'wan, Toy Styles, Kole Black, Roy Glenn, Kwame Teague, who many believe were Dutch-written.[14] and the writing duo Meesha Mink & De'Nesha Diamond. There is also an unexpected literary wave of hip-hop fiction and street enlightened, which was sparked by Sister Soulijah. [quote needed] Authors with a book or books in this offering are Saul Williams, Abiola Abrams, and Felicia Pride. These are hip hop illuminated or street lit books that take a more literary approach using metaphor, meaning and other literary devices. These books can also be used in socially redemptive or classroom abilities, while maintaining love and positivity for music and hip hop culture. With this new wave of renaissance, street was lit up breaking new ground when it came to promotion and exposure. Aside from hand-to-hand sales, which seem to work best in a genre where word-of-mouth has proven more valuable than a major ad campaign, the Internet has the authors and publishers' ability to reach out to readers of the genre. With Internet savvy, many self-published authors who once had no shot of recognition are now household names, such as author Rasheded Clark, who went from relative unknown, to being honored with fourteen Infinti Literary Award nominations for his first two novels, *Stories I Wouldn't Tell Nobody God and Cold Summer Afternoon*, both of which became instant bestsellers and proved that Clark was a fresh voice in African American fiction, and a leading leading Writer. [15] Authors in this genre such as K'wan Foye, Nikki Turner, Toy Styles, and Kole Black are known for bringing street teams and other musical promotional efforts to the book scene. [16] In recent years, some of these authors have joined with hip hop artists such as 50 Cent to further promote the genre by pen the real stories of the musicians. In 2010, hip-hop music label Cash Money Records founded a publishing house, Cash Money Content. However, Cash Money Content's last book, *Animal 3*, was published in November 2014. [17] Vickie Stringer is an urban lit author, as well as founder and CEO of her own publishing house, Triple Crown Publications, a publisher of 45 novels and 35 writers from 2008. [18] Forums such as AALBC are often used to track the progressive urban fiction genre as it grows enormously daily. Criticism The first criticism of street lighting was that books were poorly edited due to lack of copy editing by independent publishers. [19] However, in recent years the mainstream industry recognized the potential of the genre and signed many street lit authors to contracts, whereby producing better packaged product. One such author was Treasure E. Blue, according to Kirkus Reviews Magazine, a self-published sensation-it has reportedly sold 65,000 copies before being signed to a big six-figure deal with Random House Publishing. [20] The reach of urban fiction in a large youth readership is today indisputable. Researchers have focused their attention on its influence on urban literacy, especially among adolescent girls. [21] Despite doubts about editing quality issues, high school teachers in suburban settings have incorporated urban literature into curricula, referring to it as multicultural urban adult literature to expose students to authentic voices representing urban life. [19] Notable authors of contemporary urban fiction Kole Black Tracy Brown JaQuavis Coleman Nina Foxx K'wan Foye Eric Pete Sapphire Sister Soulijah Styles P Toy Styles Vickie Stringer Nikki Turner Teri Woods References ^ Munshi, Neil (November 13, 2015). Urban fiction: words on the street. *Financial Times*. ISSN 0307-1766. 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StreetFiction.org: An Urban Fiction Review Website Street Literature: Poundin' the Pavement to Bring You The Word On Street Lit, blog site by Vanessa Irvin Morris. Reading lists Because this genre is very popular with urban teens, the following reading lists should prove useful for teachers and librarians. Sources for Street Lit: Books, Blogs, & Lists by Vanessa Irvin Morris, Drexel Univ., Phila, PA SpeakEasy: Articles About and/or Related to Street Lit by Vanessa Irvin Morris, Drexel Univ., Phila, PA Urban/Street Fiction Title/Author List by Miranda Doyle, San Francisco Public Library African American Book Club Urban/Street Fiction Crazy Quilts Blog with Urban Lit for School Library Collections by Edith Campbell, Arlington High School, Indianapolis, IN Library. [2] Picked up from 2American rapper, television producer, actor and businessman from New York 50 cents refers to this. For the currency amount, see 50 cents. For other applications, see 50 Cent (disambiguation). Curtis Jackson is leading this. For other people with this name, see Curtis Jackson (disambiguation). 50 Cent50 Cent in 2015BornCurtis James Jackson III (born July 6, 1975), [4] better known by his stage name 50 Cent, is an American rapper, songwriter, television producer, actor and entrepreneur. Known for his impact in the hip-hop industry, he is described as a master of the nuanced art of lyrical brevity. [5] [6] Born in the South Jamaica neighborhood of Queens, Jackson began selling drugs at the age of 12 during the 1980s crack epidemic. He later began pursuing a musical career and in 2000 produced *Power of the Dollar* for Columbia Records, but days before its scheduled release he was shot and the album was never released. In 2002, after Jackson released the compilation album *Guess Who's Back?*, he was discovered by Eminem and signed to Shady Records, under the auspices of Dr. Dre's Aftermath interscope records. With the help of Eminem and Dr. Dre (who album *Get Rich or Die Tryin'*), Jackson became one of the world's best-selling rappers and rose to fame with *East Coast* hip hop group G-Unit (which he leads de facto). In 2003 he founded G-Unit Records and signed his G-Unit associates Young Buck, Lloyd Banks and Tony 'Yayo. Jackson had similar commercial and critical success with his second album, *The Massacre*, which was released in 2005. In 2014 he released his fifth studio album *Animal Ambition* and from 2019 he is working on his sixth studio album, *Street King Immortal*. He executive-produces and stars in the show *Power*, which airs on Starz. [7] Jackson has sold more than 30 million albums worldwide and won several awards, including a Grammy Award, thirteen Billboard Music Awards, six World Music Awards, three American Music Awards and four BET Awards. [8] He has pursued an acting career, appearing in semi-autobiographical film production *Get Rich or Die Tryin'*(2005), the 2005 Iraq War film *House of Brave* (2006) and *Righteous Deaths* (2008). 50 Cent was named the sixth best artist of the 2000s by *Billboard* and the third best rapper (behind Eminem and Nelly). [9] *Rolling Stone* ranked *Get Rich or Die Tryin'* and *In da Club* in its lists of 100 Best Albums of the 2000s and 100 Best Songs of the 2000s on Numbers 37 and 13 respectively. [10] [11] Early Life Jackson was born in the city of Queens, New York City, and raised in his south Jamaica neighborhood[4] by his mother Sabrina. A drug dealer, Sabrina raised Jackson until she died in a fire when Jackson was 8. [12] [13] After the death of his mother and the departure of his father, Jackson was raised by his grandmother. [14] He started boxing at about the age of 11, and when he was 14 a neighbor opened a boxing gym for local youth. When i wasn't killing time at school, I was sparring in the gym or selling crack on the strip, Jackson recalled. [15] He sold crack during primary school. [16] It was competitive in the ring and hip-hop is also competitive. ... I think rappers condition themselves like boxers, so they all feel like they're the champion. [17] At age 12, Jackson began dealing narcotics when his grandparents thought he was in after-school programs[18] and brought guns and drug money to school. In tenth grade, he was caught by metal detectors at Andrew Jackson High School. I was ashamed that I was arrested like that... After I was arrested, I stopped hiding. I said to my grandmother, I'm selling drugs. [19] On June 29, 1994, Jackson was arrested for selling few vials of cocaine an undercover police officer. He was arrested again three weeks later, when police searched his home and found heroin. 10 ounces of crack cocaine and a starting gun. Although Jackson was sentenced to three to nine years in prison, he served six months in a boot camp and earned his GED. He said he didn't use cocaine himself. [14] [20] [21] Jackson adopted nickname 50 Cent as a metaphor for change. [22] The name was inspired by Kelvin Martin, a 1980 Brooklyn rover known as 50 Cent; Jackson chose it because it says everything I want it to say. I'm the same kind of person who was 50 Cent. I take care of myself in any way. [23] Career 1996-2002: Rise to fame, shooting, and early mixtapes Jackson began rapping in a friend's basement, where he used turntables to record instrumentals. [24] In 1996, a friend introduced him to Jam master Jay of Run-DMC, who founded Jam Master Jay Records. Jay taught him how to count bars, write choruses, structure songs and make records. [25] [26] Jackson's first appearance was on *React with Onyx*, for their 1998 album *Shut 'Em Down*. He credited Jam Master Jay for improving his ability to write crochet.[17] and Jay produced Jackson's first (unreleased) album. [13] In 1999, after Jackson Jam left Master Jay, platinum-selling producers Trackmasters signed him to Columbia Records. They sent him to a studio in New York, where he produced 36 songs in two weeks; [12] eighteen were recorded on his 2000 album, *Power of the Dollar*. [27] Jackson founded Hollow Pot Entertainment with former G-Unit member Bang 'Em Smurf. [28] [29] Jackson's popularity began to grow after the successful, controversial underground single *How to Rob*, which he wrote in a half-hour car ride to a studio. [22] [30] The track comically describes how he would rob famous artists. Jackson explained the movement of the song: There are a hundred artists on that label, you have to separate yourself from that group and make yourself relevant. [22] Rappers Jay-Z, Kurupt, Sticky Fingaz, Big Pun, DMX, Wyclef Jean and the Wu-Tang Clan responded to the song.[30] and Nas invited Jackson to join him on his Nastradamus tour. [31] Although *How to Rob* was meant to be released with *Thug Love* (with Destiny's Child), two days before he was scheduled to film the *Thug Love* music video, Jackson was shot and hospitalized. [32] On May 24, 2000, Jackson was attacked by a gunman outside his grandmother's former home in South Jamaica. After getting into a friend's car, he was asked to return to the house to get some jewelry; His son was in the house, and his grandmother was in the front yard. [quote needed] Jackson returned to the back seat of the car, and another car stopped nearby; an attacker walked up and fired nine shots from close range with a 9mm pistol. Jackson was shot in the hand, arm, hip, both legs, chest, and left cheek. [13] [19] [33] His facial wound resulted in a swollen tongue, the loss of a wisdom stand and a light vote; [19] [31] [34] his friend was wounded in the hand. They were taken to a hospital, where Jackson spent 13 days. The alleged attacker, Danny Baum, Mike Tyson's close friend and bodyguard,[35] was killed three weeks later. [36] Jackson recalled the shooting: shooting happens so fast that you don't even get the chance to shoot back... I was scared all the time... I looked in the rearview mirror like, 'Oh shit, someone shot me in the face!' It burns, burns, burns. [19] In his autobiography, *From Pieces to Weight: Once upon a Time in Southside Queens*, he wrote: After I was shot nine times at close range and did not die, I began to think that I must have a surplus in life. ... How much more damage could that shell have done? Give me an inch in this direction or that and I'm gone. [14] Jackson used a hiker for six weeks and fully recovered after five months. When he left the hospital he stayed at the Poconos with his girlfriend and son, and his training regime helped him develop a muscular physique. [13] [19] [37] In the hospital Jackson signed a publishing agreement with Columbia Records before he was dropped from the label and blacklisted by the recording industry because of his song, *Ghetto Qu'ran*. Unable to work in an American studio, he went to Canada. [38] [39] With business partner Sha Money XL, Jackson recorded more than thirty songs for mixtapes to build a reputation. In a *HiQQuarters* interview, Marc Labelle of Shady Records A&R said Jackson used the mixtape circuit to his advantage: He took all of each artist's hottest beats and turned them around with better hooks. They then came to all the markets on the mixtape DJs were messing with them. [40] Jackson's popularity soared, and in 2002 he released the mixtape *Guess Who's Back?*. He then released 50 Cent is the Future, supported by G-Unit, a mixtape that reviews material by Jay-Z and Raphael Saadiq. [27] 2002-2007: Mainstream breakthrough, *Get Rich or Die Tryin'*, and The Massacre 50 Cent in 2006 In 2006, Eminem heard Jackson's *Guess Who's Back?* CD, received from Jackson's lawyer (who worked with Eminem's manager, Paul Rosenberg). [32] Impressed, Eminem invited Jackson to fly to Los Angeles and introduced him to Dr. Dre. [13] [25] [32] After signing a \$1 million record deal,[25] Jackson released *No Mercy, No Fear*. The mixtape featured a new song, *Wanksta*, that appeared on Eminem's 8 Mile soundtrack. [27] Jackson was also signed by Chris Lighty's Violator Management and Sha Money XL's Money Management Group. [quote needed] Jackson released his debut album, *Get Rich or Die Tryin'* (described by AllMusic as probably the most hyped debut album by a rapper in about a decade), in February 2003. [41] *Rolling Stone* noticed its high sales and buzz, with Jackson complementing the production in an unflappable, laid-back flow. [42] It debuted at number one the *Billboard* 200, selling 872,000 copies in its first four days. [43] The pilot single, *In da Club* (noted by *Source* for its blaring horns, funky bodies, guitar riffs and scant hard hits),[44] set a record billboard billboard the most listened to song in radio history within a week. [45] Olivia, Lloyd Banks, Young Buck, and 50 Cent (left to right) in Bangkok, February 2006 Interscope gave Jackson his own label, G-Unit Records, in 2003. [46] He signed Lloyd Banks, Tony Yayo and Young Buck as members of G-Unit, and The Game was later signed into a joint venture with Dr. Dre's Aftermath Entertainment. In March 2005, Jackson's second commercial album, *The Massacre*, sold 1.14 million copies in its first four days (the highest in a shortened sales cycle[43]) and was number one on the *Billboard* 200 for six weeks. [47] He was the first solo artist with three singles in the *Billboard* top five in the same week with *Candy Shop*, *Disco Inferno* and *How We Do*. [48] According to *Rolling Stone*, 50's secret weapon is his singing voice - the deceptively amateur-sounding tenor croon that he deploys on almost every chour. [49] After The Game's departure Jackson signed Olivia and rap veterans Mobb Deep to G-unit Records, with Loc Spider, M.O.P., 40 Glocc and Young Bar later joining the label, all of which eventually left the label. [50] [51] Jackson showed interest in working with rappers other than G-Unit, such as Lil' Scrappy of BME, LL Cool J of Def Jam, Mase or Bad Boy and Freeway from Roc-A-Fella, and recorded with some. [52] 2007-2010: Curtis, selling battle with Kanye West, and Before I Self Destruct In September 2007, Jackson released his third album, *Curtis*, which was inspired by his life for *Get Rich or Die Tryin'*. [53] It debuted at number two on the *Billboard* 200, selling 691,000 copies during its first week. [54] It sold behind Kanye West's *Graduation*, released the same day; the result of this highly publicized sales fight between Jackson and West is accredited to the commercial decline of gangsta rap and bling era style that previously reigned mainstream mainstream hop. [55] On the September 10, 2008 episode of *Total Request Live*, Jackson said that his fourth studio album, *Before I Self Destruct*, would be done and released in November. He released *Ok, You're Right*,

Urban fiction books

This article has multiple problems. Please help improve or discuss these issues on the talk page. (Learn how and when to delete these template messages) This article needs additional quotes for verification. Help improve this article by adding quotes to trusted sources. Unsourced material can be challenged and removed. Find sources: Urban fiction – news **·** newspapers **·** books **·** scholar **·** JSTOR (March 2009) (Learn how and when to delete this template message) (Learn how and when to delete these template messages) Literature in Cities Urban fiction, also known as street illuminated or street fiction, is a literary genre set in an urban landscape; however, the genre is defined as much by the socio-economic realities and culture of the characters as the urban environment. The tone for urban fiction is mostly dark, focusing on the bottom of city life. Blasphemy, sex and violence are usually explicit, with the writer not getting out of the way or diluting the material. 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[12] Sister Soulijah describes the untapped market for urban fiction and the stereotypes that held it back in his early years: Publishing did not realize that there was a huge market of Black readers. Many people in publishing fell into the same stereotypes that people in the mainstream fell victim to: that black people either can't read or can't write, or don't read and don't write [...] When the coldest winter ever came out... it took to task those stereotypes and showed that, yes, Black people love great stories like any other people from any other culture. [13] 2000-present In less than a decade, urban fiction has experienced a renaissance that has thousands of titles. The latest wave of street fiction is urban Latino fiction novels such as Devil's Mambo by Jerry Rodriguez, Chained by Deborah Cardona (aka Sexy) and Jeff Rivera's Forever My Lady. Great writers of contemporary urban fiction are Wahida Clark, Vickie Stringer, Nikki Turner, K'wan, Toy Styles, Kole Black, Roy Glenn, Kwame Teague, who many believe were Dutch-written.[14] and the writing duo Meesha Mink & De'Nesha Diamond. There is also an unexpected literary wave of hip-hop fiction and street enlightened, which was sparked by Sister Soulijah. [quote needed] Authors with a book or books in this offering are Saul Williams, Abiola Abrams, and Felicia Pride. These are hip hop illuminated or street lit books that take a more literary approach using metaphor, meaning and other literary devices. These books can also be used in socially redemptive or classroom abilities, while maintaining love and positivity for music and hip hop culture. With this new wave of renaissance, street was lit up breaking new ground when it came to promotion and exposure. Aside from hand-to-hand sales, which seem to work best in a genre where word-of-mouth has proven more valuable than a major ad campaign, the Internet has the authors and publishers' ability to reach out to readers of the genre. With Internet savvy, many self-published authors who once had no shot of recognition are now household names, such as author Rasheded Clark, who went from relative unknown, to being honored with fourteen Infinti Literary Award nominations for his first two novels, *Stories I Wouldn't Tell Nobody God and Cold Summer Afternoon*, both of which became instant bestsellers and proved that Clark was a fresh voice in African American fiction, and a leading leading Writer. [15] Authors in this genre such as K'wan Foye, Nikki Turner, Toy Styles, and Kole Black are known for bringing street teams and other musical promotional efforts to the book scene. [16] In recent years, some of these authors have joined with hip hop artists such as 50 Cent to further promote the genre by pen the real stories of the musicians. In 2010, hip-hop music label Cash Money Records founded a publishing house, Cash Money Content. However, Cash Money Content's last book, *Animal 3*, was published in November 2014. [17] Vickie Stringer is an urban lit author, as well as founder and CEO of her own publishing house, Triple Crown Publications, a publisher of 45 novels and 35 writers from 2008. [18] Forums such as AALBC are often used to track the progressive urban fiction genre as it grows enormously daily. Criticism The first criticism of street lighting was that books were poorly edited due to lack of copy editing by independent publishers. [19] However, in recent years the mainstream industry recognized the potential of the genre and signed many street lit authors to contracts, whereby producing better packaged product. One such author was Treasure E. Blue, according to Kirkus Reviews Magazine, a self-published sensation-it has reportedly sold 65,000 copies before being signed to a big six-figure deal with Random House Publishing. [20] The reach of urban fiction in a large youth readership is today indisputable. Researchers have focused their attention on its influence on urban literacy, especially among adolescent girls. [21] Despite doubts about editing quality issues, high school teachers in suburban settings have incorporated urban literature into curricula, referring to it as multicultural urban adult literature to expose students to authentic voices representing urban life. [19] Notable authors of contemporary urban fiction Kole Black Tracy Brown JaQuavis Coleman Nina Foxx K'wan Foye Eric Pete Sapphire Sister Soulijah Styles P Toy Styles Vickie Stringer Nikki Turner Teri Woods References ^ Munshi, Neil (November 13, 2015). Urban fiction: words on the street. *Financial Times*. ISSN 0307-1766. 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StreetFiction.org: An Urban Fiction Review Website Street Literature: Poundin' the Pavement to Bring You The Word On Street Lit, blog site by Vanessa Irvin Morris. Reading lists Because this genre is very popular with urban teens, the following reading lists should prove useful for teachers and librarians. Sources for Street Lit: Books, Blogs, & Lists by Vanessa Irvin Morris, Drexel Univ., Phila, PA SpeakEasy: Articles About and/or Related to Street Lit by Vanessa Irvin Morris, Drexel Univ., Phila, PA Urban/Street Fiction Title/Author List by Miranda Doyle, San Francisco Public Library African American Book Club Urban/Street Fiction Crazy Quilts Blog with Urban Lit for School Library Collections by Edith Campbell, Arlington High School, Indianapolis, IN Library. [2] Picked up from 2American rapper, television producer, actor and businessman from New York 50 cents refers to this. For the currency amount, see 50 cents. For other applications, see 50 Cent (disambiguation). Curtis Jackson is leading this. For other people with this name, see Curtis Jackson (disambiguation). 50 Cent50 Cent in 2015BornCurtis James Jackson III (born July 6, 1975), [4] better known by his stage name 50 Cent, is an American rapper, songwriter, television producer, actor and entrepreneur. Known for his impact in the hip-hop industry, he is described as a master of the nuanced art of lyrical brevity. [5] [6] Born in the South Jamaica neighborhood of Queens, Jackson began selling drugs at the age of 12 during the 1980s crack epidemic. He later began pursuing a musical career and in 2000 produced *Power of the Dollar* for Columbia Records, but days before its scheduled release he was shot and the album was never released. In 2002, after Jackson released the compilation album *Guess Who's Back?*, he was discovered by Eminem and signed to Shady Records, under the auspices of Dr. Dre's Aftermath interscope records. With the help of Eminem and Dr. Dre (who album *Get Rich or Die Tryin'*), Jackson became one of the world's best-selling rappers and rose to fame with *East Coast* hip hop group G-Unit (which he leads de facto). In 2003 he founded G-Unit Records and signed his G-Unit associates Young Buck, Lloyd Banks and Tony 'Yayo. Jackson had similar commercial and critical success with his second album, *The Massacre*, which was released in 2005. In 2014 he released his fifth studio album *Animal Ambition* and from 2019 he is working on his sixth studio album, *Street King Immortal*. He executive-produces and stars in the show *Power*, which airs on Starz. [7] Jackson has sold more than 30 million albums worldwide and won several awards, including a Grammy Award, thirteen Billboard Music Awards, six World Music Awards, three American Music Awards and four BET Awards. [8] He has pursued an acting career, appearing in semi-autobiographical film production *Get Rich or Die Tryin'*(2005), the 2005 Iraq War film *House of Brave* (2006) and *Righteous Deaths* (2008). 50 Cent was named the sixth best artist of the 2000s by *Billboard* and the third best rapper (behind Eminem and Nelly). [9] *Rolling Stone* ranked *Get Rich or Die Tryin'* and *In da Club* in its lists of 100 Best Albums of the 2000s and 100 Best Songs of the 2000s on Numbers 37 and 13 respectively. [10] [11] Early Life Jackson was born in the city of Queens, New York City, and raised in his south Jamaica neighborhood[4] by his mother Sabrina. A drug dealer, Sabrina raised Jackson until she died in a fire when Jackson was 8. [12] [13] After the death of his mother and the departure of his father, Jackson was raised by his grandmother. [14] He started boxing at about the age of 11, and when he was 14 a neighbor opened a boxing gym for local youth. When i wasn't killing time at school, I was sparring in the gym or selling crack on the strip, Jackson recalled. [15] He sold crack during primary school. [16] It was competitive in the ring and hip-hop is also competitive. ... I think rappers condition themselves like boxers, so they all feel like they're the champion. [17] At age 12, Jackson began dealing narcotics when his grandparents thought he was in after-school programs[18] and brought guns and drug money to school. In tenth grade, he was caught by metal detectors at Andrew Jackson High School. I was ashamed that I was arrested like that... After I was arrested, I stopped hiding. I said to my grandmother, I'm selling drugs. [19] On June 29, 1994, Jackson was arrested for selling few vials of cocaine an undercover police officer. He was arrested again three weeks later, when police searched his home and found heroin. 10 ounces of crack cocaine and a starting gun. Although Jackson was sentenced to three to nine years in prison, he served six months in a boot camp and earned his GED. He said he didn't use cocaine himself. [

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