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OG Maco on Life After 'U Guessed It': 'You Have to Escape the Ghosts of the Past'

Rapper aiming to release debut album this summer.

The past two years have been a whirlwind for [OG Maco](#). Since releasing his first proper mixtape [Live Life](#) in February 2014, the Atlanta MC has been on a tear, releasing more than a dozen projects of varying lengths featuring frequent collaborators -- and fellow rising ATLians -- [Migos](#), [Rome Fortune](#), Key! and more. But it was his breakout hit "[U Guessed It](#)," a wildly energetic cut off his Key!-assisted [Give 'Em Hell](#) EP, that made hip-hop fans stand at attention as 2014 came to a close.



Things snowballed quickly for Maco after that. The 23-year-old signed with local indie label/management company Quality Control Music -- led by former [Gucci Mane](#) and [Jeezy](#) manager Coach K and also the home of Migos -- in August 2014, then inked a [major label partnership with Capitol Music Group/Motown](#) in May 2015 and landed on the [2015 XXL Freshmen cover](#) later that summer, all while steadily feeding his fans with a consistent stream of new releases.

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Along the way, Maco's sound began evolving. While "U Gussed It" owed much to the Atlanta trap sound bursting from the city, it didn't quite fit that mold; similarly, as a new wave of more melodic MCs began trickling from Atlanta -- led by [iLoveMakonnen](#), [Father](#), Rome Fortune and [Raury](#), among others -- his sound remained an outlier among that group too. Instead, Maco made a habit of combining punishing, powerfully delivered vocals over a wide palette of production that flitted between the piano-based grooves of Just Blaze and the darker tones of frequent Gucci Mane producer Zaytoven (the latter released a joint tape, [OGZAY](#), with Maco last April). The consistent evolution led some of his fans to wonder where the rapper of "U Gussed It" fame was headed, even as Maco tried to distance himself from the hit that introduced him to the scene outside of his hometown. "You have to escape the ghosts of the past," he says.

All that buildup led to OG Maco's latest release, the nine-track mixtape [Lord of Rage](#) that he released for free on SoundCloud on Jan. 3. For *Lord of Rage*, he traded in many of his prior collaborators to rhyme primarily over the production of PHRESH PRODUCE, who doubles as the rapper's engineer and helped usher in the latest incarnation of Maco's sound. This week, as he gears up for his first headlining tour through Europe starting in France Jan. 27, OG Maco spoke to *Billboard* about *Lord of Rage*, the frenetic pace of his releases, the delays of his upcoming Capitol/Motown debut *Children of the Rage* -- now tentatively scheduled for the summer -- and the new iteration of OG Maco.



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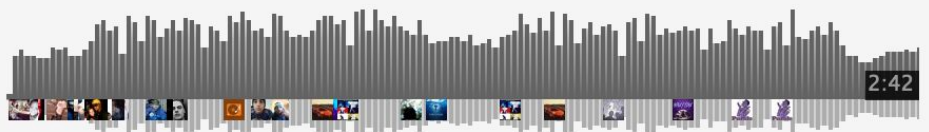


[OG Maco](#)

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On your latest project, *Lord of Rage*, it seems like you're going for a different sound.

We want to create the next level of music. Even if you listen to the progression of *Lord of Rage*, it's expansive. We don't want to take the easy way out, but we also want people to be ready for the album, and you gotta kind of ease people into that, because a lot of people want me to be one way and the actual artistry is way bigger than that. So to tell the story in the right way we kind of had to start over and get people to a point to start from.

In starting over like that, what were you looking for production-wise?

Well PHRESH PRODUCE is also my engineer, so we did everything from the ground up. Dolan [Beats] is my newest addition to OGG producer-wise, and he did a lot of work with Yung Gleesh and [Chief Keef](#) and a few other artists, and a lot of our stuff really meshed. We're doing everything from scratch and we wanted to create almost like a cinematic feel to it. With *Lord of Rage*, I kind of took my time. We did it pretty fast, relatively; I guess it was like three months. I've been working on the second and third album. I've just been keeping my creative space lit. But I took some time to let it out and actually put it all together.

You released seven projects last year. Did you learn anything from putting out so much material in such a short amount of time?

Yeah, I learned it was easy. And the fact that it was easy was a little bit scarier than I thought it would be, to see how hard the push was to really try and keep pace with what we were actively doing to the music. Now, we got recognition for it only because we put out so much music.

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What separates each individual project?

They're all different, and that's the one thing people don't delve into. *Live Life* is always the starter series, so *Live Life 2* is more personal to me. *OG Maco* was sort of like the introduction for people. But *Breathe* was completely motivated by the problems that young black people are facing today with law enforcement. And even the collaboration tapes have purpose; those are more freeform tapes, so a lot of times I don't include them. But when you go to *OGZAY*, that was just literally for the city. Me and Zaytoven did that for the city because there's really not a lot of us here who really motivate the kids, who the kids really stand behind versus just putting out music, you understand? It's actual movements.

And then when you get into something like *15*, *15* was moreso showing that I didn't really give a fuck about the opinion of people trying to say I was trying to escape "U Guessed It" or some shit like that. That album, I was a total artist, as well as on *Tax Free*. I mean, *10 Moons 2* was a fuckin' album, it was just free. You know? So it's moreso, I think, releasing all that music showed me not only that I had the ability to do it myself, but I also realized the drawback to it is that every time an artist does that, we contribute to the depreciation of the music.

When you put out *10 Moons 2* last September, you put it out under the name Maco Mattox. Is that an alter ego for your material?

Maco Mattox is the actual shit, you feel me? Maco Mattox is the fuckin' future. And that's why the album is Maco Mattox, *Children of the Rage*. But OG Maco, people hold onto it right now. People put a certain connotation to OG Maco, and that comes with "U Guessed It." But Maco Mattox doesn't really have to be attached to that as much. And that's really the purpose of it.

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At the time you said your label wouldn't let you release the album. What was going on there?

It was just a few different things. Right now, it's kind of a positive thing why it's not out, even though it's kind of two separate ventures. But you know, we got the single I did with TWRK and it's about to be really massive, it's called "Do What It Do." And that's what everybody wanted to go with, what the whole team wanted to go with as far as the managerial side of shit. And it's not a bad move, so we were like, fuck it. At the same time, everyone agrees that the album is fucking amazing, but at the same time they feel like the single could be just as massive. So you know, you don't want to have tension or anything inside of your label situation or between camps and stuff if you don't have to, but there's just different ways to win, you know what I'm saying? And that's how I think of it.

So what's your relationship like with Capitol/Motown now? Are they the ones who told you not to release the album?

Yeah, it was them. But the relationship was never bad, you know what I'm sayin'? It was never like "Fuck Capitol" or anything like that; it never went like that. It was just there were two different ways to approach the situation, and I feel like they're just taking what they feel like is a safer route just because the difference between "U Guesseed It" and my album is so vast that people might be afraid to fuck with it. It's just that much more better. It's a real experience, and people may not be ready for a real experience from me right now. And we're betting on [the idea] that people *are* ready for a real experience from me, my real fans. But what if my real fans don't come through? What if I need the fluff fans? You don't know. So what do you do? Do you go do the Lord of Rage Tour in Europe and then you come back to America and you do the tour for the shit with TWRK and you hit both sides real quick and you see which side rises up to fuck with you? You know?

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So you have to set up the new OG Maco.

Right. You have to escape the ghosts of the past. I mean, "U Guessed It" has done some amazing things, and all that shit, but I've made music that is definitely better than the majority of my peers for the last year, and then on top of that I've made it consistently. And that's not any form of cockiness, that's just an appreciation of where I'm at. Because there are definitely people who go crazy now and then, and that shit's hard; I'm a fan of music just like everybody else, and they go hard as fuck. But I know I'm goin' hard as fuck, too.

When might we see the album then?

It's looking like some time when I come back. The Lord of Rage Tour through Europe, I get back some time in February, and then we'll go on tour, me and TWRK, and that'll be sometime like March through April. So that leaves May and June, so I feel like right around there. Something like June, probably. If not summertime, I will personally -- just because I know this shit is about to go -- I would do it in like August at the latest. Just because of the feel of it; it's some real classic fuckin' rock star shit, and I don't know if the people want their classic rock star shit during the summertime. But hey, fuck it. You never know.

What are you looking forward to with this tour coming up?

My momma always tells me like, I'm doin' all this shit, and she's like, "Baby, don't you ever step back and kind of look at it? Look at what you're doing in just the last year. There's people who have been rapping for six or seven years that ain't done what you did." And this is one of those moments where I actually took a step back and looked at it. You know, this is my first tour and I'm headlining it and it's in fuckin' Europe, you know? There's people who want to act like somehow I've fallen off or some other shit, and I don't see how because I'm headlining a fuckin' tour in Europe. You know what I'm sayin'?

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Fuck it. This is one of those moments where you just gotta take it, bruh, accept that shit and flex. 'Cause fuck 'em; somebody's always gonna hate, somebody's always gonna be on some fuck shit, but my fans -- I got the best fans in the world -- they rock with me all over the world. I just came back from fuckin' Korea, we were just in Brussels during the fuckin' terrorist attacks, we were in Amsterdam. Man, fuck 'em, now we're going back, just me.



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MUSIC ARTICLES

OG Maco: 'I Want To Give The World A Fighting Chance'

April 13, 2016 · 10:00 AM ET



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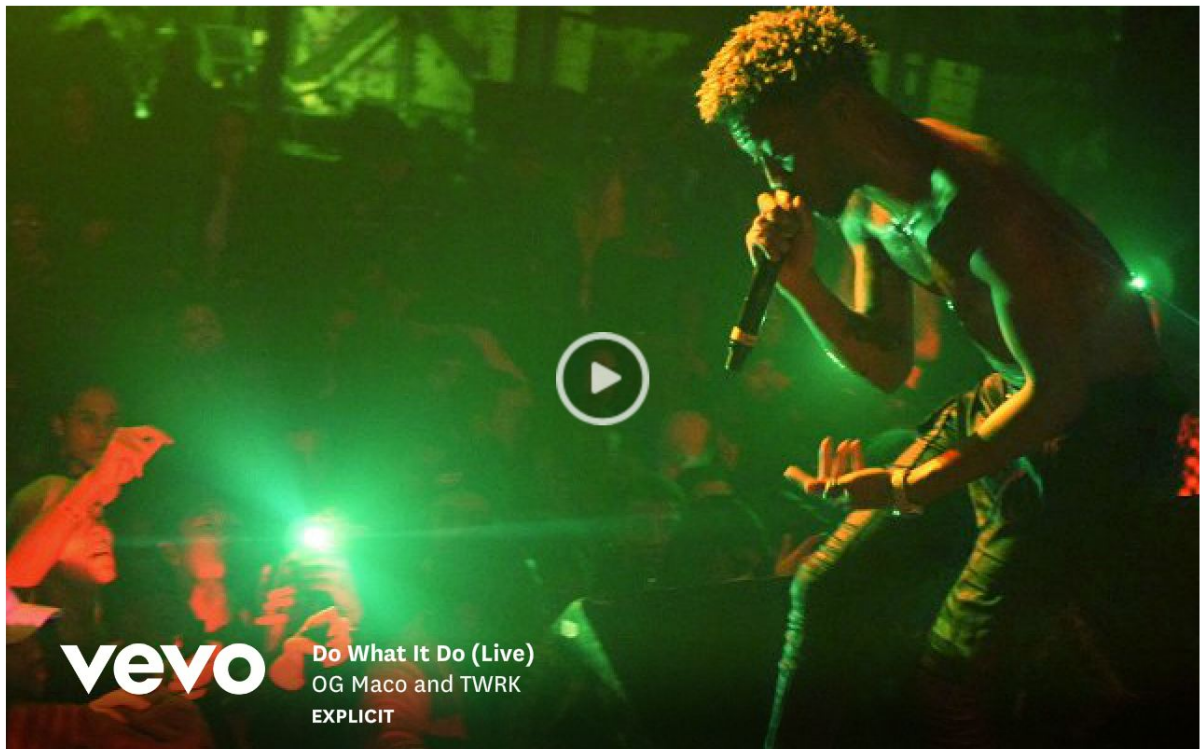
OG Maco.

Courtesy of Biz 3 Publicity

The Atlanta rapper spoke with us in March, between the first and second of the three tours he's booked this year. We got into perspective, influence and frustration, but the point we kept returning to was agency. "I don't want anybody to do exactly what I'm doing," he said. "I want people to look at why I'm doing what I'm doing. And if you agree with that, you go do what you do about it."

Get Hype With OG Maco And TWRK's "Do What It Do" Video

The Atlanta rapper and N.Y. production duo preview their raucous live show.



Quality Control bawler [OG Maco](#) and New York-based production duo [TWRK](#)'s new collaboration "Do What It Do" is a super skeletal club banger that is actually quite potent—as is evidenced in this new video, which captures listeners enraptured by the track.




"This video is a culmination of the affect our song 'Do What It Do' has on a crowd, especially in a live setting," Maco explained in an email to The FADER. "When people hear this song, whether it be live, in their home, in their car, in a club, or wherever, we want this same kind of energy to be felt no matter the location or circumstances."

What's more, OG Maco and TWRK are hitting the road together starting tomorrow. They have 12 dates scheduled, and TWRK advises that you do your best to make at least one of their shows. "Maco's energy on stage and out of control performances will definitely compliment our mile-a-minute DJ sets," they told The FADER. "These crowds are in for the show of their lives!"

See when they'll be in a locale near you, and pass the time till then watching OG Maco and TWRK's "Do What It Do" above or playing this booty slapping [game](#) they made to accompany it.

OG Maco and TWRK's upcoming tour dates:

REVOLT



Open Mic: OG Maco says "the culture" must step up in order to make America great

"Open Mic" is an online editorial segment where artists have a chance to speak freely on issues that matter to them.

Louie Knows

Beauty is in the eye of the beholder. It is a sentiment ingrained into most American youths at an early age, meant to instill fairness and social acceptance of others based on qualities not derived from physicality. Is it any wonder then that our country should be forced to look at itself wholly and ask, "Who's perspective of beauty are we embracing?" We have been berated with calls to "Make America great again" and yet left to ponder two poignant and pressing questions: When was America ever equally "great" for all of its citizens? From whom among us does this call for greatness come?

The answer to the first question is as obvious as it is troubling; America, the shining beacon of "freedom and equality," has never been fair in its treatment of minorities and **immigrants**. Furthermore, America has consistently unified and rallied around violence against a seemingly common, foreign enemy, but rarely around obviously common injustices done domestically.

REVOLT

In response to the repeated and seemingly systematic murder of blacks by law enforcement, the power of social media gave rise to a number of high-profile athletes and entertainers making public stands against these injustices, but few have been met with more hatred than one kneeling quarterback. Never has such a disarming gesture, **kneeling**, been treated as such an aggressive and vile act. Never has silence been used to convey a message so desperately needing a continuous voice.

And yet, the voices heard day in and day out on every streaming platform and radio station have been largely absent or selectively vocal. As musicians, I believe we hold a certain ingrained responsibility to voice the frustrations of our listeners, to voice their fears, hopes, doubts, and goals as easily as their need for frivolous fun and opulence. As listeners, I believe it is essential to demand truth and perspective from the same people we spend our hard-earned money supporting. I believe it is essential to take a hard look at those who find it acceptable to profit from our daily triumphs and find it unceremonious to speak on our oppression.

Beauty is in the eye of the beholder, and it is obvious, now more than ever, that the beholder is the not-so-secret majority. If there is any hope for lasting and meaningful change, it must be as systemic and institutional as the forces against it. The voices of the musicians influencing the youth must be heard, and they must be as unrelenting as the ugly truth that we are faced with daily — America was never “great” to begin with and it will never see this greatness without more involvement from “the culture” and its youthful inhabitants.

REVOLT continued

NYLON

OG Maco On Turning Rage Into Rap, Donald Trump, And The Death Of The Republican Party

“I feel like young people should be mad.”

by [Davis Richardson](#)



Following Gucci Mane’s incarceration, a new generation of Atlanta rappers rose to prominence. These self-described “OGs” came to dominate charts with singles drawing heavily on psychedelia and 808-heavy production, carefully refined by Quality Control executive Coach K, a veteran producer of the region who runs arguably the most important label in hip-hop at the moment. Migos are the obvious example, but right on their heels is newcomer OG Maco.

OG Maco first exploded into the rap game with the schizophrenic ballad “U Guessed It,” an in-your-face middle finger of anarchy that established the then 22-year-old as a heavyweight of Atlanta’s trap scene. The music video racked up over 40 million views on YouTube and yielded Maco a spot on *XXL*’s Freshmen cover. Since then, he’s attempted to shed this image by experimenting with new styles of production that paint raw portraits of his inner rage towards society. With a new mixtape out and an album coming later this year, we called up Maco to discuss his artistic process, Donald Trump, and the death of the Republican Party.

What was your psychological process going into *Lord of Rage*?

I wanted something that motivates you. I wanted something to motivate the kids. There have been a lot of times where my passion is anger, and sometimes my passion is rage. With anger, you get angry for a little while. With rage, there’s this explosion, but sometimes it’s not there. I wanted kids to see that and be motivated, instead of destroyed. A lot of times, our emotions like anger can destroy us.

What are you angry about?

I'm angry about a lot of things. I mean, it's just not anger; it's more of a rage. I'm mad, you know? A lot of that's to do with the different connotations that they put on our generation. We're bound by others; by people older than us, but now, we bind ourselves. I'm mad that my generation doesn't want to have fun. Everyone just wants to have a career. A lot of times, we like the luxury of taking away our freedoms. I'm mad about the way that we're not being protected by people who are supposed to protect us. We are hunted by them, you know? I'm angry about the conditions that we have to live in a lot of times. I'm angry about the social engineering and the economic engineering. And all these things keep happening. I feel like young people should be mad.

When and why do you think people started giving up their freedoms?

I feel like fear has been the main thing. Fear has been the main tool for most of the 2000s to motivate people into doing things. I feel like there is the fear of social ambiguity in a time where social conflict, the Internet, and social media is needed to affect a lot of people subconsciously. I feel like there is the fear of being unknown in the current instance.

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It's this notion that we sacrifice our freedoms and any sense of privacy in order to get some type of validation in this world.

Exactly. That's exactly what they wanted, you know? That much information being given to a system, you know, it's easier for them to lead you further and further along.

Another GOP debate was last night. Were you watching at all?

No, I wasn't. I was actually just working on this tour.

Do you think the Republican party is capable of being saved at this point?

No. I think the thing that people don't realize is that Donald Trump is, for lack of a better word, honest. I feel like people don't want to accept that Donald Trump is the truest reflection of the real American values right now: the bigotry. I feel like all of the negative aspects and negative connotations with Donald Trump are really just reflections of true American culture and people don't want to accept that part. And then seeing that he's leading the Republican field for the GOP, that's fucked is what it really is.

It's almost like he's America's ID to some degree.

He's the living embodiment of real American values right now. And I feel like that scares people because America likes people to think it's progressive and there's change, and acceptance, and social equality. And Trump is blatantly saying, "No it's not." And he's leading. It started off as a fucking joke, and then [we realized] that the shadow of America is a large force.

Do you think he could become President of the United States?

I think Trump absolutely could become President of the United States just due to the simple fact that people underestimate his ability to become President of the United States. If there's enough people who really would [vote for Trump], then there won't be any resistance there, or there won't be enough resistance. He's not some guy you're looking at who is a good, real American spirit. He's somebody who they can dump all the war and all the poverty onto and he's going to stand behind it. If you're talking about the puppeteers, he's great for them.

How does your hometown of Atlanta manifest itself through your music?

I'm from the Southside, so I'm yellin' and being rough. I'm from Atlanta, so that's a lot of wind that's going against you, you know what I mean? It's all in there. I feel like all of that matters.

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Which city are you most excited to play for your tour?

Fuckin' Honolulu or some shit, you know what I'm saying? That's fucking Hawaii, dog.

It's definitely beautiful out there.

Hell yeah.

What can we expect for your upcoming album?

The album is fucking phenomenal. The album is pain; you know what I'm saying? *Lord of Rage* is that anger source where I feel like you've chosen to live with pain over hope, you know? Hope for a better day. I feel like it is more than motivational; it's touching on every level. I can't wait for it to come out. I think once everybody hears it, despite whatever opinion they may currently have, they'll feel the album is undeniable.





HIP-HOP ON A HIGHER LEVEL

Quality Control Music Heads Toward Domination With Migos, OG Maco & More at the Forefront – Exclusive

By **XXL Staff** April 27, 2016 3:55 PM



Zach Wolfe for XXL

Synergy

With a roster full of talent, Quality Control is making their way to domination.

Words: Kris Ex

Editor's Note: This story originally appeared in the Spring 2016 issue of XXL Magazine, on stands now.



HIP-HOP ON A HIGHER LEVEL

All of us got real dicey pasts and shit, you know whut I'm sayin?" confesses **OG Maco**, who signed to Atlanta's Quality Control Music shortly after releasing his breakthrough hit "U Gussed It." He's sitting on a small desk at Quality Control's Quality Sounds studio, a 6,000 square-foot, four-recording room facility with multiple lounges, kitchens, bathrooms and office space, located in a compound West Midtown Atlanta's Berkeley Park neighborhood. Maco—dressed in tight jeans, ankle boots, a sherpa-lined red jacket and a deep v-neck tee, he doesn't look like a trap rapper, as much as the musical nova that he envisions himself to be. He makes intense eye contact and everything he says has the air of speaking in confidentiality. He considers himself many things to Quality Control—in his words, he's the artistic legend and Kanye West of the label; the Black Phil Collins and the one to get the Grammys; a coach, a change agent, the glue. When this last designation is challenged by pointing out that he no longer lives in Atlanta, and hardly records at the label's homebase he gets philosophical: "What is the first thing that glue does when you apply it to anything?" he asks. "It fucking disappears; you don't see it. [It] keeps everything together, though. The properties of the glue keep it together, it's not the visibility. You ain't got to see me, but my properties keep this shit together so everybody don't cut each other's fucking throat out. That's my purpose."

Listen to OG Maco's New Mixtape 'Blvk Phil Collins'

By **Eli Schwadron** September 20, 2016 3:28 PM



OG Maco unleashes a brand new mixtape called *BLVK PHIL COLLINS* today (Sept. 20). The project contains seven tracks with zero guest features.

The body of work contains production from beatsmiths including MeloMayneNoGamz, Andrew Grossan, Maco Mattox, Heroes x Villains, Hassan Khaffaf, Static Beats, Hush, MyBoyRoach, DJ Snake and more. The 2015 XXL freshman delivers some quality work here.

In case you missed it, check out Maco's recent collaboration with K \$upreme and Southside Atlanta's G.R.I.M.M. for **"Viva La Pill Man."** The trap record is an ode to the pill pushers around the globe. "If you OD on my pill just leave me in your will," raps the 25-year old rapper on the hook. The song was produced by Brandon Thomas, the man behind Maco's breakthrough hit "U Guessed It."

In non-music related news, the ATLien was in a horrific incident recently which left his right eye **severely injured**. There was a chance that he was going to lose the eye; however, through a successful surgery, he regained it. He took to social media pre-surgery, typing, "For now my eye is gone. Tonight I might get it back with surgery. Just remember we are HUMAN before and after you kick us while we down."

You can listen to/download *BLVK PHIL COLLINS* above via SoundCloud. If you prefer, you can check out OG Maco's newest offering on **iTunes** or **Spotify**.

HYPEBEAST



Streetsnaps: OG Maco

HYPEBEAST



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Streetsnaps: OG Maco

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OG MACO IS IN HIS VILLAIN STAGE

EVAN WOOD

OG Maco is an Atlanta-based rapper, known for his aggressive sound that mixes modern trap and hardcore punk. While his music makes him stand out in Atlanta's always crowded community of young hip-hop artists, he wants more people to realize that he's the CEO of his own company, OGG. It's become standard for rappers to represent a clique, set, or collective that they keep around. It's also become commonplace for those nebulous groups to turn into record label imprints, like Drake's OVO Sound, or full-blown independent labels, like Father's Awful Records. But in the flurry of success and viral-Vining that came in the wake of Maco's breakout 2014 hit "U Guessed It," OGG got lost in the sauce. When Maco says it on the track, people either assume it's an adlib or that it's a pseudonym for Maco himself.

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This conundrum is one faced by many of OG Maco's counterparts. How do you define yourself as an artist when a huge number of people only know you for one song? Two years after the public first heard his name, Maco has an album waiting in the wings, as well as a thriving independent label that represents artists like Doja Cat and Ash Riser, who recently won a Grammy for his contribution to Kendrick Lamar's *To Pimp a Butterfly*. Here he talks about how he's transcending "U Guesseed It" and defining his identity as an artist.

I wanted to ask you about one of your lines on the "30 Hours" freestyle.

Is it, "A hypocrite in every hero"?

Yeah.

I was in the pussy when that line came to me. Swear to god. I really had a moment of clarity, like damn, it's real. When I'm doing this shit, I'm a hero until the public decides I'm supposed to be the villain. Now I'm at my villain stage, fucking bad guy. The thing is, what do you think I have to do to combat that? To still be the hero I know I have to be I'm probably gonna have to do some fucked up shit that I really don't agree with. But at the same time, the hero has to exist.

It's like America selling the guns to Mexico. They run them shits down there through the CIA—not to spread the guns, but to find out who's buying the fucking guns. But the fallout is people still fucking die. But you find out where the guns are so less people die. I can't speak on all the shit we've got to do in the dark, but it's a reason we're still in the light.

That's what [the line] is about. You have dudes, they'll preach a whole seminar to you, and then as soon as they leave, [snaps finger] back to the bullshit. Cause the bullshit is necessary.

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It's like politicians saying one thing in public and doing something else behind closed doors.

Right. It's America right now. If you look at the actual spirit of America, Trump is actually the real president. If you look at what America really is—not what we want it to be, not what we act like it is, but what it really is—it's racist as fuck, it's capitalist as fuck, it doesn't give a fuck about anybody's feelings or emotions. It's fucking Donald Trump! The problem is we just don't accept that this guy, this fucking guy, who's saying all the shit that we actually do, is the guy who has to be the hero. Nobody wants to hear that shit. I don't want Trump to president. Fuck Trump. But at the end of the day, they're going to paint the villain as something else. Not necessarily a villain, not necessarily a hero, but something acceptable.

How would you categorize the music you make?

If my music would go to the forefront, it wouldn't even be a point that you could put a genre on it. People would realize that I can do everybody's shit, and I can do it better than them, too. I've proven it, I've done that shit. I'm really better than you. But the hate is outweighing my actual skill at what I'm doing.

I keep myself genreless on purpose. I make shit like "Champions" from *Lord of Rage*, which was a Queen reference. A lot of black kids don't know who the fuck Freddie Mercury is, but they can sing "We Are the Champions." And then I go make a real rappity-rap ass song, for all these rappity-rap ass hip-hop heads, old ass niggas, that swear if you're not rapping 85 words in a fucking sentence it's not real rap. I keep myself genreless on purpose because I want people to realize music is not based on genres, music is based on feelings. I create feelings I don't really create rap. Fuck rap.



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Speaking of mixing genres, you've also talked about how you have multiple identities, and that OG Maco is done after this album. Is that still true?

OG Maco gone. The only reason it came back is because the album got pushed back. Now there's more like four sides. You got OG Maco, and that's forever. But that's forever in people's hearts. I want Maco Mattox [one of his alter egos] to be on your mind. But now I've got Tax Free. Me and Pablo [Dylan] actually made a group now, and I can finally tell people who I've been talking to for the rock band. Everybody keeps asking me, "We heard you were in a hardcore band? Are you ever gonna do that again?" Yeah I'm gonna do it again. I've been talking to Johnny Craig and Craig Owens. I'm gonna try to like remake Isles & Glaciers just with me instead. No shade.

Is there something about Atlanta specifically that creates the right environment for a lot of artists to become successful at once?

If you've got the work, and you've got the respect, as long as nobody stands in your way, you'll be good, you'll be up. It's a matter of time. But some people don't like to wait, I don't like to wait too long. I feel like I had put in work in the city in another way for a number of years. I'm tired of risking my life, and my freedom, and shit. You get tired of seeing your momma cry.

It's the smallest little things that matter. You might pick up somebody's grandma's trash, and that might be Mike Will's grandma. It's small shit like that that you don't even realize. There are enough people in Atlanta that have enough connections amongst each other to be like, "Yo, bro, all that shit you did don't matter. Just do this." And then we all grouped together and we don't stand in each other's way.

Do you see that as the reason why so many artists popped off at the same time?

We grew up together, or we were in the streets together. There was no in between. All of us, I'm talking Awful Records, TWO-9, all the way down to Raury. When I was in college, some of my best friends that I was in college with ended up being the actual management team for Raury. They were like, "This kid he's got talent, in a few years he'll be lit."

FRANK

Rich Po Slim from Awful Records, we was locked up together for like three months. Cellmates. Archibald Slim was my producer before there was an Awful Records. So it'll be shit like that.

Beyond just a bunch of Atlanta artists getting big at the same time, a lot of them, like yourself, are going with indie labels like QC, Awful, or even OGG. Do you see that as a shift in the industry?

I think it represents a shift in the mindset of the youth in the industry. The industry ain't changed at all. The industry's still full of fuck shit and bullshit and red tape. But the youth realize we don't need you. Back in the day that was a nigga's only shot. Nobody cares about getting dropped from a label now. You'll recoup that shit, fuck it. Worst comes to worst, you know what you used to do, you go back and do that real quick.

Do you think that the way things are now, with so many artists going indie, is an improvement?

You have two sides to it. It's really, really amazing for the average artist to be able to have the same impact as somebody they've been listening to for years. But the difference is most of these artists are part of a bigger plan. I always try to keep it real shady when I say that shit, but we all know there are interests in the music where if you stop rapping about certain shit, they're gonna cut your funding. You feel me? Just like that. You rap about this, that's what you do. And if you do anything else? Fuck you. We ain't gonna support it."

Social media and all of that shit plays into a much larger bowl of soup. It used to be separate bowls of soup. Either you was underground or you was a star. Now it's all the same. You can be an underground star, and that's very detrimental and very positive at the same time.

FRANK

It does seem like your sound has gotten out there. People are definitely making music that sounds like OG Maco.

I'm aware of it, I just don't speak on it because people try to act like I'm hating. Niggas be obviously biting the swag. But sometimes it's not biting and you've got to differentiate between the two. If you take a kid who was in 10th grade when I started, he just graduated. Now he wants to be a rapper. He's fucking bitches now, he can finally smoke some weed, he's got the car, banging in the system. And what has he been banging for three years? OG Maco. So when he starts trying to rap, he's gonna kinda sound like OG Maco because that's what he's been fucking with. He didn't bite me, that's influence.

It's just like with Future thinking niggas bite him. You've got to realize who you are. You're fucking Future, dog. If you want to be a rapper, the first thing you look at is like, "Alright bruh, let me look at Future real quick, cause bruh's coming with 'em. He's been serving hits for years now!" That's just him being the biggest influence. And now those kids you was waiting on to grow up did grow up, and now they want to sound like you. You that nigga, and now you've to go beat yourself.

I use Future because that fake-ass me and Future beef. Future's one of my favorite artists in the world. When you come from Atlanta, all of us were waiting for this nigga to blow up three years ago. On top of everything else, he's the last real Dungeon Family member. When you come from Atlanta and you look at some shit like that, there's no way you don't pull from it.

FRANK

You've mentioned that hip-hop stars are the new rock stars. Given the amount of cultural appropriation that goes on, do you think that's better overall for black people?

We just took it back. It's not cultural appropriation it's more like a refund. Hey man, y'all cashed out. Y'all got to enjoy it for a while, we need you to return it. Y'all rented the swag.

When rock was first really coming out, the Cadillac Records era, it was innovation. But when you started moving into the actual marketing and shit, it became more a presence and a look. But back then it was a little less flashy, it was more suave. And then what'd niggas do? Niggas was like, "Fuck that! The white man is telling me I don't stunt hard enough, I'm gonna stunt so hard he know it's my shit. Ain't no white man 'round here got the shit on spokes and these rims, white people don't drive cars like this. Ain't no white man 'round here got this gold rope. They don't even wear chains like that."

But it took time. It took time for our art to become the dominant form again. And even if it's not always the one that sells the most, we have more cultural impact than any other genre of music. By far. Just like rock did when it first popped off. So yeah, refund.



Yeah, OG Maco Almost Lost His Eye, But He's More Focused On Rage Music

October 13, 2016 | 11:45 AM

by [Trent Clark](#)



Atlanta's rap rabel OG Maco has already accomplished so much since 2014 when his name became a household commodity thanks to a single that you can easily guess the name of. But all of that was put into grave jeopardy this past July when he got into a [near-fatal car accident](#) that resulted in the loss of his right eye — or so it was initially reported.

With a recovery time that rivaled one of Luke Cage, the 24-year-old “OG” was back in the studio within a month recording a few blocks from the HipHopDX offices. In just a little over 24 hours, he had crafted what came to be [his comeback EP, *Blvk Phil Collins*](#) and headed over to the DXHQ for [the world premiere listening via Facebook Live](#) (hit that [like button](#) if you have yet to do so; always big thing poppin' over there).

Despite [rushing things a bit](#), the project spoke to his resolve as a warrior and maniacal tendencies as an artist to win at all costs.

While speaking to DX, Quality Control's nucleus cleared the air on how he survived his car crash, artists biting his style and the imminent takeover.

The Story How OG Maco Was Able To Save His Eye



OG MACO
CONVERSATIONS

Even If OG Maco Did Lose His Eye For Good, This Interview Would Be The Exact Same



Stream OG Maco's New Project "OG Maco 2"



By Angus Walker



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Posted Jun 16, 2016 at 06:17pm



Listen to OG Maco's new project, "OG Maco 2," featuring Ash Riser, Chevy Woods, Murda Beatz, and more.

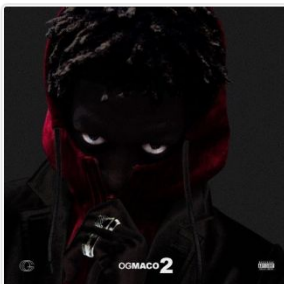
OG Maco continues to keep the work coming. After dropping **The Lord of Rage** mixtape on New Year's, the OGG boss kept fans satiated with a flurry of new tracks, including a couple of collabs with **Harry Fraud**. He's now returned with a new full-length project entitled **OG Maco 2**. A foreword is provided by Maco himself, who presumably plays the heroic subject.

"Our hero finds himself on a path of vengeance, remembering all the transgressions made against him," he writes of **OG Maco 2**.

There are two chapters that make up the EP: "The Duke of Summer" and "Remember."

The 12-track project features OGG members Ash Riser and Queen Losa, Taylor Gang's **Chevy Woods**, and **Honey Cocaine**. On the production side, Maco calls upon "U Gessed It" producer Brandon Thomas, Murda Beatz, and Lex Luger's right-hand man Kino Beats.

Stream **OG Maco 2** below.



OG Maco

"Who Got The Clout" (Prod. Brandon Thomas)

SOUNDCLOUD

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OG Maco Enlists BJ The Chicago Kid, Tommy Swisher & More For His 'Breathe 2' Mixtape



OG Maco brings a huge breath of fresh air back into Atlanta hip-hop with his latest release *Breathe 2*. The College Park native delivers a handful of records like "Blackman Anthem" and his rendition of "We Are The Champions" to revive and uplift the community with tough bars that pack a punch.

The rapper formerly known as Maco Mattox also recruits singer BJ The Chicago Kid, Dillon Grey, Aspen Martin, and Tommy Swisher to accompany him on deep cuts like "Alive," "Forgive Me," and "Apollo." The tape serves as the sequel to his 2014 EP *Breathe* and the follow-up to his most recent self-titled project *OG Maco 2*.

Stream OG Maco's *Breathe 2* below.