

A JOKES FLICK GHOSTWRIDAH DJ HERON RUDI GOBLEN

# 305

MAGAZINE<sup>TM</sup>  
JUNE 2017

**FOOD:**

**RED<sup>THE</sup>  
STEAK HOUSE**  
FINE DINNING AT ITS BEST

**HOUSE  
OF MAC**  
FOODTRUCK  
EXPERIENCE

305MAGAZINE.COM

**Issue #0**

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**305  
MAGAZINE  
ISSUE #0**  
A COLLECTION  
OF UNRELEASED STORIES  
MIAMI, FLORIDA

**CAROLINE GRANADO**  
Miami Life

**VICTORIA FOSTER**  
High Fashion

**DJ LAZ**  
THE PIMP WITH THE LIMP

**DERICK G**  
#HIALEAH

**TATU BABY**  
BEAUTY AND INK

**GIL GREEN**  
MOSAIC CHEVY CAPRISE



## PHOTOGRAPHY

William "Live" Livesay





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Radio personality / DJ Laz Morning Show / Miami

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**ISSUE #0** is a collection of unreleased photoshoots and interviews. In the world of comic books Issue #0 is a special edition focused on the past, backstory, or a revelation of some sort. In this case 305 Magazine begins the digital journey with a look at unreleased heat.

Welcome to 305 Magazine. Giving you a look into the lives, stories, and photos of the people that live in the city the world vacations at, Miami. The features in this issue all represent Miami each in a different form. Speaking with some of Miami's most influential people DJ Laz the Pimp with the Limp has been on the air and behind the scenes helping the community since the 90's and hasn't slowed down. Star tattoo artist Tatu Baby has more than ink on her mind. Director Jorge "Jokes" Yanes since the release his first full-length film EM3, available in Redbox and other outlets, has been working on a couple projects you want to keep an eye out for. Derick G. aka Mr. Exclusive from #Hialeah has been around the world (almost) and photographed some of your favorite people like Lil Wayne, LeBron James, Drake, and others. Local Miami artist Ghostwridah, son of a 72' Dolphin, building his own legacy through his music and upcoming clothing line BLK Clay. Rudi Goblen, part of the Flipside Kings breaking crew, writer, EmCee, has elevated himself as a solo performer. Keeping Hip-Hop alive in Miami is DJ Heron. Who has manifested his love for the culture and brought a growing list of classic Hip-Hop shows to the 305.

I want to take a moment to thank everyone on the 305 Magazine side of things that have helped make this possible. Your help with these projects in front or behind the camera is appreciated, a million times over. Photographer Eduardo Valdes aka OTB (Over The Bridge), Angie Garcia, Jessica Rivero, Eric Thompson, and Eddie Angel the artist behind the cover art. Your help with these projects in front of the camera or behind the scenes your help is appreciated and made the difference.

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# 305 MAGAZINE

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interviews.

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alleled to your food, exciting and incredible.  
It was an honor to have been your guest.

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friend, side piece, fling, wife(s), husband(s) and share  
the fuck out it!

Big Thank You to photographer Rob Lo for his assis-  
tance with the DJ Laz shoot.

Most importantly  
THANK YOU





# BEHIND THE SCENES



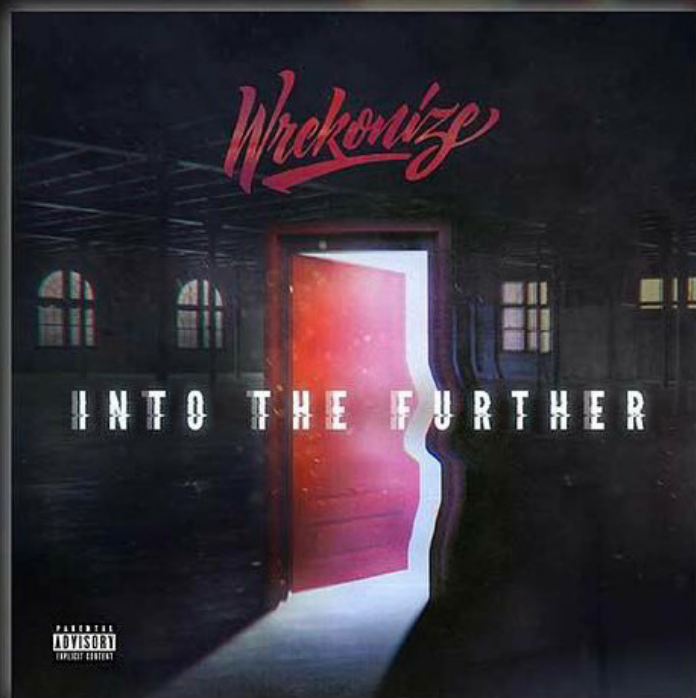


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## INTO THE FURTHER



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## SPOTLIGHT

# RUDI GOBLEN

Interview by: Jorge Larrea

Photography by: Eduardo Valdes

Rudi Goblen is one of the many talents in Miami that has taken them to south bea... just kidding.

Rudi Goblen is one of the founding members of acclaimed breaking crew Flipside Kings, a Performer, Writer, Actor, Beatmaker/Producer, MC, Teacher, and does an amazing human beatbox. Focused on progression, Rudi Goblen is a man of many hats and is proof of the saying “Do what you love and you’ll never work a day in your life”.

He’s been commissioned by the Miami Light Project to create solo performances: Insanity Isn’t, Fair Wellington, and Pet. As an actor he was Tito in the independent short film “Siblings” Directed by Micheal Garcia. In 2016 he played Gee in “Moonlighting”, which won 3 Oscars, Directed by Barry Jenkins. Making music is a natural extension of his talents and has released 4 instrumental albums. Funk The Radio with NonMS, First To Second EP, Untitled Ep, Soor Ep, and Tres Ep all available at:

[RudiGoblen.bandcamp.com](http://RudiGoblen.bandcamp.com)

Today, 2017, his most recent endeavor is the release of his book of poetry, short stories, and art work called Bag of Halos and Horns.

[RudiGoblen.com](http://RudiGoblen.com)

**ACTOR  
DANCER  
WRITER  
PRODUCER  
FLIPSIDE KINGS**





**“My shows or anything I write chronicles my growth as an artist, friend, lover, father, son, and human being.”**





**You've won 1st place in b-boy competitions with your crew, Flipside Kings. It seems like the evolution of the b-boy to be in theater. What turned you on to it?**

Actually - there's a whole school of thought about how b-boying doesn't belong in the theater; and there is a very big difference between a dancer/b-boy performing inside a theater, and a theater artist/actor/performance artist...but we can talk about that in our next interview, 10 years from now. I got into theater by walking into an audition for what I thought was just going to be a gig. I heard they were looking for dancers, emcees, poets, actors etc., etc. So, I went. Auditioned, and landed a spot in a dance theater company that I've been with now for almost 11 years. I have always wanted to perform, ever since I was a kid, and so finding the world of theater/performance art was a blessing.

**What goes into writing your own pieces like Fair Wellington and Pet?**

What goes into a show when I'm writing one? All the gods, heavens, hells, and the spirits of my friends within me. So, everything - that's why they take time to create - that, and I'm a perfectionist. My shows or anything I write chronicles my growth as an artist, friend, lover, father, son, and human being.

**Your latest project Pet, why that title and what influenced the piece?**

"PET" has a double meaning. First off, the show is set up as a support group meeting for the broken-hearted and serial monogamist. So, "PET" stands for the "Preventing, Educating, and Teaching" center. Next, I chose the word pet because to some extent we as lovers in long relationships (and some short ones as well) become each others pet at some point. We have pet names for each other, we pet each other, we get pet and fight with one another, we set rules and boundaries for each other and the relationship...etc etc. We own each other.

The show came about while I was working on what I thought was going to be my next piece, which was about sex, sexuality and the complexities of. While in the researching stages, I was interviewing people and found that everything comes down to love and the lack there of (as cheesy or "gay" that may sound to some). Uped up with rims, the "hot girls" with the "hot girl outfits" on standing at the bar in a club, the kid checking his vine and Instagram to see how many likes he's gotten...you get the point.

They all want to be liked, loved, wanted, needed - like everyone - and when they're not, worlds falls apart, hearts get broken, feelings get shoved to the back of the brain and people become jaded, tainted, bitter, cocky trying to over-compensate and all that hoopla. So, I figured I would talk about love and relationships, cause the world can relate - and I like my shows to be about us, not me. I was gonna choose some of the stories people told me and adapt them to the stage, but decided to use some of my personal experiences instead.

**You're an MC and beat-smith as well. How long have you been juggling both?**

I have been rhyiming/writing since I was 11yrs old, and I've been making beats/music since 2005. I still do both.

**I've heard your beats trough other MCs are you going to continue to push beats on the side?**

Yes - if you're an MC, singer, vocalist, poet, and/or a musician and want to make some music, FIND ME. Contact me and lets make something.....[WWW.RUDIGOBLLEN.COM](http://WWW.RUDIGOBLLEN.COM)

**You've encompassed every element of hip-hop except writing. Do you or have you written graff?**

What?! Yo, I got maaaaaad hand-style, b!!! Hahahahaha





I wanted to get deeper into graff, but my other crafts took up a lot of my time....So I was just a bomber really, mean streaks/ magnum 44 markers, stickers, and sometimes cans. I never got into pieces though, I wish i still did. Specially right now, since for the last couple of years these gallery owning culture vultures are eating up the "street art" like its candy...shit, I'd be banking off these fools hahaha. Just kidding...sort of. But anyway, we got dope cats down with Flipside Kings; Xeno, Tragek, Heps, Chizo, so we got that side of things handled. So a big shout out to them and all my other ill graff homies....Dash, Atomik, Quake, Crave, Junk, Grab, Ifuk, Teal, View2, Chillski, Ewok, Gwiz...ya know, FC, FDC, TSC, DAM and all that. Yeah.

**Doing a lot of traveling with your pieces and workshops. How do these trips influence your upcoming work?**

Traveling is essential period as a human, not only to inspire work, but to grow and learn as a being on this spaceship. Connecting with others, seeing the conditions they live in, hearing what they believe, tasting what they eat, listening to what moves them, only humbles you; and feeds you spiritually, mentally, and eventually, physically. I love to teach for that same reason.

**Seeing how bboy events have grown a wide audience and are center stage with companies like redbull behind them. Do you see the craft growing with diversity and skill or becoming bland and saturated like mainstream music?**

There's a whole school of thought of people who say big events like BC One ruin the art form of things. That could be true, but that could also be what is gonna push the ones who disagree with those events to be even better, or stay realer - as well as preserve the style and the dance in a certain manner. Some of my friends are making a living out of those events, commercials, shows, or movies. Some don't care about winning, they care about paying bills, and feeding themselves/families with what they love to do. And that doesn't necessarily define you as a dancer, or artist. At that point, it's a job. Which we all have or have had or are going to have to get.

**If you ran into yourself in 1994 what advice would you give yourself?**

If i ran into myself in 1994 I would probably say....

- Take care of your knees and back
- Learn the Arabic your grandmother is teaching you



Photography by: Eduardo Valdes



# Lonely Days

DJ Heron & Serum ft Omniscient





FEATURE:

# HIP-HOP IS AN ADDICTIVE AFFAIR



Photography by: Eduardo Valdes





At the time of the interview DJ Heron was a weeks off the bringing KRS-1 and other Hip-Hop acts to the Stage Miami and had been looking into other location due to the Stage closing its doors. Where most promoters would have moved on to other genres and/or types of radio friendly events. DJ Heron kept fueling his passion for the music and culture and hasn't stopped bringing classic Hip-Hop acts to Miami. The long list of artists includes: KRS-1, Raim, The Lox, Black Rob, Talib Kweli, GZA, Slick Rick, Twista, The Pharcyde, Jungle Brothers, Sean Price, Trick Daddy, Kevin Gates, Bone Thugs N Harmony, Special Ed, Raekwon to name a few. The most recent event with legends was Pete Rock vs DJ Premier at Sidebar Miami. Stay tuned to this man, Hip-Hop is a culture that's lost by the clutter of the radio playlists and its constant repetition losing the boom bap we love. Thank you DJ Heron, not sure if anyone's told you that.

## **Are you a Miami native?**

No I am not a Miami native, I was Born in Lima, Peru, and raised in Brooklyn, New York til the age of 16 when I moved to Miami and then I've been here since. Whenever I go out of town I represent Miami to the fullest, North Miami Beach Stand Up!!!

## **How long have you been DJing?**

I have been DJing over 28 years, Since 85 I got Live!! Big Ups To my Cousin "Mannie Diaz" for sneaking me in the clubs in New York while carrying his Milk Crates of Records, and to my road Dawg "DJ Klassik" aka "DJ Chris" The "Power Enforcer", when I First moved down he let me get on his Turntables when I didn't have any Yet!!!

## **What events / people have been your biggest influences?**

I would say my father is my biggest influence!! Hands Down!!! He taught me everything in live sound!! He used to play in church with the choir and my dad would have me running mics, EQing vocals, connecting speakers etc....

## **You've brought down some great hip-hop acts. What's been a highlight?**

All of My shows have a certain Highlight, But there are two things that were real highlights 1. Was when I got to DJ a Raekwon set and he called me The "Heron Don" 2. When I had an incredible conversation with KRS - One right when he finished his 2 hour set and thanked me for Keeping Real Hip Hop Alive!

## **Do you have a wish list of artists you want to bring down?**

Yes, I want to do a Show with Mos Def, Common, Pete Rock vs Premiere, The Executioners and a whole bunch of DJ Shit! Real DJ Shit!

## **Who's on the top of that list?**

Personally, I would love to do a show with A Tribe Called Quest! A whole Native Tongues Re-Union Tour .

## **The Miami music scene is unlike any other. Where do you see hip-hop in the city?**

Hip Hop in the 305 is climbing, there is a lot of talent down here, Serum, Saheed, Sin, LMS, and lets not forget the Beat Makers, like Numonics, Hazardis Sounds, And in the film section my dawg Garcia !!!!! 305 Stands Out Everywhere!









DJ EPPS  
PRESENTS



GUNPLAY x PC  
JOELL ORTIZ





# GIL GREEN

I couldn't put Issue #0 together and not include Gil Green and the 75' Chevy wrapped in a custom mosaic. An ode to his work with Miami artists and athletes throughout the years. From the moment I saw the Chevy I knew we had to do an interview and shoot covering the car and the mosaic. It was a great shoot. Owner Sammy from the 3rd said it took about 12 months to build. Although this story and pictures were posted on 305Magazine.com already it's such a dope piece that I had to reintroduce it.

Photography by: Eduardo Valdes  
Interview by: Jorge Larrea



**1975 Chevy Caprice with a Big Block 350 motor**  
**Mosaic Wrap by: Metro Wrapz**  
**26" Forgiato**  
**Four 15" speakers in the back**  
**Original Color: Red with white interior and white top**  
**Owner: Sammy from the 3rd**



This year (2014) for Art Basel I wanted to do a tribute to all the music videos that I've been able to do in Miami for Miami artists that have made it big on the national scene. We decided to design a car made out of mosaics made of little tiny frames from music videos. So we put the biggest icons of Miami starting with Luke (Luther Campbell), then going to Trick Daddy, Trina, Rick Ross, DJ Khaled, Pitbull, and Flo-Rida. I do a lot of work with the Miami Heat so I had to put Udonis Haslem on it as well. We have these huge pictures of them on the car but their made up of tiny mosaic frames from the work that I did with each artist.

### **Why did you choose to do the mosaic?**

The mosaic idea came from the fact that a lot of these videos were filmed on standard definition. This is before high-def and all the good cameras that end up in high resolution where you can actually take a still frame and blow it up. So I didn't really have the capability of blowing up photographs to be huge but if I make them as a mosaic and make them as little frames. Then I can make one big frame and the super big frame didn't have to be super hi-res. It's a mosaic so there's some freedom of it not being super sharp with the resolution.

## **GIL GREEN**



Photography by: Eduardo Valdes

Actually the technique helped the material I had to work with and is a tribute to my craft, which is film making. 30 frames, in filmmaking, make one second. Thirty little pictures make up one second so I was able to take thousands of pictures to make up eight seconds.

### **You showcased the donk during Art Basel at Vibes 305. What kind of feedback did you get?**

Aw man, everyone loved us, it fit the party.



The party [Vibes 305] is all about Miami. Everyone comes to Art Basel from all over the world and we're proud of throwing a real Miami party. This is our 3rd year doing it and it's a mix and mash of Hip-Hop, Dirty South, and Dance Hall Reggae which all the stuff that I grew up on in Miami. This is the art piece this year along with another car that photographer Jonathan Mannion did and as well as Derick G's photo-shoots. Everything was a tribute to Miami so Derick G is another hometown hero for us, as a photographer. Jonathan Mannion is not from Miami but he's done a ton of work for Miami artists so he decided to do another Chevy with his images. If you know Jonathan Mannion and his work, he's one of the prolific photographers in the Hip-Hop world. We've made him a part of the party for the last two years. I hope people appreciate the car before we take down the print. It would be nice if it was in a museum one day because this car means a lot to me. It has my first music video on it, which is Trick Daddy AmeriKKKa filmed in 1999, and its like coming full circle in my career. I started in Miami with Trick Daddy and now I'm currently doing the biggest rappers such as Khaled and Ross who are current today. It's like watching a span of 15 years of my work. My work expands beyond Miami; it's always been heart for me. This is a very dear piece to me because it's the fabric of how I developed in my appreciation for music and culture in Miami.

## GIL GREEN



Photography by: Eduardo Valdes

### What do you have planned for next year?

Every year we out do ourselves. If you think this years was crazy. Next year is going to be off the chain. I don't want to speak on it yet but we're going to let out little surprises as the year goes along.

### Who did the wrap?

Definitely have to give props to Metro Wrapz they're the leading in trends with cars. They do an amazing job. They're one of our sponsors for the party. Bruno at Metro Wrapz, gotta show him love and if you ever look at his Instagram or his photos, they're doing stuff that's trend setting in car wraps. That was the one thing when I sat down with Bruno. He was like "I don't mind doing stuff with you guys. I love it, but lets do something different and out the box." No one has ever done a mosaic print on a car so this was a first. If you look at Metro Wrapz work, they're trend setters in that world.



GIL GREEN

Photography by: Eduardo Valdes





GIL GREEN



Photography by: Eduardo Valdes



GIL GREEN





GIL GREEN



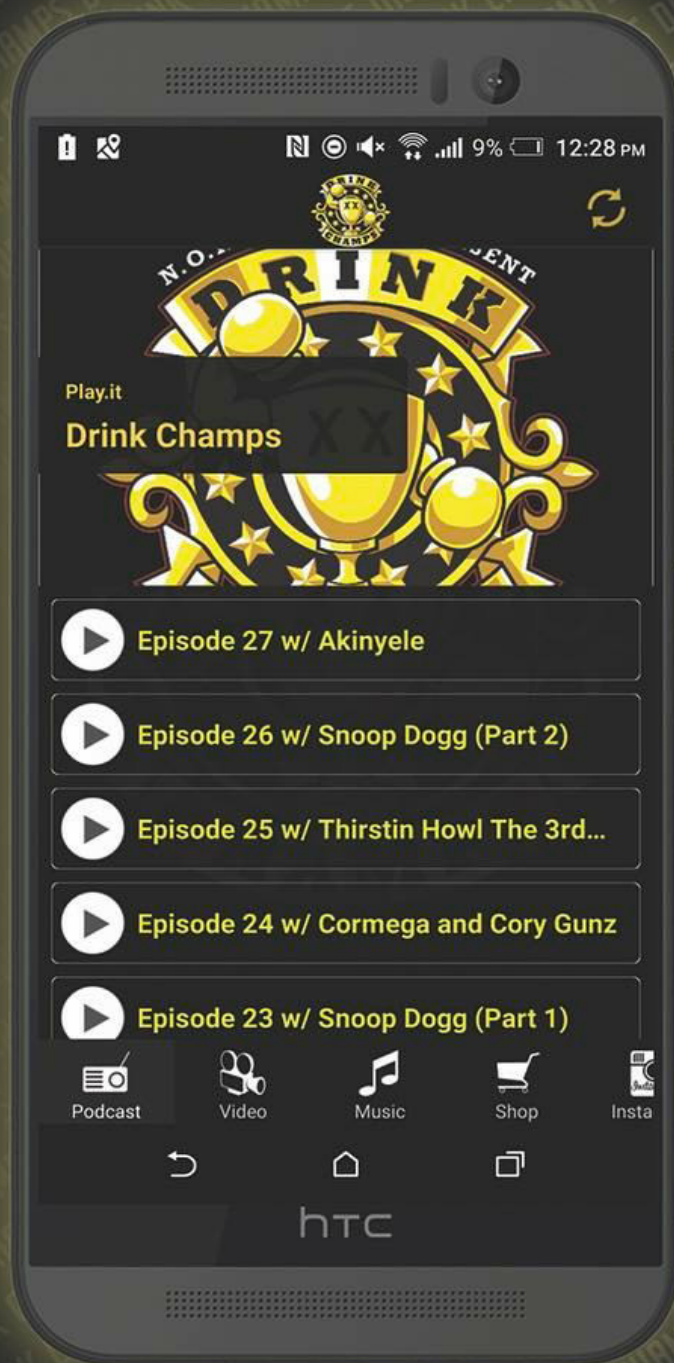
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## PHOTOGRAPHY

William "Live" Livesay



@Live\_Artwork



MIAMI LIFE



Model: Caroline Granado  
Photography by: Eduardo Valdes  
Styling by: Angie Garcia





**Model: Caroline Granado**  
**Photography by: Eduardo Valdes**  
**Styling by: Angie Garcia**





Model: Caroline Granado  
Photography by: Eduardo Valdes  
Styling by: Angie Garcia



MIAMI LIFE



Model: Caroline Granado  
Photography by: Eduardo Valdes  
Styling by: Angie Garcia





Model: Caroline Granado  
Photography by: Eduardo Valdes  
Styling by: Angie Garcia





Model: Caroline Granado  
Photography by: Eduardo Valdes  
Styling by: Angie Garcia





Model: Caroline Granado  
Photography by: Eduardo Valdes  
Styling by: Angie Garcia



THERE'S NO BUDDY LIKE A BROTHER



KATALINA VITERI

RUDI GOBLEN

# SIBLINGS

CRAZY HOOD FILM ACADEMY PRESENTS A FILM BY MICHAEL GARCIA KATALINA VITERI RUDI GOBLEN  
MERRY JO CORTADA IVAN NODAL EXECUTIVE PRODUCER CHRIS THOMAS DJ EEN MICHAEL GARCIA SHIRI FAUER  
"SIBLINGS" DIRECTOR OF PHOTOGRAPHY JAIME MARTINEZ SOUND BY CHIP WILLIAMS PRODUCTION DESIGNER E.F. ANGEL PRODUCED BY TONY CORTES  
NR NOT RATED THIS FILM IS NOT YET RATED CRAZY HOOD FILM ACADEMY SUPERVISING PRODUCER JOKES YANES SCREENPLAY BY DRE TORRES DIRECTED BY MICHAEL GARCIA



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# 305

## MAGAZINE



# MIAMI BEACH MUSTANG

PHOTOGRAPHY: JORGE LARREA





WHO SAID YOU CAN'T HAVE FUN AT WORK ?

# Omniscient X TaylorHoke





# FOOD REVIEW: WORLD FAMOUS HOUSE OF MAC A FOODTRUCK EXPERIENCE

@WynwoodYard - 56 NW 29th ST. Miami, Florida 33127

Review By: Jorge Larrea

I am a food lover a.k.a Foodie and subscribe to Food porn when possible. I also have a heavy background in Culinary Arts working in some amazing establishments with some incredible chefs serving phenomenal food. Now with that said, going to eat at any place is a world of “I hope this is good” and other thoughts. Being picky is a gift and a curse. I’m going to give you a well rounded opinion on food. In this issue both World Famous House of Mac and RED the Steak House are gems in Miami. If you’re out of state or out of the country add these two places on your “To Do” list when visiting the sunshine state.

Mac & Cheese is a universal favorite food. When you add some culinary knowledge, a food truck, and a great menu. It becomes one of Miami’s most coveted places to eat. Say hello to your diet killer the World Famous House of Mac brought to you by Chef Teach. What started with as an idea has become a staple in Wynwood and isn’t slowing down any time soon.



Photos from @WorldFamousHouseOfMac



Photos from @WorldFamousHouseOfMac



Photos from @WorldFamousHouseOfMac

I’ve had a few opportunities to visit the World Famous House of Mac. It was in Wynwood I first the chance to finally taste what the hype was about. The second was at a catered listening party for an up and coming artist at Circle House Studios. At both locations the line to place an order was long but the crowd was more than willing to wait for the popular food truck.

Let’s start off with the signature dish. The Five Cheese Truffle Mac, it’s a great marriage of cheeses and truffles. It’s rich, creamy, and flavorful. If your a fan of truffles then you’ll love this incarnation of mac and cheese. If not, then you just might be after the first bite. It’s the signature dish for a reason! The Country Fried Chicken and Red Velvet Waffles is an experience all its own. One of my running favorites has been the Chicken Buffalo Mac. It’s the right balance of heat in the dish. The Lobster Mac is another favorite but at the end of the day you have to see which item on the menu tickles your senses.

Needless to say the food lives up to the hype!

The menu is available for download online and you can find more information about Food truck locations and Catering with the World Famous House of Mac at:  
[www.ChefTeachCreates.com](http://www.ChefTeachCreates.com)

Chef Teach has a great following on Instagram and social media. @WorldFamousHouseOfMac



CHEF TEACH



# FOOD REVIEW: **RED THE STEAK HOUSE**

119 Washington Ave, Miami Beach, FL 33139

Review By: Jessica Rivero & Jorge Larrea

We swiftly posted this review on 305Magazine.com soon after our visit but RED The Steak House. It was such a unique and delicious experience that we had to reintroduce it to you, enjoy!

Miami Beach has come a long way when it comes to the culinary arts and one of the best-kept secrets you need to experience is RED The Steak House in SOFI (South of Fifth) in South Beach. The ambiance alone is enough to keep you wanting to stay and feast on their amazing menu. Serving the top 1% of all USDA graded in Certified Angus Beef Prime (the best) RED is a culinary delight with Chef Peter Vauthy and his amazing staff. RED The Steak House is on top of its game.



RED The Steak House has a seasonal menu with new dishes introduced around its core items. Chef Peter Vauthy has a simple philosophy “it has to be the best” and with him at the helm, it is hands down one of the best steak houses in Miami. Although the ambiance and food are amazing, you have to love that the first question the waiter asked was “Are you allergic to anything?”



Our experience began with the Lemon Garlic Shrimp, a mouth watering appetizer that livens the senses with the very bite. Then Brad’s Stuffed Peppers made with in-house Italian sausage and tomato sauce. A nice surprise was Di Stefano Burrata with heirloom tomatoes. Loved every appetizer we received, great start. Our main course was the defining moment and was worth every savory bite. Kobe steak and Certified Angus Beef Fillet Mignon (Medium) and four side dishes: 1) Cheese Macaroni, 2) Seared Mushrooms, 3) Creamed Corn, 4) Green Beans with Pepper Flakes, Pancetta, and Pine Nuts. For dessert you have to try their freshly made donuts they are amazing. The food was excellent and between courses our waiter told us about having a Brittney Blue Lobster. It’s a rare item to have on any menu and they even brought it out to say hello, wow. (Pictured below)



RED has somehow managed to have a private room for a party of 15 or less, which can be closed off and faces the bar and has windows with street side views of Collins Avenue. The venue holds 300 patrons for a cocktail event, and seats 240 patrons. Considering the quaint size of the kitchen, magic happens here.

For more information: [www.REDTheSteakHouse.com](http://www.REDTheSteakHouse.com)





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PANDORA



FEATURE:

# DJ LAZ

THE PIMP WITH THE LIMP • PHOTOGRAPHY BY: EDUARDO VALDES



COVER ART BY: EDDIE ANGEL



DJ LAZ  
MORNING SHOW  
ON HITS 97.3fm

PITBULL'S  
GLOBALIZATION  
CHANNEL 4 ON SIRIUS XM



DJ LAZ

Photography by: Eduardo Valdes





The last time we interviewed DJ Laz it was for our second print issue, the Rick Ross cover, and he was still at Power 96. Since then A LOT has changed for the Pimp with the Limp. He jumped ship at Power 96 after 22 years for a new destination on the radio dial (106.7fm) and bigger opportunities. Unfortunately after a year things didn't pan out at the new station and the morning show was off the air. Soon after the DJ Laz Morning Show returned to the airwaves with co-host Kimmy B on Hits 97.3fm August 25th 2014 and hasn't looked back since. Not keeping himself limited to radio waves, DJ Laz is also a part of Pitbull's Globalization Channel 4 on Sirius XM. Having him on Sirius is a gift and a curse. The curse, is that your out of gas if you don't have Sirius XM and the gift is that Sirius XM listeners get to hear the man do what he does best.

Throughout all the changes, the ups and downs DJ Laz has not only kept his focus on staying busy but his support for Radio Lollipop at Nicklaus Children's Hospital is unwavering. Regardless of which station he is a part of there is always an annual Radio Lollipop event he is a part off. He's hosted a 36 hour Radio Marathon, Motorcycle Run from one side of Miami to the other, an Improve Comedy Night, and the list keeps growing. Local businesses and the support of a long list of celebrity friends making appearances throughout the years .

Lets talk about this photoshoot! Lights, camera, pillow fighting models, and interview. Halfway through the photoshoot we moved the interview from a top floor condo in downtown to the open waters circling the city we call home, Miami.

Catch the DJ Laz Morning Show on Hits97.3 Miami in the a.m. and spinning on Pitbull's Globalization Channel 4 on Sirius XM. Look forward to seeing him in a future issue of 305 Magazine.

**DJLaz.com**



Photography by: Eduardo Valdes







DJ LAZ



Photography by: Eduardo Valdes



## PHOTOGRAPHY

William "Live" Livesay



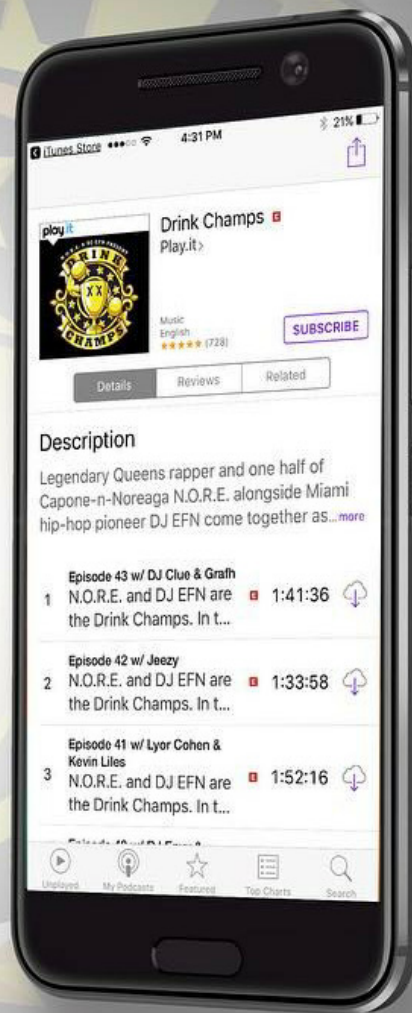
@Live\_Artwork





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FEATURE:

# KATHERINE FLORES

# TATU BABY

## BEAUTY AND INK

Katherine “Tatu Baby” Flores is a Columbian born and Miami resident tattoo artist, co-owner of Till the End Tattoos in Miami FL, contestant on Spike TV’s Ink Master Tattoo Competition for Seasons 2 and 3. She has been perfecting her craft for a little over a decade and has made a name for herself not only with her looks but with determination. Since our interview Tatu Baby has kept herself busy with convention/expo and reality TV show appearances, tattoo shop, and being a mom. The woman doesn’t stop. I wouldn’t be surprised if she returns to the reality TV stage with her own show.

Being able to put art on a canvas is one thing but it’s a different world when it’s on someone’s skin. Follow her and her tattoo shop **Till the End Tattoos** on social media to see their work. It’s impressive.

Tatu Baby: @TatuBaby

Till The End Tattoos: @TillTheEndTattoos



Photography by Eduardo Valdes  
In Wynwood for 305 Magazine.















BETWEEN GREED AND DESIRE  
LIES NECESSITY



A FILM BY MICHAEL GARCIA

# A V A R I C I O U S

## THE STORY OF WILL

THINKWELL MEDIA & CHFA PRESENTS A ONE28 PRODUCTION A FILM BY MICHAEL GARCIA BENHUR BARRERO II  
BERTRAND BOYD II MERRY JO CORTADA "AVARICIOUS" DIRECTOR OF PHOTOGRAPHY JAIME MARTINEZ PRODUCED BY JORGE "JOKES" YANES  
EXECUTIVE PRODUCER DAVID ESTRADA MIGUEL POYASTRO LUIS BACARDI GREG CLARK CHRIS THOMAS DJ EEN  
WRITTEN & DIRECTED BY MICHAEL GARCIA

NR | NOT RATED  
THIS FILM IS  
NOT YET RATED





# JOKES

JORGE YANES  
A JOKES FLICK



## Where did the idea for Eenie Meenie Miney Moe come from?

J. Bishop and I have been talking since early 2000 about doing this Romeo and Juliet type of piece. Two people meeting that were typical Miami people not living in mansions, big boats, and the stuff people tend to do when people come to Miami. Like yeah we go to South Beach and we party but there's a different way we look at it. To us South Beach is like a Thanksgiving meal. It's where we go to eat, where we play, that's where we go to hustle. There's definitely that mentality and we talked about doing something of that nature. And the idea of the two character meeting and have sex the first time they hang out. Then having to get to know themselves after and actually liking each other. That's something that's happened to me 3 or 4 times living in Miami. Seventeen people that I know have met a girl and got wasted, hooked up, make out, fucking, and wake up then say "fuck, now we have to get to know each other. We have no idea who we are." I', not saying that the other way hasn't happened where it's "I shouldn't have done this. Let's go our separate ways." But there are a few instances where you actually stay with for a really long time. Like I actually stayed with a girl for 3 and a half or 4 years after what had potentially started off as a one night stand.

## What drew you to the tow truck driver story line?



I always thought of the whole Romeo and Juliet story as two camps and two people with a forbidden kind of love being together. That was kind of interesting and very much a thing that related with Miami. There's always some drama over chics here [laughs] and the idea for the tow truck driver came from a music video I was working on in 2004. I met a tow truck driver that told me all these great stories about the kind of stuff these guys get into, stuff that wasn't very legal. Like stealing a car, taking everything inside, and putting it back. Getting repo cars stripped and turning them in saying "This is how we found it" and kinds of dirt these guys were doing. I got a lot of stories of how these tow yards and companies might be legit now but started out with drug money. Most of the drivers that were there were ex-cons so it was a natural extension for these guys to start hustling while the were driving around. I was also draw to the idea of to truck drivers because of the imagery of an outlaw with this bi

truck. This truck that can take other vehicles was interesting image wise that started rolling in my head. The screenplay was ready by 2006-2007 but it was much bigger than what ended up becoming the movie. There were a lot more stunts, more danger and destruction in the original draft. It was a much bigger script. It was a 7-10 million dollar movie with a decent caliber of stars attached to it.

## People from out of town really don't see this side of Miami and these things do happen.

I've had people [from out of town] come up to me and say "How did you come up with this story and this world?" I tell them that I didn't create a story and world. It's real and happening right now. Literally right now it's happening. The thing is that people find it hard to believe it because they see Miami and see a vacation type of place. When in reality people still hustle and nowadays even more, the way the recession has got people. Even more people are out there hustling more than there used to be. The only difference between now and four or five yeas ago is there is more news and ways of hearing the news quicker. It's the only difference because all the same shit was happening. I post on my page when a tow truck driver is involved in something. It's happening all over the country.

## Do you feel that your story depicts Miami in a negative or positive light?

It definitely depicts Miami in a negative light but it also depicts Miami in a realistic light. It's what's happening; it's not for me to say what's negative or what's positive. There's nothing in this movie, no aliens, nothing I made up. Everything you find in my movie is stuff that is really happening. It might not be happening to that little group but it's spread out there. It's almost like the people that do gangster rap back in the days. Maybe Dr. Dre wasn't out there busting caps at cops in real life but definitely there were a few fools in the hood doing that. That's the only reason why it resonated with the people. All I'm doing is reflecting a reality. I'm not saying that every movie I'll ever do is going to be about a drug dealer. I just felt that before I got too old, before I got away from seeing that in my everyday life. I wanted to make sure I got the story out there. Luckily I got the opportunity to do so...



Even though I wrote the story ten years ago. What was happening 10 years ago is relevant to what's happening right now and maybe even more so. Even back then I was iffy about it because right after 9/11 the whole MDMA, Rolling, Mollies, Raves and that kind of stuff was dying out because people weren't in that mood anymore. At that time I didn't even think I would make this movie anymore but seeing how the last couple of years how that momentum has swung back in. It was that kind of happened at the right time.

# A Jokes Flick

## MOTION PICTURE DIRECTOR

**Putting something like Eenie Meenie Miney Moe together couldn't have been easy.**

No, it wasn't easy and was probably one of the hardest... Not because of the script or the people that I had. Mainly because of the fact that Murphy's Las was in full effect, a lot. What could go wrong will go wrong and it definitely did. From spraining my ankle in the middle of production, trucks breaking down, getting kicked out of locations because we went overtime a little bit, or because we were cursing too loud in the house. The battle of what it is to do an independent film.

**How important was it for you to feature Eenie Meenie Miney Moe in the 2013 Miami International Film Festival?**

Originally the intention wasn't to feature the film at the Miami Independent Film Festival, that wasn't the most important thing. The important thing was to me was making a that was relevant to what was happening in Miami. It just so happened that we showed the movie to Jai Laplante, the festival director. Not to submit it to the Miami International Film Festival but more like "Here check it out and tell us what you think" and he was like "I have to have it for the festival". So ok cool but what was important was that the Miami International Film Festival is sponsored by Miami Dade College. I went to that college so for me to be a guy that went to film school at their college and to have my film featured in the festival they sponsor. I don't know or asked anybody but I don't anybody that's done it. I've never sent that promo or promoted like this guy that went to the film program there had their film featured in the festival. It would be great if was the first to do that. → To me that's what became the bigger deal to me because now I knew that I was going to inspire a whole generation of people that can't afford to go to Full Sail, UCLA, or any other school that costs a boat load of freakin money to go to. To then go to Miami Dade College and get their groove on because you can do it. It is possible. It isn't about the school you go to. It's about the work you do while you're at school having discipline and training on a project when it's due while working with a bunch of people. That part of it became really important to me. The part it became about was now the movie is a bit more legitimate to the city because it was featured in the festival that's one of the oldest and prestigious in Miami.

**How many times was the film screened at the festival and how many seats were filled?**

The Gusman Theater in Downtown seats 1500 and all were seated but close to 1400 seats were sold for the screening of Eenie Meenie Miney Moe. I'm as surprised as anybody else [laughs] I thought only my cousin and my sister were going to show up.

**What's some of the feedback you've gotten from the film?**







Photography by: Eduardo Valdes

I've gotten the feed back that says "how offensive to Miami it is". I feel that someone that's not aware of that world might not be into it. But the real everyday person in Miami says "I know those people. I know every single person in this movie. I've met them before."

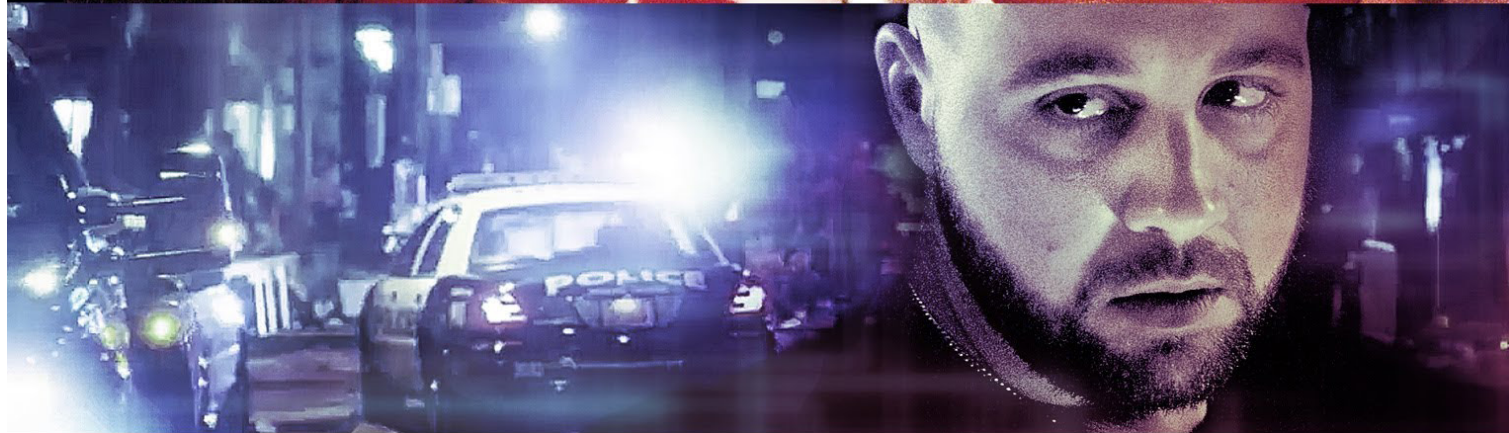
**You're right, we all know someone like the characters in the movie. How ironic is it that Eenie Meenie Miney Moe was screened a week before Ultra Music Festival?**

I thought that was ironic too when I saw what the dates were for the Miami International Film Festival. I thought that if somebody did see my movie, not that my movie is tied into Ultra or anything of that nature. But if people that do go to Ultra and play around with mollies... I've gotten a few friends tell me that they may never ever do another molly, after seeing my movie, ever again. That was kind of interesting to hear.

**What's next for you?**

Right now we're going full steam ahead on the next movie. I have a movie called 'The Local Crew'. It's about a bunch of 14 year olds in Miami in 1991. The scripts already written and ready to go we're putting the team together and the development part first to see realistically how much money we're going to raise for it, who's going to be in it and see if it's feasible to get it done. I have a few offers and the momentum is definitely strong right now.





ANDRES DOMINGUEZ  
BELKYS GALVEZ  
DAVID LAGO  
KY-MANI MARLEY  
OSCAR TORRE

# #EM13

A JOKES FLICK

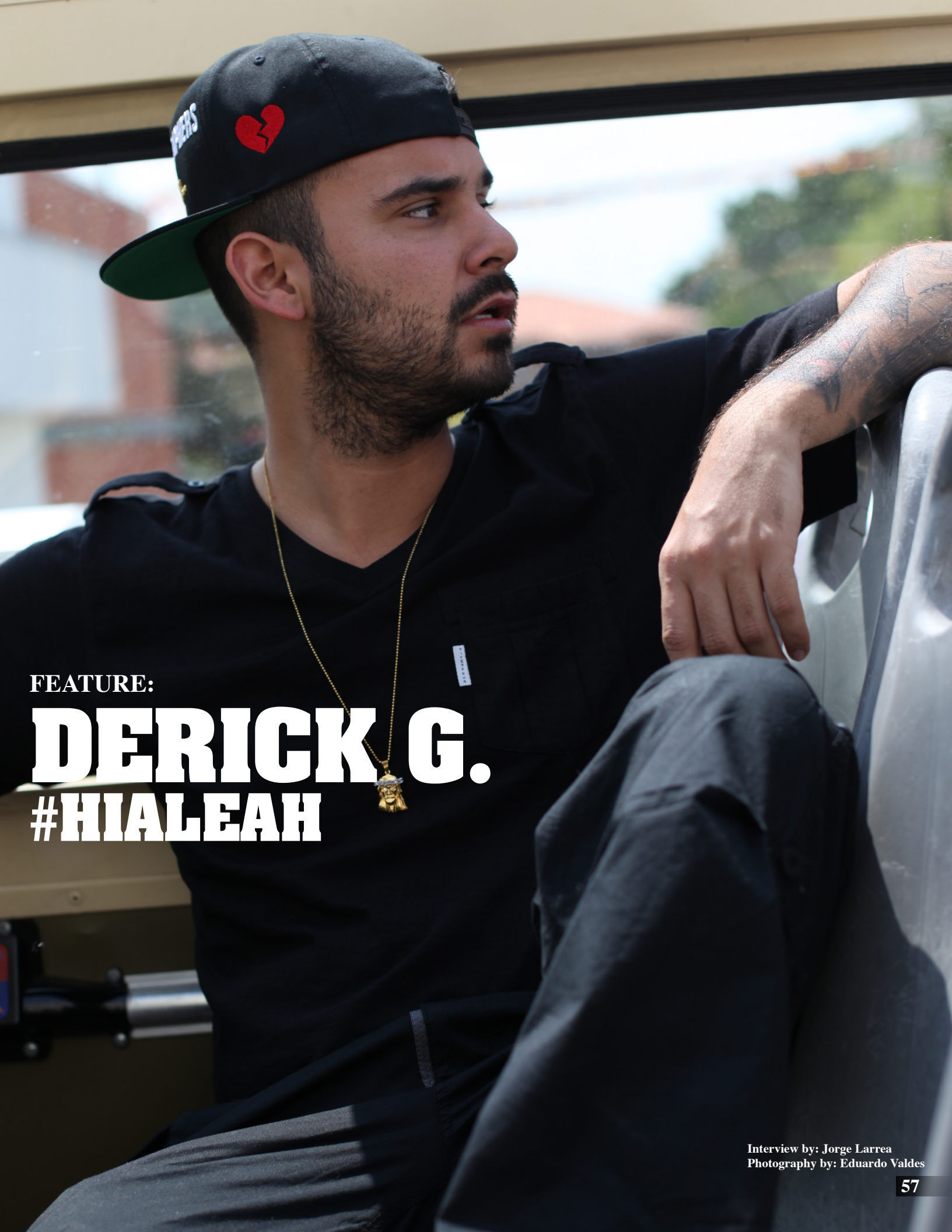
EENIE MEENIE MINEY MOE



SUNNY PLACE....SHADY PEOPLE.







FEATURE:

# DERICK G.

## #HIALEAH

Interview by: Jorge Larrea  
Photography by: Eduardo Valdes



**Derick G.** has done Behind the Scenes videos and has interviewed Pitbull, Ludacris, Snoop Dogg, Birdman, Lil Wayne, P. Diddy, Kendrick Lamar, Rick Ross, Drake, DJ Khaled, T.I., and Kevin Heart to name a few. Building his portfolio with his portrayal of “Light Up” Drake & Jay-Z, and Jay-Z featuring Rick Ross “Fu-kWithMeYouKnowIGotIt”. A very impressive roster of models, projects with T.I.T.S Brand, exclusive pieces with Superbia Goods. During Art Basel he and video director Gil Green (305 Films) have a one night event that’s become a tradition. Derick G. keeps himself busy and branded himself (#IAE)  
**“I AM EXPENSIVE”**

### **How did you get your start in photography?**

I’ve been shooting for as long as I can remember. It’s something that I guess I was born to do? It’s a passion turned career like I remember going to car shows when I was little. I was telling my mom like “let me get \$20 so I can go to Eckerds” so I can buy a shit load of 35mm film. The “36 pack” the one that had the most pictures. Then going to car shows and taking pictures of everything that I saw. It was funny because my friends, my brother, his friends that went with me didn’t even bother taking a camera to the shows. They would just pay me for doubles. It goes to show you that when you do what you love it can become a living. I would take pictures at car-shows because that’s what I loved and my first publication was a 4 page spread in Rides Magazine. That was my first paid public shoot. They paid me 900 bucks, getting paid 900 dollars to do what I like?! It was like 2005-2006 it’s like hat was fuckin dope. I would of never thought that doing that got me to where I’m at today. This wasn’t on my wish list, on my to do list, this wasn’t on my goals list. It something that just happened.

### **If you weren’t doing photography, what would you be doing?**

I do a couple things. I’m known more for my photos and for who my clients are but I have my hands in a few things. I’ve never been good at keeping jobs I always got fired. I’ve quit maybe once... I actually worked at Palmetto Hospital and my nurse manager had seen how much I liked photography had seen how much I like to do what I do. She told me that I reminded her of her son and she told him to do what he loves. So she felt that she needed to tell the same thing. A week later I gave them my resignation and I left.



### **You made ‘Behind the Scenes’ popular. What was the first behind the scenes that you did?**

The first one that I did that was major that I released and opened everyone’s eyes up. It was Ross in Colombia. That was the first time I shot with a Mark II. Just paying attention to who was big back then. Spiff was out, Jordan Towers was out, and that was pretty much it. I know the New York guys with the DVDs and stuff like that. They weren’t on the net yet so only if you were a local guy that was really into hip-hop did you know about those DVDs. To my knowledge I was the first to introduce the Mark II to hip-hop. The quality that camera put out, back then everyone had the bigger cameras and the camcorders. The DSLRs were not even 2 months old at that time. They’re pretty pricey cameras to have back then. I spent \$2700 or something. I almost went for broke when I got that camera. That’s how bad I was doing back then. I was more of a photo guy and all the blogs knew me for photos never really for videos until after my first behind the scenes. That was the snowball that turned into the avalanche it is today.



**What's been one of your favorite Behind the Scenes you've done?**

One of my recent favorites was Hell Yeah Fuckin Right (HYFR) the Drake and Lil Wayne record. It was fun it wasn't your usual. It was a ton of old people on set. Like it was comical. Most videos are the same thing cars, girls, jewelry. Same shit you know what I mean. The hip-hop "elements" of the new era you know. So to be on set in an actual temple, around actual people of that culture and having to watch my language, it was just new. It was something I wasn't used to. It was cool to see Drake in his own element and representing his religion, being proud of where he's from. Drake's what 25 now? I'm 29 so to look down at a dude that's younger than you and see how he represents himself, brand, religion, and his culture is dope. Usually people want to do what everybody else is doing. They never want to do their own thing and its good to see him do his own thing.

**You've seen video productions of all kinds. How much work really goes into them?**

Now a days because of the DSLRs. The Video has actually gone down and also because of downloading sites, mp3 file sharing and all that. It's hurt the music industry so much that the budgeting has changed. There are no more \$3-400,000 videos unless you're like a Beiber or a Miley Cyrus. The hip-hop industry is the one that downloads the most music illegally. You know how people do. Nobody wants to spend nothing and everybody wants everything for free. So it affects everything. Everybody down the line gets affected that's why labels have the 360 law. The 360 part of the contracts because of labels wanting to recoup money on everything. Before they just made money on music. Now there's no money being made by music because no ones paying for it and there are low album sales. The 360 law is when the label takes a cut from everything all the way around, a 360. The label makes money off of everything. Drake, it was a big deal on-line. When he got his deal he was one of the only artists to get a deal without the 360 in it. I mean, he's proven himself time and time again why he deserves that. He's doing good, he's making his money I'm sure he's alright.

**You've tattooed most of the places you've been to on yourself. What's been the most impressive place for you?**

Egypt. I loved Egypt it was real dope. Egypt feels like you're in Egypt. There are a lot of countries you go to where if it's a "Modern Country" its really futuristic. It's beautiful and amazing to go watch but we have that here in the states. Maybe its not as grand here in the states but still its kind of the same shit you know what I mean. To be able go somewhere and see what it's been like for the last I don't know how many hundreds of years. To be able to go and its still the same at the pyramids where God knows what happened there centuries ago. All the history that we have, that we know, and God knows the stuff that we don't know about it's impressive. To be able to do things like ride a camel in the desert where there's nothing around is dope. People used to, not used to, people STILL live like that. So it's kind of a culture shock, in a good way, to learn and understand that its different around the world. It's not like it is here. Like Miami is different than the rest of the United States. I feel like Miami is its own thing. New York is it's own thing, L.A. is its own thing all these cities do their own but Miami is like a country within a country.



**DERICK G.**

We're the only city where the majority of the language is Spanish. It's dope to see that. Miami has been like that for the past 30 years, the mid 70's and then the early 80's everybody moved out here different parts off South and Central America. We've held it down for what it is today and babies are born here speaking Spanish as a first language which is kind of dope you know. Egypt is sick man you see the poverty and you also see the culture. You see the real people.

**Anyone that follows you on Instagram knows that your always shooting dimes. Are those photos from your personal projects?**

It's just something I'm doing. I love photography and I'm a Scorpio I love women. In the line of work that I'm in I deal with a lot of women. A lot of the girls say that my pictures look like stills/screen shots straight out of a movie. I'm not really big into glamour photography so I kind of like to play around with existing and available light. Since I was little my mom always showed me to work with what you got. Don't come up with excuses. If you can do it, do it. I want to do a book so I've been collecting, collecting, collecting, and collecting. The other day I went hard on Instagram and started to post up a lot of new girls and I didn't double up on any of them. To show people I'm out here too. I did that for a while and then I kind of died down to do the behind the scenes and the rapper stuff. To be honest there's not a lot of money to be made in shooting the girls. It's hard to find a girl to spend the kind of money you want for what you're shooting. It's had work on both ends. When you keep it professional, you know, that's what they're paying



for. They're paying for a professional environment and a transaction of pictures. I want to do a book eventually so I'm just collecting and investing my time and energy and efforts into shooting as much as I can. One day I'll put out a coffee table book.

**Your pictures get sexier and sexier from Dolly Castro, Claudia Sampetro, Dayami Padron to name a few. Do you have any favorites?**

I don't have favorites, your not going to get me with that question. I don't have any favorites but there are girls that work better than others and girls that photograph better than others.

**What are some of the things you'd rather not deal with during photo-shoots?**

Attitude, some girls have a weird way of thinking, I guess a lot of people do too but people need to understand that your time is as valuable as theirs. I know that I deal with a lot of beautiful girls but the problem is that they think that they can go ahead and do what they like or show up whenever they want. Guys do that to them. Guys give them everything and guys that spend money on them and they are the ones that turn them into monsters that they become. They think that the world revolves around them and I'm one of those guys that gives them a reality check. I'll shut a girl down quick because my time is as valuable as yours. I don't give a fuck what you have to do. If you set up a date and a time then show up. That's one of my biggest pet peeves when I deal with girls that are disrespectful and don't have a respect for your time and efforts. I'm sure when a couple girls read this they'll know exactly what I'm talking about. I won't say names but that's something I'm very big on. If we set up a date and time just show up and if you can't make it then pick up a phone and call then.



I've shot 4 Jigg videos (High Grade, Now You Know, Role Play, and Rockin Wit) and also did the video "Light Up" for Drake ft. Lil Wayne, it was my first video ever. I did a portrayal for Drakes record featuring Jay-Z called 'Light Up' I did the record with the remix featured Wayne. He had recorded over the phone while he was locked up. I had decided to do the video thing. I've been on so many sets but nobody had really given me an opportunity to do something real. So I had all these resources and said fuck it I'm going to do something to fuck everybody's head up. It was great because I released it on a Wednesday, which was the same day we were casting for Austin Martin Music (Rick Ross ft. Drake). I didn't do a press release, just sent it out to a couple bloggers and let it do what it was going to do. I didn't market it, no one had any idea that I did it. Everyone on the team that was involved was told to keep their mouths shut. The three girls that I used for the characters were Aisha Thalia that played Drake, Deeana which is know out here as Miss Dade County she played Jay-Z, and my home girl Paris played Wayne for me. They all did an amazing job. I had to tell them a month and a half before actually we shot what I wanted to do because they had to study the lyrics. I told them to not tell anybody what we were doing. I met with all of the girls individually. So it was a month and a half long process of pre-production before we actually went it to do it. When I thought of the idea the first person I hit up was Deeana, we're really good friends, and I knew already that I wanted her to play my Jay-Z character. I knew her swag and she's really good with the mannerisms and hand gestures. She knocked that performance out of the park. It was 3 main characters and we had 3 other supporting roles which were played by Krista Graziano, Elizabeth Christine, and Kali Lynn. When we released it we were doing the Austin Martin casting so Margo which the video commissioner for Def Jam. Gil Green being one of my mentors was directing the video (Austin Martin Music) he had seen the video so he had told me to show it to her. Being that Jay-Z was part of the whole Def Jam family and they knew each other. She saw it, she loved it, and sent it to Jay-Z in front of me which was pretty dope. I never found out what he said about it so I don't know. I showed it to Birdman myself, Mack saw it on his own and he commended me on it, which was pretty dope. Two days later when we were shooting the Austin Martin video all of Drakes team came up to me and showed me love for it. I think it did what it was supposed to do you know. It opened up their eyes and let them know that I could do that shit too but being around it and understanding like we spoke earlier about how there's no money in it and what not. I'm still willing to do it if the project is right, if I like the record and my relationship with the client at the time. I'm down to do it but I'm not striving for like I'm down for the project vs being down for the career.

### **Where does 'I AM EXPENSIVE' come from?**

I AM EXPENSIVE came from a lot of shit that I paid attention to. I'm really big on brand recognition, I'm really big on marketing and because I've always studied that and realized how it works. I've been able to do what I did with my name. There's a million photographers, a million radio Djs, that have been around a lot longer and have done more epic shit than I have and because they haven't branded themselves properly, haven't marketed themselves properly they're not in society in the way that I stand out in society in the Hip-Hop market. Like the other day my home boy started telling me that he was working with Jordans son (Michael Jordan) and they were talking about doing a behind the scenes for some shoot they were working on. He mentioned my name and they were like "That's the guy with the signature right that does all the Birdman videos." So just the fact that people say the signature thing it's big. When I first met Drake on the set of "Money to Blow" I was getting his interview, intros and outros for the Behind the Scenes he gave me a shout out. He was like "when you see the red and black signature..." like I didn't ask him to say that, he said that on his own.

### **Not sure if you want to say it but how expensive are you?**

[Smiles] If you have to ask then you probably can't afford it.



# #HIALEAH



# MIAMI BEACH MUSTANG

PHOTOGRAPHY: JORGE LARREA







FEATURE:

# GHOSTWRIDAH

ARTIST • ENTREPRENEUR • INDEPENDENT

Interview by: Jorge Larrea Photography by: Eduardo Valdes

Going through these interviews putting together Issue #0. It's great to see the amount of time that's gone by and the artist is still putting in work and leveling up their craft. **Ghostwridah** is such a dope MC that my only complaint is there isn't more of his music out. When we met with Ghostwridah in Bayfront Park in Downtown we jumped on a Big Red Bus headed anywhere in Miami and spoke about his latest moves. He had left Poe Boy Music to pursue the independent route as an artist and was working on a clothing line, Black Clay. He's worked with an impressive list of producers, artists, and writers. His journey in the music industry is an interesting one and glad we're we were able to get the interview when we did.

After a 4 year hiatus Ghostwridah has released his first single:

'**D.F.I. (Die For It)**' off his upcoming album "**Red, White, & Blue**" Produced by: Droyd • Vocals by: Riiah W.O.R.L.D and Jett D.

He's also started his own label called **Amendment XXVIII (28) Music** and we are looking forward to hearing future releases, aside from **Red, White, & Blue**. For now check the interview.

## Mixtapes / Ep:

Red, White, & Blue (Coming Soon)

Flu Game

Downtown Lights 2.0

Downtown Lights

American Alien

The Michael Jordan Theory Ep

In Love With My Future











One thing I learned from being in the studio with Dr. Dre he asked me a question one time while I was writing something. He asked “Do you love it?” When he would turn records on he’d question “Do you love it?” just listening to him that day it really stuck with me. So now I look at my situations just like that. I look at my music just like that. If I don’t love it, if I just like it, it’s not good enough. And with ‘Downtown Lights’ the mixes I liked them, I didn’t love them. I didn’t feel that the quality was 100% I had felt that I had to release it. I gave m fans a release date and I wanted to stay true to what I said. At the end of the day I wasn’t satisfied. I didn’t love it. I listen to a lot if music today and it sounds like trash sometimes. I’m not trying to disrespect other artists but they don’t care about the quality. It’s more of a quantity thing for them. I want quality. It’s not my engineers fault but it was rushed so I had to go back and make it right, make it great. I heard 50 Cent say “If your making music for you keep that shit in the basement”. I don’t make records for myself. It’s more so for them, the people that support and purchased it. I felt like I owed that to them. I want to give them quality. That’s important to me.

**One of the biggest stories on a National level was the Treyvon Martin case. You dropped ‘Skittles & Iced Tea’ how did his story affect you and how was the response to “Skittles & Iced Tea”?**

When I first heard the story, even thinking about it right now it’s a hard felt situation. I’m an activist in my community especially in my culture and when I see stuff like that... This has nothing to do with race, white vs black or latino vs white or black. It’s a right vs wrong thing. I felt like George Zimmerman was in the wrong. Tweeting about it wasn’t enough for me. I believe in action.

I’m such an advocate for action its ridiculous. My father, who used to play for the Dolphins, was an ex Black Panther. So it’s in me and I can’t sit by and let a situation like that happen and not voice my opinion about it. I got a voice and when God gives you a voice and you got 30,000 twitter fans that are willing to listen to you. When you have fans that want to listen to what you have to say, what Ghostwridah has to say, then say it. I feel that every artist has a duty to use their voice to inspire people and insight change. That’s what I wanted to do with the Treyvon Martin record. It was such a serious situation for me seeing that it could have been my little brother. That could have been me. I felt like that record needed to be done.

So I got in the studio a day after I heard the story. I made the record and shot the art work with a good friend of mine. The art work was really controversial, it did well. The record did so well that the global twitter account for Justice For Treyvon changed their cover art from “Justice For Treyvon” for my art work for the song. That’s how powerful it was, that’s how far that record reached because it was such a strong record. I wrote that from my heart. I ain’t do it for publicity because I don’t do publicity stunts. Anyone that knows me and knows my music knows I’m not a publicity artist. I felt that there was a necessity and something needed to be done. I had a voice and I spoke on it and it worked.



**At the end of 2011 you put out The Michael Jordan Theory. Which seemed to be a testament to your determination.**

You know that’s exactly what it was. I look at Michael Jordan’s career and if I would model my career after anybodies it would be his. Michael Jordan was one of my biggest inspirations. Just knowing his story, being cut from the team.





The guy that was cut from the team is now the greatest basketball player in the history of the sport. That to me speaks volumes. I felt like doing The Michael Jordan Theory enabled me to tell my story paralleled to his. I felt, for a long time, like I was the underdog in this city. I tried to get cats on my records and get people to listen and nobody would. They didn't want to hear it. At the time southern music was out it was bangin, Crunk music was out everybody loved it. I really had something to say. I'm a lyricist always. I guess at the time it just wasn't my place. Like that was me being cut. That was me having to prove myself and show that I'm just as good as the next artist or even better. I felt like The Michael Jordan Theory was like me explaining my career from the start to the present. That was my hardship, me being cut, my fade away jumper, and my championship ring. People love that project. It's one of my favorite projects to date. I cut that whole project in 24 hrs. I wrote, mixed, mastered, and released it at 12 midnight, 24 hours.

**Your father was one of the 1972 Miami Dolphins. He is part of Miami's legacy. Is that something you draw inspiration from?**

Yeah, my father always says "If your going to play, play to win. You don't play just because you love it." If somebody tells you "I'm in this because I love it" their lying to you or they just don't get it. For me I want to be a champion. I love it, don't get me wrong, I love what I do. I want to be a champion. You don't play basketball for ten seasons to not win a ring. You don't make it to the league and think 'Ok I'm comfortable because I love it'. That's the mentality my father always had and I picked that up from him. I just want to be a champion that's it. I need that trophy, that Grammy, I need that and got to have it. I don't write music or rap to be a "rapper" and wear chains. I love what I do but I'm here to win. My father that's all he ever was, a winner, everything he's done has been a victory. Everything he's done from dominating in college at West Texas State to the Miami Dolphins and even now. And that's what keeps me inspired, keeps me motivated. My dad is 65 years old and works like he hasn't done anything. That's my biggest inspiration.

**That's a lot to live up to man. Does seeing the 1972 perfect Championship ring put pressure on you?**

I don't try to live up to what my father did or try to fill his shoes. I just want to be great. Every man has his own path but it inspires me so much to put that ring on.



“You know what it took son” to hear him tell me that or to look at it... the energy it brings. That’s inspiration. I don’t set out to be Mercury Morris. I just want to be the best

Ghostwridah I can be. Don’t get me wrong, people put pressure on me because of it. “Your dad was this and that. Are you going to be...?” I’m like I already am man.

### **Did you play football?**

I did a little bit. My heart is more into music and I love basketball more than football. Once I realized that being 5’8 was it for me I just stuck with the music. I gave up on the hoop dream but I still ball every now and then. My passion started in high school when I started writing. I love that more than anything. I never really cared too much to play on a professional level. The love is there though. I still play, I’m still athletic, still my father’s son you know what I mean.

### **Flu Game, what inspired the title?**

Again, very Michael Jordan driven and inspired I felt like my quest to start fresh, to start new with out a label. Being on my own facing the adversity. Being an artist out here by myself I felt that it was my presentation of my Flu. When Michael Jordan was sick he scored 38 points with the Flu. You know when you got the flu you can’t even get up to piss. It hurts. But to score 38 points with the flu is something I felt was so incredible. What I did with The Michael Jordan Theory I wanted to do with The Flu Game and parallel that story and that particular game to my life. Right now the couple of things I’m dealing with internally and music wise, I over came. This is kind of like my Flu season. Things I needed to get rid of and over come. I made it through the hardships. I was almost signed to Roc Nation through Poe Boy and not getting the deal done for reasons I won’t speak on. Almost signed to Atlantic, Capital, Sony, those situations were really heart breaking. I felt that I had the deal in my hands and for reasons I won’t speak on the deals never materialized. Flu Game was my way of being able to express what I went through without saying it. That project is one of my best projects man. The intensity, the story telling, the truth behind it, and the things that I went through I think it’s going to be a really good project.



### **You have a clothing line about to drop as well. Tell me about it.**

Black Clay, I started black clay really because I’m really into fashion and I’ve always wanted to dabble in fashion but I need to do it when the time is right. I feel that right now with the growing buzz that I have through out the city and throughout the world that right now was the better time than an to strike. While it was really fresh and early so I called the company Black Clay because of the color psychology. Black, it means strength and authority. People thought I called it black because of my race but it’s deeper than that. More so the color psychology and with Clay in the hand of an artist we can shape it and mold it to be whatever you want and then destroy it again and build it right back up. So Black Clay stands for power and authority shaped and molded by the artist at hand. There are going to be some really dope pieces in there. I don’t want to say too much as far as ideas go but, it’s going to be something really different for the city. That’s a key word for the brand, different. Keep a look out for that.

### **So Michael Jordan is your favorite player in the NBA. Who’s your favorite rapper?**

Do I have to pick one?

**Just one**

Jay-Z





"DIE FOR IT"  
GHOS TWR IDAH

(Prod. By Droyd)









Model: Victoria Foster  
Photography by: Eduardo Valdes





Model: Victoria Foster  
Photography by: Eduardo Valdes







**HIGH FASHION**



**Model: Victoria Foster**  
**Photography by: Eduardo Valdes**



## HIGH FASHION



Model: Victoria Foster  
Photography by: Eduardo Valdes





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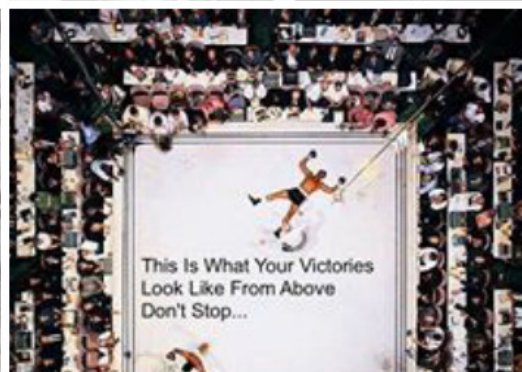
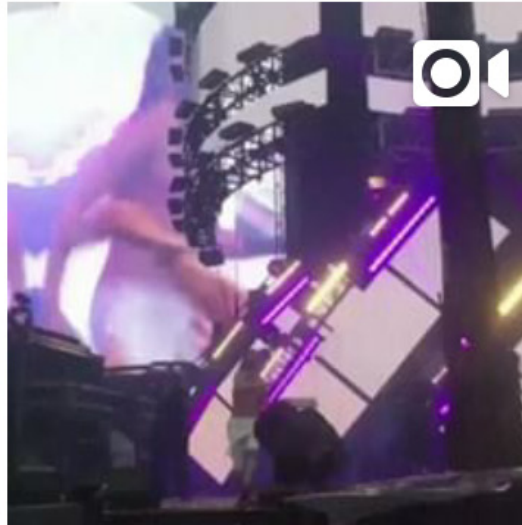
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## PHOTOGRAPHY

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@Live\_Artwork



**305 Magazine Issue #0 A Collection Of Unreleased Stories** is a wrap and I hope you've enjoyed the photo sets, reviews, and interviews. Glad to FINALLY get these pieces of work out, hence the Issue #0 theme. It's a collection of works that for some reason or other didn't see the light of day. As the Spanish saying goes "Tarde pero fijo" which is the equivalent of "Better late than never".

Miami is a city with talent on all fronts in. Everyone featured was interviewed a year or two apart. Today, 2017, and growing in their crafts. That determination and consistency that for all up and coming their craft. It takes years success. So don't stop.

I couldn't thank enough for their help **THANK YOU** for Magazine. The works so stay

Peace,

- Jorge L.  
Editor

regardless of which part of the city your at different points in time, maybe they are all still making moves is a beautiful thing to see. Their fuels their passions. I say artists, and those mastering to become an overnight

everyone involved and support and downloading 305 next issue is in tuned.

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