

A DECADE OF DOMINANCE

IN STEREO

DOWN
BY LAW

THE RAP
GAME'S TOP
LAWYERS

PG. 68

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STIC KINGS
T.O.

+ BUSTA /// REMY /// PAPOOSE

AUGUST 2000

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WHEN SHE'S NOT IN
HOLLYWOOD OR TEACHING
YOUR FAVORITE SINGER HOW
TO MOVE, SHE'S DANCING
FOR YOUR FAVORITE RAPPER.
WHO IS THIS SUPERWOMAN?



IT'S NOT THAT I'M
ANTI-RAP-VIDEO.
IT'S JUST THAT THEY
DON'T NEED ME.

I HAVE SO
MUCH TO
OFFER A
VIDEO—

MORE THAN JUST
WALKING OR SITTING.



WHEN JAY-Z CALLS your phone and says, "I need you," you must be damn good at what you do. Dancing is Tanisha Scott's specialty. So much so that Mr. Carter felt it necessary to dial the female responsible for making him look so good as an artist and exec. "He's like, 'I wanna thank you so much for working with Ne-Yo,' and then thanked me for [choreographing] his 'Show Me What You Got' video," Tanisha remembers. "I just couldn't believe it."

Hov's holla led to Tanisha supplying the moves for his eventual bride, Beyoncé's "Upgrade U," as well as boogying in her "Freekum Dress." But it wasn't her first stint for B. With an astounding résumé of more than 30 video appearances and 40 that she's choreographed, this Toronto native is the reason Nas's "Bridging the Gap" visual was so gripping. Sean Paul's initial videos were so infectious and Mrs. Knowles's courageous dancehall attempt, "Baby Boy," was a mouthwatering winner.

But when this dancer doctor isn't removing R&B artists' second left feet (catch her rolling with Alicia Keys in "Teenage Love Affair"), cutie's personality supplying the sexy for other MCs, like Ludacris ("Money Maker") and the G-Unit soldiers, the authors behind her latest look, "I Like the Way She Do It." Albeit, when you see T in a rap video, it's usually a favor being granted to friends, like Lil X and Jessy Terrero. "It's not that I'm anti-rap-video," she begins. "It's just that they don't need me. I have so much to offer a video—more than just walking or sitting. I wanna be a part of things that are innovative and crazy creative."

Professional accolades aside, there's no denying that Tisha (as her friends refer to her) is blessed with more than just sick rhythm and imagination. The 5-foot-4-inch brownie has got below-the-belt thickness as scrumptious as her personality (run and YouTube Ne-Yo's "Slay"...now!). "I've always been aware of the attention my body gets, but I just dismiss it because I've tried so hard to prove. But I can really dance!" she says. "For a second I didn't think anyone noticed me. Like, people would complement me, and I'd think, Yeah, yeah, you just wanna look at my booty."

It makes sense that Tanisha's package isn't her priority. After all, it was her fiery choreography and sunny disposition that landed her in Hollywood. Last year, after meeting director Ian Iqbal Rashid, he developed a character specifically for her, as a dancer, in his movie *How She Move*, and this year she was hired onto the Biggie Smalls biopic *Notorious* set to teach the actors how to mimic their famed rap muses.

Now the superwoman is ready to show the industry that a female it usually says can't do it all actually can: modeling, choreography, dancing and acting. "Just being a chocolate girl in this business is hard enough—I got tired of hiding my face in videos because I wasn't pretty enough or because I'm too dark. But now that I'm being viewed as beautiful, somebody that people can be proud of, I wanna be that." ♦



MOVIE MOVIE

