

THE CURRENT

M A G A Z I N E DOCUMENTING THE CULTURE AS IT HAPPENS

BREAKING NEWS

WHO WAS Q50?

THE RISE

BLOODHOUND

LIL JEFF

THE MUSIC

FINAL PROJECT

INVESTIGATION

THE LEGACY

**SPECIAL
EDITION**

BLOODHOUND Q50

THE RISE, THE MUSIC & THE LEGACY
2004-2026

INSIDE ISSUE

INSIDE THE SPECIAL EDITION

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BLOODHOUND Q50 - THE RISE, THE MUSIC & THE LEGACY
LIL DURK: NOT GUILTY - THE TRIAL AND EVERY KEY PLAYER

The logo for 2FAST PRINTS, featuring the words "2FAST" and "PRINTS" in a bold, stylized, blocky font. The "2" is large and prominent, and the "FAST" is in a similar style. "PRINTS" is below it, also in a bold, blocky font. The logo is set against a dark background with some colorful, blurred lights in the upper left corner.

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FROM THE PUBLISHER

JEWELS & GEMS FROM THE PUBLISHER

Some stories cannot wait for the regular Monday release. BloodHound Q50's death is one of them. He was twenty-two years old, building momentum, releasing music and carrying a new Chicago sound toward a much larger audience.

This Special Edition is not built to repeat rumors or turn another young man's death into entertainment. It is built to document the confirmed facts, the music, the people connected to his rise and the legacy that now has to be protected.

We identify Mikquale Cooper as the person behind BloodHound Q50. We follow the public timeline, examine the BloodHound movement, document his bond with Lil Jeff, return to the official catalog and separate police reporting from social-media speculation.

The culture deserves urgency, but urgency without discipline becomes gossip. Every claim in this issue is tied to confirmed reporting, Q50's own interviews or his official music platforms. When the public record is incomplete, we say so.

We can honor the music without glorifying the violence surrounding it. We can acknowledge what drill documents without treating the death of another young Black artist as normal. We can celebrate a rise and still ask what protection, structure and intervention might keep the next artist alive long enough to build a complete career.

THE CURRENT documents the culture as it happens. Today, that responsibility means telling the truth, respecting the loss and preserving the record.

- KB THEPLAYMAKER BARRELL, PUBLISHER



OUT NOW



BREAKING NEWS

BLOODHOUND Q50 DEAD AT 22

Chicago rapper Mikquale Cooper was killed in a Fuller Park shooting as his music reached its widest audience.



The Cook County medical examiner's office identified the man killed early Sunday, September 13, as 22-year-old Mikquale Cooper of Chicago. A manager with AMF Music Group confirmed that Cooper was the artist known as BloodHound Q50.

Chicago police said Cooper was inside a vehicle around 4 a.m. in the 4200 block of South Wentworth Avenue in Fuller Park. Two vehicles pulled alongside and several people opened fire. Cooper was struck in the chest and shoulder. Chicago Fire Department personnel treated him at the scene, where he was pronounced dead.

As of the first public reports, no one had been arrested. That is the confirmed record. Videos, screenshots and street theories moved faster than the investigation, but none of them can replace an official finding.

The speed of the news reflected Q50's growing reach. Within hours, his name moved across music pages, local news and fan accounts far beyond Chicago. The tragedy landed just weeks after his twenty-second birthday and the release of a new project, turning what had been a rising campaign into a memorial.

BloodHound Q50's death is both a breaking-news story and a human loss. This edition separates what authorities confirmed from what social media speculated.

CONFIRMED: Cooper was 22, the shooting occurred in Fuller Park, he was pronounced dead at the scene and no arrest had been announced when this issue closed.

SOURCES: Chicago Sun-Times; Chicago Police Department reporting, Sept. 13-14, 2026.

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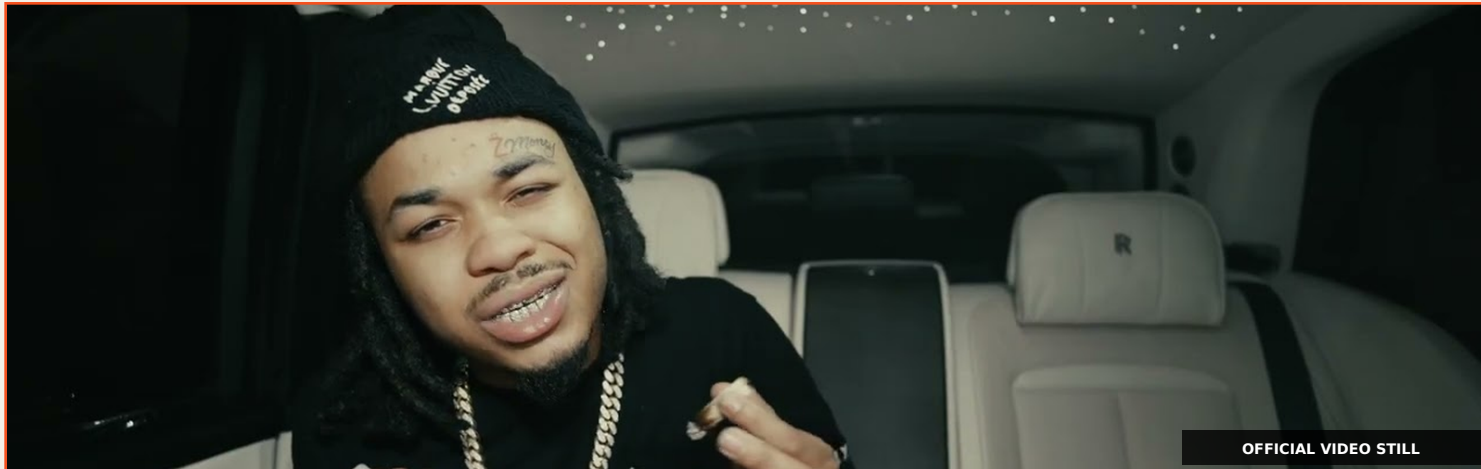
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THE TIMELINE

FROM MOMENTUM TO MOURNING

A fast-moving career entered a major release cycle before violence brought it to an abrupt end.



BloodHound Q50's public rise was compressed into a short period. He emerged from Chicago's newest drill wave with records, visuals and interviews that made his personality as recognizable as his delivery. His catalog grew through direct-to-fan platforms, official videos and collaborations connected to the BloodHound circle.

In 2025, the project Long Live My Brudda He Prolly Kilt Yo Brudda placed grief and loyalty at the center of his music. The title captured the contradiction that followed the movement: remembrance was inseparable from the environment being documented.

By 2026, Q50 had reached national festival stages and a much larger streaming audience. He celebrated his twenty-second birthday on August 6 and released Get Back Or Die Trying, a project designed to move him beyond a single viral moment. Official videos and new audio continued the rollout.

On September 13, police responded to the Fuller Park shooting that killed him. The campaign stopped, and the meaning of the catalog changed overnight. Songs that had been heard as active street reports were immediately replayed as a final record of a young life.

The timeline matters because it shows how quickly independent momentum can become permanent legacy. Q50 was still building: new project, new visuals, festival exposure and a growing audience.

His death did not arrive at the end of a completed career. It arrived in the middle of one.

SOURCES: BloodHound Q50 official YouTube and streaming pages; VICE; Chicago Sun-Times.

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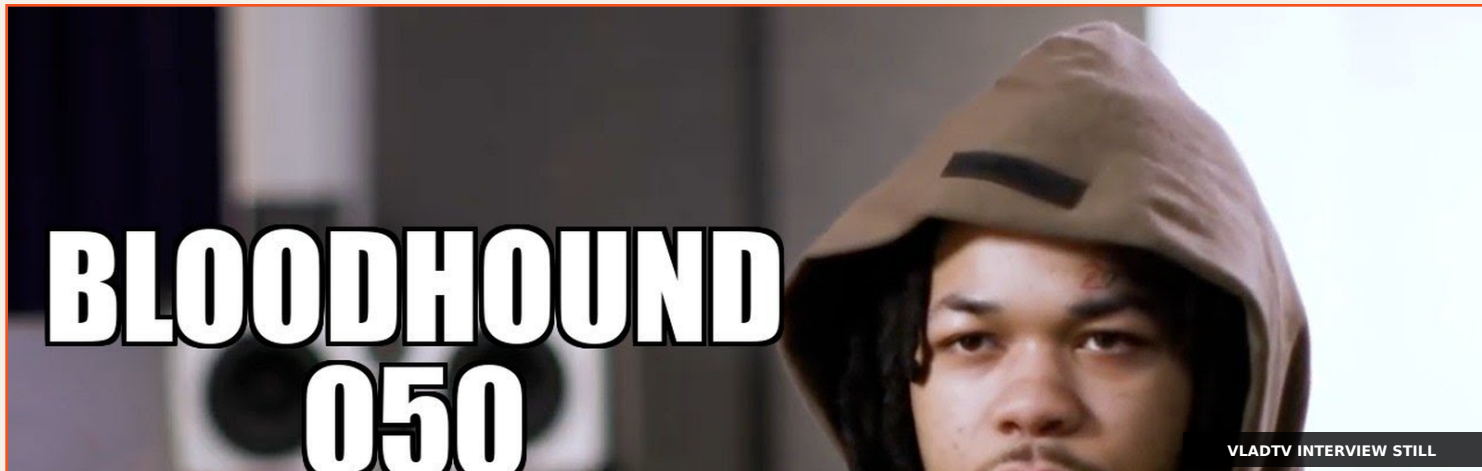
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WHO WAS Q50?

THE PERSON BEHIND THE NAME

Mikquale Cooper built BloodHound Q50 through direct speech, camera confidence and a growing catalog.



BloodHound Q50 was the performance name of Mikquale Cooper, a Chicago artist whose career developed inside the city's drill ecosystem. He was twenty-two when he died, but he had already learned how to command attention across interviews, short clips, music videos and live stages.

What separated Q50 from many new artists was his comfort explaining himself. In long-form interviews, he spoke about music, friendship, fatherhood, pressure and the decisions surrounding his rise. He understood that an artist in the current market is not introduced by one song alone. The audience studies the voice, the history and the personality behind it.

That camera readiness helped his music travel. Viewers who first encountered a clip could move directly into official releases and a catalog that presented him as blunt, urgent and emotionally guarded. The approach matched the speed of the scene while giving supporters a recognizable figure to follow.

It is important, however, not to reduce Cooper to an internet character. Behind every stage name is a person with family, children, friends and unfinished plans. The public knew BloodHound Q50. The people closest to him knew Mikquale.

A real profile must hold both identities at once: the artist whose words were built for public consumption and the young man whose life cannot be summarized by those words.

His interviews remain useful because they preserve his own voice rather than allowing rumor pages to write the entire biography after his death.

SOURCES: Talk of the Town, BloodHound Q50 full interview; official artist channels; Chicago Sun-Times.

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BLOODHOUND

THE NAME WAS BIGGER THAN ONE ARTIST

BloodHound functioned as a creative circle, a shared identity and a route into Chicago's newest drill audience.



BloodHound was more than a word attached to Q50's stage name. It represented the circle through which the music, videos and audience developed. The collective identity gave listeners a way to connect individual records to a larger movement.

That structure is familiar in hip-hop. Crews create chemistry, shared language and immediate collaboration. They also give emerging artists an infrastructure before a traditional company arrives. One member's momentum can direct attention toward everyone else.

For Q50, the BloodHound identity became inseparable from his relationship with BloodHound Lil Jeff. Their names appeared together in songs, videos and conversations. Fans did not experience them as isolated solo acts; they experienced a connected story built through music and loyalty.

The strength of a crew can also make private pain public. When loss enters the circle, every record, interview and post is reinterpreted through grief. The music becomes archive, tribute and evidence of relationships that the wider audience only partially understands.

Q50 carried the BloodHound name into a larger market, but he did so while openly representing the people who helped create the original energy.

BloodHound's cultural value came from recognition: a name, sound and visual language that supporters could identify immediately.

Its future now belongs to the surviving artists, families and collaborators. Their responsibility is not to satisfy internet mythology. It is to determine what the name means after another devastating loss.

SOURCES: BloodHound Q50 and BloodHound Lil Jeff official releases and interviews.

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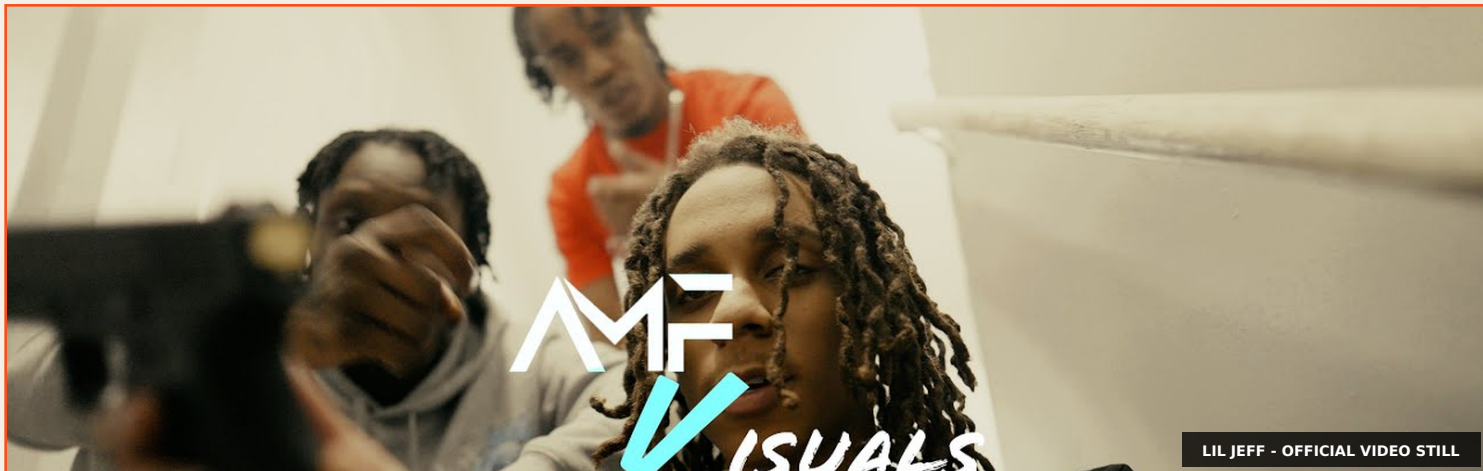
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LIL JEFF

BROTHERHOOD, GRIEF AND THE MUSIC

The bond between Q50 and BloodHound Lil Jeff became one of the defining relationships in the catalog.



BloodHound Lil Jeff's death in 2024 became a dividing line in Q50's music. The relationship had already been visible through collaborations and interviews, but loss turned that connection into a central part of how Q50 presented himself.

Q50 spoke publicly about Lil Jeff with the language of brotherhood. The grief was not packaged as a clean recovery story. It remained present in titles, performances and the emotional temperature of the records that followed.

That is one reason listeners responded. Drill often communicates through detail, repetition and codes understood first by the people closest to the environment. Underneath the aggression, much of the music is built from mourning. Friends disappear, names become memorials and the studio becomes the place where emotion is processed without being described as therapy.

The danger is that an audience can consume the grief as entertainment while ignoring the human cost. A tribute song becomes a clip. A name becomes a slogan. A real relationship becomes content for strangers to debate.

Q50's own death now forces another reversal. The artist who carried Lil Jeff's memory has become someone others must remember.

The bond between Q50 and Lil Jeff should be documented without turning either life into a scorecard or internet legend.

Their music preserves the connection. Their deaths also demand a harder question: how many young voices can a scene lose before grief stops being treated as a normal part of the business?

SOURCES: BloodHound Q50 interviews; official collaborative releases; public reporting on Lil Jeff.

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THE MUSIC

A VOICE BUILT FOR THE NEW DRILL AUDIENCE

Direct delivery, repeatable lines and constant visuals helped Q50 move from Chicago attention to national reach.



OFFICIAL VIDEO STILL

BloodHound Q50's music was designed for immediacy. His delivery was clipped, direct and conversational, creating the feeling that the listener had entered a continuing report rather than a carefully separated single.

Records such as "Don't Blink or Stare" and "Splash Bros 2" became important entry points. The songs circulated with visuals, reaction clips and fan discussion that pushed the name beyond Chicago. By the time new listeners arrived, an entire online context was already waiting for them.

That ecosystem is central to modern drill. A record does not travel alone. It moves with interviews, comments, reposts and the audience's attempt to decode every reference. The artist's consistency matters as much as a traditional radio campaign.

Q50 understood that rhythm. Official videos kept the catalog active, while interviews gave fans more material between releases. His public personality was controlled enough to support the music without appearing disconnected from it.

Streaming platforms reflected the expansion. His audience reached well beyond a neighborhood scene, and his songs continued finding new listeners as the campaign around his latest project developed.

The business lesson is clear: Q50 converted local recognition into a wider digital audience through frequency, visual consistency and a defined identity.

The artistic question remains open. At twenty-two, he had not reached the point where a complete catalog could reveal every direction he might have taken.

SOURCES: BloodHound Q50 official YouTube and Spotify pages; VICE.

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FINAL PROJECT

GET BACK OR DIE TRYING

Released during his final birthday season, the project now stands as Q50's last major statement.



Get Back Or Die Trying arrived as BloodHound Q50 entered his twenty-second year. It was built to extend his momentum with a fuller body of work and a continued visual campaign.

The title carried the uncompromising language expected from his brand, but the release also represented something practical: growth. A project gives an artist more than a viral clip. It establishes range, sequencing and a catalog that can hold attention after the first record brings listeners in.

Official uploads including "50 Did It," "Don't Wanna Talk," "Bloody Storm" and "Too Stuck" supported the period around the project. Each release added another entry point while keeping the same visual and emotional world intact.

After Q50's death, the project will inevitably be heard differently. Lines will be treated as prophecy. Images will be searched for clues. That response is common when an artist dies young, but it can flatten the work into a final omen.

The better reading is to treat the project as it was released: the work of an active artist building his next level, not someone planning an ending.

The project now becomes part of the permanent record. Its streaming life will continue, but the campaign surrounding it should respect the people who own and manage Q50's work.

Legacy management requires careful credits, transparent royalties and a refusal to flood the market with unfinished material simply because attention is high.

SOURCES: BloodHound Q50 official YouTube releases; VICE; public streaming listings.

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INVESTIGATION

WHAT POLICE HAVE CONFIRMED

The public record remains limited, and responsible coverage must stay inside the facts that authorities released.



Chicago police said Mikquale Cooper was seated in a vehicle in the 4200 block of South Wentworth Avenue when two vehicles pulled alongside shortly before 4 a.m. Several people inside those vehicles fired shots and fled.

Cooper was struck in the chest and shoulder. Emergency personnel treated him at the location, but he was pronounced dead. The medical examiner identified him, and a manager confirmed that Cooper performed as BloodHound Q50.

At the time of the first public reports, police had announced no arrest. No official motive had been established publicly. Those two facts matter because social media quickly filled the open space with accusations, reposted footage and claims about responsibility.

An investigation is not completed by repetition. A viral post is not a police finding. A familiar name in a comment section is not a charged suspect. Publishing unverified blame can endanger people, damage a future prosecution and replace evidence with entertainment.

The responsible position is simple: document what authorities confirm, distinguish reporting from commentary and update the record when verified information changes.

Anyone with information should use official law-enforcement channels rather than turn the case into online speculation.

This page will remain a dated record of what was publicly confirmed as the issue closed. Future developments should be judged against police statements, court filings and identified reporting.

SOURCES: Chicago Sun-Times; Chicago Police Department reporting, Sept. 13-14, 2026.

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THE REACTION

A SCENE RESPONDS IN REAL TIME

Fans, artists, interviewers and festival platforms turned their feeds into a fast-moving public memorial.



OFFICIAL VIDEO STILL

News of BloodHound Q50's death moved through hip-hop before many traditional outlets had published a full report. Condolences, performance clips and archived interviews appeared across social platforms while fans tried to confirm what had happened.

Rolling Loud posted a public tribute after having featured Q50 on a festival stage earlier in the year. DJ Vlad, who had interviewed him, remembered Q50 as unusually media-trained for his age. Supporters returned to official videos and filled comment sections with memorial messages.

The reaction demonstrated the size of the audience Q50 had built. It also showed how modern mourning happens in public. The same feed carries verified reporting, grief, old footage, false claims and monetized reaction content without clearly separating one from another.

For family and close friends, that volume can be overwhelming. Their loss becomes a global discussion before private facts are settled. Respect requires more than posting a dove emoji. It requires restraint, accurate names, direct support and space for the people closest to the artist.

The strongest tribute remains the work itself: listen through official channels, credit collaborators and resist turning tragedy into rumor.

A digital memorial can preserve performance footage and introduce the music to a new audience. It can also create pressure to speak before people are ready.

The public response should make room for grief without demanding access to every private detail.

SOURCES: VICE; Rolling Loud public tribute; DJ Vlad public statement; official artist channels.

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THE BIGGER PICTURE

WHEN GRIEF BECOMES PART OF THE GENRE

Drill documents real conditions, but repeated loss cannot be accepted as the cost of keeping the music authentic.



Chicago drill has always carried more than sound. It documents neighborhoods, alliances, losses, pressure and the survival language of young people living close to violence. That reality is part of the genre's power, but it is also the reason the music is so often discussed only after another death.

The public frequently makes one of two mistakes. Some listeners treat every lyric as a literal confession. Others treat every violent image as harmless theater. Both positions erase context. Music can contain autobiography, performance, coded memory and exaggeration at the same time.

The business around the music has responsibilities. Managers, labels, promoters and platforms cannot celebrate danger as branding while acting surprised when real danger reaches the artist. Security planning, conflict assessment, mental-health support, travel discipline and private intervention must be treated as business infrastructure.

Artists also deserve room to grow beyond the image that first brought attention. A young performer should not have to remain trapped inside one emotional register to satisfy an algorithm.

Q50's death will be discussed as part of drill's history. The more important question is whether the people with influence will change any of the conditions surrounding the next artist.

The music should be documented honestly without romanticizing the losses around it.

Prevention does not require abandoning the culture. It requires protecting the people creating it: safer movement, stronger teams, real conflict mediation and adults willing to interrupt a dangerous pattern before it becomes another headline.

SOURCES: THE CURRENT analysis informed by confirmed reporting and Q50's public interviews.

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THE LEGACY

WHAT BLOODHOUND Q50 LEAVES BEHIND

A growing catalog, a visible movement and another unfinished Chicago story now belong to the permanent record.



BloodHound Q50 leaves behind music that captured a specific moment in Chicago's evolving drill history. His delivery, visual consistency and direct connection with the audience helped push the BloodHound name into national conversation.

The numbers will continue changing. Streams will rise, old interviews will circulate and unfinished recordings may eventually surface. None of that should obscure the central truth: Mikquale Cooper was twenty-two years old, and his career was still being built.

A responsible legacy protects both the art and the person. That means preserving accurate credits, ensuring revenue reaches the proper rights holders, resisting unauthorized merchandise and refusing to rewrite rumor as biography.

It also means allowing the music to be more than a crime-story soundtrack. Q50 was an artist learning the business in public. He understood the camera, built memorable records and turned a local identity into a large digital audience.

The final chapter should not be written entirely by strangers. Family, collaborators and the official catalog deserve the strongest voice in determining how his story is carried forward.

The real measure of legacy is not how loudly the internet mourns for one week. It is whether the work is protected, the person is remembered accurately and the next generation receives more opportunity than danger.

BloodHound Q50's life was cut short. His voice remains in the record.

SOURCES: Official artist catalog and interviews; Chicago Sun-Times; VICE; public streaming platforms.

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TASTE OF LIFE"

**REMEMBER TO
DRINK LIKE A BOSS**



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