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**SMALL PRINT:** The content of Big Daddy does not necessarily reflect the views of the magazine or its publishers. Everything contained within is original material to the best of our knowledge. If we used any photos, artwork or fonts without permission then we apologise. No biting allowed.

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WHEN WE LIVED FOR  
TODAY AND TOMORROW  
CAME.

Hip hop is growing up.

For a sizeable part of the community over the last 30 or so years, growing up has meant growing away, growing out of, growing "too old for this kid's stuff".

But for many of us it means finding a way to adapt the energy, beliefs and skills of our youth into a workable format for an adult life. Some keep their culture as a hobby: 9 to 5 in the week, crazy adventures at the weekend. Some combine the two and make a career out of their artform.

Who will be the first Hiphop head to reach 70 years old? Will they be comfortable in their retirement? Respected by the younger generation? What will be the price we pay for our hunger to break new ground - Crab Scratch arthritis? Spraypaint kidney? B-boy rheumatism?

So many of the problems we have been facing in more recent times are not really about Hiphop at all: they're about the Generation Gap. I feel that we must all follow the examples set by those putting back into the culture to bridge this gap - mentoring, youthwork, publishing books (such as the milestone Dondi White book reviewed in this issue) or whatever other means of communication and education we can use.

If Hiphop is to continue to flourish and truly consider itself as a Subculture then it seems to me that it must present its exponents with a realistic option of a complete journey in life.

Now more than ever is a time for us to look to our elders for wisdom, guidance and inspiration.

SHOK1



# YOCAL News

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Associated Press

**Jodee Berry of Panama City, Fla.**, sits with her toy Yoda at her lawyer's office Wednesday. Berry, a former Hooters waitress, has sued the restaurant where she worked saying she was promised a new Toyota for winning a beer sales contest in April. Berry, 26, believed that she had won a new car, but she was blindfolded, led to the parking lot and presented a toy Yoda, the little green guy from Star Wars.

## Sects and drugs and rock'n'roll

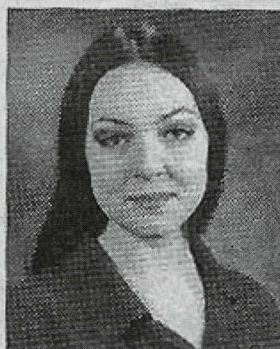
YOUNG members of the Amish sect – famous for their puritanical dress and sober ways – are turning to drink and fitting stereos to their horse-drawn buggies. The teenagers are cruising the streets, listening to music and smoking – all forbidden by their religion. Some have been stopped for drink-driving in their horse-drawn four-wheelers at speeds of one mile per hour. One buggy stopped by police had a 12in subwoofer stereo behind the seat and a fridge full of beer in the boot. 'This thing will rock,' said the driver as he was pulled over. Other Amish youngsters are going on drinking binges, even though the US legal drinking age is 21. The problem is so bad that church elders in Ohio have turned to police for help. They also want judges to jail the young offenders.

**THE WORLD'S** first chapel for dogs has opened in the American state of Vermont, with pews and stained-glass windows depicting black labradors with halos.

Up to 15 dogs at a time have been attending chapel in a forest near the small town of St Johnsbury, in accordance with the doctrine on the noticeboard outside: "All creeds, all breeds, no dogma."

**Attention teachers:** Teacher? New to Kuwait? Then you need the Kuwait Union for New Teachers. Become a KUNT, your friends can be KUNTs too-

## MISSING KIDS



**Amie Elissa Ashcraft**  
Missing from: Orem, Utah,  
5-28-00

DOB: 12-25-82

Height: 5' 7"

Weight: 155 lbs.

Eyes: hazel

Hair: red, straight

**ID Info:** Amie has a pierced eyebrow and nose, the word "slut" is carved on her left ankle, and an asterisk is carved on the inside of her right leg.

## NEWS IN BRIEF

### Dead chickens block main road

**MUNDFORD:** Around 10 tonnes of dead chickens covered the A134 after a lorry overturned, spilling its load and blocking the road for more than two hours yesterday afternoon. Broadland District Council cleared up the chickens after the accident, which happened at about. The road was clear by 4.45pm.

## WELTON & DISTRICT P. D. A.

The Nursery Rhyme Quiz was well supported. A total of 268 were sold, 87 were returned and 11 were correct with the winners being selected by a draw after the Christmas lunch. First Mrs Brackenbury, Welton, second Mrs Oakes, Dunholme, and third Mrs Bryant, Coningsby. Net proceeds amounted to £228.

- |     |            |   |
|-----|------------|---|
| 10. | TTTPS      | Tom Tom the piper's son                           |
| 11. | DFWTG      | Doctor Foster went to Gloucester                  |
| 12. | HWGRTMB    | Here we go round the mulberry bush                |
| 13. | MMQC       | Mary Mary quite contrary                          |
| 14. | TITHTJB    | This is the house that Jack built                 |
| 15. | TWAW,TWAT  | Taffy' was a Welchman, Taft~ was a thief          |
| 16. | TWACMWAC   | There was a crooked man who walked a crooked mile |
| 17. | TWAOWWLIAS | There was an old woman who lived in a shoe        |
| 18. | TLPWTM     | This little piggy went to market                  |
| 19. | TDHS       | Thirty days hath September                        |



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## ... and finally

A **TABBY** belonging to a nightclub disc jockey has been nicknamed Catboy Slim after helping his owner to mix records by pawing them in time with the music.

Jamie Brass was chilling out at home in Bradford one night when he nipped into the kitchen for a cup of tea. He returned to find his cat, oddly named Jesus because he was born at Easter, scratching records on his sound system. 'There he was, with his paw on the vinyl, moving it backwards and forwards,' said Mr Brass. 'I swear it was in time to the music.' The eight-month old cat now selects records by sniffing the ones he wants to hear and even sits on the turntable while it spins round.



# THE BLENDERS

[www.deanandnigel.co.uk](http://www.deanandnigel.co.uk)

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Don't miss the latest Blenders merchandise, available from the site - 2002 & 2001 calendars are still in print, *PLUS* sets of 4 drinks coasters featuring exclusive blends are now available!

## WEBSHITE

**[www.cameltoe.org](http://www.cameltoe.org)** - Site of the issue and then some. Inspired by the many "mullet-spotting" sites out there, this hilarious corporation dedicates their cyberspace to the pursuit of the deer-hoof shaped crevices caused by girls (and guys) wearing their pants too tight. You can even get "know the toe" merchandise. And you should.

**[www.handlebarclub.org.uk](http://www.handlebarclub.org.uk)** - "The qualification for membership is: *a hirsute appendage of the upper lip, with graspable extremities* and, in addition, we specify that beards are not allowed." Well, I'm sure this site isn't *supposed* to be funny - but look at the members' galleries would you? Hail to the king of moustaches.

**[www.bol.ucla.edu/~rahjr79/ninja.htm](http://www.bol.ucla.edu/~rahjr79/ninja.htm)** - According to this "official" ninja page from some dork, ninjas are mammals, fight *all* the time and their aim is to "flip out and kill people." Sightings rate from "OK" to "tubular" to "totally sweet."

**[www.whatshouldiputonthe fence.com](http://www.whatshouldiputonthe fence.com)** - London cyclist has beef with estate over padlocking his pushbike to the fence outside his house. A web-cult ensues and soon ironing boards, teapots and fridge doors etc begin to appear, chained to his railings. Eh?

Thanks this issue to **Andy Pinney, Dave Wykes, Robin Watson, Ash at Piccadilly Records, Kym Fuller, Martin Lawrie, Dean & Nigel and Jay Brown** for their priceless / worthless contributions. Good to see some of the clippings returning to the turnip-headed spirit in which this column started.

Send clippings to the office address or email scans (full size, 300dpi) to [bones@thebigdaddy.com](mailto:bones@thebigdaddy.com)

Protect the children (of the corn),

**Daddy Bones**



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## BOOGIE KNIGHT/KID DELIGHT: R.I.P.

By That Funky Factivist-TRUE 222 -T.I.G.H.T. Ragazine Warriors.



A Big up to a Hip Hop pioneer lost in the madness of our ghettos. Last year Hip Hop lost another one of it's soldiers to the madness of the streets. This is a brief background on the rapper known as Boogie Knight/Kid Delight of The Boogie Boys. A group that made ample noise in the early eighties just when Hip Hop was moving up in the world.

The Original Boogie Boys were a group of two young men, Kid Delight/Boogie Knight and Kool Ski/The Ladies Key who brought you such Hip Hop classics as "You Ain't Fresh" and "A Fly Girl". My personal favourite was "I'm Coming" off of their late 80's LP "Romeo Knight". Incidentally a person by the name of Sherrie Sheppard stole the original artwork that I laced the cover for them with. Rot in hell my supportive sister... This LP was made with a change in the line up... but the stand out was the Boogie Knight who's slick rhymes were the stuff that true MCs were made of.

The Boogie Boys were proteges of The infamous promotion team Mike and Dave from Harlem who discovered such acts as Doug E. Fresh, Rob Base and Positive K... not to mention, The Crash Crew who brought you "High Powered Rap" and latter day classics like "Rockin On The Radio": classic heads know the deal... The Boogie Boys first recording was "Rappin Ain't No Thing", released in 1981 on the Mike N' Dave label and sampling EU's "Knock Em Out Sugar Ray" to well rocking effectiveness.

Recently Boogie Knight had just released the Original Mixed tape CD, of which one cut was chosen for an up an coming Hip Hop movie. Lyrically ahead of his time, his newest work may not have been equal to his past cutting edge efforts but still The Boogie Knight Kid Delite, AKA William Stroman was a part of Hip Hop's growth as well as a positive brother who as well did his stretch with Uncle Sam while still keeping Hip Hop alive touring Europe in the 80's. He will be sorely missed by those that knew him well. Hip Hop needs to start paying respect to it's founding fathers like Keith Cowboy as well as pioneers like Boogie before we lose more of them to the madness that is today.

## TED DEMME R.I.P.

Film maker Ted Demme died on 13.1.02 of a heart attack at age 38, while playing in a charity basketball game. Demme produced & directed the ground breaking YO! MTV Raps, "Who's The Man," which starred Ed Lover & Dr. Dre, "Blow," & was working on a new film with Nore called "Whut! Whut! The Movie." Demme is survived by a wife & 2 kids.

## DEF TEX UK TOUR

The UK's finest Hip-Hop Band are half way through a UK tour. For a rare chance to see MCs Chrome and the Anthropologist, DJ Sure D and their full band perform live, get down to one of the remaining dates:

**SATURDAY 16<sup>th</sup> FEB:** The Cavern, **EXETER**

**TUESDAY 19<sup>th</sup> FEB:** University of East Anglia Union, **NORWICH**

**SATURDAY 23<sup>rd</sup> FEB:** The Dedbeat Weekender, **NORWICH**

**FRIDAY 8<sup>th</sup> MARCH:** El Segundo, The Bongo Club, **EDINBURGH**

**THURSDAY 14<sup>th</sup> MARCH:** Digital Planet, The Cluny, **NEWCASTLE**

**FRIDAY 22<sup>nd</sup> MARCH:** The Theckla, **BRISTOL** (w/ Aspects)

Also, look out for shows in Penzance and another London date T.B.C.  
*The LP "Serene Bug" is out now on Son Records.*

## NEPTUNES ON THE UP & UP

The Neptunes have had an amazing couple of years, producing hit tracks for everyone from Jay Z to Britney Spears. 2002 sees them launch their own label, Star Trek Entertainment, through Arista Records. Neptunes will also be releasing their debut LP "In Search Of..." under the N.E.R.D. alias. Last year's European CD-only version has been completely overhauled for an official US release on March 12<sup>th</sup> through Virgin. They're Hustlers, Baby!

## THTC GRAFF COMPETITION

THTC (The Hemp Trading Company) are offering up & coming street artists the chance of providing artwork to be used as one of next seasons' T-shirt designs. Two runners up will also be offered their own page on [www.thtc.co.uk](http://www.thtc.co.uk), under the street art section to display their work, along with a biog and contact details. Royalties will be paid to the winning artist on sale of the T-shirts. THTC are always looking to sponsor new talent, from Hip-Hop and Drum & Bass Producers to B-boys to Graff artists. To take part please send your designs, as either jpeg. or gif. format to [gav@thtc.co.uk](mailto:gav@thtc.co.uk).

Below [clockwise from top right]: Showbiz, Godfather Don & Diamond D from the "Beat Digging" video. Right: the limited-to-13-copies "King of the Beats" video...



## BEAT-DIGGING & PRODUCTION VIDEO

The Scandinavian team of Jesper Jensen (director) and Casper Madsen (editor) are responsible for "Beat Diggin'", a fascinating half-hour documentary covering, as you may have guessed, the art of digging for records and hip-hop production. Filmed in New York, it features some of the greats talking shop like Showbiz, Diamond D, Evil D and Mr Walt from the Beatminerz. Godfather Don is also on there, along with cameo appearances by MCs Mos Def, Royal Flush, and Common. For more details, contact Jesper: [smint@get2net.dk](mailto:smint@get2net.dk). You can also contact Casper Madsen (Adrenaline Productions): [cassepot@hotmail.com](mailto:cassepot@hotmail.com).

## "KING OF THE BEATS"

The second production & digging-related video we've seen recently is this incredible film by [www.nuskratch.com](http://www.nuskratch.com). Pritt from Birmingham has put a lot of time, money and love into the making of one of the most interesting and original hip-hop videos ever. It's set up as a battle, between five competing UK production crews: The Creators, The P Brothers, The Next Men, The Unsung Heroes, and Beyond There. Pritt gives each team a £20 budget to buy breaks, and then a couple of hours to make a track using the records they've found, filming them at all stages. Unfortunately the 90-minute tape we've seen will not be commercially released; it was made in a limited edition of 13 (!) copies strictly for the crews who took part. But an edited-down half-hour version will appear on the first tape released by Pritt's company Nu Skratch, alongside plenty of other footage gathered from the UK and the US, due later this year. For more info, check [www.nuskratch.com](http://www.nuskratch.com), or email Pritt: [pkalsi@blueyonder.co.uk](mailto:pkalsi@blueyonder.co.uk). Watch this space for more info, and DJs, producers, MCs, writers, b-boys: please contact Pritt if you would like to contribute.

## THE BIZ PAYBACK

The P Brothers can exclusively reveal another huge porky from the diabolical. After telling us that he bought Breakbeat Lenny's 12" collection, we can actually inform you that the entire 12" collection was actually only recently bought from storage (since Lenny's sad death) and has just touched down in the UK. Apart from being responsible for the infamous "Octopus" break records, Lenny was famous for buying records on foot (rumoured to not have a car as all money went on records) and always carried 2 shopping bags filled with drums. If you're interested in buying some of these rare gems and also a piece of history then you need to contact Nick "the record" at DJ Friendly records. He can be e-mailed at [nick@djfriendly.co.uk](mailto:nick@djfriendly.co.uk) and will be more than willing to forward you a list of items for sale. You may even find the infamous extended 12" mix of "Assembly Line" where Lionel Ritchie himself plays drums when the break comes back in at the end while singing about a small monkey. Perhaps Biz might swap this for his "Johnny The Fox" 12" he told us about!!!! Oh yeah Biz, did we also mention that we have a six foot doll of Bruce Forsyth that dances and shouts "Good Game, Good Game" when you punch it





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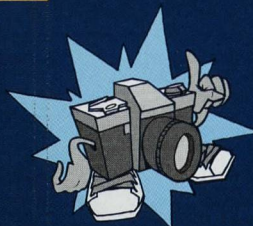
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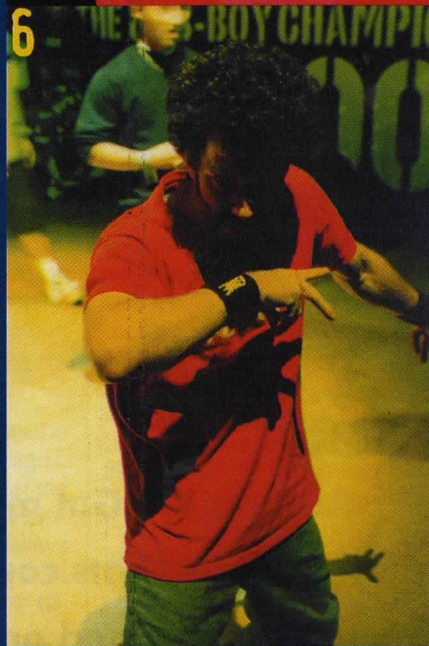
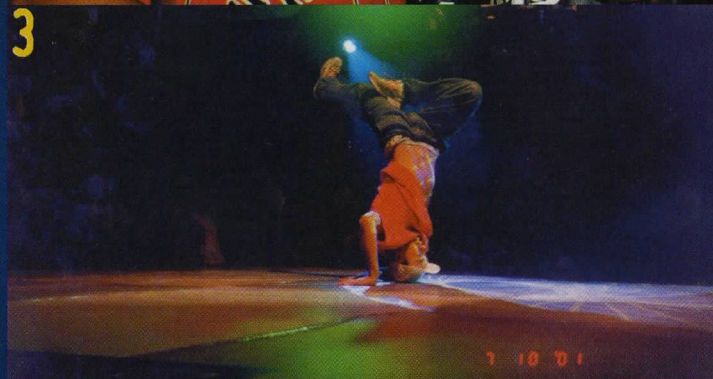
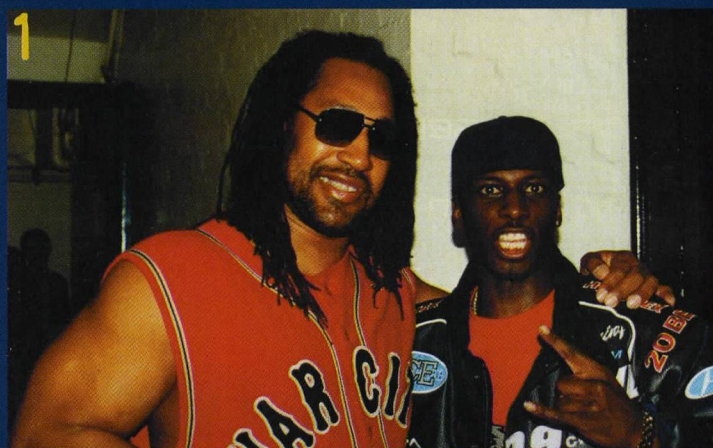
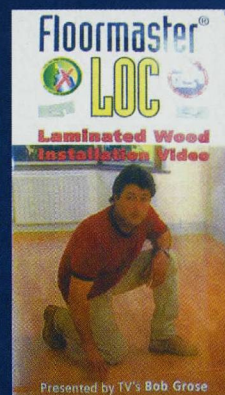
# FREEZE FRAME

Photography by Lonestar

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Carol, Babiche, Ioni...







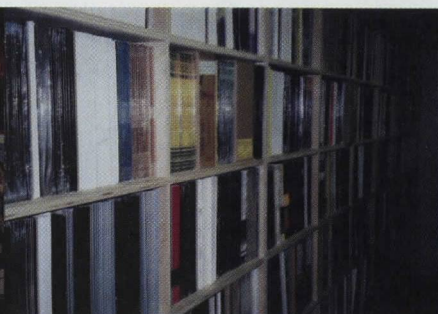
# Neva Stop Diggin'

Soulman takes flicks and listens in  
with the sound librarians

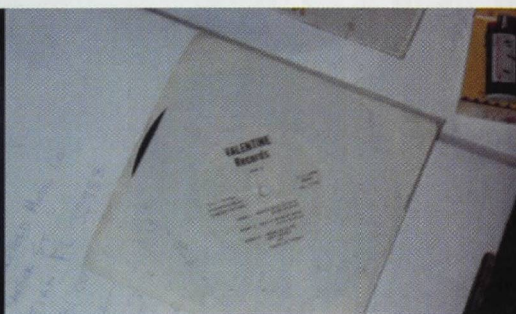
By Phill Stroman



Treats from behind the counter



Down in the basement



The original copy of the infamous Sound Library drum record that you may have heard about

On my first trip back to New York City in two whole years (or since my little girl was born.... lots of weekend baby-sitting have kept me locked down in Philly), I just had to see the sights. No, not Ground Zero... I guess I just don't share the morbid curiosity of the folks who are now picking up tickets to get close to where the Twin Towers crumbled. I even made sure I sat on the left side of the train coming into NYC, so I wouldn't have to see that now forever altered skyline of the city once we got near it.

No, the sights I came to see were also the sounds I came to hear: the best rare funk, soul, and jazz records in New York, which I stood a very good chance of finding at The Sound Library. Founded about three years ago by Stephen Harrigan, Rob Corrigan & Jared Boxx after their defection from the A-1 Records shop a few blocks down the street, The Sound Library has become the place to be to find not only the aforementioned funk, soul and jazz, but also a whole heap of disco, R&B, reggae, hip hop, soundtracks, 45s, beats and breaks and, yes, library records. It's all covered, cousin.

Back when the Library first came into existence, yours truly was still lugging crates of records to the conventions in New York, selling beats to producers at 6:00 AM on cold Sunday mornings. Well, if A-1 Records put a big dent into the sales of us beat peddlers at the record shows, the coming of TSL pretty much totaled the vehicle completely and killed the passenger in the process. As one producer told me, "why come out at six on a Sunday morning and pay an early fee to get into this record show once a month when The Sound Library is like having a record show everyday minus the early fee?" True, true. Luckily by this time I'd grown very weary of the record show grind and was ready to quit selling anyway, so it was cool with me.

So now in 2002, The Sound Library is pretty much "King Of New York" when it comes to record spots. Not only can you cop that ill record of your dreams but you might bump into Pete Rock or The Alchemist or somebody (maybe even The Soulman... wow!). Many of your favorite rap samples got their origins right out of this shop.... the Tom Brock record used for Jay-Z's "Girls, Girls, Girls" is just one of many records that comes to mind that producers have purchased from the Sound Librarian guys and flipped into a big ass hip hop hit.

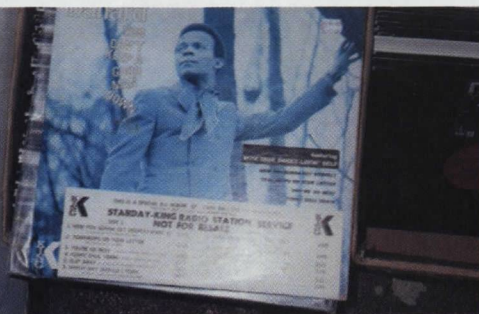
But Stephen will hate me if I don't mention that it's not all about samples and beats and all that shite- collectors of rare records who actually buy them to listen to and enjoy the music, not just sample them then throw them in the corner, will have a field day at TSL. Check the photos accompanying this article for a small sample of what I'm talking about... I didn't have nearly enough film to get snapshots of all the ridiculously rare wax I saw, but it was a crazy amount.

And for all you cats who like to whine about high prices, I'll tell it to you like Shaftman told it to Tightwad: "I hate a cheap bastard!" The good shit doesn't always come cheap, and TSL definitely has the good shit. Plus you WILL find some decent bargains if you take the time to scour those bins properly, trust me. Lee Moses' "Time And Place" LP for five bucks? I don't think so. But certainly some nice slices of vinyl heaven that are a hell of a lot cheaper than trying to cop them on Ebay, that's fa sho'.

So for those of you who've never had the Sound Library experience, peep the flick and witness some of the most wicked records in the history of wicked records. Peace to Miss Shingaling for being my NYC tour guide and keeping me from getting lost on the subway... what can I say, I hadn't been in New York for 2 years, man!

No matter where you may live on this planet, if you consider yourself a serious collector you need to at some point in your life make the pilgrimage to the Sound Library in New York City. The address is: The Sound Library, 214 Avenue A, New York, NY 10009 (open 7 damn days a week from 12 to 8). Telephone: 212-598-9302. Fax: 212-598-9367. E-mail: soundlibrary@earthlink.net. And the website is coming soon (it'll probably be up by the time you read this), so if you can't make it to The Library in person you can still get your internet dig on: [www.soundlibraryrecords.com](http://www.soundlibraryrecords.com). And they do mail order as well.... see, I told you they have everything covered. Stephen would also like to thank everyone who's supported them for the first three years. Thanks!





Treats from behind the counter

Hank Ballard- you can't keep a good record down

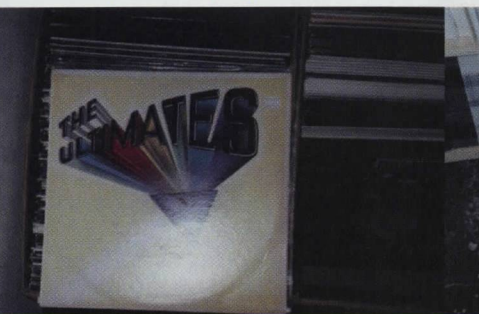
"Eskimo Heat"



Melvin Sparks' legendary "Texas Twister" lp

Albert Jones lp on Candy Apple

The rare "Klute" soundtrack



Mega 45's: Treetop, The Soul Branches, etc.

The Ultimates lp

Ultrafunk- one of the Soulman's favorite covers!



The Saturday night crowd gets thick



Jared in deep concentration



The grand opening flier from 1998

## SOUND LIBRARY TOP 25

No way could we do a top 10, there would be fist fights- so here goes...

**Milton Nascimento** - Tudo Que Voce Podiz Ser **Impressions-**

**Love Me- Pharoah Sanders**

**Pharoah Sanders** **Love** - Will Find A Way / Harvest Time

**Gloria Scott** - That's What You Say

**Prophecy** - Rain In My Life (7")

**Jon Lucien** - Search For The Inner Self (7")

**Everyday People** - Booker's Theme (7")

**Mike Westbrook** - Love Songs (the whole LP)

**Van Morrison** - Sweet Thing

**Fela** - Water Got No Enemy

**Chihuahua And His All-Stars** - Agua De Coco

**Richie Havens** - Freedom

**Jorge Ben** - Taj Mahal

**Sathima Bea Benjamin** - Africa

**Yusef Lateef** - Love Theme From Spartacus-

**Quadruphonics** - Betcha If You Check It Out (7")

**Tennyson Stephens** - Get Your Point Over (7")

**Herman With Augustus Pablo** - East Of The River Nile (7")

**Bobby Valentín** - The Gate

**Terry Callier** - Can't Catch The Trane

**Eddie Kendricks** - My People... Hold On

**Family of Eve** - Please Be Truthful (7")

**Groove On Down- Dunn Pearson Jr.** - Glow Of Love

**Sivuca** - Ain't No Sunshine

## SOUL NOTES

I am proud to announce the birth of my second seed, Khalil Malik Stroman (a.k.a. Soul Jr.) on January 17th, 2002... an 8 lb. 4 oz. little bundle of soul. Big shout out to my wife Tracie for giving me something else to love more than my records! And I am also proud to announce the release of the latest Soulman CD, "Soulman Plays The Hits".... over 70 minutes of original joints that were sampled on some of your favorite recent rap tunes.

You can order it from the Big Daddy mail order page or straight from me... hit me at [soulman@worldofbeats.com](mailto:soulman@worldofbeats.com) or check the website, [www.worldofbeats.com](http://www.worldofbeats.com) for info on that and other Soulman CDs like "Drugs", "Neva Stop Digg'in" and the like. It's a beautiful thing!

*This article is dedicated to the memory of Brian Sweeney and the firefighters of the FDNY who gave their lives trying to save the lives of others on September 11, 2001. In a past issue of Big Daddy I made a slightly controversial statement about heroes.... well, Brian was the true definition of what a hero is. I never met you, Brian, but I will not forget you.*



# 'HEAVY BRONX' EXPERIENCE



## THE P BROTHERS HEAVY BRONX EXPERIENCE: **CHUCK D**

In 1987, D.J Masterscratch from the Nottingham's infamous Rock City Crew came back from one of his many trips to New York with a box-fresh pair of his trademark red "Filas", some breakbeats to sell (thanks Franklyn!) and two copies of the "Yo Bumrush The Show" LP by the new group Public Enemy. Now anyone that knows us will tell you that when it comes to records we've always had vinyl to trade until you submit, but Masterscratch was not giving up that LP for anything!

P.E. smashed up Hip-Hop in England with a force that had never been seen since Bambaataa's "Planet Rock Tour" and that is yet to be seen again. They brought the strongest message since Melle Mel and the sound of the Bomb Squad redefined what "hardcore beats" were.

Although they seemed to come out of nowhere, they had in fact been building for many years within Long Island's Spectrum City Sound System.

If you're looking to read an in-depth political debate with Chuck D this is not the interview for you. The man is a genius who always brings a welcome level of intellect to Hip-Hop music and also has a history of raising his game even further when dealing with many so-called journalists who have been foolish enough to go toe-to-toe with him in the past. We, on the other hand, had a mis-spent youth skipping school to go and cut-up "Johnny The Fox" and have only the highest qualifications in chaos, breakbeats, the 1200's and the MPC2000 - and we kept to what we know.

So bear witness as the Rap Professional talks to the Akai Professionals.



**P Brothers:** Hank Shoklee founded "Spectrum City" which started in '75. Before you joined in '79 what was their music selection: Disco or some varied Bambaataa type of stuff?

Chuck D: Well it definitely was a lot of Disco because Disco was the music at the time. The thing a lot of young cats fail to realise is that disco was an important element in the fabric of everybody, it might not have been the main theme but everything evolved out of disco because those were the majority of records that you got your hands on: whether it was Sesame Street "Cookie" or Cerrone "Street Drums", you know those were straight up disco records. More importantly a group that never gets talked about... T-Connection.

**PB:** No need to worry, we play them heavily. "Saturday Night", "Groove To Get Down" is a classic.

CD: Yeah a big B-Boy record, even "Do What you Gotta Do". T-Connection NEVER gets talked about and for me they were the bridge between B-Boying and hustling... with the freak somewhere in the middle. And of course you had to dip into the James Brown and Sly & the Family Stone and all that stuff was music from 5 to 7 years earlier. Shoot, you playing Magic Disco Machine "Scratching" and you playing stuff that was straight out obscure funk like "Apache" and you end up pretty much like you said with the Bambaataa "Master of records" selection.

**PB:** So had that influence come through tapes of Bambaataa, spreading to Long Island and other parts of the city?

CD: Yeah, if it happened in the Bronx, it happened in Long Island and Queens and Jersey within a month. That's something that's under-rated because a lot of people will say it started in the Bronx, yeah - OK, but New York is a tri-state area which gets everything almost the same day through radio especially WBLS at that time.

**PB:** So were Spectrum City already a powerful force in Long Island when you were growing up?

CD: Yeah they were THE powerful force in our area: which is Nassau County. I was just a fan.

**PB:** What was your actual role on Bill Stephney's early WBAU hip-hop show before you were given your own show on that station?

CD: To assist in the show and also because Spectrum City were large we supplied mixes for the show. And I doubled up by navigating the phones and giving them to Bill to try and get people mentioned on the radio to build up an audience because they liked to hear their name reiterated over the radio.

**PB:** Were you actually bringing a lot of the records that were played and broke on the show - because I know that you used to travel around the city to find the early hip-hop records that were coming out at that time?

CD: Of course, because myself and Hank were pretty much the first DJ members of the Metro record pool, and we encouraged the pool to try and pick up as much Hip Hop records as possible. Hip Hop records became possible in 1979 and by late 1982 we became associated with Bill's show and we already had an immense catalogue of rap records. The fact that we were able to play these records on the radio show was a real advantage as people could stay home and tape them or they wouldn't have heard a lot of these records anywhere else. Making sure that the record pool contacted the record companies who put out white labels made it possible for us to get more records than were actually released. The record companies didn't find the need for that until the record pool and the Hip-Hop DJ's around that time made it necessary to do something. So there became the invention of... or should I say the follow-up of the promo copy that the disco companies were doing with disco. And of course it wasn't about just getting one record now, it was about getting two copies which was a cost factor to a lot of these companies. Hip Hop at that time followed the pattern of disco, because disco made it possible for the 12" single to exist anyway.

**PB:** Do you mean in the way that a lot of the early rap records

had extended mixes with percussion breakdowns in the same format as disco records?

CD: Of course, it's off the tail-end of disco.

**PB:** And many of those rap records actually went on to become classic breaks in themselves like Spoonie G's "Love Rap".

CD: Yeah because on those records the beats were made by bands that were told to play the beat in that style of a break. And let me also mention the primitive recording set-ups by labels like Enjoy and Sugarhill. The studios were so fucking old that they couldn't make contemporary records anyway, so the only thing that they could do was kind of retro back and try to create an old sound but that didn't hurt rap records anyway.

**PB:** Yeah Sylvia Robinson [from Sugarhill] used to send out her people to clubs to note the hot breakbeat record that was played at the time and then get the band to play it over for the rap record.

CD: Exactly, the only thing that stopped people putting records on records as sampling at that time was the fear of getting sued. But thinking back on it, well what the fuck were you going to get sued for? In '81 everyone was kind of like throwing it back because everyone had heard of a lawsuit with Soulsonic Force with Kraftwerk. When [Grandmaster] Flash did "Adventures on the Wheels of Steel", that really boggled peoples minds because it was like damn, he didn't play it over but used actual records and it was like "can you do that"?

**PB:** Was sampling law really an issue in New York even as early as that?

CD: People talked about if it was legally possible because there was a fear of being sued and a person that didn't have shit was definitely not trying to get sued. So what it did was prohibit production of that thought.

**PB:** Do you think that is why the sound of Hip-Hop production then became very drum machine based for a while after those early years?

CD: Exactly, Bambaataa really opened it up with the Roland [drum machine] for Planet Rock, then next was the DMX.

**PB:** Going back to WBAU when Flavor Flav was given his own radio show - what level was that on? What type of madness was going on?

CD: [Laughing] Flavor on the air, what do you think? It was a joke at first because everyone used to spend time up on Bill's show joking around, and Flavor would be up there joking as well. One time he was sitting behind the microphone pretending to be Bill and I just looked over and called him "Soul Poppa". And we started laughing and Bill was like "well hey, why don't we give Flavor a show". Next thing I knew there was a slot open for the Spectrum City mix show which was on Saturday night between 11.30 and 1.00am, and between 10.30 and 11.30 there was an hour slot that was open and there was a void there and he filled it with Flavor. He would have the type of show where he would go down to Grand Central Station in Manhattan and take his big, BIG box and record what was going on there and have him running into to people shouting "hey what's your name this is Flavor" and he would then bring this all back to the radio station and play it.

**PB:** I only ever heard him play once before and his actual taste in music was surprisingly good, he had hip hop classics running back to back with Mandrill and the Blackbyrds.

CD: Of course, Flavor is totally underrated in his taste in music, his ability to play, and also his knowledge of Jazz.

**PB:** On your first ever record as Spectrum City, who was the other MC rhyming with you on the track "Lies"?

CD: That was my radio partner Butch Cassidy. He's still in Long Island in Roosevelt, matter of fact he's done a couple of things recording with Terminator X and also as a member of the group Five-O. He's a good friend of mine and always had a great voice



# HEAVY BRONX EXPERIENCE: CHUCK D



and was very influential when it came down to a Parliament/Funkadelic feel. He also made another cut under the name of Aaron Allen on Profile, and one under the name of Butch Cassidy's Funk Bunch called "DJ's Birthday" which is a very small independent run and very, very rare 12". Trivia huh?

**PB: Yeah no doubt. What about the "Townhouse 3" who later became "Son of Bezerk", were they one of the earliest groups on Long Island?**

CD: Yeah, T.A. who later became Bezerk was one of Bill's legendary DJ's from Freeport, Long Island who also started out about the same time as Spectrum City and happened to be cohorts with Flavor. T.A. was a guy that dealt with all aspects of hardcore James Brown funk!

**PB: Do you think that you did a lot for Strong Island, because in all honesty it wasn't known as having much gusto before you and Rakim Allah came out?**

CD: Well you can understand that because New York is the media centre of the world and everything evolves from Manhattan. Even the Bronx is a suburb of Manhattan. Manhattan is the shit and when black people moved to New York, they moved to Manhattan. Harlem is the centre-point, the Mecca of creativity in the black universe of the United States. Don't get it twisted, it's one thing to pay homage to Hip-Hop, but before Hip-Hop there was Harlem doing everything else. The difference between Long Island and any other borough is that it is in fact an accumulation of children of parents who came from all the other boroughs. People moved to Long Island just to get the fuck out of the city. My parents were born and raised on 151<sup>st</sup> street in Harlem, I spend the first half of my young life in Queens until my parents moved out to Long Island.

**PB: One last early group from L.I. - "Kings of Pressure", what was the connection that you had with them? I remember when you came to Rock City in 1987/88 and I waited for the coach to arrive; Flavor came off and tried to sell me a cold! [Chuck laughs uncontrollably but in a "Why doesn't that surprise me" way] Then Griff got off with a box stuck to his ear playing nothing but "Give me the Mic" by K.O.P. repeatedly, just zoning out on it.**

CD: Well there was early N.W.A. in California and we pretty much tried to do the same thing as far as having an accumulation of a bunch of different MC's. We actually had a talent search to say that we wanted to put together a Hip-Hop super-group from Long Island and we ran a contest and those were the six finalists. On of the drawbacks of me becoming... I guess Chuck D of Public Enemy was that I couldn't be the counterpart that Hank needed to actually develop more Public Enemy's. Matter of fact, the secret was that I didn't want to [be] Public Enemy myself, I tried to submit another guy who's name was ESBOB and Rick didn't go for that so I pretty much said "well fuck it I'll do this shit for 2 years and then go back to Long Island and churn the rest of them out". But Public Enemy got bigger and bigger and it became like a locomotive to maintain, so Hank never found that person to develop artists and get them to the point so he could do his thing and I could do mine.

**PB: So what happened to Kings of Pressure in the end?**

CD: Juice went in the Navy, a couple of them went to School/College, another couple had some problems and a couple went there own separate ways so without that mentorship on top of them they just ravelled. They worked out that situation

with Next Plateau [Records] solely on their own. It was unfortunate but it was like "do I leave this Public Enemy thing to side with them so that maybe people will believe in it?"

**PB: They were a heavy crew, their early stuff was heavy, the things they did for Red Alert!**

CD: They were some vicious rhymers and when they came out, I believe I was past my prime.

**PB: Even then in 1987?**

CD: I was 27, it wasn't like when I was 19. When I was 19 or 20 forget about it! If I had a record out then - which I'm glad I didn't - it would have been curtains! No I was past my prime and they were the high school guys then in '86/'87.

**PB: But the advantage of putting out your first records at such an old age is probably the same that we're finding - in that you've gone through the long learning curve of absorbing hip-hop, and your first records are full of years of culture and there's a point to it, rather than just some shit you put out just to have something out. When you look back at the "Public Enemy Number 1"/"Timebomb" 12" you can stand behind that 100% and no-one could ever say that was wack.**

CD: It was more like I knew exactly what to do instead of feeling my way through it, so it was a total thing. I was already an experienced vet in rhyming, it was this experience, and I'm not going to actually pretend to be a kid, I'm talking about some grown-up shit.

**PB: Without that level of Hip-Hop, and even just general worldly experience, PE probably wouldn't have had the same effect that they did.**

CD: Yeah, I would go around to different countries even after our first year and absorb, and that was kind of different. But I never went to places and never knew where I was at; and that's not a "given" with a lot of recording artists to this day. They might go to a place and not know the difference between Nottingham and Brixton and not really give a fuck about it either.

**PB: And if you think that the average age of people buying your records was about 16/17 then - you also had 10 years seniority on them. And when dealing with the type of political agenda that you were, it was necessary. If it was a 16 year old talking to a 16 year old, it would never have had the same effect.**

CD: Yeah, it was almost like "I'm older and I'm looking out for you and this is what the deal is". I mean today you get older guys talking about older themes to a buying audience that are maybe 13 or 14 but it's like "Yeah when you get in the club..." But a 13 year old is like at least 5 years from even going to a club [chuckles]. So some youngsters think that they have an idea but they're not really prepared for adult life, they're just exposed to adult themes.

**PB: One last question on Long Island - Were you aware of the existence of Rakim, and did he have a rep around your part of town?**

CD: No, Rakim is 10 years younger and lived further out in Long Island. He was a young cat and you didn't hear of Rakim until he came out on "Eric B For President" on Zakia Records, and "Eric B for President"/"My Melody" changed the whole pattern of rhyme along with "South Bronx" [by BDP] of course. It influenced me, and around the time of "Rebel (without a pause)" both those and



"I Know you got Soul" [by Eric B & Rakim] allowed us to look at different ways to phrase rap music which then allowed us to engage ourselves with speed. Forget the politics and everything else that goes along with Public Enemy, the things that set us apart were power and speed, because no-one was really dealing with that. I mean later on you had some phenomenal rappers who used that style like Big Daddy Kane who could deliver that.

**PB: I agree, but I see that as a different overall package. I think that you had power and speed not only in the lyrics but the Bomb Squad had at least the same impact of change by using that power and eventually speed in the beats.**

CD: Yeah, yeah the beats, I mean people weren't trying to fuck around with 108, 109 bpm. It's like today if you came out at 110, 115 bpm then you're talking Jungle or drum'n'bass or 140 bpm cut in half, you know that type of shit, but back then it was like "OK well I can get the speed easily, but can I get the power".

**PB: That raise in power and tempo was a big influence on Hip-Hop over here and the UK created some classics of that type of music at that time, in reality most Hip-Hop made here between '87 and '89 was of that type: we were masters at it. Were you aware of the effect that you and Ultramagnetic had upon the direction in which rap music changed here?**

CD: Of course, I knew it before I even stepped over there. I had already heard Hijack and all those guys, [Overlord] X. And what was funny was that if you came out like that you had to be athletically inclined to do a performance.

**PB: Yeah, they were some powerful beats then that could take hold of you, and in a way it allowed you to be able to grab people through the beat even if they didn't take in your lyrics until later, I think that's definitely the case with "Rebel (without a pause)".**

CD: Hey I'm still picking up on Marvin Gaye's songs on Motown! Music is not just made exclusively for the moment, I don't know where that comes from, maybe that's from a commerce point of view. Whenever you mix commerce and music, you need to make sure that it doesn't dictate the art.

**PB: I agree. But it's a sad thing to admit that in Hip-Hop whether you like it or not, you tend to make up your mind on whether you like a record instantly within a few seconds based on the beat, regardless of the lyrics - even if you end up liking that record in time. Speaking as being a DJ first and foremost, that is something that you can't help doing and it has been part of Hip Hop since the first days of "winning" a crowd's attention through playing breaks that were unknown but had instant appeal.**

CD: Matter of fact people often don't listen to the verses, they're just going for the hook. I mean it does have diminishing returns eventually. Berry Gordy said it best when he said that he made sure at Motown that the first 10 seconds [of songs] were an event, so we said with the early PE records that we were going to make the first 10-15 seconds a fucking event. If you listen to the intro to "Rebel (without a pause)", that actually came from South Bronx [note: it's the same JB stab as used on the intro to "South Bronx" by Boogie Down Productions]. And our whole thing was "can we steal somebody's shine with people thinking it's one record when we actually put in our record" - you know what I'm saying? Today music comes out so late from when it's recorded because of marketing and positioning, but back then it was a singles market so if someone had come out with something hot 3 weeks before you, could actually steal their shit.

**PB: Yeah, there's been some classic examples of that like the Rob Base "It Takes Two" record and Roxanne Shante and Skinny Boys flipping the same beat at the same time.**

CD: Right, it's no different from the 60's when you had all the cover records out at the same time.

**PB: And the same with Reggae with different tracks all of one rhythm version.**

CD: These techniques are coming back as rap music has revisited its... singles soul.





# HEAVY BRONX EXPERIENCE: CHUCK D

I do believe that there are too many albums out there that thrust upon having more than 6 or 7 cuts which the market-place can't digest. A lot of people are making songs for nothing. But some of these things will work themselves out.

**PB: I want to talk about the famous Public Enemy drums that Madonna went on to use [on "Justify My Love"]. Were they created by PE or were they lifted from DJ Hot Day Mastermix which came out of Queens at that time?**

CD: No, they took them of "Security of the First World" [PE LP track].

**PB: But when I went to your first concerts over here before that LP was out, Terminator used to play the Hot Day track as you were leaving the stage at the end.**

CD: What the... [Beat Boxes the drum pattern]. That was just a break 12" that was out we just played it. We didn't actually use that record to make anything.

**PB: It was strange that it had exactly the same drums as the PE ones, that's my point.**

CD: You know what... I don't know, looking back on it - I know that we used that record somewhere we sampled those drums because they actually put the beat behind the "Public Enemy Number 1" drums. [Those] drums were actually played in manually.

**PB: Yeah we read about that, was the whole track done manually with no sequences whatsoever?**

CD: On Public Enemy number one [yeah], because the beats weren't in time so you couldn't put no computerised shit behind that - the loop ain't timed perfect. You have to understand that I put that song as a tape for WBAU back in 1984, making it [as a pause button tape] with "Blow Your Head" [by the JB's] slowed down. So it was definitely off when I did it but the rhymes just hung it together. So when we actually did it we had a program but it was too sterile and I wanted to try and get as close to the tape as possible because the tape had the feel. That's another technique that's not used today; like "Do you have to make everything perfect"? We said that the imperfection actual makes it have the funk.

**PB: I see a lot of that in RZA in his early production.**

CD: Exactly.

**PB: On the version of "Public Enemy Number 1", "Son of Public Enemy", at the end of it you went off even further by playing the "Blow Your Head" note in lots of different patterns of other music. Was that inspired by the way Grandmixer DST used to do similar things on his keyboard over the top of breaks at some of the early Bronx Jams?**

CD: No not at all actually, we came up with it because it was on the keys in different octaves. After we'd finished it we thought it sounded cool but were like "Damn, it sounds amazingly close to bagpipes!" And also "Son of Public Enemy" was an important record just to bring Flavor [Flav] out, because we couldn't really explain what Flavor did or what he was - he was just Flavor. So what we did was call that the "Flavor Whop Version" as what we did in the beginning of our career was try and make records that illuminated members in the group, like "Rebel" was to introduce Terminator X. That method was from "Jam Master Jay" as the record by Run DMC because no-one knew who he was before that record. And with Terminator X, he only became known after "Rebel (without a pause)" because he's in the hook. It was catchy enough to make people think "Who or what the fuck is a Terminator X". Same thing with the Security of the 1<sup>st</sup> World, we were able to identify our members through records.

**PB: Was the rest of the "Yo Bumrush the Show" LP made in such an unconventional way because the way you used the Meters and other stuff sounds more straightforward?**

CD: Well you could say that the rest of the tracks weren't as "feel" orientated as "Public Enemy Number 1". Although "Basic"

approaches for us were still twisted! [laughs].

**PB: As producers, how did you come up with the idea of getting lots of very different pieces...**

CD: And just throwing it all in one pot and see what we come up with?

**PB: Yeah!**

CD: Well it basically started as a "record playing brigade" and then we would take areas from records and just say "Wow check this little part right in here". And if it was funky enough we would sample it with just the little bit of "bit" time that we had and then build upon it, and if it was too straight and sterile then we would just take it apart and make it sloppy. It was never one technique that made a record so it's not like we stuck with one way of doing it. It was a combination of influences, like what Eric B was doing. I think that Scott La Rock was also very basic with his sound, I think that Run DMC and Larry Smith were very thorough with the strength of their sound, and when it came down to Marley Marl - he was very dirty and gritty with his sound. So we took those combinations and just went across the board.

**PB: Not Ultramagnetic?! [We had to mention them again you know how we do!]**

CD: Well Ced Gee and them to us basically had the same type of techniques to Scott La Rock so we borrowed from those techniques. Like when I first heard "Ego Tripping" I was like "Damn they just took the break and rocked it - can it be that simple?"

**PB: It was simple but a real advancement to get the feel of sound that they did using computerised equipment and not musicians.**

CD: Well although you had musicians at the time, you could not repeat the musicianship of the 70's and also the studios at that time because you hear the soul in those records. You can't describe that type of live funk feel because a live feel is not totally perfect.

**PB: I wanted to ask you about the time that Melle Mel dissed you on stage at your first time you played at the Latin Quarter. He is one of your all-time favourite MC's, how did that feel?**

CD: Well remember, he's Melle Mel and we're just a bunch of kids who are signed to Def Jam and we could be looked upon as a threat because he don't know us from Adam so the whole thing was that we knew that we had to get through it. One thing that we knew was that we came from Long Island with no high profile and about 18 of us came in a smokey van, and it wasn't about being pretty. All the other cats had money and we were just a bunch of country cats from Long Island and we didn't pretend to be anything else but there was just so many of us, it was the first time that they had seen a posse. We rolled about 26 deep - we were dead serious, we really weren't playing.

**PB: It was different though when you first played in the UK. I was at that infamous first jam at the Hammersmith Odeon in 1987...**

CD: Oh you mean when LL got hit with the coins. Were you one of them?

**PB: Yeah, yeah that was me throwing them as soon as I heard "I Need Love", I blinded him and I take full responsibility for my actions!**

CD: [cracks up laughing] ...I'll tell him when I see him! I was backstage trying to console LL and he wasn't trying to hear it. Right after that, the whole London invasion - I have 6 hours of that show on video and I'm gonna release a bootleg DVD.

**PB: I have to admit, you were so big over here by the time you came that we couldn't work out why you were the first group on stage when we just assumed that you were the headliners.**

CD: It was weird because we played the Def Jam tour that year and we were rookies so we had Eric B & Rakim after us and then



Dougie Fresh and then Whodini and then LL. Because they were our seniors. So to open up it was pretty much just us or Stetsasonic, and because it was a Def Jam tour we had just a little bit of priority over Stetsasonic who was Rush management but a Tommy Boy artist. But we were friends with Stetsasonic because me and Hank had promoted some shows for Stetsasonic up in Connecticut. So we were never rivals; it was like on our first tour we even shared the bus because we couldn't even afford a bus by ourselves so there was 6 of us and 7 of Stet. Because the United States is big, you could have a record that was hot in one area but back then before video and national network you could go to places and people wouldn't have a fucking clue who you were. During that time we were doing a lot of interviews and nobody gave a damn. There was always an English press but never a United States press because they didn't feel that a lot of the rap artists were important enough for interviews. And that's all I did, whether it was the Melody Maker or NME or Hip-Hop magazines.

**PB: There seemed to be like 10 PE interviews a week over here at that time.**

CD: Yeah and my whole thing was that you had to say something about something so I was like "fuck it, we're the Black Panthers of rap". And they were like: What the fuck? Are we being invaded? Who's this Farrakhan?" We were just like: we're grown men, yes I love the Nation of Islam, Malcolm X is a hero of mine, you know, yes we had uzi's on stage - whether they're real or not? Well you know don't even ask that question again, yes we do rap music, yes it's hard but it's not counterproductive.

**PB: ... "We're not Schooly D!"**

CD: Yeah, Schooly D may be a Parkside Killer, but we're taking that attitude and we're talking about YOU! I knew what I was heading into.

**PB: How did you keep track of the statements that you were making with the press? Because you turned very quickly into a politician and it was almost at one point like the English press actively tried to catch you out on things.**

CD: Two things led to that; one thing the Beastie Boys had just gone through a whole fucking barrage of English press and we came and it was like OK, if you think that these are silly white-boys doing frivolous things then this is the antiseptis of that shit. That's a nightmare on one end and this is a nightmare on the other end, we're about the total opposite of the Beastie Boys as you can imagine and we're coming to YOU! I mean I know my history enough to know that the black people in the UK basically come from the Caribbean, I knew that everyone was drowned with the monarchy and the Queen. I also knew that there was a barrier between young black British kids and their parents who had said "I'm off to a better place" and "God save the queen", and the kids was like "well why the Queen" and all that shit. I used that shit to say "well this is what's going down in the United States, but you'd better look at your own situation." Also a lot of the white kids were saying "Well damn, I'm not exposed to none of this shit, I'm into the music I think, but wow, what is this..."

**PB: "Who's this Farrakhan guy"?**

CD: Yeah "Who's this Farrakhan guy? Is this the black Hitler, I mean oh my god, I love rap music but this is not Run DMC what the fuck?" I would tell my guys that after this, we're going to go over to Europe and the whole void was there because artists didn't want to do any interviews and I would do the interviews that they wouldn't do. Eric B and Rakim are "Paid in Full", we ain't paid in anything, so we're going to hone our skills being on the Def Jam tour in the United States. We played 55 cities across the country for 3 months and I used to just sit there and watch LL's show every night and Whodini's show who to me are still one of the most under-rated rap groups of all time, some of the best showmen ever. Dougie Fresh also gave us insight into how to do a performance and not make mistakes. We used to analyse and think that when we went to the UK we're gonna just show them some shit that they really ain't seen before. We knew when we were coming in what to expect. Eric B & LL didn't know what the fuck the whistles and all the screaming were for because they thought that it was only Public Enemy who are rookies and they haven't been here, so how the fuck can they have a following when they ain't been out here yet?





# HEAVY BRONX EXPERIENCE: CHUCK D

We ambushed the following but we had a burden that without the crutch of a video, we had to be better than what your imagination was of us.

**PB:** Like most Hip-Hop at the time, all we had to go on apart from the music was the record covers. People don't realise that at that time we built up a whole picture of an MC or Group by the picture on the cover, the label told us what area of the US or even NY that you come from and then the shout-out's told us who you were down with. That whole process is really understated.

**CD:** Turning it around you must have been like "Who's this guy? What are the cars there for..."

**PB:** Yeah, "Which one is Flavor Flav? Is he the one with the big leather goose on?"

**CD:** Exactly, so we had that out and our show down for 6 months by that time and in America we have this thing called a "Football formation" where everything is in motion on its own. The S1W's are on their own accord, Terminator and me have our own accord, but Flavor... he's going from psycho to psycho... and then Griff is coordinating between me and him. The average person is just expecting a rapper and a DJ and we just said that you're going to be confused for 25 minutes where you don't know where anything is coming from.

**PB:** I don't say this lightly having seen Don Blackman to Ultramagnetic to BDP, but the first Hammersmith show was without doubt the best show I've ever been to.

**CD:** Thank you, it felt good to be part of it. When I think back to the most devastating shows that I've seen in my life, I think that I've seen Grandmaster Flash and the Furious 5 at their supreme best in a place in Manhattan, not Danceteria it was... damn, I forgot the name of the place. Anyway it was in '82, '83 and I was like "What the Fuck". Matter of fact I was there and Daddy-O [from Stet] was there but we didn't know, and Daddy-O has since told me that it was the show that made him re-think what rap could do. He's a scientist. People used to say that rap couldn't do what live bands could do, but when I saw that show I thought that nothing could go head to head with it at all. Then in '84 I saw the Fresh Fest with the Fat Boys and Whodini and those two groups blew me the fuck away! I already knew what to expect from Run [DMC], but they had costume changes and dancers. When it was time for us to step up, we had done our homework. We were literally for survival and also fighting to obliterate anything in our path.

**PB:** It happened a lot in the UK where we had a perception of how big someone is in the US based upon merely how good their record is or how big they are over here. Nas's "Illmatic" LP is a classic example, where we were genuinely shocked at how little that record sold in the US.

**CD:** I think when it comes down to Nas, and I've always said this... DMX was privy to getting down in front of 10,000 people at a time because of the Hard Knock Life tour, but nobody ever remembers Nas ever taking it to the stage. How can you be a performer if you never perform.

**PB:** Nah, I'm sure he did perform but he's one of the guys at the time that when "Illmatic" came out he only performed in Queensbridge.

**CD:** I doubt that... really, I mean how long has Nas been out? Have you seen him perform?

**PB:** Yeah I've seen him perform.

**CD:** Well?

**PB:** No not amazing.

**CD:** There, you don't get good just coming out at first, you gotta keep trying. Look at De La Soul, they didn't really have it together live to the point where they matched the level of their records but now... man De La Soul is one of the all time great performers. With some people it doesn't automatically come to you that you are a natural performer, but your performance gives life to your

records. The fact that Nas hasn't gotten in front of the public, people just say that your record is not enough, I want to see you, I'm your fan, I want to see you bust that motherfucker in the ass.

**PB:** I wanted to ask you about the way in which PE were very organised and had an agenda and if you like a masterplan with what you were doing. But Hip-Hop by its very nature is inconsistent [P Brothers note: *like zombies for Alan Partridge*]; I mean KRS1 was a master at manoeuvring himself through situations where he had contradicted himself largely because he is an intelligent guy and he would always put out ill records, so he could just say fuck it and get away with it. With PE, you also had the intelligence and the popularity/power at the time that the whole Professor Griff controversy went down. Were you not surprised that you didn't get more support from those around you during that time, as we always thought that it was a situation that you could quite easily dismiss and have the masses on your side whoever was right or wrong.

**CD:** It wasn't necessarily an outside situation that could be fixed because it was an inside problem. When there is a discrepancy within individuals on the inside, you can't rely on anything on the outside to fix it. That was a very difficult situation where you had Hank on one side and Griff on the other and me in between. So OK, how do we go about this and at the same time still adhere to other members of the group who were also disagreeing with favouritism any which way. And there's a discrepancy between people to this day. Everybody gets on well with myself as a handler of people because I don't have a philosophy that people work for me, but that people work with me. But not everybody shares that and that's life. You just make sure that you take care of your family and then all that you can do is the best you can with your working family. I'm facing the same thing now with another business venture I'm doing where I have two diametrically opposed people who do not get along and will never get along, but that's life, you have to go forward. I've had a lot of successes and I'm thankful, the failures are not really failures because they're all artistic and art is art.

**PB:** Just speaking on that, can you think of a specific time in your career to date when you could see that the sound of Public Enemy was not having the same impact as the sound of Hip-Hop changed - just from a musical point of view.

**CD:** It depends, for example Hip-Hop is such a widespread area, our thing is that once we became world travelers thoroughly, it became picking and choosing points. Everyone still says that the Pete Rock version of "Shut Em Down" happens to be a UK classic - but it's not a classic in the US. The original version of "Shut Em Down" is a Texas classic, cause they can't relate to the smooth sound and want thunder knowwhatimsayin?

**PB:** But just as one man who loves music to another man who loves music, honestly did you really never think "Damn our music is no longer in sync with where we want to be or as 'classic' as it has been"?

**CD:** I never looked at music that way, I look at music as an artistic expression of doing what you believe in and have the chips fall where they may. You do it strong and you keep doing it. I study music cats and Ray Charles when he came out in the 50's was Mr. Superstar and then in the 60's not so much. In something like sport it's different because it's pure competition. It's not quantified by taste but by someone bustin' your ass. You can say Mike Tyson is my man or this other guy is my man but at the end of the day someone gets knocked out and loses. It's not like that in music, this is art but people are not trained on art and won't look at it the same way and I've always had that understanding. So do I feel like changing? Am I going to do records to sell them or so that certain people will like them, or make them easier to perform? One thing that has always remained consistent is that I've never tried to flip upon my philosophies, cause that's not me.



**PB:** At the end of the day, if you're making music that you're personally happy with and that the people you want to reach are being reached then you have a good situation.

**CD:** Hey man, that's the story of my life. Believe me - straight up dog, I've had a great run and I ain't mad at all, I've had a great life. If I can go around the world and people say to me "thank you, you helped me through some good times" ...I mean I don't really deserve that type of compliment but you can't put a price on that sort of thing. Being the most popular can't last forever but those times are frozen in time, you can't take those times away.

**PB:** If you relate it to someone's career like Stevie Wonder then you could say that "Songs in the Key of Life" is like "Nation of Millions", and there's stuff before that and then also stuff after that. And the albums after that, fans like myself won't feel are as good as "Songs in the Key of Life", but people continue to buy his LP's so maybe they're just more relevant for a different generation but just aesthetically not the same for me.

**CD:** Of course, and look at this. You're ten years younger than me and I can't get passed "Signed, Sealed, Delivered" and "Fingertips" so to me that's his best and I grew up with that and later on "Songs in the Key of Life" wasn't the same for me. It wasn't the same as running round the living room to his earlier stuff with my mom shouting "Stop running, stop running!" [laughing]. I don't think a lot of people in Hip-Hop have that perspective.

**PB:** So what do you think is the future for P.E. Not for you personally, but as far as a force that could come out now and hold a powerful and meaningful agenda in Hip-Hop music today.

**CD:** Well we're part-timers now and we admit that now. We're not in the mainstream as far as competition because we already did that. We have lives, we're in different parts of the country and are now involved in different businesses. But when we come together

now that makes it a special thing and it's a wonderful experience. We're actually going to release a record in the next couple of months through Koch Entertainment. We own our materials and we want to introduce an idea that people can use. When you've been out over seven years, you're jumping into different generations and therefore [you] have to bridge gaps. We're probably going to do 40% new cuts, 40% remixes - not done by remixers, but done through [slamjams.com](http://slamjams.com) where we put up accapellas on the internet. They were downloaded 10,000 times and 462 remixes were submitted. So it's truly interactive with the world market-place. We'll also put some live stuff on there.

**PB:** But when the grumpy old men go to jams and stand in the corner complaining - one thing that's always asked is will there be a group that will ever come out in Hip-Hop music that will ever have the same type of impact as P.E. Because we need that innovation now.

**CD:** London and New York has seen it all as far as Hip-Hop's concerned. You might see it in Sydney or somewhere. You'll see the frenzy in places that are rarely visited. But the biggest music superstar lately was not a group, it was Napster, it wasn't so much the music it was the apparatus, so change will not come expectedly, it's gonna hit you from leftfield and you'll think "What the fuck...?"

**PB:** Do you honestly believe that it will happen?

**CD:** I truly hope that it happens.

**PB:** That's not answering the question, come on Chuck give us some faith.

**CD:** It will happen, but it won't happen in New York or London.

Paul S and Ivory: The P Brothers.

Until next time: **Put Ya Boots On.**

## THE P BROTHERS

# THE HEAVY BRONX EXPERIENCE VOLUME 3. RELEASED 01.04.02

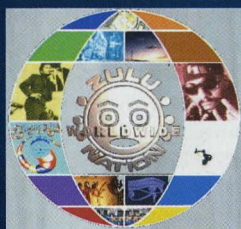
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# THE ZULU BEAT

Photo by Gerard: PBGSProductions@aol.com / 001.631.666.2218



Jorge "Fabel" Pabon's address delivered at the United Nations during "The International Hip Hop Conference for Peace" on May 16th, 2001.

Peace, Paz, Salaam and Shalom:

Good evening ladies and gentlemen, brothers and sisters, and inhabitants of all the worlds. I, Fabel, of the Rock Steady Crew, am delivering this speech on behalf of Afrika Bambaataa and the Universal Zulu Nation.

First and foremost, I would like to thank The Creator and Sustainer of the Universe for allowing such a great event with such a powerful purpose. I would also like to thank everyone who contributed to making "The International Hip Hop Conference for Peace" and "Declaration of Peace" ceremony a reality as well as all, who are attending, for your support.

I would like to preface this speech with the overstanding that when I say Hip Hop, I am referring to the complete culture and not just the element of rap or emceeing.

In overstanding Hip Hop culture, we must overstand the various contributions and influences it has had since its origins. These influences and contributions are found in current and previous cultural forms of expression; from world to urban, social, political and economic dynamics; various religious traditions and ideologies; scientific development and many other historical references. Even after analysing all of these points, one might still fall short of totally explaining the phenomenon of how one's spirit relates and interacts with the universal rhythmic vibrations found in Hip Hop culture. However, we should try to acknowledge that which can be verified and stands true as fact.

In this quest for Peace, the Universal Zulu Nation continues to promote: Knowledge, Wisdom, Overstanding, Freedom, Justice, Equality, Peace, Love, Unity, Respect, Work, Fun, overcoming the negative to the positive, and other core principles.

These goals have become a reality within The Universal Zulu Nation as is clearly demonstrated by our international attendees and representatives at our yearly Anniversaries. Our chapters are scattered throughout the world, yet bound together through an overstanding and respect of each other's individual cultures as well as our common culture, known as "Hip Hop". The Universal Zulu Nation is also united, as we are today, in spirit and purpose. Our concerns for upliftment, of all people, are shared by many, as is evident in this gathering and other conferences designed to highlight the positive power and potential of Hip Hop culture.

In this quest for Peace, it is imperative that we acknowledge Hip Hop culture as a transcending force which belongs to those who create it, live it, support it, protect it, and promote it, regardless of their race,



religion, nation, tribe, crew or organization. We might fly different colours, which represent our individuality and commitment to various parties or beliefs, but in truth, we all produce one collective mosaic, which creates the unity of this culture.

Although Hip Hop culture was, for the most part, initially celebrated by African and Caribbean descendants in the 1970s, it was also embraced by various other ethnicities during this period, especially after it found its place above ground. For the true Hip Hoppers, our standards have never changed regarding who is "down by law" and who isn't. One's skills for speak for themselves, regardless of one's skin tone or background. To us, it's about being original and bringing something new to the elements while preserving the foundation set by the pioneers.

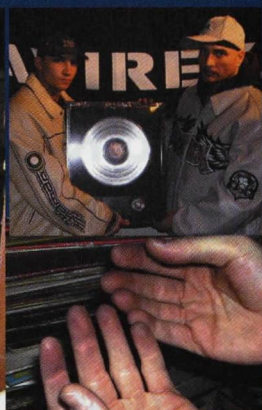
Hip Hop culture continues to unite people of various religions, nations, and cultures through the universal languages of dance, art, music, fashion and many other tools. The fact that Hip Hop is not a religion, philosophy or belief system gives us a neutral platform to unite upon. It is inclusive and has always consisted of various influences.

Peace can be achieved by respecting each other's differences, uniting in our commonalities, and agreeing to disagree with each other's opinions and views. Hip Hop culture has not only given us a vehicle of expression, but when used positively, it has given us an opportunity to explore the world and change the lives of many. It has helped many of us overstand ourselves as well as others. It has helped to educate us and challenge our views. It has given many the opportunities to become self-empowered. It has given us many ways to communicate with our youth and has helped us to exercise and stimulate their senses. The outcome of these efforts often brings about a strong conscious generation of individuals who have found peaceful ways to settle differences and who stand for the upliftment of their community.

Unfortunately, Hip Hop culture has been misrepresented by the media and those who are either ignorant or have a hidden agenda. In this quest for peace, we shouldn't depend solely on the media for information about Hip Hop culture, since there have been many cases where the media has helped to promote division and corruption within the culture. We should not rely on sources who have no authority, knowledge or overstanding regarding Hip Hop culture's origins and evolution. We should make it our business to research, cross-reference and fact check all of the pieces to this great puzzle. With this we can become students of the culture. Ultimately I have found that the most honorable teachers continue to be great students.

for more information about the Zulu Nation go to [www.ZuluNation.com](http://www.ZuluNation.com) or [www.ZuluKings.org](http://www.ZuluKings.org)





#### OP PAGE

-Sweetness being presented a trophy by King Uprock for the 1 on 1 Bboy Champion  
-Supreme Beings-NYC won the group Bboy battle

Ground FX - R.I. came in 2nd Place  
-Fabel and his jacket, K-Won, & Bam  
-Zone accepting the trophies for himself and Heps Fury for the 2 on 2 Bboy battle

#### THIS PAGE

-Shabazz, Jazzy Jay, TC Islam, & Kool Herc  
-Afrika Bambaataa and DJ Jazzy Jay  
-Trails Rockin The Bboy Battle  
-Shaka Zulu Training demonstration  
-Ken Swift getting a Zulu Nation hall of fame award  
-Nucleus performing their hit "Jam On It"  
-The definition of Diggin'  
-Trails Dusty Fingers from Diggin'

**THE RESULTS FROM THE 28th Zulu Nation Anniversary**  
(we were also celebrating the 27th Anniversary of Hip Hop) Nov. 8-11th, 2001  
Venues: the National Black Theater (Harlem) and the Key (Bronx)

**ZULU NATION B-BOY WARRIOR BATTLE:**  
(coordinated by Lucky Strike and Speedy Legs)

5 on 5 Crew: Supreme Beings (aka Supreme Team)

Solo: Sweetness (Supreme Team)  
2 on 2: Zone and Heps Fury (Zulu Kings)

Judges: Fast Break, Kwon, Pupe, King Uprock, Frosty Freeze  
Hosts: Lucky Strike and Speedy Legs  
DJ: DJ Trails

**ZULU NATION INFORMAL DJ BATTLE:**  
(coordinated by Christie Z-Pabon)

I-Emerge vs. Teddy (winner: I-Emerge)  
K-Razor vs. DJ Spinal (winner: K-Razor)  
Nasty vs. Two (winner: Two)  
Cel vs. Tomu (winner: Cel)  
Immortal vs. Rugged OnE (winner: Immortal)  
Unknown vs. Axis (winner: Unknown)  
D-Con vs. Chase (winner: Chase)  
Tommee vs. Snees (winner: Tommee)  
J Cheese and P-Love.

Host: the Original Jazzy Jay  
Judges: Mista Sinista, Steve Dee, GrandWizzard Theodore, GrandMaster Caz, TC Islam, D

**ZULU NATION EMCEE BATTLE:**  
coordinated by Lucky Strike  
Champion: Mental Case

hosted by Yoda & TC Islam  
DJ: the Original Jazzy Jay



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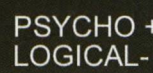
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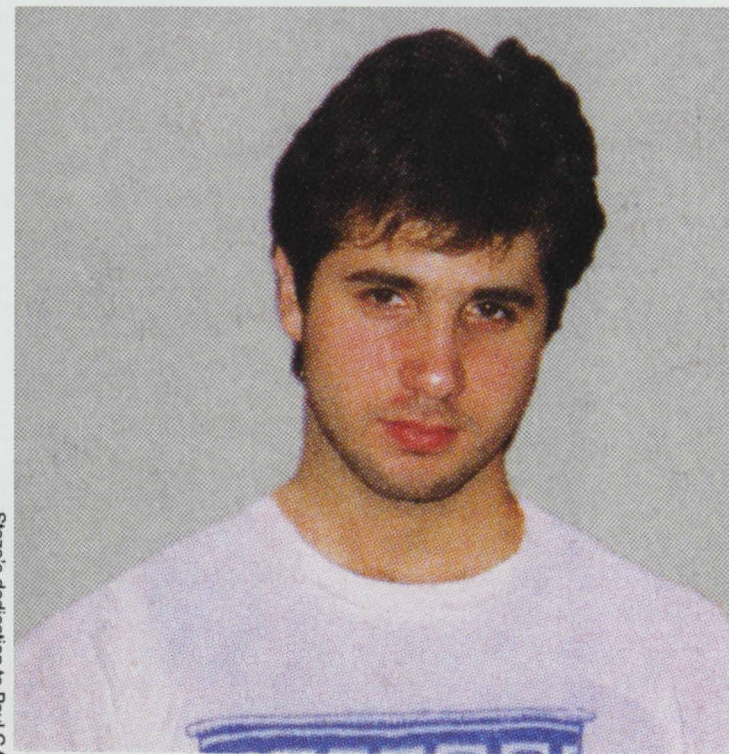
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# RETURN TO THE WORLD AS A THOUGHT EXTENDED RE-THOUGHT

By Dave Tompkins



Stezo's dedication to Paul C from the back of his "Freak The Funk" 12"

## PAUL C & 1212 STUDIOS

Operating out of tiny Queens-based Studio 1212 in the late '80s, Paul C helped shape the sound of Ultramagnetic MCs, Organized Konfusion, Large Professor, Super Lover Cee & Casanova Rud and Eric B & Rakim. His production innovations and techniques were critical to some of hip hop's most fabled times and his bizarre tragic demise remains unsolved.

James trips over the serial number (12502-1) that Cincinnati's Dee Felice Trio would rejigger and press into license plates (3095) for their get away version of "There Was A Time". Just above the bumper, the Ohio state motto reads "The Heart Of It All". Produced by James Brown for Bethlehem Records in 1969, Felice's incarnate was hot as the Georgia asphalt that Hardest Working paved by foot. To the pedal goes DFT pianoman Frank Vincent, jamming his cuticles into his knuckles. Meanwhile Lee Tucker's spidery bass pulls the pocket inside out. Change for the next spin tumbles into the slot and time gets knocked out of jukejoint.

Felice himself is behind the drums, driving the track into the open, past Kool Keith's tractor pushing skulls by the roadside. Keith denounces "weasel power" and the drums blow his Budweiser cap askew, changing hip hop faster than we can squander the mandatory "Traveling At The Speed Of Thought" reference. Faster than the rambling E Train, which isn't really that fast, but it does take us to the ends of Jamaica, Queens. We must get to the studio someday. On the last stop of the DFT liner notes, James Brown advises our battered fingers to, "Turn up the volume and dig, baby, dig!" His words, our twist.

## "PLAY MC ULTRA AS A WARNING SIGN OF MY SKILL."

Pan to 1987. Emerge from the last E stop in Jamaica, Queens at Parsons Street, and walk a few blocks up to The Music Building at 9232 Union Hall on the corner of Archer. Facing the LIIR, the Music Building holds six floors of studio rehearsal spaces and is tramping distance from the Bristol Hotel, the trollop stop and muse for LL's adventures in Room 515.

On the third floor is a booming cranny called Studio 1212. Here, sits engineer Paul McKasty, the guy who plays ping-pong with a Barney Rubble chuckle. Everybody calls him Paul C and nobody knows why. Across from Paul C are four guys from the Bronx who do things differently. Everybody calls them Ultramagnetic MCs. Nobody knows what the hell they're rapping about. No more than anybody knows who Paul C is. But like Ultramagnetic's TR Love says, "Some drums have been in peoples faces all along and they wouldn't know it."

While recording "Feelin It", Ultra made a friend for life in Paul C by using two seconds of unturned drum from James Brown's "Give It Up Turn It Loose."

"Paul said 'what the fuck is that', basically," says TR who co-produced "Feelin It" with Ced Gee. Ced and TR caught these two JB ticks in the Ultra Lab, Cedric's Bronx bedroom with walls lined in mercurial silver wrapping paper that funhoused your face. "A billion niggas used it but they never found that one particular part in the record. Every time they'd hear that record, they'd think, Naahh, can't get it. BUT if you pan the record left or right, there's the motherfuckin' drums. All you had to do was get two seconds, and if you're a master of choppin' the break up... THERE YOU ARE. IT'S THERE FOR YOU. Me and Cedric looked at each other like hold up."

So what you're saying is TR Love has an ear for these things partly because he had one uncle in BT Express and another who was none other than Breakbeat Lenny, the record dealer who basically released the Kracken from the crate with his Octopus Breaks series.

"On the album version, the break is two extra seconds longer. But the 45 was clearer because the drums are harder. We compared it and took both. Paul kept wanting to know how we did it."

Paul C also might've wondered how it was possible for TR Love to rap on the instrumental version of "Feelin It." Which is why I said they do things differently. So at this point about half of Ultra's debut album for Next Plateau is in the bug spray can. Kool Keith had said satellites get dim every time he speaks, so he's looking for another beat that's "rocketable."

After chasing drums all night, Paul C finally trapped some in the

right channel and is ready to drop an unexpected beat on Ultra. He pushes play and Felice's drums bust out, beating their snare chest as the piano and bass from "There Was A Time" are in left channel, eating dust in the mix. This would become the Ultra classic "Give The Drummer Some". The drummer, Dee Felice, got a lot because Paul treated him right like a soloist. Inspired, Keith would rhyme about "funky extensions", and faster than a switch-up, the track sprouts some: a roll from "Funky Drummer" splits ends and then it's back to Dee's "Time" being pounded senseless. Felice yourself.

"He panned the record, then he just flipped out on the programming," says Paul Mitchell, a.k.a. Large Professor. Paul C's former protégé says "It was crazy" three more times and just nods into a grin. "Paul C brought panning and chopping to hip hop production."

On "Give The Drummer Some," samples are flit second flies, landing for a horn blat and rubbing their hands together for a guitar riff before vanishing into the drums. "The licks we had, the stabs, samples whatever, was instrumentation," explains TR. "We doubled them so everything sounded fuller and bigger. Paul had his turntable going through the boards that could separate the Mono tracks and make them Stereo. So we could pull left or right of any particular record we wanted to use. The instrumentation on one side and the drums on the other." CJ and Paul wired the turntable so they could use the fader for panning balance, sonically splitting the record. Sampling was relatively new so they blew right by the book, flipped left and broke delta north.

"Paul C was a phenomenon", beams CJ, co-pilot engineer on 1212's console. "He was doing things against the grain in the way he brought across EQing. He had a special ear. Same guy would work on the same equipment and it would sound like a turd. Paul elevated the quality of the equipment." "He'll make 70 different sounds out of a fuckin' hi hat," says Erick "Casanova" Rudnicki. "He didn't have that much in the studio - the shit he used to get out of it was incredible." Rahzel, who worked with Paul before Ultra, testifies: "He could take a tin can and make it sound like elephants running through a jungle. With Ultra, you could see where Paul's sound changed."

Until "Give The Drummer Some", Paul C was just on "groove support", detailing Ultra's space Cadillac. Or as Ced Gee said in "When I Burn": "Paul C, he got the bass pumpin". Paul C also provided the heralding trumpets of "Burn" and produced one of the song's other two versions. "I liked the spontaneity back then," says Ced. "Like when Paul had those Meters organs for 'Ease Back'. We learned a lot from each other."

"Paul was involved in how Critical Beatdown evolved", says CJ. "And how the ideas bounced off each other. He [Paul] had a version of Funky Drummer - he took the ending of that loop and put it on the beginning. He cut off a kick, he cut off a hi hat and replaced it with a silence. The loop was suspended."

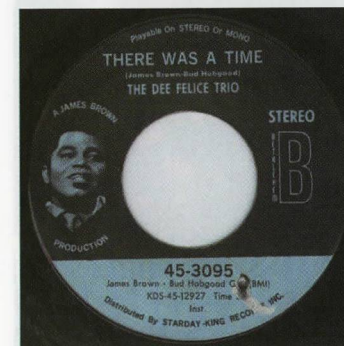
Dedicated to the memory of Paul C. (McKastey) who's work and love for music inspired many.

## "Dance, Coz Ripped His Pants"

We'll never get over it. Always trying to fill our '88 skates with expectations more swollen than James Brown's ego driven feet. That year, New York was still losing its blues and pants to "Do The James...", a club anthem by charismatic Queens duo Super Lover Cee and Casanova Rud.

Recently someone passed Supe in the street and quoted him: "the choreographer causin' your funky dope maneuver". "That was all he said", laughs Supe, federally known as Callente Frederick. "I turned around and he just nodded and kept walking. They'll mix up our names and call me Supernova Rud or Casalover Cee. But they do remember the song. That feels good."

"Do The James..." still gets requested at weddings. That is after pops mashes his penguin suit doing The Boogaloo, stepping on the bride's train while smoking a Camel stalk, trying not to lose his potatoes as James Brown swiveys him through "There Was A Time", a 1968 ode to dance crazes past. At the end, James screeches, "You haven't seen nothin' yet 'til you see me do the James Brown." Right before skidding across the run-off wax.





## "YOU'RE ON REVERB TALKING TO CANS"

Ask TR Love when "Give The Drummer"'s rhymes were written and he laughs, "Shit... [we'd] just lay it down and let it go. Paul just dropped it on us. Keith heard it and right there was like 'Let's go'. Keith was centrifugal".

"The fun thing was making records with him [Paul]", remembers Kool Keith. "He really cared about our music. He gave it ["Drummer"] that sharp snare. He traded drum kicks with Trevor [TR Love]. It was fun putting my voice through effects. There in the late-night ghost sessions, he giggled at my lyrics looking through the window."

CJ Moore remembers being in such guffaw that they hid under the console. "I was under the board in tears. I couldn't believe it." The levers on the console resisted their periscoping hands, stumped because Kool Keith tongue-tied the board and because Queens MC Mikey D had tagged up the mixing board in an earlier session. "I thought Keith sounded like a white guy on LSD. We laughed at it but it was also interesting. Kool Keith was an instrument because how he did it. What the fuck is on his mind? Then they'd be like 'how'd that sound?' And me and Paul didn't know what to tell them."

Cedric and TR shrugged with one those, "Keith's Keith" responses. After all, Keith made up the group's name and Cedric suspects the inspiration came from staring into the mutant Mylar walls of the Ultralab. "Keith would get in the studio [1212] and start making up words. That shit be so funny. Like 'subbiblical'. I was like 'what the fuck does 'subbiblical' mean?' It was so many. He'd be rhymin' and the words come out of nowhere. He was the only rapper who could pull that off - who could make up a word and make it work."

CJ's still baffled. "The average rapper was not understanding that they [Ultra] were touching down on actual philosophy on different things. They were hitting you with poetry in a different context. It didn't have to make sense because of the cadence of the music. The music makes you totally forget what's going on. You're listening to the music but you're not. But find yourself remembering key lines. 'Roach pesticides, eatin' bugs bitin' mouse.' What the fuck are you talking about? Some people thought it was illiterate it wasn't illiterate. It was very literate. It was like Ornette Coleman had stepped in. It didn't match anything. It was following nothing."

Oddly enough already, there's a Kool Keith outfit for every last engineering move: "Paste the rhythm and clock the time that I leave, come back on beat, different." Like he was trying to lend them a detachable hand. "You didn't know where the rhyme was gonna fall", recalls Ced. "Just tryin' to keep up with Keith back then was hard because he was so far ahead." So far ahead, the engineers didn't know where or when he'd land, mixing metaphors into colliding samples. When Keith went Wham-o, treating rappers like a "red ball with the wood piece paddling", Paul C came with the ill slice serve - connecting Keith's "abulary". "I don't know if Paul was good enough for the Chinese Nationals though," clarifies Rud, who would bat ideas with Paul on the ghetto plank ping-pong table in the hallway outside 1212.

CJ shakes his head. "We looked at each other like 'this is some new shit. We have to adapt to this'. The offbeat style threw us off completely, like when we anticipated drops. When I wrote [as Black By Demand], your middles would fluctuate and your endings would land on the ones. But [with Ultra] we were more overwhelmed with the cadence. Usually the track keeps you in line. They had a contrast. How we placed things and how Paul capped it off - it was something else. Not in terms of better or worse but it was something else. We knew 'Ego Tripping' was a street anthem but at the time we had no idea what kind of impact Ultramagnetic would have. It was an experiment basically. There's so many different pieces. Ced Gee, to his credit, he had a floating mind, so diverse. Why did you grab this?"

Ced Gee goes "brrrw" over the phone, cloning the brass plunger from "When I Burn". "If we had to do it over it'd be like 'where the fuck we get that from?' A lot of stuff wasn't documented. We had a record we had planned to do, but when we got to Studio 1212 nobody was feelin' it. Not the group, not Paul. So we'd put a beat on and everybody would grab a stack of records and try to find samples."

## FLIPPIN GRITS

Back before Cut Master DC was spinning basketballs on spindles, Bronx MC Grandmaster Caz was caught on tape warning, "If anyone wants to cause static you better ..." before DJ Charlie Chase cuts in an old record to say, "run away." Inspired by Marley, Ced Gee was the first kid in the Bronx to grab an SP-12 and run to the blight. While the SP-12 was four bits short of clear-minded sound, Paul C and Ced Gee used a bunch of trashed records to make it biodegradable. CJ Moore: "Ced Gee kept saying, 'It's the static, you gotta have static.' Me and Paul are laughing like this guy's crazy. He was so adamant on static, dirt, noise, grunge. We'd have to bring that to light." They'd sample the diner skillet crackle from the beginning or end of a record. "It didn't have to be from a record," Ced corrects, over a popcorn phone connection. "It could be just noise. You didn't want your stuff to sound too clean."

By today's digital chlorine standards, Ultra's sound quality may be Snicker bar in the deep end. But Ced Gee called it in the air in '86 when he was "Anticipating laws concerning realized composition" over the phased Corvette cowbells of "Funky Potion." When they performed the song, Ultra would stop the music after each verse and ask for a show of hands to see who caught it. "That was crowd response," rationalizes Ced, planting bugs beneath the Periodic Table. Throw your hands in the air in disbelief. Ultramagnetic did things differently.

"Ultramagnetic was schooling a lot of cats with their music," says Pete Rock. "I always listened to 'Give The Drummer Some,' trying to figure it out. I thought maybe [Paul C] knew someone at Polygram that had James Brown's reels. There's no way in the world he could sample [Dee Felice] and take the sounds out. Those are the illest drums I ever heard." While Pete is known for his horns, the resonant cowabunga drums on the "Surfboard Mix" of "The Creator" are on some "Drummer" shit. So are the drums on Phase and Rhythm's "Hyperactive", a scarce 1988 indie release on Funky Tune Records, produced by Paul C and shopped to Tommy Boy by C.J. Moore. On "Hyperactive", Paul killed it with the drums from Tommy Roe's "Sweet Pea," hitting so hard that the peas passed on from School of Hard Knocks to MC Lyte to Attica Blues, all filching the same beat.





## CLOSE TO THE CREDIT

Paul C was Large Professor's mentor, teaching him how to "get busy over unknown tracks," "drop skills over drum fills" or some other rote quote from the first Main Source LP that we've studied right down to the credits. The ones that read "Paul C Lives!"

The ones that also made us wonder: why is he dead? Why did Organized Konfusion dedicate their album to him? Who's the white guy with record bags under his eyes pictured on the back of Stezo's "Freak The Funk" single, with the panegyrics below saying: "Dedicated to the memory of Paul C (McKasty) who's work and love for music inspired many." The same guy pictured on the back of Eric B & Rakim's third album "Let The Rhythm Hit Em", rocking a cable-knit cardigan and bow-tie? One old school writer speculated, "Something's gotta be up if they put a picture of Paul C on the back of the album next to Eric B's grandma." (Actually it was Rakim's father, but either way it's some heavy shit, being that Scott La Rock is pictured on the back of "Follow The Leader").

So little known about Paul C: Nice guy. Sick record collection. He knew beats. Yet he played a crucial role in hip hop's transformation back when clearing a sample only meant cleaning the record before using it. Though he had amazing crates, Paul C refuted the notion that a producer was only as good as his records. Those who worked with him will aver that Paul C was first to touch a lot of classic beats.

In 1989, Paul would be inspired when NWA went lawless on conscious but sadly wouldn't live to hear Jungle Brothers' monument "Done By The Forces Of Nature". That July, as the New Music Seminar was about to begin, 24 year-old Paul McKasty was found shot to death in the basement of his Rosedale, Queens home. To this day the crime remains unsolved. He had no enemies, and his career was on the verge. While we may never know what happened or why, we can at least hear Paul through those he taught: Large Professor, Organized Konfusion, Stezo, Super Lover Cee & Casanova Rud, Ultramagnetic, Biz Markie, Queen Latifah, Eric B & Rakim. And the list goes on.

The mythology surrounding Paul C stems from how he wasn't mysterious. Paul loved rap so much he couldn't just be an engineer. He treated clients like friends and his friends didn't perceive him as just the hairy guy on the other side of the glass who at the end of the day got you high and just went home and air-noodled to Satriani for five hours. Studio sessions would often spill into Paul's basement in Rosedale, Queens, where he shared an apartment with his mother, brother Tim and later his wife Reesha.

Back when he was grooming Organized Konfusion (then Simply Too Positive), Paul would give Po and partner Pharoah Monch rides to the studio. "He just loved the music so much he didn't want to mess with nothin' that was wack," says Prince Poetry. "He was on some unmade up shit, you can't even describe it. You look at him and he got on faded jeans, a fat pair of sneakers and a sweatshirt with a hole in it."

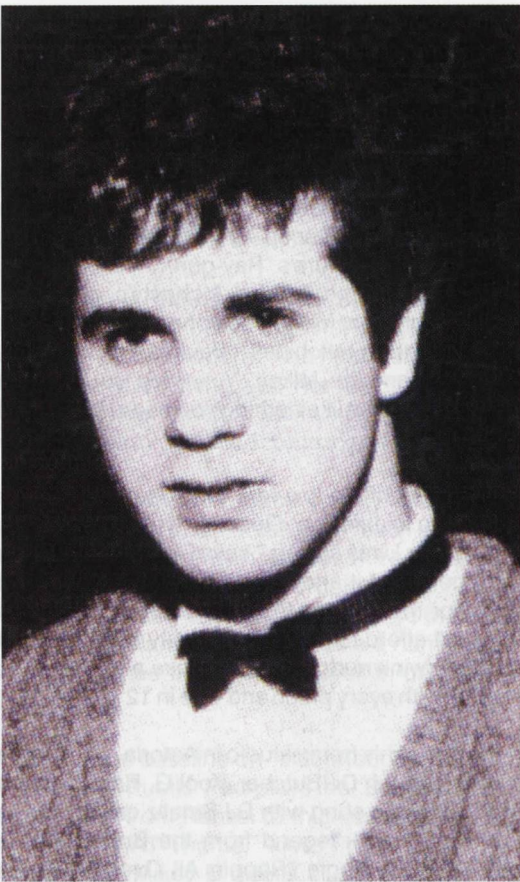
"What's scary is I just remember his face," says Rud. "I don't remember his gear. He definitely wasn't photogenic for sure. But his image is in my head forever. I could never forget his face. He was probably one of the most kind-hearted, gentlest people I ever met. I used to call him a brother trapped in a white body. When you looked at Paul you didn't see color or race. You just saw somethin' you really admired. You just wanted to be around him. He wasn't really energetic and outspoken but he was laid back. He always had a smile, when he didn't smile it wasn't a frown, it was no emotion at all."

Remembers TR Love: "Ced Gee told me 'that nigga Paul C is nice', and then I meet him and I was like 'Who the fuck is this?'. "The way he spoke, if you weren't looking at him you wouldn't know [he was white]," recalls Large Professor. "I was still in my teens then. It let me know people are people. It did a lot for me."

Mick Carrey ran Studio 1212 and would hire the aspiring producer. "I was like 'wow this is my brother. This is what I'd want my brother to be like. Forget my asshole brother I want this guy'. He had the ability to work with so many different people. He could get the best out of anybody."

"He was hip-hop but wasn't phoney about it," continues Prince Po. "He was more into throwing on that James Brown cut that niggas couldn't find. When you're taught the bare essence of music and how to love it and define what's funk to you. Paul C spent so much with it. He got so good I don't think he knew how good he was."

Paul C, pictured on the back of Eric B & Rakim's "Let The Rhythm Hit Em" LP



The author and Large Professor outside the 1212 building, 2001. Photo: B+



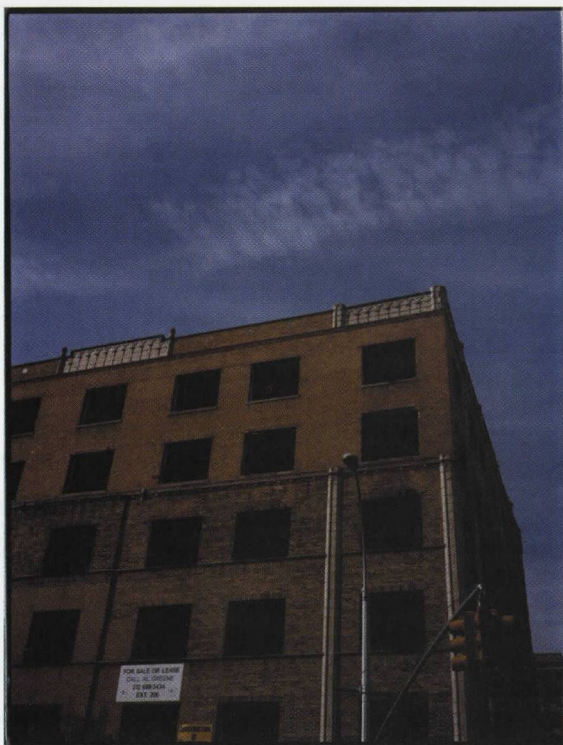
## Why Extra P Still has A Cassette Deck in 2001 (Part 1)

"Hyperactive" still sounds really good now, especially when sitting in Large Professor's 4-Runner in Queens across from what's left of Studio 1212, looking very "Bronx" since a fire in 1995. Extra P is reading the funny pages while we listen to a tape of Paul C rarities, small independent releases that never made it past Hank Love and DNA's radio show on WNWK. Rhythm or Phase raps, "When I first heard this beat, it had to hype me." Extra P taps out the drums on Hagar The Horrible's face. "Paul C used to make me tapes of his groups and I'd analyze everything. Check the compression, word."





The 1212 building, 2001. Photo: B+



## A ROLLERSKATING JAM NAME

As RUN DMC earned their Adidas stripes in the mid-80s, Paul C's future clientele were slugging it out at United Skates of America, a roller rink in Jackson Heights, Queens. There two young rappers from Astoria housing Projects named Casanova Rud and Super Lover Cee saw Ultramagnetic perform "Ego Tripping". Ced Gee rapped about medical utensils and Keith was already getting down to the gritty, insulting the recording quality of his foes, "lousy edits" included. "Ego Tripping" had originally been pressed up on Diamond Time Records by DNA, a visionary radio DJ who named Ultra's hit and would later discover Callente and Rud at USA.

Another Astorian rapper called C.J. The Great missed that performance of "Ego Tripping" due to the chicken pox, but he, Ultra, Callente and Rud were all at USA when KRS One did "Bridge Is Over" and dissed Queens in Queens. Ced Gee took particular interest since he co-produced BDP's Bronx jeer. "That song was so hot we couldn't help but jump to it," says Callente. At the time, Callente's DJ was RUN's man Larry Larr, namechecked in MC Shan's "The Bridge."

Callente and Rud were close friends who grew up in the same building roughly ten blocks from Queensbridge. They became project football rivals and along with CJ Moore and Tiny Tim would host parties in Astoria as the Future 4. CJ The great claimed a couple of USA titles while Rud (then named Spinbad) and Cee would rip the rink with "I'm Bad", a song recorded on tape at home. Rud's nemesis Romeo also entered USA's frequent rap contests. Romeo was backed by DJ Irv (later Gotti) and Rahzel, some kid from Laurelton Avenue who made strange noises. "Rahzel could rap and beatbox at the same time, back then," marvels Callente.

Callente also saw Mikey D and DJ Johnny Quest perform at USA and recognized the former from an earlier run-in at the Louis Armstrong Center in Elmhurst. Representing Laurelton with his LA Posse, the green-eyed Mikey D had already battled James Todd Smith at Rollercastle, a rink near Long Island where Flavor Flav threw functions. Back then, Kangoless Cool J rocked an ever-expanding head-band and his rivalry with Mikey D escalated from high school toady goading. "LL had Cool J on his sleeves, hat, back of his sweatshirt and pants," laughs Callente. "Mikey D walked around like he was the greatest. That was his thing."

## THE C STANDS FOR CRANK-THE-SHIT-UP-SO-IT-CAN-FUCK-WITH-MY-EARDRUMS

The young son of none, Mikey D was recruited by the Clientel Brothers, a Queens squad composed of Will Seville, Mr. Gene and Eddie OJ. Along with Rappermatical and the Professional 5, the Clientel Brothers were local Queens heroes. With Mikey D, the group cut "Run Jesse Run," an Aleem-produced 12 inch on Nia Records released the same year as Project Future's "Ray-gun-omics." In 1985, Will Seville was working on demos in Paul McKasty's garage in Rosedale, Queens when he brought Mikey and Johnny Quest over to check out the battery of old drum machines. "Paul had all the basic old school equipment," remembers Mikey. "Any idea you had he could do it, without sampling. It was like nothing you heard before but it was what you wanted."

At the time, Mick Carrey was cutting low-rent rock demos in Studio 1212, a tiny third floor space in Jamaica, Queens. "I put an ad in the paper for an Ensoniq sampler I was selling," says Carrey. "It was one of the first. Paul called me about it and checked out my studio and asked if he could work for me. What's this kid talking about? He's dreaming." Carrey couldn't afford to pay, but McKasty said he could bring in some new clientel (wink nudge) and just take a percentage. Paul C quickly got intimate with every patch and wire in 1212.

About when Marley Marl set up his home studio in Astoria, C.J. Moore heard about Studio 1212 through Dr. Butcher, Kool G. Rap's scratch DJ. "The day I met Paul C I did a song with DJ Smallz called "We re Getting Paid." An old school park legend from the Bronx, Smallz rapped on Marvelous 3's 1980 single "Rappin All Over" and was introduced to C.J. by the Disco Twins, New York's mobile DJ heroes also from Astoria. Made with a go go bell and a Joe Tex kick, "We're Getting Paid" was released on Hbo Records and was inspired by a conversation overheard in a grocery store.

Back then a 13 year old C.J. would show up at 1212 at 3am, feverish for studio time. Carrey soon hired him as an additional engineer and Paul's older brother Tim joined the ranks as well.

Mikey D and DJ Johnny Quest were elementary school chums who claimed their hip hop identity in 1978, when Quest's older brother gave him two turntables and a mixer. "Me and Johnny played odd-even shoot because we both wanted to be DJ," laughs Mikey. "And I lost." At the time, Bronx promoter Arthur Armstrong was working in customer service for Sterling Drug, known for its French colognes and rat poison. "Dr Shock was with Symbolic Three and he introduced me to Mikey. Mikey was a great showman." Paul C would produce an Armstrong-Shock act called Heartbeat Brothers (on Elite Records) as well as the first two Mikey D singles on Armstrong's Public Records.

On "Bust A Rhyme Mike", Mikey tells LL to "take a hike", and Paul C's track was loud enough to frazzle Q-tip fuzz. It's that bigger-deaf-I can't hear the ringer thing. As with producers like Boogie Boys [Ted Currier], Fresh Gordon and now Mannie Fresh, drums didn't beat, they crushed. "It was heavy on the open-gated reverb," says C.J.

Though the keening keyboards sound dated enough to court your mother, Paul C's percussion fills help oil those drum machine joints so the tin man doesn't clunk down a spiral staircase. "Paul used fills to break monotony," says C.J. "He would come back in on a kick or snare or specific instrument. It rejuvenated the feel of the record because once you get comfortable with it it grabs you and brings it back."

On the flip "My Telephone," Mikey D raps the pre-Caller ID blues and Rahzel walks into 1212 and makes his beatboxing debut. "Rahzel was the kid in school who sat there imitating airplane noises," recalls Mick Carrey. "He had an arsenal. Paul and C.J. recorded hours of Rahzel and sampled him into the drum machine and started making beats out of it."



## JOCKBOX CUTTERS

They made a sound library out of Rahzel's Bizapell-mell and he didn't even know it. "I gave him a tape of my beatboxing and I don't know what he did to it but he played it the next day and everything I heard was my voice. Paul C was one of the first to put together a song that was all vocals. The only person who came close to what Paul was doing was Bobby McFerrin."

CJ and Paul often ad-libbed whatever technology Studio 1212 lacked. "Without being that Nunez guy we'd do little chops and stutters," says CJ Moore. "And Paul blended in the beatbox behind it. We'd hear something and not find the instrument and make the sound with our mouths. Paul C did whatever he had to do to make whatever was in his mind come to pass."

"Paul said I could produce vocally and forget about sampling a record. He'd tell me to break down each instrument and then put it all together whole, from hi hat to bass kick to bassline. He said, 'The way you should sound over a microphone, no one should be able to tell that it's a human. You should sound like the machine or a drum kit.'" True, Kurtis Mantronik could make a human sound like a DMX and Biz had cloned the Speak N Spell throat gargles of Whistle's "Just Buggin'".

Rahzel is the bassline on "I Get Rough", the second Mikey D single released on Public. Paul plays the "Brickhouse" bassline and takes a single blort from Rahzel to thicken each note. Brickhouse's inbred cousin, "SWAT Theme," kicks in the door wearing a leather horn section and Mikey D disses LL by paraphrasing "I'm Bad." Which samples "SWAT Theme." Rahzel drops back in the track for a ghostly, chinstroking, "ahh," and I exclaim ha! Like anybody reading too much into this shit.

Rahzel's patented "brwoinrrww" hog grunt is from Paul C teaching him guitar stabs. "He'd be like ooh, I heard this other beatbox that was way better than you, you better practice." And he'd better if Paul had heard Squeaky G. Paul C sent Rahzel home to beatbox his brains out and study tapes of James Brown, Black Sabbath, Led Zeppelin and "Owner Of A Lonely Heart", the Trevor Horn-produced stab rally that got Yes on black radio in the '80s.

According to CJ and Mick, Paul was a huge rock fan. His hip house remix for "Traveling At The Speed Of Thought" daggered the Jagger and Keith Richards would later approach Paul C for a remix that mercifully never occurred. TR was worried about lawsuits though: "they treat us like Rolling Stones in England. Paul mixed our album like a rock record." Paul also worked with Annaboubloua, featuring Bond Bergland on guitar and Hearn Gadbois on drumbek. But Rud says that if Paul wasn't working on a hip hop record, "he was dying inside." According to Carrey, Metallica and Anthrax were stinking up rehearsal spaces a few floors up. "Sometimes these [rock] guys would go crazy and it would be too loud," says Rud. "We used to EQ the mics and you could hear the music bleed through the walls from studios across from us. It'd bleed through the mic. We thought it sounded kinda funky with that shit in the background with the vocals."

Casanova Rud was 15 when CJ Moore first brought him to 1212. "It was awe inspiring because I would walk up to the Music Building and see all these rock heads and some Indian guy with a strange instrument comin' up in there. They called it the Music Building but I couldn't distinguish what the hell it was really: Mosque fashion studio dancehall."

Rud and Paul "had comraderie right off the bat" because of their Polish descent. "I asked Paul if he had any drum sounds and he pulls out a orange fisherman's box full of color coded discs." With his mother's support, Rud recorded "Outstanding" and CJ and Paul mixed it down. "Rud came back to the projects with this song," says Callente, admittedly a little jealous. "It sounded professional, like a hit."



Super Lover Cee & Casanova Rud, 1988.







## DO THE JAMES DNANCE

Working for McDonald's and the housing authority, Callente put his Big Mac mowing money toward studio time. "When I first brought Callente in there, Paul didn't want to do the session," recalls C.J. "Callente started rhyming and Paul was like, shit say that again? It jumped from then." "Do The James..." began as Callente's solo venture, an idea contingent on a record swap. Rud had the James Brown sample "Blues & Pants" and Callente had "You Said A Bad Word" by Joe Tex. Negotiations were successful as Joe Tex would become the group's second single "Super Casanova," and people would forever transpose their names faster than a backstage outfit change. Supe got the pants and James Brown lost his surname but gained a whole new audience and dance. Meanwhile, Ultra lost their minds, baffled their audience and used "Blues & Pants" for "Mentally Mad".

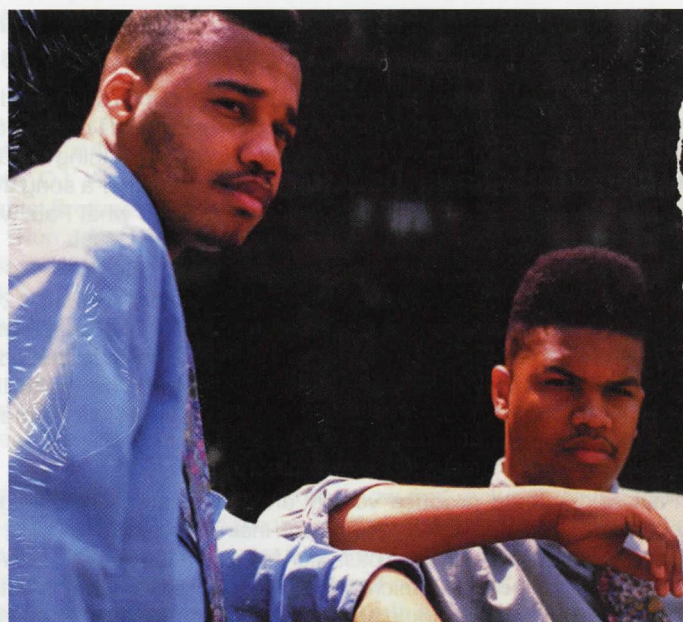
But "Do The James..." couldn't have done Jack B. Shit without "Impeach The President", a Honeydrippers' funk 45 on Jamaica, Queens-based Alaga Records. "Impeach The President" already wore Marleys finger prints, as Supe and Rud heard its drums resounding on MC Shan's "The Bridge." Like with so many other young producers, production geneology is spottier than grandma's hands. Rud already had "Gladys Knight in his blood" from hanging out at his grandmother's throwdowns. "She put me onto James Brown, Joe Tex, all the Beatles stuff. She had about 3000 records, a really diverse collection. Paul used to envy that."

By winter of '87, Hank Love and DNA's show on WNWK was breaking a lot of underground artists, one of whom was Ultimate Choice, a duo DNA managed and debuted on his Citi-Beat label. Ultimate Choice was on a local USA tour with Supe (then backed by DJ Scratch) when USA promoter Jerry Waterman played DNA a rough version of "Do The James..." that Supe hooked up in Astoria. "I knew it was a hit right when I heard it," says DNA who would consequently broker the 1212 time.

Since his grandmother wasn't about to cough up her copy of "Impeach The President," Rud obtained one from a friend and brought it to 1212, in all of its g minus godawfulness. "That was the bullshit of all bullshit records when they [Rud & Cee] brought in 'Impeach the President,'" says CJ Moore. "It sounded like they threw it through the sand, baked it, turned it over, stepped on it, threw it under a truck, put it under a bus, put it behind the exhaust pipe, then put it on the turntable... that's how dirty it was. Paul C made dirt acceptable." Done dirt cheap.

"That was my copy", admits Rud. "Because toward the end of the sample you hear [makes velcro noise]. That was the main part that was scratched that we couldn't get off the record. It just worked with it. The way Paul EQed it with the drums on it with the echo and the reverb was incredible."

Once Paul C mixed the shit out of it, DNA played "Do The James..." on his show and snagged the ear of DJ Mister ("Mister") Magic ("Magic") Super ("Super") blast ("blow up sound!")...



Super Lover Cee & Casanova Rud



## THERE REALLY WAS A RAPPER NAMED LAWNMOWER DEF

You are working as a groundskeeper for New York City housing Authority. This morning you are mowing the pigskin beat grass in Ravenswood Projects in Queens. Suddenly from an open window you hear the words booming: "A WORLD PREMIER! A WORLD PREMIER!" So loud that it swallows your mower. You then hear your song (berw-berw-berw) super blasting through the projects. "I didn't hear it the night before," says Callente, who had missed Magic's show on WHBI. "This girl must have recorded it. My work crew was there and I was like, 'This is my song!' They were like, 'Yeah yeah, nice song,' and I was like, 'No, I did this. This is my song!' 'Right, glad you like the song.' And to the girl in the window was like, 'This is my song!' And she was like, 'Yeah it's a nice song.' I left the housing authority. I told them I was pursuing a record career. They were like, 'What you mean record career?' That record took off. And I was performing it."

"We weren't even expecting to hear it on the radio," says Rud. "My heart almost stopped. I called Paul and he had heard it in the car."

The studio was one block from Jamaica Ave so 1212 sessions could often be heard in cars or JVCs vibrating the concrete like Fat Rome footsteps. "That area had an aura, a zone to it," marvels Extra P. "Jamaica Avenue was where everybody was buyin' their clothes and getting' fresh and buyin' their tapes. You bound to hear 'Do The James...' blatin' out the cars. Especially because Supe was crazy hot back then."

"That was the coolest thing," adds Mick Carrey. "I heard 'Do The James...' right outside 1212 and I'd just heard the record in the studio, sounding like shit just like a week ago. It was such a big New York record." "It's still the biggest I've ever heard 'Impeach the President,'" says Large Professor. "That's how good of engineer Paul C was."



## STOP JACKING JAMES

"The bootleggers moved more copies than we did," recalls DNA. "They had better distribution. It was all over the country." Some bozo across the hall in Astoria even tried to convince Callente that he produced "Do The James...". Allegedly there's a "Do The James..." on Citi-Beat, Polygram and DNA, so don't trip on the serial numbers. Citi-Beat would become DNA International, which was picked up by Polygram (zzzz...) but Polygram fumbled so Rud and Callente's debut album "Girls, I Got Em Locked" was scooped by Elektra who then were doing the Pee Wee with Joeski Love.

One indicator of a rap hit's success was in its sequels. As James Brown's kicks would eventually get worn out, Kings of Swing said, "Stop Jocking James," Hell Razor said "No More James" and some Chuck D rip-off taunted "We Didn't Even Need James."

Yet the same guitar frolics would be picked again for a later release on DNA International, "Good Thing Goin'" by Poindexter Tech and Bookwiz, "the Nerds Of Rap." Summer of '94, it would go deeper and diva for Biggie's club hit "Dreams Of Fuckin An R&B Bitch," flashing New York back to Supe and Rud. "When 'Do The James...' hit, 'Top Billin' hit close around the same time," says Hank Love, who also broke the Mikey D singles. "Those were two records running neck and neck that wasn't from major labels, that were complete phenomenons from the dances to the songs."

Rud takes it to the stage and lights. "We had a show at The Red Parrot. Colonel Abrams just got off the stage. You had to come down some stairs to get to the stage. We had this intro chopped up from 'Do The James...'. When the drums would do the bump-bump, we'd jump on the bump-bump. Our dancer T Spunk would come down and do his part. It'd go 'Ladies and gentlemen, next we have CASANOVA RUD! I'd come down with my bump-bump. Then CALLENTE! CALLENTE! Supe would come down with his bump-bump. "The double kick was the hop we'd slide on the guitar," adds Callente. "The crowd would go nuts and we'd be on stage looking at each other like, 'Oh shit!'" "We had some ugly-ass outfits but we knew what we were doin'," swears Rud. "I had some lime green shit. Supe had some white, black and grey shit. We wanted to create something visually but we didn't know exactly what the hell to get. My shoes were lime colored."

Supe and Rud's live intro was the "Dope Mix" of "Do The James...". At the end, Paul C puts a delay on the drums, making the beat spazz over itself. The third single, Paul C's "I Got A Good Thing (Remix)" made James Brown's "Stone To The Bone" jump out of its skin, kiss itself and do the Troglodyte with your endoskeleton. "Paul played tambourine on that shit," says Rud. "He asked us which sound do you want to bang more - the radio or the clubs. We said the clubs, because that was our roots. So he fattened up the drums." Accordingly, the third verse from "I Got A Good Thing" came from Callente's USA club hit "I'm Bad".

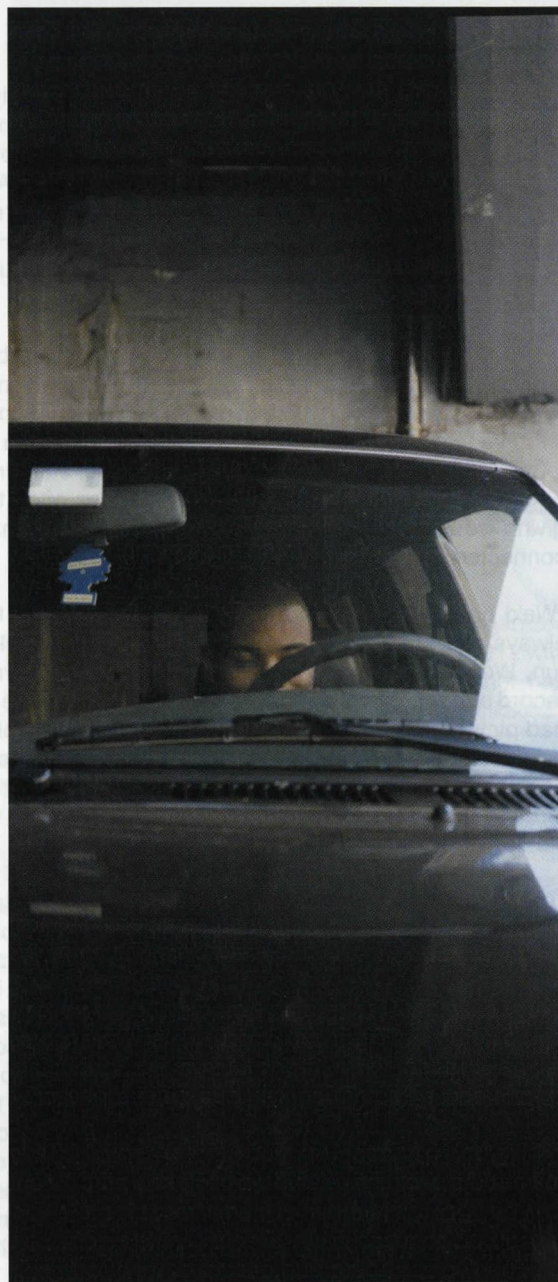
On the remix for "Gets No Deeper", Paul channels Dee Felice again, this time breaking left and catching the gamboling bassline. Callente and Rud watched and learned. On "I'm Back," Callente pitches one stab from Funk Inc's "Kool Is Back" and sends the progression up the stairwell and through the roof.

"I'm Back" was cut at Green Street Studio because according to Rud, 1212 got really busy after the success of "Do The James..." as Ultramagnetic had emerged from the Ultralab. "We the ones who helped originate in that motherfucker and we can't get no time? That's why half our shit came out wack because we had to go somewhere else. We did half the album at Green Street. We go from the grittiest studio to the cleanest shit ever on the planet. That was the first time I saw faders movin' by themselves. It [Green Street] was totally different. [At 1212,] Paul would do the mix right there in front of you droppin' it in the board. Do all his mixes on the fly on the board no computer, no pre-set mix, none of that shit."

*Which songs were recorded at Green Street?*

"The ones that weren't hits," Rud laughs.

CJ recalls the brief separation under different circumstances. "I was like good. I'm glad it sounded like shit because now you knew the value. Both of us were mad at them over a credit dispute over "Do The James...". It was Callente's idea, but Paul took it to that level where the public can hear it they way they're supposed to. You can hear the difference."



Large Professor listens to obscure Paul C productions in his jeep outside the 1212 building, 2001. Photo: B+

## Why Extra P Still has A Cassette Deck in 2001 (part 2)

Production value can snitch on a credit dispute. Still illegally parked across from 1212 in Extra P's truck. Still sorting through the Paul C discography. We just heard "Line For Line," a 1989 Freak L single produced by Vandy C on Urban Rock Records and mixed at 1212. Publishing reads, "Get Busy Or Get Lost." The next song on the tape is "Coolin On The Ave," a Tuff City release by Freddy B & The Mighty Mic Masters. Ced Gee produced the A-side "Triple M Is In Effect", but his name is spelled "Cedge g" and the credits read blurry, as if typed drunk on a riding mower. "Coolin On The Ave" looks to be produced and mixed by Tuff City CEO Arron Fuchs. The track says otherwise. Horns are acting like drums, the drums are acting apeshit and MMMasters are yellin' like MOP Extra P is laughing but he's not looking at Snuffy Smith. "That's not Arron Fuchs. That's definitely Paul. You can tell by the compression. He had that sound - man it's powerful."





## IN THE CUT (ganks but no ganks)

Ced Gee first met Paul at 1212 during that 1987 Tuff City session. "Arron used to find records and give them to the producers to hook up." Fuchs stashed his infamous original reels of sampled artists at 1212, including "Impeach The President." As always, Rud was there. "I couldn't believe he had the actual reels in my face. I knew Paul got jerked. Everybody gets jerked. He wanted his credit more on stuff than money. He was building his resume."

While Fuchs did the jerk to one of Paul's best beats, the engineer's undefined role as mixer and producer makes you wonder just how many beats he made. The production-engineer hyphen is more confusing than rapper/actor. When does the rapper quit acting and when does the engineer start producing? Engineers like CJ Moore and Doc Rodriguez often talk about giving sound a certain character and gauging character is connected to the engineer's work ethic.

"We'd never let the record just be a record," says CJ. "We'd always add. I never did a session where I just sat back and let it run. We were artists ourselves. You gave your character to a record and that's why people came looking for us. We painted a bad picture for an engineer because an engineer's job is not to produce. It is not to program. We produced with the person. The engineer's job is only to handle the music once it's coming through the board. When they go to somebody else they were spoiled by us."

"These guys would slave hours over a loop," explains 1212 Studios owner Mick Carrey. "It was hard to sample on the damned things (SP-12). You could only take snippets...you had to have your record set up just right. CJ [Moore] and Paul were working instruments." "We had to hustle," continues CJ. "We were surgeons. It was a step above a pause mix. You couldn't get it into the recording medium unless you chopped it up and put it back, one bit at a time. For example, you've got a kick from Ohio Players, a snare from James Brown, another snare from Herbie Hancock, a hi-hat from MFSB you've got different [drum] kits recorded in different rooms at different times on different boards. The challenge was to tie that in together to make it sound like one kit. Make it sound better than it did when it came off the record, which was usually trashed."

"I don't care what records you got", says Large Professor. "If you got the wrong engineer or it's not gonna come out right." In '86, when Paul C started at 1212, Ivan Doc Rodriguez came to Power Play Studios as Spyder D's DJ before becoming engineer and contributing to Boogie Down Production's first two albums. "I co-produced EASILY 80% of everything I touched in my career (read: anyone from EPMD to Three The Hard Way), but it won't be read that way," explains Doc, good-naturedly. "The artists know." Doc would add subtle nuances, like a tom or a 16th note, loosening the track and giving it a swing crucial for the clubs. "These were techniques that were absolutely more than just engineering."

"It's like if you're not out there, people don't think you exist," adds CJ. The engineer is the ghost note, the incidental sounds created when samples react to each other in the same space.

As the knob turns, Paul C's presence is felt in hip-hop music but

few are aware they're hearing him, even when their girl is jocking the guys with the fades sliding by in lime green suits.

"Paul used to have a soft delay in the background with the vocals," says Rud conveniently. "If you was playin' it with the track you wouldn't hear it at all. The way it filled out the track I couldn't believe Paul was thinkin' like that." Like Eddie Gee rapped, "The digital delay makes some come back." Back to Rud: "There's so many [techniques] I don't even realize I learned em from him. I didn't go to school for engineering but I can hold down a whole studio now."

"A lot of producers won't admit to it but they changed their sound after hearing Paul C," says Rahzel, who hears a lot of Paul C in Bob Power, a contemporary engineer canonized by De La Soul and The Roots. "They were like, 'Oh, I gotta sound like this.'"

CJ emphasizes, "We were reachable and affordable so we got the core of artists in Queens. People would come in on the strength of 'This is a studio where that happened and I want to be a part of that.' A lot of these rappers had the ideas but didn't have the technology. They knew how they wanted it but they didn't know how to get it. We even brought trash clients to light. We were one of the only studios that provided you with sounds. Other places don't give you shit, maybe a drum machine but you're lucky if you don't have to rent that."

"Studio 1212/ I'm raisin hell/Makin up the def jam/It's gonna sell"-  
-Live N Effect Posse

Live N Effect Posse deserves its on-the-wall status, even if there are only about six people on the planet who'd bother to monkey up there and get it. Live N Effect was assembled by Dr Shock in '88 for his label Excellent Choice Records. Shock met Paul when he produced Heartbeat Brothers for Elite Records, another imprint of Bronx promoter Arthur Armstrong. That's Shock spitting peas over the chopped up Exorcist piano of "I'm Getting Physical." "We'd take the train late at night from the Bronx to 1212." Once DJ for the Force MDs, Shock had the crates and Paul taught him how to chop them up. "Paul even gave me sounds which I still have today on the floppy."

"Paul was workin' with all kinds of little no-name niggas at 1212," says TR Love. Unless you're in Japan, the list reads like a 99 cent bin inventory: Marauder & The Fury, Spicey Ham, Taffy D, Freak L & Tray Bag MC, 360, Smassh (Suckers Move And Suckers Suffer Hurt), MC Outloud, Heartbeat Brothers, The Rangers, Kev-E-Kev & Ak-B, Black, Rock & Ron... Chronicling 1212's history is like tracing the snarl of tags on its walls, Sharpie proof that an MC made a name for himself though his song may not be heard outside the Tri-State Area.

"You go in the bins at the local record store, look at the credits and find out that people that did things were right in your backyard," says Prince Po. "1212 was right there in Jamaica so you could stay in the hood and get busy," adds Large Professor.

While Paul C was doing the breakdown, Public Enemy did the grunt, EPMD did The Steve Martin and Juice Crew did the Biz Mark. Mikey-D did a rap to the beat of Melle Mel's push-ups for a New Music Seminar title and Ced Gee did Tuff Crew (and us) a favor by teaching them secrets of the SP 12. And 45 King had an acapella of "Microphone Fiend" in his mits. I told you 1988 had some big-ass Sasquatch shoes.



## "IF I'VE GOT ONE BREATH LET I'LL SUCK WIND FROM THE VALLEY OF DEATH"

One lucky day in 1988, Paul C called up Pharoah Monch and gave him an asthma attack. Paul said he wanted to produce Monch and Prince Poetry's group, Simply Too Positive. "That was the first time I really had an attack from hearing some exciting news," rasps Monch, recovering from the 2000 Spitkicker Tour where he was hitting his inhaler backstage between songs. "I got that phone call and was like [heaving], 'Damn, we're going to work with Paul C!' His record preceded him already - with Ultramagnetic and Casanova Rud."

Paul would produce STP's demo, taking interest after hearing only four bars. He popped in when CJ Moore was hooking up Cymande's "Bra" for the first STP session. When Rahzel was at home studying rock and funk tapes, taking away the moments that make up the dull day, Pharoah Monch was at home making a pause mix out of Led Zeppelin's "Immigrant Song."

Up to then, STP had put out what Monch calls a "gooey do-me" love song. But the STP demo would make any Organized Konfusion fan fudge pudge in his pants. Paul was chopping the foot off the beat, so they could lyrically step outside themselves ("You can never begin to apprehend a hologram"), laughing while suckers grasped at thin air. "I felt I was pretty nice at the time," smiles Monch. "I was comparing what we were doing lyrically to what was out, and I was like, 'we're in those ranking and for him to call us, he must've noticed something.' That demo is what made Organized Konfusion."

"On 'Funky For You,' we were rhyming in time to the bassline and [Paul] was just blown away," says Monch. Paul punctuated the mumbling loop from Billy Cobham's "Stratus" with a Trench Town drum roll. "Nobody was really doing that at the time." Using Chuck D's voice as a hook, "Mind Over Matter" was the vapor trail leading to OK's "Releasing Hypnotical Gases". Monch shakes his head. "It had an eerie Wes Montgomery loop. It was PE inspired with a Kool G Rap flow. It felt like a typical Organized-spit song at the time - very lyrical, rhythmic and a bit of information in there. I mean, the way [Paul] had the drums programmed was just incredible."

On another untitled song, a couple of horn blowhards bump into Zigaboo Modeliste's drums from "Here Comes The Meter Man" and a percussive brawl breaks out. "I was blown away by that," says Large Pro. "That's when Paul was loading in the Meters drums and had them goin' crazy. They was definitely getting into that hypnotical gases."

"That was the first time we were doing breakdowns," says Prince Poetry. "Paul taught us song structure - we even had intros with planes taking off." At mayhem's end, Po waves, "I'm outta here like hair on a baby's chest."

Paul worked with the group on song structure, breath control and, when necessary, told them to shut up. "Monch would write his songs in pieces," remembers Prince Po. "He'd write four bars on Thursday, take two bars from Monday, then put it with the seven bars he made Friday. Paul would be like, 'Man that shit is too much.' We'd be like, 'No it's not - that's what niggas want!' He'd be like, 'Y'all got to shut the fuck up somewhere in there because it's too long.' We'd look at him with this stubborn inexperienced look." Think how many rappers today need a Paul C in their studio telling them, "Do that shit over."

"I was a pretty arrogant MC at the time," admits Pharoah. "I was all like, 'But I'm Pharoah.' Paul was the first to shut me down. He pretty much humbled me. He gave us insight into being artists, lyrically, not just MCs."

Mick Carrey saw it all. "When people came in they didn't know what a song structure is. With the drum machines, they'd help lay out these songs for the artist. Paul and CJ were the word processors for these songs." "They loved Paul because they really were Organized Konfusion," adds Rud. "They had so much shit goin' in their shit and Paul used to put it together right for them."

Monch walks into Studio 1212 one day and sees a bookish guy fiddling with the SP-1200, the LCD readout glowing in his lenses. "He was just fucking with it and I'm like, 'What are you doing? You're not doing anything. You're just fucking with the machine.' I didn't hear anything for like an hour. I was like, 'Who is this guy, man?' And you know, lo and behold..."



## WHO STOLE THE LAST PIECE OF "THE CHICKEN?"

Large Professor was in the studio when Organized cut "International Arrivals". He first came to 1212 with DJs, Sir Scratch and K Kut after their mother had banked a session. "When me and Paul clicked I wanted them records. I wanted to get every beat."

Mention "the chop" to Large Professor and his face lights up like Nas firing up an X-mas sized tree when he heard Extra P's jingle bells on "It Ain't Hard To Tell." "Like MC Shan said, 'We're livin' in a world of hip-hop'", says Extra P. "That's what Paul C brought to hip-hop: the chop. Back then, we felt free to throw this in and that in. Now people are like, 'You can't even use that one second.' The chop is the chop. You gotta make it do what you want it to do. Pete Rock mastered the chop; he'll make a record go crazy. I love the stabs and programming those little sharp pieces. People are not doing what Paul C was doing because the boundaries of music are different now." If you're a producer still using records but without Puffy bank, chopping is more relevant than ever, a loophole to escape sample clearance laws.

Large Professor talking about the Chicken chop is like a kid talking about catching his first foul ball. While his industry turmoil would sour most people, Large Pro still gets excited about details transpired 14 years ago. "I only had the 45 of The Chicken, Paul had the album. For that time it was like wow. You had your typical James Brown albums but the Chicken album was like oh shit."

*Was there a difference between using it as a producer and just appreciating it?*

"Yeah, I appreciated it. I appreciated it so much that I wanted to use it, [laughs] word."

Large Pro then gives the play by play, at the low end of the Nth, SP loaded, full count and Paul C at the Chicken platter. Awwwshit! "He got the piece with the crash at the beginning, put it together in a sequence aww man! [P waves him in] and he got the drum roll goin' into the crash! He had to shift everything. When you get into the intricacies of choppin' - he did a job on it man. It formed a brand new record. And it was '88!" Large Pro raps, "hear the drums idolizin' the source" and James Brown's hit gets chickwitched into Main Source's first single "Think" on Actual Records.





## BEFORE I EAT UP THE BAM BAMS THEY HAVE TO BE CHOPPED

"That's why 'Just Hangin' Out' is how it is. It was like Paul C did it," P adds. Main Source's "Just Hangin' Out" samples Gwen McCrae's "90% Of Me", and shows how much one Paul gleaned from the other (the "parallel with the funky extension" Kool Keith referenced on "Give The Drummer Some"). When Large Pro blends the Sister Nancy "Bam Bam" riff, her voice becomes the other 10%. Thelonus Monk called it "Two is one" when musicians (in Paul's case, samples and producers) are in tune (the song itself) with each other.

"Large Professor was stacking loops," says Cut Chemist, "Paul C taught him the good combination - like this loop goes with that beat. The drum programming on 'Snake Eyes', that's 'Synthetic Substitution' chopped up really nice. That's an example of what I think good production is and how I'm influenced - chopped to the point where it doesn't sound chopped. It's totally natural sounding." It's as natural a blend as Paul C putting the hip in "chip" and the hop in "chop."

Paul C also showed Large Professor how he got the drums out of Bobby Byrd's "I Know You got Soul" which is harder than taking a drum stick from a fat king. "It sounded like he [Paul] had the reel. He never used it. It would be good just to hear a lot of that stuff now. Biz would be amazed at that. But most people don't care about that these days."

In '89, Paul C introduced Large Pro to Biz when the Diabolical first came to 1212 after hearing of Paul's legendary EQs. According to Biz, Paul C traded Biz a copy of Arron Neville's "Hercules" for Funk Inc's first album. "Hercules" would become "A Thing Named Kim" and at the end, Biz acknowledges, "We got my man Paul C on the boards."

Rud and Cee were also there when Biz mixed "Just A Friend." "When Biz did 'Just A Friend' he wrote the rhymes on the couch right in front of me and Paul in the studio. Biz Mark was doin' that bop back and forth. It was crazy. Me and Paul looked at each other and knew that shit was gonna be a hit. Biz was so happy. Biz came back from recording it in the sound booth and came in the room, light catching the spit on his bottom lip, and was like 'Y'all like that? I don't know...what you think?' I was like you better put that out tomorrow!"

"You!! You got what I need!!"

That's not Biz. It's Stezo on the phone, singing like Biz singing like Freddie Scott, in fact, singing like every other person on the planet when they heard Biz's hit. Steven "Stezo" Williams was in 1212 that day too, working on his album "Crazy Noise".

"They had to do so many takes because we fell on the floor laughing. You could hear it in the mix through the soundproof walls." 1212 owner Mick Carrey notes, "You could hear it through the walls because they weren't soundproofed properly. We were cheap."



## NEED A CONNECTICUT? (2002 Mix)

Shocking Sean of the Skinny Boys has a barber shop up in Bridgeport, Connecticut, but today we're going to S N S Hair Cuts in West Haven. There you can get an aerodynamic fade, a Gumby or a Ronald Reagan. Like it was '89. Despite the crowd, you walk in and say "It's my turn." Despite your hydrochloric pleataloons, the Barber waves you to an empty chair. Your Balleys slip on an activator slick and you glissade across the floor, weaving a S-Curl in and out of the queue of chairs until plopping into the last seat.

Barber asks, "To the max?" You say, "Just rip the cut."

Barber gets into his move, spinning you around as you note the album covers carousel by on the wall. The box-cuts rocked on these covers look tighter than the UPS box-butt on top of your head. The acid washed jeans could've been shredded by the straight razor near the sink. The chair stops, your skull snaps and the clippers begin their slurred buzz. As tiny polka dots of fuzz float past your eyes, you realize the guy on these album covers looks suspiciously like the guy cutting your hair. That they both look like Stezo, the rapper with the Reagan you once saw doing the "Steve Martin" in EPMD's "You Gots To Chill" video. "I was also doin' the James in that video," beams barber as your ears lower and your brows raise. You jerk up in your smock, causing the clippers to zig a drunken zag across your head. You wrench a 12-inch single off the wall. The record is "Freak The Funk," your barber is the freaker, Stezo, and the guy pictured on the back, looking like he was up all night mixing the damn thing, is Paul C.

## MRS. BROWN'S SUITCASE

Also on the wall of Stezo's barbershop is Breakdown, a UK zine from '89 that pictures the EPMD dancer rocking red suede shoes. Breakdown also printed every lyric from Stezo's album "Crazy Noise". Which was helpful since Stezo's label, Sleeping Bag Records used the inner sleeve to peddle fanny packs and oversized pink sweatshirts. Stezo's cult following is partially due to "It's A New Day," the first song to sample Skullsnaps, a British funk group that put out an album that's really rare but you are no less a human being if you own the reissue. In 1988, producers Chris "Cosby" Lowe and Dooley trooped down into the basement of one "Mrs. Brown," an elderly neighbor with a battered suitcase full of beats and no interest in Stezo's album. Dooley and Lowe walked out alive with one Skullsnaps and their friendship intact. Lowe would bring a tape of loops to 1212, including Betty Lavette, the spirited guitar horn exchange that would become "To The Max." "I tried to snap the Betty Lavette because I didn't want Stezo to have it," says Dooley. "I even tried sittin' on it." Lowe produced over half of "Crazy Noise" and Dooley's contributions, which included writing most of the album's title track, went uncredited. Dooley's name did make the cover only it was tagged onto Stezo's jeans.

"Chris Lowe brought Skullsnaps to the table," explains Large Professor. "But they had to bring it to Paul to hook it up. Then Paul bought up crazy copies."

Though he horked your copy, Paul was nice enough to mix "It's A New Day" well and loud so you could at least sample the sample. This probably worked out better since Skullsnaps was kind of muddled and Paul C often added "bump insurance" on his DAT levels before sending them to get mastered. "At the time, people who mastered rap albums would try to take the levels down," explains Stezo. "Paul would put extra boost in it so it wouldn't take from the music. Most everyone who samples Skullsnaps gets it off my album." Paul would also make Stezo rewrite "Talkin' Sense" three times.

"One day Erick Sermon pulled up in his Benz and said, 'Get in the car, Steve.'" The E Double had a tape of "Crazy Noise" and kept playing that beginning of "It's My Turn" over and over again, as if looping a pause-tape live. Stezo chuckles, "He kept saying, 'Let us have that beat, Steve. Let us have that beat.'" E already had it and sampled Stezo's album for "Hittin' Switches."



## SLIGHT EDGE WARP

"Paul was a fanatic for Skullsnaps," says Rud. "He'd be on mailing lists lookin' for that shit." As Rud, Large Professor and anybody who'd been in Paul C's basement could aver, beat shopping was out of control. "Paul used to scratch out everything and put labels on top of labels," says Rud. "He put a white label on top of whatever label was exposed and write a number for him to recognize whatever the hell he was using. Anything he brought to the studio he would do that." *You ever trade records with Paul?* "He didn't want my beat-up fuckin' records. He made my stuff look like a garbage pile. He'd use a sample then encase it in plastic and it'll sit on the shelf for years. I never took care of my shit. I just wanted to do it so fast I didn't even think about puttin' record back in the sleeve. He used to hate me when I'd do that, be like 'Yo put that record back man'." "Paul was more particular about his samples than his wears," punches in Supe.

When Rud was 15, Paul C would take him record shopping, schooling him on producers, album art and how a pink elephant patch sewed onto somebody's denim crotch could possibly mean dope beat. Not all titles were impossibly good like Fat Drums Daddy, on the Meters' label Josie. Chris Lowe would go on missions with Paul and Large Professor. "He was the first white boy I met who really knew soul." "We were going to record conventions in '88," says Large Professor, getting excited. "A lot of the mysticism, underground bandido shit, the rebel feeling about finding records has left. In '88, it was flippin through like ghost rider. Everything is out in the open now. It's not like you dug for it." (note: "Think" has been bootlegged)

"Greenline Records was right around the corner from 1212. If there was a problem with the tape or if Paul was late, you could duck around the corner real quick. I caught a Skullsnaps there." In '89, Studio 1212 was so busy that Paul was often late, running ragged. "He'd be come in an hour late and you had to sympathize," continues Large Pro. "Everybody was comin' all the way out here to Queens to see him." CJ says they practically lived at 1212, only going home for a shower. Even when Paul was home, it was often studio-related as artists and friends would go straight to his basement to listen to records. He shared his Rosedale home with his wife Reesha, his mom, sister and older brother Tim. The long hours at 1212 would stress his marriage.

"The few times when his wife was around and we was around she was very distant," says Prince Po. "They seemed more like friends than being married. Paul would complain to me about when he gives his wife something, instead of her building their shit up she'd run and give it to her sister. It was stressful times because Paul worked really hard."

"She was really pretty black girl," recalls Rud. "I forgot her name. I was tryin' to forget her name, actually. She was glitzy and Paul was jeans and - you know what I'm sayin' - that picture didn't match. But you can't help who you like so I couldn't knock that. She never really came to the studio. She must've been doin' other shit while he was in the studio. Because he spent so much time in the studio."

1212 was swamped. David Mayes came down from Boston with his group RSO to record with Paul and CJ was making singles as Black By Demand, in addition to producing Uptown's A&R dream "Dope On Plastic," written in 1212 as a demo for Tommy Boy. CJ and Paul were also stockpiling a chop shop sound

library, sometimes outsourcing to other studios. "They'd trade sounds like other people trade records," says Mick. CJ follows, "It became a standard, which was bad and good. We had the popularity but we were really being used." Paul also started understanding the necessity of contracts - something he neglected in the past. There was going to be more G's, decimal points and opportunity in hip hop.

Paul might've had a Monch-sized asthma attack the day he got the starting nod from Rakim to work on he and Eric B's third album. "I know Paul and Rakim were getting close," remembers Large Professor. "I would be over at Paul's house and hear the messages from Ra. I was like wow, he's getting ready to get busy with Eric B & Rakim. Rakim and Paul started exchanging ideas on tape." One these would become "Run For Cover." Rakim sends out an asthma warning along with an APB, "all poets beware." Paul becomes the first to put a dent in the uptempo drums of Tony Avlon's "Sexy Coffee Pot."

"I wanted to get on that Rakim project," wishes CJ. "I gave Paul a Steely Dan record we were going to use with Rakim. I was like, 'You can just play that shit over.' So [Paul] played the bass over the phone - that's when I noticed just how gifted he was. Paul C understood how what we sampled was played."

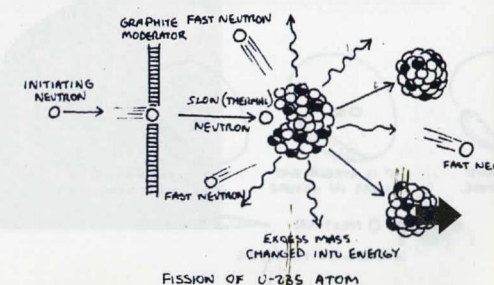
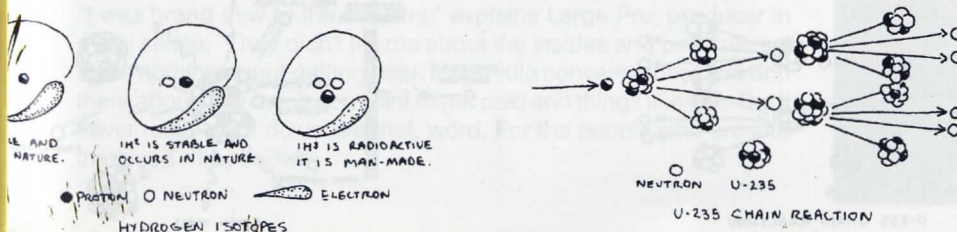
Stezo producer Chris Lowe remembers being over at Paul C's house checking out records when Rakim pulled up in a white Mercedes with a Louis Vuitton top, right behind Paul C's white '86 Cressida, though he'd switched labels and slapped an '84 Benz sticker on it.

"I went to his crib and Rakim was in the basement writing rhymes," recalls Rud. "I said oh it's about to blow. [laughter] ...I said I better get in good now ...I hope motherfuckers don't take Paul from me."

Everybody he worked with, from Mikey D to Rahzel to Monch, remembers Paul C chomping at the chance to match his beats with the lyrical arsenal. The R stood between the cue of the record and the "S" on any MC's deflated chesst. Paul C was about to get paid. He was grooming Organized Konfusion and his young career had survived the two of rap's most clowning subgenres, Hip-House and the Rap Ballad. He was watching Large Professor do his thing and was working with 45 King on Latifah's album. Paul couldn't let Large Professor into that closed Latifah session, but he popped out long enough to give his friend a copy of The Meters' "Looka Py Py" album, something Large Professor would never forget as he would later want to name his publishing Paul Sea Music.

Each 1212 artist remembers the other there at some point, whether sitting in on sessions or passing the ping pong table in the hallway. "I just remember always wanting to be there," says Rud. While planning the follow-up to "Girls I Got Em Locked", Callente, Paul and Rud agreed to start a production company, CPR Productions. "We had a logo with the heartbeat meter going across," says Rud. "We had those waves going across and CPR parted the wave and the wave continued at the end."

In early July, Supe received a strange call from Paul. "He was definitely afraid of something. He was crying, said his wife had left him and that he wanted me to come stay and work on the album." Paul would say nothing else about it but he and his wife were separating.





**Monday July 17<sup>th</sup>, 1989**

On the morning of Monday July 17, Supe left for Connecticut to visit a friend. According to Ced Gee, Ultramagnetic was preparing to take the stage that night at a party thrown by their label Next Plateau, celebrating the platinum success of Salt N Pepa. Paul didn't show up and Ultra went on to perform their hits, including "Give The Drummer Some".

Ced Gee would get a call the next day, saying that Paul had been found shot dead in his sleep three times. Paul's brother Tim found him after his brother didn't show up for a morning session. That afternoon CJ Moore buzzed the door at 1212 and Mick Carrey met him with the same horrible news. "We were all stunned," says Carrey. "I was upset for years. There's no healing when you get to know somebody like him. It was such a shock. He would never touch or hurt a person."

Later that night, Prince Po went over to Paul's house because he hadn't heard from him in a while and was met by grim detectives in sports jackets. "I didn't know he was dead. I lost it. They took me in and questioned me. I was distraught because I just couldn't believe what they was tellin' me."

Large Professor heard the news from Joe Fatal, who had been contacted by Rakim that day. "Fatal and I were gonna check out the New Music Seminar. I said we could go by and check out Paul C later. He said, 'No Paul is dead.' He must've thought I already knew. I didn't think it was real. I called up Mick and asked for Paul. He said, 'You can't speak to him. Paul is dead.' There were gaps between when he was talking like he was crying all day. I spoke to Paul every day back then, every day."

That same day, Rud's sister was arrested for shoplifting and later cleared. "I was at my grandparents house. They saw her name on the arrest report and saw my name. They called and said they wanted to ask me in for questioning for a murder. I said, 'What murder?' They said, 'Paul McKasty.' I was in the basement of my grandmother's house where all the fuckin' records was at. I was in shock." The night before, Paul told Rud not to come over, that he was just going to work on some other material. "I told him I'll check you tomorrow and then he died that fucking night. I might've died with him."

Rud was questioned once and then released. "Once they questioned me they knew I didn't have nothin' to do with that shit. They just knew. Police said it wasn't a forced entry. Whoever it was knew where to find him. The police said his brother Tim was upstairs playing the bass with the headphones on and didn't hear it." The autopsy report determined that the shooting occurred a little before midnight.

Rud then contacted Callente in Connecticut. "I don't know if I was in the way or what. There's so many unanswered questions about what really went on." The coincidence of Callente's departure that morning, along with the alleged contract on his life, placed the Queens' star under immediate suspicion. "The first thing that came to my mind," says CJ, "was Super Lover Cee. I'm like, my partner's fucking dead because of these dudes. That was everybody's perception at the time but that was just on the surface."

Super Lover Cee explains. "When there's no answers, people make their own answers up. A lot of people didn't want to have

anything to do with us. What was going around was that people were after me and Rud. And that's why they killed Paul. The police said they didn't believe it. They wouldn't have killed him to find out where you are. They may have hurt him. But not killed him. Why not go to my house and threaten my family or Rud? I think they were after him all along. We lived in Queens we never left Queens. I would be easy to find. You could've found me. Police said [the] average killer kills who they want to kill. Ironically it happened the day I left."

Though Supe and Rud were cleared, the rumors on the street had already blotted their reputation, nor was there was any hip hop media outlet, much less the local news, to say otherwise. "What happened to me was all strictly street rumor. Ask around and they say, 'Yeah well I think Superlover Cee and those guys' etc etc. It's pretty much just 'I think.' Nobody knows. I was just some street rapper so nobody cared and said what they wanted and my career went down. Nobody made a big deal about finding out left it to the streets - the cops probably had a hard time because of what was going on in the street."

Rud adds, "I'm a strong motherfucker, and I can deal with a lot of shit ...it's just that certain people don't know the whole story. Even I don't know what really happened. But they lookin' at me like I caused it. If these people knew how much I cared about Paul and if they knew how much we got down with each other, they would look at me totally different. It's just sad that people don't know the real truth."

"I didn't go to the funeral," says Callente. "It was too hard. I couldn't get over the fact that somebody said it was because of me and Rud, when this was one of our real true and dear friends. Everybody who was gonna be at that funeral were also people from the streets who listen to those same rumors."

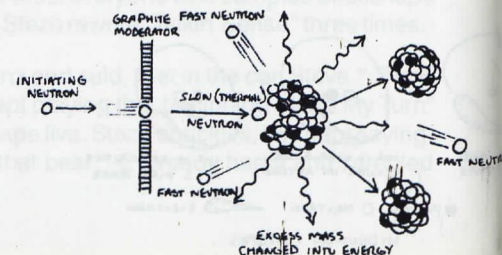
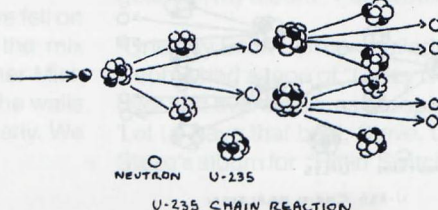
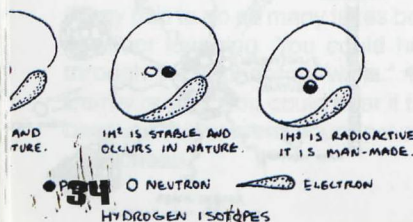
Other rumors implicated Paul's wife as possibly setting him up. "I'll never say she did it," explains Supe. "But I believe she had some involvement. She wasn't staying there when I was there. He'd never talk about it. I tried to inquire several times. His family was really nice to me during that. They never believed the rumors. I tried to help them however I could."

"His wife was black and that made [the murder fall-out] controversial," says Po and cryptically adds, "It taught me a valuable lesson about paying attention to what goes on around you."

"At the wake, STP [Organized Konfusion] were right there with me," reflects Large Professor. "It was hard for me to understand. There were speculations about why he got shot. The people it might've been were actually sitting there at the funeral. It was confusing."

"After that I kept my distance from whomever we associated with at that time," says TR Love. "I didn't know the real story. I didn't know who was who. I didn't want to judge no one and get my feelings worked up. We [Ultramagnetic] were getting ready to go overseas. Sitting around New York wouldn't have done us any good."

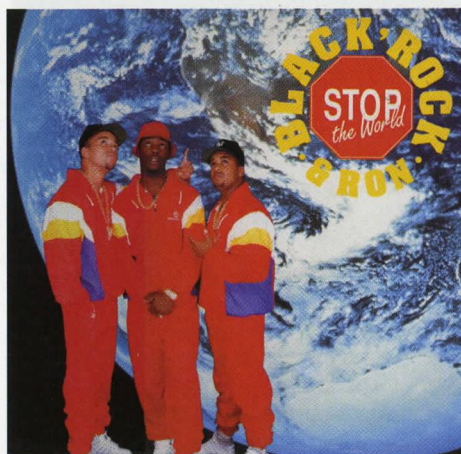
According to everybody interviewed, the investigation didn't find sufficient evidence to arrest Reesha McKasty and the case was closed. As this story goes to press, neither she nor the surviving family members been found.





## Why Large Professor Still Has It In 2001 (Part 3)

The tape is still rolling. We're now listening to Black, Rock & Ron, "arranged and mixed by Paul C," but only on the British pressing. It's more like a WW2 beach head seizure. At the end of "That's How I'm Living," drum hits crash, double over and spit up konk shells. Mantronik overboard, "It's Raw" lands next. The chorus sounds like "It's War" each time it bottoms out with the stabs. There's all kinds of shit here. Drumachine staccato, someone beating a truncated can, mortarded chunk of "Mardi Gras." Having heard a lot of these songs from the inside out, Large Professor remembers it down to the button and pad. "It was like zp-zp-zip-zip, alright it's done. Paul was quick with it - like playing an instrument. That's what a lot of people don't know." The comic section shrinks back as Extra P pokes at the air, describing how the track was made as if he does it in his sleep, like a post-trauma twitch.



### NOBODY'S SMILIN'

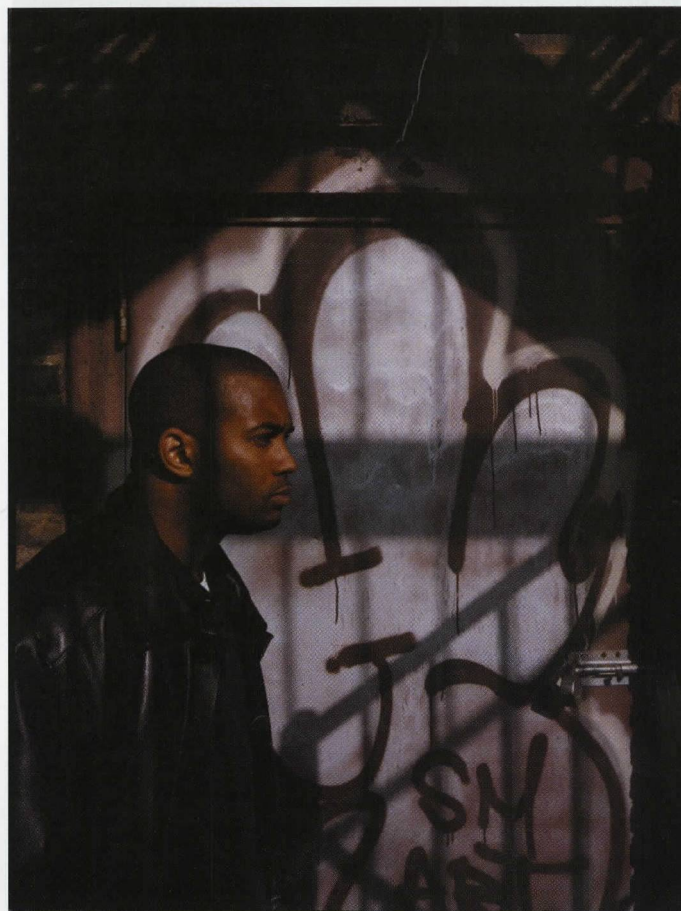
"That was what attracted people to me after Paul had passed," says Large Professor, who would take over production duties for Eric B & Rakim's third album. "Because they were like, 'He got that Paul C shit he can hook it up in 5 minutes. I felt like I had to keep it real. I just wanted to show love how Paul showed love. It was like a dream. Paul showed me the fundamentals and as soon I'm getting into it, I'm working with Eric B & Rakim.'"

On "Let The Rhythm Hit Em", The Commodore's "Assembly Line" became a catch phrase in hip hop production as one harmonized "huh" unleashes drummer Walter Orange's cymbalistic break. The "huh" was as thin as Rahzel's "ahh," barely recognizable from the original, starved through the mixing board as if on life support. "Paul started the beat and Rakim wanted to add more of the Bob James," explains Large Professor. Of course, Rakim could control a runaway beat without even stressing the Gucci locks on his Dapper Dan: "At least when he left he'll know what hit 'em / The last breath of the words of death was the rhythm."

Large Professor recounts the making of the second single, "The Ghetto," another posthumous collaborative effort in which Ra literally returns to his old earth and becomes knowledge born. "Paul had found the 24 Carat Black album at a flea market in Far Rockaway. He had put it on tape for Rakim but I never knew he even hooked it up. The only remaining copy after Paul passed was the copy he gave to Rakim on tape." Large Professor looped it up from the tape until he found his own copy and blended the swinging lightbulb beat with Bill Withers' "Kissing My Love," a session that Bill was going to trash until frankenfooted Watts drummer James Gadson thumped out a brand new time.

Like 45 King's contributions to "Follow The Leader", Large Professor's work with Paul C went uncredited on Eric B and Rakim's third album. They could've followed 45 King's lead on the cover of a 1989 Tuff City LP by Priority One. It's produced by Luis Vega but the bottom of the front cover reads "contains drum programs and mixes by the 45 King." "People make a big thing out of this shit," laughs 45 King, credited producer on the remix of "Let The Rhythm Hit Em." Today, a common myth of "producer" is Money finding the record, looping it and chopping it up and neatly pasting his name so kids can shoot their eBay wad on it ten years later.

"I was brand new to the industry," explains Large Pro, producer in every sense. "They didn't tell me about the insides and particulars. I knew nothing about getting paid. It was little conversations here and there about how much you want to get paid and things like that. But it never really went down like that, word. For the people who are into that deep - they know."



Large Professor outside 1212, 2001. Photo: B+



## EVERYTHING JUST STOPPED

The whereabouts of Paul C's legacy, the countless discs, beats and records also remains a mystery. Tim McKasty promised to give TR Love Paul's discs with the samples and drum programs but then decided to keep them. "I don't blame him," TR says. "They had to have something to remember him by. For a while things were bitter between the family and the artists. We'd check on them. Then Tim went into seclusion."

Paul's estate included 16 unfinished tracks that he and Rud had been working on for the next album. One would become "Romeo," with the eerie sample of "Monday Monday." "All our shit was there," says Rud. "Every last fuckin' thing we did was with Paul. I was keeping some of my discs over there because I was working with Paul, that was irrelevant - his stuff was what's important. No telling what happened to all those records in his basement but whoever got it got a fuckin' goldmine."

Though they were still signed, Superlover Cee and Rud stopped getting calls from Elektra. "We tried to finish our album and we realized they weren't going to do anything with us. My label droppin' me because they think I'm murderous. They don't have no proof but they just scared so they release us. It's really fuckin' sad. Label said they can't deal with the negativity. [It's] bein' blacklisted or havin' that negative stigma with me. I have to go through my career with this shit on my fuckin' back."

"It stopped," says DNA. "Everything just stopped." CJ Moore remembers not even wanting to look at an SP. "I didn't want nothing to do with nothing. I was so tired already even though I was young. A part of me was taken. Sometimes you're not appreciated until your death."

Rud said he couldn't even listen to music. "I felt like my whole career was took from me and I'm not a selfish person, not at all. I was more in it for love - my whole creative spirit was took away. Anything I did at that point I either forgot it or disconnected myself from it. To this day it hurts me that he's gone. Like a brother to me it kills me that that talent went to waste."

Ced Gee: "We made each other better as producers. It was like a little circle in there that that whole thing destroyed. Who knows what it could've led to." Ced Gee would lose his brother Patrick to leukemia a year later and it was he who originally told Ced about the SP-12.

"It was fucked up, because I felt selfish," says Monch. "I was like, 'What do we do now?' It was kind of weird at the time, but I also felt selfish - thinking about the future of Organized Konfusion." Monch remembers Organized even being approached by A&R at Paul's wake.

1990. Organized Konfusion signs with Hollywood BASIC and Chubb Rock steps back on the scene with "Treat Em Right" as producer Hitman Howie Tee goes into the left channel and loops the bassline from Dee Felice Trio's "There Was A Time." Tim McKasty gives Large Professor Studio 1212's S-600 sampler upon which he'd produce Kool G Rap's second album.

1991. Main Source drops their incredible "Breaking Atoms" LP and the credits read: "Paul C Lives!" "I'll always remember what he instilled in me. I know he felt that Main Source record. I know it would've done him proud." Large Professor does the remix of Slick Rick's "It's A Boy" and Eric B and Rakim release "Mahogany." Produced by Eric B & Rakim. Really.

1992. Large Professor produces "Half Time" for Nas. "Fakin The Funk" clowns people in pleats and P's stark remix of Gang Starr's "Gotta Get Over" is so ill we could just stop now. Put it next to Eric B & Rakim's "Juice" and Ultramagnetic's "Poppa Large". Organized Konfusion releases "Fudge Pudge", the second single from their critically acclaimed debut album. At the end of

the song, they chant, "Paul C to the organisms Paul C to the organisms... let the beat ride! Let the beat ride." Paul C always added something different to the end of his tracks, giving us a reason to keep listening after the rhymes are done.

1993. Large Professor leaves Main Source on a "self mission" and Mikey D becomes Main Source's rapper. Ultramagnetic triumphantly returns with "The Four Horsemen", released on Wild Pitch Records. Super Lover Cee and Casanova Rud come out their recording exile and reluctantly record "Blow Up The Spot", also for Wild Pitch Records. "It was pretty weird without Paul," says Supe. "Me and Rud's collaboration wasn't as strong as it used to be." Rud regrets the return as well. "That was the worst move I ever made. I remember Stu Fine [Wild Pitch CEO] in the studio, orchestratin' my shit: 'More drums Rud! Put more emphasis on this'. When I'm recording. I said, 'Let's just do this EP and get the fuck up outta here'. I wish we never did that. To this day, me and my partner are still friends but we're definitely not as close as we were for sure."

1994. Large Professor and Organized Konfusion collaborate for the "Stress" remix from Monch and Prince Po's second album. In the video, Prince Po is running around in the land of the ice and snow rapping with his shirt off while Monch borrows Kool Keith's straitjacket from the "Poppa Large" video (at least we'd like to think so) and drumrolls his eyes up into his dreds. The music industry sure does make people crazy. It doesn't stop Large Professor from producing another masterpiece, this time Nas' "It Ain't Hard To Tell."

1995. Studio 1212 catches on fire.

1999. MF Doom sees an old picture of Paul C wearing a Stetson hat, and references it in song on "Operation Domsday" - reminding him of when he and his late brother Subroc used to study Paul's records for drum programming. "It [the picture] was some old fly shit. Reminded me of 'Tramp' by Otis Redding when that girl was talking all that shit about clothes. I said it on some rest in peace shit. I learned a lot from him - that anything was possible."

Rud: "I think Paul C is my guardian angel - I been in so many differences when I got outta shit, I just know it."

Callente: "I told CJ I didn't want to meet with you. I didn't want to talk about it. I'm not gonna talk about nobody knows. Can't imagine who would do this. But if I'm going back into the music industry, I'll have to answer these questions."

Prince Po: "If I was to head to Monch's house now and take the local streets, I would pass by Paul's house, at the beginning of Rosedale. I pass by the funeral home where they had the service. Three days before [today], I told the cab to let me off early because I wanted to just walk past [Paul C's] crib - and now you asked me to do an interview about him. The weight of the whole thing was enough for me to keep it as a strong memory but put it to the side because it's too much to think about."



Organized Konfusion



## THE ALL MENTALLY MADDEN TEAM

Most of the records Paul worked on are rare as the records he sampled. The people on those records are even harder to find. Rahzel could probably impersonate each one, including the guy from the Heartbeat Brothers who is now a state trooper. Rahzel can also beatbox every song mentioned in this story. Pharoah Monch can wheeze back and make backwards tape noises in mid flow. We hope Prince Po will put out that STP demo. Stezo is a licensed cosmetologist looking for a deal. Mikey D is still looking for a battle and knows the deal. Dr Shock is an unbitter old school guy with a studio and in it is an old photo of Mikey D in 1212, wearing a pair of Cazals bigger than 1212s windows. Ultramagnetic is still the greatest rap group since sliced 2 inch tape. CJ Moore still wonders what the hell happened during those Ultra sessions but is a successful producer, meaning he can also engineer. Rud is now Mr. Beats and Mr. Beats now takes really good care of his records. Supe still gets recognized by bootleggers but is looking forward to legitimately pressing new material. And Large Professor...

## THE LAST CABINET ON THE LEFT

We pull up to 1212 in a battered Nissan pick-up truck looking for him. My window is down and the handle it rolls with has broken off, useless in my palm except it's something to grip because I am excited. In the other hand I have a tape of rarities Paul C produced and mixed to play for Large Professor. Not sure if he's going to show because like Diamond D, I forgot his number on my dresser.

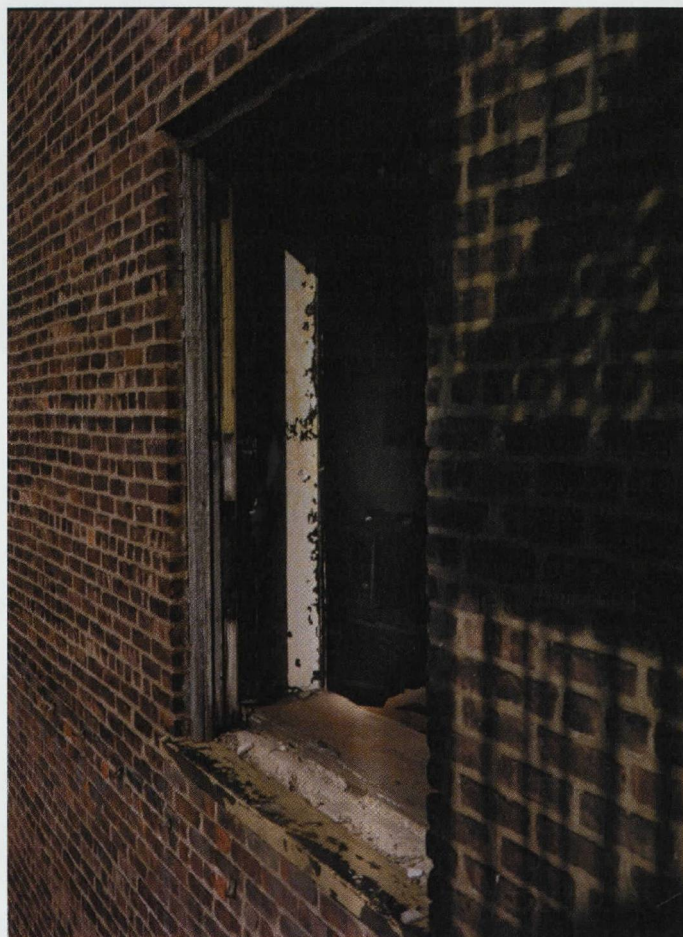
Nobody pays the charred Music Building any mind and it owes a kingdom in delinquent property taxes. I half-expect a plaque reading: "Paul C Made Mad Dope Shit here." People scuffle by with more important things on their mind. Not giving a rat-that-just-ran-into-the-building's ass about who really programmed "Coolin On The Ave".

Across from 1212, a black 4-Runner is parked illegally beneath the LIRR overpass. A guy without glasses is looking out the car door. Brian Cross (see photos), on the Nissan wheel, says "Isn't that Extra P?" The entire well-being of this story may depend on the thrill value you place on rolling through Queens and being able to say things like, "Isn't that Extra P?" It's him alright, though P swapped his glasses for contacts. Quick. Yell something. Something besides Fat Rome's T-shirt size. Try real name. I blurt, "Paul!" Paul's face shows mild concern because I spring from the busted Nissan truck and try to shake his hand with window handle.

Monch is supposed to be here soon but before checking out the tape (in my pocket next to window handle), we cross Archer to get a closer look at the condemned studio. The gate at the fence is ajar, allowing us to negotiate our way, broken glass everywhere, to a rust-brittle fire escape. At the third floor window, we can look into Studio 1212. Not much in there save for a speaker cabinet, half-spun in the middle of the floor and still wondering where everybody went. A dusty speaker cabinet inside an abandoned building. Thrill value just paid off the tax debt. I want to poke my head in the speaker, and as usual, say something corny. Maybe quote Chubb Rock from "Treat Em Right" and ask, "Can he come out can he come out and slam a jam?" That Dee Felice bassline is probably still buried in there where McKasty left it.

Extra P peers in and exclaims "wow" and "word" in various combinations, as if one could be the other. It must've been an exciting time.

As the story went to press, Rakim agreed to do the interview but Paul McKasty's surviving family members had yet to be found. Nor have detectives responded to inquiries about the Paul McKasty case. Tim McKasty was last seen playing keyboards on various Puffy projects. SPECIAL THANKS TO: ALL THE ARTISTS FOR TAXING THEIR MEMORIES AND EMOTIONS, BEKKA MELINO FOR THE NISSAN TRUCK, JEFF MAO AND MAKOTO NAGATOMO FOR ADDITIONAL RESEARCH, JOEY PATEL FOR RUNNING THE RADIO EDIT IN THE ORIGINAL HOUR AND 1988 FOR THE CRATE. FOR RAKIM PART AND MORE INFO ON TUFF CREW AND RAW DOPE POSSE... BUY THE BOOK WHEN I DROP IT.



A lone speaker cabinet sits in 1212 Studio, 2001. Photo: B+



The 1212 doors, 2001. Photo: B+







## PAUL C DISCOGRAPHY

Mikey-D & The L.A. Posse "Bust A Rhyme Mike" / "My Telephone" / "Dawn" (Public Records) 1987 Produced by Paul McKasty  
 Mikey-D & The L.A. Posse "I Get Rough" (Public Records) 1987 Produced by Paul McKasty  
 Mikey D And The L.A. Posse "Out Of Control" (Doc Rodriguez & Rene Campos) / "Comin In The House" (Paul C) (Sleeping Bag Records) 1988 Produced by Paul C  
 Heartbeat Brothers "Bring In The Bassline" / "We Can Do This" (Elite Records) 1986 Produced by Paul C and Lord Kool Gee  
 Marauder & The Fury "Get Loose Mother Goose" (Public Records) 1987 Produced by Paul C, Mixed by Jazzy Jay  
 Marauder & The Fury "Terminator" (Public Records) Produced and Mixed by Paul C  
 The Rangers "I'm Hot" (produced by CJ Moore) / "Jacks On Crack" (Drums programmed by Paul C) (Woojon Records)  
 Freddy B & Mighty Mic Masters featuring Captain G. Whiz (Triple M Is In Effect) "We're Back Y'all" produced by Cedge g (sic) / "Coolin On The Ave" (Tuff City) Produced and Mixed by Aaron Fuchs 1987  
 Captain G. Whiz "It's Hyped" / "All The Way Live" (Tuff City) 1987 Produced Ced G, engineered Paul McKastee at 1212  
 Superlover Cee & Casanova Rud "Do The James..." (Citi-Beat) 1987 Engineered and Co-Mixed By Paul C. McKasty  
 Super Lover Cee & Casanova Rud "Do The James..." (DNA International) 1987 Co-Produced & Co-Engineered by Supe & Rud Productions and DNA.  
 Super Lover Cee & Casanova Rud "Do The James..." (Polydor) 1988  
 Super Lover Cee & Casanova Rud "I Got A Good Thing Remix" / "gets No Deeper" (DNA/Elektra) 1988 \*Produced, Programmed, Arranged and Mixed by Paul C. McKasty for Paul C. Productions, \*\*Produced Programmed, Arranged and Mixed by Super Lover Cee & Casanova Rud for Supe & Rud Productions  
 Super Lover Cee & Casanova Rud "Supercasanova" (Citi-Beat) 1988 Mixed and arranged by Paul C McKasty 1988  
 Super Lover Cee & Casanova Rud "Supercasanova" (DNA International) 1988 Mixed and arranged by Paul C McKasty  
 Super Lover Cee & Casanova Rud "Girls I got Em Locked" LP (DNA International) "I Gotta Good Thing" recorded and mixed by Paul C. McKasty for Paul C Productions 1988  
 Ultramagnetic MCs "Give The Drummer Some" / "Moe Luv's Theme" (Next Plateau) 1987 Produced by Paul C  
 Ultramagnetic MCs "Critical Beatdown LP" (Next Plateau) 1988 - Uncredited mixing & engineering  
 Live N Effect Posse "I'm Getting Physical" / "We've Got To Get Paid" / "We Got A Message In Our Music" / "I'm A Soulman" (Excellent Choice Records) 1988 Arranged by Dr Shock and Paul Cee  
 Kev-E-Kev & Ak-B "Keep On Doin'" (DNA) Produced by Kev-E-Kev & Ak-B for GMC Productions (in association with DNA International) Co-produced, Engineered & Mixed by Paul C. McKasty  
 Kev-E-Kev & Ak-B "Listen To The Man" (DNA) 1988 Produced by Ak-B & Kev-e-Kev. Co-mixed by Supe & Rud Productions. Engineered & Co-Mixed by Paul C. McKastey  
 Phase And Rhythm "Brainfood" / "Hyperactive" (Funky Tune) 1988 Produced by Paul C  
 Phase And Rhythm "Brainfood" / "Hyperactive" (Tommy Boy promo) 1988 Produced by Paul C  
 Black By Demand "Can't Get Enough" (mixed by Chris Moore & Paul C) / "All Rappers Give Up" (mixed by Chris Moore) (Tommy Boy) 1988 Both tracks produced by Chris Moore  
 Spicey Ham "Sex, Sex & More Sex" / "You Never Heard Of Me & I Never heard Of You" (B-Boy Records) 1988 Engineer & Mix by Paul C  
 Freak L "Line For Line" / "When The Pen Hits The Paper" (Urban Rock) 1989 Produced by Vandy C, Mixed by Vandy C, Paul C  
 Main Source "Think" / "Atom" (Actual) 1989 Arranged/Produced by Main Source, Mixed/Engineer: Paul McKasty  
 360 "Pelon" (Pelon) 1988 Recorded and mixed by Paul C. Produced Arranged, Composed and mixed by Harvey Jr.  
 Black, Rock & Ron "True Feelings" hip hop Mix by Paul C (RCA) 1989  
 Black, Rock & Ron "Stop The World" LP (Supreme Records) 1989 Produced by Black, Rock & Ron Engineered & Mixed by Paul C, Jazzy Jay & DJ Doc  
 Stezo "Crazy Noise" LP (Sleeping Bag) 1989 Mixed & Engineered by Paul C.  
 Too Poetic "God Made Me Funky" / "Poetical Terror" (DNA International/ Tommy Boy) 1989 Produced by Poetic Productions & J Tinsley. Mixed by Paul C. Engineered by Paul C and J Tinsley.  
 MC Outloud "Clean And Sober" / "I'll Put A Hurten" (Tri-Boro) 1989 Engineers: Paul C & CJ  
 The Diabolical Biz Markie "Biz Never Sleeps" LP (Cold Chillin/Warner Bros) 1989 Produced and Mixed by The Diabolical Biz Markie, Co-produced by Cutmaster Cool V, Mix Engineer Ivan "Doc" Rodriguez.  
 "Thing Named Kim" and "Just A Friend" co-mixed and engineered at 1212 by Paul C. (unlisted credit)  
 Queen Latifah "Ladies First" (Tommy Boy ) 1989 LP Version only Mixed by DJ Mark 45 King and Paul C. Engineered by Shane Faber & Paul C.  
 Simply Too Positive Demo (some tracks co-produced by Pharaoh Monch & Prince Poetry)  
 Eric B & Rakim "Let The Rhythm Hit Em" LP (MCA ) 1990  
 "The Ghetto" co-produced by Rakim, Large Professor and Paul C  
 "Run For Cover" produced by Paul C  
 "Let The Rhythm Hit Em" co-produced by Paul C, Rakim and Large Professor

Assistance with the Paul C discography and also records/pictures shown in the article provided by Ivory from the P Brothers



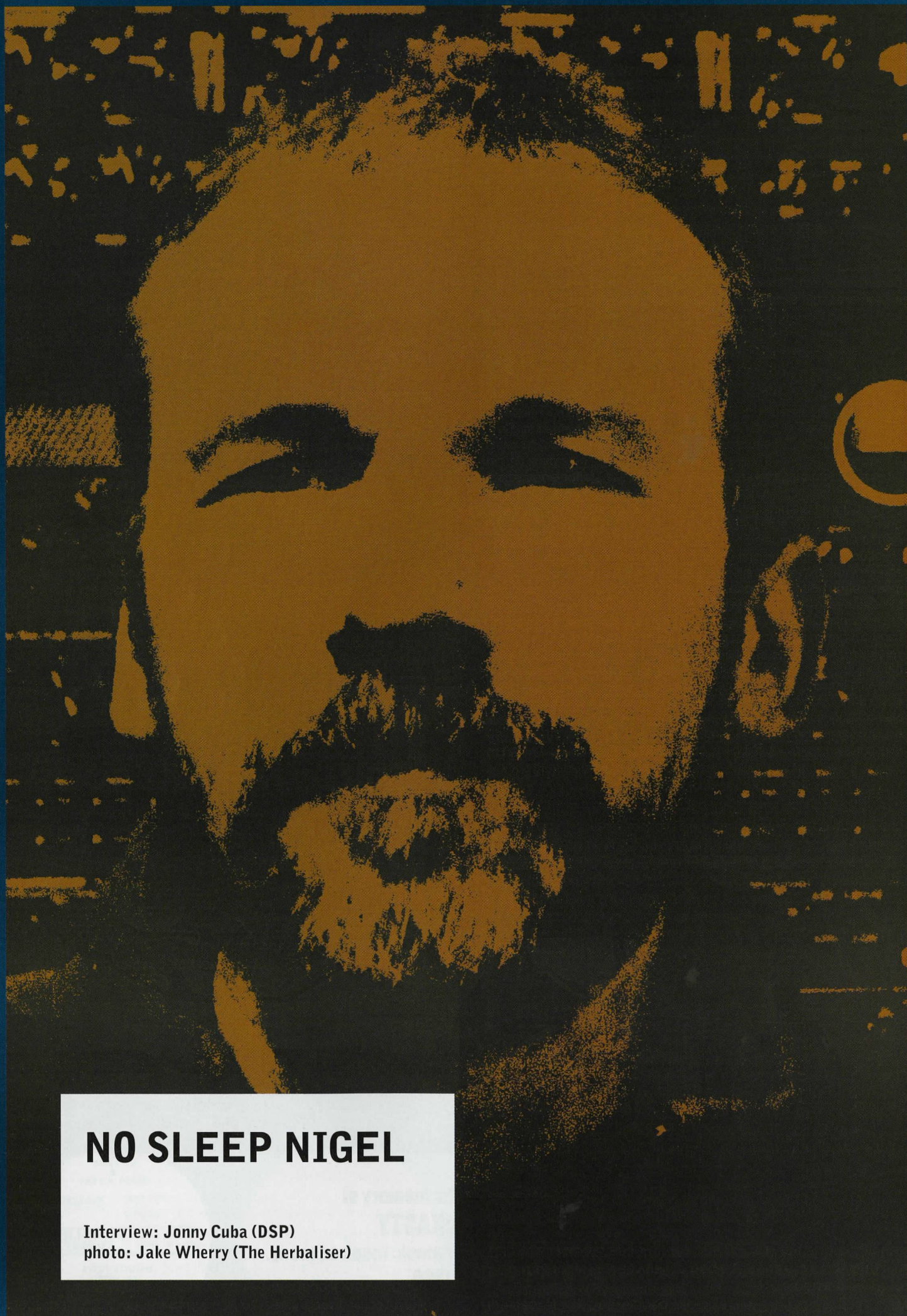




The 1212 doors, 2001. Photo: B+

Dedicated to the memory of  
**PAUL MCKASTY**  
whose work and love for music inspired many.  
1965-1989  
Rest In Peace.





## NO SLEEP NIGEL

Interview: Jonny Cuba (DSP)  
photo: Jake Wherry (The Herbaliser)



You may not know who he is, but there is a good chance that if you have listened to any British Hip-Hop in the last 15 years you will have heard his work. Putting Boom in the Bass for artists from the JB's to Mark B & Blade, No Sleep Nigel has engineered for the good the bad & the ugly. Having spent many all night sessions in the studio mixing my own LP listening to his stories, it occurred to me No Sleep had an unparalleled experience and knowledge of the UK Hop-Hop scene. I thought it was about time he got his props & headed down to the TrainTrax Studio in Twickenham armed with a Dictaphone.

**J: How did you get into engineering?**

Nigel: I didn't want to work through other people, I tried that and it was too frustrating. You want to get from A to B and you have to ask somebody to do something... "I want it this way, why is he doing it that way? I asked him to do it this way". So it was logical to think about engineering myself. I hadn't really been interested in studios. I kind of thought of them as places that people wasted too much time on records that I didn't like that much. A lot of the music that I really enjoyed was done by musicians who could do it themselves and didn't even need studios. I looked at 10CC and thought "what a waste of time, I don't even like this music". The thing that changed my mind was Dub: the studio becomes something exciting, it becomes part of the music in a way that I could understand and I wanted to know more about the studio, production.

**J: That explains how you got into to hip-hop and stuff if you were into dub.**

N: Yeah, it's one of the things that helped create hip-hop in the first place and was an influence on me already. Part of that dub sound has transferred into the hip-hop sound.

**J: Did you do any dub engineering?**

N: A little bit. It was more an experiment than anything else. I did a project and we did some recordings; I got to try things I had heard on records but nothing came of it. In a way it was almost me trying to satisfy my self. In the end I was so determined to make the music myself that I didn't want to follow a particular style.

**J: You're not really genre orientated?**

N: But it's good to see how things are done. To learn the techniques that can be used in lots of different ways. Maybe you can see a different angle on things that nobody else has thought of.

**J: Obviously you are a musician yourself.**

N: Yeah and I see engineering as a musical thing. You've got to be a musician to do the job properly. You have to understand what you are dealing with to be able to do it properly. You have to know about music in order to engineer properly.

**J: Yeah, I've noticed from working with you that you can often clarify the musical ideas that we are trying to get to. Many of us hip hop producers don't really have that musical background and with your experience you seem to be able to get straight to the point of what we are trying to do with a track.**

N: Yeah, maybe I can see the simple answer from a musical angle or arrangement point of view that can



make a little bit more sense of a track. Sometimes I can just sort it out in the mix, some problems can be dealt with by essentially playing some trick with the music or whatever. I can create space that is needed.

**J: So are you a fan of hip hop?**

N: I think that's a difficult question. To be honest I know longer pay close attention the scene in general. I tend to know what I am working on, that doesn't bother me because...

**J: You're inside looking out rather than outside looking in?**

N: Yeah exactly. At the end of the day you should be going down your own avenues. You shouldn't worry too much what everybody else doing. You should see it as "How can I make what I am doing better?" and follow your own path rather than "what are other people doing?". Look at the music in front of you and try and see what it has got to say for itself.

**J: What was the first hip-hop mix you did? Can you remember [laughs]?!**

N: First hip hop project I worked on was a group called D to the K. Which featured Dexta from the Brotherhood. He introduced me to everybody else, he was the start. That was in the late '80s. I'm a lot older than these other guys that have been involved in hip-hop. I was a music fan before there was anything called hip-hop. I first heard the records and was just picking up on it, finding the occasional thing. Meeting Dexta was the first opportunity to get involved in UK hip-hop. I jumped on that and it was a good jump and I've pretty much stayed the course.

**J: So that was your first break then. I've been buying records since I was 15 and I remember I would buy a 12" and a consistent thing would be "engineered by No Sleep Nigel at Cold Storage" on the cover. Two of the biggest things happening in the UK hip-hop scene at the time, the London Posse and the MC Mello album both had your name on.**

N: Yeah. "Thoughts Released". Mello's album was the first big thing I worked on. And we spent a lot of time on it, all the time that was needed to get it right which was good. Making each track was as intense as putting a 12" together and a lot of it was done in the studio.

**J: It's definitely one of my favourite albums.**

N: Yeah it was a real act of love, that album. It was a year in the making and we were really determined to get it right.



**J:** You can definitely hear that when you listen to it and I think it was well ahead of its time, compared with what was happening in the US. If you compare it with the Demon Boyz "Recognition" album of the same time, [The Demon Boyz LP] was much more like the Ultra's "Critical Beatdown" style of production. That whole drum machine and James Brown samples thing. But the Mello album had vibe solos, singers and all that sort of shit. More like what A Tribe Called Quest were to do later.

**N:** Yeah it's more of a jazzy feel that comes across, Sparky brought that in.

**J:** The single "Open Up Your Mind" was on Saturday morning TV but there wasn't much presence in the shops. It was one of the best albums of the year but the industry didn't really seem to get behind it, how did that make you feel?

**N:** I don't really know what happened with that. It kind of came and went but people seem to remember that album now with fondness.

**J:** And it's been influential for a lot of people.

**N:** I wasn't even aware that many people had got hold of it actually!

**J:** Then there was the "Gangster Chronicle" LP by the London Posse which is probably far more known than the Mello album, as it has just been reissued; and with Rodney P being on every other track at the moment.

**N:** Yeah I did most, if not all, of the recording on that first album and most of the mixes. I didn't mix "Live like the Other Half". I mixed the rest of the album with the group and their producers at Cold Storage and Joe's Garage studios. Some the tracks were done in 12 hour sessions from start to finish, lyrics and all. With a mix put hastily together at the end of the session when we all really wanted to go home. I was actually surprised that they sound alright! [laughs]. It was much more spontaneous after the experience of making the Mello album.

**J:** As well as Mello and London Posse, the other major thing I think from No Sleep Nigel from that era is Blade. How did you hook up with him?

**N:** He turned up at Cold Storage on one of my days off and wanted some recording done. One of the guys at the studio that was working with him called me up and said I should be working on this guy's sessions. It seemed more appropriate for me considering I had already been doing hip-hop stuff. It had become my thing by then! So I met Blade and have worked on virtually everything he has done since!

**J:** Blade is a bit of a character isn't he? Seeing as you are both on this independent underground tip, it must make for a good working relationship?

**N:** Its true. We have probably both spurred each other on at different times on exactly that kind of point. Having a reason for doing things and following that through. Not just doing something for the sake of it. We've had good sessions in the studio, putting together the music and its usually a laugh, I've always enjoyed people that are following their own path.

**J:** You could see when Demon Boyz, Hijack, Mello and Blade first had records out as a golden era for UK hip hop and then things became so fragmented and went so underground that they were almost buried alive!

**N:** It was a golden age because there was a lot of hope for the start of the UK hip hop scene. Finally something happening for British hip hop, the unfortunate thing it



was always that house remixes that were making it into the charts. British hip-hop was being hijacked by house and it overshadowed the development of the scene and it got passed by. Suddenly everyone was into house. A lot of the energy that could have gone into the hip-hop scene was diverted into rave.

**J:** Yeah I knew a lot of hip-hop kids who suddenly did a few E's, got loved up and didn't want to deal with hip hop which, lets face it, was a pretty aggro scene at the time! The scene has picked up a bit since the early 90's though. A lot more kids are into it now. How do you feel it is all panning out with Mark and Blade busting through the charts and acts getting signed to major labels again. Do you think UK hip-hop is going to get somewhere this time?

**N:** All I've got to say is let's watch and see what happens. Having been at this point in the past it all depends on whether people understand that there are people out there who are ready to be signed and could represent a good way forwards for British hip hop. Don't just try and find the new thing. Artists like Phi Life Cypher & Task Force, there should be a natural progression for artists like that to go to the next stage and be taken on board, you know: there should be channels, there shouldn't be a dead end at this point. I hope something happens in this scene so that these people who have shown they have got the stuff to take it through to the end can make a career in Hip-Hop. It's not just something that looks good at the moment for the record company. Something that people can latch on to and go "this is good!"

**J:** To move on from this little potted history of hip-hop: What are your most memorable or favourite sessions?

**N:** Some of my favourite sessions would be my first session with Dexta. Meeting people for the first time and enjoying it and doing the Mello album. Of course those things stick in your mind because it's the first time you are doing something and it's fresh and exciting. My most gob-smacking musical memory in the studio was working with Fred Wesley, Alfred "Pee Wee" Ellis and Maceo Parker. I remember that one particularly because you are in a room with 3 of the best musicians in the world! Guys that have worked with James Brown to produce a whole new music form. I mean they were the creators of funk!! And it's no mistake, these guys are very good!! I mean they are amazingly good, real musicians. Able to realise the ideas they have in their heads and put them straight down. To know how something is going to sound before you've even played it is just amazing. It was inspiring, I saw things about music by working with them that help me with what I do with other people. After you've seen



something like that you realise that you are never going to be as good as those guys, no matter how much you try. So it was a kind of turning point and I decided to concentrate on using what I have as best as possible. I changed my focus from musical technique to what I felt was the more human aspect of music, how people respond to it. The nuts and bolts, the equipment, that doesn't actually matter if the feeling isn't there. That's the important thing, that's what I am trying to pull out when I do a mix.

**J: It's great to know that you are taking what you learnt from the JB's and putting it into the music you are making with people today!**

N: Well mixing is a bit like arranging in one respect: people that have a natural ability to spontaneously arrange something nice straight away, without having to question what they are doing. Like arrangement, a mix is all about how the music fits together. When you are working with people who don't know how to do those things you have to work twice as hard to do a nice mix. But when the music is perfectly crafted already it almost mixes itself. There's no question of "should the bass be a little louder" or that kind of thing because the music works so perfectly already it doesn't need extra tweaking.

**J: So is it frustrating always realising other people's ideas rather than your own?**

N: No, not at all. I enjoy organising other people's thoughts. I can see the wider picture and can be a critic who can be constructive and do something to improve the work. I enjoy battling ideas off other people. The fact that someone is handing me their project to "have a go" at is great. You don't get that exchange of ideas when you work by yourself. You can be constantly surprised when you work with other people and it teaches you to keep an open mind. I hope that's part of what I bring to other people, helping them to hear their music in a different way.

**J: Does it frustrate you that some of the people you work with have a limited technical knowledge about music [I include myself in that!], we don't even play any instruments: do those limitations annoy you?**

N: It's not a limitation if somebody is hearing what they're doing and making decisions about what sounds good. If it sounds good you're not talking about major plastic surgery to improve it! If a track's not slamming before you go into the studio, you're not gonna be able to fix it. It has to be good in the first place for me to give it a good final mix, I'm just trying to bring out the quality and that isn't a frustration, that's the high point of the job.

**J: you've talked to me in the past about wanting to make your own stuff...**

N: I have done stuff in the past that is on the back burner for the moment, that I've yet to pull out of the hat! I'd love to have the time and the money to pursue that but I'm not frustrated about not having an outlet of my own. The way I see it is I'm doing something else at the moment and it'll have to wait for now.

**J: Having worked with you I can say that you are a big part of any project you work on, so it's partly your thing anyway. Actually quite a lot of it is you!! [laughs]**

N: Yeah there is a real satisfaction. You do feel like it's your record to some extent. I do try to spend time getting things right so you don't have to do much about doing things in the cutting room later on. I do think of them as "my" mixes. A couple of times cutting room engineers have neutered things that I've done. I hear it and think "this isn't what I did!" it completely changes a track into something horrible.

**J: So do you collect breaks?**

N: Yeah of course!

**J: I have often heard you say that "Shack Up" is the greatest hip-hop drum of all time...**

N: I buy all these records for the breaks and then I end up listening to them all the way through! During the classic late '60s early '70s period I was a young kid buying records and enjoying the music. Buying the breaks before they were breaks. That kind of music was one of the reasons I ended up gravitating towards hip-hop.

**J: I know you are a mad Sun Ra fan and into some out-there stuff. So it's not like you're just a hip-hop, breaks and funk man. Do you see music in those genre terms?**

N: Ultimately no. I know there is this thing called hip-hop. I read an interview with Mark the 45 King that basically said that there were these people making this music before it even had a name. You don't need a name to make music, it's just a marketing tool to keep the music within boundaries that make it easier to sell as a product. Making music to fit a description strikes me as totally devoid of meaning, you should be making music according to what you feel you have to do. I mean experimental has even become a genre, it's got to be a certain way, how ridiculous is that?! If you've never done something before, whatever it is, it's an experiment. But if it's been done before then it's not an experiment in the public's eyes. The media are just into fashions. That's why I love Sun Ra. He had a life project where he felt that there were objectives that he had to achieve and the music and his group were a big part of that. He was living it. That's an artist. People think of him as an eccentric but he was a serious and intelligent man. He was on a life's mission and those things that he said that seem obscure or weird are worth looking into to see what he was trying to say about living on this planet. That's what makes him inspirational. In his objectives he stated that his music was going to do certain things and I've been witness to that at his concerts. I have never felt the same way listening to anyone else live, which unfortunately you don't get just listening to the records. Well, maybe one... "Horizons" is a recording from live in Cairo in '71 which went out on Cairo television I believe. In the same slot as they would have put Celia Black or Jim Davidson on! [laughs]

**J: So do you have a lot of records?**

N: A fair few! Nothing compared to some of the collections I know about! I sometimes still have the odd nose in the local second hand shops, but I go in fits and starts. I haven't gone record hunting in a while... but I will!! I've got a list in my head of things that I have got to look up. There's all this great music that I haven't properly listened to that will be a treat when I finally get to it.

**J: The more you listen to music the more you have to listen to! So what are you been working on recently?**

N: The Herbaliser album, the DSP album... both at the same place, so it's become my second home! A group from Wales called Headcase Ladz on Mighty Atom. I've also been recording and mixing for Phi Life Cypher...

**J: We could go on 'til the battery's run out on this Dictaphone, but I know Nigel has got work to do next door. There's no sleep for the wicked...**

#### **No Sleep's top 5 Techie Bits**

1 Accessit Spring Reverb.  
'Skippy' was found in a skip & made its way straight to my heart.

2 TL Audio C1 compressor.  
The best bit of kit you can buy.

3 Studer A810 1/4 inch Tape machine.  
Why use a Dat, CD or Computer if you have one of these?

4 TC Electronics 'Finaliser'  
If you don't have no.3 then this is the next best thing.

5 Soundcraft 'Ghost' mixing desk  
The best sound for the money.



# TAKE 1 STUDIOS

## HYSON GREEN BOYS CLUB

AN INTERVIEW WITH

# COURTNEY ROSE

Hyson Green Boys Club is a long-established youth centre that contains Take One Studio, work areas, offices, a basketball court, a football pitch, and a quality Jamaican canteen all within its graffiti-covered walls. It's right at the heart of the Green, in Nottingham's inner city NG7 area. Out the back behind the studio, Courtney Rose is struggling to unload a car-load of freshly acquired MPCs, Technics decks, and keyboards, joking about the haul as we help him lift it all up the stairs to a rehearsal room. But Courtney is no joke. Building the foundations have been a difficult task, but with the mature and informed attitude of an original b-boy who has lived through hip-hop's every stage of development since the Buffalo Gals hit the UK in the early eighties, he's developed the studio and the Boys Club into a "Hip-Hop Training Camp" for kids from all around the local area to the point where he's now releasing records and bringing major artists in for talks and demonstrations.

### But let's start at the start...

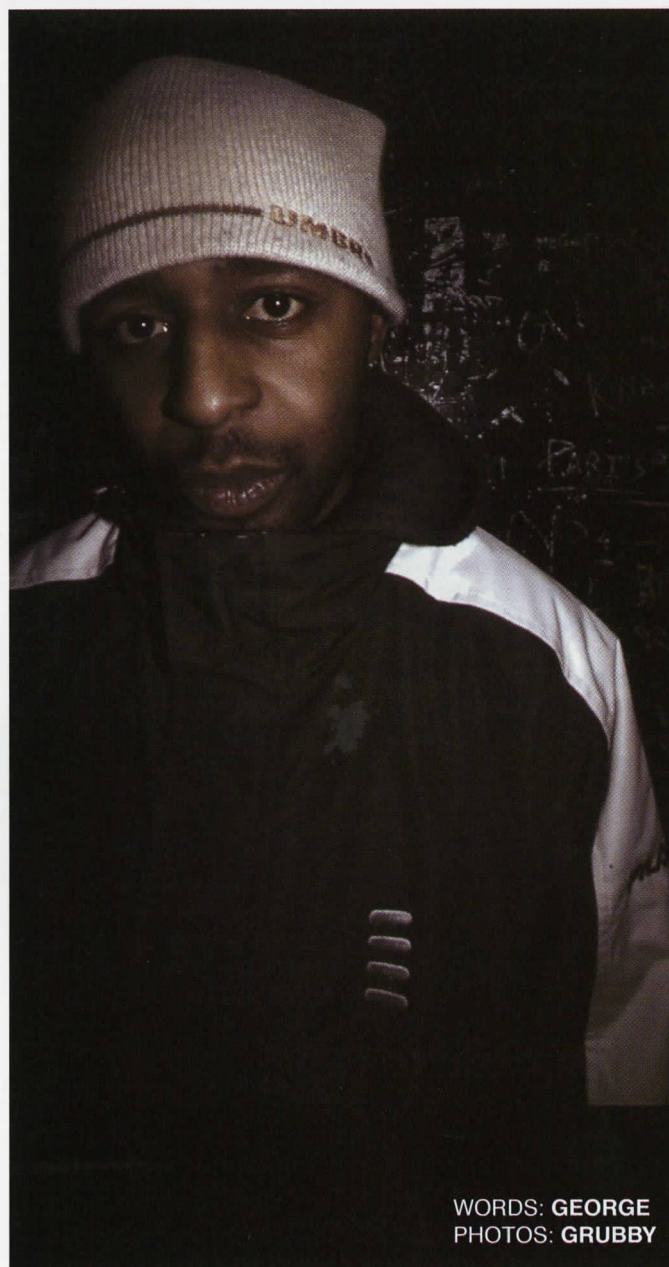
**Courtney:** All the Nottingham old breakers will remember Breaker's Corner, right at the back of Victoria Centre where the bookies used to be. And then on the bridge, that's where everyone learnt their Buffalo backspins! Rock City Crew, you wid' me, going way back when.

**BD:** But you weren't Rock City Crew, you were in Assassimators.

**C:** We was their arch-enemies. It was good in a way; we knew all of them, it was all local lads, but some went to one crew, some went to another. And it was a good motivating thing. It got the scene up and going, and there was a lot of people following it as well them times, breaking was massive. We used to do Rock City [local venue] Saturday afternoons, we had big challenges there and got a good crowd in. So it was really buzzing, but then it was definitely for the love; people did it for free. Money wasn't an issue, you'd go in town with your lino, put your hat down.

**BD:** So the Assassimators started around the same time as Rock City Crew.

**C:** Assassimators was weird, 'cos it was a breakdancing crew, but them days, I listened to a broad spectrum of music but I was more into Ragga. I was into hip-hop, but I loved Ragga. So the breakdancing, straight up, was more of a job. We got paid off it. We was a crew where we didn't actually break all over the place; we did it when we got paid. There was 21 of us. So we had to fund what we were doing, so when we had to go out and buy tracksuits, we had to make an income. It took us abroad 8 times, we was 16, some of us was 12; it just got us out of Nottingham to



WORDS: GEORGE  
PHOTOS: GRUBBY

see the world.

**BD:** Where did you go to?

**C:** Germany, Belgium, France, all over.

**BD:** And that was until '88 or something?

**C:** We was going longer than that. True we did have a following, so we used to work with The Palais [another famous Notts venue] and them, so we used to perform at a lot of the all-nighters there and around the country. So when sounds like Saxon and V-Rocket were playing, we'd be dancing as well, always in front of big audiences. Though we were hip-hop, it was always reggae audiences we were entertaining.

**BD:** So they'd stop the dancehall and play b-boy records for 10 minutes!

**C:** Yeah, and they used to love it. We were so young, we had really young, talented kids. It was more of a Youth Club type of vibe, you get me, and the numbers got ridiculous: there were loads of us.

**BD:** Other than you and Trev [Courtney's brother, a.k.a. Big Trev from Out Da Ville], who were the main people in the crew?

**C:** The head ruler of the crew was a guy named Kenneth, Ken Swift. He pioneered it; then there was a guy named Dr. D, he used to be in Subsonic 2. Me, Big Trev and another guy named Junior joined later because we were in a crew prior to that called Crew 22, and we used to break at a club up in Beeston; we were residents at a club in town called Tiffany's. That's too much history, I'm going back too far!



**BD: What are the most memorable battles you can remember?**

C: Rock City Crew is definitely one!

**BD: How many times did you clash with them?**

C: Only once, because like I said, we were mercenaries; we wouldn't clash for free. When we clashed, we had to sort out the door toll and all that first. Jonathon [legendary local promoter, DJ and record shop owner] was their manager; we'd deal with Jonathon. We set up a clash and had it so there was a Best Move of the Night, and then a percentage on the door. We won the Best Move, and then got a percentage. So even though we supposedly lost, we came out with the money so it was well worth doing. We had to be business-minded. Just doing the all-nighters at the Ragga dances, dealing with the raga promoters, yo: it's hard. Most times it's a battle getting your money. So we was like 16, 18, having to deal with that. So we had to move like a family, you get me, a strong force them times.

**BD: What year did it start to die out?**

C: I won't lie to you, I'm not good with years and names! We'd ridden it for a good time until we said "call it a day". Hip-hop died in Nottingham. Even now it's still going in other towns.

**BD: I guess it coincided with Rock City closing its doors to hip-hop.**

C: That's right.

**BD: And there still isn't really a home for it today.**

C: Rock City did pioneer it a lot. People like Jonathon pioneered this shit. He made this scene. He brought in everyone. Don't let no-one tell you no different.

**BD: He brought people like the Juice Crew to Nottingham.**

C: Juice Crew, all the all dayers, Westwood, everything. And I'm not just talking Nottingham - Powerhouse; you go all over. My bigger brothers, you're talking guys who are like 40 now, they used to ride with Jonathon in the early days. My bigger brother used to do the all dayers with Jonathon, and then we got brought through. So Jonathon knows generations of people, you wid' me? He started all of it, from the all dayers, to Rock City Crew, to the breaking scene, he brought rare groove, electro, he brought it all, trust me. You have to pay homage to those people. And he's still around now.

**BD: Working at Independent Pressing [vinyl plant in Nottingham].**

C: That's who me and Trev deal with now when we're pressing our records.

**BD: And then you started working with MCs Logik [early rap crew from Nottingham].**

C: Joe Buhdha [Nottingham producer who was in MCs Logik] was a young boy them days, and he used to look up to us. He used to do little jams. So when he was a rapper, me and Kenneth, Joe Buhdha's brother-in-law, was his security, Mission 44. We used to hold jams at Spider's up in Clifton. We'd hold the door.

**BD: And as well as travelling around clubs, you used to go to some of the early raves.**

C: Some disgusting ones! Them times, raves were massive. We did one here [at the Boys Club] with DIY. That was off the Richter Scale. Them days, it was about enjoying yourself and dancing, leaving dripping. Now, it's all gone haywire, but then it was about the love. I was unemployed, and the Dole was on your back: get a job, or you're digging gardens, you wid' me. So I went and did a sound engineering course; me and Joe Buhdha.

**BD: And Paul S; in 1990.**

C: That's right; that's where I first met Paul S. Me and Paul S used to sit there baffled! True, Joe Buhdha was on a label and was familiar with equipment from being at Square Centre [a Nottingham studio]. We started to click, and get our heads round Midi and all that. We all split off and went our separate ways, but then me and Joe Buhdha started doing jams at the Boys Club. We'd bring in Cookie Crew, all those people, and air the roster of artists we had too.

**BD: And you were initially a part of Represent Records too.**

C: Joe Buhdha got funding and set up Acna Studios, and they belled me in to be the head engineer. So I was there from start;

me, Trev, Mr. 45, there was loads of us. Each label has their own roster and their own artists that they want to put out, and due to us all being people in our own right and all having our own rosters, it got ridiculous. You're talking 28, 30 of us sitting down in one room. It got mad. So I got my job at Boy's Club. I basically had to start again. I started artists from scratch, and built them all the way up. It's been a good experience, it's been good to see that there's another set of people coming through now, you wid' me; and they can look back and say "I've worked with Courtney". Some of them have been with me 10, 12 years.

**BD: They're lucky, because like you said, in the 80s it was all disorganised. But at least Rock City was there, and there was a heart to it all, but from the late 80s, early 90s, there was nothing for people.**

C: It got lost. After electro and everything, it went into this weird era where nothing was happening. But the genuine people stuck with it. There's only certain people I can point out who I can say "yeah, I remember you", who I know have been there from way back; and I'm not disrespecting no-one. A lot of them are old people now; due to being from back in the day and working with the kids, and then seeing the old school people, I have a certain view. And I try not to have a view, because I've seen both sides. So I feel I'm a lot more open than a lot of the old school people, because they block off a lot of the nowadays stuff. I put it down to: everything has to change. Everything has to progress. It might not be for the better, but it has to change. And it is a new generation of youths now, and they do look up to different things. We are the older generation, so it's for us to show these youth what hip-hop is about. And that's what I'm trying to do. If no-one's there... they see it as guns'n'gats, bitches'n'hoes, long chains, "I'm the hardest man since when". And there used to be a lot more positive stuff, a lot more stuff they can sit back and actually see, that's actually happened, where they can see positive outcomes, where people have moved from and where they've moved to. It needs to happen a lot more.

**BD: So when a kid first comes in to the Boys Club and wants to get involved, how do you get them started?**

C: I try to have projects always going. I haven't got time to sit down with them personally all the time myself, so if I've got a project I can bring them on to, my workers will oversee and maybe say "yeah, my man's shinin' you know", then I can bring them up to the next level and bring them through. When they come in, 99% of the time it's spitting guns'n'gats and negative shit, because that's what they see on MTV. So we have to put them through a weening process, and make them look back into hip-hop; show them where it's coming from; basically re-educate them so they've got a proper outlook. And it's not something that comes overnight. Like when you said that certain MCs here have got an American twang; that's something I am aware of, but I'm weening them off it. I can't do it one time, because as a rapper, for him to change [suddenly], it's too hard. They have to progress. We're doing the next 12" now, and you'll hear the difference in the twang. I can't do this without people like you, because I need criticism from people like you to bring back to my lot.

**BD: MTV can have a strong hold on people's minds. I can't see it myself, because I came up on 80s and 90s hip-hop, so that's what I know. But do you have a hard time getting through to kids?**

C: Of course I do. You've got to realise: some of these youths, it's their older brothers that are doing this. They're actually seeing a lot of this now. Before, we used to say "you can't talk about guns'n'gats because it doesn't happen in England". It happens now. So all I can show them is: "yo, I've got a 9-5. I've been grimey. I've been through all of that; but look what I'm doing now." All I can do is show them positive things. I use the internet so we can research. I tell them "think realistically; think business. Am I really gonna invest in you when I know you're out there selling every illegal drug since when, and doing every crime?" It's not going to happen. I have to show them the business side of this, not the glamour and glitz. It's not good business to invest in something you know is going to flop.





For a lot of these yout's, money's what makes the world go 'round, that's what they listen to, so it's just packaging it up a way where they'll listen. But it's not easy.

**BD: Who are the most promising kids you've had through so far?**

C: Not being biased, but it's my two young kids.

**BD: They've heard it from the womb!**

C: They've been there, from Mr. 45, to Kamikazi, to Lee Ramsey, they've always been in the studio when we've been recording. They've always seen it, and that's the only reason why. If the others had had that, they'd be up there too.

**BD: I've seen your daughter on stage, and she's got better presence, flow, and everything than most rappers out there!**

C: I've made sure that when I've been working with artists, I always bring her. I always sit them down in studio: she's intense because she'll zone in. she loves watching people like 45 and Lee Ramsey, because when they spit on the mic, they're so emotional.

**BD: She's only 7 years old... Is she writing her own lyrics yet?**

C: Yeah, since the 12", her and her mum have written 90% of it.

**BD: That's amazing, it's really promising for the future. But I want to get onto the issue of funding. You're getting a lot of support now from various funding bodies, and the Council. But how hard was that to get rolling: you must've struggled at the start with applications, and trying to get money out of people who didn't want to know about hip-hop.**

C: Put it this way: I feel that if I didn't lay my path from before, I wouldn't be getting the funding now. Not being horrible, but as a black youth, I've had to work twice as hard. I actually started running a drug awareness project, called D.A.R.K.; Drug Awareness, Reality and Knowledge, which was funded by the Home Office. So I've had to set a path and prove myself to people, and get their trust. So it's not happened overnight. I did this 15 years before I came here, voluntary. So I've had to put a lot of time and effort into this.

**BD: Making personal contacts with people in funding bodies...**

C: We're an organisation now, and I've actually got a fund-raiser, and an admin-worker and all of that now. So I've had an idea and built it up over a long period of time. I've always wanted my recording studio: I always tell my lot, "my dream's come true. There's nothing you can give me now. You can offer me contracts

and reah reah, I'm not saying I don't want it but right now, I've got my dream". As long as I can sit down and make beats, I'm a happy man! That's why you'll always see me with a grin on my face, for real.

**BD: How do you see the way that it's set up for getting funding in this country? There seems to be a lot of organisations who've got millions of pounds to give away, but none of it ever seems to trickle through to the right people.**

C: It doesn't; it's hard. The goodie-goodie kids are always getting it, because no disrespect to them, but I live in NG7, so I know what happens there on a day-to-day. The kids I work with, most people won't touch. Because they are bad. But I'm a strong believer in respect. When they come here, I give them free run. They can go in my office; anywhere. I tell them straight: "You thieving from me, you're thieving from yourself. As much as it's mine, it's yours, yeah. If it's there, you can use it." They all come here and make their beats. And it's just having that love. I know that if I need them, I can bell them up and they're there for me, you wid' me. And these funding people can actually see this now, that I've got this contact with the youth. But I have to go on a certain way with them, and talk reality. I can't promise them anything. So with the fundraising, I've got to approach that from a different angle. I've got to talk the Queen's English with them, and sit down. But at the end of the day, when I go to the funders, I know I can get them the outputs they want. And that's one thing I know they understand now. 'Cos these so-called disaffected, excluded kids, they come in here and they work. Pick up pens, research, write raps, and they won't do that at school. But through hip-hop, I'm able to tap into their basic literacy and numeracy, you wid' me.

**BD: You can feel it when you come into the place, there's a good feeling as soon as you come in, and obviously that's lacking from a lot of other parts of this area.**

C: I'm not here to slag no-one down, but people need to start investing in their own. People are thinking too much about elsewhere... Start investing in home. Build up here first, then we'll start moving out. 'Cos right now, our yout's ain't got no future. Let's give them a future, because these people who are going to be bringing this hip-hop thing on after us. We've got give them a positive history that they can look back to, and teach their younger ones, for real.



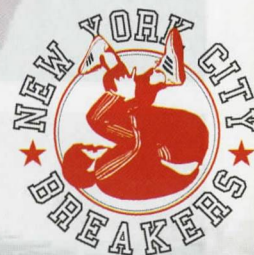
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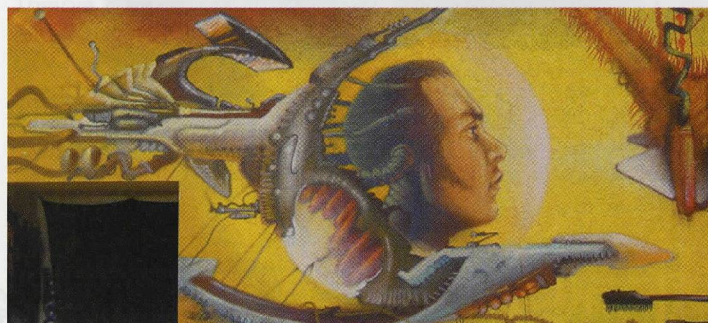
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## no way out

a story from The New Style

A long night south of the river on foot, between the housing estates, estate agents and mobile phone shops we sought our inner-city B.R. mission. Several un-do-able situations later we arrived at our un-disclosed location. This yard was asleep and was truly going to feel the wrath. Five party goers (me, Fina and 3 foreign friends) cut ourselves a nice little number in the perimeter and three of us went to check upon the rolling stock, myself and another left watching upon the roads leading in and out of the estate. By the time one of our foreign friends hadn't understood a word I'd said, the scouting party had returned with ...it's so fuckin' sweet'... written all over their faces. But as if by magic they were there - blue nipple perched on top of a cautiously driven meat wagon coming our direction. We all stood in the middle of a square with only four exits leading off, a police woman and her colleague entering one of the escape routes, a cautiously driven meat wagon stood at another, a patrol car blocked a third exit and a load of busies reachin' towards the fourth.

Figuring it was the bitch's patrol car, I took my chances and ran that direction. I was lucky: it was empty as I Starskied and Hutch'ed it over the bonnet and off through the maze of alleyways. Pounding footsteps behind, I leaped over a wall and landed in some 9 til 5ers back garden just as the officer came to a halt right next to me. Radio cracklin' over the night air and echoing through the empty estate, I listened as the disappointed footsteps retreated. Heart bangin', I got comfy under some bloke's plastic furniture with the sweet music of diesel engines all around me as they helplessly searched. Eventually navigating my long way home to the North side, trying not to get a pull, I made my way to McDonalds where I stood alone.

Later I was told that Fina had hid under a damp carpet off-cut in some dark crack dead end with the coppers nearly standing on him, but had indeed evaded the long arm of the law. Our international friends had been causing a ruckus with B.T.P. hospitality, with specially drafted in 'translators' - mainly interpreting what a cup of tea was all about!

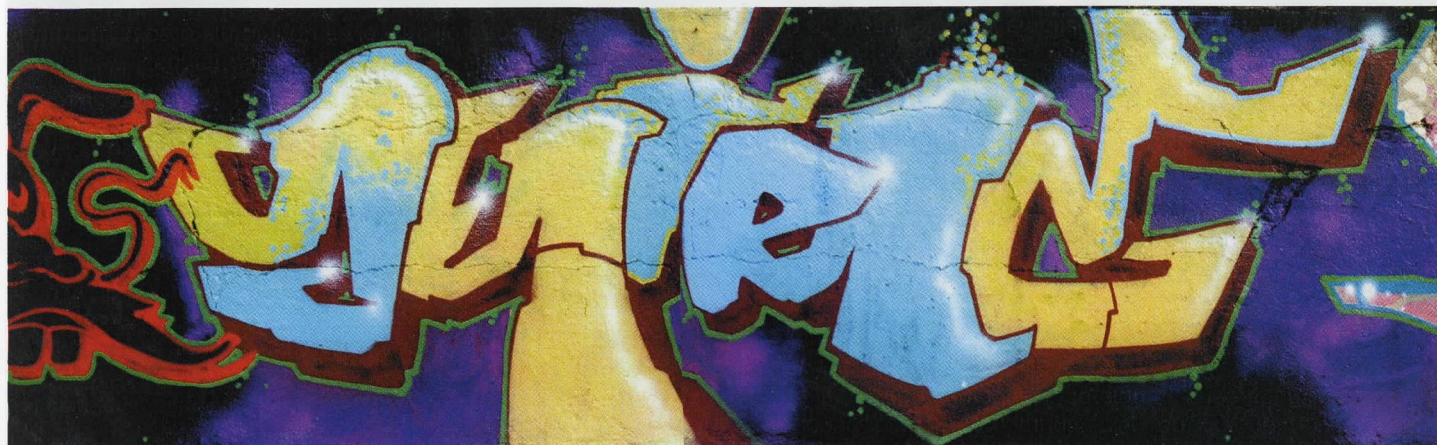
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inch~windowdown~uk~2001

royal~uk~2001

kehs~uk~2001

inch~metro~uk~2001

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dilk~uk~2001





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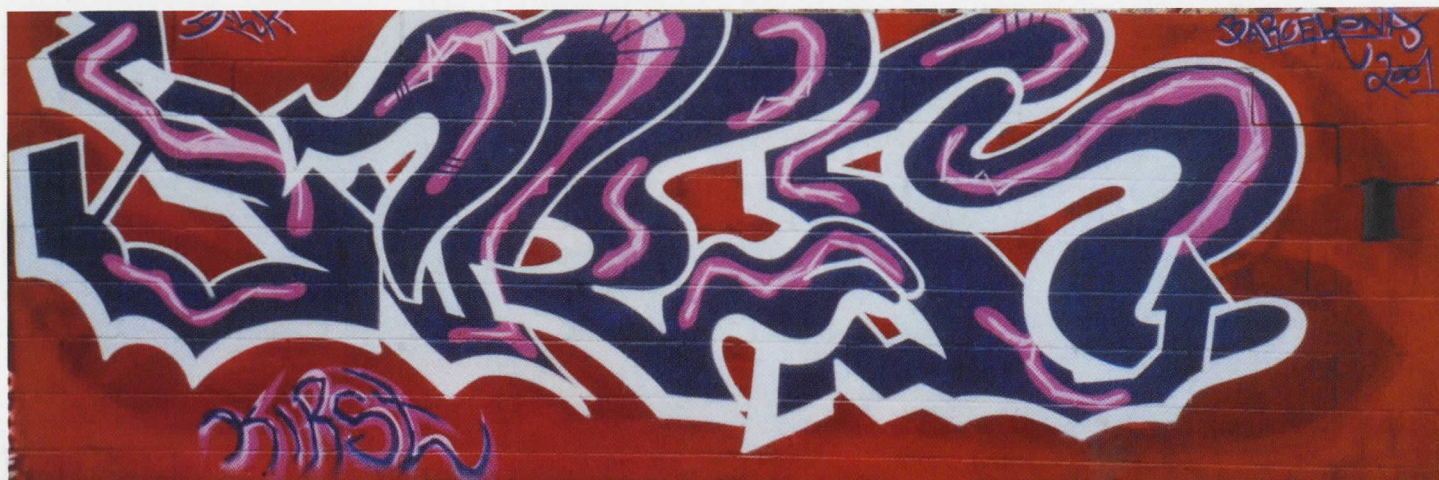
VARIOUS PIECES FROM  
THE WALLS OF BARCELONA.

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# WORK IN EUROPE

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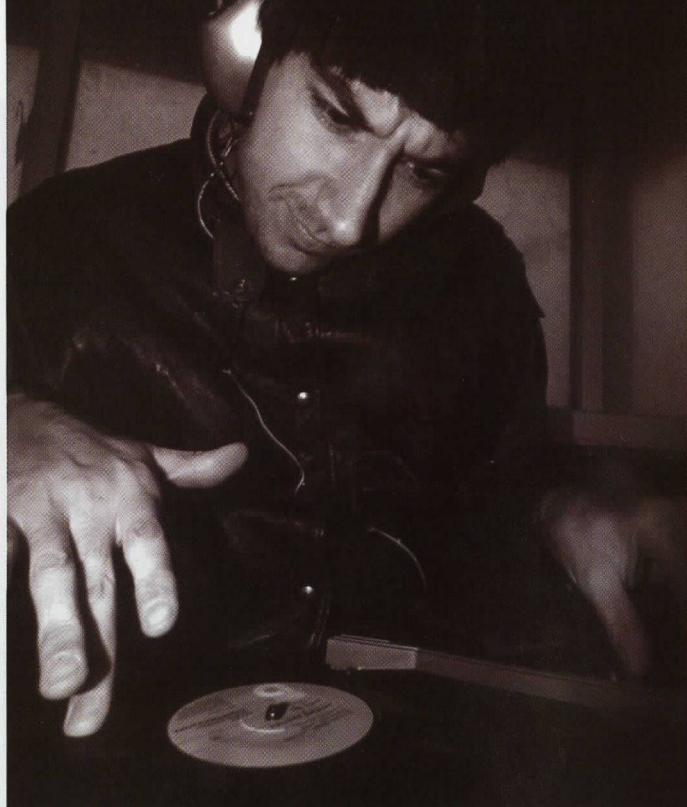
SEX (NERJA)  
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BARCELONA  
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SPAIN





# DJ FORMAT

WORDS: GEORGE  
PHOTOS: GRUBBY



Format Rips the Cut, wearing a "Bad" style leather jacket & a wig...

## **Big Daddy: What was your start in hip-hop?**

DJ Format: I was into all the Herbie Hancock "Rockit" type of stuff when I was a kid...

## **BD: Was DST a big influence then?**

F: Not really, I just have strong memories of that, and the breaking in the video for Chaka Kahn. But I didn't get straight into hip-hop from there; I carried on listening to all sorts of music. And I really got into hip-hop in '86, the first things were Run DMC, Beastie Boys, then I started picking up the "Electro" back catalogue. Everyone's got a favourite Electro, but for me "Electro 6" was just the one. I remember the day I got it home on a cassette I borrowed from a friend and played it on my Mum & Dad's awful Amstrad stack system: but on headphones, because my parents hated to even hear rap. It was the best thing I'd ever heard in my life. And from there, I didn't have money, so it was a case of trading tapes with people. I got more Electro, LL Cool J, "Def Jam Sampler", Public Enemy.

## **BD: You were brought up in Southampton, so you must've been pretty much on your own as far as hip-hop?**

F: There were a couple of kids in my school into hip-hop who I tried to hang out with, but found that they weren't necessary nice people just because they liked hip-hop. So I did my own thing. My school was full of Gothics, and I wasn't going to start wearing black skintight jeans and eyeliner!

## **BD: In some ways, coming from a small place where you haven't got good access to culture can make you more keen and dedicated.**

F: Just like everyone else, there's still records from back in the day that I haven't found. Those records weren't easily available, and you can't afford to buy records when you're that age. But I've always been fanatical about what I've done, so I suppose it's typical of me to be the same with record collecting.

## **BD: As far as DJing and production, when did you first get into it?**

F: My first experience was at 15, we went to a local youth club, where they were playing "Sharon & Tracy" music. My friend lived 100 yards away, so he went home and got some Big Daddy Kane, and said to the DJ "go on, do some scratching!" The DJ was like

Format is a dedicated producer, DJ and record collector who ranks as one of the best and most underrated in his field. He's most famously responsible for the classic landmark "English Lesson", a killer "Re-Return to the Original Artform" Major Force remix, and tracks on the "Return of the DJ" compilation series.

Some beautiful things we were witness to on a recent visit to his house in Brighton included: sick drum breaks from Poland, Israel, Canada, Hungary, Czechoslovakia and other undisclosed places; records by lesbian bands (one with a banging break); a small section of his ridiculous portable turntable collection; his "Wall of Breasts" LP cover display; all the episodes of Westwood's "N-Sign Rap Show" '80s TV program including videos for "Paper Thin", "Vapors", "Aint No Half Steppin" and live studio footage of the Demon Boyz wearing leather jackets and leather caps - with DJ Devastate getting busy with a drum machine on wooden boxes for "Northside" and "Rougher than an Animal."

Of course, the evening wasn't complete without an exclusive preview of some heavy-sounding tracks from his in-progress forthcoming debut LP.

After trading some 12"s, and with the N Sign Rap Show providing the entertainment, we got down to business:

"errrm, I can scratch, but I don't want to..." We were goading him on, and eventually he got out a Simon Harris "Breaks, Beats & Scratches" and he was awful! To cut a long story short, when we picked up the records at the end of the night, I stole the Simon Harris record and took it home with me. My stereo was an all-in-one thing on top of my wardrobe because my bedroom was tiny. So I cut out a piece of paper for a slipmat, stuck it on, and stood on a chair trying to scratch! Hearing scratches on records, I thought it would be easy. I didn't comprehend the fact that you need a fader to cut the sound in and out! My dad came in and went mental. He took the record player off me. I bought equipment, which was in 1991, around the time of the first Black Sheep album. I had an Amiga computer with horrible sound quality, just getting loops together, then I got an Akai. But I'd just been a fanatical hip-hop collector, I hadn't been keeping up with the whole idea of breaks. It wasn't until I started trying to make things that I realised I couldn't keep looping hip-hop records. So I went through my mum's collection and got "Get Out My Life Woman", and not a lot else. I was working at a Leisure Centre where I'd ask the cleaning ladies and receptionists for records during tea breaks: "Can you go through your husband's record collection?!" So they'd bring them in for me! I was getting bits and pieces of shit, then this woman Verna brought in her husband's records, and it was Sly Stone, Tower of Power... then the Meters UK "Cissy Strut" LP. It nearly ruined hip-hop for us, because every single track had been raped over the years. That was a key moment.

## **BD: So then you started going further afield than the Leisure Centre?!**

F: All over Southampton, then all round Portsmouth, Bournemouth, Dorchester, Weymouth, with a cleaning company I worked for. London as well, the outskirts. That's about the time I realised I needed a portable record player. A local Cash Converters down my road was where I got my first one. It was a big ghetto blaster with a record-player shelf that comes out. It took 2 car batteries, you had to go around with jump leads! Seriously, it needed a LOT of batteries, and I took it around car boot fairs and shops in a big sports bag. Luckily after not long, I found a Fisher Price one which I bought to check out, and there's been no looking back.





Format Wiggin' out in Brighton...

**BD: And now you've got far more than you could possibly need!**

F: Yeah!

**BD: But at that time, you were just messing around and learning the ropes. When was the first time you worked with MCs: I guess it was the Prime Suspekt stuff?**

F: Yeah, I met Blue Eyes [who now runs Fresh Promotions] who had the group Suspekt, which was him, Lennie and Woofer as you well know! Woofer left, then me and my mate Ben came in to produce their album. They already had a lot of lyrics written and we had to fit the music to it, which wasn't how I was used to working. But we soldiered on, and had some good times. Ben lost interest but I carried on going up to Ripley. We finished the album and a German label put it out, but I only ever saw it in one shop in Germany. But that's my British Rap career! It was '95, '96.

**BD: As Britcore as it gets.**

F: Then I made a lot of contacts in Bristol and Brighton. I started going to jams in Bristol, and in the end I took a liking to Brighton and moved down here. I carried on doing music with people down here, but to no avail really...

**BD: And around that time you had a track out on Bomb Records, which is when people started noticing you.**

F: Through Blue Eyes I got hooked up with Dave Paul [head of Bomb], and he put "Vinyl Overdose" on the "Return of the DJ Vol.2". By that point I was getting big on breaks, buying records like a nutcase; at the same time I was losing interest in hip-hop, so that helped increase my interest in breaks because I wasn't able to buy my beloved hip-hop. I wanted to put together a b-boy track with all my fast breaks. Cut Chemist had done "Lesson 6", and I already knew Shadow's "Lesson 4" from several years before, and I began put together what became "English Lesson".

**BD: A classic 12".**

F: It was good promotion, it got my name about, people seemed to like it, but I never saw a penny from it as is usually the case with Dave Paul.

**BD: I found it hard to get copies of the record in this country.**

F: He said to me it had sold just under 3,000 copies, but he was still out of pocket, and if he sold the remaining copies he'd still be \$400 down! What can you say to someone the other side of the world? I

said "Either you're a liar, or you're the worst businessman the world's ever seen". Without getting into too finer points, I got taken for a ride. But you know, what goes around comes around. Let me just add, as I spoke to more people from this country, I found that quite a few other people from this country who'd been featured on his compilations weren't getting emails or phone calls returned, and never got paid, or got pathetic amounts just to shut them up.

**BD: I guess after that, the next thing was the Major Force remix?**

F: Pablo from the Psychonauts pushed my stuff to James Lavelle, so they asked me to do the remix of Major Force "Return to the Original Artform". I knew Cut Chemist had just done one so I was in for a tough job. To be fair he played me an early version of his mix to me when Jurassic 5 were first on tour in the UK, and I did my mix without hearing his. His was a breaks masterpiece, whereas mine was more centred around one bassline, using more of the original elements.

**BD: How many copies of the coloured vinyl version were printed?**

F: Either 1 or 2,000, but they did at least 5,000 overall. I was in negotiations with Mo Wax for an album deal, but James Lavelle got me in there, souped me up, made me think I was the best thing since sliced bread, dragged it on for about a year, and then nothing happened. In the meantime I also did a remix for Nigo on Mo Wax, "March of the General", which only came out as a promo, and also "Last Bongo In Brighton" came out on a Japanese-only compilation called "Art of War" which they still owe me half the money for! But I'm really happy with where I am now on the PIAS label.

**BD: Obviously you came up through the rap end of hip-hop, but a lot of the music you make is uptempo, b-boy Zulu funk type stuff. In the UK there's the British Rap people, then there's the Big Beat end, but you're out on your own really in terms of the style of music you make.**

F: I totally agree with you, and I'm always slightly apprehensive about the reactions to the b-boy tracks, because I know a lot of the newer kids getting into it won't view it as hip-hop. And also journalists, perhaps who don't know so much about hip-hop, might pigeonhole me with Big Beat or whatever the latest genre is. Luckily people like yourself know it's hip-hop. Especially coming from a



## DJ FORMAT

strange place like Southampton, it's not like coming from New York and you're only into New York Rap, you don't like LA Rap; I love all elements of hip-hop. I grew up on things like the Big Apple Productions Volume 3, obviously Double Dee & Steinski, and I was into Miami Bass as well not so much the lyrics, but I was blown away by the scratching. It was all uptempo, and those DJs were advanced back then. In my mind, they were taking it to the next level. DJ Scratch was the only really prolific DJ elsewhere; I think people just gave up when they heard him. So I was always into the fast stuff.

**BD: "Fusion Beats", "Death Mix", TD Records, the Lessons...**

F: Yeah. There's a lot of people who dig for breaks, and when you play them a fast drum break they turn their nose up. For me, I love a fast break probably more than a slow break. I find it more exciting. So it was a natural progression for me to want to go on and make that kind of music also. I love making rap tunes, but I don't want to work with anyone on a regular basis. I've got friends I do bits and pieces with... We just love doing it, and do it for the sake of doing it, and we're never expecting to get anywhere with it. Because with UK Rap, you're never going to pay your bills, or so we thought. I was brought up on Demon Boyz, MC Mello, D to the K...

**BD: Hijack!!**

F: Definitely Hijack! I've got stuff that I'm sure people who think they're "Mr. UK Rap" won't even know. You try talking to someone who's into UK Rap now about S.W.S. "My Overture"...

**BD: Tuff Groove...**

F: Dashy D & Cue Tips, Korperayshun. I loved all that stuff.

**BD: The thing about that is that they're mostly rapping over fast drum breaks.**

F: This is it, I loved it when it was faster and more aggressive. You've got to get the right voice for the right kind of music. And the British voice suited the more aggressive, faster stuff. But the rappers I work with now, they're not necessarily stuck in that timewarp like I am. They just want to make the normal, mid-tempo stuff. And now I'm doing my album, that's my own project, it's what I've been waiting to do all this time. I'm not deliberately going out and selecting these American rappers for any reason, other than I make a certain type of track, listen to it and think "Oh, so-and-so would really sound right on that track". At the moment, with the exception of people like Undivided Attention and Aspects in Bristol, and probably others like Cappo, people are all rapping in a London accent. It's almost gone full circle. [Before], you couldn't sound American, you had to sound English: but it's almost backfired, because now you've got people from Wales, Ireland, wherever, sounding like they come from London, when they blatantly don't talk like that. Really, that's just as fake as when they were doing it in an American style. So I think it's very hypocritical. My conscience is clear, I'll work with who I think will sound best for the track. I don't feel I should be asking Rodney P for example, or Blade, or whoever else [to be on a track], just because they're suddenly the in people with the media. Those people have always been good, leading the way for years, and nobody in the media gave a shit about them when no disrespect to them when I feel they were at their prime, back in the days. Now, why should I have X amount of UK rappers on my album, just because I'm English as well? I paid my dues. I've worked with a LOT of UK people! Just for the record, I have got at least 1 English rapper on the album. But anyway, I personally want to make funky, feelgood, fun party music. I know that's a really cheesy soundbite with those words strung together... I don't make many tracks I'm happy with. I'd rather make 5 good tracks in a year than 5 good ones, 17 OK tracks, and 6 or 7 not very good ones. I want to do the best I can do.

**BD: Going back to the cut-up records, Big Apple and so on: I see what you do as an updated version of that. Do have any thoughts on how coming from that angle fits in with current DJs and clubs?**

F: I definitely worry about the b-boy stuff; people might be reluctant to play them. The average hip-hop DJ now, who goes out and plays all the latest records, they might personally like my record but think "where am I going to fit this in, because I don't want to just go from 92bpm into 123bpm?" That plays on my mind. It's no problem for me to play out, because I play mostly uptempo breaks in my set, but a lot of people might be afraid to go that fast. And most people who're into that funk 45 stuff aren't from necessarily from a hip-hop background, so they wouldn't know one of my records. They'd just play funk, and won't venture into my world; and perhaps it's vice-

versa with hip-hop DJs.

**BD: I guess there's not that many people who cross into several types of music. But even within hip-hop, there's quite a split: looking at your collection, hip-hop wise it pretty-much stops in '95. Up to that point, there is a broad agreement amongst a lot of collectors, DJs and fans on what the classics were. But from then onwards, people have diverged. You've gone down the J5, Ugly Duckling route; that's on one side, and at another extreme you've got, say, MOP and Ghostface.**

F: I do like a lot of the Wu Tang stuff, but really I was just more into the party hip-hop like J5 and Quannum. To me, the way they make music is more like hip-hop's natural progression. Whereas MOP, Mobb Deep, Biggie... that was either getting too hardcore, thug crap, or just the music wasn't doing it for me. It's too bland.

**BD: But as we worked out earlier, the point where we agree, where your version of "proper hip hop" and a harder '90s style converge, is on The Legion's album.**

F: Yeah. [Nowadays] I buy the odd independent thing, the odd one crops up that excites me. But there's no soul or funk in any of that new stuff where they've just got a chopped-up kick and a snare, with a hi-hat, big orchestral stabs because they're worried about the sample clearance, and then they shout over the top. But I was having a discussion with a guy recently, who pointed out: Where's the soul and funk in, for example, "Coast to Coast" or "King Kut" by Word of Mouth? Or Run DMC? In as much as it's just drum machines. That's a very good argument I don't know how to come back from. But I just love that old stuff, and [most new stuff] just isn't for me.

**BD: So with your album coming out, which MCs are you using?**

F: Dizzie from Ugly Duckling; Abdominal from Canada, who works with DJ Faze. When I was in Canada I met a record dealer called Aaron Keele. We really hit it off, and he said he'd send over a copy of the record he was going to put out. My gut reaction was "oh no, he's going to send an independent rap thing that'll bore me", and when I got it through the post a few months later, I was on the phone to him before the record had finished playing! So I went over and recorded with him, and brought the vocals back; and he's come and stayed with me and we've done a second track. There's other unconfirmed, very good guest MCs too, but I'm trying to keep it a 50/50 split between vocals and instrumentals.

**BD: To me you've got 2 separate styles there, and the fast Bronx instrumentals are the ones I love.**

F: There's really 3 sides, because I do more mellow, laid-back stuff. I can do slow, hard tracks too. At one time, everything was hip-hop...

**BD: Hip-hop has fragmented like dance music did in the early '90s.**

F: The turning point for me was when Biggie first came out. I used to go in Jonny F's shop to get my imports, and everyone was raving about it. I was thinking "that's a load of shit, what's the fuss about this bloke for?" Then he completely blew up; for me that was a significant point. And with the thug stuff, I think a lot of that developed from Wu Tang. They were so good and original, and everyone copied them but did bad imitations. Some of that hip-hop now descends directly from Wu Tang rip-off stuff. And a lot of people followed Biggie with the R'n'B twinge; take Tribe Called Quest. How can a group go from being cutting-edge hip-hop to R'n'B, and believe in their hearts they're putting out the best record they can.

**BD: Maybe the longer you're in the record industry, the harder it becomes to resist all the temptation, bullshit and pressure that surrounds you. Also you're not primarily thinking about how good your record can be any more: you've been through all that with your early records, and had the satisfaction of releasing classics. Now you're thinking long term, about providing for your family.**

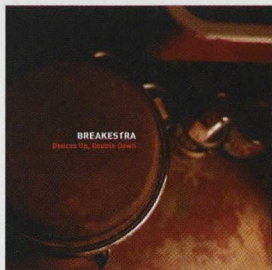
F: You're right. I suppose "we the fans" think artists owe it to us to make the best music for the rest of our lives, for us to enjoy. I don't want to make any brash statements about the future, but I've got a very clear idea of how I don't want to sound: I'm not willing to compromise. I don't mind if my stuff crosses over to the bigger dancefloor audience, I'm quite comfortable with that: As long as I've made a b-boy record. If people outside b-boy circles want to listen to them and buy them, that's good, as long as I've got the b-boy audience first.





## Stones Throw Records

List of what we got, early 2002:



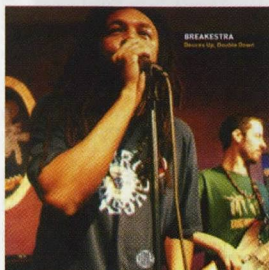
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### **Dudley Perkins**

Flowers  
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### **Breckestra**

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### **The Oath:**

I am a fan of Paul The Badger, trumpet master of Breckestra. I promise to think of Paul The Badger during national holidays. If Paul The Badger ever becomes homeless, or gets lost when away from his own home, I will give him shelter. I love badgers of all kinds, but mostly Paul. Paul The Badger is my favorite member of Breckestra, and he will be my favorite member of any band he joins in the future. I bow to no other badgers.

(sign your name)

### **The Quiz:**

The Badger is a:

(circle the correct answer)

- a. small animal that lives in the forest or countryside.
- b. rodent; a cross between a rat and porcupine.
- c. one-man trumpet-wielding legend of funk.

### **The Fanclub:**

To join, sign the oath, answer the quiz correctly, sign and date document, and mail to:

**Paul The Badger Fanclub**  
c/o **Stones Throw Records** Badger Dept.  
8117 W. Manchester Ave. #644  
Los Angeles, CA 90293 USA



**Paul The Badger Vargas of Breckestra**

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# DJ FORMAT'S PORTABLE TURNTABLE / RAP 7" TOP 10



## THIS PAGE (CLOCKWISE FROM TOP LEFT)

Corgi "Frisco Disco" (sealed until photo shoot; comes with matching headphones & microphone) / Fat Boys "Stick Em" / Fisher Price (Big Bird limited edition) / Slick Rick "Children's Story" / National Panasonic (with Moog keyboard) / Arthur Baker "Breakers Revenge" / Stella (with separate speaker) / DJ Jazzy Jeff & Fresh Prince "A Touch of Jazz" / Soundburger (red) / MC Lyte "10% Dis" / Rhapsody (with tape player) / MC EZ & Troop "Get Retarded"

## OPPOSITE PAGE (CLOCKWISE FROM TOP LEFT)

Phillips / Superlover Cee & Cassanova Rud "Super Cassanova" / Fisher Price (US colours) / Eric B & Rakim "Microphone Fiend" / Panasonic / Hijack "Badman Is Robbin" / Sesame Street (with Big Bird) / Ultramagnetic MCs "Give The Drummer Some"







## DJ FORMAT'S ENGLISH LESSON

(in no particular order)

1. Demon Boyz "Recognition" (Music of Life)
2. Hijack "Doomsday of Rap" (Music of Life)
3. The Korperayshun "Mother's Best Gumbo" (BPM)
4. DJ Cuetips & MC Dashy D "Control" (BPM)
5. Private Party "Puppet Capers" (I.M.W.)
6. D to the K "Ease Up Your Mind" (BPM)
7. S.W.S. "Overture" (Cue Records)
8. Force "Pure Power" (Ronin)
9. The She Rockers "First Impressions" (Positive Beat)
10. J. Cool & DJ D\*Zire "Favourite Breaks"
11. DJ Mink feat. K.I.D. & Caruthers "Hey Hey Can U Relate"
12. First Down "No Rest For The Wicked" (Ill Gotten Gains)
13. MC Mello "Bizzie Rhyming" (Republic)
14. Blue Eyes "Soul Tip" (Union Hall)
15. Blade "Forward" (691 Influential)
16. Hardnoize "Mice in the Presence of the Lion" (Music of Life)
17. Most Dominant "Hostility pt. 2" (Kold Sweat)
18. SL Troopers "There It Is" (Music of Life)
19. Transcript Carriers "Contact" (Union Hall)
20. Krispy 3 "Back It Up" (Kold Sweat)

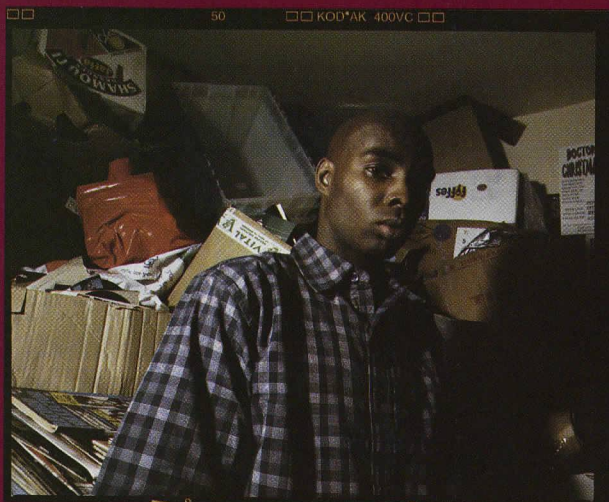
## DJ FORMAT'S MIAMI LESSON

(in no particular order)

1. MC Player "The Kid's A Wizard" (4-Sight)
2. DJ Magic Mike "Magic Mike Cuts the Record" (Cheetah)
3. Tricky D "Letter" (Debonaire)
4. 2 Live Crew "Mr Mixx On The Mix" (Skiyywalker)
5. Balli & The Fat Daddy "Tad-Ski Cuttin' It Up" (Miami Bass)
6. Jock D & DJ Swift "DJ Wars pt.2" (Cut It Up Def)
7. Dynamix II "Ignition" (Debonaire)
8. Catch 22 "Shake It Up" (Ace)
9. MC Shy D "I Will Go Off pt.3" (Skiyywalker)
10. MC A.D.E. "DJ Eddie B" (4-Sight)

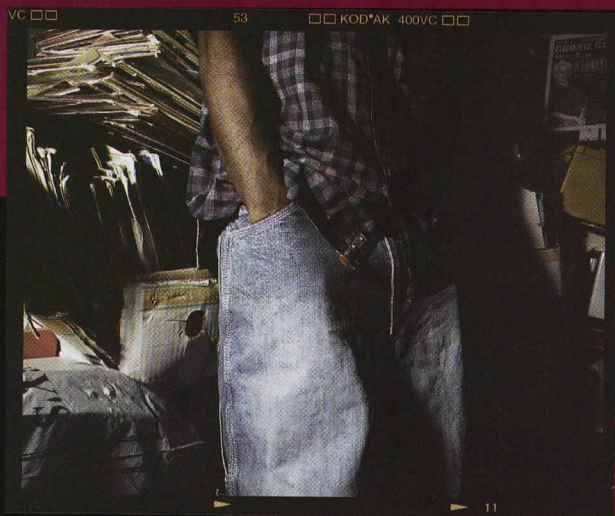






JOE BUHDHA

HEAD TO TOE: ECHO



KODAK 400VC

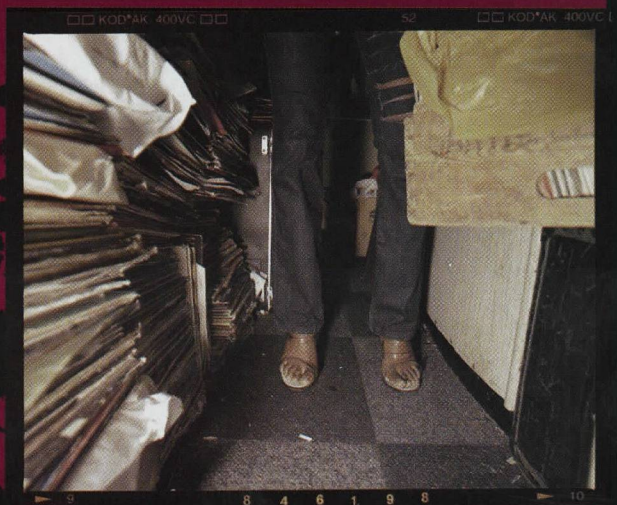
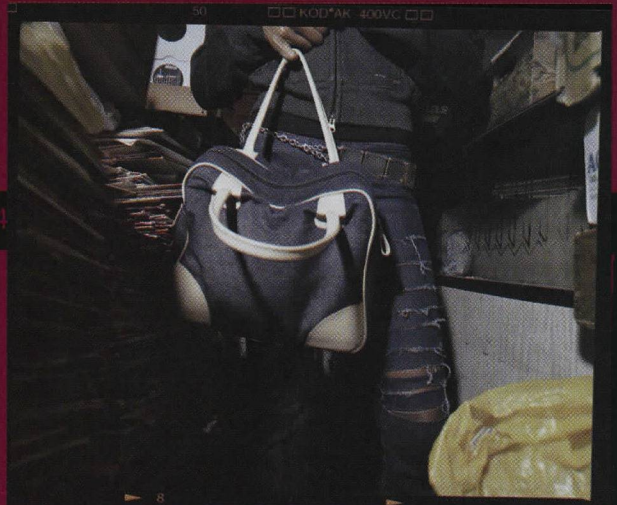
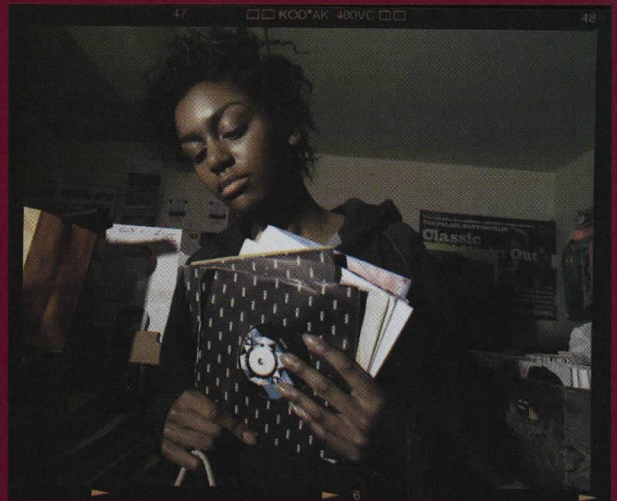
(-)BLANKONE





SIMONE

TOP: TRIPLE FIVE SOUL  
JEANS: DIESEL  
SHOES: OWN



thanks: ROBS RECORDS, OUT DA VILLE, JOE BUHDA, HSC  
photos: GRUBBY



## NEW GARMS

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12

NICK STEZ (OUT DA VILLE) WEARS SHIRT BY SUBSURFACEUK.COM  
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- 10 Prof. Angel Dust: Oye Como Va (Fresh remix) / Boricua All Stars: Mondongo
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- 12 Boricua All Stars: Sumba Lo / MPC Genius 1976
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- 14 Freddy Fresh: Sunshine / That Big Beat Feeling
- 15 DJ Scissorkicks: Five DJ Jingles / Ed DMX: DMX Rocks the Wheels of Steel
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# JAMES TAYLOR

By Snowboy

**T**hrough cult Mod band THE PRISONERS and the "Mark 1" line-up of THE JAMES TAYLOR QUARTET and becoming the Godfather of the ACID JAZZ movement, despite the scene's rise and fall James is still here, commanding huge audiences and big record sales. With a critically acclaimed new album "MESSAGE FROM THE GODFATHER", a trio of excellent 7" singles and a new J.T.Q. ANTHOLOGY retrospective James has never been more relevant than now. I am very fortunate to have done this interview, which will be the most frank, open and revealing you will ever read with the Funkmeister.

James Taylor: To me, music is a search for an identity. I'm the third of four brothers. The eldest, John, was very good at sport, the next, Kevin, was very artistic; painting and all that [the fourth of course is JTQ guitarist David] and there was a piano in the house; that area hadn't been inhabited so that's what I did. That's what separated me from my brothers...

**Snowboy: Did your parents play piano?**

JT: Not my father, but there was a strong music tradition on my mother's side. Her family came from Gypsies. She played piano and so did my grandmother who gave me lessons at 3 or 4 years old. I first wanted to be a dancer. I saw Swan Lake when I was 3 and wanted to be a ballet dancer, but the thing is that I found my fingers were moving to PEER GYNT by GRIEG and found, at a young age, trying to work out the fingering to various Classical pieces. I never thought that that's what I'd do.

**S: It was just for fun. You weren't forced to play it?**

JT: It was to get my mother's attention. When there's 5 men in the house and one female, you'll do what you can to get noticed.

**S: You worked that out in retrospect...**

JT: That and other issues. I think the job of a musician, amongst other things, is to find out who they are; try and define themselves musically or spiritually on every different level so they know what they think and can build upon that and that's what I think my struggle has been about.

**S: Did you find yourself struggling then?**

JT: Yeah. No more than anyone else. I was adopting all the principles and moral values that my parents taught me and found that they didn't work. They didn't approve of relationships falling apart but in real life they do or you stay together and hate each other. That was a big one for me. My dad's solution to anything was to have a drink: something good happens have a drink; something bad happens have a drink; so before I was 26 or 27 I was totally self-destructive with booze and any other drug I could get my hands on. I've found that those old value systems don't work for me so I'm doing what I can to replace them.

**S: Adopt a whole new set of principles.**

JT: Well, that started the moment I first stepped on stage in front of an audience and realised that music was more than sitting in a corner playing piano, it was also a communication thing...

**S: And getting women! [laughs]**

JT: Well yeah.

**S: Was your first band a school band?**

JT: The first band was called THE PRISONERS and they were a 'The Jam' type Mod band '60s SMALL FACES type of thing. They were the geezers at school that were going to do things. They were all in my class. I did a little band with Nitin [Sahwney], but I joined [The Prisoners] and we signed to BIG BEAT/ACE and then STIFF. We split in 1986 that's when I put this thing together.

**S: Someone said there was a band in between: THE GIFT HORSES...**

JT: No, that was Graham Day from The Prisoners. There was AUNTY VEGETABLE which I was in; they lasted 4 gigs, loads of bands that were offshoots of The Prisoners.

**S: I heard BLOW UP was recorded in vacant studio time...**

JT: That's correct. In this 60s scene that we were involved in we were hanging around with a band called THE MILKSHAKES. One of their members, Bruce, played me the Blow Up album to get me to check



out a YARDBIRDS track on it called STROLL ON but I was more interested in the track Blow Up. Eddie Piller [Acid Jazz chief] wanted me to record a track as The Prisoners were splitting up and he wanted something for a compilation, my brother had had enough of his band THE DAGGERMEN and I was about to leave for Sweden to be with a girlfriend so we just did this version. I gave it to him in repayment for a Wurlitzer keyboard he lent me that got stolen. The next thing you know JOHN PEEL [one of the world's most influential radio DJs] got involved and our career took off. Eddie came up with the name. We were in and out of the studio in 3 hours...

**S: It still sounds excellent.**

JT: Well after 15 albums we've gone full circle; just putting some mics up and off you go. Totally uncompromising. This is what it's all about. There's a passion and energy that's on Blow Up that's eluded me since then, until MESSAGE FROM THE GODFATHER. There's something about taking yourself so bloody seriously and wanting to be precious about things in the studio. It's been a learning process NOT to be like that. It comes down to: "what are you doing this music for?"

**S: Well, I've played on 8 or 9 of your albums and almost all of the backing tracks were live.**

JT: Yeah. I suppose the ABSOLUTE album is a similar thing.

**S: An absolutely fantastic album.**

JT: But I've always felt there was someone breathing down my neck, you know. That my hands are tied, even if they're not. My motivation for working with Jazz Summers (BIG LIFE Records) was to get a record in the charts and get on television and make a statement. I was prepared to play the game and make compromises to some extent but there's always a sting in the tail with all that kind of thing. I don't regret anything that I've done, it's what got me here.

**S: 2,800 tickets sold at the Jazz Café!! Have you still got the same spirit you had when you were in The Prisoners?**

JT: Much, much more. Even more than I had 5 years ago. You know, life comes along and smacks you 'round the head and you learn pretty quickly what's valuable in your life. This band and my daughter are it.

**S: You've got a huge, loyal fan base. Do you still tour heavily?**

JT: About 100 gigs a year. Never more than 180. Well you know; you did a lot of the early ones...

**S: I'm surprised I wasn't a raving alcoholic...**

JT: You were [laughs]. We all used to go for it.

**S: Well it was straight ahead, authentic Funk but it was almost with a Punk attitude. I've never known anything so rowdy in my life: A bottle of vodka on top of the Hammond!**

**Your first album was MISSION IMPOSSIBLE which was more "JOHN BARRY" soundtrack style but your next album MONEY SPYDER was more "JIMMY SMITH" in style...**

JT: Well, Money Spyder was also meant to be soundtrack-y as well. We had [Eddie] Piller steering us in a direction...

**S: But Money Spyder was well funky, and this was pre-Acid Jazz...**

JT: Funky because The Prisoners were also funky. We were into the funky side of the Small Faces or what DEEP PURPLE were doing: Dum-Dedat, Dum De Dum Dat. It was what people called "The Prisoners beat". What those Manchester bands thought we started: what they called "Baggy". THE INSPIRAL CARPETS and CHARLATANS came out of that; THE HAPPY MONDAYS. There was a funky element to what they were doing but I hadn't even heard of JAMES BROWN. That came later. Someone from Polydor played me him and I could see it was similar to what we were doing. You see, the Small Faces did instrumentals with funky drums and that's what we were trying to do. The Small Faces were listening to James Brown.

Both albums did very well; the top of the indie charts. They raised enough eyebrows and got me in the N.M.E. enough to get me signed to Polydor before Acid Jazz had formed.

**S: Were you aware of the fledgling Acid Jazz scene?**

JT: Only that we did gigs at [the legendary] Wag Club on Gilles Peterson's Monday night and he'd bring over a box of records and say "have you heard that or heard this" and there were these

great Organ Jazz records. There was an education thing going on there...

**S: I guess, when you got pulled into that different market it was...**

JT: Daunting [laughs]. I felt out of my depth. I went along for the ride. I tried anything that anyone suggested, including the drugs.

**S: [Paul] Weller dabbled in our scene didn't he? STYLE COUNCIL and all that. He knew most of the people in the scene... Were you playing Jazz at home, on your Hammond?**

James: Yes. I was having lessons and learning the standards.

**S: When you got embraced by the Acid Jazz scene and you were discovering organists like JACK McDUFF and RUEBEN WILSON er... or did you know their stuff?**

JT: No, I didn't. McDuff became like a religion to me. That was how I needed to play; and CHARLES EARLAND as well.

**S: What I was getting to is, after years of analysing these players, has the mystery gone? Obviously some are going to still be fresh...**

JT: There's a bit of that, when you find that you can do it as well. I'd be lying if I said that wasn't the case. But, I feel that the stuff I've lifted off of McDuff or Earland are just tasters that I incorporate in what I do, but I don't know the mystery of their playing.

I come from much more of an energetic background than any of them. The thing I want to do with the instrument is much more powerful. I want to rip it up. Much more like BRIAN AUGER. I'm much more of a Rock and Roller really.

**S: It's just as well you're not a tasteless bastard like JOEY DE FRANCESCO.**

JT: He's the only organist that JIMMY SMITH will play with, and in fact, his technique is superior to Smith. I couldn't believe my ears the first time but then you realise that technique isn't everything. It really isn't. I'm not slagging him off though. He's a genius...

**S: MACEO [Parker] said that his own style is 97% blues, 3% jazz which says a lot.**

JT: There's a lot of technicians out there that'll bore the pants off you. I wish I could play better but we all do, don't we?

**S: Your career through the '90s has been very well documented, but getting back to the early days, your third album was WAIT A MINUTE?**

JT: On Polydor, with STARKY & HUTCH on. The producer got rid of some of the old "Quartet", and got some horrible session musicians in, but Polydor wanted something more so they got [Working Week's] SIMON BOOTH in, who'd been producing the ILLICIT GROOVES Acid Jazz project and he gave me a chance to play with some amazing players like ERNIE MCKONE [from PUSH]...

**S: And FRED WESLEY.**

JT: That lifted me up to the next level. That album did very, very well. The next problem was getting new musicians and I had people all around me saying "use him", or "use him..." and I had Gilles pushing me to use the drummer STEVE WHITE [who plays for Paul Weller]. Technically he's amazing but I just don't like that style of drumming. I mean, I had 6 months of playing with musicians that fundamentally, although I really liked them as people, I didn't like what they were doing musically. I thought "my band has got out of my hands. This is not me any more". So I formed the NEW JERSEY KINGS to play with musicians I liked and they liked the way I played.

**S: That's when I played with you originally...**

JT: That's right. I suddenly realised that this was who I wanted to play with, so the New Jersey Kings eventually became the new JTQ. They cared about the authenticity, the subtleties, but I still had to do one more state of the art album for Polydor [GET ORGANISED] with the session musicians. Don't get me wrong, they were fantastic musicians but were in a different head space.

**S: Your following was huge and still is.**

JT: Well we built up a huge following at the beginning of the Acid Jazz scene and when that died off we still had, in fact we're doing better business now than before.

**S: When the arse dropped out of that scene, hundreds of bands went by the wayside...**

JT: Totally. You're just left with the key players that were doing it before that scene was invented anyway.



**S:** What I was impressed about with your band, and learned from, was the intricacy of the BLUE NOTE/PRESTIGE Funk sound. The care and consideration that went into getting it right. That rubbed off on me.

**JT:** The right people, the right amps, the right guitars, listen to the right records...

**S:** Right, OK. In the early '90s you made an album with a House track on, Soul songs [with the amazing vocalist NOEL McKOY], a Rap track, a lot of experimentation with other music and [you've] since done Garage-y stuff, all forms of Funk, Disco. When you did all this at first did you find that this split your audience? You've got the Mod crowd, Acid Jazz crowd, Soul crowd. All of a sudden you're appealing to other markets...

**JT:** We totally alienated different sectors. They were going "what the Fuck are you doing?" and they just got used to that and then you'd do something different again: "you used to be a Hammond player!!" You get people saying "I hate it when you use singers" then other people ask for LOVE THE LIFE and I think "well, I can't please all of you, but I can please myself" and you can't be fairer than that!

**S:** In a way, you have to go where your heart tells you; the audience has got to come with you...

**JT:** ...or not.

**S:** Yeah, but you can't be dictated to. What happened when GROOVE HOLMES started making Disco stuff? These artists never made two albums the same.

**JT:** Groove Holmes' biggest tune was the ballad MISTY!!! I don't lose any sleep over it. That's for other people to decide: whether they like what you do or not. Your business is to pull something out of the bag that makes YOU excited... The acclaim that we got for MESSAGE FROM THE GODFATHER makes me excited. It's recognition that we've done good work.

**S:** All the singles that you've done recently have done ridiculously well. They sold out virtually immediately. SENOUCI is changing hands for £50 even!! But the thing is: you wouldn't want to keep on making albums like that would you, because you'll want to keep on moving in different directions...

**JT:** I know that I don't ever want to play with a drum machine any more.

**S:** Just put some mics up...

**JT:** Listen, that 'Funk 45s' scene is a 'two fingers' up to the industry. It's a reaction. It's almost Punk in attitude: "we're going to press 1000 copies of this on 45 and sell it to our mates and the rest of you can Fuck off!!" What could be better than that?

**S:** Can you see a negative side to the 'Funk 45' scene that's happening? It can be quite anal, can't it?

**JT:** No. I can't. I think people should think less and play more.

**S:** The new 'Funk 45' scene has spread around the world and there's quite a tight community...

**JT:** I didn't know anything about that.

**S:** You are slotting in with the 'Funk 45' market, but 90% of your market probably aren't aware of the scene...

**JT:** I like to have one foot stuck in that scene but I don't feel I have to compete. I've learnt a lot from watching what other people are doing. It's made me realise a lot of things about going full circle...

**S:** A lot of those bands were probably influenced by you in the first place, actually I know that for a fact. They've supported you and...

**JT:** Well, they've learnt from me, I've learnt from them.

**S:** Have you ever found it intimidating: all these Funk bands coming out at the same time?

**JT:** Yes. You think, "what have they got that I haven't got?" and vice-versa. You can see their strengths but you've got 20 years' experience on them, so you can see that it's not really an intimidating thing. A lot of these bands have got a lot of things going but they can't even talk to the audience. It's really important to do that. It's really exciting to see so many great new players coming through but...

**S:** There's some amazing new records out there James, but there's some diabolical ones. Fourth rate.

**JT:** ...thinking that's the thing to do now. I bet there is...



**S:** You can tell with some bands that not all members LIVE that music...

**JT:** It takes time to make a good band, I think THE NEW MASTERSOUNDS are a fucking excellent band, they're getting better all the time. You just need to keep playing loads of gigs and define the sound. There's a solidarity in my band because it's not a democracy. It doesn't pull in different directions otherwise you end up hating each other...

**S:** I remember getting annoyed with my band once, in the studio, and told them "this band is not a democracy". I know how I want my band to sound and where we are going.

**JT:** It's a terribly isolated place to be: band leader. You need to sound like a band, but you need people to respect that your decision is final. It's a hard balance to get.

**S:** On one side they're your friends and on the other...

**JT:** You can't totally be friends but mainly all you can ask is respect.

**S:** You can't compromise your music. Your current line up is your longest serving. You cannot have a better band than you've got now...

**JT:** We're like a family.

**S:** So you've got the MESSAGE FROM THE GODFATHER album, the joint single with the New Mastersounds, and the two JTQ singles Senouci and Willma Will plus there's a huge JTQ ANTHOLOGY retrospective, which is excellent. What next?

**JT:** A new album with a lot of different styles. My new deal gives me total artistic direction. To be honest, I don't quite know the answer to your question. I'm getting there. It's early stages. I've written loads of stuff...

**S:** A last question. What's the difference between JTQ and the New Jersey Kings?

**JT:** New Jersey Kings is a democracy and JTQ isn't. I'm totally responsible for JTQ.

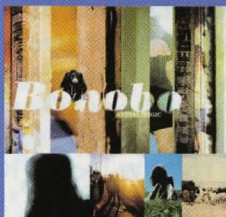
**S:** Finally, my favourite track on the upcoming New Jersey Kings CD is the last track, and in my opinion it's an absolute stone classic. It's got a strange title, how did that come about?

**JT:** [laughs] What KUNST HAUS AUSFAHRT? We just wanted something that sounded rude. The Germans have got a lot of words that sound rude: cunt house...fart...[laughs]



This is the first time we have had the opportunity to personally say hello from Tru Thoughts. We have to date released albums from Bonobo, Quantic and Jon Kennedy and we have our second artist compilation album, When Shapes Join Together 2 coming out this month. We also have two offshoot labels starting this year, 'Unfold' our new compilation label and 'Zebra Traffic', our new hip hop label. So hello, we hope you are into the music we release and for more details (or to say hello back) then check out [www.tru-thoughts.co.uk](http://www.tru-thoughts.co.uk)

## Bonobo Animal Magic



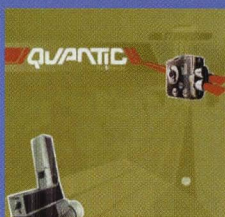
**The Observer** "Anyone in search of the ultimate chill-out album should buy this debut"

**DJ Magazine** "Wonderfully dense, subtle and easy on the ear, this is chill out music with balls, without a cliché in sight and touched with a little bit of magic."

**Wax** "A chill out masterpiece."

**Muzik** "The world and his wife could well be snuggling up to 'Animal Magic'"

## Quantic The 5th Exotic



**Wax** "Slow burning dancefloor funk bombs just waiting to go off"

**Knowledge Magazine**

The 5th Exotic is further proof of Tru Thoughts inspired musical outlook.

**IDJ Magazine** "Encompasses everything from funk, hip hop and breaks to drum and bass, chill out sounds and spy movie beats"

## Jon Kennedy We're just waiting for you now



**DJ Mag** A record that should cause a few ripples among Britain's beats loving community.

**Mixmag** Its top chill-out fare from right-on Brighton's best label.

**7 Magazine** A polished purveyor of quirky, strangely likeable sunshine funk

## When Shapes Join Together 2



**Tru Thoughts** second compilation features some of our favourite released and unreleased material. With tracks from Quantic, Bonobo, Deeds Plus Thoughts and Jon Kennedy alongside the phenomenal funk of The Quantic Soul Orchestra's 'Super 8' and Natural-Self's 'Shake Down', there's Mr Scruff's mix of Bonobo's classic 'Terrapin' (the original was debuted on our first compilation), Carl Faure's mix of Quantic's Life In The Rain and debuts from Flevans, Diversion Tactics, Chroma and Al Stylus.



[www.unfoldmusic.co.uk](http://www.unfoldmusic.co.uk)



Robert Luis, the Tru Thoughts A&R man, has been booking Mr Scruff in our chosen hometown of Brighton for 6 years. With a mutual ear for a good tune, Mr Scruff now brings his Keep It Unreal party to our Etch club night on the first Friday of every month at the Concorde II (Madeira Drive, Brighton) and monthly co-presents our Unfold Radio Show (details on our site). Our intention with the label is to support underground music that shouldn't be underground, and who better than Madame Cruff to do that. The album is his take

on the world of wobbly reggae and will be followed by Unfold 2, Robert Luis' mixture of 'jazzbreakshipopsoulfunkbeatsounds' that entertain us at our Tru Thoughts club night phonic:hoop (Every Saturday, Enigma, Ship Street, Brighton).

# ZEBRA TRAFFIC



It has always been our intention to start a hip hop label, with hip hop influencing our musical tastes and our Dec DJ Agency (currently including the talents of Skitz, Rodney P, Diversion Tactics, Def Tex, Taskforce, The Nextmen and Phi Life Cypher). But it was the superb demos that came through from Diversion Tactics and Life (from Phi Life Cypher and the Gorillaz) that enables us to launch the label as we mean to go on with some quality hip hop. The new label Zebra Traffic opens with a 12" release from Diversion Tactics (featuring J Zone, Huggy Bear and Al Shid) and will be followed by a 12" from Life. Look out for albums from both later this year and for more details check out [www.zebratrafic.co.uk](http://www.zebratrafic.co.uk)

[www.zebratrafic.co.uk](http://www.zebratrafic.co.uk)

## ZEBRA TRAFFIC

Hip Hop



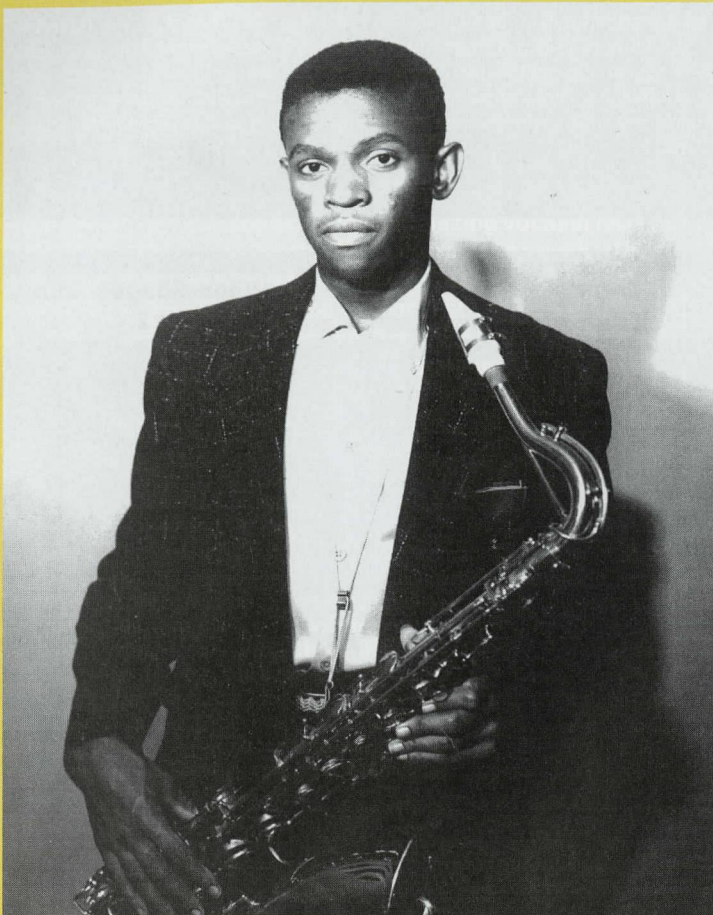
Compilations

## Tru Thoughts

jazzbreakshipopsoulfunkbeatsounds

[www.tru-thoughts.co.uk](http://www.tru-thoughts.co.uk)





# YORK WILBORN

The True Soul review continues! Last issue we delved into the life and times of Lee Anthony, founder of the True Soul label and recording studio in Little Rock, Arkansas, catalyst for musical development in an often overlooked black-music mecca, and maintainer of the proud city's funk legacy. Now join us as we chat with one of the finest funk musicians to cross the threshold of the True Soul recording studio, the elusive York Wilborn. Known equally well for two sevens - the well-distributed "Funky Football" and the super-rare "Psychedelic Hot Pants" - this saxophonist removed himself from the music arena nearly twenty years ago, and his whereabouts has confounded the most confident of funk detectives. Through delightful chance, Big Daddy staffer Eothen Alapatt found himself on York's doorstep behind ex-bandmate (and True Soul recording artist) Lorenzo "Ren" Smith and Jurassic 5's Cut Chemist. The following interview, culled from tape recordings made that day and in the weeks following, offers a brief glimpse into a most creative mind.

**E: OK, we're starting at the top here. Your full name, for the record?**

**Y:** York Edwin Wilborn.

**E: Your two True Soul 45s present two differing spellings of your last name. Wilborn with an "O" and not a "U?"**

**Y:** That's correct.

**E: Tell me about your childhood in Little Rock. How did you become interested in music?**

**Y:** I started playing clarinet in the seventh grade. A friend of mine brought a clarinet home; I got interested that way. My Uncle Agnew [ran] a booking agency in St. Louis called Regal Sports. He would send me pictures of Count Basie, Illinois Jacquet...all those people that he was booking. Bill Doggett, Sara Vaughn... I would plaster those pictures up against my wall, you know.

**E: So you were primarily into jazz?**

**Y:** No, I liked all the different R&B artists of that time. This was around '57 or '58. Somewhere up there.

**E: And musical instruction? Did you take lessons?**

**Y:** No, no professional lessons. Just school. I started in the beginner's band. Then a friend of mine wanted to start a group. I told him if he brought a saxophone home, I'd try to play it! I was in the 9th grade, this was...No, let me get this straight. It was earlier than that. I don't know exactly when that was. I tried to play sax and I ended up playing sax and flute. I just went from one to the other.

**E: At any rate, you were in high school. What school did you attend?**

**Y:** Dunbar High School. I started my own group, The Thrillers, while I was at Dunbar. That was my first band. I was a band leader in the 9th grade.

**E: What style of music did The Thrillers play?**

**Y:** Well, this was still in the '50s. I graduated from college in '61. We did instrumentals and we had a fella named Henry Shay that did the vocals. In the 12th grade - before I went to College, which was in '57, I believe - we had a program that was called Center Stage. And we played every Saturday, just like American Bandstand - except we played the music live. What you heard on the air, we played. The kids would dance (to our music). The show came on at 12 o'clock every Saturday night. That got us known all over the state.

**E: Were you recording music back then?**

**Y:** Yes. I started writing songs and I would carry them up to Memphis... Up to the Fernwood label there. We [recorded] a thing called "Wanda Jean" and "Why Do I Love You?" That was in '58. Those songs were distributed nationwide.

The guy who owned the studio - Scotty - he played guitar with Elvis. He did our recording and we signed a contract with him.

**E: A nice transition between high school and college!**

**Y:** Yes, that's exactly what it was.

**E: You attended the same college as Lee Anthony...**

**Y:** Yes, I went to college in Pine Bluff. At that time it was called AM and N College. Arkansas Mechanical and Normal [laughs]. I went to major in music; I had a band scholarship.

**E: The Thrillers remained together during your college years?**

**Y:** Yes, I stayed with The Thrillers. And I played in the college band - The Golden Lions - named after the mascot of the college.

**E: And after you graduated college?**

**Y:** I started teaching in Marianna, Arkansas, at Lee County High School. At that time it was called Robert R. Morton High School. Right down below Forrest City, seventeen miles south on Highway One. And I'd still be playing. Our group went through some changes - we went from The Thrillers to the Invaders and then to The Psychedelic Six.

**E: All with "York Wilborn" attached to the front, you were always the leader.**

**Y:** That's correct.

**E: It must have been stressful to work a full-time job and gig on the side!**

**Y:** Well, we would play on weekends. I stayed up [in Forrest City] all week. Then I would drive back [to Little Rock] on Friday afternoon. We'd usually have a job to play on Friday, Saturday and Sunday, at one of the clubs down there in Little Rock.

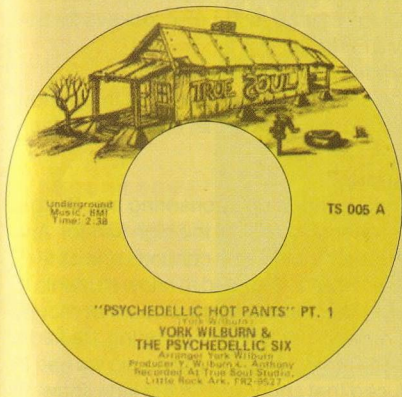
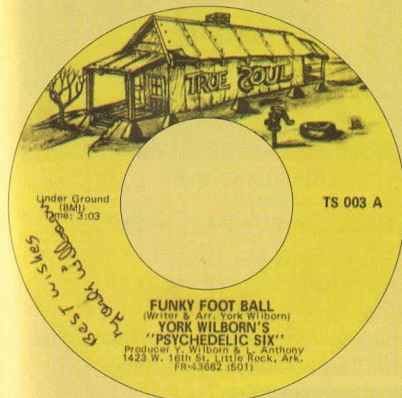
**E: You never went East to Memphis?**

**Y:** No, I never went to Memphis to play. We only went there to record.

**E: Did you record any records besides "Wanda Jean" before your True Soul debut?**

**Y:** We recorded other records. There was a lawyer here [in Little Rock]; he had a label called Devoice. This was when I was teaching. He released two records, under my name only. One was called "Olive Oil And Castor Oil." There was a fella named Red Matthews in town. [Devoice] hired him, bought him a car and he did the promotion on those records. We did some other things too, but they were never released. I just went into the garage found a demo I recorded. William Stuckey is on one side, it's this thing called "Taking Care of Your Business" with The Invaders. On the other side is an instrumental thing I wrote called "Soul Chow Mein." But this never came out on record.





**E: Onto your time leading "The Psychadelic Six."**

Y: We already had a group. We were just changing with the times. We kept on playing and we'd change our name to identify with what was going on in that period. I don't remember when we formed the group. I'm not good on years. In those days, you'd have a band and then you would break up and you'd reform and go off from there. You know how bands are, they aren't stable. The only thing that kept us stable as The Thrillers was that we were all in high school together. When I graduated, a few of us went on to college and kept our thing going.

**E: So which members from The Invaders graduated to The Psychadelic Six?**

Y: My drummer, Amos Ransome. He's from Little Rock, here... He had been in The Invaders. We decided we'd stick together [after The Invaders broke up], and form another group.

**E: And the rest of the personnel?**

Y: We had London Walker on bass, Tim Hinton on guitar and Donald Woods on trumpet. We had a fella that sang with this group, his name was Sidney Quarrells. He was a nephew of Al Green, and he sounded just like Al with that high pitch and all those octaves. He could do all that stuff! These were all students; they were all from my school. They were all high school kids.

**E: Damn! They were some funky kids! This was the band that recorded your first single for True Soul, "Funky Football" b/w "Thank You"?**

Y: Well, we added some people, including a piano player named Kenny. Actually, he played organ and piano.

**E: How did you go about creating the songs?**

Y: We'd have rehearsals on Saturdays. I just started playing [Sly and The Family Stones'] "Thank You" as an instrumental. We started to put our own spin on it and I said "Man, that sounds pretty good, we ought

to record that!" And that's what we did. On the other side, the "Funky Football" thing was just something I came up with. It was kind of a head arrangement - I would just tell everybody what I wanted them to do. Then we'd start playing the song in clubs, to see if people would dance to it. Once people danced to it, you know...

**E: ...You knew you were ready to go to Lee Anthony's studio and record!**

Y: I knew Lee 'cause I used to go up there to Soul Brother's Record Shop and buy records from him! [Laughs] See, Lee taught at Dunbar High School and I had graduated from Dunbar years before. He was an artist, but he decided to go into this recording thing. So he came to us to come up with some tunes. We were going to see what we could do, you know? That's how we got started.

**E: Yeah, Lee and I spoke about those many hours y'all passed in the back of Soul Brothers Record shop. Sounds like it was a blast.**

Y: Right, it was all about experimenting and having a good time. 'Cause we'd stay up there all night. Someone might say "Hey, I need a sax player. I'm recording up to Lee's Saturday." I would do the same thing. I'd say to William Stuckey: "Hey, we're going to need an organ player. We got some tunes. I'll tell you about it when you get to the studio." We'd tell him what we wanted, let him hear it, and he'd just blend in. You know, put his thing to it.

**E: And Lee would oversee the process...**

Y: Right, he'd record us and try to get our stuff copyrighted. Then he'd try to get a larger company to promote our music. This is where we ran into trouble, 'cause the larger companies said what we were doing wasn't in the mainstream.

**E: It wasn't - thank God!**

Y: We were turned down a lot by Memphis.



**York Wilborn's Psychedelic Six.** Singer: Sidney Quarrellis. Trumpet (behind Sidney): Donald Woods. Bass: London Walker. Guitar: Tim Hinto. Drummer: Amos Ransome. York himself is sitting with the sax.



York Wilborn's "PSYCHEDELIC SIX"  
will be performing each week-end  
**FRIDAY NIGHT THROUGH SUNDAY NIGHT**  
at the Famous  
**DIPLOMAT CULB.**  
9th AT ARCH STREET, LITTLE ROCK, ARK.

We would finish [a song] and send it up to them, and they would tell us that it had too many rhythms. They would say that the drummer didn't keep the same beat. But that was just the way Amos played. He was just creative, and he'd create all through the song. Whatever he felt, that's what he played. Well, that's why we decided we'd do them anyway. We just put the records out - we had the records pressed up, we payed for 'em and sold them ourselves. They were sold primarily in Little Rock, but if we went on jobs throughout the state, for proms and all that stuff, we'd sell 'em there.

**E: Tell me about your saxophone itself you played in that bugged out, Eddie Harris style, far removed from the R&B norm.**

Y: We had a unit called the Maestro unit. We hooked that and a Cry Baby wah-wah pedal to the saxophone. Lee liked to experiment with all these crazy gadgets, and come up with these echo chambers in empty rooms. [Laughs] So we would always experiment and do a lot of crazy stuff.

**E: Judging from the pictures you've shown me, you didn't dress the "psychedelic" part.**

Y: No, we didn't. "Psychedelic" was more of a style of music.

**E: Epitomized by the burning "Psychedelic Hot Pants!" What a tune!**

Y: [Laughs] Right! I remember recording that one.

**E: It sounds like you were playing a baritone on that record.**

Y: No, I was playing a tenor, but I had my Maestro unit tapped into the bassoon and sax settings. [Laughs]

**E: Were there any guest musicians on this song, that weren't members of the Psychedelic Six proper?**

Y: There was a conga player named "Shy Fly". And William Stuckey played organ on that.

**E: Tell me that you played that song live at least once!**

Y: Oh yeah. We were playing down to the Viking. That was on 8<sup>th</sup> and Cross. We would experiment with [songs like "Psychedelic Hot Pants"], play 'em on the job. And you know what? They got into it, man! It was weird [Laughs].

**E: Amazing that crowds would get into a funk song as left field as "Psychedelic Hot Pants".**

Y: Well, "Psychedelic Hot Pants" wasn't as well received as "Funky Football" was. It was weird - everybody who heard that record said it was weird! [Laughs] But to Lee, it didn't make any difference. He was back there in the control booth while we were recording it, tapping his foot, saying "Man, that sure sounds good to me!"

**E: "Psychedelic Hot Pants" was your final record with The Psychedelic Six, no?**

Y: Right, I believe that was the last record I did with them. We disbanded it was time to break up and go on.

**E: On to Classic Funk.**

Y: Me and Lorenzo "Ren" Smith were co-leaders of Classic Funk. Lorenzo was my student at Lee High School, I taught him saxophone. He was really interested in the music, so I said I'd spend more time with him after school. We became good friends. I eventually got him a scholarship he attended the same college I did. When he graduated, I got him a job as Band Director at Henderson Jr. High School. Ren had a group; at that time I wasn't playing. One day, he came to me and said he was tired of playing. He said he needed a vacation. He said "Look, York... I'd appreciate it if you'd take this group over for me. I'll be back in a couple of months." [Laughs] When he got back, I had transformed that group, man. We had started playing a whole bunch of music he wouldn't even consider playing! You know, we started playing all this stuff by Kool and The Gang instrumental stuff.

**E: Man, you sure did have the right ear when it came to funk music.**

Y: That's just where I came up. That was the groove I came up in, so you know - that was what I liked. When Ren got back he was so enthused about [the direction I'd taken the group] he said, "Man, you did a helluva job! Let's co-lead this man." That's when the group became Classic Funk.

**E: Can I get a personnel listing?**

Y: David Banham played trumpet. A dude named "Plug" played guitar. "Ivan" Yarborough was on bass. A guy named Charles was doing the singing. On drums, we had a student of mine that had graduated a few years earlier, Cleavland or something like that. He was from Lee High School. Finally, Ren and I played saxophone.

**E: Classic Funk was a bit more of a refined sound, reflected in the classy look you adopted.**

Y: We recorded "Hard Times." We tried to do that in a James Brown mode. That single did pretty good for us. Again, we sold all the records we made!

**E: You just couldn't let the funk go, could you?**

Y: At that time, James Brown was really strong. And he had a heckuva rhythm section. So we would do a lot of things around his style, and

his concept of funk. That's where we got a lot of our influence, from James Brown. 'Cause that's what the people wanted to dance to.

**E: How long did Classic Funk remain together?**

Y: About five years. Disco was what put us out of business, 'cause live bands couldn't get the jobs. Clubs started hiring disc jockeys for \$50 night instead of shelling out for a full band.

**E: And black music took a turn for the worse, generally.**

Y: Disco came and it was a little smooth. Always one beat throughout the song. It was just a change of life, something that hit you in the face. You couldn't do anything about it.

**E: So what happened to the group?**

Y: Lorenzo got into Amway, and he ended up sponsoring me. We got into the product business. I was teaching, still, at the high school. And I had formed a stage band there and I would give concerts and all that. I organized a thing called a music review. We used to allow students to perform and do their own thing. We raised a huge amount of money for the band, so [the music review] ended up becoming tradition. Everybody wanted to come to the music review, it got so big we had to hold it over two nights. I produced that show and let the kids show off their talents. I recorded the stage band; I have some recordings here at home. But I've never put them out.

**E: So after the Classic Funk years, you gave up recording as an artist?**

Y: Right, I never went back to recording again. You know, we do what we have to do. I'm retired now. I haven't done music full time in nearly 20 years.

**E: And now, 20 years after the fact, you can look back fondly at your stint as an important member of the funk movement in American music.**

Y: I just look at that as a period of time where I did what I wanted to do and I had a good time doing it. I figured that someday somebody like you would call me and tell me something like this. It was in the back of my mind. I don't know why I always thought this, I don't know why. I always liked funk and I always liked jazz - but I wasn't really that good in jazz. Not like Pharaoh Sanders. You know, Pharaoh was a friend of mine in high school. He went to school in North Little Rock; I went to school in Little Rock. He would come down and sit in with me and my band on the weekends. I would let anyone that owned a horn sit in with The Thrillers or the Invaders. Pharaoh and I used to sit up listening to John Coltrane. Trying to play the stuff he played, you know, in my mother's home when I was coming up. And Pharaoh ended up playing with Coltrane! I graduated high school and went to college; Pharaoh went to California. When I graduated from college, Pharaoh was on a record that Coltrane had released. He would come back through town sometimes and play shows at the UALR. I'd come down to hear him play. Now Pharaoh - he had the talent, you know. That's the man!

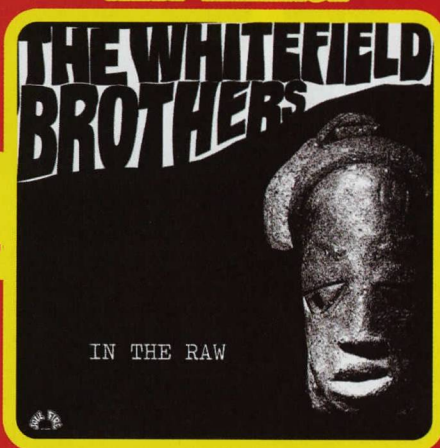
**Almost done! Next issue wraps up our sojourn to Little Rock, as saxophonist "Ren" Smith and Superstar label owner Donell Edwards discuss the "Smog" seven inch and the creation of one of Arkansas' top funk songs - The Leaders' "It's A Rat Race." Now, if we can only get Thomas East on the phone.**



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# THE BROTHERS SEVEN



## BROTHERS SEVEN BAND (left to right)

Ernest (EJ) Love	lead guitar
Robert Garland	trumpet
John Wilson	drums
Minnie Nelson	vocals
Bob Gilmer	tenor sax
Oscar March	alto sax & leader
Nate Williams	bass

## NOT SHOWN:

Perry Brisco	keyboard & vocals
Eli Rivers	trumpet
Charles Walker	trumpet
Erskin Taylor	vocals
Charles (Speedy) Vance	drums

'Funky Smunk' on Souled Out of Texas:

500 copies pressed

'Evil Ways' on Good Luck:

500 copies pressed.

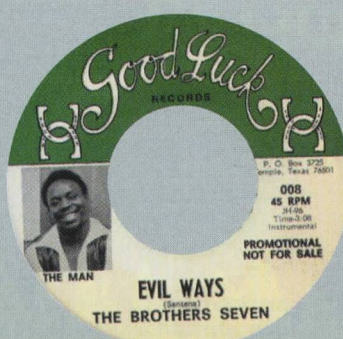
The search for rare and elusive records, especially funk 45s, has never been so intense. The simple rule of supply and demand means prices have been rising; and it's inevitable that the smell of money will attract bootleggers and 'dodgy' dealers into an already highly competitive marketplace. Bootlegs are often produced by people who, despite loving the music and genuinely wanting to share it, are nevertheless unable or unwilling to put in the countless hours it takes to do it legally.

Having spent hours on the phone myself, tracking down artists or label owners, it's not hard to see why some people can be tempted to bootleg records in order to feed a hungry market and make themselves a spot of cash.

It's true though that it's better to have the music out there than not, and the circulation of bootlegs has served to maintain interest in the scene. However, during my years in the business I have been lucky enough to meet a number of artists and gain an insight into their lives. This has spurred me to wholeheartedly support not just the music and the artists that made it, but the whole movement which I see as a very special cultural phenomenon that is all too often overlooked by the music media in general.

It's with this in mind that I decided, alongside renowned funk 45 collector Malcolm Catto, to start another reissue label with the primary aim to release unreleased, forgotten, or just plain rare funk masterpieces. The idea is not only to reward the artists and copyright owners financially (as other labels like Stones Throw, BGP, Harmless and Soul Fire do) but gives them a chance to get passionate again, to kind of relive the moment when they first cut this stunning music.

Recently we contacted Oscar March, now a long distance lorry driver based in Temple, Texas. Oscar played alto sax in an obscure soul/funk band during the '60s & '70s called The Brothers Seven. He had long given up the dream, and is now looking forward to seeing his stuff reissued and appreciated around the world for the first time.





*Recorded in 1970 for Buena Suerte at producer Manny Guerra's studio (Mr G) in San Antonio, where Mickey & the Soul Generation recorded most of their songs.*

## OSCAR MARCH

### When and how did the group form?

The group formed in 1964 through the desire of the lead guitarist Ernest (EJ) to make some money on the weekends in Temple, not far from the Fort Hood Army Post where we were stationed. The band had been playing with seven members for about 2 months, still with no name. I was interviewed on a local radio show and I was asked what was the name of the band, we had just grown from 4 members to 7, so I just said the Brothers Seven!

### Did you have many gigs outside Texas?

We got 50% of our bookings from the Sam Gibbs Orchestra Service in Wichita Falls TX. His main thing was military bases so as a result we played every military installation in TX, OK, NM, LA, AR, CO, AZ & NE.

**How did you hook up with the Buena Suerte and Souled Out labels?**

With Buena Suerte [Evil Ways] we knew Little Joe from times when his band [Little Joe & the Latinaires] and ours shared billing. The others were from people coming to us with deals that went nowhere.

## Wasn't your first 45 a soulful ballad?

This guy offered to record us, I don't remember the name. We agreed but he didn't do much promotion.

### How did you go about writing 'Funky Smunk'?

When I was in the army band there was this guy who played clarinet, a music major who would tell different guys with different instruments to play certain notes. He directed us as we were en route to a concert in a 21/1 ton truck. The chords were beautiful. So I learned from him and did that with the Brothers Seven. I knew the talents of all and I told each one to play the basic lines of the tune. We refined it as time passed and we recorded it when the time came.

**Did it sell well in the local area or surrounding States?**

I sold all copies given to me to sell with ease but I can't remember vast amounts of money!

### How did the public and the radio receive your records?

We heard our recordings on radio in towns we played in. We always played to packed houses. There were places where people would stand on the dance floor as we set up waiting for us to play. Other places would make us take long breaks because when our band was playing the people didn't buy beer! They just wanted to hear and see the band!

**What kind of sound or style did you consider your music to be part of?**

I suppose I could answer like this. We were just people with a little talent that happened upon each other, listened to each other and

learned to play well together. We just liked playing with each other. No-one had plans or dreams of being a star. The only plan or dream we had was to make people dance and have a good time! The leader of a much more organised and focused band remarked to me 'Individually you guys ain't much but together you guys rock the house'. He was right on both views. We played almost every night and that in itself will make you tight but none of us had a musical background. Today bands are focused, they have targets. They know where they want to play and when, things that back in the days we never even considered. Too bad someone with vision and connections didn't capitalise on that diamond in rough.

## CL MILBURN

**Label Owner of Souled Out of Texas, Producer of 'Funky Smunk'**

### How did you come by the Brothers Seven?

[Singer] Anthony Fontaine lived in Temple and did a lot of live gigs with them. He was the first person I had contact with. I would also go out to the black clubs and scout bands.

**Wasn't unusual for a white man to be getting involved in black clubs & black music back in the '60s?**

Sure, one time in Beaumont this guy was 7ft 2 and he said 'What do you want white boy?' 'cos he thought I was looking for trouble. I said I was just there for the band and he said 'Well come on in!'. He was my buddy after that, he said any problem here don't worry about it. I wasn't political, I was into the music. Then I was in Waco, a real redneck area, and the KKK came up to us when I was with the Brothers Seven. I was white and the band were all black. They said stuff to us and I told them to go fuck themselves. That really pissed me off 'cos we weren't doing anything, we were just hanging out. I knew there could have been a big problem and I look back sometimes and wonder how I came out of there alive.

In 1968 I managed a Chicano band called Bobby & the Premiers. They used to play with Little Joe & the Latinaires and Sunny & the Sunliners. There was a \$2500 gig in Odessa [\$15,000 at today's rates] and I played the principal tape. He said 'I love it! Where are they from?' I told him and his face turned flush. He said 'Sorry but because the group are from Mexico we can't have them, if they were black then fine but Mexican no way.' This guy was prejudiced against Mexican Americans. I wanted to kill him! He thought blacks were cool but there were no Mexicans in that area and he wanted to keep them down.

**Were people surprised that you being white were punting black music around radio stations?**

Yes they were shocked. I got it played on black and white stations. But it was pulled from one [major] station - KYOK - cos they tried to coerce me in to give them a piece of the action. I wouldn't do it so one of the guys used his power to pull the record. There was one radio station out of the area where it got to No 1 - which was gutting because it gave me an idea of how big the record could have been. I regret it now cos I was young & naïve, if I had thought about it I would have said 'OK, I'll give y'all a percentage'. I was set to work a deal out with Atlantic the next day but because it got pulled from the radio it fell through. It could have been licensed to Atlantic and been a hit. I had to stop the band from coming down here and killing him. That was their big break. They were really mad.

**Can you tell us a bit about the recording 'Funky Smunk'?**

We did it on four track and mixed to two, it was done on an Ampex. It was early 1969 and I was 25 at the time. It was all over in about an hour. There was a great singer called Minnie Nelson [see pic] who came but never recorded, she was very disappointed.

**The Brothers Seven 'Funky Smunk' b/w 'Evil Ways' is due to be released on February 18 on FUNK.45**

### EDITORS NOTE:

No need to worry, the Funk 45 Files will return in full next issue!





# the SNOWBOY column

**BAM!**

**SHARON JONES "GOT A THING ON MY MIND" / INST**  
Ex-DESCO partner GABRIEL ROTH spearheads his new DAPTONE label with this furious female vocal charger. Equally essential is the instrumental, with some great solos.

**BAM!**

**LEE FIELDS GIVE ME A CHANCE / INST**  
Following Sharon's debut for Daptone was always going to be hard. This is superb and goes straight for the throat. Soul Brother number 2 does it again. Again, check the instrumental. It's just as good as the A side.

**BAM!**

**SUGARMAN THREE FUNKY SO-AND-SO / INST**  
More quality Boogaloo from this outfit. You love them, don't you? I believe Neil Sugarman is now Gabe's partner with Daptone.

**BAM!**

**SHARON JONES MAKE IT GOOD TO ME / DAP KINGS**  
**CASELLA WALK**

About bloody time. Sharon does a beautiful Soul ballad, and it's all that you'd have hoped for. The B-side: Gabe plays all the instruments on this tough Funk instrumental. The flash bastard!

**BAM!**

**CHARLES BRADLEY TAKE IT AS IT COMES**  
Everyone's going mad for this and rightly so. I'd been waiting in anticipation since Gabe played it to me over the phone. Pristine uptempo Male vocal Funk. It's tough.

[Editor's note: the B-side is good for cutting up too!]

**BAM!**

**SHARON JONES GOT TO BE THE WAY IT IS / INST**  
Always one of my favourites off of her unreleased album. Now this IS fast.

You've already read about DAPTONE and own most or all of these, I'm sure (it has to be said that Sharon Jones "Got A Thing" and the Charles Bradley are as good as any Funk ever released), but I want it said in print this must be one of the most impressive debuts of any label ever. Gabe and ex-Desco partner (and owner of SOUL FIRE) PHILLIP LEHMAN are responsible for probably around 40 singles and 7 or 8 albums. This is incredible. In my opinion Desco never put a foot wrong and left us with many future classics. Again, Phillip has presented us with some dancefloor monsters and has also given us all some great debate on some of his rough-arsed productions which have had mixed reactions. I admire his maverick "F\*\*k You" stance, and he does what he wants. There is yet another Soul Fire subsidiary called LATIN EXPRESS with the experimental debut QUIENES QUE RESOLVERIO by BRONX RIVER PARKWAY and at last, on Soul Fire, MAURI BAILEY SOUL POP sees the light of day. It has a lot of appeal to me, with the slightly out of tune mid-range vocal. The B side is the instrumental COUNTDOWN TO... SOUL that only appeared on a PURE compilation previously.

Actually, I only found recently that, that wiley bugger Phillip has been adding his own productions to his PURE compilations for years without telling anyone. So it's hard to tell which ones are his. If you're a completist you'll now have to buy all those comps!!

As a last mention to SOUL FIRE I've saved this til last: CHOKIN' by THE WHITEFIELD BROTHERS. The album is great but this is beyond belief. It's not on the album and is out on a league of its own. It's Phillip's first 10" Super-Single (with a 7" single adaptor hole) and is a hard-as-nails Organ instrumental. The other side is good but this is authentic dancefloor mayhem. Recently, I've had to plough through 25-30 new release 7"s and there is so much rubbish being made, I can't believe it. Stop wasting our time with terrible records.

Not to be overshadowed by Soul Fire or Daptone, other equally brilliant releases are BREAKESTRA'S stunning DEUCES UP. It's as great as you'd hope. At last, on KENNEL CLUB, LONGO ALL STARS' overdue debut 7" is out. It's a cracker called UNITED STATES OF LONGO. Even though it was recorded in a digital studio, the sound doesn't suffer at all. So it can be done! Good luck lads. There are 2 7"s out at the moment by Norwich's SPEEDOMETER. The first, on Finland's TIMMION label, is an absolutely superb version of IT'S MY THING which deserves tons of plays; but their other single on DEEP FUNK is finally out. It's a female vocal, fast Funker called WAIT UP and the B side is an excellent Instrumental. Not only is it their best record, it is the best record out at the moment and will be considered now and in the future as an absolutely Stone classic.

## GO GO INFORMATION

We've had contact from LIASON Records, who distribute virtually all new GO GO releases and owner TOM GOLDFOGLE has sent both BIG DADDY and myself a great package of new stuff and will continue to do so as well. Tom is going to keep us up to date with any important news and we're also going to approach the TAKE ME OUT TO THE GO GO website for more information, as well. Big Daddy will be the only magazine in the world outside of Washington DC to keep you informed of the current movement of this essential, neglected Washington-only Funk. Perhaps we should start by doing quick biogs of some of the current bands in the scene, next issue. New releases-wise, there is a CD/vinyl compilation to tie in with the history of Go Go book THE BEAT, which has some superb stuff on. The highlight for me is LOCK IT by RARE ESSENCE which Liason also put out on 12". It's an old tune, which I didn't know. The CD has videos and interviews on it, as does the live CD by CHUCK BROWN: "YOUR GAME LIVE AT THE 9.30 CLUB (Raw Venture Records). The stand out on this, believe it or not, is a superb version of Barry White's PLAYING YOUR GAME BABY as only the Godfather of Go Go can do. 911 are a band whose name has come up time and time again recently. They may well be one of the biggest groups around at present. Their CD, BLUEPRINT (KR Ents), appears to have live and studio tracks on plus there is a 4 track 12" to go with it. Until I know their stuff better I feel unqualified to comment. It sounds great to me but the present GO GO sound is very Rap orientated and not quite what I'm used to, as I'm a bit of an "old school" boy. Lastly, RARE ESSENCE have a new live CD called DOIN' IT OLD SCHOOL STYLE. Again, because Go Go is such a localised scene I think that the amount of live recordings that came out in the 80s helped to alienate listeners outside of Washington, as you really feel sometimes that you had to be there, as lots of local areas get constantly name-checked and must mean a lot to the indigenous Washington crowd. Out of the 30 or so modern Go Go CDs I've bought, almost all are live. Having said that, I personally enjoy them and this is a goodie. Please do more studio recordings lads, we want to play them!! Watch this space next issue. Liason's website is [www.liasonrecords.com](http://www.liasonrecords.com).



## MIAMI BASS

Would someone be kind enough to send me an un-biased TOP 40 ALL TIME CLASSIC MIAMI BASS chart please? I would be grateful if it isn't a personal opinion one and would rather it was a general historical one. Thanks in anticipation.

## GIANLUCA'S SOCIAL HOUSE

As you can see from the photo, we had a gathering at the apartment of top Funk record dealer GIANLUCA in honour of the US DJ / Funk collector SCOTT CRAIG. What an excellent guy he is. The gathering was a bit of a who's who as you can see. The picture was taken by my fiancé Sarah and the funny thing that you won't realise is that we're all over 6 ft. (I had to duck down slightly). We look like the bloody Funk 45 Basketball Team! Anyway from left to right is Dave Nicholes, Gianluca, James Trouble, me, Ian Wright and Scott.

That was a mild gathering compared to the next one. We went to Gianluca's again to meet EOTHEN from the US. Eothen of course writes for Big Daddy and works for the STONES THROW label. So many faces from the Funk 45 scene ended up coming for this Christmas gathering that it created a bit of a fever with other faces desperate to get there in case they were missing something. To put your minds at rest lads, there was no power-buying / swapping!! It was only a drinking session! It was the most anticipated meeting in living memory. In attendance were Greg "Hogwash" Belson, Gianluca, James Trouble, Eothen, Dave Nicholes, Ian Wright, Simon Thompson, Byron Beckford, and later the bootlegger Nicolas Magneron turned up, but luckily I'd gone by then. We were also expecting Jazzman Gerald, Malcolm Catto and Jason Stirland. Eothen left to DJ at DEEP FUNK then we had a drunken meal and after the lads went off to the local nightclub where Mr Trouble was seen dancing to Michael Jackson! He didn't do any moonwalking by all accounts. How big is this meeting going to be next Christmas? We'll have to start calling it the UK FUNK SEMINAR.



Keep it clean. See you next issue,

SNOWBOY

[www.snowboy.info](http://www.snowboy.info)

## PS: GO GO DISCOGRAPHY REPEATED REQUEST

I am very near to completing an Old School Go Go Discography and am wondering if anyone can help me with the following titles:-

\* Any AL + THE KID except AL + THE KID, TROUBLE or J.G. LEWIS

\* JAMTU 3005, 3006, 3007, 3008, 3009

\* D.E.T.T. DT LP 1001 (this is not Trouble Funk Express or Arcade Funk)

\* T.T.E.D. 3011, 3013

Please let me know of albums you know of.

I have too many to list.

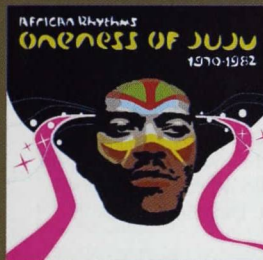


## The Official Adventures Of Grandmaster Flash

STRUTCD/LP 011. 1xCD / 2xLP  
Strut links up with the original NYC turntablist, Grandmaster Flash to tell the story of the original Bronx Block parties of the late '70s, like it was. Flash cuts up the tunes that were on his decks back in the day - underground disco, funky rock, B-boy classics. Includes full Flash history by Bill Brewster and Frank Broughton.

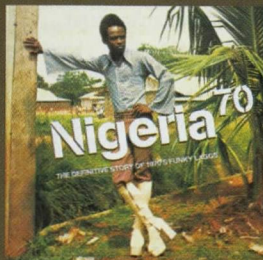
# strut

[www.strut.co.uk](http://www.strut.co.uk)



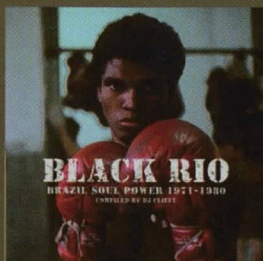
**African Rhythms:  
Oneness of Juju 1970-1982**  
STRUTCD/LP 018. 2xCD / 3xLP

The definitive Oneness of Juju collection. Afro-influenced funk and spiritual jazz including previously unreleased tracks



**Nigeria 70**  
STRUTCD/LP 013. 3xCD / 3xLP

The cream of Nigerian funky fusion, yet to be heard outside of Africa. Includes interview footage with artists and key figures within Nigerian music during the 70s.

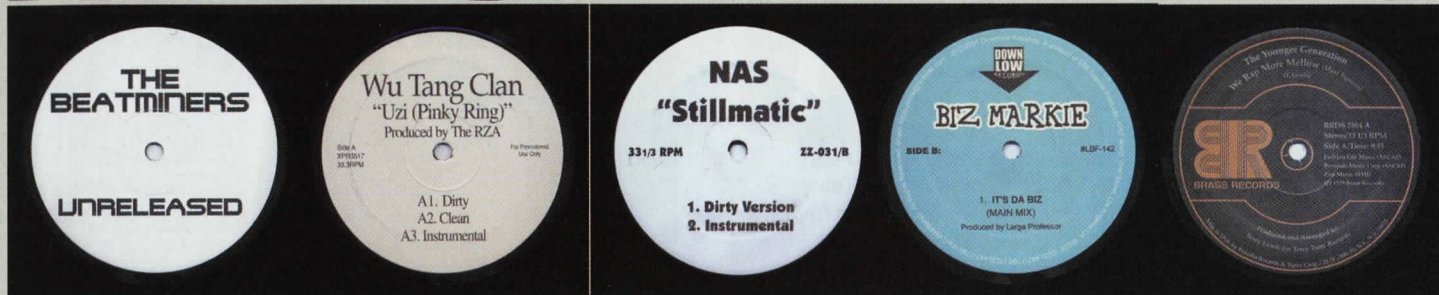


**Black Rio**  
STRUTCD/LP 015. 1xCD / 2xLP

A look at '70s Brazil and the underground Black Rio movement with an album of rare Brazilian soul and funk fusions. Compiled by DJ Cliffy.



# HIP-HOP REVIEWS



## DJ Format "Ill Culinary Behaviour" feat. Abdominal / "Last Bongo In Brighton" (Genuine)

Paul S: The side that says "Main Course" is "Ill Culinary Behaviour", and to me it's corny. The rapper, the beat, the hook. I didn't like it. But the "Desert" side, "Last Bongo In Brighton", is good for the breakers, it's got a good old school feel, it's well put together, I like the way he put it down. So I'd give it 3/5.

Styly: I just rolled in and heard this getting blasted in the Towers; I always normally like Format's stuff, and the break, the instrumental track on the B side, I enjoyed. The A side with the rapper isn't too bad either, it's a bit Stilton On The Rocks if you get my drift, so I'd give it 3/5 as well.

George: I rate "Last Bongo In Brighton" highly, it's a 5/5 for me. A lot of people will rate the A side, but the MC isn't that militant. 4/5 overall.

## Black Viking, DJ Jam& DJ Fever Present "The Official Fam EP"

Paul S: It's a limited edition thing, I think it's the first one they've done as an EP. It's got Severe, Armani and J-Gold on the hip-hop side, and that's the side that personally I'm feeling. I like the Severe track, he was clear, the beat was listenable, the whole thing was well put together. The Armani track was my favourite track, that's Courtney's daughter rapping. She's definitely representing, she's ill. She's going to smash it, get a big deal, and bling out! Then there's J-Gold & Severe "Concrete Jungle" produced by Fever, which is another little taster of what he's capable of doing. Then there's an R&B side, which isn't my type of thing so I won't say anything about it. But definitely check for this, go and find it. If you want more information, the number's 0115 9110204.

Styly: I like the first 2 tracks on the hip-hop side.

It's more good Notts hip-hop, another group coming out, 4/5.

George: Courtney's daughter is amazing, especially when you see her on stage. She's sick. 4/5. There's another 12" out this year too.

## Geology feat. Sadat X & Talib Kweli "Communicate" (Up Above)

Paul S: [keeps saying "Twalib Klewi"] Yep, 5/5. It's got bounce, you could play it in a jam and everyone would get down to it, Sadat X has just got the funk when he's rhyming, he's flowing with the beat, it makes you nod your head and gives you that good vibe. Talib Kweli: if you're a fan of his, you won't be disappointed by what he's doing on there. It's just a nice independent record, you know, one of the kind you used to get before it went too silly and shit. Definitely check for this, no doubt.

Styly: I enjoyed that as well, I'd give it 4/5. It's definitely got a nice bounce, and Sadat X flows better than Talib Kweli. Talib Kweli could be rapping on any beat with the rhyme he's doing, it doesn't sound written to the beat.

George: I'd give it 4/5 as well, the label Up Above is putting out some quality 12"s at the moment like this and "Fuck the Police" which is really hardcore. The remix on "Communicate" is a bit strange though, things are happening to the snare that shouldn't!

**Also Available: Jay Dee "Fuck The Police" (Up Above)**

## Midnite "Speak The Truth" EP (Son Records)

Paul S: Midnite is proving once again that Nottingham is coming through with all the butter MC's. You can just walk into a KFC in Nottingham and you'll find a good rapper. But on this, Styly C did the beat, so hey, there you go. Just go and buy it, What! I give it 4/5. Styly: Recognise, fools.

George: Cappo came out on the same label, produced by Styly as well, a few years ago, and Midnite is at that same stage now with this. It's definitely a good solid 4/5, I like "Nadia" and "Notts Rep". It's a shame the drums at the start of "Nadia" don't carry on all the way through, other than it's quality. But Styly has promised to use the same drums with "The Grunt", so that should be a winner.

## Aim feat. Diamond D "The Omen" (Grand Central)

Styly: As I'm a Diamond D fan and I like most Grand Central releases, I found his performance here shit (Diamond D, that is). Totally no effort at all, he sounds like he's sitting on the bog reading it. 2.5/5.

George: The original beat is lame, though the remix with the reverb drums isn't too bad at all. But Diamond doesn't sound on top form: 3/5.

## Out Da Ville "Notts Property" (Out Da Ville)

Styly: 6 brand new bangers from the hardest-working crew in Notts, even Big Trev jumps on a track in typical Big Trev style.

The production and the MCs get better all the time. 4/5.

George: This features the debut of Mizz Red, who is a new MC with Out Da Ville: she's already good, and she's only just started rapping, so she's definitely got the potential to become really amazing. In general though, another good solid Notts release, 4/5. Also watch out for a 6-track Out Da Ville white label this year.

## MC Lyte "It's On" / Biz Markie "It's Da Biz" (Down Low)

George: The MC Lyte side is very poor indeed. It's certainly no "10% Diss", put it that way. The Biz side is quite weak also, even though it's produced by Large Professor, so don't make the mistake of getting over-excited and being duped into buying it as I was.

Paul: It's moribund.

## Nino Nardini "Tropicola" / Anthony King "Filigree Funk" (Jazzman) 7"

Paul S: There's 2 tracks here, on the A the drummer sounds like the Kool & The Gang drummer, real tight, a nice groove on that one. The B side sounds like some really bad Manzel track that was never released. Definitely check for this when it comes out. 4/5.

George: Strong hip-hop appeal on both sides, another winner. FYI, Jazzman tells us that his next 45 release is "Milk" by the Basic and "Fun Buggy" by The Poets, both as featured on "Product Placement".

## Bronx River Parkway "Chums Pimpage" (Latin Express) 7"

Paul S: "Chums Pimpage" is the one I'm interested in because it's got drums on it. It's quite a nice little tune, and the other side is a latin-y type instrumental thing. It's on Soul Fire, and it's one of the best new 7"s I've heard recently, go and check for it. It's another good one, I'd give it 3.5/5.

## C Rayz Walz Presents "Moodswings"/"Make It Happen" (Subverse)

Paul S: It's not particularly offensive or inoffensive, it's just hip-hop stuck in that time zone of 95-98 independent New York hip-hop where most of it just passed over you. And it's another one of those.

## DJ Eclipse/Dynasty "Bonafide"

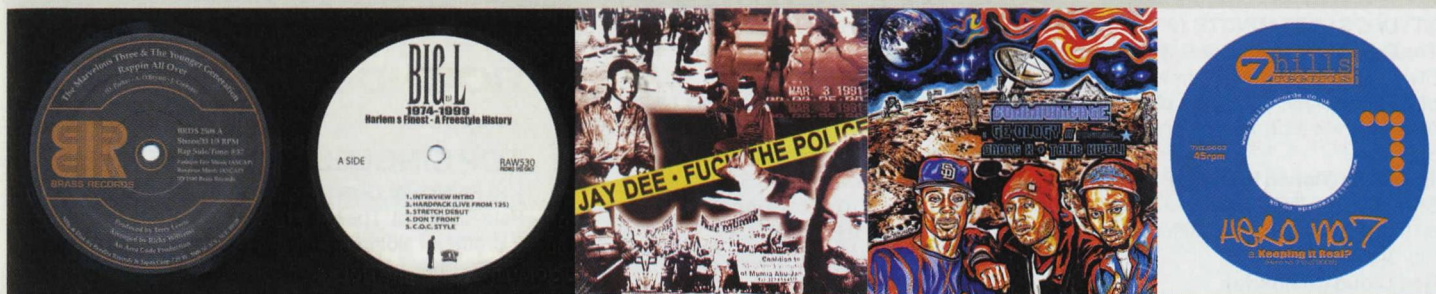
Paul S: Like I said on the last record, this is another one caught in the independent time zone, floating around where there's nothing really distinctive about it. Main Source grabbed your attention at the time; it was independent, and it's lasted to this very day. Lord Finesse, a lot of the Tuff City stuff. Most of the independent stuff now is done in the spirit of that, but it just doesn't carry the same force as far as the content of the record. And I feel it's all caught in a really weird little scene. It needs to amalgamate with the broader, real hardcore scene and get things cooking again.

## Beatminerz "Unreleased"

George: The tracks on this are as good as the best tracks from the recent Beatminerz LP. They didn't make it onto the finished album because of sample clearance problems and it's a limited white label, so definitely buy one quick. I'd give it 4/5.

Paul S: Features 3 tracks that didn't make it onto the underrated Beatminerz LP. They're all nice, especially the one with Ghostface and Kool G Rap; it's as if Ghostface is in a Supreme Clientele State Of Mind. 4/5.





### Jay Z "Jay Z Unplugged" (Rocafella / Def Jam / MTV)

Paul S: This is undoubtedly a hip-hop classic, definitely a 5/5. The Roots play the music so tightly that it sounds like loops, and Jay Z's rhyming all his hits. Even the ones I wasn't feeling: I was never a fan of "Big Pimpin'", but the way it sounds on this CD is ridiculous. "I Just Wanna Love You" is off the scale. The best ones for me are "Girls, Girls Girls" and "Takeover". When they go into "Uchi Wally"... there isn't enough you can say about this LP, you've just got to get it. It's amazing, it really is amazing. Jay Z, mentally, on all kinds of levels, is just ahead of the game right now. His perception, the way he puts himself across, you can't touch him. 5/5.

George: It's probably my favourite LP of 2001. It's one of the only recent LPs I can listen to again and again, start-to-finish. I'm surprised at quite how amazing it is.

Styly: Very good live album, although after a while I just wanted him to shut up and let The Roots play away on their own for a bit. They do the tightest recreations of other people's tracks I've heard. 3.5/5.

Rockswell: 5/5, I love the bass player especially. Jay Z's just getting better and better like a fine wine over time.

### Big L "1974-1999 Harlem's Finest: A Freestyle History"

George: This is a really militant collection of Big L's freestyles, and it's an essential record to own. He sounds at his best, and it's how personally I like to remember him. 5/5.

Paul S: From when I heard Big L on the Showbiz and AG LP, I thought "right, it's on", it was like how Nas came out on "Live at the Barbecue". Then he came out with "Devil's Son", and I was like "Oh my God: Bang Zoom, let's all go to the Moon". He had his career; his album on Rawkus I must admit wasn't that great, but obviously you could tell there was a lot of politics and nonsense went off with that LP. But this LP is amazing. It's the real Big L, you can skip through it and hear that vibe he had. He's rapping on all the grimy New York type instrumentals, it's got Jay Z on one of them, it's sick. Anybody who really likes hip-hop and knows what hip-hop is will want to buy this album. 5/5.

Styly: This puts big smiles on my face, it's the true essence. Words don't even go there. It's a must, 5/5.

Rockswell: I enjoyed it, it's got some very Bronx flavours in it.

### Wu Tang Clan "Iron Flag" (Loud)

Paul S: To me, on a whole, it's an average LP with some highlights. I like "Soul Power", it's got Flavor Flav on it, it's got a nice vibe. "Uzi (Pinky Ring)", the "12", I like that a lot, it's got a hardcore vibe. There's a couple of others: "Iron Flag", and "Babies" with Ghostface is OK too, it's a weird loop. But some of the tracks just passed me by, they don't really sink in. Any of the tracks with GZA and Inspectah Deck on are worth checking out though. I'd give it 4/5.

George: The "Uzi (Pinky Ring)" 12" is obviously a winner, and if "Soul Power" and the others Paul mentioned get released as singles then I wouldn't feel a need for the LP. 3.5/5.

Styly: It sounds better than their last LP, there's about 3 or 4 on there I liked, there's sniffs of shite in the air but on the whole a gradual improvement from the Wu.

### Nas "Stillmatic" (Columbia)

George: There are some really terrible beats on this LP, notably a horrible cover of "Everybody Wants To Rule The World" which smells like if you go on holiday and leave a load of dairy products in the fridge. I listened to some of Nas' "It Was Written" LP the other night, which was really disappointing when it came out, and "Stillmatic" isn't even as good as that. "Poison" is a decent enough track, with proper lyrics hopefully they'll release that on 12". But maybe it only sounds good because the rest of the album is so shit? To be fair, there are other good moments lyrically, especially the reverse-storytelling on "Rewind", which is reminiscent of the "Memento" film. I'd love to see a hardcore "Rewind" remix by someone good. Overall, I give this 2/5 considering what the man is capable of when he tries.

Paul S: It's definitely far from illmatic. Basically it's like the 2 albums that came after "Illmatic". Nas gets people in who produce poorly: things that are big at the time. Puffy gets something and makes a song out of it and it'll sound good, but Nas does it and it'll sound corny. He's got some good rhymes here, "Poison" is sick the way he's rhyming, but he seems to be obsessed with this Jay Z thing. Obviously he's selling a lot of records because of it, so don't believe the hype. He's doing well out of the whole thing, but to me, on a whole, forget about the hype, it's really not a great LP. It's got a few good lyrics, and it's coming across on that storytelling style that he's notorious for. But it just didn't grab me. I'd give it a generous 3/5.

### Busta Rhymes "Genesis" (J Records)

Styly: This one's better than the last LP, still some floaters on the horizon but it's got better tracks: it's a decent car CD, 3/5.

### Breakin Bread "The 7 Deadly Sins" (Breakin Bread)

Styly: A good collection of tracks, some new, some remixed, and some you'll already have. It's even got some freestyles from the jams thrown in for good measure. It's strictly funk, breaks and hip-hop all the way, but why isn't there a live Mad Flow track on here though? 4/5.

George: A good representation of what Breakin Bread do with their club night, and even if you've got all their 7" releases, there's more than enough new material and remixes here to warrant a purchase. Artists featured include Rob Life (from the Breakin Bread crew), Quantic, The Limp Twins, Colour Climax, and there's also a Cappo track (with Norwich mic fiend DPF) on this for Notts completists. A great package and a decent first LP for the label, 4/5.

### KRS1 "Spiritual Minded" (Koch)

Styly: Another pile of shit from the Blastmaster. It's even got "South Bronx 2002", which is a pile of shit and doesn't redeem it at all. 2, and that's only because it's KRS1. The guy gets crapper by the week. Pure Bollocks!

Paul S: This LP is not something I would ever listen to. From day one, KRS1 was always somebody who set trends when he came out. He came out with different styles, and he always progressed. It seems he's looked at rap now, and seen that hardcore hip-hop now is considered to be a different scene from "normal" hip-hop in the media, like Puff Daddy. And I think he's carried on moving with that frame of mind and made this LP, and gone off into a Gospel area: I don't know how he stumbled into it, but something's happened and he's gone that way with this LP! He's definitely an all-time legend, and you can't forget what he's done in the past, but this LP... I'll give it 2.5/5. You've got to check it out and make your own decision. I don't think it's a terrible album, I've heard a lot worse, but I'm not sure about it: I think my head's still in "Sex & Violence" and "Criminal Minded". That's where my heart and my head still lie, so I'll stick with that.

### Phonetics "Speech Recognition" (Creative Vibes)

#### Various Artists "Respect Overdue" Volumes 1 & 2 (Creative Vibes)

Paul S: We've been sent a big package of releases from this Australian distributor, Creative Vibes. They arrived just as we were finishing the reviews and we didn't have time to check them all out properly, but one of the groups sounds like Aspects, it was pretty promising, so check them out.

George: As well as the hip-hop and the various dub-influenced LPs on Creative Vibes, there are also reissue compilations of Australian jazz-funk, soul and soundtrack music which are definitely well worth investigating as there's some fantastic material, including plenty of breaks and just good tunes. The set we have here is called "Respect Overdue", which should be available in the UK. For more info, try [www.cvibes.com](http://www.cvibes.com) or [info@cvibes.com](mailto:info@cvibes.com).

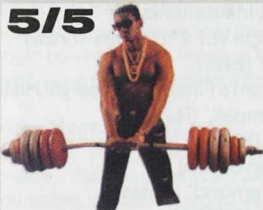
### Itch Fm's 1st Birthday Bash: Thursday 16th August 2001

(Pack contains a full-length video and 2 audio tapes of the event)

A video featuring London's finest hip-hop acts, representing for Itch FM, London's premier radio station. Check it out. For more info: [itchfm@hotmail.com](mailto:itchfm@hotmail.com) / [www.itchfm.com](http://www.itchfm.com).

RATING  
SYSTEM

5/5



Heavyweight!

4/5



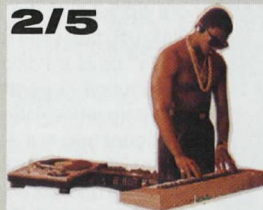
I-I-I-In The Mix!

3/5



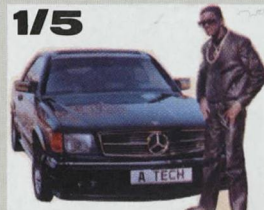
Chillin'  
VST style

2/5



Keyboard  
drum roll

1/5



Flawdging with  
Hire Car



## STYLY C'S LAST MINUTE 12" ROUNDUP

### The Dark Craftsmen (UK Rap Records)

Styly: I like "True Vandal", the MC reminded me of Kamanchi Sly. "Whispers of a Madman" got on my nerves a bit, nice string sample though. 3/5.

### Taskforce (Rehab Records)

Styly: I liked "Life Without Instructions" the best on the 12", if you're into Taskforce you'll like this too. 3/5.

### Red Cloud (Scenario)

Styly: Out of these 2 tracks, I prefer "The Pugilist". It's the usual production from Unsung Heroes & Next Men, but the MC has got a tight flow. 3/5.

### Mr Jeigh "How Do You Like It" (Janomi Records)

Styly: Mr Jeigh's vocals aren't my cup of tea, but this 12 is a good package. "Twice That" instrumental is nice. 3/5.

### J Glaze Presents "Chopping Herring"

Styly: I really like this, it's interesting to listen to. The vocals aren't mixed in very well, but it's good comedy lyrics, nice beats and cuts. "Double Glazing" is 12 minutes long of cut-up breaks and samples, it's been done before but this has been done well. 4/5.

## STYLY'S GENERAL COMMENT:

It seems like a lot of producers have been watching the video "MPC: You Can Do It!" They're getting a kick, snare and hi-hat and one string sample, and just using the quantize on it and going "boom bap, boom boom bap", and that's it. And they're getting their mate to rap on it who ain't that hot, and putting it on wax 'cos they've got a bit of dosh. So get your shit straight! Make it interesting!

## STYLY C'S HIP-HOP LP ROUNDUP

### Rasco "Hostile Environment" (Copasetik)

Styly: A nice double LP, best tracks are "Rockin It", "Lay Low" and "Who Would Have Thought" featuring El the Sensai. A must for Rasco fans. 3.5/5.

### BUKA Entertainment Presents "Bringing It Home Vol. 1" (BUKA./Groove Attack)

Styly: J Rawls must be the hardest-working beatmaker out there, he's doing an LP a week. This album isn't all produced by him, but the tracks that he's done stand out a bit more. Some good MCs, some are boring, and some of the beats are boring too. 3/5.

### 3582 "The Living Soul" (Groove Attack)

Paul S: Again, that jazzy, chopped-up-samples, not particularly offensive, but not particularly exciting type of hip-hop that comes out, and was big about 4 years ago. It's another of those LPs, pretty nondescript. I've got no idea, I'll give it 2/5.

### Clever Looking Hip-Hop Presents "Brighton All-Stars"

Styly: A nice compilation of Brighton talent, there are some painfully slow tracks on here which I have to skip quicktime but songs like "Last To Fall" and "4 Year Fast" keep it bouncing. 3/5.

### So Clear Presents "Back To Basics"

Styly: This is a collection of jazzy-style tracks with some humour thrown in, the beats remind me of some of the old 8 Ball records, some really nice samples, 3/5.

# BIG DADDY 2001 ROUNDUP

## TOP SINGLES OF THE YEAR

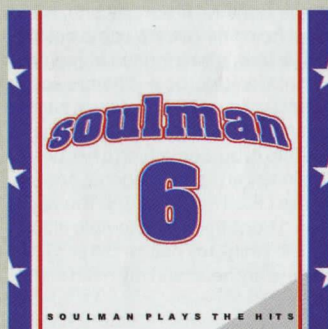
### [No Particular Order]

Pete Rock feat. The UN "Give It To Y'all" (Rawkus/BBE)  
P Brothers "Nottingham Bronx" EP (Heavy Bronx)  
45 King feat. Latee "Latee Rocks The Bells" (Blazin)  
Pete Rock & CL Smooth (Back On The Block) (Handcuts)  
Jay Dee "Fuck The Police" (Up Above)  
Styly C "Crusoe EP" (Son)  
P Brothers "Bronx Out The Box" EP (white label)  
Missy Elliot "Get Your Freak On" (East West)  
Chris Lowe feat. Sadat X & Dinco D "Treacherous 3 2001" (Bronx Science)  
Quantic Soul Orchestra "Super 8" (Tru Thoughts)  
Natural Self "Shakedown" (Tru Thoughts)  
Malcolm Catto "Fax" (Mo Wax)  
Malcolm Catto Copter" (Mo Wax)  
Breakestra "Cramp Your Style" 12" instrumental (Stones Throw)  
Eric Sermon feat. Marvin Gaye "Music" (NYLA)  
Milano "Deal With A Feeling" (DITC)  
Beatminerz feat. Flipmode Squad "Take That" radio mix (Rawkus)  
Beatminerz feat. Lord Tariq & Royce 59 "Live & Direct" radio mix (Rawkus)  
Beatminerz "Unreleased"  
Lord Tariq "Cold World" (white)  
Nesta "Strongest Drug In The World" EP (Stark Reality)  
Soul Destroyers "Blow Your Top" (Stark Reality)  
Bubba Sparxxx "Ugly" (Beat Club)  
Wu Tang "Pinky Ring" (Loud)  
P Diddy "Diddy" (Bad Boy)  
P Diddy "Bad Boy For Life" (Bad Boy)  
MOP "Cold As Ice" (Loud)  
Jay Z "Girls Girls Girls" (Rocafella)  
Biz Markie "Turn The Party Out" (Groove Attack)  
Beatnuts "No Escapin This" (Relativity)  
Wu Tang "One Blood" (Loud)  
Rodney P "Murderer Style" (Riddim Killa)  
Money Boss Players "Gunplay" (MBR)  
Amicabilities "Burnt Ends" (Memphix)  
Camp Lo "Trouble Man" (Loud)  
Roots Manuva "Witness The Fitness" (Big Dada/Ninja Tune)  
Edan "Mic Manipulator" (Lewis Recordings)  
Biz / Premier "And I Rock" / Sadat X "The Interview"  
P Live "Do Ya Dirt" remix (Smokers Blend)  
Lewis Tunes & Nobsta Nutts (Wonky Wax)  
J Zone "Old Maid Billionaires" feat Huggy Bear & Al Shid (Old Maid)  
Sir Beanz OBE "Hieroglyphic Audio Visual" (SFDB)  
Cut Chemist "Bunky's Pick" (Stones Throw)  
Ghostface "Pop Ya Collar" (Epic)  
Ghostface "Good Times" (Epic)  
Nautilus "Twelve" (Sesame Street)  
Faith Evans "You Get No Love" (Bad Boy)  
Lena "Alright" Gangstarr remix (Atlantic)  
Ultramagnetic MCs "Mentally Mad" (Next Plateau)

## ALBUMS OF THE YEAR

### [No particular order]

Jay Z "Jay Z Unplugged" (Rocafella/Def Jam/MTV)  
David Axelrod "David Axelrod" (Mo Wax)  
Malcolm Catto "Popcorn Bubblefish" (Mo Wax)  
Jay Z "The Blueprint" (Rocafella)  
Pete Rock "Petestrumentals" (BBE)  
Diamond D "B Sides & Instrumentals"  
Breakestra "Live Mixtape Vol. 2" (Stones Throw)  
Marley Marl "Re Entry" (BBE)  
Big L 1974-1999 "Harlem's Finest: A Freestyle History"  
Beatminerz "Brace 4 Impak" (Rawkus)  
Def Tex "Serene Bug" (Son)  
Jill Scott "Live" (Hidden Beach)  
Angie Stone "Black Diamond" (Arista)  
Bilal "First Born Second" (MCA)  
Ultramagnetic MCs "Critical Beatdown" (Next Plateau)



### Soulman "Soulman Plays The Hits" (World of Beats)

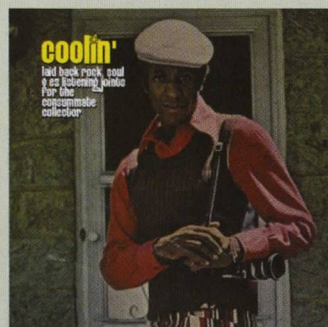
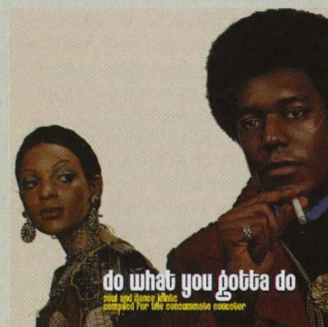
The 6th in the Soulman series, this one features strictly tunes that have been sampled on some of the dopest rap joints of the past couple of years. This CD has a variety of musical styles- soul, funk, jazz, slow jams, everything and everything. So if you're looking for a funky boogaloo shingaling down on broadway funk 45 party kind of a thing, this isn't it. But if you want to hear where all the hottest rap joints came from, you got the right one!

### Best of Archaeologists Classics "Do What You Gotta Do" (Soul & Dance Joints)

This volume in the "Best Of..." series goes into the realm of danceable soul, most from the mid to late 70's. Some of this stuff has appeared on comps or reissues in the past (what hasn't these days?), but these are still some of my favorite joints and definitely classics. All together 15 of the nicest tunes on earth, all in one package and played in their entirety. Song lists are included.

### Best of Archaeologists Classics "Coolin'" (Laid Back Rock, Soul & EZ Listening Joints)

Since a lot of people have been telling me that they liked some of the smoothed out selections on my Archaeologists tapes, I decided to compile some of my favorite laid back joints onto one cd. Some stuff from rock records, some soul stuff and even some mellowed out ez listening- perfect for chillin' the XO (or the Colt 45, whichever you prefer), dimmin' the lights and inviting that special someone over for drinks, good conversation, more drinks and the soothing sounds of the Soulman. Fellas, you can save those E-pills for another night... this "Coolin'" cd is an afro-disiac all by itself, please believe me! Caution: operation of motor vehicles or heavy machinery while listening to this joint is not advised... it might cool you out a little too much. So just listen to it responsibly and you'll be just fine. Once again, this isn't one for the hardcore funk 45ers out there, but if you need help gettin' your chill on then you should be pleased. 15 joints served on the rocks and in their entirety. Song lists are included.







## MIX TAPE & CD REVIEWS

### Ken Sport & Fusion Unlimited a.k.a. Dynamic Duo Productions: "Come Into Knowledge 2"

Paul S: It's a breakbeat compilation, Soulman-style. Fusion's side just came and went. For me personally, I like drums, so I like to hear a lot of drums. And there weren't that many drums on that side. It didn't really catch me. But the other guy, Ken Sport, his section was nice, it had a mixture of drums, all the wicked Jay Z loops, he played some other nice stuff it was alright. I'd give it 4/5.

George: This is Fusion who had some words to say about Brainfreeze recently in the Soulman column (Big Daddy #8). I was surprised by his mix, because there's a lot of easy-listening and flaccid soul in it. Having said that, Fusion has told us that he's working on something more funk/soul oriented at the moment, so I'll reserve judgement for now! I'd give this CD 4/5 too, it's well worth checking out.

### Also Available: Fusion Unlimited "The Hold Up!: Excerpts from Friday Night WEEA 88.9FM Radio Show" CD

George: This one is different to most breaks CDs, in that as well as playing the sample, he plays the hip-hop track that used it alongside. It's a good format. I like listening to this stuff at work. 4/5.

### DJ Z-Trip & DJ P "Uneasy Listening Vol. 1"

Paul S: It starts off with some Country & Western, they're mixing famous pop and country records into "Planet Rock" and "Apache", then playing Madonna. It's pretty entertaining in a way, if you're in that sort of frame of mind. But let me tell you, a guy in 1986 in Nottingham, called DJ Nasty Nice, was doing this then. So I dunno... these guys brought it into 2002, but Nasty Nice... Rock On! He used to get a cover of a reggae record on MFP and mix the "Raw" beat with it, you've never heard anything like it.

George: Last time I saw Nasty Nice DJ, he played "Throw Ya Guns In The Air" 5 times. Incredible. But this CD: it's very entertaining, and if you were pissed up it would be hilarious. I'd give it 4/5, it's a good CD to have around for when you've got disorderly people in the house and you want to have a karaoke sing-a-long. As a side note, you might remember DJ P from the DMC's a few years ago: he mixed "That's Just The Way It Is" into "Jam On It", left the mix running, then started breaking, and he's put that mix on here.

### Doo Wop "The Heist Vol. 1"

Paul S: This is a new mix CD I got sent from New York. Basically on this CD, the Bennie Siegal and The Lox dissing is really getting out of hand. On here, it's laid on heavy both sides are really going for it. Other than that, it's a mix of independent and 2000/now type hip-hop, mixed together in Doo-Wop's style. To me it's good all-over CD, good entertainment, you can listen to the whole thing, there's a nice variation of artists on there. One to watch for, 4/5.

### DJ Woodo "Enter The B-Boy Breaks"

George: I really like this, it's designed for breakers but it's enjoyable all-round. It's themed on "Enter the Dragon". Good structure, record selection, everything: 4/5.

Paul S: This is a guy from Switzerland doing a breakbeat cut-up tape, and it's tight. It's got some good breaks, he cuts well, it changes all the way through. There are some good ideas, I like the way he's put it together. Decent cover on there, a nice little package. 4/5, definitely.

For more info, contact [woodo@djwoodo.ch](mailto:woodo@djwoodo.ch), or visit [www.djwoodo.ch](http://www.djwoodo.ch).

### Staple Designs Mixtape Series

Paul S: There's a whole range of Staple mixtapes. We've just picked one out, by DJ Green Lantern, and it's a good one. This one features old school hip-hop, it's got K-Solo, Main Source, Jeru, Master Ace, need I go on?! It's well mixed, well put together, it flows well, it's entertaining to listen to. The other tapes in the series all feature different types of music reggae, 80s soul/electro, funk, and so on. I'd definitely check for these tapes if you see them. 4/5. All of them would be ideal for long car trips. Or even short car trips.

### Robotnux Twins "The Sith Eliptikal Gems Part Two" (After Hours)

A mix mostly of rare European breaks, by the Belgian team behind the Barrio Soundz website and the After Hours instrumental records. As usual (they are tape veterans), there is a ton of stuff you haven't heard before, and it's definitely their best tape we've had so far. There's a bit too much scratching at times, which won't be a problem for some (DJ Grazzhopa makes a guest appearance). But making up for this minor shortcoming is the ridiculously hardcore b-boy breaks section on the first half of side 2: Loud, Fast Drumming at its Best. 4/5. Contact [afterhours@europe.com](mailto:afterhours@europe.com)

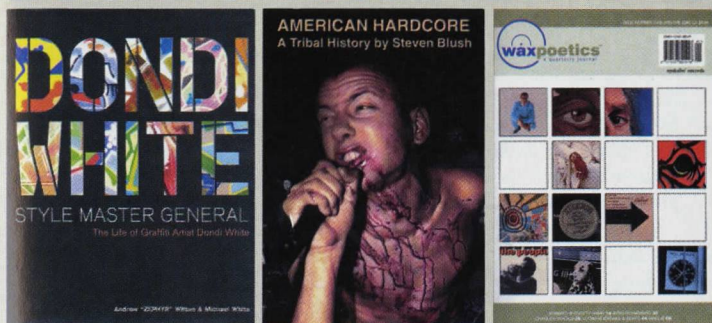
### AEIOU: Banged Out by Tripledouble & Diplo (Ultrasound Records)

Soulman's mate from Philadelphia kindly sent us this. It's another breakbeat tape featuring Beatnuts and Tribe Called Quest samples, a "Dizzy" section, a Marge Simpson breakdown, Shirley Bassey, and they even got the Zeus out. 4/5, it's a winner. Contact [aeioubeats@yahoo.com](mailto:aeioubeats@yahoo.com).

### Daisuke Kuroda "Kickin': Funky 45s SOUND from '60s/'70s (Delic)

This guy is not messing around at all, as his "Lord of eBay" status testifies. The tape's a heavyweight selection of tough funk 7"s, most of which are expensive rarities. So if you were wondering what the high-bidding behaviour was in aid of, here's your answer! If you follow the scene you'll be familiar with a lot of the content, and quite a few tracks have been compiled, but there's definitely more than enough to you're your interest over repeated listens: something for trainspotters and those in favour of loud drums alike, and it's well-mixed too. 4/5.

## BOOKS & MAGS REVIEWS



### "Dondi White: Style Master General- The Life of Graffiti Artist Dondi White" Andrew "ZEPHYR" Witten and Michael White (Regan Books)

This book is the bollocks. Reading it made me even more convinced that New York graffiti artist Dondi White (RIP) was possibly the most important Writer of the 'Subway Art' generation. The book shows how other Writers like 'Kel1st' and Zephyr's 'Passion' piece came blatantly as a result of him. He constantly pushed the lettering - I feel that is a rare thing nowadays. All the pieces are dated and many are presented with the original sketches which are so well executed - balance, precision... pure style. There are narratives to go with many of the pieces which to me are as important as the paintings themselves. It helps to give the pieces back their original meanings and context, something that is greatly lacking in the modern graffiti media. I also loved the mundane parts - the 'normality' of his family life - growing up, the cultural aspects and thoughts that make people human. It's something that many of us shun when we become Writers and reinvent ourselves, but to hear the normal stories of growing up in Brooklyn in historic times add to the story and make it a much more rounded read. It's great to see so much respect being paid to the foundations of graffiti that inspired all of us. A must have. (SKORE) More info: [www.reganbooks.com](http://www.reganbooks.com)

### Stephen Blush "American Hardcore: A Tribal History" (Feral House)

Hardcore is/was one of the most important types of guitar-based music in the last 30 years. Stephen Blush has attempted to tell its story - and what a well put together, exhaustively researched mine of information the book is. Blush's love of Hardcore is evident in the vast amount of first-hand interviews, photos, and flyers reproduced here, not to mention the time, love and care invested. A large discography at the back should satisfy collectors. But the main text works through the scene's history in a detailed chronology. Best of all, the chapters are tapestries of quotes from the scene's key players (Minor Threat, Bad Brains Black Flag etc), making it a true historical document. The only hip-hop related info is a section on the Beastie Boys' early days, but it's an essential addition to your library if you're interested in Hardcore or music history in general, and the methods used to put it together are a lesson to all archivists. More info: [www.feralhouse.com](http://www.feralhouse.com)

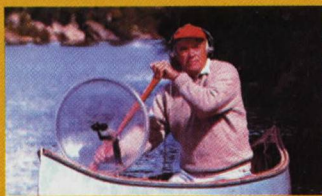
### Wax Poetics Magazine: Issue 1

In the '90s there were several good music magazines, though lately the Daddy has stood alone. But... here's a strong start from a new US-based mag, or "Quarterly Journal" as they describe themselves. It's based around breaks and looking for records, and features contributions from quality writers including our own Egon and Soulman. This premier issue has interviews with Idris Muhammed and engineer Scotty Hard, features on the Sound Library and Charles Mingus, and a much-needed complete listing of the Ultimate Breaks & Beats tracks. A great read, that should be available in selected UK & US record stores. Lets hope they stay in business & keep this independent zine in print! More info: [www.waxpoetics.com](http://www.waxpoetics.com)

### Big Smoke Magazine: Issue 3

This mag is 12"-sized, comes in a record sleeve, and covers strictly UK hip-hop (well, nearly... they've got a Guru interview - have you heard his new LP lads?!). Featured artists include DJ Pogo, Nappa, Sarah Jane, Junior Disprol, Rodney P, Plus One, Fallacy and Skeme amongst many others. They're covering London-centric side of hip-hop that Big Daddy doesn't, so check it out. More info: [www.bigsomokelive.com](http://www.bigsomokelive.com).





# KEEP IT SURREAL

With The Anthropologist (Def Tex)

## 5 Headed R-tard "This is Crap I Love It" (Low Pressure)

Now here's a label that knows how to hold your attention-4 CDs later and all still meet with my player regularly. Working on a basis that hip-hop can be funny, heartfelt and forward thinking without losing sight of its origins, "This is Crap" carries the vibe of the label to the extreme. The album tells the tale of the 5 headed legend as it goes through drunken debauchery, crazy sexual relations (including Mopery- the act of exposing yourself to blind people) and the toilet. Now if you like your rap to leave you in stitches then this is for you. The production is on point if a little crazy at times but that's the whole idea- I don't think it would work with anything else. Now as far as I can tell there's 5 emcees on here but they flip it with so many characters its hard to tell. But one thing I do know: Josh Martinez kicks one of the most heartfelt rhymes on the bullshit of hip hop I've ever heard and the humour stays intact. "I don't wanna be a breaker, I just wanna wear the shelltoes and make out with the girls of the dudes while they're spinning on their elbows" is just one small rhyme out of a whole album packed full of laughs, sickness and wry observations. If you can't find this in your record shop shout at the fucked up state of the industry then go to [lowpressure.ca](http://lowpressure.ca) and get it straight from them.

## Governor Bolts "The Crooked Mile" (Low Pressure)

I first heard Bolts doing his mayor of the world character on Move's compilation album and then on in I needed to know more, so when this showed up I was more than ready to share Bolt's weird wild world. There must be something in the water up in Canada that makes the mind that little more creative and here's another album that joins in setting the benchmark. I really like the lo-fi feel to this album, everything sounds spontaneous like each tune was the first thing that sprung to mind for both producer and lyricist. It wasn't surprising to hear that Bolts freestyled for around ten years before even picking up a pen and pad. Now there are a few tunes that don't hit the mark but when they do there's some moments of real beauty (who says this music can't be beautiful). Maybe I'm going soft in my old age but hearing the Owl and the Pussycat revamped into a rap by an old man is strange and moving experience. The mayor's brush with the local town folk after being found with a mannequin is both funny and disturbing as is his ode to computer love "Making Love to your Hard Drive" with fellow alter egoist Buck 65. So here we have a group of artists with a commitment to freshness, something that seems to get sneered at nowadays. So much hard work, dedication and passion deserves your attention-especially when it's this fresh.

## Mikah 9 "Timetable" (Kaihou)

This is not so much an album proper but a collection of unreleased material from one of the most amazing lyricists and voices of our generation. There's live and radio freestyle cuts showing his capability and why he's virtually untouchable in the skill department. Daddy Kev produces a few new gems and there's tunes from his days of unreleased material at Capitol (one of the biggest shames ever). Oh and can't forget the live jazz version of Freestyle Fellowship's "Danger". If this guy never gets given the proper opportunity and budget to do the amazing things he's capable of then something is seriously wrong.

## Jel "Greenball" (anticon)

I think Jel has got the best out of fellow Anticon collaborator Dose One so far, and here we are treated to some of the instrumentals from the "Them" album. This is tuff and twisted to the extreme- it's like the devil licking you in the face while sticking a fork in your head. The best instrumental album in ages.

## New Flesh "Understanding" (Big Dada)

This is the now sound for the UK. Where Garage has managed to fuse different elements to create a fresh sound but failed incoherently with any worthy lyricism (bar a few exceptions), New Flesh do both at times with a soulful accuracy. The sound is techno electro yet organic at the same time, an amazing contrast to their last record (here we have a group that are building). Lyrically it's relaxed but vibrant with an array of guests joining Toastie and Juice's array of styles reflecting what it is to be where they are and where they've come from. A perfect and logical step forward from the label that brought us one of the best from last year.

## John Smith's Blunderbuss (Peanuts and Corn)

Whoaaaa! Hold up the Canadian hip hop scene-you're releasing too many fresh albums-I'm gonna have to keep a whole separate page for you soon and George we're gonna have to talk to some of them... This album is laid back and relaxed in a way that makes you think "this is how it's supposed to be". The music is fresh and organic and John Smith's rhyming is so natural the two are definitely hand-in-glove. This is witty, soulful stuff that seems to be completely at home with itself. Go out and source this music and somebody, make it available in the UK soon 'cos I'm fed up of telling people "try their website". Oh yeah: try [www.mcenroe.net](http://www.mcenroe.net)

## Mike Ladd "Activator Cowboy" (Ozone)

Now this is an artist who at times I've thought "wow!" and at others thought "why?" about, which is why I think you should always give up your ears with undivided attention. It takes me a while to get into his music on a whole but it's always rewarding in some way. Now "Foxwoods" is the instant tune on here with its early De la Soul meets electronica vibe. "Activator" has a real Curtis Mayfield Superfly feel about the vocals backed by a punky electro soundtrack and "Worst Element" is a bit more obtuse with its off kilter spoken vocals and mad cuts but kinda compelling all the same.

## Aesop Rock "Daylight" (Def Jux)

Two tunes from the album and five new tracks see Aesop Rock in fine form and there's no sign of slowing down. The towering voice cuts through the musical forest like a chainsaw with a guest appearance from Blueprint deserving a special mention for a killer verse on a killer beat in the form of "Alchemy". There's a stonking hidden tune on the CD which sees the poet supreme opening his heart to his friends on the subject of his recent madness- a brave move and worthwhile as well. It's the clearest and straightest that he's talked on record showing us there's something to be gained from honesty.

## The Easy Access Orchestra "The Affair" (Irma)

Herbaliser's horn section deliver a fine slice of sixties soundtrack inspired bossa swing that would get any cocktail party rocking. If this was an original sixties Italian soundtrack it would be in Intoxica for £300!

## The Herbaliser "Good Girl Gone Bad"/"Verbal Anime" (Ninja Tune)

One of the best cuts off the multi highlighted forthcoming album "Something Wicked This Way Comes" sees Wildflower at her best yet jumping all over a reggae inspired beat complete with a tearing horn line that adds the subtle touch of authenticity. The flip's a nice remix of the album cut with Dilated's Iriscience but the original with it's cartoon cut up back beat is far more interesting.

## Shadowless "Movement" (Shadowless)

For those that don't know, Shadowless is the crew that within it's ranks has 3 of the UK's most gifted (and hardcore) lyricists in the form of Juice Aleem, Ebu and Lord Redeem. This 8 track EP sees the whole crew spit harder than 15 year old rude kids with a cold and something to prove. The opening tune "Make a Move" hits you hard with its dark dancehall vibe and the lyrics rip your head open making way for a twisted and engaging ride. "ER" by Redeem rocks it with the funky double time, "Many Many" by Tomo and "Brick Shit House" by Infinite Livez are pure rawness as is much of this EP. The production could do with a bigger finished studio sound but that's no disaster as the ideas and vibes all come across well with that grimey feel. So here's to the first full Shadowless crew release and may they keep moving with their sound of street poetry proper.

## KEEP IT SURREAL 10

5 Headed R-tard "This is Crap I Love It"  
Everything by Sage Francis  
Governor Bolts "The Crooked Mile"  
Spencer Davis Group "I'm a Man"  
Anthrax "I'm the Man"  
John Smith's Blunderbuss  
Jay Z with The Roots "Unplugged"  
Lester Sterling "Reggae on Broadway"  
MF Doom "Metal Fingers Instrumentals"  
Aesop Rock "Alchemy"  
Slim Smith "Born to Love"





# ALTERNATE SOUND WORLD

LP Reviews by Ben Wileman and Stuart Souter

## The Bees "Sunshine Hit Me" (We Love You)

Like Fog's self titled debut, *Sunshine Hit Me* is a record that will infuriate the purists but delight those less obsessed with the parameters of genre classification. What we have here is a selection of beautifully crafted songs that imply devotion to Southern Soul and Trenchtown Rockers as well as Indie Pop and West Coast Folk Rock. A characteristic that runs through all of the tracks featured here is an emphasis on massive hooks and infectious minor to major chord changes that will make an impression on even the most cynical of listeners. Destined to be one of the hits of the year '02, these songs will soon be ingrained within your psyche. When the summer comes, just try to avoid the tequila soaked skiffle that is *Minha Menina*; its gonna be kicking from speakers everywhere. Hurrah. (SS)

## Bola "Fyuti" (Skam)

Bola's second full length for Skam offers us an electronic montage of bass rumblings and sonar bleeps that sound like they're being transmitted from a bunker some seven leagues beneath Greenland. Despite eschewing the child like naiveté enjoyed by kindred spirits such as Boards of Canada, Bola avoid the pitfalls that claim many of their less able peers; melodies add subtle touches of emotion and clattering breaks suggest a comprehension of soulfulness that is frequently lacking in music of this kind. (SS)

## Carusso "Titles Are For Babies" (Crustaceans and Reptiles)

Carusso is the nom de plume of North Carolina's Matthew De Bellis, a My Bloody Valentine obsessive with a Phill Spector fixation and a penchant for swathing beautiful melodies in layers of electronic noise. However, far from presenting us with potential ear bleed, these six sonic collages of warped vocals, fx treated sounds and muffled drum loops come across as the sort of lysergic dream music that might soundtrack some of those weird David Lynch moments. Pretty freaky, very good. (SS)

## Certainly Sir "Mugic" (Spoilt)

So there was once a band from Boston with a very good name; they were called the Wicked Farleys. Now, that band came to an end but luckily Michael Andor Brodeur (former Farleys mainman) decided to get together with a fellow Boston-ite, Klaus Hubben, and form another fabulously named outfit. And so Certainly Sir came into being as a project for the two men to pool the ideas that were inspired by wandering the streets of their city, humming to themselves all the time, along with the ideas spawned in the tiny studio that they built in their flat. Judging by the results, Boston must be a very pleasant place to wander because this album is full of warm, soothing tunes, which fuse extremely catchy, pop(-ish) melodies with layer upon layer of looped up live instruments, superb vocal harmonies (a regular high point) and a healthy dose of electronic belch and bubble that remains experimental enough without ever straying into the unlistenable. It's looking like 2002 could be the year for indie/electronica fusion to get away from willful (and often indigestible) experimentation and actually start crafting some quality tunes - you do well to look into Certainly Sir's *Mugic* as a fine place to start discovering what joys can be provided.

## Drexycia "Harnesses the Storm" (Tresor)

More strange murmurs from the Drexycians imply great turbulence in the deep-sea world of the crab people. As they navigate the uncharted depths of the ocean, our shadowy protagonists encounter Dr. Blowfins (busy frying some nasty sounding bugs on his elektro-cutor), and do well to escape the onslaught of the digital tsunami, but can they escape the clutches of the plankton organisation? There's only one hope; **ELECTRO!** The daddies of aqua-lung freak funk are back. (SS)

## Fog "Fog" (Ninja Tune)

Coming on like Kid Koala and Neil Young in the sort of remix action that would terrify a major label, Fog's debut isn't one for the po-faced. It makes sense that he's pals with Dose One and MF Doom (who both guest here) and that Cold Cut appreciate his sense of humor. Writing acoustic songs that put the bed-wetters to shame and dropping scratch solos that use Korean flutes instead of the usual battle clichés, Fog is a lo-fi evangelist who really doesn't care what you think about his record. Highly talented, somewhat precocious and pretty damn fine; if you don't crack a smile, maybe you really are better off 'keeping it real' within the confines of your bedroom. You onanist. (SS)

## Lambchop "Is A Woman" (City Slang)

I've said this before and I'll say it again (I hope to say it for years) but this is simply one of the finest records I have ever heard. That is not meaningless hyperbole, that is the absolute truth. Nashville based group Lambchop is Kurt Wagner and an occasionally changing ensemble of players (this album sees Wagner joined by a core of 8 or 9 others.) And this, their 6th full-length recording, contains some of the most gorgeous, subtly beautiful sounds and melodies ever committed to tape. The tales told are snapshots of life, seemingly aspects of Wagner's as he wrote the album, which move from heartache and strife to amusing quips about friends and images of his pet dog (which could at times be references to himself or people around him.) Just listen to "The Old Matchbook Trick" to hear lyrics that will make you laugh but

feel like crying simultaneously, backed by a soundtrack aptly described by the album's engineer and supplier of first class ambient guitar soundscape, Marky Nevers (speaking of the entire album) as "Brian Eno meets Ray Charles." The key instrument on this album has shifted from guitar to piano, played superbly by Tony Crow. He leads the relative army of guitarists pedal steel, acoustic, semi-acoustic, electric and soundscape all have their place), bassists and drummer along with vibes, analog synths and much more in what surely is an exercise in incredible restraint considering their number. What you hear is never cluttered or unpleasantly noisy, everyone takes their time and adds their own element to the gentle flow of the record. And like the lyrics, the mood of the music is also strangely paradoxical, creating a feeling of melancholy but also a pleasant peacefulness that can only make you feel happy. As dark as it may be in places, *Is A Woman* is actually an extremely heart-warming experience and it will take something very special to beat it as the best album this year. Thank you, Mr. Wagner & Co., you have made magic. Totally and utterly.

## 90 Day Men "To Everybody" (Southern)

From the crash and shreek that launch *To Everybody*, it is obvious that this is going to be a very different record to their debut longplayer, (it(is)it) critical band. Like ...*Is A Woman* above, this record also sees the band turning towards their keyboard player to guide the songs, and it is certainly Andrew Lansangan's very impressive arrangements and playing that go a long way towards setting this album apart from their previous releases and so many other post-rock guitar bands' current output. His very dramatic ivory-bashing, underpinned by the continuously rolling and swooping, dubbed-out basslines and some jazzy but seriously loud drumming, topped off with Brian Case's ever-inventive guitar playing create a sustained tension throughout; often to the extent that you feel like you should be sat on Broadway watching a musical written by one of modern music's more creative songwriters (genuinely creative, not just knowing how to make a cheesy tune that will stick inside anyone's head.) You can sum it up in the difference in title between this and their previous album: that was introspectively questioning and abstract, where this, although both those things at times, is the sound of music made far more for everyone.

## The No Neck Blues Band "Sticks and Stones Will Hurt My Bones but Names Will Never Hurt Me" (Revenant)

Guided by the eternal light that is the late John Fahey, the No Neck Blues Band are a freeform ensemble from NYC whose esoteric meditations revoke any need for acceptance or classification. Instead, these tranced out field recordings capture a set of deeply expressive pieces built upon well picked guitar improvisations, quasi devotional mantras and shrill squalls of horn noise. If you can get your head around the idea of a pure American roots sound, created by Beefheart and Sun Ra communing with Can in a medieval village, then you're about half way there. (SS)

## The Notwist "Neon Golden" (City Slang)

Another stellar release from the ever-wonderful City Slang, also the sixth full-length release for the artists concerned, *Neon Golden* sees The Notwist take their songwriting and overall sound to new levels of detail and expression. Fifteen months in the making, the result is something like Spanners-era Black Dog Productions taking on a Germanic New Order in Lee Perry's Black Ark. The band recorded elements of songs digitally and then aided by recent addition to the outfit, Martin Grestschmann (the man responsible for producing superb electronica under the alias of Console) they crafted the drums, bass, guitars, horns and strings into wonderful electro-pop gems, swathed in Grestschmann's refined, melodic electronics. Songs like "Pilot" and "One With The Freaks" deserve high chart placements, their blend of organic funkiness with an electronic sheen easily matching the recent pop moments of The Neptunes. Along with *Neon Golden*'s more plaintive moments, such as the buzz and burp of "Pick Up The Phone" or the complex, cut-up jazz breaks of "This Room" (where another guitar / electronics band start to sound suspiciously like Bark Psychosis!), *Neon Golden* adds up to the sound of a band reaching fruition with a new sound that they have made their own entirely.

## Ben's top five.

1. Brian Wilson at Royal Festival Hall 30/1/2002
2. Lambchop "...Is A Woman"
3. Todd Rundgren "A Wizard, A True Star"
4. Scram Jones "Jackson Jacker"
5. David Lynch "Mulholland Drive" Movie and Soundtrack

## Stuart's top five.

1. Charley Patton "Screaming and Hollering the Blues" (Revenant)
2. Ultra-Red/ Anna Split (Fat Cat)
3. Charity Shop Orchestra "Its always Four A.M"
4. Park Like Setting "School Day 2, Garbage Day 4" (Peanuts & Corn)
5. Gabor Szabo "The Sorcerer" (Impulse)





## 45 of the MONTH

**SHARON JONES: Make It Good To Me / DAPKINGS: Casella Walk (Daptone)**

I have all but used up my reserves of restraint trying not to go utterly O.T.T. on this review. It was only the threat of jail that kept me from burmushing the BBC's Broadcasting House armed with a handful of copies (and an armful of automatic weapons) - just to make one of the overpaid DJ saps play it at least once on the radio. After all, this is not just the most accomplished piece of new music we've ever had in this magazine, but maybe the best new track I have heard in at least ten years. The jewel in the crown of her (still) unreleased long-player is this Southern styled ballad, with every gorgeous nuance you'd find on, say, a classic David Porter / Isaac composition from the heyday of true Soul artistry. Sure, it sounds "old", but with such effortless brilliance from all involved - who gives a toss? If nobody makes records like this anymore, it's because barely a Soul can write songs like this anymore. Thank heaven someone understands real beauty. What a release. Best order one while it's still fresh in your mind coz one day you may not be able to afford it.

# FUNK 45s

by Daddy Bones



**SUGARMAN 3: Funky So-And-So Parts 1 & 2 (Daptone)**

I'm sure that Neal & Co's last US release (on Soul Fire) was hailed as "their funkier yet" here - so long as they keep getting funkier with every single, I can only keep saying the very same thing. With 19 year-old Mighty Imperials prodigy, Homer, at the drumstool, they have a sound that doesn't just boil - it bursts right out of the pot. The whole band is evidently having a blast with this one, you can hear them hollering it up behind all the ragged guitar licks, crisp brass crescendos and pounding rhythms. And how could they not? This unit rocks and have always known how to communicate a studio atmosphere thick with party fumes. Breakbeat-lovers note: his is throwdown Manna - buy two copies. And a crash helmet.



**CHARLES BRADLEY: Take It As It Come Parts 1 & 2 (Daptone)**

The press release for this single came with a health warning that begins: "THIS IS BACKBREAKING SOUL EXCITEMENT." No kidding. If Daptone staminate Lee Fields has snatched some of James Brown's regal fineries, then the label's latest discovery, Charles Bradley, is not going to wait in line to inherit his baubles. He rides one fast and funky pony and isn't shy of using the whip and spurs to draw maximum SOUL EXCITEMENT from the trip, either. This is a tough groove that threatens to engulf all but the headstrong out on the floor - if the horn and guitar riffs don't progressively trample you into the ground, the drum breaks will certainly stampede you. And they'll come right back and stampede you again - just to make sure. Roll with it or be rolled.



**SHARON JONES: Got To Be The Way It Is Parts 1 & 2 (Daptone)**

Evidently, three new releases from one label in one go is not quite enough, but nobody can gripe at their looming presence in the reviews this issue when everything they have done so far is so remarkable. They seem almost untouchable right now, as it happens. Every release offers a sound that is "classic", but always with an extra fresh dimension. This sure-fire hit is off-kilter and syncopated, Sharon ("The Queen Mother of Funk") lays down the law of the land and the Dap Kings throw in bridges that are hard and sudden enough to blow the head from the beer of innocent bystanders. If this single cost fifty pounds it'd be worth every penny, but they don't. They cost five and if you miss it, you deserve to get beer blown all over your shirt.



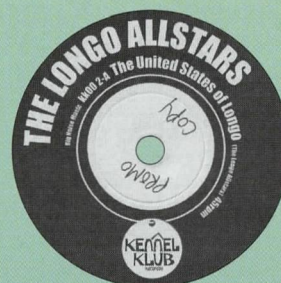
**BRONX RIVER PARKWAY: Quiénes Que Resolvió / Chum's Pimpaje (Latin Express)**

Pleasant surprise time - perhaps the best release from the Soul Fire group is out at last (this new label is one of many subsidiaries they have amassed). The persistent dedication to heaviness hasn't entirely evaporated, but this respite from mid-tempo stoners is a fresh move in every direction. The Latin topside is straight from the school of NuYorica, and has passed it's exams with flying colours, perhaps even flying Cholos. Cooled-out electric piano, congas, brass stabs and a low-slung vocal refrain shuffled together make this a grand excursion into promising rhythmic territory for Soul Fire. The noddling flip may fail to excite, but it does of course come with the best title yet seen on a new Funk 45.



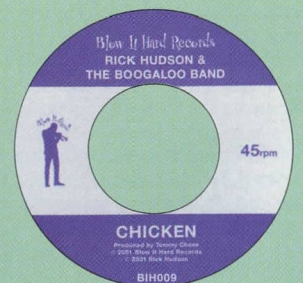
**MAURI BAILEY: Soul Pop / Countdown To...Soul (Soul Fire)**

A pairing more like the Soul Fire styles that we're accustomed to, Mauri lifts this JB's styled groove out of the ordinary with some cute raps on "Soul Pop". Rather than the typically banging drums, flutes and rimshot snares drive it along - it could all do with pitching up a little, though. The organ instrumental "Countdown" appeared on the last Pure compilation as a release by "The Explorers", so I guess that this, like the Soul Diggers 45 that appeared from the same LP last year, was just a sneaky newie masquerading as an original discovery. The track ends suddenly, as if tape had run out - to add "authenticity" to it's origins? Maybe Soul Fire have been messing with our minds!



**THE LONGO ALLSTARS: The United States Of Longo / Double Down (Kennel Klub)**

Further proof that justice comes to those that can afford it in the music game. Jacko has probably banked another billion dollars since we first heard the CD demo of these homegrown tracks. Roger T has finally got it out on his label, despite a bona-fide yokel f\*\*k-up with the size of the hole. Issues will have the cut-out hole, he tells us. Aurrur! "United States" is this Essex group's showpiece tune - it's a hook-laden romp like the Brits do it, simple in it's construction and it has the all cheeky hooks, walloping drums and pendulous dynamics to pull it off. With all the similar, catchy ingredients that made New Master Sounds' "One Note Brown" a hit, this should hit right across the board.



**RICK HUDSON & THE BOOGALOO BAND: Chicken / Home Fries (Blow It Hard)**

Any astute title reader will be as surprised as I was at what "Chicken" actually sounds like, given that the bulk of yer old tracks with Soul-food monickers tend to be greasy, gritty and sound like chitterlings taste. But rather than the standard stew of R&B stock with assorted viands and spices, we have an odd concoction of pacey Jazz-fusion, Disco and swing horns. It's all very fluid, skips along and works well, but the sax (and especially guitar) breaks threw me. "Home Fries" is a mid-tempo swinger, but again with another escapist guitar rock-out that I didn't see coming. I guess that's Jaaaazz for you - expect the unexpected. And an Eddie Van Halen-type squall was just that.



# 45 NEWS

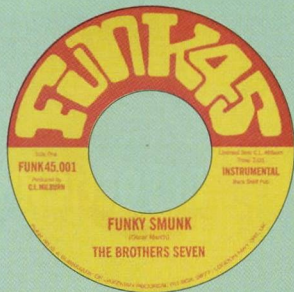
As usual, most of the labels here have releases in the pipeline, most exciting of which is the **Mickey & Soul Generation** pairing expected soon on the new **Funk 45** imprint (see Jazzman ad this issue). A change of schedule means that the **James Polk**

has been postponed for a while, but who's complaining when the next one after Mickey is **The Chefs' "Mr Machine"**? And then **The Fabulous Mark III** after that? Fantastic stuff, and all are legitimate releases from original master-tapes. No schnydies here, pal. France's superb **Indestructible** label have had pressing problems with their 6th release (the 45 below is the 7th, IND 007), but we hope that it should be out

soon. Subscribe to our mailing list to find out when it, and many others arrive in stock (see merchandise pages or simply email [key@thebigdaddy.com](mailto:key@thebigdaddy.com) and ask to be added to the list).

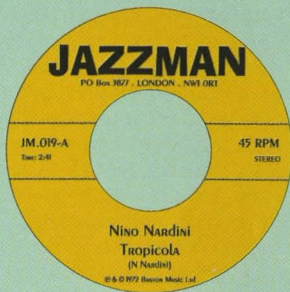
**Soul Fire** have stacks more 45s on their many labels (such as **Psycho** and **Lenar**) ready to roll in the coming months, but we are never 100% sure which is to arrive next. We are still waiting on a vinyl release of the **Whitefield**

**Brothers** cracking LP, too. Keep your eyes on their website in the interim at [www.souffriererecords.com](http://www.souffriererecords.com). Next from **Daptone** is **"Promised Land"** by **Naomi Davis** (she of **"41st St. Breakdown"** fame) - this one is LOADED with **DRIVE**, says the label! The eighth 45 will be from the **Sugarman 3** (no title as yet.) Can someone please lend poor Daptone \$20,000 so they can put their albums out?



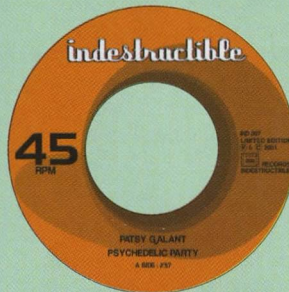
**THE BROTHERS SEVEN: Funky Smunk / Evil Ways (Funk 45)**

Tying in nicely with our Funk 45 Files feature this issue, Jazzman Gerald kicks off his new label with a reissue of two of the most sought-after Texas Funk sides ever to grace plastic (the original Evil Ways single is a four-figure rarity now, I hear). Rich in that flavour common in Funk from near the Mexican border (lots of punchy brass and ragged drums), these upbeat tracks sound like the guys in the band never had a moment's stress in their lives. You could barely squeeze more fun into two sides of a single. "Funky Smunk" is my favourite of the two, not that there's much between them - a sloppy riot on the dancefloor and a dead-cert to liven up most any event. Andrew Divine's stylin' label design tops off a fantastic release - these obscure gems are now within your reach, and officially done. Buy this and above all, play it out.



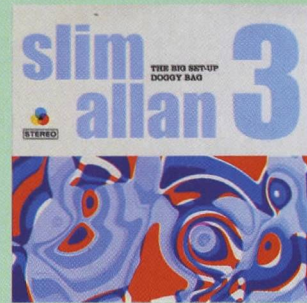
**NINO NARDINI: Tropicola / ANTHONY KING: Filigree Funk (Jazzman)**

Long have I waited to use the phrase "hmm...effective use of the Guiro" in a review, but the day has at last arrived. That lovely, ridged wooden tube that you scrape with a stick is right up there going "skkriik skkriik" over dreamlike string sweeps, tinkling chimes and rolling drums on Nino Nardini's lush, tropical symphony. Reminds me of a studded take on Hank Levine's classic, sultry "Image 1" - one of my favourite pieces of music ever. "Filigree Funk" is much funkier and uses layers of vibrato synths over drums that should prove to be a beat-diggers delight. In fact, this 45 should be appearing in the Hip Hop reviews this issue I believe, such is the appeal. The Jazzman label is going to be dedicated to library music now that there is a new subsidiary for straight-up Funk I think, and of all the releases of this type so far, Nino & Anthony top the list.



**PATSY GALANT: Psychedelic Party / MARIUS COULTIER: Coco Boogaloo (Indestructible)**

If you were lucky to pick up the now sought-after previous releases from Indestructible, you'll know what level of quality reissues to expect from this French label - sky high. And speaking of high, Patsy Galant's party isn't as psychedelic as the title suggests (thankfully), but she and that band are sure having a hell of a time on this scatty slice of blue-eyed Funk. Future classic status assured. The flip is another remarkable obscurity - keyboard player Coultier delivers top-drawer organ-heavy Latin boogaloo / shingaling from some forgotten Canadian vault. Of the artists we know nothing - these are as good as discoveries to me and in this day, finding new rarities is something to be lauded. Get one quick, we sold the last batch from these guys in days.



**SLIM ALLAN 3: The Big Set-Up / Doggy Bag (Pop Angel)**

There must be something in the air or water in Finland. Not only do they have a decent Funk scene but an annual festival dedicated to it too - and yup, here's another band having a crack at the genre. Artistic similarities to Sugarman 3 are obvious in every fibre of this release, which is not a bad thing at all, but you could accuse them of being copyists if you're feeling dismissive. With the stripped-down boogaloo sound you can only produce from just drums, guitar / bass and an organ, you have to make your arrangements distinctive and strong and they just escape being pedestrian. With nothing too wild on the A-side, it's the "Doggy Bag" that's the more immediate cut. A sterling effort nonetheless. See [www.popangel.fi](http://www.popangel.fi) for more.



**SPEEDOMETER: It's My Thing / Up The Down (Timmion)**

Whether, as some might venture, an instrumental cover version of such a set-in-stone classic like Marva Whitney's "It's Your Thing" is sacrilegious, pointless or foolhardy is not a concern to me. You just need to know whether it works or not. Opinion is still out on that, too. Although this is a respectful and faithful reprise, the Hammond and brass work is just that bit too cautious to fill the space left by such a strong vocal and you can't escape the feeling that they could have made a better impact by doing something outlandish with the original arrangement. It could work as a hard Reggae version, perhaps (or "verrschaan" as we call them) and you could almost get away with retitling it as "It's Your Ting". Possibly, possibly not.



**HORNE SINGERS: Law Of The Wild / Bendik Singers: Law Of The Wild (WahWahMoose)**

A slightly odd concept all round, this one. Two takes on the same track by two supposedly different Norwegian vocal groups, both under the "Afrotid" banner. It's that Scandinavian air again. The Horne Singers' version is a percussive, folksy groove with scat singing (well, "La la la la" at least), but the Bendiks' side is just brimming with life and sunshine. Both sides exude a great deal of joy in their paeans to living "like the animals" and for some reason, I picture the whole lot of them recording these sides completely naked. I may be barking up the wrong tree with this funky-naturist-harmony-collective thing, but I sincerely hope not. Anyone for NudeGroove?

## 45 ROUNDUP and 12"s



**Frank Popp's** German swinger **"Hippies Don't Wear Blue Jeans"** is in stock on 45 on **BlowUp** - not funky per se, but a great piece of catchy, fuzzy retro-pop, worthy of your bucks. Also get the last **WahWah** 45 with **Richard "Groove" Holmes** on it - class rare groove - we missed it last time! UK head-crackers **The New Master Sounds** have their explosive version of MAW's **"Nervous Track"** out on **BBE** b/w the killer **"Bondo Sama"** that has many of the UK cats in a tizzy. Vocalist **Sulene** turns up for a fine performance on the third cut **"Turn This Thing Around"**. Out now on 12"! **Soul Brother / Expansion** have three new reissue 12"s in print, all stone party classics - **Dayton's "The Sound Of Music"** b/w **"Eyes On You"** is club class, as is **Donald Byrd's** timeless

**"Dominoes" / "Wind Parade"**. Lastly, and missing no points is **Freedom's "Get Up And Dance"** - a fave jam of the Sugarhill collective from '79, and with **Betty Wright's "Keep Feelin'"** on the flip, you have an essential buy. Tuff City sub, **Funky Delicacies**, have lifted two 12"s from their New Orleans drums LPs - both **Eddie Bo** killers (**"Hook & Sling"** and **"If It's Good To You..."**) but with four versions of each on each single. Vocal, accapella, instrumental and **DRUMAPPELLA!** Absolute rhythmic heaven... Finally, **Victor Axelrod** (of **Antibalas** etc) has a 12" out in NY - **Ticklah "Polydemic"** - a broad range of styles from Funk, Gwen Guthrie-esque clubsoul to reggae. It's brilliant, but we haven't found how to get hold of it! Try [www.ticklah.com](http://www.ticklah.com) for details.



# FUNK LPs

## NEW ALBUMS

### NEW JERSEY KINGS: Uzi Lover (JTI / Blow It Hard)

James Taylor (of the Quartet) has been using this pseudonym for aeons now, but they play much the same style as JTQ - tho' perhaps not as hard as they have been of late. I still prefer them as a live entity, they get their artistry and excitement across better than they do in the studio. As Snowboy always says, they know their stuff - everything is in place for sure, but they sound just that bit too clean on wax for me. Ten tracks worth of Hammond instrumentals I really felt needed an extra bit of oomph to make a dent.

### THE BONGOLIAN: Bongolian (BlowUp)

Nasser Bouslida as "The Bongolian" performs grooves that would have sounded "space-age" back in 1966 - made from what sounds like familiar samples - but are home 24-track productions. A bongo-heavy beat-life affair that is catchy and dancefloor-friendly, but not quite the strong meat we dine on up here. It should however, prove a big club hit with it's percussive drive and charm. Try for yourself!

## COMPILATIONS

### VARIOUS: Super Breaks 3 (BGP)

Great to see BGP doing well with their official comps - another fine volume of original Soul & Funk tracks that should be familiar in their edited-and-looped form to Hip Hop fans. A man cannot live by breaks alone, so hearing the full tracks that inspired **Wu Tang**, **Big Daddy Kane** et al is something you just have to do. A lot of the cuts here have been had on bootleg LPs in the past (the "Ultimate Breaks & Beats" series particularly), but this label always plays for real and are come well packaged with informative notes. High points include **The Mad Lads**' "No Strings Attached" (a magnificent Soul number used by **De La Soul** on their "Change In Speak" way back when) and **Sly Stone**'s freaky "Trip To Your Heart", but there's nothing on here that's anything less than essential for dipping into.

### VARIOUS: Pulp Fusion - Magnum (Harmless)

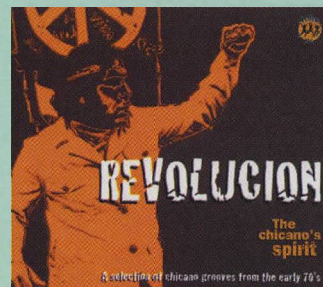
The fifth (I think) collection of hardboiled 70s Jazzy Funk from these bestsellers - a good entry-level roundup of some familiar jams such as **Magnum**'s brilliant title track (one of the best Funk tracks of this type), **Larry Young**'s "Turn Off The Lights" and **Mandrill**'s "Fencewalk". Nothing too far-reaching in terms of digging deep, but we mustn't forget that there is a constant turnover of people who have never heard any of these things before, and official LPs like this and BGP's are the best place to start an appreciation of Funky black sounds.

### VARIOUS: Afrika Underground (Counterpoint)

Subtitled as "Jazz, Funk & Fusion under apartheid", one may be forgiven for feeling the need to steel themselves one way or another for their first spin of this LP, but enjoyment of this music can be had on any level, even if the artists here suffered for their art. A collection of quite sublime Afro grooves from the 70s & 80s ranging from light and wistful jazzy numbers to gutbusting and heavy Funk with beats to sink ships with. This is one of the best Afro comps we've had so far (and we've had a few), lovingly compiled and researched - a surefire winner. The artists are typically obscure - so just trust us, buy it and let it move you. Great stuff.

### VARIOUS: Revolution (Follow me)

Paris based Follow Me are kinda like a French Soul Jazz label, and have covered some quality, if not standard, Funk & Latin fare to date. This latest LP is a bunch of 70s Chicano Latin rock such as **Malo**, **Sapo** and **Coke Escovado**. To the detractor, this may be one long trill of timbales and guitar, but how can you fail to enjoy the fusion of samba rhythms and pimpy stylings? Let it loose, man. Check **Tierra** knocking out the jam on **La Feria** - almost enough to make you buy a Fedora hat.



## ROUNDUP

There is a new LP in the pipeline from New York's kings of Afrobeat, **Antibalas**, - again to be released on **Ninja Tune**. We've not even had a sniff of any new tracks, but this act is one of the tightest in the world right now and the live experience is totally devastating. I have yet to meet another person that hasn't been blown away - so expect something special. Sign up to their mailing list at [www.antibalas.com](http://www.antibalas.com) for news of the release.

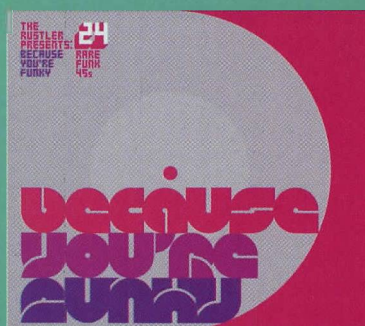
**Digging' In The Crates** (for Afro-Cuban Funk) from **Empire** / **BMG** is nothing like Funk at all, but a highly charged fiesta of rare and archaic joints of the Cuban variety. As the notes are scant, I can't elaborate on who did what and when - only **Pearly Queen** were familiar to me. Sorry.

Australia's **Creative Vibes** two CDs of 70s Oz Jazz-Funk "Respect Overdue volumes 1 & 2" have appeared briefly here before, but seeing as our roving breaks DJ **Pete Jordan** (Mixmag new DJ of the year, no less!) has been out to see them, we should remind you to pick these up. Oz has never been lauded for this kind of style - if you never knew they ever made anything but Rock and Pop, get wise and hit [www.creativevibes.com](http://www.creativevibes.com)

**Mr Scruff** has compiled "Heavyweight Rib Ticklers" for **Unfold** - a comp of predominantly dub Reggae. It begins with a handful of absolute killers (**Music Doctor**'s "Bush Doctor" rules!), but fizzles out a tad after that. Still, an essential purchase for the **Wailers**' "Say It Loud". Choon!

Finally, thanks to **Def Soul** for the **Montell Jordan** CD. I'm using it as a drinks coaster.

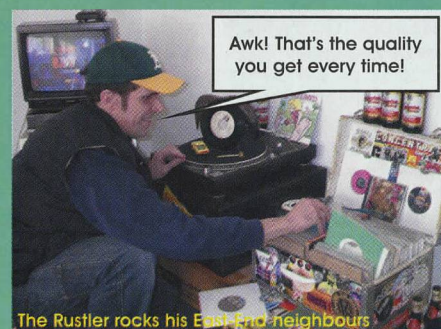
## TOP ALBUM



[www.lorecodings.com](http://www.lorecodings.com)

### THE RUSTLER PRESENTS: Because You're Funky (Lo Records)

It's increasingly rare these days to find a compilation of real Funk music that isn't either (a) - a straight-up bootleg of old 45s obscure enough not to be noticed by the artists or (b) - a bunch of well-worn sides that have been thrashed out time and time again. This double LP, however, is jam-packed with rare sides that have never been comped before, not even by the notable bootleggers of the scene! Anyone familiar with **Russ "The Rustler" Smith** will know that the guy likes to party. His music scene credentials are solid - he was guitarist for **A.R. Kane** in the 80s (with the M.A.R.R.S. connection), hardcore nutters **Terminal Cheesecake** and is a veteran of the UK 70s Northern Soul scene, but his "headcase" credentials are yet more solid. He dreams of his own coastal residence (surrounded by rusting vintage trucks), dreams of seabirds and can turn Budvar beer into noise like magic. He loves the wild Funk, too - you get early Funk dance gems like **Davy Jr**'s "Party In Joe Craig's Bar", freaky boppers (such as **US Warren**'s proto-drum & bass track "The Drop") and bone-crushingly heavy pieces like **The Black On White Affair**'s breathtaking "A Bunch Of Changes", which some of you will recognise from our last tape. A mad-up mash-up Rustler set on wax - shake the house down with it. And don't think that this LP is in pole position for any other reason than IT ROCKS! (Even though I did the liner notes. Which rock also.)



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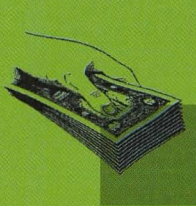


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FIG. 2  
OUR SELECTION



FIG. 3  
WORLDWIDE SERVICE



FIG. 4  
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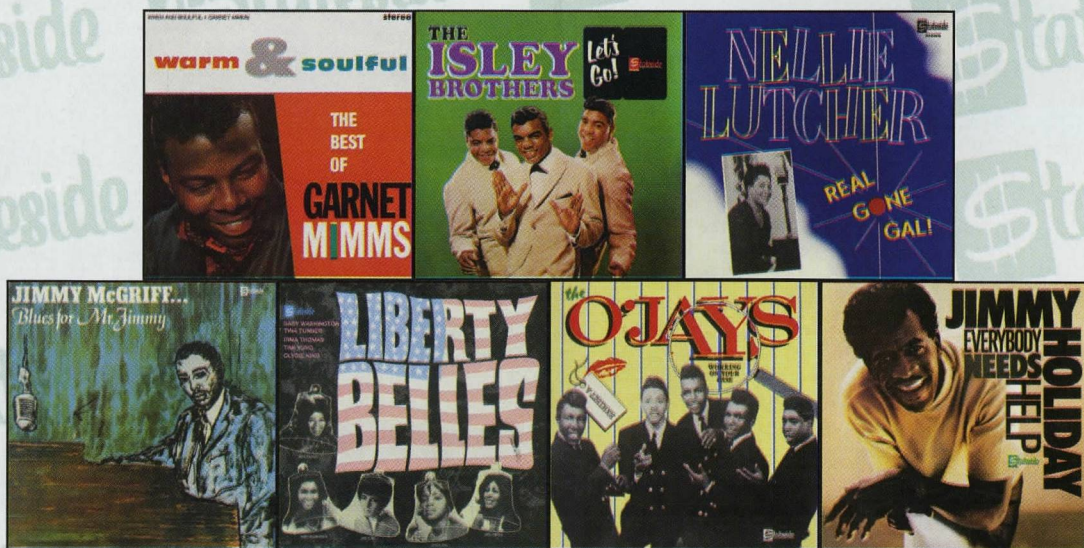
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## Sounds to warm the \$oul



# Soul Reviews

by Daddy Bones

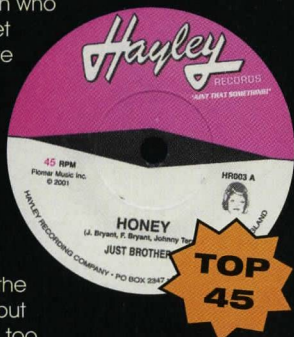
## Hayley

**JUST BROTHERS: Honey / Carlena**

I suppose that we are the last publication who would review these singles to actually get round to doing just that, but here they are at last. Top of the heap are two brilliant, previously unreleased vocal sides from the Just Brothers, cut at the same 1965 sessions as their now well-known "Sliced Tomatoes" (you can hear the evidence of that in the backing tracks). The tracks were culled from a unique acetate that was apparently battered and nigh on worn away - how the sound was salvaged is anyone's guess, but they've done it - and wonderful stuff it is, too.

Also in print on 45 is **Loretta Kendrick's "My Feelings Keep Getting In The Way"** b/w **"Neither One Of Us"** - two slow and considered ballads, plus **"In Heaven & On Earth" / "Our Finest Hour"** by **Thunderbird Sound**. Nothing to do with Virgil, Scott and the boys in the spaceships, these are strings-and-things instrumental backing tracks. I don't recognise them - were they released with vocals at all? These limited 45s are official and pressed up on heavy vinyl and available from **Hayley Recording Company, PO Box 2347 Coventry CV3 5YD UK**.

**STOP PRESS!** A Hayley compilation CD has just arrived called **"15 Soulful Serenades"**, chock full of splendid and soulful old US grooves - featuring some previously unreleased sides - brilliant stuff, with fine liner notes from label owner, Rob, and all 100% legitimate stuff. We shall give you more on this label and the research behind it next time.



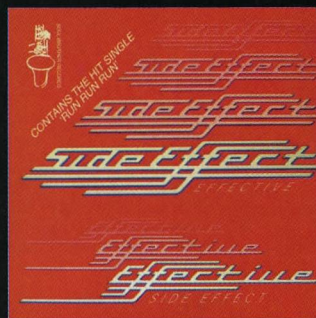
## Grapevine 2000

**45 - 117 BILL CODAY: A Man Can't Be A Man (Without A Woman) / SANDRA WRIGHT: Same**

More peerless quality reissuing of sides that are no doubt worth hundreds of pounds on original issue, judging by what's come before from Grapevine! Two versions of one great 70s mover and your double-fun is multiplied further if you keep turning the 45 over and trying to decide which is best. For me, Sandra's just pips it with her more effective reading and the sparkling organ work on the backing, but it's your choice!

Anyone who's waited on the great **Montclairs 45 (#117)** - it's now out as well. [www.grapevine2000.co.uk](http://www.grapevine2000.co.uk)

## Soul Brother



**SIDE EFFECT: Effective**

Out at last (and on vinyl, too), their long-lost first LP from 1973 which should have been out on a Cali label called "Gas Records". The music that failed to be issued until now is great sweet Soul grooves from start to end, just like the 45 from late last year. It really is a shame that original band-member **Augie Johnson's** liner notes don't shed any light at all on what happened back then or how the band formed, though. Still, it's

what's in the grooves that count and anyone into modern / rare groove will need this.

**LEROY BURGESS: Anthology Vol 1 (The Voice)**

Nine-track double LP of bright vocal outings from the king of the feel-good factor of the Disco era, that contains the full versions of some much-loved classics such as **Logg's "I Know You Will"**. I personally find him a better producer than singer (my fave is still the electro-soul classic **"Release Yourself"**), and am looking forward to the second volume more, but that shouldn't detract from the fact that LeRoy was (and is) one of the most talented individuals in music. Respect is more than overdue!

**VARIOUS: Flying Dutchman Anthology**

A fine and mature set of classics from Bob Thiele's legendary Jazz imprint featuring all the usual suspects (Lonnie Smith, Leon Thomas, Gil Scott Heron). No faulting the sounds, but the apportioning of track space seemed to favour the extended works, whereas I'd like to have heard more of the succinct work, like the Esther Marrow killers that finish the double LP off. I'm not moaning...just heard too much Lonnie Liston Smith that's all. All these LPs are available on CD & LP. If unavailable, click on [www.soulbrother.co.uk](http://www.soulbrother.co.uk).

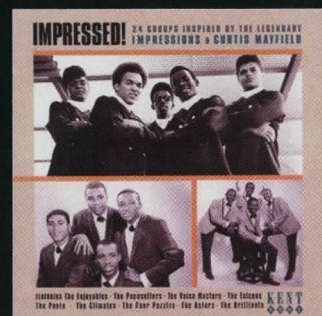
## Kent

**VARIOUS: The Goldwax Story Volume 1**

Following Kent's wonderful collection of James Carr sides from the Goldwax logo comes a general overview of this magnificent Memphis hotbed of talent. The Goldwax sound was possibly the most country-influenced of them all, stripped-down productions ruled and there is rarely of the orchestration or even group vocal backing normally associated with Soul music from the period represented (1965-68). They even made Stax sound positively baroque at times! The focus is thus on singers and songwriters who could deliver on spec, and there was never a shortage of talent here, **Spencer Wiggins** and the **Dorothy Williams** especially. Few labels had such a consistent level of quality, so who but Kent to take up the torch for them?

**VARIOUS: Impressed!**

24 tracks from 24 different groups, all inspired by (or at least caught biting the style of) the legendary **Impressions**. The Chicago group and their prodigious writer, **Curtis Mayfield**, had a huge impact on Soul music, something that rarely gets written about these days, but never let it be forgotten that by the age of 23, Curtis had already written over 100 songs - and real songs too. This man had talent in the ends of his hair, so it's little wonder that so many should have emulated him and the group. This is a collection of wonderful songs that may not be for everyone to take in one go (it is possible to get Oo-wah'd out after an hour or so), but a very nice concept and as always, there's an unreleased piece in their for your money.



## JoeBoy


I have had a whole host of goodies in from **Glenn Gunton** at JoeBoy (who put out the Tony Gallo, last issue's top 45) but they deserve a feature of their own - so that's what I intend to put out next time. You can find the JoeBoy releases (such as their reissue of **Dillinger's "Cocaine"** and all the classic Northern Soul CD EPs) in good retailers. Releases on this imprint are notable for their fantastic presentation, in fact some of the best stuff out there. Apologies, Glenn - next time!

## Manifesto Magazine

Bang on time and full of Soul scene goodies, if you wanna know what's going on around the scene (I only have space for the music), this is your buy. Another great issue from Manifesto, I still love to read about the gnarly old DJs sounding off at what constitutes "Soul" in their particular columns. Look out for Mike Ritson at the next Metropolitan Soul night at the Rocket Complex! Issues are £3.00 from Bee Cool: email [info@manifestouk.com](mailto:info@manifestouk.com) or call Bee Cool publishing on 020 8543 4252 for subs details.







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**The Deep Funk Room:** Bones, Japanese Jimmy and Secondhand Dan. Keb Darge (tbc).

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# John Armstrong's KILOMBO

**W**elcome to the first Kilombo column: quality latin music of all kinds, old and new, both lusophone (Brazilian) and hispanic (Cuban, Puerto Rican, USA latin, etc). I'll be reviewing new and reissued records (all formats currently, latin music is predominantly CD-based) that I feel may warrant the interest of the Big Daddy reader, as well as leftfield stuff that I hope will be a welcome discovery for some. If your feedback is that you'd like a more feature- or profile-based column (say, a history of boogaloo), then I'm up for that, too. First, though, a general word of warning: don't believe any of the hype in the general music press about latin music. They usually mean lambada, Macarena, tapas bars, 30-something audio-legal divorcees' salsa dance classes at the local community centre, Ricky Martin...uh huh. I mean music with soul and depth, music that will make you feel bleedin' great regardless of the ambience in which you hear it. Unfortunately, access to such music gets more and more difficult daily: the dance-class scene don't follow the music or have any real interest in it other than as a machine-like backing for dance steps, or as an accompaniment for aerobics (excuse me while I go red in the face and fulminate at such blasphemies). Even US publications such as Billboard now focus almost exclusively on 'unit-shifters', daytime radio favourites and latino versions of S Club 7. Anyone who follows quality latin music would be hard-pushed to recognise more than two or three of the Billboard Latin top 40, which is composed largely from sales and airplay returns from commercial radio, MTV and major national non-specialist record stores. There's as much variety in latin music as there is in soul, jazz, hip hop, reggae and funk put together: the influences have always flowed both ways. Can't speak Portuguese or Spanish? Don't understand the lyrics? Who cares? This is MUSIC, right? You want poetry, buy a goddam book already!

*A raft of quality Brazilian newies and reissues is set to hit the UK shores in March, so let's take a look at recent and forthcoming Brazilian shit:*

## **DOM MITA: "O SOM DO BLACK RIO" (WHATMUSIC.COM)**

Samba Soul (samba rock, samba swing, balanco, call it what you will) is massive in Sao Paulo and Rio again, after nearly two decades of neglect. It's a fusion of samba with JB funk and touches of Earth Wind & Fire, mashed up with a dab of Malcolm X and 60s Black Power, the whole orchestrated like a cross between samba, Duke Ellington and the said JBs. Dom Mita - who sadly passed away just a month or so ago was in at the beginning (early 70s, Rio suburbs and favelas) and this record, recorded only 18 months ago, is a great return to form for the guy who gave us 70s samba soul classics like "Som, Amor, Trabalho E Progreso" and "Ao Vivo Com Voce". As in the old days, he's accompanied by members of Banda Black Rio (see below), including cool-vokes dude Carlos Dafe. Standout track is a homage to Black Rio's godfather, the late Tim Maia, "O Som Do Tim", and "Meninha Do Coro".

**ALSO CHECK:** some of the other reissues on this excellent, 180 gm vinyl-only, UK-based label, especially "O Som Do Copa 7" (not the same group as Merceilles 'Copa 7), a funky Rio 11-piece from the early 70s with interesting liners by current carioca funkier Ed Motta (see below); and, for the jazzdance fans, a long-overdue reissue of samba-fusion in-demand, 'Naturalmente' (Guiherme Vergueiro), featuring the blinder 'A Sangue Quente'.

## **VARIOUS ARTISTS: "BLACK RIO" (STRUT)**

Here's a great introduction to the sound of 70s black Rio, which had very little to do with bossa nova and all that nancy-boy flim-flam, and everything to do with black North American music in all its guises from deep soul to Sugarhill, filtered through the magic samba sieve. The compiler, DJ Cliffie, has included all the essential artists Jorge Ben, Tim Maia, the outrageous Toni Tornado (think Little Richard meets James B.), Banda Black Rio, JB's copyists Gerson King Combo plus one or two off-the-wall rarities like the Tangarela Gang's version of "Rapper's Delight". The mighty Trio Mocoto (see below) make an appearance, as does Dom Salvador, whose 1971 LP "Som Sangue E Raca" is generally regarded as Black Rio's original statement of intent (Cliffie wisely picks the blazing title track for this comp). No liners available as we go to press, but with Strut's famous attention to detail I'm sure nothing will be left to the imagination (well, having myself done Strut's sleeve note for 'Nigeria 70', so kindly reviewed in BD #9 by Snowboy, I would say that, wouldn't I?).

**ALSO CHECK:** Cassiano: "Cassiano Colecao" (Universal Brasil, CD only): Did I say Tim Maia was the black Rio godfather? Well, here's the other one, this being a nice selection of his three rare solo LPs "Imagem E Som", "Nosso Cassiano" and "Cuban Soul" (if you're a completist, Universal have also reissued CD facsimiles of all three, too).

**DON'T MISS:** "Samba Soul 70" (V/A, Crammed Discs): Not quite as interesting or well-researched as "Black Rio", relying as it does too much on big-name MPB and Gafieira-Samba artists like Elis Regina, Gal Costa and Elza Soares (all of whom are matchless in their own right, but aren't the first singers you'd think of in terms of samba soul and what's the vastly overrated lounge-core of Milton Banana Trio doing on a samba soul comp?) but any disc that includes Wilson Simonal's smacked-out, Jon Hendricks-ish "Nao Vem Que Nao Tem" gets my vote (anyone ever hear the Bridgette Bardot version? So bad it's a classic: go find).

**AND CHECK** my Jorge Ben mid-price comp, "Brazilian Hits & Funky Classics", 70 cheap'n'cheerful minutes' worth of Rio's most perennial star (Manteca, CD only).

## **VARIOUS ARTISTS: "BRAZILIAN BEATS 3" (Mr Bongo)**

Bongo's 14-tracker covers the old masters (Candeia, Jackson Do Pandeiro), the Trama record label's edgy, funky-hip-hop-d&b sounds (Otto, Jairzinho Oliveira), tasters from forthcoming full Bongo sets by UK-based Brazilian artists (Ive Mendes, Bazeado, Mr Hermano), and signings from Regata, probably the leading funky-Rio label of the moment: ex-Farofa Carioca singer Seu Jorge is tipped as Brazil's next superstar (just wait till you hear his full LP, due for release from Mr Bongo in early summer), whilst Paula Lima hangs up her hat as lead-singer of funk outfit Funk Como Le Gusta to go solo, here represented by the old samba soul classic "E Isso Ai". Watch this space carefully for news a live Regata showcase hitting a well-known London venue in a few months' time.

## **VARIOUS ARTISTS: "BRAZILIAN LOVE AFFAIR 3" (Far Out Records)**

Label boss Joe Davis was dealing rare Brazilian vinyl when J-Lo was still in diapers (did they make 'em big enough back then?). Most of the money he made then out of Brazilian vinyl junkies like yours truly, Gilles Peterson, Patrick Forge et al. has now been ploughed into Europe's only 100%, purist, modern Brazilian music label. Recent LPs on the label by Joyce, Azymuth and the legendary Ipanemas are probably better than 90% of the music actually being made in Brazil at present, and Davis' single-mindedness has been largely responsible for the renewed European, North American and Japanese fascination with the genre. At the end of 2002 we'll all be voting this Brazilian Record of the Year: there's a stunning Roc Hunter remix of "Icarai", everyone's favourite track from the aforesaid Ipanemas LP; a 4Hero rub of Azymuth's "Laranjeiras"; a Joyce track, and lots more. Support this label before Davis gets so pissed off with the famous British apathy that he packs it all in to go back to his other passion, tennis coaching.

## **TRIO MOCOTO: "SAMBA ROCK" (Crammed Discs)**

Not (as many mistakenly believe) just another bossa-jazz trio, Mocoto started life as Jorge Ben's backing band, giving his early, key discs like "Forca Bruta" much of their original power, but then went on to record a number of albums and 45s all of which have become highly collectible. Their originality comes from a 'no-holds-barred' approach to repertoire: if Burt Bacharach sounds good done funky samba wah-wah style, then Burt Bacharach it is....kind of thing. Although some write these guys off as cheesy, it's all done with such tongue-in-cheek sauciness it's irresistible. Highlight for me was their reworking of "Tudo Bem", previously only available as a super-rare Brazilian 45.

Not much room for Afro-Cuban jazz, salsa, etc, except for this little gem, which is a required purchase for anyone who wants to demolish his or her preconceptions and prejudices about latin American dance music:

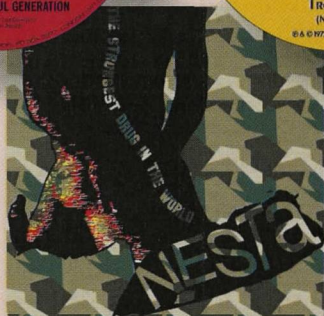
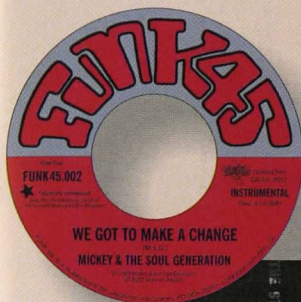
## **CHAMPETA CRIOLLA VOL 2 (v/a, Night & Day)**

"We are the real motherfuckers of Afrocolombian music!" proclaims the endearingly dodgily-translated sleeve notes of this slice of tropical dance mayhem. The Atlantic coast of Colombia especially towns like Cartagena, Barranquilla, and Buenaventura have always been much funkier, more African, more Caribbean, than Colombia's Salsa Cities: Bogota, Cali and Medellin. The Palenques were (like the Quilombos of Brazil and the Maroon settlements of Jamaica and Surinam) self-governing townships set up and administered by runaway slaves. San Basilio, just along the coast from Cartagena, is proof that the tradition lives on today, and is the source of much of the material on this superb compilation. This is deep Afro-Indian rumba, bugged out versions of the soukous, afrobeat and hiliife discs brought here by West African sailors in the 60s and 70s with fresh Spanish-Yoruba lyrics, local bashment hopefuls like King Elio Boom, and soundsystem dons every bit as dangerous as Kingston's, such as El Conde, Rey De Rocha, Superchameta Man and MC Iba. I recall writing 3000 words about Champeta (it's an onomatopaeic word from the sound of dancing feet shuffling on the beaches) about 12 years ago for a long-defunct mag called Worldbeat; at last someone else outside Colombia's taking notice!



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**Ivory's Top 10 played since the Birth of "Jazzie" Jay (on Nov 26th 2001): the newest member of the P Brothers.**

1. Outlaw Gangster & Jazzie Jay "The Joke is Over" 12"
2. 360 Degrees & Paul C "Years to Build" 12"
3. Chaka Chan "I Know You, I Live You" 12"
4. 45 King & Latee "Brainstorm" EP
5. Sylvester "I Need You" 12"
6. Le'o Roy "Pound for Pound" 12"
7. ED Math "Behind the Bars" 12"
8. Jay Z "Unplugged" LP
9. Steady B "Get Physical" 12"
10. Lord Tariq "Cold World" 12"



### Paul S from the P Brothers

1. Ultramagnetic MCs "Ced Gee (Delta Force)" / "Ya Not That Large"
2. Eric B & Rakim Allah "No Competition"
3. Brand Nubian "Black & Blue"
4. Lord Finesse "Isn't He Something"
5. Diamond D "Step To Me"
6. KRS1 "Illegal Business"
7. CNN "Blood Money"
8. Ohio Players "Ecstasy"
9. Black Heat "Love The Life You Live"
10. Bar Kays "Humpin"

### Chairman's Choice: Random "Golden Era" Rap Edition By Chairman Jefferson Mao, ego trip NYC

1. Jus Def/X Town Posse featuring Kid Capri "Funky On The Freestyle" (SEC Inc.)  
Lost uptown shit, "Before I Let Go" groove and all. As the micstros themselves boast, fuck a crowd, this moves the whole damn planet.

2. Live N' Effect Posse "We Got A Message In Our Music" (Excellent Choice)

'88 and everything's straight: "Simple Song" riffs, mesmerizing slowed vocal hooks and a winning Paul C. arrangement.

3. T-Wiz featuring Poindexter Tech & The Bookwiz ("The Nerds Of Rap") "Good Thing Goin'" (DNA International)

Their style of flow, to quote the venerable Lord Finesse, is smoother than Al Jarreau.

4. Majestic Productions "Frontline" (DNA International)

More hip hop high jinks from DNA, Hank Love, Half Pint and friends.

5. All City Productions "Bust Your Rhymes" (All City)

Usually all that diggedy diggedy tongue-twisting shit don't impress me. Here's one notable exception the rule. Wessyde!

6. Phase and Rhythm "Brainfood" (Funky Tune)

Classic material.

7. M.D.S. Production (Kool Joe & DJ 2 Nice) "Because I'm A Pro" (Universal Sound)

Best use of "Blues & Pants" this side of "Do The James."

8. Jimmy Spicer "I Rock Boots" (Def Valley)

Mr. Super Rhymes (and former Def Jam Records' receptionist) puts his mack hand down on this 1990 sexcapade.

9. Various Artists "Back To The Lab" EP (Over Due)

Beats by Bizzie Boy Fanatic and one DJ Def. Rhymes by Omnisence and a bunch of even lesser never were's. Sounds like vintage 45 King/Flavor Unit sessions.

10. Bob & The Mob (DJ Slayer & MC Speedo) "It's A Shame" (Holiday)

It's really a shame more people don't remember this duo's superior Spinners rap remake, which came out at least a full year before Monie Love's. (And they don't even get their names mentioned in lyrics the way everyone from Biggie to Juvenile to People Under The Stairs says, "in the middle like Monie." I guess that's what you get for calling yourself "MC Speedo.")

### Ame (After Hours/Barriosoundz)

#### "Ooh Baby I Like" Top 10

1. V. Molotkov "I Walk in the Garden (Meaoanr)
2. Gene Ludwig "Sticks and Stones (Atlantic)
3. K. Frimpong "Hwehwe mu na yi wo Mpena (Ofobros)
4. Hein Huysmans Gnt. "Marakesh" (Ads)
5. Rhythm Masters "Black Conversations" (Success)
6. Dj Grazzhoppa "Dayz of Thunder" (B9000)
7. Mr. Flash & Mike Ladd "Basmentised Soul" (Lust Island)
8. Clozier & Lejeune "Danse" (EMI)
9. Imperial Brothers "We Dub To Scratch (Cuttin)
10. Mr. C & Funk Junction "Hot Butter N All" (Hurdy Gurdy)

Ame is one half of Belgium's After Hours production crew with partner DVL. He also runs the excellent Barrio Soundz vinyl website, selling all kinds of breaks, soul, funk, jazz, library LPs and more: check [www.barriosoundz.net](http://www.barriosoundz.net) for more info.

### Jazzman 10

1. The 'Great' Deltas "Tra La La" (Englewood) 7"
2. Mickey & the Soul Generation "We Got to Make a Change" (white) 7"
3. Tommy Wills "K.C. Drive" (Juke) 7"
4. The Capprells "Close Your Eyes" (Bano) 7"
5. Skin Williams "Skins Funk" (Mil-Smi) 7"
6. Roland Alphonso "Shake a Lady" (Doctor Bird) 7"
7. Randy Carlos "Satellite USA" (Fiesta) 7"
8. Lebron Brothers "Boogaloo Lebron" (Cotique) LP
9. The Party Brothers "A & T's Party" (Canusa) 7"
10. London Fog "Easy Mover" (Gold Stars) 7"

### Dante Carfagna

#### "10 Tunes For The Walk To Pasadita"

1. Joey Irving "Don't Throw Our Love Away" (Vincent) Rockford, Illinois gives up some real soul with this wintery uptempo getdown
2. Wasters "Accept My Love" (Uni) beautiful group soul over funky midtempo ripples courtesy of JoJo Productions
3. Black Aces Of Soul "Let's Get On Down" (Black World) somewhere in Michigan, in some garage, there are no copies of this
4. Ghetto Friendship "Build It Up, Tear It Down" (Ghetto) truly unique falsetto funk with arrangements that deny the club perfectly
5. Wanda Davis "Save Me" (Project Soul) the drummer was obviously pleased with this, perhaps the definitive funky version
6. Mr. Gee and the Fifth Generation "We Got A Funky Feeling" (CAM Assoc.) Naptown vocalist (Baby Leon?) asks the drummer to "get stinky"
7. Brian Grice Trio "You Went Out" (Flute) Chicago breeds some true wierdos, this 45" either offends or it offends
8. Legionnaires "Monsoon Mud" (Kama Sutra) Frank Abel involvement (pre-Paris?), sounds like Billy Wooten in a blizzard
9. Bob and Gene "I Really Really Love You" (Modo) Buffalo, NY soul band seeks actual microphone for next recording
10. Jimmy Tate "Please Come Back" (Mid-Tune) not funk but brutally deep soul, thank you so very much Mr. Fine Wine



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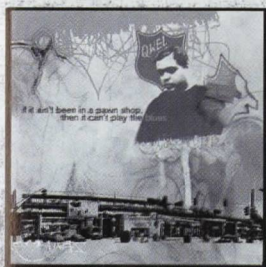
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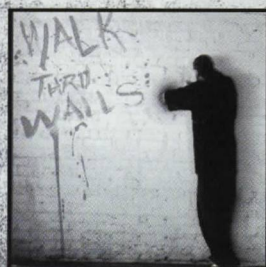
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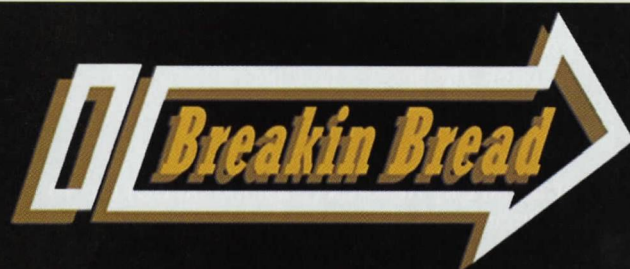
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## Jimmy Dynamite 10

### Ska 45 Caliver Revolver (Instrumentals)

1. Skatalites "Ska La Parisienne" (Blank JA coloured vinyl)
2. Baba Brooks "Frankenstein" (Soul JA)
3. Frank Anderson w/ Baba Brooks Band "Greenfield Ska" (Treasure Isle JA)
4. Lyn Taitt w/ The Boys "Storm Warning" (Treasure Isle JA)
5. Herman Marquess w/ Lyn Taitt & his band "The Teaser" (Treasure Isle JA)
6. Prince Buster & the All Stars "The Hunter" (Prince Buster JA)
7. Prince Buster "Call Me Master" (blank JA)
8. Don Drummond "Smiling" (Top Deck JA)
9. Roland Alphonso "Dr. Ring-A-Ling" (Doctor Bird UK)
10. Roland Alphonso "Nimble Feet" (Ska Beat UK)

**Jimmys goin' back to funk DJ when Spring come. (Nottingham, 7<sup>th</sup> March at the Bomb with The Rustler)**

## Hogwash South London Selection

1. Exile 1 "Funky Crookie" (Disque Debs)  
Contender for the funkiest tune ever.
2. Harold Mabern "I Want you Back" (Prestige)  
Excellent hammond cover version that never fails.
3. Piney Brown "Everything But You" (Deep Groove)  
Superior blues funk that sits great next to...
4. O.C.Tolbert "Hard Times" (Rolyak)  
Great soul funk vocal with feelin'.
5. Black Haze Express "Won't Nobody Listen" (Clintone)  
Excellent bass line, excellent tune!
6. Jean Dushon "Hitch Hike" (Argo)  
Unstoppable dancefloor version of the Marvin penned tune.
7. Brenda Devlin "Were You Ever Lonely" (Road)  
As good as any female vox you'll ever hear - In the box!
8. Rod Lumpkin "High Society" (Blackrock)  
Harder edge funk with a sick hammond solo!
9. Injun Joe "Someone" (Turbo)  
Dancefloor empty? This mid tempo effort on next, then.
10. Gus Lewis "Let the Groove Move You" (Tou-sea)  
Thanks to Baby T for this one! Does exactly what it says on the label.  
Chart provided by Greg Belson from the Soulset. Hogwash is every 2nd Saturday of the month @ the blue room, 43-51 richmond road, Kingston, Surrey. The finest in funk provided by some of the worlds best funk DJ's. Contact [hogwashing@hotmail.com](mailto:hogwashing@hotmail.com) for info on dates and future guests.

## Lokee @Capital City Records (Washington DC) top 10

1. Godwin Omabuwa & His Cassanova Dandies "Lovumi Do" (Ekotse)  
Rolling bassline, muted horns what more could you ask for from afro-beat.
2. Uhuru Dance Band of Ghana "Biribi" (Agoro)  
Starts out with a nice break and then straddles the fence between more traditional african music and afro-beat. Nice prime time dance record.
3. Sirani Avedis "A Witch's Call" (Terrapin Records)  
Dance floor jazz-funk that never fails to get people dancing.
4. Gate "Chocolate Puddin" (Violetville Music)  
A cross between Jefferson Airplane and Cold Blood, but with louder drums and a better bassline.
5. Mebeus "Party Crazy" (Vigor)  
Party funk!!
6. Pace-Setters "Freedom and Justice" (Kent)  
Hard political funk. Big up to Edan for showing me this one.
7. The Rock " (Charlie, Brother) We've got to Love One Another" (Scorpio)  
What can I say about this one. I would have stopped fighting.
8. The Diplomats "I've Got the Kind of Love" (Dynamo/ Musicor)  
Sounds like some thing the Rza would have use for the first album.
9. Do It Yourself "Groovin" (Cam)  
Funky disco in the relm of "Wood Brass and Steel"
10. David Barretto "On Broadway" (Mercury)  
starts with a long long long break and then goes in to the funkiest version of this song I've ever heard. play this in you're jiggy sets and watch people go crazy.

## Freddy Fresh Top 20

1. Zum Funk - Only Child Remix on Rinkydink UK (this is funkier than a barn full of hens with one rooster)
2. Kicks & Rocks - 5 DJ Jingles - Howlin USA (Scissorkicks and Sgt. Rock made me a funky tune....bless 'em!)
3. Girl Next Door - Ready or Not - Ffrr UK (wow I even dig the vocals)
4. Sensei - Pimp Slap the Funk - Functional Breaks (damn scary and tuff as nails... once a night leaves 'em breathless)
5. Freddy Fresh - Party Right (it's kinda funky ya might dig the Angel, Meat Beat Manifesto Mixes) - X-Sight/BML New York
6. Frank Delour - Put Em Up - AV8 (hip hop flava in ya ear..."gangster slang from a balding fat guy)
7. Miracle Workers - That Instrumental - Bold UK (amazing remake of classic Salsoul tune) not to be missed!!!
8. Si Begg - Freestyle Disco - Si Futures UK (he's insane and makes funny songs this one is funky as all get out!)
9. East Coast Boogiemmen - Marrying Janie - Moonshine (these guys are new and the ones to watch).. new to me anyhow
10. Kosheen - Catch (Technical Itch Mix) - Moksha UK (wow brilliant and often pretty song) I dig this one alot!

## John Stapleton 10

- Whole Nine Yards: Tuesdays, the Bell, Bristol; Payback: Wednesdays, Dogstar, Brixton; Four Corners: The Croft, Bristol (Fortnightly Fridays). Something old, something new, something funky, something (rhythm and) blues.
1. Daddy Kae and Yvonne "Eleven Commandments of Woman" (Fairmount)  
Thou shalt not wear a mohair suit!
  2. Ross D. Wylie "Do the Uptight" (Festival)  
Pill-popping Aussie mod gear from the 60's
  3. Beverly Crosby "That Didn't Stop Me (From Lovin' You)" (Magic People)  
What a great intro - then, what a great tune!
  4. Wynder K. Frog "Henry's Panther" (Lyntone)  
An old raincoat won't ever let you down.
  5. Curtis Griffin "I Gotta Lump" (Jewel)  
I'd get that seen to if I were you.
  6. The Soul Patrol "Saigon Strut" (Shamley)  
Funky funky Saigon.
  7. Al Perkins "I Feel All Right" (U.S.A.)  
That's OK then.
  8. The Mac Truque "Cold Sweat" (Capitol)  
As the album title says, completely Truqued Up.
  9. The Mohawks "Pepsi" (Pama)  
Things go better with it.
  10. Patti Smith "Piss Factory" (Mer)  
Get off your Mustang, Sally.

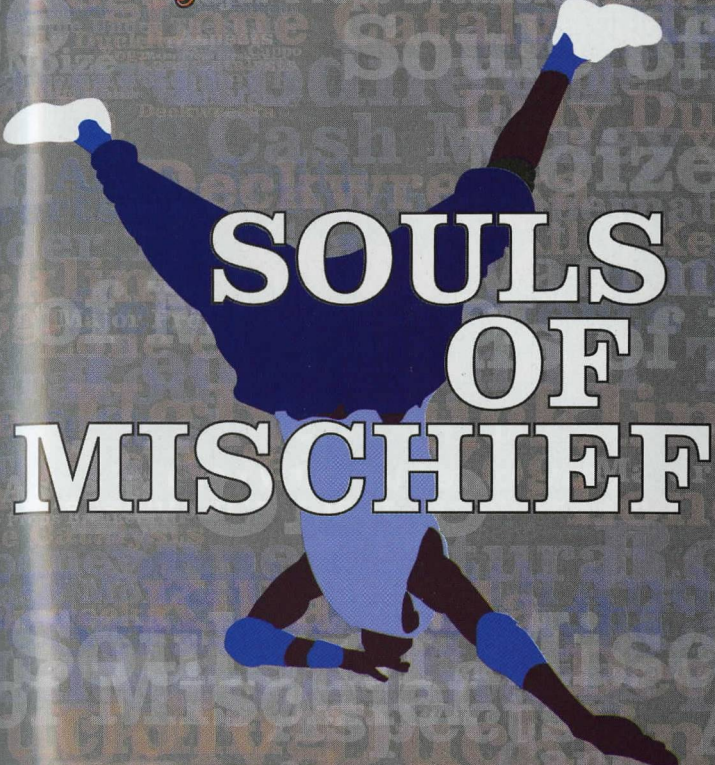
## Fine Styler 10

1. Cannibal Ox "The Cold Vein": After this nothing compares!
  2. DJ Format "Ill Culinary Behaviour": Tasty!
  3. Ian Beef "Beef In Counter": Forthcoming Hairy Parents 7"
  4. Eyedea and Abilities "Blindly Firing": Clever stuff.
  5. Lionel Ritchie "All night Long": Dope.
  6. Ram Trilogy "Mind Overload": Killer D+B.
  7. Midnight Star "Midas Touch": Quality 80's shizzy!
  8. Turbo Badger "What's That In Your Hair?": Quality tune.
  9. Harry Potter "Original Soundtrack": Bangin!
  10. Micheal Jackson "Wanna be Starting Something": 12" with Instrumental!!! (im not joking)
- A new night is starting up in ol' Bristol town called 'REMOTE CONTROL' every Saturday at THE CROFT on Gloucester Road. Presented by UNDIVIDED ATTENTION, the night will behold HipHop and Funk old and new, fresh beats and anything with a good groove to get you kids dancin' Strictly good time vibes. Couple of quid entry fee, open till 1am, loads of drink promotions and special guest DJ's every week including Big Daddy's very own George. The opening nite (2nd March) is DJ Format, and Beanz is on the 9th March. Wordem up!! Forthcoming on Hairy Parents: Ian Beef "Beef In Counter" 7"/Velocaraptors Vol 2: "The Bones"/Bristol Burnt: accapella of 2nd Bristol vs Brighton battle.



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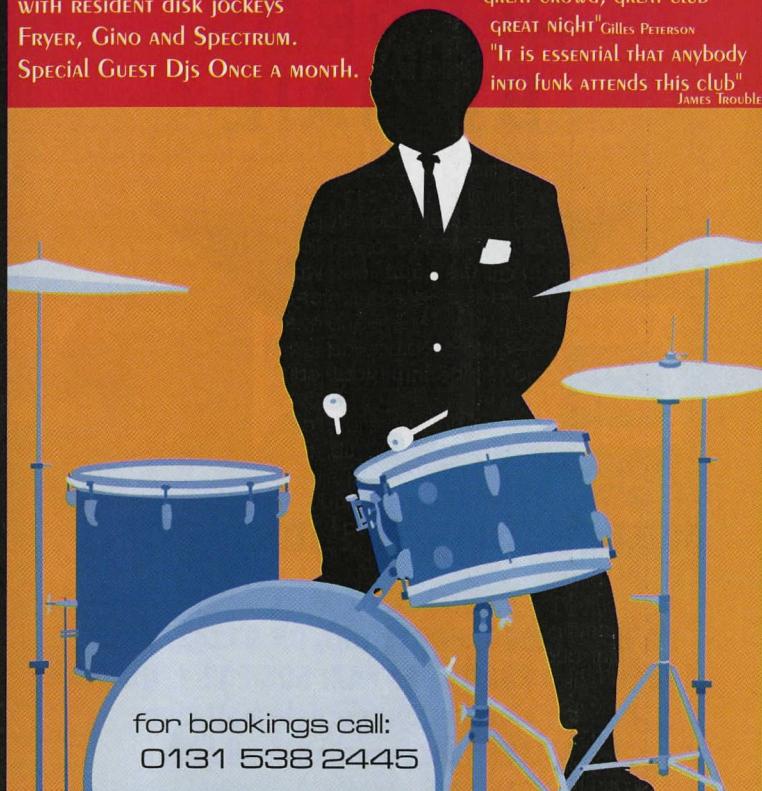
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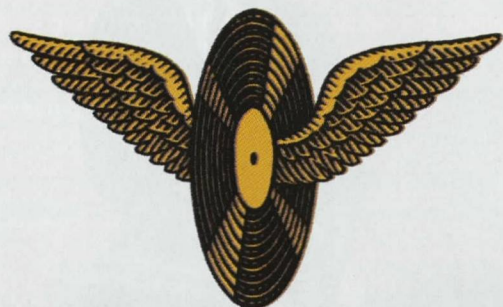
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**5 Friargate, Derby, DE1 1BU.**

**10pm-4am, Info: 01332 292033**

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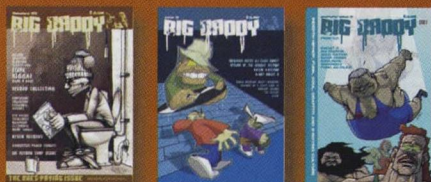
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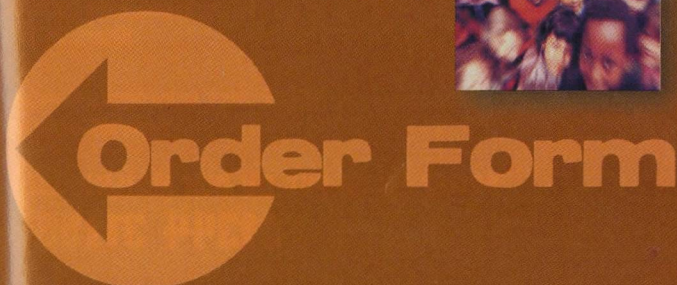
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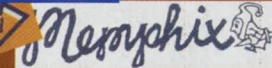
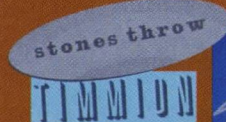
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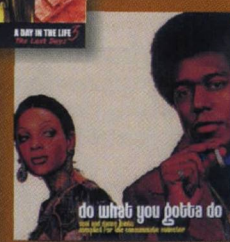
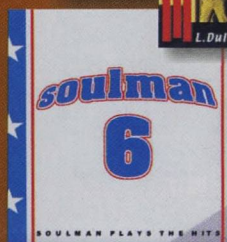


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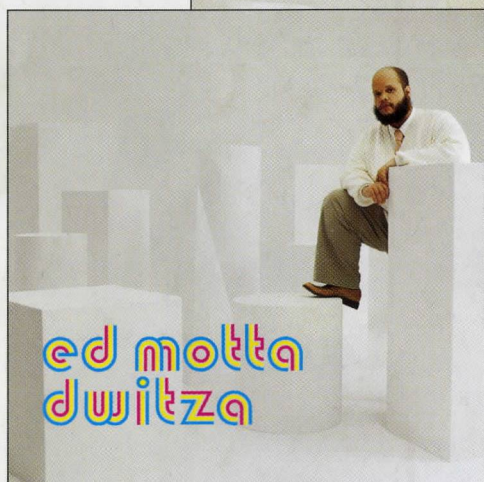
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