

J.ROCC PRESENTS SEX MACHINE TODAY

J.Rocc of the World Famous Beat Junkies
Beat Junkie Sound / BeatJunkies.com

Ah yes, yet another tale of turntable wizardry by the Beat Junkies president himself—Chronic Avenger number one, J.Rocc. He's the James Brown of tablism and proves that he follows in the funkiness. This mixtape is like Lay's potato chips: "you can't have just one," or better yet, Pringles' "Once you pop, you just can't stop!" If MTV knew anything about hip hop, it would drop Scribble and that "Party to Go" package and pick up a Beat Junkie complete set and get the respect. The follow-up to his 1999 *Live at the Sex Machine*, *Sex Machine Today* highlights some of the samples used in hip hop music and gives you a taste of how the originals to Common's "The Light," Pete Rock's "T.R.O.Y.," and Ghostface's "Cherchez le Ghost" sounded before they were jacked. The one thing you'll like about J is his musician's sense of respect for the originals and his touch for cutting them up with the signature Beat Junkie style—just enough without killing them. Get on the good foot.

INFECTIOUS

JigMastas
Landspeed Records

You'll notice right from the beginning that this album has some dope-ass beats. That would be the "soul" that Dj Spinna says commercial hip hop lacks. He's rubbed elbows, produced and remixed stars like De La Soul, Mary J Blige, Eminem, Mos Def and Les Nubians. On this one, DJ Spinna lays down beats, chimes in with his soulful jazzy feel for Krimunul and shows how being in music for 10 years pays off. Krimunul plays along with Spinna's ear-candy production by treating his vocals as an instrument—incorporating interesting and hypnotic cadences and topping it off with some of his own mind-candy. Guest appearances by Sadat X of Brand Nubian, Apani B-Fly, Vernon Reid of Living Color and Angela Johnson of Jazzy-Soul group Cooly's Hot Box help to make it even more, well, infectious. Sometimes it's good to have something others can catch.



LIME GREEN

Moka Only
BattleAxeRecords.com

In 1995, Moka Only, alongside long-time partner Prevail, hooked up with another Vancouver MC, Mad Child, to form the Swollen Members crew. He split solo in the mid to late 90s, calling Vancouver home office to his dozen or so full length tapes and stacks of vinyl before coming back to Battleaxe in '99 to release *Lime Green*. For this gem, he hooks up with Abstract Rude, LMNO and Mad Child & Prevail (Swollen Members) to stack another chapter onto his discography. Moka's funky-vibed, piano-heavy loops and melodic hooks hint to a laid-back, jazzy-type delivery and sound for most of the project ("Rolling Along," "Invisible," "August Asphalt," and "Been There") but his cadence switches up and flips into an attack-mode on "Formula Fresh" and "Crunch." I have a feeling that this summer will embrace laid-back and "chill-to-this" type of music; if so, Moka Only has his arms spread to give you a hug for summer—but with the amount of material he's got, I couldn't tell you how long that hug will be.

CUTS FOR LUCK, SCARS FOR FREEDOM

Mystic
GoodvibeMusic.com

Mystic is what Sade would sound like if she could rap. The same depth of passion and emotion is collected and mixed with street to contribute to that "cool-out-and-think" feeling. Yet another dope artist hailing from the Bay Area, Mystic adds more spice to the album by singing (and singing well!) five of her 18 poetic cuts—peep out the sure winners: "The Life," "Forever and a Day," "You Say, I Say," "OK...Alright," and "Destiny Complete."

If she's aiming to be the West Coast's Mary J. Blige or Lauren Hill, her entourage will make

heads turn. Bahamadia (A&R) and producers Shock G (Digital Underground), The Angel, A-Plus (Hieroglyphics), Spontaneous, Chops (The Mountain Brothers), Amp Live, and others make her attempts for the spotlight seem, at the least, very possible. Interestingly enough, for an album that has as many producers as it has tracks, it meshes together quite seamlessly. Take it from Chops: "Mystic is gonna be huge!" I think so too—don't sleep and peep the interview.

Required Audio:

Who was your "discoverer"?

Mystic: I guess I was discovered by Jamalski, when he was down with BDP.



We met at a show and I shared my poetry with him. He thought I would be a dope artist, so I tried it and the rest is a done deal. But along the way different people have helped in other ways. Sway and Tech (of the syndicated hip hop radio program "The Wake Up Show") put me on the B.U.M.S. album. Shock G and The Angel got me to sing and do spoken word; as well, Shock took me out on the road to tour with Digital Underground. So many people have blessed me with knowledge and I give thanks!

RA: Since you are such a new name to hip hop, I had to compare you to someone to describe your style. I'd say that you are what Sade would sound like if she could rap. How close was I?

M: I guess I'll be new to a lot of people, but I have truly been paying my dues forever and have appeared on numerous other projects. I have appeared with Suga T, The Mossie, Paris, The Conscious Daughters, Souls of Mischief, 3x Crazy, Knúm (of the Luniz) and Cleo, The Bluenote Remix Project, and The Rules of the Game compilation to name some. I in no way take offense to your comparison—that's a pretty fly one. I love Sade and hope that my

music has the depth, clarity and honesty that she gives hers.

RA: You have a voice that sounds trained and seasoned, but at the same time, raw. Where does that talent come from?

M: I actually was rhyiming before I was singing—rhyiming for about 11 years, singing since 1996. I don't have any vocal training, I just try to reach into my soul and express the emotion behind the vision.

RA: How much work does it take to fit together an album with so many producers? You've got Shock G, A-Plus, Spontaneous and Chops. How do you get all of them to give you the sound you want?

M: Putting together this album was fairly easy in terms of production. I had the vision and concept for the album before I had a deal, so I knew the vibe I was looking for. I would listen to beats and they struck me—then we collaborated. I was already good friends with a lot of the producers—and all the producers were beautiful to work with. I heard so many banging beats, but if it didn't go with my concept [of what I envisioned for the music], I had to pass.

RA: I see a Shock G connection from Digital Underground's *Who Got The Gravy* album when you played the DU Goddess. How did that happen?

M: I wanted to work with Shock forever. We hooked up through Tyranny, but I was already cool with Money B, Clee and Dotrix. The first time, Shock and I collaborated on a Billie Holiday song called "Gloomy Sunday" for the soundtrack to *The Funeral*. That was the first time I ever sang. Time passed and DU became less like a crew and more like a family. I got to go out and tour with DU for the better part of a year and Shock set me up lovely. He's one of the most pure artists I know.

RA: You've got a few things going for you. Rapping skills, singing talent, connections to the industry, and BEAUTY! What's your plan for the next couple years?

M: Thank you! For now, I plan to tour for as long as I can to promote the album and build with the people who are listening. I would definitely like to do some acting—I did that when

I was younger. I would also like to do some speaking with youth. Whatever comes my way, I'll be open and appreciative. At some point I want to produce and manage. One day I'll definitely put some work in on the business side.

RA: Imagine yourself creating a "Mystic Tour." What would be your perfect tour lineup?

M: Mos Def, Outkast, Slum Village, Bahamadia, Planet Asia, Phil Tha Agony and Zion I. I don't know, I could do it so many ways. I really just want to be out with positive, progressive artists. No drama!

RA: If you had to make an album outside of hip hop, what type of album would it be?

M: That's a hard thought—maybe some Drum 'n Bass or Trip Hop. I wish I could sing in Spanish; I'd make a straight Latin album.

RA: What would you like to let the people who are about to buy your album know before they go out and pick it up?

M: I'd like for people to know my album is a very personal and honest album. The world is a cold place and I hope that my music can bring people some peace.

MISSION: ONE

Mission:

Insidious.com / Missionhip-hop.com



Mission's album release party @ the Gabah in L.A.

Mission:, a live hip hop band from the Bay Area by way of Boston's Berklee College of Music, seems it is actually on a mission to put out some genre-mixing music. The group is one of the few that embrace the "play-your-own-instrument" aspect of a traditional live band (think The Roots or Black Eyed Peas). The added creativity takes hold of its hip hop backbone to make the dipping into a jazzy drum 'n bass arena sounds like a natural progression. The crew leaves me