



**Various Artists
Now Again: (Re)Sounds
Now Again Records**

Modern day Creed Taylor, Eothen Alapatt delivers the ultimate reworking of his re-issue imprint Now Again's vast catalog in *(Re)Sounds*. For admirers of heavy soul and funk that might not catch the value of the re-print's original article, *(Re)Sounds* re-presents crucial selects in the form of uniquely accessible remixes and re-edits. The cast of enlisted artists—including Todd Terry, Kenny Dope, Cut Chemist, Edan, and J. Rocc—is undeniable, and choice Stones Throw fam Aloe Blacc, Percee P, Oh No, MED and the truly underrated Koushik all make noteworthy contributions taboot. Funk-freaks, über-collectors, and the utmost knowledgeable will obviously appreciate the efforts made throughout the 17 slices. It's straight polyester party-time nirvana! If you can't feel it then go back to the record convention for that crate of \$100 Ukrainian grade-school gypsy-choir private-press acetates and blow your brains out. Record snobs! If you're too smart to do a kegstand to J. Rocc's edit of Detroit Sex Machine's "Rap It Together / Funky Crawl" than you should stay home and look at the Internet or something. Coz you're boring. ML



**Various Artists
Scion CD Sampler v.18
Ninja Tune Mix by Darko
of Spank Rock
Scion Audio/Visual**

Ronnie Darko is not the MC of Spank Rock. He is not one of the original two producers either. But he's hardly fourth string and flexes his Djing and production skills well beyond the required quota to make this mix, as they say "banging." Hard to screw up the opportunity of raiding the Ninja Tune catalog and he by no means does, paying homage to the founding Ninjas (Coldcut and DJ Food), the seasoned Ninjas (Amon Tobin, The Herbaliser and Kid Koala), the sophomore Ninjas (Bonobo and Blockhead; both who's often scrutinized production efforts have already aged like fine wine), and the Big Dada camp (TTC, Roots Manuva and naturally Spank Rock). Darko also takes the opportunity to showcase Ninja Tune's latest offshoot, Counter Records, a sublabel that will focus on rock-oriented artists, and Pop Levi's "Sugar Assault Me Now (Part 2)" is an exciting introduction. In today's short attention span and Serato world, merely segueing a catalog of songs from a label's vault isn't going to herald you compliments and Darko knows this; almost every one of the 15 tracks are mashed-up by two or three other Ninja songs, but the mix is by no means hastier than it needs to be. Standouts in-

clude Hexstatic's "Chase Me" vs. Blockhead's "The Art of Walking" and Mr. Scruff's forever chunky & cheeky "Get a Move On" getting slammed by Spank Rock's "What It Look Like." Darko either grew up on a steady diet of Ninja Tune, or crammed like hell to get the proper essence and balance of old versus new. Fans of Spank Rock who have never heard of Ninja Tune will certainly eat up this non-stop adrenaline rush. Fans of Ninja Tune who are impartial to Spank Rock will be blown away at the connections between the techno crunk of TTC and Amon Tobin's quirky madness. What can I say, Ninja Tune is a great label, and Scion is a great company to commission Darko to concoct something as fresh as this. How do you get one? Order something from TurntableLab.com and you'll get a complimentary copy, or attend your local Scion sponsored event this summer for free scoopage. BL



**Various Artists
Bob Marley & The Wailers-
Roots, Rock, Remixed
Quango**

Quango has been a timeless favorite of RE:UP for proper world beat excursions. Thus, when learning of this remix project, the concept—even a task as daunting as meddling with The Legend himself —appeared promising. Throw in the fact that the refixes are by Afro-

disiac Sound System, Fort Knox Five, King Kooba, Jimpster, Trio Eléctro, and Bombay Dub Orchestra, and you know we're in business. These are respectful interpretations (but make no mistake, they're all certified bangers) which have reportedly received the genuine approval and blessings of the extended Marley family (disclaimer: who in turn have likely received the blessings of a royalty check). All these artists have had many years of experience producing and Djing club music, and it's clear that they know what translates well to the four on the floor while still maintaining the institutionalized perfection of the Most High. With each artist giving it their own club rinse-out, *Roots, Rock, Remixed* is dare I say a near perfect attempt of remixing these classic tunes. Afrodisiac's experience tinkering with West African mash-ups is clearly evident in their rendition of "Soul Shakedown Party," adding a simple organic disco stomp and letting Marley and the I-Threes take over the song. Not a mystery why it's positioned first on the compilation, it's easily the best end product. King Kooba does an excellent job with "African Herbsman" maintaining that *wooka wooka* guitar and player piano while giving it a bit of a Thievery-esque stamp. And the rest of the tracks, are well... just as up to par, so I'll stop. Just snatch up this disc, it's guaranteed to be as re:playable and re:repeatable as *Legend*. Take that Phi Kappa Crappa. BL

RE:UP DVD REVIEWS



**Frank N Dank's
European Vacation (NWP/FDR)**

As the last known performance footage of J Dilla, this DVD is a true testament to his everlasting legacy. Granted the cinematography is about as amateur as one can get, it's unpretentious, unassuming and simply genuine in the bond between Frank, Dank, Dilla and their team of friends and associates. The bittersweet (unbeknowned to all) farewell shows at famed venues like London's Jazz Cafe and Club Nuevo in Paris capture Dilla's final moments on stage, bound by a wheelchair, as he gives the sold-out clubs every last drop he's got. The pre/post show banter reveals not only a candid look at life on the road (for American rappers in Europe) but brief casual convo's between tour-mates and Jay Dee.

One particularly crucial moment during an airport layover where Dank and Dilla recall a lost studio session between the producer and Biggie - and the subsequent date for Chinese food with Lil' Kim. That alone makes the DVD priceless. Rest In Peace Jay Deezy. PA



**Clyde Singleton
Minority Report**

Piff Huxtable pka pro-skater impresario Clyde Singleton is something like a phenomenon and this simple, knockin' DVD is his testament. But what are the White People saying about Minority Report? You'll have to cop it, turn it around and read the back for those crucial answers. In short - the White People whom Clyde choose to ask seemed to really like it and admire him. Interpolating KMD's Black Bastards denotes Clyde's hip-hop lineage. With the likes of Brand Nubian, Dante Ross, Main Source, and more filling the soundtrack assures both Whites and Blacks will enjoy in harmony. Now kick and push your Lupe lovin' asses to your neighborhood Rat Cage, Greenhouse, Zoo York retailer or whathaveyou and feel tha realness. TB



**Gil Scott-Heron & Amnesia Express
New Morning: The Paris Concert (MVD/Inakustik)**

The 2000 years have been less than easy for Gil Scott-Heron. A consistent string of total buzz-kills have plagued the political prophet for what feels like a century. He's been busted, in and out of the pen/rehab, and allegedly grappling with HIV. Not to mention the ills of American society he so adamantly wrestled with ain't much better than when he dropped *Small Talk at 125th & Lennox*. That's why this DVD is good. It's like a late night visit from an old friend, out on the lamb, poppin' in for one last smoke before it's curtains forever.

This 7/23/2001 concert captured here finds Gil as that friend. Bemused, happy, but weary. A dusty suit drapes his lanky frame; a slightly bent XM-Radio caps

his tangled hair. He saunters through the music like a fading soothsayer - "Angel Dust," "Johannesburg," "Winter In America" are only a few that are covered. It's not the most wonderfully shot show, yet Heron's tortured nature, his undeniably authoritative voice and the lack of anyone else like him in music today will captive viewers wholeheartedly. PA



**TV Sheriff and The Trailbuddies
Not 4 Sale (Other Cinema)**

What the hell? Wtf?? Are you kidding me? These are the amusing questions that will be racing through your head as your earholes and eyeballs get pulverized. You know that ridiculous cackle you let out when you're on a scary amusement park ride that just won't stop? That's the the laugh you'll get. *Not 4 Sale* focuses on "the banality of television" and takes boring commercials and broadcasts and puts them in a context that somehow reflects society far more clearly and entertaining than the original boob tube material. Imagine the visual and audio antics of Ninja Tune's Coldcut on acid (as if their cut-ups weren't crazy enough) and you'll get a good idea of

what this three mammal band is all about. The TV Sheriff and his Trailbuddies—The VideoApe, and Prospector 49er—are hella bent on making you laugh, convulse and shake your head in disbelief. This is on some postmodern "next level shit" as they say - not from a technical point of view (though their graphics and editing have alarmingly improved), but from a character development point of view. My only complaint is that the Sheriff and the Buddies didn't get more screen time hosting this spectacle. Unique and wonderful, political and heinous all in one, this is certifiably seizure-inducing. Strictly for the wackos. *Eureka!* BL

THE BOOK REPORT



**Check The Technique: Liner Notes for Hip-Hop Junkies
by Brian Coleman
(Villard/Random House)**

In a possibly unintentional ode to The Wu, this book has 36 chapters. Reading them is like entering the 36 Chambers of Rap knowledge. The 35th happens to be about Enter The Wu Tang (36 Chambers). There you'll learn that "C.R.E.A.M." was originally recorded as "Lifestyles of The Mega Rich." (That concludes all Wu Tang analogies in this review.) It should be known, Brian Coleman (author of *Rakim Told Me*) is the one for factual tidbits. *Check The Technique* expands on *Rakim* with track-for-track analysis by the artists themselves, detailing what happened behind closed doors during the production of such timeless albums as: *Raising Hell*, *Low End Theory*, *Nation of Millions*, *Power*, and literally a million more. For example, ATCQ's

"Show Business" (featuring Brand Nubian) was originally recorded as "Georgie Porgie" a track about a kid from the hood who grew up gay (Puba didn't want to re-record his verse so that's why he doesn't appear on "Show Business"). Rakim did the cuts on "Musical Massacre" (Follow The Leader); 3 Feet High & Rising was taken from Johnny Cash's "5 Feet High & Rising"; PE's "Prophets of Rage" was written while Chuck was stuck in traffic (could road rage been his primary influence?). This is incredibly important information thankfully documented by Brian Coleman (with additional contributions by B+ & Eric Coleman). A long-standing music journalist, Coleman has rightfully earned shelf-placement aside equally vital Rap books as: *Ego Trip's Book of Rap Lists*, Jeff Cheng's *Total Chaos*, S.H. Fernando Jr.'s *The New Beats*, O Dub's *Classic Material*, and Ed Lover & Doctor Dre's *Naked Under Our Clothes*. PA