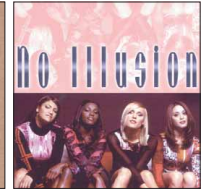
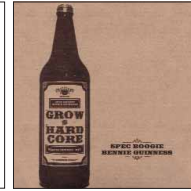
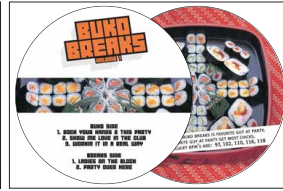
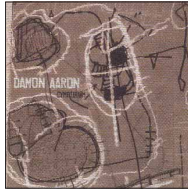
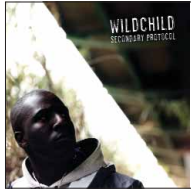


TEXT &amp; PHOTOS BY JOEL MARASIGAN

**SECONDARY PROTOCOL**—Wildchild

You may already be familiar with Wildchild, as he fronted the hip-hop group Lootpack.

Lootpack's debut LP "Soundpieces: Da Antidote" still rings bells when people mention the best offerings of indie hip-hop's renaissance. "Whenimondamic" has entered the classic hip-hop canon, and can still be heard in clubs around the world. Now, Wildchild comes forth with the follow up to "Soundpieces," in the form of a solo venture, largely produced by the Lootpack's Madlib (Quasimoto and Yesterdays New Quintet), with heavy input by 'Libs sibling, the wunderkind Oh no. Secondary Protocol features appearances by Vinia Mojica, Planet Asia, Aceyalone, Spontaneous, Medaphoar, Percee P, Tha Liks, LMNO, Phil da Agony and cuts by DJ Romes.

Wildchild's first single "Knickknack 2002" heralded the return of legendary Bronx MC, Percee P, and received critical acclaim worldwide as a return to proper, West-coast b-boy ethics. A 12-in. white label remix of "Heartbeat" has been making the rounds through the right circles, with weekly play on L.A.'s monstrous Power 106 FM, and paves the way for his second single, the frightening "Code Red," backed with "Party Up," which features well-seasoned vocalist Vinia Mojica (De La Soul, Pete Rock, Talib Kweli).

So press play and get your booty on the floor. Stonesthrow.com

**CYMBIDIUM**—Damon Aaron

Kick Snare Hat Records

Soul-folk singer/songwriter/producer Damon Aaron has performed as a sideman with Divine Styler, Breakestra and DJ Nobody, and is currently touring Europe playing bass and singing with Sofa Surfer's I-Wolf. Damon's songs have appeared on the critically acclaimed compilations Dublab Presents: Freeways (Emperor Norton) and The Funky Precedent (Loosegroove), and in the 2002 feature film "Last Ball."

The distillation of 30 or so songs recorded for the much-anticipated and yet-to-be-released LP, "Eaves," Cymbidium is the first part of a much larger story, and an introduction to Damon Aaron. Though

informed as much by hip-hop and electronic music as acoustic music, this body of work is not about genre or production. This is contemplative and personal storytelling in the tradition of Terry Callier and Nick Drake. Lyrically it manages to be both literal and impressionistic at the same time, mining the between spaces and finding the commonalities. This is the central theme of the larger work it comes from and is hinted in its title, "Eaves." Cymbidium includes eight acoustic and epic soul pieces that are modern and timeless, sophisticated and simple, roots and future, and was self-produced and largely recorded at home on 1/2-in. eight-track tape and MPC. Damonaaron.com

**PLAYTIGHT**—Foreign Legion

Look Records

If you haven't heard of Marc Stretch, Prozac and DJ Design (d.b.a. Foreign Legion), you're bound to find out about them soon. Those who are familiar with them may recall the trio's first appearance on wax, "Full Time B-Boy" (ABB Records, '99), an all-out b-boy manifesto. Others may recall the infamous costume shows, like the time Marc Stretch and Prozac came on stage as Prince and Michael Jackson, or maybe the time 6-ft. 4-in., 300-lb. Stretch came out with Prozac stuffed in a backpack, where he did his verses without missing a beat.

In 2000, FL dropped their debut LP "Kidnapper Van: Beats to Rock Whilst Bike Stealin'." Ever the conductor, DJ Design crafted the album with equal parts Average White Band and Boston Philharmonic. It was just ahead of its time, yet firmly rooted in it the past...kinda like that TV show "Quantum Leap." Alas, as with any supergroup achieving such vast popularity and overwhelming success, the pressures of many marriage proposals, death threats, FBI wiretaps and international sex scandals became too much, and FL was forced into early retirement. That is, until now.

Look Records tracked down the splintered group for another go. It was no easy task. Marc Stretch had been traveling the vast expanse of northern California, playing football for the Oakland Vipers (true). Prozac took off to a third-world country to begin work on his solo project for Dream Works Records (also true; it's

due out summer 2003). DJ Design holed himself up in his studio, making beats and never seeing the light of day (...not true; he went out once a day for coffee). Once gathered, though, it was as if they had never left. They toured Europe, Australia and Europe again, did scattered shows in the U.S., and headed back into the studio. The end result was "Playtight."

It was again a call to arms—not for MCs and b-boys, but for bartenders and club girls. Not to say the group has become invalid; on the contrary, they are sharper than ever. Lyrically, the boys have come up with enough punch lines for you and your cipher. Just don't expect any self-loathing or deep metaphysical examinations. This is party music, people. DJ Design handcrafted each beat as if it was to be played through those big-ass speakers that sit next to the stage. Big bass lines, big drums, big everything. Foreign Legion is back. So sit back, grab the Henny out your girlfriend's purse and enjoy. Lookrecords.com

**BUKU BREAKS VOL. 1**

When you spin at a dance club there are a few ways to transition into the next cut without fucking up the crowd. You can blend instrumentals. You can drop it in. You can scratch your way in. You can even sample your way across. But how bout this one...a break record that you use for transitions—just like the live mixing on Los Angeles' Power 106 FM.

For about \$12, you get enough in your arsenal to rock a set that would make power-mixer DJ Vice green with jealousy. Check out what you get: 1) "Rock Your Hands 2 this Party"—"Baby Do That" beats with "Throw your hands up" and Jermaine Dupri samples, which then goes into Benzino "Rock the Party" with Koffee Brown afterparty samples. 2) "Show Me Love in the Club"—50-cent "In the Club" with Jay-Z "I Just Wanna Love U" and Ice Cube "Playa's Club" samples. The main attraction of this record! 3) "Workin It in a Real Way"—50-cent f/Biggie "The Realist" beats with DJ Kool samples which then transitions into Missy's "Work It." 4) "Ladies On The Block"—J\*Lo "Jenny From The Block" beats over "Ladies Anthem." 5) "Party Over

Here"—Timberlake's "Like I Love U" beats with "Here We Go" DJ Kool samples, which then goes into the Clipse break and then into M Jack. Are you a DJ? Do you know one? Well, here's a tip: Buy this break beat album for them and make a good DJ hell-a-good.

**GROW b/w Hardcore**

Loosie/Staple

Birthed from the creative union between Loosie Music and Staple Design, the "Grow b/w Hardcore" 12-in. single is definitely the pick of the litter. Originally planned as a simple artistic collaboration, the finished project turned out to be an exceptional piece of vinyl.

"Grow" is simply superb. Though youthful in years, Spec Boogie's poignant words about the woes of his native Brooklyn prove him a proverbial "old soul," who is comfortably at home over the track's soulful Bennie Guinness production. Neither preachy nor sensationalist, Spec's outlook on depressing urban issues also keeps an optimistic eye on the future. "I don't like it neither," he raps, "that's just the stress we know/the sad song will never change unless we grow." Reminiscent of meditative classics such as Nas's "The World is Yours" and Pete Rock & C.L. Smooth's "T.R.O.Y.", this project is also destined to be a long-time favorite.

"Hardcore" does not share the contemplative aura of the A-side. From the tinkling piano keys to the

chunky bassline to the frenetic verses from Spec Boogie and Bennie Guinness, this track is high-energy. The order of the day on "Hardcore" is wordplay, as the duo manipulate language as easily as chub-by women with low self-esteem. "Leave the spot with the models and divas/rock'em to sleep on top of speakers/blow the tweeters, chill and smoke some reefer," spits Boogie. The energetic "Hardcore" was also produced by Bennie Guinness. Loosie.com/Stapledesign.com

**NO ILLUSION—No Illusion**

R & R Entertainment

No Illusion is not just a bunch of hot chicks. They've got voices that make the music that much better. The group formed when Tanika and Rachel met their producer, who in turn introduced them to Elaine and later to Isabel while auditioning singers for R&R Entertainment. Their song "Moving On" was written by Robert Jazayeri (formerly Rickidy Raw) and Shazney Lewis (All Saints), writers of the multi-platinum-selling international hit "Never Ever." The single, "No Illusion," was co-written by KC Knight, niece of Gladys Knight. Other contributors are Kent Wood (Eva Cassidy, Rare Essence/EU) and Charles "The Mixologist" Roane (Madonna, Michael Jackson, INOJ). No Illusion's eclectic style of R&B and hip-hop is a fresh sound to the music scene, and Tanika's Jamaican patois rap gives them a style of their own. Itsnoillusion.com

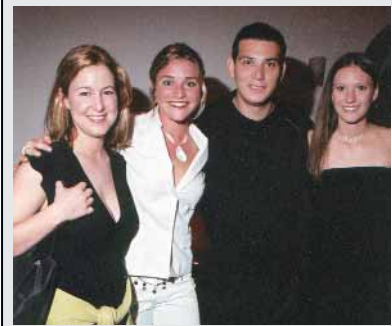
3/23/2003, **TRAFFIC FILMWORKS ANNUAL OSCAR PARTY**, Pasadena, Calif.—Ain't nothin' like a L.A. Hollywood celebration, particularly if the party's got nice women, homies, and especially, free booze. Traffic Filmworks produces independent work. Writer/director Michael Shaw is currently working on his "secret project" due out sometime this year. Trafficfilmworks.com



PHOTOS BY JOEL MARASIGAN



Producer Mike and Pomona Bruce



Radio host Mike-III and one of Madonna's assistants