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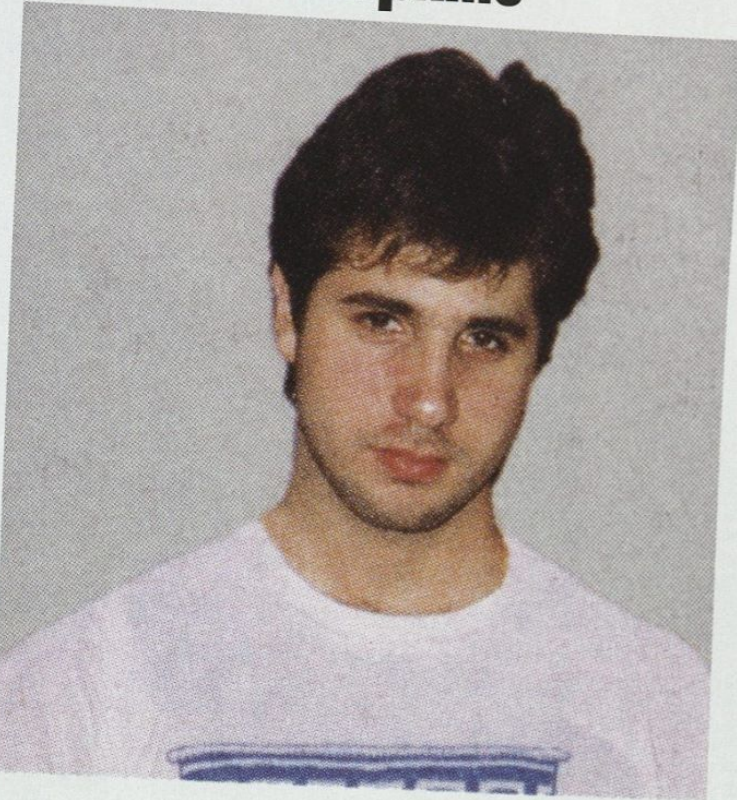


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# RETURN TO THE WORLD

By Dave Tompkins



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

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

## 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.

### "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.

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.

# AS A THOUGHT EXTENDED RE-THOUGHT

## "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 LIRR, 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 Krakken 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.

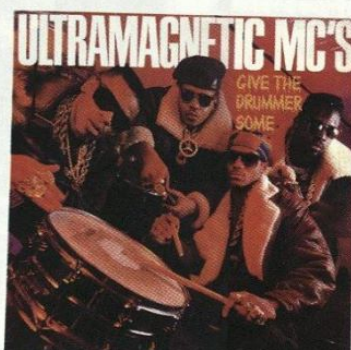
"He panned the record, then he just flipped out on the programming," says Paul Mitchell, a.k.a. Large Professor. Paul C's former protégé says "It was crazy" three more times and just nods into a grin. "Paul C brought panning and chopping to hip hop production."

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."



## "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 'subiblical'. I was like 'what the fuck does 'subiblical' mean?' It was so many. He'd be rhyming 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?"

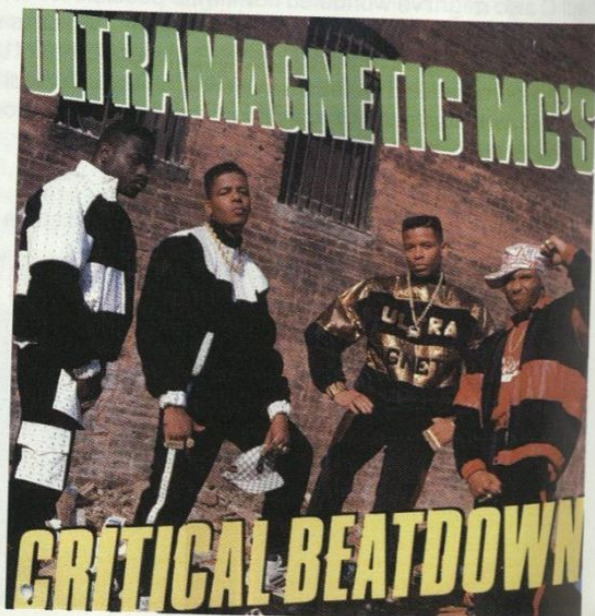
Ced Gee goes "brrrw" over the phone, cloning the brass plunger from "When I Burn". "If we had to do it over it'd be like 'where the fuck we get that from?' A lot of stuff wasn't documented. We had a record we had planned to do, but when we got to Studio 1212 nobody was feelin' it. Not the group, not 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.

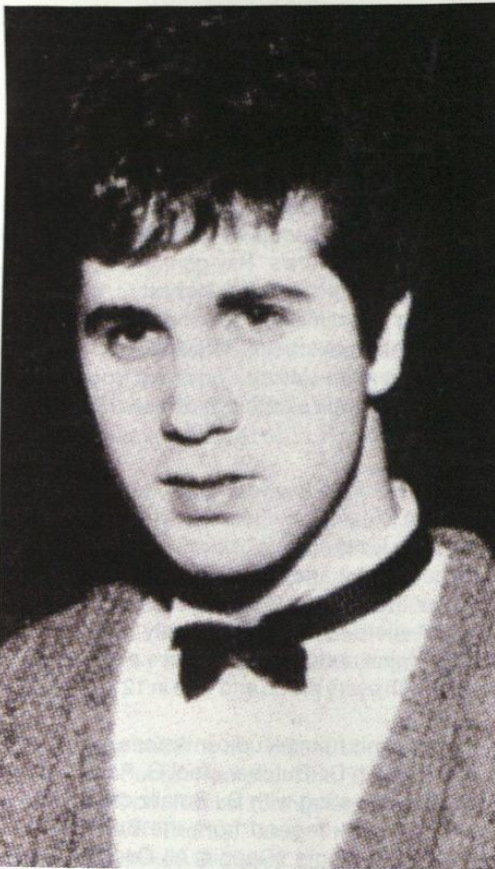
Back when he was grooming Organized Konfusion (then Simply Too Positive), Paul would give Po and partner Pharoah Monch rides to the studio. "He just loved the music so much he didn't want to mess with nothin' that was wack," says Prince Poetry. "He was on some unmade up shit, you can't even describe 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."

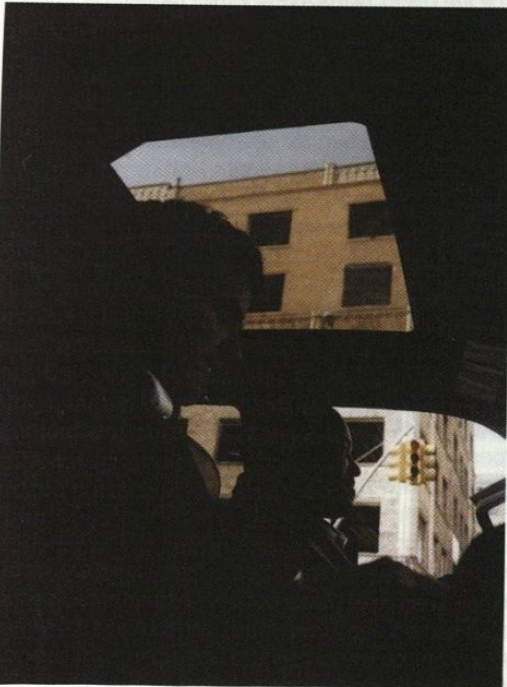
Remembers TR Love: "Ced Gee told me 'that nigga Paul C is nice', and then I meet him and I was like 'Who the fuck is this?'" "The way he spoke, if you weren't looking at him you wouldn't know [he was white]," recalls Large Professor. "I was still in my teens then. It let me know people are people. It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

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."

## 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".

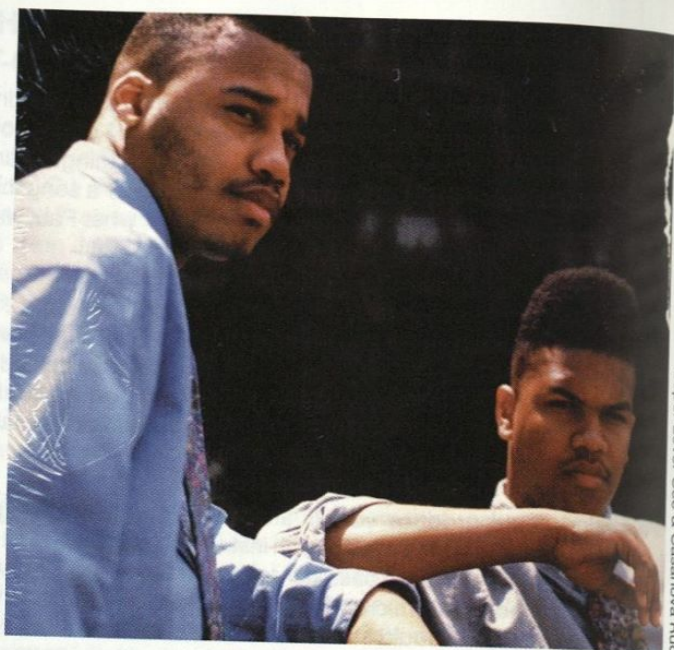
But "Do The James..." couldn't have done Jack B. Shit without "Impeach The President", a Honeydrippers' funk 45 on Jamaica, Queens-based Alaga Records. "Impeach The President" already wore Marleys finger prints, as Supe and Rud heard its drums resounding on MC Shan's "The Bridge." Like with so many other 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!")...



## 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...' blastin' 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 "goopy 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 gasped 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."

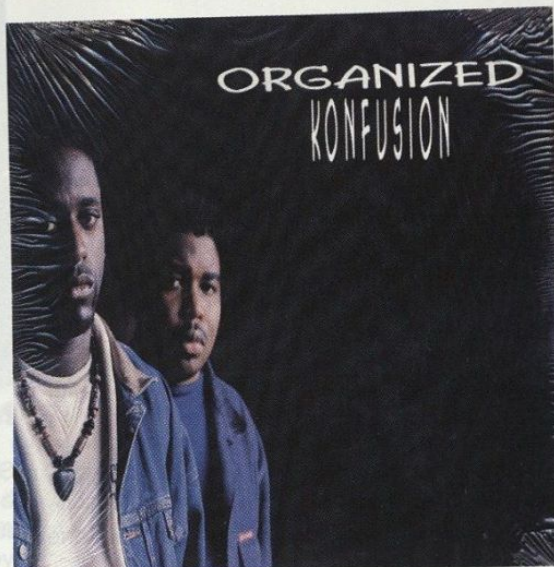
"That was the first time we were doing breakdowns," says Prince Poetry. "Paul taught us song structure - we even had intros with planes taking off." At mayhem's end, Po waves, "I'm outta here like hair on a baby's chest."

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 chickwitted 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."

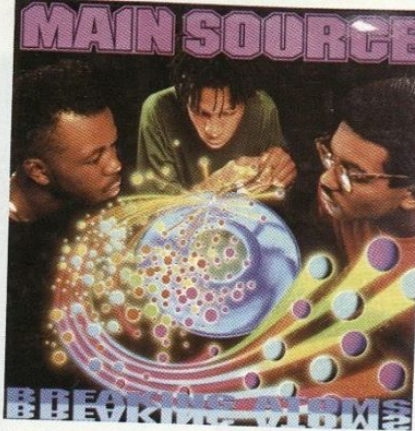
In '89, Paul C introduced Large Pro to Biz when the Diabolical first came to 1212 after hearing of Paul's legendary EQs. According to Biz, Paul C traded Biz a copy of Arron Neville's "Hercules" for Funk Inc's first album. "Hercules" would become "A Thing Named Kim" and at the end, Biz acknowledges, "We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

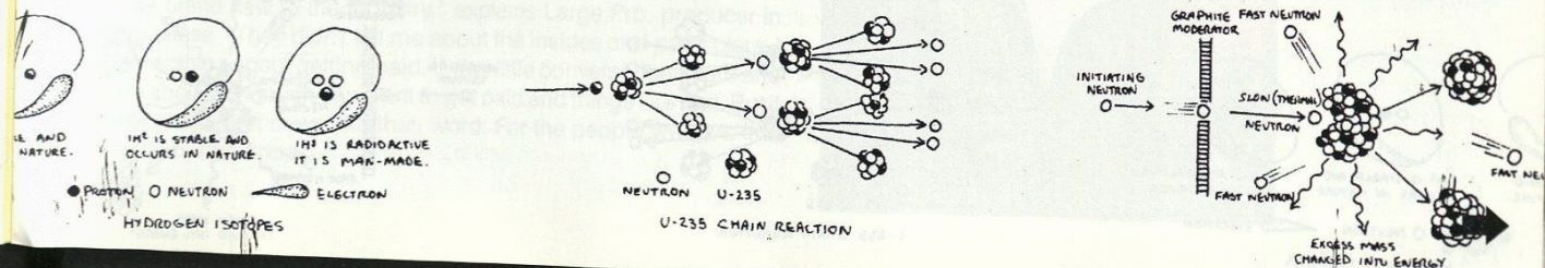
Stezo producer Chris Lowe remembers being over at Paul C's house checking out records when Rakim pulled up in a white Mercedes with a Louis Vuitton top, right behind Paul C's white '86 Cressida, though he'd switched labels and slapped an '84 Benz sticker on it.

"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 clowned 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 goin' 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."

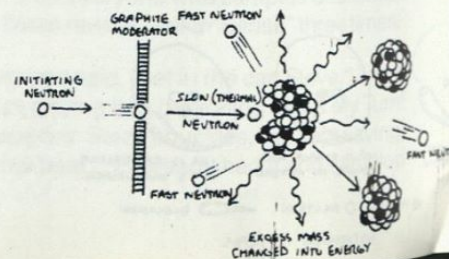
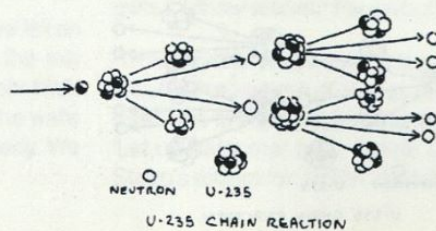
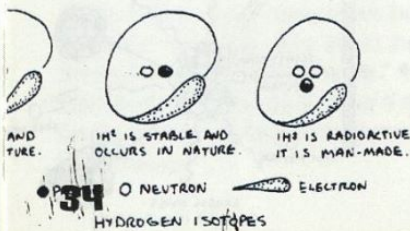
Other rumors implicated Paul's wife as possibly setting him up. "I'll never say she did it," explains Supe. "But I believe she had some involvement. She wasn't staying there when I was there. He'd never talk about it. I tried to inquire several times. His family was really nice to me during that. They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

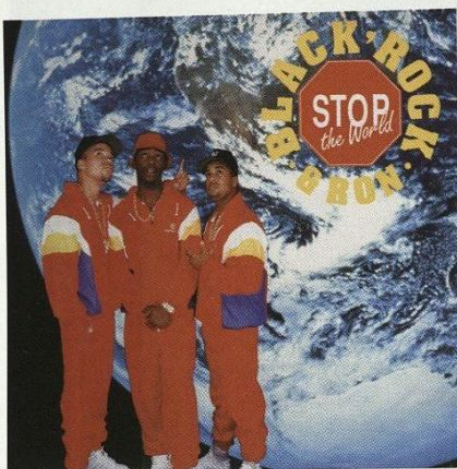
"After that I kept my distance from whomever we associated with at that time," says TR Love. "I didn't know the real story. I didn't know who was who. I didn't want to judge no one and get my feelings worked up. We [Ultramagnetic] were getting ready to go overseas. Sitting around New York wouldn't have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

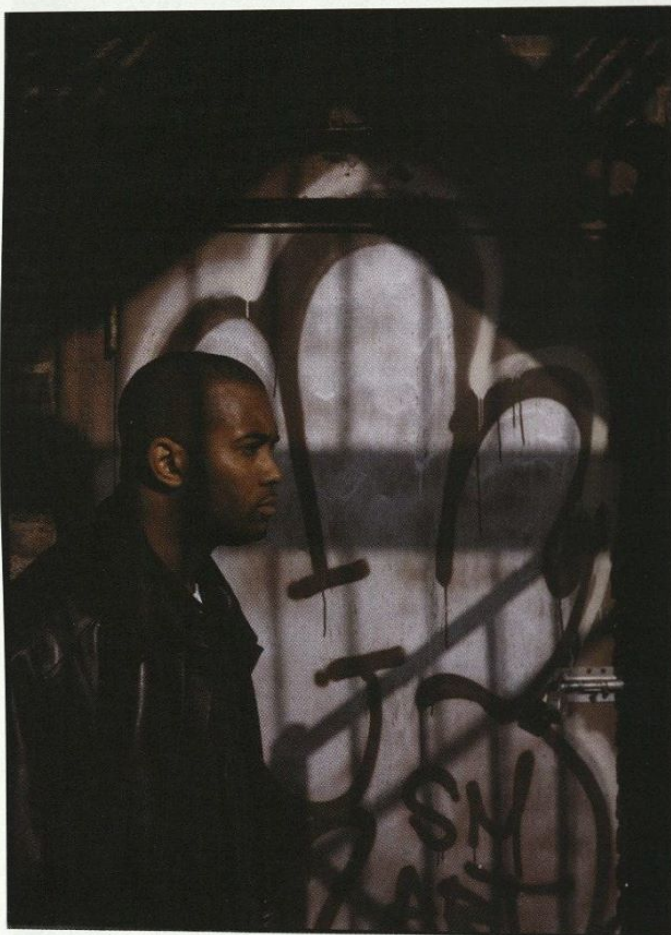
"That was what attracted people to me after Paul had passed," says Large Professor, who would take over production duties for Eric B & Rakim's third album. "Because they were like, 'He got that Paul C shit he can hook it up in 5 minutes. I felt like I had to keep it real. I just wanted to show love how 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 from 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."



## 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 Doomsday" - 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."





## 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.

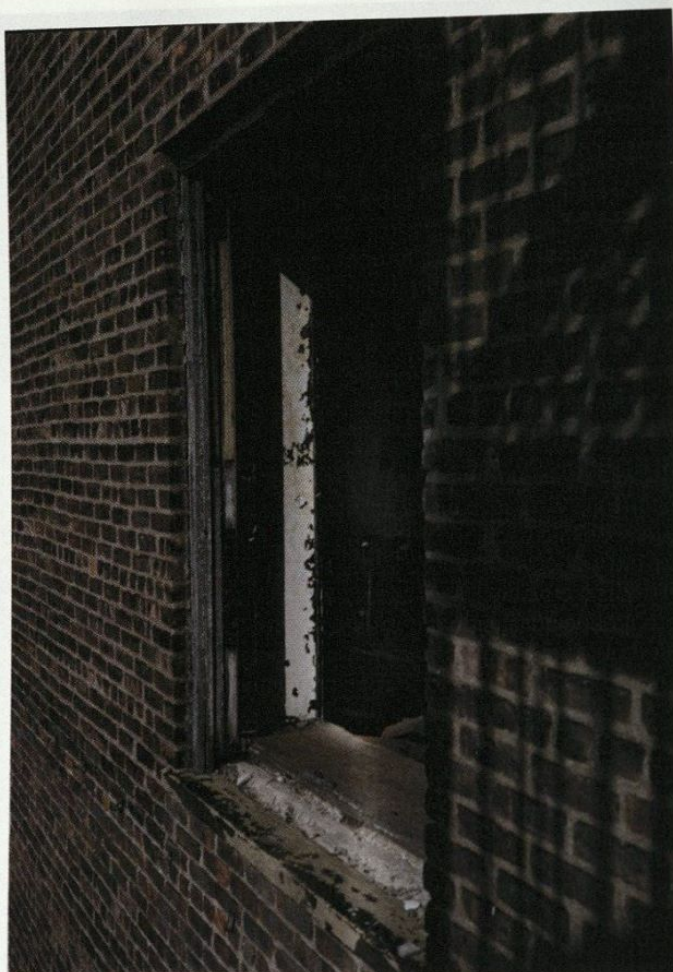
Nobody pays the charred Music Building any mind and it owes a kingdom in delinquent property taxes. I half-expect a plaque reading: "Paul C Made Mad Dope Shit here." People scuffle by with more important things on their mind. Not giving a rat-that-just-ran-into-the-building's ass about who really programmed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