

00:00:00	Music	Transition	“Crown Ones” off the album <i>Stepfather</i> by People Under the Stairs.
			<i>[Music continues under the dialogue, then fades out.]</i>
00:00:02	Morgan Rhodes	Host	Hello, I’m Morgan Rhodes, and you’re listening to <i>Heat Rocks</i> . Every episode, we invite a guest to join us to talk about a heat rock—you know, fire, flammables. An album that bumps eternally. But today, it’s just me. My ace, Oliver Wang, will be back next week and I am continuing the Alphabet Soup series, which delves into albums that all begin with a certain letter. Today’s albums begin with the letter D.
00:00:26	Music	Transition	“Crown Ones” off the album <i>Stepfather</i> by People Under the Stairs.
00:00:29	Morgan	Host	So, let’s get started with J Dilla, <i>Donuts</i> .
00:00:32	Music	Music	“Donuts (outro)” from the album <i>Donuts</i> by J Dilla.
			<i>I don’t care what you say</i> <i>J Dilla, J Dilla</i>
			<i>[Volume decreases and continues under the dialogue then fades out.]</i>
00:00:43	Morgan	Host	February 11 th , 2006, I was a production assistant for a show called <i>Chocolate City</i> , with the legendary Garth Trinidad on KCRW. I’d come in a little early that day for my Saturday shift, and when I walked in, Garth greeted me with possibly the worst news. J Dilla had passed away the day before. It was the worst news to get. I was already a fan of what I knew of his work, and had just started digging into <i>Donuts</i> , released a little under a week earlier. I don’t know that I was even aware of how ill he was, but at the time, the beat scene was in full swing, here in LA, and I had been paying close attention to its architects and their heroes, including the much-revered Mr. Yancy.
			Needless to say, the mood in the studio that night was somber. Garth told me that a DJ friend of his would be coming to the studio later in the broadcast to do a Dilla set in tribute. That DJ was none other than the legendary DJ Dusk of LA’s Root Down crew, who himself would pass away tragically two and a half months later. That’s a night I’ll never forget. And because of it, I connect deeply with this album.
00:01:55	Music	Music	A song from the album <i>Donuts</i> by J Dilla.
			<i>[Volume decreases and continues under the dialogue then fades out.]</i>
00:02:08	Morgan	Host	I’m not sure that I have anything more unique and eloquent to add to the conversations about the seminal <i>Donuts</i> album that hasn’t already been said. I will say that what puts this album at the top of a really long list of my favorite albums goes just beyond Dilla’s ear and the integrity of his crates. It’s how he used samples on this album. Without vocals or raps, his talent for assemblage is, to me, unmatched. What he does here with what he has is intentional. It’s the absolute definition, to me, of meticulous.
			When I listen to <i>Donuts</i> , I imagine J’s hands—hands that his mother massaged while he was ill so that he could use his mixer. I picture him picking up the needle and placing it strategically on a record over and over, searching for and finding those perfect bits that when added to perfect bits of another song make one all perfect

			<p>song. I think about the imagination of a man that could envision two to three samples colliding like atoms at one time, and how that's as much science as it is art. Here, he takes a bit of <i>The Jimi Entley Sound</i>, "Charlies Theme".</p>
00:03:24	Music	Music	<p>"Charlies Theme" from the album <i>The Jimi Entley Sound</i> by Geoff Barrow.</p> <p><i>[Volume decreases and continues under the dialogue then fades out.]</i></p>
00:03:34	Morgan	Host	<p>And adds it to ESG's "U.F.O."</p>
00:03:38	Music	Music	<p>"U.F.O." from the album <i>ESG</i> by ESG.</p> <p><i>[Volume decreases and continues under the dialogue then fades out.]</i></p>
00:03:46	Morgan	Host	<p>To make this. "Geek Down".</p>
00:03:49	Music	Music	<p>"Geek Down (Donuts)" from the album <i>Donuts</i> by J Dilla.</p> <p><i>[Volume decreases and continues under the dialogue then fades out.]</i></p>
00:04:02	Morgan	Host	<p>Though, to be fair, "U.F.O." has been sampled over fifty-eleven times, including one of my favorite uses: Big Daddy Kane's "Ain't No Half-Steppin'".</p>
00:04:11	Music	Music	<p>"Ain't No Half-Steppin'" from the album <i>Long Live the Kane</i> by Big Daddy Kane.</p> <p><i>So, pick a B.C. date 'cause you're history I'm the authentic poet to get lyrical For you to beat me, it's gonna take a miracle And stepping to me, yo that's the wrong move</i></p> <p><i>[Volume decreases and continues under the dialogue then fades out.]</i></p>
00:04:20	Morgan	Host	<p>But on "Geek Down", J Dilla doesn't just flip the sample—especially when blended with "Charlie's Theme", he creates a vibe. It's ominous. It's spooky. And it gives me a feeling that I've never had before, listening to it used in other places. And to me, that's part of J Dilla's special gift. His ability to reimagine oft used samples in new ways. It's the places where he saw the meat of the thing and what he decided to pair it with.</p> <p>Add to that, knowing that almost all of the songs on this album were prepared while he lay in a hospital bed battling an illness that would eventually take his life, these songs feel all the more intentional. It's him telling us things in passing. And I'm so moved by a young man with numbered days teaching us how to reconsider loops and echoes and crackle and stutter-beats and drums and clips and timing and restraint just as he's also saying goodbye.</p>
00:05:20	Music	Music	<p>"Dilla Says Go" from the album <i>Donuts</i> by J Dilla.</p> <p><i>I'll get over it, baby Oh, it's alright Oh, I'll get over it, baby</i></p> <p><i>[Volume decreases and continues under the dialogue then fades out.]</i></p>

00:05:32	Morgan	Host	I've heard many a music supervisor speak about measuring a song's greatness by the goosebumps it elicits. On <i>Donuts</i> , the goosebumps start for me with "Workinonit".
00:05:42	Music	Music	"Workinonit" from the album <i>Donuts</i> by J Dilla. <i>Get it Center stage g-g-get it It's in, It's, in, it's in Get it, get it J, g-get it</i> <i>[Volume decreases and continues under the dialogue then fades out.]</i>
00:05:59	Morgan	Host	14 years later, I still get them. And I get them every time I play this whole record. It's the longest song on the album and throws me into deep feels that continue on into the next song, "Waves".
00:06:11	Music	Music	"Waves" from the album <i>Donuts</i> by J Dilla. <i>Johnny do it Johnny do it Johnny do it Johnny do it</i> <i>[Volume decreases and continues under the dialogue.]</i>
00:06:26	Morgan	Host	Full confession, I'm not a Dilla expert. I don't think you can be, as his music continues to yield so much and tell us so much about his ethic and his genius. We are still learning him. I'm just a fanatic. And all I know for sure is that <i>Donuts</i> is a heat rock. Period.
00:06:45	Music	Music	<i>[Volume increases.]</i> <i>Johnny do it</i> <i>[Volume decreases and continues under the dialogue then fades out.]</i>
00:06:51	Morgan	Host	Next up, <i>The Dude</i> . Quincy Jones.
00:06:55	Music	Music	"Razzamatazz" from the album <i>The Dude</i> by J Quincy Jones. <i>Just come on out tonight, and we'll pull you up Ain't no use in dragging your feet 'Cause something's in the air that just can't be beat</i> <i>Got to put back all the good times that we had</i> <i>[Volume decreases and continues under the dialogue then fades out.]</i>
00:07:10	Morgan	Host	My lord, the star power. Michael Jackson, Patti Austin, Louis Johnson, Herbie Hancock, Rod Temperton. Come on. Ernie Watts, Stevie Wonder, Syreeta Wright, Chuck Findley, James Ingram, Greg Phillinganes. Squad. But would you expect anything else than magic from this? I didn't. And the maestro, Quincy Jones, delivered.
00:07:36	Music	Music	This song is my jam. "Betcha Wouldn't Hurt Me" from the album <i>The Dude</i> by J Quincy Jones. <i>If you cared about more than yourself</i>

*You wouldn't walk out the door
Though some days the blues was our parade,
Still, we marched through all the tears we made*

[Volume decreases and continues under the dialogue then fades out.]

00:07:51 Morgan Host I could say that this is a straight up R&B album, which might be hard for some of our listeners to chew, because R&B doesn't sound like this at all today. But it did in 1981. In 1981, you had several people on horns, several people on strings, several vocals and backing vocals and pianos, several vocal arrangers, several genres. There's personnel on the album only credited with hand claps. As I mentioned, though, this album is disco and soul and jazz and yacht rock and world. All the genres. But would you expect anything else from Quincy Jones? I didn't. And he delivered.

00:08:32 Music Music "One Hundred Ways" from the album *The Dude* by J Quincy Jones.

*In your arms tonight
She'll reflect that she owes you*

[Volume decreases and continues under the dialogue then fades out.]

00:08:52 Morgan Host This album, in a word: thoughtful. Phillip Milner of *Pitchfork* said of the album, "Records like these sketch out funky templates and trust guest musicians to stamp the tune with their own identity, much in the manner of a producer repurposing a sample into something fresh, but also evocative of its original source. Not bad for an album recorded on tape and consoles only. Although the album's sequencing feels to me like one long song, it's actually just several songs connected beautifully around one central theme as I see it: the groove.

It's not so funky that the beats take over, and it's not so heavily vocal that the musicianship takes a backseat. It's just well-orchestrated and executed. But would you expect anything else from an OG of this magnitude? Whose next album would be *Thriller*? I wouldn't. He delivered some heat, like this.

00:09:50 Music Music "Something Special" from the album *The Dude* by J Quincy Jones.

*I'd climb a mountain, cross any sea
As long as I know your sugar's waiting for me
Want your love, want your love*

[Volume decreases and continues under the dialogue then fades out.]

00:10:08 Morgan Host 12 Grammy nods, three wins, fire. And if you never knew anything at all about Quincy Jones prior to *The Dude*, this album tells you everything you need to know. He's a composer, a prolific arranger, gifted with the special ability to bring fire out of the people he works with. He understands the subtleties of rhythm and song structure and only recruits the best to flesh out the vision. Though, for those already familiar with him, would you expect any less from Quincy Jones? I didn't. And he delivered. *The Dude* is a heat rock.

00:10:44 Music Music "Something Special" from the album *The Dude* by J Quincy Jones.

'Cause you brought something special to my life

*Got me breathing, feeling
High up in the air
Each time I hear you say you care
I'm sighing, flying
High as a kite*

[Volume decreases and continues under the dialogue then fades out.]

00:10:58 Morgan Host Next up, Pastor T.L. Barrett and The Youth for Christ Choir. *Do Not Pass Me By Vol. II*.
00:11:05 Music Music "Do Not Pass Me By" from the album *Do Not Pass Me By Vol. II* by T.L. Barrett and The Youth for Christ Choir.

*I wanna tell you again, pass me not
Pass me not, O gentle Savior
Oh lord, hear my humble cry
Hear my humble cry*

[Volume decreases and continues under the dialogue then fades out.]

00:11:23 Morgan Host Pastor T.L. Barrett is familiar to crate diggers mostly on the strength of the title track to an album that was released in 1971, called *Like a Ship Without a Sail*. But it's this album, *Do Not Pass Me By*—the follow-up that was released by Numero Records three years ago, that's one of my faves. Recorded in Chicago, Pastor Barrett gathered up 40 kids, got up in the studio, and produced a funkified gospel explosion. Hand claps, tambourines, guitars, and conviction all meet on this one, and it bumps. And I mean bumps.
00:12:03 Music Music A song from the album *Do Not Pass Me By Vol. II* by T.L. Barrett and The Youth for Christ Choir.

*He's my Father and my soul
She's another of my soul*

[Volume decreases and continues under the dialogue then fades out.]

00:12:20 Morgan Host It's super on brand for Numero, considering their *Good God!* funk compilations, but there's something so special about this one being so under the radar for so long and being just the pastor, the children's church, a director, and a few good instrumentalists. In my opinion, it's super sync ready. And trust me, I'm looking for an opportunity. It's the reinterpretation of gospel standards that's so much the sound of '70s contemporary gospel music. Not quite as polished and pretty as early Edwin Hawkins, but with just as much power. Have a listen to the beginning of "I Shall Wear a Crown".
00:12:57 Music Music "I Shall Wear a Crown" from the album *Do Not Pass Me By Vol. II* by T.L. Barrett and The Youth for Christ Choir.

[Volume decreases and continues under the dialogue.]

00:13:11 Morgan Host God is trying to tell you something. I highly recommend this album for the bump factor, for the funk factor, and just 'cause I'm churchy.
00:13:21 Music Music *[Volume increases.]*

*I shall wear a crown
I shall wear a crown*

*When the trumpets sound
When the trumpets sound
When the trumpets sound*

[Volume decreases and continues under the dialogue then fades out.]

00:13:34 Morgan Host Let's keep it going. You knew this was coming. Sade. *Diamond Life*.
00:13:39 Music Music "Smooth Operator" from the album *Diamond Life* by Sade.

*No need to ask
He's a smooth operator
Smooth operator
Smooth operator
Smooth operator*

[Volume decreases and continues under the dialogue then fades out.]

00:13:56 Morgan Host This came out in 1984, and I was... younger. And I heard this jam continuously on the radio, here in LA—my beloved LA—on all of the stations, including K Ace and KGLH and their urban contemporary formats. By this time, the band had already made a splash across the pond, and though we were late Stateside, we quickly became obsessed with band and its front woman and this brand-new, UK soul sound that was jazzy and Caribbean and soulful. We still had a few years before the Brand New Heavies and Soul II Soul and Mica Paris and Lisa Stansfield and Simply Red would show up in our lives, bringing their own brand.

But in 1984, Sade the band and Sade the singer didn't sound like anyone else.

00:14:42 Music Music "I'll Be Your Friend" from the album *Diamond Life* by Sade.

*I know that lately
Things haven't been so good
I always said
If I could ever help you, I would
Ooh, ooh, ooh, ooh ooh, ooh*

[Volume decreases and continues under the dialogue then fades out.]

00:15:01 Morgan Host The musicianship of Paul Denman, Stewart Matthewman, Andrew Hill, coupled with that super breathy, husky, swoon timbre that is Sade's voice was a perfect combination. Shouts to Stacey Lattisaw and Johnny Gill.

Diamond Life smolders. It's a slow burn, like Oliver Wang likes to say. It is quiet storm meets exotic. It's like a smokey club where everyone's pretty and artsy but also down to earth. And while this is not my favorite Sade album, there are hits on here, starting with my personal jam, "Cherry Pie".

00:15:42 Music Music "Cherry Pie" from the album *Diamond Life* by Sade.

*Sweet as cherry pie
Wild as Friday night*

Gotta find out what I meant to you

You're the one who broke my heart in two

[Volume decreases and continues under the dialogue then fades out.]

00:15:57 Morgan Host

There's a lot to love about this album, but I love the stories. Frankie's caught up in some sort of entanglement.

00:16:04 Music Music

"Frankie's First Affair" from the album *Diamond Life* by Sade.

*Oh, oh, it's a crying shame, mmm
You couldn't win the game
Heartbreaker this time (This time)
It's your first affair*

[Volume decreases and continues under the dialogue then fades out.]

00:16:22 Morgan Host

And there's obviously a situation in "Hang Onto Your Love".

00:16:26 Music Music

"Hang Onto Your Love" from the album *Diamond Life* by Sade.

*So, if you want it to get stronger
You'd better not let go
You gotta hold on longer
If you want your love to grow
Gotta stick together
Hand in glove
Hold tight, don't fight
Hang on to your love*

[Volume decreases and continues under the dialogue then fades out.]

00:16:45 Morgan Host

And Sade tells these stories with so much longing in her voice, punctuated by the ever-present saxophone, and that's intoxicating. Why is it a heat rock? Yo, you know why. I'm so glad she decided to pursue music as opposed to fashion design. We are all the better for it. *Diamond Life* took six weeks to record. I'm glad they had the time.

00:17:11 Music Music

Last but not least, let's close it out with The Roots and their 1995 debut, *Do You Want More?!!!??!*.

"Proceed" from the album *Do You Want More?!!!??!* by The Roots.

*I was a chocolate boy
Raised in the cellar with the rhythm like Ella
Walking down the streets to the subway where I lay
'Til the train stop then a n-gga hop
Used to do the pop dance to the planet rock
At the block party everybody jocked (who me?)
It's the MC*

[Volume decreases and continues under the dialogue then fades out.]

00:17:34 Morgan Host

I gotta shout out a little spot in Atlanta, called The Lion's Den, that had this bumping when me and my brother fell through that day. Part of a golden age of hip-hop and my own glory years, this song and this album were so fresh. A new vibe, a new sound, a new way for me to experience hip-hop. And I was super sprung right away.

00:18:01	Music	Music	<p>The album starts out with The Roots letting us know to get ready, because they're on something different. They said: "Intro/There's Something Goin' On" from the album <i>Do You Want More?!!!!!!</i> by The Roots.</p> <p><i>And you are all You are all About to witness Some organic hip-hop jazz One hundred percent groove And you don't stop It's from The Roots Philadelphia based rap group Now check, check I'ma start it like this; Yo, dig it!</i></p> <p><i>[Volume decreases and continues under the dialogue then fades out.]</i></p>
00:18:23	Morgan	Host	<p>I marveled, and I couldn't have done that unless they were marvelous. And that they were. Black Thought then and now was so nice with the wordplay, and I thought it matched nicely with top tier musicianship. QL on the drums and the added personnel of Scott Storch, Malik B., Joshua Roseman, Ursula Rucker, Cassandra Wilson, Rahzel, Graham Haynes. In hindsight, I think some of the track names actually set a mood. You've got "Mellow My Man", "I Remain Calm", "Lazy Afternoon", and then the full, full mood of "Swept Away". My lord.</p>
00:19:01	Music	Music	<p>"Swept Away" from the album <i>Do You Want More?!!!!!!</i> by The Roots.</p> <p><i>... must be swept away</i></p> <p><i>The rhythm just sways, and like a sorceress I slays Foes and rivals who wanna come this way They better pay attention or a penchant Not to mention suspension From the microphone, plus detention Trey-eight-o's will vacate those If there's drama with my henchmen</i></p> <p><i>[Volume decreases and continues under the dialogue then fades out.]</i></p>
00:19:18	Morgan	Host	<p>I love the textures of the album. Scats with beatboxing, with bagpipes, with Philly. What was so authentic and organic to the band was novel to me. And because of this, it got so much play, especially this song, which is one of my favorites from the album.</p>
00:19:34	Music	Music	<p>"Silent Treatment" from the album <i>Do You Want More?!!!!!!</i> by The Roots.</p> <p><i>Girl, you know that you need To stop giving me the silent, treatment baby Can't you see what you mean to me? I want to love you constantly</i></p>

[Volume decreases and continues under the dialogue then fades out.]

00:19:50	Morgan	Host	Listen, we all have cuts on albums that stay on repeat, and this was that for me. There's so much more I could say about this album, but I'm hoping that a potential guest will pick this one to dive into. And when that happens, Oliver and I will continue the conversation. Just know that for me, these brothers changed the game in such necessary ways. And because of it, I have great memories of this time in music, and I thank The Roots for being a part of it.
----------	--------	------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

[Theme music fades in.]

Well, that's gonna do it for this installment of the Alphabet Soup series. I obviously left a few albums on the table, as I am wont to do. Specifically, La Lupe's *Dance With the Queen*, Snoop Dogg's *Doggy Style*, Bobby Hutcherson's *Dialogue*, and lastly, Prince's *Dirty Mind*, that we covered in our episode with Illa J. Listen, we wanna hear from you. Which albums do you love that begin with the letter D that might not have gotten covered here, and why? Please do drop us a note on Twitter and let us know. Oliver will pick this back up with the letter E, and I do hope you will join him. Thanks as always for your tweezies and your retweezies. 'Til next time.

[Music fades out.]

00:21:00	Sound Effect	Transition	Cheerful ukulele chord.
00:21:01	Speaker 1	Guest	MaximumFun.org .
00:21:03	Speaker 2	Guest	Comedy and culture.
00:21:04	Speaker 3	Guest	Artist owned—
00:21:05	Speaker 4	Guest	—audience supported.