

00:00:00	Music	Transition	“Crown Ones” off the album <i>Stepfather</i> by People Under the Stairs.
00:00:02	Morgan Rhodes	Host	<i>[Music continues under the dialogue, then fades out.]</i> Hello, I’m Morgan Rhodes and you are listening to <i>Heat Rocks</i> . Normally, we invite a guest to talk about a heat rock—you know, fire, flammables, an album that bumps eternally. But today, it’s just me and a minisode to cover one of my favorite music geek games to play with other music geeks. Now, as I mentioned before, I never really liked alphabet soup growing up—either because of texture or just all the letters. But I do like going down the alphabet and thinking about albums that have seen and will continue to see heavy rotation in my life. So, if you’ll indulge me, we’re going to do that together again today. This time, with some of my favorite <i>Heat Rocks</i> that begin with the letter B.
00:00:43	Music	Transition	“Crown Ones” off the album <i>Stepfather</i> by People Under the Stairs.
00:00:45	Morgan	Host	As it turns out, I have a lot of faves that begin with the letter B. So many, in fact, that I couldn’t narrow my list down to just five. So, today we’re gonna squeeze in ten. Usually, when I picture my golden years, I’m in some seaside community rocking a myriad of turbans and bobbles, shopping for trinkets, waxing nostalgic, telling the kids about when I used to do a podcast with <u>the</u> Oliver Wang, and playing jazz—either on the radio or at the crib. But in either place, when I hear the sound of that, it’s always one of the ladies. Ella, Billy, Shirly, or Ester, Carmen, Dinah, or Sarah, or Nina, or Nancy—as in Wilson. First at bat is her 27 th album released in the fall of 1971. The name of it? <i>Be Beautiful</i> .
00:01:34	Music	Music	“For Heaven’s Sake” from the album <i>Be Beautiful</i> by Nancy Wilson. <i>Let’s fall in love For heaven’s sake Don’t say a word, my darling</i> <i>[Volume decreases and continues under the dialogue then fades out.]</i>
00:01:50	Morgan	Host	I came to know the work of Nancy Wilson through my late aunt Jean Bates, who loved a song of hers called “The Masquerade is Over” on an album that’s saw Nancy Wilson and Cannonball Adderley, who actually discovered her, collaborating. My aunt usually played the song at the end of her parties, when everyone had gone home and it was just the kids cleaning up and her sitting with her memories, silently taking in the sounds, a slight sway, a sadness-tinged smile. So, even as a youth, I came to view the music of Nancy Wilson as the gateway to feels for folks who typically don’t wear their feels on their sleeves. I still feel that way. Something about her choices—her restraint, the pauses, her signature sort of wail at the end of a note, influenced by the great Jimmy Scott. And if you check out his song “This Love of Mine” from his album <i>The Source</i> , you will absolutely hear the influence.
00:02:57	Music	Music	What I find so compelling about <i>Be Beautiful</i> is its elegance and its lushness. And my lord is it dreamy. The fire track? “I’ll Walk Alone”. “I’ll Walk Alone” from the album <i>Be Beautiful</i> by Nancy Wilson. <i>Each night in every prayer When you call, I’ll hear you</i>

*No matter how far
Just close your eyes*

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

00:03:15 Morgan Host
00:03:19 Music Music

My heartbeat, "Oh Look at Me Now"
"Oh Look at Me Now" from the album *Be Beautiful* by Nancy Wilson.

*I'm on you girl, in a whirl
Never knew love was like this
With a new heart, brand-new start
Gonna be a missus—can't miss!*

00:03:36 Morgan Host

[Volume decreases and continues under the dialogue.]
If you like what you hear, you should definitely get this on vinyl, okay? Because Nancy Wilson is out here looking radiant in some flowy, yellow garments. I'm sure the liner notes are compelling. And this is the one you want to put on a record player, make some sort of beverage, and enjoy.

00:03:53 Music Music

[Volume increases.]

*I'm a new girl in a whirl
Never knew love was like this
With a new heart, brand-new start
Gonna be a missus*

00:04:08 Morgan Host

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

Keeping it going, we move ahead to an album that turned 45 this year—an album that I discovered on a fluke several years back in the back of a vintage store in Hollywood. Shoutout to Sunset Boulevard. What a come up! The album was *Blow by Blow*, mostly instrumental, thoroughly fire. Classic Jeff Beck wizardry.

00:04:29 Music Music

A song from the album *Blow by Blow* by Jeff Beck.

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

00:04:45 Morgan Host

Yeah, Jeff Beck's got the whole world in his hands on this one, as usual. There's a reason he's largely considered one of the greatest guitarists in the world. Actually, for *Rolling Stone's* top 100, he's number fiiiive. No pressure. One through four are Hendricks, Clapton, Jimmy Page, and Keith Richards.

00:05:28 Music Music

For fusion lovers and evangelists, present company included, this is summer camp. Welcome campers. And as my homegirl likes to say, favor ain't fair. And it's clear on this album that the guitar gods have shone brightly on Jeff Beck. I like listening to this with my eyes closed, particularly the fire track: his cover of Stevie Wonder's "Cause We've Ended as Lovers".

"Cause We've Ended as Lovers" from the album *Blow by Blow* by Jeff Beck.

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

00:05:47	Morgan	Host	Here's Stevie's, written for Syreeta Wright, in case you're interested.
00:05:50	Music	Music	"Cause We've Ended as Lovers" by Stevie Wonder. <i>But when our love has gone and passed Why does the good exceed the bad Well, that's one thing I'll never understand 'Cause I remember...</i> <i>[Volume decreases and continues under the dialogue then fades out.]</i>
00:06:08	Morgan	Host	Stevie's is heavy. Beck's is light, but it's also magical. What he conjures up with his fingers fills in all the blanks where vocals might have been. It's so epic. And I mean epic-ness for a man who, heretofore, had bodied the rock space, the R&B space, the blues space with The Beck Group, and showed up at fusion headquarters like, "Hello? Is it me you're looking for?" Shouts to Lionel. What I love about this album is its lack of business that sometimes fusion elicits. And I'm saying this as a person that loves fusion. There's an emotionality about it and a patience. He's just so prolific with the overdubs and with just enough synth. It's quiet and it's pensive. My heartbeat? "Scatterbrained". In a word? Swoon.
00:06:53	Music	Music	"Scatterbrained" from the album <i>Blow by Blow</i> by Jeff Beck. <i>[Volume decreases and continues under the dialogue then fades out.]</i>
00:07:10	Morgan	Host	Next up, Imani, Fatlip, Bootie Brown, Slimkid3, and an album released in the late fall of 1992, called <i>Bizarre Ride II the Pharcyde</i> .
00:07:21	Music	Music	A song from the album <i>Bizarre Ride II the Pharcyde</i> by The Pharcyde. <i>[Volume decreases and continues under the dialogue then fades out.]</i>
00:07:36	Morgan	Host	This album in three words: definitely classic material. And playing it in prep for the show today transported me right back to the moment I first bought it and how heavily I kept it rotated for all the reasons, but including how much it reminded me of my hometown at a time when I was a bit homesick. It is suuuper LA. Slang and accents, references. In my younger days, I used to sport a shag. The album had me at that point. Skits and interludes. I repeat: skits and interludes. Everyone knows how I feel about skits and interludes. Plus, delicious vinyl. The track "Ya Mama" alone is a study in bagging. Well, around LA we call it bagging.
00:08:25	Music	Music	Two of the most golden moments on the album: "If I Were President" and "Quinton's on His Way". Comedy. "Quinton's on the Way (Skit)" from the album <i>Bizarre Ride II the Pharcyde</i> by The Pharcyde. <i>Alright, that's cool Peace, love Guess what, guys? What's up, man? Quinton's on his way, Quinton's on his way</i>

*Quinton's on his way with another J and it's okay
Everything's okay (We're gonna get high)
Quinton's on his way, Quinton's on his way
Quinton's on his way with another J*

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

00:08:45 Morgan Host Then 1992 was major for hip-hop with lots to choose from across coasts and regions. But what was I bumping? *The Chronic*, *Mecca and the Soul Brother*, and *Bizarre Ride*. Just try to imagine how it sounded in my space, having these albums on shuffle in the CD changer. Fire. And speaking of that, I think we'd all agree that the fire track is "Passin' Me By".

00:09:08 Music Music "Passin' Me By" from the album *Bizarre Ride II the Pharcyde* by The Pharcyde.

*Now in my younger days, I used to sport a shag
When I went to school, I carried lunch in a bag
With a apple for my teacher 'cause I knew I'd get a kiss
Always got mad when the class was dismissed
But when it was in session, I always had a question*

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

00:09:24 Morgan Host My heartbeat, though? The Herb Mann sampling in "Otha Fish".
00:09:28 Music Music "Otha Fish" from the album *Bizarre Ride II the Pharcyde* by The Pharcyde.

*I reminisce, try to clear up all the myths
For an imaginary kiss with you again
Not even friends, though I wish that I could mend
Like a tailor and be Olive Oyl's number one sailor
I ams what I am, still I falls like an anvil
She's heavy on the mind*

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

00:09:45 Morgan Host *Rolling Stone* had this to say about the album: quote, "If Dr. Dre's Cali weed dream sometimes feels like a paranoid gangsta nightmare, this Bay Area crew's debut also from '92 offers a breezier, jazzier, and all-around stonier alternative." End quote. The sprinkle of De La Soul nerd with the jazzy sophistication of Tribe, the song-rapped delivery like Freestyle Fellowship, and that left coast, laid back, made for perfection on *Bizarre Ride to the Pharcyde* sold me. Hijinks ensued from start to finish. I head-nodded and I laughed. The Pharcyde were odd present, and they made me feel right at home.

00:10:31 Music Music *Bizarre Ride II the Pharcyde* is a heat rock.
A song from the album *Bizarre Ride II the Pharcyde* by The Pharcyde.

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

00:10:40 Morgan Host 1998's next, and the band with the cool name: Esthero and their debut project *Breath from Another*.

00:10:48	Music	Music	<p>“Country Livin’ (The World I Know)” from the album <i>Breath from Another</i> by Esthero.</p> <p><i>This night could be ours The world I know Is a world too slow Don’t move fast enough</i></p> <p><i>[Volume decreases and continues under the dialogue then fades out.]</i></p>
00:11:05	Morgan	Host	<p>Good lord, where do I start with this one? Well, first let me shout out Circuit City, because that’s where I picked this one up on a lunch break and I came back hyped. All of us who love music have records in our collection that we bought initially because of the artwork. <i>Breath from Another</i> was that for me. I was browsing electronica and stumbled into this. This album sounds like 1998: the year of Portishead <i>Glory Times</i>, the year of Tricky <i>Angels with Dirty Faces</i>. The year of Massive Attack’s <i>Mezzanine</i>. It sounds like acid jazz and drum and bass. It sounds like Brighton and Toronto. Doc Martin packed so much in this soup, which is a good thing—especially when blended with ska and turntable-ism and the prettiness that is Esthero’s voice.</p> <p>Ask folks about this album and across the board it’s revered as a heat rock. And while there are a myriad of heaters on this one, the fire track for me is “That Girl”.</p>
00:12:05	Music	Music	<p>“That Girl” from the album <i>Breath from Another</i> by Esthero.</p> <p><i>She's lifting up her dress and child Her stomach is so tight And she feels herself fading One of these things just doesn't belong here</i></p> <p><i>[Volume decreases and continues under the dialogue then fades out.]</i></p>
00:12:24	Morgan	Host	<p>My heartbeat, though? “Superheroes”.</p>
00:12:27	Music	Music	<p>“Superheroes” from the album <i>Breath From Another</i> by Esthero.</p> <p><i>Stay awhile longer, sweet tongue of fur and feather There is a white breast Waiting for you here Between the superheroes</i></p> <p><i>[Volume decreases and continues under the dialogue then fades out.]</i></p>
00:12:46	Morgan	Host	<p>When I heard this, I tried to process what had happened to my ears. A thing of beauty, indeed. What I love about <i>Breath from Another</i>? Everything. Its musicality, is spin on trip-hop—making it lighter and less moody. And if I’m honest, I think Esthero paved the way for bands like Hiatus Kaiyote and Little Dragon, and I’m glad I had the good sense to pick it up. And again, shouts to Circuit City. <i>Wicked Little Girls</i> was the follow-up by Esthero. Definitely worth checking out.</p>
00:13:25	Music	Music	<p>1999, the number. Meshell Ndegeocello in one word: <i>Bitter</i>. “Satisfy” from the album <i>Bitter</i> by Meshell Ndegeocello.</p>

*I am but one of many
And you've come so that I may see
Freedom amidst this mockery*

*I hold out my hand to touch heaven
Tear out my grieving heart*

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

00:13:42 Morgan Host This album in three words? Love. Loss. Longing. Don't we all wish we could process complex emotions this beautifully? It is so swoon-worthy. Piano and guitar and feels. Now, I had been a fan. She had me at *Plantation Lullabies*, had me at *Peace Beyond Passion*. But this was different. Vulnerable and haunting and melodic. It was hungry and introspective. Damn, it was epic! I love listening to her love, and I love listening to her linger. Borrowing a phrase from Oliver, Meshell has on this album, quote, "the benefit of hindsight" end quote. What you know now that you didn't know then. It was holding space for emotions before the phrase "holding space" was en vogue.

Now, here's what I didn't know before *Bitter*: the actual number of different sonic looks that Meshell had in her bag. Because *Plantation Lullabies* was funky. It was political. Right? *Peace Beyond Passion* was fiery and turned up. *Bitter* is sublime. It's quiet and profoundly personal. I sat with this album again this morning, and the ghosts of lovers past and my gratitude for this being made. What's the fire track? I love the rawness of "Fool of Me".

00:15:02 Music Music "Fool of Me" from the album *Bitter* by Meshell Ndegeocello.

*Tell me why you made a fool of me
You made a fool of me
I want to kiss you
Does she want you with the pain that I do?*

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

00:15:28 Morgan Host But my heartbeat? Without question, it's the beauty that is her interpretation of Jimi Hendrix's "May This Be Love" and how she fills in the spaces.

00:15:37 Music Music "May This Be Love" from the album *Bitter* by Meshell Ndegeocello.

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

00:15:53 Morgan Host *Bitter* is a heat rock.

Every genre has its pioneers, and for broken beat among the architects was a group called Bugz in the Attic. I'm talking about Daz-I-Kue, Kaidi Tatham, Mark Force, Afronaught, Alex Phountzi, Matt Thy Lord, and Seiji. Squad. Now, one day I'm gonna do a whole episode on broken beat, because I must. But for now, to sum up the genre succinctly: gumbo. Many styles, many elements, and a telltale kick beat that sets everything off. By the time we get to 2006 and the album *Back in the Doghouse*, I'm sprung on this genre and sprung on the movement.

00:16:42	Music	Music	A song from the album <i>Back in the Doghouse</i> by Bugz in the Attic. <i>[Volume decreases and continues under the dialogue then fades out.]</i>
00:17:01	Morgan	Host	This album got bumped. I had a new car with new speakers, and I promoted this. West London all up and through. By 2006, the crew had been together for about a decade cooking up goodness behind the scenes, which included side groups and remixes. I was so dizzy with all the output, beside myself with this new sound and vibe and wanting to tell anyone who would listen about these cats that were fusing rare grooves with fusion and staggered beats. So, like Roy Ayers + Earth, Wind & Fire + Herbie Hancock + 4hero + swoon. That's broken beat. And that's Bugz in the Attic. This album has 18 tracks, and it transports you to co-op and plastic people, ground zero for the collective and this scene. I'm telling you, fire. And speaking of that, the fire track? "Happy Days".
00:17:55	Music	Music	"Happy Days" from the album <i>Back in the Doghouse</i> by Bugz in the Attic. <i>Loving every day that you are there Everything [inaudible] is the best Every day when you know it's going your way</i> <i>[Volume decreases and continues under the dialogue then fades out.]</i>
00:18:09	Morgan	Host	That one's a cult classic amongst broken beat fans. My heartbeat? "Redhanded".
00:18:15	Music	Music	"Redhanded" from the album <i>Back in the Doghouse</i> by Bugz in the Attic. <i>But you can't keep us away Running away, running away I caught you, you stupid motherfucker Red handed Just another sucker I caught you, you stupid motherfucker</i> <i>[Volume decreases and continues under the dialogue then fades out.]</i>
00:18:30	Morgan	Host	Good lord, that beat and <i>[inaudible]</i> 's vocals? I'm weak. If you wanna know more about the genre, there's a documentary online called <i>Broken Vibes</i> . Watch it and we will revisit this on a future episode. And now, a heat rock from 2012 suggested by our very own producer, Christian Dueñas: <i>Boys & Girls</i> from Alabama Shakes.
00:18:53	Music	Music	"Rise to the Sun" from the album <i>Boys & Girls</i> by Alabama Shakes. <i>All I believe in is a dream I haunt the Earth, though I am fully seen</i> <i>[Volume decreases and continues under the dialogue then fades out.]</i>
00:19:10	Morgan	Host	Man! So, I think I might have heard "Hold On" on NPR and thought to myself, "Okay, this is fire. I need to hear more." And so, I did. And

I liked the southern-ness, the bluesy-ness. I liked all that power Brittany Howard had in her voice. I liked her as a storyteller. I liked how she sang every note. I liked that it rocked. So, essentially, I really liked this album. And so did the Recording Academy. This one was Grammy nominated. I had the good fortune to see the band perform here in LA late last year. They killed it, and Brittany Howard is one hell of a frontwoman. She sings and she shreds. Like, she shreds. The next generation of Black women playing those chords, like Rosetta and Barbara Lynn and Stella Bass, and Elizabeth Cotten, and Joyce Rooks. The album was recorded in Nashville at The Bomb Squad, so you know it had to be fire. It's hard to believe that was eight years ago. The fire track from this one? "Heartbreaker".

00:20:12 Music Music

"Heartbreaker" from the album *Boys & Girls* by Alabama Shakes.

*Mama couldn't tell me about the feeling
And all them lovesick songs
Well, they got true meaning*

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

00:20:32 Morgan Host
00:20:35 Music Music

But my heartbeat? The title track.

"Boys & Girls" from the album *Boys & Girls* by Alabama Shakes.

*Oh, why did I let you drive a wedge between?
Well, I watched it, and I didn't say nothing
And now I'm crying when I sleep
Now, I'm saying, I'm praying...*

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

00:20:53 Morgan Host

Sound and Color, the follow up album to this one, is actually one of my favorite records of the year. I was fortunate enough to place a track from the album on a project that I was working on. But altogether, Alabama Shakes is it.

00:20:08 Music Music

"You Ain't Alone" from the album *Boys & Girls* by Alabama Shakes.

*We really ain't that different
You and me
'Cause I'm scared the storm's gonna take me away*

Oh, but I really don't know what I got to say

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

00:21:25 Morgan Host

Next up, she's so major and this was so major that I'll keep my comments short and sweet. Beyoncé. The album? *Beyoncé*.

00:21:35 Music Music

"Drunk in Love" from the album *Beyoncé* by Beyoncé.

*Drunk in love
We be all night, love, love
We be all night, love*

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

00:21:47	Morgan	Host	<p>Pretty much from the moment she sang “I’ve been drinking, I’ve been drinking,” I thought: alright, alright, let’s go. And I wanna shout out my friend Mars, who giggled and squealed with me in absolute hype and delight over this. The sneak release of this album to date is one of the best surprises I’ve ever experienced. This coming from someone who typically doesn’t like surprises. But I do remember thinking, “Are. You. Serious.” Like, a whole album complete with visuals that are great, unannounced, from Beyoncé?! What’s better than this? And in 2013, when the album dropped, it didn’t get much better than this. This is not to say that there weren’t hits that year. I’ll tell you what I was listening to: Pusha T, <i>My Name is My Name</i>. MIA <i>Matangi</i>. I was listening to Disclosure’s <i>Settle</i>. Good lord, I was listening to Lauren Mvula, <i>Sing to the Moon</i>. Gregory Porter, <i>Liquid Spirit</i>. Heaters, all of them.</p>
00:23:10	Music	Music	<p>With a little under three weeks left in the year, Miss Knowles came in, snatched us up, and finished the year strong. Like, <u>strong</u>. <u>Strong</u>. Songs + videos, 32 tracks altogether. Black excellence. And with this album, she put a newer, cooler spin on the phrase “grown and sexy”. I mean, consider my fire track, “Partition”. “Partition” from the album <i>Beyoncé</i> by Beyoncé.</p> <p><i>Driver roll up the partition, please Driver roll up the partition, please I don’t need you seeing ‘Yoncé on her knees Took 45 minutes to get all dressed up We ain’t even gonna make it to this club Now my mascara running, red lipstick smudged Oh, he so horny, yeah he want to fuck He popped all my buttons...</i></p>
00:23:34	Morgan	Host	<p><i>[Volume decreases and continues under the dialogue then fades out.]</i></p> <p>So, yeah. The album is so wavy, so full of vibe and realness about motherhood and celebrity and sexuality and love, and swag. Iconic. H Town vicious. We might have been sleeping, but she wasn’t. She woke up like this.</p>
00:23:55	Music	Music	<p>Too many jams on this one, but my heartbeat? “Blow”. “Blow” from the album <i>Beyoncé</i> by Beyoncé.</p> <p><i>I’m about to get into this, girls This is for all my grown women out there</i></p> <p><i>I can’t wait ‘til I get home so you can turn that cherry out (Turn that cherry out, turn that cherry out) I can’t wait ‘til I get home so you can turn that cherry out</i></p>
00:24:13	Morgan	Host	<p><i>[Volume decreases and continues under the dialogue then fades out.]</i></p> <p>Like I said, this was major. Because in December of 2013, with a few weeks left in the year, Beyoncé Knowles was on top of the world looking down on creation. Shouts out to Karen Carpenter. And she made a lot of us bow down. Beyoncé is a heat rock.</p>

			And finally, let's close on one of my favorite releases from last year from one of my favorite producers: <i>Bubba</i> is the album from Kaytranada.
00:24:41	Music	Music	"Gray Area" from the album <i>Bubba</i> by Kaytranada. <i>If you talking about timing Wake up like five in the morning 'fore the sun come up I'm grinding Shit ain't always black and white Sometimes you gotta find that silver lining Hit me with the Clockwork Orange</i> <i>[Volume decreases and continues under the dialogue then fades out.]</i>
00:24:53	Morgan	Host	I came to know of his work under the moniker Kaytradamus. Work that I fell into on the blogs and Bandcamp and everybody else was spreading the word about him. He had been killing in the underground and in the remix sphere long before this one dropped. But by the time it dropped, folks were well aware of his talent and what his special touches could do to a song. For more, you wanna check out his remix of "Cranes in the Sky", which is fire. And also, one of my favorites that I play on the radio religiously, "Snake Hips On and On". And you'll see exactly what I mean. His touches included the blend of R&B and house, bringing soulful dance music back to the forefront right at a time when folks needed a gentle reminder of the roots of dance music and the culture that birthed dance music. <i>Bubba</i> is such a banger with so many heaters on it. It's almost impossible to pick a fire track, because I like everything. But since this is what we do on this show, I'll say I played "Culture", his track with Teedra Moses, to ether. Like daily and on repeat.
00:25:58	Music	Music	"Culture" from the album <i>Bubba</i> by Kaytranada. <i>You don't know the vibe? That's the culture, n-gga You don't know the way? Come go with me You don't know the rules? Act like you do You got what it takes? Then follow through I don't wanna wait when I call on you I don't wanna wait</i> <i>[Volume decreases and continues under the dialogue then fades out.]</i>
00:26:16	Morgan	Host	You've gotta party to this. No way not to move to it. And this is his second collaboration with Teedra. "Be Your Girl" was the first. Also fire, you should check that out when you get a chance. His talent, he rides so many different BPMs. And <i>Bubba</i> is chockfull of styles and vocal talents. Man, this album has VanJess. You got Charlotte Day Wilson, Sir, Mick Jenkins, Pharrell, Duran Bernarr, etc. True fire. My heartbeat? A song called "Go DJ", which sums up just about what I'll say to Kaytranada when I see him. Go, man. Go, DJ. You're out here killing.
00:26:57	Music	Music	"Go DJ" from the album <i>Bubba</i> by Kaytranada. <i>Did you know that there's a party going on? (today) Hope you're not afraid to dance the night (away)</i>

[Inaudible] you don't have to be (afraid)

[Inaudible] you'll be alright

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

00:27:14 Morgan Host

Well, minisodes are meant to be short, so that's gonna do it for this abbreviated episode of *Heat Rocks*. Now, admittedly, I left a lot on the table, because I'm hoping they will be topics of discussion on future *Heat Rocks* episodes.

[Theme music fades in.]

Jay-Z's *The Black Album* and *The Blueprint*. Miles Davis, *Bitches Brew*. And one of my faves, Quincy Jones, *Back on the Block*. I also left out these albums from previous *Heat Rocks* episodes that I hope you will go back and check out. Mos Def's *Black on Both Sides*, which featured writer Marcus Moore as our guest, D'Angelo's *Brown Sugar*. We talked about that one with LA's own DJ Mona Lisa. And *The Beauty in Distortion*, which we unpacked with singer, songwriter, and producer, and all-around cool kid, Iman Omari.

Please do touch us on the socials. Would love to hear what albums you consider heat rocks that begin with the letter B. Or meet me next time for the Cs or any other letter you'd like to dive into. As always, we do so appreciate your tweekies and your retweekies and your general support of this show, especially now. Stay safe and in peace. And thank you for listening.

00:28:25 Sound Effect Transition

Cheerful ukulele chord.

00:28:26 Speaker 1 Guest

MaximumFun.org.

00:28:28 Speaker 2 Guest

Comedy and culture.

00:28:29 Speaker 3 Guest

Artist owned—

00:28:31 Speaker 4 Guest

—audience supported.