

Easy Mo Bee and J Rawls: Diggin in the Crates

Conversation between legendary record producer Easy Mo Bee and Ohio State faculty, producer, and DJ J Rawls on February 18, 2025. They dig in the crates—exploring the early days of hip-hop and looking to the future of the art form.

This transcription is provided as a record of the live conversation, for educational use. [Read more about the Wexner Center for the Arts' Mission, Vision, and Values.](#)

Transcript

Emily Haidet ([00:00:12](#)):

All right, let's give it up for Dr. View. Hi everybody, welcome to the Wexner Center for the Arts. I'm Emily Haidet, Curator of Public Programs. Thank you all for being here tonight. We have *Diggin' in the Crates* with J Rawls and Easy Mo Bee. A few quick housekeeping notes before we begin. Learning & Public Practice programs are made possible by CoverMyMeds and Huntington. Special thanks to everybody here at the Wex who made this event possible, including Performing Arts and technical services, and of course, Jason Rawls, for the ideation programming, along with his affiliated departments at Ohio State, African and African American Studies and the School of Music. So shout out to everybody. Thank you so much.

([00:01:06](#)):

Following the conversation between J Rawls and Easy Mo Bee, you all are welcome to ask questions. We'll come to you with a handheld mic if you want to raise your hand. We also have a hotline that you can text if you want to text in your question. That number is 614-813-3416, and we'll put a slide up with that number when it's time. Now, on to our speakers, I'll do some quick introductions. Easy Mo Bee is an American hip-hop and R&B record producer and DJ. You probably know that if you're here. He's known for his work with artists such as Big Daddy Kane, Miles Davis, as well as Bad Boy Records in its early years. He produced major hits for Notorious B.I.G.'s debut album *Ready to Die*, and such classic songs as "Gimme the Loot," "Warning," "Machine Gun Funk," "Ready to Die," and "The What."

([00:01:57](#)):

He also produced Craig Mack's "Flava in Ya Ear" and the remix featuring Notorious B.I.G, Rampage, LL Cool J, and Busta Rhymes. We have a legend in the house. Dr. Jason Rawls is an avid educator with almost two decades of K–12 teaching experience and 10 years of higher ed teaching experience. He's faculty here at Ohio State. He's presented workshops on the music industry, hip-hop education, and beat making at several major universities around the country. Also producer and DJ, he first gained national prominence for his production work on Mos Def and Talib Kweli's Black Star project. Please welcome, Easy Mo Bee and J Rawls. Making a grand entrance.

J Rawls ([00:02:44](#)):

What up, y'all? Check, check one, two. Peace. How you all feeling? O-H-

Audience Members ([00:03:20](#)):

I-O!

J Rawls ([00:03:25](#)):

All right man, we usually do better. Now, let me try it again. Let me try one more again. Let me try it again. O-H-

Audience Members ([00:03:30](#)):

I-O!

J Rawls ([00:03:32](#)):

That was better. Even my cousin's here. Prime, this is one of the best producers in the city right here. One of the best producers in the city right there. All the crew. What's going on? All right, so this is my first lecture series here at the Ohio State University. Needless to say, y'all, I'm pumped. This is the big deal. This is going to be the first of many because I'm working on my scholarship of understanding why *this* matters. (aside) What up, Big June?

([00:04:03](#)):

Understanding why *this* matters. Why that takes us to the next level. Understanding why this man landed last night about 11:30, dropped him off, he said, "Yo, what time are you going to be here to pick me up to take me to the record store in the morning?" And I got excited, like, "yes!" I was like, "It opens at 10, I'll be there at 9:50." We're walking in the store with the people that own the store. We're walking in like, "Excuse me, pardon me, pardon me. Excuse me." They're like, "Ah—Who? Oh."

Easy Mo Bee ([00:04:39](#)):

He said he's going to pick me up at 10:30, well, I was ready like 10 o'clock.

J Rawls ([00:04:45](#)):

He hit me like, "Hey I'm ready early, can we go?" I was like, "Yes." I just wanted to take that time just to tell you all why this means so much, and we're going to jump right into it because I'm excited to share. I've been building and talking with this man for years, but for me, it's like I want to share that. I want to share those conversations with others and let them see why this is so important and why we do what we do. So Mo, you got to grab your mic. You got your mic over there? Did you sit on it? He sat on it. Word. All right, so I want to start by, first of all, she read your bio so they know what you do. If you're not into hip-hop, you heard what he does. If you are into hip-hop, can I get another round of applause for what this man has done?

([00:05:37](#)):

Legendary. Legendary. What I wanted to start with was, can you tell me how you got started in the business? What was your first opportunity? Because a lot of people are trying to make beats, trying to do stuff, and they don't really know what to do, how to start. How did you get your opportunity?

Easy Mo Bee ([00:05:53](#)):

Well, first, I want to start by saying that it all started with the music that was played around the house by my father. My father was a lover of a lot of blues, soul, eventually funk, and gospel, and jazz. The 45s stacked up high in the corner of the living room. In your closet, you know that shelf above?

J Rawls ([00:06:29](#)):

Yeah, above the—

Easy Mo Bee ([00:06:30](#)):

Where the hangers are?

J Rawls ([00:06:31](#)):

Yeah, above the hangers. Yep. That was 45s?

Easy Mo Bee ([00:06:33](#)):

Half of his shelf in the closet was hats and stuff like that, but the rest was 45s. At an early age I caught the bug for the love of music from him. Then, somewhere around the mid... just past or around the mid-70s. By the way, I wear my age on my sleeve. I am 59 years old, still hip-hopping it.

J Rawls ([00:07:05](#)):

That's what's up.

Easy Mo Bee ([00:07:05](#)):

That's giving you an indication of the length of my journey. Somewhere around 1975, the local cats in my housing projects in Brooklyn, they started to bring the equipment outside. The equipment would be two turntables and a mixer. These big, huge speakers, speakers that are taller than us. Now, this is in the disco era. At that time, beat matching wasn't even really perfected yet. A lot of those mixers were train crashes. But the disco... I watched the disco thing turn into the DJs taking just the small "break" parts of those records. In other words, there would be an entire 9-minute disco song, but somewhere in the middle or three-quarters way into the song, there was a drum break.

([00:08:05](#)):

Then, they decided that, "I don't like the whole rest of the song. I just want to take this part and repeat it over and over." That got accomplished on those two turntables and the mixer. You got to imagine 1977, around '78 is when I started to see this. I'm a young kid in the park and I'm watching... he's going from turntable to turntable and he has the headphones on. He has one cup of the headphones on and then the other cup is off. I'm like, "Why is he doing that?"

J Rawls ([00:08:41](#)):

Why is he doing that?

Easy Mo Bee ([00:08:42](#)):

Because when he goes to one turntable, he's queuing up the next one, and repeat and repeat, back and forth. I wanted to be like those guys so bad, and I begged my mother to buy me the equipment. And growing up in the neighborhood, in the housing projects where we were at, my mother and father were struggling, they didn't have the money, so I got a summer job with the Youth Employment Program. They called them the summer jobs back then. There was a boss that I worked for. He had a health-food store, and I

used to make deliveries there. At the end of the summer job, all the other kids, they're ready to leave and go home. I pulled him to the side and I said, "Do you think that I could work an after-school job at your store?" He said, "Yeah, yeah." So that's when I was able to start buying a lot more of my own records.

J Rawls ([00:09:47](#)):

Interesting.

Easy Mo Bee ([00:09:47](#)):

My equipment.

J Rawls ([00:09:48](#)):

Equipment. Yep.

Easy Mo Bee ([00:09:49](#)):

All right. We are still in just DJ mode now. Then, enter Marley Marl and Ced Gee of Ultramagnetic MCs. Also, as we go along, my heroes—Howie Tee, who produced Special Ed and Chubb Rock, Hurby Luv Bug...

J Rawls ([00:10:17](#)):

Okay, he's the right hero.

Easy Mo Bee ([00:10:22](#)):

I was trying to figure out, what are they using? I found out that Marley Marl, Ced Gee, and a lot of the others, they were using *that*.

J Rawls ([00:10:34](#)):

He's pointing to the E-mu systems SP-1200. Woo!

Easy Mo Bee ([00:10:38](#)):

Yeah. Sampling drum machine where you can interpolate songs, pieces from songs, and once you get them into the machine, then you can arrange and do whatever. Beyond looping, you can take kicks and snares from drums and arrange. What's crazy... I'm here talking to all of them, but I feel like I'm talking to you, too, because you never asked me this question. Before they came out with the SP-1200, you wouldn't believe that I sat and I used to daydream. I said, "I wish they had a machine where I could take a kick from this record, but a snare from another record, a piece of horns, a piece of a bass, and transpose it to play my own..."

J Rawls ([00:11:37](#)):

Create your own music.

Easy Mo Bee ([00:11:39](#)):

... bass line back. And layer... be able to play things back in harmony. But all brand new creations. This is all from records. They made that machine.

J Rawls ([00:11:52](#)):

They made it.

Easy Mo Bee ([00:11:53](#)):

The SP-1200. Then, living in the projects where I was at, me and two other brothers—that's A.B. Money and another brother named J.R.—we formed a group. It was called

Rappin' Is Fundamental. The concept of what we did was called Doo-Hop, and that was mixing doo-wop with hip-hop.

J Rawls ([00:12:18](#)):

Hip-hop. No doubt.

Easy Mo Bee ([00:12:19](#)):

Because we rapped and we sang. We ended up on Miles Davis's very last album. An album called *Doo-Bop*. We were on the "Doo-Bop" song. You can hear us harmonizing on there and rapping. Oh, he said... "Oh, you mean this one??" (approaches audience member) Can I hold? Can I hold?

J Rawls ([00:12:40](#)):

That's why Prime is that dude.

Easy Mo Bee ([00:12:42](#)):

Okay, I can hold it up to them.

J Rawls ([00:12:44](#)):

Yeah, hold it up.

Easy Mo Bee ([00:12:46](#)):

Fortunately, I had the pleasure of producing the entire last Miles Davis album, *Doo Bop*. If you've never ever heard it, check it out.

J Rawls ([00:13:00](#)):

That's a big deal.

Easy Mo Bee ([00:13:00](#)):

It's considered to be one of the very first jazz-hip-hop hybrids.

J Rawls ([00:13:06](#)):

Yeah, big deal.

Easy Mo Bee ([00:13:09](#)):

But *Rappin' Is Fundamental* was my first opportunity. Long story short... to answer your question. Starting out as a DJ/producer for *Rappin' Is Fundamental* is what gave me the idea to become an independent producer. I'm in this group, but at the same time I had the yearn to produce and provide the music for other people. And that first opportunity came with Big Daddy Kane.

J Rawls ([00:13:42](#)):

You mind telling what song?

Easy Mo Bee ([00:13:44](#)):

On his second album, *It's a Big Daddy Thing*, those two songs were "Another Victory" and "Calling Mr. Welfare," featuring Kool DJ Red Alert. What was crazy is... You're singing it. Before hip-hop made it onto record, you had these jams that they used to do and they would record the tapes, and the tapes were circulating around the city. Kool DJ Red Alert was one of my heroes because he was on those tapes. And when I ended up on the Big Daddy Kane album, I was like, "wow." People ask that question, like, "When would you say you finally made it?" I feel like I made it when one of my heroes that I

used to sit and listen to and study on those tapes that was circulating around the city and throughout the states, as far as they could go, when he ended up on a song that I was doing—the “Calling Mr. Welfare” song, featuring Kool DJ Red Alert, Big Daddy Kane.

J Rawls ([00:14:56](#)):

Love it. Love it. All right. There’s a thousand things I could ask you. We got limited time. So I’m still on the records. We went into the store today and I watched you dig. I just wanted you to tell them... give a little bit of your process of when you go in the record store and you’re looking for vinyl to purchase to make beats, not necessarily for collecting but to make... How do you approach digging? You want to share that process?

Easy Mo Bee ([00:15:28](#)):

It’s pretty much the same as when I was a kid. This digging thing, it’s been like a long life labor of love. I’m like 12, 13, 14 years old, and I would hit the street where there’s an antique shop, bookstores, Goodwill store, Salvation Army. But I would look at the—I would study the album covers. Some album covers just talk to you, man. They have a look that’s saying, “Something is on this album.” No, for real. They reach out and—

J Rawls ([00:16:08](#)):

Touch someone?

Easy Mo Bee ([00:16:12](#)):

Beyond that though, most importantly, I look on the back of an album and I look at the personnel to see who’s playing. I’ll take a lot of the CTI jazz releases, and I’ll use them as an example, because a lot of those names will come to me quicker just thinking about the records that were made and the musicians that played on a lot of those records. If I flip the album over and I see Harvey Mason or Steve Gadd on drums, Bob James on piano... excuse me, electric piano. If I see Ralph McDonald on percussion, I see Hubert Laws on flute. Do I need to go any further?

J Rawls ([00:17:00](#)):

No. That’s almost every CTI.

Easy Mo Bee ([00:17:04](#)):

I think you need to buy that album.

J Rawls ([00:17:05](#)):

That’s almost every CTI record right there.

Easy Mo Bee ([00:17:05](#)):

If you’re reading the personnel and you can look at the players, and then sometimes I’m looking at the personnel and I’m not familiar with the players. But I’ll look, and then the personnel—I don’t know the players—but I see electric piano, Fender Rhodes vibraphone. I’m like, “Mhmm, I want to hear that.” That’s a big part of the digging process.

J Rawls ([00:17:35](#)):

The digging process. Let’s move from that to the beat-making process. You got your vinyl, you come home, you’re feeling good, you’re like, “Can’t wait to put this on.” Woo, I’m getting goose bumps, you all. I got a problem. I dig every week. But you get home

and you're like, "Okay, I'm going to make some beats." What's your process for making beats? How do you start? Do you start with drums first? Do you start with the sample, or do you just listen to the record? Like the sample, the vinyl that you brought, do you just listen all the way through, or you know exactly what you want? What's your process?

Easy Mo Bee ([00:18:12](#)):

It depends. It depends. I could start with drums, but if I'm listening to a record, I've seen times where I could hear 2.3 seconds and that's what gets me going. For instance, Biggie's "Machine Gun Funk." The sample, which became the melody that carries the song is something, like I said, maybe around 2.3 seconds. Oh, where are you going, J Rawls? What are you about to do?

J Rawls ([00:18:49](#)):

Hey, is it still a secret or does everybody know? I think everybody know.

Easy Mo Bee ([00:18:54](#)):

Can you play it?

J Rawls ([00:18:56](#)):

I can play it. Can I play it? Let's see where Stevie left me.

Easy Mo Bee ([00:19:00](#)):

Is it going to be possible for you to also play "Machine Gun Funk"?

J Rawls ([00:19:09](#)):

I don't have that. I didn't set up my laptop.

Audience Member (00:19:13):

I got the 45—

J Rawls (00:19:16):

That's why you're my dude.

Easy Mo Bee ([00:19:17](#)):

Oh, okay.

J Rawls ([00:19:18](#)):

I can't remember what it is. Okay, keep talking because I got—

Easy Mo Bee ([00:19:21](#)):

After he plays this, you'll be able to hear where it was derived from and what I had to do to accomplish the track. Play it all the way from the beginning. It only takes maybe about 45 seconds. Where's your DJ that was up here? Start it from the beginning.

J Rawls ([00:19:46](#)):

Hold on. You know I don't know the name of it. I just got to remember it.

Easy Mo Bee ([00:19:52](#)):

Hold up. I got to help him out, because I know this sound.

J Rawls ([00:19:54](#)):

Help me out, you remember the name of it? There it is. All right, here it is. See, this is all impromptu right now. We're just having fun. You're all in our basement. That's what it would be like.

Easy Mo Bee ([00:20:13](#)):

Turn it up.

Music [00:20:17–00:20:53]

J Rawls ([00:21:00](#)):

Geez! See, when you hear that? See, if you hear that and don't get goose bumps, you're still learning. You're still learning.

Easy Mo Bee ([00:21:09](#)):

This is the amount of what got used.

J Rawls ([00:21:11](#)):

Thank you. Yeah, that's it. That's it. That's it.

Easy Mo Bee ([00:21:19](#)):

The rest was like a bunch of pitch shifting and just extending and drawing the sample out to make more sense of the little small section. Then, after that, you get into layering, and bass line, and horns, keyboards, whatever on top to create the full track.

J Rawls ([00:21:47](#)):

I forgot about that part. We don't have no kids in here. Do we? We got little kids?

Music [00:22:02–00:22:13]

Easy Mo Bee ([00:22:12](#)):

That's it.

J Rawls ([00:22:13](#)):

Can we have a round of applause for that?

Easy Mo Bee ([00:22:21](#)):

I know you want to move on to the next question.

J Rawls ([00:22:23](#)):

Yeah, go ahead.

Easy Mo Bee ([00:22:24](#)):

But I want to talk about where that habit came from that became a style. It was right after De La Soul's *3 Feet High and Rising*, and another in particular, Biz Markie's *I Need a Haircut*. Those were the two albums at the time that came under heavy fire for sampling lawsuits. I went to a meeting, rest in peace to the manager that I had back then at Rush, Russell Simmons's company. But he had a producer division management company. She called this meeting and she piled everybody into the office. It was me, Large Professor, Daddy-O, Hank, and Keith Shocklee from Bomb Squad.

J Rawls ([00:23:14](#)):

Squad, no doubt.

Easy Mo Bee ([00:23:15](#)):

All the whole entire roster of producers, and she handed out a memo to all of us. We didn't know what she called the meeting for. We're all standing there looking at this memo, this paper, and all it had on this was this endless list of artists. She said, "Okay." She said, "You see that?" We were looking confused like, "Yeah." She said, "Stay away from them."

J Rawls ([00:23:42](#)):

All the people you couldn't sample?

Easy Mo Bee ([00:23:44](#)):

Right.

J Rawls ([00:23:46](#)):

Wow.

Easy Mo Bee ([00:23:46](#)):

Long story short, I left the office. I'll never forget my car was sitting right on the curb right outside the door. I could have walked right out the office, right to my car, and I sat in the car. I must have sat there for maybe like 10, 15 minutes. I had a conversation with myself and I was like, "What are you going to do?" The other me said, "Why do you have to always loop? Why do you have to always take these long, lengthy portions from the songs?" I said, "You need to start playing samples."

J Rawls ([00:24:29](#)):

The difference.

Easy Mo Bee ([00:24:30](#)):

Take as least as possible, and if you can, try to derive and come up with something original, like, Craig Mack's "Flava in Ya Ear" is that—It's one guitar note, and the note that I used is not even the note that is on the record. On the record, the pitch was probably like, (imitating musical notes) "do..." It was probably like, "ooh. oh oh, oh, oh, oh, oh, oh..." I got the one guitar note. I'm like, "uh, uh," I'm playing with it, "uh, uh, uh..." I said, "That's it."

J Rawls ([00:25:18](#)):

That's it. That's it.

Easy Mo Bee ([00:25:23](#)):

(imitating musical notes) "Boom. Boom." Add the bass line, the drums, and on the hook I had this siren that just comes in out of nowhere (mimicking siren), and a rock guitar (mimicking rock guitar). People are like, "What was you thinking about?"

J Rawls ([00:25:35](#)):

Crazy. Crazy.

Easy Mo Bee ([00:25:36](#)):

Well, I was thinking about trying to be original. I was thinking about trying to stop taking so much from records. I was thinking about trying to be as original as I could. Yes, I'm taking sounds from records, but I don't want it to be so obvious, and I want some kind of

artistry to come from it. Too often you hear people just lift like 8-bar sections and put it over here. They don't even drum it up. They don't dress it up by adding keys to it. I'm not saying that's not creative. I'm not saying that you can't love that, but how long can you keep doing that? Because if that's the case, anybody can do that. And you see, you know that expression, "everybody and their mama is doing it?"

(00:26:33):

Well, a lot of people's mama is producing right now. It gets to be that easy. I'm just saying I'm thankful for that meeting and that she challenged me and pushed me to the next level.

J Rawls (00:26:48):

Word. Okay. All right. Clap it up for my man. I'm going to take it to the wall.

Easy Mo Bee (00:26:56):

Okay.

J Rawls (00:27:00):

We wanted to get to some playing of some stuff. We already got there, so I'm going to play something. All right, I like that in you. I'm going to play something and y'all just vibe out.

(00:27:33):

Feel that for a second. (aside) MF Doom. Yup. Right there, too! Na na na na. Hey, hey, hey. My dad's record. Yep, this right here. Oh, for you? You're good.

(00:28:40):

We're just sharing. (aside) Then, you could put it over here. Oh, hold on. Let me get to the line. There you go. There you go. See if you're in there.

Music [00:28:51–00:28:54]

J Rawls (00:28:54):

Right off the SP. Right off the SP-12. Come on.

Easy Mo Bee (00:29:22):

I sped that one up.

J Rawls (00:29:24):

Get the mic. Get the mic.

Easy Mo Bee (00:29:26):

Yeah, I sped that one up.

J Rawls (00:29:30):

Why?

Easy Mo Bee (00:29:31):

Want some more examples?

J Rawls (00:29:34):

Oh, yeah. Oh, I asked him to bring some disks.

Easy Mo Bee (00:29:42):

By the way, I'm just going to tell you...

J Rawls ([00:29:45](#)):

There it is.

Easy Mo Bee ([00:29:46](#)):

The next beat that I'm going to play the files for is Craig Mack's "Flava in Ya Ear." This is the original disk that I saved the track to. I remember that I had woke up that morning... the night before I had bought a stack of records. And I woke up; I didn't even brush my teeth. I was so anxious to get to that stack of records, and I stumbled over to the machine. I cut the machine on, and I started to play a couple of records, and I heard something on one of these records. It's the guitar note that I was talking about. This is what I ended up with. Oh, I got to do my intro. Wait a minute.

J Rawls ([00:30:53](#)):

That's crazy.

Easy Mo Bee ([00:30:55](#)):

Wait, let me get the tempo right. Hold up.

J Rawls ([00:30:56](#)):

That's crazy.

Easy Mo Bee ([00:30:56](#)):

Okay, here we go.

Music [00:31:04–00:31:08]

J Rawls ([00:31:27](#)):

That snare. You all can see what he's pushing, right? Each of those is a separate sound.

Easy Mo Bee ([00:31:31](#)):

Yeah. You got... There's that note. Let me show you how it happened.

J Rawls ([00:31:43](#)):

Yo, you know how many people asked me, "What is that note?" I was like, "He ain't going to tell me. Maybe he will."

Easy Mo Bee ([00:31:50](#)):

I put it into multi-pitch mode and I was doing that and that's it. That was it. After that I said, "I got to start working. I got to start working." Got to start working.

J Rawls ([00:32:17](#)):

See, that right there, show it off.

Easy Mo Bee ([00:32:23](#)):

I want to show another example of what I was talking about. "The Warning" Biggie beat, that's not so much, that's more closer to looping. But I want to show and I want to give examples of—

J Rawls ([00:32:39](#)):

The chopping?

Easy Mo Bee ([00:32:39](#)):

Yeah.

J Rawls ([00:32:40](#)):

Yeah.

Easy Mo Bee ([00:32:41](#)):

Bigger examples of the chopping and being original without taking so much from a song. Okay, what I'm about to play you is Busta Rhymes's "Everything Remains Raw." But you're not going to get the original because I don't have that one on disk anymore. I kind of remixed the beat. I remixed the beat with some of the same sounds, and I'll show you what I took. Why would I take that? But you'll hear how it was used. My bass, right?

J Rawls ([00:33:41](#)):

You play the bass on the keys, right, on the SP?

Easy Mo Bee ([00:33:47](#)):

Yeah. Okay. You throw the machine into multipitch, right?

J Rawls ([00:33:52](#)):

Got it.

Easy Mo Bee ([00:33:57](#)):

Once it's in multipitch you can... and then you can play with it. You heard all of the pieces that I used. Let's do that again. You hear that, right? It's nothing, like what is that, right? Okay.

Music [00:34:38–00:35:15]

Easy Mo Bee ([00:35:15](#)):

If that beat could be a person, it's a funky robot in space. Yeah, my funky robot in space. You have any other questions?

J Rawls ([00:35:33](#)):

Well, I will ask this, your first opportunity to work with Big, can you do that as you're loading?

Easy Mo Bee ([00:35:43](#)):

Okay.

J Rawls ([00:35:45](#)):

You all see that thing?

Easy Mo Bee ([00:35:49](#)):

No, no, no, because I'm thinking about what you said and speaking of Big... I'll give it some time to load up and I'll tell a little short story while it's loading up. The East Coast/West Coast thing was real, real heated at the time, and I wasn't seeing Biggie as much. I had more direct contact with Puffy, with Diddy. I played... for the second album, for the *Life After Death* album, I played 80 beats, and he turned every single one down. Because the second album... I found that out, the second album was a different direction. The second album was less grittier, more glossy, more club, more radio.

J Rawls ([00:36:40](#)):

Because they was on the shiny suit. They was moving toward... Puff was moving toward that.

Easy Mo Bee ([00:36:44](#)):

I guess you could call it that. I say glossy.

J Rawls ([00:36:46](#)):

Okay. Yeah. I call it shiny suit.

Easy Mo Bee ([00:36:50](#)):

More glossy, more club.

J Rawls ([00:36:50](#)):

That's what I told my students. But yeah, glossy.

Easy Mo Bee ([00:36:52](#)):

What people don't know is at the tail end of *Ready to Die*, I offered him the track to "I Love the Dough"—the René and Angela "I Love You More"—I offered him that, but he didn't feel like it fit. I came back and I said, "Well, what about the "I love You More" track?" He was like, "All right, then hook it up." That was one track, and I wanted another one on there, and I did my own research. I asked my manager, he was from Los Angeles at the time, and I asked him, I said, "In New York, back in the day, that record that made the block party jump off in New York, that record was *Love is the Message*—

Easy Mo Bee ([00:37:43](#)):

By MFSB." I said, "In LA, what is that record?" He told me, with the quickness, he told me, he said, "Man, 'Mo' Bounce."

J Rawls ([00:37:57](#)):

Dayton. Zapp.

Easy Mo Bee ([00:38:00](#)):

Yeah, so they're going at each other in the east and the west, and it was like uncomfortable climate. I said, "You know what? If I can do anything, how about if I try to get everybody on one accord?" And that track ended up being this.

Music [00:38:20–00:38:24]

Easy Mo Bee ([00:38:24](#)):

Stop it. Woo. But after my manager told me that... he said, "Mo' Bounce," he said, "that's that block party, that's that house party song." But I said to myself, I said, "But so many people used that before." I said, "Well, you're going to have to use it like nobody has ever used it." And that's where I ended up chopping the song into a whole bunch of different pieces. I don't have the Akai S950 here.

J Rawls ([00:38:56](#)):

Because, yeah, that's where you did it, with both of them.

Easy Mo Bee ([00:38:58](#)):

Where you can hear the chords that I added and the ambience, but this is the way that I chopped. Now, if you would've listened to the original "Mo' Bounce to the Ounce" song, you would hear the bass doesn't travel like that.

J Rawls ([00:39:41](#)):

No, it does not.

Easy Mo Bee ([00:39:42](#)):

And I accomplished that through the chopping. What else could I play? What else do you want me to play?

J Rawls ([00:39:50](#)):

Pull out anything. Look, you all call it out, what you want?

Easy Mo Bee ([00:39:58](#)):

Oh, they requesting, right?

J Rawls ([00:39:59](#)):

They requesting, son.

Easy Mo Bee ([00:40:03](#)):

Well, I got what I got with me. I'll play another one. Ahead of time, what's your next question?

J Rawls ([00:40:17](#)):

Yeah, I know that's the next question. Your relationship with Tupac, your relationship with Biggie. I often tell my students that everybody tries to hype up that East versus West thing, but before all that craziness got out, they was friends.

Easy Mo Bee ([00:40:34](#)):

Yes, they were. They were friends. As a matter of fact, I have a song that I produced which can prove that. It's the song "Runnin' From Tha Police," where the title was knocked down to just "Runnin'," obviously for the right reasons. There's a remix version by Eminem. But before that, there's an original version that I produced. And in the studio, at Unique Recording Studio in Times Square at that time, me, Biggie, Pac, and all of their entourages, and I had my housing projects, they piled up into the studio, too. We were all in the same room. What I'm saying is I witnessed when they were still friends, and they were good. Then, I woke up one day, and all of a sudden they have problems.

J Rawls ([00:41:36](#)):

That's crazy.

Easy Mo Bee ([00:41:39](#)):

How about this one? Oh, what's that? What's the segment?

J Rawls ([00:41:48](#)):

That was one of them ones.

Easy Mo Bee ([00:41:51](#)):

All right, we're in the wrong place. There you go.

Music [00:41:57–00:42:14]

J Rawls (00:42:05):

M-E-T-H-O-D Man.

(00:42:26):

He didn't do that. I like that. Man, the SP 1200, man. Go ahead and find your next disk, but I want to—because I use the ASR 10—Prime, what you use, ASR 10 too, right? So, ASR 10, SP 1200, these were all outboard equipment. It's way before the computers. I know a lot of young people I hear use, what is it? Ableton, Logic, all that real cool stuff. We didn't have that. We had to use these machines, and so you were limited. How much sampling time did the SP 1200 have?

Easy Mo Bee (00:43:01):

There's a new updated version.

J Rawls (00:43:03):

Yeah, but the old one—I'm talking the 80s.

Easy Mo Bee (00:43:09):

The new updated version has 20 seconds, but back then... this one only provided eight seconds.

J Rawls (00:43:16):

Eight seconds. (aside) What was the ASR? You remember? You put the upgrade in, right? When I first got the ASR, I think it had maybe 15 seconds or something like that.

(00:43:31):

It was something, so I'm saying you had to be creative. You couldn't sample the whole world. You had to think of how I can chop this, where can I get a snare, kick, hi-hat, et cetera? That's part of the creativity. Now, I'm using Serato Studio; I can do whatever I want. Now, we got stems. It's crazy how the technology has changed the game. You know what I'm saying? That's why I just wanted to know why the SP 1200 and the S950, what was special about them for you?

Easy Mo Bee (00:44:05):

Well, I always loved the sound of a needle, the analog sound of a needle dropping to a 45. Twelve-inch records also, too, but in particular, 45s; they have knock. There's something about the signal of a needle in the groove, and the SP 1200 just recreated that... that sound just so much. Everything coming out of the SP 1200, it sounds like a needle being dropped to a old 45. All right, let's break another one down. As I play the sounds, I'll see if the people that are familiar with the songs... I'll see if you can figure out what the track is before I drop it. Okay, slow this down.

Music [00:45:03–00:45:10]

J Rawls (00:45:01):

I'm looking at Prime. That's the... I know what it is.

Easy Mo Bee (00:45:21):

That's it. Those are the sounds, right? Okay. What did I make with it?

J Rawls ([00:45:31](#)):

That's still "The What" in there, but I know where you're going with it. I know where you're going to. It didn't load it. Now, these machines would do that to you. You think you loading something and you go to play and you're like, "Wait, what?" These machines will get you. It didn't load it... and sometimes they do that. Okay, now he's loading. Yeah, I heard it now. Now, it said, "vrrr" you know that sound they make. I miss these days. Hey, first of all, while he's loading, I just want to say thank you all again for coming out. I'm excited, and give him another round of applause just for being here. This is crazy.

Easy Mo Bee ([00:46:25](#)):

Thank you.

J Rawls ([00:46:25](#)):

Mo Bee.

Prime ([00:46:26](#)):

While he's loading, can I ask a quick question?

Easy Mo Bee ([00:46:27](#)):

Yeah.

Prime ([00:46:28](#)):

All of us producers have our favorite joint. What's yours that you did in your catalog?

Easy Mo Bee ([00:46:34](#)):

I got a couple, but in particular, that record right there that she has on the floor, "Flava in Ya Ear" and "Everything Remains Raw" by Busta Rhymes... and this next one that I'm going to get ready to play by Busta Rhymes also too. Because after I left that office from my manager, when she said what she said, these are some of the first that I started coming up with and trying to be more creative and not being so "loopy."

J Rawls ([00:47:05](#)):

Got you.

Easy Mo Bee ([00:47:09](#)):

All right, here the sounds are. As I play them, maybe you can guess what it is. Now, you got to mess it up for everybody, right? She's right though. She's right.

J Rawls ([00:47:28](#)):

Usual suspect.

Easy Mo Bee ([00:48:24](#)):

All right. Okay, here we go. Okay, you all ready?

J Rawls ([00:47:13](#)):

We're ready.

Easy Mo Bee ([00:47:13](#)):

Then, I got creative.

J Rawls ([00:48:26](#)):

He having fun.

Easy Mo Bee ([00:48:27](#)):

Nah, nah, I'm getting excited, right?

J Rawls ([00:48:28](#)):

He getting excited now.

Easy Mo Bee ([00:48:29](#)):

Now, I had a xylophone, right? I just had one note and then I said, "Get creative." You hear it go from one note to another note, stacking that harmony. You start having fun with this thing.

Music [[00:48:45](#)–[00:49:07](#)]

Easy Mo Bee ([00:49:08](#)):

You can't just take anything and put anything together. You have to have a good harmonic sense of what goes together. You can't do too much fine-tuning in the SP 1200. So, a lot of times I'll make a beat, then I'll play the turntable against the 1200 and I'm like, "Is that it? Yeah, yeah. Right there." Then, once it's in tune, seriously, then I sample it. Once I get it in here, once I tune it, then it is finally in tune and to the point where it can be used along with... Whereas, a lot of equipment today, once you get it in there, you can...

J Rawls ([00:49:54](#)):

Yeah, you can do it whatever. Yeah, today—

Easy Mo Bee ([00:49:55](#)):

You can filter it, you can transpose it and pitch.

J Rawls ([00:50:02](#)):

Wow. Okay. I think we got time. You got one more you want to share?

Easy Mo Bee ([00:50:08](#)):

Let's see what we got.

J Rawls ([00:50:09](#)):

Let's see what you got. Then, we're going to open it up for some questions. You all got any questions? Cool, cool, cool.

Easy Mo Bee ([00:50:16](#)):

I'll play something original and unheard before, right? For instance, this track here, it never ever got used. It's just from my personal stash. You're hearing some personal stuff today that never, ever got released.

J Rawls ([00:50:35](#)):

We'll take that. Thank you. Well, thank you.

Easy Mo Bee ([00:50:38](#)):

Is anybody coming out later on tonight to... what's the record shop?

J Rawls ([00:50:44](#)):

We're at Rich Street. You all coming to build with us at Rich Street? You all might as well come hang out, man.

Easy Mo Bee ([00:50:50](#)):

I brought no 12-inch records. I'll be doing an all 45 set.

J Rawls ([00:50:54](#)):

Yeah. And they got Yellow Brick. Yellow Brick Pizza at the spot. Pull up. Of course you can dig; It's a record store. It starts at eight, so right when we're done here, we're headed right over. Red rover, red rover, send Mo Bee right over.

Easy Mo Bee ([00:51:14](#)):

It just happened to me, J Rawls.

J Rawls ([00:51:17](#)):

It just happened again?

Easy Mo Bee ([00:51:18](#)):

No, sometimes that's the disadvantage with using these floppy disks.

J Rawls ([00:51:25](#)):

Oh, yeah. Hold that up because my students are like, "What is that?"

Easy Mo Bee ([00:51:29](#)):

What is that? Yeah, we used to save everything onto what's called a micro floppy disk and sometimes they fail. That's why you have to—

J Rawls ([00:51:38](#)):

There you go. We didn't have flash drives and just tons of gigs. What was it? 3.5 megabytes. I was happy I got 3.5 megabytes, great!

Easy Mo Bee ([00:51:57](#)):

You did the best that you could with those megabytes. Okay, so here's a track that never, ever got used.

J Rawls ([00:52:04](#)):

Never got used.

Easy Mo Bee ([00:52:06](#)):

It's never, ever seen the light of day. Nobody's never heard it.

Music [00:52:11–00:52:30]

Easy Mo Bee (00:52:30)

I love vibes.

J Rawls ([00:52:30](#)):

You like the vibe. I always hear—.

Easy Mo Bee ([00:52:34](#)):

But anyway.

J Rawls ([00:52:35](#)):

Me, too.

Music [00:52:40–00:53:04]

Easy Mo Bee ([00:53:04](#)):

Somebody out there, give me a quick 16.

J Rawls ([00:53:09](#)):

Emily, you got the other mic? He has it. Oh, Jess has it. Okay. All right, so we're going to take some questions.

Easy Mo Bee ([00:53:17](#)):

All right.

J Rawls ([00:53:18](#)):

You cool with that?

Easy Mo Bee ([00:53:19](#)):

Yeah.

J Rawls ([00:53:20](#)):

All right, so I guess just hold your hand up and Jess will come around and I'll let her figure it.

Jess Xiao Long ([00:53:24](#)):

Yep, hand up high.

Jameela ([00:53:27](#)):

Peace, peace, peace. My name is Jameela. J Rawls, what's happening?

J Rawls ([00:53:30](#)):

What's up, cousin?

Jameela ([00:53:32](#)):

All good. Thanks for everything that you do to push the culture forward, J Rawls. We love you. Thank you for everything that you do. Yes, sir. To Easy Mo Bee, I had a question for you. What is the greatest song you've ever heard in your life?

J Rawls ([00:53:54](#)):

Dang. That's homework.

Easy Mo Bee ([00:53:55](#)):

Oh God. Wow. It can't be one. I'll just say this right here. I think I get it from my father. It's been handed down to me, because he's the one that, as a kid, that introduced by playing a lot of gospel. That's why when I decided to make beats, it made it a lot easier for me to get in touch with my soulful side. I like really, really serious soulful music. I'll use just one song, as an example, that's one of my favorite songs. Curtis Mayfield's "We People Who Are Darker Than Blue." I remember in the 1990s, I wasn't sampling it or anything; I was listening to the song, and I cried. Music has to move me that much. Like we spoke earlier about the "Machine Gun Funk" beat. It's only like 2.1 or two seconds,

but maybe that's all it takes to move me and to get in my soul, and to get me working.
That's one of my favorite songs.

Jess Xiao Long ([00:55:22](#)):

Other questions? Yeah.

Matt ([00:55:25](#)):

Hi there, Matt. This question's for Easy Mo Bee. I'm a giant record collector, nerd about it. One of the things that I've heard about over the years is the legendary shows at the Roosevelt Hotel.

Easy Mo Bee ([00:55:40](#)):

I made it to a couple of those before.

Matt ([00:55:42](#)):

Yeah. Any fun stories from those? I've heard a bunch from some others, but wanted to hear yours.

Easy Mo Bee ([00:55:48](#)):

Expensive. Very expensive. I don't like to spend a lot of money on records. I think that it's kind of overrated. I know people who've told me they paid like \$1500 for one really rare 45. I'm not going to do it. I'm just not.

J Rawls ([00:56:16](#)):

Yeah, there's a limit to some of that. Definitely. Good question.

Easy Mo Bee ([00:56:20](#)):

It's not what you got, it's how you use it.

Jess Xiao Long ([00:56:24](#)):

All right. I'm coming to the front.

Audience 3 ([00:56:33](#)):

Okay, so it's a two-parter. You already explained... you already noted that they're like three of your favorite songs that you have... your personal songs. But as an artist, with what you do, what is the one piece that you have worked on that you want future generations to look back on as your life's work, the epitome of who you were?

J Rawls ([00:57:00](#)):

You all get deep. Damn.

Easy Mo Bee ([00:57:06](#)):

Yeah. Yeah.

Audience 3 ([00:57:08](#)):

I'm sorry. I used to write a music column.

Easy Mo Bee ([00:57:10](#)):

Cuz over here making me try to find my favorite song out of all of the million songs in the world. I could only pick one, but I would have to pick something from the Miles Davis *Doo-Bop* album. In particular, "Mystery." That song.

Audience 3 ([00:57:28](#)):

What was the hardest piece that you've ever worked on?

Easy Mo Bee ([00:57:38](#)):

A couple of songs on the Miles Davis album, because I was being so overcritical of myself, not knowing that he just wanted me to be myself. I'm worrying and he's like, "Nah, nah." Who had the *Doo-Bop* album? It was you, right? You know the song on that album called "Duke Booty"? Don't mind the title. There's a horn in the background that was added to "Duke Booty" and it goes something like... (Mo Bee imitates song) "huh huh huh huuuuh huh huh huh huh." Now, when you put that up against all of the other elements in the song, it's flat. It is. It's flat. So I went to Miles, and I know what my ears was telling me. I went to him, and I asked him, we was in the session and I said, "Miles that horn, it's a little flat."

([00:58:35](#)):

It don't bother you?" He said, "Nah, I like it. Leave it." I'm getting all excited for nothing. After that I said, "If it is cool with him, then it's cool. Leave it."

J Rawls ([00:58:50](#)):

That's it. We got some more over here, Jess.

Easy Mo Bee ([00:58:52](#)):

Because I watched him curse out his keyboardist. He cursed him to shame. If he said, "Leave it," I'm going to leave it.

J Rawls ([00:59:04](#)):

Sound like a good plan. Jess, we got some, are you still in the middle?

Jess Xiao Long ([00:59:09](#)):

We got a lot of questions.

J Rawls ([00:59:10](#)):

Yeah, I see.

Jess Xiao Long ([00:59:12](#)):

I'm going to interrupt with one from the hotline. Thank you for texting in.

J Rawls ([00:59:15](#)):

Oh, we got a hotline!

Jess Xiao Long ([00:59:15](#)):

Yeah, we got a hotline. You can text in.

J Rawls ([00:59:15](#)):

I didn't know we had a hotline.

Easy Mo Bee ([00:59:17](#)):

I'll try to answer all of them real quick. Let's go.

Jess Xiao Long ([00:59:21](#)):

How do you approach crate digging differently for production versus live DJ-ing?

Easy Mo Bee ([00:59:26](#)):

Say that one more time.

Jess Xiao Long ([00:59:27](#)):

How do you approach crate digging differently for production versus live DJ-ing?

Easy Mo Bee ([00:59:34](#)):

That's a complicated question, right? The way it was said, I'm not sure if I quite understand it.

J Rawls ([00:59:48](#)):

When you're digging, how do you approach it when you dig in to sample something or dig in to play out?

Easy Mo Bee ([00:59:53](#)):

Oh, so I can answer that question with this—I collect records... Ever since I started making beats, I always said that I collect records for three different reasons: One is for my personal listening pleasure; two, when I DJ; and then, three, when I sample.

J Rawls ([01:00:17](#)):

Same.

Easy Mo Bee ([01:00:18](#)):

Yeah.

Jess Xiao Long ([01:00:20](#)):

Nice. Who are you pointing at? Oh, yeah.

Scott ([01:00:26](#)):

Hi, my name's Scott. Thank you for having us. Just really a comment for each of you, and then same question to each of you. First comment is, I'm from Boston. My buddy years ago took a trip to New York and found *Histories Greatest Campaigns, Battles, and Topics*, and it changed his life. He just texted me and told me to tell you that. He then gave it to me, which then changed my life. Thank you so much. Lone Catalysts, amazing. Easy, you're a god amongst men. Thank you for making yourself available on IG. You were schooling me on Washington Records one night.

Easy Mo Bee ([01:01:01](#)):

Oh, that was you?

Scott ([01:01:02](#)):

That was me. Yeah. Yeah. I was like, "Yo, you're going to ruin the labels in the middle?" You were like, "No, no, don't worry about it, don't worry about it." Just thank you. You are a god amongst men. But my other question is, I brought some vinyl.

Easy Mo Bee ([01:01:12](#)):

I'm not a god.

Scott ([01:01:14](#)):

In my eyes, you're one of my heroes—

Easy Mo Bee ([01:01:17](#)):

Child of God.

Scott ([01:01:20](#)):

Child of God.

J Rawls ([01:01:20](#)):

There it is.

Easy Mo Bee ([01:01:20](#)):

Child of God.

Scott ([01:01:22](#)):

I brought some vinyl and I don't know if you guys would have a chance to sign it, or if I should just bring it to the club.

J Rawls ([01:01:27](#)):

It's probably going to be easiest if you bring it to the club, but if you're not going-

Scott ([01:01:31](#)):

I'm not trying to mess up—

J Rawls ([01:01:32](#)):

If you're not going to the club, then we'll try to. But let's do questions right now. But we'll get vinyl signed and all of that.

Easy Mo Bee ([01:01:41](#)):

If you're coming over, bring it with you.

J Rawls ([01:01:42](#)):

Yeah, that's going to probably be easy.

Scott ([01:01:44](#)):

All right. Well, thank you guys again. This has been absolutely amazing.

Easy Mo Bee ([01:01:46](#)):

All right.

J Rawls ([01:01:49](#)):

Poor Catalysts. We can't get to Catalysts. You got a lot of questions.

Audience 5 ([01:01:57](#)):

Hello, hello. What up, Mo? I got a question to ask you, brother. Was there ever a record or a beat that you heard that another producer made and you said to yourself, "Man, I would've killed it better." Come on, Mo, tell me.

J Rawls ([01:02:15](#)):

On the spot.

Easy Mo Bee ([01:02:18](#)):

DJ Premier, he got HeadQCourterz radio and he sends the shows to me and then it comes with a list of everything on the playlist. You know, every show is a certain song on it. What he calls it? "Song I wished I produced."

J Rawls ([01:02:37](#)):

Yes.

Easy Mo Bee ([01:02:37](#)):

Oh, man, there's so many. "They Reminisce Over You," Pete Rock and CL Smooth.
What's the joint that Premier did? (imitates song) Boom, click, click, click, click.

J Rawls ([01:02:58](#)):

It's called "Boom." Royce da 5'9"

J Rawls and Easy Mo Bee

(mimicking beat)

Easy Mo Bee ([01:03:06](#)):

There's plenty of them.

Audience 5 ([01:03:07](#)):

I got another question for you.

Easy Mo Bee ([01:03:09](#)):

J Dilla. Rest in peace, J Dilla, one of the greatest to ever do it.

Audience 5 ([01:03:15](#)):

Definitely.

Easy Mo Bee ([01:03:15](#)):

Yeah.

Audience 5 ([01:03:19](#)):

What advice do you give young producers who want to step out on faith like you did?

Easy Mo Bee ([01:03:25](#)):

I would say learn from others, but try to carve out your own original niche.

Audience 5 ([01:03:33](#)):

Thank you, brother.

Easy Mo Bee ([01:03:34](#)):

Niche, niche... And always come from your heart. Don't just carbon copy and cookie cutter what everybody else is doing. Always come from your heart in what you want to do. I don't have anything against a lot of the trap and drill styles, but a long time ago I realized it, and I'll admit it, I even tried my hand at it. It's not me. I have to be me. All of you all that know me, if you look up tomorrow and I started cookie cutting that, you don't even know me, but you have the absolute right to say, "Mo Bee, what the hell are you doing?"

Audience 5 ([01:04:14](#)):

That's right. That's right.

Easy Mo Bee ([01:04:16](#)):

So, just be original. Always come from your heart, that's all.

Audience 5 ([01:04:19](#)):

Stay true to your craft.

Easy Mo Bee ([01:04:20](#)):

Stay true, too.

Audience 5 ([01:04:21](#)):

Thank you, Mo. I appreciate you, brother.

Easy Mo Bee ([01:04:23](#)):

Yes, sir. Stop acting like you don't know me either.

Jess Xiao Long ([01:04:29](#)):

All right. We got another good one from the hotline. They said, another son of Brooklyn here, 49 years old. Do you believe the cliché that hip-hop is a young person's game, or is there room for older heads like us?

Easy Mo Bee ([01:04:48](#)):

No, hip-hop is not just a young sport, if you want to put it like that. I've heard it said like that before. There's no cap and no limit to when you should stop producing, collecting, digging. B-boying. I don't want you to go write on nobody's walls with magic marker and spray paint. There's a cap on that. But as long as the love is still in your heart and you still feel it, yeah, you should continue to do it. Although I will say this, as you're older, the art that you're performing on some level, you should mature. It's not realistic looking at somebody that's 56 years old still talking about hitting skins.

J Rawls ([01:05:40](#)):

Word.

Easy Mo Bee ([01:05:43](#)):

You can talk about it and you can say it, but it just doesn't look or sound real coming out of your body. You understand? You understand what I'm saying? Like, talking about robbing somebody. Like if Biggie, if he was still here today, how old would Biggie be right now?

J Rawls ([01:06:11](#)):

I'm going to say I know somebody know.

Easy Mo Bee ([01:06:14](#)):

At 52, you're still going to ask somebody, tell somebody, give me the loot? It's a tough question to answer. I know everybody else has their own version of an answer for that. But I feel like over time, along the way, the art that you're performing, it should mature. It should. Oh, okay. Thank you. Thank you. Yeah, good hip-hop is hard to find nowadays.

Catalyst ([01:06:51](#)):

What up, Rawls?

J Rawls ([01:06:52](#)):

What up, Catalyst?

Catalyst ([01:06:53](#)):

How you doing?

J Rawls ([01:06:53](#)):

Yes, sir.

Catalyst ([01:06:54](#)):

Mo Bee, big fan. Fan of both of you all, actually. Two-part question about the same song.

Easy Mo Bee ([01:07:00](#)):

Where is he? I hear the voice. I don't see him.

Catalyst ([01:07:01](#)):

Oh, I'm right here. I'm right here. What is the likelihood that somebody will eventually find the guitar lick for "Flava in Ya Ear"?

Easy Mo Bee ([01:07:10](#)):

Here we go.

Catalyst ([01:07:13](#)):

Second question. I know you've heard the rumor that the siren on that record is actually a hairdryer. Did that actually come from something you said, or is that just something someone...? Yeah, yeah.

Easy Mo Bee ([01:07:23](#)):

No, it's not a hairdryer—

Catalyst ([01:07:24](#)):

So that's just something... Okay, I got you.

J Rawls ([01:07:27](#)):

Trying to get to the bottom of things. I like that, Bo. I like that.

Easy Mo Bee ([01:07:30](#)):

My mother and my sister never used a hairdryer, and I never bought one.

J Rawls ([01:07:40](#)):

That's one of the holy grails right there. People looking.

Catalyst ([01:07:42](#)):

That first question, yeah.

Easy Mo Bee ([01:07:45](#)):

Oh, as far as that guitar? In the words of us diggers, keep digging.

J Rawls ([01:07:55](#)):

Hey, you don't know how many times I was told that. That's it.

Easy Mo Bee ([01:07:59](#)):

It's been what now? Wait, '94, 2004, 2014, 2024. It's been 31 years. Keep digging, bro.

J Rawls ([01:08:10](#)):

Keep digging.

Jess Xiao Long ([01:08:14](#)):

All right, we got one over here.

J Rawls ([01:08:16](#)):

We're going to find that, Prime. We're going to find that.

Easy Mo Bee ([01:08:20](#)):

But if my usage of it lasted 31 years, that's a good sign.

J Rawls ([01:08:25](#)):

It's a great sign.

Easy Mo Bee ([01:08:26](#)):

That's what my manager at the time wanted me to do.

Audience 7 ([01:08:29](#)):

All right, I got a question for both of you. You're both put on a desert island, can bring three albums. What are you bringing?

Easy Mo Bee ([01:08:37](#)):

You know, I just thought about that the other day.

J Rawls ([01:08:42](#)):

I never thought about that.

Easy Mo Bee ([01:08:43](#)):

No, no, I really did.

J Rawls ([01:08:46](#)):

Do I have to answer this?

Easy Mo Bee ([01:08:47](#)):

I've always felt like if somebody asked me that, can't pick everything, but one of them would be Aretha Franklin's *Lady Soul*. The reason why is because, God rest his soul, he's gone right now. I could get a little choked up, but my father used to play that record and it's records like that where I get my soul from. Aretha Franklin's *Lady Soul* album, anything Curtis Mayfield, anything Curtis Mayfield. Then, I don't know, man, you all pushed me into these corners.

J Rawls ([01:09:35](#)):

That's so hard, man.

Easy Mo Bee ([01:09:37](#)):

Yeah, so hard.

J Rawls ([01:09:39](#)):

Okay, I don't even know how to answer that, but I'm going to tell you—

Easy Mo Bee ([01:09:42](#)):

Stevie Wonder.

J Rawls ([01:09:43](#)):

Yeah, that's good. Those are the hardest questions.

Easy Mo Bee ([01:09:46](#)):

Either *Innervisions* or *Songs in the Key of Life*. Either one of those.

J Rawls ([01:09:51](#)):

Either one. All right, I'll do that real quick. I'm going to tell you, it would be—

Easy Mo Bee ([01:09:55](#)):

Donny Hathaway.

J Rawls ([01:09:56](#)):

See? He keep throwing joints out.

Easy Mo Bee ([01:10:03](#)):

There can never be just three.

J Rawls ([01:10:03](#)):

You already have five or six.

Easy Mo Bee ([01:10:04](#)):

There's too much. But out of all Donny's albums, *Extension of a Man*.

J Rawls ([01:10:06](#)):

Of course, without question. All right, let me just tell that real quick. That is the hardest question ever in the world, ever. But I'm going to tell you, for me it would have to be Jackie Wilson or The Temptations, that remind me of my dad because that's all he used to play. So it'd have to be one of them. Luther Vandross, his first three albums, any of them, because that remind me of my mom. Then, *Mecca and the Soul Brother* because that's me. All right, that's the impossible-est question.

Easy Mo Bee ([01:10:42](#)):

Yeah. Gil Scott-Heron. Come on, man. We could go on and on, man. The same goes for the top fives and top 10 producers.

J Rawls ([01:10:51](#)):

Yeah, I can't do those. I can't do those.

Easy Mo Bee ([01:10:53](#)):

Then, they don't put me in there either. I'd be like, "Yo, man." I'd be like, "It don't matter." But then I see they didn't put me in there, and I'd be like, "Come on, man."

J Rawls ([01:11:05](#)):

We got a question in the back?

Jess Xiao Long ([01:11:07](#)):

Yep, right back here and then one more.

J Rawls ([01:11:08](#)):

Let's go.

Audience 8 ([01:11:12](#)):

Hello, you all. Thank you. This question for both of you, it's kind of nerdy, but can you talk about the sample rate and bit depth between machines and which artists preferred? Do modern MPCs and samplers not have the heat of the 1200 because they are too high-resolution? Do we have to lower the bit depth and quality of modern production to get that bass and grit that you got from the 1200? Or, is it a combination of the vinyl and the machine? What is it about the younger generation that's getting the lo-fi sound wrong?

J Rawls ([01:11:43](#)):

Hey, man, that's a calculus question.

Easy Mo Bee ([01:11:46](#)):

No, no, no. I get what he was saying.

J Rawls ([01:11:48](#)):

Go for it.

Easy Mo Bee ([01:11:49](#)):

I was listening along the way. Look, the SP 1200, honestly, is still to this day an eight-bit sampler. Okay? When I started messing around with the Akai rack-mount samplers, then the bit rate started to get a little higher. Then, they went to 16. Then, you have 32. Now, we're at the point we're basically sampling at WAV-type length. They call it a WAV file. You go further than that, you have AIFF. I'm like, "When is it good enough?" You see, we need to stop being concerned about the bit rate. Let's be concerned if we're really, really making some good music.

J Rawls ([01:12:41](#)):

Soul. Word. Word.

Easy Mo Bee ([01:12:45](#)):

Because you mentioned Pete Rock, because when they did *Mecca and the Soul Brother*, that was eight-bit soul. We're still jamming to that eight-bit soul today. Yeah, it don't matter. It's not what you got. It's how you use it. That's my second time saying that tonight.

J Rawls ([01:13:07](#)):

I don't see Jess. Any other questions?

Jess Xiao Long ([01:13:08](#)):

I'm back here.

J Rawls ([01:13:08](#)):

Oh, okay.

Jess Xiao Long ([01:13:12](#)):

We got our last question for the night right here.

Tommy ([01:13:15](#)):

Peace. Peace. Peace. I'm Tommy. J Rawls, Easy Mo Bee, I feel like I know you just like J Rawls, just from your music. One thing that I'm seeing in the new age producers is collaborations between multiple producers. How do you feel about that and how often was that something that you've seen coming up?

Easy Mo Bee ([01:13:38](#)):

There's nothing wrong with collaborating. Matter of fact, that can be fun. It's very unlikely of me that anybody would think that I would produce or even be involved with an Alicia Keys record. But on her *The Diary of Alicia Keys* album, we collaborated and coproduced together a Gladys Knight remake of "If I Was Your Woman." That was me, her, and... Wiggins—What's the guy from Tony! Toni! Toné!? D'Wayne Wiggins. The three of us. We collaborated and produced that together. You don't have to always be

selfish enough to expect to do it by yourself. Sometimes it could be real fun to collaborate.

Tommy ([01:14:27](#)):

Alrighty. Once again, I want to say thanks for all the tips and shop talk and stuff like that on Facebook.

Easy Mo Bee ([01:14:34](#)):

Thank you.

Tommy ([01:14:35](#)):

Yeah, I'm definitely paying attention.

Easy Mo Bee ([01:14:37](#)):

Appreciate it. Oh, yeah. Before we wrap it up. I wanted to make sure to remind everybody to look out in the near future—Easy Mo Bee is writing a book.

J Rawls ([01:14:55](#)):

That's good. That's good.

Easy Mo Bee ([01:14:58](#)):

On my life and musical journey and just the technique to what I do. A lot of all of that will be included in there. I'll talk about my family, starting out, growing up, begging to get on. You'd get all of that.

J Rawls ([01:15:23](#)):

Hey, one more time, you all, a round of applause for Mo Bee. Thank you, brother.

Easy Mo Bee ([01:15:29](#)):

Thank you all. I appreciate you all for coming out.

Emily Haidet ([01:15:41](#)):

I just want to thank you one more time. Thank you guys so much again for being here and sharing in this moment. Thank you all for coming. Hopefully, we'll see you back at some other Wex programs. But what are the details for tonight?

J Rawls ([01:15:54](#)):

Tonight at Rich Street Records, we got Mix Master Ice, DJ Burn, and of course, the legend himself on the decks. So pull up tonight and come out. We're just going to be hanging. You can meet him, shake hands, do all this good stuff, everything.

Emily Haidet ([01:16:11](#)):

Thanks, everybody. Have a great night.

J Rawls ([01:16:11](#)):

We're going to get on over there.

Easy Mo Bee ([01:16:12](#)):

Come through and hang loose with us.

J Rawls ([01:16:14](#)):

Pull up for a little bit. Come hang out.

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THE OHIO STATE UNIVERSITY | 1871 NORTH HIGH STREET | COLUMBUS, OHIO 43210-1393
TEL: (614) 292-0330 | WEXARTS.ORG