

FOREVER NOW - Natalise - 888 Records

The long awaited debut album from Natalise is here. She first broke into the scene last year with her single "Love goes On" from the 888 Records Import Jams compilation. Natalise's debut album Forever Now bring an exciting energy to the world of pop dance music. She's collaborated with producers that worked with Jocelyn Enriquez, kai and One Vo1ce. Her sound and look is sure to captivate. Her sweet voice highlights uptempo pop dance tracks and love songs. 888entertainment.com

REMINISCE - Malysa - Rhythm Drive Records

Rhythm Drive Records introduces MALYSSA - the newest dance vocalist to take on the music industry. Born in Oakland California and raised in the Central Valley, Malysa aims to make people take notice. Dance artists like Jocelyn (Enriquez), M:G and Angelina have inspired her. When asked about her



music, Malysa answers, "I want my music to get people excited at my shows and onto the dance floor at night. People will see that my songs are fun and energetic, yet have deep lyrical substance that will make you think." Her single "Reminisce" dropped on radio in February and received instant phones on Wild 94.9 KYLD (San Francisco). At the time "Reminisce" was the #2 most requested song throughout the Bay Area! "Reminisce" is also receiving airplay in Monterey, Modesto, Fresno, Seattle, and Hawaii! Soon to be a classic dance track, "Reminisce" defiantly put Malysa on the map. malysa.com. brownjungle.com

INTERVIEW:
TONY TOCA

Text & Photos by Joel Marasigan

I got a hook up for this interview by the homies Wes and Brian at Toyota. He's putting together the campaign for their new car the Scion. Not a bad ride—I just don't know how to classify the thing. Take a look at the picture below and figure it out for yourself. Either way it seems that car is gonna get some love. The party went off with out a hitch. Before Tony Touch went up for his 10 o'clock set I got the interview started.

With the SuperTuner TV—be sure to catch it Saturday's at 12:30 on TNN—filming over my shoulder I got into it with the mixtape master Tony Touch.

Being only in the L.A. you know what's hot on all levels of music from underground to pop—but that's here. It's too bad that Tony Touch's tapes are not readily available. It's like a dis-service to our own hip hop community. He is to mixtapes as Puerto Ricans are to red beans and rice. In case you didn't know there are several different categories of dj. Although his last category win with mixtape duo member Doo Wap, Tony Toca's more famous for his freestyle mixtape. The URB-hosted Scion party in Los Angeles went off with-



out a hitch. He even got some of the few uptight's that snuck past the security up an dancing. We Angeleno's found out that night why Tony has been such a mainstay in the hip hop culture.

RA: I read an article one time that mentioned new elements of other than dj-ing, graffiti, b-boying, rapping...

TT: Well that's expanded thanks to KRS-One and the



CORRECTION: My sincerest apologies go out to K8 Erwin for inadvertently omitting her credits from her past submissions to the Required Audio section of Import Tuner. Her interviews of the Executioners (2nr–December) and Musiq Soulchild (2nr–February) as well as her excitement and hard work have helped to expose a few artists and perspectives from the East Coast, in particular the Triangle (Raleigh/Durham/Chapel Hill, NC) area. She's a great hook up on the East. If you've got something cooking out there punch out an e-mail and send it to her at erwinkate@hotmail.com. Once again, our sincerest apologies.

Required Audio



Temple of Hip Hop. It's up to nine elements I can't remember them all. I know it includes entrepreneurship, beatboxing, and clothing...also the language we use is now one of the elements.

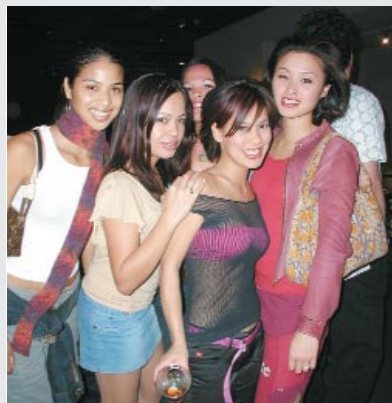
RA: State of hip hop in the 2000s?

TF: It's still young. Just turned twenty. We're all still learning. Still expanding. International. Commercial. Underground. Corporate.

RA: What do you say about the youth not knowing the history of hip-hop?

TF: The rap music took over the culture. The culture is still in effect. But I blame rap music and the outlets like radio programming, record labels stuff like that have dictated what is hip hop and what is not. And as a result, a lot of things are becoming lost or people are unaware of the history and how it came into effect. But real recognizes real. I think after a while, those that are into hip hop, will dig a little more as they get grow. Again, everything is still being written. The music is still very young. After time we'll have a catalog. There'll be an oldies station—except for hip hop! It's what

we're missing. There's a lot of fast-food-music being done right now...it's in and out—outta style in like two weeks. It'll be like rock and country music where their catalog is like 40 or 50 years deep. Hip hop is 20, when we get to that level hopefully there'll be an awareness to the history and the elements.





RA: You did the 50 emcee mixtape series. It won the 1 and 2 won first at the mixtape awards. What set of emcees could possibly be next and how did you hook up the artists?

TT: I actually did three of that saga. The third came out in 1999. I'd like to see Rakim and Nas. As far as hooking up artists well my first mixtape was like '87. '91-92 when I did it seriously. I did 50 emcees in 96. The hook-up's came from being consistent. I paid my own way...from music conventions to hotel stay. I spread my name. Eventually, you develop relationships when you go out on the road.

RA: This past December you were nominated at the 7th annual mix tape awards.

TT: Every year I come out with something. This year it was cut a little short due to a little altercation in the back. So I don't know if all the numbers and stuff are in on that one. But last year Doo Wap and me won for the best duo. We got the Diaz Brothers album coming 2003 look out for that one. Shout to Doo Wap

RA: How many mixtapes have you put out?

TT: I get into the reggae, house, soul, classics. There's out there if you dig. Since '91 I've done about 300 maybe. But with the schedule I have now I'll be luck if I do one a month.

RA: What did you learn from putting out your tapes?

TT: We'll, I'm no longer with Tommy Boy. The industry is a little crazy right now. I'm jumping back to see where it goes. I learned self-promotions. The label enabled me expose my talents and vision of a dj. I used it for that. It really sharpened my skills in terms of really knowing how to market myself.

RA: Do you have a formula for your many anthems?

TT: Depends on what audience I'm trying to tar-



get...the market. It's production. For me I started off a b-boy. If you can't get the people to dance...if you can't fill up the dance floor you're going to have problems. I like house music—one of my inspirations is Little Louie Vega—so I play house music. It's the element of dancing that helps to inspire the formula to deliver something that's going to make the people move.

RA: Worst part of djing?

TT: Carrying records. I still carry my on records. Throwing out my back every now and then. I got no real complaints though. I feel blessed that I'm able to travel and do what I like to do and get paid for it.

RA: Who was your predecessor?

TT: Before me it was guys like Kid Capri and Brucie B. A lot of the tapes out there were recorded live at parties like Cold Crush Battles. But as far the style of tapes I put out. And with the format that I do...it's Kid Capri.

RA: After you?

TT: Well I'm still here! The ones coming in right now are Dj Kay Slay. He's taken what we've done and added on—developed his own movement. Not a biter. But Dj Clue and Green Lantern are doing it too.

Tony Toca just landed a gig at Power 105 in New York City, He's got the Diaz Brothers as well as Piece Makers 2 droppin in 2003. As if that's not enough he's also working on a solo album that focuses on a hip hop alternative fusion. Toca says "I'm still developing. Still baby in this thing."

