





duckyouSUCKA!

How Did We Get Here?

In May of 2006, through **Chuck D's SLAMjamz Records**, my partner **Tirade** and I released an album under the name **LOWdown**. The album was called *groundZERO* and we had actually been brainstorming and working on it since 1994. But it was finished and out in the world now and so we started to think about what would be next.

Tirade was in the midst of an incredible period of creativity where he just kept writing lyrics for new songs. Some of those songs were to be on a solo EP that at one point was going to be called *Worst Man Win*. I was actually feeling burned out and needed to step back from music for a bit, even though I was half-assed helping Rade on his project. We only ended up finishing two songs: "Just 4 Tha Record" and "Time Is Running Away (Destroy Everything)".

Anyway, after a while I was starting to get back into the swing of things and I started working on new beats. The music I was doing was firmly planted in the style, feel, and sensibilities of **LOWdown**, so I started sending tracks and concepts to Tirade to see what he thought.

At this point, Tirade was coming to the end of his prolific writing period... just as I was getting started. He's always been a huge influence on me as an emcee and the lyrics he wrote pushed me to become a better writer (thanks, bro!) and I started to get into the groove again.

The first two songs we recorded for the sophomore **LOWdown** album were "Watch Your Mouth" and "PayDay Poets", both Tirade concepts that I was immediately on board with. It was around 2007 now and I was anxious to get some new music finished and out, so I came up with the idea to do a new EP that would bridge the first album and the second. Thus, *dumpTRUCK* was born.

As a preview to the new album, I did remixes of "Watch Your Mouth" and "PayDay Poets". dumpTRUCK saw a small, private release and we got back to the business at hand: the new album.

The new album didn't even have a name until one morning I was thinking about cribbing a title from a movie that I liked. As I ran through a mental list of my favorite filmmakers I thought of the films of Sergio Leone. My initial idea that I almost immediately rejected was Once Upon A Time In America. But, as quickly as I rejected that I immediately had a eureka moment and thought of the title to the film that he directed prior, which might be my favorite film of his: *Duck You Sucker!*

I knew that was a perfect title because Rade and I were both huge fans of the film. Plus, it had "sucker" in the title, so it was kinda Hip-hop, too.

I shit you not... an hour after I thought of that, Tirade called me and said, "Yo, I know what to call the album: *Duck You Sucker!*" I immediately burst into laughter and proceeded to tell him that only an hour ago I thought of the exact same idea. That's kind of how it is with Rade and I most of the time. Maybe it's because we were born 3 days apart... I don't know...

So now the album had a title and it had ten songs that we were working on. And I was rolling on the beats and the lyrics and that's where shit went off the rails.

This album seemed to be cursed by the very technology that was creating it. Tirade had started writing lyrics on the computer because it was easier for him to catalog and revise everything. It was a great system... until his laptop died on him and he lost the majority of his lyrics. It was a terrible blow to him and the album and it took him a long time to recover from it.

My problem was that I couldn't stop writing new songs. I was constantly coming up with ideas and reconfiguring the tracklisting on the fly. I'm sure Tirade was getting confused as I kept adding new songs and taking off tracks that weren't even recorded yet.

At one point, Chuck even asked us about a follow up and I think we realized we had enough tracks for two albums, the second of which was going to be called *This Is What Happens*.

But our biggest mistake was that we kept putting recording sessions off. We just never got around to recording. And that's what almost killed this album entirely.

At the time, hard drive space was far more expensive than it is now and online backups weren't even an affordable, reliable option. So to combat my dwindling storage problems I would mixdown temp mixes to MP3s and then burn them to CD's to listen to in the ride. These mixes weren't ever intended to be released, so I never thought much of them. When I had something that I thought was a final mix, only then would I keep the uncompressed WAV file of a song. I'm also of the mind that you need an uncompressed file to create masters from, as MP3s lose quality as they are compressed and recompressed, whether you can hear it or not.

This is important because sometime in the fall of 2010 I had a catastrophic hard drive crash wherein I lost gigabytes of data. Most of it was music. As the drive began to fail I started to back it up to a new drive but I had to start with the video files for my clients that were far more important than whatever music I was working on at the time.

So that was the end of *duckyouSUCKER!* All of the master files were lost and all I had were a couple of CD's that had mp3 temp mixes on them. I was crushed. I was so excited about the album and now it was gone.

Or so I thought.

Fast forward to sometime around 2015 and I was digging through archives looking for something that I couldn't find and I stumbled across a couple of CD-R's labeled LOWdown. I put them into the computer and started to hear the old temp mixes from the duck sessions.

But one thing I noticed was that there were a couple of songs (Duck You Suckaz and Ill Composition) that sounded like they were finished versions. So I ripped them to the hard drive and ran them through a program that checks to see if the source file has been compressed or not.

To my surprise and delight the songs were uncompressed.

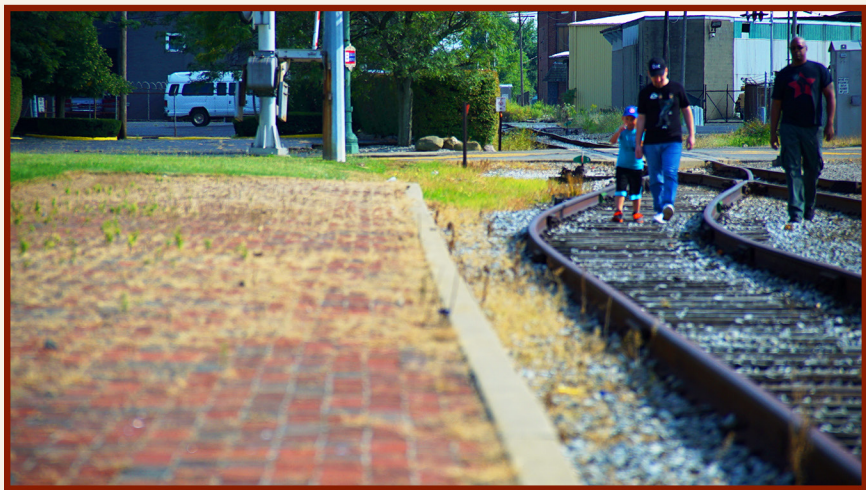
This set me on the path of trying to figure out how I could possibly release these songs. Perhaps a new EP? Perhaps something else? From there I started to go back through the LOWdown archives of things that I had backed up and started to put a plan together.

I found some of the vocal tracks from Tirade's unfinished EP and collected them together with what little shreds of the duck sessions I had left and began rebuilding the album. I figured out that I could get nine songs out of it (we always try to include a DJ track, too) and I wanted the album to be 10 songs long. It was doable.

So here it finally is... back from the dead. It's not the same album that we started making in 2007, even though some of the key songs are the same. But I'm really happy that it's here and it's in your hands where it should be. LOWdown is so much fun for me so I'm pleased that we could bring more music to everyone that wants it.

Hope you guys dig it.

PEace,
C-Doc
9-7-17



Produced, Mixed & Arranged by

C-Doc for DefBeat Posse Productions, ID! 8

Co-Produced by

Tirade

Noise Courtesy of

Shawn Franklin & IAM Local 1746

Mastered by

Stu Beetle

Cover Designed & Painted by

Darren Holtom

Photos by

Maura Snyder & Davy J

Executive Producers

Michael Gregoire & LOWdown

LOWdown is

Tirade (The Space Cadet) & C-Doc (The WarHammer)

LOWside

74 **Thisizit** 4:05

(J. Howze, DC Snyder, M. Ankeney)

Vocals by Tirade, C-Doc & Marcus J

Scratches by C-Doc

Tempo: 94 bpm

75 **Duck (You Suckaz)** 4:14

(J. Howze, DC Snyder)

Vocals by Tirade & C-Doc

Scratches Performed and Arranged by cheese

Tempo: 96 bpm

76 **painTRAIN** 3:20

(J. Howze, DC Snyder)

Vocals by C-Doc & Tirade

Scratches by C-Doc

Tempo: 96 bpm

77 **PayDay Poets (Parts II & III)** 3:59

(J. Howze, DC Snyder)

Vocals by Tirade & C-Doc

Messages Recorded by Tirade & PimpDokta K

Special Thanks to Tim Tassick

Tempo: 96 / 103 bpm

78 Yin Yang Theory 3:49

(J. Howze, DC Snyder)

Vocals by C-Doc & Tirade

Scratches by C-Doc

Tempo: 98 bpm

downSIDE

79 House of Boos 4:26

(J. Howze, DC Snyder)

Co-Produced by Davy J

Vocals by Tirade & C-Doc

Scratches by C-Doc

Tempo: 95 bpm

80 Enter The Creepus 3:55

(J. Howze, DC Snyder, D. Jacobs)

Vocals by C-Doc & Tirade

Scratches by Def Chad

Guitar by Darin Jacobs

Tempo: 96 bpm

81 Crates of Wrath 1:45

(DC Snyder, J. Warner)

Scratches Performed and Arranged by cheese

Tempo: 87 bpm

82 **III Composition** 3:33

(J. Howze, DC Snyder)

Vocals by C-Doc & Tirade

Tempo: 91 bpm

83 **What's Still Happenin' Now** 4:14

The Official Unrelated Sequel to What's Happenin' and What's Happenin' Now!

(J. Howze, DC Snyder)

Vocals by Tirade & C-Doc

Scratches by C-Doc

Tempo: 97 bpm

LOWDOWN
2007-2017
duckyouSUCKER!



Tirade Special Thanx:

I'd like to thank my mother Gwendolyn, my sister Diana, my nephews Hammer and Sickle, my homey my stromey C-Doc with his lovely wife and boys, mGee for the support and our beautiful Mother Earth.

Sorry we fucked you up so bad.

C-Doc Special Thanx:

All my Love to my Family & Friends: Maura, Davy J, Rocco, Marcus, Chuck, Darren, Mike T, Shawn, mGee, Chad, cheese, Pot-C, CM, Daddy-O, Flatline, Ike, Slaade, Tah. Big Ups to Kevin & Tiff for actually waiting for this album to drop. Peace to all the fans... let us know you exist! And thanx a million times over to my brother from another Mother... my homie, my stromey... Tiradiation. Couldn't do it without you, bro...



LOWdown onLINE

<http://blocsonic.com/artist/lowdown>

<http://impossebulls.blogspot.com>



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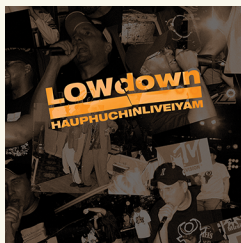
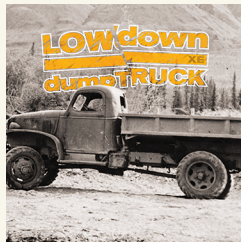
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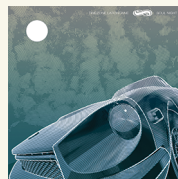
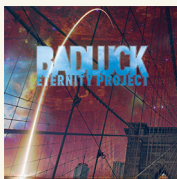
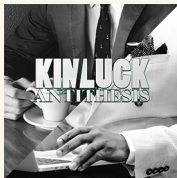
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(click image to visit release page)



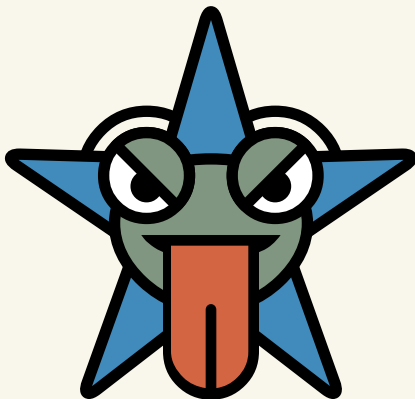
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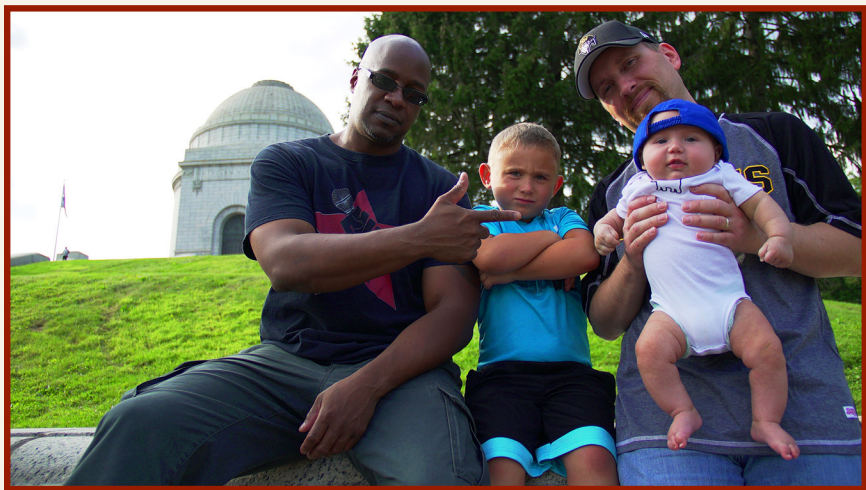
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Tirade & Doc, I'm psyched that you guys were finally able to release this great new album, as I'm quite sure you are! Glad that blocSonic could be a part of it. Now... onto business... I'd like to order one new 10 track album... delivered to blocSonic in less than ten years. Is that how it's done? LOL. Thank you gents.

- Mike Gregoire, **blocSonic**

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