

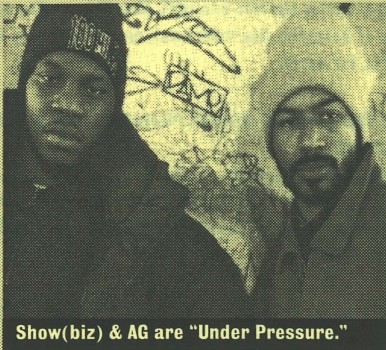
the Vinyl Exchange

a newsletter for deejays and vinyl junkies

APRIL 1995

Head Knods of the Month

Top Ten Hip-Hop
By Mr. Grinch & Theory,
Houston, Texas



Show(biz) & AG are "Under Pressure."

1. The Bullshit - Large Professor (Wild Pitch)
2. Verses - Kool G. Rap (Cold Chillin')
3. Ooh and I Like It - Grand Puba (Elektra Entertainment)
4. Eye for an Eye - Mobb Deep feat. Nas and Raekwon tha Chef (RCA/Loud)
5. Under Pressure - Show & AG (Payday)
6. Funky Piano - E Bros. (from "New Jersey Drive" Soundtrack (Tommy Boy)
7. INC Ride - Masta Ace Inc. (Delicious Vinyl)
8. Masta I.C. - Mic Geronimo (Blunt Records)
9. Street Struck - Big L (Columbia)
10. Any Day Can Be Your Last - Half A Mill (Half A Mill Productions)

CORRECTIONS

Please note the following changes to information in the March 1995 issue of VE:

Jemini the Gifted One is the correct name of the artist for "Brooklyn Kids."
Charles Stevens of Upstairs Records was one of the contributors.
Dan Ladd's telephone number is **401.294.4873** regarding Ultra vinyl and gear.

Letter from the Editor

We've made it to the fourth issue of *the Vinyl Exchange* and starting with this one it's now 8 pages!

I set out to create this newsletter as a forum for DJs and record buyers—a means of communicating, networking, doing business within the community and especially exchanging vinyl. I also wanted to do my part to help keep vinyl alive.

Since putting the first issue out there I've gotten a taste of just how LARGE the vinyl market is. Record swaps, expos and conventions are being held in many cities on a regular basis, encompassing all genres of music. (In the San Francisco Bay Area, you can pick up a copy of the *California Record Collector Convention News* at the Vinyl Solution, 151 West 25th Avenue in San Mateo.) This has been very exciting and encouraging.

Most encouraging is the response I've received from readers. People involved in all aspects of the music industry have offered to contribute in many ways—writing, helping with circulation, charting records or in the case of labels, sending product for review. All of this positive input is very much appreciated and is vital to keeping *the Vinyl Exchange* alive and well.

Shouts go to Mario Villalpando, Toph, Israel, Billy Jam, Dan Ladd (representin' in Rhode Island), Sean, Cue, Mark Austria, Zen and all the contributors and advertisers for your input and support.

FREE!

Volume 4
April 1995

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Locating the Wax

Active DJs, whether club or mobile, have a constant need for new records. The average price of a new 12-inch is \$5.50, while the price of a new album ranges between \$9.00 and \$14.00. If you could locate what you are looking for and bought only three 12-inches a week you would spend over \$40.00 a month on only 15 records or so.

Record pools offer DJs the opportunity to save substantially if you can afford the initial fees and monthly dues. The San Francisco Bay Area's largest record pool located in Oakland costs well over \$300 to join, then approximately \$85.00 a month. If you are serious and actively spinning weekly, fees like this should not present a problem. However, most of us are not very active DJs. The initial fees would break most of us and getting real pay for club gigs is a thing of the past because so many DJs will undercut and work for next to nothing.

Having gone through repeated drama in the past two record pools I have been in, I began to look for another way to get quality records and not go broke in the process. I have spent over \$250.00 a month on new records from the store. I know what that feels like.

I started DJ family in an effort to lower the cost that a DJ would spend on records. We wanted to be in a position to "break" records from the label before anyone else and help to determine its future success. We are not a pool, but a record service. We service the industry by breaking records. We serve DJs by offering well over 25 fat records a month for \$50.00 a month. We have most of the major labels' attention and they provide consistent service on new hip-hop, soul and some dancehall releases. If you note this month's chart you will get a strong sense for what we give to our DJs.

- MARTY SMITH

Soul Food DJ Family can be reached at 510.729.8087 for more information.

Flava Chart

Submitted by Marty Smith, Soul Food DJ Family, San Francisco, California

1. **ALL ABOUT MY FETTI** - Young Lay, Mac Mall, Ray Luv (Tommy Boy)
2. **ONE LUV - E-40** (Jive)
3. **CAN'T YOU SEE** - Total feat. B.I.G. (Tommy Boy)
4. **SILENT TREATMENT** - The Roots (Geffen)
5. **ELEVATION (Free My Mind)** - The B.U.M.S. (Priority)
6. **PAYSTYLE** - Too \$hort (Jive)
7. **BREAK IT DOWN** - Kaos (Spontaneous)
8. **ROLLIN' WIT DANA DANE** - Dana Dane (Maverick)
9. **BIGGER FISH** - The Coup (Wild Pitch)
10. **BORIQUEAS ON DA SET** - Frankie Cutlass (Relativity)
11. **EPIC STREET SAMPLER** - Various (Epic)
12. **RED LIGHT SPECIAL** - TLC (La Face)
13. **SMILING FACES** - G.A.T. (MCA)
14. **JUMP AROUND & SHOUT** - Amazhan (Mercury)
15. **YOU CAN'T USE MY PEN** - Da' Enna C (Up Top Entertainment)

Rare Record Auctions

The upcoming Rare Record Auctions are being run by Michael Padro, who took time to explain what the auctions are all about.

WHAT ARE THE RARE RECORD AUCTIONS?

The point of the Rare Record Auctions is to allow record sellers to be paid what their records are actually worth, and to provide buyers access to music that would otherwise be very difficult to find. Records will be sold at their actual price in demand, rather than how a used record store would price them. Stores price used records strictly within a margin. For example, the most a store might expect to get for a given record is \$10, of which at the most you'd receive 50%, or \$5. They base their estimate on what they can sell it for, not on what the record is really worth.

I've found rare records in stores being sold at a very low price, much lower than what I thought the record was worth. At the auctions, record sales will be transacted according to demand. Sellers will be more willing to sell and that will make records more accessible.

EXACTLY HOW WILL THE AUCTIONS WORK?

People who want to sell records will bring them to the auction at a given time, hand them over to the auction for the day and the auction will handle the bidding. At the end, the auction will pay them.

It will be scheduled according to genre of music—one genre will be sold at a time.

There are certain considerations. Not everyone will be able to sell everything on the first day.

There will have to be a limit on how many one seller can sell on one day. We want to give everyone a chance.

Records can be sold individually or in packages. Packages of records (promos or collectibles, for example) are encouraged. When dealing with promo packages, if DJs were to take them to stores they may get 50¢ each and the store will sell them for \$3 each. At the auction the records are sold directly, so the seller can get more than what the store would give, say \$2 each, and the buyer gets them at a better price as well.

The seller will set a minimum price for each item. There is a loophole for sellers—if the bidding is heavy (or not enough), they'll have the option of bringing the item back one time to try to sell it for more.

ARE YOU GOING TO CHARGE PEOPLE TO SELL AT THE AUCTION?

Not at the first one. At the first one, we won't take any profit. Eventually the auction will take about 8 1/2 % of the sale (the equivalent of state sales tax).

HOW OFTEN, WHEN AND WHERE WILL THE AUCTIONS BE HELD?

The first one will be held at Zebra Records (475 Haight Street in San Francisco). It's tentatively scheduled for the third week of April. The first auction will be a trial run. I hope to hold the auctions weekly. They'll be held at least monthly at first. We're planning on building slowly.

Once locations and times are confirmed, mailers will be sent out with all the crucial info. So to find out when and where, call! The number is 415.522.9356.

WHAT ARE YOUR GOALS FOR THE AUCTIONS?

We want to cover every facet of vinyl; all genres of music and all types of buyers and sellers. And it's not limited to vinyl. I want to eventually incorporate selling used equipment, tapes, CDs. We're trying to accommodate anything that's music-related. I also want to get people from other cities involved, and get sellers from flea markets to sell at the auction where their product will get more attention.

Through these auctions I hope to provide access to all kinds of music, and to give people a chance to get into music. The key is access for everyone.

The auctions will provide a means for buyers and sellers to get together in a situation that's beneficial for both sides. Right now you're limited to who you know or record stores. Rare records and collectibles will then be more accessible. Also with the auctions taking place regularly, if you sell a record it will most likely come back around and be available again.

Anyone interested in selling, buying, staffing or participating in any way is strongly encouraged to call and to get others that are interested to call. Much of this depends on word of mouth. Call the number and get with it! SUPPORT VINYL!

The number again is 415.522.9356. I'm getting my records ready. See you there!

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InterVIEW: Peanut Butter Wolf

I had the pleasure of choppin' it up with an old friend of mine and one of the hottest DJ/producers in the land, Peanut Butter Wolf (Christopher Manak). Peanut Butter's latest release, "Peanut Butter Breaks" is having great success and keeping this talented DJ busy. Here's what he had to say to you and me.

Let the people know where you're from.

I'm from San Jose, but I've spent time in Milpitas and Long Beach.

How long have you been DJing and making beats?

I've been DJing since 1984, basically makin' tapes for all the homies and jocks at my high school.

Where did you go to school and what types of cuts were on your tapes?

I went to Piedmont Hills High. I used to kick it with (former Kansas University hoop star and current NBA New Jersey Net guard) Rex Walters. I was known as the kid with all the space jams. I had stuff by Kraftwerk, Egyptian Lover, X-Visitors and Jonzun Crew all over those tapes. I used to spend my whole allowance and stay up mad late makin' tapes for all those kids.

What and when were your first experiences with makin' beats?

I did my first beat around 1985-86 for a group called "The Slobs." The song was called "Roxanne's Brother" (during the Roxanne era). I think I still have it on tape.

You thought about releasing it?

Yeah, ten years from now. I'll release it as a "Peanut Butter Basement Tape." (Ha ha!) I also co-produced a record with an emcee named Lyrical Prophecy titled "You Can't Swing This" in 1989. I still believe Hammer bit the concept and chorus for you-know-what.

Let's talk about your last group, Charizma & Peanut Butter Wolf.

Before I met Charles (aka Charizma) in 1989, I was pretty frustrated working with different people. Some mutual friends had heard my stuff and his stuff and thought that we should hook up. Once I heard him rap over my beats, I knew it was on.

What happened from there?

We recorded some tracks and after a year, we decided to take some songs to

KSJS (San Jose State). Did you know I used to spin on KSJS? I was known as DJ Crisscut. After Word of Mouth came out with DJ Kingkut, I decided to let that name go. After we played a few cuts, Matt Brown (head of Sony college promotion in the Bay Area at the time) called the station and said we should seek a deal. We ended up signing with his management (Strong Arm Management) and got a deal with Hollywood Basic the next year.

I remember that. I also remember how that deal didn't work out.

There were communication problems. At the time, we thought it was cool signin' with a major label.

Wrong! We had problems with sample clearances, budgets, etc...We ended up

wastin' almost two years until we finally got ourselves out of that deal. It was a learning experience.

Definitely go indie!

The most unfortunate thing happened to Charizma shortly after.

Charizma was shot and killed in December of '93.

We were working on new material and planning on releasing an EP.

You're still going to release y'all stuff?

Yeah. I'm working on that as we speak. It's still dope.

What are some of the other projects you're involved in?

My breakbeat album is still my main priority. I never considered myself a breakbeat producer. The record was made for freestylers, drum tracks and jazzy grooves. The acid jazz community has been pickin' up on it the most. Total Devastation bought one of the tracks. I'm going to have a track on DJ Smash's Fat Jazzy Grooves series. "The Bomb Compilation II" is going to be all DJ tracks and I'm almost done with my track. There's the vocalist we're both working with, Aiko, and possibly a Peanut Butter a la "Marley Marl In Control" type LP with various artists. It's all good.

I must end off with a few basic questions. Influences?

KRS-1. He's the only one from '86 still on top. I have to say all the original DJs: Mantronik, Scott La Rock, Cash Money, Joe Cooley, Eric B. etc. The DJ got more respect back then. The groups

were known by the DJ's name and the DJ's name would come first in the group's title.

Crew shout-outs?

Charizma's family, Status, Andreas, Encore, Funatic, Dave Dub, Stephan, Preserver, Grand, G-love, Aiko and Various Blends.

Lastly, how'd you get the name Peanut Butter Wolf?

My ex-girlfriend's little brother said the name. If I would shut off the lights, he would shout, "Turn on the lights, the Peanut Butter Wolf is going to get me!" I was on that ill hip-hop tip at the time, so I took it and it just stuck. Funny, huh?

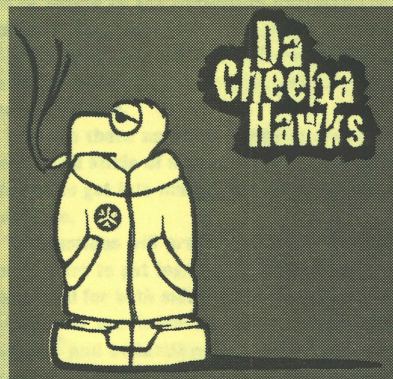
- "RASTA" CUE-TIP



Breakbeat Top Ten

By DJ "Rasta" Cue-Tip,
San Francisco, California

1. **PEANUT BUTTER BREAKS** - Peanut Butter Wolf (Hey Day)
2. **REPRESENTIN' LOVELY LP** - Kevin "Blade" Gordon & Frank Z (Chop Shop)
3. **BUDDHA BABOONS EP** (AV8)
4. **RUDE RYDIMS EXPERIMENT** (TNT)
5. **THE BUTTER FOUNDATION EP** (Empire State/Eightball)
6. **CRACKER BEATS 5** - Nubian Crackers (Slammin')
7. **DA CHEEBA HAWKS EP** (AV8)



8. **BEGGING BILLY BREAKS** (Max'n)
9. **DA DED BEATS ONLY DA HALF EP Vol. 1** - Dontay Presents (Cutting)
10. **THE PUSHIN' DOPE EP** - Kenny Dope (TNT)

DJ TIPS

Tech Talk

by Simply Ced (aka DJ 1120)

"Tech Talk" is a new column offering advice to DJs about equipment and technique. We hope this is helpful to both the aspiring and the more experienced DJs.

Dear Simply Ced,

How do I adjust the brakes on my turntables so that they'll stop on a dime? I have Technics 1200s (of course). Also, what can I do, besides buy new needles, to control skipping?

The answer to your question about adjusting the brakes on your T1200's is as follows:

1. Remove the turntable platter.
2. Unscrew the lid directly underneath the platter.
3. There should be some wires right in front of the tonearm near the pitch control (red, yellow, brown, etc...) leading to the circuit board.
4. Sounds difficult but it's real simple once you get inside there.
5. Where the wires connect to the circuit board you should see a small platform to the left with a little hole in it that looks like it could fit a Phillips screwdriver (That's the adjuster. If you look around it on the circuit board it should say brakes, or "tight." Well if you screw that, depending on which way you turn it will tighten up your brakes or loosen them. If they're looser they'll have more of a drag when you hit 'em like buurrrp! or you can make them so tight that the record will actually spin backwards once it stops. You basically have to experiment to get them exactly how you want them, but that's all there is to it!

NEEDLE SKIPPING: First of all if you have problems with your needles skipping **DO NOT USE PENNIES!** Although pennies may offer a "quick fix," they are not the answer and plus it's downright tacky! Adjusting the tonearm weight is the best alternative.

1. Try taking the weight on the back of your tonearm off and turning it around backwards. This puts the weight closer to the head which reduces jumping considerably.

2. Set the anti-skate to "0."

3. Set the height to the lowest level.

4. And if problems persist then go to the small screw on the top of the tonearm that has a small screw within it. If you have precision screwdrivers this shouldn't be a problem. What you want to do is screw the small screw tighter or looser depending on your trouble. (Experiment with it 'til ya get it just how you like it.)

Another reason for needle skipping is that the hole in the record is a little bigger than the spindle on your turntable. You can tell this if you wiggle the record a little bit and it moves or bumps against the spindle. Take a small piece of adhesive paper like the cassette label that comes with a blank tape. This should stop the problem. If not, put more in. Be careful not to make it too tight or the record won't move back and forth easily! Hope I've been helpful.

Peace,
SC/DJ1120

Got a Technic-al question for Simply Ced? Please write in or e-mail him c/o the Vinyl Exchange. Simply Ced can also be seen in his instructional video, "So You Wanna Be a Hip Hop DJ." E-mail him at simplyced@aol.com or call Parlay Graphics at 415.452.8030 for more info on that.

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Mix Tape reVIEW: Eclipse

Wild Pitch Blends (Promo Only)

Promo rep **Eclipse** (Eric Winn) has put together the ultimate collection of Wild Pitch artists, past and present. Classics like **Gang Starr's** "Positivity," **Chill Rob G's** "Future Shock," **Lord Finesse's** "Bad Mutha" and **Main Source's** "Live at the Barbeque" can be heard smoothly blended with various new Wild Pitch artists. Rapper **O.G.** leads the label-mate representation with tracks "Ozone," "Born 2 Live" and 1994's classic "Time's Up." Oakland products **The Coup** can be heard on the tracks "Fat Cats, Bigga Fish" and

"Santa Rita Weekend" featuring E-40 and Spice 1. Newcomers **Total Pack** double the flavor with "Battle Hymn" and "What's the Deal." Eclipse swiftly blends tracks by Wild Pitch rosters

N-Tyce, TND, Jamose, Nick Swing and Bamboo, Foul Play and Third Eye. The vaults are infiltrated with the underground classic "No Tricks" by **Latee.**

Lastly, but not least, **The Large Professor** lends a sneak peak of his new solo show with "Gitof-dat Bullshit." Eclipse proceeds to display his DJ skills as this promo-only mix tape

flashes Wild Pitch Records at its best. Get it, got it, good!

- EBUHNEE F.

WILD PITCH BLENDS

Eternal Jungle Rewinds

Top Ten Jungle Classics
Compiled by Dlux, Mighty Paradise Sound
Los Angeles, California

1. Under Mi Sensi (Jungle Spliff) X Project Remix - Barrington Levy & Beenie Man (Greensleeves)
2. Intelligent Woman - Dj Rap & Outlaw Gandy
3. Worries In the Dance - New Blood (London Somet'ing)
4. Code Red - Conquering Lion (X Project)
5. Warning - Leviticus feat. Jr. Tucker (Philly Blunt)
6. Ruling - Redlight feat. Garnet Silk

7. Bad Boy Lick A New Shot (Jungle Bullet) remix by Dj Monk - Ninjaman, Bounty Killer, Beenie Man & Ninja Ford (Greensleeves)

8. Thats What She Want - Bajja Jedd remix by stretch (white label)

9. Murder Dem - Ninjaman

10. Burial - Leviticus (Philly Blunt)

Junglist Barrington Levy is "Under Mi Sensi."



OL DIRTY BASTARD - Brooklyn Zoo/Give it to Ya Raw (Elektra) Production: Ol Dirty Bastard/The RZA/Lord Digga/SD50's

Just after Method Man came correct and dropped his LP, the Ol Dirty Bastard is right behind him representin' the Wu-Tang Clan.

ODB's first single, "Brooklyn Zoo" is just what you would expect from the Clan, T-I-G-H-T! The track is produced by ODB himself and it looks as though his production skills are right up there with the RZA, But don't sleep on the Lord Digga (of Masta Ace fame) remix.

On the B-Side "Give it to Ya Raw" produced by The RZA, ODB's delivery is as fierce as ever and proves he hasn't lost a step since the Wu-Tang LP. The SD50's come in and steal the show with their mix, giving the song a whole new freestyle kind of feel leaving you hoping that they'll represent on his LP.

WORLD RENOWN - Come Take a Ride (Warner Bros.) Production: Marley Marl

World Renown is the newest group to come out of the House of Hits camp and are about ready to blow up.

Of course the beat is tight with Marley behind the tables, but in the back of you can't help but to think your listening to Lords of the Underground. The beat is similar to "Tik Tok" but World Renown's flow takes you on a ride and the Lord's are the last thing your thinking about.

The 12" offers two mixes, the remix is notable but can't touch the original.

Definitely pick it up and get in your rotation!

- JIM HASKETT

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STACKS OF WAX. Jazz, soul, funk, rap, etc... call or fax want list to 415.252.7817.

SOUL, R&B & jazz LPs, buy, sell trade. Dane C. LaBarr, P.O. Box 260834, Tampa, FL 33685, USA. Tel/fax 813.882.3929. E-mail dcLabarr@gate.net.

VINYL wanted

LOOKING FOR these first LPs: Brand Nubian, Ultramagnetic MCs, Organized Konfusion, Lord Finesse, Ice Cube and Big Joe Crash 12". Offering these first LPs for trade: Das EFX, KMD, Chill Rob G., Tribe Called Quest (+ Low End Theory), Biz Markie + various EPMD 12"s. Call Frank (Jr.) at 415.349.3963 or leave message at Parlay Graphics, 415.452.8030.

"Liquid Liquid" ('82-'83) needed by artist of the same name and "I Can't Stop." Call Marcus 415.303.9396.

LOOKING FOR De la Soul's promo album "Clear Lake Auditorium" on vinyl. Akan-ni K. Jones 713.933.4681 or Jay Mills 713.575.0521.

STILL SEARCHING for Nice and Smooth's first 12" single, "Skill Trade." Call the Parlay Graphics office at 415.452.8030.

WU-TANG CLAN WANTED: I am looking for a few 12" singles related to the monks from the slums of Shaolin. #1) Prince Rakeem's "Ooh, I Love You Rakeem," released by Tommy Boy in 1991. #2) Wu-Tang's "Tiger Style," said to have been released on Wu-Tang Records before "Protect Ya Neck."

And #3) Wu-Tang's "Protect Ya Neck." Any help would be appreciated. Send info to: John Book, 2502 W. Opal St., Pasco, WA 99301-3352.

LOOKING FOR any Ultramagnetic MC's vinyl on the Next Plateau label (12"s and the LP). Also any promo items from Ultra or Organized Konfusion (hats, shirts, hoodies, etc). Live videos, radio freestyles, live tapes, pretty much anything from these two groups. I will buy or trade for this stuff. Dan Ladd, 61 Esker Lane, North Kingstown, RI 02852, 401.294.4873.

EVENTS seminars, battles, etc.

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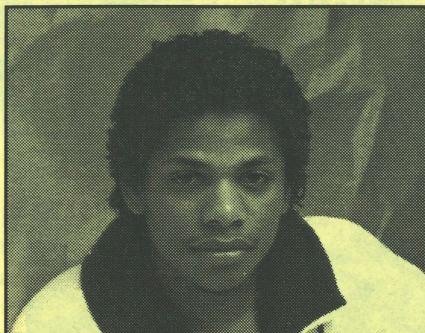
GIGS job opportunities

I am lookin' for DJ's in the NY/Westchester/LI/Bronx market who are interested in mobile DJ work throughout the tri-state area. Experience ONLY please. IMMEDIATE WORK is available to those who qualify. Mail tape to: ACE, 15 N. Mill Street, Nyak, NY 10960.

THE VINYL EXCHANGE needs contributors, artists and photographers. If interested, please call or write Parlay Graphics.

MISCELLANEOUS

AFRICAN ART Looking to buy and trade African Art from the 60's and 70's. Call 510.601.0493.



Eric "Eazy-E" Wright
1963-1995
Rest In Peace

Top Ten Hip-Hop

Submitted by DJ Oni-One
Richmond, California

1. Masta I.C. - Mic Geronimo (Blunt)
2. Freestyle Ghetto - King Tee (MCA)
3. 22 Years - Ill Biskits (Khari Ent.)
4. MVP - Big L (Columbia)
5. S.E.X. - Lord Digga (Southpaw)
6. I Got Planz - Scientific feat. Diamond (Definite)
7. Rashinel - from Saafir's LP (Qwest)
8. WLIX - Alkoholiks (Loud)
9. Valley of the Broken Necks - Ill Bros. Project (White Label)
10. Unified Rebelution - Unity Committee (Yellow Label)

Bonus Classic: Dance to My Ministry - Brand Nubian (Elektra)

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SPRING '95 RECORD SWAP

Sunday, April 23, 1995
10 am - 4 pm

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ADMISSION General \$2, Students \$1
ON-CAMPUS PARKING \$5

soul funk jazz reggae hip-hop punk metal rock & more!

NEW & UPCOMING RELEASES

CAPITOL RECORDS

Singles

The Inc Ride - Masta Ace
 Reprogram - Channel Live
 A1 Lover - Spraggabenz
 Hole in the Bucket (Fugees Remix) -
 Spearhead
 Keep It Real - Milkbone

CHOP SHOP RECORDS

LP

Representin Lovely

EIGHTBALL RECORDS

EP

The Butter Foundation

ICE CHAMBER RECORDS

LP

The Harvest - Closed Caption
 (from the East Side of Oakland)

TUFF CITY

LP

The Basement Tapes, 1984-1990 -
 Ultramagnetic MCs

It's finally out and even fatter than anticipated! A must if you love hip-hop; a definite must for any Ultra fan. Look out for Part II!



DJ Fingaz Top Ten

Submitted by DJ Fingaz
 San Diego, California

1. **NEXT LEVEL** - Showbiz feat. AG (Pay-day)
2. **WHO SHOT YA** - Notorious B.I.G. (Bad Boy)
3. **IT DON'T MATTER (Straight Mix)** - Ten Thieves (Breakadawn)
4. **KEEP IT ON YALL** - Nonce (Wild West)
5. **DOPEFIEND (Dirty)** - III Bill (South-paw)
6. **GET LIFTED** - Keith Murray (Jive)
7. **WON'T CATCH ME RUNNIN** - Ras Kass (Patchwerk)
8. **INVASION** - Jeru "New Jersey Drive" Soundtrack (Tommy Boy)
9. **GET DOWN (Q-Tip Remix)** - Craig Mack (Bad Boy)
10. **ANY EMCEE** - Nine (Profile)

the Vinyl Exchange

a newsletter for deejays and vinyl junkies

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