

# the Vinyl Exchange

a newsletter for deejays and vinyl junkies

AUGUST 1995

## Head Knods of the Month

Top Ten Hip-Hop

Submitted by Theory & Mr. Grinch  
Houston, Texas

1. **MC's Act Like They Don't Know** - KRS-ONE (Jive Records)
2. **We Specialize** - PETE ROCK AND C.L. SMOOTH (Elektra)
3. **That's a Gimmick** - KRS-ONE & LORD FINESSE (White Label)
4. **The Plot** - THE PRUNES (Mo' Wax)
5. **One, Two Pass It (Remix)** - D & D Allstars (Arista Records)
6. **Caught Up In the Game** - BUSH WACKAS (Pallas Records)
7. **Live!!!** - ONYX (Def Jam)
8. **Da Ladies In da House** - BIG KAP (feat. Da Ladies) - (Tommy Boy)
9. **Set It** - PHD (Tuff City)

The SOULS OF MISCHIEF rock it like that.



10. **Sho For Real** - SOULS OF MISCHIEF (Jive Records)

## CORRECTIONS

Please note the following changes to information in the July 1995 issue of the Vinyl Exchange:

"When God Comes" is by **Craig Mack**. (No, Craig G. is *not* makin' moves with Puff!)

"One More Chance" is by the **Notorious B.I.G.**, not the Norotious B.I.G. (Oops.)

## Soul Food DJ Family

### A taste of Bay Area hip-hop history

**Marty Smith** (aka DJ Monk) heads **Soul Food DJ Family**, a record service. DJ Family was created in an effort to lower the cost that a DJ would spend on records and at the same time "break" records from labels and help determine a record's future success. Marty stresses that DJ Family is a service, not a pool. It is a service in that it serves the DJs by providing records, and serves the labels by breaking records.

Soul Food has been in existence for four years, started by Marty and other promoters in the summer of '91. At that time, they wanted to change the entertainment vibe in the Bay Area, to offer something that wasn't caught up in the club "crap" of who-you-know and all that goes along with that attitude. The Soul Food name was adopted from his partners in LA once they had ceased to use it. Bay Area OGs may remember the Soul Food gigs, where they served collard greens, chicken and corn bread at the parties. The first one ever was held at 330 Ritch Street, which was The Outback at that time. "People got on the mic, it was on," recalls Marty. He credits **Michael Brown** as having been instrumental in the beginnings of Soul Food, allowing them to get venues.

Marty (DJ Monk) started in pools two years ago; he helped other pools recruit DJs and did a lot of organizing. He started DJ Family as a part of Soul Food about a year ago. There are now 40 DJs on the roster. "Now I need more DJs to get records from me, and we need to get records from the labels."

DJ Family puts out their charts every 1st and 15th. (You see it here in the *Vinyl Exchange* every month—notice the "Last Chart" column has been added.) The hip-hop chart is now 1-25 and there's a new R&B chart. Marty does not want to emphasize the chart, however. "Labels get caught up with the chart. I use the chart to draw attention to DJ Family. Some labels ask me to just send the chart so they can send product. The chart's purpose is to attract records and to let labels know what we're doing with the records they

send. The 'Last Chart' column helps label people focus on the chart in the appropriate way. The chart speaks our opinion and 'feel' for records to the labels. It also attracts DJs who need this product."

All DJs in DJ Family are hit off with the same information. No distinctions are made nor preferences shown between radio, club, house party and basement DJs. Radio DJs often get priority from labels, but radio play does not necessarily equal sales, says Marty. Radio DJs are not programmers. They usually have little power in deciding what gets played.

"Promo product is made to be given away! But it goes deeper than just giving out records. Record promoters often don't help with the effort to break a record. It doesn't make sense for a label to send product to a high-profile DJ who's probably already getting it." The immediate response to a record is on the street—with the house party, mix tape and basement DJs. "If you're working street, radio and high profile DJs, it's gonna go."

The DJ service is a multiple-step process: Pay, get the records, play the records, give labels feedback. "That's what the labels need—useful feedback on how their product is doing."

Soul Food is a viable business now, with DJ Family, street marketing and gear. Hats, etc. are sold in stores and out the trunk. Soul Food remains an important part of the Bay Area entertainment vibe. Marty's goal for DJ Family is to have 50

*continued on page 6*

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courtesy of Chrysalis, Circa Records, Jive

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## Rough Trade Records

Rough Trade has moved from its old Haight Street location to its new home at 695 Third Street, corner of Townsend, in the South of Market area in San Francisco. Their grand opening was marked on the weekend of August 4, 1995 with a big sale and live performances on the in-store stage.

The new space is bright and roomy. Their new ads boast, "3X the size, 5X the selection." DJs will want to go straight through to the back room, the "Dance Music Room." There you'll find all the hip-hop, acid jazz, dance, house and jungle vinyl. I hear a turntable setup is coming into the room soon, so hopefully you can listen to your selections as well as be treated to live DJs.

There's also a separate Listening Lounge for listening to CD selections.

I pretty much cleaned out the jungle bin on my last visit, but staff member DJ Pause (Table Manners) promises a LOT of phat hip-hop and jungle (and more) wax to come.

Rough Trade's new number is 415.543.7091. They do mail order, so give them a call if you can't come out in person.

## Innovative Sound &amp; Lighting

A new equipment store in the same building as Bobby G's Soul Disco Record Store and DJ Service (1642 Bush Street near Franklin, San Francisco) is opening soon, called Innovative Sound & Lighting. They will offer sound and lighting systems design, retail sound and lighting sales, and consulting, installations and service. Contact Raymond Fong at 415.776.0234, fax 415.776.FAXX.

- DJ STEF

## Record reVIEWS

HOMELISS DERILEX - Survive'n the Game (Malvado Records)

Even before the hip-hop settlers moved out west, there was a conglomeration of emcees waiting for their time to plant a seed. San Jose and Milpitas, California shed its green landscapes to the crew known as the VINYL MINERS. Included in this unique camp are THE HOMELISS DERILEX, ENCORE, STATUS, DOPESTYLE, PEANUT BUTTER WOLF, manager MATT B. and B WALKER. Slain hip-hop junkie CHARIZMA, from Strong Arm Management, is resurrected through the continued movement to uplift the hip-hop culture by this crew.

Malvado's first release is the Homeliss Derilex single with "Survive'n the Game," "Explanations" and "Critical Meltdown" (including instrumentals). High sounding horns complement a calm, cool and collected guitar, sounding breezy like the fog rolling under the Bay Bridge lights. 50 GRAND, the emcee, interlocks with his music composer G-LUV on a skilled metaphor trouncing for all the wack imitators. G-Luv freaks the keyboard with his next level production tactics on the ASR. Martial artist type lyrics roll off the tongue of Grand as he addresses the final synopsis of a b-boy rhyme flight—"Critical Meltdown." All sense of early hip-hop battle rhymes interact in Grand's piece as his sagacious metaphor arrangement tightens to grip lock by the sixteenth bar.

"Explanations" is piling styles away like drawers in dresser drawers. "God bless life and all that life contains/God bless the flow so the green maintains/living the lines of do or die, that's why so many opportunities pass me," relates the Grand man. The slammin' chorus envisions G-Luv's beautiful scratching abilities as well as Grand commanding full attention, "Problems run the line 360 degrees, so watch your back cause I'm taking mines in times like these/Explanations." Ooh this shit is hotter than a West Coast fire, son. In this world according to these dope and creative artists from the Bay Area, a lifetime of musical genius finally has a chance to plant a seed. If you are unable to find this release in your local record store then call 510.482.8254 for more information!

- ANDREW B.

ACEYALONE - Mic Check (Capitol)

For years ACEYALONE has perfected the craftsmanship of being an emcee. Now the time has come for this FREESTYLE FELLOWSHIP member to cosmically elevate the entire hip-hop nation. Many humanoids were blessed with the widespread releases of "To Whom It May Concern" and more the recently joint ABSTRACT TRIBE UNIQUE/Aceyalone idea, Project Blowed. Aceyalone sunshines with a stroke of genius, employ-



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ing his universal streamline of consciousness, technique and tenacious verbal styles, concocting a twisted view of the whole wide world as we know it.

At this junction, Acey steps to the mic for a State of the Hip-Hop Union address. Wack emcees should beware and be fearful of the poignant ode to the plight of a dope emcee, served up by this b-boy 4 life. Lyrically, "Mic Check" remains leaps and bounds ahead of today's mediocre style triteness. Each exact word falls in place with rhymes like, "The bible is the microphone, I read from the scripture/leave it up to you to see the picture/I hover above emcees like a flying saucer, with the sorcery to alter the future," and ill abstract references like, "Now for your pleasure or entertainment/I came with a crew called self and everybody knows who's the savior/everyone knows I gots flows," immortalizes Aceyalone as a true pioneer of West Coast hip-hop! Big upps to VIC HOP for the subliminal b-boy intoxication.

Fly singles always have that "in the cuts" jammie bubbling with originality. "Feet Upon the Table" could be the ultimate West Coast battle rhyme. ELLAY KHULE (hop-hop clan) freaked a tuff verse about gettin' his lounge on while FISH, MARK THE MURDERER, RHYMIN' RID and Vic Hop serve the Saturday night jam flows. ABSTRACT RUDE surveyed the damage with his toe jam winding up all over the table. DEE JAY HOMICIDE'S innate ability to freak tracks is apparent with this mix tape cut of the summer, for sure, like that y'all.

- ANDREW B.

**REDMAN & METHOD MAN - How High (Def Jam/RAL)**

"I be's the ultimate rush to any nigga on dust/the Egyptian musk used to have me pull mad stunts/I'd shift like a clutch with the Ruk/examine my nuts I don't stop till I get enough," says a most blunted Sooper Luva. REDMAN comes with Def Squad funk rhymes that delve into that realm of smoking herb. The topic of smoking chocolate ty gets deeper as METH bobs in and out of the cut Ticaling the metaphor realm with the intent to kill wack horns. Everyone can agree that the combination of these two lyrical kung fu artists is a b-boy kingdom dream come true.

Drum kits are mellow while rockin' the head nod ejaculatory mode. Original or remix version, both beats freak a cool kick and snare vibe. "Look into sky it's a bird, it's a plane, recognize Johnny Blaze, ain't a damn thing changed, how high, so I can kiss the sky," spurts Method Man, staying open all night long like an all-night store! Hip-hop has been bombarded with weed songs since indica found a home in hip-hop. Transforming into the ultimate experience during a microphone wrecka's day, bud rap has reached its pinnacle. "How High" is one big melodious blaze of energy and strength. Messages trickle through the smoky haze,

shedding light on the apocalyptic encrypted messages; full of urgency.

Johnny Blaze raises his trigger tongue word play, conveying a nervous but controlled tension in his lyrics, maybe a bit over-anxious for the next chapter of history to unfold. Redman's sideways, tuff fly rhymes set the listener adrift up, up to the clouds for reflection. Coming down from the lyrical airline flight is the b-side remix that offers more vibes and an eerie red eye feel. With added noises for the barren concrete neighborhood visitors, "How High" should set off the movie soundtrack for "The Show" quite lovely!

- ANDREW B.

**CIPHER - Peeps b/w Peeps the Sequel & Dues (Unsigned) Production: Clean & G2**

Finally some good quality hip-hop! I'm not gonna front. This shit is on point. Hailing from Boston, CIPHER breathes new life into a hip-hop world run down by repetitive styles and played out gimmicks, and nowadays, records like this are hard to come by! Cipher is a duo consisting of CLEAN (producer-engineer) and G2 (lyricist-producer-DJ). The group's debut single "Peeps" is a look at Cipher, their lives, and of course, the people that surround them. The 12" also contains "Peeps the Sequel" with a new beat and new lyrics kinda like "Shook Ones Pt. 1" and "Shook Ones Pt. 2." But I think the dopest cut on the 12" is "Dues." Cipher speaks on the hard paths an artist must travel and calls out the weak MCs and the wack promoters that hold this music down. G2 has dope mic skills. His stable and clear on-point delivery makes all the songs understandable. Not to mention he also handles the turntables quite well! It's really hard to believe something this dope is unsigned, but I think we'll hear a lot more on this dynamic duo.

For more information on Cipher, call 604.986.3122 or fax at 604.988.1823.

- DJ FINGAZ (619.620.6747)

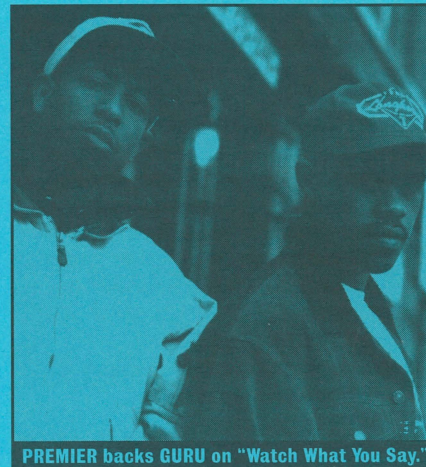
**DJ KRUSH w/ DJ SHADOW - A Whim/'89.9 Megamix/Bonus Beats (Mo' Wax)**

Best known for his various works with GURU of GANG STARR, KRUSH strikes back

with a vengeance. This work of art shows off DJ Krush's ability to put any listener into a trance. "A Whim" is Christmas in July for the jazz fanatic. With his wide assortment of horns, backed by a thumpin' bassline, Krush wins the hearts of hip-hop and acid jazz fans from all around.

DJ SHADOW makes it known that skills is a must in this game with his latest, "'89.9 Megamix." Throughout the track, you can catch Shadow goin' for broke on the Tech twelves. Note: All freestyle fanatics beware of the bonus beats.

- DJ THEORY



PREMIER backs GURU on "Watch What You Say."

**GURU feat. CHAKA KHAN - Watch What You Say (Chrysalis) Production: DJ Premier/C.J. Mackintosh/Chucky Thompson**

Well, he's done it again. Many will consider this a true masterpiece. GURU continues to drop jewels and get open simultaneously. And, with the help of "Primo" and the one and only CHAKA KHAN, Guru sets out to let everyone know who's da illest.

"Watch What You Say" is a warning to all the MCs who can talk the talk but can't walk the walk. The song is a call for all MCs to show and prove. PREMIER's video game-type strikes set it off, like dat. C.J. MACKINTOSH adds a phenomenal remix to the project. And, it just doesn't get a whole lot better than Chaka Khan, folks. Don't forget to peep Mr. Branford Marsalis' solo on the track.

- DJ THEORY

## ENTIRE RECORD COLLECTION STOLEN!

A DJ's worst nightmare unfortunately came true for DJ Mat Skylab, new to San Francisco. Recently about 100 of his albums, 30 7"s, 2 CDs and big bag of clothes were lost to a thief. Here is just a partial list. If you can be of any help in rebuilding his collection, please call him at 415.626.7707.

Funkadelic - Maggot Brain and Funkadelic

Alice Coltrane - World Galaxy and Journey in Satchanandanya

Undisputed Truth - Method in Madness

Paris - Break the Grip of Shame 12"

Dr. John - Gris Gris YBU - Soul Magic 12"

Martine Gerault - The Revival 12"

Gladys Knight & the Pips - Help Me Make It Through the Night

Bahia Black - Capito Di Asphato 12"

Disaster Sound Effects

Nancy Sinatra - Boots

Glenn Branca - Symphony No. 6

Various Artists - Chill Pill

Various Artists - Nuggets of Funk

Prince Buster - Prince Buster's Fabulous Greatest Hits

H.P. Lovecraft - II

Kruder and Dorfmeister - G-Stoned EP

Il Gruppo - In the Private Sea of Dreams

Shuggie Otis - Inspiration Information

Nicolette - Now Is Early

Eddie Harris - Is It In and Silver Cycles

Donald Byrd - Places and Spaces

Lonnie Liston Smith - Echoes in a Golden Dream

Massive Attack - Safe From Harm 12"



# interVIEW: DJ Q-Bert

*I had the opportunity to interview one of the DJs that I really admire. I think he's done a hell of a lot for hip-hop, with a lot more to contribute. Probably most well-known from his DMC appearances and all he's done to bring scratching back, I'm speaking of none other than DJ Q-Bert.*

**Tell the readers of the Vinyl Exchange about your background, where you've lived.**

San Francisco, all my life.

**How long have you been DJing?**

10 years

**When did you start?**

At 15.

**What got you involved with hip-hop in the first place and with DJing specifically?**

It was watching the strutters in San Francisco, popping, that was invented in San Francisco. You know, the music they played... and just all that stuff. Oh man, that was like the baddest music I heard in my life. I heard the people DJing and scratching, and it was fresh, playing all the fresh jams. You know, I used to buy those songs too, I'd buy those songs and play it in my house, but I never really DJ'ed it. But that got me wanting to do it and shit.

**Tell us something about the Rocksteady Crew and how you guys got started.**

We performed in New York one time, and then **Crazy Legs'd** seen us... It was me, **Mixmaster Mike** and **Apollo**. We were with a group called **FM20** at the time. And then it started from there I guess.

**How'd you get your crew together?**

Mike and Apollo were a team before. And I jumped in, like in about 1990.

**You just met them through DJing?**

Well, I knew them, ever since I started DJing in '85. And we would battle. (Laughs.) All the time.

**That's cool. I love that name Q-Bert, it reminds me of some Atari game I used to have back in the day.**

It was cause I used to be a short and fat little guy and the video game was big at the time, and my last name starts with a Q, that's all. And so some dude called me Q-Bert, that's all.

**And you liked it?**

Well, I didn't want that to be my DJ name. I wanted it to be something like... fuckin'... **Ripclaw**, or fuckin'... I don't know some space name or some shit, but then, that was what everybody called me back then all the time and so it stuck. **Man, I love that name though. OK, can you summarize your competition career so far? What battles have you won?**

OK, the list is, let's see... I was West

Coast champion in '91, US champion in '91, US champion in '92 with **Mixmaster Mike** and **Apollo**, World Champion in '92 with Mike and Apollo, World Champion in '93 and through '94 with **Mixmaster Mike**, and then we were judges in '95. This is all DMC right there by the way.

**You've never done any other battles?**

No. I judged in the New Music Seminar. **What are some of the things you've done DJ-wise other than rip shit up at battles?**

The Bomb compilation album, have you heard of that? It's coming out soon. It's an all-DJ album. Like all DJs around the world will be on there. It'll be phat.



One of Q-BERT'S many projects is making records.

**What are you involved with at the moment?**

An all turntable jahz album. We call it the Invisible Scratch Pickles.

**Oh shit, that's an original name! You guys come up with the greatest names.**

Yeah, we're trying to be different you know. It's not really jazz, it's "turntable jahz". I spell it j-a-h-z.

**Who's all involved in that?**

Me, **Mixmaster Mike**, **Apollo**, **Shortkut**, **Disk**.

**And you said you were working on a mix tape and a video?**

Oh, we make mix tapes all the time. And all our mix tapes have a lot of scratching on it. We'll never have a mix tape without scratching on it. You know, everybody makes mix tapes but no one really scratches anymore.

**You're just trying to keep the art alive.**

Definitely. And we'll be working on an instructional DJ videotape soon.

**All right. What do you see yourself doing, and what would you like to be doing, five years from now? 10 years from now?**

Same thing I'm doing now. Continuing promoting the turntable as a musical instrument and also making a lot of turntable songs. You know, doing shows, concerts, shit like that. Continue doing what we're doing.

**I feel that the DJing aspect of hip-hop is being slept on. I've found that only the true heads are very familiar with it or follow it. Do you agree or disagree and why?**

Yeah. Well, it's like... I have no idea. (Laughs.) You know, sometimes I feel like they're kinda trying... like trying to kill hip-hop.

**Yeah, like driving away vinyl as a medium and all that.**

Yeah, since the turntable used to be the main source of, fuckin'... the heart of what true hip-hop was back in the day. You know, they're just tryin to eliminate that, eliminate vinyl. I don't know... I might be wrong.

**Naw, man. I feel the same thing. That sounds about right. Some albums being only available on other forms and shit and CD bonus tracks. You know.**

That's just what I thought. I might be wrong. I don't know if it's true or not.

**Have you ever been involved with a rap group or have you ever thought about it?**

Oh yeah, I did scratching for a lot of people. Like I did scratching for **Kool Keith**, you know, from the **Ultramagnetic MC's**, he's coming out with a new album. I did some scratching for him and his new album, it's called "Doctor Octagon." And then I did a remix for **De La Soul**, for the Japanese market.

**Really? How long ago was the De La one? I never heard of that.**

It's only available and marketed in Japan. And also I did... not just rap but a lot of hard punk rock groups and rock bands and all kinds of abstract groups. **So you've been involved in a lot more than battles and tapes.**

Oh yeah, all the aspects pretty much. Parties and everything.

**Club work?**

Oh, many times, many times, yeah. Once in a while I'd go ahead and do something at this club and then some place else would ask me to do something else at their club, and boom just like that I'd fly out... Next month I'll be in Japan and Taiwan, doin' some shit out there. **Damn, sounds good. How often do you go abroad, like outside the US?**

Average about... OK, at least, 'bout once a month. Yeah, and in the US I do things too. Like I just came back from Dallas and had a show there.

**Have you been around the globe then?**

Naw, not really. Like in Europe, that's about it. I've never been to Africa or anything like that. A lot of the Orient, yeah. Did a lot of stuff there.

**What's your favorite place that you've visited so far?**

Japan. Straight-up. Japan.



I heard a lot about them. Hip-hop's very alive there, huh?

Biig time, really big time. It's fuckin phat as hell.

Who did you look up to when you were coming up and can you name some of your big influences?

Influences were like my partner Mixmaster Mike, **DST** from Herbie Hancock, **Doctor Ice** from **UTFO**, I got into scratching 'cause of that song "Do You Like Scratching"... uhm, **Howie T**, **Jazzy Jeff**, **Cash Money**, **Aladdin**, **Joe Cooley**. [Joe Cooley] was good back in the days. But everybody's got that scratch now. And then there was that song "What is a DJ if He Can't Scratch." Phat shit.

OK and my last question is: What trends do you see in DJing nowadays? Like how's it different from when you first started? How about hip-hop in general?

Hip-hop in general, well... let's see, DJing in general, it's like, there's a lot of underground DJs coming up. And scratching is definitely getting more popular. Slowly but surely, you know. It's comin back up. Definitely.

Yeah, I feel you guys had a lot to do with that, man. All the scratching...

I mean, definitely, it's an artform, and we try as much as we can to promote it. We try to promote it, always. The more DJs there are the better, I think. 'Cause the more DJs that are created the more styles will be created and the more styles are created the more it will grow as an artform. And the more we can learn, so we don't try to hold back.

You know some DJs out there, some suckas, they won't show all their stuff cause they're afraid that other people will bite. I mean, it's good that they bite. Cause they'll take it, they'll mix it around, and change it into something else and you see them again and you learn from it. You know, so that's all good. Plus if you're scared of someone biting then that must just mean that's the only shit you got. If someone bites you shouldn't worry because you're gonna come up with something new anyways, if you're practicing. If you're not practicing then of course you're gonna be scared if someone bites, cause then he took your whole shit. Scratching's gotta keep comin up, man. And that's what we're trying to do.

Thanks a lot Q, it's been a pleasure. If you'd like to give some shoutouts, now's the time.

Other than my crew (Mixmaster Mike, Apollo, Disk, Shortkut), **Eddie Def** and **Quest the Bulletproof Scratch Hamsters**, **Flare**, **D-Styles**, **Honda** and **Yutaka**. Thanks.

- **TAEK THE CHILLSBURY DO-BOY**

## Massive Attack

San Francisco, California, July 13, 1995

The **MASSIVE ATTACK** show was moved from the Fillmore (a groovy venue, just a big open space and a stage, very famous place, nice acoustics) to the Warfield (great floor if you can get on it, otherwise you're forced into the extremely shitty and uncomfortable balcony, where the seats are tiny and the acoustics are mud.) Needless to say I wasn't pleased. The good thing was that not many people knew about the venue change, so I got a good space to check out the show.

Upon arriving into the theater the setup pretty much blew me away—everything was covered with this netting/ivy stuff, like some sort of military camouflage. The stage was shrunk down to this little room bordered by lighting scaffolding on all sides, and this strange netting was draped around it all making it look cool. There were three monitors—two on stage, one in the back—and a large screen off to the right. On either side of the stage were two huge inflatable red and white versions of the little sphere-man from the art of "Protection," holding a fork and knife and with stars for eyes. Cool.

The show starts and the MC (**DADDY G**) announces this DJ. (I can't remember his name because it was pretty much unintelligible.) This man is to become the bane of my existence for the next four hours...possibly one of the worst DJs I've ever had the extreme bad luck to see. I don't know why this man bothered with the headphones at all—His mixing style was like this: 1) Get record A and put it on. 2) Dance around to record A. 3) Smoke spliff. 4) Dance around to record A some more. 5) around the two-minute or so mark on record A, get record B and put it on the deck. 6) Using the headphones (one ear only) cue up record B (this takes less than ten seconds). 7) Starting record B, move the crossfader from record A to B. No beatmatching. No flow. NO problem. He played an interesting mix of dub-hop, roots dub and modern dub, a jungle track, spun for maybe an hour and then began to do some live dub mixes of a master tape in this big boxy machine of effects and such. Very cool. Unfortunately this did not make up for his DJing skills.

MC announces **TALVIN SINGH**. Great tablas player, right, but his music is way bassy and lots of great beats. **Bangra Dub Hop**. Nice, I'd like to hear a studio recording of it (but then I guess I did—Talvin's performance consisted of him and his tablas overtop backing tapes).

Talvin leaves to be replaced by...Mr. Doggy "DJ." He plays for too long again.

Finally, Massive come on... First track is "Safe From Harm." **MUSHROOM** comes out and, with white light emanating from behind him, holds two records aloft over his head like trophies. He slaps the vinyl down and starts to scratch a bit—ripping shit up,

and just when you think he's going to launch into this huge performance, he drops the beat. Damn! That beat never sounded so good. The monitors play fucking amazing computer animations featuring the fire hazard logo and the sphere-man. The lights, the animations, the music all combine amazingly. They run through a bunch of stuff not limited to **Protection**—"Daydreaming," "Eurochild," "Karmacoma," "Five Man Army," "Hymn of the Big Wheel." (**HORACE ANDY** on tour with them providing the vocals; what a man.) I don't remember hearing "Unfinished Sympathy" and I had talked to **Daddy G** earlier who mentioned that since they didn't have **Tracy Thorn** with them they wouldn't be doing "Protection." They didn't.

**Mushroom** is a wicked DJ—cutting shit up, mixing and scratching. **3D** is the ultimate mellow MC. They end the first set with "Light My Fire" which, despite the awfulness of the version on "Protection," is totally awesome. **Mushroom** keeps mixing crowd noises atop of everything, making me feel like I'm at a rave. There are these spots atop the lighting rig—every time those lights go on I feel like I'm at some old-school hip-hop party in like '82. **Horace** sings, **Daddy G** MCs, and **Mushroom** cuts shit up—wicked.

This show was billed as "Massive Attack Sound System" and upon leaving I overheard people bitching that "everything was taped" (which it wasn't. All the beats and most of the songs were played on vinyl with added live basslines, keyboards, effects and vocals). THIS is what a sound system is; it's the spirit—it's Massive Attack capturing the Sound System spirit and taking it on tour. And it works. I had a great time (aside from Mr. asshole DJ).

- **MIKE BATTAGLIA**

## Sound Wars II

Sound Wars II was held in Dallas, Texas on Thursday, June 22. This battle included **DJ Tripper**, **Nick Nack** (2nd place), **DJ Ramone** (3rd place), **Deshay K**, **DJ Rick** and **Funky Fresh G** (1st place). Each DJ had six minutes to display their turntable skillz and a chance to win mixers, needles, cartridges, t-shirts, gift certificates and an automatic place in the DMC Southwest eliminations.

The battle had amazing showcases by DMC champions **Mixmaster Mike** (San Francisco) and **DJ Rectangle** (Los Angeles). These guys definitely showed the crowd they have mad skillz. **DJ Shortkut** (SF) represented lovely with his cuts and flairs. **Baby-G** (Dallas) kept the club rockin' all night long, while **Jinx** and **Plasticman** showed off some serious dance moves. Props go out to **Hooman** of Spinmasters for puttin' this event together.

- **TWIST**



## Flava Chart/Hip-Hop

Submitted by **Marty Smith, Soul Food DJ Family**, 8/1/95, Oakland, California  
510.729.8087 • fax 510.428.9132

### LC

1. 3 **PLAYER'S ANTHEM** - Junior M.A.F.I.A. (Big Beat/Atlantic)
2. 2 **FIRST OF THE MONTH - B.O.N.E.** (Ruthless/Relativity)
3. 16 **ON TOP OF THE WORLD - Battle Cat** (Maverick/Warner Bros.)
4. 1 **NEVA GO BACK - Special Ed** (Profile)
5. 12 **BOOMBASTIC - Shaggy** (Virgin)
6. 14 **THE NOD FACTOR - Jr. M.A.F.I.A.** (Big Beat/Atlantic)
7. 4 **TRUTH - B.L.A.C.K.** (J.Crow Music)
8. 13 **WHEN GOD COMES - Craig Mack** (Bad Boy)
9. 8 **WHAT COMES AROUND GOES AROUND - Kid Sensation** (Ichiban)
10. 18 **WHAT YOU WANNA DO - Kausion** (Lench Mob)
11. 9 **FUNKY PIANO - E. Bros./III AI Skcratch** (Tommy Boy)
12. 23 **OVA CONFIDENT - Nine** (Profile)
13. 10 **FREESTYLE GHETTO - King Tee** (MCA)
14. 6 **ONE MORE CHANCE - Notorious B.I.G.** (Bad Boy)
15. 0 **GOOD MORNING TEACHER - Nitty Gritty** (Profile)
16. 5 **IN THE GAME - Ray Luv** (Young Black Brother/Atlantic)
17. 0 **STOMP - Step X Step** (Lockdown/The Hines Co.)
18. 21 **DA LADIES IN DA HOUSE - Big Kap** (Tommy Boy)
19. 15 **BLAST IF I HAVE TO - E-A-Ski** (Priority)
20. 17 **SHUT UP LISTEN AND LEARN - Closed Caption** (Ice Chamber)
21. 19 **TAKE A LOOK AROUND - The B.U.M.S.** (Priority)
22. 20 **CRUNCH TIME - Prince Markie Dee** (Mottown)
23. 0 **ROUND & ROUND - Twinz** (Def Jam)
24. 0 **DIE DIE DIE - Bone Thugs N Harmony** (Ruthless/Relativity)
25. 25 **I GOT 5 ON IT - Luniz** (Virgin/Noo Trybe)

## R&B Chart

1. 2 **NEVER LET YOU GO - Tina Moore** (Scotti/Streetlife)
2. 3 **TELL ME WHAT YOU WANT - Teddy** (Noo Trybe)
3. 7 **THE CREATOR HAS A MASTER PLAN - Brooklyn Funk Essentials** (Groovetown/RCA)
4. 1 **YOU USED TO LOVE ME - Faith** (Bad Boy)
5. 6 **A FEW GOOD MEN - Tonite** (La Face)
6. 0 **NASTÉ - Roy Ayers** (Groovetown/RCA)
7. 10 **ONE OF THEM DAYS (Remix) - Monica** (Rowdy)
8. 14 **JAZZ NOT JAZZ - Evan Marks** (Verve/Forecast)
9. 13 **IF IT'S ALRIGHT WITH YOU - Lorenzo** (Luke Records)
10. 4 **CAN'T YOU SEE (Remix) - Total** (Tommy Boy)
11. 0 **SENTIMENTAL - Deborah Cox** (Arista)
12. 15 **ATTITUDE - South Circle** (Suave/Relativity)
13. 8 **THE MANY WAYS - Usher** (Arista)
14. 12 **I WANT YOU - Rosie Gaines** (Mottown)
15. 0 **U SHOULD BE MINE - J. Spencer** (Arista)

DJ members nationally. DJs subscribe to the *Vinyl Exchange* with membership! Check out the Flava Chart on this page to get an idea of the kind of music that DJ Family provides.

You can get with Marty Smith at 510.729.8087. Product should be sent to DJ Family, 3871 Piedmont Avenue, Suite 318, Oakland, CA 94611; fax 510.428.9132.

- DJ STEF

## The Beatkeeper

The following is part of a response to an unsolicited e-mail advertisement sent out to some of the DJs on America Online. It was a pitch for a beat-counting device that tells the BPM for both the song being played and the song being cued.

Date: Mon, Jul 10, 1995 4:18 PM PST  
From: Jelly Dawg  
Subj: no need....

STOP counting beats and listen to the basslines! Why in the world do we need a beat counter? You mean to tell me that you can't figure out the BPM of any record within 3 or 4 beats per minute? Why don't we just come up with something that will mix the records for us?! Some sort of "automixer"...this will free us up to drink, smoke and work the chicks more...hehehe. 'Cause that's where we are headed. "No need fer DJs, they replaced themselves with buzzers, whistles and bells!"

The type of DJ that would buy a gadget like this is the same type of DJ that would practice his mixes at home and write them down on a piece of paper and bring it into the club or party the following weekend and "recreate" the set. It's the same kind of DJ that would mix the same two records week after week after week because DJs like that are only worried about one thing—"THE MIX." It's the same type of DJ that would spend thousands of dollars replacing his vinyl collection with CD, instead of buying NEW music in whatever format. It's the same type of DJ who still dresses like Miami Vice is the hottest show on TV. These are known as "suckers" (ol' school term) boys and girls, and they are the guys who'll work the Holiday Inn Lounge playing Caribbean Queen for the rest of their lives.

FREE YOURSELVES I SAY! Store your records out of (bpm) order. Pitch records up 8% if you feel like it! Play a "B side, band 2" mix once in a while. Take a chance, don't play the records everybody else in town is playing. Don't wait for the radio! Lead the people, you're not a juke box! Don't wait for major label record companies to service your record pool, BUY the import! Buy the Indie! Don't accept \$5 tips to play "shit." Buy records you never heard of (upon the advice of the KID who works in the LI'L RECORD SHOP, not the One Stop where a 45

year old man does the ordering), then play them at the club when there are people there!

There will be many of you, maybe even all of you who take exception to what I say. I don't care...because YOU are the same "suckers" who climb the ladder into MY sound booth every Saturday night (why are you OFF on Saturday Night?) and want to play 20 questions about the last 30 songs I played..."Where do you get your music? What was the name of that song you played before the last one...the one that slowed down in the middle? Can I get a tape made? Can I get a job here? Can I just watch you fer awhile...I won't get in the way (snivel, snivel)." They are also the same guys who go into record stores, ask 20 million questions, spend two hours on a turntable listening to records that are 6 months old and walk out with last month's Ultimix...SUCKERS!

I'm just about done now, I think it's safe to say that I won't be solicited with any more "DJ Wonder Products."...

respect to the "good guys"  
Jelly Dawg!

DJs! We want your views on this subject! Do you beat-count? Why or why not? The Vinyl Exchange will print your responses in upcoming issues. Please write or e-mail THE VINYL EXCHANGE (address on page 2).

## DJ Fingaz Top Ten Chart

San Diego, Calif. • 619.620.6747

1. Dues - CIPHER (unsigned)
2. Artical - WHITEY DON feat. Phife and Chip Fu
3. Caught Up in the Game - BUSHWACKAS (Pallas)
4. Rock It Like That - SOULS OF MISCHIEF (Jive)
5. N.Y.S. Anthem - COFFEE BREAKS (AV8)
6. Sometimes the Neighborhood - CALL O' DA WILD (Eastside)
7. I Like It - GRAND PUBA (Elektra)
8. The Nod Factor - MAD SKILLZ (Big Beat)
9. How High - REDMAN/METHOD MAN (Def Jam/RAL) "The Show" soundtrack
10. Shure Shot - SLUM BROTHERS (Suicide)



## CLASSIFIED ADS

### VINYL for sale or trade

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.

SEVERAL THOUSAND pieces of vinyl from the 70's disco through the 80's (retro) and up to current top 40 dance and hi-energy. Also have a ton of remix services (most of the HotTracks issues). David Dees, 918.445.4491.

### VINYL wanted

I WANT VINYL. I'm looking for any 90s rock/alternative and rap/hip-hop vinyl. Please answer ad via ground mail: Nick Batyko, 103 Chaucer Ct., Moon Ywp., PA 15108, or e-mail: DJSpice1@aol.com.

BREAKDANCE ERA (81-84) We're "Lookin' For the Perfect Beat" and others: "Clear," "Search & Destroy," "Planet Patrol," etc. So all you "Buffalo Gals" and "Space Cowboys" round up your old LPs and 12" singles and let's keep this "Planet Rockin'!" J & T's Ole Skool, call 916.427.1501, fax 916.391.3032.

LOOKING FOR Special Ed's "I Got It Made" and "I'm the Magnificent," Ultramagnetic MCs' "We're Ultra" and D-Nice's "They Call Me D-Nice" 12" singles. Cal Dean at 310.809.6560.

LOOKING FOR BDP's "Jack of Spades" 12", Pete Rock's "Mecca & the Soul Brother" (domestic) LP, De La Soul's "Plug Tunin'" 12", Tribe's "Can I Kick It" 12", MC Lyte's "Cram to Understand" 12", and Audio Two's "Spoiled Milk." Albert P. 510.865.7037.

DEL RECORDS WANT-ED: "No Need For

### dj Cheb i Sabbah's Top Ten

Hop(e) Ambient World

1. LAKE OF DREAMS - The Infinite Wheel (Full)
2. HASS HOGIA - The Sahotas
3. LEYSH NAT' ARAK - Natacha Atlas
4. VERNAL CROSSING - Rapoon
5. KUOS - Banco de Gaia
6. JAGGERNAUT - Suns of Arqa (Whirling Dub)
7. CARAVAN II BAGHDAD - Hamid Baroudi
8. ADVENTURES IN THE SCANDINAVIAN SKIN TRADE - Hector Zazou/Vimbe Saari
9. TKELEMTI - Ahlam
10. AFRICA UNITE - Bayete and Jabu Khannyile

*dj Cheb i Sabbah spins Africa • Arabia • Asia every Tuesday at Nickie's, 460 Haight Street, San Francisco.*

Alarm" LP and these unreleased promos: "I Got the Pistol," "The Operator," "Do You Want It," "You Lost It" and "Nowadays." Maurice Lee 805.499.3876.

NEEDED Craig G's second LP "Now That's More Like It," BDP "Sex and Violence" LP, Tribe's second LP, domestic promo. Records for trade: Organized Konfusion's first LP, Jungle Bros' "Doin Our Own Dang" 12-inch and Audio Two "Spoiled Milk" 12-inch. Chris 510.237.4772.

LOOKING FOR any Ultramagnetic MC's vinyl on the Next Plateau label. Also any promo items from Ultra or Organized Konfusion (hats, shirts, hoodies, etc). Live videos, radio freestyles, live tapes. Will buy or trade. Dan Ladd 401.294.4873.

MAIN SOURCE's "Breaking Atoms" LP wanted. Also their "Think" 12" on Actual Records (1989) and "Lookin' At the Front Door." Looking for Gang Starr's first single "The Lesson" and "Believe Dat/Bust a Move" and "Words I Manifest;" Ill Kid Sampler with Jeru's "Come

Clean," Big L "Devil's Son" promo. Call/fax Derek Slade in Australia 011.618.381.5060.

### TAPES mix tapes for sale

YOUR PHATTEST HIP HOP, gangsta, underground rap mix tape connection. Full 100 minutes, over 20 full length songs for only \$20 includes S&H. Need your name and phone faxed to 510.473.9167 for more information on ordering.

### TAPES mix tapes wanted

WANTED Mark Farina acid jazz mixed tapes.

### DJ POOLS services, orgs.

ATTENTION DJs! Become part of an international DJ network for and about DJs. For application and information, send a SASE to: DJ's Network, P.O. Box 284, New York, NY 10012. Free subscription to the *Vinyl Exchange* is included with membership!

### MISCELLANEOUS

RETAILERS! In our 1st Anniversary Issue, January 1996, the *Vinyl Exchange* will publish the DJ RESOURCE LIST, a list of record stores that carry vinyl and DJ equipment stores throughout the world. It's free, so get on it! Call 415.452.8030 for a listing form.

DJs! THE VINYL EXCHANGE wants photos of YOU in action. Please send to Parlay Graphics along with your name, a description of the photo, plus name and location of the club or event.

Advertise your services or just get that wax you've been searching for!

Classified ads are FREE up to forty words, \$5 per line over that. Write to:

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## NEW WAX

### CAPITOL RECORDS

**Single** Sex for the Sport - Channel Live  
(Includes A Guy Named Fred mix w/ instrumental.)

### DEF JAM

**Singles** Summertime in the LBC - Doveshack  
Live!!! - Onyx  
Round & Round - Twinz  
How High - Redman and Method Man

### EASTWEST

**Single** Real Hip Hop - Das EFX (check out the Premier mix—beautiful, as always)

### ELEKTRA

**Single** Shimmy Shimmy Ya (Remix) - Ol' Dirty Bastard (w/ MC Eiht and E-40)

### EPIC/SONY

**Single** Tell Me - Groove Theory

### HOPPOH/WORK/SONY

**Single** Sandwiches (I Got a Feeling) - Count Bass-D (Kenny Dope remixes!)

### ISLAND RECORDS

**Singles** Slam - Beenie Man  
Warm Summer Days - Vybe

### JIVE

**Singles** Just Call Me Murderer - Crooked  
Rock It Like That - Souls of Mischief  
Artical - Whitey Don (Features Chip-Fu and Phife Dawg—white vinyl!)

### LOUD/RCA

**LP** Only Built 4 Cuban Linx... - Raekwon

### MAVERICK

**Single** Show Me Love - Dana Dane

### PAYDAY

**Singles** In My Lifetime - Jay-Z  
West Up! - W.C. & the MAAD Circle

### PROFILE

**Singles** Hustlin' - Smoother  
Da Hustler  
Scare Him - Bounty Killer

### ROWDY

**Single** Fades Em All - Jamal

### SLANGSPIT RECORDS/CONTRACT RECORDS

**Single** Killin' U - Wise Intelligent

### SOLESIDES

**EP** Melodica - Blackalicious  
Solesides Hotline: 916.759.1304

### SUAVE/RELATIVITY

**Single** Attitude - South Circle

### WHITE LABELS

**Singles** That Mister Cee  
Freestyle Shit - DJ Mister Cee (w/ Kane, Tupac, B.I.G., Keith Murray, Biz, Brand Nubian and more—promo only)  
Expect That - Mannish

### WILD WEST RECORDS

**Single** Born On Parole/90008 - Supherb (production by The Nonce)

### WRECK/NERVOUS

**Single** Wontime - Smif-N-Wessun

## Soul Disco Records Top 20 Rap Retail

San Francisco, California  
Bobby "G" 415.776.2897

1. Luniz
2. Junior M.A.F.I.A.
3. AZ
4. Shaggy
5. KRS-One
6. Naughty By Nature
7. D & D Allstars
8. B.O.N.E.
9. Big L
10. Notorious B.I.G.
11. 2Pac
12. Papa LQ
13. Mobb Deep
14. Kool G. Rap
15. Grand Puba
16. Li'l Shawn
17. Mack 10
18. Souls of Mischief
19. JT the Bigga Figga
20. RBL Posse

## the Vinyl Exchange

a newsletter for deejays and vinyl junkies

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**Q-Bert Interview!**  
See page 4.

## the Vinyl Exchange

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