

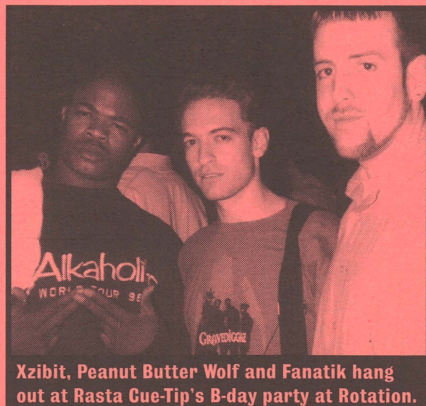
# the Vinyl Exchange

a newsletter for deejays and vinyl junkies

AUGUST 1996

## The P-Minus! Potpourri

My eyes are red, my clothes smoky, and my wallet's thinner. No, I didn't just get blunted, I went to two fat live shows in San Francisco, stumbling home both times at 3 am in a sleepy, hip-hop induced daze. First I saw **Aceyalone** with **Project Blowed** at the DNA Lounge. The show started 45 minutes late, but the ten MCs (!) who showed up made the wait worthwhile. Acey, **Abstract Rude**, **Medusa**, and **Ellay Khule** (along with the rest) definitely kept it live! Later I saw the **Ras Kass** show at the Beerness Saloon. The **TMC Crew** started the show off right followed by **H2O**. After this set I was blessed by another performance by the **Space Travelers**. DJs **Quest** and **Eddie Def** dis-



Xzibit, Peanut Butter Wolf and Fanatik hang out at Rasta Cue-Tip's B-day party at Rotation.

played more ill techniques of wax manipulation as **Eddie K** rocked the mic. Look out for the new breakbeat LP, *Hamster Breaks 3 1/2*, and the infamous Eddie Def mixtape.

Following the DJ frenzy was SF's **Raw Soul**, who came to show off songs from their new EP on Soul Kids Records. I was getting crazy tired by the time they came on but MCs **Rommel** and **Nel** kept my head bobbin', and their large DJ added some nice cuts to the set. The 7-track EP is nice, especially "Are U Wid Me," and "That's How It Is" (but of course I am predisposed to loving Audio Two samples), but the best rhyming actually comes off in a way-too-short beat-box interlude that is pretty sick. This record is a nice slice of the SF underground and loaded with fresh samples, scratches, and hooks, but it needs either better rhyming to match the beats or better beats to match the rhyming—you decide. **DJ Rize** is working on a few remixes that might just spice things up a bit. Please call 415.709.1221 for booking or information.

**Ras Kass** finished off the show with songs from his full-length (due in September), his track on "The Substitute" soundtrack, and the universal crowd favorite, "Come Widdit," minus **Saafir** and **Ahmad**, unfortunately. Ras' latest single release is "Anything Goes" (Priority) and I think both the lyrics and the self-produced beats are boring and exceptionally tame for an artist with such talent. I'm surprised this is a single. The flip side, "On Earth As It Is...", is a bit better as **Bird** tweaks the beats with interesting sound effects, but Ras orates a strange tale laced with biblical references.

Another surprise: I really like the latest release by **Tha' Mexakinz**, "Burnin' Hot" b/w "Headz or Taylz" (Wild West). On the A-side, Tha' Mexakinz throw away the fake-ass gangsta poses which plagued their first LP and focus on their much-improved lyrics and flow. The lively Bird beat should

have heads nodding, helping renew interest in this worthwhile crew.

Wild West also dishes up **Kinfolk** in an attempt to tap into the G-funk market. Their sound is very Houston, and the beats and lyrics in both "Players" and "Deal Wit' the Real" are pretty generic, but certainly not bad if one is into that sound. I prefer "Players" and especially like the catchy chorus.

I don't care what anyone thinks, but I am totally into **Crucial Conflict's** "Hay" (Pallas), and I don't even smoke that stinky stuff. [Me too!—Ed.] I can't explain, I just enjoy. The B-side, "Showdown," is real nice despite the gun talk, and freaks a delicious old-school loop.

**Rasta Cue-Tip** twisted my arm into buying **The Genubites'** 7-track EP (Fondle 'Em). This is a collaboration of **Kool Keith** and **Godfather Don** (who also rocks the production), and features guest rhymes from **Percee-P** and **Bobbito** (in all his lyrical glory!). Keith is in top form (out of this universe), making this vinyl a must-have. Don't pass it up—it's worth the extra "out of print" bones.

To stay on Keith's jock for another minute, I also picked up his *Dr. Octagon* (Bulk) album and would like to reiterate Daniel Ladd's comments that this is an LP that people will be studying for years to come with its ill beats, insane lyrics, and **Q-Bert's** masterful scratching. If you can't find it anywhere, call Bulk at 415.436.9177. An import copy is also available on Ubiquity and it offers three pieces of vinyl as opposed to the domestic's double-v. I wish to thank Keith for giving all the dozers another peek at his talent.

Speaking of Cue-Tip, his b-day party at the Up & Down Club [Rotation on Monday nights—Ed.] was a blast! He was on the wheels along with **Stef**, **Yamu**, **Serg**, **Kevvy Kev** and **Dos Rxx**. Showing their love was **Sacred Hoop**, **Peanut Butter Wolf**, **Joe Quixx**, **Bob Torres** (Loud), **Xzibit**, **Various Blends**, **Spence D.**, **Fanatik** (of Phanatik Beats), and a huge list of other loving folks. Fat beats, fat dominoes, and greasy chips—this was it, y'all! Also that night, Sacred Hoop broke me off a bootleg of their forthcoming *Sexy Henrietta* EP. It's raw and it's angry, but it's

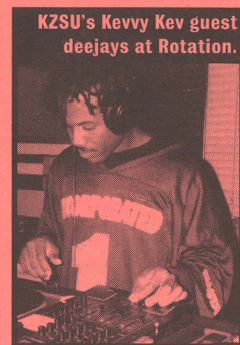
...continued on page 6

## DJ Fingaz Top Ten Hip-Hop

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1. **Find That Sh\*t! - THE BEATNUTS** (Relativity)
2. **Official - BIG SHUG** (Payday)
3. **Conscious Style - PRT feat. KRS-1** (Profile)
4. **Shoot Outs - NAS** (Columbia)
5. **Devils - JAY-Z** (Priority)
6. **You Need to Quit - RTA** (First Imperial)
7. **Usual Suspects - BIG NOYD** (Tommy Boy)
8. **My Kinda Moves (Remix) - Q BALL & CURT CAZAL** (VSQ)
9. **Crush - BIG SHUG** (Payday)
10. **Dead Sea/Brake - MARCUS B** (Field SoulJezr)

Arch Lo, DJ Premier, Jeru, Guru, Big Shug and Jazzy Nice at the "Crush" video shoot.



KZSU's Kevvy Kev guest deejays at Rotation.



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**State of the Art**

*Hip-hop production techniques*

This is the story of a string of related records spanning five years. It's also the story of the development of a new technique in hip-hop production, the chop. For years producers have manually re-laid loops to give records a live feeling; it goes back at least as far as the bugged drum program of "Top Billin'" or the stuttering intro of "Nobody Beats the Biz." Chopping takes this a step further; it involves breaking a loop down into pieces, and then replaying it in a different form. In some respects, the process resembles the beat-juggling developed by **Steve D** and furthered by numerous turntablists.

In 1991, **Main Source** dropped the classic "Just Hangin' Out," with the unforgettable **Gwen McRae** "90% of Me Is You" beat (never mind that **YoYo** had it out first or that **Boss** had a bigger hit with it).

Sometime in 1994, **Large Professor** returned to the scene of the crime for **Tragedy's** "Funk Mode" remix, taking "90%" and flipping it in a way few could have imagined. Large took the song's string and wah-wah introduction and chopped it into fragments, then replayed it in a completely new configuration, making a melody out of discontinuous noise. Topped off with hand claps and a sick chop of the break of the moment (Power of Zeus), Large created one of the sickest, most futuristic tracks ever. Unfortunately, the "Funk Mode" remix never saw light except on tapes and as an instrumental on **Stretch Armstrong's** "Freestyle Frenzy Vol. 2."

Finally it's available in its original form on **25 to Life**, featuring a nice verse from **Havoc**. The instrumental has also surfaced on **Akafella's** "In the World" (see review, July 1996).

In the meantime, **Pete Rock** has responded with his own "90%" chop on "The Yearn" (eastwest) featuring the **Lost Boyz**. I respect what he's done with it though it

**Tom Thump's  
"Any Kind of Music..." Ten**

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1. **I'm the Baddest Bitch In This Room** (Moody Mann Mix) - **NORMA JEAN BELL** (Pandamonium)
2. **Bug In a Bassbin** (JazzBin) - **INNER ZONE ORCH.** (Planet E)
3. **Nitrogen EP** (Trip-Hop Roots) - **VARIOUS** (Compost)
4. **Russ Meyer Soundtracks Vol. 1-3** - **VARIOUS** (Normal)
5. **(Club) Mood Indigo w/ DJ Bubblicious** (Tuesdays/Ann Arbor, MI)
6. **Summer Madness** - **JERALD DAEMY-ON** (Giant Step)
7. **Marching In the Street** - **HARVEY MASON** (Arista)
8. **Blacknotes** - **MASTERMIND** (Rene-gade)
9. **Body Rock** - **MAMMAL** (Peacefeast)
10. **Frank Zaffa** - **GARSAAIDI** (Orange Egg)

Tom Thump's "Jazzy Jungle" mix tape available now! Check Tom out at Succotash w/ "Rasta" Cue-Tip, Serg & Anna Tuesday nights at the Up & Down Club and at Metro Jazz, Saturday nights at 111 Minna Street, both in San Francisco. Also, go see Tom at Groove Merchant Records, 687 Haight Street, San Francisco, 415. 252.5766.

really doesn't move me, either because it's not fresh ground or because the chorus is weak.

Lastly, Pete Rock and Large Professor have collaborated on "The Rap World" (Big Beat) on the "High School High" soundtrack. They make more advances, although a bit more subtle. They set the track off with a chop of the **Little Feat** break so fresh it took **Joe** to point it out to me. The drums keep changing up in subtle ways, giving the song a live, organic feel. They also change up the loop, dropping it out, playing different pieces, or playing it in different keys. I'm curious to see where the style goes next.

- **MATT AFRICA**

**Subculture Magazine  
Premieres First Issue**

*Subculture* is a new hip-hop magazine comin' straight outta southern Cali. Look for **Ras Kass** on the cover of the premiere issue, which came out this past July. The magazine features music, DJs and graffiti.

Contact publisher **Derek Wong** for advertising or subscription info at 714. 362.0399. (See DJs' Resources List, page 6.)

- **DJ STEF**

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Where'd you get your copy of **VE?** \_\_\_\_\_

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## reVIEWS

**BLAHZAY BLAHZAY** - The Pain I Feel/Good Cop Bad Cop (Fader Records) Production: Blahzay Blahzay

**OUTLOUD** continues to rip mics with a commanding voice and flow. And while **PF CUTTIN** ain't exactly straining his back digging in the crates (he uses a song off the same record he used for "Danger"), he uses cuts and vocal samples to dope effect.

The flip is more interesting. Outloud draws a sociopathic-cop's-eye-view of the usual crime scenario. He's a good storyteller, using details to establish realism. Neither song here is really a bomb like "Danger," but I like this nonetheless.

- MATT AFRICA

**STREET SMARTZ** - Ain't No Burna (Tru Criminal) Production: Pass DAT

These kids didn't waste any time putting out this hilarious rip-off of JAY-Z's "Ain't No Nigga" over the same "Seven Minutes of Funk" loop. The new chorus goes: "Ain't no burna like the one I got/No gun can bust you better/Jam sometimes but it lets off a lot/Four-pounds, tec-nines, barrettas/Friends tell me I should leave it at home/Nuh-uh, nuh-uh/Tell them fools to get a gat of they own, gat of they own." In between choruses, they drop strong pro-gunplay verses. The only drawback is that it isn't mixed very well—the sound is dirty and the chorus is recorded low. Still it's probably the best rip-off since MR. X and MR. Z's "We Drink Old Gold."

—MA

**VARIOUS ARTISTS** - Survival Series—11355 EP (Mr. Eggs/4, 5, 6) Production: BG Skillz, DJ Sur, J Dot, Bejasa aka Juwelz

As much as Queens has blown up in the past couple years, you really don't hear much about Flushing. With less hype than Hollis or Queensbridge, Flushing has quietly contributed **LARGE PROFESSOR**, **ONYX**, **MIC GERONIMO** and, most recently, **ROYAL FLUSH**. This unusually consistent sampler features two strong acts from this overlooked corner of the desert borough.

The A-side features three songs from **TRY-BAL-MEN**, who stand out with their calm, authoritative delivery (one sounds a bit like O.C.). They rhyme the usual NYC hustling stories, but the strong production and delivery make theirs stand out, particularly on "Watch Me Blow."

The flip features three songs from **JAM** (who released a cool single last year) along with a number of guests. The high point is "Eye-See," featuring **KHAYLIL**, who sounds a lot like 50 GRAND of **HOMELISS DERILEX**. —MA

**BIG KWAM** - I Don't Give a Whut/Mic to Mic (Blind-Side) Production: Mr. Mayhem/Creators

**BIG KWAM** is the latest emcee out of the **NATURAL ELEMENTS**. While his sh\*t isn't quite the bomb like 2 FACE or MR. VOODOO, this is a strong first release. The A-side features

production from MR. MAYHEM of WNYU. The groove and chorus seem a little conventional to my taste.

"Mic to Mic" is a little stronger. The down-tempo track is buoyed by the strong bassline, strings and vocal noises. His rhyme style is simple but effective: "I got a rapport/With weed spots and liquor stores/My mind state be tore out the door frame and more/Bars remain critical/Link verbal to visual/The smoked-out individual/Blessed by herbal rituals." Worth a listen.

—MA

**DE LA SOUL** - Stakes Is High (Tommy Boy) Production: De La Soul

This record is so fresh it gives me chills. In one song, DE LA put their finger on just about everything wrong with hip-hop right now. With surgical precision, they cut right to the cancers pervading the music, without trivializing the art. They manage to do this without being sanctimonious, condescending or sounding like a ploy to sell records to afro-phobic suburban yuppies. Most incredible of all, they manage to do this without being corny.



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When POS rhymes "Every word I say should be a hip-hop quotable," he ain't bullsh\*tting; I want to quote just about the entire thing. As DOVE rhymes: "I'm sick of bitches shaking asses/Sick of talking 'bout blunts/Sick of Versace glasses/Sick of slang/Sick of half-assed award shows/Sick of name-brand clothes/Sick of R&B bitches over bullshit tracks/Cocaine and cracks which bring sickness to Blacks/Sick of swoll-head rappers with their sickening raps/Clappers and gats making the whole world collapse." The beat is majestic, warm and soulful. A must. —MA

**HELTAN SKELTAH** - Nocturnal LP (Duck Down/Priority) Production: Da Beatminerz, Baby Paul, E-Swift



Confession: when I first heard HELTAN SKELTAH last year, I didn't really care for them. It took a while for ROCK's gruff, robotic flow to penetrate, but by the time they dropped the outright bomb "Leflah" with labelmates ORIGINOO GUN CLAPPAZ, I was won over.

Their styles are often difficult, but worth the effort. There are numerous references to Decepticons, whose robotic, manipulated voices they mimic through use of effects on "Operation Lockdown," "Sean Price" and other songs. Their flows and lyrics are often outstanding and hilarious. Check RUCK'S delivery on "Place To Be": "Buenos dias/You know me as Ruck L/Numero uno popi chulo/Sticking d\*ck to your chick c\*lo."

The only weak point is the production, which gets sluggish for stretches of sides two and three. When the hooks aren't there to support the flows, the material bogs down. Nonetheless, there are a lot of high points, like "Understand," "Grate Unknown" and the singles. —MA

**ULTRA** - Big Time (Our Turn Records) Production: ?

I'm not sure whether ULTRA is the most under-rated group of all time or one of the most over-rated. Sure, they made some classic singles. "Critical Beatdown" featured incredible, innovative sh\*t, making

the experimentation of crews like the NATIVE TONGUES possible. On the other hand, they put out a lot of trash and have yet to make an LP with more than like four good songs.

All of which is beside the point, because this isn't really ULTRAMAGNETIC MCs, kinda more like TIM DOG featuring KOOL KEITH. "Big Time" has Tim and Keith rhyming over a G-funk track with female vocals. Who are they kidding?

They do better on "The Industry Is Wak," though I've got to wonder, why does everyone continue to make records about the evils of the rap industry? Maybe somewhere there's a kid scratching his head and going, "Really? You mean labels put out sh\*tty records and jerk people? Oh, my gosh." For the rest of us it's old news. But I digress. The track hits hard and Keith sounds good. He seems troubled by the sexual habits of the industry which surprises me (I thought he was a superfreak). Don't expect too much and you won't be disappointed. —MA

**NAS-T HOWIE** - Attic (Knowledge of Self) Production: Frankenstein/Eclipse/Appleback & Divine

Damn, Canada did it again. FRANKENSTEIN's mix of "Attic" is one of the catchiest things I've ever heard. He combines a rubbery bassline, spoons and crisp drums to create a groove worthy of PREMIER.

As for Howie's rap, well, it's okay, kind of silly and misogynistic. ECLIPSE contributes a nice remix, but Frankenstein steals the show. His intro makes this a must-have. —MA

**OUTKAST** - Elevators (LaFace) Production: Organized Noise

If there's any justice, this sh\*t will blow like U.S. bases overseas. ORGANIZED NOISE combine dub bass, rimshots, muted organ and echoes for a track unlike anything I've heard recently. Lyrically, OUTKAST shine with their down-to-earth story of not-quite fame and riches. They project candor and soul with lines like: "I live by the beat/Like you live check to check/If you don't move your feet/Then I don't eat/So we like neck to neck."

That said, this record is all about the chorus: "Me and you/Your mama and your cousin, too/Rollin' down the strip on vogues/Comin' up, slammin' Cadillac doors." Maybe I'm reading too much into it, but it evokes so much to me: possibility, family, unity, success. (I wonder if they had trouble teaching those LaFace backup singers to sing off-beat.) Don't front. —MA

**RAS KASS** - Anything Goes/On Earth As It Is... (Patchwerk/Priority) Production: Ras Kass/Bird

The buzz surrounding RAS is huge and generally deserved. With choppy, wordy flows, Ras delivers incredible strings of

punchlines and metaphors. He is a lyricist's lyricist with few equals. Unfortunately, weak production continues to undermine his sh\*t like Dig Dug. "Anything Goes" bogs down around the AL B. SURE loop and conventional chorus. Ras still shines, rhyming PSLs with DSLs and stuff like that, but this song sounds kind of average.

The B is better and a whole lot more original. He mixes religious metaphors seemingly at random, and the result is kind of unfocused—he's not really saying anything about God, spirituality, whatever, just using religion as a springboard for rhyming invention. Still, there are some gems here, and the beat grew on me. Check it out. —MA

**ARSONISTS** - The Session/Halloween (Fondle 'Em) Production: Groovy Lou/Freestyle

I thought I was sick of upright bass loops, but GROOVY LOU's track thumps hard. The emcees don't really impress me, though. They traffic in goofy flows and punchlines that played out a while ago—you know, mimicking Urkel, sh\*t like that.

The B-side is flip-flopped: the rap is stronger but the track is worse. Worth a listen. —MA

**CHINO XL** - Kreep/Dirty Linen (American) Production: Kutmasta Kurt/DJ Homicide/Erik Romero

Damn, CHINO, maybe you ought to leave those females alone. On "Kreep," Chino gets played out by his steady. He captures the paranoia and confusion of a bad relationship pretty well, though, and the remix from KUTMASTA KURT is a huge improvement.

On "Dirty Linen," Chino unleashes a torrent of punchlines mostly directed at women. Much of it is hilarious: "Until I C. Delores Tuckered out/I kill Phyllis Hyman/Bust Neneh's Cherry/Cum in Ricki's Lake" or "I see more beaver than Wally Cleaver." Unfortunately, it's got kind of a nasty, misogynistic flavor, whining about "These wicked women/It's time they air their dirty linen/Try to forgive 'em/But these chickens keep on sinning."

Chino is a dope lyricist, but his delivery is real derivative of PRINCE PO and he has a mean streak wide like the interstate. Regardless, this is a strong single. —MA

**RAWCOTIKS** - Hardcore Hip-Hop/Life That I'm Livin' (Freeze) Production: DJ Premier/ES/AA

PRIMO comes through again—here he makes a fly beat out of disembodied strings and fragmented keyboard. He drops a remix, too, which isn't quite as strong.

Beyond that, there isn't much to recommend this single. The chorus, a KRS loop, is a little obvious (I think HARD 2 OBTAIN used it like two years ago). As for the emcees, uh, I like their raspy voices but the lyrics are generic. It's probably worth buying just on the strength of Premier's mixes, though. —MA



**RANJAHZ - Street Life (Profile) Production: Big Jaz/Clark Kent**

I like this record, but it's kind of undis-tinguished. The emcees are solid, and they get off some good lines like: "Friends I never had and never will/Cuz your friends'll kill you for the eye on a dollar bill" or "When the beef be on/Average niggas freeze like Freon." They drop two mixes, with separate lyrics each time out. Both mixes are cool, though I prefer the R&B-less remix by CLARK KENT. Overall, the RANJAHZ sound pretty average. —MA

**POP DA BROWN HORNET - Black On Black Crime/G.P. Connection (Smoke) Production: R.N.S.**

POP's a Staten Island emcee who had a cool single last year on an independent label. I feel bad cuz Pop's lyrics are positive, but they're also corn. Pop's rough voice and stiff flow make him sound like TIM DOG. R.N.S.'s cello and guitar strum beat is hot, though.

On the flip, R.N.S. drops another strong track, but Pop doesn't do much with it, although his man sounds alright. —MA

**CHARIZMA & PEANUT BUTTER WOLF - My World Premier/Methods/Top Notch Competitor (Stones Throw) Production: Peanut Butter Wolf**

Posthumous releases are a strange thing in a form which changes as quickly as hip-hop. CHARIZMA passed a few years ago, and though his loss is still felt, one can only wonder what might have been had he more time to develop. Though he's dated pretty well, Charizma's rhyme style is a little more hyper than is fashionable at the moment. He benefits from PBW's rough, minimalis-tic production—drums and hard bass hits. Listen to the way PB freaks BDP's "Jimmy" on the chorus.

I prefer the calm, scratchy groove of "Methods." It's anchored by nice cuts and a dope drum program.

Check for future releases on Stones Throw by FANATIK, 50 GRAND and others. —MA

**L'A THE DARKMAN featuring RAEKWON - I Want It All/As the World Turns (Fo' Real) Production: Jeremy Mallard & Tarif Supreme/Fourth Disciple**

First off, this sh\*t is dope, easily one of the best independent releases I've heard all year. On the A-side, L'A raps about the things he wants out of life, from trivial stuff to "million dollar businesses with 'Darkman' written on 'em." The laid-back track is a perfect complement to L'A's quiet ambition. The B-side is raw, too. RAEKWON guests on a verse and a chorus. His gruff delivery plays well against L'A's mellower style. Live sh\*t.

Keep your fingers crossed if you plan on finding it. Although this record popped out like six months ago, it still has no kind of

distribution. (The bootleg on crappy import vinyl has been showing up out here for like \$12.99 and I still haven't seen any domestics.) —MA

**ENERGETIC - So Test Me/Real Gangstas Don't (Cee-Low) Production: "K.S." Hodges & Delvis Damon/"Toffer" Joe**

This record is an oddity. ENERGETIC is an NY emcee who sounds a lot like MC EIHT. His single is divided into "East" and "West" sides, which feature very different production styles. Both songs are slow and tend toward gangsta cliché, but they're pretty good all in all. —MA

**VARIOUS ARTISTS - Money B Presents Sampler (Bobby Beats)**

The A-side featuring VICKIA and MONEY B is as close a cross between "Freak Like Me" and "Freaks of the Industry" as I want to imagine. CLEE's "Pick A Part" is like "Kiss You Back"-era DIGITAL UNDERGROUND, from the mellow sex/romance negotiations of the lyrics to the heavy PARLIAMENT influence on the music. "N.A.B." features Money & NUM NUM of the LUNIZ. I can't decide whether it's foul or just an accurate picture of gangsta chicks, but it's pretty funny either way. Watch for the full-length release. —MA

**CAMOUFLAGE LARGE - Hitmen Holdin' Steel/Cocbacda 9 (Close Range) Production: E. Knight**

At first I dismissed this as a generic NYC hustling and street warfare record, and then it grew on me some, and then I decided I was right the first time. "Hitmen" indulges in too damn many clichés, from horn delays to rhyming "hysteria," "area" and "bury ya." "Cocbacda 9" has a much stronger instrumental, but is lacking vocally. —MA

**VARIOUS ARTISTS - America Is Dying Slowly LP (eastwest) Production: Various**

The problem with samplers and sound-tracks is that they're usually packed with

throwaways. Ten to fifteen unrelated artists are chosen to appeal to a bunch of different markets and then tossed together. Often the result lacks focus. (Think of just about any black motion picture soundtrack from the past five years.)

In some ways this is no exception: many of these songs don't seem to have anything to do with AIDS awareness or education. Dope as MOBB DEEP, O.C. or COMMON's songs might be, you have to wonder what they're doing here. Worse, some of those that do deal with AIDS are juvenile, like FAT JOE's story of the woman who gives him the virus on purpose.

However, what the compilation lacks in vision, it makes up for in surprising musical quality. The album is dominated by East coast crews, although there are some strong entries from the East Bay and the South. Much of the material is very good, from the ORGANIZED KONFUSION or the WU-TANG CLAN songs to the EIGHTBALL & MJG. More surprising, only two or three songs really suck. I'm even willing to overlook the dumb skits. After all, it's for a good cause. —MA

**RAP ARCHIVES LEGENDS VOL. 1 (Sounds of Urban London/Partners 'N' Rhyme Records)**

Keep it real, the overused, played out mantra of the '90s hip-hopper is still in full effect. Everyone's so busy "keepin' it real" that those words now ring hollow, have lost all meaning and power. This month, a new release comes to remind the old schoolers and show the new jacks how MCs kept it real without ever having to say it.

This compilation of live recordings made throughout the '90s serves as a testament to true hip-hop. With artists like RUN-DMC, LL, BDP and others, every neophyte should have one just to get a taste of what live shows used to be like.

My personal fave has got to be KOOL MOE DEE vs. BUSY BEE at Harlem World—so dope it's ridiculous. Other gems are BIG DADDY KANE and the BIZ at the Masonic Temple in NY, FORCE MCs at Harlem World and DJ CHEESE at UK Fresh in London. All of the



**CUE'S**

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FAX: (415) 755-1115

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BATTLE RECORDS/OLD SCHOOL  
MAIL ORDER SERVICES AVAILABLE

**KEEP VINYL ALIVE**





cuts are crucial really, especially for kids who haven't already heard 'em. My only gripes would be the corny segues in between each of the cuts and the reference to FRUITKWAN (of STETSA fame) as "Fu Kwan" with regard to his battle versus ROXANNE SHANTÉ (which is labeled "venue and year

unknown"—I believe it was a seminar battle, but don't know the year. Maybe one of our staff or even you readers might know). Other than those petty grievances this release is a perfect example of true hip-hop at its finest! Find it and buy it!

- UPRISE

continued from page 1...

super fresh, so keep an ear out for it soon.

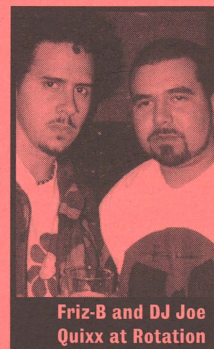
No matter what every other sound-track proclaims, I think that Big Beat's *High School High* has got them all beat, and that opinion is based on only the six songs they've leaked so far! Big Beat's four-song sampler contains a lovely "Rap World" by **Pete Rock** and **Large Professor** ("the bomb combo") in which PR's flow has dramatically improved; **Inspectah Deck**, **U-God**, and **Street** breathlessly rip through "Semi Automatic Full Metal Rap Jacket" as **RZA** lays down another instrumental battlefield; **KRS-One** continues to ride his current wave of hits with the self-produced "High School Rock"; and the Left Coast gets open with "Why You Wanna Funk" by **Spice-1**, **E-40** and **The Click**. On the less wonderful side is the 12" with **RZA**, **Method Man** and **Cappadonna's** "Wu Wear" b/w **Real Live's** "Get Down for Mine." I hate to speak badly of the Wu, but "Wu Wear" fits a bit too loosely for me. The B-side reveals the typical Real Live format: an urban drama spit over fresh **K-Def** beats.

**Shamus** is an artist who could really blow up if anyone hears his "Big Willie Style" b/w "Try 2 C Loot" 12" on Raw Track Records. Shamus rhymes like a gentler **Nas** and flows quite well. "Willie" is produced by **Ski** (of Rok-A-Blok) and is dance-floor friendly and uses a recognizable **Rakim** hook. "Loot" offers another lively beat and more quality lyrics from this diamond in the rough. If you spot this vinyl, it will be a worthy and enjoyable purchase.

I went out again in search of cheap entertainment. I was led to Nickie's in Lower Haight for their Wednesday hip-hop night and **DJ Jamo** had me loving life! His mixes were superb and he played a lot of great older songs that I haven't heard in way too long. The cover charge was minimal, and the only problem with the spot is that it gets extremely crowded, so be prepared to brush shoulders. Afterwards I drifted over to "Feminine Phat" at the Up & Down Club. The beats were inspiring and the mood was chill. No cover charge makes it almost too easy to check out the Bay's finest female DJs.

I like to include a **Kid Rock** reference in every article so this month I'll tell you that I recently found a sealed copy of his *Grits Sandwiches For Breakfast* (Jive), and this young man is truly a "super rhyme maker." Until then, just call me a benchwarmer 'cause yo, I don't play.

- P-MINUS!



Friz-B and DJ Joe Quixx at Rotation

## THE DJs' RESOURCE LIST

### HIP-HOP STORES

#### HAWAII

##### Old School

12894 Kilauea Avenue  
Hilo, HI 96720  
808.925.1105

Underground mix tapes, 12-inch singles and CDs. Breakbeat and battle records; competition and instructional videos available. **Mail order available for DJ supplies.**

**Hours** Monday, Tuesday 10 am to 4:30 pm; 6 to 8 pm; Wednesday, Thursday 10 am to 5 pm; Friday 10 am to 6 pm; Saturday 10 am to 5 pm; Sunday 10 am to 3 pm.

### PUBLICATIONS

#### Subculture Magazine

PO Box 4296  
Laguna Beach, CA 92656  
714.362.0399

Magazine representing all aspects of hip-hop equally. 56 pages, \$4.00. Sells underground tapes and mix tapes. Focuses on the underground and represents hip-hop culture. (Expect something a little different.)

### RECORD DISTRIBUTORS

#### City Hall Records

25 Tiburon Street  
San Rafael, CA 94901  
415.457.9080  
Fax 415.457.0780

Distribute old school Bay Area vinyl (415, Mac Dre, Ray Luv, Richie Rich, Dangerous Crew, Too Short). Also have selected vinyl on Fresh, Sleeping Bag, Schooly D., etc. City Hall carries new hip-hop, acid jazz, dub, freestyle and breakbeats (Tuff City, etc.). **Retail and one-stop inquiries ONLY!** DJ scratch pads also available.

### RECORD MASTERING

#### Aardvark Record Mastering

4485 Utica Street  
Denver, CO 80212  
303.433.3249  
Fax 303.455.1908

Mastering of records (vinyl only!). Prices including 2-step plating are \$180.00 for 7" and \$273.00 for 10/12". DJ reference acetates are \$55.00 for 12", \$40.00 for 10". References are one-copy records that work great for the producer or DJ that wants to spin his new tracks. Great way to find out if the track will go over well enough to release.

To add to this list, please contact Parlay Graphics for a listing form.

### VINYL RECORD STORES

#### CALIFORNIA

##### Amoeba Music

2455 Telegraph Avenue  
Berkeley, CA 94704  
510.549.1125  
Fax 510.549.1307

Huge selection of new and used vinyl, CDs and cassettes and videos in all genres. Specialize in new and used vinyl and 7"s.

**Hours** Monday-Saturday 10:30 am to 10 pm; Sunday 11 am to 9 pm.

##### The Groove Merchant

687 Haight Street  
San Francisco, CA 94117  
415.252.5766  
Fax 415.252.5766

Groove Merchant has a large selection of jazz, soul and rare groove LPs with an emphasis on hard-to-find and one-of-a-kind records. They also stock new 12"s and LPs: acid jazz, abstract beats, drum n' bass and hip-hop. **Mail order available.**

**Hours** Tuesday-Sunday 12 to 7 pm.

##### The Record Man Annex (DJ Shop)

1408 El Camino Real  
Redwood City, CA 94063  
415.368.7027  
Fax 415.368.2968

The latest in 12" singles—domestic and import hip-hop, rap, house, techno, etc. Large selection of soul, jazz, rock and more, including thousands of CDs and cassettes. **Mail order available.**

**Hours** Monday-Friday 10 am to 9 pm; Saturday 10 am to 7 pm; Sunday 10 am to 6 pm.

#### COLORADO

##### Polly's Platta's (at Polly Esta's)

125 E. Costilla Avenue  
Colorado Springs, CO 80903  
719.636.9270  
Fax 719.475.9494

A small, personal record store catering to DJs. Wide selection of DJ vinyl, mix tapes, CDs and DJ accessories. Also check out Polly Esta's full line of new and used clothing and accessories.

**Hours** Tuesday-Sunday 1 to 9 pm.

#### MASSACHUSETTS

##### Biscuithead Records

193 Mass. #300  
Boston, MA 92115  
617.247.3268  
Fax 617.247.3532

Vast selection of hip-hop records, old and new.

**Mail order service on Sundays only.**

**Hours** Monday-Thursday 12 to 8 pm; Friday, Saturday 12 to 9 pm; Sunday 12 to 6 pm.



## CLASSIFIED ADS

### VINYL for sale or trade

CONSUELO'S CORNER at Behind the Post Office, 1510 Haight Street, San Francisco. 415.861.2507. Jazz, hip-hop, breakbeats, vinyl treats!

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. Visa, MC, Amex. Dane C. LaBarr, P.O. Box 260834, Tampa, FL 33685, USA. Tel/fax 813.882.3929. E-mail dcLabarr@gate.net.

LISA LISA & Cult Jam albums and 12-inches. Contact Parlay Graphics.

### VINYL wanted

LOOKING FOR Native Tongue house remix i.e. Queen Latifah's "Come Into My House," ATCQ's "Luck of Lucien," De La Soul's "Saturday." Call Miquel, 415.552.6328.

LOOKING FOR BDP's "Jack of Spades" 12", Pete Rock's first LP (domestic), De La Soul's "Plug Tunin'" 12" and Gang Starr's "Step In the Arena" 12". Call Albert at 510.814.9237.

WU-TANG CLAN WANTED: I am looking for the following vinyl goodies: "Protect Ya Neck" (the original 12" on Wu-Tang Records); Method Man - "All I Need"/ "Sub-Crazy" (white label promo); The Genius - "Come Do Me." Also, on CD, I am looking for Ol' Dirty Bastard's "Brooklyn Zoo" (radio edit; must be the version you hear in the video). Contact John Book, 2502 W. Opal St., Pasco, WA 99301-3352 or email YCAA 10A@prodigy.com.

ATTENTION: Free airplay on Univ. of Oregon's college radio station KWVA 88.1 FM. Send all demos etc. to "Hip-Hop Don't Stop," KWVA 88.1FM, P.O. Box 3157, University of Oregon, Eugene, OR 97403. Represent-

ing hip-hop to the fullest!

TECHNOFIEND seeks anything by Juan Atkins (Model 500, Cybotron) and Derrick May. Also looking for Patrick Crowley, Detroit techno compilation LPs/mix tapes, especially the "Area Code 313" compilation LP. Michael Heath, P.O. Box 427072, San Francisco, CA 94142.

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 Court, Moon Twp., 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 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 Ln, No. Kingstown, RI 02852.

### TAPES mix tapes for sale

UNDERGROUND hip-hop mix tapes. No radio-played wack sh\*t. East coast influenced (no disrespect to the west). For a catalog, please send a SASE to: Scratch Off Tha Serial, 369 S. Doheny Dr. #106, Beverly Hills, CA 90211.

Str8 outta Atlanta, GA. Phat R&B/hip-hop mix tapes. No 10,000 shout-outs, just cutz and scratches, ghetto remixes on 90-min. tapes. Only \$10. 4

more info 1.800.484.8336 code 8273.

Unique 90-min. acid jazz, rare groove and hip-hop mix tapes by DJ Tom Simonian Thump. 415.282.7052.

OLD SCHOOL mix tape by DJ Stef. Super Rhymes, Funky 4 + 1, Spoonie G, T-Ski Valley, Man Parrish and more. \$10 check or m.o. to Parlay Graphics includes shipping.

### DJ POOLS services, orgs.

The Sounds of Urban London Records/Rap Archives are updating their DJ mailing list. Hip-hop, soul, R&B, swing, funk, black dance music. DJs send name, address, phone and club/radio details to: S.O.U.L./Rap Archives Records, 3000 W. 79th St., Inglewood, CA 90305.

### EQUIPMENT for sale

CERWIN VEGA earthquakes for sale, \$950 incl. cables. Call Albert 510.814.9237.

Want to do productions and remix? 16 TRACK MUSIC SOFTWARE \$299, also available phat computer systems & setups. Call 510.473.9638 ext.4.

### MISCELLANEOUS

B-BOY VIDEO, 3 hrs. Kontac Mike, 213.689.2556.

NAZ RECORDS, an independent record label, is looking to sign talented R&B and rap artists. If interested, send demo, name, telephone number and B&W photo to Naz Records, 5301 Diamond Heights Blvd., Suite A, SF, CA 94131.

LASERWRITER Select 310 (for Mac) printer for sale, \$400. Contact Parlay Graphics.

Classified ads are FREE up to 35 words. Fax, mail or email to Parlay Graphics.

## Mix Tape reVIEWS: DJ Tim "Back At You, Summer 96"

Bay Area mixtape veteran DJ Tim returns on schedule with a summer edition for those waiting with baited breath. With Tim you always know what you're going to get. Don't expect any different here. All the prerequisite ingredients are present including the prerequisite freestyles (by Heltah Skeltah and Lil' Dap this time), the prerequisite drops and big ups, the prerequisite KRS-One, Mobb Deep, Smif-n-Wessun joints and the prerequisite annoying talkover. Isn't a picture worth a thousand words or something like that? Imagine the music as the picture in this case and I'd think you'd agree. (Silence is golden.) Aside from that, what's up with the sound quality? Why does Marley's remix of "L.A., L.A." sound like someone leaned on the equalizer accidentally and f\*cked with the balance knob when no one was looking? While I'm at it, please chill with the echo chamber effect. Was Lil' Dap kickin' verses in the shower?



If you guessed that I didn't enjoy listening to this tape you're wrong. I look forward to Tim's tapes. He's consistent. He's got a great ear for which song should come after which. His skills don't suck and he's not a toy. Familiarity breeds contempt, though. I'm just

nitpicking because I care. Really. It's like your brand new car a year after you bought it. You start noticing and obsessing about the little scratches, nicks, dings that no one besides you can even see. Oh yeah, one last thing, the old J-cards with the unfinished paper were much cooler. White on yellow is hard to read.

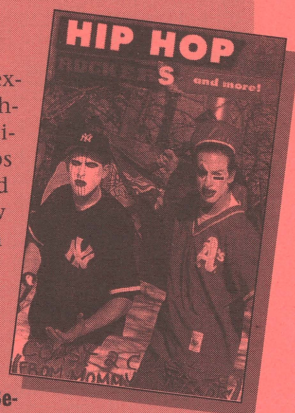
- ALAN YU

(For info on this and other DJ Tim tapes, call 510.814.3122.)

## StockBizzy "Hip Hop Rockers and More!"

Bugged. In a good way, this tape is extremely bugged. Here's a mix tape without any of the extraneous (and ultimately unnecessary) freestyles, drops and talkover that seem to dominate and ruin many others. This kid out of New York (his brother is Z-Trip who was on the Bomb DJ record) lets his skills do the talking. Like Allstate, you're in good hands with StockBizzy. Featuring seamless blends, precise cuts, random narration and varied music, one side flows with a musical tribute to H.I.M. Se-lassie and Bob Marley's distinctive voice graces the other side. A crazy f\*cking funny story about some dumbass bird keeps you rolling on the floor throughout. (Remember this narration isn't sampled. It's strictly off the wax.) This tape's got variety from Smoother Tha Hustler's "Broken Language" to Shabba's "Roots and Kulcha." Unfortunately there's also a track by the Smokin' Suckas Wit Logic. I guess this DJ has enough confidence, nay, arrogance to take a wack ass song by a wack ass band and still flip it and bounce it. And flip it and bounce it he does. Yes, I like this tape.

- ALAN YU





## NEW WAX

### ALL CITY

**LP** Wake Up Show Freestyle  
Vol. 1 & 2 - feat. Saafir, Casu-  
al, Chino XL, B.C.C.

### ANTILLES

**Single** Don't Xplain - Courtney  
Pine (Attica Blues Remix)

### BIG BEAT

**Single** Wu Wear - Cappadonna,  
RZA, Method Man b/w Get  
Down For Mine - Real Live  
(High School High soundtrack)

### CHRYSLIS

**Single** I Confess (Remix) - Ba-  
hamadia (Produced by Erick  
Sermon & The Roots)

### CHRYSLIS/COOLTEMPO (Import)

**Single** Livin' In This World/Life-  
saver - Guru

### COLUMBIA

**LP** True 2 The Game - Kino

### CUTTING HIP HOP

**LP** Da Hitmen Beats Vol. 1

### DELICIOUS VINYL

**Single** She Said/Somethin That  
Means Somethin - Pharcyde

### EMO RECORDINGS

**Single** The Obvious Joint/Ass

and Benefits - Adagio! (down  
with the Juggaknots)

### FONDLE 'EM RECORDS

**Single** Relax Y'Self b/w Supa  
Dupa/Hunger Strike (feat.  
Tony Bones) - Mr. Live (former-  
ly J-Live)

### FUNKY ASS RECORDS

**Single** Keep It Real...Represent  
'96/Prepare - Big Willie  
Smith (Better known as... you  
should know by now.)

### GEFFEN/DGC

**Single** Where It's At - Beck  
(remixes by Mario C. and  
Mickey P.)

### HARLEM HIGH ENTERTAINMENT

**Single** Worldwide/Voo Doo -  
Alley High

### ISLAND JAMAICA JAZZ

**LP** Black Disciples - Ernest  
Ranglin

### MECCA LIFE

**Single** The Joint/Keep It Hot -  
Aboriginals

### MIDDLE EARTH

**LP** Rocket Fuel - Various Artists  
feat. Pressure Drop, T-Power,  
A.P.E. (Four LP)

### MOTEL

**Single** Vampyros Lesbos/Sex-  
adelic Dance Party - O.S.T.

### PRIORITY

**LPs** Hip Hop  
Classics—Vol.

1 - Various  
Artists, incl.  
Audio Two,  
Eric B. &  
Rakim, M.C.  
Shan, Public  
Enemy and  
EPMD

Hip Hop Clas-  
sics—Vol. 2 - Various Artists,  
incl. Boogie Down Produc-  
tions, Stetsasonic, Main  
Source, Doug E. Fresh &  
Slick Rick

Pass The Mic—The Posse  
Album - Various Artists, incl.  
Marley Marl, Gang Starr,  
King Tee, Big Daddy Kane  
and Biz Markie and EPMD  
N.W.A. Greatest Hits - N.W.A.  
(Includes previously unreleased  
material.)

### PUSSYFOOT

**LP** Valium - Naked Funk

### RAW TRACK RECORDS

**Single** Big Willie Style/Try 2 C  
Loot - Shamus

### STRICTLY RHYTHM

**LP** The Next Generation - Vari-  
ous Artists, feat. Armand V.  
Helden, DJ Sneak, Frankie  
Feliciano, That Kid  
Chris

### SURE SHOT

**Single** Ware Da Son Don't  
Shyne - S.C.U. b/w  
Check the Flow - L.  
(212.629.2015)

### TAPE KINGZ

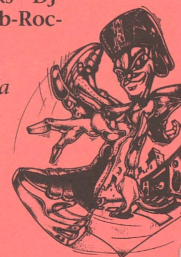
**Single** Change/When It  
Rains, It Pours - Shadz  
of Brooklyn (Produced by the  
Beatnuts.)

### UPTOWN/UNIVERSAL

**Single** Harlem Kids Get Biz -  
McGruff

### WHITE LABELS

**LPs** Love, Pussycats & Car  
Wrecks - Funki Porcini  
Phantom Breaks - DJ  
Phantom, Zeb-Roc-  
Ski & Stieber  
Twins, DJ  
Tommy Tee (a  
custom made  
record for bat-  
tle DJs, break-  
dancers and  
graffiti artists)



## the Vinyl Exchange

a newsletter for deejays and vinyl junkies

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- Subculture Magazine
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## the Vinyl Exchange

Parlay Graphics  
236 West Portal Avenue #402  
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**The DJs' Resource List**  
See page 6.



More hot  
summer reviews!  
See page 3.