

# the Vinyl Exchange

a newsletter for deejays and vinyl junkies

JULY 1996

## The Vinyl Exchange Online

The web site is finally up, though still under construction. Check it out at <http://www.creative.net/~parlay/vinylex.html>. You'll soon be able to read articles online before they get to print, post your own classified ads and download sound files. Please give us your feedback and let us know what you'd like to see.

- DJ STEF

## SubKult96, Copenhagen

From August 15th through September 1st, 1996, Copenhagen, Denmark will be the spot for SubKult96, a 16-day exhibition of pure hip-hop.

SubKult96 is a multiexhibition built on the basic elements of hip-hop culture: DJing, rap, breaking and graffiti. Live DJs, concerts, open mic, an outdoor painting area and lectures/workshops are scheduled. Artists, DJs and b-boys from throughout Europe and the U.S. are expected to participate. Copies of *the Vinyl Exchange* will be on display. This is going to be a huge, two-week party!

For more information write to Twisted Mind System (the organizers of the event), Artillerivej 40 B.9b 3, DK-1160 Copenhagen S, Denmark.

## New Music Editor at URB

Congratulations to T-Love (Gyrlz on Wilcox), now the Executive Music Editor at *URB Magazine*. T-Love will be focusing on hip-hop, but is open to all genres of underground sounds. She asks that labels and promoters send vinyl for review (gotta stay true to the DJs) to her at URB, 1680 N. Vine Street, Suite 1012, Los Angeles, CA 90028.

## InterVIEW: DJs Quest and Eddie Def

In Part Two of last month's interview with Cue of Cue's in Daly City, California, Red Rhymes talks with Eddie Def and Quest, also known as the Space Travelers (formerly the Bullet Proof Scratch Hamsters).

**What got you into DJing and how long have you been DJing?**

**Eddie Def:** I've been DJing for a long time, since I was 15. I'm 24 now, that's a long time. That's pretty much it. Just you basic,

you know... and I'm really committed to it, like as you know, much as a lot of other DJs, you know what I'm saying. I got involved with it through my cousin in LA and stuff. Went down to visit him. And he wasn't really like no scratch super crazy trick-eater, but he was just like, a big old mixer and the turns. But it was just the setup looked cool to me. The arm is an S and it looks cool and shiny. So I was just hell of into that you see, 'cause I really wouldn't rap and I just wanted to get into hip-hop like every other individual. You know what I'm saying, pretty much the same sh\*t. So it's like, when you get into hip-hop, you're gonna like, pick your topic. Like am I gonna be a breaker or a rapper or a DJ. So like I'll just do the DJ sh\*t, you know what I mean. That's pretty much me.

**Quest:** Yeah I just got into it 'cause I like music pretty much and I was always f\*cking with recording sh\*t off the radio and all that sh\*t. And then eventually I just wanted turntables. And the thing that made me want turntables, it was the fascination with the scratching. I was fascinated by it, so I just had to have turntables. And then the next level from there I wanted to rap, but for some reason I couldn't do it. But I started playing with the beats more and I got into DJing more than the rapping. And I figured producing and all that, you get more off of DJing to me really than the music and the hip-hop music.

**Does working together help you improve...**

**E:** Oh yeah.

**...not even the word improve, but helps you to...**

**Q:** Expand pretty much.

**E:** Yeah, when we work together we create

...continued on page 2

## High Plains Drifter Spring Tour Lucky 13

submitted by Toph, somewhere out in the Wild Wild West

1. **MYSTIK JOURNEYMEN**—just for existing... Their "4001 EP" is dope, but they must be seen live!
2. **"MANY STYLES"**—Tuesdays at Deco (in San Francisco). Apollo, Shortkut and guests upstairs with Q-Bert blowing minds in the basement. \$3? No problem.
3. **DJ RASOUL "Oaktown Fun-kee" on Dripped in Wax**—my man just keeps getting better! Amazing house/funk hybrid stuff from Guy.
4. **"SKUNK MOTEL"**—Mondays in Denver. DJ Skunk and friends like SF's The Baroness work the great crowd of kids at the Snake Pit.
5. **CHOP SHOP "Demon Bitch EP"**—bad ass jazzy beats out of L.A. (on Angel Trax).
6. **HUSTLERS OF CULTURE Many Styles LP on Wall of Sound**—more killer breakbeat funk out of London!
7. **"RED WINE" parties**—Last one in Colorado had DJs Thomas, Garth, 4Foot and the elusive Drunken Master spinning drunk funk over "Apocalypse Now" and "Wild Style" on the big screen. Madness!
8. **JOHN COLTRANE "Stellar Regions" on Impulse**—Never before released sonic explorations into the stratosphere.
9. **LIONROCK "Morning Will Come When I'm Not Ready" promo 7"**—lovely dub funk from UK DJ/producer Justin Robertson and band.
10. **"SINGLE RED LIGHT"**—SF Familia underground bash with DJs Miquel, Ruben Mancias, Alain, Jay-J and the crew swillin' champagne and celebrating three years of fiestas...
11. **STELLAR TRAX SOUND SYSTEM "Rockers" mix tape**—mad flavor from DJs Ron and Vanka.
12. **DJ SPINNA PRESENTS—JIGGY BREAKS "Everybody Get Down (Main Mix) on Strapped**—just good, clean, sampledelic fun!
13. **THE TOP on Halght Street in SF**—for being a chill, friendly neighborhood bar with dope music and no cover on most nights... Cheers Leigh!



Q-Bert in the basement



**CUE'S**

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DJ Stef; courtesy of Correct Records,  
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sion from the publisher. Circulation 3,000 this month.  
Long live vinyl!

Read the Vinyl Exchange online at <http://www.creative.net/~parlay/vinylx.html> (currently under construction). Articles and charts are also posted on the San Francisco Bay Guardian Online BBS in Davey D's HipHop Corner. Dial 415.437.3600 on your modem or visit <http://www.sfbayguardian.com> and download the BBS software. The BBS is 100% free!

**InterVIEW (continued from page 1)**

more and sh\*t. Then like, individually we're always creating. Without me he'll still be doing his own sh\*t and, you know, without you know, but at the end of the day it's like, "Oh I got this sh\*t and I got *this* sh\*t—let's put it together."

**Q:** It's like if we work together we come up with ideas that we want to use for different projects. And if I work by myself at home, I'd come up with ideas that I'd wanna use for other projects. Like, maybe I come up with a little two-song mix that I think sounds good that I might want to put on tape or something like that. And if we're working together maybe we come up with a double beat that we wanna use with our rapper or you know, anything. We always find a use for anything we create.

**Can you think of a battle or an event that has helped to inspire you to keep DJing?**

**E:** Well me, as a performer in front of people, I don't think I do that good. I'm always nervous, like a nervous wreck and sh\*t. He's more the individual. I'll go out there and f\*ck up a crowd. That's like more **Quest**. So I'll only perform really when it's a cool thing, like with him. He'll just battle and sh\*t, and it's good to have someone in a crew to do that, to go handle it or something like that. But me, I'll just work at home and just do all kinds of sh\*t. And it's kinda like up for grabs with the people I work with, like with either him or Frank (**Cue**) or our rapper or even just somebody else. I'll just do sh\*t and I'll be like I got something, you wanna do something on it or with it. That's pretty much how it is.

**How about you, Quest?**

**Q:** Not really. I don't like to think of accomplishments or stuff like that that I did. As long as my skills keep coming up that's what I depend on all the time. Not on stuff that I did in the past. As long as I still got the skills and as long as they're getting better, that's what I'm depending on.

**Tom Thump's  
"I Love Music" Top Ten**

San Francisco, CA • 415.282.7052

1. **One Street Over LP - BETTER DAZE (Ubiquity)**
2. **Deep - SHARKSKIN (Sweet Mother)**
3. **Phonic Maze/The Rimm - OCTAGON MAN (ELECTRON)**
4. **Demon Bitch EP - GHOP SHOP (Angel Trax)**
5. **I Want You (Jazz Moses Mix) - GROOVE COLLECTIVE (Giant Step)**
6. **Message From Home - PHARAOH SANDERS (Verve)**
7. **Halleluwah - SPIRIT FEEL (TVT)**
8. **Give My Soul - LAB RATS (Echo Drop)**
9. **Greater Love - ELIZABETH TROY (Columbia)**
10. **Watch Dem/Silent Murder - NAS (Columbia)**

Tom Simonian Thump's "Jazzy Jungle" mix tape available now! Check Tom out at Suc-cotash w/ "Rasta" Cue-Tip, 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.

**Last time Cue talked a little bit about the new album coming out and the name change to Space Travelers. Could you talk a little bit about it from your points of view?**

**Q:** Well, there's like a lotta "Scratch this, Scratch that" crews that started coming out with tweeky names after **Bullet Proof Scratch Hamsters**. So we figured, hey we might as well get away from it.

**E:** We were the first crew to be kinda optimistically stupid with a name like Bullet Proof Scratch Hamsters. And then, no offense to any other crews, but there was a lot of crews just coming out with silly sarcastic names. There was like "Scratch Half Rabbits" and just like, weird names. Do you know where we got the bump from, forget it, you know what I mean. And it all comes down to where they got it from, right? 'Cause there's different theories in crews. We're the kind of crew that's still with the old age and like, don't bite, you're a biter, you f\*cking biter. And there's other crews who think it's good to bite. Theoretically, that's just their theories and their feelings and they could...just do what you want, but it just pisses us off that we were trying to be different and then everybody kind of jumped on it, so we just kinda moved away from it. That's why the name change. Plus Space Travelers is more...like this next break record is more outerly

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DJ? ☐ yes ☐ no DJ name: \_\_\_\_\_

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City: \_\_\_\_\_

State: \_\_\_\_\_

Zip: \_\_\_\_\_

Phone: \_\_\_\_\_

Favorite color vinyl: \_\_\_\_\_

E-mail address: \_\_\_\_\_

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

Genres of music played/purchased: \_\_\_\_\_

Club(s)/radio station where you spin: \_\_\_\_\_



spacey. If you wanna talk about how the record is made, we didn't just stay on earth to make the record. We kind of went all over the universe. Trying to do this different or do that different. And there was still some sh\*t that wasn't even put on this record that was supposed to be put on, to make the record greater than it is. It's like a big segment, you know. It wasn't even put on a DAT.

**Q:** Yeah, we're hoping that we'll get to redo it at some point and add all the sh\*t that got left out. 'Cause there's a lot of sh\*t that...a lot of cool sh\*t that I think DJs could've used. But definitely keep looking out for it 'cause we're gonna put it out. 'Cause we're fans ourselves, you know what I mean. We want to know what it's gonna be like to f\*ck with this certain sound. And we're just waiting for it as much as everyone else.

**E:** It's like now we can't stop making break records 'cause all the DJs are individually following the whole break record era. They go shopping, you know if you're a scratch DJ, you're gonna go shopping for something with pieces. It's like, they're not really doing...like what would they do without the break record era? Would they still be following that train of tracks? Like everybody's on a train right now where they got to use a break record. And we're not saying don't buy 'em, but before the break record everybody was using the whole *Chic 12"* and just flippin' that. Now it's more relying on sh\*t like, I'm really looking forward to the new record. And it's good to keep doing it 'cause it expands your creativity. But everyone's just relying on it, like the whole DJ complex, the whole sh\*t, is like that. It's a trip.

**Do you find there's a certain theme to go along with this new album?**

**E:** This new album is more like a DJ kit. Instead of just buying one, and having to buy another one, you could buy this little double set and throw on the instrumental album. And then the other album is like, scratching sounds. So you could just pick up one record for fifteen bucks that's a double and just slap one on the other turn and one on the other one and just have fun for the whole day like that. You don't have to buy any doubles. But you're eventually gonna want doubles, but you know, it's not necessary. Like with my test pressings, I only got one of each and I'm just having fun rocking 'em.

**Q:** We try to have a little bit of everything on there: beats, sounds, tweaky sounds, just to expand the DJ's mind. So they could have a lot more sh\*t to choose from so they could play with a lot more different sounds. Mix 'em in different ways, whatever the hell they feel like doing with them. And hopefully it just gives the DJs more chances to come out with new, different tricks. You know, something new.

**How do you see DJing now, where it's been and where it's gonna go?**

**E:** I think it's really trendy right now. Like everyone wants to be a DJ. And I see a lot of good DJs come and win titles and then just leave 'cause they won. So like they never really had heart to stay in it forever. I'm gonna do this forever with or without a title or with or without someone's opinions. But some people come out, it's like they're dope, then they get dissed, so they back off. But if you're real, you're gonna keep doing this sh\*t.

**Q:** Yeah, like it don't matter to me if I'm gettin' paid or I'm not doing anything with it. I'm always gonna have some turntables at my house 'cause I always like music. I'm always gonna want to play with my sh\*t, even if it doesn't get anywhere, even if it doesn't leave my bedroom.

**E:** I mean this is as big as it gets for us, like interviews. It really can't go nowhere from this. It's like, we ain't going to no award shows. After this we're just gonna work on more like, the album for **Eddie K**. Devote time to his beats. Do scratches and



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sh\*t like that. Try to take it to the whole rap thing, not just the DJ conference. Try to move on the whole facility.

**That's about it, unless there's something you want to add?**

**Q:** Look out for Eddie K.

**E:** Yeah, look out for Eddie K., there you go. And just look out. Just look out for us, you know.

**Q:** We might be hiding for a little while, but...we're always gonna be doing something. At least we're gonna try. 'Cause this sh\*t is hard sometimes. It's like, you gotta take care of family, you gotta take care of this and that. And even though it takes a long time to do something...

**E:** We're more strugglers than anything. 'Cause we both got kids and sh\*t, so we got another total life than just waking up and sh\*tting and scratching and doing it again. We got a lot of other sh\*t. Sometimes we might wanna do something but something more important'll get in the way. That's pretty much it. I got a tape—it's out. But it's not out to the fullest because I ain't got enough money to get all these tapes. I'll buy like 20 tapes, then I'll dub 'em in my house, then I'll sell 'em. So if you just run into it, pick it up. We got another tape coming. One side is gonna be a mix and one side is gonna be Space Travelers: me, him and Eddie K. So, that would be kinda like what to expect at a show or an album, what that side B sh\*t'll be. But it ain't gonna be promoted to the fullest ever. I don't think anything we ever do will be promoted to the fullest. It'll just be so underground, it's pitiful. But...a lot of mix tapes sound alike. They keep using the same doubles for like, five minutes and sh\*t. Do you know how much wreck you could get on five minutes?

**Q:** I think they could get a lot more creative. They keep going back and forth with the same records.

**E:** That's cool, like if you're just doing a two-turntable tape, but it's gonna get boring. I just think sh\*t needs to advance a little bit. And it also needs to calm down a little bit, in certain spaces and spots. What I trip off, on hip-hop in general, is like how 90% of the rappers on the west coast are like hustlers, players and mackadelics, and like the other 10% are wanna-be New Yorkers. They just can't be like west coast fresh individuals; they gotta be labeled east coast, or something? And then there's too much west coast, like gangster gat sh\*t. That sh\*t gotta go. I hate gangster rap with a passion. It sucks to me. You should put that on the thing 'cause I just hate it and I would never work with a gangster rapper. No matter how much big dollars.

**Q:** The thing with the gangster rap thing is, to me it doesn't have much skill. It's like something you could put together in a day. And that's true. It's like you could make a

gangster album in a day. You don't need no special lyrics. You don't need no... the beats. How simple can it get? It can't get no simpler than that.

**E:** Maybe a female vocalist, or...

**Q:** And the singing sh\*t. Man, that sh\*t got to go too.

**E:** What about rappers that contradict themselves, like **Method Man**, when he says, "N— crossing over, but they don't know better, but I do." And that's on "Protect Ya Neck" and sh\*t. And then a few later he's like **Mary J. Blige**'d down and working with **Boyz II Men** and sh\*t. It's like, what the f\*ck? Rappers act like individuals don't listen to their sh\*t and take it serious, you know what I mean? It's like, if I'm listening to rap I don't...

**Q:** And right after that you can't take 'em serious anymore.

**E:** Yeah, if you're over there f\*cking around with **Boyz II Men**, got nothing to do with hip-hop. You know what I mean? Got nothing to do with that sh\*t—they're like church choir boys. And rap like that, that's what's killing rap right now. It's like everyone's like a trench coat and sh\*t like that. And gats and bitches and dominoes, it's like f\*ck.

**Q:** Everybody says they gotta have that look in order to fit in. The only thing you need to be real in the hip-hop sh\*t is to be yourself.

**E:** We're total like hip-hop and maybe a little bit of rock sometimes. But, there's no need to be B-boyed down now, because we were B-boyed down in the '80s. Fat laces and all that sh\*t. So that's like, part of hip-hop that I outgrew and I'm just moving on to the next sh\*t. It's like, so pitiful. You see little kids in the eighth grade and ninth grade just doing what big rappers are doing. That's how it all becomes trendy. In schools and sh\*t, some guy'll bust out with the fresh kicks, then he wants to get 'em, then he wants to get 'em. You know what I'm saying, it's like everything's so trendy it's just sick. Like I think it's kinda sick that, that song "Everything Remains Raw," you know, "Woo Hah" and **Busta Rhymes**. But then if you look at the video, it looks like he did sh\*t with *Vogue* magazine. All those colors and sh\*t, it's like, what the f\*ck? It looks like a **Madonna** video. That's about it. We just wanted to let sh\*t off our chest.

*In addition to the projects they mentioned, the Space Travelers may also work with **Sacred Hoop**.*

- RED RHYMES



**PERCEE-P - Nowhere Near Simple b/w Don't Cum Strapped (VMax Records)**

Non-new jacks will most likely remember the "Rhyme Inspector" from his debut 12" back in 1991 on Big Beat ("Now they Wanna See Me" b/w "Lung Collapsing Lyrics") or his appearance on **LORD FINESSE'S** "Return of the Funky Man" LP (on the tracks "Yes You May" and "Kicking Flavor With My Man"). More recently he has blessed the mic on the **CENUBITES** record with **KOOL KEITH** and **GODFATHER DON**. All three of these records give you all you need to know about **PERCEE P**, a no-gimmick approach and lyrics straight at you. He continues this "No frills, just lyrics" style on this new 12", released on **VMax records**. Props must be given to this man for his longevity and his unwillingness to change his style, like so many have, over the years. Both cuts on this record are worth your attention, with dope lyrics and above-average production skills by **SHAZAM X**. Please do not sleep on this man anymore—five years is much too long to be sleeping on a Bronx underground legend.

- DANIEL LADD

**JUGGAKNOTS (self-titled) LP (Fondle 'Em Recordings)**

The New York underground is alive and well thanks to such artists as **COMPANY FLOW**, the whole **NATURAL ELEMENTS** camp, **J-LIVE**, etc. ripping microphones on the daily. You can add the **JUGGAKNOTS** to this quickly growing list. This record, the second release on **BOBBITO** the Barber's label, is one of those underground gems. You know, the kind that you hear about through word of mouth from every educated hip-hop head on the planet; then the quest is on to find the piece of plastic you have been hearing so much about (which is not the easiest thing to do from what I have been hearing from people on the west coast). Hip-hop heads in the know might remember this crew from an eastwest Records sampler about a year ago. To make a long story short, the major label's loss is the underground hip-hop community's gain. **STRETCH** and **Bobbito** listeners are most definitely familiar with cuts like "Clear Blue Skies" (a song about a parent's reaction to his son's interracial relationship, over one of the most buttery tracks of the year) and "I'm Gonna Kill U" (probably my favorite cut on the record). Every single track on this record is nice. My only complaint is that it is too short (nine cuts), but then again I say that about all my favorites. Find this. (hint: Fat Beats has it.)

-DL

**CYPRESS HILL featuring The Fugees - Boom Biddy Bye Bye Remixes (Ruff House) Production: Wyclef/King Tech/Muggs**

This release is definitely blow up material. Everybody remembers the outcome when Cypress laced a joint with the **WU**. This time





## The Live & Direct Hip Hop Mix Show

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4. The Heartbreaka - HEATHER B. (EMI)
5. Out For the Cash - DJ HONDA (Relativity)
6. Do Ya Thing - AL' TARIQ (Correct)
7. Pass the Jinn - HOUSE OF PAIN (Tommy Boy)
8. Head Trips - KEY-KOOL & RHETT MATIG (Tommy Boy)
9. If I Ruled the World - NAS (Columbia)
10. Lately I've Been... - COMMON and SEAN LETT (eastwest)

Charles Rice/Jason Madsen, 6161 El Cajon Blvd. B-196, San Diego, CA 92115. Phone/fax 619.466.0331.

around, CYPRESS HILL proves that they can get down with just about anybody. The world famous Refugee Camp (FUGEES) team up with the kids from Killafornia on the remix for "Boom Biddy Bye Bye."

WYCLEF lays down a track similar to the ones found on the Fugees platinum seller "The Score." Meanwhile, he and B-REAL exchange verbal intercourse with help from L-BOOGIE in the chorus. A real gem found on this 12-inch is the hot remix that belongs to the Wake Up Show's KING TECH.

"Boom Biddy Bye Bye" counts for yet another lovely single release from Cypress Hill's "Temples of Boom" long-playa. Don't miss out on a chance to sample a taste of the House of Smokin' Grooves Tour when the Cubans meet the Haitians.

- THEORY

**GROOVE THEORY** - Baby Luv Remixes (Epic)  
Production: Bryce Wilson/Charles "The Mixologist" Roane

GROOVE THEORY's self-titled album has produced some of the hottest singles and remixes that the world of rhythm and blues has seen since the days of SOUL II SOUL, LOOSE ENDS and BEATS INTERNATIONAL. Nearly a year after the ground-breaking debut hit the streets, BRYCE, AMEL and DARRYL are at it again with one more for your phono cartridge.

The group lays down two chocolate tracks for heads to enjoy on their excursions this summer. Both mixes enhance a popular SLAVE groove from back in the day. Groove

Theory takes this sound and adds their own special ingredients to come up with some hot-ass product. Groove Theory fanatics will ball when peepin' "Summer Groove Mix 2." It's made up of the same flava that got us hooked on 1995's "Tell Me."

Straight up, a hefty percentage of today's R&B tastes like crap. Therefore we must recognize and realize true flava when we see it! Go cop it, 'nuff said!  
—T

**PETE ROCK** and the **LOST BOYZ** - The Yearn (eastwest) Production: Pete Rock

The Red Hot Organization has put together another bomb compilation project. In the name of AIDS awareness, the new Red Hot album, "America Is Dying Slowly," features hot joints from WU TANG, MONEY BOSS PLAYERS, ORGANIZED KONFUSION, BUCKWILD & O.C. and a host of others. One of the pre-releases, "The Yearn," kicks sh\*t off the right way.

PETE ROCK and the LOST BOYZ hit hard with sex tales that actually enlighten the listener. Anyone can feel the energy that the Lost Boyz let loose on the track. Speaking of tracks, the Chocolate Boy Wonder Pete Rock refuses to come wack! Rock also decides to flex his skills on the mic as well. Don't worry, the outcome is lovely.  
—T

**2 FACE** - NYC/Hey Hey Hey (Blind-Side Records) Production: Creators

This is my sh\*t right here. A few of you probably know L-SWIFT from his two releases last year on Fortress Records. Those of you who missed out get a prime chance to check out one of hip-hop's best kept secrets. Both L and his partner A-BUTTA flip hilarious and vivid sh\*t with intricate flows and pinpoint timing not unlike REDMAN, although their vocal styles are a lot more low-key.

On the front, they flip a poignant picture of their town—"When your luck's up/Where you gonna run to?/Point your gun to?/Nobody love you/Nobody trust you/Niggas'll hustle plus they bust you/That nigga Russell Simmons is who I wanna live like/My mind gets darker than alleyways at midnight."

On the back, they drop some of the funniest wordplay I've heard in a while. "I leave you messy/Heavens to Betsy/I gets nasty like old bitches trying to be sexy/Sportin' bikinis/I squash emcees like zucchinis." Throughout, the CREATORS provide a simple, bumping foundation which allows L-Swift and A-Butta to get over on pure vocal charisma.

- MATT AFRICA

**EAST FLATBUSH PROJECT** feat. DeS - Tried by 12 (10/30 Uproar Records) Production: Spencer Bellamy

Some of you caught EAST FLATBUSH's last release featuring PAYDAY. This year, they're back with a new emcee who sounds uncannily

like MOTION MAN. DeS paints a vivid picture of life in Bucktown: "Beef starts with the shove, then ends with the shovel/And niggas standing on your corner reminiscing of you." This is topped off with a nice chorus. Producer SPENCER BELLAMY shines with a nasty Wu-inspired beat, all koto, harps and rimshots.

This 12 is a little stingy, clocking in at 2:58 and without a B-side, but don't let that stop you from picking it up.  
—MA

**FINSTA BUNDY** - Feel the High/Where Ya At? (Tape Kingz/Armageddon Entertainment) Production: Finsta Bundy

Coming off a lackluster second release, FINSTA BUNDY return to proper form on this 12. On "Feel the High," they use a MILES loop and an ill bassline as a foundation for some typical BK stuff. The B is my joint, though. Over a slow, Godfather theme-type beat, they drop poignant lyrics with guests the DYSFUNKSHUNAL FAMILIEE: "Reality's a game people claim to play/The only problem is the rules change every day/Your interpretation dictate what spot you claim/But when you break it down it's really all the same/The chosen few are indestructible/As long as the la say/You can talk that blahzay/Just don't come my way." Recommended.  
—MA

**AKAFELLA** - In Your Mouth/In the World (Geffen Records) Production: Large Professor

I'm a little puzzled by this sh\*t and the fact that people get off on it. Back after lay-offs from Interscope and Loud, AKINYELE drops some of the foulest sex rhymes since his own "Break a Bitch Neck," asking "What do you choose to lick/P\*ssy or d\*cks?" and having the female vocalist sing about tongues in her ass. The beat is nice, though: acoustic guitars and rimshots produce a "Slow Down" effect. But when it comes to sex sh\*t, I'd rather do it then hear about it, and this is no exception.

On the flip, LARGE PROFESSOR drops one of the illest tracks ever, period. Unfortunately, Ak doesn't do much with it. His two

# CUE'S

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verses feature only one metaphorical gem: "Meanwhile I profile with two guns/That I'm holdin' in separate hands/Like I'm in the dancehall boglin'."

I like Ak. His flow is cool and his grasp of metaphors is astonishing, but he can do better. He certainly has in the past. —MA



AL' Tariq drops punchlines with flair.

**AL' TARIQ** - Do Your Thang/Spectacular (Correct Records) Production: Beatnuts/Lucien

Y'all know AL' TARIQ aka Cool Ass Fash from his BEATNUTS days. "Do Yo Thang" is a dope party record—all hooks and catchy chor-

rus. He drops pretty much what you'd expect from him, punchlines and sex rhymes, but he does it with flair. "I still be keepin' you open/This popi chulo/With 24-hour f\*cking power/I'll eat that c\*lo/Or c\*la/Woo-hah/I got you all in check/Cuz I smoke on mics like who?/Inspecta Deck."

The B-side is even better—LUCIEN freaks some simple piano chords into an outstanding track. Guests the GOD CONNECTION sound alright, too. —MA

**BBO ENTERPRISES** - Get Rude/Dayz Lik This/Pose a Threat (BBO) Production: Futuristic

The A-side ain't really doing nothing for me, so I'll cut to the chase.

"Dayz Lik This" and "Pose a Threat" are raw, gritty street tales in the tradition of "G.R.E.A.M." or "Can It A/ll Be So Simple." BBO's sh\*t isn't the most polished, but that's not really the point. Their stories, about trying to get money and stay alive, ring true. Their rhymes are simple but rugged: "But first we gotta pop the Mo/And plot a foe/With a lotta dough/We gotta spot to sew/So cousin gotta go." They owe a lot to the beats from FUTURISTIC, which combine slow tempos, ghostly noises and earthy vocal samples into an irresistible whole. —MA

**NAS** - If I Ruled the World (Columbia Records) Production: Trackmasters

Man, this record is a disappointment.

"Illmatic" was one of the greatest records I've ever heard, but since it didn't really sell I guess NAS is itchy to do something new. Those who bit him (MOBB DEEP, AZ) blew the f\*ck up, so Columbia went shopping for a new formula. Picking between blowing Nas up Mobb Deep-style (street anthems) and AZ-style (radio anthem), they chose the soft version. As a matter of fact, this sh\*t ain't nothing but a "Sugar Hill" retread—ghetto gold beat, rap about paradise for everybody, and an R&B chorus.

Which isn't to say it isn't dope. They can sit Nas down with second-rate producers like Trackmasters and a corny vocal and he still sounds good. Much of the lyrics, from imagery to delivery, are dope. I guess I just resent this sh\*t because it's so damn obvious. —MA

**TRAGEDY** featuring HAVOC, KAPONE & NOREGA - L.A., L.A. Remix (25 to Life/Dolo) Production: Marley Marl

Have you ever stopped to think how fresh MARLEY MARL is? In a genre where most artists' careers can be measured in months rather than years, Marley provides a definition of longevity—he's been killing it on wax since like 1983. And though he's fallen off occasionally (yo man, I still want my money back for buying "In Control Vol. 2"), he has made some of the greatest sh\*t in the history of hip-hop. Not to mention he's had dope radio shows for years and years (currently Hot 97's Future Flavas) and brought out live MFs like PETE ROCK and K-DEF. Okay, sorry—love letter's over.

Anyhow, here Marley gets down on the remix, giving "L.A., L.A." a totally new feel—where the original gangsta limped, this one pimp struts. Check the subtleties of Marley's technique—the little details like how he uses drop-outs and sound effects to give the song a live feel.

TRAGEDY drops an extra verse, which is strong. This 12 is essential. —MA

**THE ROOTS** - Clones/Section (Geffen Records) Production: Kelo Saunders/Grand Negaz

The A-side is kind of a surprise; it doesn't really sound like THE ROOTS. The track is cool but kind of conventional, opting for loops over live instrumentation. Guest emcees M.A.R.S. and DICE RAW carve out rougher lyrical territory, with mixed results.

The B-side, "Section," is mellow. BLACK THOUGHT's vocal style is subtle, but he rhymes his ass off: "At first I'm like nah/I'm nonchalant from afar/Then strike to cut the fake rap star jugular/With irregular balance of the cat burglar/Known to parlay with Garcia Vega cigar." Too nice to sleep on. —MA

Black Thought of The Roots rhymes his ass off on "Section," the B-side of their new 12-inch.



The new EP from Boston's Concrete Click offers simple, stripped beats and fresh loops.

**CONCRETE CLICK** - Lyrical Terrorism EP (Life-line Records) Production: Dialek

CONCRETE CLICK is a group out of Boston who made a little noise with their "Keep It Street" single last year. DIALEK provides a bumping foundation with simple, stripped beats. Unfortunately, lyrically, this crew never met a cliché they didn't like—"keep it street," "represent," "rollin' mad deep with my peeps," etc.... In spite of this, the record is okay. Check out the fresh "Payback" loop on "Gone With the Wind." —MA

**AK SKILLS** - Check tha Flava/Nights of Fear (Tru Criminal) Production: Lord Finesse/Buckwild

AK is an NYC emcee who has lined up some impressive production talent on his debut. On the A-side, LORD FINESSE creates a mellow, melodic groove sweet enough for radio. On the B, BUCKWILD delivers a scary, "Death Wish" type track.

As a lyricist, AK inhabits BIG I territory—he's real competent, with a nice flow and good lyrics, but he's just not that distinctive. Nonetheless, he's likable and this release is definitely worth a listen. —MA

**CONCUBINEZ** - Hyenas in the Desert (Slam Jamz/Columbia) Production: Gary G-Wiz

The track is fresh: G-WIZ combines backwards drones, scratchy sound effects and live drums to make something unique. It's as cheerfully tuneless as classic PUBLIC ENEMY, and that's high praise. Vocally, this record is dull. Lyrics are credited to KENDO, but I think it's MIKEY D because he says "Main Source cut me off because my sh\*t was hardcore." Nah man, MAIN SOURCE cut you off because your sh\*t was wack. —MA

**RAW SOUL** - Raw Soul EP (Soul Kids Productions) Production: Raw Soul

San Francisco's RAW SOUL comes off on their vinyl debut. Musically they don't break much new ground, sampling classics like "Summer in the City," "N.T." and "La Di Da Di," but they fashion these into sturdy songs with strong hooks, nicely spiced with scratches. Vocally, they rock well with steady flows and good voices. High points include "For All the Girls" and "Cyfer." Check for it. —MA



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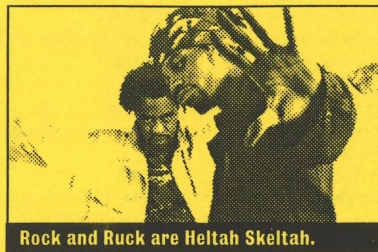
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6. Attle (Frankenstein Mix) - NAS-T HOWIE (Knowledge of Self)
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## Mix Tape reVIEW: Tony Touch "Power Cypha Tape #50"



Rock Steady Massive in the proverbial house! Only a few people besides Tony Touch could put something like this together. Mind you, Tone is the only one EVER to reach the

50 tape milestone. Celebrating the occasion, Tone invited a few of his closest MC friends over to his crib to bless the mic over a choice selection of old and new beats. Some of the verses I could take or leave, but with so many MCs there are bound to be a few who miss the express train. (All that Busta Rhymes/Flipmode Squad yelling and growling is giving me a headache. Calm down fellas. Breathe. In. Out. In. Out.) Highlights include the ever expanding Boot Camp Click. Even without Buckshot on hand, these cats take home the prize without question. Kool G Rap, Guru, Channel Live, Jeru and KRS-One tie for second place. Grandmaster Caz of Gold Crush brings hip-hop past to life vividly on side B. Speaking of B's, the roll call is deep enough to include both hip-hop stalwart Smooth B and new jack Smoothie Tha Hustler. AHH, effervescence. But wait there's more. More as in less. Less talk. More rock and more nod. Tony's voice only manifests itself in a truly impressive freestyle verse and a short, heartfelt thanks to all participants at the very end of a nice listening experience. Modesty is most refreshing. Pick up a copy and get touched by Tony. Approve-chando man...

-ALAN YU



## NEW WAX

### AMERICAN

**Single** Creep/Dirty Linen - Chino XL (production by Kut-masta Kurt)

### BOBBY BEATS

**Single** Like Ta Freak Ya - Vickia b/w Pick A Part - Clee (both featuring Money B)

### COLUMBIA

**LP** It Was Written - Nas (production by Nas and Trackmasters)

### CORRECT

**Single** Tasha's Room (prod. by Bird Man)/Chain Letter (prod. by Nu-Mark) - Mannish

### EMI

**LP** Takin Mine - Heather B. (special limited edition double vinyl)

### FADER/MERCURY

**Single** Pain I Feel - Blahzay Blahzay

### FO' REAL

**Single** I Want It All/As the World Turns - L'A the Dark-man featuring Raekwon

### GEE STREET/ISLAND

**Single** Walter T. - ambersunshower (vocalist from Groove



Ambersunshower's debut single "Walter T." is on yellow vinyl.

Garden—promo yellow 7" and 12"—nice remixes)

### ISLAND

**LP** Eddie—The Soundtrack - Various Artists incl. Coolio, Ill Al Skratch, Jodeci, Stanley Clarke

### NERVOUS

**LP** Ghetto Classics: The Nervous Mix Tape - Various Artists incl. Smif-n-Wessun, Broadway, Lady Apache, Funkmaster Flex and the Ghetto Celebs (Biz Markie, Ol Dirty Bastard & Charlie Brown)—mixed by DJ Mister Cee (double vinyl!)

**LP** Euronervous Technotravel - Various Artists incl. Carl Cox, Joey Beltram and Kenny Larkin (double vinyl)

### NERVOUS DOG

**Single** Move - Anthony Acid presents Powerhouse (three mixes)

### PAYDAY

**Singles** Crush - Big Shug Gangsta Strut - Mass 187 (from the LP Real Trues Paying Dues)

### PERSPECTIVE/A&M

**Singles** Lay Tight - The Almighty Arrogant I'll Make Your Dreams Come True - Subway (both from the "Kazam" soundtrack)

### PRIORITY

**Single** Anything Goes - Ras Kass

### PROFILE

**Single** Lyin' King - Nine

### SMOKE

**Single** Black On Black Crime/G.P. Connection - Pop Da Brown Hornet



Kansas City's Mass 187

### SOLESIDES

**Single** Burnt Pride/Red Ants/Balcony Beach - Lyrics Born (Contact 916.759.1304.)

### SOUL KIDS PRODUCTIONS

**EP** Raw Soul (Contact 415.467.1946 for bookings.)

### STREET LIFE ENTERTAINMENT

**Single** Get Your Swerve On - Dutchmin

### TOMMY BOY

**Single** 100 Spokes - Above the Law b/w Killaz In the Park (featuring MC Ren)

### TRU CRIMINAL

**Single** Ain't No Burna - Street Smartz

**UNIVERSAL RECORDS/KEDAR ENTERTAINMENT**  
**Single** All I See - A+

### WARLORD RECORDS

**Single** Quiere Me - Sabor feat. Piero Malo

### WHITE LABEL

**LP** Beatnuts (instrumentals)

### WILD WEST RECORDS

**Single** Burnin Hot - Tha' Mex-akinz (white promo vinyl)

## the Vinyl Exchange

a newsletter for deejays and vinyl junkies

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## the Vinyl Exchange

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Hot summer reviews!  
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