

# the Vinyl Exchange

a newsletter for deejays and vinyl junkies

NOVEMBER 1996

## Trackheads Anonymous

Be sure to check out the new **Hi-Tech 12"** on Mass Vinyl recordings. I like the cut "24-7" a lot, dope beat with nice lyrics to boot. On the other hand the B-side sounds like a **Nas** cover tune (read: not so hot). Be sure to also check out the **Charizma** (R.I.P.) and **Peanut Butter Wolf 12"** on Stonesthrow. It's great to see these cuts finally see the light of day. I remember seeing the ads in *The Bomb* a few years back when they were signed to Hollywood Basic and wanting to check out their stuff. Now you, and I, can.

Independent labels are basically running New York right now. This is the way it began and the way it should be... I noticed on a Fat Beats bag that they now have locations in Japan and Amsterdam [and Los Angeles—Ed.]. Look out, Tower.

Does anyone besides me *not* have a mix tape for sale??? **Kid Capri** should be charging you scavengers royalty fees.

**Bobbito** has opened a store called Bobbito's Footwork. It is located at 323 E. 9th Street (NYC) in the basement. Yup, right where the old Fat Beats was. Go visit and make this a successful venture (buy stuff). Yo Bobbito, is there anything you don't do? You wear mad hats as they say.

Definitely check out **Prince Paul's Psychoanalysis** record on Wordsound. The master of skits takes it one step further....a whole LP full of them. Very witty and entertaining, as all Prince Paul projects are.

Have you heard the remixes of **Dr. Octagon's** "Blue Flowers" on Mo' Wax? The **Automator** one is incredible, but those techno/jungle ones? I'll pass on those...

—DANIEL LADD

## The P-Minus! Potpourri

One of my favorite new singles in **Outkast's** "ATLiens". (LaFace), in which both the beats and lyrics are incredibly addicting. Outkast has effortlessly merged styles and sounds into a universally popular treat which may get really big this fall. The B-side, "Wheelz of Steel," isn't quite as appealing to me, except for the scratch-laden refrain, but you probably won't want to flip the A-side anyway.

I've been into instrumental albums lately because I'm often too busy to bother with lyrics. One such record is **E.C.'s Vandillism Instrumentals Vol. 1**, "Tha Silent Assassin" (Illa Products). This Chicago kid has put together 11 delicious beats that are pretty



Chicago's E.C. has released "Vandillism Instrumentals Vol. 1."

minimalist but definitely enjoyable. Call the Ill For Life hotline at 312.661.9045 for more info on Chicago's hip-hop scene. Another predominantly instrumental record is the **Sharpshooters' Choked Up** (Conception). Out of Seattle, DJs **Sureshot** and **Mr. Supreme** lay out 24 tracks, some super-jazzy (to the point of sounding live) and others brimming with hip-hop thump. The album features a diverse collection of lyricists plus a spoken word artist. This record should be commercially available in early '97. Don't pass up on the vinyl, because the CD release will not offer several tasty beat-interludes. For the 411 on this up and coming crew and label, please write to 1605 Boylston Ave., Top Floor, Seattle, WA 98122.

And now the moment you've been waiting for...the latest **ATAK** Distributing update! On the DJ tip, the **Bulletproof Scratch Hamsters (Space Travelers)** have compiled 60 minutes of cutting, scratching, mixing and weird shit from live shows, radio broadcasts and basement tapes into "The Dark Ages, 1990-1993 Sessions." Pick this one up and taste the Hamster madness! On "All Praises Due," **DJ Styles** wants you to hear 90 minutes of mainly West Coast hip-hop plus hip-hop remixes of today's hot R&B hits, many of which feature a dope MC or two. He also provided exclusive mixes of **Young Zee** and **Toni Braxton**. **DJ O.D.U.B.** loads you up with 90 minutes of predominantly independently released hip-hop in his "High Stakes and Fly Breaks Vol. V," which also contains the latest from renowned national groups. Hong Kong Phooey graphics take this one over the top! San Diego DJs **Fingaz** and **Marcus B.** have independently pressed (on green vinyl) ten instrumental tracks (they each produced five) that will fuel a maelstrom of ciphers around the world. For a full catalog of **ATAK's** 20+ releases, please send a self addressed stamped envelope to PO Box 420504, San Francisco, CA 94142. Thanks for the support from everyone who has already ordered thanks to the artists down with **ATAK** who continue to create incredible music!

—P-MINUS!

## Toph's High Plains Drifter Lucky 13

1. **Stu Gardner and the Sanctified Sound** - "Mathilda (Instrumental)" on Volt—boss organist from Virginia discovered by Bill Cosby!
2. **Nightmares On Wax** - "What I'm Feeling (Rae & Christian Mix)" on Warp—fat as hell freak on Digital Underground's "Doowutchyalike."
3. **Spoonie Gee** - "Sex" on Smokin'—The Metropolitan rocks the house live at Danceteria from, like, 1943 or something...
4. **Slide 5 - Rhode Trip** LP on Ubiquity—My boys came through on their debut with cuts like "Jacko's Call," "Tribute" and the title track.
5. **Chicago DJ Jesse De La Peña** - From slammin' nights with his band Liquid Soul to packed Mondays at the Elbo Room (Chicago).
6. **A Tribe Called Quest - Beats, Rhymes And Life** LP on Jive—It just keeps getting better and won't leave my turntables. Current jam is "Crew."
7. **K. Hand** - "Come On Now Baby" from the LP *Detroit—Beyond the Third Wave* on Astralwerks—late night piano and vocal track that gets you right in the heart...
8. **War** - "Sing a Happy Song" from the "Youngblood" soundtrack on United Artists—to cheer you back up after #7...
9. **Run DMC** - "Together Forever (Krush Groove 4)" on Profile—a little trip to Hollis Park, summer of '84, courtesy of Kool DJ Red Alert.
10. **Cheeseslider - Mopedland** LP on Yo Mama Records—These guys are either the only jazz funk band from Alabama or Germany's version of the Allman Brothers.
11. **Sugarhill Gang** - "Sugar Hill Groove" from their '79 debut on Sugarhill—You know it rocks! With Tito Puente on timbales!!
12. **Soul Progressive** - "Someone's Calling You" from the LP *British Dub Funk - Vol. 2* on Funky Xen—a chugging, moody slice of progressive funk music.

**LUCKY 13.** **Tha Bomb** shop, Colorado Springs, CO. Gear/graffiti supplies/ skate shop/hang-out spot. Come on through next time you're in the Front Range driftin'.





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## Vinyl Exchange Online

Read the Vinyl Exchange online at <http://www.creative.net/~parlay/vinylex.html> (cur-  
rently under construction). Check it out and  
let us know what you'd like to see.

## Toronto's Vinyl Releases

As a follow-up to our focus on Bay Area  
underground vinyl releases (Jan-Feb  
1996), this month we zero in on Toronto,  
Canada. With artists like **Chocclair**,  
**Saukrates**, **Sic Sense**, **Frankenstein** and  
**Day** making noise, Canada has become a  
rich source of fresh, underground hip-hop  
in '96. **Fritz Da Khat**, publisher of *Divine*  
*Styler* magazine, also out of "T.O.," is our  
guest reviews editor. He brings reviews of  
wax put down by Toronto artists, as well  
as an interview with Toronto DJ **D-  
Scratch**. All right now, here we go...

### THRUST

**Rage/Lights, Camera, Action (Blueprint  
Records) Production: S.C.A.M. Contact 416.  
754.0508**

This is **THRUST's** second single/video  
which is a tribute to his man of the same  
name, who was killed a couple of years  
ago. "He was the kind of bro that had a  
horseshoe up that ass/Slick, quick, talkin'  
fast/Take two, pass." The remix makes an  
already superb track even better. The B-  
side finds Thrust kickin' an update of  
**MASTA ACE's** off-beat, on-beat style, givin'  
shouts to various T.O. crews and kickin'  
abstract rhymes over a xylophone soundin'  
beat (or a slide whistle on the remix). It  
sounds like S.C.A.M. has been studying the  
masters (**PETE ROCK**, **PREMIER**, **RZA**, etc.)  
and should start gettin' a lot more produc-  
tion work soon, too. It's only a matter of  
time before these guys get international  
recognition.

—FRITZ

### SYNDROME

(aka **DEVIOUS MONK**) - **Mad Hatters/Storm  
of the Devil (Devious Productions) Produc-  
tion: Cyclone 457, DJ X. Contact 416.283.  
5622.**

**SYNDROME** comes with the grimee style,  
but throws it down different than **ONYX** or  
anyone, so it's not a bite but an influence.

## DJ Tom Thump's Terrific Ten

*Groove Merchant, San Francisco*

1. **Wonderland - 3 X INFINITY (Sweet  
Mother)**
2. **Monkey Breaks - MISSING LINKS  
(Primeight Records)**
3. **All Funked Up "96 (10") - MOTHER**
4. **Rhodesian Girl/Serengeti Stroke  
(7") - PAN-ATLANTICS (B.M.J.)**
5. **Ready Or Not - FUGEES/DJ HYPE  
(White Label)**
6. **Black Sheep Blues - BEATS OF SAN  
FRANCISCO (TOMMY GUERRERO)  
(New Breed)**
7. **Message From the East - IMPRO-  
VISED EXPLOSIVES (2 Kool)**
8. **Lamb LP - LAMB (Mercury)**
9. **The Groove Merchant Compilation  
- VARIOUS (Luv n' Haight)**
10. **Singles - SUN RA (Evidence)**

See and hear Tom Thump at Metro Jazz,  
Saturdays; Succotash, Tuesdays; Tongue  
& Groove, Mondays; and on "The Hump  
Show," KUSF 90.3 FM, all in San  
Francisco.

The subject matter is on some ill sh\*t, with  
lyrics like "Manglin' MCs like a mad scien-  
tist/Addiction remedies of the infinite ther-  
apist/Chronic fatigue/Mental entity/Com-  
plex imperial twisted monastery," which  
will have you tryin' to figure out what the  
f\*ck he's talkin' about. The B-side finds our  
protagonist in confession, begging forgive-  
ness for the sins he has committed while  
in "the storm of the devil." What really  
grabs me are the beats by **CYCLONE**. All in  
all, it's a pretty strong debut.

—F

### MAESTRO

**Death Ministry (feat. Gauge)/Pushin' Wiggz  
Back (Maestro Records) Production:  
Maestro, Big Self. Contact 718.941.8543.**

After droppin' classics like "Let Your  
Backbone Slide," "Drop the Needle," "Fine  
Tune Da Mic" (feat. **SHOWBIZ**) and "Certs  
Widout Da Retsin," the Black Telly Savalas  
is back with one of my favorite tracks in  
recent memory, with **MAESTRO** and **GAUGE**  
over a haunting beat, trading lines back  
and forth. "Bitch n\*ggaz know the statu-  
s/Who's the baddest?/Smoke a mic just  
like a chalice...Rap's Ayatollah/Killin'  
n\*ggaz like Ebola/Mathematically in line  
with star, moon and solar...The lyrical  
shocks keep my sh\*t bouncin'/I could be  
40-ouncin' and still say sh\*t that n\*ggaz  
be havin' trouble pronouncin'." "Pushin'  
Wiggz Back" is startin' to grow on me but  
"Death Ministry" is definitely my joint.

—F

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EXCHANGE!!!



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

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

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



# KARDINAL OFFISHALL

Naughty Dread/On Wid Da Sho (Kneedeep Records) Production: Kardinal, Missa K.B., Saukrates. Contact Day at Kneedeep, 416.767.7639.

This sh\*t has grown on me large. If you've already heard SAUKRATES and CHOCLAIR then you know what to expect from F.O.S. (Figures of Speech). KARDINAL comes in with the same type of complex script-flippage, but throws in a little reggae flavor over a reggae-influenced beat. The sh\*t is mad smooth but if you like your sh\*t stripped down raw, check the remix. Side B is all about "1 for da money, 2 for da dough, 3 for da homies, on wid da sho'," with Saukrates on the hook and more of a reggae influence in Kardinal's flow. F.O.S. is on a straight blow-up mission for the kuryuku (That's nine-six in Japanese, fool!).

-F

# FRANKENSTEIN

Frankenstein's Pain/What Does It All Mean? (Knowledge of Self Records) Production: Frankenstein. Contact David Oey at Knowledge of Self, 905.856.1406.

FRANKENSTEIN sounds like his name. But don't let that scare you. On this platter he comes with the ill choppy style beats with meticulously layered production. His rhyme style is f\*cked too, 'cause it sounds like his style is to have no style. (I know that sounds kinda f\*cked up, but I really can't describe it.) It's like when you can't find something and the whole time it was right in front of you. Dopenicity in simplicity. "What Does It All Mean?" finds Frank criticizing "the wack emcees that are really annoying, and all these wack-ass labels that keep on employing." This kid sold over 4,000 copies of this last 12-inch so you know his sh\*t is hot.

-F

# UBAD

The Legacy/Life's Gettin' Rough/Rugged & Nasty (BlackList Music) Production: Vic Florencia & Tyson, UBAD, Power, Troy Bynoe. Contact 416.534.7700.

"Uh/Ghetto grooves/It's the legacy/Pass it on/Pass it on." This sh\*t is dope. A straight beat sprinkled with a light piano touch that keeps the noggin noddin'. This sh\*t blew up in T.O. last year for good reason. These kids come off like true veterans who don't give a f\*ck about impressing anyone and just do it how they wanna do it. The other tracks give different flavors from the hard times/tryin' to survive/makin' cash vibe of "Life's Gettin' Rough" to the posse cut "Rugged & Nasty" which throws in a little dancehall style for all the heads. It feels good, the way hip-hop is supposed to feel.

-F

# Toronto Reviews—Outtro

Also check out *Live From New York (The Remix Album)* by **Frankenstein**. This dope double-slab of wax has Frank working his own beats with tracks by **Nas** ("If I Ruled..."), **INI** ("Fakin' Jax"), **Das EFX** ("Microphone Master"), **Blahzay Blahzay** ("Danger"), **Tical** ("PLO Style"—dope), **Mobb Deep** ("Shook Ones Pt. II"), **Mic Geronimo** ("Masta I.C.") and **Busta Rhymes** ("Woo Hah"). Frank manages to give each track a new flavor, resurrecting

some out of 'played-out world' back into 'current rotation land.' Call up Knowledge of Self Records and peep it. Also check for *Mad Fiber*, a Toronto compilation which is a joint venture between Knowledge of Self and Kneedeep Records and will feature **Saukrates**, **Chocclair**, **Frankenstein**, **Solitaire**, **Marvel** and more. Contact either label for info. Another compilation is also being released soon by Beat Factory Music; *RapEssentials* will feature Chocclair, **Rascalz** (Vancouver), **Ghetto Concept** and

*continued on page 5...*



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## InterVIEW: A Conversation with DJ Evil Dee

**Vinyl Exchange:** Let me get the perfunctory Black Moon question out of the way. What's the story behind the "new" Black Moon record (titled *Diggin' In Dah Vaults*)?

**DJ Evil Dee:** Actually, that's stuff that didn't make it onto *Enta Da Stage*. So basically, Nervous is trying to milk us. They're trying to make as much money as they can off the Black Moon name since neither Buckshot or I are on the label. Neither Buckshot or I had anything to do with this album. The material is some stuff we did four or five years ago and also some stuff on our demo tape. Nervous is trying to make people think that this is a brand new album when actually it's not true.

**VE:** Contractually, how many records did you owe Nervous?

**DJ Evil Dee:** We had five more albums to do but we refuse to work for them. Releasing this "album"—that shows you how money hungry they are up there.

**VE:** Was your treatment at Nervous the impetus for starting your own label, Pandemonium Wreckordz?

**DJ Evil Dee:** Definitely. I know the rules now. I'm the one that's kicking out the money and I'm in charge of the business side. It's showing me how to work. And being that I got jerked by Nervous, I can turn around and teach my artists what to look out for. Another good thing about being off of Nervous is that I can sign myself to my own label and not have to sit down and worry about somebody jerking me.

**VE:** Are you pleased with the response to your first release, the Shadez of Brooklyn 12-inch?

**DJ Evil Dee:** I'm very happy about it. I didn't think people were going to show us love like that, but everybody and their mother showed us love.

**VE:** The distribution of this single is undoubtedly one of the keys to its success. There are enough copies of it even out here in San Francisco.

**DJ Evil Dee:** That's good to hear.



**VE:** Who else do you have signed now?

**DJ Evil Dee:** We have Shortie No Mas, a R&B singer named Sharon Lakay, and the Shadez of Brooklyn. We're going to concentrate on these three artists and once we establish them we may sign others.

**VE:** You are President and the CEO of Pandemonium. How do these roles affect your relationship with friends who are trying to get into the music industry?

**DJ Evil Dee:** I tell people all the time not to get into something they have no idea about. A lot of people think, "I want to make a record because I'm going to make money." Well, Buckshot is bankrupt right now and he has a household name. A lot of people out there are well known and don't have any money. If you're going to get into it, do it with a business sense. Myself, I love hip-hop and I'm not trying to exploit it but business is business. If you sign to a record company, you're doing it for the money, no matter what anyone says. If you say, "I'm doing it for the love," that's fine. Your love creates the music but once you put it on that wax, you're looking to make money, no question. So I tell people who want to get into the music business to learn about the product and how to market and promote. A lot of people come to me saying, "I want a deal! I want a deal!" but have no idea about the business. So if you don't have a clue, don't step.

**VE:** There was a statistical report recently which showed total vinyl sales have grown exponentially in the last year. What are your impressions of the demand for vinyl and the relative scarcity of it in the marketplace?

**DJ Evil Dee:** There are a lot more DJs now and they're obviously looking for vinyl. At the same time, record companies aren't stupid. They know if they don't press up vinyl, somebody's going to come around and bootleg it anyway. I tell record companies to send me vinyl if they want me to play their sh\*t (10 to midnight on Monday nights, Hot 97, New York). Don't send me a cassette. Don't send me a DAT. If you don't send me vinyl, I will not play your record. Point blank. End of story.

**VE:** Obviously vinyl is still a heavy promotional tool.

**DJ Evil Dee:** Definitely. But record companies aren't stupid and they are pressing up more vinyl now.

**VE:** Are we seeing the end of the war on vinyl? Are the record companies starting to see vinyl supplementing their revenue stream (for compact discs) as opposed to competing with it?

**DJ Evil Dee:** Yeah, they definitely make more money off of CD's and they tried to kill vinyl. But you can't kill vinyl for



many reasons. If you kill vinyl, brothers like me will start making vinyl. I'll take all this stuff and start bootlegging it. You can't kill it. My whole philosophy on them stopping vinyl is stopping hip-hop. Hip-hop is under attack.

**VE:** Is the proliferation of white labels and no label bootlegs a market reaction?

**DJ Evil Dee:** If you don't give somebody something, they'll find a way to get it. For instance, Uptown Records will send you a DAT of Mary J. Blige's new record and what happens is someone gets a hold of it and they'll go straight to the pressing plant. That always happens at a major record company cause notice no Black Moon stuff ever got bootlegged. The whole thing with that is that we were on the job. It was confined to four people who had copies of the DAT. If it leaked, you could just look at those four people. I've only had my work bootlegged once and it was that Smif-N-Wessun joint "Nothing Move But The Money." Only three people had copies of that DAT, so I have a good idea who leaked it...

**VE:** The original Beatminerz are you and Walt (Evil Dee's brother). Since then there have been some new additions...

**DJ Evil Dee:** Actually, it started with me and Walt and these two guys named Ike Lee and Aaron. Aaron and Ike have gone on to do other things. Right now they're blowin' up. They did a cut on the A+ album. Now Da Beatminerz are me and Walt, Kazaam, Baby Paul and Rich Blak.

**VE:** What's the word on Da Beatminerz compilation album? New stuff? Old stuff?

**DJ Evil Dee:** Something is going to happen soon. All new songs with signed and unsigned people. For instance, Redman and an unsigned artist doing a routine.

**VE:** What's the collaborative process like with your brother? Does kinship affect the creative process? Is there any telepathy involved?

**DJ Evil Dee:** It's like a natural process. My brother will be working on something, then he'll leave the SP (1200). He'll leave the drums in the SP and I'll go and add some stuff to it. Then I'll go upstairs and he'll come back and be like, "Damn, well he added this, so I'll add this." At the same time, we'll do stuff on our own. The



odd thing about it is me and my brother live in the same house and everything and yet we have different styles of producing. When we produce together you can tell.

**VE: Argue much?**

**DJ Evil Dee:** I don't think my brother and I have gotten into an argument in ten years. We're older now and I think we know how to communicate with each other better. Of course we'll have disagreements but they end up as "IT'S WACK. IT'S WACK. TAKE IT AWAY." If my brother makes a beat that's wack I'll go downstairs and start singing and he'll stop making the beat. If I do something that's wack he'll just look at me and click, I'll know.

**VE: If you make something subpar, will you know it and try to trick yourself, or does it take someone to tell you?**

**DJ Evil Dee:** Oh yeah, sometimes you can't see the forest for the trees.

**VE: Are you competitive with one another?**

**DJ Evil Dee:** Not seriously, but I'll always tell him my beats sound better than his and vice versa. But it's not serious.

**VE: Tell me if these breakbeats are played or if they're playable. First one, "Nautilus."**

**DJ Evil Dee:** You can still rock that. As a matter of fact I flipped it on a Shadez song and you would never know it was "Nautilus."

**VE: "Funky Drummer."**

**DJ Evil Dee:** Same thing. You could compress the drums off "Funky Drummer" and no one would even know.

**VE: "Seven Minutes of Funk."**

**DJ Evil Dee:** Yeah, that one's played.

**VE: "Impeach the President."**

**DJ Evil Dee:** That's kinda played but you can still get away with chopping the drums up.

**VE: "Apache."**

**DJ Evil Dee:** Yeah, that's outta here. It's a party classic.

**VE: "Pot Belly."**

**DJ Evil Dee:** You can chop up "Pot Belly."

**VE: "Eva."**

**DJ Evil Dee:** You can definitely still rock that.

**VE: You were a Gorilla Monsoon fan as a kid.**

**DJ Evil Dee:** Yeah! As a matter of fact I think that's how I came up with the name "Pandemonium." Subliminally anyway. (Laughs)

—ALAN YU

...continued from page 3

**Dan-e-o**, among others. Contact **Jonathan Ramos** at 416.599.9644 for info on that one.

Thanks for checkin' out the Toronto sh\*t. If anyone out there has any questions, wants info on other T.O. groups, or just wants to talk about Wookie lovmaking practices, give me a shout at 416.533.8066 or email me at rhanes@acs.ryerson.ca.

Peace and keep it Divine,

—FRITZ

## RAS KASS

**Soul On Ice LP (Patchwerk/Priority)**

"Soul On Ice" is an album for thinkers—**incredible verbal gymnastics** from the West Coast's most gifted orator. The "Nature of the Threat" is one of the deepest songs committed to wax in hip-hop history, from an historical perspective that will have heads searching their nearest library to validate facts. **RAS KASS** explores many hypocritical viewpoints that plague society from religion to politics. The only thing that plagues the album is too many disgustingly crafted R&B beats for the commercial singles like "Marinatin" and "Reelishymn." The tongue twistin' "Etc." is an astonishing verbal assault. Ras doesn't have to look for that classic album if only he can find the right producer. **NAS**, you got competition.

—TONELIUS J. OLIVER

## InterVIEW: D-Scratch

*This is part of an interview held at House Quake '96, a DJ contest held by the F.C.Y.A. (Filipino Canadian Youth Association).*



**What do you think a jam like this does for the Filipino hip-hop community?**

**D-Scratch:** It can only be positive, you know, it brings Filipino talent to the forefront. It gives them a chance to showcase what they can do. Whenever somebody gets a chance to go onstage in front of people and perform what they have been working hard for, it's never a bad thing. A lot of these deejays are just in their basement—you don't hear them on the radio, so it gives them a platform to express themselves as deejays and as artists. That's

continued on page 7...



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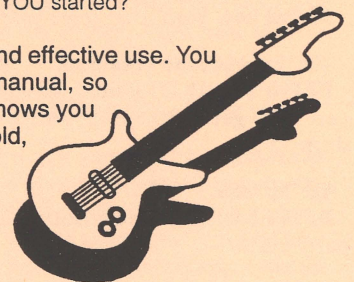
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## CLASSIFIED ADS

### VINYL for sale or trade

HIP-HOP LPs and 12-inches from 1984 to 1995. Some old school, R&B, techno, 1980s club/freestyle. Sell or trade. Info: Carlos A. Rojas, 4081 Home Ave. #212, San Diego, CA 92105. Phone 619.262.5397.

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.

SPECIAL ED's "Think About It"/"One In a Million" 12", sealed. \$10. Contact Parlay Graphics.

### VINYL wanted

WANTED: LA the Darkman's "As the World Turns" and Mobb Deep's "Still Shinin'" on 12-inch. Contact me at: Gregg Schmidt, 83 Maple Pkwy, Staten Island, NY 10303 or e-mail poohjn@wow.com

WANTED: Old and new Hieroglyphics music—12-inches, LPs, cassettes or CDs. Desperately looking for Casual "Me-O-Mi-O" b/w "Rock On," Souls of Mischief "Never No More" b/w "Make Your Mind Up." 312.722.0210, ask for Wiley. TOP CASH PAID.

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.

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. Representing hip-hop to the fullest!

I'm looking for any 90s rock/alternative and rap/hip-hop vinyl. Please answer ad via mail: Nick Batyko, 103 Chaucer

Court, Moon Twp., PA 15108, or e-mail: DJSpice1@aol.com.

LOOKING FOR these domestics: Del's *No Need For Alarm LP*, De La Soul's *Buhloone Mindstate LP*, ATCQ Mr. Incognito (unreleased). Call Ritchie at 510.799.6266.

### TAPES mix tapes for sale

FREE MIX TAPES. Send \$1.00 for postage to Four Foot, 3107 W. Colorado Ave #212, Colorado Springs, CO 80904.

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 Thump. 415.282.7052.

### EQUIPMENT for sale

EMAX II sound library, 100 disks containing over 1000 sounds and samples from Roland, Korg, etc. \$150 510.473.9638 ext.4.

ENSONIQ EPS 16Plus w/ mem. & SCSI expansion, four original disks, \$950. Matt 510.526.8569.

PEAVEY CS-800 Power Amp, 200/400 watts (8/4 ohms) in

SKB rack case, \$500. 510.548.7452.

MACKIE MS1202 mixer. Ultra clean mic pre-amps (no-noise vocals on your four-track!) \$200. Matt 510.526.8569.

16 TRACK MUSIC SOFTWARE \$299, also available phat computer systems & setups. 510.473.9638 ext.4.

### DJs for hire

MOBILE DJ. Clubs, private parties, fashion shows, school dances. R&B and hip-hop. Clark Parker, Fog City Entertainment, P.O. Box 591171, San Francisco, CA 94159-1171. 415.560.6800.

### MISCELLANEOUS

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

## interVIEW

why I didn't get paid one cent for this, because first of all it went for charity. People think "DJ battle," competition, but we're all here just to elevate the art of deejaying and to elevate Filipino talent.

**How does the Toronto Filipino deejay community stack up? We all know about you, but after that...beyond Scratch...**

**D-Scratch:** See I'm a little bit biased because my little cousin, Li'l Jazz, is the first runner-up to myself in the Canadian finals. In the Toronto finals, to qualify for the Canadian finals, he beat me. So he is just as talented, if not more talented, than me. It's just that I had a good day, I had a good spot to go last. It just worked out that 1996 was my year. Maybe 1997 will be Li'l Jazz' year. That kid is only 18 years old and—this is coming from D-Scratch the Canadian champion—that man is the sh\*t! I'm gonna go out and do my best to win, but... I already picture myself winning again because that's the only way I can do that. I gotta picture myself winning, if I don't do that in my head then...

**...it's not gonna happen.**

**D-Scratch:** That's right. You gotta look positive. To everybody who's gonna read this—think you're gonna win. Don't strive for anything else but number one. If you don't strive for number one, you're not gonna get number one.

**Tell us about your crew.**

**D-Scratch:** Turnstylez crew was formed by myself, DJ Grouch and Li'l Jazz. We are the three main members, and we've got people like Sun of Soul who are down. It's just a crew of elite deejays in Toronto. We swept the Canadian nationals one, two, three. We have every right to say we are the best DJ crew in Canada, because nobody else did that but us.

**What's D-Scratch doing on the side? Any other projects, production or anything, clubs, whatever?**

**D-Scratch:** We have a Li'l Jazz tape, a DJ Grouch tape, a Sun of Soul tape, and D-Scratch is gonna come out with his own mix tape. The big project is a Turnstylez mix tape, where we incorporate everybody in the crew, and when we get together man, it's gonna be crazy. And we also plan to put out a video like X-Men. They're like our idols. I want to do a video of all of us, with different showcases, like some of my stuff from Italy from the world finals, Li'l Jazz' set in Quebec City, opening up for **Frankenstein**. I'm looking at the video tape and the audio tape, maybe in December, and then we've got the Canadian finals coming up in '97.

**You guys have your own DJ performances, but would you ever be down to DJ for a rap group, do production?**

**D-Scratch:** Definitely. We just went

down to Quebec City with Frankenstein. You know what's f\*cked up about Toronto is that we don't support our own artists. We've got that attitude to cross our arms and watch them on stage and say, "I can do better." Their sh\*t could be the bomb, and people would just sit there and say, "I'm better." Well get the f\*ck on stage then and show me who's better. Until we start supporting our own, we ain't gonna go nowhere. We went to Quebec City and I'm telling you, we were like superstars. They loved Frank's music and they loved what Turnstylez had to offer. We gotta get on the tip of Quebec City, Halifax or whatever, and start supporting our own.

**Any last thoughts?**

**D-Scratch:** I'm gonna be blunt—f\*ck the DAT! You got these big name artists on stage f\*cking with the DAT. If it wasn't for the Technics 1200 and vinyl, there would be no hip-hop. We've gotta live every element of hip-hop, not just one. And when it comes to the DJ part, and this country, and international because D-Scratch has gone to Italy, you better watch out for the Turnstylez because we're coming to get you, and we're gonna grab you by your throat, and y'all ain't gonna know what to do but nod your head.

**—DRUE**

(For info on D-Scratch and Turnstylez crew, contact 416.638.7979.)



## NEW WAX

### A&M

**Single** Before I Lay/House Party/Movin On (feat. Cella Dwellas) - Cece Peniston

### APEX

**Single** Universal/Sunrise - Power Hittin Artist

### AVATAR/POLYDOR

**Single** Sugar Honey Ice Tea (Remix) - Goodfellaz feat. Smoother Da Hustler and Shyheim

### BLUNT

**Single** Rotten Apple - Royal Flush

### CORRECT

**LP** Down to Earth - Grav

### DBR

**Single** Rhymes Like Scientist/Ballsacks - Third Sight

### DOGDAY ENTERTAINMENT

**Single** Keep On Stackin - Closed Caption

### ELEKTRA

**LP** Deee-Remixes - Deee-Lite

### EPIC/RAZOR SHARP

**LP** Ironman - Ghostface Killah feat. Raekwon and Cappadonna

### FADER

**Single** Blah Blah/Don't Let This Rap Sh\*t Fool You - Blahzay Blahzay

### GEE STREET

**Single** How You Want It (Remixes) - The Jungle Brothers feat. A Tribe Called Quest and De La Soul

### GEFFEN/DGC RECORDS

**Single** What They Do/Respond/React - The Roots

### HYDRA

**Single** Screwed Up/They Wanna Know Why - Screwball

### INTERSCOPE/AFTERMATH

**Single** Been There, Done That - Dr. Dre

### IRMA

**LP** Fat Beats Vol. 3

### JIVE

**Single** Can't Stop, Won't Stop/The Mic/Word Perfect - KRS-One

**LPs** Tha Hall of Game - E40  
Enigma - Keith Murray

### KILLA CALI RECORDS

**LP** Killafornia Organization feat. CMW

### LOUD

**LP** Hell On Earth - Mobb Deep

### MERCURY

**Single** Let's Get Down - Tony Toni Toné

### NERVOUS

**LP** A Better World - James Christian  
**Single** I Feel Love - Inca King

### NERVOUS/STRAPPED

**Single** Keep On Movin/What Cha Got - Brooklyn Slumlords Presents "The Suburban Vinyl Outlaws"

### NEW BREED

**EP** Black Sheep Blues - Beats of San Francisco (Tommy Guerrero)  
**Single** Something In Time/  
Appeal - Chuck Miller

### PROFILE

**Single** Luchini/Swing - Camp Lo feat. Butterfly  
**LP** The New World Order - Poor Righteous Teachers

### PUSSY FOOT (UK)

**Single** Contrazoom (10") - Spacer

### RELATIVITY

**LP** Business Is Business - PMD

### RESERVOIR RECORDS (UK)

**Single** Payin' the Price - Mr. Pink/Death Before Dishonour Mr. Blonde (of Hijack)

### SERCHLITE MUSIC

**Single** 5 Boro's (feat. D.V. alias Khrist)/Four W's - Non-Phixion

### SHAOLIN STYLE

**Single** Prepare For Mortal Combat - Shaolin Style

### SO SO DEF

**LP** Anuthatantrum - Da Brat

### SOLESIDES

**Single** Balcony Beach/Burnt Pride - Lyrics Born

### SONY (Japan)

**Single** Another Maze (feat. Da Beatminerz)/Only the Strong Survive (DJ Shadow Remix + Krush Remixes) - DJ Krush

### STRONG SOUND RECORDS

**Single** Style Inforcer - Rhyme Mutilator (Call 213.208. BEAT.)

### WHITE LABEL

**Single** Unreleased 2 - Bush Babees feat. Q-Tip, Dogg Pound, Da Brat (freestyle)

## the Vinyl Exchange

a newsletter for deejays and vinyl junkies

### Inside the November '96 Issue:

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  - The P-Minus! Potpourri
  - Toph's High Plains Drifter Lucky 13
- 2 reVIEWS
  - Focus on Toronto: Thrust, Syndrome, Maestro
  - Tom Thump's Top Ten
- 3 reVIEWS
  - Kardinal Offishall, Frankenstein, UBAD, Outro
- 4 interVIEW
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- 5 reVIEWS (cont'd.)
  - Ras Kass
- interVIEW
  - Toronto DJ D-Scratch
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A Conversation with  
DJ Evil Dee!

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## the Vinyl Exchange

Parlay Graphics  
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A Special Report on  
Toronto Vinyl

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