

the Vinyl Exchange

a newsletter for deejays and vinyl junkies

OCTOBER 1996

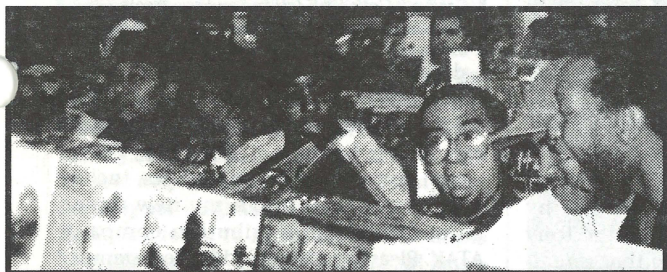
Vinyl Junkies Anonymous

Random Words From the Editor

The new **Jeru** single "Ya Playin' Yaself" is a vinyl-only release. To quote Payday's **Tracii McGregor**: "No CDs, no cassettes, vinyl only." Speaking of Payday, **Mr. Dave** tells me that there are not two, not three, but four **Premier** mix tape sets (three tapes per set) out now. That's too much dope-ness—your tape player may explode.

Stef's Media Watch: I haven't seen "High School High" yet, but I like the commercial with the DJ scratching on **Jon Lovitz'** "Rhinstone Cowboy" record. I did catch "Empire Records" on video, about a big, independently-owned record store on the brink of turning chain. Good idea, bad movie, but at least vinyl is prevalent ('cuz it's cool).

URB Magazine always has excellent DJ coverage. Be sure to read the "Beats &



In the Bay Area for the Gavin Sessions, Jay Biz, Babu, J-Rocc, J-Live, Rhettmatic, Hi-Tech and Georges Sulmers are amazed by Amoeba Music's vinyl selection.

Rhymes" department edited by Executive Music Editor **T-Love**. In the August/September '96 issue, **DJ Nu-Mark** gives some tips on warp-prevention in his "Turntable Talk" column.

Have you seen the October issue of *Spin*? I was pleasantly surprised to find a photo of the Bay Area's own **Lateef the Truth Speaker** illustrating the "Singles" column. Even more pleasant than seeing Lateef's picture is that it's an all-vinyl list of author **Charles Aaron's** favorite new indie hip-hop releases. (I remember *Spin* "B.C."—Before CDs.) In the same issue there's a review of turntables in which **Steven Stone** states: "...even non-audiophiles are discovering that CDs still can't top the sound of LPs." He goes on to technically explain why vinyl is superior. But you already knew that, right?

DJ Serg (who works at Amoeba Music in Berkeley) tells me he went to the Tower Records store in Fremont, California and asked if they sold vinyl. The answer: "They don't make that anymore."

—DJ STEF

The P-Minus! Potpourri

The **Almighty DJs** put on a Sunday afternoon show [last month] featuring **Sacred Hoop, The Space Travelers, The TMC Crew, San Francisco Street Music** and **Illa Dapted**, and **Big Lee** treated the crowd to some verbal linguistics. It was all good.

My absolute favorite new 12-inch is the latest **Scott Lark da Sensei** on Contract Records. "Razzle Dazzle," the A-side, is not his best work, but the flipside lets loose with three great songs. "The Movie" delivers an amazingly abstract storyline over a rolling bass groove that is straight apple butta, baby! Absolute loveliness! "I Killed a Hoe" luckily does not live up to its horrible name—it just dabbles in misogyny and comes off abstractly enough to make it an interesting track. And "It Ain't Going Down" featuring **Jaggid Edge** provides a slightly harder edge to this release. I just

love Scott's flow—he sounds like he has a crazy head cold and his rhymes run like post-nasal drip. I'm craving the LP so that I can sink into 45 minutes of his grooves (yes, I am totally on his jock!). **Tony D.**, "the Good-fella," provides the wonderful beats on

the single, strongly marking his return to the limelight. This vinyl makes me very, very happy.

Ghostface Killah has released a copy of "Daytona 500," on Epic Records, which is nice because someone finally decided to have Ghost, **Raekwon** and **Cappadonna** flip their breathless lyrics over an *atypical* beat—a looped blaxploitation-ish groove [**Bob James'** "Nautilus"—*Ed.*]—plus the song has a sing-song chorus which is as dope as it is unusual in a **Wu-Tang** track.

I've told you a million times how much I love remixes, so I was obviously delighted to pick up **De La Soul's** "Itsoweezee" (Tommy Boy) single which has a remix of both the A-side and the B-side, "Stakes is High." The original versions are already dope, but the new "Itso..." refurbishes only the vocals into a strange but delicious brew. **Jay-Dee's** "Stakes..." mix has new vocals and an even gloomier beat than the original, plus guest rhymes by **Mos' Def**. It seems that the stakes are even higher now.

Birthered from the seemingly limitless womb of the Wu-Tang Clan comes **Killarmy**

DJ Serg's Top Ten

*Succotash @ the Up & Down Club
San Francisco • Tuesdays
Amoeba Music • Berkeley, California*

1. **Unholy - DSA** (Black Dog Entertainment)
2. **Voodoo - ALLEY HIGH** (Harlem High Entertainment)
3. **247 - HI TECH** (Mass Vinyl)
4. **How Ya Want It (I Got It) - JUNGLE BROTHERS** (Gee Street)
5. **The Real Weight - NO I.D.** (Relativity)
6. **Walk With the Limp - MONEY BOSS PLAYERS** (Warning Records)
7. **Operations - HOMELISS DERILEX** (White Label)
8. **Yeah - KEITH MURRAY** (Jive)
9. **Dedicated - ED O.G.** (Solid Records)
10. **The Rain Is Gone - FRANKENSTEIN** (Knowledge of Self)
- *11. **Cut of the Month: The Lump Lump - SADAT X** (Loud)



frankenstein

with "Wake Up" b/w "Camouflage Ninjas" (Priority). Too bad it seems that the Wu greatness is getting a bit thin on the periphery. The rhymes appear forced and artificially complicated. **RZA** puts together the typical nice beats with a strong piano loop on "Wake Up."

From the five mixes on **Wise Intelligent's** "Rastafarian Girl" (Contract), you're bound to find one that fits your mood. I most enjoy the "Chops Remix" on the smooth

Money Talks.

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Volume 21 • October 1996

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LaFace, Priority

Deadline: Deadline for both editorial and advertising is the 20th of the month for inclusion in the following month's issue.

the Vinyl Exchange

published monthly by

PARLAY GRAPHICS

236 West Portal Ave. #402

San Francisco, CA 94127-1423

415.452.8030

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Vinyl Exchange Online

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

ITF West Coast Tour '96

The International Turntablist Federation (ITF) will set off on its first tour this November. The ITF defines itself as "a collection of the world's DJ-turntablist population, coming together under one federation for the sole purpose of forming industry awareness in the future and development of the turntable as a musical instrument."

These are the dates and places for the tour, dubbed as "The Night of the Turntablist!":

Nov. 9 LA American Lodge Hall

Nov. 13 SF Club Townsend

Nov. 23 Seattle The Show Box

The **Skratch Piklz** (Q-Bert, Mix Master Mike and Shortkut) will appear at the Seattle show. The Los Angeles and San Francisco shows will feature the Piklz along with the **X-Men** (Mista Sinista, Rob Swift and Roc Raida) and the **Beat Junkies** (Babu, Melo-D, Symphony and J-Rocc). **DJs Apollo, Mind Motion** and **Stretch Armstrong** will be flexing in the booth. Don't miss it!

—DJ STEF

For more information call 415.522.7380. or check out the ITF Online at <http://www.hip-hop.com>. Also, the ITF Newsletter has excellent, first-hand coverage of the ITF Battle held last July. (Thanks to Shortkut for all the info.)

The P-Minus! Potpourri (cont'd from p.1)

tip, and the album mix on the harder drum tip. The flow is a bit simple to blow my mind, though. I prefer the B-side, the Tony D. produced "So Low," a gem that is reminiscent of the good old **PRT** days.

And quickly, **Big Noyd's** "Usual Suspects" (Tommy Boy) has a tight **Mobb Deep** beat but I've heard the story a gazillion times already. **Above The Law's** "The Crow" (TB) is dull, even with the **Frost** guest lyrics. And the **Fugees'** remixes of "Ready or Not" (Ruffhouse) are alright. **Salaam Remi** adds

Tom Thump's Top Ten

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1. **Trippin': The Groove Merchant Comp - VARIOUS** (Ubiquity)
2. **Zimbabwe - STEVE WILLIAMSON** (From One Love LP) (Antilles)
3. **Olive vs. Roni Size** (White Label)
4. **Mike Flowers Pops Meets Aphex Twin** (LO)
5. **Midnight In A... - DJ SHADOW** (Mo' Wax)
6. **Electric Blue - PRIMARY MOTIVE** (Creative Source)
7. **Drum & Bass for Papa LP - PLUG** (Blue Angel)
8. **Lots of Love - ROY AYERS** (Uno Melodic)
9. **Paint You Blue - INGRID SCHROEDER**
10. **Pleasure & the Pain - PROJECT 23** (Dorado)

Check Tom Tuesdays at "Succotash," Up & Down Club with Rasta Cue-Tip, Serg and Alex; Sundays at "Virtu," Beer Cellar; Mondays at "Tongue & Groove," Cat's Grill (all in San Francisco).

a decent dancehall flavor to his mix, but it is certainly not his sickest work, and **Han-del Tucker's** reggae mix doesn't really move me.

I am currently offering 16 tapes, including mix tapes, through my new underground hip-hop distribution company, **ATAK**. Please send a self-addressed, stamped envelope to **PO Box 420504, SF, CA 94142** to receive a complete and updated catalog with mail-order prices and tape descriptions. If you or your group has a tape or vinyl out, or if you make mix tapes, please send a sample copy and bio if you would like to join the **ATAK** mail order catalog plus have your material sold at shows, clubs and stores in the Bay Area. Thanks for your support!

You know, everything I write should be a hip-hop quotable.

—P-MINUS!

CORRECTIONS

Please note the following changes to information in the September 1996 issue of the Vinyl Exchange:

The Roots' Illadelph Halflife LP is on Gefen/DGC Records.

#7 on the Live & Direct Mix Show Chart should read: "Me and Those Dreamin' Eyes of Mine."

"Up On Prospect"/"Boom!" is by **Hillfiguz**.

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Name: _____

DJ? ☐ yes ☐ no DJ name: _____

Street Address: _____

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: _____

JERU THE DAMAJA

"Ya Playin' Yaself" (Payday) Production: DJ Premier

Producers and beat collectors for years have always wondered where PRIMO gets his joints. Suffice it to say, Primo has always given the same answer: "It's not about what records you use, but how you flip 'em." "Ya Playin' Yaself" is a perfect illustration of this philosophy, incorporating the same NEW BIRTH track sampled previously in JUNIOR MAFIA's "Players Anthem." As for the lyrics, JERU is a perfect match for this track, leaving no stone uncovered in attacking so-called players and bum MCs. Although "Ya Playin' Yaself" does not yet fall into the same class as "Come Clean," it is a very consistent and entertaining song. Definitely check for the video. —BENI B

PREMIER chops up the JUNIOR M.A.F.I.A.'s "Player's Anthem" and makes something totally different out of it (ahhh, the irony). The result is a great track, kind of an "I-Don't-Player's Anthem." Mandatory.

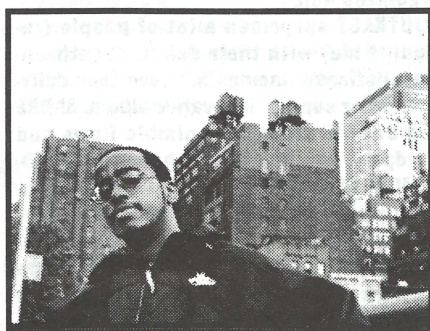
—MATT AFRICA

CHOCLAIR

"Just A Second"/"What It Takes" (Knee Deep Records) Production: Day Productions

Readers should recognize that despite a successful homebase, rappers outside the States do not always achieve similar accolades Stateside. Non-American rappers are heavily scrutinized in terms of subject matter and delivery (i.e., rapper's accent). Fortunately our neighbors to the north in Canada have chosen to spend more time in the beat lab and less time thinking about American hip-hop. So far, the results have been very impressive. CHOCLAIR's new track "What It Takes" is no exception. Don't let the female background vocals fool you. Both the lyrics and production are consistent. "Just A Second" is worth checking also.

—BB



J-LIVE

"Can I Get It?"/"Hush the Crowd"/"Braggin' Writes (Dome Cracker Remix)" (Raw Shack Productions) Production: J. Brown, Chairman Mao, J. Cadet, Georges Sulmers

Wow!!! is the only way to describe this

record. Wow!!! Now this is what an example of how an independent record should sound—tight production and slammin' lyrics. "Can I Get It?" takes you back about ten years (see CASH and MARVELOUS for reference) sonically, but J's flow is true '96. "Hush the Crowd" sets the standard for the B-side. The true gem, however, is found in the SPINNA remix (he's done it again) of last year's "Braggin' Writes, complete with new lyrics.

G.S. may you never sign to a major. What up Big Wes!!! —BB

NATURAL RESOURCES

"They Lied"/"Bum Deal"/"Baseball" (Makin' Records) Production: OT

Don't be fooled by the low-budget label. This is a very good record, production-wise. Lyrically, the MCs could stand to relax a little on the mic. It hasn't been often that you get to hear a female flow in the manner that homegirl comes off on both "They Lied" and "Bum Deal." Worth picking up and adding to your collection of good independent hip-hop records. —BB



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RAHSHEED

"East Wild West"/"Keep Kickin' That"/"Life I Live" (Quake City Records) Production: DJ Jazz/DJ Miz/DJ Mighty Mi

RAHSHEED is a Philly emcee who fails to distinguish himself lyrically, but the tracks make this release worth checking out. "East Wild West" is a cowboy story, but the track and delivery are real WU-derivative.

"Keep Kickin' That" shines behind a loping, irresistible track from one-time NMS champion DJ MIZ (AWOL since "Ain't U Freshco?"). The groove is mellow and buoyant and Rahsheed sounds okay, though I was expecting more cuts from Miz.

DJ KID SWIFT more than makes up for this on "Life I Live," but unfortunately his scratch and MIGHTY MI's track are about all this song has going for it. —MA

TRAGEDY

"Judas Theory" (25 to Life/Dolo)

Man, I'd be lying if I said I could tell all these Queensbridge kids apart anymore. TRAGEDY, CAPONE-N-NOREAGA, etc. are getting very accomplished at turning out violent stories in the MOBB DEEP vein; they're pretty consistent if not always real distinctive. On this release, Tragedy and Capone (I think) rap about betrayal and jail time. They get off some good phrases over a raw and simple track, like: "Now you come home and it's life or death/But you ishttd where you eatin'/You ain't got nothin' left."

Those sensitive to jailhouse homophobia won't wanna hear this. —MA

J-FORCE

"For All Thoze"/"Runnin' On E" (J-Force Entertainment) Production: J-Force

This is the second single from J-FORCE, a Queens emcee who did almost everything here but mix the record (he had some help there from MARLEY MARL). He crafts a simple but fly track on "For All Thoze": just a bunch of piano chords and a "Shook Ones, Pt. II" scratch. Unfortunately, the track is wasted on the vocal. Force's flow is mediocre, and his lyrics sound kind of weak and dated, stuff like: "Force is my name/Rapping's my game/One rhyme to your head is like a cap in your brain."

The B follows more or less the same pattern. —MA

CAPONE-N-NOREAGA

"Illegal Life"/"L.A., L.A."/"Stick You" (Penalty Recordings) Production: Marley Marl/?

"Illegal Life" sounds mediocre to me. The track is interesting (pounding drums and a bizarre string/vocal sample played in different keys) and HAVOC is on the chorus, but overall it's a little dull. "L.A., L.A." still sounds good, six months later.

"Stick You" is a minor gem. CAPONE, NORE-

AGA and KHADAFI (I think) tell a drug rip-off story over an infectious piano beat. You've probably heard it before, but the details and delivery in Noreaga's rap make it memorable: "For years I've been buying my coke from the same cat/Jheri-curl nigga Dominican who look Black/As I think back/Transform coke to crack/Yo amigo, him and Rico/They got perrico." It's the first record I've ever heard with a lengthy skit at the beginning and in the middle.

Incidentally, my man PAL 58 wants to know what sect of Muslims they belong to, given the way they sprinkle their coke raps with Arabic. Hmmm, I don't know. —MA

ED O.G.

"Dedicated"/"Acting" (Solid Recordings) Production: Joe Mansfield

ED O.G. is a sturdy but seldom outstanding emcee. Here he comes correct with detailed pictures of Roxbury, using wordplay to good advantage.

What really sets this record apart, though, is the combination of production and scratches. JOE MANSFIELD has been in the background for years paying dues with VINYL REANIMATORS and making his name in record man circles, but here he shines. "Dedicated" combines vibes, ethereal strings, muffled bass and a scratch from "Shook Ones, Pt. II." On "Acting," Joe freaks moog, keyboard, bass, and some fuzzed-out noise on an incredible track. DJ SHAME gets particularly nasty with METHOD MAN's verse from "The What." Watch for Ed O.G.'s six-song EP. —MA

VOODOO

"One Life to Live"/"Two Deadly Sins" (Patchwerk Recordings) Production: Voodoo

VOODOO has a pretty good underground buzz from his former association with RAS KASS and his track on the "Next Chapter" comp. "One Life to Live" is a cool first single. The track is melodic and sweet, without being corny or pop. Voodoo's bitter rap seems to clash: "This rap crap taught me/to say f*ck friends, I'd rather have a Benz."

"Two Deadly Sins" is stronger. Voodoo flips some suspenseful soundtrack-sounding stuff on the production. I like his attention to detail, the way he keeps switching up the pattern throughout the song while the DJ cuts up "Shook Ones, Pt. II." Voodoo and MEEN GREEN get down to business with some strong battle rhymes. On the down side, they both have a gruff, monotonous delivery and it's sometimes hard to tell one from the other; a little variety wouldn't hurt. Regardless, this is an impressive debut. Check for it. —MA



KILLARMY

"Wake Up"/"Camouflage Ninjas" (Wu-Tang/Priority)

It's been almost four years since the WU released "Protect Ya Neck" on Wu-Tang Records and began their industry hostile takeover. Now they are ubiquitous, from numerous solo deals to R&B remixes and Wu-Wear. I'd argue that what has allowed them to build their dynasty is not just depth of talent, but also quality control.

"Wake Up" is a nice track, featuring an aching piano and harpsichord loop and some rough drums. Unfortunately, the emcees don't do much with it; they shout spooky rhymes about devils, skulls and Armageddon, kind of like the GRAVEDIGGAZ without a sense of humor.

"Camouflage Ninjas" is a uniquely hectic, f*cked-up track; guitars, piano, shrieks, wails, sound effects and scratches are all jammed-up together, but it works. I like the vocals a little better here, but overall this record is mediocre. —MA

LATEEF THE TRUTH SPEAKER

"The Quickening (The Wreckoning Pt. II)"/"The Wreckoning"/"Latyrx"/"Shadow's Beat" (Soleisides) Production: DJ Shadow

New rhymes, new beat—I guess this is more than just a remix. LATEEF has lyrics and styles, plus some East Bay flavor: "Arrive on 580, but I'm not an 85." He flips syllables, plays with his pitch and shows mad breath control on this single.

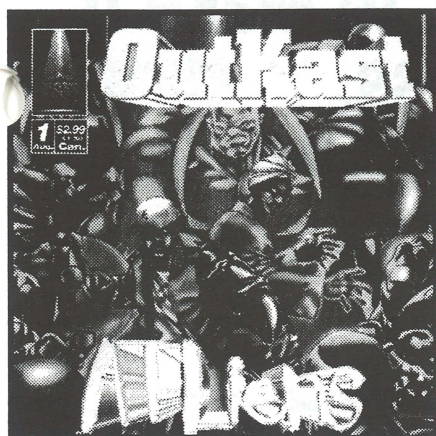
Meanwhile, SHADOW experiments with some mid-80's pre-sample sounding isht: you know, drum machines and cheesy synthesizer bass sounds. The result is cool and unlike anything I've heard lately. This 12" is a great buy with the previously released "Wreckoning" and "Latyrx" plus "DJ Shadow's Beat." Watch for Shadow's new full-length, "Endtroducing." —MA

OUTKAST

ATLiens LP (LaFace Records) Production: Organized Noize

OUTKAST surprised a lot of people (including me) with their debut, "Southernplayalisticadillacmusic." Here they deliver another superb, innovative album. ANDRE and BIG BOI shine with nimble flows and wordplay, but, like their labelmates GOODIE MOB, what really distinguishes them is the breadth and depth of their lyrical perspective. Their songs range from the typical (the industry gripe of "Mainstream" or the hustlers on the run of "Decatur Psalm") to the unusual (the spacy meditation of "E.T." and the beautiful, elegiac "13th Floor/Growing Old"), but they do it all well.

ORGANIZED NOIZE handle the production beautifully. They've crafted a unique, soulful sound that fits Outkast like a glove: downhome and organic, smooth but anti-slick. They continue to develop, adding new



sounds to their repertoire in addition to the live guitar, bass, drum and vocalist sound that dominated the first album.

Even if some songs are occasionally undermined by the choruses (like on "Baby-Ion" and "Ova Da Wudz"), the album is remarkably consistent. A must-have. —MA

VARIOUS ARTISTS

San Francisco LP (NBA Records)

Man, these cats did DJs everywhere a service. "San Francisco" features an incredible selection of unreleased and impossible-to-find gems. Side One is pretty much all PETE ROCK: an unreleased "Searching" remix, the unbelievably dope "Specialized" which popped up on a DJ TIM tape last year) and DEDI featuring Pete Rock's "Do You Understand?" (when is his isht gonna come out, anyhow?).

NAS kicks off side two with "On the Real." It features strong rhymes from Nas, an irresistible track and some guys who sound kind of like Kamikaze. NBA unearthed both sides of the first (pre-Wild Pitch!) MAIN SOURCE single, "Think" and "Atom." Last and definitely not least is the CRASH CREW's "High Power Rap"—one of the greatest old school records (for real, it's up there with "It's the Joint" and "Flash It to the Beat"). The instrumentals of the Pete Rock and Main Source songs are a plus.

The only beefs I have are the vinyl itself, which is pressed too thick to cut, and the labels, which mis-identify some songs. Still, this record is essential. —MA

LIL' KIM

"No Time"/"Queen Bitch" (Big Beat) Production: Puff Daddy/Carlos Broady and Nashiem Myrick

This is the first release from the best (perhaps the only) lyricist of the JUNIOR M.A.F.I.A. LIL' KIM still sounds like a female BIGGIE SMALLS: you know, incredible inventions on the conspicuous consumption of designer clothes, sports cars and sex. Ain't really nothin' new here, but she does this better than anybody female (except maybe FOXY BROWN) and almost all the males, too-

and that's saying something. The track is undermined by the corny replay of a LYN COLLINS loop (C'mon PUFFY, I know you can afford to use the masters). Matter of fact, I could do without Puffy's chorus, too.

"Queen Bitch" is some isht, though. The track is fly; it sounds like warped piano and rimshots. Kim's boasts are hilarious and outlandish (and probably at least part true): "Bet I wet ya like hurricanes and typhoons/ Got buffoons eating my p'ssy while I watch cartoons/Sleep til noon, rap Pam Grier's here.../While you struggle and strive/We pick which Benz to drive." Personally, I'm waiting for the Lil' Kim movie, but I'd pick the record up anyhow. —MA

InterVIEW: DJ Symphony

Red Rhymes recently spoke with Symphony, a member of the Beat Junkies and competitor in last year's U.S. Vestax Competition. (Winner and fellow Beat Junkie Melo-D said, "Symphony almost beat me!")

First off, how did you come up with the name "Symphony?"

Actually my friends came up with that name. We were throwing a... it was one of our first clubs and they were making the flyer. I guess it was my brother.

Is there a theme behind it?

He got it out of his piano book. I guess they were really searching for a name. Everyone was at Rhett's [Rhettmatic's] house making this flyer and we were trying to figure out what they were gonna call me. So my brother's flippin' through his piano book and he found "Symphony."

Who or what has enhanced and influenced your interest in DJing?

Well first, with my friend Lito, 'cause he was learning. Well, he was just starting to learn. He picked me up on the DJing thing. My brother and then Rhett took me into the hip-hop aspect of DJing. It just built from there. All the Beat Junkies have been a big influence; Skratch Piklz.

How has your association with the Beat Junkies affected the way you approach DJing?

I think it motivated me more, 'cause when we had our first Beat Junkie meetings we all agreed that we would be a crew of the best DJs out there on the west coast besides the Skratch Piklz. We all agreed that the weakest DJ reflected on the whole group, the group as a whole. I kept thinking, 'I don't want to be that weakest DJ,' so it pushed me to practice. And we all pushed each other to be our best.

What experiences have you gained from battling?

I guess I learned how to relax in front of a crowd... different battling techniques, like what works in a battle, what doesn't, what's a crowd pleaser.

Is there a particular response or stereotype you receive being a female DJ?

I don't know. I guess... that one's kinda hard. People treat me... I don't know how other female DJs are treated. I've been underrated, overrated. "Oh yeah, she's okay," you know. People, before they even see me perform, they make a generalization about me. And it's usually I'm either overrated or underrated. "She's a girl," or "OH, she's a girl, maybe she's good." That sort of thing. I get different responses.

What do you think is a way for people to get past this?

I think they should treat me like other DJs. I mean, you can't really judge a DJ until you see what he [or she] can do. I wish they would just... before they even make a judgment on me, like, wait 'til you see what I can really do.

Are there any events or projects you're working on now that people should look for in the near future?

Well actually, I'll be trying out for Power 106. It's one of the major radio stations down here in L.A. And I'm trying out this weekend.

—RED RHYMES

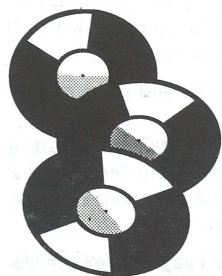
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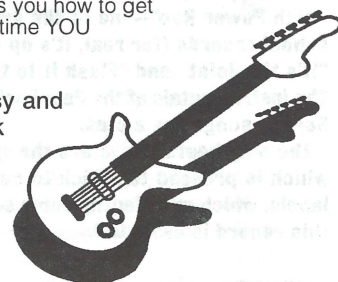
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- ★ **PUBLISHERS** Every market and contact for the songwriter.
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- ★ **AGENCIES** Here they are. Their rosters are the who's who of popular music today. Here you can find ANY agent, ANY artist. Now you can find the agent of ANY of your favorites, and contact them today!
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- ★ **RADIO** Every station, with program director names! From Top 40 to college and independent. Also shows you how to get airplay for your music!
- ★ **PRESS** A press contact listing of entertainment and music publications, with contact names, so you can start making headlines.
- ★ **RECORD STORES** From major chains to local specialty shops, this gives you everything you need to get your music on the shelves!
- ★ **INDUSTRY PUBLICATIONS** An extensive listing of all the music industry publications, so you can find out what's going on in your hometown and around the world!
- ★ **MUSIC INDUSTRY WEBSITES** Where to find the industry on the Internet, and how to promote your music on ALL the industry websites!
- ★ **TELEVISION AND FILM MUSIC PRODUCERS** Find out how and who to contact to get your music on a soundtrack, or on television and commercials! The most extensive and complete listing available.
- ★ **HOW TO START YOUR OWN LABEL** EVERYTHING you ever needed or wanted to know about starting your own label, and HOW to do it NOW!
- ★ **HOW TO BOOK YOURSELF NATIONWIDE** A platinum artist's agent and managers show you how to book yourself, and GUARANTEE you get paid! A MUST for any and all who gig! Plus, this shows you how to get gigs anywhere, hire bands, negotiate contracts and start making a living in music today! Isn't it time YOU started?

This information has never before been available in one package. It is formatted for your easy and effective use. You get 8 software disks, both IBM and Mac compatible, and you also get it in a desk reference manual, so you can use it even if you don't have a computer! You can print labels directly from it, and it shows you how to submit your material EFFECTIVELY, so that it gets heard. This information never gets old, because with your purchase, you get free updates for 3 years!

With the POP INDEX, you can start making a living in music today!



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POP MANAGEMENT
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Name _____
Address _____
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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

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 (demo), 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. Representing hip-hop to the fullest!

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.

EQUIPMENT for sale

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 preamps (no-noise vocals on your four-track!) \$200. Matt 510.526.8569.

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.

EVENTS battles, meetings

RAP SHEET's Hip Hop Conference, Oct. 23-

26, 1996 in Hollywood, Calif. Call 310.452.3900, ext. 303. Hosting the West Coast DMC.

KUSF ROCK N' SWAP Record Swap. Sun. Nov. 10, 1996. McLaren Hall, Univ. of San Francisco. 10 am-5 pm, \$2. 415.386.5873 info.

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

GET YOU OR YOUR CREW ON WAX. \$20.00 gets you a 10-second space on wax, of whatever you want. E-mail djfear@earthlink.net or http://user.aol.com/djfear/custom.html.

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

NEW WAX

The "New Wax" section is expanding! There are a lot of good, new records out; here are our favorites:

AFTER LIPHE ENTERTAINMENT
Single Exorcism - Black Mikey

BLACK DOG ENTERTAINMENT
Single Unholy b/w Uncontrollable - DSA

BLINDSIDE
Single I Don't Give a F*ck (Peanut Butter Wolf Remix) - Big Kwam (Scratches by Q-Bert)

BLUNT
Single Worldwide - Royal Flush

COLUMBIA RECORDS
LP Six - Whodini (double vinyl)

CORRECT RECORDS
LP God Connections - Al' Tariq (double vinyl)

DEF JAM
Singles More to Love - Case I Like (Remixes) - Montell Jordan

Let's Ride - Richie Rich

DOLO RECORDS
Singles Up On Prospect b/w Boom! - Hillfiguz
Get Down b/w Emotions - M.F. Grimm
Well Connected b/w Bright Lights Big City - Powerule (Call 212.253.1177 or e-mail Info@dolo-records.com.)

ELEKTRA
Single Do My Thing b/w Abandon Ship - Busta Rhymes (Includes DJ Scratch remixes.)

EMI RECORDS
Singles Maintain - Channel Live
Me and Those Dreamin' Eyes of Mine - D'Angelo (remixes by DJ Premier and Erick Sermon feat. Redman—all dope!)
Just the Way (Playas Play) - Alfonso Hunter (Produced by Erick Sermon.)

EPIC
Single Camay b/w Daytona 500 - Ghostface Killah

EYE TEK/HOTWAX
Single Say I Do b/w Mr. Gunman - Ultimate

FIELD SOULJERZ RECORDINGS
LP DJ Fingaz & Marcus B

GUESSWILD
Single Cut That Weak Sh.. b/w It Ain't No Secret - Lace Da Booms

ILLA PRODUCTS
LP Vandillism Inst. Vol 1—The Silent Assassin - E.C.

ISLAND/T-NECK
Single Floatin' On Your Love - The Isley Brothers feat. Ronald Isley and Angela Winbush (Includes Bad Boy remixes featuring 112 and Lil' Kim.)

JIVE
Singles The Ryme (Remix by the Ummah) b/w Yeah - Keith Murray (featuring Busta Rhymes, Redman, Erick Sermon and Jamal of Illegal)
Stressed Out - A Tribe Called Quest feat. Faith Evans (In-

cludes "Baby Phife" version, "Word Play" and "Jam.")

KNEE DEEP RECORDS
Single What It Takes b/w Just A Second - Choclaire (Produced by Day. Call 416.767.7639. See Beni B's review on page 3.)

KNOWLEDGE OF SELF
Single The Rain Is Gone - Frankenstein
LP Live From New York (The Remix Album) (Produced by Frankenstein. Call 905.856.1406.)

LIMBO ST. RECORDINGS
Single Storm Brewing - Tony Da Skitzo (E-mail LimboSt@aol.com.)

LOOSE CANNON
Singles Paula's Jam (w/ remix) - Paula Perry
Real Rap Song - Meaner (Scratches by Clark Kent)

LOUD
Single Drop a Gem On 'Em - Mobb Deep

NEW WAX

Rainy Dayz - Chef Raekwon
feat. Ghostface Killah

MASS VINYL

Singles 24/7 b/w Book of Life
Page II - Hi-Tech

MASTERCUTS

LP Classic Hip-Hop 2 - Various
Artists incl. T La Rock, Ultra-
magnetic MCs, Beastie Boys,
De La Soul, Main Source

MO' WAX

LP Endtroducing - DJ Shadow
(double vinyl)

NERVOUS

Singles Funk 4 People - Black
Phunk
Gotta Feeling (Thee Orlando
Remixes) - M5 feat. Brad Raker

Nervous Chill

Single After the Storm b/w City
Life - Gigolo Supreme

Nervous Dog

Singles Get Up Everybody b/w
Moove - Paul Simpson Pre-
sents Zack Toms' Parade
Get Off Yo Feet/Bi Ya - Zack
Toms Jamboree (Double A
and B side)

Nervous Wreck

Single How Many Emcees b/w
Niguz Talk Sh*t (Evil Dee '96
Remixes) - Black Moon

NEW BREED RECORDS

EP Abstract Funk - Various
Artists incl. Nutsek and Art &
Science

NINJA TUNE

LP Flesh Eating Disco Zombies
vs. The Bionic Hookers From
Mars - London Funk Allstars
(triple vinyl)

+K RECORDS

Single Black Cinderella b/w
Good Combination 95 - Posi-
tive K

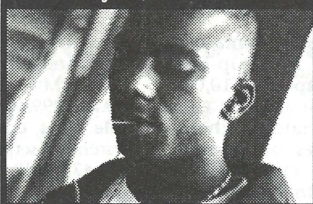
PROFILE

Single Word Iz Life - Poor
Righteous Teachers (Produced
by Clark Kent.)

PRIORITY

Single No Fear b/w Da Storm -
Originoo Gun Clappaz

Check for the new Ras Kass
double vinyl LP, "Soul On Ice."



LP Soul On Ice - Ras Kass

RAGE RECORDS

EP People Without Shoes

STONES THROW

Single Cash Money b/w Opera-
tions - Homeliss Derilex
LP Super Duck Breaks - Turn-
tablist (Call 408.631.3012)

SUNSHINE

Single Give Me Your Love
(Remixes) - Miranda

SUPREME ENTERTAINMENT

Single Movin On (produced by
Kutmasta Kurt) b/w No Under-
standing (produced by T.D. of
Bored Stiff) - Ni Double Ki

TEFLON/HOTWAX

Single Yeah You b/w Heads On -
KGB

TOMMY BOY

Single Itzsoweezee (Hot)/Stakes
Is High (Remix) - De La Soul

UNIVERSITY RECORDS/ECHO INT.

Single United Snakes of Ameri-
ca b/w HAD R.E.M./Puppet-
master - Aphillyation

WARNING

Single Walk With the Limp b/w

Players Pinnacle/Crap Game -
Money Boss Players

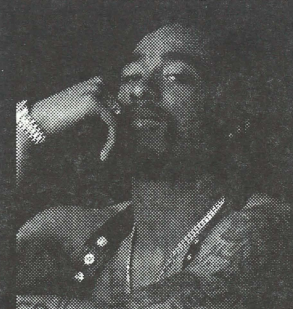
WHITE LABELS

Singles Listen to the Sound Vol.
Three (Uses a nice loop from
Company Flow's "Vital Nerve.")
Mutation/Bombay Falanay -
Humankind
Yo Love b/w Me and the Click -
Ill Al Skratch
LP Needle Thrashers

WRECK HOUSE RECORDS/HOT WAX

Single Crab b/w Come Close -
Fierce

TUPAC AMARU SHAKUR



1971-1996

We Miss You—Rest In Peace

the Vinyl Exchange

a newsletter for deejays and vinyl junkies

Inside the October '96 issue:

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 - Tom Thump's Top Ten
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Natural Resources
- 4 • Rahsheed, Tragedy, J-Force,
Capone-N-Noreaga, Ed O.G.,
Voodoo, Killarmy, Lateef the Truth
Speaker, Outkast
- 5 • San Francisco LP, Lil' Kim

interVIEW

- Symphony

7 Classified Ads

New Wax

the Vinyl Exchange

Parlay Graphics
236 West Portal Avenue #402
San Francisco, CA 94127-1423



**InterVIEW: Symphony
of the Beat Junkies**

See page 5.

**Coming in November:
Interview with
DJ EVIL DEE!**