

# the Vinyl Exchange

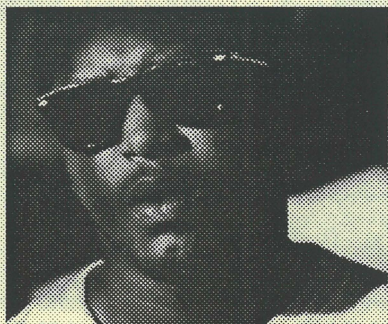
a newsletter for deejays and vinyl junkies

SEPTEMBER 1995

## Head Knods of the Month

Top Ten Hip-Hop  
Submitted by Theory & Mr. Grinch  
Houston, Texas

1. **Real Hip Hop (Pete Rock remix) - DAS EFX** (Eastwest)



LORD DIGGA will make you "Feel It."

2. **Feel It - LORD DIGGA** (South Paw)
3. **Check Da Style - L-SWIFT** (Fortress Records)
4. **Recognize and Realize - CELLA DWELLAS** (Loud)
5. **Glamour and Glitz - A TRIBE CALLED QUEST** (Def Jam, from "The Show" soundtrack)
6. **Bloodshed and Wars - DA YOUNG-STAS feat. MOBB DEEP** (Eastwest)
7. **On the Regular - PUDGE** (Mecca Don/Perspective Records)
8. **Agitation - BEAT DEMONS** (New Breed)
9. **It's A Shame (remix) - KOOL G. RAP** (Epic Street)
10. **Attack - STICK N MOVE** (Ill Kid)

## CORRECTIONS

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

#6 on the Flava Chart should have read: **THE NOD FACTOR - Mad Skillz** (Big Beat)

Q-Bert did not produce nor perform on "Bionic Booger Breaks" which was used as an illustration for his interview.

## The P-Minus Potpourri

I want to start this month's article by saying that I love hip-hop. Just about every aspect of this music genre thrills me and sometimes makes my days worth living. If I am in a bad mood, or sick, or my jobs are stressing me, hip-hop is always a sure-fire cure for my woes. As soon as my fingers hit my old and ratty 1200s, my troubles quickly disappear. With this said, I am just as quickly devastated when anyone shines a bad light upon hip-hop culture. With today's media so eager to pounce upon any negative storylines, especially amidst the recent gangsta rap crackdown, fools should realize the broad-reaching implication of their actions. The incident that has most recently sparked my wrath is **Too Short's** (with crew in tow) bumrushing of the **Luniz** at the Summer Jam Concert (the Bay Area's version of a black Lollapalooza) in mid-August. The ruckus caused the show to end an hour early, nixing the performances of the **Isley Brothers** and **E-40**, who were sure to provide a dramatic climax to the day-long event. The next morning's newspaper headlines blared, "Rapper's antics cause early end to summer show." Why add fuel to the fire of rap's critics by acting violently at a show and at the same time ruin the enjoyment of thousands of fans who paid good money to see a good show? Please, everyone, just remember to be cool and allow hip-hop to be enjoyed to its fullest.

I must briefly touch upon another gripe of mine: I feel compelled to comment upon the poor editing skills so common

in hip-hop album liner notes, artist biography sheets, advertisements, etc., especially among local or independent label releases (who understandably cannot afford a full-time editor). This may seem a petty problem to most *Vinyl Exchange* readers, but from an outsider's perspective, proper editing is an integral part of healthy promotion. Don't get me wrong, I fully appreciate the use of slang, but even slang can be used correctly. Since I love hip-hop so much (and I have an English degree) I want every example of hip-hop culture to be absolutely flawless so that rap's critics cannot claim that this genre breeds ignorance and illiteracy. An example of my gripe is the "1995 Bay Area First Rap Calendar" (see, even the name is kinda fucked up). Each page of the calendar included pictures and short bios of such local favorites as **RBL Posse** and **JT the Bigga Figga**. Each bio was filled with countless grammatical errors, completely confusing sentences, typos and misspellings that it made the whole project look foolish even though it was a great idea and a well-intentioned overview of the Bay's flourishing rap scene. Let it now be known: I, P-Minus, will gladly edit any work you want send me. Mail it to the below address, or fax it *Attn: Paul G.* on Mondays or Tuesdays ONLY at 415.495.2580. I'll get it back to you ASAP.

Finally my charismatic and informative reviews may begin! This month's music selection ended up looking like a local music celebration, so that became my emphasis. First, even though it's been out for a little while now, I have to say something about **the B.U.M.S.' Lyfe 'N' Tyme** (Priority) (thanks Rod) album: these kids definitely "have their boogie down like KRS" in this smashing, simile-laden (I dare someone to count them all) debut LP. Check out "Non-Stoppin' the Groove," and the title track which features a dynamic female rapper named **Mystic**. Sticking around in Oakland for a minute, next comes **Black Dynasty's Deep East Oakland** (Another Hit). High-end synthesizers reign supreme on this tightly produced album which will surely be heard bumping out of trunks throughout

E-40's performance was nixed at Summer Jam.



continued on page 6

THE VINYL EXCHANGE



# FREE!

Volume 9 • September 1995

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## 99th Demention

Normally, the Vinyl Exchange reviews and lists only releases available on wax. Occasionally, however, we make an exception—but only for the extremely dope.

Love hip-hop, but tired of the same ol' shit? I know I am! Let's take a little vacation, via Daly City, California (just south of San Francisco). Travel beneath the surface and enter the 99th Demention, yes that's right, D-e-m-e-n-tion, as in *dementia* (n. mental deterioration), *demented*—a world created by Z Man, first in drawn form, sort of a combination of graf/cartoon/comic style and "Yellow Submarine" (bugged) content. A world where greedy label lords lure cash-hungry artists to sign their lives away; where robot MCs perform like wind-up toys; where you'll see a sign that reads, "Will DJ for food"—a world not too different from reality, but where these evils are made clear, and live through the many characters penned by Z Man.

The musical dimension of 99th Demention is fleshed out by Z Man and his associates King Maz, Young Slim, Rated R, Rev Cope and P.B.F.-1. 99th Demention are rebels in rap. They know we're all tired of the same tired shit and they talk about it. They have ventured out of the 99th Demention to our earthly realm to offer "hip-hop relief for the folks." Their style is straight Frisco, and yet not. It's west coast and east coast, and yet neither. You just gotta hear it for yourself. Check the cut "Too Much Sauce," which warns against the common stereotyping of west coast/Bay Area hip-hop. This music is chaos with a purpose. Z Man describes their style as "alternative rap, kinda slammin' and zesty." Their originality and new flavor definitely add spice to the

## Top Ten Breaks

Submitted by "Rasta" Cue-Tip  
Megatone Sounds, Mushroom Jazz  
San Francisco, California

1. PEANUT BUTTER BREAKS (Hey Day)
2. COFFEE BREAKS (AV8)
3. DJ ENUFF & JIV POS (Tape Kingz/Flip Squad)
4. RECOVERED PIECES (Chop Shop)
5. ULTIMATE DESIGN INC. CREW (UDI)
6. SAM SEVER & THE RAIDERS OF THE LOST ART (Mo Wax)
7. THE PRUNES (Mo Wax)
8. BOOTMAN VOL. 4 (TNT)
9. DJ FASHION (Nervous)
10. TALES FROM THE DARKSIDE (New Breed)

life of Bay Area rap, and to world-wide hip-hop for that matter; but the 99th are *not* in competition with other artists. Their shit will make you laugh (a sense of humor is often lacking in today's hip-hop), nod ya head *and* think.

It's on with the tracks as well. "Each beat is like a character," says Z Man. He and cousin Young Slim take sounds from everywhere, including cartoons; twist samples around 'til they're unrecognizable; and create a lot of their own sounds. DJ Ladron will accompany them on the one-and-two at the group's live shows.

The self-titled debut on 99c Records will be out this month on cassette, and will eventually be available in many parts of the world. As soon as they get the love this product deserves the vinyl will follow. A new single is already planned with four new songs.

So don't be afraid, people. Go that extra mile and visit the 99th Demention. You'll soon find yourself coming back for more. See you there.

- DJ STEF

You can get copies of 99th Demention's tapes now at Cues, 6340 Mission Street, Daly City, CA 94014, 415.755.1110. The 99th is interested in international distribution. For information call Cue's in Daly City, CA at 415.755.1110 or contact Steady Stackin' Investments, 1854 Chickansaw Ave. #6, Los Angeles, CA 90041. (And don't forget to order your HOW TO BE A MC SELL OUT and DJ kit, only



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Name: \_\_\_\_\_ DJ? ☐ yes ☐ no DJ name: \_\_\_\_\_  
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Phone (optional): \_\_\_\_\_ E-mail address: \_\_\_\_\_  
Where'd you get your copy of VE?: \_\_\_\_\_  
Genres of music played/purchased: \_\_\_\_\_  
Club(s) where you spin: \_\_\_\_\_



**LADY LEE - Situation (Urban Street)**  
(Production: DJ Excel, Dow Brain, Brad Young)

Live and direct in your speakers via the West Indies comes LADY LEE with this fat track. Lady Lee's lyrics are on point as she breaks down the "situation" of the Black nation. The Mad Izm mix drops the CHANNEL LIVE rhythm while the Yard mix flexes a serious bassline and an uptempo rhythm similar to CUTTY'S "Who Seh Me Dun" and CHAKA DEMUS AND PLIERS' "Tracy." This dancehall queen's wicked flow and criss production will take reggae to another level.

- "RASTA" CUE-TIP

**LIN QUE - Let It Fall/Par Ley (Eastwest Records)** Production: Caspa

Many will consider "Let It Fall" three minutes and forty seconds of pure lyrical complexity. After all, it's the product of an ex-claim member (everyone saw that one comin'), who's been rippin' microphones for over a decade now. The release of this single shows MC LYTE'S Ace Entertainment has been putting in some work. Much of today's hip-hop audience aren't really ready for this one, though. This woman's lyrical style is definitely on some other ish. "Let It Fall" proves my point to the fullest.

CASPA produces both cuts on this go-round. The tracks are simple yet clever. You have to really peep it to understand. "Par Ley" reminds me a lot of LIN QUE'S 1993 joint "Rip It Up" with its yelling vocals and hit-hard production. Nevertheless, Lin Que represents with the clever rhymes that shine through on all of her joints.

**MILKBONE - Where's Da Party At? (Capitol)**  
Production: Kay Gee

This single definitely has the potential to be in the middle of many club deejays' playlists (if you even go that route!). Mad props to KAY GEE of the Naughty clique for creating yet another hit. (This one is destined to move some units.) MILKBONE delivers the not-so-complicated rhyme style over a well-used "Too Hot" sample (made possible by the one and only KOOL & THE GANG).

Yet another NOTORIOUS B.I.G. sample is used. This time "Party and Bullshit" is the victim. But this did not affect the outcome of the final piece. Look for "Where's Da Party At?" to expand Milkbone's audience, fo' real.

**HERBALISER - A Repetitive Loop/Scratchy Noise (Ninja Tune)** Production: The Herbaliser

"A Repetitive Loop" has a little something for everyone. This stuff is pretty complex. I can see it being a trip-hopper's delight. The name of the cut may scare certain music fans off. Take it from me, the cut is not repetitive at all. Not even the loop. The vibes in this piece really set it off.

My personal favorite belongs to the single's B-side. "Scratchy Noise" contains just a little of that "One Love" (NAS) bass flavor, but it doesn't stick to just that. The track also features DJ KAYOBI utilizing his skills on the 1200s. HERBALISER is a team to look out for.  
- DJ THEORY

**A.Z. - Sugar Hill b/w Rather Unique (EMI Records)** Production: LES/Pete Rock

Most of you will remember A.Z. from NAS' cut "Life's A Bitch" (see "Illmatic") where he delivers an immaculate first verse. Well, now A.Z. returns and represents with his own debut effort "Sugar Hill." First of all the flow—precise, on time and intricate. Basically, he's running down on how city life can be, and how you gotta maintain and stay-up with a player kind of twist. "No more cuttin' grams or grabbin' grands up in rubberbands/I'm a recovered man, our plans to discover other lands," then he starts to elaborate on this Club Med called "Sugar Hill." The beat: R&B type of hip-hop with a low bass, West Coast feel. Personally, I would swap some scratchin' for MISS JONES but it works and "It's Real."

Be sure not to miss the B side, "Rather Unique" with A.Z. flowing over a laid back, trademark PETE ROCK track. Pete Rock also supplies some cutting that's on point to complete the hook and give it that desired basement feel. Lyrically A.Z. provides again so this cut does make it to my Walkman for sparkin' thoughts. You should have this 12" by now so don't sleep. A.Z. is definitely a "Visualiza" and to be that makes him "Rather Unique."

- KOOL DJ RIZE

## DJ Fingaz Top Ten Chart

San Diego, Calif. • 619.620.6747

1. 90008 - SUPHERB (Wild West)
2. MCs Act Like They Don't Know - KRS-ONE (Jive)
3. Real Hip Hop - DAS EFX (Eastwest/Elektra)
4. Incarcerated Scarfaces - RAEKWON (Loud)
5. Punchline - CIPHER (Mocca)
6. White Chalk - JUNIOR M.A.F.I.A. (Big Beat)
7. Keep On - DJ RAGS (Kingsize)
8. M-Fa Red - L.A.W. (Explicit)
9. Microphone Inhancer - MOST DESH (Chop Shop)
10. Cell Therapy - GOODIE MOBB (LaFace)

## interVIEW: DJs Disk & Mixmaster Mike

Think you're ready for the Mixmaster Mike and Disk experience? You think you can handle learning a little about what makes the minds of two world-famous DJs tick? Then read on. During the Rocksteady 18th Anniversary party in NY, I had the pleasure of interviewing two of the craziest, funniest, yet most down-to-earth showmen in hip-hop—DJs Disk and Mixmaster Mike. Even though the interview took place in a tiny (and I mean TINY) one-bed hotel room it was constant entertainment; never a dull moment. Mike was curled up in one of the corners of the bed, beat by jetlag, their boy Toadman was sprawled out on the rest of the bed sleeping, and Disk was sporting his usual hair—slicked-back, with the sharp metal-frame glasses "GQ" look. And they had plenty of good stuff to say. What you see here is all uncensored and probably the zaniest interview you'll ever read:

Q: Let's start with the most basic question, general background info.

D: OK, let's see. I was born in San Francisco, Cali. I'm 24 now, I'm Panamanian, my birthday is 10/7/70, and uh...actually, I was born in Planet Mars, actually. But then I was recruited to Jupiter. Where were you born at Mike?

M: Planet Zektar.

D: Zektar right? Then we moved to Planet Zorkon, where we do all our chemistry and scratching there. And my real name is Lewisophilus.

Q: [laughing] How'd you get involved with DJing for the first time?

D: First time, huh? Damn... Can't remember... I just popped out of my mom's belly and there was a pair of turntables there. And just...

M: ...started on some alien shit. It fucking spun. It spun, and when it spun, it spun my miiiiind. Into a different dimension. Yeah.

D: I've always been crazy, man, that's what my mom told me. She almost sent me to the nuthouse. For real. The nuthouse. That's true.

M: [totally out of the blue, says] and BEWARE of Mixmaster Mike's new album. It's called "Muzik's Worst Nightmare." Album by Mixmaster Mike, the serial wax killer.

D: And the Toad album too.

M: I have a new breakbeat record coming out too. It's called "Eardrum Medicine." Decomposed by the serial wax killer, Mixmaster Mike. And I got a new dance video, it's called "Step-pin' with Mike."

D: Yeah! And don't forget our new workout video. With, uh, Jane Fonda.

M: Yeah... Naw, we're just fuckin'. We're just jetlagged. But my records are for real though. And I've got a video coming out of all my greatest battles, and scratching, and it's called "The



Armored TerrorWryst." And Disk's got an album coming out, called "Acid Lies Devious Disk."

D: Yeah, that's next year.

Q: How about the rest of your crew?

M: Yeah, we're all doing it together. We all do a lot of things. Different things, but we all have to do something with it, know what I mean?

Q: Cool. What do you consider your greatest contribution or achievement so far in DJing?

D: Contribution is... mastering the art of scratching and advancing it and have other DJs look up to us and us to pass it to them. So that they can create their own scratch and make it all even bigger.

M: Me, Mixmaster Mike, my biggest achievement was to be the first West Coast DJ to win the NMS, to take the world title.

Q: Yeah, that was a bad-ass battle, man. One of the best if not the best I've ever seen, entertainment.

M: Yeah, that was the start of the terror. That's page one.

D: Of the massacre.

M: Of the turntable massacre. It's never gonna stop. Never gonna end. There are still levels to achieve. Many levels.

Q: Damn, you guys are a trip. How'd you manage to get such a crazy crew together? I remember Q saying something about him joining you and Apollo back in the days.

M: Yeah, Apollo started a DJ band back in '85, me and Apollo. I used to battle Q-bert back in the days. We used to be rivals and stuff, I used to battle him at house parties.

Q: Word? You guys were rivals?

M: [smiles] Yeah, kinda, we used to battle during high school.

D: High school dances. That was way back.

M: Yeah, that's the truth right there. We used to go at it during high school dances.

Q: Damn, that must've been something to see. And now y'all are partners.

M: We combined the superpowers and got big bad psychotic Disk, who then kinda came in the scene too. And everything just computed from there on...

D: It became giant kryptonite.

M: All the wackness just disappeared and the niceness joined.

Q: And now you're unstoppable. What about Shortkut?

D: Short, he came in last year.

M: We noticed him as a 13-, 15-year-old kid. And he was just generating these beats, man, just decomposing beats on two turntables with much flavor, and we just like accepted him. Flavorful. Made my head stop.

D: Yeah, he was the last piece of the cube.

M: of kryptonite.

Q: What do you guys like most about

being a DJ? The lifestyle, everything, what part of it?

D: To me more than the lifestyle, it's just being there in my room and creating. The whole fuckin' creative aspect. Not biting nobody's shit, just be your own self, I do music for myself. If nobody else likes it then fuck 'em. I do it just to cut it up, to fuck it up. I do music for myself man, it's just a part of me.

M: I do it to enhance my phenomenal thought patterns. Into different modes. I use my skill as a way. A way to a path. And I don't know what's the end of that path, but it's the level we're trying to reach. That's why we do it, to reach this certain level.

D: It's just like our God.

M: It's forbidden right now. But it's gonna come.

D: What level's he at right now Mike? Our God.

M: He's way up there.

D: He's like on level 10 and we're on level 1.

M: The level number has three stars next to it.

D: The high score. He has the high score man.

M: Yeah, and beware of the Uzi scratch by the way.

Q: The Uzi scratch?

M: Yeah, it's something I incorporated by flexing the... I can't like... you'd have to see it to believe it. Yeah, and we have this other scratch...

D: The Orbit. It's a scrambled eggs.

M: Scrambled eggs and bacon special. With beans.

D: That was a few years back. Now it's evolved into this complication where it's like Orbit, scrambled eggs to a LAVA something, and it's all mixed up now.

M: You know what Taek? I wanna work my wrist until the shit's dead, overpowered.

D: 'til the bone pops out.

M: I wanna break my finger.

D: Yeah, but then we'll just replace it.

Q: [laughing] Damn. Call me up when you're gonna do that. I wanna see that shit. All right, what's your pet peeve about DJing, like what do you wish you could flush down the toilet? The shit you HATE.

M: Being too fucking advanced for people's small minds. They can't really adapt to it cause their minds are too small. They like to listen to the surface stuff that's on the surface. We like to take it beyond, over the fence.

D: We like to take it over mountains.

Q: [asking Disk] How bout you man?

D: Well, a lot of people like to look at it as more and more of a show then what's in here [points to his head]. Like everything is turning into an acrobatic act, it's gotta be up in the air, all orchestrated. Fake. Anybody can see your visual shit and applaud, but not everyone can feel the real shit. The acrobatic visual stuff, that's just... fuck it, what if you're blind,

you know what I'm saying? DJing is about music. It's advanced, you know what I'm saying, not some circus shit.

M: It's a language man. A language.

D: And you gotta understand it. If you don't understand it then you're just not there.

M: It's a way of expression.

D: Yeah, that's what it is. We're not down with no body tricks or nothing.

Q: Yeah, I feel you. To me if it doesn't sound good then why do it, right?

M: [laughs] But you know what? I like to see them do it though. It cracks me up. Cause they're hella serious when they do it. That just entertains me, man. [laughs again] I even tell them "Man, you're getting so good! Give it some more!" [laughs again]

D: And then they'll do different parts of the body. They're gonna run out of parts, you know? And then what?

Q: Why do you think that the importance of the DJ, as in strictly turntable, has diminished among rap groups? I definitely think it has, do you agree?

D: Hell yeah. To me it's all the DJ's fault. Definitely the DJ's fault. See, now it's all about money, back in the day rap was never about money, you know what I'm saying. It was all about struggling and putting your heart into it. But now it's a big money-making thing.

M: The white man owns hip-hop.

D: Now it's just easy to pay off the DJ, like just stick him in a video and he's not even doing nothing, just dancing, looking stupid. You know? That's the easy way, they keep 'em happy by just paying them off and they end up not doing nothing. Like in live shows, they're just there, and sometimes not even that.

Q: True that. I remember recently going to a bunch of shows, and most of them just rapped to a fucking DAT machine.

M: DJs don't mean nothing to the guys making the money. Nothing. And sucker DJs, as long as they get that little bit of money, they're just there not doing nothing.

D: See, I think that rappers are scared of certain DJs like us. Cause they know we'll just take the show. That's why they don't hire crazy guys like us.

M: Like they're just a guy on the mic, but a lot of people'd rather see that crazy guy on the side going [makes scratching motions] woo-woo-woo... See, we can't be with no rap groups.

D: Me, now what I like to do is scratch with bands, all types of bands. Like rock bands, jazz bands, like DJ Apollo DJs for Branford Marsalis. And my homeboy from LA, DJ Homicide, he's scratching with a bigtime hardcore punk rock group called Sugar Ray.

Q: Is it good?

D: It's fuckin' good! They're signed and shit, they kick it.



**M:** I DJ sometimes for a jazz band, Papa's Culture.

**D:** Know what I'm saying? And they don't get jealous or nothing cause it's all musical, everybody gets their solo, and it's all part of a big instrumental band. Cause that's what the turntable is, an instrument. You never know, man, we might be playing in an opera someday.

**Q:** This is a question that I gotta ask, cause to me it's always been kinda sour, but what are your guys' opinion of DMC? Like what should we know that we don't know unless we're on the inside? Personally, I always felt DMC was what I dislike about the rap industry right now—just in it purely for the money and shit. I mean, they're not even into hip-hop, they're like some disco remixing club aren't they? What really got me pissed though was what they did to you [looking at Mike] and Q-Bert though, man. That was wrong.

**M:** [gets real serious for the first time] DMC can suck a dick. You're right about that money thing. They lured me in there too, I know about that. And I know that right after I do my thing they're gonna be like "yeah, get out now." But I don't care. I just do it from the heart, you know, so I can be remembered. Not for DMC. Them bastards don't do shit for a world champion. You win the world title and you don't get no support, not even a phone call or nothing.

**D:** They give you a fucking 10% discount on their merchandise.

**Q:** You guys buy your own mixers and everything? They don't give them to you?

**D:** Straight up. We buy all our shit, just like the next guy. That sponsoring thing, it's all a bunch of BS. It's like no respect man.

**M:** Yeah, like in '91 Q didn't even get his real prize. (That's the year dj Q-Bert took second place in the World's.)

**Q:** What do you mean?

**M:** They didn't even give him those CD things that he won, man. [Looks at Disk] Q was stupid, huh? [laughs] He should've snatched them up right there when they announced the winners, man, they were right there. But he just waited for them to ship it to him and he got screwed. They sent him two turntables instead, which is good. But those CD things, man you can sell 'em for a lot more.

**Q:** What direction do you see the art of hip-hop DJing headed towards?

**M:** To me, it depends on what direction we take it, man, word up.

**D:** We're gonna take it and we're gonna make just instrumental albums, turntable albums, and we're gonna evolve it into the newest, most powerful instrument that was ever created.

**M:** Liquid scratch jazz. Liquid scratch jazz. Demonic scratch suspense music. Infinity, man.



**D:** I can't even explain it, it's gonna be the biggest thing. And everyone's gonna be doing it, even rappers. Even folk people, and country music. The whole planet's gonna turn into a giant turntable. And we're just gonna evolve and rotate.

**Q:** Where would you guys like DJing to be headed?

**M:** Man, I wanna see it go academy-awards style, know what I'm saying? Like I want DJs to get respect. The art, I'd like to see it get respected. [Disk nods in agreement.]

**Q:** Hey, what other elements of hip-hop are you guys involved with?

**D:** Me, I used to do graffiti. Back then in like '81 or '82. Still do, I still write. Used to breakdance too. But mainly it was just DJing. For some reason I had to create something with my fingers.

**M:** I've got an institute of hip-hop, the Mixmaster Mike Institute of Hip-Hop Studies. I teach hip-hop classes in Sacramento. On the real, though, this is no joke, on the real. It just started. I got six students so far.

**Q:** Tell me more about that, Mike.

**M:** We just vibe out on listening to tracks and identifying certain noises. I test them, like "what do you hear behind this track?" I test their ear skills, I demonstrate different scratches, I school 'em on who started what. Show em who was the first graffiti artist with the bubble letters in NY, all types of shit. It sounds like a lie, but it's real. That's how deep I am into it, I got nothing else to do. I live this. I might as well take it to the next limit.

**Q:** DJing has taken you all over the country, many different places. Can you fill us in on your perspectives on the hip-hop scenes in different parts of the country, and the world?

**M:** The West was up on the East, but the East now is up on the West, as far as rappers. And lyrics, woowoooo! The East man. I like Channel Live. I like all types of music, but the East is where it's at right now though, lyrically.

**D:** Me, I'm into all types of shit. I like Mary J Blige. New Edition. Everything, actually.

**M:** [laughs] That's funny how we be flippin' the script like that huh? We like to do it like that, break shit down. Just for entertainment.

**D:** As far as DJs though, our style is just...we have too much of a wicked style. It's hella advanced. That's my perspective.

**M:** Wax hypnotism. We're wax manipulators in a turntable dream. It's a dream where you wake up, and you're just like, damn. It's very hard though, to earn your dap from turntable music, man. You really gotta do your best, man. To fucking earn your respect in the shit.

**D:** You can't have 99%. It's gotta be 150%.

**M:** You cannot half-step. You cannot three-fourths step. You can't one-eighth step. You gotta totally step it and represent.

**D:** Hell yeah. That's why we're in here. In this fucking little room, representing the west coast. [We all bust out laughing and wake up the infamous Toadman.] Yo, but about the international scene, I feel it's a lot livelier [more live] than the fucking US in hella places. I'll tell you that much. Just in Europe and like Japan. Man, hella livelier. Here it's not really hip-hop that much, just rap, know what I mean?

**M:** Watch out for Germany. Watch out for German Rocksteady breakers. Watch out for Storm, holy shit. Holy shit, they're the best breakers.

**D:** They're psychopaths. Fucking sick.

**M:** Much respect to Rocksteady here but, uh, them kids in Germany goddamn. Piles of styles. All of 'em are sick.

**D:** Also give respect to Hijack. DJ Supreme [the original Supreme, not the US one] and dj, uh... what's the other motherfucker's name? Anyway, fuckin' dope-ass scratching style. They're fucking maniacs. I wanna meet those guys. They got the crazy style over there. Man, they remind me of us.

**M:** International is fucking dope. Australia, France...

**D:** England, Sweden... They don't want hip-hop to die. Not just rap, but graffiti, b-boys, DJs, everything. Not like here.

**M:** Full-throttle. They don't half-step man. They wanna learn. Everything. Like everything that comes out of our mouths they just suck it up and just take it and turn it onto their own shit, you know. They're totally just like...

**D:** They only have four gears and they're already on their sixth.

**Q:** Thanks a lot for the interview. You had a lot of good stuff to say.

**M&D:** Our pleasure. Anytime, man.

- TAEK KWON, THE CHILLSBURY DO-BOY



## P-Minus Potpourri, continued from page 1...

the "O." The subject matter (guns, cash, blunts, and 'hood pride) isn't anything new, but the two rhymers interact nicely as they swap the mic. The album unfortunately contains only five songs, plus three remixes and a few interludes (see **III & AI Skratch**), but will easily be liked by anyone into Bay Area OG-Funk. My favorite track is the OG mix of the title track featuring **Dru Down** and **Dangerous Dame**—the R&B chorus could even get this track on the radio!

My favorite unsigned demo tape of the month comes from Palo Alto in the form of **Sacred Hoop** (Miasmatic), comprised of **Luke Sick** on the mic and **Vrse Murphy** on the top-notch production. The best way to describe their sound is by asking you to imagine B-Real down with Souls of Mischief rhyming over Wu-Tang beats, and there it is—**Sacred Hoop**! Vrse's ill piano keys highlight Sick's slightly nasal flow on "Hefty Bag is Leakin'," my favorite song on this 7 track tape. My only grievance is that I'd prefer the songs to fade out as opposed to the cold endings because I find myself still fiending for the beats. My conclusion: dope lyrics, dope beats, dope scratches—'nuff said. Local promoters, give these kids a call at 415.965.8896 because I want to see them perform in the city, okay? Another couple of kids I'd love to see are the **Homeliss Derilex**, who have just put out a 3 song 12" on Malvado Records (thanks Spence) on beautiful fat-ass vinyl ("thick like Luke dancers"). After dropping the bomb on the **Bomb Hip-Hop Compilation** with "Fuck You," vocalist **Fifty Grand** and beatmaster **G-Luv** are again attacking the scene with "Survive'n the Game," "Explanations," and "Critical Meltdown," plus instrumentals of each track. Crushing weak rappers and back-stabbers, this duo has put together a delicious piece of local flavor.

Two local artists have recently inked major distribution deals for their new projects. The first is **Ray-Luv** with his *Forever Hustlin'* (Young Black Brother/Atlantic) LP. Finally the "Luvva Man" will be able to spread his message worldwide. Packed with

73 minutes of Bay funk beats, this CD is well-worth the scrilla for anyone looking for lesson after lesson on street game mentality. Guest rappers include **Young Dre**, **Ant D.O.G.**, **Young Grin**, plus one track is visited by **Thug Life**. The album never gets dull, which compliments the skills of Khayree, who produced all but 2 of the 17 songs. My favorite tracks are "Tha Bubble," "I'd Rather Be a Pimp," and "Ride Wit the Luvva Man." High in entertainment and low on the body count, *Forever Hustlin'* is a wonderful representation of the Left Coast and will certainly bring the Bay Area even greater glory. JT the Bigga Figga is the other local hitting the national market with his "Dwellin' in the Labb" b/w "Put Yo Mack Hand Down" 12" (Get Low/Priority) (thanks again, R), which should give him the national recognition he deserves. A personal favorite of mine since 1994's *Playaz-in the Game* (Get Low)—containing the dope original mix of his big hit, "Game Recognize Game"—I took JT under my mental wing and I'm glad that someone at Priority recognized his importance, too. The new songs could have been freaked a little more, but they've got nice, bass-heavy, laid-back grooves which compliment JT's strong and clear lyrics perfectly. Hopefully JT won't live up to his earlier motto—"Don't stop 'til we major"—and instead will forever grace us with great music.

I was too sick to go to the **Roots/Coup/Various Blende** show, but I took a lot of vitamin C and made it to the **Pharcyde** show at the Fillmore a few days later (thanks Ray). **Alphabet Soup** luckily canceled their appearance, delaying the proceedings for an hour, but were replaced by an exhausting 7 minute performance by **Milkbone**, who happened to be in town. **The Nonce** and **Supherb**, along with potna **Real Thorough**, were next and they gave the audience a truly rousing exhibition (it was the best set I've ever seen the Nonce perform). **Supherb** and **Real** shined on two songs from the former's forthcoming *Wild West* release, including the super-fresh new single, "90008." The sweaty crowd was now amped for the 'Cyde, and those four entertainers gave all they had in a set mixing songs from *Bizarre Ride...* and from the upcoming *LabCabinCalifornia*, set for release in October. Heads were jumpin' and my poor sickly body got crazy squashed, but fun was had by all, especially as the set climaxed with a delightful freestyle romp featuring **A-Plus** from *Souls of Mischief*. West Up!

Quick shouts out to Gordon for the *Gza* 12" (hot!) (Is the Finsta still on its way?), Al for the *Sunz of Man* (smokin'!), Mary T. for the *Milkbone*, T-Mor for the *Bone Thugs N Harmony* (ooh, child!), and Pierre for all the Arista goodies.

As always, please send music, beanies and saltines to **P-Minus @ Gavin**, 140 2nd St., 2nd Fl., SF, CA 94105. And remember, I'm not only a client, I'm the Player secretary.

- P-MINUS

## Albert P's Top Ten Hip-Hop

Your Mama's, 5239 College Avenue, Oakland, CA 94618, 510.601.YOUR

1. **MCs Act Like They Don't Know** - KRS-ONE (Jive)
2. **1, 2 Pass It (Remix)** - D&D PROJECT (Arista Records)
3. **Return of the Crooklyn Dodgers** - CROOKLYN DODGERS (MCA Records) (from the "Clockers" soundtrack)
4. **Danger** - BLAHZAY BLAHZAY (White Label)
5. **Skillz in 95** - MAD SKILLZ (Big Beat)
6. **Rock It Like That** - SOULS OF MISCHIEF (Jive Records)
7. **Feet Upon the Table** - ACEYALONE (Capitol Records)
8. **Respect the Architect** - GURU feat. Bahamadia (Chrysalis Records)
9. **Surviv'n the Game** - HOMELISS DERILEX (Malvado Records)
10. **SHADES OF BLACK** (Chase Remix) - Rakim (Avatar)

## Hip Hop Slam Bay Area Top 15

Submitted by Billy Jam, Oakland, CA

1. **Backstreet Life** - TOTALLY INSANE (In-A-Minute)
2. **Forever Hustlin'** - RAY LUV (Young Black Brother/Atlantic)
3. **"Under Da Influence"** - U.D.I. (Dog Day)
4. **"Operation Stackola"** - LUNIZ (Noo Trybe/Virgin)
5. **Tales From the Crypt** - C-BO (AWOL)
6. **Melodia EP** - BLACKALICIOUS (Sole-idea)
7. **Survive'n the Game** - HOMELISS DERILEX (Malvado)
8. **The Bomb** - Return of the DJ - VARIOUS ARTISTS including PEANUT BUTTER WOLF, Z-TRIP and BABU (Bomb)
9. **Straight Game** - YOUNG "D" BOYZ (Rival T)
10. **Put Yo Mack Hand Down** - JT THE BIGGA FIGGA (Get Low/Priority)
11. **Rock It Like That** - SOULS OF MISCHIEF (Jive)
12. **Crazy Has Struck Again** - 51.50 (IL-LEGALLY INSANE) (Arrogant)
13. **Floss Made** - THE GOVERNOR & THE HOUSE REPS (Handle Bar)
14. **Lyfe 'N' Tyme** - The B.U.M.S. (Priority)
15. **Rumors** - FATHER DOM (Jive)



## CLASSIFIED ADS

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### VINYL wanted

Looking for WILD STYLE LP. Buy or trade. Julio, 700 Madrid Street, San Francisco, CA 94112, 415.469.0947.

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

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

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LOOKING FOR BDP's "Jack of Spades" 12", Pete Rock's "Mecca & the Soul Brother" (domestic) LP, De La Soul's

### DJ Themba's Top Ten House

"Fatus Walker DJs" 510.310.5903  
E-mail: themba@obelisk.berkeley.edu

1. I Know A Place - KIM ENGLISH (Nervous)
2. It's Gonna Be Alright - DEEP ZONE (Sub-Urban)
3. Deliver Me - 3DEE featuring Michael Proctor (Bassline)
4. Livin' for the Future - H2O (Liquid Groove)
5. Canto Azuli - A-FACTOR (Dub-A)
6. Carnival '95 - CLUB ULTIMATE (Strictly Rhythm)
7. Love Enuff - SOUL II SOUL (Virgin)
8. Free - MOZIE B PROJECT (Freeze)
9. Delicious Poem - DELICIOUS, INC. (UMM)
10. Close To You - BRAND NEW HEAVIES (FFRR)

"Plug Tunin'" 12", Tribe's "Can I Kick It" 12", MC Lyte's "Cram to Understand" 12", and Audio Two's "Spoiled Milk." Albert P. 510.865.7037.

DEL RECORDS WANTED: "No Need For Alarm" LP and these unreleased promos: "I Got the Pistol," "The Operator," "Do You Want It," "You Lost It" and "Nowadays." Also looking for "Taxi Driver" by Souls of Mischief. Buy or trade. (Mad records to trade!) Maurice Lee 805.499.3876.

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

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

MAIN SOURCE'S "Breaking Atoms" LP wanted. Also their "Think" 12" on Actual Records (1989) and "Lookin' At the Front Door." Looking for Gang Starr's first single "The Lesson" and "Believe Dat/Bust a Move" and "Words I Manifest;" Ill Kid Sampler with Jeru's "Come Clean," Big L "Devil's Son" promo. Call/fax Derek Slade in Australia 011.618.381.5060.

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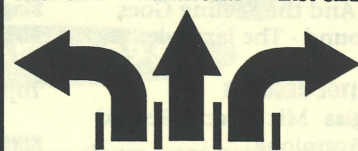
NAZ RECORDS, an independent record label, is looking to sign talented R&B and rap artists. If interested, send demo, name, telephone number and B&W photo to Naz records, 5301 Diamond Heights Blvd., Suite A, SF, CA 94131.

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

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### CAPITOL RECORDS

**Singles** Mic Check (Remix) - Aceyalone

**Sittin' On Chrome** - Masta Ace

**Where'z Da Party At** (Remix) - Miilkbone

**Good Day** - Spragga Benz (mixes by KRS-One)

### DEF JAM

**LP** The Show (soundtrack) - various artists

### DELICIOUS VINYL/CAPITOL

**Single** Runnin b/w Drop - The Pharcyde

### GROOVETOWN/RCA

**Single** Keep Steppin - Omar (produced by Premier!)

### ILL KID RECORDS

**Sampler** You'll Never Know - Baybe, Do What Pays Ya - Big Shug, Quest for Success - Blackhearted Skavengerz

### JIVE

**Singles** Rumors - Father Dom  
I Think I Wanna Die (Losin' It) - Ant Banks  
Top Down - Too Short

### KINGSIZE

**Single** DJ Rags (Breakbeat) For more info call 619.476.1212.

### MCA SOUNDTRACKS/40 ACRES AND A MULE MUSICWORKS

**Single** Return of the Crooklyn Dodgers - Crooklyn Dodgers '95 (Chubb Rock, Jeru and O.C., produced by DJ Premier—lovely)

### NERVOUS (WRECK/WEEDED/STRAPPED)

**Singles** Headz Ain't Redee - Black Moon & Smif-N-Wessun  
No Freaks—Safe Sex - Funkmaster Flex feat. Mad Lion, Rayvon & Ricksta  
Rock And Comeen - Lady Apache  
Want'n You Baby - Raja Moore (produced

by DJ Fashion)

**Summer Realness** - Rek Sh\*t  
Rebulz (produced by Mista F)

### NEW BREED

**LP** Fat Jazzy Grooves 11

### PROFILE RECORDS

**Singles** Throw Ya Funky Hands Up - Afrika Bambaataa presents Time Zone  
Coolie High - Camp Lo

### TUFF CITY

**Single** I'm F\*ckin' Flip-pin'/Ya Not That Large - Ultramagnetic MCs

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8. Naughty By Nature
9. Bone Thugs N Harmony
10. Lil' Shawn
11. KRS-One
12. Crooklyn Dodgers '95
13. Big L
14. D&D Allstars
15. Pappa LQ
16. Keith Murray
17. Playa Pancho
17. Souls of Mischief
19. Mack 10
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## the Vinyl Exchange

a newsletter for deejays and vinyl junkies

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Interview with Disk  
and Mixmaster Mikel  
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