



## REQUIRED AUDIO: INTERVIEW THE MAGNIFICENT BUTCHER

**DESCRIBE YOUR SOUND:** It is like a finger, pointing to the moon. Concentrate on the finger, and you miss all that heavenly glory.

**WHEN DID YOU START?** As soon as my mom and pops got that special gleam in their eye.

**WHAT'S THE SONG/EVENT THAT DEFINED WHAT YOU WANTED TO DO WITH YOUR LIFE?** When I was little, my boy had a drum machine and he showed it to me. I asked him to borrow it, and kept it for like a year. The other event was when I got a notice from school that said I'd either have to shape up my studies, or get kicked out.

**WHAT IN PARTICULAR DEFINED YOUR STYLE?** When I was learning, I dug the sample-based production of people like Primo or Pete Rock, and then again I loved the instruments of people like The Roots. The way I work is kind of like a mutant breed between the two, where I play everything myself but it has the machine tightness to it.

**DINNER WITH A HOT CHICK OR MAKING BEATS?** How about making beats while a bad mammajamma makes me dinner?

**OUTSIDE OF HIP HOP WHAT ARE YOU LISTENING TO?** Whatever I can. Sometimes I'll just flip through the radio and listen to whatever catches my ear. I'll be on AM stations, Spanish stations, jazz, classical, the whole shit.

**WHAT SHOULD AN ASPIRING PRODUCER/RAPPER UNDERSTAND ABOUT "THE BUSINESS"?** You're proba-

bly better off playing the lottery. But if you're serious—like "By all means necessary" serious—and you bust your ass, then you can increase your odds. That way they'll be more like "struck by lightning" odds instead of "lottery" odds.

**WHAT EQUIPMENT DO YOU USE TO PRODUCE YOUR MUSIC?** Mainly I use this computer that I built myself. It has a whole gang of software and sounds and stuff in it, and I'll play the different sounds together with a keyboard controller to write tracks. There's more to it than that, but if I told you I'd have to kill you.

**ANALOG VINYL SCRATCHING OR DIGITAL CD SCRATCHING?** Both; got it all covered.

**FAVORITE DISH:** Tuna taco. Actually, my favorite dish is Chinese, and I don't know how to say it right because I was born in New Jersey.

**COMMENTS ON LESS PROMOTED HIP HOP?** It's a shame, the amount of incredible stuff that the public doesn't get to hear because of lack of promotion, funding, access to radio/retail, etc. Then again, there's a lot of crap out there too.

**WHAT ARE YOUR PLANS AS A MOUNTAIN BROTHER?** Well, I've been trying to incorporate Riverdancing into our whole steez, like for live performance and costumes and stuff. Been working on that for the past couple years now, so soon I'll have it refined and unleash it on the world. If I can convince the guys how dope my idea is.

**NAME:** CHOPS  
**A.K.A.:** The Magnificent Butcher, Coleman Buckmaster, Big Chops, Chopsezay  
**AGE:** Young enough for your little sister, old enough for your momma!  
**EMCEE YEARS:** Ten with the ink pen  
**PRODUCTION YEARS:** Lucky thirteen behind the beat machine  
**CITY:** Philadelphia  
**LABEL:** Vocab / GoodVibe  
**DISCOGRAPHY:** Too many to mention but hovers around 60.  
**PRODUCED FOR:** Raekwon, Daz, Snoop, Mystic, Bahamadia, ESPN, Showtime, Sprite, Grand Agent, Mountain Brothers  
**WEBSITE:** ChopsMusic.com; VocabRecords.com

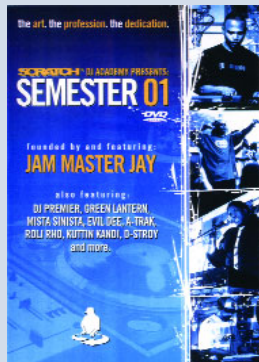
**WHAT'S YOUR "OTHER JOB"?** Doing interviews and stuff! I UNDERSTAND THAT YOU'LL BE SCORING MOVIES.

**WHATS UP WITH THAT?** One of my boys, Classick, is working on a street movie and I'm about to get started on that. He wrote and starred in the joint himself. Plus I got a couple other people hollering at me about some upcoming film projects, either doing individual songs or the actual music for the movie itself. A lot of my musical heroes, like Curtis Mayfield, Isaac Hayes, James Brown, Quincy Jones, Herbie Hancock, Roy Ayers, all did movie scores so I'm amped to get into that kinda thing.

**WHERE WOULD A PERSON MOST LIKELY BUMP INTO YOU?** Outside the door of *Import Tuner* magazine selling incense, oils and fake Rolexes.

**WHAT CAN WE LOOK FOR IN THE NEAR FUTURE FROM "CHOPS"?** My own line of clothing, breakfast cereal, feminine hygiene products, incenses and oils, a fast food chain and a theme-park-casino. And oh yeah, tons more music! Pick up *Virtuosity* in stores now!!!

## OUR TOP PICK O' THE MONTH - SCRATCH DJ ACADEMY PRESENTS: SEMESTER 01



FOUNDER'S JAM MASTER JAY'S *SEMESTER 01* IS TRULY WHAT IT IS. IN SHORT, AN OVERVIEW OF WHAT TRANSPIRED IN THE SPRING OF 2002 WHERE JMJ HOSTED A DJ SCHOOL/CONFERENCE. THIS DVD IS AN OUTSET OF THE EVENTS FOR THE BENEFIT OF THOSE THAT MISSED THE ACTUAL CLASS—VISUAL CLIFF NOTES. THE VIDEO SYLLABUS IS CHAPTERED INTO FIVE SECTIONS: "SLIPMAT STUDIES" CONCENTRATES ON A MODERATED (REG E GAINES, AUTHOR OF *BRING IN DA NOIZE*, *BRING IN DA FUNK*) DISCUSSION ON THE ART FOR ITSELF. IT FEATURES DIALOGUE AND A SHOWCASE BY JAM MASTER JAY, MISTA SINISTA (X-ECUTIONERS), A-TRAK (ALLIES), AND GERALD "WORLD WIDE" WEBB (DIGITAL SCRATCH DJ); "BATTLE CLASS" FEATURES MISTA SINISTA, KUTTIN KANDI, D-STROY AND ROLLI RHO—WHO ALSO BREAKS DOWN HIS CREATION OF HIS "SUCKER" ROUTINE—THEIR IDEAS AND CONVERSATION FOCUSED ON THE ART OF TURNTABLISM FROM CONCEPTION TO FINALITY; "CLUB CLASS" (WITH JOHNNY WALKER RED, MAX GLAZER, JAH! SUNDANCE, DJ KAORI, AND D-STORY) HELPS YOU REALIZE THE DJS POWER OF CROWD CONTROL, BY READING THE AUDIENCE, KNOWING EXACTLY

WHAT YOU WANT TO HEAR BEFORE YOU DO; "MIXTAPE CLASS" IS HOSTED BY GREEN LANTERN, DJ G BROWN, AND TAPEMASTA AND IS AN OVERVIEW ABOUT THE CREATION AND HUSTLE OF THE COMPILATIONS THAT ROCK YOUR DISC PLAYER; HOSTED BY REG E GAINES, "BEAT-MAKING CLASS" INCLUDES DIALOGUE BY DJ PREMIER, EVIL DEE, DJ SHOCK—PROVEN HEAVYWEIGHTS—AND THEIR DISCUSSION OF "HOW TO SWIM WITH THE SHARKS WITH OUT LOSING YOUR SOUL OR YOUR LOVE FOR THE GAME." THIS DVD IS THE NEXT BEST THING TO BEING AT THE ACTUAL HISTORY-PLACED EVENT. IT WAS, BY FAR, NOT THE LARGEST EVENT CREATED, BUT ITS SPIRIT WILL SPAWN OTHER COPYCATS THAT WILL EVENTUALLY LEGITIMIZE THE USE OF TURNTABLES AS INSTRUMENTS AND THE TABLIST AS A MUSICIAN. —SCRATCH.COM



**PANGAEA  
Visionaries  
Up Above Records**

Personally (and being from Los Angeles) this is what I've been waiting on for a long while. As a matter of fact, when I first started writing for *2NR* they were one of the first interviews I did. The Visionaries (LMNO, 2Mex (OMD), Writers Block (Zen and Dannu), Key-Kool, and DJ Rhetmatic (World Famous Beat Junkies) have been in around the hip hop scene for as long as I can remember. They did various projects as individuals, but being more like homies than a group, they were somehow involved in each others individuality. You'll more than likely know their more notable associates: Jurassic 5, The Beat Junkies and Dilated Peoples. The benefit of knowing the people they do, production assists extend beyond the immediate crew and into the rest of the family. It includes Life Rexall (Shape Shifters), Dj Babu (Dilated Peoples), J Rocc (Beat Junkies), DJ Melo D (Beat Junkies), Vinroc (Triple Threat DJs), Evidence (Dilated Peoples), OHNO the Disruptor and Kan Kick. Guest vocals from The Living Legends (Lucky I.A.M PSC, Eligh, Sunspot Jonz, Murs, Grouch, Scarub) on the epic posse cut "Meeting of the Minds" is destined to be the blueprint for all imitators and followers alike. I'd list all the songs I dig, but of 17 songs, 17 of them end up on top—who ever could deny their skills—vocals, production, tab-lism—are either deaf or dumb. Some say that too many cooks spoil the meal but in this case their combination has made a fantastic aural feast for the king, the court, the servants and serfs. —upabove.com



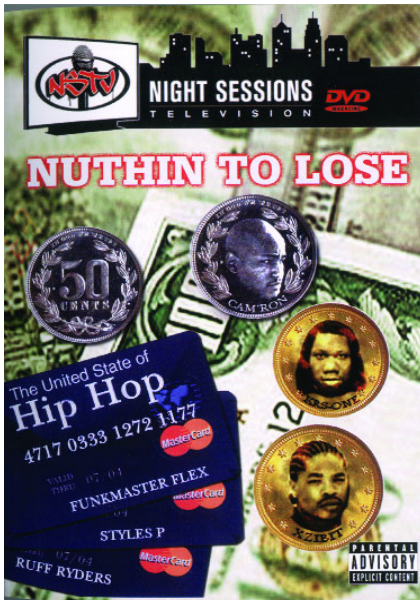
**YOU DON'T KNOW THE HALF  
HalfTooth Records Artists**

Oddisee, Kenn Starr, J-Live, Little Brother, Smash Mechanics, Wordsworth, Dash and others assemble to form their own version of the Super Friends on *You Don't Know The*

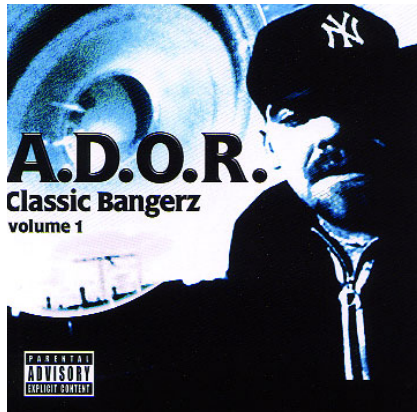
*Half*. Most of the time label artist assemblies fall extremely short of mediocre; not the case for this crew. They might not get mainstream airwaves, likely because it costs a bazillion to get the video and the explosive promotions, but it's clear that the album is headed for underground platinum. My favorites are Oddisee's props to hip hop music "Yes Y'all," "Quest to Find" (Oddisee, Kenn Starr & J-Live), "Here We Go Again" (Wordsworth), and "If" (Kenn Starr, Asheru & Talib Kweli). Oddisee and Kenn Starr are the label's breadwinners; Quartermaine is the sleeper. —HalfTooth.com

**NUTHIN TO LOSE DVD  
Night Sessions Television**

Wanna see what happens late at night in and around the Big Apple? This is an equivalent, in some respect, to the import scene's "360 Videos" (360vm.com)—although NSTV is a step more bling and a bit more grandiose. This copy pro-



vides you a little insight to artists like 50 Cent, G-Unit, Cam'ron, Diplomats, Styles P, D Block, Ruff Ryders, Xzibit, X-Ecutioners, KRS-1, DJ Kay Slay, Wyclef, Manny Fresh, Lil Flip, and Q-tip. Plus, catch coverage from the Funkmaster Flex Carshow, and if you pop off mixtapes like pills from ya tec see why Harlem Music Hut is where you should be slingin'. I don't know why but there seems to be random acts of violence strewn between segments. Mine is a far cry from a complaint but it does go to show that sex and violence are go-tos for instant attention. Another interesting segment is the nighttime interview with KRS-1, apparently starting at a bench at an intersection in NY. The beginning of the interview itself doesn't warrant any particular awards however the coincidental "Yo! Come here!" impromptu with Q-Tip—driving by during filming—definitely gets a nod. It's not often that an artist will run into a peer; it's even more of a rarity considering the fact that it's two true originators. I don't get out to the NYC often and if this DVD magazine is the only way to see East Coast nightlife, then dammit, I just saved myself some plane fare.



**A.D.O.R. CLASSIC BANGERS VOL. 1  
A.D.O.R.**

*Press:* A.D.O.R., (Another Dimension Of Rhythm or A Declaration Of Revolution) was raised in one of the most successful playgrounds of musical talent, going to school with Puff Daddy, Pete Rock, Heavy D, Al B Sure. He became popular with his fellow "Money Earnin'" Mt. Vernon alumni through having his own brand of strong rhyme and music style. While at Uptown Records, Sean

"Puffy" Combs personally shopped him; DJ Eddie F, from Heavy D & The Boys offered a production and management deal with Untouchables Entertainment, the production company responsible for Pete Rock & CL Smooth, Heavy D & The Boys, Mary J Blige and INTRO. In 1992 A.D.O.R. released his first Pete Rock-produced single, "Let It All Hang Out," considered a hip hop international classic with Top 10 Billboard recognition. Second single, "One For The Trouble," produced by Marley Marl and K Def became the big payoff with the vocal performance on FatBoy Slim's multi-platinum release *Renegade Master*. 1992 through '94 A.D.O.R. was one of the most anticipated and exciting new artists in hip hop music, poised for huge success when debut *The Concrete* was released. The dropped release was the reason why he started Tru Reign Records in '96—he never wanted to leave the fate of his music and life in the hands of so many strangers ever again! Here is his 2003 debut of works old and new. —TruReign.com



**BURB LIFE**

**Troy Walsh**

Talk about judging a book by it's cover. This Troy Walsh kid has got mad flavor in a package truly reserved for a kid from "The O.C." He is a winner. Press: Just call him Mr. Unlikely! Your very own chic, country-clubbing musical messiah. Volvo-driving, gator-shirted, upper-middle-class bohemia. Pure privilege. The palest thing on two feet. Troy hails from a loving two-parent household in a well-to-do section of Mechanicsburg, Pennsylvania (hometown of hair-metal gods Poison). The son of an English teacher, he knew the way of the word long before he knew what bars and hooks were. As fate would have it, hip-hop found its way into Suburban America's consciousness and chose young Walsh as its future. Personal musical influences include Notorious BIG, Nirvana, basements, prescription amphetamines, Radiohead, Pavement, magazine drives, The Beatles, early solo Wu Tang, Superdrag, cheap cassette tapes, Charles Mingus, balconies, The Wipers, cheerleaders, Alice Coltrane, Weird Al Yankovic, Volvos and high school varsity football. Walsh's musical abilities include that of MC, guitarist, beatsmith, pianist, bassist, singer and turntablist. The live concert experience embodies this full range of instrumentation as well as the traditional 2-turntables and a microphone. Among past achievements: 2nd place out of 175 MCs in The Sources Unsigned Hype Philly Battle; Invitational performance on The Source Soundlab TV show. —BurbLife.com BurbLife.com



**PHIFE DAWG: COMMERCIAL FREE**

**DJ Rasta Root / Phife Dawg**

The homie Rasta Root comes through with a mixtape hosted by legendary crewmate Phife Dawg. It contains a bevy of heaters from Jay-Z, Cee-Lo, Dilated Peoples, Obie Trice, Pitch Black, G-Unit, Slum Village and Jax. Pay close attention to Track 8. Could it be that there will be a reassembly of A Tribe Called Quest? We can only hope. Pick up this one as soon as possible. Enjoy the right to say that you've got the ATCQ single before anybody else. —SmokinNeedles.com



**ROOM SERVICE PRESENTS**

**THE COMBO PLATTER VOL. 3 3D & Flip Phillips**

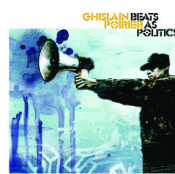
3D & Flip Phillips mixes together a slickly diverse set of tracks among the hip hop; a little down tempo house, a little smoothed out disco and some R&B. First up is 3D, the more diverse DJ incorporating less known artists and flowing tracks. Flip chooses the guarantees of Kanye West, Mos Def, Beanie Segal & ODB, Cappadonna, Bubba Sparxxx, Grand Puba. Both seem to promote Perry Blake by honoring "Still Life" twice. This mixtape is not the one to overlook. Order up some Room Service today.—RoomService.net



**THE END IS NOW**

**L.A. Symphony Basement Records**

Since their 1999 debut *Composition #1* LAS has toured with the likes of Jurassic 5 and Black Eyed Peas, playing major events like the NBA All-Star Jam Tour, Van's Warped Tour and The Night Hip-Hop Stole Christmas. It's been four years you say? So many between album dramatics occurred: anticipated sophomore release, "Call It What You Want" had tracks produced by Mike C (Beastie Boys), will.i.am (Black Eyed Peas), and Prince Paul, and saw only one single, "Broken Tape Decks," reach the public before label problems crushed the album's hopes of release. "Gonna Be Alright", the club-ready and radio-friendly lead album single, is expected to put the group over the top, hopefully garnering respect outside of the underground community—possibly into mainstream underground? Their fourteen track formula is, not surprisingly, well produced and showcases head-bouncing beats mixed with vocals noticeably geared for stage presence. Peep "I Can't Have Her." It's dubbed the 2004 "Passin' Me By" by Basement label execs.



**BEATS AS POLITICS**

**Ghislain Poirier**

An interesting amalgamation of beats, where varied sound lines of boombastic hip hop ragga and minimal techno cross. Socio-political rhymes by Chicago's Diverse and French Canadian Seba—who raps in french—sounds HELLA dope but it might as well be mumbo jumbo unless you can understand it. Would hate to battle a french speaking MC; I guarantee you'll get a saliva soaked mic as well as catch mouth spray.



**SOMETHING'S GOTTA GIVE**

**Roosevelt Franklin**

There are some veins of gold on this debut by duo Roosevelt Franklin, named after the first black Muppet, featuring ex-Company Flow DJ Mr. Len and Masterminds producer/emcee Kimani Rogers. Look for great tracks for your own personal mixtape.