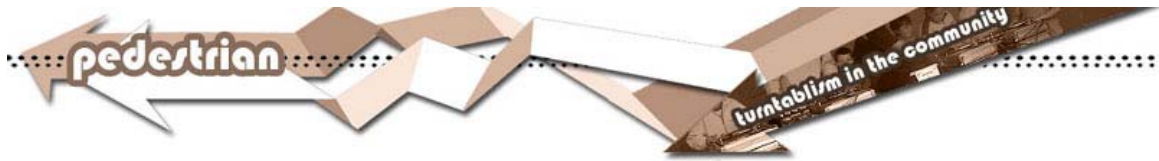


# **History of Turntablism**

**Version: 1.0 (01/03/2003)**

**Author: Markski**

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## Acknowledgments

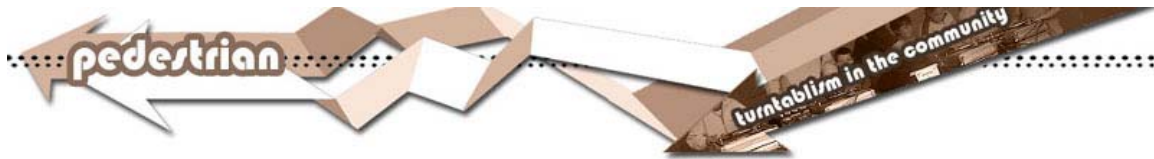
**Kembrew Mcleod's** [History of Turntablism](#) was a source of both inspiration and the included **Grandwizard Theodore** quote. **John Carluccio's** [Battle Sounds](#) website proved an indispensable resource – the included project description taken directly from the site. The **Jazzy Jeff** and **DJ Flare** quotes were also transcribed from the **Battle Sounds** “Whitney Bennial cut”. **David Toop's** “Rap Attack” (Serpent’s Tail) has been a constant source of knowledge for over 15 years and provided the **Grandmixer DST** & **Grandmaster Flash** images. Whilst **Alex Ogg** & **David Tulap's** “History of Hip-Hop” (Channel 4 books) provided the included **Kool Herc** quote. The “History of Cut 'n' Paste” Part 3 by **Dr. Neil McMillan** (Grand Slam Magazine) proved to be the essential reference on the whole cut 'n' paste phenomenon. Thanks also to [www.scratchdj.com](#) for it's “History of Turntablism” time line and <http://csunix1.lvc.edu/~snyder/em/schaef.html> for some excellent information and images on **Pierre Schaeffer**. Finally, “Scratch the Movie” by **Doug Pray** (Palm Pictures 2001) provided some last minute clarification of facts from “the horses mouths” as it were.

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Dedicated to Dawnski & Troyski, Love Daddyski x

**Beat Junkies** image courtesy of [www.beatjunkies.com](#), **King Tubby** picture courtesy of [www.bbc.co.uk](#), **Knights of the Turntables** image courtesy of [www.cheebadesign.com](#), “Return of the DJ” cover courtesy of [www.bombhiphop.com](#), **Jam Master Jay** pictures courtesy of [www.mtv.com](#), **Technics** turntable images courtesy of [www.backspin.org](#), **Vestax** ISP-07 mixer image courtesy of [www.vestax.com](#), **Jazzy Jeff** & **Spinbad** image courtesy of [www.djjazzyjeff.com](#), **DJ Radar** image courtesy of [www.djradar.com](#), **X-Ecutiioners** image courtesy of [www.asphodel.com](#), **Invisibl Skratch Piklz** image courtesy of [www.beastiemania.com](#), **Kool Herc** image courtesy of [www.hip-hopcollectables.com](#), “Wild Style” cover courtesy of [www.wildstyle.com](#), “Built from Scratch” cover courtesy of [www.loud.com](#), **Numark** TTX-1 turntable image courtesy of [www.numark.com](#), **Markski** image courtesy of <http://doitfluid.tripod.com>, **Victor** gramophone images courtesy of [www.garlic.com/~tgracyk/](#), “Final Scratch” image courtesy of [www.stanton-magnetics.com](#), **Grandwizard Theodore** image courtesy of [www.hiphopslam.com](#), **DJ Q-Bert** image courtesy of [www.djqbert.com](#). The copyright to all of the included images remains with the original copyright holders, to which every effort has been made to contact.





**R. Johnson. Johnson** had independently patented a spring motor device for the machine, removing the need for a hand crank whilst improving rotational stability. Soon **Johnson** would begin manufacturing the new motorized machines from his machine shop in New Jersey.

During a visit to the London branch, **Berliner** noticed a picture on the wall of a small dog looking into the horn of a gramophone and “listening” to his master’s voice. He immediately contacted artist **Francis Barraud** for a copy of the image and sought copyright on his return to the U.S. Throughout this period, the **Berliner Gramophone Company of Philadelphia** had been involved in a legal battle against the **Universal Talking Machine Company** for patent infringement. After losing the case In June 1900, a court injunction was served to shut down the company. **Berliner** immediately passed the rights to his patents and trademark of the image (granted on July 10 1900) to **Eldridge R. Johnson**. **Johnson** went on to print the image on his **Victor** record catalogs and subsequently the paper labels of the disks themselves. Overseas branches quickly followed suit and the **His Masters Voice (HMV)** label was born. One year later, **Berliner’s Gramophone Company** and **Johnson’s Victor Talking Machine Company** merged to become the **Victor Corporation**. The result was the first ever **Victor Talking Machine**.



*The Victor Talking Machine*



*“Nipper” listening to “His Masters Voice”*

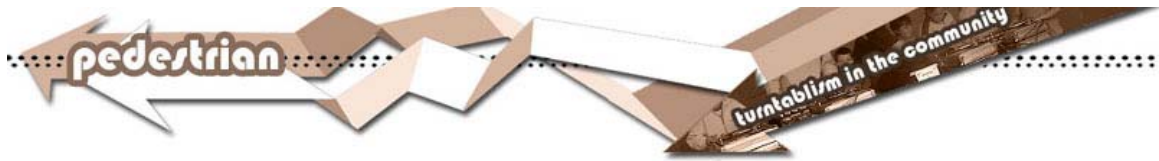
The technological advancements of the gramophone over the next few years owed much to the burgeoning radio and telecommunication industries. Fifteen years after the first broadcast of a record over the airwaves by **Reginald A Fessenden, KDKA** became the first commercial radio station in 1921. This, in culmination with the release of manufacturing rights to labels outside of the **Victor Corporation**, gave the format the potential to expand. Unfortunately, inexpensive access to the broad range of entertainment radio offered directly hit sales of both disks and gramophones. By the early 1920’s the **Radio Corporation of America (RCA)** had saturated the market with cheap commercial radios. To counteract this, record companies began exclusively contracting their artists to the format in order to limit the rival medium’s breadth of output. As radio sound quality and technology improved, record sales continued to plummet.



*Victor’s “orthophonic” Victrola.*

In 1925 Telecommunications Company **Western Electric** laboratories introduced electrical amplification technology. Much as **Berliner’s Gramophone Company** and **Johnson’s Victor Talking Machine Company** had joined forces a quarter of a century earlier, **Western Electric** merged with America’s other telecommunications giant **AT & T** to form **Bell Laboratories**. The much larger research and development pool led to the development of electronic, high fidelity or orthophonic recording. This new technique increased the reproducible sound range of the phonograph by over an octave in both ends of the audio spectrum. **Bell** subsequently sold the technology under license to a number of companies, including **Victor**, who manufactured a new phonograph device to play the orthophonic disks. So radical was the new technology that the mechanics of the phonograph had to be completely re-designed. New innovations such as





magnetic stylus, volume control and internal speakers were incorporated; even radio-phonographs were introduced to combine both mediums into one device and re-merge the markets.

Despite all these innovations and a rise in sales of disks and gramophones, the **Victor Company's** days were numbered. Ironically, it was **RCA** who would eventually purchase the company in 1928 and create **RCA Victor**. In stark contrast to the earlier battles between the companies, **RCA** initiated steps to improve the format by creating disks out of polyvinyl chloride (PVC) or vinyl for short. Unlike shellac, vinyl allowed the increase of grooves on each side of the record beyond 100 per inch, which extended playing time whilst providing greater durability. Within a year **RCA** had developed 33 1/3 rpm vinyl disks for radio use.

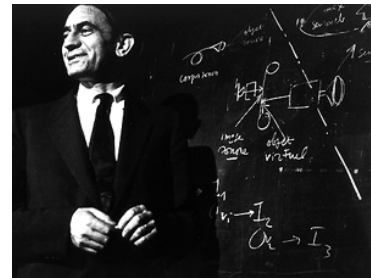


## 2

### Groove Is In The Heart

Much of the early experimentation with electronically generated music had come from the growing avant-gardist movement. In 1939 composer **John Cage** created “Imaginary Landscapes No.1” – a musical piece involving two turntables playing **RCA** audio test tones and other sounds on variable speed turntables.

A year later, French sound engineer **Pierre Schaeffer** discovered a method with which to create music using records. Whilst working as a researcher for the **RTF Corporation**, **Schaeffer** started applying the extensive resources at his disposal to the task. Using turntables, disk-cutting lathes and a library of sound effect records, **Schaeffer** began creating records with “locked grooves<sup>2</sup>”. These records formed the centre of “Musique Concrete” - musical composition using sounds played simultaneously on multiple turntables. Taking this further by playing the records at different speeds to alter pitch and duration, a series of Etudes were recorded in the summer of 1948. “Etude pour piano et Orchestre” and “Etude au piano I & II” combined recordings of orchestra and piano with impromptu live accompaniment from pianist **Jean-Jacques Grunenwald** – broadcast by **RTF** later that year to mixed reviews.



*Pierre Schaeffer*



*One of RCA's range of budget 45 players*

Just months later, **CBS** announced the introduction of the Long Player or LP. This new innovation, based on a 12-inch wide disk rotating at 33 1/3rpm, could contain over 260 grooves allowing uninterrupted playback of 30 minutes of music per side using the "microgroove" technique. **RCA** responded with its own microgroove product, the 45rpm 7-inch single - the first disc to embrace playback optimizations within the design. Rotating the disc at forty-five revolutions per minute enabled the innermost groove to be exactly half that of the outermost diameter. This resulted in improved sound reproduction across the duration of the recording. To promote the new format, **RCA** introduced a range of cheap 45rpm only players. The new format went on to become the standard for jukeboxes and was particularly popular with teenagers due to its cheap price and portability



*Osbourne "King Tubby" Ruddock*

The technological advances within the manufacturing industry that continued throughout the 1950's ensured that hardware prices began to fall. As World War II continued throughout Europe, the turntable saw it's first wide spread application as a medium for performance outside of the broadcast industry. Due to the costs of sending entire bands overseas to entertain troops, DJ's were assigned to play records in mess halls armed only with turntables, an amplifier and a collection of records. During the same period in Jamaica,

<sup>2</sup> A groove that holds the stylus in a continuous cycle, infinitely looping the recorded sound as the record rotates.



enterprising record shop DJ's would tour through the different districts of the island with huge sound systems to promote the latest American releases. Although not a focused attempt to create music using turntables, it was an extension of the turntable as a means to perform music to the masses that was to become a musical art form in itself. Soon these sound systems would play not only on the "lawns" of Kingston but in the dance halls also.

As more and more DJ's became involved in sound system culture, the importance of owning rare records became crucial. DJ's **Duke Reid** and **Clement "Sir Coxsone" Dodd** recorded some of the island's upcoming bands onto vinyl in order to give their respective sound systems the edge in competition. This inspired electronics engineer **Osbourne "King Tubby" Ruddock** to create his own instrumental mixes or "versions" of popular tracks for his own sound system (**Home Town Hi-Fi**) and Dub music was born. **Tubby** pressed these Dub "versions" onto one-off acetates to limit availability and introduced his own unique effects in the mix to further set him aside from the competition. Using home built reverb, delay, equalisation and mixing equipment, **King Tubby** employed the mixing board as an improvisational tool to mask, enhance and manipulate incoming sounds to create new compositions or remixes. As the popularity of Dub versions increased within the sound system fraternity, MC's began to use the space the instrumental format offered by rhythmically chanting or "toasting" alongside the music.

As the end of the 1960's approached, all the foundations had been laid for the next evolutionary step of the turntable to be taken... Hip-Hop.





### 3

## From Dub to Rubs

It was the DJ's incentive to keep the party rocking that led to the development of the techniques that became the cornerstones of Hip-Hop and ultimately turntablism. Although it is debatable whether Hip-Hop created turntablism directly, it certainly lifted it out of the domain of the avant-garde and accelerated it into a music form in its own right.

It was a young DJ called **Kool Herc** who created the foundations of Hip-Hop. Relocating from Jamaica, **Herc** brought with him his extensive record collection and DJ experience gained on the islands sound systems. By 1969 he was gaining regular bookings in the city's clubs, but as gang violence escalated in New York, the available venues to play at slowly diminished. **Herc** found salvation by organizing block parties with his sister at the Sedgewick Towers block in the South Bronx and later at Dodge High School. **Herc** noticed that it was the percussion breaks within the songs that made the crowd go wild and started experimenting with ways of extending these "break beats"<sup>3</sup> to keep the crowd moving. Interviewed as part of **Alex Ogg & David Upshal's** "History of Hip-Hop", **Herc** explained...



*The Godfather of Hip-Hop DJ Kool Herc*

*"I was using some of the breakdown parts. Every Jamaican record has a dub side to it. So I just tried to apply that. As the years went along I'm watchin people, waiting for this particular break in it, the rhythm section. One night, I was waiting for the record to play out. Maybe there are dancers waiting for this particular break. I could have a couple more records got the same break in it - I wonder, how it be if I put them all together and I told them: 'I'm going to try something new tonight. I'm going to call it a merry-go-round.' The B-Boys, as I call it, the energetic person, they're waiting just to release this energy when this break comes in."*



*Back to back with Grandmaster Flash*

As his sets evolved into whole "break beat" sessions, **Herc** applied another influence from Jamaican sound system culture by introducing MC's into the mix and the blueprint for Hip-Hop was created.

One of the first DJs to evolve **Kool Herc's** "break beat" technique was **Grandmaster Flash**. **Flash** used his expertise in electronics to build his own mixer with a cueing facility. With two turntables he was then able to take identical copies of a record and seamlessly "loop"<sup>4</sup> the "break beat" by cueing a record on one turntable whilst a record played on the other and vice-versa. **Flash** was widely regarded as the master of the turntables during this era as a result of the many tricks he introduced into his sets such as "back to backing"<sup>5</sup>.

<sup>3</sup> The segment of a recording where drums and/or percussion play unaccompanied by other instruments.

<sup>4</sup> The process of infinitely extending a piece of music on the record by dropping the stylus to the beginning of the segment on one turntable whilst a second copy plays on the alternate turntable.

<sup>5</sup> An extension of the beat looping technique to effectively shorten the time the break beat plays on each turntable and repeat a specific point or phrase within the composition by quickly switching from one turntable to the next.



As Hip-Hop's energy spread throughout the South Bronx, **Herc**, **Flash** and **Afrika Bambaataa** inspired a number of DJs during the late 1970's including **Grand Wizard Theodore**, **Grandmixer D.S.T.**, **DJ Red Alert**, **DJ Charlie Chase** and **DJ Jazzy Jay**. **Afrika Bambaataa's** Zulu Nation was a key force in promoting Hip-Hop through block parties, whilst focusing the youth away from surrounding gang violence.

In 1975 up and coming Bronx DJ **Grandwizard Theodore** was practicing when his mother started banging on his bedroom door telling him to turn his music down. As she walked into the room, he stopped the record with his fingers, listening partially to what she was telling him while unconsciously moving the record back and forth over the same drumbeat. In **Kembrew McLeod's** "[History of Turntablism](#)", **Theodore** said..

*"I wanted to get that same groove I was on, so I was, like, back and forth and I said to myself, 'Hey, this sounds pretty good!' Ya know? So I started practicing it and it became a scratch."*

And thus the "baby scratch"<sup>6</sup> was born!

One of the few surviving recordings to exemplify these early Hip-Hop performances is **Afrika Bambaataa's** "Death Mix". "Death Mix" features the cream of the **Zulu Nation** DJ's - namely **Bambaataa** and **Jazzy Jay** - spinning pairs of break beats whilst MC's freestyle rhymes to the beat. Despite it's poor quality and dubious release (**Paul Winley** allegedly released the recording on his own label without **Bambaataa's** permission from a bootlegged recording), "Death Mix" serves as a great history lesson in the roots of Hip-Hop and the building blocks of turntablism.



*Grandwizard Theodore receives an award from the International Turntable Federation*



*Afrika Bambaataa's "Death Mix"*

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<sup>6</sup> The foundation of all scratch techniques. With the cross fader open, the DJ moves the record backwards and forwards with the sound cued underneath the stylus to create a basic "rubbing" sound.



# 4

## Adventures On The Wheels Of Steel

A combination of technological and musical innovation at the beginning of the 1980's created the momentum that was to power Hip-Hop through the whole decade ahead.



Despite increased competition in the market, the SL-1200 remains the de-facto standard turntable for professional DJ use.

First introduced in November 1972, the SL-1200 was originally intended as a domestic hi-fi turntable. Incorporating Technics direct drive technology, a stroboscope, 'S'-Shaped tone arm and pot based pitch control, the SL1200 automatically found a niche in the DJ market.

Nearly 10 years later the SL1200 Mk.II was released as a professional DJ turntable. The new design incorporated a Quartz Direct Drive motor with high torque, low wow & flutter and a long service life. Also added were a precision moulded aluminum die-cast cabinet, an anti-resonant rubber compound base, stylus lamp and adjustable pitch slider. In conjunction with the Quartz Direct Drive motor, the pitch slider performed a near perfect job of adjusting record playback speed whilst maintaining overall stability.

Since 1982 the basic design has changed little. Minor revisions in 1997 (the Mk.IIID and IV) offered little in respect to functionality with the exception of a pitch-reset button. The newly released Mk.Vg has raised the game slightly by introducing an improved tone arm, higher torque motor, brake adjustment and an increased pitch range to +/- 16%.

Firstly, **Technics** released the **Mk.II** version of its **SL-1200** turntable. Unlike its predecessor, the **SL-1200 Mk.II** was a fully-fledged DJ deck which incorporated a range of DJ friendly features. Secondly, the first record to demonstrate Hip-Hop DJ skills (**Grandmaster Flash's** "The Adventures of Grandmaster Flash on the Wheels of Steel") was released on **Sugar Hill** records. This seven-minute opus of scratches, "stabs"<sup>7</sup>, mixing, "beat looping" and "back to backing" opened the ears of many listeners to scratch techniques for the first time.

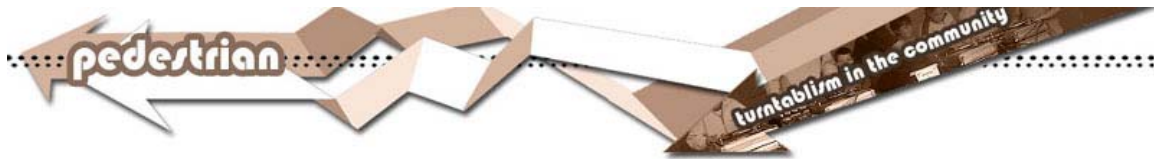
In 1982 **Charlie Ahearn's** "Wild Style" was released. Shot twelve months earlier, the film featured first time performances on camera from many of Hip-Hop's originators. Highlights included **Grandmaster Flash** cutting up **The Headhunters** "God Make me Funky" and **Grandmixer DST's** "Good Times" amphitheatre session. Fortunately, the weak plot and mediocre acting performances did not distract from the films unquestionable authenticity. "Wild Style" began a cinematic interest in Hip-Hop that would be revisited regularly over the next two decades.

Meanwhile, **Afrika Bambaata** was turning the music world on its head with "Planet Rock" - a montage of electronic beats and MC skills released with his group **The Soulsonic Force** on **Tommy Boy** records. Although this and subsequent recordings by **Bambaata** did not feature any DJ performance on them, they did embrace elements from his eclectic record collection. Such was the momentum generated by "Planet Rock" that other musicians were becoming increasingly interested in the many facets of Hip-Hop music. It was collaborations with these artists that would be instrumental in launching turntablism into the wider musical sphere.

When jazz musician **Herbie Hancock** teamed up with **Grandmixer D.S.T.** and released the scratch laden "Rockit" in 1983, turntablism was catapulted

<sup>7</sup> Stabs or 'Cuts' as they were originally known, are small phrases of sound (such as a horn or snare drum) that are released into the mix by opening the cross fader, playing the sound, and closing the cross fader again without moving the record to perform a scratch.





directly into the mainstream, earning **Hancock** a Grammy in the process. Widely quoted as an influence by many of the future generation of turntablists, "Rockit's" blend of electro beats, jazzy synthesizer riffs and futuristic scratching led it to become a worldwide hit. Earlier in the year, former **Sex Pistol's** manager **Malcolm McLaren** had teamed up with **WHBI DJ's The World Famous Supreme Team** and released "Buffalo Gals". **McLaren** had used his high media profile to promote the record, demonstrating the techniques of "making new records out of other peoples records" as he described it. Despite a truly awful vocal, "Buffalo Gals" deserves credit for taking the basic formula of scratching over a drumbeat and installing it high into the UK and US national charts.

Early experiments utilising turntables as instruments in their own right continued through the mid 1980's with instrumental tracks such as **Original Concept's** "Can You Feel It?", **Chris "the Glove" Taylor's** "Itchiban Scratch" and "Techno Scratch" by **The Knights of the Turntables** (arguably the first DJ band). The competitive element at the epicentre of Hip-Hop culture also ensured a constant stream of rap records bragging about the prowess of a particular crew's DJ. **DJ Cheese & Word of Mouth's** "King Kut", **Marley Marl & MC Shan's** "Marley Marl Scratch" and **Run DMC's** "Jam Master Jay" are just some examples from hundreds that hit vinyl during this period.

**Run DMC** and their DJ **Jam Master Jay** deserve a special mention for taking the blueprint of MC's rapping over a DJ supplied beat and evolving it into an arena filling stage show. **Run DMC's** live performances utilised **Jam Master Jay's** DJ skills not only to provide musical backing, but also as a means to entertain the crowd in its own right. This philosophy was also reflected in some of the groups recorded material such as "Peter Piper", where **Jay** cut in stabs and scratches from **Bob James** "Mardi Gras" break over drum machine beats. With the first platinum selling Hip-Hop album, a series of large-scale world tours and videos on heavy rotation on **MTV**, **Run-DMC's** performances continued the awareness of the DJ's contribution to the Hip-Hop soundscape.

As the eighties progressed and the elements of Hip-Hop continued to slowly permeate other genres, artists expanded the design of **Grandmaster Flash's** "Adventures on the Wheels of Steel" and began releasing their own "mega-mixes". Ironically, the most famous example of the "mega-mix"<sup>8</sup> did not use turntables within its composition at all.

**Double D & Steinski's** "Lesson" series was inspired by the concepts of Hip-Hop DJ's, even though it was produced through another medium (tape editing) years before affordable sampling technology became available. Responding to a competition run by **Tommy Boy** records to remix **G.L.O.B.E. & Whiz Kid's** new single "Play that Beat Mr. DJ", advertising executives and Hip-Hop fans **Douglas "Double Dee" DiFranco** and **Steve "Steinski" Stein** collaborated to produce "Lesson One". "Lesson One" combined elements from



*It's the "Wild Style"*



*1982 New Music Seminar champion Grandmixer DST*



*The Knights of the Turntables*



*Run-DMC's DJ Jam Master Jay*

<sup>8</sup> A recorded work that combines other completed recordings to create a completely new composition using the same source materials.



the original track with cleverly edited snippets from a range of material including **Herbie Hancock**, **Humphrey Bogart**, **Junior Giscombe** and **The Supremes**. After winning the competition, the team went on to produce “Lesson Two” and “Lesson Three” applying the same treatment to **James Brown** and **The Herman Kelly Band**. Due to the amount of source material used in the mixes they were only ever released on promotional 12”s and so have been widely bootlegged ever since.

This "cut 'n' paste" method of remixing recorded material was a direct descendent of what the early Bronx DJ's had been trying to achieve using turntables. Although the most famous examples are tape edited mixes, others such as **Special G's** "Rock Da House Parts 1 & 2" and **Coldcut's** "The Music Maker" are amongst a selection that successfully combine both disciplines into one recording.



“Lesson One” – Double D & Steinski’s  
“Payoff Mix”

As DJ battles continued to grow throughout the 1980’s, the **Disco Mix Club (DMC)** organized the first DJ world championships in 1985. The **DMC** world mixing championships soon became a platform for the cutting edge of turntablism, after 1986 champion **DJ Cheese** turned the competition on its head with a set of beat looping and scratching. In a post competition interview with DJ **Robbie Vincent**, runner up **Chad Jackson** stated...



Philly in the house - DJ Jazzy Jeff & DJ Spinbad

*"If I'd of known it was going to be a scratching competition I'd of done a scratching set!"*

Nevertheless, **Jackson** returned to take the world title the following year with a novelty set using rugby balls and snooker cues, notably without the attendance of current **New Music Seminar** champion **Jazzy Jeff**. By now, sponsorship had changed the name of the competition to the **Technics DMC** world DJ championships.

With a constant stream of DJ's evolving **Grandwizard Theodore's** original "baby scratch" it was only a matter of time before radical new scratch techniques were born. As part of his winning performance at the 1986 **New Music Seminar** DJ competition, **Jazzy Jeff** became the first DJ to showcase the “transformer scratch”<sup>9</sup> – named after a popular children’s cartoon featuring robots that make a stuttering noise as they “transform” their shape.

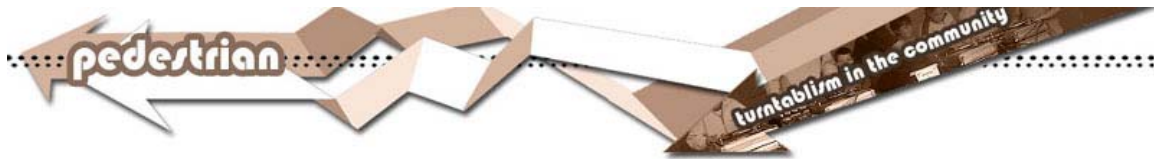
Although **Jeff** was the first to showcase and record the new scratch (as part of “Live at Union Square ‘87”), DJ **Cash Money** is credited with its creation. Collectively, Philly DJ's were already renowned for their funkier “rhythm scratching” style that encapsulated another scratch technique known as “chirps”<sup>10</sup>. Both DJ's acknowledge fellow Philadelphian **DJ Spinbad** as an inspiration, from a technique he performed using the “It's Time” sample from **Hashim's** “Al-Naayfsh”. In an interview as part of **John Carluccio's** on-line **Battle Sounds** documentary, Jeff prefers to credit “Philly” with the creation of the “transformer” technique, stating...

*“Spinbad did something like that.. ..I took it home and put some rhythm to it.. ..Cash put a different rhythm to it.”*

<sup>9</sup> The transformer scratch is a technique that produces a rhythmic stuttering noise by quickly opening and closing the cross fader during the duration of the sound whilst it is moved in either one or in both directions.

<sup>10</sup> The chirp is a combination of the baby scratch and the stab where the sound is cut in half on the forward movement by quickly closing and opening the cross fader at the beginning of playback and closed again as the sound is dragged back to its start point.





Regardless of its origins, the “transformer” scratch certainly brought success to both DJ’s. One year after **Jazzy Jeff’s New Music Seminar** triumph **Cash Money** took the title of 1988 **Technics DMC** world mixing champion.

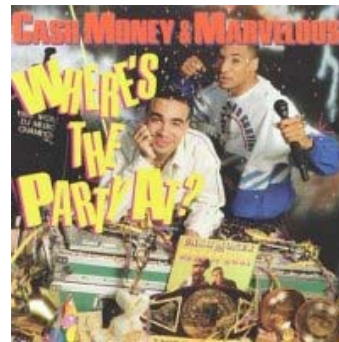
Concurrently “sound artist” **Christian Marclay** had released his third album “More Encores”. In his previous works **Marclay** had introduced his concept of vinyl as a living capsule of sound that constantly changes through physical artifacts such as age, warping and scratches. Introducing a range of methods onto the vinyl to “pervert” the original recordings, **Marclay’s** compositions comprised of several of these playing in unison to create one audio montage. With it’s roots firmly in the avant-gardist movement, “More Encores” used contemporary source material from a plethora of artists including **Louis Armstrong, Serge Gainsbourg, Frederic Chopin, Jimi Hendrix** and **Johann Straus** to create new music using turntables.

Throughout the second half of the 80’s, full-length Hip-Hop albums continued to contain tracks that showcased the DJ’s skills (such as **Cash Money & Marvelous’** “The Music Maker”). Unlike the obligatory “my DJ is better than yours” rap releases that continued to proliferate, these were purely instrumental tracks that attempted to use turntables as a means of music creation. **Jazzy Jeff and The Fresh Prince’s** “He’s the DJ, I’m the Rapper” LP took the concept a step further by including a bonus disc with six different DJ dominated tracks.



*Christian Marclay*

The “mega-mix” that had been popularised through **Double Dee & Steinski’s** “Lesson” series went on to become a major promotional device for record companies to shift records. Often included on the flip side of a new single release, artists from **Mantronix** to **Grace Jones** all received the mega-mix treatment from both editors (**The Latin Rascals, Chep Nunez, Omar Santana**) and DJ’s (**Chad Jackson, DJ Cheese**) alike. UK label, **Champion Records**, continued this trend whilst bringing it back to its turntable roots with the release of **Ultimate Trax**. The compilation combined a disk of contemporary Hip-Hop and dance releases with a second turntable “mega-mix” disk. Before liquidation of the label, the compilations went on to feature a number of classic DJ versus DJ mixes including **DJ Cheese vs. Chad Jackson, Whiz Kid vs. Jazzy Jeff** and **CJ Macintosh vs. DJ Streetsahead**.



*“Where’s The Party At?” – DJ Cash Money & MC Marvelous*

As the 1980’s reached their conclusion, the techniques of the scratch DJ continued to permeate other forms of music. Much as **Double Dee & Steinski** had used tape editing as a turntable substitute, producers and engineers continued their own attempts to recreate the techniques of Hip-Hop DJ’ing. With the advent of truly affordable sampling technology just around the corner, was the DJ’s brief spell as a musician about to end?



*“He’s the DJ. I’m the Rapper” – DJ Jazzy Jeff & the Fresh Prince*



## 5

### Give The DJ A Break

The early 1990's were a defining time in the Hip-Hop world which would see the DJ side of the art form begin to break away into it's own sub-culture - turntablism. As Hip-Hop continued to move into the mainstream, the emphasis shifted away from the DJ and onto the MC and producer. Artists and purist fans looked back to the underground for the original four elements of DJ'ing, MC'ing, break dancing and graffiti art. In the face of diminishing turntable dominated releases, **Dynamix Two's** "Give the DJ a Break" managed to merge the foundations of early Miami Bass with scratching to create a jam that was popular on both the street and in the club.



*"Just Give the DJ a Break" – Dynamix II*

By now Hip-Hop had begun to polarize into two scenes on the East (New York) and West (Los Angeles) coasts of America. The growing turntablist scene followed suite as two distinctive DJ crews led the way – San Francisco's **Invisbl Skratch Piklz** and New York's **X-Men**.



*Ernest R. Dickerson's "Juice"*

In 1990, **New Music Seminar** DJ champion, **Steve Dee**, recruited fellow New York DJ's **Roc Raida**, **Johnny Cash** and **Diamond J** to compete in a battle against **Clark Kent's Supermen** DJ crew. Although the battle never took place, the crew stayed together and became **The X-Men**. Meanwhile in San Francisco, DJ's **Mixmaster Mike**, **DJ Q-Bert** and **DJ Apollo** formed **The Scratch Prophets**. Both of these events would be crucial in the evolution of the art form and set the precedent for the next decade – DJ crews.



*The X-Men (Total Eclipse, Mista Sinista, Roc-Raider & Rob Swift)*

As the Hip-Hop DJ continued to sink deeper underground, appearances within both the media and on recordings decreased. One exception was **Ernest R. Dickerson's** 1991 movie "Juice". The film's sub-plot focused on the attempts of DJ Gee Q (played by **Omar Epps**) establishing him-self in DJ battle competitions. The featured battle performances from DJ's **Scratch & Richie Rich** were one of the few examples on film during the nineties that put the focus back on the DJ in Hip-Hop. As the anti-DJ climate continued to segregate the art form, it raised the profile of battles such as the **DMC** and **New Music Seminar** competitions. This had the effect of increasing the competitiveness between DJ's and led to the creation of more advanced techniques. Spearheading the '91 revolution was a new kid on the block who had gone on to win both the USA and West Coast **DMC** championship of that year. His name was to become synonymous with turntablism over the next decade - **Robert Quitevis** aka **DJ Q-Bert**.



*DJ Q-Bert*



One of the first of the new scratch innovations came in 1992 as **DJ Flare** created the "Flare"<sup>11</sup> scratch. In an interview as part of the **Battle Sounds** documentary, **Flare** explained...

*"I was thinking of a way to make a new scratch... I heard transforming and stuff and it wasn't really quick... People were transforming fast, but I wanted to create something that was REALLY fast."*

**Battle Sounds**



Battle Sounds is a documentary project about Hip-Hop DJ's, primarily those that participated in competitive battles. The film documents the innovative DJ art form by revealing a history of creative techniques and a refreshing look at an independent generation of strong-minded artists.

Founded in 1994, Battle Sounds quickly generated underground success via newsletter distribution, screenings, and its annual Turntablist Festivals events. In April 1996, audiences first got a glimpse of what the Battle Sounds project would become with the short, underground videotape X-ersize #1.

In March 1997, a 60-minute program was created for an installation at the Whitney Museum of American Art Biennial Exhibit. The piece, entitled "Battle Sounds "The 1997 Whitney Biennial Cut," was compiled as a sort of "best of" from John Carluccio's five-hour-long director's cut. The film continues to be recognized as "it furthers the notion that DJ'ing is the new jazz" and gives "a refreshing look at a group of self-empowered youth who have shaped a new musical movement".

Beyond Battle Sounds, Carluccio has initiated TTM, a system transcribing scratches like musical notes, and Hop-Fu, a film/DJ collaboration where turntablists perform live scores to Kung Fu cinema.

This new super fast scratch technique based around "clicks"<sup>12</sup> elevated the art form into a whole new realm of dexterity. In the same year **Q-Bert**, **Mixmaster Mike** and **DJ Apollo** became **The Rocksteady DJ's** and won both the 1992 **DMC USA** and world championships. Meanwhile **Darth Fader's** "Battle Breaks" had begun the "battle tool"<sup>13</sup> revolution by creating the first dedicated scratch record.

Whilst **Mixmaster Mike**, **Q-Bert** and **Apollo** had set the competition scene alight over the last few years, New York's **X-Men** had conducted their own private revolution. Founder member **Steve Dee**, (influenced by **Get Fresh Crew DJ Barry B**) developed the technique known as "Beat Juggling"<sup>14</sup> and advanced the "beat looping" and "back to backing" methods of Hip-Hop pioneers **Kool DJ Herc** & **Grandmaster Flash**. With the addition of new members, (1992 **DMC** east coast champion **Rob Swift** and **Mista Sinista**), the **X-Men** continued to develop the technique and incorporate it within their performance style.

Not long after winning the 1992 **DMC** championships, **DJ Apollo** left **The Rocksteady DJ's** and joined **Bradford Marsalis** Hip-Hop/Jazz band **Buckshot Lefonque**. Remaining members **Mixmaster Mike** & **DJ Q-Bert** continued to compete and subsequently win the 1993 **DMC** world championship. By now, other DJ's had followed their lead and formed their own DJ crews. From **The World Famous Beat Junkies** to **The Incredible Skratch Hamsters**, the culture of the turntablist "band" had finally become a reality.

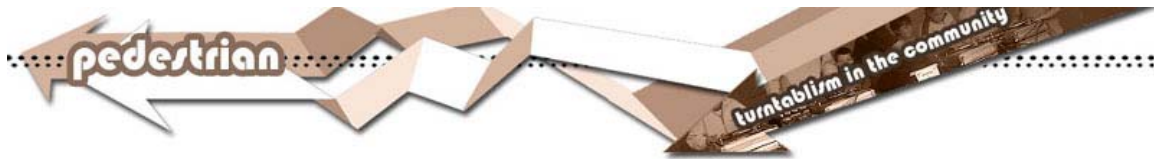
<sup>11</sup> The Flare scratch uses timed clicks across the duration of the sound to create the illusion of a faster scratch. Although invented by DJ Flare, DJ Q-Bert was instrumental in its further development.

<sup>12</sup> The rapid switching of the cross fader from on to off and back again to produce a "clicking" noise during the duration of the sound.

<sup>13</sup> A record containing essential beats and samples arranged in such a way to facilitate quick location in a DJ battle situation.

<sup>14</sup> "Beat Juggling" advances the "Back to Backing" technique by utilising two copies of the same or different records to create complex rhythmic patterns of sound into a live "remix" by quickly alternating between different points on each.





In 1994, **The Rocksteady DJ's** went through another metamorphosis to become **The Tern Tabel Dragunz** and added two new members - DJ's **Shortcut & Disk**. **DMC** West coast champion **Shortcut** introduced the world to his patented "strobe"<sup>15</sup> method of "beat juggling", whilst **Q-Bert** revised and revisited the concept of the "mega-mix" with his critically acclaimed "Demolition Pumpkin Squeeze Muzik" mix tape. In the meantime, independent filmmaker **John Carluccio** had initiated his **Battle Sounds** documentary film project and began archiving the evolution of the art form for generations to come.

#### The Vestax PMC-Pro Series



Much as RCA's investment in the Victor company propelled the use of the phonograph, it was small time DJ equipment & guitar manufacturer Vestax sponsorship of the **Invisibl Skratch Piklz** that was to launch both entities into the wider media consciousness.

After an introduction from **Shortcut**, Vestax approached the **ISP** to design a range of professional scratch mixers. Previously scratch mixers had formed the budget end of a manufacturers range, comprising of cheap components and the most basic features (cross fader, up faders, basic cueing and little or no eq).

Vestax PMC 05, 06 and 07 Pro range were designed with turntablist use in mind and used optical fader technology that enabled sharp, clean cuts and long crackle free scratching. The pinnacle of the range was the 07-Pro both branded and co-designed by the **Invisibl Skratch Piklz**.

With the backing of the **ISP**, Vestax quickly established themselves in the DJ market to a position comparable to that which Technics had achieved with turntables 10 years earlier.

By 1995 **Mix Master Mike** and **Q-Bert** had retired from the **DMC** to become judges and begin the challenge of "creating music with turntables". The title of the group was also to change into a name that would become synonymous with turntablism and a brand in itself ... **The Invisibl Skratch Piklz**. Within months not only had **Q-Bert** released the first completely turntable generated song ("Invasion of the Octopus People"), but DJ equipment manufacturer **Vestax** was sponsoring the group. As the **Piklz** continued to bask in the corporate sunlight, the **X-Men's** DJ **Roc-Raida** took the **DMC** USA and world championships back to New York. Ironically, in the year that **DJ Babu** first coins the term "turntablist", one of it's early forefathers **Pierre Schaffer** dies.

The competitive desire to improve on each crew's techniques progressively pushed the envelope of creativity within the art form. Whereas the **Invisibl Skratch Piklz** style focused on advanced scratch techniques, the **X-Men** (now incorporating the winner of the first **International Turntable Federation** DJ competition, **Total Eclipse**) were renowned for their advancement of the "beat juggling" technique. In 1996 the two crews met in New York for a historic battle at the **Rocksteady Re-union**. After the event a workshop was conducted in which both crews exchanged information and techniques. It was here that **Q-Bert** first revealed the method behind his "crab"<sup>16</sup> scratch - an evolvement of **DJ Excel's** "twiddle"<sup>17</sup>.

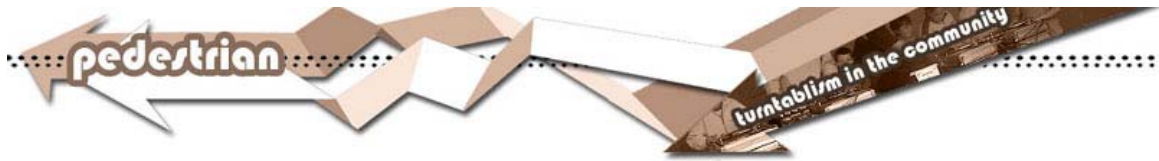
The momentum behind the whole turntablist movement was still building, particularly after **Vestax** involvement with the **Invisibl Skratch Piklz** and the subsequent release in 1997 of the "Turntable Mechanics Workshop" tutorial video. Whereas early Hip-Hop acts had been skeptical of outside investment, the turntablism scene was fortunate to find a

home for it's early musical output in two ground breaking independent labels - **Asphodel** and **Bomb Records**.

<sup>15</sup> A "Beat Juggling" technique that involves tapping the record with the fingers as it rotates to decrease the tempo and accentuate individual sounds within the composition.

<sup>16</sup> The Crab creates a sound similar to a flare but with more clicks over it's duration as all four fingers hit the cross-fader consecutively to produce a click. The scratch gets its name from the appearance of the fingers hitting the cross fader resembling a crab in motion.

<sup>17</sup> The Twiddle was an attempt to perform a two click flare using two fingers alternatively hitting the cross fader rather than using wrist action.



**Naut Humon** and **Mitzi Johnson's Asphodel Records** was the first to start the ball rolling by securing a deal with **The X-Men** who duly changed their name to **The X-Ecutioners** (for copyright reasons) and released the album "X-Pressions". Meanwhile, **Bomb Records** broke the mould with their ground breaking "Return of the DJ" compilation series. Released in 1995, volume one (including tracks by **Rob Swift**, the **Invisibl Skratch Piklz**, **Z-Trip** and **Peanut Butter Wolf**) opened the doors to a whole new audience of listeners who had slept on the growing turntablist scene. **Asphodel** went on to commission solo albums from **Mixmaster Mike** ("Anti-Theft Device") and **Rob Swift** ("The Ablist") whilst the **Invisibl Skratch Piklz** released **Q-Bert's** "Wave Twisters / Episode 7 million: Sonic Wars Within the Protons" on their own **Galactic Butthair Records** label.

As the millennium approached **DJ Q-Bert** and **Mixmaster Mike** had been inducted into the **DMC DJ** hall of fame, **Mike** had become a member of **The Beastie Boys**, **The X-Ecutioners** had signed a two album deal with **RCA** owned Hip-Hop label **Loud Records**, **Q-Bert** and **Yogafrog** had formed **Thud Rumble**, **Electronic Arts** had commissioned tracks from "Wavetwisters" for use in video games and preliminary filming had begun on a documentary by director **Doug Pray** called "Scratch". As if all that wasn't enough, **Tascam** had created the unimaginable by introducing the world to the **CD-302** - the first CD player with "real-time" scratching technology. Was the new millennium to become the era of the digital DJ? Only time would tell.



The Invisibl Skratch Piklz (Disk, Shortkut, Yogafrog, Mixmaster Mike & Q-Bert)

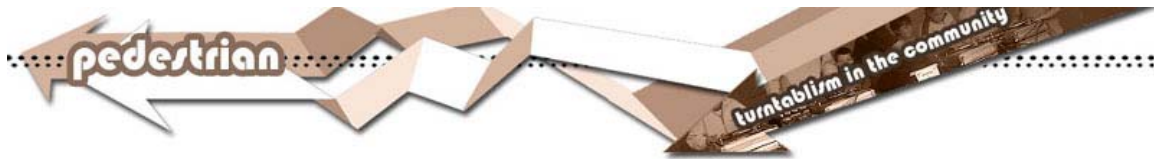


The World Famous Beat Junkies (Melo D, Curse, Babu, Rhettmatic, DJ What & J-Rocc)



Bomb Records "Return of the DJ" compilation Volume 1





## 6

### Back To The future

With the remnants of the mid-to-late nineties still creating waves and continued investment from within and outside the scene, turntablism had nowhere to go but forward. By now (much to the dismay of some of the Hip-Hop fraternity) turntablism had finally become identified as a genre in it's own right. Even **NAMM (The National Association of Music Merchandisers)** had officially recognized the turntable as an instrument.

Today's turntablists were also receiving the recognition they deserved from within the music world. DJ's **Mixmaster Mike** (the **Beastie Boys**) and **Babu** (**Dilated Peoples**) had gained worldwide recognition from their involvement in Hip-Hop groups. **DJ Craze** had become the first DJ to win the **DMC** battle for world supremacy for three consecutive years. **The X-Ecutioners** had also released their "Built from Scratch" LP and had a US and UK top 20 hit ("It's going down") with new metal band **Linkin Park**. This trend continued to develop as the DJ finally found a home both on stage and in the studio alongside other established instruments.



*"Built from Scratch" – The X-Ecutioners*

The higher profile of the turntablist within the media was quickly reflected in the equipment market as both sales and competition between manufacturers increased. By now virtually every one of the big four DJ equipment manufacturers had products aimed at the turntablism market. **Numark** and **Gemini** revitalized their mixer range to compete with **Vestax**. **Stanton** (who had dominated cartridge sales before **Shure** with their **500AL** product), introduced their **DJ Focus** designed **Focus Fader** mixers. As **Technics** pre-millennial upgrade to the **SL-1200 (The SL-1200 Mk.IIID)** had fallen way short of expectations, rival manufacturers continued to pile innovations into this area of their product line.



*Numark raise the stakes with the next generation TTX-1 turntable*

The holy grail of the "scratch-able" CD continued to eat away at manufacturers research & development budgets, as both **Numark** and **Pioneer** introduced their own solutions. **Pioneer's CDJ1000 DVT** (Digital Virtual Turntable) reduced the gap between analogue and digital technology by implementing a touch sensitive interface to duplicate the functionality of a vinyl turntable. Constant hardware evolutions lit the fuse of the "digital DJ" scene, spearheaded by DJ **Gerald 'World Wide' Webb (DJ WWW)**. **DJ WWW** went on to "battle" **Q-Bert** in a CD versus vinyl scratch off at **DJ Times magazine's DJ Expo West** in San Francisco - the footage of which was later released as part of **Thud Rumble's "Turntable TV"** video series. High profile spectators such as **Yogafrog** and the **Asisphonics** crew were pleasantly surprised by the capabilities of the new technology.



*Pioneer's "scratchable" compact disc player, the CDJ1000 DVT*

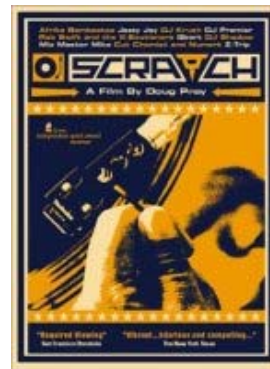


In July of 2000 the first **Skratchcon** event was held at San Francisco's Yerba Buena Center for the Arts. Featuring performances from DJ's **Q-Bert**, **Mixmaster Mike**, **D-Styles**, **Shortkut**, **Yogafrog**, **J-Rocc**, **Melo-D**, **Rhettmatic**, **Babu**, **DJ Flare**, **Cash Money**, **Steve Dee**, **Roc Raida**, **Rob Swift**, **Total Eclipse**, **Mista Sinista**, **Noize**, **Craze**, **A-Trak**, **Swift Rock & P-Trix**, **Skratchcon 2000** was the first ever Scratch DJ forum, aiming to provide "the education and development of scratch music literacy". After a highly successful event, **Mixmaster Mike**, **Q-Bert** and **Shortkut** undertook their final ever performance together as the scratch collective **The Invisibl Skratch Piklz**.



*DJ Radar*

One of the innovations to come out of the many performance workshops at the conference was from Arizona's **DJ Radar** (of the **Bombshelter** DJ's). **Radar** had already gained quite a reputation through his work with classical and jazz musicians such as **Raul Yanez** and the **Arizona State Symphony University Orchestra**. In his performance **Radar** demonstrated his method of creating turntable-based compositions live with the addition of a sampler and began another chapter in turntable history.



*"Scratch"- a film by Doug Pray*

With the exception of **Skratchcon**, the next major postmillennial events in the scene happened on the big screen as cinema rediscovered its interest in the art form. In 2001 the animated film to accompany **Q-Bert's** "Wavetwisters" LP ("Wavetwisters the movie") was finally released at the **Sundance festival**. Released under **Q-Bert & Yogafrog's Thud Rumble** brand, "Wavetwisters" went on to receive critical acclaim both in and out of the turntablism scene. Closely following the plot of the original LP, directors **Syd Garon & Eric Henry** created a brightly coloured audio-visual feast, even managing to superimpose cameos of **Q-Bert**, **Flare**, **D-Styles** and **Yogafrog** within the animated madness.



*Jam Master Jay R.I.P.*

Twelve months after "Wavetwisters" first showing, **Doug Pray's** eagerly anticipated "Scratch: the movie" received its own **Sundance** premiere and was immediately picked up for distribution by **Palm Pictures**. Based on an idea by producers **Brad Blondheim** and **Ernest Meza**, the movie was inspired by the **Hughes Brothers** (who went on to executive produce the project) "American Pimp" documentary. **John Carluccio** (producer and director of **Battle Sounds**) was also involved as advisor and associate producer. The movie follows the evolution of scratch DJ'ing from its conception as part of the Hip-Hop scene through to today's turntablism movement. Featuring a who's who of respected contributors to the art including **The Invisibl Skratch Piklz**, **The X-ecutioners**, **Jurassic 5**, **The Beat Junkies**, **DJ Craze**, **The Bullet Proof Space Travellers**, **DJ Shadow**, **DJ Premier**, **DJ Swamp**, **Z-Trip**, **Afrika Bambaataa** and **Grand Wizard Theodore**, "Scratch" went on to be nominated for a **2002 Independent Spirit Award** by the **IFP**.



By the end of 2002, the evolution had turned full circle, as **Herbie Hancock's** "Rockit" was re-touched by **Rob Swift, Q-Bert, Mixmaster Mike, Babu** and **Faust & Shortee** as part of the "Scratch" movie soundtrack. Interest in the art form had reached such a level that **Q-Bert** not only appeared in a commercial for **Apple computer**, but also released his own tutorial DVD. **Thud Rumble's** "DIY Scratching" DVD had **Q-Bert** teaching the techniques behind the dizzying array of scratches now at the turntablist's disposal. It had been another bountiful year for the scene, marred only by the sad loss of **Run-DMC's DJ Jam Master Jay** on Wednesday October 30th.

The revolution had now been televised, read, played, taught and of course heard with both technical development and creative flair continuing to fuel it. Yet, as the world of turntablism continues to push forward into the millennium, a number of questions arise. Will CD technology finally reach a level of usability that will call for the death knell of the turntable? Or will the scene reach a creative ceiling only to drive turntablism back into the underground from whence it came? Developments such as **Stanton's** "Final Scratch" will continue the quest to merge digital and analogue disciplines into one harmonious union. Whilst companies like **Thud Rumble** will ensure that the art form is funded, and thus controlled, by those who helped take it to the level it is today. As more and more people discover the joy of decks, the creative envelope of this extraordinary device will continue to be pushed. With turntables continuing to outsell electric guitars and vinyl sales rising against the odds, the future of the art form remains where it always has: - in the hands of the DJ.



*Is this the beginning of the digital vinyl revolution? Stanton Magnetics "Final Scratch" hardware.*





## Discography

Afrika Bambaata	-	Death Mix Vol.1& 2	(Winley 1979)
Afrika Bambaata & the Soulsonic Force	-	Planet Rock	(Tommy Boy 1983)
Cash Money & Marvelous	-	The Music Maker	(Sleeping Bag 1988)
Chris "The Glove" Taylor	-	Itchiban Scratch	(JDC Records 1984)
Christian Marclay	-	More Echoes	(No Man's Land 1988)
Coldcut	-	The Music Maker	(Ahead of our Time 1987)
Darth Fader	-	Battle Breaks	(Dirtstyle 1992)
DJ Cheese & Word of Mouth	-	King Kut	(Beauty & The Beat 1985)
DJ Q-Bert	-	Invasion of the Octopus People	(Galactic Butt Hair Records 1995)
DJ Q-Bert	-	Wavetwisters	(Galactic Butt Hair Records 1998)
Double Dee & Steinski	-	The Payoff Mix	(Tommy Boy 1985)
Dynamix 2	-	Give the DJ a Break	(Bass Station 1990)
Grandmaster Flash	-	The Adventures of Grandmaster Flash on the Wheels of Steel	(Sugar Hill 1981)
Hashim	-	Al Naafiysh (The Soul)	(Cutting Records 1983)
Headhunters, The	-	God make me Funky	(Arista 1975)
Herbie Hancock feat. Grandmixer DST	-	Rockit	(CBS 1983)
Herbie Hancock feat. Grandmixer DST, Q-Bert, Babu, Mixmaster Mike, Faust & Shortee	-	Rockit 2.002	(Transparent Music 2002)
Jazzy Jeff & The Fresh Prince	-	Live at Union Square	(Jive 1987)
Jazzy Jeff & The Fresh Prince	-	He's the DJ, I'm the Rapper	(Jive 1988)
John Cage	-	Imaginary Landscapes Vol.1	(Victor 1939)
Knights of the Turntables	-	Techno Scratch	(JDC Records 1984)
Malcolm McLaren & the World's Famous Supreme Team	-	Buffalo Gals	(Charisma 1982)
Marley Marl & MC Shan	-	Marley Marl Scratch	(NIA 1985)
Mixmaster Mike	-	Anti-Theft Device	(Asphodel 1998)
Orginal Concept	-	Can You Feel It	(Def Jam 1986)
Rob Swift	-	The Ablist	(Asphodel 1999)
Run-DMC	-	Jam Master Jay	(Profile 1984)
Run-DMC	-	Peter Piper	(Profile 1986)
Special G	-	Rock Da House	(TD Records 1983)
The X-Ecutioners	-	X-pressions	(Asphodel 1997)
The X-Ecutioners feat. Linkin Park	-	It's Goin' Down	(Loud 2002)
The X-Ecutioners	-	Built From Scratch	(Loud 2002)
Various Artists	-	Return of the DJ Vol.1	(Bomb 1995)
Various Artists	-	Ultimate Trax Vol.1	(Champion 1989)
Various Artists	-	Wild Style soundtrack	(Animal 1982)



## Appendix: DJ World Champions

Year	DMC World Champions	ITF World Champions	New Music Seminar Champions
1981	-	-	<i>Whiz Kid</i>
1982	-	-	<i>Grandmixer DST</i>
1983	-	-	<i>Afrika Islam</i>
1984	-	-	<i>DJ Cheese</i>
1985	-	-	<i>DJ Easy G</i>
1986	<i>DJ Cheese</i>	-	<i>Jazzy Jeff</i>
1987	<i>Chad Jackson</i>	-	<i>Cash Money</i>
1988	<i>Cash Money</i>	-	<i>DJ Scratch</i>
1989	<i>Cutmaster Swift</i>	-	<i>DJ Miz</i>
1990	<i>DJ David</i>	-	<i>Steve Dee</i>
1991	<i>DJ David</i>	-	<i>DJ Supreme</i>
1992	<i>Rocksteady DJ's</i> <i>(Q-Bert/Apollo/ Mixmaster Mike)</i>	-	<i>Mixmaster Mike</i>
1993	<i>Rocksteady DJ's</i> <i>(Q-Bert/Mixmaster Mike)</i>	-	<i>8-Ball</i>
1994	<i>DJ Roc Raida</i>	-	<i>DJ Noize</i>
1995	-	-	-
1996	<i>DJ Noize</i>	<i>Total Eclipse</i>	-
1997	<i>A-Trak</i>	<i>Vin Roc</i>	-
1998	<i>DJ Craze</i>	<i>Vin Roc</i>	-
1999	<i>DJ Craze</i>	<i>A-Trak</i>	-
2000	<i>DJ Craze</i>	<i>A-Trak</i>	-





## About the Author

Hailing from Northampton in England, Markski began his DJ career in 1988 during Hip-Hop's golden years. He quickly gained a local reputation that opened doors to a number of high profile bookings, alongside artists including The Jungle Brothers, DJ Cash Money, Queen Latifah and DJ Mark the 45 King.

Over the years Ski has continued to DJ around the UK with DJ's and artists from the Hip-Hop and Funk scenes. He has co-promoted a number of local events (Fat Jam/Groove Connection/Do it Fluid), in addition to being part of the 'Funk by Funk' DJ's and an ex-member of the band P-Hex.



Currently he divides his time between continued DJ bookings, work for the Pedestrian organization, writing website content, hosting the 'Funk by Funk' show on Inspiration fm and working with other musicians and turntablists on forthcoming projects.

Markski uses Technics SL-1210 Mk.II turntables with Shure M-447a cartridges and a Numark PRO-SM1 mixer fitted with a Penny & Giles cross fader.

To contact the author, please e-mail [doitfluid@lycos.com](mailto:doitfluid@lycos.com).

For further information regarding Pedestrian and its work please visit [www.acousticart.co.uk](http://www.acousticart.co.uk).