

SOULS WEIGHT SMOKING TUNES



THIS
SUCKS...



FATT
COC

SEASONED TRAVELLER

AFFLECK'S Arcane



SOULS

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poet

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**LOOKING
FOR
THE
PERFECT
BEAT**

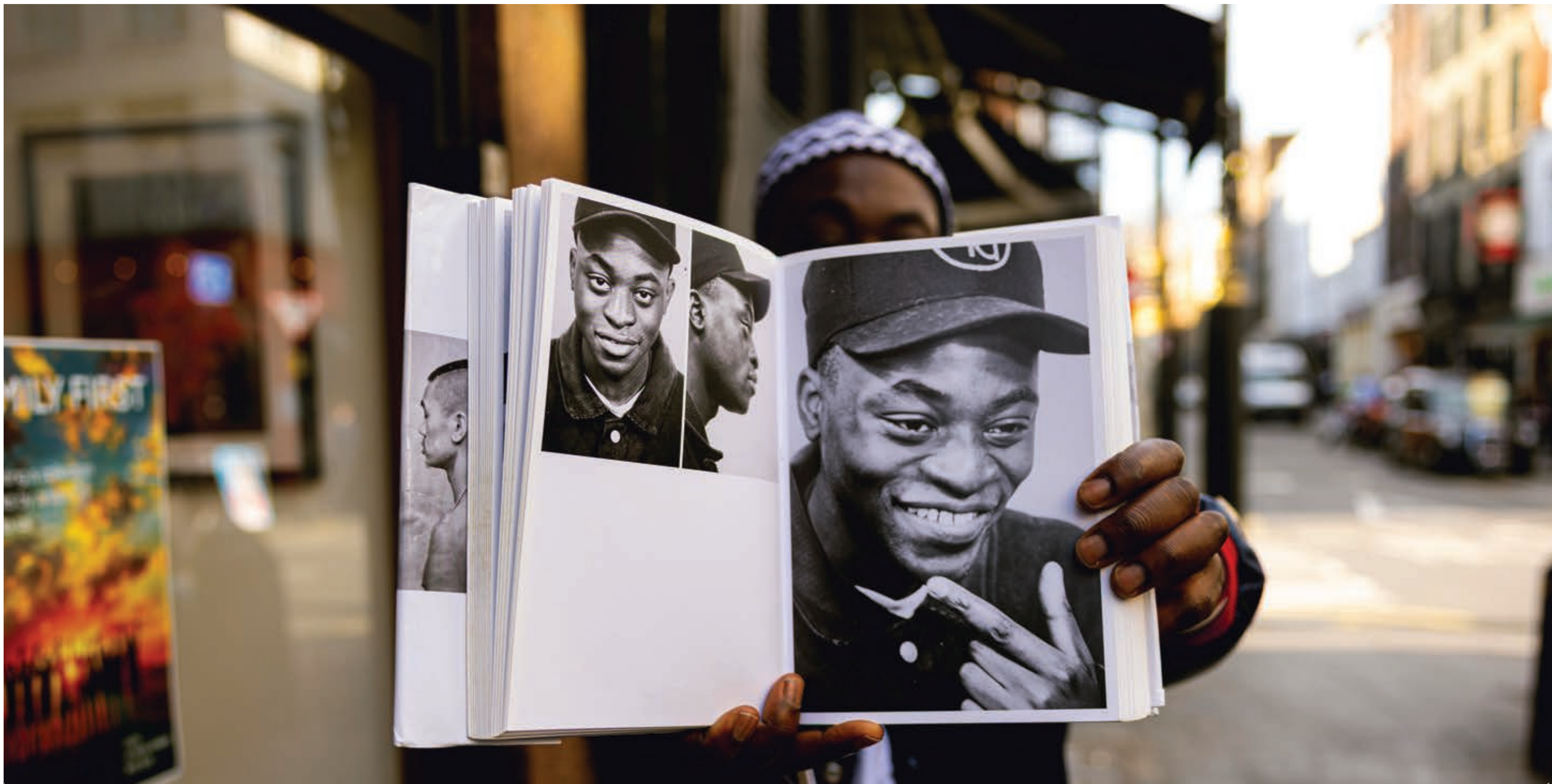
SINCE THE AGE OF 13 I'VE SPENT HOURS OF MY LIFE SEARCHING FOR THE PERFECT RECORD AND OVER THAT TIME I'VE ACCUMULATED THOUSANDS OF RECORDS IN MY PERSONAL COLLECTION AS WELL AS LISTENING TO MANY THAT JUST WEREN'T GOOD ENOUGH TO BRING HOME. LOOKING FOR THE PERFECT BEAT IS A COLLABORATION BETWEEN MYSELF AND MY DAUGHTER NAIMA WHO IS NAMED AFTER ONE OF MY FAVOURITE JOHN COLTRANE RECORDS. MUSIC RUNS THROUGH HER VEINS AND THIS COLLECTION OF PHOTOGRAPHS AND ANECDOTES IS A VISUAL MIXTAPE OF MUSICAL MEMORIES THAT HAVE HELPED SOUNDTRACK MY LIFE EXPERIENCES.

THIS IS THE FIRST TIME WE'VE WORKED TOGETHER AND AS A CREATIVE WHO HAS WORKED IN THE CREATIVE INDUSTRIES FOR ALMOST 40 YEARS, IT'S BEEN REFRESHING TO SEE THIS PROJECT COME TOGETHER THROUGH THE EYES OF SOMEONE MUCH YOUNGER THAN MYSELF. THE TECHNOLOGY AND PROCESSES ARE SO VERY DIFFERENT FROM THE WAY OF DOING THINGS WHEN I WAS NAIMA'S AGE AND I LOVE THE MIX OF ANALOGUE MEMORIES REMIXED THROUGH THE DIGITAL LENS. MORE IMPORTANTLY, THIS PROJECT IS THE FIRST STEP IN DOCUMENTING MY ARCHIVE AND A CHANCE TO SHARE PARTS OF MY LIFE WITH NAIMA THAT I'VE NEVER REALLY SPOKEN IN DEPTH ABOUT BEFORE.





**"THE MUSIC IS IN THE
MESSAGE, THE MESSAGE
IS IN THE MUSIC "**





TELL ME ABOUT YOUR FIRST JOB?

I left school in the summer of 1989 with big dreams of making it in the creative world which was practically unheard of in a family of academics. With uni looming on the horizon and an ever growing record buying habit I needed a summer job fast and for a young black kid from South London there weren't many options.

I really wanted to work in Soho as a cycle messenger but my mum said it was too dangerous so I had to think fast. One day I was reading through the back pages of i-d magazine and saw an article about a hairdressers called D-Mop and I had an epiphany that changed my life. All of the people that I wanted to meet in the creative world worked in Soho and the thing they all had in common was that they had to get their hair cut. I figured that if I could get a job in D-Mop then I'd meet people in the industry who could help me land that dream job. Pumped up on bravado and being young and fearless I went to the shop and somehow convinced them to give me a job as a hairdressing junior even though they weren't looking for anyone. I spent the summer of 89 washing hair, sweeping up after the stylists and trying to look cooler than I actually was.

I got paid £90 a week cash in hand and spent most of it on records in my lunch hour. Happy times.

Here I am outside Cuts in Soho holding a picture of me shot in 1991 when I was 21.

I worked in Cuts for a few years before the music thing really kicked off for me and it was one of my favourite places on the planet. I loved the range of people who came through and it was a big honour to be included in the book of portraits. I've still got the hat!!!





ATTICA BLUES

6 ◀ VHC



KODAK VHC-2 8329



51

KODAK VHC-2 8329

8 ◀ VHC



50

KODAK VHC-2 8329

49



ATTICA BLUES EST

The name Attica Blues is taken from the title of an Archie Shepp LP that I saw in a record shop in my early record digging days. In those days the more expensive records were always displayed on the wall of the shop often behind the counter. When I asked how much the record was the shop keeper told me I couldn't afford it in a rather condescending tone and refused to show it to me. I named my band Attica Blues as a result of that moment and vowed that one day that very same shop would one day stock my record. This is actually an Ep of tracks from our second album that I was fortunate to get Archie Shepp to sign.



TELL ME ABOUT HOW IT ALL STARTED?

The natural progression once you embark on a DJ career is to start making records particularly when you are disillusioned with the records available to play and by 1992 I was beginning to fall out of love with the Hip Hop records I'd previously been obsessed with. I still loved the music but I found it hard to connect with the subject matter and wanted to play records that spoke about the life I was actually living not the fantasies in my head. By 1992 I'd also been on a few big pilgrimages to New York and came home with the realisation that in reality the birthplace of Hip Hop wasn't as fantastic as the records made it out to be.

I'd also started checking out the Rave and early Jungle scenes and was inspired by people from the UK actively making records influenced by growing up in England. Once I met James and he offered me a record deal the race was on to learn how to make records and Tony was the first piece of the Jigsaw puzzle.

He was an anomaly in that he was Nigerian and had somehow convinced his parents that a career in the music industry was viable which I was hugely inspired by. I'd seen him in warehouse parties and clubs but never really spoken to him until we bumped into each other at a music equipment shop called Turnkey where he worked.

Attica Blues was originally intended to be an instrumental Hip Hop project but once we heard Roba sing over our beats it completely switched up the vibe of the session and she immediately became the third member of the group.





~~BEAT BOP~~

(TEST PRESSING)

~~BEAT BOP~~

VERSION # ONE
VOLUME # ONE

BANGIST

PIESO NETO

TARTOWN RECORD CO
MCLMXXXIII

NEW YORK, N.Y. U.S.A.







CONCRETE COTTONFIELDS

WHEN THE DARK KNIGHT RETURNS COMMENCE KILLING JOKE
TIME...

Blue blink your red eye
relax your mind
recline your spine and listen to the stars.
ASTROlogical projection
solar system style soul Zodiac
seep through craniums in the TRIPLE CEE Stadium

Cinematic 3d parable vision
reminiscing B.C.
2,000 league fishing
4 bygonedayz when the only crack on the streets
was the cracks between the concrete

PANORAMICLYTRIPPING through the 4 street corners of the universe

....PACIFY OH FIREFLY....

So pink lemonade to braid that fade to double dutch skip to poetry devoid
of hip

YOUr father was into JAZz so you Stole rap to!
eYe see my reflection in your eyes
but what do you seeee.

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