



Vertical column of stylized, calligraphic text on the left side of the image.



Decorative border at the bottom of the image, featuring a row of repeating symbols and a line of text above them.

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12  
01/01/2023

~~INTRO~~  
INTRO

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i'm a dj/producer. i'm also a thinker/researcher. a lot of my more recent thinking started with me reading kodwo eshun's more brilliant than the sun, as someone who remixes jungle and is very inspired by jungle music, i was searching for texts that spoke about the feeling of jungle. eshun's work is one of the very few texts that pays appropriate attention to jungle. here are some words that stuck with me:

"Breakbeat science is the physics of rhythm. It impacts at levels barely explicable in the normal languages of sensation. Beats become abstract at the point when the body succumbs to sensations which induce a gulf crisis in speech, when language falls away and fails, happily" [05[070]].

in a much later interview, eshun speaks about his book saying:

"when painters paint, they are theorizing immanently in the field of paint. sonically, when you compose, you are theorizing tonally. That was a key breakthrough. when I wrote my book it did not have to be historical. it could be a sonology of history, it did not have to be contextualization of sound. It could be an audio-social analysis of particular vectors. Sound could become the generative principle, could be cosmo-genetic, generate its own life forms, its own worldview, its own world audition. That's still the key break between my book and most cultural studies analyses. They still have not understood that sonology is generative in and of itself. Like every field is. every material force can generate its own form."

[<https://networkcultures.org/geertlovinc-archive/interviews/interview-with-kodwo-eshun/>]

im interested in two things. sound abstractions that allow the body to "succumb to sensation" and cause a "gulf crisis in speech". that was probably one of my first experiences listening to jungle. i think it's also why its stuck with me. secondly, as someone with a background in literature, i'm interested in how sonology, the study of sound, can be used to generate means of analysis in literature. as opposed to understanding sound through a series of words that construct meaning, how can we approach literature through sound?

i'm not sure, and i think the question falls apart when i approach it with a sense of wanting an answer. ultimately though, i think it does open up possibilities. the one i feel most concerned with is time.

07/21/2022

From "What Can a Body Do?" in *Expressionism in Philosophy: Spinoza* by Gilles Deleuze

"an idea we have indicates the present state of our body's constitution; while our body exists, it endures, and is defined by duration; its present state is thus inseparable from a previous state with which it is linked in a continuous duration. Thus to every idea that indicates an actual state of our body, there is necessarily linked another sort of idea that involves the relation of this state to the earlier state."

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Spinoza explains that this should not be thought of as an abstract intellectual operation by which the mind compares two states. our feelings are in themselves ideas which involve the concrete relation of present and past in a continuous duration: they involve the changes of an existing mode that endures" (220 Deleuze).

when you consider a trauma, particularly a sexual violence, done by one person to another, the borders of a body are blurred - two people, a violator and a survivor exist in one body, the survivors body, sometimes, a survivor isn't even there - is absent from their own body. i would argue this disrupts the "continuous duration" that Deleuze suggests via Spinoza's writing. how stable is the past? how stable is the present? are they really interacting? there are holes in this timeline, naturally.

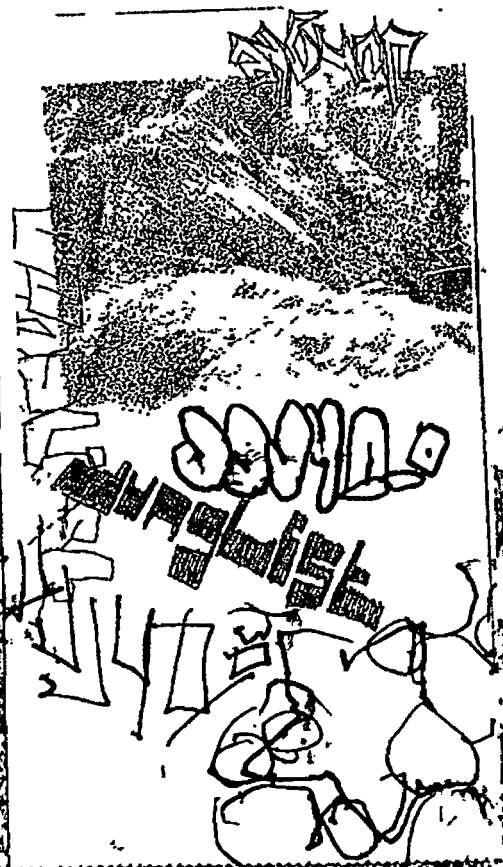
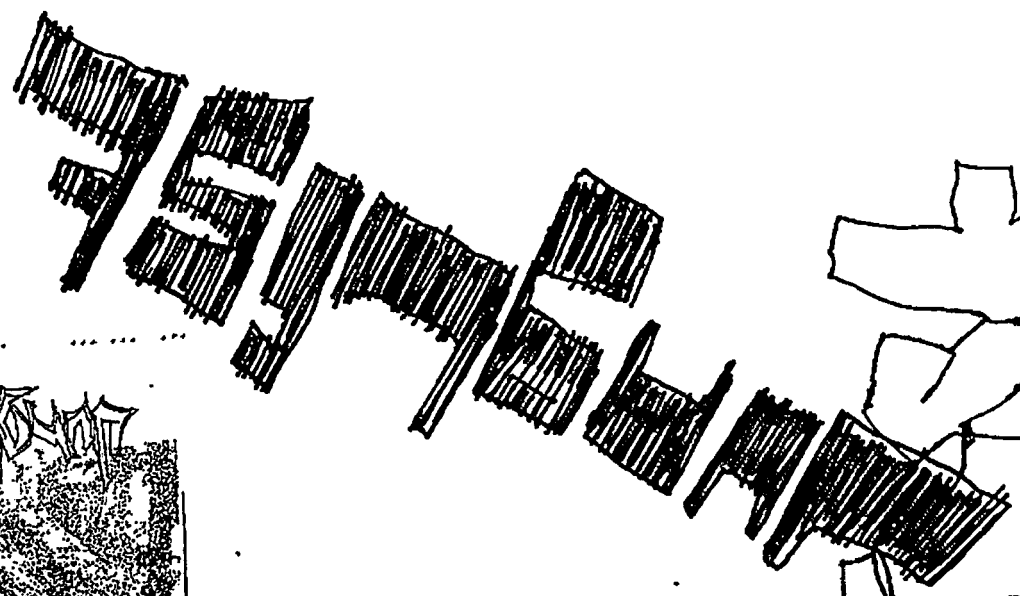
what happens when you situate this problematized mind and body in a space that presents itself as a stable and constant domination, like the club?

it is my belief that it's not a retraumatizing, but rather a portal, specifically when it is sound. this is a space where the body can create new meaning. i'm lola lilac, and this is the first issue of the junglist network zine.

this zine has been a lot of work, to the point where it feels wrong to even identify it as a zine. it is a book. i have basically been thinking about it since may of 2022. i was in india for almost a year, traveling... researching... I was living in pondicherry, a coastal town in south india. traveled to: chennai, delhi, kerala, agra, ladakh, thailand, gujarat, jaipur, kodaikanal, punjab... it was a crazy time. i thought about jungle throughout it all.

when i came back to brooklyn, jungle became everything. this zine is text heavy. read with intention...

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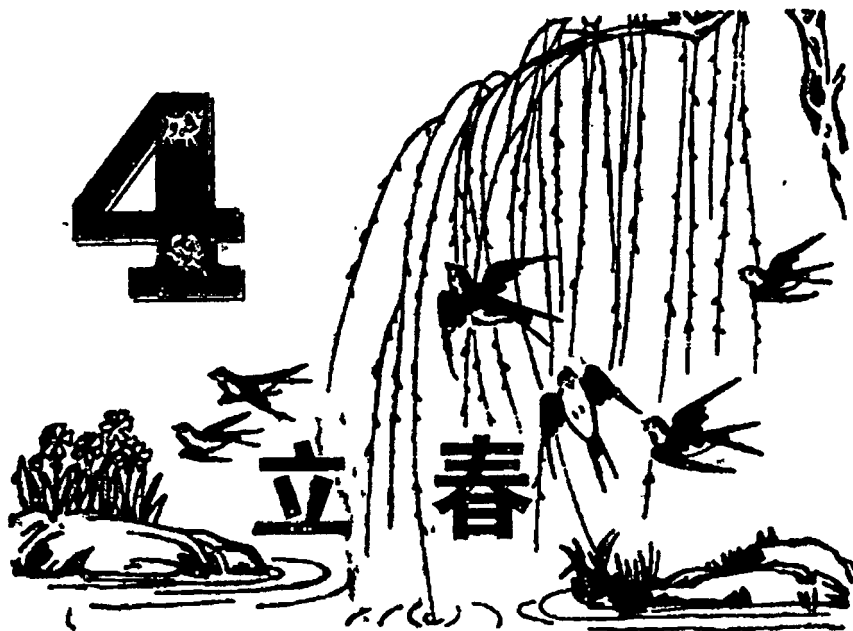
# FEBRUARY 2023 二月平

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يوم السبت  
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# 4



## 立春

梅萼芳菲得气先

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丙子鼠 1996 年生人正月运程: 经营顺利, 逢凶化吉, 出外遇贵人。

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**十四日**

立春日  
上午 4:30

SATURDAY  
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7  
a brief and limited "history" of  
jungle music

to preface this very informal  
history of jungle music, it's  
important to acknowledge the  
nature of what "remains" and to  
what extent a lot of this  
information is inaccessible  
because of who dominates sonic  
narratives.

jungle music entered my life  
once i began djing. after  
getting my first controller, i  
picked up michael veal's book,  
*dub: soundscapes and shattered  
songs in jamaican reggae*.  
towards the end, veal briefly  
mentions "jungle/drum n bass" as  
electronica genres influenced by  
the technological processes of  
dub reggae music. particularly  
reverb and echo. then, somewhere  
along the way, i listened to my

first jungle track. something  
stuck. practicing my own sets  
with friends in the studio, my  
inclination to remix jungle was  
apparent. on the search for more  
tracks, "soulseekqt", a p2p  
file-sharing network, bears  
tracks that remain "off the  
radar" in juxtaposition to  
tracks available via streaming.  
so, when talking about an  
archive of jungle, there are  
traces of a sonic one, however,  
largely decontextualized from  
the socio-cultural history.

interested in the slash between  
jungle and drum n bass, i found  
an answer carefully articulated  
in a book gifted to me, it's a  
*london thing: how rare groove,  
acid house, and jungle remapped  
the city*. in essence, the white  
upper-class anxiety around the  
sonic elements of jungle led to  
the formation of drum n bass:

SAVED BY POLYMER

"The perceived 'darkness' of jungle, in terms of both form and content -- the return of the breakbeat, dystopian samples from horror films, the cockney-Caribbean patois of the MC, the return of black dancers to the rave -- triggered conventional readings of blackness as threat. "The rave establishment galvanised against jungle and suggested that it was a betrayal of their rave ethos. In 1994 the fanzine Ravescene, for example, posed a series of questions: 'Has jungle devoured the final remnants of the good vibes? Does it even aspire to the originality of punk? Is it bleak, negative and retrogressive?' The answers were 'yes', 'no', 'yes', the conclusion 'Rave is dead. Jungle killed it' (Ravescene no. 51, 1994). In April 1994 the dance music magazine Mixmag posed a rhetorical question of its own, 'Is Jungle Too Ruff?', and detailed the violence and drug-taking -- including of crack cocaine -- which had become associated with jungle clubs in the year the genre broke big. It is the case, as the Mixmag article details, that there were violent incidents at jungle raves that year. As jungle grew in popularity, large crowds descended on often poorly planned raves with tickets oversold and inexperienced door staff. But similar events had happened throughout the history of dance music and rave, and many familiar with the racial politics of club culture detected behind ravers' anxieties about darkness an unspoken fear of the black dancefloor." (426-427).

it's clear that there is an archive of responses to jungle; there are more texts, videos,

and an entire sonic database that captures jungle. but too much is left out. however, i envision an archive of the junglist movement existing in zines, personal footage, and oral stories... all that have yet to be transcribed and preserved. the means to accomplish that might be beyond my own personal control, however, what cannot go unnoticed is the ongoing intervention of this presently invisible archive. jungle is a genre of UK dance music that emerged during the early nineties amongst afro-caribbean youth employing technologies of music production utilized by the sound system culture in jamaica. it's also a genre of music that was explicitly taken over by white supremacist ideals. therefore, the existence and continuity of jungle is political. jungle is very much alive.

i recognize myself as someone presently committed to the labor of documenting, archiving, and preserving that intervention. in this zine are interviews by just a few junglists i'm connected with and an intention to document ways they continue a crucial legacy while putting forth narratives of their own. a shared sentiment amongst us all: you either get jungle, or you don't.



KODAK  
ESHUN'S  
"MORE  
BRAILLIANT  
THAN THE  
SUN: ADVENT-  
URE'S IN  
SONIC / FICTION"



my life changed when kishori  
 demanded faith from me. imaan  
 lao - she spends her nights  
 counting the stars now that her  
 lover has gone away. she  
 unravels herself in her own  
 trance. in bright blue walls and  
 under hibiscus yellow sun, the  
 green peace i thought i saw in  
 eyes became the lover's deceit,  
 and then became the color of my  
 heart. kishori's sacrificial  
 voice restored me to the one i  
 tried to speak with in self-  
 imposed dreams. and in this  
 restoration, i place her spine  
 in the velvet of the tanpura.  
 she rolls over to the side, and  
 watches kishori cry until the  
 sacrifice is over. [replay]

ON HORN OF THE LAMB - THE  
BLACKHEARTS

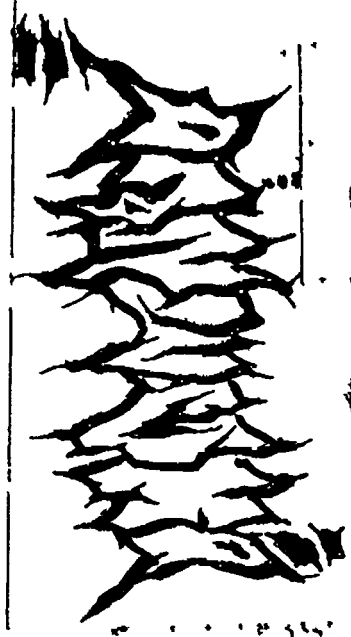
First time I heard anything by ZekeUltra was off SoundCloud - "BE DERE". Tapped in immediately.

I was living in a moment I don't think I can recreate again when ZekeUltra, Elijah Bank\$y and Argov dropped "Horn of the Lamb". I left a lot of people, ideas and pasts to live and travel in India alone for almost a year. It was the honesty of the album that not only found me, but gave me a home in words. I was listening to this album every day, sometimes passively, sometimes a track on repeat. Every beat bearing a sample that sounds like purpose - every beat "struck by the horn of the lamb". The album is almost self-aware of itself as some kind of testament to the essence of whatever this life is. I think that's what let me trust the sound contained in this album. Most words almost felt like a kind of a prayer. There are also the words that still sound like a maze from something divine that has basked in the rays of power and love: "I'm one with the sea, I tell her hush when it's deep". Horn of The Lamb is an album that shouldn't be overlooked as a sonic culture of self-reflective and soul-touching hip-hop/rap emerges and thrives.

I didn't realize how much this album did for me until I came

back home to Brooklyn. Listening to it here, I am transported back to a place where I found it difficult to always sit with myself, only to realize that "I could be at home in almost any place". Real music will not only move you, but will ink that realization into your psyche. Money Talks is that track for me. Conscious Decision - the thin line between a blue rainy night in a dream and the static, clash, and melody of reality, just like the album cover. Rooted is a genius track. How do you ground yourself in a home that is scarred by a series of unknowns, losses, questions unanswered? The genius is a double edged sword - it's in the sonic composition itself, but also in the truth that when "the light doesn't shine bright on this side of the cold world", you replay the track. As I drape my sari, pleating caress in a fabric around my body, I pleat the will to continue witnessing, receiving, and loving. I repeat the track. I return back to these contradictions and maybe the truth is just that reality itself. Blanketed in simple devotion and embraced by the cloud of za.

Only thing I can promise is that if this album finds you the way it found me, you might look back at the moments you thought you almost lost your life and realize those moments have fossilized into seashells that carry echoes of your own power.



BROOKLYN

AN INTERVIEW  
WITH DENEZXD



GIRLS LOVE  
JUNGLE,  
2023

DAZEXD +  
GUM.MP3

AVAILABLE ON  
BANDCAMP +  
GUM.STUDIO

What was your first exposure to jungle, and do you remember it?

My first exposure to jungle music was through a video game, Midnight Club, but at the time, this was when I was 4,5 6, I didn't know what it was, I just thought it was background music. Bu when I turned 10, 11, and I got my first android phone, I got this app called Digitally Imported Radio, and it basically a internet radio app and you could stream select radio stations with specific genres and one of the genre's was drum n bass, and there was another separate one called jungle. This was the time period where I had a specific understanding of what jungle music was as opposed to everything else, and since then I just been listening to it.

I guess a follow up question to that is, why has jungle stuck with you since then? What about it has made you stick with it?

I think at the time when I was just super young, I was always fascinated by very fun energy, higher energy stuff. I wasn't very active as a kid, but I just loved active shit. But, you know, I fucking loved Sonic growing up and I've just been playing sonic ever since, shit like that ... shit that's really stimulating. Ever since I've been listening to that stuff since I was 10, 11, it just stuck with me. I just carried it with me because of how fast it was, how it sounded, how it worked. If you ask what jungle is, it's roots, it's heritage. There's a whole subgenre of jungle called ragga jungle and that employs a lot of Jamaican vocals. My mother's side, she's Jamaican. So everyone from my mother's side of the family was

mostly speaking Patois, like a good 70 percent of them. My dad was big into reggae music and he always played that shit in the car. So it was cool to draw an association between what I already knew and this new fast shit. I wasn't very familiar with it but it felt familiar still.

*What does it mean to be a junglist, for you? And do you identify as a junglist?*

To me, to be a junglist is just... being a junglist. Shit... I'd say it's an identity that prides itself on being unique, being different, a stand-out. Because even during the 90s, it was just something that seemed way too different for people to understand. I think when I was making jungle music again during my teens, I wanted to do different shit, not just make a beat for a rapper... I think that kind of means something to me. It's special. I've been fucking with this shit for the past 10 years now. Would I identify myself as a junglist? It's a yes and a no. It's a yes in the sense that I enjoy jungle music, I partake in it, I am inspired by it, and I try to raise my influence in the culture of jungle, but I personally just don't like putting titles on myself. I also do things outside of jungle music, I make house, I make club house, I make jersey club, I make this and the third. I just don't think being just a junglist is a definitive for me, but I do think junglist is a part of me. I think jungle is still important as a genre in music altogether.

*I guess a question related to that is, are there genres or tracks that influence your*

*jungle sound that aren't jungle?*

I'd say, a bunch of like, dnb tracks which jungle is the predecessor to jungle music, artists like, Makoto, his Rush Hour EP... and, I'd say like... other influences for my jungle music, is really other jungle music.

*I saw that you've been using a PSP, as a beat pad? You've assigned noises to the buttons in this PSP and you've been using that like while you DJ... What it reminds me of is how people used to perform jungle as DJ-producers in the 90s where you have a machine and a lot of people are djing while they're producing at the same time... I haven't seen anyone, I mean I've seen people do it but not so much with jungle, so the direct connections is what made me want to really speak with you... interested in anything you have to say about this...*

I gotchu. Well, first, it's not a PSP, it's a PS Vita which is the successor. I used to use Unity. When I was growing up, I used to want to be a video game developer. So, when I was 12 to 15, I was just studying all these game engines and one that really stuck with me was Unity. In high school, I was using Unity to make projects for school, like, you know, like for French class.. making 3D interactive environments.. so, I just applied that knowledge into this idea I had of making a PS Vita sampler. My drive for making the sampler was... you know; I want to just live sound effects in my sets. I don't want to shell out thousands of dollars on a sampler. I already had a PSVita and a 3mm RCA jack,

so, I just put it all together. Most of the sounds on the sampler are sounds I use in my music, so I could perform with it. I've been coding more on it, trying to add more effects. Just last night, I was working on adding a pad element so I can control pitch through the touch screen. I think that'd be so cool for intros and shit like that. It's just a matter of experimenting.

*It's very DIY... even though its digital. You're doing it all from scratch. Basically using this PS Vita as a machine to hold all this information that you're creating.*

I didn't have much to base this idea off of. I was just using shitty little apps on the app store like "drum pad" or whatever, so that was my inspiration. If a phone could do that, a VITA can do that. The thing is, there aren't many resources for shit like this. It's a one of a kind thing. When people ask me, oh bro, where's the link, how can I do this... it's like, this was actually a lot of work.

*In your blog, which you just started, such a cool important resource, for producers, djs, people into theory, you talk about drums and call and response. You call it a "drum philosophy" which is really important, and I think makes me question a lot of your art and your own identity. In your own music, what are you saying in your drums that you aren't saying in your vocals?*

It's akin to a rapper talking. Most of the time, I'm free styling with these drums. I'm

trying to see what works and what doesn't. When I was talking about the talking drums comparison in my blog, I was mentioning that as a kind of comparison because this was something that people were doing way back when, centuries ago. I just feel like it was cool to connect the dots like that, but I do apply it to my own music. I try to express like: "yeah this shit hard, fast, aggressive," and that message compliments the rest of the song, the sample melodies, the tone, the vocal samples... I don't use the drums as a singular voice, it's a part of the bigger voice, which is the song itself.

So like an aura of the song gets to talk? The soul?

Yeah... essentially, yeah.

*How does your practice continue but also deepen the technological practice that junglists were employing a lot earlier? Is there anything besides the PS Vita that you've been using?*

Before I started college, I had a series of hardware. I had a SP 404, that I played a lot with. I tried to implement that heavy into my music. Along with a JD-Xi... The SP 404 has a learning curve when it comes to using it. That's what happens with a lot of hardware. Especially if you're using it for live performances, especially with shit as fast as jungle. I tried doing actual live drumming with amen slices. That shit is difficult because my hands aren't that fast enough. When I was struggling with it, it made me appreciate the live performances people were doing

back then and still are doing today. I could find like a bunch of finger drummers on tiktok, twitter, youtube, right now. And they're doing crazy with that shit. It's inspiring. I think me using the PS Vita is my way of ~~not~~ ~~frustrating~~ because touch screen doesn't really have the same feel as machine buttons, but it's my way of trying my best with it. My way of approaching that style with my own sense.

*It makes me think about how every time you perform; you're always doing something different every time you perform:*

I've never planned a set and stuck to it. It's always been freestyle.

*How does jungle impact the way that you understand the world around you?*

I think it gives me a greater appreciation of the things around me. Whenever I listen to original jungle, like Original Nuttah, it gets me hype as hell. I listen to other tracks that doesn't have the same energy, but have the same jungle feel, and I think you know, it helps me connect with the song. That connection in the moment with whatever song helps me embrace what's happening in the world. So much fucked up shit happening in the world. If I listen to one good jungle song, I could understand what's happening. I can appreciate what I got in front of me type shit.

*Like as a way of staying present and remind yourself to be in the moment?*

Yeah. I'd say so.

What is something that you haven't done yet that you'd like to do? Even if you're not actually working on it right now?

Yeah... I'm thinking about shit I've had in my head because I do think about this shit a lot. I want to do live coding stuff. There's this one guy who does live coding with musical performances and that shit is cool as hell. Eventually, I want to rekindle my skills with playing the drums and use that as a virtual drum set live and make that shit sound good. It's like an electronic drum set... doing shit like that is crazy as hell.

*What would you say to someone who says some shit like "coding is not an instrument.. it's not a functional way of music"?*

Anything is a functional way of music. If you fucking bang your fingers on an empty bottle of gatorade, that shit is an instrument. It doesn't matter what you use, as long as you use it and it can sound good.

*Is there a reason you feel more inclined to be using shit like technology and re-programed machines?*

When I was going to school i was obsessed with computers. I was going to school for computer science and security. Those thing always stuck with me. I always had ideas with things to do with codes. I remember, like trying to do a million things in high school. I was trying to make a file sharing site, an encrypted USB locker. just been fucking with technology for a minute, I just don't really



express it. Music has just taken precedence because I just enjoy it a little bit more. But I still think about working with technology and just doing cool shit in general.

AVAILABLE ON BANDCAMP



Junglebunny  
by Intimacy Simulator  
5 tracks 13 min

What was your first experience listening to jungle? Do you remember it?

I was talking to Carter about this the other day.. even though it makes me mad now, I think technically my first breakbeat experience was the powerpuff girls cause as a kid I was obsessed with that show so I pretty much heard that every day. My first experience with an entire jungle song would've been like.. probably on dance dance revolution as a kid and I didn't realize.. I feel like most of my life jungle has been the room next door but I didn't know what to call it cause i grew up in Baltimore listening to like club music on accident and shit like that but i guess what really opened my eyes and made me realize that this was something i was supposed to put energy into.. i was at this rave and Swap Meet! was playing and i was almost going to leave but he played something.. and i was like ... this is it ... finally ... this is it

So, you heard jungle.. What about it sonically makes you stick with it? I think there's something about returning back to that genre..

I guess it kind of has to do with the dub-inspired bass. On top of a breakbeat, something about it feels almost hypnotic to me. I guess, not aggressive,

AUSTIN

INTIMACY  
SIMULATOR  
INTIMACY  
SIMULATOR  
INTIMACY  
SIMULATOR



KEVIN + JUPITER  
AT MI SABOR

AN INTERVIEW  
WITH  
INTIMACY  
SIMULATOR



sort of, subtly forcing you to dance and if you're not dancing then it's like.. you shouldn't be here. It's kind of my ethos with djing because it's about release and being able to connect with other people without necessarily having a full dialogue. we're just here to get something out and i feel like with jungle i have gotten more out than with other genres i suppose. It's an extremely black genre and that's something I'm pretty particular about. (Playing music from black musicians) of course music is so vast it would be difficult to exclusively play black music, it just feels good to have something technically is a part of my folks i guess. Something that belongs to us.

*Do you identify as a junglist and whether you do or not what does that term mean to you?*

I would say so but I would definitely say I'm still learning just cause it's not like i was alive when the original scene was thriving. I feel like if you know the history and actually give a fuck about the history and want to help other people understand and you're a person who enjoys this music and actually can distinguish between jungle and other types of music.. I think that semi-qualifies you as a junglist? If you have a love for jungle, then display it and that makes you a junglist. But I guess it's different for other people.. so I guess I am one, but I'm still learning, but that's kind of life. You're always going to be learning new things. a lot of people come up to me and they're like, oh i like drum n bass too.. that always makes me feel weird because like no.. i

love jungle and mainly what i'm playing is jungle not drum n bass. The fact that they think it's the same thing I think is what makes the difference. because it's like.. nah, that came afterwards and it's made in a certain type of way and in an attempt of gentrification even when jungle was made because they were being kicked out of these techno spaces so.. it's like you're missing something and if i can help you understand that you're missing something then i've done my job but.. people don't wanna listen you know.

That's the first time I've heard that... to play something so that people around you can recognize that they've been actually missing out on something and whatever has been left out of the conversation is like what is important. Yeah, first time I'm really hearing that from a DJ. I think it's really commendable.

PRETEND THIS IS ITALICIZED

Even the other night, someone that usually DJs with house music saw my set and was like nah, that's crazy because you're actually laying down the history through the tracks.. cause a lot of jungle music samples reggae and dancehall.. i don't know it's just easy to let somebody know something through a song if you choose wisely. to me another person who actually enjoys music, thinks about it a little deeper... not to sound like a dickhead or whatever, but just to see someone get kinda turnt out and be like what you're doing is important, was nice.

*What's the scene like in Austin, TX? Do you know any other junglists out there or is it just you?*

It's uh... there's a person out here named Carter Landon ... they're a producer and a DJ too... I would say they're probably more of a junglist than I am even though they're like 19... They've been going crazy and totally deserve all the accolades they've been getting. There's a couple other people out here. The thing about it is ... the scene can be really cool sometimes. There can be moments where it's like damn we really have community but the next day it's like .. no the fuck we do not. We're lucky enough to get a lot of cool artists out here and we have a couple spaces willing to work with you. It's usually pretty safe and there's more room to actually be experimental and experience different things, but they're still just a lot of people that have had power and resources to make things happen and are a little ... troubled ... have issues communicating with people they even work with versus just you or someone going to a party. I guess it's bittersweet... there's just a lot of weirdos out here .. a lot of cliquy stuff. I feel lucky though because I know and have seen that there's not a lot of places with jungle which is crazy to me because people like... go nuts for it ... they really go nuts for me and I just think there's something special about it because it really is a music of resistance so I'm like ... i don't know y'all need to embrace it more but i can't force anybody to do anything i can just do my part. There's good and bad in everything so i can't be too much of a hater.

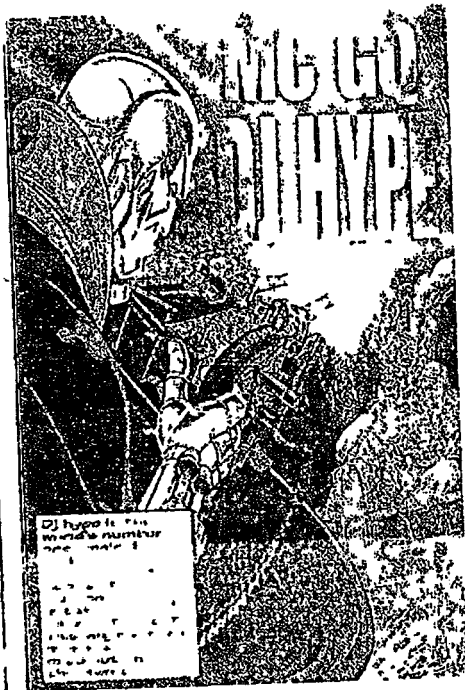
How does jungle impact the way you see and understand the world around you?

I gotta take some time to put this in words... I feel like it's made me realize ways of expressing myself that feel comfortable to me is inadvertently an active resistance and I kind of have to just keep going despite what anybody has to say. It means something to someone else. just existing. you kind of have to just break the door in life and what jungle is about is literally just breaking the door and making space for people like you. That's kind of a direct correlation thing there. but even with breaking the door, you can still be soft. you don't always have to be as hard as you think you should be.

That reminds me of this one scene in this documentary on jungle, one of the three that's on youtube, but its a basically a bunch of people dancing and the dude interviews one of the dancers and she describes how there's a choice to what you want to move your body to when it comes to jungle ... you can move to the bass, the drums, vocals, ambient... I think that choice has always been interesting to me as a producer... as someone starting to make jungle inspired music. something I'm trying to express in this zine is that jungle for me has been of importance to me because of this positionality i recognize myself carrying as a survivor of violence and how choice in an environment dominated by music is very powerful. you can smash doors but you can also be soft, like you said.

What's next for you?

I'm working on this EP... I feel like I kind of have to at this point, but that's... i don't know... i have to get comfortable sharing more of myself. i'm just very used to watching instead of fully interacting even with djing... i have a hard time actually talking to the audience like directly versus with the sounds. i don't know. I want to help people feel whatever it is that they need to feel. i want people to feel comfortable with the feelings that they have and know that it's okay to let things go. it's also okay to spazz if you need to. it's okay to exist as who you are. and not exile anybody else for being who they are, unless they legitimately are just a bad person. but, whatever.



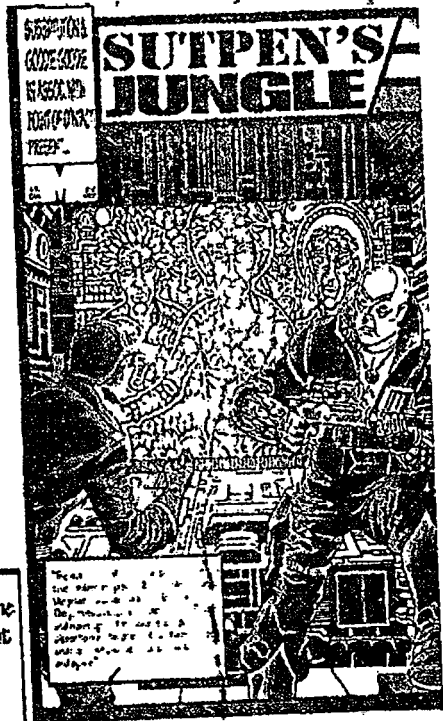
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"The masses shall rise up! In this mission the true soldiers will prevail. Let it be known that the powers that be cannot hold us down. The junglistic vibe, the murderous bassline and mash-up riddims take us closer and closer to our ultimate goal... to tame Sutpen and live as we choose in our own time and space."

manzil se aagay barh kar manzil  
talaash kar  
mil jaiye tujhko darya to  
sumandar  
talash kar

[after you meet your  
destination, search ahead for  
another destination,  
if you come upon the river,  
search for the ocean]

har sheesha toot jaata hai  
pathar  
ki chot se  
pathar hi toot jaiye wo sheesh a  
talaash kar

[every mirror breaks from the  
hurt of a rock,  
if the rock happens to break,  
search for that mirror]

sajdoon se teray kya howa  
sadiyaan guzar gain  
dunya tēri badal de wo sajda  
talaash kar

[from doing sajda, centuries  
have passed by,  
if your world has changed,  
search for that sajda]

UNTITLED: WRITTEN ON A WALL IN  
NUBRA VALLEY:

poet: unknown, translated by my  
dear friend, arslan mehal

منزل سے آگے بڑھ کر منزل تلاش کر  
مل جائے تو دریا تو سمندر تلاش کر

۱۹۱۰

ہر شے ٹوٹ جائے تو پتھر کی ٹوٹ  
پتھر ہی ٹوٹ جائے وہ شیشہ تلاش کر

سجدوں سے تیرے کیا ہوا  
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FEBRUARY 2023 二月平

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欣看江山万里秀

Rajab

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喜听长征一路歌

温许二公诞 刘猛将军诞



癸酉鸡 1993 年生人正月运程: 逢凶化吉, 有横财, 不利求职。

甲戌狗 1994 年生人正月运程: 求财不利, 外出远行不顺。

癸卯年正月小 十三日 星期五 FRIDAY 星期五



<b>宜</b> 诸事不宜	<b>时辰</b> 子 丑 寅 卯 辰 巳 午 未 申 酉 戌 亥 <small>01 03 05 07 09 11 13 15 17 19 21 23</small>	<b>忌</b> 诸事不宜	<b>八字</b> 壬寅 癸丑 壬辰 庚子
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<b>吉神</b> 喜神 贵神 财神	<b>贵人时</b> 丑 卯 巳	<b>壬辰水鬼平</b> 壬辰水鬼平	<b>九星二黑</b> 三合鼠猴
<b>亥命互禄</b> 02 14 10 22 26 38 34 46 08 20 07 19 32 44 31 43	<b>今日吉数</b> 41 28 36 20 43	<b>龙日冲狗</b> 生年17岁	<b>周公解梦</b> 梦见: 购买袜子 解: 很快要去旅行

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# ANITO SOUL



AN  
INTER-  
VIEW  
WITH  
ANITO  
SOUL ...

BROOKLYN

— how did jungle enter your life? do you remember those moments? —

for sure. i think similarly to a lot of other people in the US in their mid-20s, it was through video games, but I didn't make that connection until later on. I was like, oh, a lot of what was going into my brain was N64 games, PS1 games, stuff like that. so much of it was atmospheric jungle and dnb. i think that was the seed. as I was getting into djing, I remember watching a Sherelle boiler room set and just being super enamored by the energy. I felt like it was the direction I wanted to go with my dj "style," for lack of a better term.

— i'm wondering, when you hear jungle, what about it sonically makes you stick to it? what are sonic elements that are relevant to the way that you experience and feel jungle? —

i was thinking about this recently. In terms of what I am trying to do with my artist persona, at least at this time—my artist name is Anito Soul. It's a reference to the idea of Anito which was the pre-colonial Filipino term for spirits which are found all throughout nature and ancestor spirits that are around us all the time. i don't know why that was calling to me but the music has been a way for me to reconnect as someone who is a part of a diaspora culture, this culture that i come from that i

have been removed from. not just physically through living in the US instead of the Philippines, but also spiritually and culturally. i didn't know about any of this precolonial stuff until i started diving deeper during the pandemic and realizing a lot of these traditional beliefs represented my values before i even knew they were pre-colonial beliefs. in terms of sonic qualities, i like jungle because there's not that much emphasis on melody and emotion, but more emphasis on atmosphere and energy... so, you know, the breakbeats... just to illustrate it, whenever i listen to jungle it makes me feel like i'm actually in a jungle because the breakbeats and sound effects have the same energy as animals and little critters and creatures that are flitting about. the bass and the pads are like plants and earth and the slower-changing-but-still-alive things that make up the environment. there's definitely a peace to that but also a chaos. but it's not human, if that makes sense. frank ocean, for example, is one of my favorite artists of all time, but his music is for when i have feelings as a human being. jungle is this bigger thing to me. it's spiritual and natural and it's the closest genre i've listened to that really gets to that feeling. in addition to that, some pre-colonial traditional Filipino music i've found is the same bpm. it's the same type of thing, chanting, drums, voice, and maybe like a simple instrument made from something in the jungle and it has the same energy. that's what i try to tap into when i dj or make my own music.

— you used the word energy twice. one of my favorite jungle tracks is energy by A Guy Called Gerald. that was also the song that made me fall in love with jungle... with that said, who are your favorite jungle artists? do you have one? —

i think if I were to really pin it on one artist in terms of who has influenced me the most... it's probably LTJ Bukem.

— i knew you were going to say that!! i'll tell you why, but keep going... —

i feel like out of all of the original junglists he really captured the natural aspects of jungle. the atmospheric stuff didn't focus on the elements of rave or hardcore as much, it leaned into the atmosphere. i think for that reason he's probably my favorite, but i'm interested in why you thought i was going to say that.

— what's interesting to me in learning about your artistry, is this connection that's tied between sound and jungle music and the environment. atmosphere seems very important to you and Bukem's work is super atmospheric. those correlations between the atmosphere and environment are pretty relevant in what you've been sharing with me. —

i think besides that, Goldie is a favorite for very similar reasons. they were really just pushing the boundaries of technology.

— that's exactly what it was. that stuff is really amazing to me. i also feel like right now, as rapidly technology is changing it almost feels like it's towards a demise. i feel like with jungle it wasn't. things were looking up... we kind of live in a dystopian hellscape. —

i think what's interesting about that, in a weird roundabout way, is that i have a sense that part of the jungle resurgence is a craving for nostalgia about a positive, exciting future as a form of escapism from the doom we feel all the time now... because jungle is timeless... i feel like that's why you have this whole wave of Tim Reaper, Dward, Kid Lib, these new people that are making stuff that sounds straight out of the 90s because with modern technology, it leads to cleanliness, which is a form of eugenic design, which is a whole other topic...but in terms of music production, it's so easy to take a breakbeat and process it on ableton on your computer... not that there's anything wrong with that, but it just doesn't have that... raw human quality or something... it's cool that this genre that was super futuristic at the time now sounds like it's a positive relic of the past. i think that's a theme that i try to

capture in my artistry... this idea of future retro or ancient technology. i mean, Tim Reaper's label is called Future Retro. That idea is really present for me.

— do you identify as a junglist and what does that term mean to you if anything? —

i identify as a junglist. i think the simple answer is that it's fun and kind of funny. you don't have techno fans being like i'm a techno-head, mainly because it sounds kind of lame. but to be a junglist is cool because it's this scrappy energy that even then was very community oriented. to say you're a junglist is to say that you're a part of a whole vibe... i mean, racism was involved, classism was involved, and i think junglists were like... fuck that. i'm a part of this because this is me. there are so many layers to it. one layer is that it's a very queer way of living and thinking, to be so unapologetically yourself. another layer is that i'm Filipino, and as a person of color but ethnically ambiguous, i am relatively undefinable because i don't really fit into the category of being East Asian, but i also don't fit... i don't know... there so many layers of what it means to be Southeast Asian, or even South Asian. you're not really able to be classified by other people very well but you're still treated differently. then there's the whole natural aspect of it because the term, which i don't even know if you've been able to research and land on some kind of an answer... but understanding why people definitively call it jungle and where that came from? there's the natural element to it, where when you listen to jungle, it sounds like it could be from the jungle. my dad's side of the family is from the mountains of the Philippines. super remote. just lush and dense forest type energy. those are the main reasons why i claim junglist as an identity. i don't know. in this day and age, it's fun to claim an identity. it doesn't take itself that seriously which is also something i really appreciate about it. it's not a pretentious genre.

— the way that you speak about ancestry and music is really beautiful to me. as far as the



research i've done, i think jungle comes from a term based in Jamaica. so 'the jungle' referred to the urban life there. that's interesting because my dad is from Agra in the Uttar Pradesh and that place is so... weird because it's so conservative, hindutva, super islamophobic... and when i went there last year, it was crazy. it was insane. it's very jungle. very working-class. loud. super scrappy. just like a jungle... that's interesting. how location, time, place, across the world informed by this one sonic moment can open new portals in how we engage with the world and what else is out there to feel and understand through and about jungle. i'm wondering, have you thought about that relationship? between how jungle changes the way that you understand life and you experience life? —

yeah certainly. i think what you just described is how i feel about it. it ties to this idea that i don't have a term for, but my friend and other friends talk about it a lot. there is this vibe, for lack of a better word, for when you meet someone—generally, it's someone who's also a person of color or queer, probably understands struggle to some degree, and has had to be thoughtful about their own identity and the way they move through the world. so much doesn't have to be explained and you just understand each other. that vibe is how i feel when i experience jungle. like when it starts coming up in a set, it's like, the DJ knows and everyone who also feels that vibe knows what this is about. and it's finally like, we're being heard, or something like that...

— i definitely feel that. i would totally get "jungle saved my life" tattooed on my forehead if that was an acceptable thing do in our society. jungle gave me a lot more options in ways that i could exist and be in connection with myself and also in connection with others. also it's like a very working-class urban city space sound that was nonwhite and largely led by Afro-Caribbean youth. all of the solidarities that were formed across multicultural lines with UK Apache for example... i think the same thing is happening right now. it's not like

the sound stopped in 2001 or something. it kept going... what is next for you in your artistry? what are you most proud of and what are you looking forward to for yourself? —

i never thought i would be an artist in this way, as in a person who creates and contributes. i've always just been a fan. growing up i didn't have anyone in my family or around me who was an artist who encouraged it in a direct way. i think that lends itself to the whole jungle thing... i feel like i've been doing this whole creative thing as a way to seek some sort of personal truth. it feels outside of me. i'm not choosing to be an artist. it's not about me. really. it's about being a vessel and being a conduit or séance for Anito, for these spirits to connect with other people and give other people the opportunity to connect with each other. that's the only reason i do any of the live djing stuff. what's next for me is... i haven't been back to the Philippines in over ten years. ever since the lockdowns, i started feeling this deep desire to go back, that something was calling me. this was before i started djing, before i knew about the concept of anito. i started doing research on pre-colonial indigenous Filipino culture and then all these things started revealing themselves. then, i moved back to New York and was going back to the clubs and realized that this is something that i can be part of. then i had this whole journey of choosing to be an artist and using it to connect with these bigger ideas. i just got my flight to go back to the Philippines in august. it's been long overdue. my dad just retired so he could go back home and take care of my grandmother who's still there. it's crazy because when you become an adult, you don't really get to spend any time with them, especially if they're abroad. i wanna go back before it's too late, not to be too morbid. i want to experience my family history as an adult because i didn't have any of these frames of reference when i was in the Philippines as a teenager. i already have a few tracks that i'm working on. one that's already out is called Unakaya, which was the first real track that

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i ever put out. it samples this indigenous Filipino song by Pinikpikan. Unakaya means "first you can," we keep moving forward—basically for indigenous people, it's like we're still here. someone's keeping the spirit alive. i'm planning on doing a bunch of field recordings when i'm there, probably interviewing my family, taking as many videos as i can. i want to make a whole project. my vision for it is bigger than an album or an ep. there's a visual element, and i want it to be a full on experience. a big part of Filipino culture is congregating around food. i want to have an event where it's kind of an album release party, but really a community get-together where the project is setting the vibe for the event through a dj set. I don't want it to be about me, it should just be a reason for people to come together.

—that's gonna be amazing. i'm really excited for you. when i had first gone to india, i made some remixes out there and i listened back to them and i think they really captured whatever i was going through. so yeah, making sound in a particular time, space, and place is some sort of a documentation of i guess the world beyond speech. —

i think that's a big part of my practice too. if i were to expand on that, so much of having goals is so out of your control as an artist... what is important is i hope that whatever i am creating is a reflection of where i'm at and that it gives someone else something to latch onto or inspires something in them. that's what making music is to me; it's basically journaling. you can update a song forever in private, but to me it's important to document and share. since i started djing that's what i wanted to do. i wanted my very first mixes to be out there because i think i'm gonna get better as time goes on, and i hope someone finds them and sees that journey. so often we only see artists at their peak or since they've been notable, but you don't see the what it took to get there. that's what Anito Soul is about to me—rooting the personal in the ancient context of everything that's led to the current moment.



SAFETY

AN INTERVIEW WITH JAY Y



-What was your first interaction with jungle? Do you remember it? -

I don't have a specific memory but I guess I remember being a kid and hearing certain drum beats I guess... like my mom, she would just... \*dun dun dun dun\*.... sounds kind of like the amen breaks.

-Your mom would just do that? -

Well yeah my mom, she loved house I guess... during the early 80s, 90s... but yeah she was just into that stuff. I like house too but I guess the pipeline is kind of easy. Just kind of faster BPMs or whatever...

-What about it sticks with you... cause you make a lot of jungle... and it's not really remixes... it's all original... right? -

Yeah, I do use a lot of samples though. I try to mix it up though. I want to make a Lloyd remix soon. Get it shawty. Yeah, I wanna do that.

- I can hear it in my head already. Sometimes I hear a song and I'll just hear the breaks in the back. Just gotta put em in. -

I like breaks too. Remixes are fun because it's not like you can just place the break on it and it'll sound good... but sometimes that does happen and you just gotta mix it up.

- What program do you use? -

FL Studio.

- Wow... you're an FL Studio head? -

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Yeah, I heard you say Ableton earlier and I was just like...

My brother makes beats and he'll use FL Studio. When I was living back with my parents...

I don't know... FL Studio... I just started with that cause I got it for free or something. My friend on discord helped me pirate it. But then I actually bought it cause I'm lame...

That's okay, how much is it?

Like, 200?

That's not so bad.

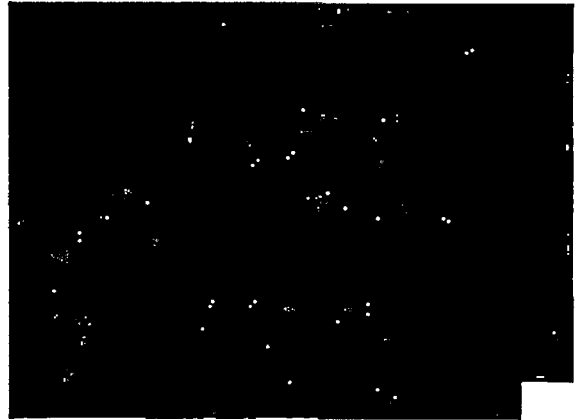
There are free updates and shit.

Yeah... Ableton is what, like seven thousand dollars or something stupid like that. I torrented my shit too.

Yeah I have an Ableton torrent but I'm just too lazy to do it. Daze uses FL Studio.

Yeah, I know he does. He's so cool. He was probably the first junglist I really came across and dived into. The Sade remixes... I was hooked.

Yeah. There's a bunch of songs I like... there's one on his second account, I forgot what it's called.



So, before the jungle stuff, I knew you as an animator. Your drawings are sick. If I had to describe them in a word that isn't raw because I feel like that word is so overused at this point, it'd probably be candid... rough... but also very sensual. There's a contrast there. Is there a connection in your head between your drawings and jungle?

I would say yeah. I like jungle when its "raw" and distorted... messed up... when the bass like, scares you every time. I think stuff like that is cool. I also like stuff that's appealing but it may not be immediately appealing or whatever... it takes a second. I like Frida Kahlo. Her art is pretty real but also candid. I like a lot of artists like that. But I also love anime and memes and shit.

Jungle can be like that.

Yeah... I'm not too familiar with the history but didn't jungle start as DIY party music kind of like... sped up aggression? I think shit like that is cool. That's a connection I can see with my art. I use a lot of lines... kind of aggressive line work. Crosshatching. Angular stuff.





I wouldn't say a lot of people don't get it but it's definitely not immediate.

- Yeah and I think if people don't like it, they'll kind of just stay out of it and not try to tap in which is kind of nice. -

You don't have to gate keep that hard. I think gatekeeping is good sometimes.

-Yeah that reminds me of this book... More Brilliant Than the Sun... the author, Kodwo Eshun, compares the breaks in jungle to graffiti. Like, handstyle. I used to do that stuff in high school a lot. It kind of requires you to unlearn what you know about the alphabet. Like an A doesn't have to look like that. It could be sideways... upside down. I think that's something really cool with jungle because even if you're sampling shit... like, why have vocals be at a normal set tempo when you can pitch it down, make it slow, and make it sound like a drone? -



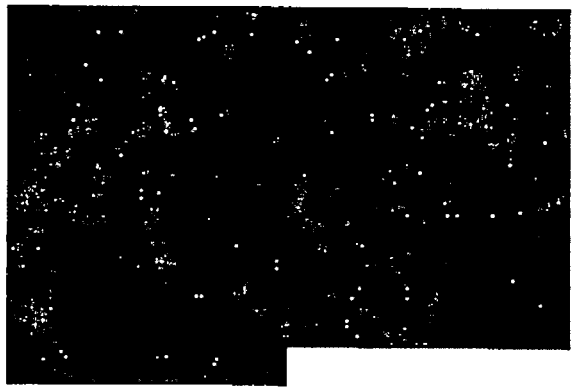
Yeah you can put a half time break over all these other breaks. I like that... not having to really follow any rules. It's pretty cool.

- Paragon's pretty angular. -

- Even in terms of perspective in your art and sound perspective... I haven't really thought of that. But I think that's a cool correlation between your art and music. Because even if your jungle music is very angular... it's a lot of breaks. -

It's like a big square...

Yeah... I'll add like three breaks all on top of each other.



- Triangular shit. Yeah I love that shit so much. I just started doing that. Adding a whole lotta breaks on top of each other. I feel like with jungle... some people get it and some people don't. -

- I just gotta figure out how I'm gonna take out all this dickhead shit we're saying. -



— You said you'd be more interested in doing radio than djing? Can you say a bit more about your values in terms of distributing your art? —

I guess... I don't know. It sounds corny but be yourself. I feel like there's so much happening on the internet and you always want to be someone or do something but it's like, after a while... I don't know... like, people will hyperpost and shit which is fine but it's important to do it in a way that's kind of intentional. I wouldn't say you always need to put thought into shit, but just do whatever you want to do. Don't do it for anybody else. I guess that's the most important thing. Not really worrying about whether other people like it. You can't make anybody like your stuff anyways, so you might as well just do what you want to do. It gets tiring... hoping for shit off the internet. You might as well do what you want to do regardless.

— I feel like what ends up happening is people start to realize the originality of it. —

Yeah, but I also don't see the problem in being derivative of stuff.

— That reminds me of jungle. Jungle is original as fuck and people knew it was original which is why people tried co-opting that shit by taking away ragga samples and shit but it's literally made up of samples from other music. Yeah everything about jungle is so sample-based. Like the drums, you can immediately tell which one it is when you hear it. —

. CONT. .

— Yeah and we all have the same sample packs that we use. And there are what? Like three or four of them readily available? So it's a limited sound inventory we're all using. I feel like with house and garage... especially with garage... like with PinkPantheress, you can get a PinkPantheress sound-pack... you could even get an Earl Sweatshirt sound pack... I definitely used to make beats and shit and sometimes still do, kind of just to get a feeling out though. But I used watch Ade Hakim youtube videos... kinda ridiculous. With jungle, you don't even have to do all that... That's another thing... overproduction is so real... but in a way where you can tell when people are overproducing in this artistic way, like it's their sound... but some people will overproduce and shit just sounds like capitalism. —

Like the rise... the \*voo voo voo\*...

— Yeah that shit. Hate it. —

I use effects but I don't use that many.

— I wanna figure out what your moon and your rising are. —

I know my Chinese zodiac. White snake...

- 
- How does jungle change the way you see the world around you? —

It makes me more aware. When I first started listening to jungle, I thought it was cool.... I wouldn't say its super similar to trap but it is a lot of 808s. So I think it helped me relate music between genres better. Also I thought ragga vocals were cool because they're just rapping. I wasn't used to people rapping over electronic music too. I like jungle when its distorted. You know like, Carl Crack?

- Yeah, with the cassette sounds or whatever. —

Yeah, I wanna make shit like that. I have equalizers. I have two. I have an amplifier that has an equalizer... all this stuff is just at Goodwill in Georgia. I feel like that stuff can be really hard to find here. I have a pretty decent set up... I wanna start using that stuff more.

- 
- Who's an artist that really inspires you? —

A Guy Called Gerald.

- Oh my god. Ok so basically his name is in every other interview, if not all. —

- 
- Wait what's your favorite track... —

My favorite is an untitled song on Youtube...

- Mine has no breaks in it, but it's still jungle. Beaches and Deserts. It's on the Essence album which is only on Bandcamp. —


Is that the green one?

— YES —

I thought it was leaves at first but it's like two people kissing. Also I love Dreaming of You.

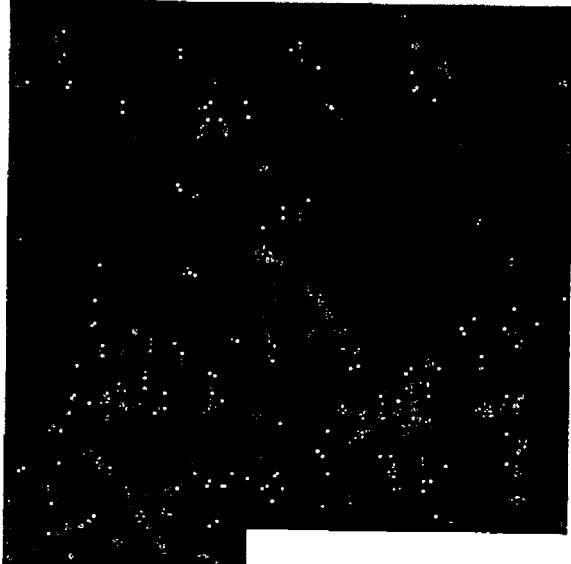
- Why? —

Sounds cool. I also like how long it takes. And I like the keys. And the vocals on it. Ok I'm gonna interview you. Do you come prepared for these interviews?

- 
- This is the fifth interview I'm doing so I ask kind of similar questions but because this is in-person... we're having a conversation. —



Hardcore can be annoying sometimes...



- I think baile funk and jungle are real similar. -

Yeah, like bass-heavy music. I been trying to take the bass off of trap songs and using them with breaks. That's pretty fun. Just bass in general. There's a lot of versatility with in.

- Wait, it's interesting that you made the correlation between ragga vocals and rapping because one of the most natural inclinations i had when I first started remixing shit was to remix rap... like Hook and Babyxsosa. Also, Liv.e is pretty jungle... sometimes she raps, sometimes she screams, sometimes she sings... also 454. It makes sense... -

Yeah some people will just speed rap songs up and add breaks in the back...

- I'm not mad at it though. Baile kinda takes the bass and turns it into a drum... I also know ragga jungle used to sample samba. -

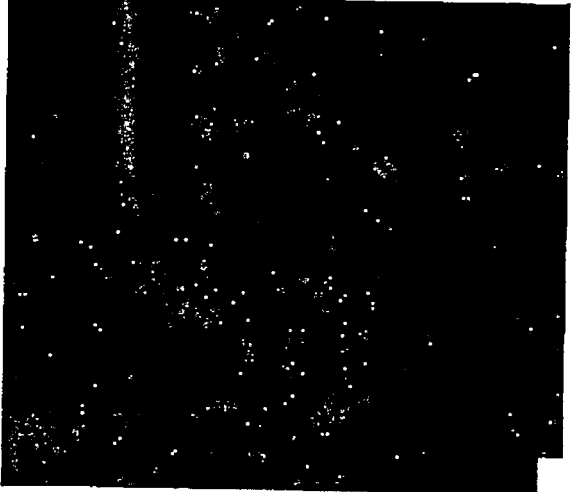
You know that guy on Twitter? DJ Ramon?

- Oh yeah. He's a genius. Straight talking. Do you ever want to work towards performing live jungle?. -

Yeah, that'd be cool.

- Yeah... especially as an animator it'd be cool for you to do. It's like line work. Like phrases and shit. Baile is like that. One phrase will be one way, and the one right after that will be like, a pitch lower or some shit. -

Live synthesizers could also be really cool. I'm gonna talk shit:



- Okay let me wrap this up. What's next for you? -

I do want to focus on music more because I'll have the time to, I guess. The last thing I did was this comic: <https://brainpoison.online/hell/>

That took a lot out of me. But it was



fun. But I do want to focus on music, I guess. I need to make a Spotify.

Me too, I gotta get on that shit. But you should, especially because almost all your shit is original anyways. You won't get caught up in copyright nonsense.

Yeah... Soundcloud though... wish they had unlimited stuff. I don't want to pay for SoundCloud. That's why I haven't released anything in like, 3 months. I just dropped shit on Daze's account.

I like that. Like as a practice... like yeah here's a piece of paper from my notebook.

Yeah. I like jungle. I wanna make more jungle. More fun stuff. I think a lot of the stuff I've made is kind of just... whatever. I guess I want to make more experimental and interesting stuff. Womp womp.

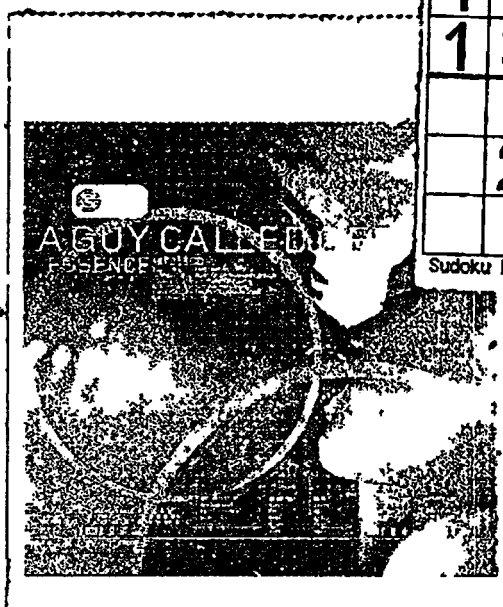
Ok bye -

Bye

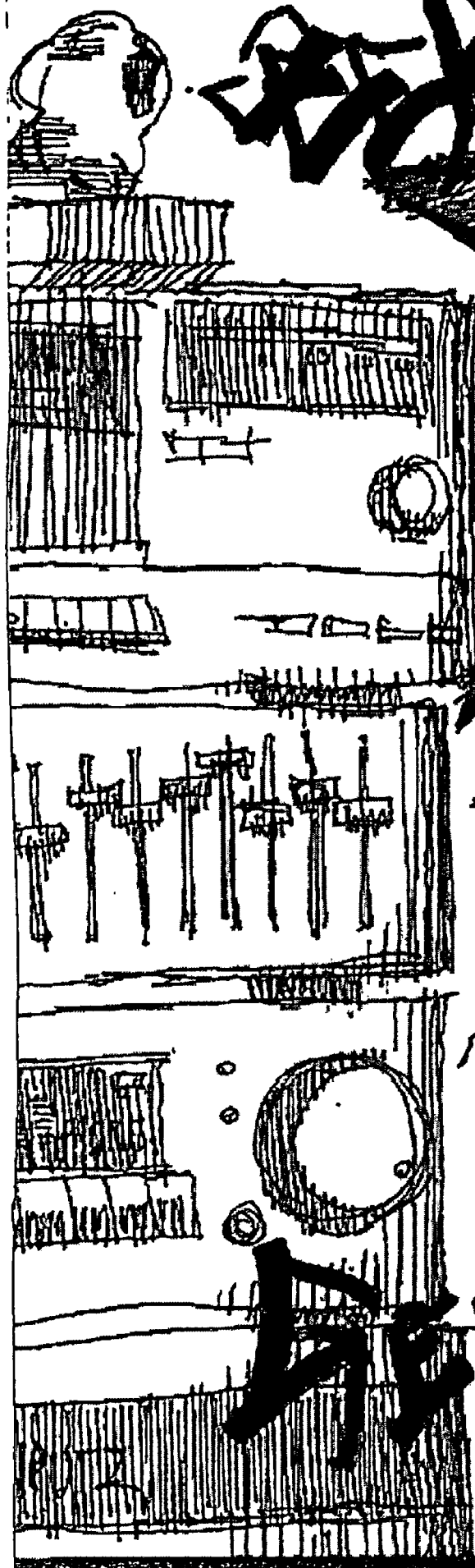


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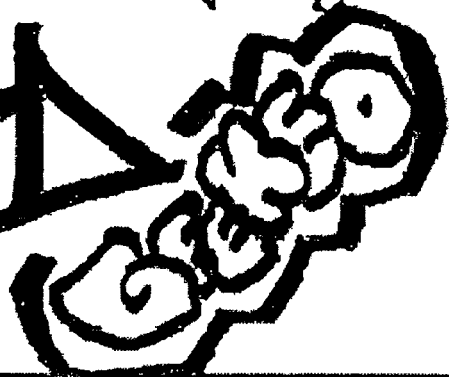


# 知恩与报德



# 知恩?

# 知恩与报德





a small blue church on the road side  
 i quietly went inside and closed the door  
 a thousand candles on the cross of jesus  
 i walked three circles counter-clockwise, then sat at the furthest curve to the right until I heard a motorcycle outside and decided it was time to go

the next morning, this lady who was looking after me, asked me if I believed in God

x 3  
 a small blue church on the road side  
 i quietly went inside and closed the door  
 a thousand candles on the cross of Jesus  
 I walked three circles counter-clockwise, then sat at the right turn until I heard a motorcycle outside and decided it was time to go

the next morning, this woman looking at me asked me if I believed in God

(english -> portuguese -> tamil -> english)

a small blue church on the side of the road  
 i quietly went inside and closed the door  
 a thousand candles on the cross of Jesus  
 i decided it was time to leave after making three right turns until I heard the screeching of a motorcycle outside

the next morning this woman looked at me and asked me if i believed in God

[trying to gauge new meanings that can be put forth through neural machine translation systems]

(english -> malayalam)

small blue church on the side of the road  
 i snuck in silently closing the door behind me  
 jesus on a cross and a thousand candles  
 i walked in three circles counter clockwise and then sit at the farthest bend on the right until i heard a motorcycle outside and decided it was time to leave

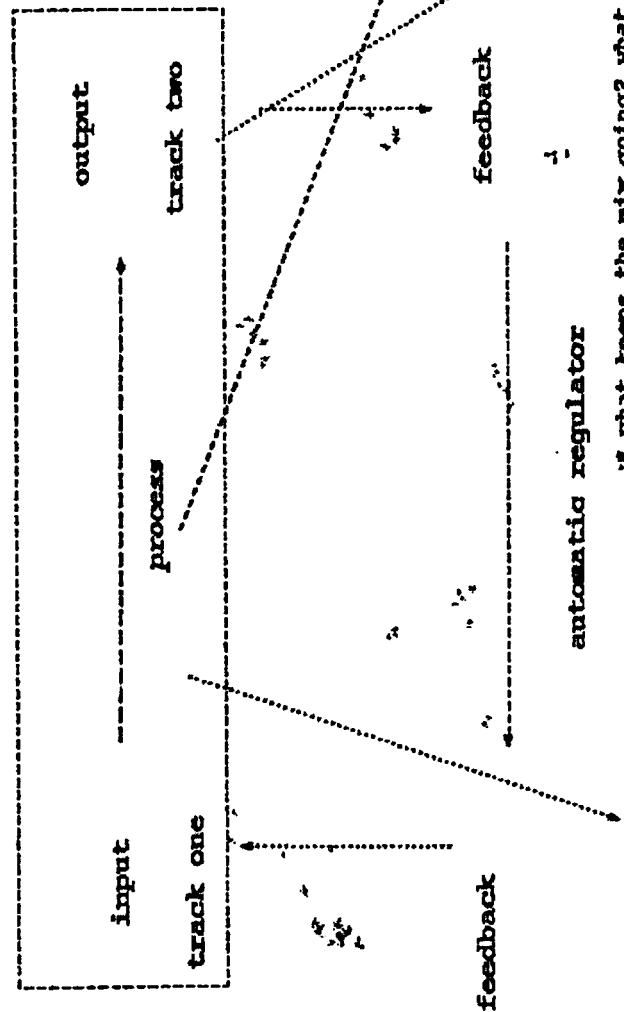
the next morning this woman taking care of me asked me if i believed in god as she draped the kerala saree on me

a dj mix: a sonic entity that stays in motion; comprised of various sonic systems that inform one another through different dimensions of time, space, sound, and body

autopoiesis: a system capable of producing + maintaining itself by creating its own parts

this process invokes intention/consciousness driven by an urgency of time lost as the track goes on. whatever the next output is, the transition into it is marked by a necessity for time.

this is the remix/transition. this micro-production of sound is a facilitator of new space/time. theorist, kodwo ealum, might identify this as "possibility space"



once the mix begins, the distinction between the input/output theoretically speaking, is nonexistent because a mix becomes rendered into a sonic entity of its own. time and space carried by each track morph into a new possibility.

for the dj, sound that is released instantaneously informs the next choice. different sonic elements are probes from which the dj jumps into another dimension while creating an entirely new one.

automatic regulator  
" what keeps the mix going? what regulates it/disrupts it?  
consciousness - how does it come through when the mind/body/soul joins the sound-making machine?

this is the moment that i recognize djing as an entity comprised of parts that self-operate. this moment maintains two responsibilities: the combination of track one + the process results in the arrival of track two, but also, the remix exists as a track of its own as an input that restarts this cycle in a new space. the mix is a vehicle that constantly demands a new possibility.

cybernetic theory is a theory that has largely been used in engineering and computer science. i came across it when i was reading an interview featuring eshun. he was really into it as a part of warwick's cybernetic culture research unit. immersing himself in a lot of speculative theory, it became useful for thinking about possibilities:

*"One of the key elements I took from Deleuze and Guattari's "Mille Plateaux" was that philosophy should be reconstituted as concept manufacture. Philosophy – Heidegger, Hegel, Merleau Ponty, Lacan – always gave me a headache because it was imponderable. Content manufacture made it more like being an electrician of thinking, trying to find circuit diagrams of the present. D&G were so brilliant when they said: we can't help it if Proust tells us as much how space time works as Einstein does. We can't help it if Henry Miller tell us as much about desire works as Freud does. The theory fiction border is utterly permutable." - <https://networkcultures.org/geertloeyink-archive/interviews/interview-with-kodwo-eshun/>*

although i have found a collection of a lot zines made by the cybernetic culture research unit, they're incredibly hard to understand... they employ their own sort of language. there is also a very interesting relationship between cybernetic theory and the cold war that i am relatively aware of but haven't completely tapped into yet. i was thinking a lot about just sitting with the very basic ideas of cybernetic theory and applying it to the practicing of djing and other relationships that can exist within the club.

cybernetics is cool because it can help us understand systems which are super relevant to spaces in which humans engage with technology, particularly sound systems. think of an air conditioner... it is a system that auto-regulates. let's say that you want a room to be at a consistent 72 degrees. that can be defined as [data set 1] that is input into the machine. the temperature outside of the room sensed by the machine becomes [data set 2] which then sends [feedback] back into the machine as [data set 1] so that the machine can self-regulate.

now, djing is different because the human consciousness is the feedback communicator that informs the relationship between [data set 1] and [data set 2]. whether it be an individual djing or collective group of individuals who are responding through dance/movement/rest listening to data, the 'mindbodysoul' is a living organism that informs the larger organism of the sound system. this is what creates sound system culture.

when you understand a dj mix as a narrative in which the human consciousness intervenes with machine-based creation, using cybernetic theory lets us trace the way that auto-regulation is anything but present in the club/within a mix. [the question rises: what would a regulated/automated mix be like: spotify recently debuted their AI-powered DJ feature within their interface. it surveils your music listening habits and decides not only the tracks, but also the feedback that informs the following data set points...] I would argue that when an individual is a part of the sound system, ruptures occur... the mindbodysoul is vulnerable and constantly fluid, for every consciousness present in the space.

other relationships in which cybernetics could be used to further understand/trace a sonic narratology: a producer working on a track, a dj working on a solo mix outside the club in private, a b2b, a producer doing a live set [which is how a lot of original ragga jungle was made anyways] ... i am sure there are more. i'm hoping to unpack a lot of these theoretic stuff with guidance and more knowledge on how computers and machines work – i can imagine a whole zine dedicated to these sonic maps.

this is all to say that i believe that i have been trying to understand what it is about interacting with music as a dj/producer/dancer feels so healing, reparative... i'll go with eshun's word... like a possibility worth being a part of.

i made this 'cybernetic sonic map' when i was in india. i lost the paper and then had to rewrite it a couple months later. lots of ideas, some undeveloped.

[the following pages are a reproduction of a jungle zine from '97 from Art Cuebik's personal archive, an older generation Filipino junglist based in Philly with many stories to tell...]

# Rude Bwoy Come an' K I L L Ya Dead

An interview with  
MC Trigger

**Artist:** Eemcee Trigger aka Professor Monte Stryker  
**Real Name:** NA  
**Age:** Old Enough  
**Where ya from:** Scarborough, Ontario, Canada (Toronto)  
**Crew:** Deathstar, Madcup, Substitution

## How long have you been MC'ing?

I've been writing rhymes for seven years and have been MC'ing over jungle tracks for about 2.5 years.

## How long have you been raving?

You know something, I really can't remember what year I started partying. But I do remember it was in August and it was really old school breakbeat. Original Jungle. I think the party was called Pergatory and it was thrown by Infinity.

## Do you Deejay as well?

To be honest, I suck shit at spinning but at one point in time I was good. I used to spin Hip-Hop for my cousin's reggae sound crew called Eruption in Toronto. There was even a point in time when I selected reggae for a crew called W-Block. Recently I've been trying to spin Jungle but it takes a long time to master and I'd only be fooling myself if I thought I could just jump behind the decks and wreck shop.

## What is your favorite form of music?

Hmmmm it's hard to generalize on just one form. I like Jungle, obviously, but my history traces back to Reggae, Hip-Hop, Calypso, Soul, and some House.

## What organizations are you affiliated with?

Well, I run Deathstar Productions in Toronto, I'm an out-of-town resident with Substitution in Philly, I'm down with Brain Records U.K. (my vocals are on a track on the new Brain Records compilation CD and cassette only called "Call for the Reward" so go pick it up because the whole fuckin' thing is bangin') and recently I've started Big Up promotions and the Madcup Underground Sound Movement.

## Who have you MC'ed for?

I can't see. My first party was 2.5 years ago. Eden's first party I've MC'ed at all the Lethalstar parties, Delerium, Project Morpheus, Substitution, Konkrete Jungle (NY and Philly), Concrete Jungle (Canada, no affiliation), Asid Chicago and so on and so forth...

## Do you produce music as well?

We are starting. My assumed production name is Professor Monte Stryker and my partner in thought is Dallas, ya know, as in DJ Dallas. Anyhow, we have tunes in the making that are going to blow some people's minds.

## Like what?

Well, a lot of Ragga tracks to watch out for (sorry, no hints-top secret) but we are remixing Super Sharp Shooter (without consent). Original tunes to look out for: "Transformers," "Earthshattering," "Looney Tunes," "Jackin' Fo' Beats (Junglist flavoured Quenchle with Napkins for the Grease VIP)," "Greedy (Bibodcloth Crackhead mix)," and "Fat Beats" remix, to name just a few.

## What do you see as wrong with the scene today?

First and foremost, SHADY PROMOTERS. IF YOU DON'T GOT THE DOUGH THEN DON'T BOOK ANYBODY! Come top terms with the artist. If you have no dough, tell them up front, you'll probably find that they are cool with it. It's not the money, it's the principal. Second, the steady decline of crowd participation. When I go to a party, I don't care what the dudes next to me is doing, as long as he's there to have a good time. I sure don't care if the person beside me thinks that I'm buggin'

and I'm complaining how I'm feeling. Don't let anybody have a good time. The problem is there is not enough noise. When at a jungle party, behave as a Junglist. Make some noise if you like the tune, call for the rehook, do what you gotta do, but most of all stay away from the Special K. It's cat tranquilizer and it does nothing but distract from the scene. Nutt said.

## Big ups?

Kpakpa, Lame, Flex, Hugh, Ms-Ty, Steph (dope crib for a slinkin' vegetation) (Ed. note: Corolis, anyone?) J-Smooth, Starchild, D-Cypriot (Iron Pill, I meanzo (good holdin')), Cash Money, Bizzy B, Fuzwash, Minkon DBS, Wiskate crews, M, those motherfuckin' convicts I met on the bus (Thanks for the Mickey D's), and to all of the east coast, big up your chest! The Jungle scene has got it gain' on! Anyone I forgot, oh well... Oh yeah, big up DONOVAN BAILEY, THE FASTEST MOTHERFUCKER IN THE WORLD!!

## Trigger's Top Ten Tune List

- |                     |                          |
|---------------------|--------------------------|
| 1. Dubplate Wars    | Bizzy B                  |
| 2. Bandedero        | Fichers                  |
| 3. Under Mi Sens    | Barrington Levy & Beenie |
| 4. Champion DJ      | Top Cat                  |
| 5. Outkast          | ????                     |
| 6. Come Clean       | Jeru the Damaja          |
| 7. Scenario         | Triber and Leaders       |
| 8. Sweet Dreams     | Congo Natty              |
| 9. Crazy Bald Heads | Bob Marley               |
| 10. Stress          | Organized Confusion      |



**Artist:** G-Squad

**Tracks:** Domination/Stay with Me

**Label:** Mix & Blen'

**Catalog #:** mnb003

If you picked up the last single on Mix & Blen', this single will probably be up your alley. Mix & Blen's style merges almost industrial-sounding drum samples with tweaked out bass. Both of these tunes are steady rollers with extra points going to "Stay with Me" for some layering in the middle that picks the tune up nicely. Check it.

**Artist:** Dr. S. Gachel

**Tracks:** Remember the Roller Remixes - The Meaningful Mix/The Roller

**Label:** Audio Maze

**Catalog #:** aumr007

First things first, if you are new on the jungle scene and don't have a copy of the original "Remember the Roller" single, I highly urge you to hunt one down at all costs. It is a truly classic, timeless jungle tune. As for the remixes? What can I say, Dr. S. Gachel comes through once again. In terms of production, the Meaningful Mix is very steppy and has a nice groovy bass. The Roller Coaster Mix is blazin' with a more smoother, busier drum loop and some deep ass dread bass. Both mixes bring in a slight alteration of the original vocal and although I loved the original tune, I must say that Gachel really tweaked the vocal and the atmospheric synths to perfection. Sweetness all around. To wrap things up, feeling angry, yet sexy? Drop the Roller Coaster Mix. Feeling jazzy and sexy? Drop the Meaningful Mix. (Ed. note: Feeling just plain sexy? Drop the Pants Mix.)

**Artist:** En Vogue

**Tracks:** Whatever (Ron's Searching for a New Key Mix)

**Label:** Eastwest

**Catalog #: ???**

Well, in terms of major labels and their associated artists, Eastwest seems to be making some nice strides in the jungle arena. This remix of En Vogue's "Whatever" appears on the single for "Too Gone, Too Long." If you have yet to pick up the Lemon D. remix of "Whatever" on Eastwest, you have serious problems and should consult a doctor immediately. If you want it but can't find it, don't worry. The Roni Size remix will more than suffice. In classic Roni style, his rework features authentic drum sounds with groovy bass and a sweet combination of vocals and melodies. The melody on this one is deep and the vocals are all about love, so if you are more of the No-U-Turn type, I would try to pass on this one. But if you like your jungle with a lot of soul and are into the progressive sound that Roni and his crew are pumping out of Bristol, peep this one.

**Artist:** The Fugees??

**Tracks:** When We Were Kings (vocal and instrumental versions)

**Label:** white label

**Catalog #: ???**

I don't know if this one is actually licensed by the Fugees or not, pardon the pun. It might be one of the Gorja Kru. Tough to say. From the get-go this track capitalizes on the hook from the Fugees single "Rumble in the Jungle" from the soundtrack to "When We Were Kings." I believe that the Fugees themselves sampled an Abba song for the groove but I could be wrong. The song brings in a Lauryn Hill vocal over the hip-hop and then breaks into a jungle groove. Eventually, the rest of the Fugees start rhymin' and then the tune starts to move with a hard-to-describe bass sound. All around, this ain't a bad tune. I got it for the hip-hop hook. A fun tune to have in the crates.

**Artist:** DJ Swane and the Undacul

**Tracks:** The Alarm/Lessons

**Label:** Collusion

**Catalog #: col013**

Collusion seems to have come a long way lately in terms of tightness of production and overall quality of their tracks. On this one, Swane and Undacul serve up a couple of straightforward two-steppers with minimal use of samples. One thing I've grown to like about Collusion is their drum sounds and these tunes don't disappoint on that tip. Listen for the original snare sound and the wobbly b-lines. All in all, this one's a tough call. It's definitely not a classic-in-the-making, but it's not horrific either. I'll have to let you decide for yourself on these.

**YYyAaAAAAA!!!!  
Kpakpo's Mixtape Reviews**

**Art/Jungle**

There's something to be said for first impressions.

I met this kid in the record shop. Cool, reserved, not much to say, but he does love his music. So whatever, I am getting good vibes off of him and I suggest he drop off a tape. Of course he's late and I don't get it 'til the end of the week. Thursday I get a call from him reminding me that I'd offered him a slot at WAX the next night. Fuck, I forgot! What the hell, I'll put him on anyway. If he sucks I'll get burned by the rest of the crew but I'm usually not wrong when it comes to vibes. Friday comes and he's late again. He plays his set and I'm busy at the door most of the night so I don't get a chance to hear him. The Starchild comes downstairs to relieve me and he's talking about the jungle room being "bumpin'" and "that kid's not bad". I knew that but it was pretty obvious when everybody couldn't say enough about him.

So the next day I pop the tape in, of course it's an advance promo only edition, and start to listen. Fuckin' nice, man! This kid definitely knows how to flow, touching every sphere of jungle through this 60 minute journey. Crisp mixing and excellent selection. The session is alive and definitely keeps the head noddin' and feet tappin'. If you are one who appreciates the art of drum and bass, check out this rising star. For more info, contact ART at 610-843-0221.

**YEZ YEZ/Summer '97 Stillz**

This tape has a busy cover and I have no idea of the title 'cause there's so much shit on it. First impressions are usually lasting but fortunately

**Hard Factor Vol. 4., 10.3.97**

that is not the case with YEZ YEZ. This is a good tape. It starts off mopey and kinda keeps that vibe throughout the 60 or so minutes. He definitely draws you into his session and you can't help but get deeper and deeper. The good thing is that this tape is NOT FULL OF HITS, the programming is sensible and each track compliments the previous. There are some dubplates by YF/ YF? and Shaperchanger but I must be really old which says I was wrong. That's pretty impressive because most of the tunes were runnin'. For those practicing vibedog-dists, you need to pick up this tape. For more info on YEZ YEZ, call 972-240-9157.

**Whisper, whisper  
99's News and Gossip from  
the Scene**

**Technology:** Technology, Pittsburgh's Electro-Kulture Infocine is the city's latest dance zine and I like it a lot. The head surgeon is Geoff Maddock, WPIS's Dr. Cut-Up. The zine started around last spring and held its own as a simple and sold one-page newsletter and party listing. By the end of this summer it hit beefy multi-page status, but will go back to a one-pager during the school year.

What I like most about it is that it leverages its resources without making them out, it lives within its means, so it never disappoints. Technology has some of the slickest exploitation of black and white I've seen in a while, and the writing is top notch zine style. Plus, with an editor inspired by Bob and the Church of the Subgenius, Weird AL, plus the finest producers in Jungle, Happy Hardcore, and Gabber, the zine is stressed at the seams with musical energy, social/political anger, and plenty of the absurd. It covers dance music from techno to ethereal industrial, and politics from scene stuff to "Who owns control." It's a great cross between thought, fun, and "a pocket universe that lives in the stuffed-crust pizza that is your brain."

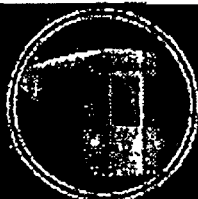
For info on advertising, written contributions and on infantile bullies scotch demigod, contact Geoff at [gmast22+@pitt.edu](mailto:gmast22+@pitt.edu).

**Sister DJs:** Contrary to popular belief, Sister DJs is not a convent for DJC champs. It's actually an internet mailing list dedicated to female DJs. Administered by Portland's DJ Dazy, it's a smash list, and very Mandy. Possibly a little too Mandy, but I think it's only a matter of time before more people speak out more about the controversial crap girls in the scene put up with. Every genre is represented, from Dazy's pet progressive techno, to hip hop, to jungle. Her experience level is also represented, from "I just filed beatmail (haha) yesterday" to old-schoolers. It is a very comfortable place to bring up issues that get brushed aside on other lists, and a great resource for female DJs, aspiring or accomplished, to discuss and network with like minded individuals, or just have a nice chat.

For more info or to subscribe write in [dazy@zephyr.net](mailto:dazy@zephyr.net), or check out her GoGIt's Cool Site Award-winning page at <http://www.djdazy.com>.

**Hard Factor is:**

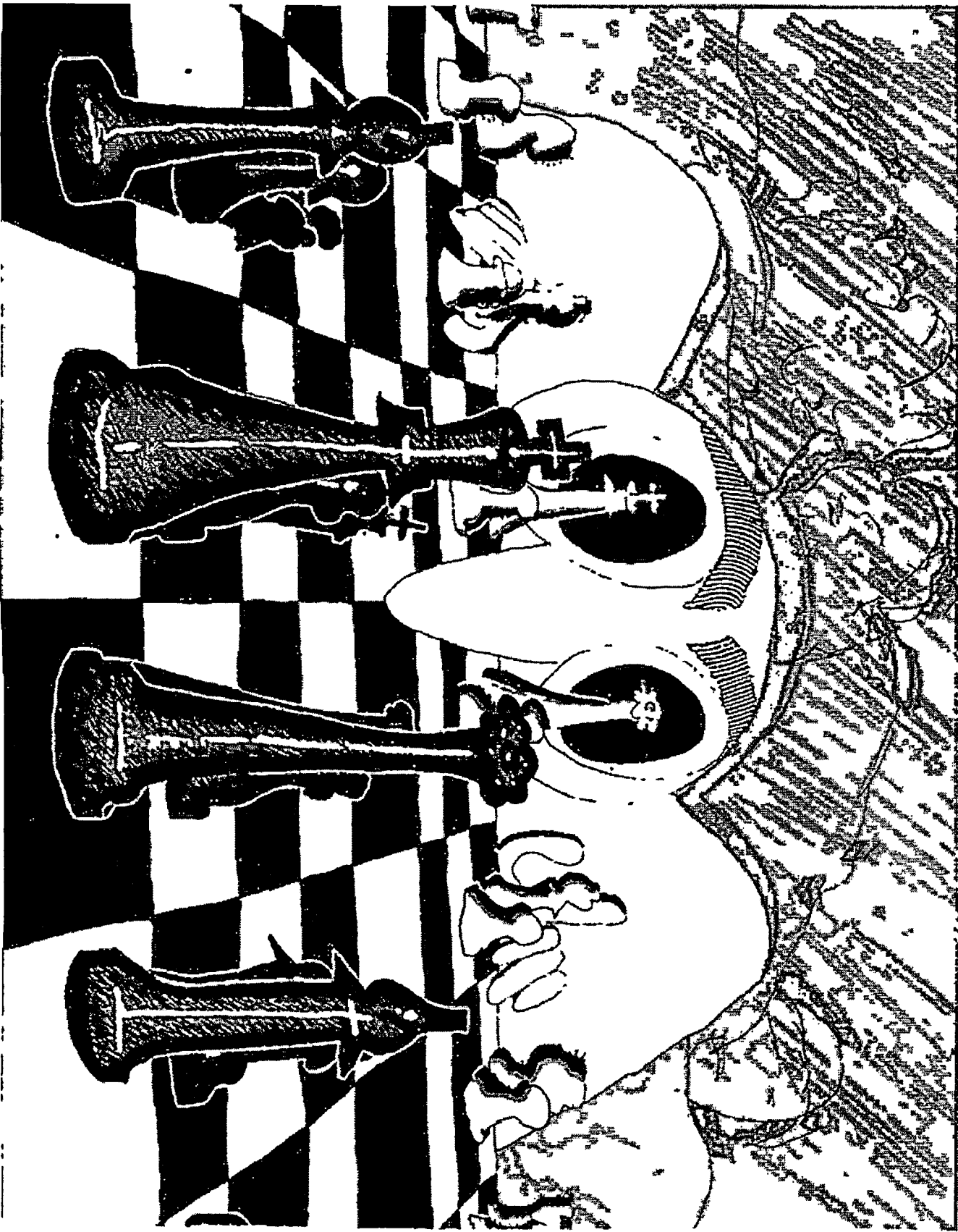
- KPAKPO (Henry Addo) - writer, idea man, benevolent dictator
- Da M (Michelle Torres) - graphic girl, layout manager, webmistress
- 99 (Stephanie Alarcon) - writer, polisher, editor, whiner
- Starchild (Chris White) - loyal record reviewer
- Plus many staff and guest writers...the next one could be you!!



**Substitution**

Info: (215) 618.1502

<http://nirvus.ocis.temple.edu/~stacm90/sub.html>



(RAHUL SUBHASH SHINDE)



what was your first interaction with jungle? do you remember it? —

yeah, sort of. it's kind of a cloudy memory... but i remember a bunch of other junglists being heavily tapped into the midnight club and a lot of racing games/anime... that was sort of my slow introduction to it but it wasn't until i started playing more video games like atv racing and skateboarding games and just kind of hearing it in various areas of my life but not really understanding it and having a sort of negative connotation of what electronic music was...

when you listen to jungle, what about it sonically makes you return back to it? —

i think what really brings me back to jungle and drum n bass actually because that's where i started off at, was just the softness... the dichotomy of something so hard hitting and something so somber and emotional that makes you want to fucking move and jump out of your body... that's what calls me back to it. i guess the arrangement plays a big role too. finding different pockets for different voices and really the freedom of it... there's no rules to making jungle. when people discuss singing and song writing there's a kind of formula to it, so to speak. you have verses, hooks, bridges, choruses, pre-choruses... whatever.. with jungle you can go anywhere and do anything you absolutely want to. that's it. there's only one purpose for jungle... nah, i take that back. there are various purposes to it but in my eyes at least it's to shine light on black electronic music first and foremost... to fight against babylon and do it in a way that showcases dance and community and appreciating every facet... every genre of music whether it be classical jungle or atmospheric jungle or whatever the fuck people decide to do with it... i'll always come back to it.

tell me a little about what you're working on right now —

i'm working on... i guess you could say a solo EP. it's more me. datathief, jnsport — all those monikers i've made for myself are just characters that allow me to truly tap into that... that space that i love so much which is jungle... and drum n bass/trip hop/ambient music... honestly the list goes on and on... but this is more of my heart. there's more emotion in this. i'm a very sensitive and emotional person. this kind of showcases the transitions i've been going through from 17 up until now. it's very vulnerable.. i'm emo and i love emo music so it only feels right to try and verbalize that through the various genres i enjoy

whether it be alternative or jazz or post-punk or... shoegaze. it's vulnerable.



KEVIN  
KEVIN  
KEVIN  
KEVIN

BROOKLYN

AN INTERVIEW WITH KEVIN

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Sudoku No.: 27146

so, me and you have this relationship where we're always sending each other experimental tracks or whatever. it's really nice to hear that you're at a place where you're starting to express these vulnerabilities and starting to... get in touch with your emotions, feel more whole... i'm interested in how that journey has come along... as an outsider of your life, it seems like jungle has built some kind of a sonic foundation for whatever it is you're creating now... i'm interested in this journey, in the way that producing jungle has shaped and guided that for you... —

i can say right now i'm very much proud of myself for where i am in this moment speaking to you right now. there's been a lot of seeking clarity and looking within. there's a lot of downright introspection... making things that i didn't even think i'd make. if i told my sixteen-year-old self that i'd be doing what i'm doing right now, i wouldn't believe you at all. in doing so, it's helped me see through my emotions more clearly no matter how chaotic and mundane and melancholic or joyful they might be. all these different sounds have pushed me in some sort of way to keep trying to verbalize how i feel. you know me, i can be quite reserved and quiet sometimes but you've seen a part of me that's totally different... i'm always thinking and trying to figure out what's happening in my head... all of these things have pushed me to get what i need to get out without throwing myself into some box creatively, emotionally, spiritually... i'm in my skin and i want to be able to say the things that i want to say that i know i can say. i want to get it out for the sake of my own life and betterment.

— that's very real... essentially an artist's meditation on the human condition. we all have some shit and we're all trying to get it out... i don't know. i feel like there are some artists in this day in age who are definitely a lot more interested in clout and chasing after that and it does such an injustice to tapping into a sound that feels raw and real to what we have to say. you're one of the very artists i feel like i can even have this conversation with. there's kind of this essence of spirituality of jungle that comes, and with you i feel like i can just see it in practice which is such an honor to capture in this interview... if you had to choose one artist who's been an inspiration for you, who is it and what is it that you're trying to capture in your sound? —

i don't want to fight it because this was the first person who came to mind... dijon! dijon has been the artist that i've constantly gone back to whether i'm yearning or feeling great or neutral... he's that artist who in this moment is helping me in verbalize shit... i hate to say it but i'm in love and it's a crazy feeling. i'm feeling a lot of emotions and he's just been speaking to me... i kind of felt late to the party when i was going through his music and i feel like i'm just starting to scratch the surface but since finding him and diving in a lot more deeper, i always take away something new. they always feel so new every listen. they all resonate and feel so familiar.

— do you identify as a junglist and what does that mean to you? especially as an experimental artist... —

i'll say this — and this is also a bit complex... and this is something i've been thinking a lot about since i started making jungle music. sometimes, i don't know if i identify as a junglist and there are other moments where i'm in it and i know i'm a fucking junglist because i'm doing it right now. like when i made that shawny-bin laden flip and i show people that king rule flip that i made with my buddy jack, and even little shit that i make here and there i'm like, nah i'm a fucking junglist. i think sometimes i doubt it because i'm so interested in other genres. my ear immediately goes to harsher sounds and when it steers away from jungle is when i don't feel like a junglist... but, when it's apparent how deep my connection runs with it, there's no doubt. i guess you could say i'm a half junglist but like... i don't know... i'm trying not to fight shit. i'm just trying to do all the things that feel right for me and when jungle feels right, it feels right. when playing guitar feels right, it feels right. when i'm just messing with my keyboard making ambient sounds it feels right.

— i feel like you've sent me one or two tracks that have been your ambient stuff and i'm wondering what your music production workflow looks like? when you have so much range as an artist, does that process differ? it is more emotional? is it more technological? —

my work flow is a bit all over the place. i guess you can say it really does depend on my mood... when i'm making jungle, it kind of just comes to me. with a lot of the flips that i've done and have on my mind, they're just songs that i love... i'm like well, this would sound good with this and if i put a drum break here it makes sense. sometimes when im listening to certain tracks and there's space in them, i can hear the amen break. when its ambient, its really emotional. i

dropped an ambient track with my friend jack about a month or so ago and we made this within the span of a couple days. i sent mine over to him first and that was a very dark time for me. i was going through a lot emotionally. it really showcased where the fuck i was mentally. that entire process of making something ambient is very emotional and i really care so much about trying to translate something without using words a lot of the time. that was one of those tracks. i sat in the dark and was messing around with my keyboard and i just played what i felt. it wasn't a long drawn out process. i was like no. this is exactly how i feel and its right. as for playing guitar, man that shit is all over the place. there's a lot of times where i'm listening to a certain artist or song and i'm like fuck i gotta make something. that's it. that's where im trying to go. i sit down and a lot of times it feels like i'm forcing it and i don't like that feeling, especially when im playing guitar. and when i stop forcing it is when something comes out. something unexpected comes out. i do a lot of messing around with different tunings. whether it's a half or full step down, i've just been experimenting with that. what's come of it is a lot of softer songs... that encapsulate how i feel. i remember the last time i was messing with tunings it really was just for shoe gaze. i'm a big my bloody-valentine fan and knowing that kevin shields and all the other bands experiment with tunings. so yeah, guitar is all over the place. sometimes the chords just come by accident and a lot of the time, just like so many other artists, i'm stealing chords and playing them on different areas of the fret board. i'm using my ear. i'm not classically trained. i dont even know chord names. i'm just playing a bunch of chords. i use my ear to guide where i want to go next, how i want it to feel... it varies in different areas. ultimately, it's all emotional. i really value that. sometimes i'm not able to verbalize with my words, mouth, tongue, how i'm feeling. but i can do it in other areas of music.

what's interesting is your music is dense. there's a soul to it. a heart to it. it never misses. it's interesting when you feel like you don't have the words to express how you're feeling but then, somebody else can listen to it and identify something about themselves through those sounds... obviously in words. we're communicating. that's kind of all we have. we have flimsy words that barely ever capture meaning. the throwaway you sent me yesterday, i think i texted you saying like it feels like purple thunder... what the fuck is purple thunder, right? whatever it is makes sense though. music comes from within, but the act of listening to something is a connection... i've been able to identify within my own consciousness this purple thunder within

your sound... that's not your intention but i think it brings me to this idea that there's a whole other world of connections that can be forged by what we share and receive sonically. we do it... every time we fall in love with make a new playlist for that person. what even is a playlist for a lover? have you made a playlist for someone you love? -

i have indeed. that process is so fucking fun. i love making playlists for people i love, especially a lover. the last playlist i made wasn't necessarily for them but they were the thought in my mind when i was making it. a lot of fifties and sixties blues, so much raw yearning...so much love present and i feel every.bit of it. there was some mazy star, some elliot smith, the list goes one... that process is fun. even though in the moment it hurt because i'm like... i wish you could be here with me so we can listen to these songs together and feel the intensity of it. yeah, its that communication... you're not here with me right now so i'm going to map out what it would be like if we were here together right now as i think about you fondly. going back to what you said about purple thunder... i think that's so fucking cool that you listen to my track that i sort of just put together without thinking and you were like... this feels like that. it wasn't even my intention for it to sound like that and when i was making it i wasn't even really sure what my intention was but for you to grasp that out of something that i made makes me really fucking happy. sometimes i'll second guess shit. even when you send me your shit, its a whole new world that i love listening to... it feels so full. it feels like you. i'm literally communicating with a part of you that doesn't require words. its the coolest feeling in the world. hearing you speak through samples and pads and drums. even your dream pop stuff that you sent me a while back... it's so cool to experience these parts of you as someone that i'm growing alongside with.

i also feel like our connection is like always going to have a very sonic communication. it feels very safe which is also why jungle is so important to me. i think i've been in these situations where language is being stripped from me or my words are being taken away... or i'm disconnected with my own language and the universe gives me jungle. i did radio in college... like i've always been a music head but throughout my entire time doing radio, not once did i ever come across jungle... i had no idea what it was. jungle feels spiritually handed to me... and giving it to me in this moment where i really am trying to be free. me and you didn't even really meet in person... we met on soundcloud. i came across

one of your tracks and was like.. what the fuck is this! whatever jungle has given me makes me really strive for taking this whole bedroom production thing into the real world. who are we? what are our struggles? what are the systems of knowledge that we carry within us and share with each other? how can we learn to love and care for each other? which honestly, i think is present in almost everyone that im speaking with for this zine. its why i'm making the zine. jungle is not a genre of music, the way i see it, and also historically speaking... it's been a movement. its been connection and solidarity. as someone who has used jungle music as an expression of intensity and a means of communication, where do you want your music and sound to live? where is it growing? —

the easy answer is that its on soundcloud. under datathief. for my upcoming stuff, feet beneath me. man... i wish for my music to live deep in the feelings of someone who kind of feels immobile. that goes for jungle. for house. ukg. every genre. i wish my music continues to live with the connection to the depth of one's soul. whatever it is someone's feeling, i hope that my sounds can give some sort of clarity, ease, intensity, to whatever setting. i just hope that my songs can sit with someone and live with them... as for me, i'd like my tracks to live in my heart where i know i'm getting everything out and can be a means to keep moving forward, or backtrack, leave altogether, walk through fire... it's a living organism. first and foremost, i want for the sound to resonate with me from the most honest caring patient fucking frustrating place in the world. so that it can do its own thing for other people.

i love that you said it's a living organism because i feel like that is very very jungle. quite literally a jungle is comprised of all of these living organisms. i think one of the most incredible things about jungle is the dynamic... it ebbs and it flows. there's this ongoing breath and movement. —

that's a good one. it's a breath. what's that one track...! the first breath by a guy called gerald. that is the one. if there's one last thing i want to say, if you care about jungle, if you care about this community, if you care about anything at all, just listen to the first breath by a guy called gerald.

i'm tryna get him a copy of the zine... —

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Sudoku No.: 26602





I can't begin to emphasize how this is barely scratching the surface of mascot imagery (so much has fallen through the cracks) but it's very convenient to keep on my bedside table. something I realized the other day is that the resources I look at for inspiration (dub, dnb, jungle etc. imagery) RARELY have femme figures, and if they do, it's a femme being acted upon, usually with neutral or happy faces (is this what a girl should be?) badass-ness should not just be for the boys.. many girls are badass.. I think badass- it's one of my favorite words. I love that track too. I love the time stretched B-B-A-A-A-D-D-D-A-A-S-S-S-Sl... it's a word I think applies to my art... of the classics I think it's up there with FIYAH for me. fire is one of the most

AN INTERVIEW WITH ANNE HERD

AN INTERVIEW WITH ANNE HERD

ALLIAGES

SOUTH DZ ONE PARK

ANNE HERD

how has jungle informed your artistic practice? In obvious/not so obvious ways?

the style that my illustration naturally rests at is just what I know, and it's informed by what I saw a lot of growing up: rave flyers, now defunct streetwear and goth brand graphics, jungle + hip hop + dnb mascots and imagery, my mother's illustration (she was a troubled soul who drew grotesque fantasy horror touching on topics of sexual abuse, neglect, anger, traveling into the unknown— a reflection of her own life) I was taking all of this in as a kid and it formed my internal compass of what a good, effective illustration should look like. to this day, I draw until it feels right + I instantly know in my heart WHEN it looks right. when I need inspiration I walk to my local record shop, which I am so fortunate to live near- and I thumb through the underground 90s hip hop bin and the jungle CDs (many of which have hand drawn illustration!) and I look at how these genre-specific illustrators before me have resolved figures and facial features and baggy clothes. and then the next time I draw I'm already leveled up. I can't explain the science but it's like I'm practicing by looking at things and affirming my internal compass. one great resource for having this effect at home is the klasse wrecks zines-

<https://klassewrecks.com/collections/all-print>

RAVE FLYER FROM KLASSE WRECKS...

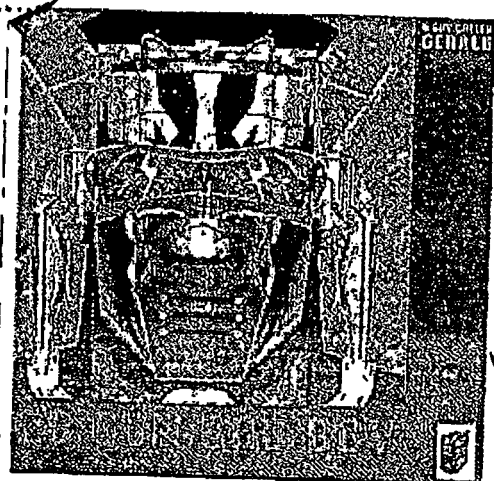
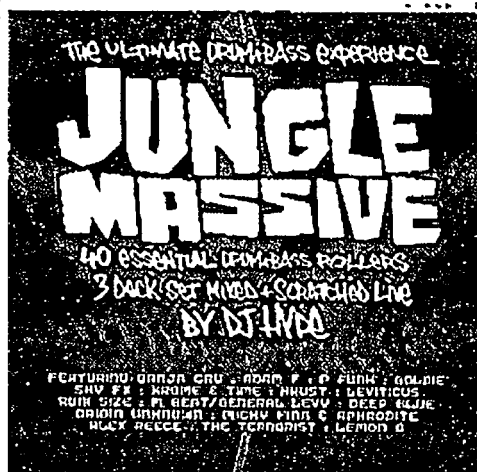


RAVE FLYER FROM KLASSE...





FIRST THREE ARE  
ALBUM COVERS  
OF ALBUMS  
ANNE MENTIONED...



--> GREAT ALBUM. ESSENTIAL  
LOLA PICK...

--> ANOTHER CLASSIC.  
BRIEFLY MENTIONED IN  
INTERVIEW W/ JAY...

FAVE TRACK:  
28 GUN BALL BOY!

FAVE TRACK: GARGSTA

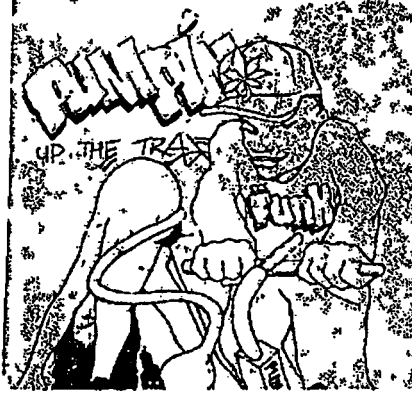
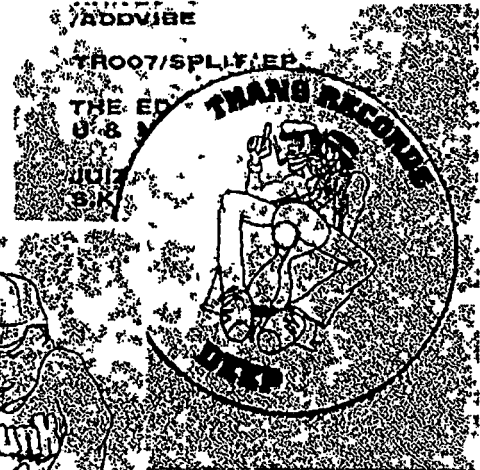


there is a beautiful jungle mix I listen to all the time by some random guy I found at the CD spot near my apartment- it has a really tender reggae preamble, and then it eases into delicious breaks, and THEN it has a splash of hip hop, and then more jungle. I love this mix so much because it's like a microcosm of the palette that my mother raised me on. it's called angst riddims I can send it 2 u- the volume i have is not online but there is another volume that's on soulseek.

can you tell me more about your mom's influence on your artistry? —

She is Guyanese born and naturalized to the USA in the mid 1980's. my mother was shambling around the VP records flagship in queens- she stands out in any room. she's pierced, dyed, platformed and she's in Jamaica, Queens in the 1990s thumbing through dancehall, soca, reggae. [this is a paraphrase to the best of my memory- i would be born around 2 years later i think] a big guy in a track suit and sunglasses walks in and starts chatting her up. he asks if she's heard of this new sound from across the pond: jungle. she says no. he invites her to a show. I don't know much about this guy but he essentially helps her become a promoter. my mother was always vocally proud to be Caribbean, which I think is one of my favorite things about her. sometimes it feels like the most revolutionary thing you can do is love yourself as you are and where you come from, especially in the face of discrimination. [abuse warning] she had the accent beaten out of her by her grandfather when she had moved from Guyana as a child. she was told, you won't get taken

seriously in this country if you speak like that. so after years of being told your creole will hold you back, to be able to stand in a club with people your age of all background taking part in something that SOUNDS like your native tongue... how powerful that must have felt. I love that about jungle. it's powerful. it's being proud of who you are. being unabashedly Caribbean and sharing it and dancing... powerful. so much of our [caribbean] community is centered on dancing and family functions so I'm sure that must have felt like a second home to her.



I think also- my art is very angry, I'm very angry, my mom is very angry, there's a lot of justified anger going on in general. I think if you aren't angry you aren't paying attention. thinking about how a lot of interstitial audio in jungle and reggae is talking about where di people dem from [Canada/NY/england] deh. the displacement of bodies as a consequence of colonialism. I guess babylon talk too it's pretty related... and then there's like.. all di girls dem.. which also so real.. but like we aren't angry that we made it to these places. I am so grateful 2 be in America and I love that I will always have a home in ozone Park with my family there. like we were displaced yes but look at the communities we've built. caribbeans SURVIVED against all odds. I think like.. aggression is so complex because you aren't supposed to be aggressive.. it's contrary to your expectations as an immigrant, as a woman, etc. so it's like... being vocal about your identity especially when you are in your colonizers backyard. ragga vocals in England must have been like yeah you aren't forgetting what we are and how we got here... that's so important... i don't think aggressive is the right word I don't like the violent connotation- BUT ALSO so much interstitial speech is killing so and so soundboy in such and such way. which is an artifact of colonial rule probably I dont know. my mother was literally running through a tropical rainforest with a pet monkey on her shoulder like fucking Dora the explorer... like... there's something about



"civilized society" and how the caribbean is perceived by white people here I don't know. this is getting political... but I guess that's also why it was called jungle then isn't it ... also the pet monkey stayed at home I think... but she was swimming in actual rivers eating lotus bulbs and things like that. she was always mourning that part of her childhood... idk Bruce lee went platinum in the Caribbean my uncles all idolized him. and we ALL got the snot beaten out of us all the time too. it's all my elders knew!



what does it mean to be a junglist? ←

being a junglist is about being a survivor. the amount of miracles our people have gone through just to survive, but particularly afro-caribbeans who have faced displacement longer and harsher. and look at what people in the caribbean diaspora were able to make. how they reflected their conditions and how their art reflected their lifestyle. it's beautiful. we should all feel honored to take part in it. my mother was also a huge vocal jazz nerd probably for the exact same reason (I was a huge Ella nerd growing up.....) ... to take tragedy- not just YOUR sad story but your elders too- and spin it into beauty. we should be honored to be able to listen 2 it. I will always come back to jungle music. it's literally apart of my story! growing up alternative was like being told "you can't be Indian and goth.." and shit like that... my grandma picked me up from school playing sundar popo and all the emo kids stopped talking to me I was like... \*laughs\* okay... that's such a 00s moment ... to be able to be around and help dazegxd with graphics- it feels like im fulfilling some role that my mom started like 25 years ago... after 9/11 her scope shifted from jungle, to dnb and eventually, underground hip hop. it also feels wrong to call her a promoter (in the same way, i don't know what my job title is..) because she did a lot of graphic and web design. she was printing and selling CDs. she was talking to record label guys. she was also a very skilled dancer. her name was ozone girl, basswhore, and finally bassho.



her friends were people like break dancers, graffiti artists, skaters, and hackers. the most famous person she met was KRS-One. I know for a fact she had a conversation with pitbull so it really tickles me that SHE SAID the most famous person she met was KRS-One!

after anne's visit to brooklyn, the release of the anne hero jungle compilation tape vol 1, her first time watching me dj a strictly jungle set at mi savor, and the sweetest dinner, she sent me this:



I think

- 1) people are forcibly displaced from their homes and transported across the world to do labor for colonial powers
- 2) colonial powers retract their claws from these nations and people, seeking a better life for their children, come to NYC, or England, or Toronto. strong communities form because we are looking out for each other and helping people become established in these new countries and watching each other's children and dancing with one another and feeding one another and teaching each other how to drive and getting each other jobs.

3) we become more established in these new countries, having started over from scratch multiple times in the past century. maybe we start to lose touch with our elders, languages and customs become endangered because white supremacy deems them unsophisticated. BUT REGARDLESS for the first time ever, the children of diaspora can engage in self-expression (usually to the chagrin of their elders.. but is self-expression not a symptom of freedom? anyways we are all expected to become lawyers and doctors to make the voyage worth it haha. BUT REGARDLESS... ART HAPPENS because PEOPLE ARE THERE and they have STORIES TO TELL.

4) I want a future where diaspora is acknowledged by everyone on the outside, in particular those who have benefitted from that labor. did you know white people in England were getting reparations for losing laborers from their land in the caribbean after abolition... up until the past few years...

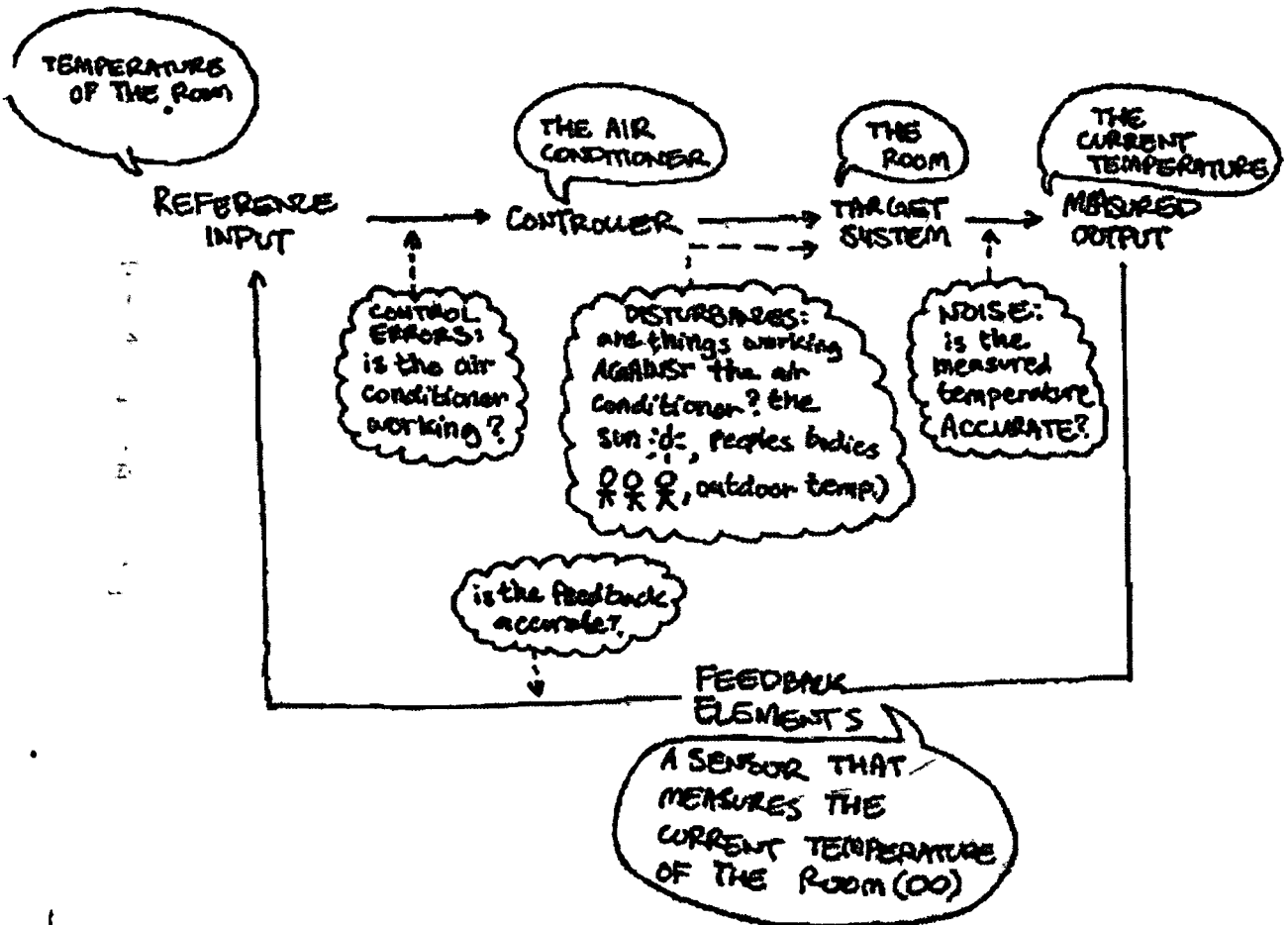


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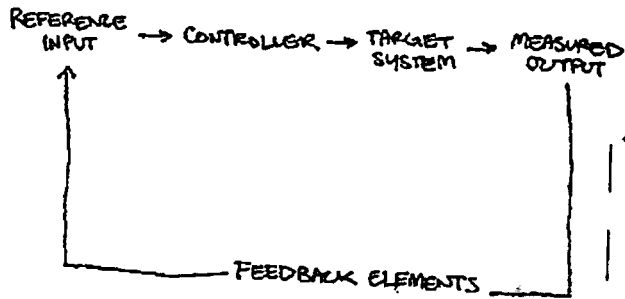


ART BY ANNE HERO FOR DAZE QXD

# A HIGH-LEVEL VIEW OF AIR CONDITIONER FEEDBACK CONTROL LOOP by ANNE HELO



## HIGH-LEVEL VIEW OF AN AIR CONDITIONER FEEDBACK CONTROL LOOP by ANNE HELO



\* THE FEEDBACK (TEMPERATURE OF the ROOM) INFORMS HOW HARD THE CONTROLLER (A.C.) HAS TO WORK IN ORDER TO MAINTAIN A TARGET TEMPERATURE.

\* THIS SYSTEM IS NOT PERFECT.

\* WE CAN OBSERVE, PREDICT AND COUNTERACT CERTAIN ERRORS

49  
12/29/2022

tattoo #1: shiva

i asked my cousin if she saw him, my nanu [grandpa], after he passed away two years ago. she said yeah, in the hallway between my nani's [grandma] room and the kitchen. he was sipping a glass of water and smiled. she said she got super freaked out but everyone was kind of just like... it's nanu... nothing to be scared about. i wonder if my mom would've been freaked out if she saw him. would his spirit have traveled to brooklyn? mom had to see his corpse over facetime. i didn't want to see it.

there haven't really been moments where i've lost my breath outside of physically triggering moments. usually in bed with old lovers. i lost my breath when i found out he passed away. monsoon season in pondicherry, but the sun and heat were there. so i wasn't alone [but i was]. his presence always felt permanent. like his tattoo of shiva, the one who smokes bud.

he ran away to bombay when he was thirteen. put my nani through literal hell. her thirteen-year-old son missing. he came back three months later saying he didn't make it as an actor but he lived with some real nice family and the mother told him to go back to his real home. by the time it was high school, he had a darkroom in the house. mom can't remember what role he had in the neighborhood street plays based off hindu mythology that were put on [she remembers lucky mamu was always hanuman, the monkey god, because of his cheeks]. he was a cricket

guy for sure, but he was more dramatic and filmi more than anything. would be the one sobbing at the movies. would rent out the tv from the local guy for movie nights and passed out the rumals to lucky and laadi mamu and my mom. didn't finish high school. started traveling around himachal pradash and setting up festivals. local ones, with ferris wheels, shitty stuffed animals, kids in tacky doraemon hair clips and wool mittens. he really is a mountain man. i met a few while i was in ladakh - the cold is criminal so you gotta be a little dangerous to be doing whatever you're doing. whenever he would speak about those fairs, he talks like he's reminiscing about one of his past lovers. he fell in love with the cold and adorned its every curve and crevice with a hysterical life. i don't think i really understood or had seen someones eyes spark until i saw his for the first time as a four-year-old. always made sure kites were stashed in the crib for me. he had a video game shop during that time. lucky mamu had a juice shop right next door. i remember the game shop. kind of like a small deli-sized rave in the middle of the block. i remember there being a snake in there once and the whole neighborhood was screaming about it. he came back home, laughing. he took care of it, obviously. his wife always scared me. she was big and had these massively large eyes. she also told me i couldn't eat my yogurt and mango pickle at the same time with my paranthas. i was a teenager when she passed away. my mom fell into a depression. she couldn't eat for days. everyone called her baby. my cousin was the same age as me, but i hadn't spoken to her in a while and i was far more concerned with stealing

money for my first smiley piercing. he got really fucked up after that. didn't know how to be a father. would beat my cousin all the time, it got bad, so they sent my cousin to a boarding school for a while. then he got brain cancer. they said he wasn't going to make it, and if he did, it wouldn't be for a while, maybe a year.

tattoo #2: om

i saw him eight years later. i went to india alone when i was in college for two weeks. i didn't sleep for shit. he'd start yelling in the middle of the night. it was always the same thing. something about his stomach and lifting his arms. it didn't make sense to anyone. he was smoking two packs a day. sleeping medicines didn't do anything for him. besides that, the man stayed bollywood as hell. believed that everyone had stolen his money. needed to make sure his hair was properly colored a purple auburn that worked perfectly with his hazel green eyes. still spoke about the fairs. would sing to me. i got an om tattoo to match him, my nani, and nanu during that trip. i spent lohri, a punjabi harvest festival with my nanu. he passed away a couple months later.

tattoo # 3: durga

i called my mom after i found out. she told my nani not to tell me, but nani did anyways. my flight back to the us was on december fifth. he shares his birthday with lucky mamu on december fourth, so i figured i would celebrate their birthday's before i left. he passed away on the third. i don't know. i never really felt my life break before but i think it did that day. like a crack. granted, the warmth in my house kind of

melted shit back together, i still felt the crack. a couple hours later i was up on my roof to hear the adhan from the mosques around the corner. i think it made me crack more. i saw it in the clouds too - the sun's rays became razor sharp. neon orange. dangerous like the mountain cold. the night i left, my neighbor, nimmi, woke up at four in the morning to see me off. i wanted to tell someone i spent the last moments in my house with a new kind of sadness i'd never really felt before, but we had a sweet dinner the other day. she was telling me about how much she loves her husband. there were a couple of kids underneath my house that would work at the motorcycle repair shop across from me. one of them, karthik, really connected with me. he was the youngest and would take naps in my living room when it was summer. loved to dance. say's he wants to be a dj after meeting me now. there was one day we just flipped through this book filled with photographs of tagged up subway trains during the 80s and 90s. i gave him the book before i left. nimmi said pondicherry was already missing me when i left because it started to rain. i found it sweet, but i don't really believe that. she also gave me a silver idol of durga to give to my mom. he had a tattoo of durga too.

tattoo #4: dil [heart]

this time around, i asked him what video games were in the video game shop. i wrote them down: jungle, contra, and super mario. he was less dramatic these days. a little sweeter. a little gentler. he would still get up in the middle of the night. there were two nights he didn't though and me and my nani joked about how it was the best

sleep in a while. he cried at my cousin's wedding. made her promise to come back the next day, because "she owes me money". that was the last time my mom saw him.

anyways, he just didn't wake up. apparently he wasn't waking up two days before he passed away, but then he did eventually. this time he didn't. my friend studying medicine said that when people die in their sleep the cause is usually something unavoidable.

i saw him a couple weeks before he passed away. i wasn't really supposed to, but i was in delhi with friends so i figured i would stop by as much as i can while i was in the city. i was really only with my nani and him that day he laughed at me because i was wearing my saree all wrong and gave me some chewing gum and a banana. he would go on these daily walks buying fruit and cigarettes; gave me a banana and was nagging me for money to buy more cigarettes. we laughed together.

the crack healed up at my grandma's. she cried but she laughed and i didn't really know you were allowed to do that when you're sad. but, i look back, and i've definitely done with that my mom. lucky mamu was broken. big crack. they were the same age, shared the same birthday, the same eyes, would throw each other under the bus. the noodle shop underneath my nani's were busy as they've always been, but i could feel the one of those boys i had a crush on watching me cry in laadi mamu's arms. he told me to not cry in front of nani because it would raise her blood pressure which was already up. later that day, my grandma was spending another hour trying to

convince me arranged marriage was the way and the rest of the family joined. they love bothering me with that shit.

my cousin saw him on the fourth. on his birthday. me, her, and her husband were all sharing the room and she got up in the middle of the night to look into the closet in this smaller attached room across from the kitchen that still had his inventory of empty cigarette packets lined up. turned on the light and saw him looking into the dresser fixing his hair. he turned and smiled at her.

after my month of backpacking, i came back home to show everything my butterfly tattoo above my elbow. my grandma started singing: "titli oori, oor ke chali, phol ne kaha, aja mera pas, titli neh kaha main chali akaash." when i showed him, he showed me his dil tattoo. underneath all his chest hair was his heart in inked permanence. i had no idea he had it. neither did my mom when i told her.



**FEBRUARY 2023 二月平**

1444

Rajab  
14hb

一天瑞雪兆丰年

上元天官诞 上元节 六九

元宵節

5

万户春灯报元夜



丁丑牛1997年生人正月运程：公职莫贪公财，财运渐顺，经营小利。 戊寅虎1998年生人正月运程：阻滞不顺，小人是非，因公进财。

癸卯年正月小 十五日 **六九第一天 廿九雨水** SUNDAY 星期日

宜 黄道吉日 12 24 11 23 36 48 35 47 08 20 05 17 32 44 29 41 周公解梦 梦见：大河 解：要发财	时辰 子 丑 寅 卯 辰 巳 午 未 申 酉 戌 亥 23 01 03 05 07 09 11 13 15 17 19 21 23 01 03 05 07 09 11 13 15 17 19 21 23 吉凶 凶 吉 吉 中 中 中 凶 吉 凶 凶 中 中	忌 诸事可 每日胎神 占门碓 房内北 马日冲鼠 生年16岁	八字 癸卯 甲寅 甲午 甲子	
	吉神方位 喜神 东北 贵神 西南 财神 东南			壬午 甲午 属木 地支 属火 纳音 属金 廿八宿 宿 十二神 日
	贵人时 丑 寅 未			今日吉数 37 22 31 43 48
	九星四绿 三合虎狗			

今日六合：羊 09 21 33 45 涨潮：05：50 落潮：09：50

i'm laying with my best friend's ex-boyfriend, adrian, in some random tent someone left along the shore on fire island. you can see the stars from out there. adrian was pointing out the milky way. the last time i had seen the milky way was with eman, in ladakh. adrian was talking about his love for the desert — something about the grand vacancy of it... i agreed. i said that the mountains did that for me... something about how massive they were. how it gave me hope.

once i got back from india, i stayed with my family until i couldn't anymore. a month of couch surfing: sunset park with dj and sully, stapleton, staten island, with jackie, crown heights with celes, until i arrived to bay ridge. i came with a couple backpacks hanging off my arms like bats, stoned, and exhausted. the zine changed so much within these last five months... in a way that almost had nothing to do with me. i'm not really sure how i feel about using phrases like "my higher self" because it feels weird to contain and distinguish experiences of myself, and sometimes i'm not sure if it really is me or something much larger than myself/all of us. the first time i felt guided by something massive was when i confronted someone who caused harm to myself and others in 2020. it wasn't my intention at all... i was filled with fear after. however, that was also the year that jungle found me. [mind you, i have been making mixtapes since high school, did college radio, have always been a music-head... but never came across jungle.] i still don't completely understand why i love jungle as much as i do, enough to commit so much time beyond djing and producing it, but i trust it. in my first week of being solo in my own city, i was djing for jackie's birthday party. i played some unreleased tracks. i remember watching this beautiful woman's shadow wining in the corner of my eye... to jungle. that was godly. and it was also right. in those five months, jungle became connection. outside of the world wide web. jungle also feels like a kind of guidance. all of this does.

i know the role that music plays for me in my life. intimacy is difficult, especially when you experience violations of intimacy in this realm [which i'll label earth]. when music is playing, a different space is invoked. sometimes you tap in. jungle is different. it is very far away from earth. it is far away from anything easily consumable. and it is in my experience with others within this realm [jungle] that i've identified rays of the aforementioned godliness seeping through my own coping mechanisms as i try to navigate earth. the rays have carried me far... the jungle rays make me feel a bit stronger. i have to be honest — it's been incredibly hard to write and

reflect. i know that in order for me to reflect, it has to happen from some sense of stability. the end of august is here and it is my last day in bay ridge before i move again. so i'm going to get this down. i question i wrote out earlier today was: where does grief guide you? where does it guide you in a city that doesn't feel the same anymore? the answers my connections with other junglists... it has made me feel less alone. it has given me a sense of purpose... to organize those who see and feel the world similarly... when i was crashing with dj and sully, kevin took me grocery shopping. jupiter and i had a night searching for silence... and the loudest i heard it was in his embrace. anne, my sister... her heart on the dance floor... her heart unaniously dedicated to jungle on the same dance floor that white people/gentrifiers will move to the peripheries of when they hear ragga... jay took the zine and started drawing and writing in it with a sly smile. and his sound forever surprises me. the mental freedom is a need... a reminder i needed... michael spoke with the same fortitude i spoke with... we spoke about heritage... they're the only one i've ever done a jungle b2b with, so far. i have known daze for a couple years now — i remember practicing with him at pirate and playing his song with him right next to me and seeing him glow. a couple years later and his name reappears within these interviews. a gem. i met zeke out in philly while i was crashing with jewels. i told him about the zine and we ended up saying something about how this was about chosen family. and rahul... i don't think i've ever really trusted anyone in the way i have trusted him with this project. and we see eye to eye, beyond cultish societal behaviors.

i have lost a lot this year... grief has been a character. but grief has brought me to all of you... so jungle must be some kind of an answer... some kind of a truth...

something i've spoken a lot about with a lot of the other junglist residents is that jungle doesn't necessarily live in jungle music itself... for junglists, it informs the way we see the world. we begin to identify microcosms of it elsewhere. things can be jungle-coded. our love is jungle-coded, for sure. but there is also the reality of what jungle is. they are amen breaks, ambients, an insane bass, with ragga vocals. djing in this city can be really disheartening... the people who consume the new york city dance scene are not from here. point blank period. i grew up in flatbush, brooklyn. when i heard jungle, it was familiar but far away in the best way ever. a lot of people not from here don't get that. i don't even think they're interested in knowing. i am still

searching for my crowd, but i know they exist. it seems like a personal issue, but it's not.

after months of being guided by the higher energies of jungle... i sit here on my couch, the last day in my home in bay ridge, with intention. the intention to articulate why i have been working so hard on this zine, to preserve and transcribe and archive these incredible junglists. for as long as i can, for that matter... let me tell you what is at stake: *the music playing in the backyard, on the front stoop, the one that leaks into the windows of other working-class homes... seeping into their lives like something inherently foreign, but becomes a part of the familial fabric regardless. no one will get that shit like a new yorker. no one will get that shit like a junglist will... what is at stake is the essence of this city. of those who struggle and the matrixes of their art in the way it intersects with their own testament to living.* i came to this knowledge throughel hijo de puebloYork.

hellotones. he doesn't mix jungle. he mixes cumbia. me and celes went out to go see him at paragon a week ago. i remember looking straight into her eyes and telling her i was genuinely happy... it's taken a very long time... what hellotones celebrates is what is at stake, and it is not far away from jungle what jungle is about... hellotones uses the cdj like a producer. he produces every cumbia track as he plays it, marking his territory through filtered effects and his two sonic tags: "vamos a bailar + el hilo de puebloYork". over and over again... seeping in our subconscious like amen breaks ... me and celes felt at home... for the first time in a really long time, it felt like home in hellotones' terrain. swami sound is similar. i've seen him use the cdj like a producer. and now he's doing live sets — nyc garage. they're both from the bronx. [marvelito, an essential figure in nyc's jersey club scene, told me that they grew up on the same block.] what they both do is recreate a genre that localizes it to a region. to new york. that's how jungle was born in the uk. jay is doing that in atlanta. jupiter is doing that in austin. zeke is doing that in philly [even though it's not explicitly jungle]. kevin is doing that with his foundation in jungle but also his temporal departure and return to it. daze has been doing that. that's what 'drum n bass' as a genre erases... in a lot of the anti-jungle rhetoric there is this emphasis that it is the "ragga vocals" that are alienating. what is erased in this bullshit racist comment is the fact that they're not just ragga vocals. it's not just come caribbean accent. it is a language. it is patois. drum n bass is founded in the erasure of locality that is essential to jungle by completely ignoring the name of the language. a lot of the junglists in

the zine don't always remix/mix jungle that features patois, sometimes they do, sometimes they don't. but what they all do carry as a testament to locality. that's jungle-coded.

on the phone with anne the other day, she was speaking about how bass is the part of the song that is heard from farthest away... the bassline is interesting. i understand it is as a border of time, space, + place that self-annihilates while also creates at the same time (i need to unpack that but this book is too long right now) ... anyways, it made me think about how basslines traverse borders and hierarchies and oceans. the power of that is at stake. i think a project of the junglist network is to make sure it is honored.

jungle is massive... like the mountains in ladakh. like my ... love, lola!

09/01/2023



HELLOTONES

LOLA + DJ + SWAMI AT MI SABOR CAFE...





**FEBRUARY 2023 二月平**

1444

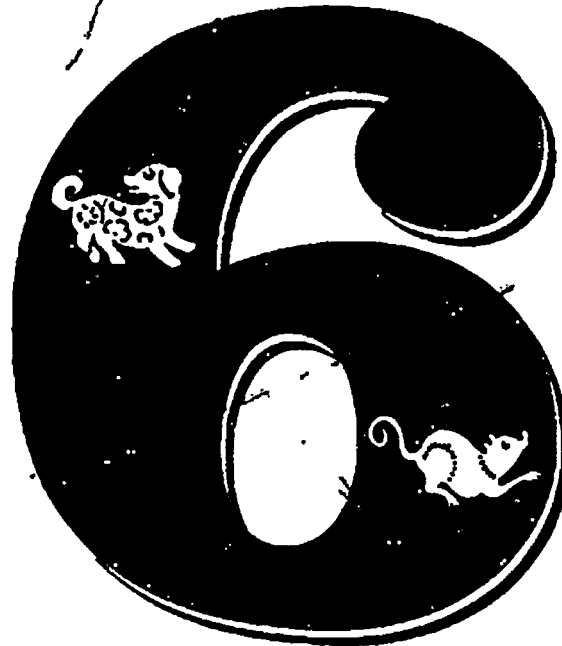
Rajab 15hb

芝兰绕砌庭凝香

绥靖伯诞

يوم الاثنين

桃李满园春似锦



己卯兔 1999 年生人正月运程: 利文书, 文学得名, 经营阻滞不顺。

庚辰龙 2000 年生人正月运程: 财运不顺, 有文书之喜。

癸卯年正月小 **十六日** 六九第二天 廿九雨水 MONDAY **星期一**

卯命互禄 10 22 07 19 34 46 31 43 06 18 05 17 30 42 29 41	<b>宜</b> 取鱼	<b>时辰</b> 子 丑 寅 卯 辰 巳 午 未 申 酉 戌 亥 23 01 03 05 07 09 11 13 15 17 19 21 23	<b>吉凶</b> 吉 凶 吉 吉 中 凶 中 中 凶 凶 吉 吉		<b>天干</b> 乙 属木 <b>地支</b> 未 属土 <b>纳音</b> 乙未 属金 <b>廿八宿</b> 张 执 宿 日 <b>十二神</b> 九星五黄 <b>三合</b> 兔猪	<b>八字</b> 癸卯 甲寅 乙未 丙子
	<b>吉神方位</b> 喜神 西北 贵神 西南 财神 东南	<b>今日吉数</b> 19 31 23 40 44	<b>每日胎神</b> 碓磨 厕 房 内 北			
	<b>贵人时</b> 子亥	<b>九星五黄</b>				
	<b>周公解梦</b> 梦见: 铁大门, 解: 为了生存会拼搏不息	<b>三合兔猪</b>	羊日冲牛 生年15岁			

今日六合: 马 10 22 34 46

涨潮: 06:05 落潮: 10:30



A ZINE BY : LOLA LILAE.

THANK YOU TO ALL MY FRIENDS WHO HELPED WITH THE ZINE + MORE. EMAN, SWAMI, NEHA, JUPITER, DAZE, ANNE, KEVIN, JAY, CELES, JACKIE, JEWELS, MICHAEL, DAIYAN, BRAHMI, ART, SAHIL, ARSLAN, CAMERON, JOSH, DJ, SULLY, DANIEL, TYRELL, LINDA, SUKANYA, JOSEPH, + MORE





*Bina Lamu*  
*R.D.*

JUNGLENETWORK.RIP