

DJ MILO

WILD BUNCH

1979 - 1989

One of the major influences in the UK hip hop scene, pioneers of the subculture, Wild Bunch would go on to define an era and create and influence many other artists, musicians and sounds

DJ MILO / NELLE HOOPER / 3D
DADDY G / WILLIE WEE / MUSHROOM

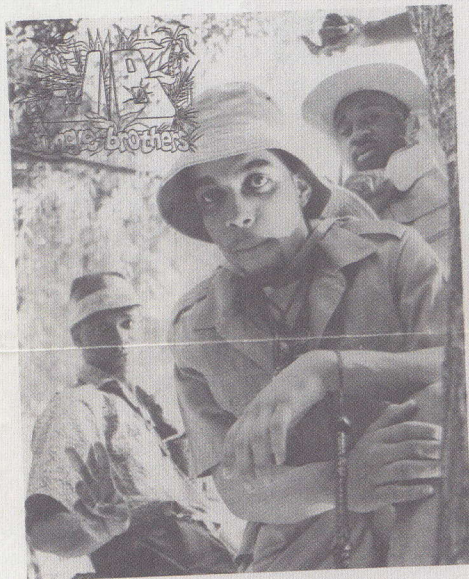


THE PARTY

PRESENTED BY SHARP

TOKYO FRESH '89

JUNGLE BROTHERS • DJ RED ALERT → FROM NEWYORK
 THE MASSIVE ATTACK → FROM LONDON
 MAJOR FORCE POSSE
 NG! PRODUCTIONS posse



DJ RED ALERT



M.C. 3-DEE

MILO

the massive attack



NG! PRODUCTIONS posse

次回予定 **TOKYO FRESH '89 VOL.2**
 (5/3・4・5 45KING 他)

INK STICK 六本木 CLUB

4月6日 (木) 開場/7:00P.M.
 開演/8:00P.M.

INK STICK 芝浦 FACTORY

4月7日 (金) **8日** (土) 開場/6:00P.M.
 開演/7:00P.M.

[4/6・7・8共に前売●¥4,000(1DRINK) 当日●¥4,500(1DRINK)]

主催: SEC CORPORATION 企画制作: TANAKA PROMOTION 協賛: SHARP 問い合わせ: TANAKA PROMOTION (03-486-8071)
 SPECIAL THANKS: SOMI HONGO HIROSHI FUJIWARA KAN TAKAGI Rhythm Method Funken Klein

チケットぴあ●03-5237-9999
 チケットセゾン●03-5990-9999
 丸井チケットガイド●03-363-9999
 DEP.T 各店

チケットお求め先

インクスティック芝浦ファクトリー●03-798-3921
 インクスティック六本木クラブ●03-401-0429
 レッドシューズ●03-499-4319
 ミントバー●03-403-1537

DJ MILO

“ I think the first time the Wild Bunch played was at the Green Room near the city centre, not sure of the year maybe very late 1970s or early 80s but it wasn't really a punter type affair, more of a posse gathering. It was just for close friends really, on a not very good system but it was louder than your home stereo and that's what counted at the time. Not sure of when it ended, I know I was in Japan doing some stuff with Major Force, I came back knowing that I was probably moving to New York after getting married, but it never really dawned on me that it was the end of the crew. There were a few things that went down that I won't go into that put a bit of distance between some of us, just people bullshitting which I just got really tired of, but nothing major.

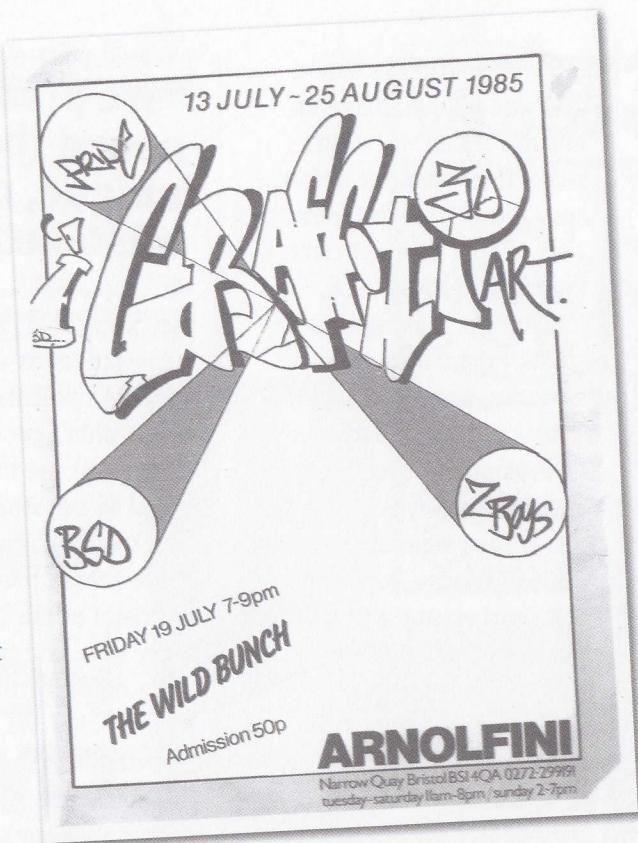
From a personal standpoint I don't think the Wild Bunch ever really died in concept, I have always played as if I were still in Bristol with the people of my roots and that will never end as far as I'm concerned. But in a physical sense I think people see the Wild Bunch as Nellee, G [Daddy G] and myself in front of the turntables. But musically I would like to think that it's still alive. I did a mix CD a while back for a company called Soph

in Japan and when I finished it and listened to it, I just thought to myself, this is exactly how I imagine our sound to be if we continued playing in Bristol without any diversions.

I can't really remember when we started playing hip hop, but it was early 80s the first 'Enjoy' stuff springs to mind. Why did we start playing it? Because it was dope! It was an extension of what I think a lot of bedroom DJs were doing at the time which was pause button mixes on cassette extending the favourite parts of songs on

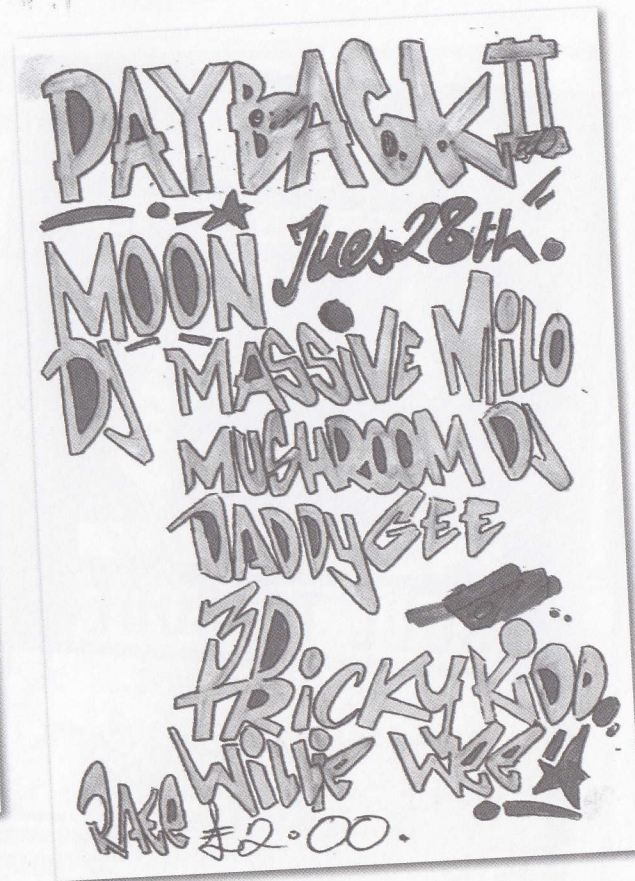
your basic home stereo. That whole concept at the time was sacrilegious to musicians and I understand it now, but it was pure punk in ethic to me.

Everything influenced me at the time and I've said it numerous times, it gets kind of a little bit corny, but there's nothing fake about it at all. Our generation was fortunate to experience the dawning of so many new musical styles that previous generations and

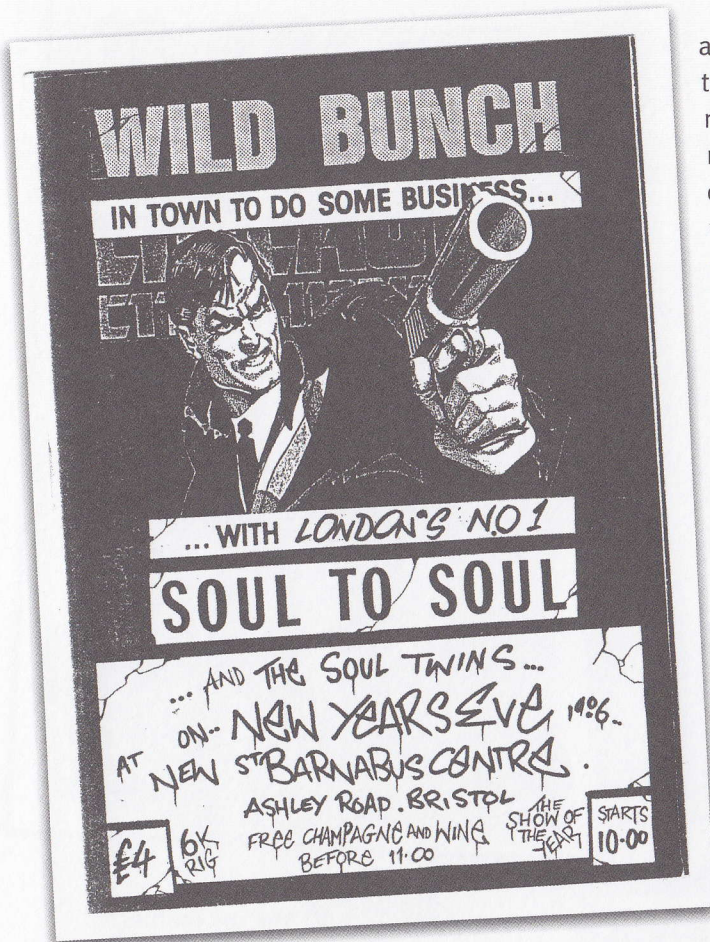


“Our generation was fortunate to experience the dawning of so many new musical styles”

future ones would never experience. We had the disco, punk, and hip hop era and those three were not just fads they shaped everything we hear today. Not only that, growing up I had reggae or ska,



soul and folk stuff that my mother listened to. I think going to the Prince's Court for the first time and hearing a DJ called Seymour was life changing for me. He just played what he liked for the most part but it was really incredible music that I never heard before. I think another influence early on was a friend I had called Duncan who had a really incredible collection of punk stuff, I mean



almost every record and from that I got to hear some incredible stuff too. I think Dunk was the one that made me into the type of person that just wanted the best and rarest records.

In terms of artistic development Bristol played a huge part. Basically, I came to understand that we are unique as a city

and we produced a sound that was unique, make no mistake about it. I didn't really think about it before, only recently. Yeah I mean it was special to me, I can't speak for anyone else, but for me looking back I think Bristol was at its creative best. To a degree Tokyo played a part in my development because it just opened my eyes to the fact that they were ahead of the UK in the hip hop scene. When I went there they had already had the Wild Style Tour, I got given a video tape of that tour that blew my mind at the time. On the music level they were also ahead. I also found some Devastators in Japan. When I thought of Japan I imagined

buying a wicked Walkman and that was it, but when I saw the records and the sneakers I just couldn't believe it. I called Nellee up the day I got there and told him about it. I think I came back with untold sneakers from my first trip that Neneh (Cherry) set up.

The other crews like FBI, UD4 at the time sucked ass! Ha! Ha! Ha! Just joking –

“We produced a sound that was unique, make no mistake about it”

they know that. We loved anyone. They respected us as a crew and those two crews in particular always gave us much love. I didn't get to see so much of UD4 play out at the time, but I was really proud to see what they became later on with their musical careers. FBI were really good, I think they were my favourite crew in Bristol at the time, wicked selection every time and tight technically.

We didn't battle any other crews in Bristol really. We had a really friendly type of battle with Newtrament in the Redhouse jam. But Newtra and the Ladbrooke Grove crew were partners of ours so there was no tension at all. I think the only time we had a bit of tension at a jam was in North London, Ruffneck area and it was where we first met the Soul II Soul crew in their early days. Anyway, there was this local crew playing as well and we as a crew just really never played second fiddle to anyone and these guys were unplugging our set when they thought we were controlling things, it never got nasty but I got heated when I caught one of

Page 89: Dug Out days.
DJ Milo at the decks.
Pic: Beezer

Page 90: Tokyo Fresh, 1989

Page 91 left: Arnolfini
Graffiti Exhibition by 3D, 1985

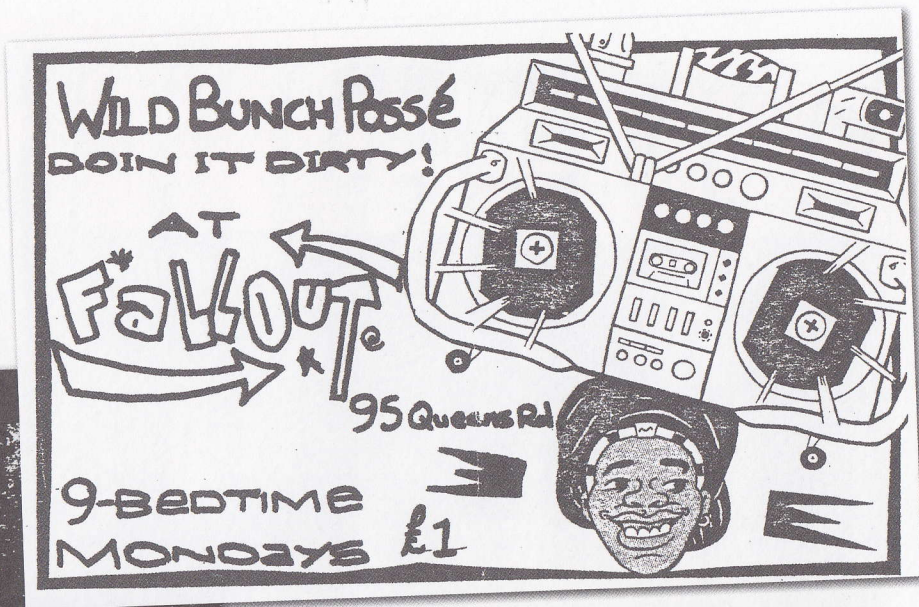
Page 91 right: Payback at the
Moon Club by Nick Walker,
1988

Left: Wild Bunch, Soul II Soul
and the Soul Twins at St
Barnabas Centre by 3D, 1986

Below: London, Tokyo, NYC,
Wild Bunch tour by 3D

Right: One of the first Wild
Bunch flyers – Wild Bunch
Posse at the Fallout

Below right: Funky Zulu, Wild
Bunch and Newtrament at St
Barnabas Centre by 3D, 1985



featuring **the wild bunch**

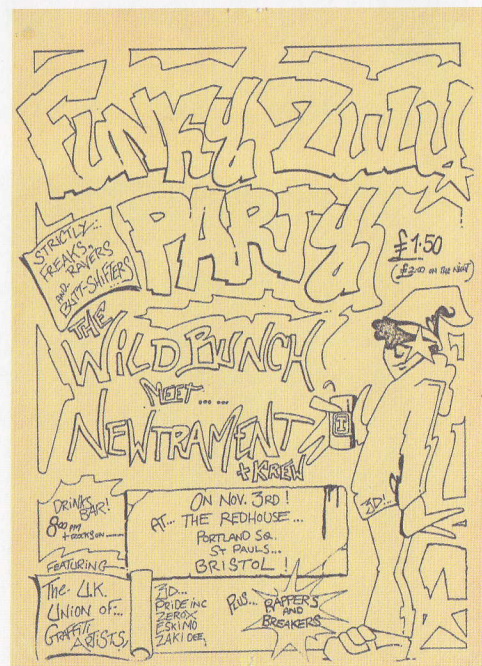
LONDON TOKYO NYC

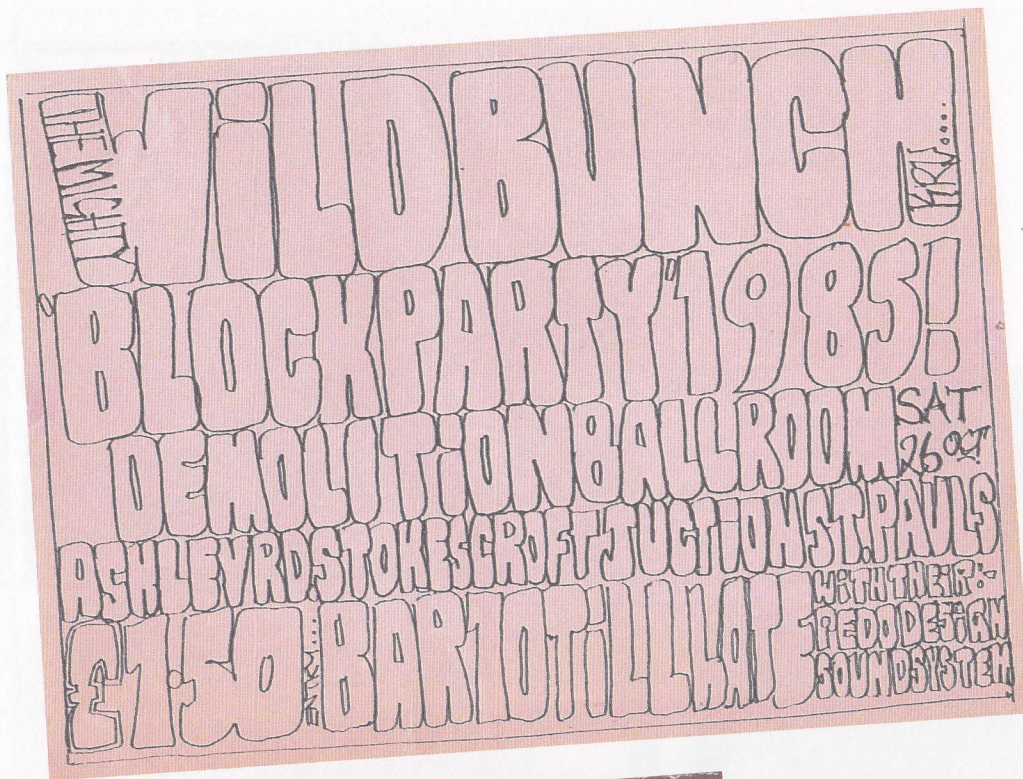
introducing **the massive attack**
dj milo, 3 dee, dj mushroom, daddy gee
tricky kidd and willie wee.

these guys grabbing the power cable. It was all love and we all made it back home in one piece.

The social state of Bristol definitely played a part in the hip hop scene. To quote Pop the Brown Hornet... "Everybody out here poor". That was the case – we

all were in the same boat socially which is why the UK is Number One. In the States you can have poor blacks and poor whites and they will be completely at each other's throats like crabs in a barrel, but in the UK we were more unified. I don't know if that's the case now;





“In terms of favourite parties, St. Paul’s Carnival was heavy duty – those were the best for me”

because I haven’t been able to hang out for any length of time to really see what’s going on.

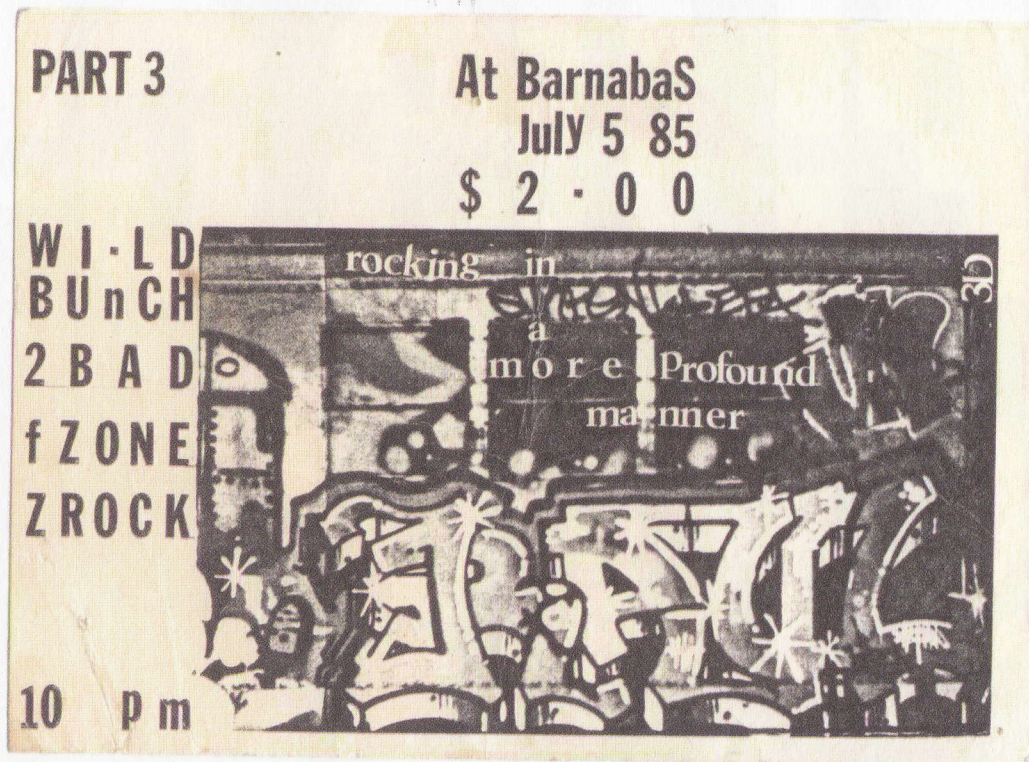
In terms of favourite parties, St. Paul’s Carnival was heavy duty – those were the best for me. A lot of people enjoyed the Red House jam because it was Bristol’s first warehouse party. The St. Barnabas jam on New Year with Soul II Soul was special. There were a lot of good parties. The Clifton house parties were also good. The FBI crew did some nice parties, can’t remember where or when but they were good quality sets. The only crew that I think we looked up to in the UK were Mastermind, they were incredible.

I didn’t think being a DJ was a career back then, not at all, it was fun and the money was just a bonus not the goal. Not for me anyway, that’s why I’m broke now! Ha! Ha! Ha!. What I do now is pretty much a natural progression. I don’t force anything on myself I love making music and I’m getting more disciplined in my approach to making it consistently, but I refuse to make it something to pay the rent. I want to keep it as pure as I can, because relying on it that way would ruin the integrity of the music I make. Flash, Marley Marl, Hashim etc all inspired me in a way even though what I make now is not really classed as hip hop. I think Flash on those decks in **Wild Style** was monumental for any DJ in the UK. I loved

the early stuff like the Furious 5 but especially Kool Moe D, one of the greatest rappers of all time, Love Tribe, Grand Puba, P.E. and many others. Too many to mention really.

I think the flyers were important because it gave people an idea of what they could expect in terms of quality. We just saw what they were doing in New York and thought that would be wicked if we did that for our parties. The thing we didn't really take into consideration is that the majority of the people who got the flyers never saw that idea before because they weren't privy to the inner runnings of the NY hip hop scene.

I don't really follow the graff scene like I used to, especially in the UK, I'm not really as up to date with the goings on in the UK as you may think. Over here in NY I have a digital camera with me all the time so I take pictures of any good graff that I might see. I have just restarted the selection process of tracks for a new album and will begin searching for singers for the tracks. I got about three mix CDs in the works and after many years of procrastination have finally got a website up (www.dj-milo.net). I will probably put some limited singles out first before the album, just tracks not related to the album material but club tracks. ✖



Left above: Demolition Ballroom, Wild Bunch Block Party 1985

Left: 'Thumpin' by DJ Milo, Hiroshi & Kudo Major Force Records (Japan), 1988

Above: Wild Bunch, 2Bad, F Zone and Z Rock at St Barnabas Centre, 1985

Right: Wild Bunch Xmas party at Grosvenor Road by 3D, 1985

