

JULY '92

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# S. Sense

RECHARTING THE TERRITORY



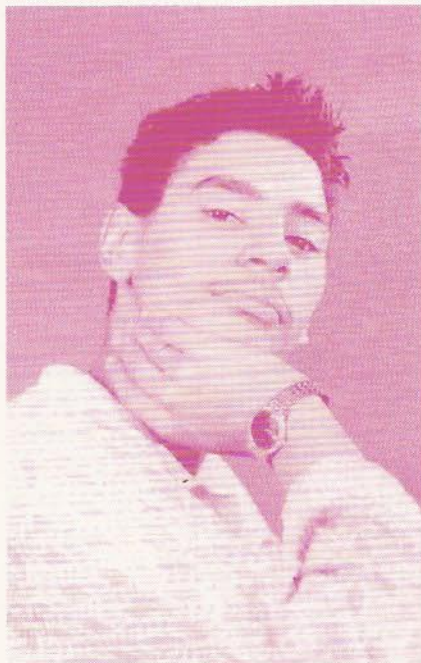
FEATURING

**HI ON LIFE** - SONIC & UZI, DJ FACE  
ROUGH REVIEWS, CLUB NEWS  
**JOBS** - WHERE AND WHY  
- THEY'VE GONE  
**DRUGS** - NO GLAMOUR,  
- JUST FACTS  
**THE COLOUR SUPPLEMENT** - ART THAT TALKS SENSE  
NEW VENTURES, HAPPENINGS



# TRY SONIC and UZI IF YOU'RE CHOOSY

Watch out for the fast 'n' fierce ones at  
The Forum and The Ritzy (both in Doncaster) plus some  
open-airs and all-nighters this summer.



FANTASY's rawest recruits are street sophisticates DJ Sonic and MC Uzi. Five months is nothing in the time dimension of DJs, but after only two live PAs (Fantasy at Xanadu's, Chesterfield and Eternity at Corona Fashions, Attercliffe), they've proved they know how to music talk and to pull a crowd of apathy into a kicking mass of expression. But there are thousands of would-be DJs and MCs out there. What makes their style so different and so sharp? How can a pair so new know what works?

Neither Sonic (alias Jason Surgeon) or MC Uzi (alias Nathan Lawson) were attracted to acid house music. But they know the speech of rhythm and a keen taste (or "addiction" as Sonic confessed) has developed for hardcore and ragga-rave (a mix of reggae, hardcore and techno), a staple diet of their Saturday night 9-12 slot on Fantasy FM.

Said Sonic: "I just started mixing late last year, having watched people and then trying it out myself."

Uzi has MC'd for top DJs Asterix, Space, Eazy D and Doc Scott, but generally teams up with Sonic. While Sonic prefers the freedom of playing what you want, how you want on radio, Uzi enjoys the dynamic contact between MC and crowd at a live rave.

"When people respond, it's such a great feeling - when they whistle and come back at you. You don't feel like a performer. It's a mutual thing with the crowd; you've got to respond to their mood and them to you. When the crowd reacts to you and the music, it's the best because then you know you're connecting. Everything's working together."

"We never plan what we're going to play on the radio - it depends on our mood. Live, on the crowd's. Either way, you need a lot of stamina!"

According to Sonic, the most important job of a DJ is to make the people feel happy and to enable them to let go and enjoy themselves. "As both a creator and a performer, a DJ is just a person relating through music to other people. That's why attitude and personality is so important. If you've got a bad attitude as a DJ, they sense it immediately as you're communicating in such a direct way."

They think of a rave as a place where people can "let loose", free themselves and that's their object when DJ/MCing.

"No one cares what you're wearing or whether you're a good dancer or not," said Sonic. "It's whether you can let go, express yourself, enjoy yourself."

"But it's another world in other ways too. The outside world gives credit only to the institutional DJs, but they rarely have anything to do with music or people. They just play what the record industry or big bosses tell them to. They're out of touch with what's really going on. That's why there has to be pirate stations."

"Fantasy works because it's connected to the people. Rave is the complete opposite to pop/chart culture, which is pure politics and red tape. Lots of white label dance music could easily be number one because it's so popular. But it's kept underground on purpose, away from politics and the industry."

Uzi, however, feels that Sheffield is either behind the times or that hardcore never died down in the city.

"It's strange how, in other cities, hardcore has fizzled out like a fashion, but it's still alive and kicking here."

"It's addictive!" (Sonic). It was then suggested that the music did have the ability to put you in a trance.

"Most ravers are already in a trance!" laughed Uzi. "Seriously, drugs have got into the music and rave scene in a big, big way. The number who can get into the music without something is very small. But drugs are not even considered by the real ravers. It's just not what it's about."

Although they both enjoy the obvious perks of being a DJ and MC, they see it as a permanent hobby rather than a career. Uzi plans to be an electronics engineer and Sonic a freelance photographer.

Sonic: "Neither of us do this because we want to be famous, but it's a challenge. You're constantly on the look out to try something new, fresh, different, unusual. Something that will activate a response."

Well, I tried to ferret out HOW they did it, but they remained cunningly closed on the secret of their DJ/MC skills. I got no more than a "Dunno. We just do it."

It would appear that, when it comes to being successful as a music talker, it's either in your blood or it's not. The instinctive rhythm-crafters, not the calculated careerists, make the soundest creators.





# REPORTED MISSING - JOBS

The message is clear. Go down to the Job Centre, look through the paper's Situations Vacant, and meet "Part-Time", "would suit working mum", "Applicant must be 25 or over", "Experience essential", "Temporary basis only", "To cover maternity leave". "Applicant must have own transport", even "Stable home life essential" - all basically shouting one thing: if you're young or have less than one year's solid experience - DON'T BOTHER!

Or you see an ad in the paper, only to ring up to find it's an agency. Companies are no longer offering salaried jobs to the untrained. They are using agencies to get temporary workers on short-term contracts. It saves time (interviewing and selecting experienced and suitable recruits), they don't have to pay sickness or holiday pay, pension or basic protection, and saves money on tax and paying a wage when there's less work coming in. They have minimum obligations on them to train or look after staff.

Training is an unnecessary waste of both time and money in most employers' eyes. With the increasing "adult" labour market, companies can get experienced staff as and when they want.

Policies of last-in first-out when redundancies occur are particularly against young employees. There has been a long term decline in apprenticeships which has been speeded up by the recessions of the past ten years.

Also, young people are having to compete with workers who have more experience or are generally seen as more attractive by employers. For example, the big switch from small shops to large supermarkets has involved many big employers recruiting women to work part-time, especially at the check-out.

Employers are more concerned with their profit margin now and that means having trained worker who will "just get on with the job", getting rid of them as soon as it's finished. The most common excuse used by employers for not taking on trainees is that they don't stay on in the job and "it's a waste of time training them when they get up and move off afterwards".

But maybe the reason they do so is because they're not given the just respect, encouragement or job security at the end of training. Employers are not using the resources or energies of the young,



but are exploiting and undermining them.

The opportunities for training in the South Yorkshire area are so low it is a joke. Most are in industries or shops, with fewer and fewer apprenticeships being given for skilled or manual workers, or in professions to do with the media or arts. Graduates and sponsees face the same problem. Businesses and industries are drastically cutting down on training.

In the rest of Europe, training of the young and education is a top priority. In Great Britain, it is not even seen as an issue. Young foreign professionals, who have had the highest technical training get salaried jobs - not the untrained graduate or uneducated technician. With the EEC, employers can get the best deal for their money while the youth of Britain are ignored, powerless and unskilled.

Young Europeans have what employers want: skills and technical expertise, the knowledge of another language and a better education. People want these things and will pay for them.

Britain is failing its young. Not only is it not giving them these opportunities, it is oppressing them with a corrupt system, failing to provide them with basic rights (education, training, affordable housing and jobs). Then it wonders why our identity is street-based. Most have found that it is the only way to live, avoiding a system that is set on devaluing its youth.





# THE COLOURFUL SUPPLEMENT

**TRUTH**

**JUSTICE**

THIS is the domain of the artists, and every issue the dedicated creators will deliver.

Graffiti art will form a large part of The Colourful Supplement simply because it is about the essence of life and dealing with truth. Cartoons and other forms are also welcome. We want more legal space for the voice of graffiti; it needs to be heard and it starts HERE.

For further information or enquiries about contributing, please contact Such Des, Mistone, Space, the S.O.S. at S. Sense, 58/64 Penistone Road, Sheffield S6 3AE. Tel: (0742) 767744.

**TRUTH · INSPIRATION · CREATIVE IMAGINATION · DEDICATION · COMMUNICATION  
BEAUTY WHICH LASTS**

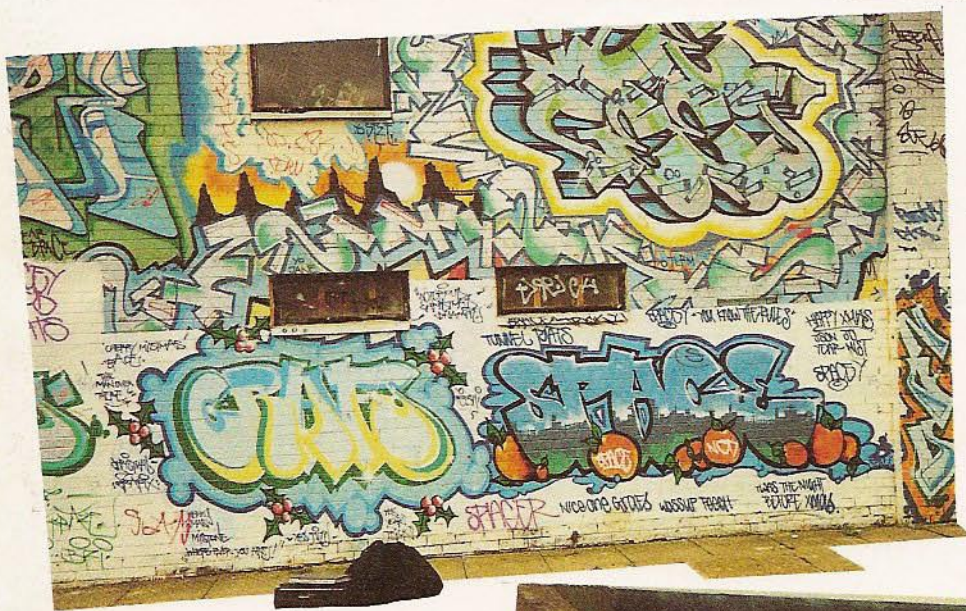
**REALITY**





MIST 1  
LOWER EAST SIDE  
MANHATTAN  
NEW YORK 1991

TRUTH  
SUCH DES  
1988



GRAFFS SPACE  
PARSON CROSS  
1991

THE ESSENTIAL STEREO  
- HIP HOP INSPIRATION

MIST 1  
KELVIN FLATS  
MAY 1992





# A GRAFTED ART

**GRAFFITI.** Is it the dictionary definition of "writing or drawing scribbled or scratched on a wall"? Is it art? Does it matter?

**MistOne, a recognised member of the ACT Crew (a well-known Sheffield graffiti crew) speaks up.**

He started the craft in 1984, having been inspired by hip hop, then the music talk of the street. Like hip hop, graffiti originated in New York City.

After planning his design on paper and using cheap cans of paint, he produced his first outdoor piece. "I felt really happy and satisfied when I first did it, and after that I just got more into graffiti," he said. He joined with other artists in the area to produce pieces, taking anything from one and a half to eight hours to complete them.

"For me, the site for graffiti is very important; it's a vital part of the artwork, because the world is our canvas. Where and how people see it, and its place in the city is essential. You want it to be in a position where it will be seen a lot and last, a place where it will be noticed."

According to its artists, graffiti is about communication — all over the world, across social and cultural barriers. It is a phenomenon of the city and artists travel to different towns and cities for this reason.

MistOne said: "You get a sense of the attitude of a particular town or city from the graffiti". He himself has travelled to and created pieces in New York, Amsterdam, and Munich. His preference is for New York and Amsterdam because of the pieces done on trains.

"For me, that is one of the ultimate goals in graffiti — to have lots of your pieces running on a network, day and night, part of society. One artist in New York had a different piece on each of twenty trains passing through a station in one day!" There is much camaraderie between artists, although a lot has been written about the rivalry between crews. But good graffiti, like all art, is universally appreciated; low quality "tags" (names, or small messages written over pieces) aren't.

The philosophy of graffiti is that art should be "out there" so everyone can see it. As MistOne said: "The street is the art gallery. We have just as much right to express our values and lives as the advertising bill posters in your face each day. The things they are saying are not necessarily good or right or real just because they have that power."

Much of graffiti can appear undecipherable ("like secret hieroglyphics") to the casual observer. "Sometimes you don't WANT the public to understand it. It's your private space, or to be shared with a select few. Sometimes it's just because the feeling or thing you're expressing is misunderstood or rejected by society."

He sees graffiti's aggressive, big, bold and colourful art, its need to fill up every bit of space in a piece, as the statement "I'm here."

"You never know how long you'll be here. Graffiti is recording your experience of life, leaving your mark, showing you were there, giving something out."

The activity, however, is branded by law as "disturbing vandalism and antisocial behaviour", with penalties of over £1,200 and 240 hours of service to the community.

"They say we are ignorant".

It is sad that, in a society based too much on image and doubt, art is no longer the expression of truth, but graded according to its social acceptance.

"Accepted" art is based on the values of the established power, which in our society is generally pornography, materialism and perverted values. But because its format is approved and non-threatening, it is absorbed by the public as real and true.

**Graffiti creators are artists because they are dedicated to their work and to the values it expresses. They have something to say, but, as MistOne said: "People say it's a free world, but it's not that free."**

"MIST SUCH  
ROC DA CITY" BY  
MISTONE, SUCH  
DES, DAVE

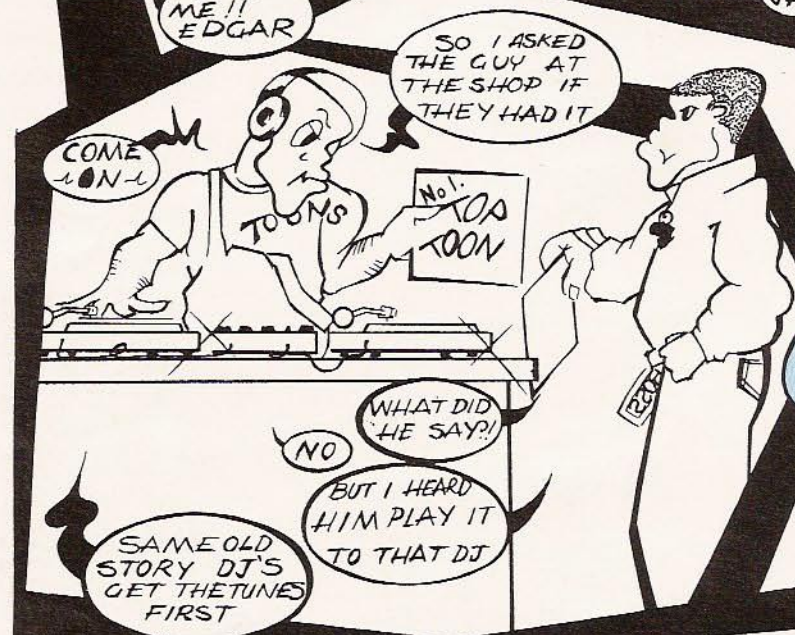
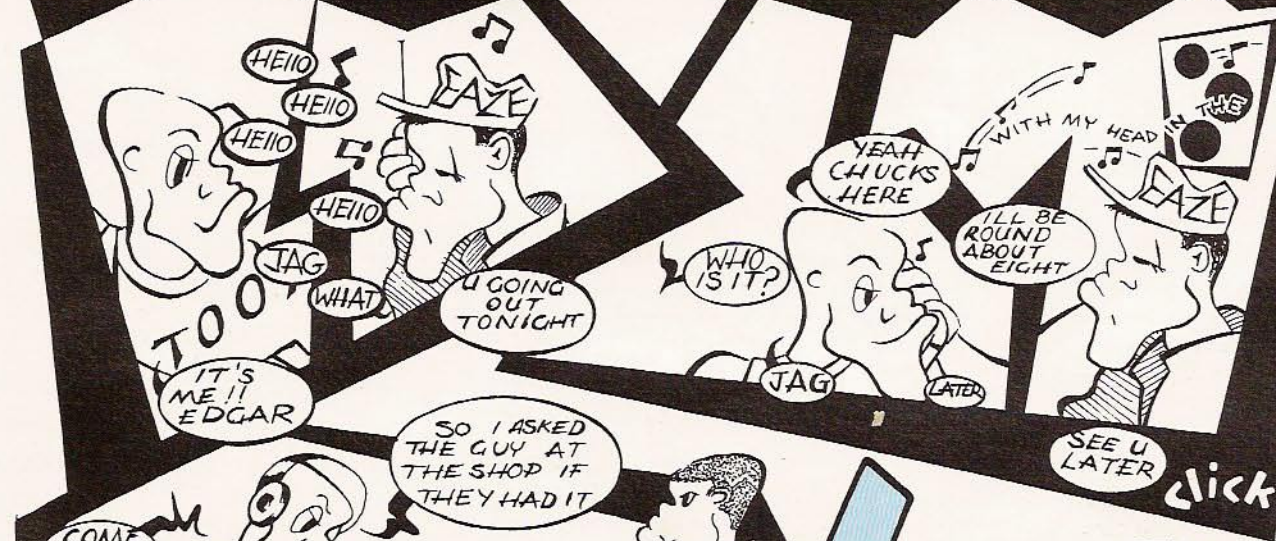
EASTER 1988  
SHEFFIELD





COMMON

# SCIENCE



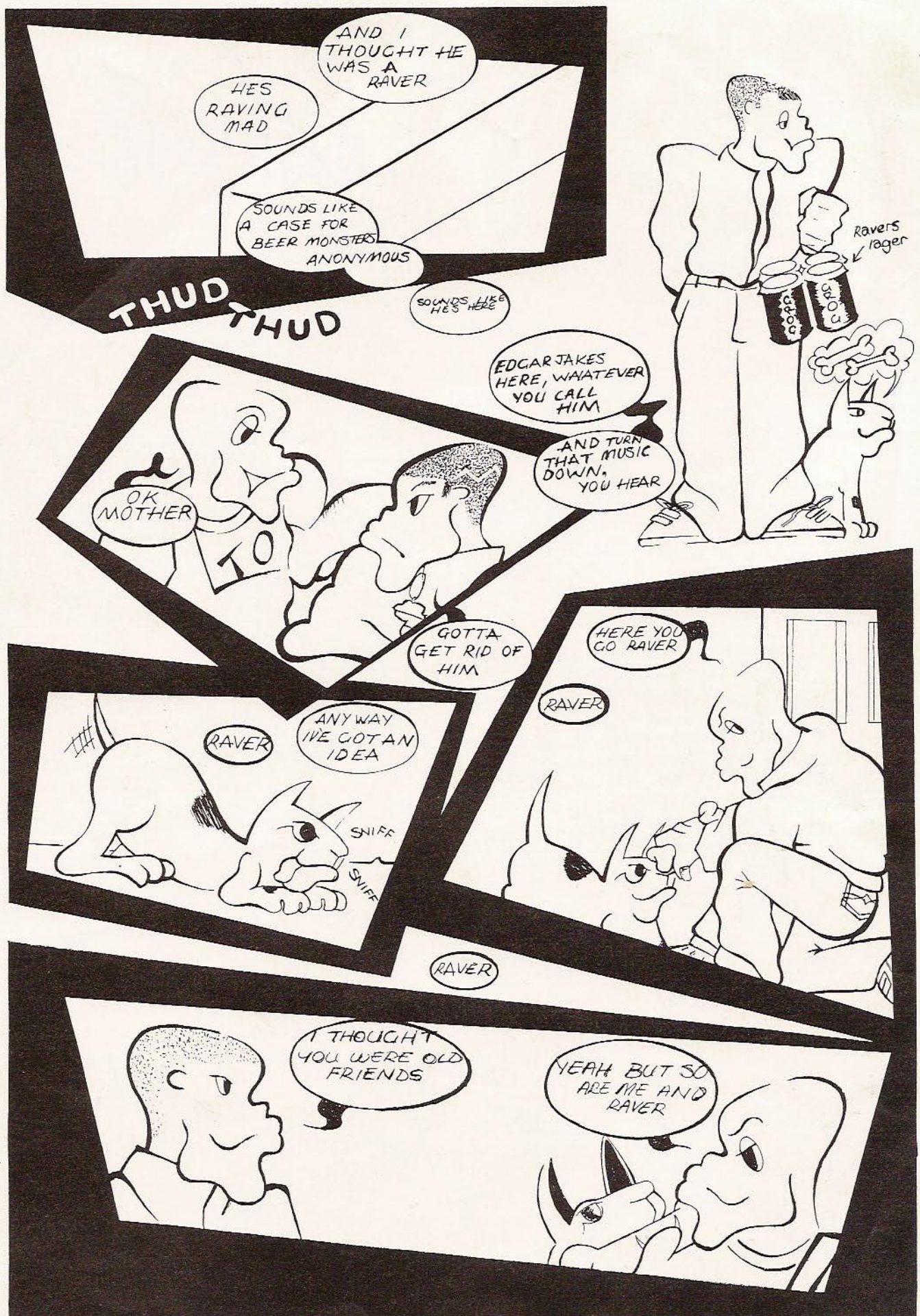
# LOYALTY

Edgar

Chuck





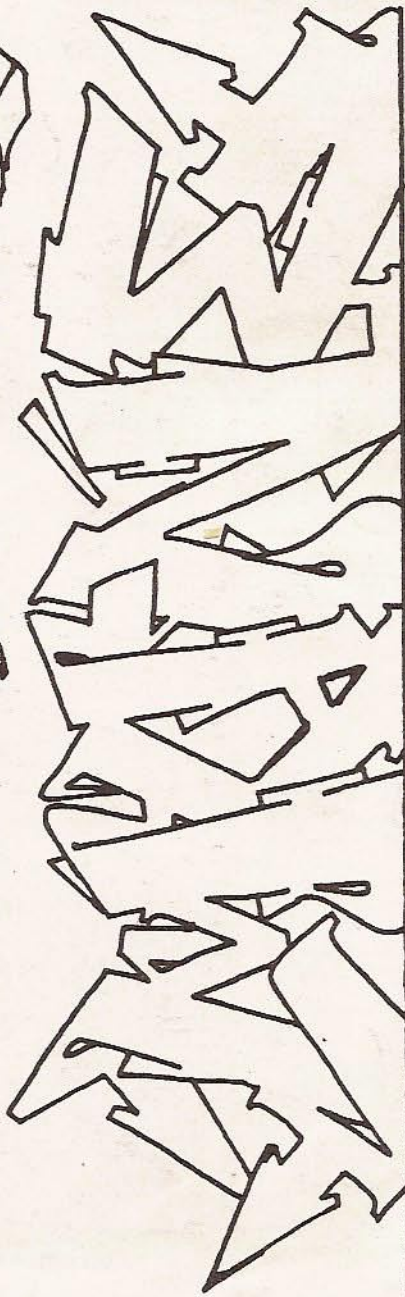
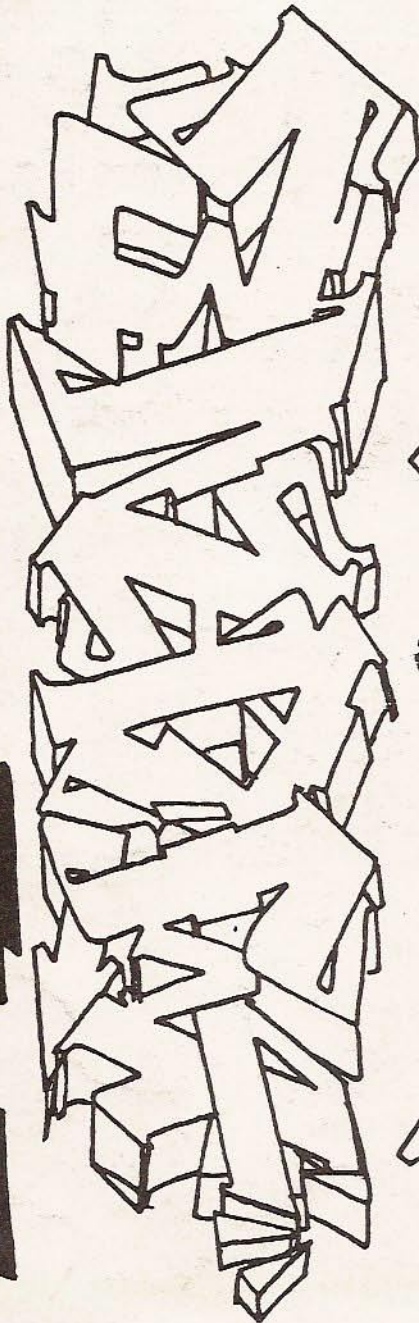




A CONCRETE JUNGLE, URBAN STREET LIFE AND URBAN ART, MY CANVAS IS ANYTHING  
AND EVERYTHING, EVERYWHERE, WORLDWIDE, YEAH.



THE ROUGHS



GOOD MEN USE, EVIL MEN ABUSE! – EVERYTHING.

LIFE IS AN EVERY DAY  
STRUGGLE OF GOOD  
AGAINST EVIL.

EXPRESS YOURSELF WITH  
YOUR OWN IDENTITY, TO  
HAVE FAITH IN YOURSELF,  
FASHION IS FOR  
FOLLOWERS ART IS FOR  
LEADERS.



SOUND U.G.F. 1987 ↗  
SUCH DES.