

*The essence of living is discovering. Indeed, it is the joy of discovery that makes life worth the effort." – Vijay Krishna*

Does Not Affect Play is a haven for forgotten records. Records that have been overlooked and undervalued. Records that are accustomed to the bottom of the box, the back of the cupboard, and the silence of the basement. Whether it be local labels, private pressings, grainy home recordings, or just criminally ignored releases, they are all dusted off, set spinning, and given the exposure they deserve.

Each week I play a selection of records with a particular musical theme; be it resurrected gospel, forgotten funk, experimental ambience, hazy drone, sleazy go-go tunes or trashy novelty records. Every episode contains information on the records I'm playing, recommendations for sources of similar music, and a guide to any upcoming live performances or clubnights.

The most important part of the show is the records. I've played everything from 50s American public health announcements, to 60s Algerian soul, 70s Peruvian psychedelia, Jamaican limboing records, Swedish kids TV soundtracks, songs featuring cats, songs that play backwards, songs made using cutlery, whips, champagne corks, custom built lutes, and even one made entirely out of glass. The records are almost always on their original format (in most cases 7" singles), and are part of a collection that has been painstakingly accumulated over a number of years. I always endeavour to buy my records from the artist, other collectors, or a select group of record labels and online retailers that display an equal passion and enthusiasm for the music they sell. A number of the records I've played are nigh on impossible to locate, indeed, some of the acetates played this series are likely to be the only surviving copy of these recordings. In August, my never-ending quest for records is set to take me half way around the world to the Brooklyn Soul Festival, where I'll be joining other enthusiasts to see the first live performances in over 30 years from a couple of shamefully forgotten artists.

But my favourite thing about the show is not the opportunity to share the records I enjoy, but to enjoy the records that listeners share with me. I always encourage contributions from listeners, and consequently, since the show started, I have been contacted by a number of artists, small record label owners, curious collectors, inspired listeners, and in one case a surviving relative of one of the artists. All of whom take equal pleasure in the music I'm playing and want to share with me their own discoveries.

Beyond the show I DJ and help out with many other areas of Subcity in my role as Station Manager. I do this because I value the opportunities Subcity has given me to indulge my passion for music and I want to give others an equal opportunity to share their discoveries.

In an evolving musical world, where technology has made it increasingly easy to produce and share music, the role of the DJ is now more important than ever. No more just as a presenter, but as a navigator, a preserver, and a documenter. And in this new world, flooded with music, it is important to remember that there is equal joy in rediscovering something lost as there is in finding something new.

