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A Chat with the DJ - Apostille

MB.. You Have very kindly agreed to do a mix for the podcast but I feel its always good for listeners to get to know you a little with a 5 step Q & A.. So we know that you play the deep, melodic and progressive style but when did you start to DJ and what made you take the step from punter to player ?? (as in the DJ kind)

Apostille:

My first ever visit to a nightclub was to see Paul Oakenfold at The Warehouse in April 1996. I was 16. My mum gave me and three mates a lift to the club and we were listening to Radio 1 in the car. Pete Tong played his essential new tune – it was Born Slippy. We get in and guess what, four hours later Oakey drops Born Slippy at prime time to a rammed club. Blew my mind. That was the moment I wanted to do be a DJ.

My parents bought me some sketchy belt drive turntables for Christmas in 1996. By the end of 1997 I was playing small venues locally. That year I saw Sasha and Digweed touring Northern Exposure. I knew I liked that melodic genre, but when Paul Van Dyk came to town with his acid infused progressive trance I was all in on that sound. He drifted away from that sound actually and went more mainstream trance. I have never forgiven him!

MB.. If you can share one musical memory with us, as a DJ or punter, which has lodged itself in the memory bank, what is it??

Apostille:

For starters I have definitely had more fun as a punter than a DJ. For me dance music is all about being taken away to another place and I like nothing more than being in the crowd when a DJ gets hold of the whole place and takes me on that journey.

There are some masters of that art, but Sasha has always been and always we be the king. I hadn't seen him for a long time but went to see him at Motion last year. He had the whole place dangling on a string. He's still got it, absolute legend.



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MB.. Tell us about a significant moment in your Dj'ing career?? (A warm up slot for a name, release of a track, the moment we asked you to do a mix !!)

Apostille:

When I was a student I entered a competition in Music magazine called Bedroom Bedlam – bit cheesy! I managed to win the student prize and Yousef won the main competition. I wasn't particularly proud of that, but it opened up a lot of doors and I got a lot of gigs on the back of it so it was a critical moment for me.

MB: What are your 5 all time significantly important and memorable house tracks, ever..... The ones which you hear and it takes you to a time and place and just makes you smile !!!!!

Apostille:

There are so many tunes that evoke amazing memories, but to be honest I don't really listen to old stuff. Dance music evolves and I like to think I do with it.

But I'll give you one, since you've asked: BT – Flaming June, BT & PVD mix. This encapsulates everything I loved about Paul Van Dyk in 1997 when I fell in love with his sound. Its got an emotional lead synth, sick acid line, strings, piano melody, pumping bassline – its got the lot.

You can dance or cry to this track – or both. I love it.

MB.. What is your favourite place in the world and what makes it so special to you ??

Apostille:

I feel truly free at festivals.

It's not often you can get up, open a can of Magners, put on a top hat, face paint and sequin leggings and nobody gives a shit.

That's got to be a good thing, right?