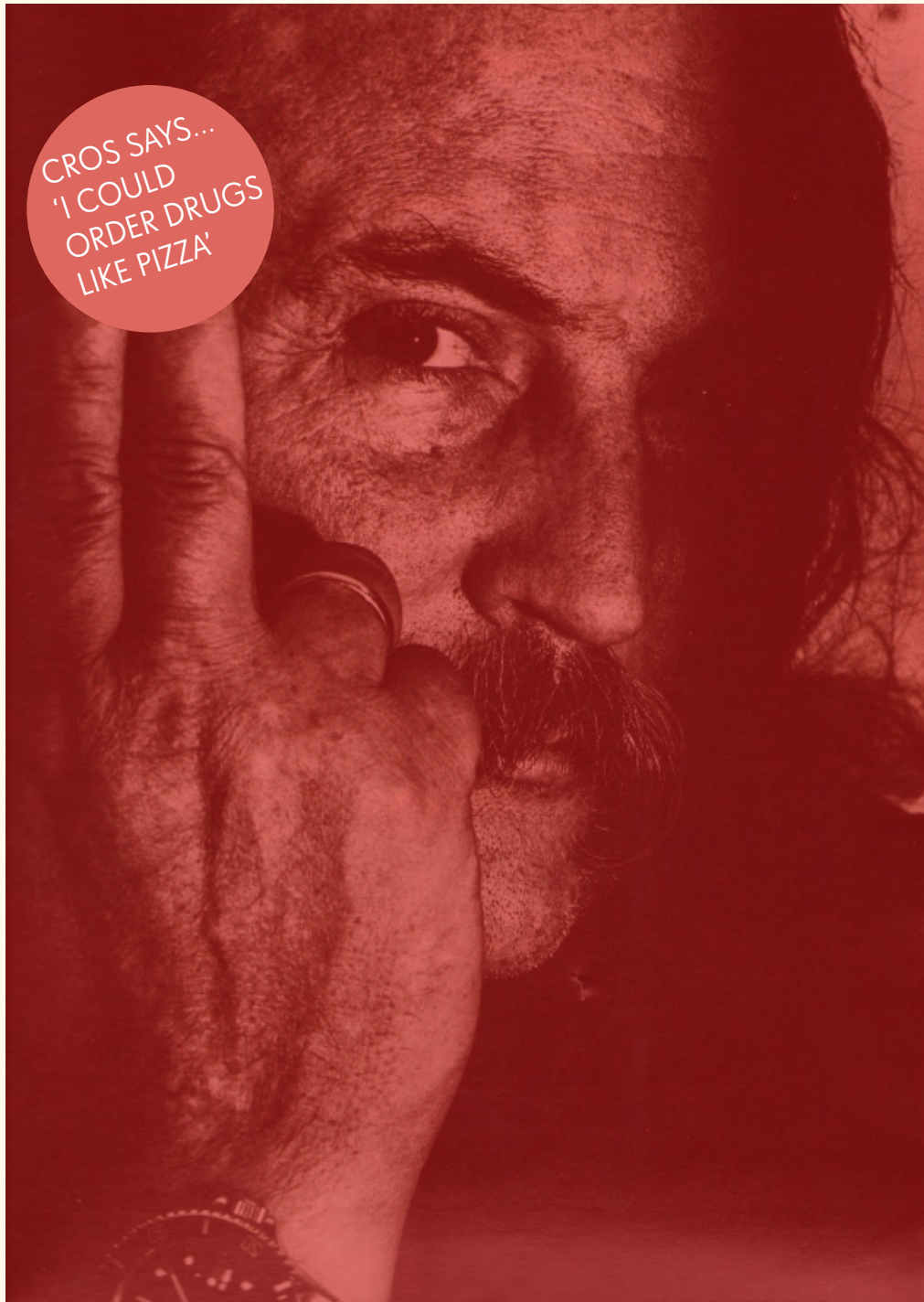


# **TEST PRESSING**

A RANDOM FUNCTION #1



CROS SAYS...  
'I COULD  
ORDER DRUGS  
LIKE PIZZA'

**WELCOME / AFICIONADO / CHRIS BLACKWELL / SHOOM  
WALLY BADAROU INTERVIEW / TODD TERJE'S 2011 LIST  
KEITH HARING AT LE MANS 24 / PHOTOGRAPHS! / HUGO  
NICHOLSON ON SCREAMADELICA / ENO'S FAVOURITE  
PRODUCTIONS / TENS / MARSHALL JEFFERSON / TREVOR  
JACKSON / REVIEWS / COPYDEX / MIXES / MISON VS MARTIN**

***[HTTP://TESTPRESSING.ORG](http://testpressing.org)***

# WELCOME.

We've been running the Test Pressing website for a number of years now. Originally it started as a site posting MP3's of old records we loved with the odd guest track but as time has gone on it's sort of grown. I guess you know us, if you are reading this, for our mixes.

We've been lucky enough to be given some amazing mixes from DJs that spend a long time tracking down music that is 'theirs' and for that we are truly grateful. Alongside the music we try and find other things that interest us. Occasionally we get to sit and interview people whose work we respect and love, but mainly we 'borrow' from across the digital landscape, finding articles and images, mainly in magazines, on people we like and, well, steal them.

I thought it would be good to do a bit of a round-up in the form of a digital magazine to show the side of the site that sits behind the music. So if you're reading this, press play on a mix from the site, and spend five minutes in our own little world. In a nutshell its nightclubs, design and the ever-changing world of the balearic beat.

While we are at it if you want to know what the new balearic beat is really all about then the Aficionado two from Manchester, Moonboots and Boardman, came up with this description which just about nails it.

**"PLAYING ANYTHING GOOD OUTSIDE OF THE FOUR-FOUR MAINSTREAM THEY SET ABOUT CREATING A CEREBRAL SOUNDTRACK FOR MINDS AND FEET WITH A BALEARIC EDGE. REFERENCING THE MULTI TEMPO PLAYLIST OF KU, SHOOM AND THE CAFÉ DEL MAR, DISCO WAS ADDED TO THE MIX ALONGSIDE ELECTRONIC AND FOLKY ODDITIES."**

That right there is what it is all about for me and many others around us. Not sure about the Swedish balearic massive (yo Anders!) as they might have a different take on it but thats ours.

Anyway, on with the program and thanks for listening and reading,

**Paul & Rob.  
Test Pressing.**

P.S If you read the site a lot you know everything in this so close this up and go do something else.

# BITS...



## **CHRIS BLACKWELL. GENIUS.**

### **Why Chris Blackwell Is A Genius Part 312.**

This comes from an interview with Mott The Hoople's Ian Hunter. The passage has been about Mott manager, and later producer of 'London Calling', Guy Stevens, and his cavalier attitude to life when they got onto the subject of the band recording in Island Record's studio.

In early recording sessions with Mott The Hoople the

level of criminal damage caused to studios owned by their then-label Island Records, often instigated by their drug-fuelled Svengali, has become legendary. "When you were in the studio with Guy, he was just frantic. He knew nothing about music. But he did have a propensity to wind you up. He would take you on a flight of fancy; you could feel yourself mentally leaving the building.

An hour later, he would go, 'OK: play.' And of course you really wanted to play, because you had been listening to this bullshit for an hour. When we were recording 'Brain Capers' he arrived in a highwayman's

outfit. And there was a fire in the studio."

"Who lit it?"

"I don't know, " Hunter claims. "But I had to ring (Island Boss) Chris Blackwell. 'Er, Chris, there has been a bit of a problem in the studio.' He said, 'Problem? What kind of problem?' I told him it had been set on fire.

There was a pause. Then he said: 'Was it really necessary?'

I said, 'Yes.'

He said: 'Fair enough.'"

# BITS...

## SHOOM. A TOP TEN. BY DANNY RAMPLING.

1) THE STYLE COUNCIL 'SHOUT TO THE TOP'

Discovered at the Shoom in Brighton. 'Massive' at the Barn.

2) CUBA GOODING 'HAPPINESS IS JUST AROUND THE BEND (ACCAPELLA VERSION)'

Top buzz for top people.

3) ALTHEIA & DONNA 'UPTOWN TOP RANKING'

Everyone loves a happy happy happy tune.

4) HAPPY MONDAYS 'WROTE FOR LUCK'

Top tune from the Manchester E-posse.

4) REDD HOTT 'ECSTASY'

Real soul from '81.

6) HEAVEN 17 'LET ME GO'

This 12" is 'the bullseye mix'.

7) BILLY PAUL 'LET 'EM IN'

Martin Luther King meets Philly. Wonderful.

8) FURNITURE 'BRILLIANT MIND'

Only the 12" of this indie-balearic classic will do.

9) AUGUSTUS PABLO 'KING TUBBY MEETS THE ROCKERS UPTOWN'

Acid reggae starts here.

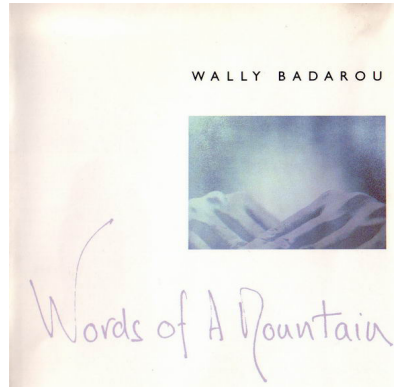
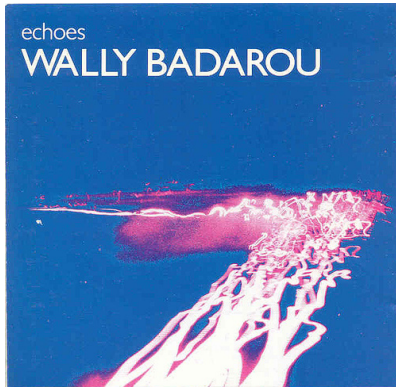
10) JAMES BROWN 'HOW DO YOU STOP'

Mellow and melodic.



Photographs from the last night of Shoom by Graeme Styles.

# AN INTERVIEW WITH WALLY BADAROU.



Let's go back. Back to a time when studios had no midi systems, where were no sequencers and keyboards were played, not used to create three second loops. Digital technology was just about to appear, and snare drums would take ten years to recover. Music was built around skills: the capturing of a performance. Three takes and 'next'. It would take a room, a vibe, a locked-down rhythm section, a keyboard player and guitarist with room to move, an engineer ready and a switched-on producer, full of great ideas. Add to this the vocal performance of an artist at the peak, or beginning, of their career and you have the recipe for something special. If it takes place on a tropical island, all the better.

For a certain period of time (and it was a long period) a studio in Compass Point in Nassau had that something special. The house band consisted of Sly & Robbie on drums and bass, Mikey Chung and Barry Reynolds on guitar, Sticky on the percussion and Wally Badarou on keys, rounded off with Steven

Stanley, Alex Sadkin and the boss, Chris Blackwell, behind the desk. The Compass Point All Stars, as they were named, made incredible records. Grace Jones, Tom Tom Club, Gwen Guthrie, Lizzie Mercier Descloux, Robert Palmer and many others benefited from the coming together of these people and as time leaves more and more room to appreciate this music, you realise just how special it is. Wally Badarou was key to this band, and we were lucky enough to track him down. As it's the fiftieth anniversary of Island Records this year we decided to focus on the Compass Point era and those sessions in Nassau. Badarou's soundtracks are well loved, his solo albums seminal, and it's his playing with the Compass Point All Stars that is the topping on perhaps the ultimate melting pot in western music. The Muscle Shoals hit it from a soul angle, but the Compass Point All Stars got you from all sides. Wally took a large amount of time out to answer our questions and open the door on those early Grace Jones sessions. So back we go...

## **So Wally, how did you initially end up working at Compass Point?**

Record producer & friend Daniel Vangarde (father of Thomas Bangalter, Daft Punk) knew Chris Blackwell as Island Records used to distribute The Gibson Brothers, one of Vangarde's productions. Chris was looking for a keyboard player to join to the recording team he was putting together for a Grace Jones album. Daniel recommended me to Chris. We had a very brief phone conversation regarding schedule and fees. I landed in Nassau in early 1980, for what was to be just an album session initially, and ended up being a near-12 year experience.

## **What were your thoughts when Chris Blackwell first brought up the idea of the Compass Point All Stars?**

All he was concerned about initially was to cast the right musicians for that specific Grace Jones album. Only when he heard the sound that was generated, he understood what he had, and thought of something that could last much longer than

the initial project. We almost did two albums for Grace in the first period, 'Warm Leatherette' and 'Nightclubbing', the latter to be completed and released afterwards. The team was so productive that we also did several other single projects within the same period, like 'Some Guys Have All The Luck' by Junior Tucker. As we kept on coming back to Nassau to start and/or complete these and other projects, Chris eventually nicknamed us 'The Compass Point All Stars'.

He immediately thought of it as a 'band'. I was quick to observe that a real 'band' needed to stem out of a co-opting process, shaped around a clear leader. As it turned out, he was the Compass Point All Stars sole leader; which inevitably implied, in the long run, that things would not survive his complicated business life.



**What were your first impressions of Sly and Robbie? What did they bring? And what worked about the combination of you and them?**

I had heard of them initially, but hardly knew any of their work really before I met them. Barry and I were rather annoyed to be rushed to Nassau days before everyone else, so we weren't in the mood for good impression at first, to be quite honest. At that time, I felt I had more important things to do in Paris, and Compass Point was to be just another job, that I was eager to be done with as soon as possible, and return to the day to day life of a busy Parisian session player. It took me a while to realise where I was, and who I was playing with. For the better actually, as we just went

bluntly to business from minute one, Chris Blackwell included. Looking back, this probably helped in forging a long lasting friendship between all of us.

Sly & Robbie were to be the modern reggae core of the combination. Barry and I were to bring rock and electronic overtones to the picture. It all worked out well beyond expectations. Probably because we all brought much more than what was initially expected from us individually: Sly & Robbie, Mickey and Sticky were all open to new horizons already; Barry brought his unique mixture of powerful rock guitar and subtle writing skills; my natural eclecticism allowed me to create classical, jazz, funk and/or African textures and counterpoints wherever needed.

**DESPITE  
NUMEROUS  
ATTEMPTS TO  
WORK IN DAYTIME,  
SESSIONS  
WOULDN'T START  
BEFORE SUNSET.**

**The studio was custom-built. Must have been pretty impressive. What was it like?**

At first glance, it honestly did not seem that different from major studios I used to work in, in Paris or London. MCI boards and multi-tracks, JBL 4312 speakers and Auratone monitors were common in those days. Sure the rooms had their own sound, but so had quite a few facilities around the globe. Major studios always had their acoustics carefully designed by highly professional experts.

What was most impressive ironically was the over-relaxed atmosphere and nonchalant pace. The people made the difference. Despite numerous attempts to work in daytime, sessions wouldn't start before sunset.



**What made Compass Point so special? There seems to be a certain vibe to all the music that came out of the studio?**

Chris Blackwell (above), period. He was the soul behind anything that went on down there. Even in his absence, people remembered where they were, and why they were there.

But whenever he was around, just his presence was enough to propel anything to higher levels still; production, performance, maintenance, mood, anything. There was a solution to all problems suddenly. Things just had to "happen", that was it. And most of the time, they did happen. Grievances and frustrations could not last, grander goals were at stake. He made us all deliver our best. The minute you entered the premises, you were impregnated with that quest for unconventional style and excellence.

**How much was it to do with the fact that people were hanging out together?**

The fact is, there was not much hanging out together really, specially in the beginning. Alex, Barry and I would go to restaurants sometimes; Sly, Robbie, Mickey and Sticky had their own lives. Now and then Chris would invite us all at his house for dinner. But otherwise, if in the recording situation, incredible things happened, outside of the studio, we were quite estranged to each other. Only when musical outcome started to impact the outside world, we realised we could learn deeper from each other; then we got closer somehow, but never to the point of walking down the

street as a band. We had our individual agenda and, as happy as we were to be delivering the music we did, once we stepped out of the studio, we were just eager to return to our solo business. We didn't feel like staying on the island too long, as paradisiac as it looked. Only Chris fully understood our potential, and dreamt of us gradually aiming at a real 'band' situation, sort of permanently based at Compass Point. This never really happened.

**When you think of that place in your mind, what do you see?**

A million pictures, far too many to express here. It's not only what I see, but what I hear, what I smell, what I feel. It is all that went on between us, added to what went on with the incredible line-up of legendary icons we happened to meet and work with. It's all of the things I discovered, misunderstood, experienced; all the things I've reached for from within "Studio W", my all-computerized Synclavier-fitted personal room. It's the tropical and salty humidity, as well as the conch chowder and curry chicken at 'Traveller's Rest', our beloved restaurant nearby. It's the kindness of the Bahamian people. It's Chris Blackwell smile when we were 'rocking'. It's the rides aboard the blue CJ-5 Jeep Alex and I co-owned. It is all worth a full length motion picture (that I am attempting to write).

**Where were the main places people went outside of the studios?**

Well, you're in Nassau Bahamas, so you name them: pool and beach in daytime, restaurants, casinos and clubs at night. Not my cup of tea really. Nor Sly, Robbie, Mickey or Sticky's. It all sounded like paradise but, believe it or not, we seldomly took advantage of all that was at our disposal over there. Compass Point was quite remote from downtown Nassau so, apart from basic shopping around, a

few restaurant in town, and the traditional 'Junkanoo' parade at New Year's Eve, we hardly left our apartments. I was so absorbed by the myriads of things I wanted to achieve, I could rarely be seen near the beach or the pool for the first ten years of my stay there, despite many invitations from Chris Frantz and Tina Weymouth, who frequently went sailing around the islands. Only when I was about to leave, in the early 90s, I finally had a taste of it.

**THE MUSIC  
WE WERE DOING  
WAS NOT  
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TOWARDS  
THE DANCE FLOOR.  
WE DID WHAT  
WE DID SIMPLY  
BECAUSE WE  
LIKED IT.**

**Were you visiting any clubs at the time?**

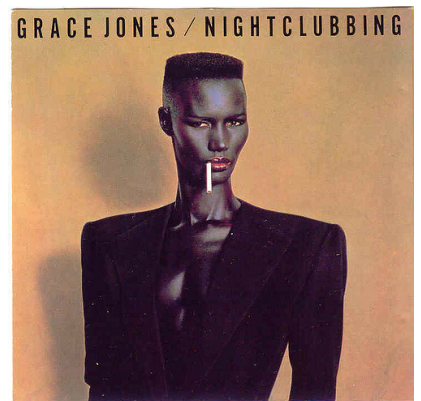
Not as band. I can only speak for myself so, as a matter of fact, I had stopped being the intense nightclubber I used to be in the 70s in Paris, with the advent of disco. That was intense back then, because in Paris, in between Donna Summer's hits, one could enjoy George Benson's 'This Masquerade' and Fela Kuti's 'Lady' all in the same night, at the same club. I could not find that kind of variety in following decades. I went nightclubbing a couple times in Nassau during the 80s, unimpressed. I was quite unaware of the club scene in New York. Maybe for the better ... because, from Grace Jones 'Pull Up To The Bumper' to Gwen Guthrie's 'Padlock', the music we were doing was not 'forged' towards the dance floor. We did what we did simply because we liked it.

I remember going to the Garage once, as well as the Palace in Paris. As old school as it may sound, they both looked huge to me, deprived from that sense of communion only smaller clubs can offer. Huge dance floor, huge bars, huge snare drums, huge everything and vibes diluted. They meant a totally different experience from what I used to enjoy.

**Back to the Compass Point sessions – was one person acting as musical director, or were the arrangements worked out by the musician together?**

No musical director other than Chris Blackwell himself. Chris did not even 'direct' anything. One does not direct Sly & Robbie. As a synth programmer and player, I never was directed, neither at Compass Point, nor anywhere else in the world. I always came out with my own ideas, and so did everybody in Nassau.

Arrangements were a constant interaction between us, to the last recording minute.



**Could you describe how a session would come together? Can you give us an example?**

Sessions for Grace Jones and Joe Cocker had a fairly simple schedule, since they were mostly based on covers: in the control room, Chris would make us all listen to the original (or demo) a couple times, while Sly and Robbie would be building ideas mentally. Then we would all go in the recording room. Sly & Robbie



would try out their ideas while I would be quickly programming a sound, and Barry and Mickey were setting up their gear. By the time I was improvising something, the tape was already rolling, and there went the first take! We would then give it two more trials, not more. Chris' smile and body language were the verdict. If we had it, we had it. If not, too bad. We would call up the next song. That meant, Chris had quite a number of songs ready for treatment beforehand.

### **What was Steven Stanley like to work with in the studio?**

Very active, and yet non-obtrusive during recording. His unbreakable enthusiasm was a booster. But nothing compare to mixing time. Then, he was the absolute king of the room. As soon as he had the riddim section cooking, he was non-stop dancing the rest of the time, and the console was both a musical instrument and a choreography partner to him. It 'talked' to him, they had conversations, and the speakers were never loud enough. Automation was still science-fiction dream, and we had a genuine real-time performance, that I wished someone had taped. Pure genius.



### **Do you still stay in touch and do you know where he is now?**

We never really kept in touch and again, outside of the studio, there was very little communication. I sometimes get news by Tom Tom Club's Chris and Tina. I know he is running his own studio, back in Jamaica.

### **Is he someone who is an unsung hero in the story?**

Well I can only talk from within Europe. Here in France, he definitely is. But so was the whole of the Compass Point phenomenon anyway, at least up until recently. It took time for people to realise who was responsible for what they heard, and to connect projects between them.

### **Who else was instrumental at that time who's been missed out of the history books?**

I believe Alex Sadkin still did not receive due respect for his contribution. He was visionary in running near perfect mixes right from preparing for the first takes. Today's total recall inherent to digital production makes it common practice. Talking about digital precision, Joe Cocker's 'Sheffield Steel' album, despite its minimal success, still has very little to envy, compared to today's digital productions.

Engineer Andy Lyden was not involved in the main Compass Point All Stars sound, yet he was my invaluable partner on my "Echoes" album. He did my percussion under "Mambo" (as sampled by Massive Attack in 'Daydreaming') resonate far beyond what I envisioned, just as he did on my contribution to "Countryman" soundtrack. He now lives in France.

Wives and friends played an important role too, and so did studio manager Loraine Fraiser. Keeping the studio technically up and running on a tropical island was also quite an achievement. I take this opportunity to praise the work of Paul Jarvis, Moses Cargill and Ozzie Bowe.

Quite a few legends contributed but were hardly quoted as being 'Compass Point All Stars': Robert Palmer, ex-Wailer Tyronne Downie and Bahamian bass player Kendall Stubbs

(now of Bahamen "Who let the dogs out" fame), for example.

### **Did you actually live on the island when working at Compass Point or were you moving around and flying back for sessions?**

I personally did both. I was a constant traveller anyway, working Level 42 in the U.K., film music in L.A., and other projects in Paris or New-York. So were Chris and Tina, for both Talking Heads and Tom Tom Club agenda. Nevertheless, we were neighbours at the 'Tip-Top' condo Blackwell had built behind the studio. Alex did reside for a while. I never spent more than six months in row there. Steven and Andy were to reside on a more permanent basis. The rest of the team would come and go between sessions.

### **What was the first record you played on at Compass Point and what do you remember of the session?**

Grace Jones 'Warm Leatherette', officially; with 'Nightclubbing' starters in reality. It all started unpretentiously, with the title song and a couple other tracks. Only when we cut 'Private Life', we realised something serious was in the making. Sly, Robbie, Sticky and Mickey's ominous groove, Barry's rock-solid pulse and hard-edged solo, Grace's eerie combination of talked verses and sung choruses, it all triggered the melodic hook and the spacious swells I came up with. This was a very special night for all of us, as we suddenly realise each one of us key role in the sonic outcome; genuine mutual respect grew between ourselves ever since.

That experience paved the way to the more substantial 'Nightclubbing' album, making us more confident in what was setting us apart. Joe Cocker, Gwen Guthrie and others benefited from that momentum.

The Compass Point All Stars made me specialise in melodic hooks and counterpoints. Or perhaps vice-versa: it made more obvious what I had within. I've always been a melody man. My sounds always came from that quest. Given the right surrounding and groove, hooks like the hi-pitched intro to Grace's "I've seen that face before" would come fast and easy to me.

**It wasn't just you guys working at Compass Point. Who else did you bump into? What accidental benefit did people like Iron Maiden or other non-funky Nassau people bring?**

Befriended Paul and Linda McCartney, The Thompson Twins, ex-Kraftwerk member Emil Schult. Also met Ringo Starr, AC/DC, Iron Maiden, Carly Simon, and quite a few movie people too, like Elia Kazan, 007 and 'Thunderball' author/producer Kevin McClory, 'Spiderwoman' Sonia Braga, Dennis Hopper.

The list goes on, of people who felt like either enjoying a bit of that unconventional chemistry, or simply vacationing in Blackwell's land. Looking back, they made Compass Point the more legendary.

**Was there anything specific about the technology you were using, or anything else you created or accidentally invented at this point?**

I had my first go at an S.C.I. Prophet V during the first sessions. It was the dream machine I could hear on seminal albums by Hancock, Weather Report and the likes, so I asked for a rented one. Waiting for the rest of the team to arrive, I had more than sufficient time to study it, so I could be fast at getting just the sound I needed by the time Sly & Robbie were "ready to burn" later on. I was so fast and productive with that single machine, I eventually got nicknamed 'Prophet'.

Funny enough, I never owned one: when I finally could afford it, I directly went for the Synclavier, a multi-fold groundbreaking monster at the time. That latter system made me one of the first tapeless producers ever. But again, as technically impressive as my fully computerized and speech-controllable 'Studio-W' room might have looked, I was not too concerned by technical achievements. Here I was with the best sampling machine in decades, and yet I always kept a very minimal sample library. What mattered to me was philosophy behind the architecture, the music it allowed me to create, yielding in my most favorite solo work, 'Words of a Mountain'.

## **I WAS SO FAST AND PRODUCTIVE WITH THAT SINGLE MACHINE, I EVENTUALLY GOT NICKNAMED 'PROPHET'.**

As technically sophisticated as we did sound sometimes, the Compass Point All Stars as such only had a very few pieces of gear to deal with otherwise, apart from Sly's Simmons and Oberheim DMX drum-machine snippets. No extensive programming time allowed anyway: we've always focused on the performance, to keep the momentum going. The chemistry was augmented with Alex Sadkin, Steven Stanley or Andy Lyden's interactions; the performance made the sound.

**How did you feel about the way the Compass Point All Stars were used/favoured by disco, specifically Larry Levan and FK?**

Or Bill Laswell. All good friends of mine. Yet, as clever and remarkable as remixes might have sounded from the day they were invented, they never matter to me much, as long as people

could get the originals. Call it ego or self-respect, I believe any genuine musician still wants one's performance released un-manipulated, and views the remix phenomenon as a flattering tribute to one's original idea.

It may feel disturbing when the remix proves way more successful than the original, specially when the original was meant to compete in remix territory, i.e. the disco. This was hardly our case. But if ever existing, frustrations could only be short-lived: at the end of the day, the remix is still a tribute to the original idea, and the composer remains the winner on both accounts anyway.

**When you were making 'Echoes', do you remember what other music you were listening to at the time?**

Well I was listening to everything everybody was listening at that time but, quite honestly, I never wanted 'Echoes' to be inspired by any of the ongoing chart of the time. I really wanted it to be apart, driven by past memories rather. 'Echoes' were musical tales, based of forceful moments in my childhood, my teen days, my life in Africa, in Europe, everywhere and everything I had been. Hence the apparent eclecticism throughout the album.

**Are there other outtakes from 'Echoes'? It would be amazing to hear alternative or extended versions of the tracks.**

Not that many outtakes, reason being that I only had 24 tracks and limited studio time to deal with. So, apart from 'Endless Race', everything had been carefully demoed beforehand. To tell you the truth, demos are even more interesting than outtakes, as one can hear were it all came from, stage by stage, discarded directions et all. One must remember: midi sequencers did not exist yet, total recall and automation were a rarity. Apart from the drum-machine,

everything had to be manually played from scratch, for good. Hard decisions were to be made before entering the studio, unless you were a million-seller before.

**Why such big gaps between your artist albums? 'Echoes' was released in 1983, with 'Words Of A Mountain' following in 1989.**

Several reasons: I had a busy life sessioning all over the world, co-writing and producing Level 42 in the UK, film-scoring in L.A., finishing 'Studio-W' in Nassau, all the while re-immersing myself in symphonic works, for the new direction Chris Blackwell and I decided my next record should aim at was classical. Moreover, with what still looked like a symbolic success for 'Echoes' back in those years, I lacked the self-confidence and thrive that would have urged me to deliver sooner. That been said, I am still not quick at following those two with a new one ...

**Going a little more general now – what made Island Records so special as a label?**

To the risk of repeating myself, just one and only one person. It was all down to Chris' visions and intuitions, and the Compass Point All Stars were just one in many. As an artist, you could only respect the way he could bet on something he really likes, regardless of the moods and the losses. He could make mistakes, huge ones sometimes. But you wanted to be part of it, because it never was business as usual. Think of it: who else could have had Bob Marley and U2, or Steve Winwood and Salif Keita under the same logo without looking like just another closed-department company? There was style and dedication behind everything he approached.

**I know you are modest man when it comes to pin pointing certain eras but when you look back to that time of Compass**

**Point what are you most proud of?**

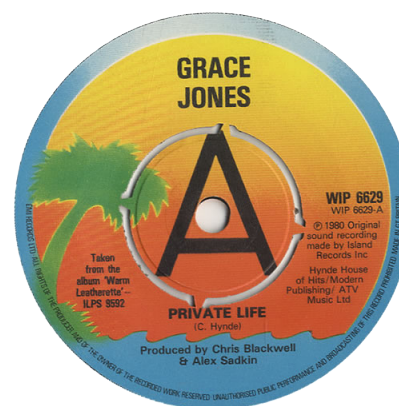
I honestly feel more privileged and honoured than proud. As I said, there I went, unaware of what I was to deal with. And before I could realise it, I had been part of quite a few pages. I never was striving for it, things just happened. Friends of mine keep on telling me it had to do with talents I unknowingly had too. Perhaps, but there we are: I was not aware of them, at least not to the extent they are nowadays.

We honestly thought that more important things were being achieved elsewhere, in the US, in the UK. This is no modesty, it is a fact. Like everybody, we had heroes; James Brown, The Beatles, Stevie Wonder, Sly & Family Stone, Herbie Hancock, Weather Report. The air was filled with ubiquitous smash hits by the Michael Jackson, Eurythmics, Lionel Ritchie, Kool & The Gang, etc, who seemed to leave little room for our 'uniqueness' back then.

As time goes by, it's only now that all the Grace Jones legacy, augmented by Tom Tom Club's 'Genius of Love', and Gregory Isaacs' 'Night Nurse', and Black Uhuru 'Chill Out', Gwen Guthrie, Ian Dury, etc, sort of build a long line of albums with legendary impact, that people started to inter-connect them with the Compass Point All Stars. But looking back, we did stick to the style that was ours, not because we were brave at resisting the mainstream, but because it was the only thing we knew how to do best collectively.

**What are you aware of that has been influenced by you?**

Difficult to say, despite all the feeds and comments I get on my site, Myspace and Facebook walls. It really depends on what part of what I did we are talking about. For instance, Andy Lyden recently told me that, with



Massive Attack rendering of 'Mambo' through 'Daydreaming', I had been (both him and I had been) like pioneering that trip-hop sound. Perhaps. But then, were we looking at achieving what I understand trip-hop has been trying to achieve? Were we looking in the same direction? Does it matter if we weren't? The same goes to how 'Hi-Life' seemingly influenced both zouk music of the French Antilles and African music at the same time. Influence is a whole phenomenon yet to be rationally investigated.

**If you were to suggest someone listen – really listen – to one thing you did at Compass Point, what would it be and why?**

As the Compass Point All Stars, 'Private Life'. It is, like Stevie Wonder's 'Superstition' or Weather Report's 'Birdland', without pretending to sum a whole career through just one song, yet the kind of piece that tells best what the artist really stood for, what set him/her fully apart, what makes his/her planet such a vibrant yet distinct world on its own. 'Private Life' had all the grits and the meat, the colors and the fragrance, the rawness and the sophistication the Compass Point All Stars were capable of, right from the early days.

**That's it. Cheers Wally.**

You are welcome.

**Interview by Paul Byrne.**

# TODD TERJE. 35 TRACKS I PLAYED TO DEATH IN 2011.

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Apiento – The Orange Place  
Phreek Plus One – La Spirale (Justin V mix)  
Agoria – Panta Rei (Balearic mix)  
Magnus International – Gamlefar  
Murphy Jax – It's The Music (Alden Tyrell mix)  
Traks – Wild Safari (edit)  
Cos Ber Zam – Ne Noya (Daphni mix)  
Tanner Ross – B-Side  
Bobbettes – This Ain't Really Love (edit)  
Doc Severinsen – Be With You (Harvey edit)  
Brass Roots – Good Life  
Say When – Save Me (edit)  
Men With Sticks – 3rd Eye (Dixon version)  
Fela Kuti – No Possible (Joystick Jay mix)  
Haze & Noir – Around (Solomun mix)  
Robag Wruhme – Donnerkuppel  
D.A.F. – Brothers  
Chagrin d'Amour – Eden Nouba (Joakim edit)

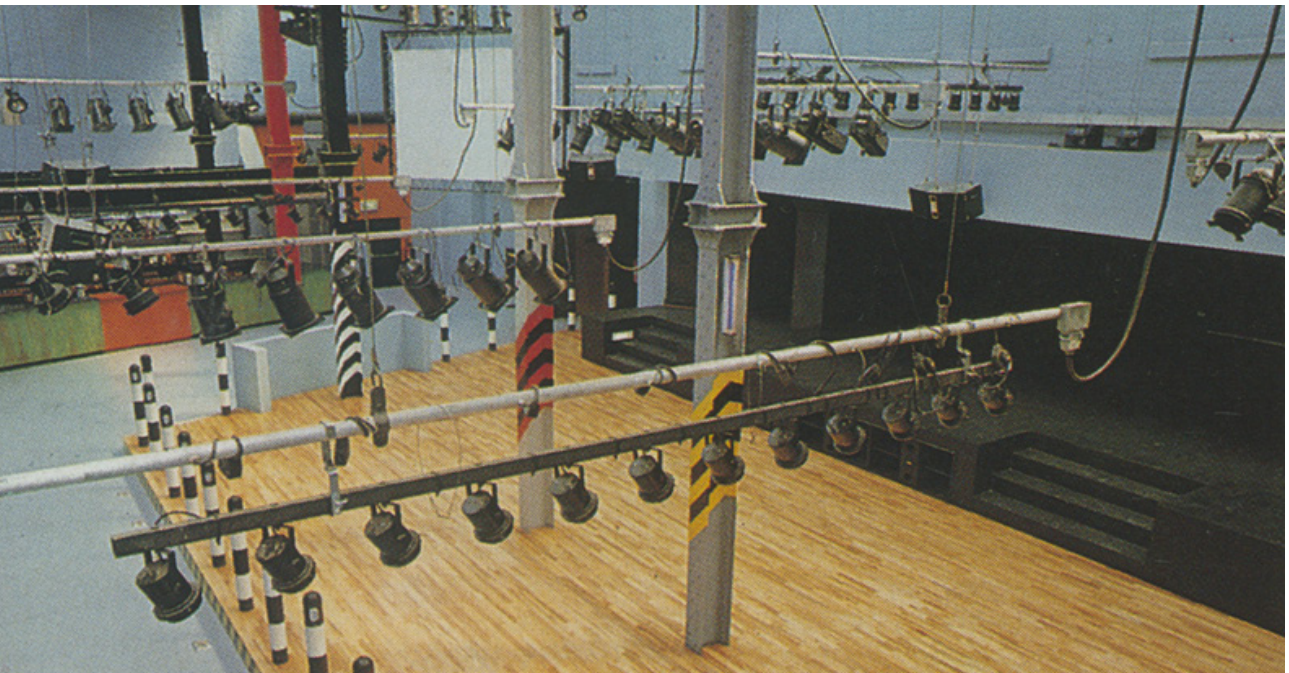
Johannes Heil – From Within  
Dreamhouse – I Can Feel It  
Czerwone Gitary – Ucze Sie Zyc (Pink Disco Corporation edit)  
Guillaume & The Coutu Dumonrs – I Was On My Way To Hell  
Kwanzaa Posse – Musika (Murk mix)  
Sharon Bailey – Cosmic Dust  
James Last – Don't Go (edit)  
Chymera – Curl  
Matias Aguayo – Dance Machine  
Joshua – Roots & Wings  
Fleetwood Mac – You Make Lovin'Fun  
Virgo Four – It's A Crime (Caribou mix)  
Being Borings – Love House Love  
Nebraska – My Father  
Storm Queen – Look Right Through  
Locussolus – Gunships (Andrew Weatherall mix)  
Lama – Love On The Rocks

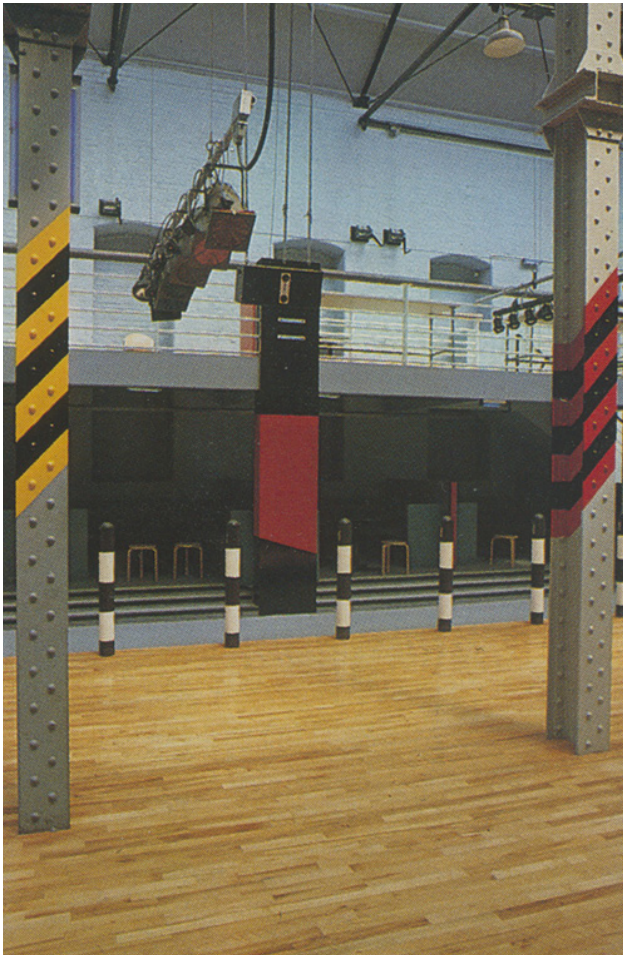
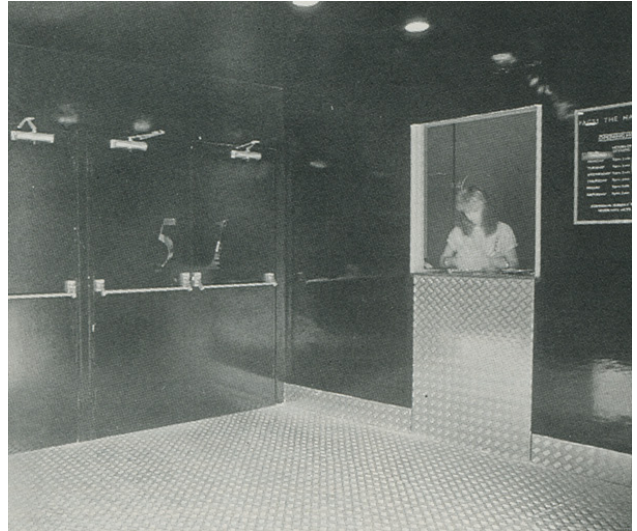


# KEITH HARING AT THE LE MANS 24 HOUR.



# ***PIN-UPS. 1 / THE HACIENDA.***





# HUGO NICHOLSON. ON SCREAMADELICA.



Some of Hugo Nicholson's best-known work is that which he did with Andy Weatherall on one of the most influential albums of the '90s — Primal Scream's *Screamadelica* — and it was in landing the job of working with the famous DJ that Hugo's experience working at The Townhouse really paid off. "While I was still at The Townhouse, I managed to get onto a session as tape-op for Adrian Sherwood, and he really opened my eyes to a much more intuitive approach to recording — I'd never seen anyone quite so aggressive with the mixing desk. He followed none of the established rules of the time, yet he got really great, interesting mixes quickly. It was really inspiring to watch and it prompted me to start working that way myself, doing everything how I felt it, allowing myself to tear the whole track apart and to be brutal with the equipment if necessary. Just after that, my management arranged for me to work with Andy Weatherall at Battery Studios — he'd just done Primal Scream's 'Loaded' and some Saint Etienne stuff. It so happened that he really liked

Adrian Sherwood, and because I'd started doing things in a similar way we never really looked back!

"At the time Andy was just a DJ who had amazing taste in records and a massive record collection — he wasn't really that interested in having to deal with the operation of the studio and the gear from day to day. Therefore, I did all the engineering and programming for the tracks we co-produced: 'Don't Fight It Feel It', 'Inner Flight', 'Come Together', 'I'm Comin' Down', 'Higher Than The Sun' and 'Shine Like Stars'. It was great, but really stressful — I was thrown in at the deep end.

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"We treated all the tracks we did as remixes. We had been given multitrack tapes with takes and overdubs which Primal Scream had done — all of them had melodies and at least a few chords, together with all sorts of other little sounds. Some of the tracks had complete band takes, though not done against any sort of click so the timing often needed tightening up. If you're going to add much in the way of sequenced parts to a

track, then you really need your rhythm parts to be spot-on. It's all right in a sequenced track if a loop pushes and pulls against the beat over a one- or two-bar period, because people can learn the feel of that and can therefore play along just fine, but if you have live drums changing their relationship with the beat over longer periods it doesn't tend to work. If you don't need to use sequencing, because everyone's playing along live, then you can get away with much more rhythmic variation and it's best just to let the band get on with it. However, on *Screamadelica* the timing of the live takes had to be tweaked to match the sequenced stuff — one notable example was 'Come Together', though Andy and I were fortunate enough to receive the tapes from someone else who'd done it for us.

"We started each remix by picking just those bits of the multitrack takes which we thought had attitude and would be good for the tune, and loading them into the samplers we had at the time: mainly Akai S1000s and S1100s. In addition to this, we just messed around with random stuff I'd sampled against the track — for example, on 'Come Together' there's a reversed cartoon skidding noise right at the beginning! It was just a case of throwing things in one at a time and working with them if they looked promising.

"We did everything with samplers and sequencers — systems like Pro Tools were in their early days



back then and their sound was pretty nasty, so we never really considered anything like that to be an option. In fact, I can remember thinking at the time that 'This hard disk recording thing is never going to take off,' but I suppose I've been well and truly proved wrong now!



"I'd seen what gear I needed to do remix work from all the sessions I'd attended where they had used programmers: I usually hired a Korg M1 as a master keyboard (or a Prophet VS, if I was lucky), a couple of samplers, and an Atari 1040 with Emagic's Notator. Other than that, I just used the gear already in the studio — all the usual suspects along with an SSL out of preference. However, while I knew what I needed, I still wasn't really a programmer myself when I first started with Andy. It was all I could manage to get everything sequenced up in Notator and running in sync with SMPTE so that I could do arrangements using the SSL's automation. Fortunately, it worked really well like that and it had a really good feel."

The remix mentality which Andy and Hugo applied to their work meant that the tracks often changed dramatically as they went through different interpretations on their way to the final cut. "We did two different mixes of 'Don't Fight It, Feel It', for example. The first was done over a day and a half and, though it was sounding all right, Andy said we ought to just try another one anyway in a few extra hours we had available. I gated the

drums and keyed them off a cowbell which I programmed to do a rhythm I'd heard on a Jungle Brothers record. Then I grabbed a bit of bass fill from halfway through the song, turned it backwards and used that as the bass. I put Duffy's piano all over the top, gated all the other parts to play with the same rhythm as the drums, and finally added in Denise Johnson's vocal. We did it really quickly, but that was the one that everyone liked best, so it ended up on the album.

**ON 'DON'T FIGHT IT, FEEL IT', THE DRUMS ALMOST SEEM LIKE THEY COME IN LATE AT FIRST — THAT WAS JUST A BAD EDIT ORIGINALLY, BUT WE REALISED IT WORKED, SO WE KEPT IT THE WAY IT WAS.**

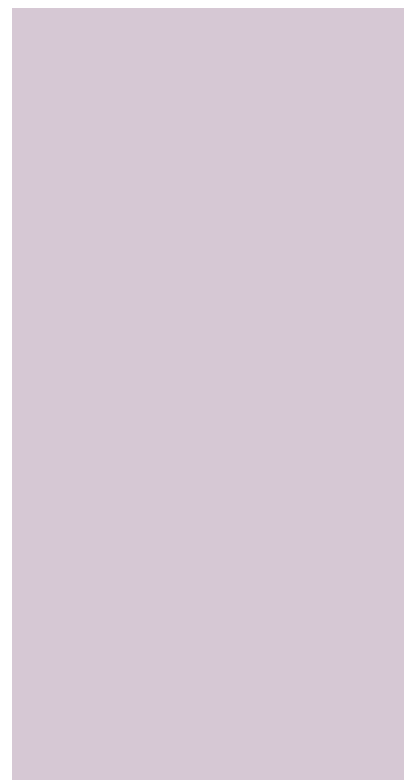
"And there were a number of accidental things that we ended up using, too: for example, on 'Don't Fight It, Feel It', the drums almost seem like they come in late at first — that was just a bad edit originally, but we realised it worked, so we kept it the way it was. Another one was when the Atari crashed halfway through doing 'Come Together' and we lost a bunch of work, so I had to quickly play everything back in again. I'm not really a keyboard player — I have to almost guess the notes when I play — and, as a result, even though I reproduced most of the track fine, the bass lines of the two halves of the song ended up being slightly different. It didn't matter, because it still makes you want to jump up and

down and yet adds a little variety." Nicolson's ability to reinvent himself was particularly useful following an extended absence from record production.

"After Screamedelica, I went on tour with Primal Scream, dealing with their MIDI rig on stage. After that I decided I wanted a break from the industry, and I ended up leaving the music business for about five years. When I got back into the industry, I was able to find work engineering with Youth (see box), doing Embrace, Shack and some of the Seahorses stuff, and have since gained a reputation as a recording and mixing engineer, rather than as a remixer."



This article originally appeared in Sound On Sound magazine.



# PIN-UPS. 2 / BALEARIC PEOPLE.

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# BRIAN ENO. FAVOURITE PRODUCTIONS.



## **Donna Summer: State of Independence**

"Produced by Giorgio Moroder, it's an amazing production. Putting the crudely mechanical, duugguder dugguder dug-guder, this kind of Germanic robot thing, against the incredibly sexy emotional organic gospel singing. It sounded so far ahead of people who thought they were making modern music."



## **The Beatles: Tomorrow Never Knows**

"Again very important for me because it was very clear that song didn't exist before it got to the studio (plays the song on a

guitar). You know... It wouldn't have been, well I am sure it wouldn't have been as crappy as that (referencing version he just played) but that's the kind of thing it would have been and yet it turned into this amazing jet stream psychedelic fantasy piece and entirely to do with electronics and with the use of the studio and with a lot of brilliant open minds."



## **The Velvet Underground**

"Then the Velvet Underground – that's production of restraint. You have to admire people who say the best thing I can do for this piece of music is defend it against the recording industry 'cause I am sure there were all sorts of people sitting around saying 'ooh you should get a proper drummer, it'd be so much better with a proper drummer, instead of that woman who can only hit one drum at a time'."

He then went on to talk about his life growing up in a small town in Suffolk which was surrounded by air bases (both American and British) and in turn had 17,000 GI's within about 5 miles of the town.

"As the town was the closest place for them to go for entertainment there were lots of coffee houses in the town, which had jukeboxes, which mostly had American music on because the clientele were mostly Americans. So from an early age i was hearing really, really good doo wop and deep southern R&B. I've still got some of those records. 'Life's too short' by The Lafayettes, which was not a doo wop song but a very mysterious single that meant a lot to me. The main rhythmic element in it is just someone playing rim shots, playing on the edge of the snare drum, there's no big drums in it. So you have this very sparse background feeling and this urgent singing over the top.

I was always impressed by music I couldn't penetrate the mystery of."

Lovely stuff.

# MARSHALL JEFFERSON. INTERVIEWED.



**I WAS LOOKING AT DEEP HOUSE PAGES AND MARSHALL JEFFERSON HAS BEEN GETTING INVOLVED TAKING QUESTIONS FROM ALL THE FORUM MEMBERS AND THE STORIES ARE PRETTY INCREDIBLE. I'VE PULLED OUT MY FAVOURITE POINTS AND IT'S STILL PRETTY LONG SO I'LL KEEP THIS INTRO SHORT AND SWEET. THE COPY IS AS IT IS ON THE SITE. SO GET YOUR FAVOURITE MARSHALL MOMENT OUT, PRESS PLAY AND READ ON...**



**Posted by Julian Kelly: Marshall, whats the history of the "House Music National Anthem" ...how did that tune come to be?**

I heard it in my head on my job at the Post Office, but with female vocals, and different words. I got home and did the piano, bass and drums. I thought it was hot as hell, and booked a session at Lito Manlucu's studio. Called up my buddies from the Post Office (Curtis McClain, Rudy Forbes, Thomas Carr) wrote the verse and the backgrounds in the studio. Recording and mixing time was about 3 hours total. They thought it sucked. I thought it was the hottest shit the dancefloor would ever hear, but I have quite the ego. The night, I took the song 1st to

the Sheba Baby club, where Mike Dunn, Tyree Cooper, and Hugo Hutchinson were DJ'ing. This was before they all had records out, and I was known as Virgo. (loved that nickname!) They loved the song and I gave them a cassette copy, but they said it wasn't House music because of the piano. From there i drove to the Music Box to give Ron Hardy a copy. Outside in the car i played it on my car system for some friends (One was K-Alexi) and I don't think they were too impressed. I'd had about 15 unreleased songs playing in the Music Box at that time and they thought some of my other stuff was much hotter. They also said it wasn't House Music because of the piano.

After that, I went into the Music Box and gave DJ Ron Hardy a copy while he was playing. I didn't expect him to play it right away; usually i just gave him a copy and he'd listen to it later and maybe play it the next weekend. This time he put it in the cassette machine right away. I saw his head quickly go into a violent bobbing motion and I knew he liked the song. He immediately put it on and played it 6 times in a row, putting on a sound effects record while he rewound the tape.

From there it got to be the biggest song in the Music Box. Ron told me not to give it to anybody else, and I held off for awhile, but there were other DJ's in the city that wanted it and finally I gave in when Frankie Knuckles, Ron Hardy's biggest rival got a copy of it. Prior to that, I took it to Trax Records to press it up on my own label. At that time Larry Sherman, the owner, considered himself a House music expert because he'd previously put out Jesse Saunders stuff and also 4 of my records. He hated the song and said it wasn't House music because of the piano. I didn't care and paid him to press the record up.

13 months passed before he finally pressed it up, but there were some things that happened before that.....

After Frankie Knuckles got a copy of it, it seemed the flood gates opened. I had to give Lil Louis and Fast Eddie copies, because Eddie lived 2 doors down from me on my block and Lil Louis lived on the next block. Mike Dunn, Tyree Cooper, and Hugo Hutchinson already had copies. Pretty soon it seemed like every DJ in Chicago had copies.....some really bad and some passable,

but crowds freaked every time it came on.

International DJ's played it to and this is how I tracked down how they got copies, after talking to the DJ's and members of the press:

1. Frankie Knuckles got his copy from my friend Slezzy D.
2. Frankie Knuckles' best friend was Larry Levan from New York's Paradise Garage. At that time, DJ's from all over the world would fly to New York to hear what Larry played, because whatever was popular there became hits.
3. Somehow DJ Alfredo from Ibiza got a copy of it, and started playing it in Ibiza.
4. English DJ's Paul Oakenfold, Danny Rampling, and Jazzy M got copies. Pete Tong and Paul "Trouble" Anderson got copies too, but I'm not sure if they got it at the same time as the 1st 3 or not.
5. Once the English DJ's started playing, things got weird, because the press got involved. England was quick to jump on a new music trend and got on it right away. "Move Your Body" had the words "Gotta have House music, all night long", and with that "House" music, you can't go wrong!" so naturally, the next task was finding out what house music was and getting the full scoop.

I started hearing English accents asking me for interviews when I answered the phone. I thought it was my friends screwing with me, but damn, those accents sounded authentic. I did a few phone interviews and suddenly, a whole herd of British Press all flew to Chicago to interview any and everyone involved with House music. They sat in on sessions and took loads of pics. Of course, Larry Sherman considered himself the resident expert on House Music and

offered to take all the press around to all the House music clubs in the city. At that time I'd tried everything to get Larry to press up Move Your Body, but he hated it and said it wasn't House Music. It was because he said it wasn't House music that I called it "The House Music Anthem". I even paid him with my own money to press it up. and he still hadn't done it.

Well, when Larry took the press around to all the House clubs, Move Your Body was the hottest song playing at every single club-on dirty cassettes. The day after he took the press around to all those clubs, Move Your Body was finally on vinyl.

## **THEY THOUGHT IT SUCKED. I THOUGHT IT WAS THE HOTTEST SHIT THE DANCEFLOOR WOULD EVER HEAR...**

**Posted by jj11: I also heard an interview you did marshall, and you said you were thinking 'Elton John, piano' when doing 'move your body'. is there a specific elton john song that you were thinking about ? also the intro reminds me a little bit of 'Deputy Of Love'. was that any inspiration for it also ? i hear how 'Let's Get Busy' was inspired by the Rolling Stones.**

No specific Elton John song more so his general piano playing style, which was pretty churchy. I had no idea the intro sounded anything like "Deputy Of Love". "Let's Get Busy" was inspired by "Move Your Body", but I always so I may have grabbed the hook either consciously or unconsciously, can't remember.



**Posted by Prince HiFi: Marshall, I'm wondering about the version of Move Your Body that came out on DJ International, it's very different than the piano version on Trax - the DJ International 12" is a beast, for sure. Can you tell us a bit about the different versions, which came out first etc.**

**Also, can you tell us a bit about the Virgo EP, that EP is pretty is pretty insanely deep, My Space and R U Hot Enough are my jams.**

After Move Your Body got hot in the clubs, I stupidly thought I could do a better version in a big studio. The DJ International version is a 24 track version recorded at Paragon in Chicago.

The Virgo EP was supposed to be 2 songs from me and 2 from Adonis and was supposed to be called "Virgo and Adonis". "No Way Back" was supposed to be on there but Adonis pulled it when it got played at a party and he found out how hot it was. There was another song called "The Final Groove" that he wrote and he pulled that too, but it never came out. "My Space" and "R U Hot Enough" were last minute replacements.

There was also a version of "Under You" called "The Pleasure Exchange" it had female vocals and breathing on it, kind of like a cross between "Sensuous Black Woman" and "Love To Love You Baby" that version never came out either. Hardy played it

and copies of it are still floating around. Maybe Jamie will have it. I think Gene Hunt has a copy, but I'm not sure.



**Posted by julian\_kelly:** This is good stuff Marshall. Also, how did Ten City come to be? What the story behind "Devotion" ? I always admired the musicality of Ten City...very well composed songs... and the strings were the trademark that always set it off.

I met Byron Stingily down at Trax records. He'd sang lead on a song called "Funny Love" by Dezz 7. I loved the words and found out he wrote them. From there we started working on songs together.....did about 5 that never came out. Among the ones that did come out were "Devotion" and I Can't Stay Away"

"Devotion" came about when we were out on a double date. The girls went off on their own and we started singing about them. I went home and did the music, then let Byron hear it the next day. I told him it was the song we wrote last night and he didn't believe it. After that we could write songs together over the phone just singing parts back and forth. Byron Burke and Herb Lawson were friends of Byron's. Atlantic Records wanted to sign Byron as a solo act but he didn't want to be on stage by himself. In fact, his 1st 10 shows as Ten City he performed with his eyes closed. Byron and Herb eventually got more involved in the songwriting process and took over on the 2nd album.



**Posted by RAS:** Of course the previously mentioned tracks were bargin'. I have very fond memories of your records get dropped at the 'G' as I was a newbie in 1985. However, my JOINT is 'Open our Eyes'...

"Open Our Eyes" is probably the only song I've ever done that I don't think I could do better today. Kenny Bobien and Eddie Stockley sang the backgrounds LIVE to the 2 track master.



**Posted by julian\_kelly:** Marshall, I remember first hearing "Just A Little Bit" when I bought one of those import volumes of the Jack Trax series in the mid to late 80s. What's the history of Ce Ce Rogers' "Someday" ? That was a definitely a progressive and socially conscious tune.

Someday, I wrote after watching the news one day. It sat around for a few months because I didn't know who I was going to get to sing it. Curtis McClain was usually my 1st choice for songs, but we were constantly at each other's throats while touring for

Move Your Body, and I didn't want to do him any favors.

A promoter named Billy Prest had taken really good care of us while touring the East Coast and asked me if could write a song for his singer, Ce Ce Rogers. He gave me a cassette of Ce Ce singing and I gave it a quick listen and told him I'd do it. I just "happened" to have Someday lying around and gave it to Billy. Made me look like a genius coming up with a song so fast instead of the screwup I actually was.

Billy immediately flew Ce Ce to Chicago to sing the leads. I had the music all recorded when he got into the studio. Billy had specifically instructed Ce Ce to not play keyboards around me, because he didn't want me to get intimidated. Ce Ce was a Berkley grad and an awesome keyboard player. Ce Ce is also a born showoff and absolutely the most competitive person I've ever met in my life, and of course within the 1st minute of him getting in the studio he found a grand piano and was playing so great he could have intimidated Rachmaninov.

Didn't phase me a bit and I told him when he was done to get in the vocal booth and sing.

I recorded Ce Ce's warm up and told him to go back to his hotel. It was absolutely phenomenal. Ce Ce panicked and asked to re sing it. I said no at 1st, then finally gave in, but my mind was made up. I told Steve Frisk, the engineer to record him while I went to Macdonalds. When I came back, Ce Ce seemed a bit more satisfied with the second vocal. I took it home and listened to it, but the second vocal seemed a bit contrived compared to the 1st.

My next trip to the east coast, I let Merlin Bobb at Atlantic hear it and he signed it immediately. He also played it on the radio the night he got it.

Ce Ce panicked again and asked Billy and Atlantic to send him to Chicago to sing it one more time. Ce Ce flew to Chicago and re sang it, but this time I had Merlin backing me up that the original vocal sounded better and that's what went on the record.

Ce Ce Rogers is absolutely, positively the greatest live performer I've ever seen in my life, period. No artist should ever follow his performance, I've seen singers totally destroyed after watching him sing. I've seen him sing to an audience of 3 and had them all standing with their hands in the air and screaming at the top of their lungs.

Anyway, he greatly helped record sales and what went down on record was a performance in the studio, not a production. It was an honor just to be a part of that session and watching him let loose like he did.



Posted by So Easy:hey marshall, if you were virgo, why is Vince Lawrence's name all over the records as if he did it? And tell chauncy, I will get him those other tunes asap.

I did Virgo Go Wild Rhythm Tracks. Vince Lawrence produced it. What Vince did was micromanage the recording process until everything seemed as difficult as Harvard physics. He even had me convinced dust affected the sound. He also convinced me to take all the keyboard parts off, so the

end result was a beat tracks album. I felt this was by design because Vince and Jesse didn't want everybody making house records.

It almost worked. I had lost my confidence and almost quit the music business. Vince and Larry Sherman thought I quit and gone forever because I stopped coming around, but the I guess the album did pretty good because Vince did "Virgo Trax Again".

What got my confidence back? Ron Hardy was playing 4 of my songs at the Music Box, and people were literally stampeding the dancefloor when they came on.....

I also released an EP called "Virgo", that had "Free Yourself" and 3 other songs. It had produced by Virgo and Adonis on it, but Adonis pulled his 2 tunes at the last minute. One of those was No Way Back. I had to scramble to get the last 2 tunes, so I gave Larry 2 songs on cassette. Those were R U Hot Enough and "My Space"

**CE CE ROGERS IS ABSOLUTELY, POSITIVELY THE GREATEST LIVE PERFORMER I'VE EVER SEEN IN MY LIFE, PERIOD. NO ARTIST SHOULD EVER FOLLOW HIS PERFORMANCE, I'VE SEEN SINGERS TOTALLY DESTROYED AFTER WATCHING HIM SING...**

Posted by 'Magic' Juan: Did you have any input at all on "Virgo Trax Again"? If not, did it upset you that he used the Virgo moniker to put out that release? Virgo Go Wild Rhythm Trax is still the sh\*t. I sorely regret trading my copy years ago.

I had nothing to do with "Virgo Trax Again", and yeah, I was pissed off. Not only was "Go Wild" my 1st record, but Virgo was my 1st nickname.....and Vince wasn't even a Virgo dammit, lol. I also didn't get paid for it, even though I paid to press it up

When "Move Your Body" got released, it wasn't released on my label, it was released on Trax records. Larry did a last minute hack job because he was so excited, and didn't even bother to re-cut or remaster it, he just scratched out my label number (OS2 for Other Side Records 2) on the mothers and added his own (Tx 117) to this day you know you have an original pressing if you see where he scratched out my label number.

Another thing that gave me grief was he put down "Marshall Jefferson" as the artist. I had been using the nickname "Virgo" for more than a year and it was my 1st nickname. All my life I wanted a nickname but never had one, the song being so popular totally blew Virgo to the side and I haven't used it since. The artist on "Move Your Body" was supposed to be "On The House"- my friends from the Post Office, Curtis McClain, Rudy Forbes, and Thomas Carr, and putting it mildly, when the record came out as "Marshall Jefferson", they weren't too pleased.

They stormed over my house and asked me wtf was going on. I told them Larry Sherman put it out on his label instead of mine without my consent. They didn't believe me and I gave them the address

to Trax Records so they could go and talk to Larry and straighten it out.

Well, when they got there Larry basically told them that Marshall Jefferson was the name on the label and they could kiss his ass, before telling them to get lost not very politely. They came back over my house and told me how Larry was a crook and all that. Norman Davis, who was Curt's friend came up with the idea of me signing an affidavit that they sang on the record and that's what I did.

They then took the signed affidavit to Larry and Larry told them that they were really great singers, and he'd given me \$150,000 and put my name on the song because I'd signed a contract. They stormed back over my house and asked me for some of the \$150,000. I told them I hadn't given me \$150,000 and in fact I'd paid him \$1500 to press up 1000 copies on my own label, but they didn't believe me, even after I showed them the receipt. They said they were going to sign a contract with Trax Records because Larry was going to put their names on records and pay them a lot of money. I tried to talk them out of signing a contract, but I guess when your record's playing on the radio and you have no money and your friends and family are all telling you how great you are things get irrational.

This is what I put it down to and I tried my best to talk them out of signing a contract, but they did it anyway. To make a long story short Larry gave them no money, but he did put their "On The House" as the artist on 2 records.

The problem was, after I started meeting with major labels, everybody wanted to sign the guys that made Move Your Body, but they'd already signed with Trax records.



**Posted by julian\_kelly: What was your experience like when you first went to the east coast? How did it differ from the Chicago scene? Did Chicago and New York artist/jocks really know each other? Do you know if Hardy knew Levan?**

Chicago vs New York club scene: this may. Take awhile because I'm on my iPhone and I may not be up to it.

The 1st thing I remember is New York was infinitely better financed than Chicago, in fact, way better financed than any club system I've ever seen in the world before or since. Everything was 1st class-over 300 clubs all had Richard Long sound systems and separate sound AND lighting systems for the live acts as standard, and even unknown resident DJ's were getting over \$1000 a night. This because the Mafia was laundering money through all those clubs through one guy - Steve Juliano. They'd tell Steve to set up a new club for them and he'd do it within weeks. I remember Steve getting busted and the entire New York club scene collapsed by 1988 except for 1 or 2 clubs - one of those was the Junior Vasquez' Sound Factory. I remember DJ's going from \$3000 a night to like \$50-and they were happy to have somewhere to play. Live acts started singing through DJ mixers with no stage and no lights, it was sad man. Artists with records out could count on making hundred of thousands per year performing just in New York, all that was over.....

Frankie Knuckles and Larry Levan were best friends since they were about 12 years old. Robert Williams was also from New York at one time was a guidance coun-

selor for both boys. Robert was the 1st to come to Chicago and he tried to bring the New York club experience to Chicago.he tried to get Larry 1st but Larry was already playing at successful clubs, so he got Frankie. Of course, things were pretty ghetto in comparison because the Mafia wasn't involved-at least not the sophisticated system New York had where you basically had almost unlimited money, so Chicago never had a live dance music scene.

Ron Hardy of course knew who Larry Levan was, but because he was Frankies rival he had no direct contact. I don't think Larry was even aware of Hardy. He'd gotten copies of Jamie Principle from Frankie, but he didn't get Move Your Body from Hardy; he had to wait until Frankie got a copy from Slezzy.

Sound systems: the Paradise Garage had the cleanest, but the Music Box on 16th had the loudest I've ever heard in my life. And Hardy knew how to work it. Who was better? Personal preference on any given night; both were fueled by drugs and both were god.

**Posted by DUBFLY: Damm my ears are still ringing from the Garage system and you said the music box was louder .....FUCK ...LOL !!!!!!!!!!!!!!! Marshall this thread rocks good looking on the history brother!**

The Music Box systems was only louder because it was in a much smaller room, technically the Garage had the greatest sound system ever put in a club, but some tell me the Loft was louder. When I 1st got to Zanzibar, Tony Humphries was the DJ and Tee Scott had Moved to the Cheeta. Both were great. I didn't really listen to Tee the 1st time at Cheetah because I was too busy hitting on Queen Latifah, who's career was just starting (yeah, she's a BIG time househead from wayyyyyy back!).





**Posted by Mike Barnes: Marshall, Slyvia Rhone(Former CEO of Atlantic/East-West records, During the early to mid 90s), And, Merlin Bob put more than a few cats down on the Atlantic label, In regards to Dance music, Like, CeCe Rodgers, Jomanda (Big Beat), Ten City, Etc, Marshall, Would you Care to build on the impact and contributions that Slyvia Rhone and Merlin Bob had on the dance music circuit, During the late 80s to late 90s, Also, Was Dwayne Powell Ten City's Manager (I remember seeing Dwayne Powells name listed on Ten City's album's, During the 90s, Though, I never found out what role Dwayne Powell actually played with Ten City.**

Dwayne Powell was a 25 year old extremely arrogant black attorney when I met him in 1986. I really liked his confidence and love of the music. Dwayne irritated all the old guard of music attorneys in Chicago because he got meetings with all the major labels at will. Problem was all the established music attorneys couldn't even get majors to take their calls-until Dwayne broke down the door with House music.

It seemed like all the labels, attorneys, and music business establishment in Chicago all converged on Dwayne at the same time that year; his name couldn't enter a conversation without insults and slander. I loved Dwayne; not only did he handle my 1st major label deals, but his boyfriend Andre Walker,

who was Oprah's hairdresser, would do my girlfriend's hair for free. Needless to say a lot of perks came from that.

Early 1987, I was touring the east coast with Byron Stingily. It was Byron's 1st trip and he wanted to make the most of it, so we stayed 2 extra weeks. Byron and Dwayne set up meetings with the majors. Our 1st meeting was with a guy at Capitol, and we had one rough demo, which turned out later to be "Devotion". That A & R guy cussed us out for 2 hours about how unprepared we were; we had no photos, no bios, and only one song demoed on cassette. We felt 1 inch tall when he finished with us and we were ready to give it all up.

**2 DAYS LATER,  
WE HAD  
A MEETING  
WITH  
MERLIN BOBB.  
MERLIN LISTENED  
TO THE DEMO  
OF "DEVOTION"  
AND SAID  
"THIS IS  
THE SHIT!"**

2 days later, we had a meeting with Merlin Bobb. Merlin listened to the demo of "Devotion" and said "This is the SHIT!" "I'm playing it tonight!". Merlin not only played it that night, but he signed it 2 weeks later. He also signed Ce Ce Rogers when I let him hear that. He would ask me for stuff from cassette and immediately play it on the radio. Timmy Regisford at MCA was the same way, and I wish I could have thrown stuff his way, but Merlin was just beating him to the punch.

Sylvia was Merlin's boss. She gave him the freedom to sign anything he wanted. When House music

was there, Atlantic's black music department made its 1st profit since 1967. We liked to joke that we financed En Vogue, Levert, and Mikki Howard, because they never spent money on videos for us. They could basically just drop us with no promotion and do good numbers.

The thing was though, we were out there and happy to be there, and Sylvia and Merlin were a major part of that and we appreciated it.

**Thanks to Julian\_Kelly, jj11, Prince HiFi, RAS, So Easy, 'Magic' Juan, DUBFLY and Mike Barnes of the Deep House Pages forum and Marshall Jefferson.**

Paul Oakenfold introduces

# RING ONE MATEY

0898 400 202

ACID  
DEEP HOUSE  
BALEARIC  
NEW BEAT

PLUS INTERVIEWS  
AND A GREAT  
MUSIC QUIZ

Calls charged at 38p/minute peaktime 25p/minute offpeak.

Paul Oakenfold introduces

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# TENS.

CHARTS FROM JOSE PADILLA, PAUL OAKENFOLD, THE ORB, DANNY RAMPLING, HARVEY, ALFREDO, NICKY HOLLOWAY, TONY HUMPHRIES AND ROGER THE HIPPIE.

## josé's top ten

1. Biotrans *Equinox* (Stickman)
2. Psychedelic Research Lab *Tarenah (Chill Mix)* (Gyroscopic)
3. The Ballistic Brothers *Volume One - Uschi's Groove* (Delancey Street)
4. Virtuality *Dub Funk* (First Love)
5. 69 *Desire* (Infonet)
6. Pressure Drop *Unify (Rip Up Instrumental)* (Marlboro Music)
7. Brian Eno *Fractal Zoom (Small Country Mix)* (Opal)
8. Jam & Spoon *Right In The Night (Instrumental)* (Sony)
9. Speedy J *De-Orbit (+8)*
10. Arena *Calor (Twilight Mix)* (Two Thumbs)

Jose Padilla / i-D / September '94

## Oakenfold's Future Ten.

- 1 Why — The Woodentops (Rough Trade)
- 2 How low can you go — The Project Club (Supreme)
- 3 Shout — Acid Tracks (Trax)
- 4 Hot Hot Hot (re-mix) — The Cure (Polydor)
- 5 What's going on — Cyndi Lauper (Portrait)
- 6 Give it to me — Bam Bam (Serious)
- 7 Let's get busy — Curtis MC Clane (Trax)
- 8 Jesus on the payroll — Thrashing Doves (A&M)
- 9 Drop the Man (re-mix) — Bros (CBS)
- 10 Acid Over — Tyree (London)

Paul Oakenfold / Time Out / March '88

## THE BALEARIC CHART

1. ELECTRA — Jibaro (FFRR)
2. WOODENTOPS — Why Why Why (Rough Trade)
3. CYNDI LAUPER — Whats Going On (Epic)
4. YELLO — The Race (Mercury)
5. MORY KANTE — Ye Ke Ye Ke (London)
6. PROJECT CLUB — Dance With The Devil (Supreme)
7. THRASHING DOVES — Jesus On The Payroll (A&M)
8. BEATS WORKING — Sure Beats Working (FFRR)
9. MANDY SMITH — I Just Can't Wait (PWL)
10. NITZER EBB — Join In The Chant (Mute)

Paul Oakenfold / Mixmag / July '88

## Paradise 10

STARS	Mr Fingers (JackTrax)
JOURNEY INTO A DREAM	DTR (Nu Groove)
INTERGALACTICA	The Grid (WEA Cassette)
LOVING YOU	The Orb (WAU/Mr Modo)
3AM ETERNAL	The KLF (Ambient mix) (KLF)
E2-E4	Manuel Gotting (BCM)
NAKED IN THE RAIN	Blue Pearl (WAU/Mr Modo)
DO YOU KNOW WHO YOU ARE	Virgo (Radical)
TRIP CITY MAMBO	(A Guy Called) Gerald (White Label)
INNER SPACE	Confidential (Catt)

Compiled by Dr Alex Patterson, DJ at Land Of Oz, Heaven, Mondays and Richard 'The Grid' Noise with a little help from their friends Youth, Dave Ball, Jimmy Cauty, Bill Drummond, Cressida and E for Eric.

The Orb / NME / November '89

## DANNY RAMPLING'S TOP TEN

- 1 Sound Of Shoom: 'I Hate Hate'
- 2 Rhythm Factory: 'Move Your Own Style'
- 3 L.U.P.O.: 'Keep It Up'
- 4 Crazy Eddie & OQ Freestyle: 'Nena De Ibiza'
- 5 Rumble Dub: 'God Is In The House'
- 6 Eve Gallagher: 'Love Come Down'
- 7 The Power Band: 'The Hype'
- 8 Pleasure Inc: 'Sexy Dancer'
- 9 AJ Action: 'Action'
- 10 Alison Limerick: 'Where Love Lies'

Danny Rampling / i-D / December '90

## NICKY HOLLOWAY'S ALL-TIME

### TOP 10

1. **Brass Construction: 'Movin''** (United Artists)
2. **Mark Murphy: 'Two Kites'** (Pausa)
3. **Art Of Noise: 'Moments In Love'** (ZTT)
4. **Michael Jackson: 'Human Nature'** (Epic)
5. **Younger Generation: 'We Rap More Mellow'** (Brass Tacks)
6. **LL Cool J: 'Rock The Bells'** (Def Jam)
7. **Holland, Dozier, Holland: 'Why Can't We Be Lovers'** (Invicta)
8. **Donna Summer: 'I Feel Love'** (Casablanca)
9. **Royal House: 'Can You Party'** (Champion)
10. **Pink Floyd: 'Dark Side Of The Moon'** (EMI)

Nicky Holloway / i-D / October '88

## ALFREDO'S TOP TEN

1. **Bobby Konders: 'House Rhythms'**
2. **North Clybourn: 'Oban One'**
3. **Prince: 'Small Club' LP**
4. **Orbital: 'Chime'**
5. **KTE: 'House Calypso II' (Remix)**
6. **Snap: 'The Power'**
7. **Raw Unlimited: 'Romeo And Juliet'**
8. **DJ Jazzy Jeff & The Fresh Prince: 'The Groove'**
9. **Lil Louis: 'I Called U'**
10. **Quincy Jones: 'I'll Be Good To You' (Good For Your Soul Mix)**

Alfredo / i-D / April '90

## DJ HARVEY'S TOP TEN

- |   |   |
|---|---|
| <b>G Black &amp; RV Rock</b> "New One" (Black Cock)     | <b>Disco Dub Band</b> "Love Of Money" (remixes) Disorient |
| <b>Extended Family</b> "Rehash" (Auto Records)          | <b>Ged &amp; Harv</b> "No Way Back" (Black Cock)          |
| <b>Daniel Wang</b> "007" (Ballihoo)                     | <b>Eddy Grant</b> "California Style" (Ice)                |
| <b>Claudio Cocoluto</b> "The Dub" (Start Trax)          | <b>Detroit Emeralds</b> "Feel The Need" (Atlantic)        |
| <b>Liquid Liquid</b> "Bellhead" (own remixes) (Mo' Wax) | <b>Trailermen</b> "Hot Licks" (Planet Nice)               |

DJ Harvery / The Face / July '97

## ROGERS TOP TEN

1. **Phil Mauzauera 'Nowomowa'** (New Age LP) Coda  
Piano track sampling extracts from 1956 Hungarian uprising radio reports.
2. **Trance Dance 'You're Gonna Get It'** CBS  
Scandinavian Thrashing Doves ish, heavy guitar riff.
3. **Kissing The Pink 'Stand Up'** YZ  
Gospel revival feel, very danceable.
4. **Babakoto 'Just To Get By (PWL Remix)** MCA  
Totally instant – Danny Rampling came straight over to check it out. Uptempo.
5. **Chocolate Watch Band 'Gone and Passes By'** (comp LP) Big Beat  
Psychedelic, Bo Diddley riff with a citar. Stones like feel.
6. **Carl Marsh 'The Krush'** Polydor  
Heavy guitar – due Hillsboro' week so never released
7. **Kid Creole 'Stool Pigeon'** Island
8. **Troggs 'Wild Thing'** Fontana 7" (1965)  
So many gaps in the track that when the music starts again all the people are choreographed.
9. **In Zaire 'Johnny Wakelin'** Pye  
Another new import from Canada
10. **J. Geils Band 'Centrefold'** EMI America

Roger The Hippie / Land Of Oz

## tony humphries' top ten

1. **First Choice: 'Pressure Point'** (Salsoul)
2. **Lil Louis: 'Club Lonely'** (Epic)
3. **Tony Ransom: 'Spread Some Love'** (Atlantic)
4. **Kim Martin: 'Welcome To My Heaven'** (Selector)
5. **Inner City: 'Pennies From Heaven'** (Ten)
6. **Angelique Kidjo: 'Batonga'** (Great Jones/Island)
7. **Urbanized: 'Helpless'** (Maxi)
8. **Cajmere: 'Chit Chat'** (Club House Emotive)
9. **Soul II Soul: 'Joy'** (Ten)
10. **Ce Ce Peniston: 'Keep On Walking'** (A&M)

The Humph / i-D / July '92

# TENS.

# TEST PRESSING VS MISON & MARTIN.

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**Back in August 2010 we sat down with Phil Mison of Cantoma and Joel Martin from Quiet Village to chew the fat. Here's how it went...**

**Test Pressing: Easy one for 5... When did you two first meet each other?**

P: We first met properly through Oscar from Trax (London record shop). You gave me some CDs with mixes on and then I think we were doing a party in West Hampstead and you came down and played, Gerry (Rooney) played, and DJ Gareth (friend of Phil's who live and hung out in NYC for years) played. It was a good party.

J: Gareth! He would tell you a little story about the records he played. Like I remember when he played Dennis Parker 'Like An Eagle' and he'd say about everyone in 12 West (an early club in NYC) where Tom Savarese was DJing...

P: Yeah I remember that. Apparently they had some massive steps at the back and loads of dancers would be doing a dance waving their arms like birds.

**Test Pressing: You both put a lot of value in hunting down records for yourself, the same as say The Idjut Boys, Harvey, Gerry Rooney**

**etc. How do you think the internet impacts upon what you are trying to do finding new music without everyone else discovering it?**

J: I think it stems from people coming to see you and you having exclusive things that only you play and they can only hear you play. I think sometimes people get overly paranoid about other people finding out about what they play and with re-edits, the internet and bootlegging, you never know what's going to happen. But you do have to realise that DJs are only playing other people's records and the artist would think it insane that



you wouldn't want to share their music with other people. It's not like Scott and the Antarctic but it's nice to have music that you have found yourself. With the internet now people don't have to venture out. You can find what you want on the internet and it's all about money – if you have it, you can own the record.

P: Maybe the day of clubs with one core DJ who has a core crowd going to hear them every week and hearing music from that DJ is long gone. It was like going to Pure or Glam (Danny Rampling clubs) and that was the only place you could go and hear 'Come On Boy' by DJ H featuring Stefy before it was bootlegged. If you've got the power and the crowd then that is a justification for not telling anyone about those records.

J: I had this discussion with Gerry Rooney the other day, and I am sure Phil agrees, that for quite a few of us

there is as much a buzz in finding something in the field yourself (laughs), as there is to listening to it and playing it. Finding it, and physically tracking it down is almost a bigger thrill or high than the music contained within.

**Test Pressing: It's definitely true that people used to make more of an effort to go and track records down in the late 80s and early 90s...**

P: I heard about a fight in Trax records over a copy of 'Numero Uno'.

J: (In disbelief) 'Numero Uno'?! But yeah, there weren't any record shops where you could get that stuff.

**Test Pressing: I miss those days of wandering round Soho with your list of records trying to cross them off...**

P: Yeah religiously from about November '87 I'd go out every week and buy records.

I'd panic if I missed a week buying records. Ridiculous.

J: It's happening again with the small little labels. If you miss that first press and don't get it within the first couple of weeks of it being out, you can get it on Discogs or whatever, but it will be £30 or £40 as no-one is doing long runs of vinyl anymore. Not on 12 inches.

**Test Pressing: It feels pretty healthy at the moment...**

P: I agree. There's loads of good music out there.

J: I speak to certain trusted people as I won't listen to clips. Mates of mine will listen to clips on sites for hours, and then make a list, and then go and listen to them properly in a record shop and then decide whether or not to buy the record. But for me, if I am going to spend £8 or £9 on a record then I want that record to be something that I'll be listening to in 10 or 20 years

# WHAT'S THE ONE RECORD YOU WISHED YOU HADN'T PLAYED?

## JOEL: THE FIRST RECORD...

## PHIL: ALL OF THEM...

time, and that will also sound good at home, because otherwise I'll get it on CD.

**Test Pressing: There seems to be a select few of you sharing music...**

P: You realise how small this scene is sometimes to be honest.

**Test Pressing: Have you both done LA?**

P: I did a party with Tony Watson on the Hollywood Boulevard and we DJ'd in a bar with George Takei's star outside and it was a great party. LA is a weird place. It's hit or miss. You know you have the Sarcastic parties and that's the biggest thing, I am not sure how big as I haven't been, but I have been to Candelas and that's only about 80 people.

**Test Pressing: What about Japan?**

P: The first time I went to Japan, it was to play at Ageha which is like a superclub over there. They took me up to the booth and it was 8 decks in there. But I wasn't DJing there, I was in the shed outside (laughs). It was 200 people and me DJing all night. As it was getting a little bit light they pulled the doors open behind me and the sun was rising over a lake outside. I was like 'fucking hell...'

**Test Pressing: Who was the last DJ you heard that you really enjoyed?**

P: I'd say Mark7 at Disco Bloodbath.

J: Frankie Valentine at a small do in Stoke Newington. He was playing, and I thought he'd play house but he was playing serious serious adult music, and I didn't know most of it. He was playing soul and disco, Euro records, then a boogie record and then a rocky cut... I had to go and say 'this is serious Frankie'. I love to go out and hear music I don't know.

P: But you're a music obsessive. It must be hard to go out and hear records you don't know...

J: No. Even when I was 17 going out, I was never the one wishing to hear a certain tune, I would revel in hearing music I didn't know. It would be a real ecstatic rush. I definitely had the mentality of wanting to know what music was though, as once you hear a piece of joyous music you want to repeat that.

P: I remember going on a tour of Portugal with Muzik magazine with Paper Recordings, Danny Tenaglia and loads of others and Elliot Eastwick played Eric Kupper's 'Planet K' and it was like what the hell is this...

J: He did a great mix of Robert Palmer. Do you remember?

Rampling played it...

**Test Pressing: Is that where you two meet musically?**

J: Rampling was one of the first DJs I remember hearing club-wise, as I was always a big radio-head, but Rampling and Trouble I liked for different reasons. Rampling would play Euro and also New Jersey records and then Trouble would play the full on garage madness which is a different lick.

P: Rampling told me the story about how he booked Tony Humphries for Shoom. He had the tapes from Kiss or whatever, so he went to New York on the off-chance of meeting him. He went to Zanzibar and he wasn't playing, went somewhere else and he wasn't there and he was like 'oh no'. So he was like 'it's a wasted journey' and then he had one number and thought he'd have a final go. He dialed from the airport, Humphries picked up, he canceled his flight and went back. He met him, then he came over and played. I love stories like that as it shows the passion for it.

**Test Pressing: Finally, what's the one record you wish you hadn't played?**

J: The first record...

P: All of them (laughs)...

**END.**

**TREVOR  
JACKSON.  
INTERVIEWED.**



**Right, here's the next of our pretty irregular Test Pressing interviews – this time with Trevor Jackson of Underdog/Output fame. Trevor has long been known for his music but is also a hugely respected graphic designer so we decided to use the sleeves discussed to illustrate the interview. It's good to interview someone whose not scared of being forthright and having strong opinions.**

**I was first made aware of Trevor through his work as the Underdog – firstly with The Brotherhood and then in turn with mixes for Massive Attack amongst others. From there it was a short step (through tough times by the sound of it) to starting East-London based Output recordings with releases from LCD Soundsystem and Kieran Hebden's Four Tet.**

**Right let's kick off with the basics. Where are you from originally?**

I'm from Edgware,  
North West London.

**What was it like? What was the first scene you got into?**

When I was 12, or 13, Edgware was mainly a Jewish area, there was a whole scene almost like the Jewish version of casuals called Becks, all these kids that would wear Fiorucci and Kickers and hang out at Edgware station. It was a big thing at the time, hanging out there or at Golders Green, or Hampstead, a place called the Coffee Cup. It's still there. There'd be 200 kids on the street, standing around posing. That was kind of what most of the kids did but I wasn't really interested in that. These were people whose older brothers were all estate agents and jewellers, typical Jewish suburbia things. I fortunately managed to meet more alternative, interesting people and was able to broaden my social scene.

One of my favourites place was Patsy's Parlour and I used to hang out there all the time. It was a small video arcade and ice-cream parlour full of all different sorts of people.

Growing up my older brother used to listen to Stevie Wonder and jazz-funk, his mate used to manage Light Of The World, my sister was into Joy Division and Ultravox. I was obsessed with taping any music program on TV. Top of The Pops, The Tube, I'd sit there every day recording and force my mother to tape things when I was out. I've still got hundreds of VHS tapes somewhere. I'd also listen religiously to Westwood on LWR and also Mastermind on Invicta. I also started to read The Face, Blitz and i-D and become more interested in club and music sub-cultures.

## **THE FIRST GIG I WENT TO WAS THE HUMAN LEAGUE FOR THE DARE TOUR AND IT A HUGE EFFECT ON ME.**

I was fortunate to meet a guy slightly older than me called Simon Cass whom I became really friendly with. He was really into New Order, Hi-NRG and industrial music and from the age of about 13 or 14 I started going to gigs and the Camden Palace all the time. I used to go nearly every night. The first proper club I remember going

to was The Embassy though. **Was that early hip-hop and electro at that time?**

Well it sounds like a cliché but my first single that I bought was Giorgio Moroder 'The Chase' on 7". I was really into science fiction at the time so I suppose the logical thing at the time was to listen to electronic music as it shared a similar aesthetic.

**The future?**

Yeah it was kind of the future. I've talked about it many times but the first gig I went to was the Human League for the Dare tour and it a huge effect on me. Adrian Wright was doing the visuals and they had Doctor Who, Captain Scarlet, Fellini movies on multiple screens and it blew my mind, so from a very early age I had a strong interest in visuals. The Dare album had such a strong cover and the band were really into 2000 AD and Judge Dredd which I also loved, so I was kind of linking all this audio visual stuff together. I was stuck in this suburban place dreaming of other more exciting places, New York to me was my mecca. I'd listen to Colin Favor on Kiss playing NYC Kiss FM mastermixes by Red Alert and the Latin Rascals, I'd hear about all these amazing clubs and I started to hear a relationship between the European electronic music I was into and a new American version that was even more exciting.

**Where were you going out back then?**

I'm trying to think back to where we were going. My older friends all used to go to White Trash and places like that, but I used to go to the Camden Palace, Batcave, Xenon, and Busbys on a Sunday which was more of a north London Jewish social thing where they played disco and jazz funk... London club culture was very small then. I used to go out every Wednesday, Thursday, Friday and Saturday that I could.



## Was that where the early interest in graphics came from?

I was really into this magazine called *Escape*. There was a group called The Battle Of The Eyes. It was Savage Pencil, Chris Long, and Ian Wright and Andy (Dog) Johnson – all anarchic British comic book artists, Ian Wright and Chris Long used to draw for the *NME*. Andy Johnson did covers for his brother Matt Johnson's band The The. Chris Long's stuff was really incredible, very graphic and unique. All his characters were club kids, the sort of people I'd meet when I was out. I was really into that. It was more kind of comic book but it was well designed. I started to become very interested in the visual representation of music and the relationship between the two, covers, videos, every aspect. It's funny. I was in my storage last week and I found this bag and I'd found I'd cut out hundreds of music ads from magazines. I can really see where some of my influences had come from. I mean there were obvious things like all the ZTT adverts, which really were amazing, but also loads of stuff random I just cut out. So there was *Escape*, this small little comic book, and probably Neville Brody's amazing work on *The Face* that got me into wanting to either be a comic book artist or a graphic designer.

## What else were you up to at that time?

I was also working in a record shop at that time from the age of 13 or 14 for five or six years. I ended up being manager on a Sunday. Richard Russell (now Managing Director of XL Recordings) used to work for me and I used to take great pleasure in telling him to go and put the grills up on the windows at the end of the day.

## What was it called?

Loppylugs. It was pretty famous for the area – in Edgware – two minutes from my house.

## Did you study graphic design at college?

Yeah I eventually knew I wanted to work in music and design record sleeves, so I studied at Barnet College and I ended up there for four years. I got a diploma in general art and design, then a higher diploma in graphic design. And through it all I was still going out all the time.



**'I HEAR  
YOU'RE DOING  
A RECORD.  
I WANT TO DO  
THE COVER'.**

## Where did you first agency Bite It! come from?

I left college and started working for a company called the Kunst Art Company based in Clerkenwell. They used to do a bit of music work as well as film posters and it was really exciting. this was all pre-computers, working with photo-mechanical transfer machines, photocopiers, Tipex and rotring pens. I started to meet loads of interesting and influential people going out in the evenings. I was confident and slightly precocious, living at home with my parents so I didn't need any money and could afford to do commissions for little or no money. Whilst I was working for Martin Huxford, doing posters for things like *Belly Of An Architect* by Peter Greenaway and some other cool things, I started to

get my own work in. I'd hear on the grapevine that people were putting records out and when I heard Mark Moore (S'Express) was putting out a record I simply spoke to him at the WAG where I used to go regularly and said 'I hear you're doing a record. I want to do the cover'. He told me to bring my portfolio in the next night to show him, I went along with my portfolio, sat down in the corner and showed him my college work and he was like 'yeah great' and that was one of the first commissioned jobs I did.

## So where does Champion come into it?

After I did S'Express, I was also doing stuff I wasn't so into; Steve Walsh the Gypsy Kings and some really dodgy things, as I started getting more of my own work in. Martin from Kunst was like 'Trevor you might as well get on with doing your own stuff' so I ended up sharing the studio with him paying rent, mainly doing my own work but also helping him out when he needed it. I think it was through working at the record shop that I notice Champion were putting out all these great records. They were connected to these importers in the premises next door, called Record Importers or something, they could cherry-pick the best records as soon as they entered the country and license them. I noticed none of the record had picture sleeves, they were all in that Champion green house bag, so I went to see Mel Medalie, who was a proper character, a crazy South African guy, and I said 'I'll do sleeves for you for free and if you like them give me more work' and one of the first things I did was a cover version of 'Set It Off' by the Bunker Crew and he liked it. So he was putting out four or five records a week and I was doing the sleeves cheap but he was giving me shit loads of work so that kept me going for ages. I was doing 'Break 4 Love', Todd Terry, Frankie Bones, Pal Joey records... brilliant records.



**All those Todd Terry sleeves are quite distinctive with that 'bit' design...**

You know at the time, for record sleeve designers, there were only a few big people. You had Peter Saville, Vaughn Oliver, Neville Brody and Malcom Garrett at Assorted Images whom I all really respected but you also had Stylo Rouge and all these boring mainstream companies, and for a record sleeves, a lot of the time they'd just take a photo, lay some type on it and get paid a fortune. I was like 'fuck that, that's just lazy' and wanted to

do something different. Also, computers had just started being integrated into bigger studios, so you had Paintbox and these programs that cost thousands of pounds, and I couldn't afford that so those early sleeves were a reaction to those big companies. I used to love playing video games on the ZX Spectrum and Commodore 64 and to me it suited the music. It was like 8-bit music. You know, Todd Terry is making these records on pretty low-res samplers so it seemed an obvious thing to do. That was like late '80s early '90s. I still had that comic book mentality. The

sleeves had a mini-story to them, almost like a two panel comic strip related to things that were going on at the time in rave culture.

**What do you think when you see those sleeves now?**

They're innocent. There's a naivety and I'm proud, you know...

**So house was really kicking off in the late 80s, were you still into hip-hop then?**

Sure, there was still lots of great hip hop around as well as mutations of it like hip house,

the scenes were still connected and as hip hop got faster the two scenes became connected. Clubs like Delirium started to play house as a reaction against the more violent side of hip hop but I still loved both genres. I related to it work-wise as I started working for Gee Street Records. I was going to fashion clubs and parties that still mainly played funk, hip hop and electro stuff as well as all the amazing early London warehouse parties, but I also started going to acid house clubs, Clink Street etc. There were certain points when they crossed over. My favourite London club was a place called Astral Flight at The Embassy. A guy called DJ Wolf played there and he was mind-blowing. Him, Colin Favor and Eddie Richards were the DJs doing it for me then. People talk about Paradise Garage and that was my Paradise Garage. Hearing New Order's Your Silent Face over that soundsystem... They had this huge rectangular lighting rig that would descend over the dancefloor and this big inflatable couple swinging from the roof fucking. I'd listen to Colin Favor and Eddie Richards on Kiss, then I'd hear them play at the club, and the next day go to the Record And Tape Exchange in Camden and find all the records I'd heard. In the NME they used to do a little chart and I'd be able to discover all the records I didn't know.

### **Who was DJ Wolf and why was he so good?**

The club from what I remember, was a posh Mayfair venue full of a weird mix of rich socialites, cute girls and art students but he used to look like a goth, with high spiky blonde hair playing from a booth high up overlooking the floor. He used to go from like Bauhaus to Kraftwerk, then to ACR. He was the first British DJ I heard doing that really well. He was really really on point – and he'd play funk as well. It'd be interesting to see a playlist from him. I was too young to go the Blitz and stuff like that so that for

me was a really seminal club. It was a really fucking good time.

### **Did you do the Jungle Brothers sleeve for Gee Street?**

I did Royal House 'Can You Party' and then I did Jungle Brothers 'I'll House You', basically the same record with a rap on it. I did the sleeve for that and 'Black Is Black'. I was lucky you know. I was doing that and also working for Network Records. All those bio rhythm sleeves. Neil Macey was working for Network and I remember when that classic Virgin Ten Techno compilation came out and I seem to remember meeting Neil Rushton (the head of Network) at a London launch party or something.

## **I'D LISTEN TO COLIN FAVOR AND EDDIE RICHARDS ON KISS, THEN I'D HEAR THEM PLAY AT THE CLUB, AND THE NEXT DAY GO TO THE RECORD AND TAPE EXCHANGE IN CAMDEN AND FIND ALL THE RECORDS I'D HEARD...**

### **So when was Bite It! as a label born? That was your first venture into music right?**

Yeah. I was doing Bite It! as a design thing only. There was a Street Sounds remix competition and I hadn't really made any music before but I'd bought a four-track and had a little sampling device for the Commodore 64 computer where you could sample for a few seconds with a very basic sequencer, and I made a remix on that. I was making beat-based music only. 'Beatbox' by Art Of Noise had a huge influence on

me. I was obsessed by Arthur Baker, Trevor Horn and Adrian Sherwood. On-U Sound was a big inspiration. The first On-U dub stuff I wasn't so into, but when Adrian Sherwood started working with Doug Wimbish, Skip McDonald and Keith Le Blanc (the ex-Sugarhill Gang Band) as well as DJ Cheese I became hooked, hearing that Fats Comet track "DJ's Dream". It was fucking crazy. You know I most probably heard it at Astral Flight with DJ Wolf playing it. So, my initial records were not melodic at all just rhythm and noise.

Then I met this rap crew who lived round the corner from me called the brotherhood and I started working with them. I started Bite It! purely to put out this track 'Descendants Of The Holocaust' which was a reaction against stereotypical Jewish suburban life as well as needing to voice a subject we felt that was important to be heard. We'd experienced our own forms of racism and were just as angry as we were excited by the platform of hip hop.

### **Was that when you first went into the studio properly?**

Yes, we went to this small studio called Monroe Studios in Barnet. I used to work with this guy called Roger Benou, he ended up engineering most of my Underdog mixes. We did the first Brotherhood stuff there on an Akai 950 sampler and an Atari ST. It was interesting because that studio became a real haven for loads of underground British music when it moved to Holloway Road. A lot of important Drum 'n' Bass producers started out there. Lucky Spin records was next door. DJ Crystal who was the original Brotherhood DJ, Ed Rush, Adam F, DJ Trace all those guys, I used to hear Amen being cut up in a million different ways 24/7 through the walls, everyone at the time worked there. It was a really important creative hub. When I was working as Underdog I was doing all my remixes down there.

**The sleeves for The Brotherhood seemed to kick against what was going on in UK hip-hop at that time...**

What had happened was, I had this parallel life. With the design I'd gone from Gee Street, Network and Champion then I started working for Pulse-8 doing terrible Euro pop music sleeves. I was making a lot of money but I was hating it. It was soul-destroying especially after designing records that had such integrity. At that point I made a conscious decision to stop designing and start my own label. That's why I started Bite It! and it had a very strong visual aesthetic.

The reason I wanted to do something graphically strong was that you had Music Of Life and Cold Sweat (UK hip-hop labels) but they appeared second-rate compared to American product. I wanted to make records that sounded as good as American records and looked as good. If not better. Hip-hop visually had already started to be a cliché with the girls, guns and cars and stuff so I wanted to go against that. I was also really conscious to sample from very different kind of records. Not only did they have to sound and look right, the sources had to be different. European jazz-rock, Soft Machine, ECM, it was all about different sample sounds to what was going on at the time. That was part of the ethos of the label.

**I remember buying a 12" with a sample saying 'I might smoke a spliff but I won't sniff' that I'd heard on the radio. What are you proud of from that time?**

A record called '100% Proof' I sampled this tune by Julian Priester called "Love Love" on ECM that was originally in 3/4...and I flipped it into 4/4 and I did this tripped-out bonus beat with flutes and tripped out shit, they sold it in Honest Jon's where James Lavelle had started working before he set

up Mo Wax. And he was like 'What is this???' He loved it and we started a good friendship.

**Did you know the Bristol lot as well?**

I was good friends with Mushroom (Massive Attack). When the Brotherhood EP came out it started to get played a lot and Richard Russell who was working at XL, asked me to do an underdog remix for House Of Pain's 'Top Of The Morning To Ya'. It went Top Ten on the back of my mix and my remix career as Underdog started to take off along with having the label. Mark Picken, who was managing Massive Attack liked the mixes and eventually started looking after me. I went on a European tour with Massive Attack and DJed at after parties along with Mushroom and G.

## **THE WHOLE WAREHOUSE THING WAS MASSIVELY INFLUENTIAL ON ME.**

**Massive Attack kind of changed when Mushroom dropped out...**

For sure. I have a hell of a lot of respect for 3D and G but it's now a very different band. 'Blue Lines' in still one of my favourite records of all time. I mean Mushroom wasn't an easy character, He was always the younger one during the Wild Bunch days, so I suppose he always got treated like a kid in the band but he was hugely talented, made all the best beats as far as I'm concerned and contributed loads of great ideas. I went to Mushroom's studio and he was like a proper audio freak had amazing gear. I don't know what's happened to him, I liked him a lot. I've been trying to get in touch with him again for years.

**So where else did your influences come from?**

Mainly clubs. The whole warehouse thing was massively influential on me. Shake N Fingerpop, Family Funktion, those parties. Norman Jay, Judge Jules. You know he actually used to be a good DJ. Then you had Soul II Soul and all those guys and the Mutoid Waste parties as well. It was an amazing time. That whole period of club culture hasn't really been documented enough but it was hugely influential to a lot of people. I also used to throw parties with Tony Nwatchuku (from Attica Blues) in Oxford at a place called the Caribbean club back in '87 '88. We'd play hip hop, Smith & Mighty, early Todd Terry things, that really was the start of everything for me career wise.



**So you had all that going on and then the Soho set with The Wag and stuff...**

Yeah you had all that and then Dodo's, Dial 9, Delirium, there was so much going on, The RAW club in the basement of the YMCA in Tottenham Court Rd was perhaps the best club in London for me after the Embassy, Saturday night with Dave Dorrel and CJ Mackintosh was incredible. But I really remember going to some amazing parties along the Thames. I remember vividly the first time I heard house music at a Shake N Fingerpop/ Family Funktion party, one of the DJs was cutting up, a mix I stole for years afterwards, 'Peter Piper' Run DMC with Fun Boy Three 'Faith And Hope And Charity'.

I went upstairs and there was a Mike Tyson fight being shown on a big video screen and they were playing Farley Jackmaster Funk 'Love Can't Turn Around' and I was like 'what the fuck is this record?' There were things like Cultural Vibe 'Ma Foom Bey' always being played but that was a proper house record I think I heard.

### **What made it a proper house record?**

It sounded different. I was used to uptempo HI-NRG but that record... It was probably about Darryl Pandy's vocal, I didn't go down so well. The floor was empty but I was enchanted, the atmosphere was great. To this day I'm most comfortable in a dark, dirty basement. I'm not into Funktion One soundsystem clarity and air con. I like reggae sound systems smoke and sweat.

### **Going back to the label – who signed The Brotherhood at Virgin?**

We got signed by Simon Gavin and Steve Brown, who went on to form Science, and then we spent a long time making The Brotherhood album. There was no-one in British hip-hop at the time making quality cross-over music with a strong concept, we had one. The band was mixed-race. It was a black guy, a Jewish guy and a mixed-race guy and musically I was sampling 90% English and European jazz rock and we got the English artist Dave McKean who'd done artwork for BATMAN at DC Comics to design the sleeve. I was really happy with the thing as a whole. It joined the dots in many ways. The cover looked very different from anything else at the time, the whole project ended up being very well received.

### **How do you get from Bite It! to starting Output?**

There was quite a gap between the two. I was being managed by Marts Andrups he also looked

after Roger Sanchez and Kenny Dope. Marts tragically suddenly passed away, he was a very close friend as well as work colleague and that had a very big effect on me. I was young. I was in my late 20s and it totally threw me. Up to that point I felt indestructible and I'd never had anything like that happen to me.

Marts was a real character. I'd met him in Honest Jons with James Lavelle and when I met him I thought he was a stuck-up wanker. He was opinionated, totally full of himself and never agreed with me about anything but he had the coolest shit, everything you wanted, sneakers, art, records, he was completely on-point, and when I got to meet him properly we got on like a house on fire, we became great friends and he started to manage me. But then he passed away. I ended up falling out with The Brotherhood and things went sour.

**THEY WERE  
FUCKING GREAT.  
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ESG MEETS KING  
TUBBY. THEY  
WERE AMAZING. I  
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THEM...**

They pushed me out of the band and off of the label, after what had happened to Marts I just thought 'fuck this, I don't want to do this anymore' and I got out of it. I don't really know what I did for a year. I needed to find some new inspiration and I started going back to my records and I realised I was deeply into just weird weird records. I used to go to Soul Jazz and Mr Bongo and buy strange European jazz records, travel the world buying crazy things to sample and play. And It made

me realise I wanted to get well away from hip hop and the way it was becoming so narrow-minded, and release music I over regardless of genre and most importantly who else would like it.

### **Was Mo Wax influential in the move from Bite It! to Output? You look at it as a label and they are releasing tracks by Carl Craig, Richie Hawtin, stuff like that...**

James (Lavelle) is a genius, but a victim of his own success. He was on it. People don't give him enough respect. I grew up with eclecticism, and he took that aesthetic which was missing at the time and brought it to a new label and an amazing mix of stuff. Then they had the club at The Blue Note, Dusted, and I remember DJing with me, Weatherall, Carl Craig, going to see the craziest mix of people, it was a brilliant time. He did a lot of stuff. Maybe the downfall of the label and with regards to Output, I saw that James ended up becoming bigger than most the artists. He was the label and I think that possibly created resentment and it put to much of the spotlight on him, the minute I started Output I didn't want it to be mainly about me. I was happy for people to know it was my label but I wanted the focus on the artists. They were the most important things. The label was just a conduit for the artists.

### **What were the first releases on Output?**

They were just some bits that I had kicking about. Remixes that got rejected and stuff. The early stuff was very beat-based. I don't really remember what the first release was but I released three ten inches which were beat excursions...

Now I remember what I did in my time in between Bite It! and Output. I ended up hooking up with this band the Emperors New Clothes who were on Acid Jazz

records. They were fucking great. They were like Sun Ra meets ESG meets King Tubby. They were amazing. I got deeply into them and hung out with them all the time and got friendly with Luke Hannam the bass player, then Acid Jazz asked me to produce their album after doing some remixes for the band. We spent perhaps a year making the record, I'd gone from working with only samples to learning how to record live instruments and working with real musicians, it was a crazy time of experimentation and pushing boundaries, it was about as un-acid jazz as it could possibly be, totally out there music, perhaps one of the best things I'd ever done. but we finished the record Eddie Pillar (Acid Jazz owner) refused to pay me. Eddie was notoriously hardcore as was his partner at the time Dave Robinson who used to run Stiff rRecords, I may have been a dick about it but I refused to be fucked over. I told him to go fuck himself and unfortunately I think it's one of the best things I've done. So I ended up putting out an Emperor's New Clothes record on Output, maybe third or fourth release, and then the band broke up and Luke started to form Gramme with Leo (Taylor) the drummer.

### **I didn't realize Luke and Leo were in Emperors New Clothes...**

I remember the turning point. We were doing this track that was like the precursor to Playgroup's 'Make It Happen' Leo was playing the drums in a free jazz style, Luke was rolling with a brilliant uptempo wobble style baseline. and it just didn't sound right, I was trying to explain to Leo to play simpler in a more primal almost moronic style and he didn't understand, I pulled out Metal Box and said 'listen to this. He totally got it and I think



that was the moment Gramme was initially formed. This new direction caused a split in the band and they eventually broke up Gramme formed perhaps a year later? I kept in contact with Luke, he played on many of my later Underdog remixes and also introduced me to Kieran Hebden whom he met at Rough Trade one day. I'd never have signed Four Tet had it not been for Luke.

### **Was it Fridge (early group featuring Kieran Hebden) at that point?**

Yeah Fridge. Fridge was him, Sam and Adem. They recorded in their bedroom. And I listened to their records and went to see them play together at home and they sounded like Can or Faust or something. They sounded amazing.

### **Was that when the label found it's identity?**

I was really fortunate as I'd signed a P&D deal with RTM Distribution. And I could spend some money on packaging. I could do what I wanted. I was sick of doing all these crap sleeves. All my influences started to make sense. All the experimental music I loved, the fusion of things, genreless sounds, I finally had my outlet I'd always wanted. And there weren't any labels in the UK doing what I was doing. I felt like all my artists were rejects. We were outcasts and I enjoyed that. I'd always felt like an outcast myself.

### **Was the label in East London at that point?**

There wasn't much going on in Shoreditch at that time... All you had was The Blue Note. And that was it. For me it felt like a second home as I'd worked in Clerkenwell for so long. I was lucky. To dispel any myth, I don't have rich parents, I was earning money as a teenager when I first

**"I FELT LIKE ALL MY ARTISTS WERE REJECTS"**

started working living with my mum, so I was saving money, and I could fortunately afford to buy a flat when I was quite young. This was the only place I could buy a nice space in East London. Best financial decision I made and I was fucking lucky and the area blew up.

### **I suppose there was you and Nuphonic over here...**

There was also Tummy Touch. It was them, Nuphonic and myself. Tummy Touch were here before me.

### **What records were you buying at the time?**

I was really into post rock, Tortoise and things like that. I used to have a great relationship with Darryl at the Rough Trade shop in Covent Garden and I'd buy fantastic records from him. I loved that place, and also Atlas Records with Pete Herbert and Mark Kirby behind the counter, They got me into Basic Channel and stuff like that. You know I'd done the early techno with Network but when those Basic Channel records came out they made sense to me. Hip-hop had got a bit boring and I was playing more experimental music – Kompact, Thomas Brinkmann, stuff like that was coming out, restored my faith in club music, that I thought had become incredibly boring.

### **So back to the label, you had a pretty good track record for discovering bands...**

It was more being involved with things. I didn't discover them. Perhaps I was lucky. I was in the right place at the right time.

### **Do you wish you'd locked down some of the deals with the likes of Four Tet and LCD Soundsystem?**

I have never been a good businessman. I've never done things for money. Money doesn't

interest me. I never ran the label as a business, I just loved this music and I wanted it to be heard. Also, at the same time I was conscious of my limited capabilities as a label so I felt I didn't have the right to sign a band to the label and lock then down to anything, it would have been dishonest to do that. Also, I heard stories about how Daniel Miller had never actually signed Depeche Mode so I was like 'fuck it, why should I sign anyone' and I also worked with the bands as friends which perhaps was very naive but that's how I did it. Thing was, it also protected me in a way because the bands expectations of me couldn't be unreasonable. I didn't have anything in the contract I had to achieve. All I promised the bands were that I would get their records in the shops, radio and club play and press, the rest who knows? You know I had been running the label by myself, apart from a false start at with a deal with Virgin through Source Records that didn't work out, and Rob (Sandercombe, label manager at Output) had come in and he was a life saver. He was magic. Just what I needed. Well organised and knew how to work with people so he came along at the right time.

### **So what happened then?**

You know, when people started to really like the records was when it fucked up. No-one taught me how to run a record label and I can hand on my heart say I never drew a wage as I was doing other things, DJing, remixing and designing. I never ran the label as a business and in turn many of the bands didn't make money, though I'd like to think most of them did well out of it in other ways. I don't regret it at all. Unfortunately by the time a well organised structure of the label needed to be in place it was too late and we couldn't go back. It was started in a totally relaxed casual way but the success totally took me by surprise and I was too busy trying to run the day to day business to

be able to stop things and make anytime to set it up properly, that messed up everything.

### **It sounds like most of the bands just turned up?**

It wasn't really that, I listened to many hundreds of demos but most of the artists I released had been ignored or rejected, people just weren't interested in them, and for me I have a strong attraction to things that other people don't like, as well as naivety in recording. I love early demos – the initial essence of an artist.



### **When did Playgroup come into the picture?**

Playgroup came along in about 1999. 99% of the things I do are reactionary I create things because I get fucked off with what I see or hear around me, or I think somethings missing and someone needs to do something about it. Playgroup started because I was bored of what I was hearing in dance music. I was listening to all these records through working with Gramme and I was realising that no one was making live dance music anymore that wasn't dumb or super commercial. All the production on records at that time were super complicated; Aphex, Squarepusher, Timbaland, Rodney Jerkins... I wanted to make a simple record. I'd been doing loads of dark complex stuff and I wanted to make a credible, fun and sexy record.

My main drive was, I was 30 years old, I was sick and tired of the '80s not getting the respect it deserved. People always used to take the piss out of it, which has obviously changed now, and I strongly felt there was massive influence in the music I was hearing around me, but it seemed people were in denial and that whole period of time needed to be showcased in the right way. Edwyn Collins, Dennis Bovell, Paul Haig, Shinehead, Scritti Politti, I wanted to get all my influences in there and mix it up with new people. I wanted to make an album that sounded like your best friend's house party not a commercial super club. At the end of the day, I just wanted that '80s era to be respected. I was fortunate to work with some really great people on that record.

**The '50 Ways To Leave Your Lover' – it's a good one. How did that come about?**

At the end of the night I always used to play 'Mama Used To Say' or 'Billie Jean' by Shinehead as well as Paul Simon's original, I remember I was DJing at the Massive Attack end of tour party in Paris in the tiny backroom of this club and I played the original of '50 Ways...' as the last record and the guys from Air came up to ask what it was. I was shocked they didn't know it, that moment stuck in my head, it all kind of linked together and it made sense to cover that record.

**Is there a new Playgroup album coming at some point?**

I've probably made about four albums since that one came out but I've never felt like releasing them. The longer it takes the more cautious I am about putting stuff out. The reason I want to release music is questionable now. If I'm frank about it there are so many people making great music now. I only want to make records with a purpose and records that don't sound like other people. I've always made music inspired by

other people and I don't want to do that anymore. I can't make a space disco record better than Lindstrom so why bother. There's no point. I still have that hip-hop competitiveness at the end of the day.

**So closing off that whole Output era – what would you have done differently?**

I would have had a good accountant that didn't rip me off, I wouldn't have employed a 'so-called' business advisor who would end up making things even worse and I probably would have had a business partner or someone that had some experience from day one.

## **I'M A SNOB. A SUBVERSIVE SNOB. I LIKE THE IDEA OF KEEPING THINGS LIMITED, UNIQUE, SELECTIVE AND SPECIAL.**

But I don't know if anyone would have seen the potential in it anyway, my initial plan was quite reactionary and destructive, not having a business objective apart from breaking even. Who really would have known that Four Tet would be as popular as he is now? I initially didn't expect any of the artists I worked with to sell more than 1,000 records, to be honest I would have been quite happy with 200. I suppose I'm a snob. A subversive snob. I like the idea of keeping things limited, unique, selective and special.

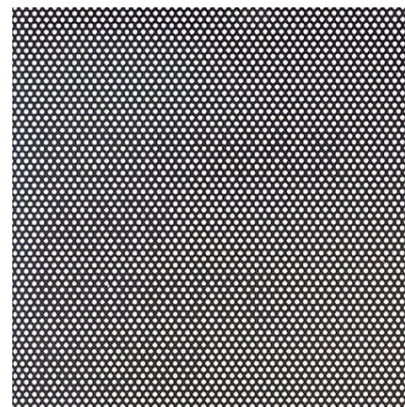
**You've always designed record sleeves – what do you make of sleeve design at the moment?**

I think it's interesting now that the whole digital thing has almost gone back on itself. People are slowly reacting against it, Look at Stones Throw, they are releasing limited beautiful screen-printed

records using Hennessey in the ink for Madlib, Will bankheads cassette label, people are doing really interesting stuff. So I'm still inspired by things I see around me, whatever format they might be.

**Would you buy a record just for it's sleeve?**

I have done, and made many mistakes doing so, especially on crate digging excursions without a soundbucker or record deck to hand! But my life has changed over the last two years. I've cut down on consuming and purchasing things I don't need as I had too much of everything. I don't want to be cynical but having lived through so many things it is rare to see or hear new things that truly excite me anymore, and right now I only want to experience powerful new things I haven't felt before, or live with essential things that are timeless.



**So looking at your design – if you had to pick a favourite sleeve what would it be?**

I find it really hard musically and visually to have an opinion on my own work. Maybe the Soulwax sleeve (above) and some of the Bite It! sleeves. I still like them.

**You seem to DJ a lot in Berlin – what's so good about it?**

In Berlin you can play in most clubs the people will look really normal, but you play the weird records and they go off. You play them in London and they leave the dancefloor. And



there is something about that essence of Berlin that is still super exciting to me, people seem open minded and free in many ways. Maybe that's what is missing in London at the moment. I made a real conscious decision to stop playing big gigs at the moment. I've seen many of my contemporaries play bad music simply for money. There are too many people that will compromise their beliefs to earn a living and I don't want that. If I'm honest I don't like being in the limelight, never have, I don't want to play anthems and do things that people want me or expect me to do. The Playgroup thing mucked up so many aspects of my life as it put me in the spotlight, made me feel uncomfortable, messed up relationships and even my health. When you put out a record and start playing the promotional game you get pushed into a world that changes everything. I don't want that

attention nor care about what anyone thinks about who I am or what I do, as long as I'm proud of what I do I'm content. Now I'm much happier playing for 2-300 people where I know I am going to have a good time than a big gig which might pay me well but I leave the booth feeling like I should of stayed at home and question why I bothered in the first place. big gigs can be great with the right promoter, line up and crowd but it's almost impossible to play records that have any detail, sensitivity or depth, which is what I appreciate most. Berlin to me is good but it's not necessarily the epicenter. One of my favourite gigs has been this small town Asturias in northern Spain, I played a little club for 200 crazy people for 7 hours. Fucking amazing.

**So rounding up – you've been quoted as saying you share 'an equal love of low brow and high brow culture'. How does that manifest itself?**

It manifests itself as I am often full of contradictions, but I like what



I like, not what people tell me I should, And I am opinionated in the process. People seem scared of strong opinions these days. I respect people that are passionate and have genuine reasons behind why they do things even if I don't agree with them. For instance with movies I love Enter The Void and Uncle Boonmee Who Can Recall His Past Lives (Cannes winner 2010) as much as I appreciate Hollywood blockbusters like Armageddon and Bad Boys 2. I don't have any preconceived ideas of what I should and shouldn't like and how I need to fit in anyway. I've never wanted to be part of anything.

I respect individuality and innovation in all forms and refuse to be pressurised to think or conform in anyway that I don't feel totally comfortable. People have been too lackadaisical recently, this country has been putting up with so much shit recently, we've been continually lied to and deceived, people say nothing and accept that's the way things are or simply

ignore what's happening. I think now what's going on with the student riots is really exciting. I got hairs on the back of my neck when I saw students revolting. That's what this country needs. That can only be a good thing for culture as a whole.

**Finally, if you could go back to any club in time where would you go?**

I would go to the Funhouse as shown in that New Order video. That's the weirdest thing for me. Arthur Baker is a friend now but I considered that guy a god at one point. Everything he was involved in. Him, John Robie, Latin Rascals, you know... he was amazing. What I would do to go back to the Funhouse where JellyBean Benitez puts on that Reel to Reel tape of 'Confusion' and the lights go, and the B-Boys and girls start dancing, that's where I'd want to be. I know the Paradise Garage was the one for a lot of people, but for me it's definitely the Funhouse.

**END.**

# CLEANING RECORDS. THE COPYDEX WAY.

**SOMEONE TOLD ME THIS WORKED SO I THOUGHT I'D TRY IT OUT. I TRIED IT ON A BIT OF A GOOD RECORD, PRINCE'S 'BLACK' ALBUM, BUT LUCKILY IT SEEMED TO WORK. ANYWAY, TAKE ONE CRACKLY RECORD AND A POT OF COPYDEX AND OFF YOU GO...**



**STEP 1: OPEN COPYDEX, REMEMBER SMELL OF YOUTH AND DEAD FISH AND PASTE LIBERALLY ONTO THE RECORD.**



**STEP 2: COVER THE WHOLE RECORD WITH GLUE.**



**STEP 3: LET THE GLUE DRY UNTIL CLEAR. THIS TAKES A WHILE SO GO TO WORK OR SOMETHING.**



**STEP 4: PULL IT ALL OFF. DONE! AND IT TOOK ALL THE CRACKLES OUT.**

# ROB'S REVIEW CORNER



## PANORAM / ACCENTS / SCENARIO

A fusion-influenced, less freaked, Dam-Funk. Maybe more concerned with modal than Rick James or Mandre. Keyboard feedback fizzes above thoughtful bass-lines. In some places, there is Pulsinger's Dogmatic sequences, City Lights II, in it's references and feel. Marc Moulin's Placebo or Sam Suffy for 2012. A Sybarite gone Jazz not Modern Classical, if you're looking for someone slightly more contemporary. This beat's broken but it's only whispering it's pain.



## DOMINIK VON SENGER / ONLY LOVE / JUJU & JORDASH / JEWSEX / SPIKE / NEW GERMANY / GOLF CHANNEL

Golf Channel has a load of stuff lined up for 2012, and the few things they have let us hear so far are pretty varied. Dominik Von Senger pairs up with Thomas Bullock on 'Only Love Can Take Us Home'. A reverbed motorik pulse, shades of Holger Czukay and space rock guitars recalling classic Pierce and Kember. Like The Laughing Light Of Plenty, having taken the tongue out of their cheek. The b-side is reduced to little more than Dominik's fragile vocal and the occasional treated guitar outburst. It's actually quite affecting. Juju & Jordash's 'Jewsex' is Horn and Lipson with Frankie remade epic Italo High Energy. Fun Fun's 'Happy Station' with balls and a touch of the Simple Minds. The 'Clubsex' mix traps a Pacman and has it bouncing off a wall of feedback until it locates Steve Poindexter and the Relief records back catalogue, and 'Dubsex' drenches everything in delay and 69's detuned synths. Tin cans rattle in a haunted dancehall. A ghostly locomotive. A bit like that DJ G La Tortue record that Derrick May used to play. Spike's 'New Germany' runs on a cheap beat box al a Perry's 'Soul Fire', but not horny, depressed. Drones like a bedroom Eno on 'Heroes'. DJ Nature adds a three-note Punk funk bass-line, a porn star and trippy keyboard flirtations. Spiraling and building, like a live take on Wild Pitch. The drones now sounding more Detroit than cold war Berlin.



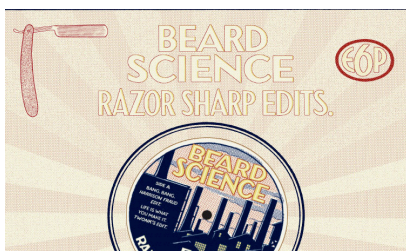
## DR CHOCOLATE / MAGICK / BEAUFORT/ IN PLAIN SIGHT

In Plain Sight is a new project from Andy Blake that came as a bit of a surprise, since, while World Unknown provides safe haven for New Beat fetishists everywhere (check the Facebook group) and Cave Paintings seems inspired by early 80s Chicago, these three 12s all hark back to mid-90s moody/deep/druggy (you choose, I know where I was coming from) House. Garage made underwater on Charas and Shiraz. Skippy drums. Hypnotic keys. KCC with Emile. Dangerous Minds. Deep Zone dubs. Junior Vasquez's 'X'. Jonny Dangerous' 'War With The Devil'. Sex Mania. Shaking hands with Robert Owens on that dodgy boat on the Thames after The Ministry. Weatherall at The Blue Note. Edgar Lustgarten re-doing McClaren's 'Deep In Vogue'. No need for a break down, everyone screams when the hat comes in. It's a vibatory thing.



**MAX ESSA / POW WOW /  
VALLEY SOUND /  
MUSHROOMS PROJECT /  
GALATTICA /  
JANSEN JARDIN**

A couple of new things from my Tokyo drinking coach, Max Essa. The spiritual ramblings on the semi-ambient intro of 'Pow Wow' recall Young American Primitive, but the organ swells are pure mid-90s (is 2012 the year we move musically from 1991 to 1996?) New York House. Mood II Swing, Eightball. Peter Daou on the later Nu-Groove gear. The original mix of the Mushrooms Project's 'Galattica' is almost twelve minutes of echoed percussion, cosmic synth washes and soft rock-riffing. Like a Disco Riders On The Storm soundtracking Miami Vice. With Glenn Fry as guest. Or Tiedye trying to be Gimme Shelter era Stones. A 303 attempting the menace. Chicago Damn's remix is a burst of Mayday's Wiggin', The Art Of Stalking (tune), and the high-hats from 'A Night-Drive Thru Babylon'. Music made to communicate with UFOs, when it still seemed possible that aliens might save us. I can't hear anything of the original bar the idea that I am navigating by moonlight on wet roads through a deserted city.



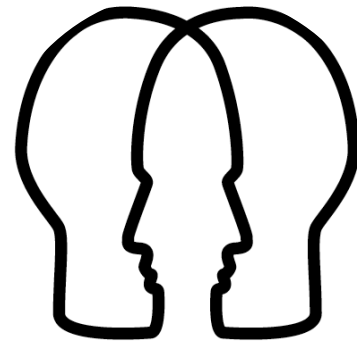
**BALEARIK BROS / TIME  
TWIST / BEARD SCIENCE**

Sean Johnston and Paul Williams (ne Brown) on the label birthed by a secret society of DJH defectors. This collaboration chugs forcibly like a High Energy record at -8, reverbed and pumped. Percussion fills like sonar blips. A Fancy gone to Hell. A little like a lost dub of Kissing The Pink's 'Certain Things Are Likely'. Or The Pet Shop Boys missing their cues. Busy meeting John in the john.



**MIND FAIR PRESENTS NO  
STRESS EXPRESS / REACH  
THE STARS / ROGUE CAT  
SOUNDS**

Spoons solos, white Pop Rock vocals, 'Lets Go Swimming' clusters, distressed clangers, random sax burts, Stones "sympathetic" percussion, Rockabilly twanging and a hint of Nassau's clipped post-modern funk all swirl randomly. Admirably shambolically even. 'Tree House/School Bell' turned Prince's 'Little Red Corvette'. As it falls apart. The NYC version is Arthur Baker remixing The Stones for a Risco Connection LP with the other Arthur, Russell, Peter Gordon, Kip Hanrahan and Lester Bowie on session, while the Rogue Dub is a more overt Russell/Gibbons homage. The production on this leapt out of the car stereo, amidst the bulk of 'New Disco' stuff. It will probably sound amazing at The Loft. A pretty strange, unique and timeless Disco record.



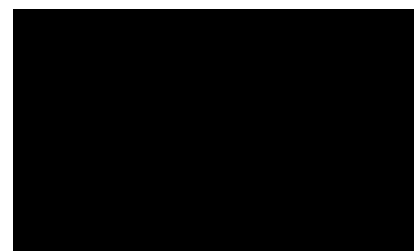
**SUNS OF ARQA / BRUJO  
MAGIC / EMOTIONAL RES-  
CUE**

Prince Fari, The late, great Voice Of Thunder, leads the dance. Less Dread, more Wolfman Jack. Banjoes and Bass. From back when Weatherall didn't own any House records. Definitely one for my "Cloud Cukooland" history lessons the next time The Balearic Museum hits town.

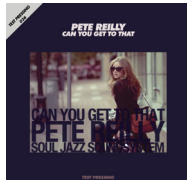
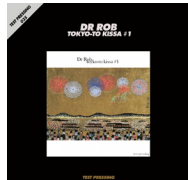
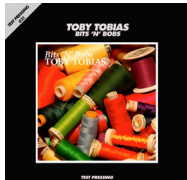
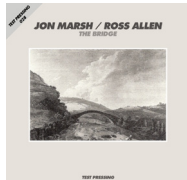
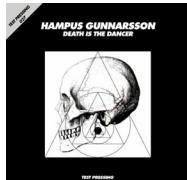
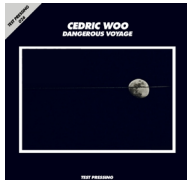
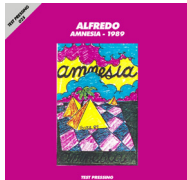
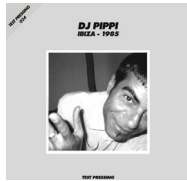
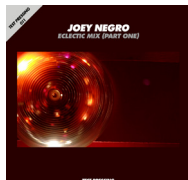
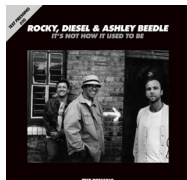
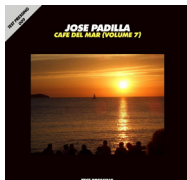


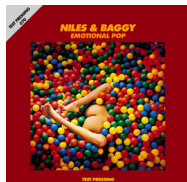
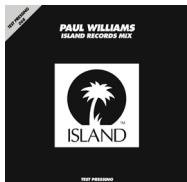
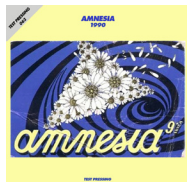
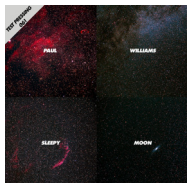
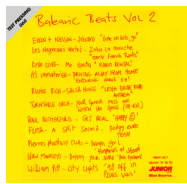
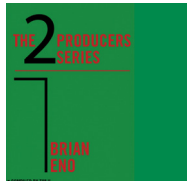
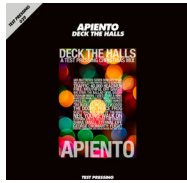
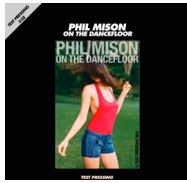
**FURSATTI / RHEINLUST /  
CLAREMONT 56**

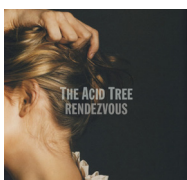
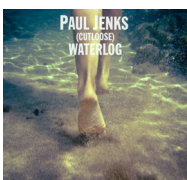
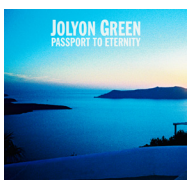
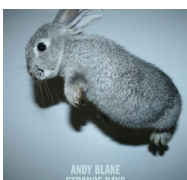
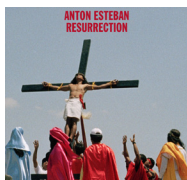
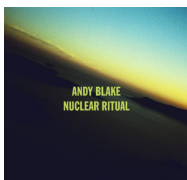
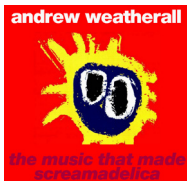
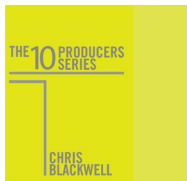
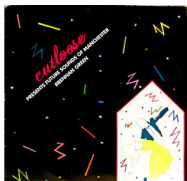
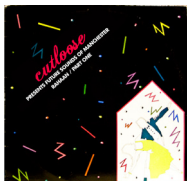
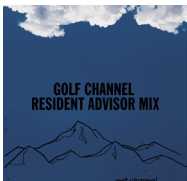
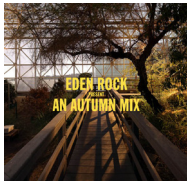
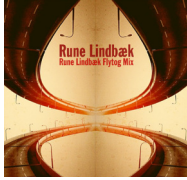
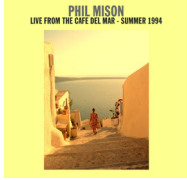
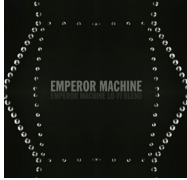
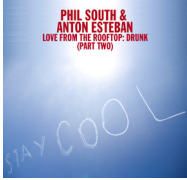
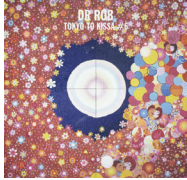
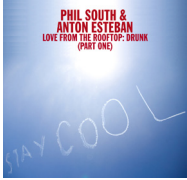
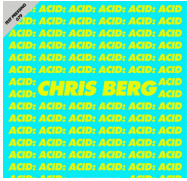
The chime of plucked microtones picks up where Frankie Valentine's remix of Torn Sail left off. Somewhere in between Michael Rother and Rheingold's 'Dreiklangs-Dimensionens', updating Krautrock like the lovely Fuxa. Neu's "Hallogallo" mixed for the discos.

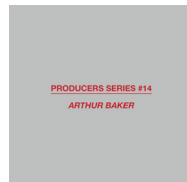
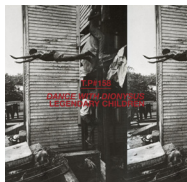
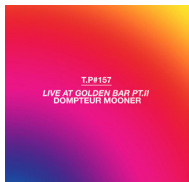
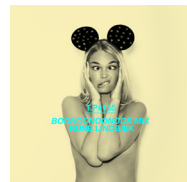
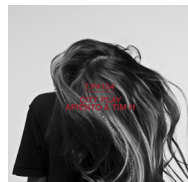
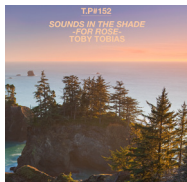
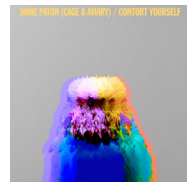
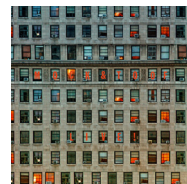
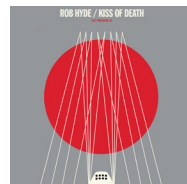
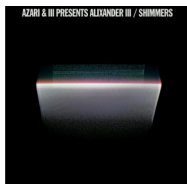
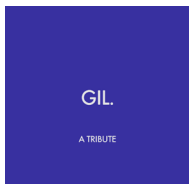
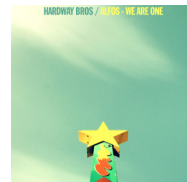
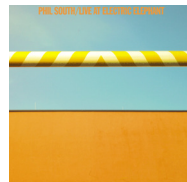
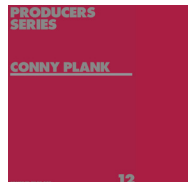
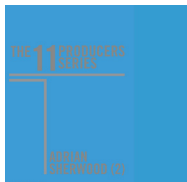
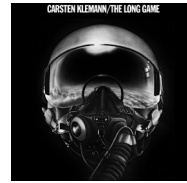
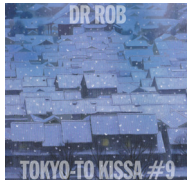


# MIXES. WE'VE DONE A FEW.

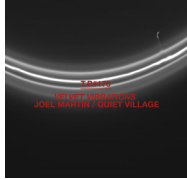
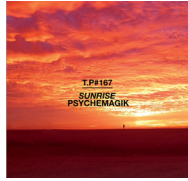
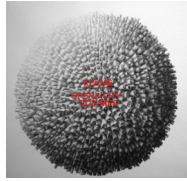
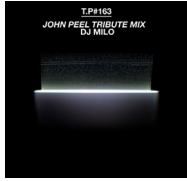












**ADIOS,  
TEST PRESSING. X**

