

## **YOURS IN MUSIC:**

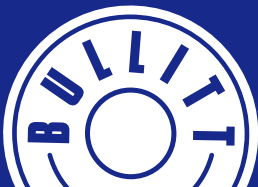
**IAIN MCCREADY ON THE RHYTHM  
OF LIFE BEFORE & BEYOND THE  
ART COLLEGE.**



+ *Never Never* in Paris

-- obscure Irish disco

-- and loads of charts for your heart!



# IAIN MCCREADY

**WAS A TEENAGE MOD WHO BECAME A PIONEERING ACID HOUSE DJ IN THE LATE 80S IN BELFAST, BREAKING GROUND WITH HIS GOOD FRIEND DAVID HOLMES. IN LATE 2020 HE ONCE AGAIN BEGAN TREATING OUR COLLECTIVE EARS TO THE FAR-OUT SOUNDS OF HIS RECORD COLLECTION THROUGH EXTENDED RADIO AND ONLINE STREAMS, AND WE WANTED TO DISCOVER MORE ABOUT HIS STORY. 'I REMEMBER EVERYTHING' - HE TOLD BULLITT'S RESIDENT DJ, JONNY CARBERRY, IN APRIL 2021...**

**THANK YOU FOR DOING THIS, IAIN  
- HOW ARE YOU KEEPING? WHAT'S  
YOUR DAY-TO-DAY LIFE LIKE AT THE  
MINUTE? THE MANTRA OF ONE OF MY  
FAVOURITE LABELS IS 'THINGS WILL  
BE BETTER IN FUTURE TIMES'  
- YOU DOWN WITH THAT?**

Hi there Jonny, yeah sure I would go along with that. I'm generally a 'right here, right now' sort of fella, every day maximum effort but I definitely feel there is something on the horizon...

**ARE YOU LIVING IN BELFAST AT THE  
MOMENT? WHAT'S GOT YOU THROUGH  
THE LAST YEAR OR SO?**

I am living in Belfast but still have interests in Brighton - the last year hasn't changed the day to day running of my life except that I haven't been cutting much hair. I've been lucky to have had good company to get through it. Musically I've always had varied tastes and the lockdown has given me more time to delve deeper into them. If I come across a couple of tracks that fit well together, I've been developing on that, expanding the genre, trying to

make it into a style or feeling that I can play out. Through the years I've always had an interest in vintage clothing, antiques and decorative arts, so I've been collecting pieces along the way with a view to selling them online and eventually in my own place, side by side with hair cutting.

// Just to set the scene, I never had the pleasure of hearing you play at Sugar Sweet or any of the vital acid house clubs. Those beautiful, important times have been well documented & in this chat I'm hoping to find out more about the other clubs you've been involved in, as your taste is so broad across punk, soul, jazz, ambient, dub, hip hop... In fact, it's the last few years from your 6 hour (plus!) Belfast Underground & online streams that have really caught my ears, and I just want to say that I think very few people can touch you as a 'contemporary' DJ - you consistently surprise with your (perfectly mixed) shows that take in new, old, noisy, groovy,

*deeply soulful, unusual... and I think your music deserves a wider loving audience.*

**BUT LET'S REWIND 'X' NUMBER OF YEARS. DID YOU GROW UP IN BELFAST AND WAS MUSIC A BIG PART OF YOUR CHILDHOOD?**

Sure I grew up in Belfast, I was born in the Dundonald Hospital or the Ulster Hospital as it is now just like every other kiddie in East Belfast and grew up in Bloomfield. I had asthma as a kid and spent a fair few years between that hospital and home. I went to Greenwood then Strandtown school, before going to Inst after passing the 11+. So as far as growing up with music, sure my dad liked music and played trumpet when he was a teenager but apart from the radio or records he was listening to I had to find my own way. My older sister was a Marc Bolan head - she loved the pixie, had all the singles and scrapbooks full of his pictures cut out from the girls magazines, so she was playing compilation tapes of his music on a tiny radio/cassette player. The turning point came when she passed the tape player onto me - that opened up music for me... now I could compile my own tapes of what interested me.

So imagine a sick kiddie with plenty of downtime on his hands, not at school so days passing by into months... I read a lot, still do and I listened to the radio a lot. If I heard something I liked I would hit record and get it down. Now my old man had an electrical shop so blank tapes were not an issue, I had access

to loads of them along with batteries.

**HAHA, ENDLESS SUPPLIES. DO YOU REMEMBER ANY PARTICULAR TRACKS OR ARTISTS THAT MADE ONTO THOSE TAPES? AT WHAT POINT DID MUSIC BECOME AN OBSESSION OR DID YOU START BUYING RECORDS?**

I listened to John Peel and vividly remember every Xmas getting down his Festive Fifty, damn I wish I still had them now. I must have had 3-4 of them over loads of tapes, gold dust, ether to the young mind...

Tracks that standout: Public Image Ltd. - Careering, The Cure - A Forest, The pistols - Pretty Vacant was charting year after year just moving down in the chart, X-Ray Spex - Germ Free...



SO THAT WAS LATE 70S/VERY EARLY 80S. AT WHAT POINT DID YOU START GETTING INTO SOUL MUSIC OR RARE GROOVE? WOULD YOU DESCRIBE YOURSELF AS A MOD, THEN AND NOW?

So going to Inst because it was in the city centre I was close to record shops - Good Vibrations was up the street. At our school there was a sixth form guy in Rudi and another guy played in one of the other punk/ new wave bands involved with Terri so I used to go in there after school. Also the youth club up the Kings Road I went to, I remember I think it was one of the Defect brothers, Buck maybe coming in and playing the first Outcasts album - so I'm not sure of the date but I was only in first year and I was born in '66 so that puts it late 70s.

I was buying up Pistols records, Stiff Little Fingers - big on both of them. You could get the German EMI copy of God Save the Queen, different sleeve than the UK one and even in Smithfield I remember picking up Pistols records.

The mod thing came after the ska revival which came from the punk thing.

So through the emergence of UB40 with 'Signing Off' and 'Present Arms', both the album and the dub, along with the two-tone beginnings I'm starting to get into black music. There was a guy I went to school with who was a rude boy and he liked Laurel Aitken and the Jamaican stuff which went back to the sixties, so I was starting to hear the original ska Prince Buster,

Skatalites etc which sparked an interest in black music of that era so the movement into soul was natural to me...

Now there was a thing back then around youth clubs called a blue lamp disco, which was run by the police to spread a more positive image about themselves (though I guess it was only in Protestant areas).

My older sister started going out with a guy who DJed these discos, and so after the gig rather than drag all the singles back to the station he would leave them at our house. From the boxes of 7's I would have it away with Small Faces, Rolling Stones, Beatles and really any sixties record in there worth its salt. I remember as I was getting into older black music, I started buying mainly then from Michael up at Heroes and Villains, old blues records and jazz from the 20's/30's.

So really I started at the origin and worked my way through jazz into the blues onto rhythm and blues into early soul stuff...

These records and the sixties stuff from the boxes were starting to shape up as I moved into mod, and that was a bit of a game changer right there musically.

And stylistically, you immerse yourself into the culture of mod and the detail, always about the details whether it's the clothes or the music, the look, the sound... that was what was important. Couple that with mod clubs being on 4/5 nights a week

and my O levels went out the window... As my pal Gavin put it: 2 c's, an e and 5 fuck yous.

I still have a bit of the mod thing in me although I packed in the scene because it was so into itself. I still bought black music though.



**I PREFER YOUR STREETWEAR TEES AND BAGGY TROUSERS ANYWAY HA.**

Haha that's what it all about.

I could tell you blow by blow about the clothes.

I'm trying to remember some records I bought around then, the jazz stuff, the blues stuff...

**JUST ONE MORE BIT ON THE MOD SCENE. I CAN'T BELIEVE YOU WERE**

**16 DOING THAT. WHENEVER YOU/SUGAR SWEET/DAVID HOLMES ARE PROFILED, IT DOES ALWAYS MENTION THAT SCENE. CAN YOU TELL US A BIT MORE ABOUT THE VIBE OF THE NIGHTS & WHAT MADE YOU THINK 'I'M ENJOYING THIS DJING BIZ'. ALSO, 2 OR 3 OF YOUR FAVOURITE TUNES TO DJ FROM THAT TIME?**

Well you see I wasn't DJing back then, I was a punter, dancer, whatever you want to call it but I remember taking records along and asking the DJ to play them.

I remember I got a copy of Dobie Gray - Out on the Floor which was a small run reissue that I got played out.

The nights generally would be talked up on a Saturday afternoon when the mods used to meet up at the City Hall, that's when all the mods from different parts of Belfast would get together, hundreds. We would meet up then take a walk around town looking for trouble.

From that came the solid bond that we all took literally. But I had never DJed then - that came later around 85.

The nights were simple affairs lol - someone would hire a room above or at the back of a pub and pop up posters. So the group I hung out with from Bloomfield - Dunlop, Mertz, Wee Andy, Eddie Donnan - would go along and meet up with the other groups from around the city we had met on a Saturday. There were clubs all over the place, The Abercorn, The Viking, The King Arthur, Rumpoles, The Midland hotel, The royal Avenue hotel, even a club

in Newtownards that I can't at the minute remember.

So yeah you'd get dressed up listening to The Who or Small Faces, some Motown stuff, some Stax stuff and head out, get a carry out, drink it on the bus and you're all set. Up the stairs, music pumping, along with the endorphins into a smoke filled room full of likeminded people, a delirious feeling. 'Agent 00-Soul' hahaha. Although that was another mod, Mark McBride, who had that on his business card he would hand out on the dance floor.

And of course it was your first experience of meeting girls into the same stuff. Throw all that in the mix at 16/17, the clothes, music, alcohol, girls... fucking quicksilver, alchemy.

**IS THERE A SONG THAT BRINGS YOU RIGHT BACK TO THAT TIME?**



**SO CURRENT LABELS LIKE ATHENS OF THE NORTH & NUMERO GROUP WHO ARE REISSUING LOST SOUL/BLACK MUSIC - DO THEY INTEREST YOU OR IS THAT SOMETHING THAT'S FROM ANOTHER TIME IN YOUR LIFE? YOU PLAY ONLY OCCASIONAL SOUL TRACKS ON YOUR SETS AT THE MIN?**

I really like the music coming from both those labels, obscure, dance floor friendly sure that's interesting to me but records tend to come my way, I wouldn't be looking for a soul track specifically but may come across one that I could use.

And in it goes to the bag, maybe a year would pass before I got another and so on. Everything I've heard has been brilliant but I can't buy everything...

You mentioned 1985 as the year you started DJing - tell us about that... the reason, the venue, the tunes, the highs, the lows... Well Mertz or Gavin Bloomer and I had hung about for years and used to go to The Delta and The Plaza together after we stopped living our lives through Mod, and when they shut down there was a void of places to go - so basically he came across a venue in a working mans club called Tatters at the end of Ann St (which was loosely connected with the Ulster Sports Club through Gabriel the guy who owned Tatters). So we decided to do our own night based on our experiences at the once gay clubs -we started that on a Friday night 10.30-4.30am, bring your own.

We decided to also run a soul night on a Monday at the same venue, and as I had a big record

collection I was in the frame to DJ. I printed up some words off Jay St John's computer in Zakks hairdressers where I worked, and cut a picture from Blues & Soul and pasted it up in Bradbury Graphics and that did the posters which we put up in Laverys off sales along with other places and we were set to go.



Roll on the night of the gig and really I was shitting it, now I'm a soul man but my thing really is the ballads, the Southern stuff, gospel, bluesy, 'damn it baby I miss you' sort of soul - so I was rightly worried that it would bomb. I was so nervous I drank 8 cans of lager before the doors opened, never mind the few pints beforehand.

Now as the place was in Ann St and the town was locked up at night, you had to come through High St to get into the city centre - but not everyone could be bothered with that, so they were climbing the gates at the end of Ann St instead, the barriers with the three prong spikes at the top, not everyone made it in one piece... this incident and the nerves... so I start playing and in comes David Holmes, Big Mackers the northern soul dancer from Belfast

but living in Manchester, and Desy Maguire another face on the mod scene and they were wanting things a bit more uptempo.

I remember playing Quicksand which worked, but they it was a duh moment, 'what next?'. I was getting asked for The Snake, this, that... duh... duh... then David said he had a bunch of records and would I play them. To which I replied 'why don't you play them' and so I stepped aside and he did, the place had its tempo and rightly the dance floor took off. Lucky he had the records, lucky as it didn't make me look as thick as I felt, bloody amateur...

After that Mertz and I asked him to do the Friday and that is how we started.

I still get embarrassed about that night when I think back lol.

**AT WHAT POINT DID YOU BECOME INTERESTED IN THE ART OF DJING? WAS NEW YORK DISCO/EARLY ELECTRO AN INFLUENCE ON YOU AT THAT TIME? YOUR FRIEND SEAN MCCANN WROTE A CLASS PIECE ON THE DELTA, JULES ETC AND THE PLAYLISTS JUMP OUT BECAUSE OF THEIR ECLECTICISM: BAUHAUS TO BOHANNON, SOFT CELL TO JAMES BROWN TO GRANDMASTER FLASH...**

Well I was getting Blues & Soul religiously from about 1980/1 and that was my internet really. I told you I like to read and most of what I read stays with me, artists, titles, labels etc. So that was my bible really and through the mid 80's I was reading about a new black music culture in hip hop - so I started



buying a few that kept appearing in DJ charts: Kool Moe Dee, Boogie Down Productions, Marley Marl, Spoonie Gee, Run DMC and so on. And that was becoming more my thing than the soul and funk, it connected though the samples of old soul and a lot of the samples sat with my southern ballad roots, but the beats were more me. For all my love of a song with lyrics I find it hard to hear the words, I have to play them over and over before they sink in but the beat and the baseline and the arrangement now that's different, I pick that up first pass. So now I'm listening to beats and wanting to put them on top of one another.

The electro thing I liked, Bambaataa was slamming and I loved Curtis Mantronic - so yeah I was feeling electro but really the New York BDP/Marley marl was more my thing.

At this stage I couldn't mix a gin and tonic never mind two records, that came along later - I would try but I didn't understand it really.

It took someone to show me and then I would practice it, two copies of the same record to make it easier. By this stage I had convinced the owners of Zakks to sponsor me a pair of Technics and a mixer, and in return they would get their name in lights on all the advertising.

The disco thing was an extension of soul music to me, I didn't call it disco really.

SO THE EARLY HIP HOP, WERE YOU PLAYING THIS ON FRIDAY NIGHTS IN TATTERS? 2 OR 3 FAVS FROM THEN WOULD BE MEGA



AND THEN AT WHAT POINT DID YOU FIRST HEAR HOUSE MUSIC OR GET DEEP INTO IT?

The house music came through much the same way as Washington Go-Go and Hip-Hop from the pages of Blues & Soul. I would read reviews of these records wondering what it was, and then I started seeing them creep into peoples' charts - so I ordered a couple along with some garage stuff from City Sounds records in London, who I bought stuff from and ended up with Marshall Jefferson, House Master Baldwin, Chicago stuff, early jack tracks...

I still wasn't really DJing yet but I was building a right little collection of that type of music which sat beside James Brown, Jackson sisters, the go-go, the hip-hop, the rare groove but



also New Order, The Sugarcubes, Colourbox, Bronski Beat, y'know alternative stuff.

WERE YOU INTO THE FACE, I-D, NME AS WELL? IT'S A CLICHE BUT I GREW UP IN A SMALL TOWN IN THE COUNTRY AND I REMEMBER THE FIRST ISSUE OF THE FACE I BOUGHT AND THE EXCITEMENT/DISCOVERY THAT CAME WITH THAT... HOPE YOU STILL HAVE SOME OF THOSE BLUES & SOUL COPIES. ARE MAGAZINES STILL AN INFLUENCE ON YOUR RECORD BUYING? Yeah I was a big reader, I bought Blues & Soul, Echoes, i-D, The Face, Record Mirror, Paper Magazine from the states whenever I saw it - all those were important sources of information and that would lead me to making lists of things I was after, I still do that...

The knowledge is important in music as it is in all aspects of the stuff I do, be it vintage gear, antiques, books, art, pottery... the list goes on and on but it's back to the details again. It's very important to be savvy when going through a garage of records or clothes that you don't buy no donkey (although many times I have, hee-haw).

The other thing is I don't have pots of money, when I've got it I spend it and then I have none until I can get some more. There's nothing more heartbreaking than having spent money on a Dudley, and I've done it man.

I keep finding myself in a situation where I have to give it a punt, most times I'm pretty close to what I thought it was

but sometimes I get caught out, lesson learned.



SO ARE YOU STILL EXCITED BY DIGGING THROUGH THE OLD? WHAT I LOVE ABOUT YOUR SETS IS THAT THEY COMBINE THE BRAND NEW WITH OLDER BITS (THAT MAKE SENSE IN THE STORY YOU'RE TRYING TO TELL, AS YOU MENTIONED EARLIER). I'M REMINDED OF A WEATHERALL QUOTE ABOUT 'PROCEEDING IN A SLOW & ORDERLY FASHION TOWARDS THE FUTURE WITH HALF AN EYE ON THE PAST'...

I never tire of searching things out, that's the buzz really. You could get on to Discogs and blow your wad or pick things up along the way you haven't heard before, and every now and again another gets ticked off the list. Weatherall was a wise old sage when he said that - it all has a connection to the past. It's how you put your slant on it that makes it fresh.

HERE'S ANOTHER QUOTE FOR YOU, FROM DAVID HOLMES, CIRCA 2000 AND BEFORE HE RELEASED BOW DOWN TO THE EXIT SIGN (THE ONE HE MADE IN NEW YORK WITH A PRE-DFA JAMES MURPHY).

// 'Sugar Sweet was probably the best acid house club ever to come out of this whole country... There were queues to get in, people were swinging from the balconies, the stage was mobbed with people. McCready and I, we

had a really great partnership because we were playing different music. All we wanted to do was party, make a few quid, buy more records. I learnt a lot from Iain. He was ahead of his time in a lot of ways. We ended up going off and doing our own things. But they were definitely the best days of my life, without a doubt. Without all those mental nights, I would never have what I have now.'

HOW DO YOU FEEL WHEN YOU READ THAT? SO MUCH HAS BEEN WRITTEN

ABOUT THE CULTURAL/ SOCIETAL IMPACT OF SUGAR SWEET, BUT COULD YOU TELL ME MORE ABOUT THOSE MUSICAL DIFFERENCES BETWEEN YOU & DAVID AND THE MUSICAL BALANCE OF THE NIGHT? AND IF POSSIBLE, 2

OR 3 OF YOUR PERSONAL FAVOURITES FROM SUGAR SWEET?

I wasn't aware of that quote Jonny, I feel quite touched by David's words, it's like a vindication that I have been on the right track in my approach to the music that interests me and he's quite right they were once in a lifetime experiences of the moment for us both. We were just like all the other dancers, customers, whatever you want to call it - at the beginning of something powerful,



spiritually uplifting, a rhythm of life that was the start of house music, the acid house culture along with the positivity that goes with it. This was our 'one nation under a groove' moment and I still feel that way, it's our thing, not David and mine but our generation, we were there and still are...

I've a quote for you from Greg Fenton, who is from Belfast but moved to Manchester and did the Most Excellent and Spice Balearic nights with Justin Robertson - he said that Jack was the new Jesus to our generation and in the middle of Thatcher's Britain it's not hard to see why it exploded.

Musically the foundation I had is not too far apart from that of David. We both came up through the punk thing, we were both Mods who liked our clothes and records and we both got into house music. David has a big personality that suits the peak of the night - he is very skilled in the mix, he practiced to get it right. Mixing doesn't come easy, you have to work at it - the more you put in the more you'll get out of it and David would graft away.

I preferred the earlier part of the night which would not have the same pressure, although the warm up of the night is really important and if done well can take some of the pressure off the peak time later. Now because I would do the early part of the night as people were arriving and taking their position within the hall, I would have a longer time to play - normally 3 hrs, the Art college opened at 8pm.

I'd normally start with a few odd things I'd picked up, not necessarily dance music and move into hip-hop instrumentals to get a bit of practice getting the beats lined up and get the levels set up, before moving into American deep house and garage before ramping up the tension - so I was playing all sorts of stuff just the same as I do now.

I would always try to keep the start of the night interesting playing more leftfield music to link up the different sections, ambient links, soundscapes, like introduction to move the minuscule to a different style, much the same as I still do, they work most times...



The crowd would be up on the floor, dancing, hyped before David or the guest took it up another

notch and then another etc. The energy coming from the crowd was unbelievable, fevered and then up it went again to another level and so on. Being caught up in that hysteria was life affirming, positive, safe in one family with your worries firmly left at the front door. That's really what it's all about Jonny, getting to that level, the dance floor nirvana lol. There's a few tracks off the top of my head - there were so many, we were breaking tracks all the time. I tended to buy a lot of American house music as I thought the production was so classy compared to British or European cuts. I still do, maybe because there were more vocal recordings they were using pro-tools rather than a cracked qbase on an Atari lol.

There were times when David was playing American records like Tony Humphries and I was playing J Saul Kane and tougher beats and then it would flip round, I'd be playing deeper soulful music and David would be ramping up the tempo and having it away with Jeff Mills and the German headers. We just moved through whatever direction that we felt at the time - no fixed formula, always pushing forward, sourcing new music, we didn't take what we had for granted that's for sure.

It's important to remember also we spent more money on the sound system than all the other costs

combined. If you're serious about the music you buy and are trying to put that music across to the



crowd, inform them it can't be done without a quality system - you want to hear clearly what the artist has put together, the sounds, arrangement, vocal whatever while still being driven with a pulsing, pushing rhythm without going home deaf as a post for a week.

Spend the bread on quality gear in the broadest sense of the word. Straight faces now...

**CAN YOU TELL US HOW OR WHY SUGAR SWEET - LIKE ALL GOOD CLUBS - CAME TO AN END? OR HOW THE NI 'CLUBBING' LANDSCAPE CHANGED AS DANCE MUSIC BECOME MORE MAINSTREAM? WHAT DID POST-ART COLLEGE AND THE REST OF THE 90S HOLD FOR YOU MUSICALLY/AS A DJ?**

This is where the difference musically David refers to comes

in. I was getting into deeper, more soulful, jazzy recordings as David was really getting deeper into techno, faster, tougher in style. Quality all the way as usual but polarising really, so it was well you do one month and I'll do the other...

Around that time my dad who had been living with Alzheimers died and I would say that probably had more of an impact on me than I let on, coupled with studying music down Bangor college, DJing about the place and working part time for Lyndon I had a pretty full on schedule. I was drinking way too much into the bargain, so all those things were I'm sure having an impact on my relationship with David. So you could say it seemed to be the time really for our night together to end while we were still close friends. Looking back, it was the perfect time for us to do a different thing. I kept up with the studies with an eye on going to university in England, but reality kicked in and I had a mortgage to pay, so started working with Lyndon full time in Hope and Glory which helped fill my time.

**SORRY TO HEAR THAT ABOUT YOUR FATHER, IAIN, AND HAVE BEEN THINKING OF YOUR MUM DURING THIS CHAT. WHAT ABOUT 2000 ONWARDS? ARE THERE ANY PARTICULAR CLUBS YOU WOULD LIKE TO TALK ABOUT, THOSE THAT WORKED OUT OR SOME THAT DIDN'T? ANY PARTICULAR SOUNDS OR SCENES THAT CAUGHT YOUR ATTENTION? DID YOU DJ MUCH OUTSIDE OF BELFAST?**

Well I'd sort of stopped playing out, moved to Brighton in '98 and

worked retraining in haircutting whilst being a colourist, I wasn't buying records at the start as there wasn't much money. So I went back to basics and bought a tape deck and started taping again, making lists while I was waiting for the money from my house sale. Happy times recording Russ Dewberry on a Sunday afternoon, keeping informed, my usual gig, doing my homework.

I didn't tell anyone I was a DJ apart of the folks I lived and worked with but every once in a while someone would suss me out and ask me to play, but I basically kept myself to myself. When my money came through then it was straight onto the distributors and record shops filling up the collection again along with trips up to west London for the broken beat, bootlegs and beers.

And so began the Brighton section of the records I've picked up and believe me there are plenty of shops to relieve you of your dollar, with thanks to Rarekind Records and Across the Tracks for the soul stop.

Club wise The Jazz Rooms with Russ Dewberry was a regular drop-in as you'd get some of the heads down from West London - Noel Watson had a studio in the same building as IG Culture, Mark de Clive-Lowe and I think Dego had theirs, Phil Asher would be there when I used to go for records and a nicer bloke you'd be hard to find. That was a great source of music as they distributed most of the music made round there, Mike

and Spencer big up yourselves and you too Noel mate.

Apart from that I would go to the odd party - Disco Deviants would put pretty good nights on or I'd go and listen to Nick the Record if he was playing but I wasn't out every weekend. However I was still picking up tunes and had a pair of decks, so I could still get a few sessions going but really for myself.

I would get booked to play when I was coming back over to Belfast to visit my old dear (she used to pull me up when I referred to her as that). It was on one of those returns that I was booked to play at Voodoo and as a promotion for that I was asked to play a set on Belfast Underground. Now I'm not a revivalist but the gig was for a really good cause and I was asked to play records from back in the day - this led to a visit to the farm outbuilding where I stored them 20 years earlier, barn fresh when I turned up to Dilly's Underground and preceded on a 4-5 set can't remember, washing them as I went lol... that then led to me doing a show on Underground Radio each time I was back, which in turn led me to meeting you Jonny and playing at Bullitt with you.



So as for some of the club nights I've organised or helped organise, there's a few little forgotten gems starting with Stoned Love upstairs in the Duke of York with David Smith and Jimmy McDonald which was a SLO beat sort of jam playing Mo' Wax, smokers-type music with the joss sticks and moody lighting, good night or two. Monkey in the Middle upstairs in Vicos every Thursday with Mark 'mad' McIlvenny playing American garage, deep soulful house music and Strictly Rhythm, Nu Groove kit - we got a good run at that until the money dried up (in Enzo's pocket, RIP).

The back room in the Parador with David on a Thursday night after Queens Bar, where we rocked the



boat and never got out of it.. in the beginning Lil Louis blackout and coming off the decks on half a microdot and the ten inches of dance floor like something out of Tron with me laying on it (cheers Dallas for that)

The warming up for bands in The Rotterdam venue across Pilot St after packing in DJing when my dad died, and supporting The Selector when a lady came up to me and told me while I was playing that she was with my old man when he died... heartbreaking.

Playing with the Horny Organ Tribe on a Sunday night in the Temple Bar, Dublin spinning Siouxsie and the Banshees next to two copies of Primal Scream 'Higher than the Sun' for half an hour...



Damn there's so many nights, I remember them all including the shameful ones when I was spiralling downwards about '97, for which I still feel the shame for being a right arsehole. Namely the Sligo Soul and Disco festival, a great gig to get but I got pissed and full of coke that I'd cut half and half with speed to make it go further and

played seven or eight Erykah Badu tracks in a row along with some speed garage track, Spin Spin Sugar I think. And slobbered at one of the organisers and then nearly got hit up with the hotel bill the next morning - that one's the worst, still feel bad about that one. I was having a shit time and I was being an arse, which is not me at all.

The ups and downs of playing records, there are so many more. Honestly I remember them all and the records...





I REMEMBER THAT YOUNG KID CLEANING YOUR RECORDS DURING THE FIRST BELFAST UNDERGROUND SET - HOPE HE WAS TAKING NOTES :) LET'S FAST FORWARD TO THE PRESENT DAY. YOU DON'T NEED ME TO PAY YOU A COMPLIMENT, BUT THE BEST THING I COULD SAY ABOUT YOUR SETS IS THAT THEY ARE 'INDIVIDUAL'. ALL THE ELECTRONIC MUSIC YOU PLAY HAS SOUL & GROOVE & DEPTH - I GENERALLY KNOW VERY FEW OF THE RECORDS AND AM LEFT WANTING TO KNOW ABOUT THEM ALL. CAN YOU TELL US MORE ABOUT YOUR APPROACH TO THOSE EXTENDED RADIO/ONLINE SETS? YOU SAID EARLIER THAT YOU TRY TO TELL LITTLE STORIES & IT'S CLEAR TO ME THAT A GREAT DEAL OF THOUGHT GOES INTO EACH SET... WHAT ARE YOUR DIGGING HABITS LIKE AT THE MINUTE & WILL IT ALWAYS BE VINYL FOR YOU?

Well because I pick up varied styles of records both new and second hand, I wait until I've maybe 50-70 twelves and then begin to work through them on the decks. As you know or anyone knows, when they get new tunes and start putting them together you can get a right result when you're mixing them, like really you go 'fuck me they go well together'. Well when that happens I write down the names in a jotter and crack on. Now over time you've a few pages of tracks written down that work together but could be all over the shop tempo-wise. So I then try and group them by tempo, ambient, slower beats, mid-tempo, quick, jazzy, disco, dub etc etc and work them into a bit of a rough running order.

I would then arrange the records

roughly in the same shape and start fitting in things I already had that expands on each certain section, b sides, old things, whatever - I change the playing speed a lot from 45 to 33 then build on top of that with records at the right speed, so you maybe had say three records in a dubstep sort of half time, which then I would work up with whatever sounds good with it. So the bags are packed with 150 twelves and I've a rough idea about how it will flow tempo wise and I just crack on and try and mix all the buggers together without making too many mistakes... lol

About the little stories, for example on the last Twitch mix from Sunday there I was playing a The Bug Vs Earth lp track or something and it's slow, grinding, white noise kinda thing with a Henry Rollins punk screaming horse male vocal on it (that I played but bottled rather than letting it all play) - which was a bit hellish if you get my drift, but wild interesting and out of that came an angel voice of an ambient introduction to balance it out with the heavenly light. So yes, there is a narrative to the shows.

They tend to be built up over a couple of months, adding to the book here and there - so over the time when they are all put together it is like a reflection of my subconscious of whatever is going on in my life. Say on the January 2021 show, I'd just lost my mum on November 1st so you can definitely hear aspects of that grief in there and the

requiem of the ambient section at the front of the show. Now don't get me wrong, I'm no doom and gloomer but it comes out without me noticing. It's only when I listen back to the shows that I can see why I was picking up that type of record. David tells me that he never returns/re-listens to a mix he did, but I do - I think it's important to give it a good listen so I'm aware of what I'm playing, as apart from the bag set up it's more or less off the cuff and it's only on the playback that I notice a theme that I can maybe develop further y'know, for another show.

There's something very mysterious about playing a really long set, it's a hard nut to crack on the playback as it's enveloping. You get so drawn into it that you can't remember what happened 45 mins earlier, and the longer you listen the more time gets confusing, especially if I'm double coping records to make the intros longer or phasing some and then dropping into a different feel like half time, and coming back out again. That's the plan, time messes up as much as some of the mixing but I'm giving it a go. I still haven't got one perfect, I've got close and that's why I keep doing them - one where I can go 'fuck me mate that's seamless' - some day...

// UPDATE AUGUST '22//

IAIN WHEN WE LAST SPOKE IN MAY 2021 YOU SIGNED OFF WITH OPTIMISM AND THE HOPE OF CREATING 'A SHOP WHERE I CAN PUT ALL THE THINGS I HAVE AN INTEREST IN TOGETHER - SO HAIRCUTTING, RECORDS,

VINTAGE GEAR, MUSICAL EQUIPMENT, LIGHTING, ART, FURNITURE, POTTERY, BOOKS, FILMS WHATEVER AND TRY AND MAKE A LIVING FROM IT. WATCH THIS SPACE.'

HUGE RESPECT & CONGRATS THAT YOU'VE SINCE LAUNCHED ALCHEMY VINTAGE AND ARTS ON FOUNTAINVILLE AVENUE.

CAN YOU FILL US IN ON HOW IT ALL CAME TOGETHER AND HOW IT'S GOING? WHAT DOES ALCHEMY STAND FOR OR MEAN TO YOU? DO YOU FEEL VERY INDIVIDUAL, OR IS THERE A NICE COMMUNITY OF SPECIALIST VINTAGE DEALERS THAT ARE CONNECTING WITH PEOPLE (ACROSS THE WORLD? MORE THAN EVER?) IN 2022?

Well Jonny it's good to catch up again man, the last time we talked we were all locked down tight and the world was turning backwards. At that time I was still putting together a collection of pieces that I could sell online and alongside my hairdressing business (in case of another lockdown) with the idea that one would support the other, and here I am trading away under the heady title of Alchemy V&A. The original Alchemy title I've been using for years now in Brighton and really what it means to me is taking something in its normal state and turning it into something more precious, gold so to speak, be that with a haircut, fashion styling or mixing music - whatever, it's the process of enriching or transforming something for the better. They say the true meaning of Alchemy is not in finding the Philosopher's stone or the Universal elixir but the personal journey one takes in the search

and the knowledge gained along the way. This certainly applies when sourcing clothes for the shop, the knowledge gained is priceless, every day on the quest is a school day lol.

I've been lucky, I've always had an interest in clothing from right back, and living in Brighton have met likeminded people who have been making a living selling collectible clothing. So yeah there is a bit of a network sort of thing where ideas are exchanged, pieces bought, swapped and enquiries made all in the lookout for something interesting, historical and relevant that can be moved on to a new home and not just in Brighton but also Europe, Japan & the States.

**IN OUR LAST CHAT WE WERE DISCUSSING THE 80S MOD SCENE AND YOU MENTIONED THAT YOU COULD TELL ME 'BLOW BY BLOW ABOUT THE CLOTHES' - WE DIDN'T GET TO EXPLORE THAT MUCH BUT WITH YOUR SHOP, NOW IS A GOOD TIME. CAN YOU TELL US ABOUT SOME OF YOUR PERSONAL FAVOURITE ERAS OR MOMENTS WHEN MUSIC & CLOTHES WENT HAND IN HAND? HAVE YOU DISCOVERED ANY CLOTHES RECENTLY THAT HAVE TAKEN YOU BACK TO A PARTICULAR MUSICAL PERIOD IN YOUR LIFE? AND WHAT IS DOING IT FOR YOU WHEN IT COMES TO GARMENTS AT THE MINUTE? HAVE YOU HEARD THE RATHER NEW YORK OR ONLINE TERM 'JAWNZ ENTHUSIAST' HAHA? CLASS THAT YOU ARE PLAYING WITH FELLOW STYLE KINGS NEVER NEVER AND CHRIS FRIEZE...**

A jawnz enthusiast Jonny, really I had to Google that one lol, someone who does their bollocks

on posh designer gear and screw the rent - haha they must be young bud with someone to bail them when they're in the fertiliser. I remember when I worked in Zakks back in the 8t's and would hit G Luigi up the street and get my Verte Valley, Liberto shirts and Fiorucci Appaloosa Jeans - the Verte Valley shirts were between £80-125 a pop and the Appaloosa Jean & Jacket came in a box and between them they hit £500! I was earning £100 a week but they gave me them on tick, payment weekly, I'd either be doing checks or maybe get some extra cash putting on a gig, mate I was dropping the money in for a year and a half at least lol, but living at home.

I must have been an early Jawnz advocate and didn't know it.

Incidentally the soundtrack then was Prince- Sign of the Times album, The The, Mantronix, the first Run DMC album into Public Enemy 'Yo bum rush the show' LP alongside my love for Soul, Blues & Jazz.

As long as music has been followed there has been a style that seems to latch onto it, just look at the cats back in the 20/30's and the gear they wore hitting up the Cotton Club and duke joints in Harlem and around NYC, now there's a look.

All along the look goes with the scene, all through the 20th Century in its original form and in a diluted way when it gets revived.

I've been a plastic Punk, a

Rudeboy, a Mod, I've worn Surf gear, Skate gear, Designer gear and all sorts of pieces and most of them swapped or bartered. I always was working in clothes shops part time so my wages would get hit up to pay for the gear I'd taken. When I think of the cracker bits I've had I often wonder what happened to them all...

**AND FINALLY IAIN, BECAUSE OF THE SHOP YOU HAVEN'T BEEN ABLE TO GIVE AS MUCH TIME TO YOUR EXTENDED DJ STREAMS. THAT MAKES ME EVEN MORE EXCITED FOR YOUR RETURN TO BULLITT - WHAT DO HAVE IN STORE FOR US? :)**

Well it's hard to believe it's been a year from my last show on Twitch, 12 hrs that one ran for and when you listen to it you can hear me working through a slower half time dubby, darker sort of vibe alongside the disco and house vibe and really that year gap has had me sometimes working that theme. Having been busy setting up the shop I couldn't get the time for the show but the plus side has been having the turntables permanently set up in work so I've been at the coal face again.

night well you can expect some reggae, deep house, post punk, new wave, mid tempo electronic head expansion, jackin' house, real disco and definitely a few 'what's that track?' moments for sure.



The more time I've put on the decks has really sharpened my skill so my technique has got a lot tighter. As to music on the

**YOURS AS ALWAYS IN MUSIC, IAIN**

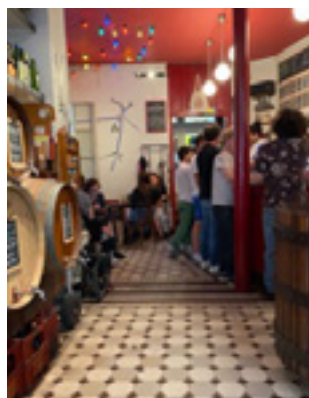
# NEVER NEVER IN PARIS

***JUNE 22***

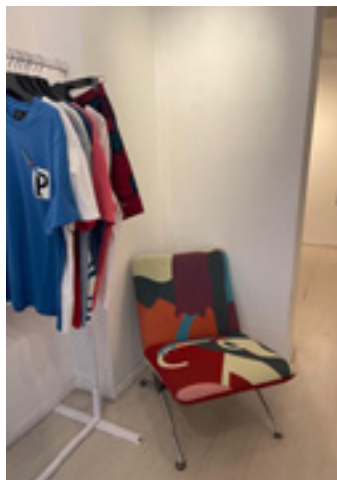
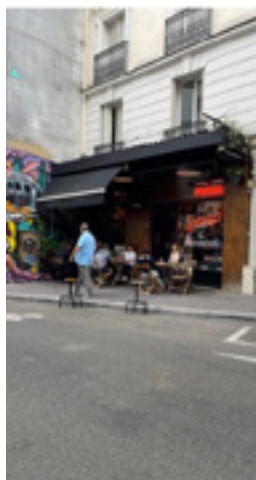
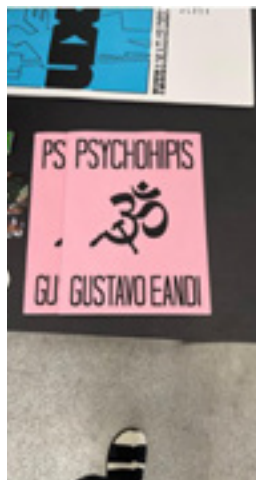
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DIARY!











# NEVER NEVER IN PARIS



JUNE 22



## ALTERNATIVE\_IRELAND

OUT-THERE AUDIO FROM  
THE ISLAND AS SELECTED  
BY BELFAST'S TOUCH  
SENSITIVE RECORDS  
TOUCHSENSITIVERECORDS.COM

MICHAEL O'SHEA KERRY  
FROG OF EARTH - OY SEH UM  
MELLOW CANDLE - HEAVEN HEATH  
ELAINE HOWLEY - IGNITE  
MORGAN BUCKLEY - CALL INCOMING  
OPERATING THEATRE - SPRING IS  
COMING  
WITH A STRAWBERRY IN THE MOUTH  
BLACK BONES - NAIROBI NIGHT  
TRAIN  
BARRY WARNER - LOSING CONTROL  
BOXCUTTER - SUNSHINE VIP  
MY BLOODY VALENTINE - SOON  
(WEATHERALL MIX)

## CHRIS\_FRIEZE

CURRENT 10

DE FEBRIEK - COME DOWN  
SCIENTIST - STEP IT UP  
(DJN4 & AKI AKI DIGI DANCE MIX)  
FIZZY VEINS - DANCES WITH THE COSMIC TWIN  
LITTLE BIG BEE - SCUBA (APIENTO 4AM REMIX)  
ANDREW TUTTLE - FLEETING ADVENTURE  
VARIOUS - VALLEY OF THE SUN:  
FIELD GUIDE TO INNER HARMONY  
DK - GATE OF ENLIGHTENMENT  
BORN UNDER A RHYMING PLANET - DIAGONAL  
RAT HEART - RATTY RIDS THE CLUBS FROM  
THE EVIL CURSE OF THE PRIVATE SCHOOL DJS  
TORNADO WALLACE - DREAM CORNER

## IAIN\_MC\_CREADY

SNAPSHOT OF THINGS  
IN THE BOX

MANO DE FUEGO - SOL  
(UNDERGROUND RESISTANCE)  
ZRU VOGUE - EXPLORING THE  
UNDERWORLD (DARK ENTRIES)  
MANDOWSKI - SHOLAY (SC + P)  
PARRIS MITCHELL -  
NEAR MY EYES (DEMO)  
MADMADMAD - WANT ME  
(STAG RECORDS)  
PUSH LOOP - CALAMITY  
(DDD RECORDS)  
RUDOLF ABRAMOV -  
AGENT KINT (OPTIMO)  
MOGAMBO - PIYA  
(SIAMESE TWINS)  
THOMAS COX - COLLAPSING  
THE WAVE (QED)  
LIGHT TOUCH BAND - CHI.CA.GO  
(STAR CREATURE)  
SUNDOWN - SPACED OUT PLACE  
(SOUND SIGNATURE)  
TORNADO WALLACE - DREAM CORNER

## MARION\_HAWKES SOUND ADVICE

### TOP 10 CURRENT LISTENS

MAKE A DANCE - BODY II BODY (M.A.D)  
DELLY ROLLIES - LICIK (DEA BARANDANA TRIBUTE (JIWA JIWA)  
LHASA - THE ATTIC (STROOM)  
TOM BOLAS - TANZ OHNE PLANETEN (DUCA BIANCO)  
SOFA ELSEWHERE - THE DREAM (PLANET TRIP)  
EAST-WEST - CAN'T FACE THE NIGHT (EMOTIONAL RESCUE)  
DE FABRIEK - LULLABYE (PLATFORM 23)  
MARI SEKINE - BEGINNING (LENA WILLIKENS REMIX) (EM RECORDS)  
HIROSHI MATSUI/ROYAL MIRRORBALL - (EARTH IN) BLUE (RUSH HOUR)  
PAIS TROPICAL - MELODYA (THANK YOU)

## RODGER\_MONTGOMERY

### WHAT'S IN THE RATTLEBAG?

TRANQUILITY BASS - THEY CAME  
IN PEACE BULLION - O VERMONA  
ROISIN MURPHY - SOMETHING MORE (DUB)  
WILLIAM ORBIT - WATER FROM A VINE LEAF  
BJORN TORSKE - NITTEN NITI  
LA BIONDA - I WANNA BE YOUR LOVER  
TAPPA ZUKIE - FREAK  
ASA MOTO - WANOWAN EFEM  
THE VENDETTA SUITE - WAREHOUSE ROCK (TIMMY STEWART MIX)  
TANTRA - A PLACE CALLED TAROT (IDJUT BOYS REMIX)  
PAIS TROPICAL - MELODYA (THANK YOU)

## DANIEL\_YOUNG IRIS MAGAZINE STORE FAVOURITE FOOTBALL KITS EVER

QPR 1983 HOME  
DENMARK 1986 HOME  
VERDY KAWASAKI 1993 AWAY  
JUVENTUS 1997 AWAY  
AJAX 1994 AWAY  
NETHERLANDS 1988 HOME  
REPUBLIC OF IRELAND 1990 HOME  
JAPAN 1998 HOME  
BORUSSIA DORTMUND 1996 HOME  
CAMEROON 2002 HOME



## GHOST

### WEEKEND VINYL SESSIONS 10

THE NIGHT BY FRANKIE VALLI & THE FOUR SEASONS  
CROSSTOWN TRAFFIC BY THE GIL EVANS ORCHESTRA  
AHT UH MI HED BY SHUGGIE OTIS  
ARTIBELLA BY KEN BOOTHE  
BO'S TWIST BY BO DIDDLEY  
WE SHOULD GET TOGETHER BY EDGAR JONES & THE JONESES  
HIDE FROM THE SUN (ANTON NEWCOMBE REMIX) BY GOAT  
LITHIUM BY LITTLE ROY  
GHETTO THANG BY DE LA SOUL  
PURPLE HAZE BY JOHNNY JONES & THE KING CASUALS

### MICHAEL\_BENNETT BELFAST MUSIC CLUB/BULLITT

ALEX KASSIAN - STRINGS OF EDENTUNGUSKU - SHORTS WEATHER  
CRAZY P - IF LIFE COULD BE THIS WAY  
JAZZ N PALMS - MAR  
LINDA DI FRANCO - MY BOSS  
PEGGY GOU - NABI  
PAPRIKA SOUL - COME WITH ME (BOSSA MIX)  
NU GENEÀ - MARECHIÀ  
MIKE FRANCIS - TIMES OUT OF TIME  
ADMIN - HALO

## NEVER NEVER

### RICHIE

LEANDRO FRESCO - BUENOS AMIGOS  
ANOTHER CHANNEL - RUN DUB  
RICHARD H. KIRK - THE FEELING (OF WARMTH AND BEAUTY)  
CROATIAN AMOR - YOUNG ADULT, COMMON NETTLE  
STRANGE U - SHOTS

## NEVER NEVER

### GARETH

ONOE CAPONOE - CHOP 'EM DOWN (MOSH OF THE DEAD)  
NOVELIST - THERE HE GOES  
WEIRD WEATHER - PAINT  
MARGARITAS PODRIAS - MALIGN  
CROATIAN AMOR - 5AM FOUNTAIN

## OUT\_OF\_OFFICE

### TOP 10 SUMMER BEERS

AS SELECTED BY JONNY &  
KATIE - IN NO PARTICULAR  
ORDER...

#### 1. OUT OF OFFICE- NSFW.

The first beer we brewed on-site. A 6.2% New England IPA. Hazy and lots of citrus notes including melon, berry and papaya.

#### 2. OUT OF OFFICE- AS PEAR MY LAST EMAIL.

Easy drinking Pear & Vanilla sour. One of our most popular beers so far and perfect for the summer.

#### 3. BEER HUT- SUPER SOAKER. ONE OF OUR FAVOURITE LOCAL BREWERIES.

A Tropical DIPa bursting with grapefruit and mango.

#### 4. HOLY GOAT- SUMMER CRUSHER.

An absolute beauty. Golden sour with sicilian oranges and lemons.

#### 5. GLASSHOUSE- LIVE AND DIRECT.

A sumptuously soft and juicy pale ale that initially shows peach and pine flavours then leaves melon on your tongue in the finish.

#### 6. DEYA- MAGAZINE COVER.

A crisp session IPA. Big favourite in our Taproom.

#### 7. BEER HUT- FLY GUY.

The only Brewery we've picked twice in the list. They're that good. A double Berry sour with blackberry and blueberry.

#### 8. MODEST- ITALIAN PILS

A holiday Beer in a can. 5.4%

#### 9. OTTERBANK- RESIST

An imperial stout made with beetroot.  
*Stouts aren't just for Christmas.*

#### 10. BULLHOUSE- YER MA/ YER DA

Yer Ma is sweet and fruity and Yer Da is dank and bitter. Best drank side by side.



**TIMMY\_STEWART**

THE NIGHT INSTITUTE, BLACK BONES, EXTENDED PLAY  
// SUMMER TEN

**1. THEMBA - FRAGILE**

Calling it now, afro house anthem of the summer.

**2.ALEX KASSIAN - LEAVE YOUR LIFE (LONELY HEARTS MIX)**

Out for a while but still untouchable, wish there was more music around like this.

**3.JINJE - A BRIEF UTOPIA**

Does what it says on the tin.

**4.CHRIS COCO - FOR YOU**

(TIMMY STEWART'S LAND SEA & AIR MIX)

A summer offering, that when I started to cut up Chris's stems to create a groove was giving me a big Prescription records feel, so I went with that.

**5.STING - IF YOU LOVE SOMEBODY, SET THEM FREE**

(JELLYBEAN REMIX)

An ex policeman given the Balearic treatment by New York maestro Jellybean Benitez, a timeless and incredible sunshine sound.

**6.SIT ON THIS (BASTEDOS EDIT)**

A classic given a extended blissed out dub in an Idjut's style. Sunshine on wax.

**7.BLACK BONES - NAIROBI NIGHT TRAIN**

High life vibes courtesy of Belfast via Sweden.

**8.SAULT - WILDFIRES**

The best pop music to arrive in an age, all their albums are essential but this is just perfection. Modern day Motown.

**9.KAB DRIVER - WUNTWANTEECHU**

Forthcoming on Extended Play later this year, R&B house, made in Belfast.

**10.WEMA - LUANJE PT. 1**

A masterclass in switch ups.

## **JUDE\_DUDE**

### **10 I'VE BEEN FEELING OVER SUMMER**

MALCOM MCCLAREN - OBALTALA  
BEN TANKARD - ALL KEYED UP  
HIROSHI ISHIGURO - UNITY  
AVI MATOS - KOL HAYOM HISTOVAVTI  
FILA BRAZILLIA - THE SHERIFF  
LTJ BUKEM - MOODSWINGS  
DOCTOR WOOS - SOULS IN PARADISE  
COSMIC CAT - INTRODUCING THE COSMIC CAT  
STONE - GIRL I LIKE THE WAY YOU MOVE (DUB)  
DON CARLOS - AQUA BOY

## **KEN\_BURRELL**

### **SOULFOOD**

KOTA MOTOMURA - FLOWER  
STIMELA - I HATE TELLING A LIE  
WAAJU - ALI'S MALI  
E.J STRICKLAND - LANGUAGE OF THE UNHEARD  
RYAN KERBERLE'S COLLECTIV DO BRASIL - CIO DA TERRA  
K S R - I WONDER  
PALE JAY - FOR JAMES  
ESE & THE VOODOO PEOPLE - HOME IS WHERE THE HATRED IS  
KELLY FINNIGAN - I DON'T WANNA WAIT  
OMAR S, SUPERCOOLWICKED - WHAT'S GOOD FOR THE GOOSE

## **KWAME\_DANIELS**

### **INNA RHYTHM 10**

EMMA-JEAN THACKRAY - SAY SOMETHING  
CARTOONS - GROCERIES (FEAT NIGEL HALL)  
TURBULENCE - ONE FOR MISHO (BRUK RODGERS RMX)  
CHAKA KHAN - WATCHA GONNA DO FOR ME  
UNKNOWN MORTAL ORCHESTRA - FIRST WORLD PROBLEMS  
HIATUS KAIYOTE - GET SUN (FEAT ARTHUR VEROCAI)  
BOZ SCAGGS - LOWDOWN  
KOKOROKO - SOMETHING'S GOING ON  
KAIDI TATHAM (FEAT ROBERT MITCHELL) - SOORETAMA  
CZARFACE FEAT MF DOOM - BREAK IN THE ACTION

## ISLAND-TIMES-DEEJAY

ISLANDTIMESDEEJAY.COM

### JOHNSON & YOUNGBLOOD - THERES NEVER BEEN

Unreleased demo version of Kenix's There's Never Been (No One Like You). I was lucky enough to discover and buy the only copy - only one acetate was ever made and belonged to Larry Levan, which was given to him by Kenton Nix.

### THE MIGHTY SHAMROCKS - CONDOR WOMAN

Under the radar Irish funk record from 1981, on the Belfast label Strong Records. The Apartment 7" on the same label is also definitely worth picking up.

### TREVOR HARTLEY - IT MUST BE LOVE

Killer late lovers rock I had forgotten about until I picked out some records to go through in Massive International in Camden. I played them over the system in the shop and freaked when I played this one.

### SUNSHINE - DON'T STOP ME

Bought several copies of this Irish disco 7" from a shop in Larne - guessing they had been dropped off by a former band member at some point, as the band from from there originally. Also discovered a long lost record of theirs called The Boogie Bug in the same shop.

### ADMIN - HALO

New 7" release from my mate Admin - this is a follow up to his first self-release 7" Step Into Light which was also comped on Mr Bongo. Killer deep house with a jazzy breezy touch.

### RAVEN FEATURING JOCELYN BROWN - SO IN LOVE

Had this one on the wantlist for quite some time. Prices had jumped a good deal in the past few years, but was lucky to find a copy of this in a shop a few months ago for the "old price" of £30.

**THE MASTER DUB BAND - FOR THE LOVE OF MONEY**

8 Minute remix/edit of the Disco Dub Band's For The Love Of Money 7" originally released in 1976. This was released 5 years later on white label only.

**JEAN ADEBAMBO - I WANT TO MAKE IT WITH YOU**

Amazing Lovers Rock from my borough of Islington. Bought this for the other side "Reaching For A Goal" but after bringing it home and listening to both sides I realised that this track might be even better.

**JJ'S STATION ARMS - HOLD ON**

Unbelievably deep Gospel Soul from Gadsden, Alabama (as far as I know?). I've only ever seen/heard of two copies of this record so it's a particularly rare one.

**ONE BLOOD - GET IN TOUCH (WITH ME)**

One of the many examples where a cover version is better than the original. One Blood's cover of Collage's Get In Touch With Me adds a little more energy and better vibes.

## CHARLIE\_MC\_CANN

(BMC/TYRONE REPRESENTIN)

RUF DUG X PRIVATE JOY - DON'T GIVE IN  
ARNO E MATHIEU - TEMPS LIBRE  
RON TRENT PRESENTS WARM - SPHERE  
PAPRIKA SOUL - COME WITH ME (BOSSA MIX)  
THE VENDETTA SUITE - WAREHOUSE ROCK (TIMMY STEWART MIX)  
CHARLES WEBSTER - MUSIC JAZUBELLES RETRO RHASPSDY  
ALNUMIA - SECRET MARRIAGE  
SPACE GHOST - DEEP 7" MIX  
BRIAN JACKSON - ALL TALK (EXTENDED VERSION)  
EMMA -JEAN THACKRAY - SUN

## JONNY\_CARBERRY

JC'S 'BIG, BULLITT-MOST-PLAYED  
SATURDAY NIGHT DISCO TRACKS TO  
COMPLIMENT ALL THE AMAZING OBSCURE  
MUSIC IN THIS ZINE' 15

YOUNG DISCIPLES - APPARENTLY NOTHIN  
LORD ECHO - THE SWEETEST MEDITATION  
BRASS CONNECTION - MOVIN ON  
RENE & ANGELA - I LOVE YOU MORE  
BARBARA MASON - YOU MAKE ME SO HOT  
AUNTIE FLO - HAVANA RHYTHM DANCE  
PAINEL DE CONTROLE - RELAX  
(EXTENDED WAXIST VERSION)  
WOMACK & WOMACK - LIFE'S JUST A BALLGAME  
EAST COAST LOVE AFFAIR - CONFRONTATIONS  
MARCEL VOGEL& KHALIL ANTHONY - BROWN CURLS  
(NEBRASKA REMIX)  
GWEN MCCRAE - 90% OF ME IS YOU  
DANAE - BLACK GIRL MAGIC  
THE VISION - MISSING  
CHAKACHAS - JUNGLE FEVER  
BIG APPLE BAND - PARTY AND GET ON DOWN

## KATE\_HARAHAN

(EHFM)

PONCHO C. SAINT FINGERS - WHEN I COME KNOCKING  
PARLIAMENT - MOTOR BOOTY AFFAIR  
MICHAEL BOOTHMAN - WHAT YOU WON'T DO FOR LOVE  
NORMA JEAN - HIGH SOCIETY (COUNT FUNKULA REDUX)  
JOHN FORDE - STARDANCE  
ADRIAN GURVITZ - NEW WORLD  
PAUL NDLOVI - GAME NO 1  
(MR ABSOLUTT IT'S ALL A GAME EDIT)  
CELA - I'M IN LOVE  
JAEI - DON'T TOUCH THAT PHONE  
MOTION - GOTTA KEEP ON DANCING

## A\_CUE\_NEIGHBOURHOOD\_BELFAST

BLACK DEVIL DSICO CLUB - THE DEVIL IN US  
(ELITECHNIQUE REMIX)  
BENDEN - MONTBUI (MARK E MIX)  
M.A.D EDITS - BODY 2 BODY  
OLOF DREIJER - ECHOES FROM MAMORI  
DANCE OR DIE SPACED OUT KREW  
PIGEON - YAGANA  
MAGIC SOURCE - RIVIERA DRIVE  
LAST NUBIAN - WE THE PEOPLE  
QUIET DAWN - YELLOW  
VELOUR - DIAL



*BULLITTHOTEL.COM*



**THANKS FOR READING! EDITED BY JONNY CARBERRY.  
DESIGNED BY RACHEL CUNNING, BRIGID JOHNSON  
AND LUCY CLUGSTON.**