

La Bâtie-Festival de Genève

02-17.09.2016



A Love From Outer Space ^{GB}

Soirée Aqua-fraîche



Ve 02.09 23h

Lieu central, Maison communale de Plainpalais

All Night Long

Ouverture des portes à 22h

Si amour et clubbing n'ont souvent fait qu'un, c'est en partie grâce à Monsieur Andrew Weatherall, acteur central dans l'explosion de la house en Grande-Bretagne. Officiant comme DJ et producteur, « The Major » est avant tout connu pour ses remixes incendiaires de grands titres de l'époque acide Madchester, de Hallelujah des débridés *Happy Mondays* à *Come Together* de Primal Scream (il a produit son plus grand disque à ce jour, *Screamadelica*) en passant par des tubes de New Order – parmi les quelques 336 remixes recensés depuis 1989.

Sous le patronyme A Love From Outer Space, Weatherall poursuit sa (con)quête aux côtés de Sean Johnston avec une ligne de conduite stricte : ne jamais dépasser 122 BPM. Le résultat ? Des DJ sets hypnotiques et *housy* voulus comme une « oasis de lenteur dans un monde qui va toujours plus vite ». A apprécier *all night long* !

A Love From Outer Space

Beginning in 2010; a residency within the intimate neo-dinge of Stoke Newington's The Waiting Room, A Love from Outer Space was originally brought together by the advent of an excitement held for sounds situated within the mid-tempo frame; a lower BPM statute which has accented the astral, the headlong and the brawny, melding disco's drive and glossy gestures, the cosmic glints of kosmische, thunderous dub-sonority, and intrepid post-punk bombast with proto-house and that of acid-house; the background of perennial residents and night owners, Andrew Weatherall and Sean Johnston. The pair held a mutual regard for Adrian Sherwood records and moved in the same circles for a number of years before 'the oasis of slowness', offered by ALFOS was conceived, a refuge from the frenetic 'velocity' of modern developments.

Undoubtedly, there's been little detracting with a night which offers an elusion from the impersonality of the overly veneered and the tedium of the moronically paced; a measured escape from the one-techno-fits-all mind-set. Yet the longevity of their more experimental mandate has not begat dry obscurity as the infectious uptake of ALFOS's premise has been undeniable, with tours across the UK, jaunts across the continent, numerous festival slots and more recently, the establishment of a Glasgow base at the Berkeley suite: an appropriately meteoric ascendancy.

They've welcomed guests like Optimo and Trickski, but kept themselves largely in the foreground, developing a distinct character and spirit to the night. Weatherall, as elder statesman, has provided the uninhibited, bedraggled luridness and the soaring, celestial dimensions that have defined the still-vibrant and pioneering production work he's mastered over the course of his now fabled career; a career which shows no signs of a lessened momentum. And as one half of revered production outfit, The Hardway Brothers and prominent voice in earlier classic-acid project, The Flash Faction, Sean Johnston has also successfully transmuted studio alchemy into more considered fare for floor spheres. Though this doesn't seem to be an exercise in rose-tinted retrospection or self-applauding egotism for Weatherall and Johnston, with a clear stretching of selection which journeys further, towards the peripheries, giving new life to old, leftfield eccentricities and airing the young and recent in proximity, with finely judged style.



Interview de Sean Johnston (extraits)

Could you tell us a bit more about the concept behind the initial A Love From Outer Space nights in North-London ?

Andrew Weatherall and I have been friends for many years (I recorded for his Sabres of Paradise label in the 90's). From time to time I have driven him to gigs. Some time in 2009 on a road trip I played him a mix that I had made of slow music. We both agreed that we were really excited about this type of music and resolved to start a night to play it (even if only 50 of our friends attended). It wasn't so much a concept as a feeling of « we like this, let's see if anyone else does »...

Why did you decide to take ALFOS to the road and how would you describe the ALFOS sound ?

Well we've been venturing around Europe for the last two years. I think the main catalyst was our gig at the Electric Elephant in Croatia in 2011, there were a lot of people there from all over Europe and after that gig word just started to spread that we were doing something a bit different and that it was fun. It just escalated from there. To be honest if Andrew is involved in something people are always interested in what he is doing which obviously plays a large part, but the audience response has been so strong. The ALFOS sound is the distillation of 25 years record buying by two music fans. There are elements of primitive house, post-punk, dub, krautrock, disco and new beat all thrown into an evolving mix.

You've stated in a previous interview that « we've got stuck in a situation where clubs are full of DJ's playing all the latest Beatport top 100 Deep House records. » Would you say we are slowly witnessing the homogenisation of electronic music ?

That's a tricky one to answer, clubbing and electronic music are a pretty mainstream activity these days. If you look at something like RA's monthly chart or Beatport there are a lot of people pushing a very similar agenda. That whole Ibiza / Hot Natured mainstream house scene is as generic as you like. Conversely the little underground scenes all over the world are as strong and diverse as ever. I guess the whole thing is much more 'visible' than it was back in the day and due to the amount of channels music is very easily accessible, plus the bar to entry for DJing and Production is also much lower than it once was. All of these factors do lead to homogenisation. Yet every day if you look hard you can find new music that is unique and amazing. It depends if you just want to scratch the surface or dig a little deeper...

ALFOS has the tag line: « Not knowingly exceeding 122bpm. » Could you tell a little bit more about this (especially the 'not knowingly' part) ?

Oh that's just a bit of a joke, a play on words, John Lewis (a well known retail store in the UK) had a famous advertising strap-line of being « Never Knowingly Undersold ». It's just the English sense of humour.

What's it like playing back-to-back with Andrew ? How do you relate to each other from one artist to the other ?

To be honest initially it was quite nerve wracking for me, Andrew is technically a very gifted DJ, he never makes a mistake. Maintaining that level of quality assurance was a big pressure for me at the beginning, but now it's a lot of fun. I had to up my game pretty significantly...

As far as relating to each other musically it's pretty straightforward, we came from a very similar musical background and we have followed a similar musical journey over the years. We have similar tastes but both bring different facets.

trouwamsterdam.nl, juillet 2013

Biographies

Andrew Weatherall

Andrew Weatherall (born 6 April 1963, Windsor, England) is a DJ, producer, and remixer.

Andrew Weatherall carved out a well-respected career in British techno. As a producer moving from the sounds of Madchester to downbeat to experimental techno through the '90s, Weatherall could've easily ridden the big beat (Chemical Brothers) or high-profile DJ (Oakenfold) waves at the end of the decade, choosing instead to pursue - and in many ways define - a more cutting-edge, IDM approach. He participated in two big-name collaborations appeared on Warp Records, beginning early on in the label's now highly respected run, and remains one of the world's most dedicated and top DJs.



Sean Johnston

Sean Johnston has been DJ'ing since his formative years in the frozen North. Acid House Veteran, Techno Survivor, Hardway Bros, Beard Scientist and Freelance Disco Consultant he has played at some of London's landmark clubs including The Promised Land, Sabre Sonic, Club UK, Final Frontier and Disco Bloodbath.

Sean's DJ'ing style described by FACT Magazine as «Future Disco» is hard to pin down to one convenient genre, taking in house, disco, re-edits, techno and frankly anything else that takes his fancy. Recent gigs at East Village with Andrew Weatherall, a stellar set at Disco Bloodbath and a super freaky down-tempo set on Tim Sweeney's Beats In Space radio show helped him secure a founding residency at Cable.



Infos pratiques

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Tarif unique CHF 12.-

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& dès le 29 août :

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Sur www.batie.ch :

Photos, vidéos et autres infos en lien avec le spectacle

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