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Update Required To play the media you will need to either update your browser to a recent version or update your Flash plugin. The story behind an Amsterdam institution. Over the past twenty years, Rush Hour has developed into more than just a record shop.Read more: The worlds best record shops: #040: Rush Hour, AmsterdamAntal, Rush Hours co-founder, opened Rush Hour in 1997. Initially just a small shop that stocked strange and obscure releases from all over the world, it has grown into one of the worlds best record shops, with its own equally celebrated label and distribution arm.Perhaps more importantly, Rush Hour has been a home and breeding ground for some of Amsterdams key producers and DJs over the past 20 years, a communal space where artists like San Proper, Tom Trago and Interstellar Funk honed their DJ chops.FACT visited Amsterdam to find out the story behind Rush Hours beginnings and how it grew into the vibrant place it is now, speaking to Antal and the colourful cast of characters that frequent the store.Catch Rush Hours takeover at Manchesters Warehouse Project this Saturday, 13th October, which features Hunee, Antal, San Proper, DJ Nobu and more. You can get 10 off tickets using this link. We're selecting the best DJs in the business and taking them back to the record shops that mean the most to them. They will then lay down an immensely special set from their record shop of choice, and needless to say, the mix is 100% vinyl For episode 3 of our series that looks at some of the tightest vinyl DJs around we selected one of Amsterdam's finest exports, Tom Trago. In part A of the latest episode we discussed all things wax with the man himself and heard tales of his improv radio shows in his parents attic at age 10, his love for ODB and Gang Starr and of course his first encounter of chosen store, Rush Hour Records. Rush Hour have built up a reputation as one of the most highly-regarded names associated with vinyl. Armed with its superb specialist selection, Rush Hour dared to go where so many record shops don't and established a prolific label, releasing tracks from the likes of: Carl Craig, Rick Wilhite, KINK, Motor City Drum Ensemble, Boo Williams and of course Tom Trago. We caught up with some of the guys from the store and got them to provide a killer chart of their staffs favourite new releases. History Established in 1996 by owners Antal Heitlager and Christiaan Macdonald, who initially bought the entire basement of records from a house music specialist record shop based in Amsterdam called Coco Records. What started off as a mail-order company from a student house exporting quality house music, grew into a one of the finest record shops around, an international record distribution and export company. One of the most well respected labels in electronic music today. The Amsterdam way With Amsterdam providing the type of social atmosphere similar to that of a small town the environment that in turn creates provides a melting pot allowing people from various different musical background to entwine. Hip hop cats link up with house heads, who link up with lovers of soul, funk and disco. A musical goldmine with Amsterdam's record shops at the forefront. Heart in house As a store and individuals their hearts and souls are all in house. It was for love of genre that the store was founded but also the teams thirst for digging that enabled to grow the store to where it is today. Disco, funk, jazz are all genres that house was built upon so they stock a broad spectrum of music that represents the sound. Key to success Over the last 10 years many record shops have died because of changes in the industry and the way music is consumed. Rush Hour's ability to have branched out into events, label and distribution company have all helped through the difficult times but mainly, the sheer love for the music that they believe in is what really stands out. Re-releasing old gems One of the most well-loved aspects of Rush Hour is its ability to discover and re-release outstanding material which has previously slipped under the radar like 'Push/Pull' by Bang the Drums for instance. Their secret secondhand digging is second-to-none and it's practiced by venturing to places around the world to meet new people. There's nothing more to it just digging, digging and more digging until you come across that gem. House of Music Not just a label, a record shop, distribution and exporting quality music. Rush Hour also release a non-periodical magazine about the music they represent called House of Music which is all about providing that extra info for customers and music lovers. The free magazine is loaded with a fantastic musical insight and is available at the store and via mailorder. One of Rush Hour's quickest selling releases The mystery release: #### - ####.1 distributed by Rush Hour check it out here. Artists who have work behind the counter Cinnaman, Rob Manga, Mr Mendel, Robert Bergman and Antal. Antal on events at Trouw and further afield: "From day one we have been doing nights at trouw. I think the first 3 years were not that easy but after a certain point the night became better and better. For us it has been a blessing to have a club like that in our backyard. I believe it elevated our label as we had this wonderful outlet. Over the years we have been doing many more nights outside Amsterdam for instance with Concrete in Paris or Panoramabar in Berlin. It's fantastic to go with label mates to another city and represent the music we love and make people happy and dance. The goal with all this is just to make it better, nicer and greater while staying true to what we believe in. Have people experience how we like to go with music and hopefully make them feel the beauty of it all. Next to that it's just great to feel the love from people in a certain city. And that's more than enough in this crazy world..." Check out the chart of favourite new releases submitted by the staff of Rush Hour and order directly from the store 1) Population One - Theatre of a Confused Mind (Rush Hour). Order from Rush Hour here 2) Carl Craig - More Soungs About Food & Revolutionary Art (Planet E). Order from Rush Hourhere 3) Sly Stone - Im Just Like You: Sly Stones Flower 1969-1970 (Light In the Attic). Order from Rush Hour here 4) Beau Wanzer - Untitled (Not On Label). Order from Rush hour here 5) Unknown - Wargames 121 (Wargames). Order from Rush Hour here 6) Moodcut - Time Cats EP (Nous). Order from Rush Hour here 7) Hieroglyphic Being and The Configurative or Modular Me Trio - The Sheer of Cosmic Visions (Planet Mu). Order from Rush Hour here 8) Francis Bebey - Psychedelic Sanza 1982-1984 (Born Bad Records). Order from Rush Hourhere 9) Daniel Grau - The Magic Sound of(Comp.By Jazzanova) (Sonar Kollektiv). Order from Rush Hour here 10) Zito Righi E Seu Conjunto - Alucinolandia (Superfly). Order from Rush Hour here Tom Trago's set form Rush Hour recorded during ADE is out tomorrow. Heres a record weve been playing a lot recently: As-Shams Archive Volume 1, the double album introduction to pioneering South-African jazz imprint As-Shams/The Sun that documented some of the most exciting developments in SA jazz, soul and funk in the seventies. Spread over ten pivotal rare groove compositions taken from key South-African jazz, soul and funk albums spanning from 1975 to 1982, Archive Volume 1 is a thrilling and adventurous 85 minute ride through the South-African jazz underground that features essential tracks from the likes of Dick Khoza, Black Disco and Harari and a host of illustrious others. Starting off with the positively upbeat Umgababa by Kippie Moketsi and the infectious soul jazz of Pat Matshikiza s Dreams Are Wonderful (also featuring Kippie Moketsi) proceedings mellow out on side B, only to get extra heavy on the C-side with the sample-ready fusion groover Night Express off their crazy rare 1976 album of the same name and the irresistibly funky Blues for Yusef by Lionel Pillay, two of the many highlights on this action-packed thriller. (RO) This week we're heading back to the distant past of 2020 for Glass Lit Dream, Ian Mugerwa's debut album as Dawuna. Previous forrays with 'Ot To, Not To' gave us a glimpse of the otherwordly bedroom-R&B that was to come, however, this is the Dawuna solo full length in all its glory - the mastered edition on the O___o? label. This record is the rhizomatic dream of bedroom R&B connecting worlds from the digital ultra-precise with lo-fi, the organic voice with digital sampling, music with noise. Behind a layer of different connections, the record plays oddly coherent in a way much like a dream that is shrouded in a mist. Glass Lit Dream couldn't be more of a precise title for the record. Glass Lit Dream is a futuristic take on music whilst theres a clear link with the past. It would not be a stretch if names such as D'Angelo or Prince come to mind whilst zoning out to this. Sometimes you can have your cake and eat it too. (RZ) Heres a great album you might not want to miss: Bahia Fantstica, the second album by So Paulo-born composer Rodrigo Campos.Originally released on the Ncleo Contemporneo imprint both on CD and vinyl in a strictly limited run some ten years ago it is now brought back to life by the good people at Goma Gringa and quite deservedly so, since this beauty is way too good to be solely enjoyed locally or even nationwide. Rocketing off with the gripping neo-psychedelic jazz tropicalia of Cinco Doces Campos gives off a clear statement hes both invested in a wide range of classic Brazilian styles as he is in progressive contemporary music, with hints of afrobeat, jazz, funk and soul to spice up his highly addictive concoction. Expertly backed by a stellar band that features Kiko Dinucci on guitar, Marcelo Cabral on bass, Maurcio Fleury on keyboards, Maurcio Takara on drums and Thiago Frana on sax Campos goes in unafraid on Bahia Fantastica, a record that hasnt aged a day since it first came out in 2012. Its hard to pick out a favorite here, but its impossible to escape the Ethio-jazz-turned-free-jazz-dub-reggae madness of Aninha, the deceptive simplicity of Beco and the blissed-out Brazilian synth boogie spacer that is General Geral, three clear examples of Campos unbridled genius. (RO) Heres a record that features prominently in a lot of Rush Hour crew year lists and has become one of our go-to albums to start the day with here at the store: Surya Botofasinas utterly beautiful solo debut album Everyones Children for the excellent Spiritmuse imprint. Taught in the tradition of Alice Coltrane by Swamini Turiyasangitananda herself on her Ashram in California where he grew up, the exceptionally gifted keyboardist and composer who has worked with the likes of Reggie Workman, Joey Bada$$, Guru, Amel Larrieux, NDea Davenport and Georgia Anne Muldrow (to name but a few), now steps to the forefront with his first lead project thats been in consideration for more than ten years. Produced by Carlos Nio (by the way, did you check out Extra Presence and An Offering (with Photay) that both came out on International Anthem this year?), Everyones Children is a work of rare beauty that will resonate deeply with both lovers of warm-blooded ambient and blissed-out spiritual jazz. Recorded with the help of some of L.A.s most gifted musicians including incomparable jazz singer Dwight Trible (Build an Ark), indie folk great Mia Doi Todd, guitarist Nate Mercereau, saxophonist Pablo Calogero and drummer Efa Etoroma Jr., its centered around the concepts of meditation, contemplation and pure bliss, with a star role for Botofasinas mother, harpist Radha Botofasina, a key musical disciple of Alice Coltranes during her Ashram years (check out The Ecstatic Music Of Alice Coltrane on Luaka Bop for further reference) on the utterly beautiful Waves for Margie. Its one of the many highlights on this divinely glowing piece of art that seems to be made for eternity. (RO) South African drummer and composer Tumi Mogorosi delivers one of 2022s strongest jazz albums in the form of the hauntingly beautiful Group Theory: Black Music on the impeccable Mushroom Hour Half Hour imprint, chasing the ghosts of Albert Ayler, Max Roach and Rahsaan Roland Kirk with the help of an allstar cast and a nine-piece choir. Providing a dense wall of sound the size of a modest cathedral, the choir singing contrasts wonderfully with Mogorosis light and subtle drumming, Reza Khotas understated guitar playing and Mthunzi Mvubus stunning harmonic sax work. (New) Black Music is this: Find the self, then kill it, American poet and music critic Amiri Baraka wrote in the liner notes of the 1965 Impulse live album The New Wave in Jazz, that features spirited performances by John Coltrane, Albert Ayler and Archie Shepp, a motto that is featured prominently on Group Theorys inner sleeve. Its this striving for selflessness that makes this album such a rewarding listening experience, from the whirlwind first notes of opener Wadada to the dying seconds of Mogorosis interpretation of the standard Sometimes I Feel Like A Motherless Child. The ego is replaced by something bigger here - the communal spirit of making music together that takes both the musicians and the listeners to a higher plane, providing they look past the bombast and surrender to its awesome power. (Rogier) Over the past three decades Larry Heards seminal 1989 masterpiece Amnesia grew out to become one of the most sought-after records in house music history. Now the first ever official reissue is finally here. Rivaled in scarcity only by Introduction (1992) and Sceneries Not Songs (the 1994 Black Market album that got reissued in 2020, also on Heards own Alleviated Records), Amnesia is generally considered one of the definitive milestones in house music history, along with Fingers Incs Another Side, that was released a year earlier. Marking both the beginning and the end of the first era of house music and signaling the advent of the second phase of Heards work (for context, the gorgeously jazzy What About this Love came out the same year), the album contained some of the best ever versions of by then already classic Fingers material like Can You Feel It, Washing Machine, Stars and Mystery of Love - all tracks that for the most part had already been released in different shapes and forms since the inception of Alleviated in 1985, with the exception of the title track and the alternate version of Bye Bye. Thirty three years later Amnesia is still a vital piece of house music history, this time pressed on three records instead of two, giving it a bit more space to breathe. Sounding gorgeous as ever this is still a total must-have for anyone with even the slightest interest in electronic music. (Rogier) Telesoniek Atelier is the nom dartiste of Dutch audiovisual explorer and electronic music sorcerer Hans Kulk, whos been steadily carving a name for himself in Dutch art circles while constantly shining a light on the electronic music pioneers that came before him. A Selection of Improvisations brings together some of his work of the last quarter of a century, veering back and forth between avantgarde classical music (the post-Bachian opener Chateauroux, Oberheim Impro), thoughtful minimalism (A Prophet Oberheim Impro), emotive ambient (the wonderfully understated I Am and the Klaus Schulze-dedicated Gruesse an KS) and eerie retro-futuristic soundscapes (Improvisatie, Montage De LHistoire). Its a varied bunch thats so heartbreakingly beautiful you cant help but wonder why none of this was ever released before. There was never much focus on recording quality - I was interested only in capturing the momentary musical idea improvised on those great SCI, Oberheim and ARP instruments, Kulk humbly states in the liner notes of this beautifully designed double album. While hes obviously selling himself short here - Improvisations sounds great from start to finish and that can't be solely attributed to the expert mastering of Frdric Alstadt - its this sense of selflessness and unpretentiousness that makes this such a thrilling ride. The music speaks for itself here and it speaks volumes. (Rogier) Glued to the turntables at Rush Hour right now: Soon Come, the new 22 track trans-Atlantic statement of intent by community-based South-London collective Touching Bass, whove steadily established themselves among the most important cultural incubators of the city with their club nights, concert series, NTS radio show and imprint over the last six years. Although often harking back to a time when hiphop and what was then known as neo-soul or nu classic soul (for lack of a better term) was increasingly being infused with jazz and gold dust, Soon Come is still very much a product of its time, with one foot on the dance floor, head firmly in the clouds. Roughly divided into two parts (Day and Night) Soon Come is the perfect mix of blissed-out downtempo contemporary soul-plus gems and smoked-out bruk- and Detroit house-informed floor steppers in a bunch of assorted flavors. Bridging the gap between bigger names like Rush Hour Store darling keiyaA, breakout jazz phenomenon Nala Sinephro, Hiatus Kaiyotes Clever Austin and the ever brilliant Ego Ella May and a wide range of future stars popping up from the leftfield, theres not a single weak moment on Soon Come - its all love here. (Rogier) Over the last three decades Ron Trent has been carefully building a discography very few can match as a purveyor of impeccably produced and beautifully detailed high-end house music. With What Do The Stars Say To You he turns his attention to slick late seventies and early eighties fusion, helped by some of the genres greats.When you think about it Trent going full jazz funk makes perfect sense, having operated at the highest level of musicianship for more than a quarter of a century now, expertly weaving jazz, soul and funk elements into the house sounds he initially became known for. Call it natural progression towards the source.Opener Cool Water (with Rush Hour regulars Lars Bartkuhn and Azymuth master drummer Ivan 'Mamo' Conti) sets the tone nicely, moulding spaced-out early eighties-style synthpop, sun-drenched yachtrock-not-yachtrock and a glorious fusion theme into an ecstatic groove that continues on the equally spaced-out sci-fi soundtrack vibes of Cycle of Many and the wondrous new age jazzfunk amalgam that is Admira (with Venetian electronic music innovator Gigi Masin).Flowers is another Rush Hour store favorite thanks to Venecias heartbreaking bittersweet vocals, as is the Alex Malheiros-led Melt Into You, but its electronic violin God and master synth and sequencer manipulator Jean-Luc Ponty stealing the show here with his unmistakable sound, although most attention will probably go out to Trents collaboration with high profile groove dealers Khruangbin on the excellent Flos Potentia (Sugar, Cotton, Tabacco). Its all good, since theres not a single weak moment on this post-modern masterpiece. (Rogier) Four years after his acclaimed Cerebral Hemispheres album the High Priest of House is back with a new masterpiece - ten tracks of beautifully executed house jewelry and sun-kissed Balearic bliss. Starting off his heavenly routine is the bittersweet title track, following a path similar to Cerebral Hemispheres now classic Full Moon. Ecstacy-wrapped pads, subdued yet exquisitely detailed percussion and the sort of gently lingering piano theme only Mr. Fingers could come up with. Its a recipe thats repeated on Drive, this time augmented by a New Order-style bassline, giving it an almost trancey vibe. Heard drops the tempo on the Introduction era-style Touch the Sky and the early morning anthem Electrostatic Levitation before picking it up again with the jazz-tinged Somethings Going On (Think along the lines of On My Way and Sands of Aruba, weighed down here by a more serious message) and the dub house doings of Like The Dawn. Fans of Heards rawer and heavier house material wont find what theyre looking for here, with the possible exception of the aptly titled Pressurized (an acid-tinged jack track lite), but this will do just fine, thanks. Its almost summer. (Rogier) Ever since it first came out on WM Records in 2012@dj_stingray_313s debut album FTNWO has become both more sought-after and relevant - both musically and contentwise. Conceptually centered around conspiracy theory, science, prepper [doomsday preparation/survivalism] and social commentary while referencing totalitarianism, hacking and digital media dependence its hard to believe FTNWO was actually made ten years ago and not during the desperate last days of a two year lockdown - and that goes for the music too. This time released on his own @micron_audio imprint FTNWO is a dark and brooding double album of Stingray-specific fast-paced sci-fi electro doom made for confusing times. A highly scientifical and technologically advanced brand of electro thats clearly indebted to the Drexciya-tradition hes part of, yet instantly recognizable as the sole work of Sherard Ingram, residing on a planet thats still light years ahead of us (Rogier). Releasing no more than two 7s (1982s Death Or Glory and 1983s Death Rocks) and one 12 (Anguish) during his time, Jimmy Smack was one of the most enigmatic figures on the LA scene of the eighties. A singular performance artist who donned corpse paint a good decade before Norwegian bands like Mayhem and Emperor turned it into a vital element of early black metal, Smack was a fixture on the LA deathrock/postpunk scene reciting his dark poetry over electric bagpipes and a Dr. Rhythm drum machine, carving his own niche like a Fad Gadget from hell. Smacks complete recorded output is now compiled by Knekelhuis as Death is Certain, a record that shines a new light on Smacks unique craft. At times sounding suspiciously like a modular synth, Smacks modified electric bagpipes and relentless rhythm box provide the perfect backdrop for his bleak storytelling like a dystopian drone leading you into a parallel dimension where only one things for sure: death is certain. (RO) Fred P (Black Jazz Consortium) has been stylishly pushing the depths of the underground for almost two decades now. With his majestic new double twelve he is taking us even further on his journey.The lauded New York artist has proven to be a master of his craft with an ever growing and diverse repertoire. A deeper dive into his work reveals that it resonates more than just music. Fred P transcends the superficial, transmitting a deeper language that flawlessly reflects his spirit through his music, giving the listener the impression that we get to know the man behind the music personally. Its one of the many beautiful elements to be found on Oasis. Opener The Story Of Humans embraces the listener with a bright intro that could be the soundtrack to a vivid yet fragmented dream. The title track Oasis leaves one wandering around in a place blessed by a glorious sensation full of organic texture, while Remain has a more introverted feel and a live sounding edge. Sucking you into the rest of this fantastic piece Fred skillfully plays around showcasing trippy broken beats over multi-layered and dense blankets of synth work (Brownsville Groove) while diving into the deep zone again with the spacious yet playful beauty Like No Other. His recent series of twelves disclosed the artists fresh move into exciting new directions and this brilliant double reaffirms he is on the right track. Awakening our imagination with each and every listen this one is a well recommended addition to any serious collection. (Roman) After almost fifteen years Burial is back with a new album, following up last years whooping Shock Power of Love EP and the twelve minute UK garage/breakbeat frenzy that was Chemz.But the Burial of Antidawn is not the same Burial thats been pushing sound systems to their limits with his own brand of punishing bass experiments. This is the Burial of the Chemz b-side Dolphinz, the Burial that occasionally turns his back on the dancefloor alltogether to look inwards.One thing hasnt changed though. Burial still does exactly what he wants whenever he wants to. In this case that means coming up with an album based around alienation and solitude, stretched out over five disorienting ambient noir compositions. Antidawn is the time of night that sounds like a dark fairytale, with distant figures moving around in a haze of static, smoke and solidified stillness. Muffled speech, distant noises and forgotten melodies from the ancient past fading in and out in a strangely familiar parallel world that reveals itself a bit more with every listen. (Rogier) When looking back at 2021 its impossible to ignore the output of Chicago-born jazz imprint International Anthem, whove been on a serious roll this year with stellar albums by Damon Locks Black Monument Ensemble, Carlos Nio, Jamie Branch and Angel Bat Dawid & Tha Brothahood, ending the year on a high with two more beauties by Jeff Parker and Ben LaMar Gay. Currently stuck on our turntables during this expanded lockdown however, is International Anthem #49, the tour de force that is Irreversible Entanglements Open the Gates, released in collaboration with New Jersey indie label Don Giovanni. Intensity is key on their third full-length album that has Moor Mother exploring alternative histories with her powerful poetry (make sure to seek out this years Brass and Black Encyclopedia of the Air too if you havent already), propelled by Luke Stewarts snakey basslines, Tcheser Holmes funky drums and Aquiles Navarro and Keir Neuringer on trumpet and sax respectively, for the first time augmented by electronic experimentation. Its this renewed and broadened high pressure sound that makes the new Irreversible Entanglements album the most urgent so far - a spirited and ecstatic whirlwind celebration of life thats only slowed down halfway for the twenty minute free jazz suite that is Water Dimension and the more introspective Six Sounds and The Port Remembers. One of 2021s best albums for sure. (Rogier). Carlos Nio follows up his beautiful More Energy Fields, Current for International Anthem with a new set of blissful ambient sounds that has become nothing short of a Rush Hour lockdown favorite over the last few weeks. On Drives to the Beach Nio once again hooks up with his old friend Jesse Peterson to present their fourth album since their self-titled 2010 debut album as Turn On The Sunlight, the follow-up to 2020s digi-only Warm Waves on Tokonoma. This time around Nio and Peterson are joined by Pablo Calogero on bass flute, bass clarinet and tenor saxophone, adding an extra dimension to the duos sunsoaked compositions. The result is a beautifully atmospheric album made up of warmblooded sonic sketches woven from improvised patterns that form the perfect backdrop for Pablo Calogeros impressionist watercolors - a match made in heaven. (Rogier) Originally self-released in 1990 and lovingly redone by our sister label New Dawn, Edson Natales Nina Maika is one of the most beautiful reissues to come out this year - if we may say so ourselves. After touring and playing with his jazz group Dharana for years during the late eighties the self-taught guitarist decided to do things differently on the first album under his own name, inspired by the spirit of Milton Nascimento and Lo Borges groundbreaking Clube Da Esquina, now having arrived in a decidedly post-MPB era. Enlisting the help of Serbian expat and electronic music pioneer Mitar Suba Suboti (Rex Ilusivii) and some of Brazils finest players including former Dharana collaborators Alex Braga, Andr Geraissati and Toninho Horta the So Paulo native started weaving his dream at the turn of the decade - the singular masterpiece that is Nina Maika. Combining traditional acoustic Brazilian styles and atmospheric ambient electronics Nina Maika gently floats somewhere between the guitar-based folk and bossa traditions that blossomed in the sixties and seventies and new era esoteric music with Fourth World- and minimalist undertones, all the while maintaining a strong yet subtle pop sensibility. Its a sound that turned out to be a match made in electro-acoustic heaven - if heaven could ever be like this. (Rogier) Despite all the ongoing Covid-related restrictions 2021 has been a great year for South-African jazz so far when it comes to both new releases and reissues of classic material - fresh talent seems to be emerging all the time while some of the most coveted holy grails of SA jazz were brought to light to be enjoyed by a new generation. With part two of New Horizons Afrosynth aims to shine a light on the next generation of the thriving South-African jazz communities by selecting fourteen tracks that perfectly reflect the broad palette the current scenes have to offer. The result is a glimmering treasure chest encompassing mantraic jazz soul (opener Pressin On by Thembelihle Dunjana and Spha Mdlaloses Indlela), deeply introverted spiritual travelling (Linda Sikhakhanes Inner Freedom) and pure meditative beauty (Blake Hellabys Hodge and Ndabo Zulus Nandi Suite), to name just a few of the directions explored here. Other shop favorites include Sisonke Xontis breathtaking Siniville (make sure to check out Xontis fantastic sophomore album Ugaba the Migration on As Shams thats also available in the store) and Sibusiso Mash Mashiloanes Ke Mashiloane, but this is the sort of record we play from A1 to D4 here - sometimes twice in a row (Rogier). Heres another record thats been gracing our expanded Klipschorn set-up a lot over the last week: Theo Crokers Blk2Life: A Future Past. On his sixth album, his most expansive and accomplished to date, everything falls into place for the American trumpeter, composer and producer whos worked with anyone from Dee Dee Bridgewater to Common and J. Cole. Written and recorded in his childhood home in Leesburg, Florida during the pandemic, much of the album was informed by psilocybin meditations and astral travels. The result is a universal sound palette that encompasses jazz, funk, soul, pop, hiphop and broken beat, all flowing together in a completely natural manner. Or, as Croker tells it: Our hero received a transmission from his ancestors while in meditation that set him on a mission to raise the planet's vibrations through music that defies the confines of a genre and frees the culture from the imminent threat of commercial gentrification. Standout cuts are the beautifully fluid Soul Call/Vibrate with its sweeping horn theme and gently floating piano chords, the warm-blooded Anthem with Crokers former teacher Gary Bartz and the frantic spiritual jazz attack that is Hero Stomp, but this is the sort of album thats best appreciated in full - its worth the trip. (RO) Natten is the fifth album by Bremer McCoy, the Danish duo that once started out as a part-time reggae sound system and has now made a full transition to creating transcendental ambient jazz. Recorded straight to tape as to avoid any form of overthinking its Jonathan Bremer (acoustic bass) and Morten McCoy (keys and tape delay)s finest effort to date - a meditation exercise that has the two effortlessly floating in a zone of their own. Intuition is key on this gently shimmering album, from the star-sprinkled opening sequence of the title track (which means The Night in Danish) to the wavering end notes of the Mulatu ode that is Lalibela. Aurora may well be the key track on this translucent beauty - a lotus-shaped new age composition thats decorated with a luminous and brilliantly conceived piano theme. Its one of the most striking creations on this flawless multi-faceted ambient jazz diamond. (RO) Seven years after part one elusive UK escape artist Dean Blunt drops Black Metal 2, his most well-rounded album to date. Despite being involved in a myriad of albums, collaborations, mixtapes, music videos and side projects (including an opera and an attempt to sell a toy car stuffed with weed on eBay) over the last ten years it somehow seems both Black Metal albums are at the very core of Blunts artistry, although you can never tell for sure. After all this is Dean Blunt. On Black Metal 2 Blunt lets his inner singer-songwriter roam freely once again, his instantly recognizable baritone at the front of the mix more prominently than ever, floating over jangly guitars and understated beats, but its still impossible to pin the man down. Painting open-end anecdotal scenes in his typical deadpan manner, often aided by frequent collaborator Joanne Robertsons contrasting vocals, theres a fatalistic melancholy hanging over Black Metal 2 thats much heavier than the tongue-in-cheek title and the trollish logo reference to Dr. Dres 2001 suggest, despite Blunts claims everything will be allright on the surprisingly soft Dash Snow, one of the key songs on the album. Its this ambiguity thats right at the heart of Black Metal 2. LSD, CBT, EDT, daddys broke, what a joke, futures bleak, aint it neat?, he muses on Nil By Mouth, illustrating the sense of hopelessness that runs through the whole album. The pain is real on Black Metal 2, and so is the beauty that comes with it. (RO) DJ/producer Job Oberman is both one of the most versatile and talented artists to emerge from the Netherlands in the last few years. Just look at some of his more recent output, that comprises a 40-minute registration of an ambient-leaning sit-down concert performed on his custom-made string instrument connected to a modular synth (2018s Live at de School), his experimental mindclash with free jazz deity Greetje Bijma (2020s Swallow a Party) and the set of club-ready derivations of his School performance that came out last year. On his outstanding debut for Rush Hour the multi-talented Dutch musician displays his skills as an increasingly confident producer while keeping an eye out on the dancefloor, taking cues from classic Detroit-, mid-nineties UK- and post-modern Berlin breakbeat techno. Opener Total Comfort is a remarkable display of restraint - a retro-futurist slice of Detroit-inspired techno that relies on string structure solely without any dominant percussion, executed in a fashion reminiscent of some of Carl Craigs nineties work. Q On 6 follows a similar path before the bear bones are buried under a pile of nervous stutter steps and pulsating bass. Foam To and Connect in Rest both hint at new directions for this gifted producer, taking the post-modern breakbeat techno sound to a whole new level. (RO) I came to the realization that I had synesthesia - I played a note, and the first thing I know is that Im picturing a color. A quest for new colors followed suit: metallic blue, light green, orange, and yellow. Then, I started to combine them, without knowing that I was actually improvising. So colors are the first thing that I ever played. Heres a record that totally blew us away over the course of the last few weeks and sounds absolutely mesmerising on our new vintage Klipschorn speakers: Tunel Hacia T by Mexican jazz synesthete Germn Bringas. Comprised of tracks taken from his lost cassette-only ambient jazz masterpiece Caminatas (Hikes), its successor Exposicin Al Vacio (Vacuum Exposure) and unreleased works from the nineties Bringas plays all instruments on this kaleidoscopic sixteen track sound adventure that was recorded in a small studio in the back of his home. Minimal music, new age ambient, improvised jazz, pastoral music and Fourth World influences all flow together in the mind of Bringas who witnesses colors as he plays, resulting in a unique cross-sensory sound language thats as intuitive as it is moving. Its this almost supernatural sensitivity that allows Bringas to find the perfect balance between experimentation and sheer beauty. (RO) PS. Make sure to check out Smiling Cs equally beautiful accompanying twelve-minute documentary Caminatas: La Historia De Germn Bringas (. Its one of the best things youll see and hear all year. Exactly ten years after his first EP for L.I.E.S. Chicago jakbeat maverick Steve Summers delivers his first album for Ron Morellis Brooklyn-born imprint - a double dose of raw jackin house. Summers, who has worked under a myriad of names and is also known as one third of Mutant Beat Dance with Traxx and Beau Wanzer, has perfected his take on the late eighties to early nineties-house sound (think Drewsky, early Paul Johnson and foundation Steve Poindexter) to a tee, but the ideas on Generation Loss are entirely his own. Starting off with the Armando-esque acid stomper Who Knows and the aptly titled 90s Summers snakes his way through a full palette of classic early Chicago jack styles on the first two sides of this double album to take them to a new intensity level on the third and fourth. Boxed In (C1) sees the Chicago maverick going into full overdrive, while he flirts with swirling deep techno on Loose Connections and bleak EDM on Unclubbable. There are literally no weak moments on this awesome display of raw jakbeat power. (RO) Just imagine some of the best musicians of the contemporary South-African, Senegalese and UK jazz scenes getting together in the studio to create an album that celebrates the universality of music. That was what was supposed to happen here. Then came the pandemic, making sure the plan had to be altered, dividing the kindred spirits into separate groups on different continents, sending the results of their spirited studio sessions back and forth for their overseas counterparts to react. The result is an extraordinary album overflowing with creative ideas coming in from all angles. Ideas that are sometimes stacked on top of each other in layers to form a mouthwatering musical cake, but also allow a sneak peek into the kitchen - or kitchens - of this five star distant gathering. Just look at that line-up, that includes tuba don Theon Cross, Alabaster dePlume, Siya Makuzeni (SPAZA), Zoe Molelekwa, Asher Gamedze, Kora virtuoso Tarang Cissoko and Balimaya Projects Yahael Camara Onono - all forces that will not be held back by distance and time. Like the title of the three-part reflection on long-distance creation suggests, this is How To Make Art In A Pandemic 101. (RO) Heres a record were all exceptionally proud of at Rush Hour: Natural by legendary master drummer Ivan Mamo Conti and Recife born, So Paulo based bass player and producer grassmass (yes, that lowercase is intentional) on our sister label New Dawn. Having already worked with big names like Nan Vasconcelos and Arto Lindsay while simultaneously hosting projects with some of today's brazilian edgiest talents like Negro Leo and Thiago Nassif grassmass (real name Rodrigo Coelho), who also runs the experimental UIVO imprint, is the perfect match for the Azymuth founding member. A Mina and Caatinga are both prime examples of Mamos constant desire to move forward, despite being in the game for more than half a century - a desire thats perfectly illustrated by these two experimental funk monsters. Both tracks display the Brazilian maestros unrivaled skill level and irrepressible penchant to keep things funky while steadily pushing his signature sound towards the future. No one can stop Ivan Mamo Conti. (RO) Ever since their early releases together as Masters of Work the sounds of Louie Vega and Kenny Dope have been a major influence on the formation of Rush Hour, their unrivalled output being omnipresent in clubs worldwide during the nineties and beyond, Amsterdam being no exception. Thirty years later the two are still major forces in house, hiphop, funk and Latin music, but its been over two decades since they last released anything as Masters at Work, so it would be a massive understatement to say this release is a special one. Named after the Synsonics, a drum synthesizer marketed by toy manufacturer Mattel in the early eighties, Mattel is a high-pressure dancefloor bomb that takes the MAW-sound Into new directions. With fireworks percussion played live in an Ibizan studio by Kenny Dope and bass and stabs provided by his fellow Master, Mattel is perfect proof the two havent lost any of their touch. Not that there were any doubts, of course. (RO) Update Required To play the media you will need to either update your browser to a recent version or update your Flash plugin. Update Required To play the media you will need to either update your browser to a recent version or update your Flash plugin. Over the past ten years Rush Hour has cultivated itself into a haven for music lovers worldwide. The reputation Rush Hour has built mainly comes from the fact that first and foremost Rush Hour focuses on music they totally believe in and have a love for. The Rush Hour family has a strong sense of pride in always working with and feeding off that impulse and faith, rather than working for the mighty dollar or bottom line. Rush Hour has always been this way. Late 1997 saw the the opening of the recordstore and mailorder, which manifested the very beginning of the company. Initially importing many obscure records from around the world then later exporting similar Dutch records to overseas companies, the distribution wing had evolved by two years later, in 1999. This set up eventually led to the start of the label, which saw its first release just before the millennium. The past five years saw various releases, mostly 12s, from artists all over the world in all different genres and directions. What they all seem to have in common is an electronic groove that is almost impossible to convey with words but has been, over time, coined The Rush Hour flavour. The RH flavour has also been used for other labels most notably the Chicago Boogie mix CD and 12 series on Eskimo. Over the last few years more album releases were added to the catalog, Aardvarck, Beat Dimensions, Carl Craig, Comtron and Kenny Larkin. However, the label will hang on to its Limited series (LTD), a 12 series that will act as an outlet for acting on impulse and create an environment for growth. The label will continue to release a mix of local and international talent and more established names. Look out for albums by Daniel Wang, Rick Wade, Tom Trago.. Wherever Rush Hour goes you can be sure its not driven by hype and/or money. Its a company from the heart and soul. A passion that wont stop. Skip to main content Dedicated to both unearthing lost gems and supporting new talent, record store and label Rush Hour has become a crucial part of dance music culture not only in its home city ofAmsterdam,but across the world, fuelling a modern scene that eschews boundaries set by genre or generation. DJ Mag meets co-founder Antal in-store to discuss the labels history and the open-minded, crate-digging ethos thats made it such a success... Monday, March 25, 2019 - 14:47 Its the mid-90s and a teenage Antal Heitlager is on an overnight bus to London. When he arrives in the UK capital he plans to spend the day shopping at record stores like Fat Cat, Atlas and Reckless Records before, unable to affordaccomodationin the city, returning to Amsterdam overnight that same evening with a fistful of vinyl.Almost everything is at your disposal nowadays, Heitlager better known by his stage name, Antal tells DJ Mag over 20 years later. Sometimes its a bit too easy. 15 years ago it was a drive. Almost a reason to live.Already an avid record collector and private seller by the time he started university, as a student Antal would go on to meet Christiaan Macdonald; the pair bought a stockpile of house records from Coco Records in Zaandam before starting a mail order store from their student house long before the age of Discogs giving birth to the now legendary label and record store, Rush Hour.I was interested in getting my hands on more records, and after visiting shops like Fat Cat andAtlasI felt like setting up a store myself, Antal enthuses about the early years of Rush Hour. There was never a business plan. Themost we plotted out was a small list of necessities for the opening. Afterthatit was just enjoyment and living and running a store on a daily basis.Formed on a love of house and techno stemming from Chicago and Detroit, Rush Hour started out as a physical shop in the basement of a hairdressers in 1997 before moving to its former location on Amsterdams Spuistraat, becoming known for importing rare records from across the world alongside pushing a large dose of homegrown talent in the Netherlands. The most vital part has always been the music selection, Antal continues. When we started, musical areas were quite segregated in Amsterdam. You were house or hip-hop or trip-hop or funk or drum & bass. There were people who enjoyed different things but in clubs it wasnt really mixed up. Nowadays thats more accessible and accepted. [As Rush Hour] we have always been all over the place. Something that might not be easy to pin down. When we opened the store we tried to make combinations with different types of sounds. I remember we were struggling what to call that because we were only just finding out ourselves. One of my friends once stated it as, Someone can always find a little something in Rush Hour that he or she might like. Its just what comes on our path, but we have to be into it.DJ Mag first meets Antal during last years Amsterdam Dance Event, at the new Rush Hour store, just up the Spuistraat in the larger space it moved to in 2016. At the time, Lost Souls OfSaturn the duo made up of Seth Troxler and Phil Moffa are playing a live in-store during the week-long celebration of electronic music in the city. The currently packed-out Rush Hour store Antal looks across is now a simple yet impeccably designed space, with maple flooring and racking, white walls and a minimalist dcor except for the vinyl it sells. Unique for many modern record stores, it has more space dedicated to open areas where diggers can meet and spend time in a creative hub for music. Its something that is typical of Rush Hour, who not only survived the mid-noughties vinyl downturn but flourished by adopting the 360-degree approach thats fundamental to success for an independent business in electronic music now.Through the years, Rush Hour has diversified from being a record store into an international distributor for a plethora of labels, including Music From Memory, Soundway Records and Jheri Tracks, a central label under its own name, and numerous sub-labels through the years. Alongside these are events that have seen Rush Hour host parties in Amsterdam, Paris, Berlin with Antal having a long-running affinity with Panorama Bar