

Dave IDC has just led DJmag down a dark back alley and into a secret garden that used to be an old Italian nunnery, apparently, in the back streets of Brighton. He's talking languidly about the club

night he used to run in London in the '90s.

"Sophie Ellis-Bextor, who was about 14, came up to me and went, 'I'm going to be a singer, I just sung Noel Gallagher 'Wonderwall' and he thought it was fantastic,'" he relays.

Your DJmag hack has issues with Sophie Moonface-Bextor too complicated to go into here, but this anecdote is typical of the reach that his club Popscore at the 2000-capacity Astoria in central London — 'the dance club for people who like bands' — had at the time. As we nestle in with pints in the hidden oasis garden, he continues the Popscore saga.

"It was all Chemical Brothers remixes to start with, then along came people like Fatboy Slim, Lo-Fi Allstars, Death In Vegas — what was called big beat — but we also played things like Oasis as well. There was no VIP area, so when they were in London, we'd have the Gallaghers down there."

James Dean Bradfield from the Manics would insist on paying at the door most weeks, and Erol Alkan used to be the DJ that Dave would ask to play when he took a week off.

"It was mad, New Year's Eve one time sold out three months in advance," he says. "After five years, though, I got sick of it."

By 1999, he'd started making his own bootlegs for the club, and when Eddy Temple-Morris and James

Hyman started up The Remix on Xfm, he'd knock up a bootleg every week and they'd play it on their show. "Then MTV got in touch to say they're doing a show called MTV Mash for MTV Europe, would you like to make stuff for it? They clear a load of stuff, and send you the CDs. I did that for a year. Things you'd do for a laugh suddenly turned up with really well done videos, and the woman would get back in touch and say, 'Oh, we just spoke to Andre 3000 from Outkast, and he really likes the way you've put 'Don't Mug Yourself' by Mike Skinner from The Streets over him'."

MTV did a mash-up tour that Dave DJ'd at, and he fell in love with DJing all over again. Starting to make his own tunes, his first IDC single in 2005, electro-disco opus 'Scratch', was picked up by the late, great BBC Radio 1 jock John Peel. The punk-funky 'Akai Elvis' gained him further attention, and he started getting booked for electro clubs like Nag Nag Nag in London and others across Europe.

His 'Overthrow The Boss Class' album — named after a light-hearted dig at superstar DJ royalty — soon followed, and in 2009, he released 'This Is Not A Riot' which sampled the US police's LRAD — the Long Range Acoustic Device riot control sonic weapon — and some protestors chanting at a non-violent G20 protest. This was played by Rob da Bank on Radio 1 and led to an appearance in weirdo periodical Fortean Times.

"They called it 'modern riot-folk', saying about it being the first track to sample this thing and be played on national radio," Dave shares. "I just need to get into Pseuds Corner [in Private Eye], then my life will be complete!"

Your regular run-of-the-mill electro-house DJ IDC ain't. In fact, he's more like some sort of cross between the Beach Boys' multi-instrumentalist producer Brian Wilson and James Murphy from DFA, on the evidence of new electro album 'The Sun Is Always Shining Above The Clouds'.

"I play loads of different instruments on it, including Rickenbacker bass guitar, piano, cello, flugel horn, kettle drums, Hammond organ and loads of feedback guitar," he informs, "and it's got the only song ever to feature the words 'Hegelian dialectic!'"

A couple of guest vocalists also crop up on the new album: Davey Henderson from seminal post-punk band the Fire Engines appears on 'Culture Supervisor', a kinda 'XTRMNTX'-era slice of Primal Scream electronic rock 'n' roll.

"In a very strange way, he possibly got me into dance music," says IDC, stating that Henderson's post-Fire Engines band Win had a track called 'Un-American Broadcasting' that used a Speak & Spell machine — "proto-electro dance music, it blew my head off and made me want to listen to a whole new raft of music."

He's also recruited Phil Ward from big beat heroes the Lo-Fi Allstars. "They were a game-changing band, the success of them in America laid the ground for Skint to launch Fatboy Slim over there," he believes.

"I had a track and thought, 'What I need for this is Shaun Ryder and John Cooper Clarke'. I couldn't get them, so I got Phil round, got him drunk, and he did a very good take on Shaun Ryder singing John Cooper Clarke's words."

The quirky, alt.rock-tinged electronic punk-funk of this second album is sure to up IDC's stock still further. We need more subtle piss-taking mavericks like him operating in dance music.



A SHINING EXAMPLE

Electro iconoclast IDC isn't your typical DJ/producer — he's more like a multi-instrumentalist mix between Brian Wilson and DFA's James Murphy. And with his new album, his considerable stock is set to rise...

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