

DUB SPENCER & TRANCE HILL

Bubbling, dancing, echoing: For almost two decades Dub Spencer & Trance Hill have been thrilling audiences with their unique and virtuosic mix of dub reggae and electronic dance music. Besides an unique sound aesthetic and their deep understanding and love for groove, humor also plays an essential role. No matter if Italowestern, Spoken Word or Goldies: The four Swiss manage, always tasteful, to take influences of any color and create their own.

Hundreds of sweaty club and festival shows as well as the long-term partnership with the top dub label Echo Beach (Stewart Copeland, Dub Syndicate, Jan Delay) and mixing desk master Umberto Echo formed the quartet to one of the strongest live bands in Europe including the probably best band name in the world.

BIOGRAPHY:

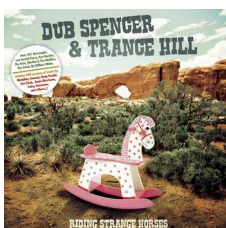


In 2003 bassist Marcel Stalder started **Dub Spencer & Trance Hill**. Together with Adrian Pflugshaupt (electronic/sax) and Christian Niederer (drums) the band released five EPs and distributed them on its own. In 2006 **Echo Beach** signed **Dub Spencer & Trance Hill**. Together with the Cologne-based guitarist Manougazou the band produced its first album, 'Nitro', which received critical acclaim. The German Reggae magazine Riddim has voted 'Nitro' Dub Album of the Month.

In September 2006, Pflugshaupt and Niederer left the group. Marcel Stalder formed a new band. The trio became a quartet with the joining of Julian Dillier (drums), Markus Meier (guitar, vocals) and Philipp Greter (keyboards, organ, melodica, dubs). Greter also brought his productions skills to the table. In 2007, the new cast recorded 'Return of the Supercops' and celebrated a massive spaghetti western-monsterdub. It was the band's most crystallized and daring effort at that point.



'Riding Strange Horses' (2010) is the third album by the space cowboys. It sees the four musicians herding together a pack of very strange steeds indeed, and then proceeding to ride them in time-honoured rodeo tradition. The strange horses come from famous stables (*Falco*, *The Clash*, *Genesis*, *Deep Purple*, *The Catch*, *M*, *Tullio De Piscopo*, *Grauzone* etc.) and have gained umpteen inclusions in top-ten hit charts over the past three decades. Of course, these hit songs have about as much in common with dub as the forlorn pink rocking horse has with the dry landscape of the desert (the album cover). Dry-as-dust humour dominates the choice of tracks: monumental pop classics, schmaltzy rock ballads and grimy hits—the stuff that our teenage dreams were made of. The tracklist is heavy on school party classics and cult hits, all lathered up and shaved in the best dub style.



'The Clashification of Dub' (2011) is **Dub Spencer & Trance Hill**'s fourth album. It focuses fully on instrumental, psychedelic dub. As basic material the band took twelve songs by **The Clash**, and pushed them through its dub FX and Roland Echo Space mincer until they were barely recognisable. Here and there, a tune pops up, or you hear a familiar bassline or the melody of a chorus. These scant original elements acted as a source of inspiration for the new compositions, all of which bear the unmistakable signature of **Dub Spencer & Trance Hill**. The album received lots of airplay all around the world and made it to number 2 in the US college radio charts. In Berlin, the band played a live concert for the German public radio station RBB.



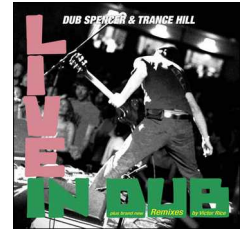
At that time, a relationship between the dub architects and mix master **Umberto Echo**, whose illustrious profile spans several pages, has started to grow. For **Echo**'s debut album 'DubTrain', the jazz label **Enja** (**Chet Baker**, **Abdullah Ibrahim**, **Rabih Abu-Khalil**) set up a special sub-label, **19_Enja**. Later on, **Echo Beach** released 'Dub the World' and 'The Name of the Dub', which feature **Echo**'s distinctive, ultra-precise dub take on tunes by **Sly & Robbie**, **Seed**, **Damian Marley**, **Stereo MCs** and **Gentleman**.

During their joint club and festival performances the combination of a live band with live mixer activity turned out to be the proverbial “match made in heaven”. On the desk, **Echo** transformed **Dub Spencer & Trance Hill**'s riddims and melodies into thrilling, transcendental sound collages.





The vibe was so good that they decided to hit the studio for a joint session. In 2012, their addictive full-length joint creation, 'Too Big To Fail', saw the light of day. In 2013 **Echo** also produced the live album 'Live in Dub & The Victor Rice Remixes'. The nine live tracks are supplemented by six remixes by the acclaimed New York-born dub technician **Victor Rice**.



In 2014, **Dub Spencer & Trance Hill** released 'Burroughs in Dub'. The album pays tribute to some of **William S. Burroughs'** work, and adds another iconic figure to the band's discography. With the official support and assistance of the William S. Burroughs Foundation in the United States, the band has succeeded to create a heavy space dub masterpiece with 15 chapters. Above the instrumental dub-reggae cut-ups—that gently drift into psychedelic territory—artfully diluted grooves, breaks, virtuoso hints and majestic slowness of the riddims, floats the voice of **William S. Burroughs**, beat poet, wanderer between worlds, junky supreme and counter-culture icon. The CD appears by popular demand on vinyl and has its own Japan-Edition.



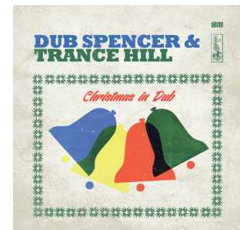
The band's 8th album 'Physical Echoes' (2016) was completely produced by keyboarder Philipp Greter. A mind-bending, hypnotic album that shows the band's love for electronic trance music. The album is available only on vinyl (CD included).



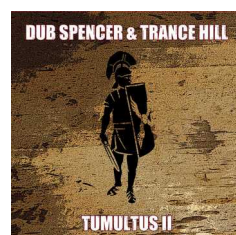
On the new album 'Deep Dive Dub' (2016) the band dives deeper than Jaques Piccard's team during their record-breaking dive in Trieste in the sixties. The focus of this repetition is the fusion of reggae, even though, instead of the lightness that is usually inherent in reggae, the album focuses on heavy grooves, grooves that drift off into fat, dark, mature places. With a hypnotic power, the musicians – all of whom are trained jazz instrumentalists – dive into a world of Space-Rock-Dub-Electro. On a couple of the tracks the band invited the Lucerne-based experimental vocalist **Bruno Amstad** (who has previously worked with John Zorn and Phil Minton) to contribute.



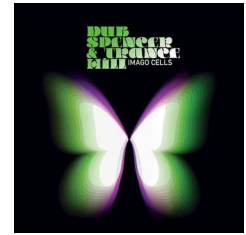
On 'Christmas In Dub' (2018) the Swiss band have now added their idiosyncratic spin on Christmas, treating Santa to a dub makeover with neofolk collages in reindeer jumpers and minimal dub with space for recorders. Christmas simply couldn't sound any better or more flamboyant! The scent of fir branches, incense, Northern Lights and interesting biscuits comes together with a warm Hammond organ, funky guitars, rich drum grooves and a bass that is practically subsonic to create an intelligent, mischievous and leftfield masterpiece.



The Aargau Museum recorded ancient sounds for the TUMULTUS series and commissioned the four musicians to create a work. The noise samples were alienated, looped and dubbed. The result is TUMULTUS II (2020). The tracks take their time and are peppered with hundreds of small details - great mental cinema!



The electronic, psychedelic, the "trance" has always played an important role in the band's work, which led to sweaty shows in a class of their own. Now, finally, this facet has its rightful place on the quartet's twelfth long-player: "Imago Cells" is the name of the album and marks a metamorphosis. And this transforms the dubby sound into a psychedelic-technoid creature (in keeping with the band's name): half reggae, half trance, so to speak. Sometimes it feels like the early hours of the morning in the oriental chai tent of a Goa party, then again the quartet takes us to a smoky underground club somewhere in an abandoned industrial district.



In fall 2025, the Swiss Band will release their next work: "Synchronos" (Echo Beach). It will be performed LIVE IN SURROUND in selected clubs together with the mixing desk master Umberto Echo. In this ecstatic live performance, the electronic dub tracks meet the spectacular possibilities of surround sound and Umberto Echo's dub mixing skills, which are already legendary in stereo.



All fans of danceable dub, trance and organic techno music can expect an absolutely extraordinary sound experience that should not be missed.



Neither a slave to the great Jamaican heroes of the seventies nor lost in the great wide world of electronic dub – **Dub Spencer & Trance Hill** tread their own path, reducing and abstracting as they dive deeper and deeper. Irony is the sword of the disenfranchised... and so **Dub Spencer & Trance Hill** will continue to roll on – like the film duo they borrowed their name from – over the sliders and knobs of the mixing desks of this world!

DISCOGRAPHY:

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|------|---------------------------------------|---------------------------------------|
| 2006 | Nitro | (Echo Beach / EB 057 / CD / DL) |
| 2007 | Return Of The Supercops | (Echo Beach / EB 063 / CD / DL) |
| 2010 | Riding Strange Horses | (Echo Beach / EB 071 / CD / DL) |
| 2011 | The Clashification Of Dub | (Echo Beach / EB 081 / CD / LP / DL) |
| 2012 | Too Big To Fail (vs Umberto Echo) | (Echo Beach / EB 088 / CD / DL) |
| 2013 | Live In Dub & The Victor Rice Remixes | (Echo Beach / EB 093 / CD / DL) |
| 2014 | Burroughs In Dub | (Echo Beach / EB 100 / CD / LP / DL) |
| 2016 | Physical Echoes | (Echo Beach / EB 112 / LP / DL) |
| 2016 | Deep Dive Dub | (Echo Beach / EB 119 / CD / LP / DL) |
| 2018 | Christmas In Dub | (Echo Beach / EB 131 / CD / LP / DL) |
| 2020 | Tumultus II | (Dub Spencer & Trance Hill / LP / DL) |
| 2022 | Imago Cells | (Echo Beach / EB 175 / CD / LP / DL) |
| 2025 | Synchronos | (Echo Beach / EB / CD / LP / DL) |

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