

THE JANCEE PORNICK CASINO

SLICE OF YOUR LOVING

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www.janceewarnick.com

www.cargo-records.de

10 years ago in the City of Cologne, Germany, an Oregon small-time con man with an exorbitant talent to pick the guitar being the only thing that keeps him out of jail, runs into 2 Russian refugees with a degree in classical music and a heart of gold. Quickly, they discover their untamed love to adrenaline-driven and vodka-drenched rock'n roll and establish the JANCEE PORNICK CASINO. After 2000 shows in Europe and Russia and 5 ½ longplayers they recently completed their latest output SLICE OF YOUR LOVING.

'To me the record is a statement against industrialised plastic music and meaningless mega-events done by people who love money a lot more than music', says band leader JANCEE WARNICK. 'SLICE OF YOUR LOVING is what we think the charts should look like in the year 2011.'

So, there is no computer pop and commercial rap in the PORNICK Top 13 but a cocktail of rockabilly, country, 60's garage and Russian chansons driven by Jancee's ultrasonic surf guitar. The band cleans all the dust off these musical genres by adding healthy jugs of self-irony, Russian cool and pure sex.

'We've always been working toward what we call 'Maximum Entertainment'. I mean, a standard rockabilly album would bore us after a while, we prefer doing a high-speed psychobilly tune, followed by a 70's rock smasher and then a Gypsy-Kings-kind-of-thing', says Jancee. 'That does not mean, we play a little bit of everything, but we keep working on a song until we can feel enough drive, fun and rock'n roll spirit to make everybody grin.'

Apart from 2 cover versions by IKE & TINA TURNER (River Deep Mountain High) and LUDWIG V. BEETHOVEN (Symphony No. 5) SLICE OF YOUR LOVING has influences of REVEREND HORTON HEAT, MOTÖRHEAD, 60's Cambodia rock and ADRIANO CELENTANO.

Like its 5 ½ predecessors the album was recorded on a 2-inch tape recorder owned by the band without any aid of digital technology. SLICE OF YOUR LOVING is an attempt to capture the purity, authenticity and wildness of music from the 1950's and -60's and sometimes -70's before computers and overcommercialisation rendered it almost worthless.