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# WV

musicartpoliticsculture

# OZOMATLI



**MICHAEL FRANTI**  
DOES THE MIDDLE EAST



DJ NUMARK THE MARS VOLTA'S IKEY OWENS DILLINGER ESCAPE PLAN SLICKER CONGRESSMAN HENRY WAXMAN SHEPARD FAIREY GOT SOLAR?



RETHORA

Serrated Intellect



jason mascow



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We're coming closer and closer to one of the most important days of the rest of our lives. i know you're probably sick and tired of hearing it by now, but it's something we've just got to suck up. I mean, letz face it, there's a hell of a reason to.

November 2, 2004. Election day.

I hate to introduce WAV magazine's long-awaited second issue with a topic sure to elicit more jeer than cheer, but I trust you can respect itz immediacy. Immediacy that has prompted the artists and personalities we love, hate, and admire, to dedicate a good chunk of their obligation to. Of the countless events we attended over the past few years, there has existed at least a brief moment, often times full-on 'speeches,' dedicated to speaking up against the direction our beautiful, once-not-too-long-ago respected country is headed. And they do it out of pure passion and heartfelt belief, many times angering the businesses, marketers, government, corporations, sponsors...basically the money... behind them. and wasn't that the idea in the first place? scare us into thinking that the only right way was their way?

But still, the artists feel they just have to.

After seeing a steady stream of this at just about every club I walked into, every festival lawn I frolicked on, every stage, theater, and coffeehouse I visited, I realized that i was not alone...and with this empowerment, I started to become less and less afraid.

The world truly is a beautiful place, something we all have the potential to notice and share by simply stepping out of our bubbles, if for just a moment. Look at the sky, groove to the beat, laugh at the flick, laugh at your friends. now shouldn't everyone have the right to that? i don't know about you, but i'm sick and tired of being afraid all the time.

Les' DO dis!!!!

Wasim Muklashy

*Few will have the greatness to bend history itself, but each one of us can work to change a small portion of events, and in the total of all those acts will be written the history of this generation.*

- Robert F. Kennedy

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The mighty **HELMET** returns for the release of their first new music in 6 years!!! "Size Matters" hits record stores September 14, 2004 with a new lineup that includes Page Hamilton, Chris Traynor, John Tempesta (formerly of *Zombie*), and Frank Bello (formerly of *Anthrax*). Drop D never felt so good.

Supersonic Soundwaves (adbusters) – Next time you drop a dollar for some Doritos...ask yourself...did you really want them? Or was the vending machine sending **subliminal supersonic audio signals** into your brain telling you that you did? Sounds far-fetched, but this frightening technology is already being tested in Tokyo. Imagine the possibilities...

And if you're in L.A., now through September 6, you can learn more about another frighteningly promising super science that works on the scale of a billionth of a meter, nanotechnology, at the Los Angeles County Museum of Art. ([www.lacma.org](http://www.lacma.org))

Thanks to new Los Angeles based Clothing of the American Mind, **now you can shop AND help get Bush out of office!** The not for profit apparel company is raising funds for Democratic organizations such as MoveOn.org, Peace Action, and Kerry. The fun and innovative t-shirt line includes slogans such as 'Corporate Apologists,' "Axis of Evil Doers," "Halliburton Overcharges," and "Unilateral Cowboys," as well as an exclusive line of VOTE tees, underwear, and shorts...courtesy of sweatshop-free American Apparel. Look good and feel good at [www.ClothingOfTheAmericanMind.com](http://www.ClothingOfTheAmericanMind.com)

**Elliot Smith's** final album will be released by Anti Records on October 19, a full year after his death. *From A Basement On The Hill* was pulled together from three years of studio work and is largely made up of previously unreleased material.

This August, **Robert F. Kennedy, Jr.** will release **Crimes Against Nature: How**

**George W. Bush and His Corporate Pals are Plundering the Country and Hijacking our Democracy**, a book that is shaping up to be the green community's *Fahrenheit 9/11*. Concentrating his reproach on the Bush administration's disastrous environmental rollbacks, the usually politically shy nephew of the late President John F. Kennedy has inadvertently joined the ranks of Michael Moore, Al Gore, and Al Franken as an vociferously outspoken proponent of the current direction our country is headed, and has embarked on extensive speaking and lecture tours to help fill the campaign coffers of John Kerry.

Activism network **MoveOn.org** strikes up the anti-Bush band with a compilation CD titled *Future Soundtrack for America*, due out in August. The project was spearheaded by avant-pop group They Might Be Giants' John Flansburgh, who has been working with director **Spike Jonze** to benefit MoveOn, Music For America, and Common Assets. Original material by **R.E.M., Death Cab For Cutie, Bright Eyes, Blink-182, David Byrne** from Talking Heads, **will.i.am** of the **Black Eyed Peas**, **Ben Kweller**, **Nada Surf**, **Elliot Smith** and of course, **They Might Be Giants**, who "did an electronic version of a song from the 1840s called 'Tippecanoe and Tyler Too,'" says Flansburgh. "It was originally used during the Harrison-Van Buren presidential race, and it's really harsh, like a drinking song. It was the very first hip campaign song!"

The fight for the preservation of the Gaviota Coastline has intensified. A recent National Park Service report labels the last remaining stretch of undeveloped Cali-coastline as "one of the rarest global biomes. it is the only location in the nation that features an ecological transition zone between northern and southern Mediterranean plant communities." Nevertheless, the planned development of upscale and exclusive communities gained a victory with the NPS's conclusion that although

the area is suitable for inclusion in the protected national park system, it is not "feasible because sufficient land is not currently available to the NPS; and strong opposition from area landowners makes it unlikely that effective NPS management could occur." To see how you can help protect all that's left of our valuable coastline, please visit [www.gaviotacoastconservancy.net/index.html](http://www.gaviotacoastconservancy.net/index.html)

They're finally taking real notice. 2005 will mark the first year that a Best Electronic/Dance album category will be added to the Grammys.

A few flicks to check out:

*Bukowski: Born Into This* – A scathingly look at the man, the myth, the monster...genius alcoholic fucking beatnik Charles Bukowski.

*Rock Fresh* – A definitive look at the evolution and world of the graffiti artist. The struggles, the triumphs, the culture, the techniques, the legends. Real history.

*Freestyle: The Art of Rhyme* – DJ Organic documents the story of a group of underground hip-hop Mcs and Djs from the early 80s til now. In the process, figures like Mos Def, Freestyle Fellowship, Cut Chemist, and many more explore its expressive links to everything from jazz to gospel preaching.

Puffy Politics? Say it ain't so. Then again, if P.Diddy's plan to make voting 'fashionable' will help get Bush outta here, bring it on! I must admit P.Diggity, it's a much better idea than attempting a dance record that's for sure!

Bjork the Godmother of Noyze? No thatz can't be right. Can it? Rahzel spitz his beatbox percussion while Bjork provides her acapella seduction in Bjork's new, voices only album, *Medula*, while Tom Waits, yes, you heard right, Tom Waits puts away the piano and beatboxes his way through his coming record *Real Gone*. God gave you a voice...use it...I guess. Hey, guyz, I think it's hitting me. You guyz feeling anything?

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# DJ Nu-Mark

by wasim muklashy

"LET'S JUST SAY I DON'T WALK UNDER ANY LADDERS WHEN I WALK INTO A RECORD STORE. I WANT A GOOD DAY."

Whether you believe in superstition or not, there's no doubting that the methods by which this man chooses to live his life have done nothing but propel him to fantastic heights. The past two years have exposed the explosion of a career that has spanned almost two decades, beginning "when I was about 7 years old. That's when I started playing drums. My dad had a heavy jazz influence on me and I was listening to a lot of rock, new wave, everything."

Those days eventually proved the catalyst for a faithful evolution into the fresh and exciting world of hip-hop. "There was always music in me and I always knew I wanted to do something rhythmic. When I was 12 or 13, my best friend, who I used to breakdance with...his uncle had turntables. I was watching him and was going 'oh my god, this is everything that I'm about'. It fused all the different parts of my personality. That was back when breakin' was getting big, and I was a kid and energetic, so it was perfect timing. If hip-hop were to be discovered right now, I'd miss the boat. It really shaped who I am today."

Today DJ Nu-Mark is one-half the production and DJ-team (the other

being some guy who goes by the name Cut Chemist) for Jurassic 5, the group that most critics and fans credit with making hip-hop interesting and intelligent again. After watching their junior effort, *Power In Numbers*, fly off shelves worldwide, Nu-Mark realized the timing was perfect to focus on releasing a few projects of his own, the first being *Blend Crafters* (Up Above Records), an instrumental EP born from a reminiscent rendezvous with the glory days of beat tapes. "Some of it's old, some of it's new," Nu-Mark reveals. It's a project that has been in the works for years, employing "some of the beats that J5 couldn't rhyme over because there wasn't enough room and lots of other fun surprises."

The second project is *Hands On* (Sequence Records), Nu-Mark's first official mix CD. Before daring to pass this off as just another mix, consider not only scratches, programming, and mixing courtesy of DJ Nu-Mark with featured cuts by MF Doom, Organized Konfusion and Vitamin D, MC duties by J-Live and fellow Jurassic 5 cohort Chali 2na, but also international underground hip-hop from France's Shurikin, Scotland's All Time High and Germany's Schlechta Umgang, showcasing everything from Japanese to Australian and French MCs. "Realizing that people never really give international music any credit here in the states," Nu-Mark made it a priority to expose some of that to his listeners at home.

Even with his success, Nu-Mark claims to lose sleep over "what I have to do, what I could have done better, what piece of music should go with another piece of music, worrying about my little sister, bills, finding out that I don't have my own sewage system in the house that I just bought, everything." But as far as music goes, persistence and passion have been the key. "I don't believe in any shortcuts, I don't believe in the lotto, I just never had that train of thought." The result? "I've become a lot more independent and I don't even get nervous when I go onstage. Unless my equipment doesn't work, I'm ready to go!"

Though his well documented perfectionist tendencies "sometimes pisses them [the members of Jurassic 5] off," Nu-Mark acknowledges that "I'm lucky enough to have some guys that trust me, that come out and go 'oh, ok, alright, I'm feelin' that.'" And judging from the overwhelming international response, they're not the only ones. Jurassic 5 is leading a new school of positive and hopeful hip-hop funkology and DJ Nu-Mark is a tenured professor.

In addition to touring with Jurassic 5 and producing their new album, watch for Nu-Mark a la carte at more than a handful of shows promoting both *Hands On* and *Blend Crafters* throughout the summer.

"I don't believe in any shortcuts, I don't believe in the lotto, I just never had that train of thought."





# MC TALI:

## SO FRESH & SO CLEAN

by sauceysack



Evolution. It's the best part of music. Case in point...the Drum N' Bass scene. I've heard all the recycled Dieselboy and Goldie beats I can stomach, still listening in earnest as they morph into less attractive versions of themselves. Luckily there's someone with enough sack to take charge and front a new take on an old rave fave. This time though, it's a woman. As demonstrated on her debut record "Lyric On My Lip," combining soulful vocals with staccato rhymes and melodic hooks comes naturally to MC Tali, born one Natalia Scott.

Tali's fairy tale story of 'dancefloor admirer' to 'onstage provider' began in her native land of New Zealand where this classically trained pianist and singer enjoyed her first taste of the whole raving thang in the mid-90's. But it took a certain type of musical vigor to capture this Kiwi's heart and energy. "I wasn't a huge fan of rave music [but] I loved everyone getting down in the same space and being happy and going crazy" declares Tali. "One night I heard Drum N' Bass and it hit me right in the soul. I couldn't stop dancing, I finally felt I found something I could relate to and where I belonged."

With a fire burning under her arse, Tali dove headfirst into the DnB world, immediately getting her hands in the development of 'Scientific', a radio and promotions co. in NZ's south

Island. It's here, as host of her own radio program showcasing Drum N' Bass DJ's and MC's, that she made her inspired leap of faith into the spotlight with mic in hand. "My boyfriend let me practice in our lounge and soon I was good enough to play local parties, and then international ones. I had a lot to prove being a woman...I had to show them that I had what it takes!" A year spent honing her skillz in Australia club circuit helped establish her as the premiere female MC in the biz

If you know anything about Drum N' Bass you've unquestionably heard of a fella by the name of Roni Size, one of the UK's premier DnB DJs and Producers, and founder of Bristol's Full Cycle crew and label. Not surprisingly, he and his posse are major influences on MC Tali's tastes and ambitions. At one fateful Reprazent show she got a chance to meet her idol backstage.

"I was very nervous about approaching him but thought what the hell. I almost let my insecurities take over but the Dutch courage, brandy, and a bit of spliff set in and I stood there and MC'd and sang for him as well. He was like "No way! You're wicked girl" and took my hand, asked Dynamite MC to give me the mic, and I MC'd the rest of the set and rocked the house!" Soon after, she answered her calling and relocated to the UK, cementing her position on the Full Cycle roster en

route to creating "Lyric On My Lip".

A busy body on a mission, Tali is already writing material for her anticipatory second album in tandem with a hectic road schedule, not to mention a live show being crafted with the help of Roni. "We have Si John formally of Reprazent on the Double Bass and Bass guitar, UV from Soul Coughing on the Drums, and D Product - DJ and Producer for Full Cycle, on samples. I asked two of my good friends Zaniah and Hollie G to be my backing singers. We have toured the UK and Europe and are gearing up for all the summer festivals, which are mad but fun."

Though she laments "Visas have become very expensive to obtain," given the amount of attention and adoration this relative newcomer is garnering, we can rest assured this dancehall diva will find a venue nearby. MC Tali is the fresh face of Drum N' Bass' cross over conspiracy. "There is no one else in the world that has done or is doing what I have and am currently accomplishing. I'm a white female Drum N' Bass MC from the fucking Pacific for goodness sake. It's impossible to pigeon hole me and I'm proud of that."

[www.mctali.com](http://www.mctali.com)

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"Punk." A term that gets tossed around more than cow chips in Wisconsin. WAV wonders, does it really still exist? And if so, who will lead our misguided angst ridden delinquents of today? Enter L.A.'s **The Bronx...** survivors of overdoses, car crashes, and other assorted atrocities along their musical paths. Ask them and they'll tell you "punk" is dead though. After releasing their self-titled debut in 2003, they've struck a nerve, a lot of power chords, one another, and anything else within 50 feet of the stage.

The Bronx is part Joby J. Ford (guitar), a slab a James Tweedy (bass), a generous portion of Jorma Vik (drums), an earful of Matt Caughthran (vocals), and a bloody overload of hyperkinetic psychosis threatening to blow up in your face at any moment. Doesn't hurt that Axl-victim Gilby Clarke produced the album...turns out he just let the entire band loose in his studio, hardly twiddling any knobs at all. Now, *that's* "punk". WAV wuz able to reign in Joby, who in turn tore the Press Pass of our neck and threw it out to the pit! Hide the woman and children... here come The Bronx bitch!

What are we supposed to do with that stencil that comes with the CD? And don't say shove it up your ass.

## THE BRONX

Photo: Sasha Gulish



-Scott, Chatanooga, TN  
*eat it with mayonnaise*

Are you guys always that drunk? -Tracy, Carbondale, IL  
*its all an act. every band needs a shtick.*

Do you think Gilby's jealous that you guys are way harder than any band he's ever been in? -Donahue, Louisville, KY  
*I am hard... wait... what? I mean I use my computer for emailing... that weird xxx stuff is for a school report or something... um... what was the question again?*

Have you ever picked up one of those black transsexuals on La Brea and Santa Monica? -Manuel, Los Angeles, CA  
*being African American I take offense at that.*

I saw you guys at SXSW in Austin, Texas and Matt chucked a beer bottle into the crowd. It hit the bartender who looked super pissed off. Go figure. Did he ever try to kick your ass? You know, when the bass player from Queens of the Stone Age did that, Josh Homme called it the last straw and kicked him out of the band. -Millinger, Queens, NY

*it was actually the owners wife he hit. he was pretty upset. then we explained to him that the shiner on his wife's face is instant cred points with other beer guzzling rednecks in Texas, and that he is going to get mad respect from the locals if he tells them he smacked his bitch up.*

**WARNING! TECH QUESTION!** What are you guys playing through on the album? (guitars, amps, fx). -Matt, Chula Vista, CA  
*modulator half pack, 2 whacked out sub pre's, couple o half hitches, and we built a drum set out of gilbys guns and roses pin ball machine.*

What's better? Great sex that you can't remember or horrible sex that won't get outta your head? -Chris, Modesto, CA  
*since all of us repulse women, I can't honestly*

*answer that question. gay people love us though... go figure.*

Do you guys have any pre-show rituals yet other than alcohol and sound check (if that). -Lana, W.Covina, CA

*in our rider we have a meditation room and we have a mantra we all say before we play. if I told you what it was you would be immediately struck by lighting. a monk took us aside in indo china and said that we would become a popular band and be able to open bank accounts if we said it before every show. still waiting.*

does anyone in the world actually like George W. Bush? -Big D, Venice, CA  
*Europeans don't. they are very vocal about this. we then pull the Hitler card on them. pretty classic.. did you know that it is illegal to even utter the word Hitler in Germany? - you go to jail.*

finish this sentence: when my band is huge I will use my fame and huge pocketbooks to \_\_\_\_\_, and when and if I make it to my forties I will \_\_\_\_\_. Rolo, Los Angeles, CA  
*that question kinda sux.*

what's the last good music video you saw? Jenya, Inglewood, CA  
*I don't really watch TV. I saw some pretty sweet techno videos in a hotel room in Europe one day. mad glitch beats.*

Does Jorma Vik still puke during your shows? Ever think about displaying it on a jumbotron above the stage? -Sebastian, Eagle Rock, CA  
*yeah. fuck. I forgot about that jumbotron we have in our trailer. keep meaning to break that out... one.. of... these... days. yes.*

Have you tried to talk Gilby into getting the band back together? (me).  
*no.*

For more on The Bronx:  
[www.thebronxxx.com](http://www.thebronxxx.com)



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# WHERE'S YOUR RHYTHM?



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# MAIN GAIN: DJ Michelle Mai

by jen elbogen



Beginning her musical career in sunny Santa Barbara, California, Michelle Mai has been living up to her soul objective... to get EVERYONE on the dance floor. In 1999, Mai was the first local artist to bring headliners like Donald Glaude to the beachside hamlet, and a frenzy began shortly thereafter of young dancers and club-goers inspired by her ability as a promoter and fresh friendly face gracing the decks. She was quickly snatched up as resident DJ at three premier clubs, including the naughty Wildcat Lounge, where her legacy lives on as she still occasionally rips up the SB scene. Influenced by Miguel Migs, Mark Farina, Lance Desardi, and other funky musical wizards, Mai developed her own unique sound combining various techniques of mixing and scratching to bring down the house. With her captivating performances spinning deep house tracks, to her intuitive ability to read the desires of her pulsating audience, Mai seduces the ears and bodies of all those within earshot of the speakers, aptly demonstrated on her CD "Sex House." "My first event in SB was a near disaster, when a downpour of rain almost washed away hundreds of eager party kids in line outside. I was ecstatic later that night, when I realized that we had packed the house with steamy, sopping wet dancers, until the wee hours...that raw energy is what propelled me to continue developing my passion."

In addition to perfecting her own skills as a deejay and producer, Mai has teamed up with friends and recognizable personalities: Olivier Desmet, Chuck Diesel,

and Angel Alanis. As co-founder of Soul Seductions, she's hosted parties and events with artists like JT Donaldson, DJ Rap, Alicia, and Sandra Collins, while touring the hottest clubs in Cali. More recently she's hooked up with hot new house label Amentimusic, home to Inland Knights, Lawnchair Generals and Natural Rhythm. Mai just recently returned from across the pond, where she rocked the house at Decadence and H2O in Belgium. Locally, she's opened for dance-punk darlings Kinky and has performed at a number of Hollywood Premier parties including "The Hot Chick," while at the same time, mixing it up in the LA fashion scene, where she's hosted the Bebe Fashion Show at LA hotspot Bliss and has become a frequent installment at Southern California's newest Armani Exchange...regularly raising eyebrows with her scintillating sets.

Mai's ongoing desire to inspire music lovers continues to solidify her presence as one of the most upbeat and remarkable upcoming jockeys in the global dance community. She's even managed to introduce LA RhythmNetwork.com one of the fastest growing, and most successful music entertainment websites for the LA "casual-chic music-heads." The site provides an "unbiased platform for artists, promoters, businesses and organi-

zations to market themselves and reach the rockin' masses." She adds with a feisty wink, "No Hollywood bullshit fuels the site, just the love of good music." Well said!

"I don't break much from music," Mai confesses, "If I'm not DJing, I'm producing tracks (look for a new remix on Offset Music in July). If I'm not doing that I'm marketing Amentimusic or working on my own label that I'm launching this summer. If I'm not doing that, I'm booking world class talent for shows in LA, and if you can't find me I'm probably stuck in traffic on the freeway listening to a mix CD." Busy Girl! Among her other accomplishments, Mai took second runner up early in her DJ career in BPM Magazine's "Bedroom DJ Contest," where she had a chance to showcase and be recognized for a style she coins "SEX HOUSE" As the title suggests, the double CD will send you on a rhythmic adventure that'll enter your ears, move your body, electrify your mind, and enrapture your soul. As you can tell by now, Mai's music and her message are not easily forgotten. Experience her slamming beats and smiling energy for yourself, you'll be back to...Get Seduced!



[www.larhythm.com](http://www.larhythm.com)

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# Michael Franti

## DOES THE MIDDLE EAST



Having just completed *Songs From the Front Porch: An Acoustic Collection*, you'd think that Spearhead frontman Michael Franti would be content to spend his summer, well, relaxing on his front porch. Not quite. In an attempt to "ward off the frustration that comes as I read about war each day," Franti made the incredible decision to join a delegation of peace workers, musicians, artists, and filmmakers on a trip to Iraq, Israel, and the Occupied Territories. The delegates were determined to experience the situation on the ground for themselves, and they plan to release a documentary of these experiences later this summer. WAV spoke with Michael Franti upon his return home. Here is his perspective...in his own words:

### Why?

"Ever since September 11, I've been very concerned about the direction the Bush administration has been taking the world, and as I've been following along in newspapers and on television I realize we're only hearing about what's happening in the Middle East through the mouths of politicians and never through the voices of everyday people on the street. So my intention of going to the Middle East was to talk to people in the street. As a musician I felt the best way of doing it was to open myself to people through song."

### Baghdad

"We flew in from Amman, Jordan in a 60 passenger plane, and as soon as we get over Baghdad, the pilot said we were going to drop into a 45 degree angle and corkscrew our way down to the ground. That way, the plane would move away from heat-seeking surface to air missiles faster than they could lock on. We screamed all the way down. Then, as we were driving out of the airport, a car had run over a landmine and blown up on the incoming lane on the other side. U.S. troops were all standing around it in full lock and load position ready to shoot anyone. It was a very sobering welcome to our trip, and set the tone for the whole time we were there."

"Baghdad is a very frightening place for anyone that lives there. We have 170,000 U.S. troops in all of

Iraq. About 60,000 are stationed in Baghdad, trying to control 4.5 million people that don't have fresh running water, that don't have electricity, 90% unemployment, and everybody has a gun. The people go back indoors around 4 or 5 in the afternoon. No one stays out at night. They're afraid of being shot by other Iraqis who don't have any food or money, or by U.S. forces who are so scared and jumpy because everyone has a gun. So while people are very happy that Saddam is gone, they're also very angry that after a year of occupation, **their lives are more difficult than they were under Saddam.** Every civilian that gets killed only adds to anti-U.S. sentiment. There was no forethought of how we were going to win the people's minds, only how we're going to blow the country to bits, and now that we've done that, people are upset."

"Nevertheless, they all differentiate between the leaders and the American people. They all do. I came as a musician with my guitar strapped around me, and I sang songs everywhere I went, so people looked at me as someone who's bringing joy into their lives. **The Iraqis are such welcoming people, such loving people.** I can't tell you how many people I met that never knew me, just saw me in the streets and said please come into our house, please talk to us, please sit down, we want to share our food with you, share our story with you. Every person I talked to doesn't want the occupation. They don't understand why this operation was called Operation Iraqi Freedom, but "we have yet to vote for our president, we have yet to vote for our administrators, we have yet to see any money." **All these American corporations are getting money to rebuild Iraq, and none of the Iraqi corporations are receiving any of that money, so they all feel angry.** It's just a mess."

"I visited hospitals where there were children whose legs had been blown off. I sang songs to a guy that was about to go in and have his legs amputated. I sang in restaurants. I'd eat, then afterwards I'd play my guitar. I played for U.S. troops on the streets at a checkpoint and in the bar that they hang out at when off duty. I sang "Bomb the World" to them."



"I talked to about 40 soldiers in person, intimately speaking to them one by one. About 10% of them believed they were doing the right thing, and glad we got involved. Another 50% felt like it was a good start, but now they felt like they were fighting a losing battle. They're over there trying to win the hearts and mind of the Iraqi people, gaining the trust of the Iraqi people, which is really what the conflict is about today. The other 40% thought this thing was bullshit to begin with. That we never should have gone in under the conditions that we went in...without UN approval...without a multi-lateral force of nations, and they felt like they were sitting ducks. Out of all those people, there was not a single one, no matter what political contingency, that said 'I want to stay here'. Every single one said 'I want to go home right now.' And most of the cats I talked to had only been there for 3 months."

"One of the sad things, is they wear these very intense bulletproof, shrapnel proof high tech flack-jackets that protect their internal organs, so there's a lot of them that aren't dying from bomb blasts, but are having their limbs blown off. There're a lot of soldiers that are seriously maimed."

#### Israel & The Occupied Territories

"Israel's another sad place. We drove into Israel and into the West Bank and Gaza Strip to see what was happening. There's such a diverse population of people in Israel. About 40 percent, maybe 45 percent, are Palestinian, and the rest are Israeli, mostly Jewish. Then we have the occupying forces, the IDF, Israeli Defense Forces, who are seizing land, locking down buildings with civilians, and putting up a 30 foot wall around all these towns. It's an apartheid wall. It has nothing to do with defense, it has everything to do with locking people up. When you build a wall around the whole city of Bethlehem and punish the people of Bethlehem, tell people you're not allowed to leave your home, your city, because there's been a suicide attack, that's communal punishment, and it's not right. It's like saying we're going to lock up everyone in Tim McVeighs town because Tim McVeigh did a bombing. It doesn't create stability, it creates fear. It should be a simple thing to realize after Berlin... walls don't help!"

"Everyone that's Palestinian has to have an ID card that says where they're from. Some can't travel to see their grandparents that live 15 minutes away. It's just a terrible terrible thing that's happening there. One day we were walking down the street and I was playing

music for kids in the city of Hebron, and Israeli Defense Forces came around the corner and started firing M-16s at us. No one was hit, but later that day, 2 people were shot. It's just a horrible thing. The Palestinian people are being so persecuted that it's difficult for anyone that's not there to understand."

"One of the unfortunate things of the situation is the sense of hopelessness in both Israel and Palestine, so people who can leave Palestine are leaving in droves, and people who are physically resisting the Israeli government who are Jews are leaving in droves. They're leaving the country with a lot of very poor Palestinians in Palestine and a lot of religiously inspired Israelis from the right wing in Israel and it's a bad situation. There's not much resistance to it politically. There's some that really support the occupation, they really believe in the Zionist principles, and then there're a lot of people that just go along with it and do their time, but don't really believe in it. We also spoke to some who were really resistant to it. There are some who refused to go into the military and are serving time in prison." (Editor's note: All Israeli citizens are required to serve two years in the military after high school).

#### Michael Franti concludes

"I believe the occupation in Iraq should end. If you really want to create Iraqi Freedom you have to let the Iraqi people rule their own country, and if they make mistakes, let them be their own mistakes. The same thing has to happen in Palestine, the occupation needs to end and they immediately need to move on to the process of creating peace on a one to one basis. The ongoing occupation of both places is just going to lead us down a path that's going to divide the 22 Arab nations from the rest of the world even further. I don't want to see that happen."

"On an international level, we need to begin to think differently about oil. We need to think about alternative forms of energy, like the sun, the wind, and vegetable fuel. We need to think about human rights and justice for the Arab nations, for the Arab people, who were so oppressed by Saddam and by Israeli Defense Forces! All the people in the Arab nations are so pushed down and left out of the equation."

"The best thing is to find out as much information as you can. Then voice yourself politically by voting. We need a different direction. We need to vote the Bush administration out."



"... my intention of going to the Middle East was to talk to people in the street. As a musician I felt the best way of doing it was to open myself to people through song."





# Long Beach: Back on the Map

BY MIKETHEPOET

**"WHEN I FIRST MOVED OUT HERE, NOTHING WAS CRACKIN'."**  
SAYS JON BIZARRA ANCHETA,  
C.E.O. OF LONG BEACH BASED  
LABEL SOUND IN COLOR.

That was in 1998. Six years later, there are at least six globally distributed indie labels in the L.B.C. The local music is as diverse as the people. A recent census in North Long Beach showed 39 different languages were spoken at home, the most of any area in the country, and the local music is as diverse as the people.

This fertile landscape has created a vibrant environment for underground hip-hop, electronica, rockabilly, punk and indie rock. It's no longer just Snoop Dogg and Sublime representing the LBC. These days it's the Visionaries, Josh One, LMNO, Prach Ly, Jessy Moss, the World Famous Beat Junkies and countless others. The dive bars on Broadway and Fourth are blowin' up, the gallery owners of the East Village art scene have begun collaborating with local bands, and the underground hip-hop scene is an impressive collage comprised of African-American, Filipino, Cambodian, Latin and Caucasian kids all coming together in the name of a good beat.

We present to you six of today's hottest indie labels...comin' atcha from the LBC!



UP ABOVE

Up Above Records is best known as the home of seminal underground hip-hop pioneers, the Visionaries. Members Key Kool, LMNO, Lord Zen, Dannu, 2MeX and Rhetmatic are well known for their positive lyrics, and incredible beats. Blessed to have Rhetmatic from the World Famous Beat Junkies aboard as their DJ, they've also attracted the attention of producers like Evidence (Dilated Peoples). Up Above was started by Key Kool, along with his partner Doug Kato and they have allowed the success of the Visionaries' 3 major releases to propel them to their current stature.

The steady rise to prominence was engineered and steered by Key Kool, a Japanese cat, and Rhetmatic, Filipino,

beginning with up Above's first release "Kozmonauts," the first Asian-American hip-hop album. Building on the buzz, Up Above began releasing 12" singles by acts such as the Beatnuts, Diamond D, Sadat X, Kool G.Rap, and Tre Hardson and are now the home to Jurassic 5 and the Living Legends' vinyl releases as well. Check 'em out:

[www.upabove.com](http://www.upabove.com)



ENTER HERE FOR SOUND IN COLOR WEBSITE

SOUND IN COLOR

Jon Bizarra Ancheta relocated to Long Beach in 1998 to attend Long Beach State. After working at a local record store, he soon earned a reputation for knowing his music. He and his best friend, Rosario Burns, dreamt of starting their own record label, but just as they were preparing to launch Sound In Color Records, Rosario committed suicide. This prompted a whole slew of dedicated cats to focus on fulfilling Rosario's dream. They came together with Jon and in no time, Sound In Color became one of the most innovative labels this side of the Pacific.

Their music is progressive and soulful. Their roster, comprised mainly of artists under the age of 22, includes emerging producers like Sa Ra, Mumbles, well known scratch DJ, Ricci Rucker, and wonder kid GB, all of whom cement their dedication to staying fresh and current. Sound In Color is also closely collaborating with Josh One, who is working on a hip-hop EP for the label.

[www.soundincolor.com](http://www.soundincolor.com)



MUJESTIC

Mujestic Records is the brainchild of Long Beach hip-hop artist PraCh Ly, a Cambodian-American rapper that first gained prominence when his demo tape somehow found its way to Cambodia and jumped to the top of the charts. Nearly a million copies were sold in his homeland. Since then, PraCh has

moved nearly 100,000 copies of his work in North America.

PraCh's main goal is to bridge the gap between countries and generations. His lyrics kick Cambodian history while addressing the socioeconomic landscape of Long Beach, home to over 50,000 Cambodians...the largest Cambodian community outside of the country itself.

Aside from producing two of his own albums, PraCh is wrapping production on a record by the Universal Speakers (three Cambodian female singer/emcees) as well as a classical record by Ho C. Chan, a "master of pinpeat-the wind and percussive music that accompanies Cambodian court dance-masked dances, shadow plays, and religious ceremonies." Get cultured:

[www.mujestic.com](http://www.mujestic.com)



RHYTHM RECORDINGS

Rhythm Recordings was started by Ryan Craig in the summer of 2002 and most recently made waves with Josh One's EP 'Midnight Samba.' Though Josh's roots are firmly planted in hip-hop, 'Midnight Samba' managed to build a loyal following in the house community, with a tempo that smoothly navigates from nu-jazz to hip-hop through house and even into Latin grooves. Though their first few releases have been electronica-based, Ryan Craig has a few tricks up his sleeve. Don't be surprised to hear some reggae or dub from this crew (but you didn't hear it from us...err...yes you did).

[www.rhythm-records.com](http://www.rhythm-records.com)



SYMPATHY FOR THE RECORD INDUSTRY

Sympathy for the Record Industry, established in 1988, is the oldest label out of Long Beach. They like to brand

their music, "audio salvation for off centered souls." After putting the White Stripes on the map with their first record and following the unprecedented commercial success of their second album, 'De Stijl', Sympathy for the Record Industry decided to stick to their commitment of providing the best in indie rock and punk.

Their roster boasts artists such as the Detroit Cobras, Holly Golightly, Rocket From the Crypt, the Muffs, Miss Derringer, Scaring, Suicide, and the Lazy Cowgirls. They've also proven to be springboards for the careers of Hole and Bad Religion, playing home to their earlier work.

Sympathy for the Record Industry firmly follows the DIY punk rock ethos, and they've got it down to a science.

[www.sympathyrecords.com](http://www.sympathyrecords.com)



SOUNDS ARE ACTIVE

Barely out of Long Beach's Jordan High School, Chris Schlarb organized a few respected artists he knew from the local scene, including Soul-Junk and Bizzart, and set up Sounds Are Active. Chris hosts an open mic/open stage at a local coffeehouse twice a month to help keep a fresh ear to the street. With releases described as "skip-hop experimentalism with spastic vocals speaking in tongues," they were sure to create a buzz in the Long Beach underground. Their latest release, Soul-Junk's "1958," fuses free jazz, hip-hop and electronica, LBC's latest rising stars...

[www.soundsareactive.com](http://www.soundsareactive.com)

So quit complaining about shit music (though we agree it's well warranted) and just look around a bit. The streets are bumpin' and so is the music.

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DAVID HASSELHOFF BLOWS *MISS MACHINE* –

# The Dillinger Escape Plan

By: yolanda



Photo: J. Hubbard

Where's the fucking hard-core these days? Can't anyone capture that feeling, you know the one where you're at wits' end and all you can do to stay close to sane is go agro, break shit, punch your friend and smile a black-tooth grin at the end of it all? Somebody help us!

Thank the Gods for **THE DILLINGER ESCAPE PLAN**. Progpunk-grindcore-mathmetal madness comes to a head with their highly anticipated second full-length album *Miss Machine* (they have two EP's as well) on Relapse Records July 20th. Amidst a slew of comparable bands like The Locust and The Blood Brothers, the DEP reign supreme when it comes to ballzout musicianship and inciting beautifully cathartic riots.

WAV caught up with lead singer Greg Puciato on the verge of *Miss Machine*'s release, marking his first complete record with the band, helping to cement DEPs legacy as pioneers in a burgeoning hard-core scene.

**Describe the band's growth musically and personally from the last record, 2002's *Irony is a Dead Scene* featuring**

**Mike Patton, to *Miss Machine*.**

(Editor's note: If you don't know who Mike Patton is don't bother reading this interview or this mag for that matter - thanks)

It's been five years since the last full length and there is really no excuse for that (laughs). It's pretty much due to the fact that the *Irony* EP really boosted our profile and consequently we had to tour more than we thought we would, and you don't get much downtime when you are touring, it's only an hour here and there, and an hour isn't much time to write anything good. You need at least two or three hours of writing pure trash before anything awesome starts to happen. In terms of growth? That's another reason we take our time. We all feel that it's necessary to inhale enough to make exhaling worthwhile you know? If you don't take your time to explore new influences all

your records will sound the same, and while that may work wonders for some bands, we really aren't interested in wasting our time putting out the same sounding album over and over.

**What do you say to people who write off your music simply because they can't understand any lyrics, or all they hear is a bunch of noise and banshee screams?**

Don't listen.

**Who are you guys compared to most often?**

We get compared to that movie E.T. because our drummer (Chris Pennie) resembles the guy who played E.T.

**Describe your songwriting process with regard to structuring out the myriad of fast, intricate riffs and odd timings?**

Actually we do have a few songs on the new album that are in reasonable timings! Honestly, we don't set out to purposely write difficult or technically intricate songs. We all just happen to be fucking geniuses, therefore the stuff we write reflects our masterful command of the universe.

**I saw you in March in Austin and by the second song the drum set was broken and the stage lights were dangling, how does anything survive?**

(Editor's Note: those lights were on the ceiling people – no joke)

It doesn't. We just continue to be broke and poor because all our money gets

used to pay for broken equipment and knocked out teeth and so forth.

**What comes first, the music or the lyrics, and what are your songs about?**

Generally speaking the music is written

and pretty structurally complete, and then I start writing phrasing and lyrics, but I do have a big bag of lyrics ready to go that I can pick from if I need to. Usually I just write and have no idea what I'm writing about, then as I'm writing I realize what's coming out of me and where it's coming from. It's pretty good, like letting your subconscious look into a mirror.

"We all just happen to be fucking geniuses, so therefore the stuff we write reflects our masterful command of the universe."



How much of your time is dedicated to your hard-core electroni-punk side project *Error*, featuring Atticus Ross (programmer for Nine Inch Nails) and Brett Gurewitz (Bad Religion)?

*Error* is something that me and Atticus would love to keep doing. Both of our schedules are so busy though, mine with touring and his with getting Trent Reznor's coffee, that *Error* just happens whenever it can. We would love to get a full length out and possibly even play shows one day, but it really all depends on scheduling. If our album does well and Trent doesn't invest in a coffee maker it could be a while.

With so many band member changes, who has what role? Who's "in charge" of what? How long has the current lineup been intact?

This current lineup has been struggling to stay intact for about three years now. Ben (Weinman, guitar) and Chris write most of the music, I write the lyr-



Photos: Robin Laananen

"... we really aren't interested in wasting our time putting out the same sounding album over and over."

ics and phrasings, and Brian (Benoit, guitar) and Liam (Wilson, bass) take what Ben and Chris write and add the lettuce, tomato and mayo. We keep each other in check by any means necessary, including full force right hooks to the face, dirty Sanchez type maneuvers, and forming secret alliances behind one another's backs.

So Reagan died, did anyone of you cry, cheer, or just change the damn channel? How much of a difference does his death as opposed to Ray Charles' recent passing affect musicians like yourselves?

Reagan really wasn't alive. Don't believe that

hype. Just because zombies walk and talk and shit doesn't mean they're actually alive. I can't believe you were fooled. And as for Ray Charles, the only thing that changes for him is that now he can't hear anything either.

Howz the new tour bus working out? Is your concentrated flatulence any more tolerable given the advent of more square footage to pollute?

No. We upped the output to match the extra space.

How do your overseas crowds compare to those stateside?

They're all pretty similar, but some places have more ridiculous accents and languages than others. Since earlier you inferred that you can't understand what the hell we're saying anyway, what with all the screaming, then it doesn't really matter what language you speak does it? I think that if you get our vibe you get it, regardless of where you're from. But then again, David Hasselhoff sells millions of albums in some of those countries, which shows that those sneaky bastard foreigners can't be trusted at all.

At the end of the day what do you want people to remember about The Dillinger Escape Plan?

Remember the good times man. Hey... you remember that one time when we went to your grandmother's house and she let us play video games until like 3am? Those were great times. The best times man...the best.

[www.dillingerescapeplan.com](http://www.dillingerescapeplan.com)

Look forward to the upcoming North American tour entitled "Fucking with the Lights On" featuring DEP, The Bronx, and Planes Mistaken for Stars among others, starting mid-July.

Log on and listen to soundWAVs at [www.wavmag.com](http://www.wavmag.com)

"HEY, I THINK I'M FEELING IT"  
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# The SLICKER Plan:

## A John Hughes film...er...album

By wasim muklashy

Once upon a time there was a little boy. When his father would go to work, the little boy would often go with him. But his father didn't have any ol' job like you and me. His father lived a dream. He made films. Not the sort of IQ-depreciating factory flicks we're used to seeing today, but films that actually meant something. The sort of timeless coming-of-age classics to which any human being with half a soul can relate...films that captured those young, confusing, carefree years when shit that we could care less about today mattered more than the world itself: *The Breakfast Club*, *Sixteen Candles*, *Bueller...BUELLER!!*

So what of the kid you ask? Did all that early subjection to teenage angst lead to self-mutilation, rehab at 12, or at least auto-erotic asphyxiation? Well, no. But the countless hours that he spent playing with toys on his dad's cutting room floor allowed a whole world of cheesy 80's synth lines and hollow "clapping" drum machines to be beaten into his eardrums over and over again. The soundtrack to our favorite childhood movies became the soundtrack to his life, as John Hughes Jr. would eventually adopt the moniker "Slicker" and set out to nurture the intrigue behind those rinky-dink sounds. He may have been tortured by their primitive constraints, but under the spell of artistry, he was excited about their wondrous possibilities.

With the recent release of his fourth album, *We All Have A Plan*, Slicker found himself re-charting waters almost forgotten.

"With this new record, I really wanted to challenge myself by working with musicians that were really coming from a different spot than I was, so I tried to dig up some really obscure musical heroes of mine. People like [legendary Motor City funk-jazz

artists] Phil Ranelin and Wendell Harrison. They brought this spirit to the record that was just unique, and it definitely lingered," Hughes professes. "I just think electronic music has gotten way too on the club side, and that's a good side, but I'm more of a fan of using electronic instruments to still write songs. I want to have so many influences on my record to where it sounds stupid when you say 'oh it's hip-hop meets jazz meets this meets that'."

In order for Slicker to accomplish this masterful melting pot of imperishable jazz, soul, hip-hop, and funk, served on a blanket of electronic beats and production tweeks, he decided to rally a stellar supporting cast. Including vocalist Khadijah Anwar (of Sugar Hill Gang fame), Detroit MC's Phat Kat and Elzhi (Slum Village), Dan Boadi, and a vocalist from Ghana who moonlights as a cabdriver while running a network of Ghanaian musicians. Slicker works on a Pro Tools set up and employs various outboard gear including "Spring Reverb," some vintage Neve equipment pulled out of old boards, a set of compressors, a set of EQ's, an old EMS Vocoder and a retrofitted Roland 303. All kinds of stuff."

Insisting that he "hates to beat a dead horse with this whole 'spirit' thing", it is precisely that uninhibited emotional connection that plays a distinctive role in not only his personal creations and inspirations ("I've got a wife and a baby at home so I don't have to look far for inspiration"), but in the running of Hefty Records as well. He set up the label as an engine for his work

and the work of artists he believes in with a roster boasting such acts as Telefon Tel Aviv and Savath & Savalas (a.k.a. Scott Herren, a.k.a. Prefuse 73).

While most artists admittedly shy away from the bar-code hustle in favor of creative expression, Hughes prefers to look at it as "this nice balance, where during the day I worry about promoting these records, then at night, I can make tracks. When I know I have a limited amount of time to work, that's when I do my best stuff. If I had all day to make music, I don't

**"I want to have so many influences on my record to where it sounds stupid when you say 'oh it's hip-hop meets jazz meets this meets that.'"**

think I'd make any music. I just know how it goes. With Hefty, we feel it's important for artists to be involved in the way the record is promoted," he explains. "You work so hard, then someone quickly puts together a marketing plan, or doesn't put one together, and it takes away from the record. Great music isn't great if no one hears it."

And is poppa listening?  
"I'm sure he's happy that I'm in the arts and making it work, so..."

Like father like son...kinda.

[www.weallhaveaplan.com](http://www.weallhaveaplan.com)

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Photo: David Black





# ROBBERS ON HIGH STREET

## STEAL 6<sup>TH</sup> STREET

By Wasim Muklashy

If you have yet to find yourself in the midst of the debaucherous insanity surrounding the annual South By SouthWest (SXSW) Music Conference, make it a point to do so before your next life begins. 5000 bands and artists cramming their various sets into the handful of bars and clubs lining the intimate streets of downtown Austin, some already established, many still hoping to be heard and embraced. Each year, only a handful of these bands leave Texas stuck in the minds of the thousands of industry folk and fans that attend, and this time around, one of those standouts was Robbers On High Street.

With their inventive blend of rock and melodic punk, the boys behind this band are poised to make quite an impact rockin' and rollin' through their punk rock future. Growing up together in upstate New York, guitarist Steven Mercado and guitarist/keyboardist/vocalist Ben Troken, who since moved to the city, reunited and "in January of 2002, we finally put a band together and made a little demo," explains Troken. "Tomer (Danan) was playing drums and we had a different bass player briefly at first, but once we got Jeremy (Phillips), the name, and started playing out, it's been this lineup."

Since the current team has been together, they've put out the "Fine Lines" EP on New Line Records... sorta. "We originally thought we were signing with Scratchie Records," Tomer explains, "but they turned out that they were more like an A&R source for New Line." While the band thought that everything would be handled by Scratchie, things didn't quite turn out that way. "But it's okay," he continues, "they were the first people to ball for us with any kind of money and they promised to buy us a van, so we were like, shit, let's do it!" The band is currently recording their full-length album, to be released later this year. "None of the tracks from the EP are gonna be on it," prides Tomer. "It's all new stuff."

As Ben, Jeremy, and Tomer recall the birth and maturation of Robbers On High Street, we were frequently interrupted by the random incoherencies decipherable only to the inebriated faces pressed against the window yelling them on downtown Austin's 6<sup>th</sup> Street. "It's insane how many people are here," Tomer cheerily fumes. "It's hard to walk down the street cuz you keep running into people. It took us 45 minutes just to get to the next block to pick up a slice of pizza." Less than 100 yards away, we find ourselves parked in 'the van,' smack dab in the middle of the madness, directly in front of RockStars, the bar that doubled as their stage later that evening. "They don't just let anyone play there," a facetiously arrogant Ben professes. "You have to be, like, a serious rockstar."

### SLAM!

The door to the van violently pops open and in rushes (hurriedly and excitedly):

"OH MAN YOU MISSED IT! It was fuckin' hilarious! I was leaving that bar, right, and I bumped into this girl, and as my hands went up, I grabbed her tit! So I was like, 'sorry', but her friend laughed, so she was like 'oh grab my tit again'...I just booked out! It was fuckin' nuts!"

The entire van as if on cue: "You didn't go for it again? You should have gone for it again!!!"

"Oh, no man, it was nice. It was short and sweet you know?"

That's when he finally notices me.

"O h ... h e l l o ... " bashfully, "I'm Steve."

"Hello Steve. Nice to meet you. Tell us something about the band that no one yet knows."

"Hmmm...Ben wears panties"

"I play all of Steve's guitar parts," replies Ben, "and he likes to hump inanimate objects."

"Hey," Steve fumes back, "what is all this Steve bullshit?"

"You started it by saying I wear panties man"

"But you do!"

"But I don't want that shit to get out!"

"But they're so pretty man. The red lace ones? Man, they're so hot! You should be proud of that!"

Ahhh...the life of, like, a serious rockstar!

[www.robbersonhighstreet.com](http://www.robbersonhighstreet.com)

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Photo: Michael Lavine



# WEAPON OF CHOICE: IKEY OWENS

by jim sullos



Let's say you're the keyboard player for the most explosive band in rock and roll, and everyone who's anyone wants you to play on their album. What do you do? If you're the Mars Volta's Ikey Owens, you form your own group with some kids from the neighborhood, call it Free Moral Agents, release an album, and hit the local club circuit.

"They always take forever here." I'm sitting in a tiny little breakfast place on Long Beach's Ximeno Street with Ikey Owens, the iconic keyboardist from the Mars Volta – a man known just as much for his wild onstage gesticulations as he is for his inventively exuberant playing. Having finished off his second plate of pancakes a good ten minutes ago, we're both kind of wondering what's up with the check. Our waitress in the meantime, is doing whatever she can to avoid making eye contact with us, and it occurs to me that she's a lot like the vast majority of bands coming out these days: real nice to look at, but not terribly good at her job. Although he doesn't act like it, Ikey's got very little time to waste. After this interview, he's got a rehearsal with the rhythm section for Free Moral Agents, his latest side project that has yet to play its first live show. Then he's off to the entertainment capital of the world to do an interview with Indie 103.1 FM, all before stepping into the DJ booth at the Beauty Bar in Hollywood. Despite the fact that the Free Moral Agents album, *Everybody's Favorite Weapon*, was released a mere two days earlier, he has already recorded more than enough material for another full-length CD. In the meantime, the list of people he's collaborated with in the last couple of months is almost longer than Wilt Chamberlain's, and much of it reads like a who's who of what's hot in progressive hip-hop and electronica: DJ Z-Trip, Money Mark, Saul Williams, Danger Mouse, Prefuse 73, the Gorillaz, 2mex, Busdriver, and Adventuretime, to name a few. It's no wonder he has no time to wait for the check.

Throughout the years, Ikey, who started playing in clubs and bars around Long Beach when he was in his mid-teens, has lent his talents on the ivories to such bands as The Long Beach Dub All-stars, Reel Big Fish, De Facto, and Sublime. Despite the fact that he has played to crowds as large as 40,000 in places as far away as New Zealand and Japan, he still comes across as someone who is just as fascinated with music as when he first set finger to piano key: "We opened for the Chili Peppers for 3 months [and they] were awesome. I remember the first show we played at the Troubadour, this was before we were signed, didn't have any techs or anything. We were loading our stuff and this little short guy was helping us. We get outside, he puts the amp in the van, turns around [and says] 'great show'. I didn't even realize whoa that's Anthony Kiedis helping us load our stuff, you know what I mean? Major,



major rock star. Someone [who] always had a total influence on me. Watching [guitarist John Frusciante] play every night had a good effect on me too...his use of space and melody. The Chili Peppers tour was great."

Finally, the waitress makes her way over to us, and twelve dollars later we're off to check out Ikey's place, where the majority of *Everybody's Favorite Weapon* was recorded. Was I expecting to see a nice padded studio with a separate vocal booth, and a 64-track mixer? Well, no. But, maybe a little something more than a bed, a dresser, and a digital eight track. "I recorded [the album] initially by myself with this poet named J—he did most of the lyrics...[The whole album is] just a bunch of keyboards—Rolands, Wurltizers, Casios—and a lot of guitar pedals—flangers, phasers, delays—whatever I had around. I knew this girl Mendee [Ichikawa] and she did back up vocals and one of her own songs...I had [also] met this guy Jeff [Harris] back when I was working at Fingerprints [music store in Long Beach]...He took my eight tracks in Pro Tools [and] took it to a whole other level. He made it sound really professional and really good...But the live show right now [featuring Dennis and Carlos from Suburban Rhythm on drums and bass] is going to be kind of like a mix tape of the record. There'll be like a vocal delay from one song over the rhythm of another song, and we'll put them together, sort of this weird mix-tape effect. I don't really intend to reproduce the songs the way they are on the record."

The record itself sounds like an experiment in space, physically and sonically. There are horn sections, wind instruments, heavy beats, lots of crazy sound effects, and of course a whole lot of very bluesy and painfully melodic keyboard lines. It seems to straddle the line between hip-hop and hyper-energetic ambient electronica, injected with a little something extra. Call it flavor, call it soul, Ikey calls it a lifetime of listening to jazz. "I'm really into Herbie Hancock's late sixties, early seventies records. Miles Davis's stuff as well. There's a Free Moral Agents record that I'm going to make after this next one called Honey and the Carcass of the Lion that [Mars Volta guitarist/songwriter] Omar's going to produce. It's going to be a total Miles Davis type of record." Rather than rely on verse/chorus/verse, the songs on *Everybody's Favorite Weapon* travel in movements. A lot of the album seems to flow like musical poetry. Some of it is mellow, and some of it straight grooves, but none of it sounds like it was recorded in a bedroom with just a few electronic keyboards. "That's what's great about today is that you can make a really good record at home. I've been doing

a lot of session work with a lot of different musicians, [but when] I worked in a studio for the Saul Williams record...that was the first time I had been in a recording studio in a couple of years just because most everything is out of someone's house now."

He says that he's really looking forward not only to going back into the studio to record the next Mars Volta album, but just to hear what it's going to sound like. The process is apparently a fairly arduous one that involves constructing each song piece by piece. "Omar's had the concept for the record in his head for a long time. He's doing the guitars right now...all of the bass is done. They laid down the drums in Australia last March." The new album, which unlike the last one, does not include uber-producer Rick Rubin, contains just five tracks, one of which clocks in at over thirty minutes. "On the last record, Rick oversaw the overall sound and a lot of the vocals, but he's more of a guide with great ears. A lot of the day-to-day stuff was Omar anyway. Ultimately, Omar knows the sound of the band."

"The Mars Volta is all about keeping your ears open to different possibilities, especially keeping your ears open to playing with the people in that band. They can take a left turn at any moment, any of us can, especially Omar and John. You have to be really careful once you get comfortable otherwise you'll miss it...we train wreck all the time. I think probably it's not as noticeable to other people but we're really critical as a band. It's really rare that everyone gets offstage and we're like 'That was awesome!' Someone's always going 'Oh God that was so embarrassing.'" As he puts his head in his hands and starts laughing, it occurs to me that Ikey is a lot like other Long Beach musicians we've known throughout the years: laid back as all hell, doesn't take himself too seriously, and possesses an almost religious-like reverence towards the act of making music. I ask him if he still gets nervous on-stage. "I don't get nervous," he says matter-of-factly. "But Free Moral Agents is exciting because Mendee has never played a show in her entire life. This is all so exciting and different to her. I get to kind of relive it all through her, you know? It's going to be fun, I'm really looking forward to it." So are we.

*Everybody's Favorite Weapon* is out now on GSL records.



"I can only think of a handful of keyboard players that I look at and think, 'Wow that guy's really good.' There's a girl named Anne who plays with The Tide. She's excellent, really great style. Joey from the Locust—he's a really awesome keyboard player. A lot of times you don't think he's doing anything but making noise, but if you watch what he's doing it's pretty incredible. Growing up I was into Money Mark, James Smith, Stevie Wonder. But the people who influenced me the most were the straight-ahead instrumentalists like the guy from Fishbone was hot and Benmont Tench from Tom Petty's band."



# F E A R T H E B E A V E R

by sauceysack



Photos: Jason Maschow



Take two rather raunchy babes from Chi-town and mix 'em in with the annals of rawk and raucous, add a chunk of steamy sex and a whole lotta "fuck you" attitude and what you end up with is **EVIL BEAVER**... man I'm horny just thinking about it. Together since '99, the duo consisting of Evie Evil on bass and vocals, and LA Beaver on drums have been consistently bringing their brand of bare bones metal to antipop masses across the land, they recently returned from a month long romp across the pond in Europe.

With three full length albums under their broken chastity belts and song titles like "Muff Control Unit", "Cherry Master" and "Ass Salad" it's easy for music snobs to write these chicks off as kitsch musicians, especially when wearing tassels on their tits and employing go-go broads to dance alongside them on stage. Besides all that brew ha ha, just listen to the music and you'll be pleasantly surprised at how solid the drum work is, how intricate those distorted bass parts are, and how fantastically FULL their evil barroom brand of rock is. Here's some Q and A with the lovely ladies of Evil Beaver:

**WHAT CAN I EXPECT IF I HAVE NO CLUE WHO THE HELL EVIL BEAVER IS AND I WALK INTO ONE OF YOUR SHOWS?**  
Sex, Drugs and Rock N' Roll

**HOW DO YOU GET SUCH A FAT HARD ROCK SOUND WITH JUST BASS AND DRUMS?**  
It is eargasmic. Too much to handle.

**YOU'VE BEEN COMPARED TO HOLE, HAS COURTNEY LOVE EVER THREATENED EITHER OF YOU? RUMOR HAS IT SHE'S GOT A MEAN STREAK IN HER YOU KNOW. COME ON, WHO'S TOUGHER YOU OR HER?**  
I would have to say she is the sweetest pumpkin in the patch.

**YOU'VE BEEN QUOTED AS SAYING THAT YOU GALS ARE ANTI-COCK ROCK BUT PRESS RELEASES STATE YOUR INFLUENCES AS BEING 80'S COCK ROCK AMONGST OTHER THINGS, WHICH ONE IS IT?**

Sometimes you feel like a nut, sometimes you don't.

**WHAT'S MORE IMPORTANT FOR BEING A ROCK STAR: PIERCINGS, TATTOOS, OR DRUG ADDICTION? EXPLAIN.**  
Definitely the tattoos and big motorcycles and Motorhead and head in general. And talent helps.

**EVIE, YOUR LAST NAME IS LAGOUSAKOS. ARE YOU GREEK? MY ROOMMATE IS GREEK. HE SAYS HE LIKES SEX WITH GREEK WOMEN. DO YOU LIKE SEX WITH GREEK MEN? LET'S NOT MINCE WORDS, TIME IS PRECIOUS, MY ROOMMATE JIM THINKS YOU'RE SEXY AS ALL HELL AND WANTS TO KNOW IF YOU'D EVER CONSIDER SEX WITH HIM?**

I have never had sex with a Greek man, but I would love to have sex with your roommate Jim. Thanks for the offer, please continue to send your Greek men roommates my way for sex.

**SO, THE IRAQ WAR SEEMS TO BE GOING PRETTY GOOD EH?**  
Make love, not war.

**WHAT'S YOUR FAVORITE LOVE SONG?**  
"We've Only Just Begun", by The Carpenters.

**WHAT ROCK DUO GETS MORE GROUP-IE PUSSY... OR MEAT, OR WHATEVER? TENACIOUS D, THE BLACK KEYS, THE RAVEONETTES, WHITE STRIPES, SIMON AND GARFUNKEL OR YOU GUYS?**  
There is enough groupie to go around for all of us!

**WHAT'S NEXT FOR EVIL BEAVER?**  
Touring, touring, and more touring. We just released "Pleased To Eat You..." go buy it in the record store ASAP.

[www.ridethebeaver.com](http://www.ridethebeaver.com)

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# TRANSMISSION FROM THE SOJAWK BOX: PLANESIDE

BY STEPHEN BABYAK

"We are not out to change the world or start any new trends. I think we have this sincerity that comes across in our songs and at shows."



Directly after he touched down from a full-fledged east coast tour, I had a chance to share a libation and shoot the shit with singer/guitarist Dave Harris of Planeside. The band has been together for close to four years and have managed to bang out a self-titled EP, a split 7", and a full-length entitled *For Motion Discomfort* (Surreal Records). Many have commented on the unique sound and pile-driving live show of this relentless three-piece.

**Is there an advantage of being a three piece band? Was that the original plan?**

One less ego! [laughs] It's funny because we originally considered another guitarist but I guess we never got around to auditioning one. We just wrote and arranged the songs for a three piece and thought it worked. Playing in a three-piece band forces you to make good use of dynamics. We try not to over-play. It puts more focus on the melody. Every song has space that needs to be filled and sometimes filling up too much of it can kill the song.

**How far has the band come since you first started?**

Well we are a lot busier now. Not just playing more shows, but maintaining the website ([planeside.com](http://planeside.com)), booking shows, and making sure they are promoted. It's a lot of work. Musically, I think we explore more possibilities than we had before. We pay more attention to getting different sounds and tones. If you listen to the newer songs, you can hear it.

**Do you have a favorite song to play live?**

Right now I would have to say "The Day the Wheel Kicked Out." I get to scream my balls off!

**Tell us about those new songs you mentioned before?**

We're currently in the studio with producer John Seymour (Bouncing Souls, Mighty, Mighty Bosstones) working on our next album simply titled, *MILK*. It sounds really big and in-your-face! They're some of the best songs we've ever done. The album will drop early this fall...and yeah we'll tour the shit out of it.

**Ok lets talk about life in the van. You have toured extensively up and down the east coast and mid-west. Will dates include a full on west coast tour?**

We plan on taking our van to

every nook and cranny we can fit it into. If there's one thing this band loves, its playing shows. This fall we will begin touring all over the country, backed by a radio campaign in support of *MILK*. I can't fucking wait!

**When you're not playing how do you keep yourself busy on tour.**

Eat! Eat! Eat! Preferably BBQ! We even bring out a small propane grill that we set up in parking lots and baseball fields. We grill up chicken, steak, and veggies... We also cart along some razor scooters that we recklessly ride around shopping centers while we check out the local pretty gals!

**You guys run your own independent label, Surreal, with your management company Kingsize. How do you handle promotion without the support of a major label?**

Well, everyone gets involved and we all work very hard together. We do all our own booking and the shows are all promoted with the help of our street team, The Autopilots. They stay on top of radio requests and flyering. We recently got national distribution through CHOKE which makes our music available through special order anywhere in the US. That's always good!

**You really don't seem to be associated with any one image or sound. What's your deal?**

We are not out to change the world or start any new trends. I think we have this sincerity that comes across in our songs and at shows. We're just three guys who love to play music and drink beer...and we have a blast doing it. We don't write songs about hating our parents or anything like that because that's not what we're about. At the end of the day, we are a rock band that loves to sweat balls on stage playing as hard and honest as we can. That's something the audience picks up on and relates to...I wouldn't say we are too concerned with an image. I mean shit, we once played a show wearing bras! [laughs].

**Any final parting words for the readers of WAV?**

"A flute with no holes is not a flute...and a donut with no holes is a danish."

[www.planeside.com](http://www.planeside.com)

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# OZOMATLI:

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## SIGNS OF THE TIMES

By wasim muklashy & micah lashbrook

"What the hell are we doing? Where are we going?"

My partner-in-crime and I were attempting to follow directions to the home of Ulises Bella, sax/clarinet/keyboards/requinto jarocho/background vocalist multi-instrumental-extraordinaire for Los Angeles based Afro-Latin-salsa-hop-funk group Ozomatli. Sound like a mouthful? It is. With a band that currently boasts 10 full-time members (see OZO Roll Call), all of which frequent many more than a single instrumental talent, sensory overload is all too appropriate in Ozo territory. Named after the Aztec God of Dance, they've got quite a reputation to live up to, and not surprisingly, they pull it off without a hitch. Pick a show, any show, and the first thing you'll experience is everyone in the house bobbin' and wigglin' and shakin' and gettin' down, and it doesn't stop until well past the final note.



"This is the house!"  
 "Are you sure?!?"  
 "Lemme see...right street...right address...  
 gotta be!"

Though the signs pointed the right direction, we still couldn't help but feel like cops in a bagel shop...close but no cigar. Our sense of expected-rockstar logic was thrown a bit off-kilter as we pulled up to children playing in the street, cars propped up on cinderblocks with their wife-beater clad owners fiddling under the hood, painted bars on the windows, you get the picture... the barrio in all its grandeur. Forgive us for being a bit baffled to find ourselves in what many would consider one of the less-savory neighborhoods in the county. After all, we were headed to see a man who not only played with Carlos Santana, but whose band has been called 'the future of music' by the man himself. By now, we should have known, it's all a matter of perspective.

"Ah, home sweet home."

As Ulises welcomed us into his home, signs of the creature comforts of a recognizably grounded and familiar life lie strewn about the house...a coffee-table littered with magazines, matchbooks, and junk mail...an overcrowded bookshelf...a collection of 'Simpsons' figurines. The one discernable difference was the dusty Grammy marinating on the mantle. "They wouldn't let me sell it," he jests. "It's illegal or some shit like that."

Since he was supposed to be in Amsterdam with the band until a last minute snag in tour preparations, he figured he'd console himself by bringing a bit of Amsterdam to himself, and the comfort level only rose as he made his peace offering. After casually relishing in this impromptu session, we figured it was a good time to begin the actual interview session. We started by talking about where Ozomatli currently stands in their career and the path that got them here.



"... what we want to do is inspire people to reflect on what good they should be doing."

Considering the melee surrounding the 9-11 release of their second studio album, 2002s Grammywinning Embrace the Chaos (Interscope), the group figured it would be a good time to start a new. New sounds, new ideas, starting with a new label. Due to a post-911 industry-wide slump, most were unaware of the release. It was at this point that Interscope's commitment waned, forcing an inevitable need for change. "It felt like they just didn't really know what to do with us, and it was a mutual decision," Ulises says of the split with Interscope. "It was just better."

So in swoops an eager Concord Records, and out comes Ozomatli's third and most ambitious studio album to date, Street Signs. In addition to a much anticipated reunion with their original MC Chali 2na, who joins them on uptempo tabla booty bouncer "Who's to Blame?", and DJ Cut Chemist (now both part of hip-hop pioneers Jurassic 5), among those the band invited to join them were legendary Latin jazz & salsa pianist Eddie Palmieri, veteran Moroccan sintar master Hassan Hakmoun, French-Jewish gypsy violinists Les Yeux Noir, and Los Lobos singer/guitarist David Hidalgo, spicing up "Santiago" with his soulful solos. "That dude's on some weird silent genius tip. He's fuckin' amazing" declares Uli.

Perhaps the most interesting collaboration was their tech-inspired numbers with the Prague Orchestra. "We recorded that shit via internet bro," Ulises explains. "At first we were just thinking a small ensemble of strings...at most a chamber orchestra, but we never figured a full fuckin' orchestra! We sent them the tracks and the charts, and they recorded it live via the internet. There's like a 2 second delay so you can be like 'you know what, play back that part...lay back a little more here.' Stuff like that. It was crazy! And they did a good job man."

One of the more intriguing aspects of the record was not only the methods, but the timing of itz content. There was intentionally more than just a hint of North African and Middle Eastern influence. This sound played such a pivotal role in Street Signs that they open the record with "Believe," a track emblazoned with a Middle Eastern vocal approach and soaring strings. "People have been into that music for a minute, ever since the second record.

We felt like, especially with what's going on right now in the world, with the stereotypes that are being shoveled, and the basic dehumanization of a culture and a population, we have to represent."

Reflecting upon a darker period in the band's history, Ulises confides "the worst was the 6 months right after 9-11, when any sort of criticism was frowned upon. I remember Wil-Dog did an interview that mentioned that as tragic and fucked up as 9-11 was, there was a reason why whoever was crazy enough to fuckin do that...to do it. You have to at least analyze their reasons and the history and the circumstances before you jump to conclusions. He started getting all kinds of hate mail and death threats and shit so we were trippin' out playing in New York. It was this really weird feeling. It was like walking on eggshells, but at the same time, if there was any

## ROLL CALL



**Jiro Yamaguchi**  
Percussion



**Jabu**  
Vocals



**Asdrú**  
Trumpet /  
Lead Vocal



**Justin Nino Poree**  
Percussion



**Raul Pacheco**  
Guitar /  
Sotto Voice



**Michael Duffy**  
Drummer  
/ Congas



**DJ Spinobi**  
Turntables



**Shéf**  
Trombone  
/ Vocals



**Ulises**  
Saxophone/  
Clarinet/  
Keyboards/  
Requinto  
Jarocho/  
Background  
Vocals



**Wil-Dog**  
Electric Bass  
/ Baby Bass  
/ Vocals

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# obey shepard fairey



*His thoughts on PostGen:*

"I had followed Robbie's work since seeing his Reagan contradiction poster when I was 18. He was one of the people that most inspired me to do what I do. He was able to combine politics, humor, art, mischief, all into one thing, and I was really excited about that. Mear was a graffiti artist that I actually had some static with when I first moved to LA, so this is sort of a reconciliation thing. The three of us were all united on the idea of Bush not getting reelected...that itz an emergency. We figured let's do something as a group, where we'd have an even larger audience, so decided to make some anti-Bush images and throw this event for awareness.

"A lot of people just hear the rhetoric about 'Saddam's gonna swim over here with a bomb on his back and kill everyone, and the CIA said it so itz true.' They need to get the facts. Wake up because people have agendas and they're manipulating you. The thing that people complain about the most, but also do the most, is OBEY. They just kinda fall in line, follow the path of least resistance, sleepwalk. I figure while people are young enough not to be jaded, it's a good time to talk to them. I'm hoping they'll become a bit educated and spread the word to some other friends and see that this is a celebration. Being political doesn't have to be all about being dour and depressed. You can come together and have a good time and be conscientious.

"A few people being dilligent about this sort of thing can make an incredibly dramatic impact."

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time to really stand your ground, it was that time, and we did it."

In the face of a nation filled with fear, Ozomatli felt it their duty to soldier on, holding firmly to their beliefs and eventually witnessing, if not contributing to, an inevitable shift in the tides of popular belief. "Now, even the slowest of us can finally see that there's something funny going on. Sooner or later it's the ordinary people that are paying for this war, especially if we stay there a long time like Vietnam. It's going to get ugly."

Ozomatli are no stranger to political protest and social activism. In fact, they were born from it. Bassist/vocalist Wil-Dog and Ozo's original drummer Antoine "were hired by the California Conservation Corps, a program set up to give jobs to high-risk youth, but they would never let them work enough to get their benefits, no medical, nothing, yet all the management got that. As a form of protest, they did a sit-in at the building. They lost their jobs, but they got to keep the building, so they opened up this community center called the Peace & Justice Center as a spot for anyone to go up in there and do their stuff, whether it be graffiti, art, skateboarding, poetry, music, anything." These were the breeding grounds that gave birth to Ozomatli.

Anyone that has ever worked in a group setting knows how difficult it is to keep everyone on the same page without butting heads and personalities, and, as you can imagine, it's no different for a 10-piece band comprised of Chicano, Black, White, and Asian descent, but it is Ozo's perseverance and outlook that makes them unique. They have managed to keep their eyes, ears, and hearts focused on a much deeper and more satisfying sentiment than personal difference. "Our music is all about inclusion, not exclusion. We all have a potential...we have the potential for destruction. We can really fuck things up if we wanted to, but we have the potential to do the opposite, and I think what we want to do is inspire to do the opposite. Inspire people to reflect on what good they should be doing."

## PostGen

The Avalon in Hollywood recently played host to a unique event mired in reflection of these politically charged times surrounding this pivotal election year. PostGen ([www.PostGen.com](http://www.PostGen.com)) graced us with the launch of "Be The Revolution," a poster trio by legendary urban artists Mear One, Shepard Fairey (see sidebar), and Robbie Conal ("I came out of retirement for this...I figured it was a good reason"). Each artist provided their highly

critical and satirical rendition of George W. Bush, and this was their first stop on a community-by-community campaign to take these posters around the nation. Hosted by KPFF's ([www.kpff.org](http://www.kpff.org)) Jerry Quickley, this particular evening's entertainment included S.T.U.N., DJ Z-Trip, Medusa w/Feline Science, Culture Clash, and, of course, Ozomatli.

"One, it was just one of those things we had to make time for," explains Ulises. "Shepard and Mear and Robbie? Robbie's fuckin' legendary in L.A." It was a way of telling people not to lose hope or feel defeated in the face of an administration that has continually ignored the needs and pleas of its people. Describing rallies and protests and gatherings as a 'catharsis,' Ulises suggests that the reasons behind all those people being there lie much deeper than the banners they stand behind. "All those other people are there for a group re-affirmation. We all fuckin' feel the same together, and especially when there's more and more people involved. That's when the energy of those numbers makes whatever it is inside of you that makes you a human being...it fuckin' boosts that shit up!"

Though this dedication to spreading a positive message oozing global unity has catapulted Ozomatli to new heights both musically and spiritually, not much has changed about these cats except the sheer number of fans and followers they've managed to accumulate over the years. It all boils down to their unwavering commitment to the people and to their roots. "I think we try to be as specific with whatever we feel is the most important at that moment, so lately, itz all been about the war and the occupation. I think that (the world population) knows that not everybody's down for it, but it gives it much more validity when we're speaking up and talking about it and making it important." Ulises eyes widen as he recounts a recent show at the Istanbul Jazz Festival in Turkey, where Ozomatli "mentioned the war and how we felt about it, and it raised the energy up in the show in a totally positive way...like 'wow, we are all in the same boat. Even though we're from L.A. and you guys are from here, we all have this thing that connects us right now.' It was dope!"

"There're a lot of things the government does that we know are wrong and they try to pass it off as right. So forget about what they consider patriotic or unpatriotic or morally evil or good, because whatever measurement they're using is on some wacky shit. Everyone's laughing at us. The world is laughing at us, and the way I feel about it, the last thing I want is for Bush to win again. I can't handle him being president anymore."

[www.ozomatli.com](http://www.ozomatli.com)



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VOTE  
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# The Re-Invention of **MIKE PARK**

by wasim muklashy



He began and continues to run an insanely successful independent label Asian Man Records out of his parent's garage...because he likes it that way. He used to play ska-punk in a band you might have heard of called Skankin' Pickle. He's toured the world, worked with many of the best in his field, and music continues to be the grounding force in his life. He's a well-spoken, mild-mannered, intelligent man that knows just about everyone and everything in the cutthroat business, yet miraculously, has managed to avoid making enemies. They say nice guys finish last, especially in showbusiness...well, Mike Park is living proof that it doesn't have to be that way. He's regularly referred to by his peers as the nicest guy in the industry, and rather than depend on the corporate marketing machine to keep that image alive, Mike Park has decided to put his money where his mouth (and mind) is.

In 1999, soon after the dissolution of Skankin' Pickle, Mike founded the 'Plea For Peace Foundation', a non-profit organization designed "to promote the ideas of peace through the power of music." He

“...instead of working to sell units, we're working to build young people's minds.”

did this with two goals in mind. The first, and immediately pressing reason is “to get young people excited about this election year,” Park explains. “I just like to encourage people to think for themselves and I think the most important thing is to work with the young people. If we don't we're going to hit a dead-end street.” The second and more long-term goal driving Plea For Peace is to open up a Youth Center. “It's something I'm really excited about. The premise behind it is to have a live space, catering to kids that aren't into sports or the ‘normal’ activities and teach them live sound, lighting, monitors, stage managing, box office, accounting, everything that goes into running a club. It's kind of an educational tool.”

And what about music? Asian Man? That has been your entire life! “To be honest, the label has kind of taken a backseat,” Park confesses. “I've kind of lost interest. I'm losing faith in the music business as a whole, especially the underground movement. You think about independent labels and what's so independent about them now? There are only a few labels where I can actually say, that's a real punk label. I mean, I still love what I do but I'm feeling like what's my motivation? I feel like I can do so much better running the foundation. It's still music based, but instead of working to sell units, we're working to build young people's minds.”

Now, this would all make sense on the campaign trail, but Mike's genuinely honest and impassioned demeanor ruled that out. We're talking about an established musician and label head who's not only feeling the responsibilities of maturity, but is enthusiastically embracing them. “As I grow older I feel I'm becoming more knowledgeable and a little more interested in politics and the state of this country. It's kinda sad how we're perceived by other

nations...as this bullying world power. It's really scary.”

I don't think anyone's denying that image (although many people savor very real profits from it), but the average person tends to feel overwhelmed - like there's nothing we can possibly do to be heard by those that are supposed to be serving us. “I think they'll always listen if there's power in numbers,” Park confidently states. **“But it's going to take a revolution of people to stand up and march. The single most important thing is we have to vote Bush out of office. There has to be regime change.”** It's like, during this time, whenever there's anyone from Middle Eastern descent, people are quick to put them in this category of ‘terrorist.’ It's all racist propaganda and it's building up, building tension, and making people angry. It's ridiculous. There are so many things we need to focus on. We need to increase education, we need to decrease military spending, we need to provide affordable health care, we need to find a place for acceptance of people of minority, of sexual preference, of religious preference. We gotta think for ourselves and not be so brainwashed by the media or even by what our parents say is right.”

As logical and unmistakably appropriate his remarks and views are, there are many that have a hard time taking politics from an artist...who believe that there should exist a separation between the two. But Mike Park doesn't care. “Go support Blink 182. Don't be at a Billy Bragg show,” he responds. “Not everyone's political, but if you're an artist and have a voice and want to express it, by all means, use your place in music. Your voice is going to be heard, so, express those ideas.”

After all...isn't that what art is all about?





# A VERY 80'S INTERVIEW WITH ELECTRONIC LEGEND GEORGE SARAH

BY BOB FREVILLE

Most interviews basically suck. At least that's how I see it. Sure, you can ask some pretty in-depth shit to try and get inside the artist's head, but most of the time, everything is so formulaic that it seems like you are just asking the same questions over again, only this time with a new interview subject. Creatively, interviews can be stifling. Especially if you are a person who takes great pleasure in pressing off-beat inquiries that have no relevance to what the artist is doing. For me, this has always been the real point—to keep the artists on their toes and see what they are really made of, see how real or how fake they are.

A traditional journalist with a background in orthodox journalism would no doubt frown upon the mere concept of such an interview. But that is why he's got money to burn and he's still miserable while I am dirt poor and, in the very least, satisfied with my own absurdity.

Every once in awhile, though, an artist comes along who the journalist can be totally in sync with, someone who not only gets the joke, but wants to expound on it until it's even more ludicrous. Such was the case when I called L.A.,

recording artist George Sarah (formerly of the trip-hop group THC) and launched in to one of my eighties flashbacks.

As always, the weirdest was saved for last...

**The first thing I wanted to ask you about was that picture on your website's homepage, the photo of you as a small child.**

George Sarah: Oh, yeah. That was taken about a week ago.

**[Laughs] Is there a philosophical or aesthetic significance behind that?**

No, I was lookin' at a bunch of different band photos and everybody just looks like they had to project something that was above and beyond the normal person. A friend of mine suggested, "Why don't you find a picture of you at a point in your life when you were really happy?" I guess the happiest time of my life was when I was around four...and it's been down hill ever since. [Laughs]

**It certainly has. [Laughs] What was the impetus for you leaving THC in the late-90's? Was it just an eagerness to go solo or was it something more?**

THC started in '92 as a studio project, and even that name was kind of false because, obviously, people thought of marijuana, but it really had nothing to do with that. It was just about really hard dance music, but it became a sort of parody. After awhile, I had hired a singer and the sound changed to more trip-hop, drum and bass and I started using a string section. We did a residency in Paris and we were really lucky to get that, and we had a demo deal with **Netwerk Records** in Canada and the deal fell through. When we got back from France, I just thought it was a good time to drop the name. It wasn't so much that a band broke up because I continued to work with the musicians. Really it all boiled down to just myself and the vocalist and how the two of us had no interest in working together any more.

**You've worked with KMFDM and Love & Rockets, right?**

Yeah, actually, members of that **Netwerk Records** deal that I mentioned earlier...they wanted me to record some music for them in Gunnar Schultz's [guitarist for KMFDM] studio so I spent a month working with him. Some time around there, David J. [of Love & Rockets and Bauhaus] saw THC live and really liked it. One day he comes to us and says, "Hey, I'd love to do a remix for you

guys, just for fun." So yeah, it was really cool.

**Out of all your collaborations, could you pin down one in particular that you would consider your strongest?**

As far as another instrumentalist or fellow recording guy, I guess I'd have to say Grant Lee Phillips. I wrote a song with him and we haven't recorded it yet, but I'm really excited about that. Great lyricist. That's the one I'm really proud of and it hasn't even come out yet.

**Okay, your solo album "Opus Eleven", how**

**"I think people get lazy and they want everything spoon-fed. They don't want to think too hard."**

**was it different, musically or thematically, than the stuff you had done up until that point?**

I wanted to make a real personal instrumental record. Each song was written and recorded simultaneously. None of those songs took more than a day to write and record. I wasn't trying to do that to be like, "Hey, I'm a hot shot! Look at me!" It was more like an exercise. I was really depressed, on medication and shit. There's one song that grew out of me just sitting at the piano, all depressed, pressing record, and starting to play. With the exception of maybe two songs, everything was very spontaneous. I think people feel like, in music today, they need lyrics. If you look back at classical and ethnic music around the world, so much of that has no lyrics. I think people get lazy and they need everything spoon fed. They don't want to think too hard. I feel like, if one day Clear Channel decided that 10% of everything could be without words, people would be exposed to some really great instrumental music. Then I think tastes would change.

**As the live bassist for Death Ride 69, you got to tour with My Life With The Thrill Kill Kult. What can you tell me about their eating habits?**

When we got to the first show actually, I went into the dressing room and saw this huge buffet and I started eating all this food. Belinda from Death Ride walks up to me and says, "George, this isn't our room." She points to this room next door where it's like a bag of chips or something. I'm about to leave the room, but then the band saw me and they're all, "What are you doing? There's so much food here. Don't be crazy!" So yeah, very good people. Honestly just very cool.

What happened was, I had gone on tour with THC and had this miserable experience in Florida where we would play for twenty people and I'd get booed like crazy. I didn't



Photo: Floyd Hardwick



realize until I got there that this was the South, like you see on TV, like "Deliverance." Guys on their porches playing banjos with no teeth. I saw this waitress at this one place with a huge black eye and shit.

I had a horrible time, just felt like shit, lost about six hundred dollars. So I was really depressed, hitting rock bottom. I had this friend, she played in Death Ride, but she was playing drums for Thrill Kill Kult and she's like, "Hey, do you want to go on tour with us, playing bass?" I couldn't sleep for two days when I got back from touring with THC. I was just exhausted. I kept telling her about the whole thing and how bad it was, but she said, "Just to let you know, it's us and we're supporting Thrill Kill Kult. You don't have to worry about all that because every show is gonna have four to five hundred people, guaranteed. Guaranteed salary. The first show we're doing is for CMJ in New York and the last show we're doing is Halloween in Honolulu."

I was like, "Okay, you fucking talked me into it." [Laughs]

#### Any sort of weird debauchery on the road?

Well, we took separate buses, but I know that somewhere along the way, Thrill Kill Kult took a detour into Mexico. There would be points in the tour where we would have no idea where they were. I guess they went to Mexico to score really good drugs. And the bass player, Charles Levi, in every city he'd have three or four goth chicks waiting for him. It was like, "Dude, I want to be you." [Laughs]

Toward the middle of our interview, I asked Mr. Sarah to tell me a little bit about his shoes and glasses. I had spotted him wearing checkered Vans and I couldn't help but wonder if he had some unspoken allegiance to "Fast Times At Ridgemont High" or if he and Sean Penn were trading old duds. Sarah

had this to say: "I'll go out now and I'll see all these people with these shoes on that light up and shit, and it just looks like there's a fucking computer under there. It doesn't look like shoes. Run faster. Jump higher. Be a sports celebrity. I mean, so many people will put an emphasis on shoes, so this is my way of saying, 'Fuck you.' People can laugh, but I'm laughing at them. Plus they cost only \$30, brand new, which is another reason why I went back to them."

So much for George Sarah's future Nike endorsement, eh? I can almost hear him saying, "Just Screw It!"

I went on to ask George his opinion of Michael J. Fox and I'm glad to report that Mr. Sarah hopes the Parkinson's-stricken Teen Wolf gets better real soon. "He seems like a good dude," Sarah said. So the Ambassador of Electric & Strings is rooting for Fox to pull through and also seems to espouse Fox's advancements in stem cell research. "From what little I know about it, I would say, 'Right on.' I mean, as long as they aren't killing babies or small animals or whatever, I see no problem with it. I know it sounds spooky and all [laughs], but it's like organ donation. If something is stillborn or dying, might as well use that to better the life of someone or something else."

Throughout the course of the interview, I had to stop referring to my questions several times because of my eagerness to indulge in conversation with the Duke of the Dungeon Kids. Not only did he get my off-the-topic references to old Chinese Proverbs and movies that featured songs by The Psychedelic Furs, he also exhibited a great passion for all living things and was neither shy nor sanctimonious about his vegetarian lifestyle.

Having gone into the interview expecting to confront a stuffy, seasoned professional with a god complex and a hatred for New York

accents, I was beyond pleasantly surprised when I wrapped up our phone discourse and felt as though I had just caught up with an old high school buddy. That was the nature of our interview and that is the nature of George Sarah's music—sincere, engaging and authentic.

But what of Sarah's new album-in-the-works? What can we expect from him this time?

**If you had to compare your latest album to any member of the Brat Pack, who would your album be?**

I'd have to say Eric Stoltz. Eric Stoltz in "Pretty in Pink."

**Join The Head Fanatics And The Sarah Disciples At:**

[www.cryingskies.org/elevators/](http://www.cryingskies.org/elevators/)

**For More On George:**

[www.georgesarah.com](http://www.georgesarah.com)  
**Be A Dungeon Kid**

Log on and listen to soundWAVs at  
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## 'what is a life'

by kia the landlord

we are all tourist and we are traveler  
we cannot find a place that stay there  
the train goes fast 100 mile per hour certain  
this time you are thirty years and goes to the mountain  
in this age a few grey hair you will find  
in your head and face and life is very kind  
in forty years old the speed make arrangement  
and the train goes at top of the mountain that moment  
in fifty and sixty the train goes fast speed  
the train come down the hills like the wind speed  
in this time all the hair change to grey  
only a few black hair like black spray  
in this time i think will add to the train one engine  
the speed of the train makes time hundred percent certain  
in the seventy the body is too weak  
eyes and body sometimes will be sick  
in eighty you will hear train alarm  
you are very tired and ready to fight but no arms  
if you get ninty years all right  
i think you will count day and night  
if you get more than 100 years  
i think the days press to you with pain and fears  
and the train stop for get off  
you will say bye bye going far you though  
kia what is a life and who is a winner  
if you don't enjoy and not useful you are a loser





# Los Angeles ART SHOW

October 14–17, 2004, Barker Hangar, Santa Monica, CA  
Presented by the Fine Art Dealers Association  
Benefiting the Art Museum Council of LACMA



# THE ULYSSES JASZ BAND is Underpaid!

By James Sullos



For anyone unfamiliar with the legendary half-mile strip of bars and clubs on lower State Street in Santa Barbara, it's usually bursting at the seams with a mind-boggling number of ridiculously beautiful college women, and a small army of dudes doing whatever it takes to get their attention. This particular Saturday night, however seems to be an off night for the storied street. Walking past such stalwarts of my youth as the Wildcat and O'malleys (where guest bartender Michael Jordan once served me a series of drinks before leaving with my date), one venue after another sits practically dead, hardly a beer-guzzling patron in sight. Until, of course, we stumble upon the James Joyce where the kinetic crowd is spilling out onto the sidewalk and playfully jockeying for position. Why is this old time Irish pub the hottest spot in town tonight? Four words. The Ulysses Jasz Band.

For the last six years the Ulysses Jasz Band has set the peanut shell-covered dance floor on fire with its infectious brand of New Orleans jazz, played with such energy and sheer joy that even the most tepid dancer finds himself bouncing around in glee. You could probably set the average age of the octet at fifty +, but they honestly rock harder than just about any local band you've ever heard, infusing classics by Louis Armstrong, Hoagy Carmichael, Duke Ellington, and Fats Waller with a solid swing that instantly evokes images of the Golden Age of Jazz. Not a bad

way to spend a Saturday night. In fact, it's probably the only place in town where guys actually dance because they want to, not because they're trying to catch the eye of one of the honeys on the floor.

Talking to self-proclaimed bandleader Frank Franks is like talking to a man who just recently fell in love for the first time. Don't get him started in on Les Paul or Django Reinhardt -- you're likely to be there for a while. Sporting a head of white hair, black framed glasses and a thick Scottish accent, he absolutely glows when talking about his love for music. "Jazz has been really good to me, and I've tried to be good to it...I never get tired of playing. One of the great pleasures in life for me is playing. It's almost as good as good sex." I guess that explains why he left his hometown of Edinburgh, Scotland on a whim and came to America in the late '70's solely to see for himself where jazz was born, and it's easy to see how this attitude translates into the onstage party that is the Ulysses Jasz Band. "Jazz is a very emotional thing. Whatever you're feeling at any given time is going come out in your music, I think."

Frank, who says he plays music about six hours out of every day, spends the majority of his time in the back, laying down the solid foundation for the band on his tenor banjo while it's three piece horn section consisting of Bill Dods, Dick Miller, and Dan Willard, play such

intricate melodies and counter melodies that it really makes you think about how simplistic and unimaginative today's popular music is. Robin Frost on piano, Fred C. Staff on drums and the lovely Jill on bass, round out the rhythm section, although it should probably be noted that most of the members are quite adept at playing several different instruments, and several take turns singing, along with the energetic and engaging Verna Dodge.

"We were really bad in the beginning," admits Frank, smiling ear to ear. "It was a bit doubtful for the first couple years. But the owner of the James Joyce, he's held faith with us all the way along. He wanted a traditional jazz band, and he stuck with us. The other day, he said to me 'you've really put us on the map. We're now the "it" place because of you. Of course, he was drunk at the time...I should have asked him for more money."

"What can be better than playing in a jazz band? I look out from the back of the band and I see nothing but a sea of smiling faces. So without being pompous, I'd say we're spreading joy. That's nice, isn't it? Being able to do that?" He pauses for a moment to let it all sink in. "Life is wonderful. I'm having a great time." As if we couldn't already tell.

The Ulysses Jasz Band plays every Saturday night from 7:30 to 10:30pm at the James Joyce on 513 State St. in Santa Barbara.



# Waxing Poetic:

CONGRESSMAN HENRY WAXMAN GRABS THE BULL BY THE HORNS.

by Jim Sullos

Meet Congressman Henry Waxman. If you live on the west side of L.A., chances are, he's the one representing you up in Washington, something that he's been doing since 1974. And if you've got a few questions for the Bush Administration, chances are, he's one of the few up on Capitol Hill who is actually asking them. As the ranking member of the Government Reform Committee he has been a constant thorn in Bush's side, vigorously following up on every single discrepancy between public statements by senior administration officials and the internal findings of their respective departments. (And when you're dealing with the Bush Administration, this can be quite an undertaking). We sat down and asked him why it is that he is so relentless in his pursuit of the truth when so many of his peers seem content to let the White House do as it pleases.

Waxman: I am the top Democrat on the committee that has jurisdiction for oversight investigation—that's an important Congressional function, because an important part of the authority of Congress is to find out what the executive branch is doing. It's been frustrating because the Republicans are in charge and rather than try to investigate matters that are really important, they have seen themselves more as Republicans first and leaders of an independent branch of government that is supposed to provide checks and balances second... our founding fathers expected that we have these checks and balances.

WAV: Can you give some examples of how they've put the Republican agenda ahead of their Congressional duties?

Waxman: They have been very protective of the Bush Administration, and have refused to look at a whole range of issues like the fact that several Saudis were able to leave the country right after 9/11 for which we really haven't gotten an adequate explanation... and some of them were in fact relatives of bin Laden and members of the Saudi royal family... They have failed to probe allegations that administration officials misled Congress about the costs of the Medicare prescription drug bill. And they have ignored the ethical lapses of administration officials, such as the senior Medicare official who negotiated future employment representing drug companies while drafting the prescription drug bill... They have [also] refused to investigate the claim that Iraq is trying to get nuclear materials from Africa, which was in the President's State of the Union address which turned out to be absolutely bogus. The CIA knew it to be bogus at the time the President used that statement, and others in the administration made it, which was the basis for their argument that Iraq was very close to getting nuclear weapons.

Despite Condoleezza Rice's repeated assertions that the Administration simply did not know that the evidence was a forgery when they cited it as justification for invasion, her deputy, Stephen Hadley, conceded at a subsequent press conference that the CIA had made it very clear to him, in both written memos and a personal phone call from CIA head honcho George Tenet, that the uranium claim was based on "weak" evidence and should not be used in any speech or report, months before the President's State of the Union address. The State Department's Intelligence Bureau expressed similar concerns around the same time in a report that was widely circulated throughout the White House. And as Waxman so delicately put it in a letter to National Security Advisor Rice, "These circumstances raise obvious questions about whether your public statements were intended to

mislead." Yet, despite the alarming implications of these revelations, Congress will not investigate it.

**conflict of interest**

**n** : a situation in which a public official's decisions are influenced by the official's personal interests

Waxman: I think that the obligations of public life and public office [are] to represent the public interest. What



I see happening more and more with the Bush Administration is that they are recommending professionals that are their campaign warriors/ contributors and political friends. We found this out when we were looking at the Enron issue. Enron, of course, is a huge corporation that went bankrupt and the chairman of that corporation, Ken Lay, was a leading contributor to President Bush's election before he became President. They had a great deal of influence over this administration. When Vice President Cheney decided to take on the responsibility



of setting up a task force to establish an energy policy...he relied on Ken Lay and Enron for a lot of advice. He also went to other energy industry officials oil, gas, coal...what was interesting was that he wasn't even talking to the environmentalists...or considering alternative fuels...or ways to try to preserve energy rather than waste it. We asked the General Accounting Office to find out how this energy task

Vice President Cheney, to find out information about his energy task force, Vice President Cheney invited Justice Antonin Scalia on Air Force Two to go on a hunting trip...

**The trip caused quite an uproar in the media. The Sierra Club, along with some Democrats and many legal ethicists, requested that Justice Scalia remove himself from the case due to the apparent conflict of interest. Scalia refused, asserting his ability to remain impartial. On June 24<sup>th</sup>, the Supreme Court decided that a lower court should spend more time sorting out the White House's privacy claim, thereby ensuring that the administration would not have to reveal any details of the task force before the election. Scalia voted with the majority.**

WAV: Last year a study by Washington's Center for Public Integrity revealed that 9 out of the 30 members of Donald Rumsfeld's Defense Policy Board were affiliated with weapons contractors who made, collectively, a cool \$67 billion dollars on the war in Iraq. The DPB is Rumsfeld's top advisory panel. It was the first to allege Hussein had ties to Al-Qaeda, and it was adamant in its claims that Hussein had weapons of mass destruction -- allegations that its members screamed all over CNN before the war and that have since been disproven. In the meantime, then-chairman Richard Perle's investment firm, Trireme, received \$20 million in investment funds from Boeing, a company that received \$16 billion in Iraqi contracts. Blatant, inexcusable conflict of interest. So why is it that the majority of Americans don't recognize the inability of these people to act in the best interest of the American people due to their vested financial interests?

Waxman: I think it's difficult for people to follow all the issues. They don't follow politics all that carefully. They may know that President Bush was involved in the oil industry and that Vice President Cheney was the head of Halliburton, but most

Americans don't really have the time...If they followed things more carefully, they would've noticed that the energy bill that was proposed by Vice President Cheney and pushed by the Republicans in Congress was a huge giveaway of billions of dollars to the energy companies. And not very mindful of our need to...prepare ourselves for our long-term energy needs down the road. It wasn't a well thought out energy policy, at all. It was a giveaway to those in the industry who had contributed to this Administration. And that's true of so many other areas as well, [for example], the Medicare prescription drug bill. Rather than use the leverage of millions of seniors buying drugs through the Medicare program to get better prices, which I think would happen if you got many customers working together, the Bush Administration insisted on writing another provision into the bill saying that the government could never negotiate with the drug companies to get lower prices. Well the bill, I feel, emerged as another giveaway to the pharmaceutical industry and insurance companies. Over and over again, we see special deals for major corporate supporters of this Administration. A lot of what they're doing, and what they'd like to do, is to contract out work done by the government, have private contractors do the work and then have these private contractors come back and support them financially. That's certainly been true with Bechtel and Halliburton.

**A quick Halliburton refresher course: After serving as Secretary of Defense during Bush the Elder's administration, current VP Dick Cheney decided to make his first foray into the world of business. He landed the plum spot of CEO of Halliburton, a company that specializes in energy and oil services. During his last year there, Halliburton received \$1.5 billion in federal loans and insurance subsidies -- a 1500% increase over what they had received during the five years before Cheney became CEO. Also during his stay there, Halliburton pleaded guilty to criminal charges of violating a U.S. ban on exports to Libya by selling Col. Qaddafi six pulse neutron generators, so-called "dual-use" devices that can be used to survey oil fields AND to detonate nuclear**

force was operating. It appeared to be operating in secret. The Vice President refused to answer any of the questions from the GAO and was sued by the GAO. That's the first time that's ever happened in the history of the Union. He was also sued by the National Associate Defense Council, the Sierra Club, and Judicial Watch. The GAO lost the early stage. The other lawsuits are now being decided by the Supreme Court and there's an interesting story behind that... Right after the Supreme Court decided to take the case against





weapons. Also during this time the number of Halliburton subsidiary companies in offshore tax havens increased from 9 to 44. One of these subsidiaries, incorporated in the Cayman Islands, has been used since 2000 to get around sanctions on doing business in Iran. When Cheney left to become Vice President, he was given a \$33 million severance package. Since then, the company has gone on to become the world's largest diversified energy services, engineering, construction, and maintenance company, with some \$15 billion in revenues annually.

Waxman: [Halliburton and Bechtel] have been big supporters of the administration and they're getting multi-billion dollar contracts in Iraq but we're running into un-chartered territory when we've contracted out what the military used to do.

This is a fairly new development in U.S. military history. The military now contracts out almost every possible aspect of its work to private corporations, from food preparation to janitorial services to camp design and construction, thanks to an initiative implemented in the early 90's by, guess who, then-Secretary of Defense, Dick Cheney.

Waxman: Halliburton...was given a contract without anyone else competing for the job. The contract was on a cost plus basis so that the more taxpayer dollars that Halliburton spends, the more profit it makes, even though Halliburton has had a history of overcharging the U.S. government on other contracts.



So I asked about that contract and was told that Halliburton [already] had a plan to put out oil well fires [and that's why it was awarded the no-bid contract]. It turns out the more I got involved in it that the contract was much more than that. It was for many years and worth not hundreds of millions of dollars but billions of dollars. And it wasn't just to put out oil well fires but to rebuild the oil infrastructure of Iraq itself. After we examined them...it finally came to the point where the Pentagon audit included on the record that Halliburton had been overcharging for meals they never served, gasoline imported from Kuwait...[inaudible] ...and that they have no clear way of keeping track of what they're doing and how they're charging-complete systemic failures in the way Halliburton handles things.

Since this interview, Rep. Waxman has been fighting vigorously to get the testimony of six former Halliburton employees before the Committee on Government Reform. Two of the employees maintain that Halliburton would regularly remove the spare tires from their brand-new \$85,000 trucks, and that when the trucks would get a flat, employees were instructed to abandon or torch the trucks. Another employee described, and offered to provide documentation of, subcontracts under which Halliburton paid \$45 per case of soda and \$100 per 15-pound bag laundry. Another employee described how he and other employees were instructed to bill 12 hour days for 7 day weeks despite that fact that they had done virtually no work while over in Iraq. Both the Defense Contract Audit Agency and the GAO have corroborated many of their allegations.

Waxman also questions the Administration's claims that there were absolutely no contacts between the VP's office and the government officials responsible for awarding the no-bid contracts. In a June 15<sup>th</sup> letter to Cheney, Waxman wrote, "I have learned... that your chief of staff, I. Lewis "Scooter" Libby, was briefed in October 2002 about the proposal to issue the November 11 task order to Halliburton...[and] recent press accounts disclosed the existence of a Pentagon e-mail indicating that your office "coordinated"

**action on the sole-source contract in the days before it was awarded."** Once again, Waxman has caught a senior official in a lie of monumental implications, and yet once again, he is getting stonewalled by the Republican-controlled Congress when trying to delve further into the apparent contradiction.

WAV: Do you think that we are witnessing war profiteering?

Waxman: I think it's quite likely. [The Administration is] not accountable. They're very deceptive. They're overpaying for work private contractors are doing and now the administration realizes that they have a very difficult problem to deal with. Rather than provide competition to bid for projects, they've given monopoly contracts to Bechtel and Halliburton, and they've tried to make sure that they can audit reports after the fact. But the Pentagon is saying they don't have enough auditors to do it, so what they're proposing now is to hire other private contractors to review the work of the private contractors. Well there's a cry of outrage over this idea because some of the private contractors they're going to hire...are business partners with [the contractors that they are supposed to oversee] in other activities - it's a conflict of interest. We can't trust them to do the job. We need government auditors to do the work not private contractors...And in the Abu Ghraib prison...we're trying to sort through how much of the interrogations were done by private contractors who we may not even be able to hold accountable for their actions if they broke the law. Some of these private contractors are costing us a lot of money and are taking the best military people they can. They all have military people working for them to provide the security and [are] over charging us for that security. And, they can pay these people far more than what they make when they're in the military, so they are more likely to take these private jobs. It all means that the private contractors, who seem to be unaccountable to anybody, are making huge sums of money that they collect, in my mind, unjustly.

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*To find out more about what Congressman Waxman is doing, check him out on the web: [www.henrywaxman.house.gov](http://www.henrywaxman.house.gov)*

@ A G L A N C E :  
THE WAV THINK TANK



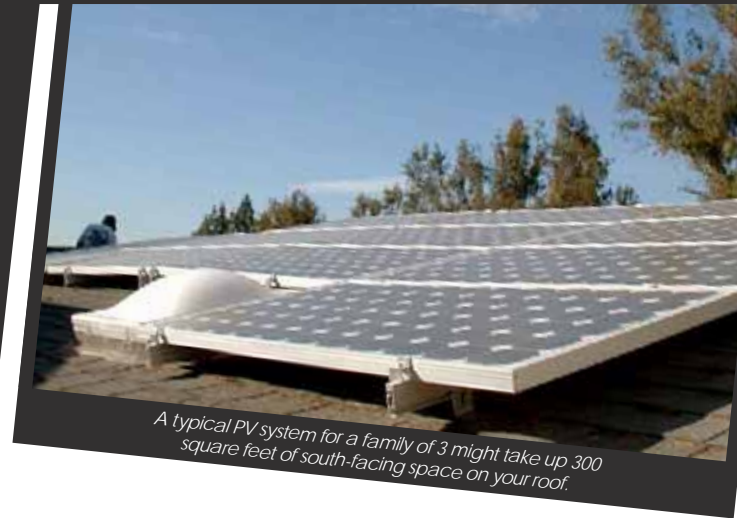


# SOLAR POWER



**Our climate's savior could also be saving you dollars**

By Micah Lashbrook



*A typical PV system for a family of 3 might take up 300 square feet of south-facing space on your roof.*

In our country where the average citizen consumes 4x as much energy as our counterparts in the third world, it is incumbent on us to discover ways to correct this imbalance. If we're unwilling to change the lifestyle we're accustomed to, at the very least, we can alter the way we produce and consume electricity. Surprisingly, our most reliable and efficient renewable energy source is the one that has always been there – the sun.

ECOLIBRIUM weighs the pros and cons of the most common consumer-level solar energy system, Photovoltaic (PV), in order to determine just how tangible the option is for both environmentally conscious homeowners as well as my fellow penny pinchers.

WAV enlisted the aid of Peter Parrish, the President of California Solar Engineering Inc., to help us understand how to size a PV system and how much it can save us on our energy bills. Ironically, the least sexy aspect of PV technology is also a main selling point, the financial aspect. "There are tax credits, accelerated depreciation allowances, special designations in the historical market, property tax exemptions, all that good stuff". We'll begin by calculating the energy needs of an average size family and use that

to determine the initial costs and the "good stuff" for the appropriate setup.

## HOW BIG SHOULD MY SOLAR PV SYSTEM BE?

To determine the optimum PV system for your home, we would first need to figure the average electricity usage in terms of kilowatt-hours per day (kW/day). This is easily done by looking at your monthly energy bill and dividing the total number of hours by the number of days in that month (see 'TRY IT YOURSELF!').

"A typical family of three might use 12kW hrs/day. Take this number, divide it by 4 and that will be the size system you need to become essentially independent of energy from the grid. Thus, in this example, you will need a 3kW system." Granted, larger families will need a bigger system, but they usually aim to only supplement their grid use. Parrish acknowledges the most common systems he installs are 3kW systems, which take up about 300 square feet (roughly 100 sq. ft./1 kW) of roof space. An added benefit of a roof-mounted PV system is that it shades the roof, extending roof life and reducing air conditioning bills.

## OK, HOW MUCH WILL MY PV SYSTEM COST?

The price of a 3kW PV system might cause a case of "sticker shock", but when the electricity bill savings set in, things start to become quite attractive. "If you were to ask what the costs were before rebates, etc. it would be about \$7/watt (including installation)." That would set our average family back about \$21,000, but what most people aren't aware of are the sizable discounts available from the California Energy Commission (CEC) as incentive to install renewable energy systems. "About \$7,500 of that will be rebated to you by the utility company. Now we're down to \$13,500 for the system. Residential customers can then take a 7.5% tax credit for the year in which it was purchased, so that's roughly another grand." This brings the net cost to about \$12,500 for the whole setup. Business owners can also take advantage of Federal tax credits and accelerated depreciation, to further reduce the cost of PV systems.

## WHAT HAPPENS IF YOUR PV SYSTEM PRODUCES MORE ELECTRICITY THAN YOU NEED?

Virtually every utility in the State of California must conform to the Net Metering Law whereby excess electricity is sent back out



### TRY IT YOURSELF! Size up your own PV system

METERING INFORMATION		02-ELECTRIC
Meter Number		
Current Read		62297
Previous Read		61238
Constant		1
This Year-Use		1059 KWH
Days Billed		59
Daily Average		18 KWH
Last Year-Use		N/A
Days Billed		N/A
Daily Average		N/A

\*KWH(KILOWATT HOUR) IS 1,000 WATT HOURS

MAIL PAYMENT STUB ON LAST PAGE OR BRING CHECKS OR MONEY ORDERS TO BE PAID

*This is my LADWP bill for my home with four people living in it. My "Daily Average" of electricity use is given. By dividing this number by 4 it tells me how big my PV system needs to be for my house to be independent of the grid:*

EX: 18 kWH / 4 = 4.5

*Therefore a 4.5 kW PV system would completely satisfy my home's energy needs for this bill period.*

onto the grid for someone else to use causing your electricity meter to spin backwards. You also receive credit for this excess electricity at the full retail rate.

Solar Power companies will install your PV system for "about \$1/watt"; do-it-yourselfers could also purchase entire solar energy systems online for self-installation. "For example Solar Depot ([www.solardepot.com](http://www.solardepot.com)) can ship you just about everything you need in a 'kit' to your door." But it is worth noting that in order to receive the full rebate officials require professional installation. Financing is always available, and solar rooftop systems are eligible for home improvement loans as well as being exempt from property tax until at least 2006. Check with your financial institution for more info or visit the CEC's website (see SOLARSOURCES sidebar) for a list of eligible institutions - call 800-555-7794 for a free brochure.

#### HOW LONG DO PV SYSTEMS LAST? HOW DIFFICULT ARE THEY TO MAINTAIN?

Thanks to extensive solar cell development and testing by NASA, the longevity and maintenance of PV systems is practically a non-issue. A standard warranty specifies that after 25 years, the solar panel's output must not fall below 90% of its original capacity. "It's like a Sears Diehard battery. If you've had one for 12 years and it begins to fail, you can buy another one at half the then-current price." Another great benefit is the minimal maintenance: hose off the panels once a year and keep it clear of debris. "Since PV systems do not have any fluids or moving parts the probability of them breaking down is very minimal."

#### HOW DO I FIGURE OUT MY RETURN ON INVESTMENT (ROI)?

By now, you're probably asking yourself "how quickly does the system pay for itself?" The benefit-cost analysis depends on rebates, tax benefits and the cost of electricity from your utility. However, it's safe to say that many large commercial systems pay for themselves in 5-7 years and residential-class systems can pay for themselves in 10-12 years. Since a well-designed system will provide electricity for more than 25 years, they pay for themselves many times over.

#### WHY SHOULD I INVEST IN SOLAR POWER?

Summertime is upon us and the Federal Energy Regulatory Commission (FERC) is already warning Californians of a possible repeat of the state's 2000-2001 energy shortage-induced rolling blackouts due to high AC use and an unexpectedly low hydropower supply on the West Coast. So when the lights go out you'll be sitting pretty in your PV powered house (as long as you also buy a battery back-up system). Just make sure to make enough room and food for clamoring neighbors in search of refuge... or get a nasty guard dog to keep them at bay.

Another good reason is, quite frankly, 'accountability.' It's disturbing enough that the US is the largest single emitter of carbon dioxide in the world. While only accounting for 5% of the Earth's population, we are responsible for 25% of CO<sub>2</sub> (the most abundant and important greenhouse gas) produced annually. Sure the recent blockbuster "The Day After Tomorrow" is just another over the top Hollywood doomsday flick, but the science of an impending severe global climate shift, man-made or natural, in the coming generations is recognized by authorities the world

over; including the Intergovernmental Panel on Climate Change (IPCC) formed in 1988 solely to document this phenomenon. Let's not forget that 29 out of 34 of the world's biggest polluters ratified the infamous Kyoto Protocol but the US couldn't because it "wasn't in our best interest". Well, it's certainly in the global citizen's best interests.

Once again, it's left up to us to let our leaders know how important it is to make the necessary adjustments before it's too late, starting by devoting what is in our countries best interests, dollars, towards green energy. It would be a significant first step in weaning ourselves from foreign oil, and setting a good example not only for our children but also for the world.

With the aid of solar professionals like Dr. Peter Parrish and a little Q & A, the complexities of a solar energy system quickly fall to the wayside, and the proven realities that purchasing one of these systems is the 'smart money' choice becomes clearly evident. One thing is certain; the sun will continue to burn for another thousand millennia, so your investment is as "good as gold". Invest in Solar Power, sleep easy, save money, breathe better, and in the immortal words of George Harrison "Here comes the Sun...do do do do".

#### SOLAR SOURCES:

**California Solar Engineering**  
[www.calsolareng.com](http://www.calsolareng.com)

**California Energy Commission**  
[www.energy.ca.gov](http://www.energy.ca.gov)

**California Solar Center**  
[www.californiasolarcenter.org](http://www.californiasolarcenter.org)

**US Green Building Council**  
[www.usgbc.org](http://www.usgbc.org)

**Home Power Magazine**  
[www.homepower.com](http://www.homepower.com)

**Solar Today Magazine**  
[www.solartoday.org](http://www.solartoday.org)

**Kyoto Protocol Watchdog**  
[www.climnet.org/EUenergy/ratification](http://www.climnet.org/EUenergy/ratification)

**International Panel on Climate Control**  
[www.ipcc.ch](http://www.ipcc.ch)

#### MAJOR UTILITIES IN CALIFORNIA:

**LA Department of Water and Power**  
[www.ladwp.com](http://www.ladwp.com)

**Southern California Edison**  
[www.sce.com](http://www.sce.com)

**Pacific Gas & Electric**  
[www.pge.com](http://www.pge.com)

**San Diego Gas & Electric**  
[www.sdge.com](http://www.sdge.com)

#### NATIONWIDE:

For Incentives available in other States, visit the DSIRE website:  
[www.dsireusa.org](http://www.dsireusa.org)





# WHAT'S GOING ON HERE!?!?

By Nigel Richards



It seems that things are finally beginning to change in our precious scene. I, like most traveling DJ's, have relied on our love for dance music for many years, so the diminishing interest and activity in the scene have hurt us greatly. Income is down, even for us veterans, as are the number of events. However, this summer, I swear something magical has happened. I have had successful gig after gig after gig. Clubs and parties (we don't use the 'R' word anymore) have all been slammin'. How slammin'? Let me tell you.

I kicked off the summer at the DEMF (Detroit Electronic Music Festival). It was great to see people pack the big-bad-euro-techno-line-up night of the Tronic party series, and it was a lot of fun to reconnect with familiar faces from all over the mid-west. Then, in Kentucky, an old friend, who threw the party, asked me to play an old school acid house style set and advertised that. Sho nuff, there were some true 'heads' in there and boy...ACEEEED...we had a blast!

Next in line was Tabu, a new venue in Minneapolis. WOW! Intimate club setting of about 4-600 people, slammin' room, lovely ladies dancing all night, excellent energy, techno fans...I didn't know what hit me! Sure, some of it may have been the several

cans of Red Bull, but the majority of my elation was from an enthusiastic crowd feeling and fueling an exciting 3 hour set. The next night, I was almost dreading the rave-boog party I was in for. I was stuck in a shitto hotel and not looking forward to the party until I realized that Carlos Soul Slinger, a great old friend, would be there, and to my pleasant surprise, the party was ROCKIN! HUGE! 1500 plus people in a huge theater in Kansas City, Missouri. Unbelievable. What was happening? Was there seriously a revival sprouting right in front of me? Hmmm...

Though I was still a bit skeptical, the next gig was at Five in DC, a spot that's always a great time with the crazy DC late-nighters. But, get this: these past 12 months have been *their best year EVER!* It was great! With old 'r-word' heads mixed in with shiny shirt clubbers altogether getting' down with 'sophisticated' DC peeps...paired with *all* drink and dance, I couldn't help but wonder out loud...WHAT IS GOING ON?

The following night, I headed up to Rhode Island for another rave out, bro. "Pahk tha cahhh that shit is retahhhhed!" All the old school peeps like JJ Blades and Dirty Ol Frank were up in that piece. I was shocked to play to a mixture of slightly guido northeast club peeps and 'r-word'ers...new, fresh, and rocking out to some guy they've never heard of. Lets face it, it's quite likely that a 20 year old 'raver' from a town that has a sporadically inconsistent party scene, may not have ever heard of me, but new fans, old fans, any fans are all FANS and it's sure exciting to see new people dancing to our music!

That brings us to July 4th weekend, and with it came Bang 4 in Philly, and

guess what...it was slammin (catchin' on yet?)! The heads were there and it was definitely rockin', and that's what counts! I ended the night on the mic thanking everyone from Local 13 for putting the show together, and the people for attending and sticking around till the end (6am). When I closed by confidently pronouncing "We're back!"...I meant it, and damn that felt good!

And this exciting resurgence isn't limited to the clubs and the bars, or even the cities! What do you get when you throw a couple of thousand people into a camp-site with a main stage naturally carved out of a rock into a cave? ANOTHER amazing time! Last weekend, I found myself in Murphysburgh, Illinois, two hours from the closest airport, for a show that Woody McBride put together. Dieselboy, Grooverider, Woody, and myself all had amazing memorable sets from the inside of the rock formation. It was truly a natural old school festival community vibe, with random people offering food and water and a spot by the campfire as you walked by.

I guess what I'm trying to convey is that if we all act a bit responsibly and accept the fact that things have changed, we may find that they have in fact changed for the better. Above all, we may still be able to find ourselves dancing! Take it from me...someone who has been there, done that, and, fortunately, still doing it..."We're back!"

Nigel

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*Shameless plug: Check my website: [www.NigelRichards.com](http://www.NigelRichards.com) for pix and more.*



# The <sup>t</sup>Los Angeles Times

VOL 1, ISSUE 2

Lost Angeles, Wednesday, July 27, 2004

BY SCOTT SHAPIRO

## The Passion of the Charles? *Jewish Community slams beloved 80's sitcom*

It all became crystal clear for Robyn Silverstein at 1:28 a.m. on a balmy summer Tuesday night. At 38, she thought she had seen everything when in fact she realized she had seen nothing at all. "There I was watching the superstition WGN when it hit me like a tidal wave. The song, the character, the message. *Charles In Charge* was and is anti-semitic propaganda produced by right wing Christian fundamentalist."

"You know they may have won the battle, but they haven't won the war", Silverstein preached to a budding female legion of Jews Against Propaganda gathered at Kanter's Deli in Los Angeles, CA. "Our voices were definitely heard over Mel Gibson's *The Passion* and although that filth is now the number one grossing R-Rated movie of all time, we will not back down. We will get *Charles In Charge* off the air!"

Silverstein whipped the crowd into a frenzy as she drew parallels between Scott Baio's seminal character Charles and the lord Jesus Christ. "I mean, it's all right there in the theme song. 'New boy in the neighborhood, lives downstairs and it's understood, he's there just to take good care of me.' We're not stupid people. Charles may as well have been sitting on a donkey when the Pembroke opened the door for him as he made his new life



'downstairs' on Earth instead of up in Heaven with his Father. And this fresh face was supposed to not only take care of us, but be in charge of our days, nights, wrongs and rights?" She shook her head as cheers erupted from a brisket-scarfing crowd.

Seeing a few disbelieving eyes, Silverstein systemically broke down the show, constructing her case starting with Charles' Father. "What about that, huh? You know, the Father who is never seen or heard from as if he didn't exist on this planet? Was Charles immaculately conceived by Lilly, played by a hook-nosed Ellen Travolta? I think it follows a certain logic that if Lilly could spawn the Antichrist (John Travolta) who took such glee in unleashing *Battlefield Earth* on an unsuspecting public, then naturally only she could produce

the opposite. An offspring, if you will, to wash us of our greatest sins."

Silverstein's theories also centered around a major cast overhaul that occurred between seasons 3 and 4 when the brown-haired/brown eyed Pembroke family was replaced by the blonde haired/blue eyed Powells. "What was so wrong with the Pembrokes? I guess in the end, they were just a little too uppity for the producers who jettisoned their dark skin and questions for future Skinamax sex-pot Nicole Eggert and her gaggle of more docile WASPs. At that point, I think we all know who was in charge."

Silverstein saved her strongest evidence for her closing remarks, focussing on Charles' best friend, Buddy Lembeck. "Poor Willie Aimes (Buddy) probably never even saw it coming. For all he knew, he was playing the good natured party guy who was the wacky to Charles' straight. But make no mistake about it, the short, curly haired character who at every turn tempts Charles with women, drinking and worse certainly played the role of Charles' greatest foe when he needed a friend. Early in the show's run, the writing was clever enough to mask this apparent Judas as one of Satan's minions, but just as the Pembrokes were shipped out, there is no doubt that the producers felt the need to hammer home what Buddy really represented in coming seasons. Who can forget that particular offensive episode where a beat-red sunburnt Buddy wailed in pain each time Charles touched him? It doesn't get much more blatant than that does it? Ladies, anti-semitism is running rampant in this country right now. Hollywood, democrats supporting Palestinians, Arby's! Someone's got to put a stop to it or next thing you know we'll all be speaking German!"

When reached for comment Al Burton, former executive producer and composer of the classic TV theme song, denied accusations of *Charles* having an anti-semitic agenda, but was happy to report that he recently began negotiations with KTLA

5 to bring the sitcom back on the air as part of their late-night syndicated lineup.

## Moore and Mouse Make Nice

### *Moore Conspiracies*

Michael Eisner as Dan Enright. The Los Angeles Lakers as Charles Van Doren. That's the way Herbert Stempel, I mean, Michael Moore saw it after witnessing the Laker's miraculous comeback in Game 2 of the NBA Finals on ABC. "If you thought *Quiz Show* was bad, you ain't seen nothing yet", Moore said as he announced plans for his next documentary, *.4*, which refers to Derek Fisher's controversial shot that had the Lakers headed towards their 4<sup>th</sup> NBA title in 5 years.

Shaking his head, Moore, a native of Flint, Michigan, was convinced there was something fishy going on. "Well, apparently the rules of physics don't apply to Fisher's shot. Then there's tonight. No team comes back from 6 points down in forty seconds. And don't even get me started on Shaq. Does he ever foul out? You'd think he was George Bush with everything the referees let him get away with. Eisner has already sandbagged my movie (*Fahrenheit 9/11*), but he isn't going to get away with doing the same to my beloved Detroit Pistons just for ratings sake and personal spite", Moore explained.

Apparently not. Not being able to afford any more heat due to the fallout from the recent Pixar debacle, rumors swirled around town of an alleged meeting taking place at Eisner's behest between the embattled Disney President and Moore the day before Game 3. Although neither party admits to attending such meeting, Moore has since abruptly called off plans for *.4*, citing "budget constraints" and the NBA Champion Pistons rode a tidal wave of suspect officiating to a 5 game rout of the Lakers. Actor/benchwarmer Rick Fox said (*continued on page 49*)



# One for the HISTORY BOOKS...

By Wasim Muklashy

"And somehow or other, quite anonymous, there were the directing brains who coordinated the whole effort and laid down the lines of policy which made it necessary that this fragment of the past should be preserved, that one falsified, and the other rubbed out of existence."

-- George Orwell, 1984

Logic would dictate no better way to ensure and secure your legacy and place in history than by writing it yourself. Not surprisingly, that's exactly what the Bush administration is attempting to do.

In April of this year, President Bush quietly began to push a "fast-track" process to replace the current National Archivist, John Carlin, with Allen Weinstein, a nominee of his own choosing. This is not a half-hearted move, rather one coming from the highest levels of the administration and is threatening the core principles, beliefs, and procedures traditionally adhered to by the nation's most respected professional historians, archivists, and scholars.

A statement prepared by the Society of National Archivists ([www.archivists.org](http://www.archivists.org)) raises the following concern: "This marks the first time since the National Archives and Records Administration was established as an independent agency that the process of nominating an Archivist of the United States has not been open for public discussion and input." Among the countless heavyweights that have frantically rushed to endorse this statement are the American Association of Law Libraries, the American Historical Association, and the National Association of Government Archives and Records Administrators. They have more than ample cause for concern.

An understandable source of unease stems from the highly anticipated release of sensitive presidential and executive department records pertaining to the 9-11 Commission, scheduled for transfer to the National Archives later this year. Perhaps even more worrisome to the Bush administration is the first batch of records regarding his father's administration, to be made available,

under the Presidential Records Act, for public consumption in January 2005. These documents have the serious potential to further embarrass many members of the current administration, including Dick Cheney (at the time Secretary of Defense), Secretary of State Colin Powell (then chairman of the Joint Chiefs of Staff), National Security Advisor Condoleezza Rice (then Soviet Affairs Director at the National Security Council), Deputy Defense Secretary Paul Wolfowitz (then Undersecretary of Defense for Policy), and Deputy Secretary of State Richard Armitage (then a presidential envoy to the Philippines and Middle East after serving as Assistant Defense Secretary for international security affairs).

A second and more immediately pressing area of concern within Republican circles is the growing possibility that Bush may not be re-elected. Though he is a relative unknown by academics and archivists, Allen Weinstein's

authorities on the issue wholeheartedly agree. Former National Security Archive founder and director Scott Armstrong has already chastised Weinstein's nomination as "the most cynical appointment of an Archivist possible. He has a very clouded, very complicated, self-promoting, neo-con, politically manipulative record."

While he uses historical documentation in his work, he is very selective in his use." An April 15 editorial in *The Nation* further criticizes Weinstein for "failing to abide by accepted scholarly standards of openness. His record, especially on access issues, is bad." Two standout examples are Weinstein's 1999 book *The Haunted Wood: Soviet Espionage in America-The Stalin Era*, where no one has been able to see the documents Weinstein quotes, and 1997's *Perjury: The Hiss-Chambers Case*, where, in violation of the Standards of the American Historical Association, Weinstein has refused to make his interviews on the Hiss case available to historians that disagree with him.

It is hardly difficult to understand why success in instating Weinstein would clearly benefit the Bush administrations' blatantly increasing secretive infrastructure. Without their guy, Bush & Co. run the risk of the possibility of extremely revealing information being made available to the public's scrutinizing eyes. Information that could seriously jeopardize the already shaky ground the administration sits upon. With him, they solidify the obvious goal of controlling such information. As I write this, the Pentagon has freshly declared that Bush's hotly contested military records have been "inadvertently destroyed." How convenient. This is not the beginning, and as illustrated above, it is certainly not the end. This administration will go to any lengths to avoid being held accountable for their personal agendas, actions, and lack thereof.

To make sense of it all, you need only to ask yourself one question: why would someone who has nothing to hide feel pressed to aggressively pursue such an effort so close to the November election? Aren't there more important things at hand?

Apparently not.



dirty secrets...?



febreze!

strong Republican connections are no secret, and it would do the Bush administration wonders to have their guy head the National Archives, a department whose official vision statement outlines the following responsibilities:

"It enables people to inspect for themselves the record of what government has done. It enables officials and agencies to review their actions and help citizens hold them accountable. It ensures continuing access to essential evidence that documents:

- the rights of American citizens
- the actions of federal officials
- the national experience

To be effective, we at NARA must do the following:

- determine what evidence is essential for such documentation"

Allen Weinstein is hardly the most qualified candidate to be entrusted with such massive influence, and most



**DJ NU-MARK**  
**Blend Crafters**  
Up Above Records

Attention all graduates of the old-skool and students of the new-skool: take note. Jurassic 5 DJ Nu-Mark, along with his production partner Pomo, have put together a little masters lesson in the art of the break. 11 cuts of true and timeless hip-hop productions ranging from the smooth eerie chain-gang prison field hymn vibed "Bad Luck Blues" to the James Brown influenced and DJ Shadow reminiscent "Lola" through the jazzy vocal breakz strategically sprinkled throughout "Pow" and finally into a haunting horn-infused rendition of Lennon's "Imagine." *Blend Crafters* (Up Above Records) is a perfect example of the meticulous art of original production lacking in today's A.D.D. hip-hop world. Leave it to a seasoned veteran. The only thing wrong with it is that, clocking in at just over 30 minutes, it wasn't long enough. I wanted more. The packaging *does* say Volume 1, so you better believe I'll be waiting... (-wasim muklashy)



**JUNIOR JACK**  
**Trust It**  
Nettwerk America

With his chart topping singles, a jam packed touring schedule and a consistent flow of remix requests, it's no wonder why this Globe-trotting DJ/producer has been an international success. His sound is definitely what dance floors around the world are craving. 'Trust It' is the highly anticipated, debut artist album from Italian artist Vito Lucente aka Junior Jack and is a compilation of his already successful singles and some that are new and unreleased. At first listen, Vito's formula for groovy infectious house is

unmistakable and distinct, incorporating an array of styles and showcasing his unique blend of filtered nu-disco funk and ethnic samples fused with well produced house beats and rolling basslines. This album is solid all the way through, with each track is favorably different in style from the next and if you're a DJ, then you'll be glad to know that this compilation is tracked out so that you can add some real choice cuts to your arsenal. (-JT Taylor)



**V/A**  
**Party Keller (compiled by Florian Keller)**  
Compost Records

Well, you've got to believe me when I say this album is like listening to the beginning of creation... of dance music within the last thirty years. Every consecutive track is sure to remind you of a junior high school dance song, or a current chart topper, or even an all time favorite hip hop tune, and this is because each song has been influential and has played a pivotal role in the evolution of dance music. There is a surprise around every corner and the groove is tight from the get go. This compilation is sure to rock house parties of all sorts with it's hip hop/downtempo feel and for the DJ, this is a definite eclectic addition to the good ol' bag of wax. Florian did a great job not only with his selections of rare, hard to find records but also in his ability to showcase some of the great tunes that have launched the underground dance community into what it is today. (-JT Taylor)



**THE ORB**  
**Bicycles & Tricycles**  
Sanctuary Records

Nothing spectacularly re-inventive but the

unmistakable entrancing Orb formula is still ever present, and boy does it still work! From the playfully serious Paulett-esque vocal style of MC Soom T on "Aftermath," to the relentless robotic chase thru the titanium-enshrouded halls of the future in "From a Distance," The Orb are prepared to lead your emotions on an all-night joyride. *Bicycles & Tricycles* includes tracks that are appropriate for all party times, from the sunset ("Gee Strings," where you swear you almost even hear the sunset waves crashing just before the nightfall winds come a'howlin'), through the peak midnite hours, where tracks like "Hell's Kitchen's" drama horns in full effect reinforce the feeling that something big is happening, all the way til the wee chill out moments of dawn's break where the ambient and moody "Kompania" and "Dilmun" gently reinsert you into the world you knew before the party started. (-wasim muklashy)



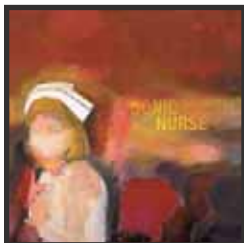
**THE SEAMONSTERS**  
**The Turning Tide**  
[www.peterecords.com](http://www.peterecords.com)

Undulating guitar chords, reverbed riffage, overdriven bass lines that morph into leads, and an almost spoken word type vocal delivery make *The Turning Tide* a pleasantly serene listen beginning to end. It's border line pop but the searching dissonance of singer Matt Clatterbuck's quivering voice gives the record a cool solemn vibe that'll keep your head on a pensive swivel. And anybody who can pull off an 'entropy' reference, as in "2nd Law of Thermodynamics", will have science geeks (Darwinism rocks!) eating out of the palm of his band.

Formed in 2001 amidst a burgeoning Long Beach music scene, there are three voracious Seamonsters in all; Matt sings and plays guitar, complimented by his highly capable bass player Sam Stroosma and inventive drummer Peter Deeble. As a classic three-piece they've already learned by their second album how to fill and *not* fill up the spaces between the notes, allowing each other room to shine and emphasize the myriad of urgent sing-song chorus lines



that anchor each tune. For 'artistic merit' you can take note of four versions of an instrumental melody throughout the album, signifying different states of the ocean's tide. Pretty and noisy all at once, check out *Turning Tide* for a quality rock record in the same vein as a subdued Coldplay (sin piano) and a Strokes CD with more group oriented song writing. (-micah lashbrook)



**SONIC YOUTH**  
**Sonic Nurse**  
Geffen

no, this is not an album called sonic youth by a band named sonic nurse, but it rocks anyway. Remember that period, way back in '97, after *Washing Machine*, which happened to have been the last truly remarkable album they produced – well, if you don't remember let me remind you – the so-called marginalized genre of 'art rock' collapsed and drowned in experimental noise that could never gather itself in a series of SYR releases (SYR 1 is really fucking good though). And much to the chagrin of Sonic Youth fans such as myself, *NYC Ghosts and Flowers* should have been released by a band named sonic nurse instead. The newest one sounds like a continuation of the appetizer album *Murray Street* released just a year earlier... *Sonic Nurse* is endearing, mellow, and easily digestible even for new fans who couldn't train their ears to their older more defining stuff. It flows smoothly on it's own plateau... like experienced rockers who have visited the sun on magical flying carpets and have come back without getting burned. In other words, it's an essential rock album of the millennium. (- S. Ghil)

**KING MISSILE III**  
**Royal Lunch**  
Important Records

King Missile III, the genius spoken-word-psych-experiment-gone-awfully-awry rock mindz behind such unforgettable American folk classics as "Detachable Penis" and "Jesus Was Way Cool" are absolute, albeit necessary, frickin' loonies. With *Royal Lunch*,

John S. Hall and his crew are finally living up to their name and taking phallical sarcasm to uncharted lengths. With a feeling of being on "the brink of disaster," this time around, with verses like "America totally kicks ass...Nobody can kick our ass...nobody can intimidate us because we don't give a fuck. We're not really criminals because there's no international law...because we refuse to recognize any court that might ever try to stop us from doing whatever the fuck we want," King Missile III are taking aim at the chaotically subversive core of the Bush Administration. Furthermore, with lyrics like "We need more ass-fucking...I'm talking about women fuckin' men in the ass with dildos" and "I fucking love cheesecake!," King Missile III cement their position as one of our generations most twisted and twacked mutherfuckers. And you know wut? As primitive and immature this groundbreaking and genius home-spun record may seem, there's something quite satisfying about it.



**THE ROOTS**  
**The Tipping Point**  
Geffen

The Roots make it a habit of putting out one sonically varied album after the next and their seventh studio album *The Tipping Point* is no exception – they thrive on pushing the boundaries of what hip-hop is "supposed to" sound like. Bump it alongside 2002's trip-hop *Phrenology*, or 1999's *Things Fall Apart* and you wonder if you're listening to the same group. While Rahzel and Skratz's human beatbox squawks and squibbles are noticeably absent, Questlove's rock solid soul drumming and Hub's 'in the pocket' funk bass definitely hold it down. But it's Black Thought's cadence and unmistakable delivery that cements this record as a tribute to the "Golden Age" of hip-hop and serves as testament to his MC supremacy. All the same, *The Tipping Point*, isn't quite up to snuff with the rest of The Roots' catalog. Even their epic 70+ minute format has been put to rest for a sleek 50 minuter that slips by safely without fully setting a mood or an agenda along the

way. Nevertheless, it's still worth checking out. After all, it *is* the Roots we're talking about. (- micah lashbrook)



**MIKE THE POET:**  
**Rockin' the Populace**

*"I am alive in Los Angeles  
here in the wild wild west.  
as the warm wind hits my face  
I walk across stained concrete.  
I cry tears of joy on Flower Street"  
--"I Am Alive in Los Angeles"*

Mike Sonksen knows landscapes--geographic and literary. This became evident during a recent road trip through Crenshaw, Inglewood and South Central with the homey himself...Mike the Poet. As he pointed out urban jewels throughout the cultural terrain -- places I didn't even know existed -- I realized why Mike is such a revered artist among the boho and ghetto glam. He lives his art, knows this city like the back of his hand, and he takes the listener along on the journey.

This lyrical street soldier is about to shake up the spoken word scene with his vibrant debut "I Am Alive in Los Angeles." Painting topographies of imagination concerning the City of Angels, Mike's style fuses hip-hop and jazz, smoothed out on the electronica tip. "The aim of my work is to make people think about their local landscape, the world at large and their place in it," says Mike. "The album is a musical exploration of Los Angeles."

On hot joints like "Hollywood" and the title track, he critiques the same city he loves with a palpable urgency. On "The Emperor Wears No Clothes," he unveils frontin' fashionistas: "Bourgeois bohemians drinking espresso/turn their nose up at the ghetto/But wanna be ghetto fabulous at Fred Segal" This conscious brother also knows how to get down with the party people. His shout out to club culture, "Dancin' Times," will have your head nodding. On that cut, he passes the mic to his creative cohort, Phillip Martin, aka Philharmonic. The two

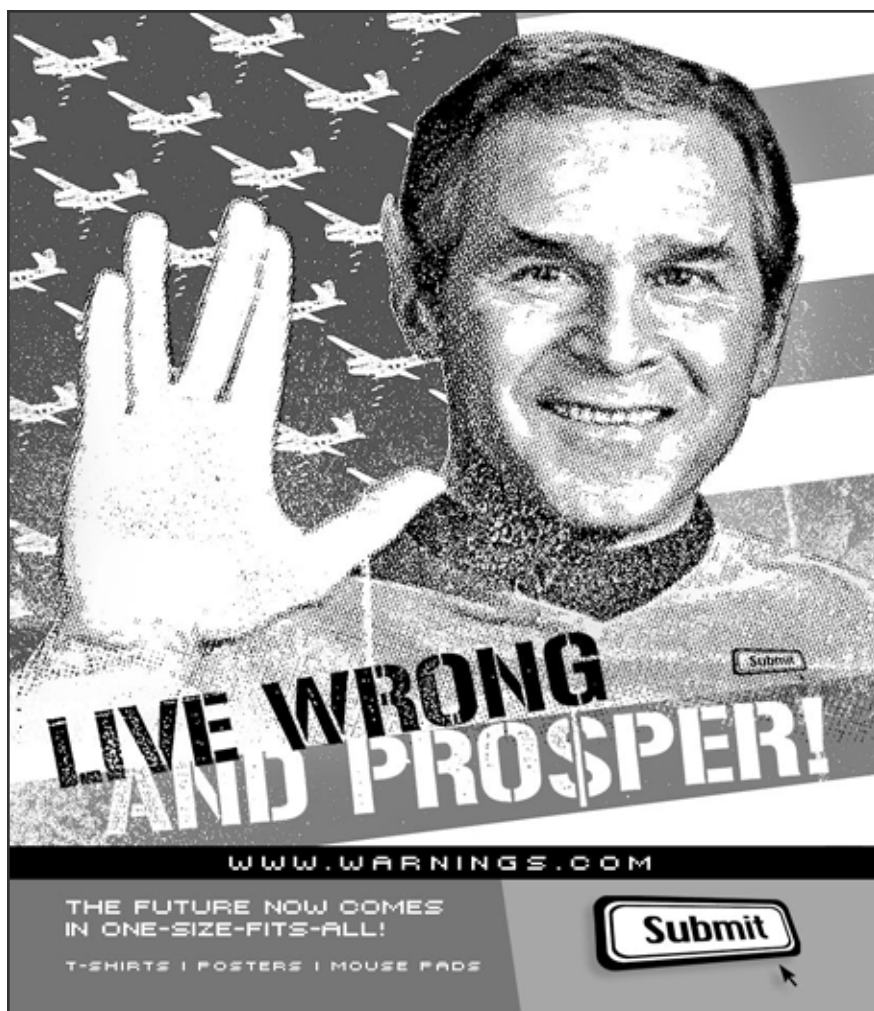
have shared a longtime poetic friendship, and Philharmonic laces six tracks on the CD with his immaculate rhyming skills.

Mike is a writer on a mission. His work has been published in the *Los Angeles Times*, *LA Weekly*, *The Book Los Angeles*, *562 Magazine*, *Jointz Magazine* and numerous online publications. Along with Shlomo Sher, he co-founded the submainstream socio-political e-zine, *getunderground.com*. The self-proclaimed poet journalist is known throughout LA, not only as a wunderkind on stages from Venice to Ventura, but for hosting poetic events and art shows since the mid-90's. His cultural influences are as eclectic as his sound, ranging from Walt Whitman, James Baldwin and Mike Davis to Common and A Tribe Called Quest.

Rooted deep in hip-hop and literature, the Long Beach native is bridging the gap between

academia and underground music culture with two new books on the horizon. One is a collection of poems and essays on LA, and the other is a book of essays on the many brilliant musicians, poets, DJs and artists in the Los Angeles underground. Mike draws inspiration from these visionaries and the telling of their stories. "I am surrounded by genius," he says. "I celebrate the creative renaissance of 21st century artists."

I've also discovered that Mike is inseparable from his journal. With one eye on the road and the other deep in his notebook, he spits verses as we weave through traffic on Slauson. But Mike is far from being a driveby poet. He got love for LA whether giving verbal tours of his favorite haunts or changing lanes on the 405. This native son breathes life into this postmodern metropolis...rockin' the populace. (- Nicole D. Sconiers)



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Out of 27 million eligible voters under age 25, only 10 million voted in the 2000 election. In six different states, the election was decided by less than 10,000 votes. If even 1% more of the eligible voters under age 25 had gone to the polls, our generation would have controlled that election.

★ Margins of victory in the 2000 Presidential election: ★		
New Mexico	366	votes
Florida	537	votes
Iowa	4,144	votes
Wisconsin	5,708	votes
Oregon	6,765	votes
New Hampshire	7,211	votes

These numbers are small: smaller than the average university enrollment, smaller than the number of Yanni cds purchased each year, smaller than the average White Stripes concert.

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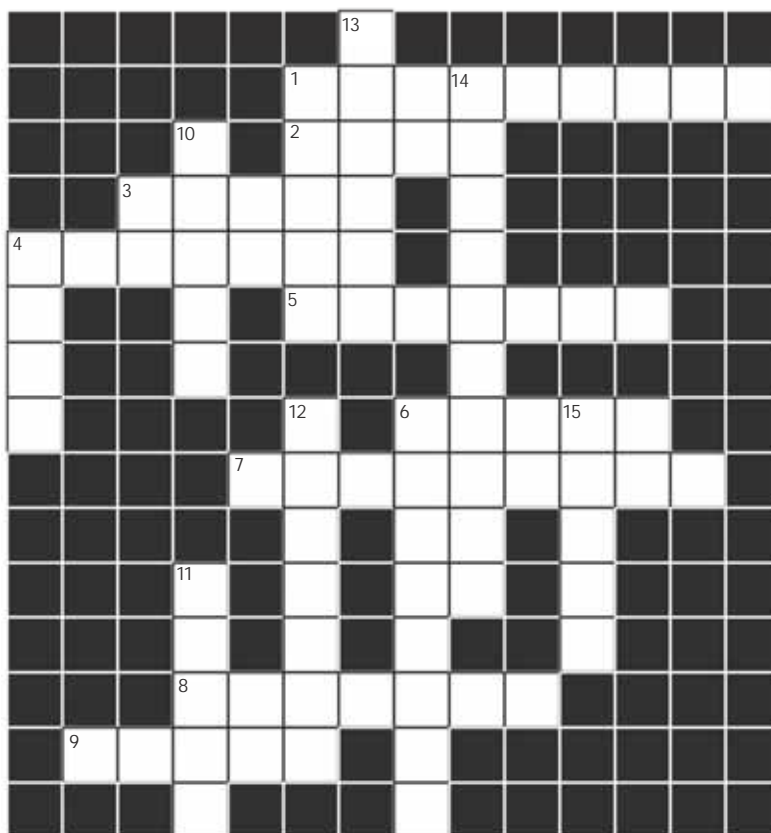
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# F U N T I M E



## ACROSS

In 2003 Bush signed a law called the Help America 2 \_ Act – which effectively orders all states to buy computerized voting machines and imitate Florida's system of computerizing voter files. In what has been described as a radical change in our \_\_7\_\_, the law also empowers 50 secretaries of state to purge these \_\_6\_\_ of suspect voters. Until now, with the exception of Florida, voter rolls throughout \_\_8\_\_ have been maintained by county officials watched over by bi-partisan committees. Voters of course remember the debacle that erupted when Florida Governor \_\_5\_\_ and Florida \_\_1\_\_ of State Katherine Harris (who was also the state chair for the Bush for President Campaign at the time) ordered the removal of tens of thousands of voters from the \_\_9\_\_ rolls in the months leading up to the 2000 election on the grounds that they were felons and not entitled to vote. To do this, they hired Choicepoint, a company with prominent Republicans on its board and \_\_4\_\_. The company has since conceded, under threat of a lawsuit from the \_\_3\_\_, that of the 94,000 purged voters only 3,000 were actually ineligible. The list, which included the person's race and party affiliation, was overwhelmingly Democratic and over 50% African American.

## DOWN

The voting machines chosen by Ms. Harris were made by ES&S, a company founded by \_\_14\_\_ Senator Chuck Hagel. The \_\_6\_\_ for that company is Sandy Mortham, founder of Women for Jeb and Harris' predecessor as Secretary of \_\_11\_\_. In 2002, Comal County, Texas tried out these new computer voting machines, and three Republican candidates each won their respective offices, each with exactly 18,181 votes. When the machines were reset to re-\_\_15\_\_ the suspicious vote count, the Democrats had suddenly won. In the meantime, the CEO of Diebold, another prominent voting machine manufacturer, promised at a Republican fundraiser to " \_\_12\_\_ the vote" to Bush and has since become one of Bush's biggest donors. California has banned his machines from the November elections because glitches in some devices turned voters away from the polls in the \_\_10\_\_ primaries. Also, it has been reported that the machines are tested, and effectively certified, by labs that are selected and \_\_4\_\_ for by the voting machine companies themselves, raising serious conflict of interest questions. And, unlike paper ballots, there's no "audit" trail with these electronic voting machines, so if the machine is messed with, or simply crashes, there is often no way to tell how we the \_\_13\_\_ actually voted.

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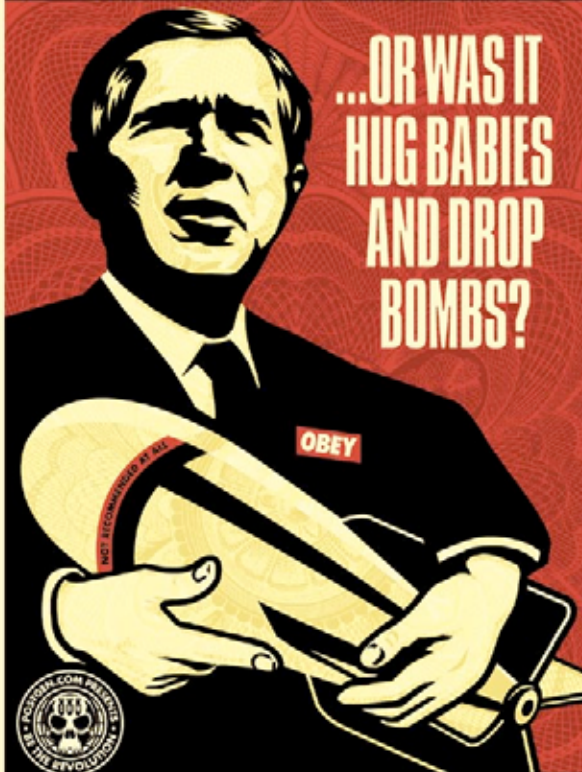


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WE NEED TO USE OUR CHILDREN TO PROTECT OUR GLOBAL SUPREMACY



...OR WAS IT  
HUG BABIES  
AND DROP  
BOMBS?

### HUG BOMBS AND DROP BABIES?



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