

# WAV

MUSICARTPOLITICSCULTURE

## THE MARS VOLTA

22-20's  
prefuse 73  
breakestra  
mark farina  
ralph nader  
sage francis  
blood brothers  
bush vs. mother nature  
sound tribe sector nine  
mike patton vs. x-ecutioners

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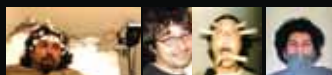
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r.i.p.

i had another editors' note all  
written out and planned for this  
issue, but the day before we went  
to press, hunter s. thompson killed  
himself with a shotgun to the head.

hunter did to me in literature what  
rage against the machine did to  
me in music. transformed my entire  
existence. so real, so visceral, the  
emotion and energy displayed and  
described were the closest things  
to the righteous human soul. he  
can be chided as a drug crazed  
maniac, but his substance abuse  
wasn't nearly as bad as our abuse  
of substance. This leaves him and his  
ways as genius. As difficult as they  
were for some to digest, they were  
necessary embodiments of what  
we, as a species, have become. this  
shit not only filled our stomachs, but  
satiated our spirits. there's so much  
that can be said about hunter, but  
what of it has not been said already  
before? so easy to love, so easy to  
hate. he was the rebel posterboy  
for free speech and expression,  
exploiting it for the good of raw  
reality. he just didn't give a fuck. its  
as if he was saying 'this is who i am,  
this is what i've become, this is what  
you've led me to be, so if you don't  
like it, fuck you, you created me!  
before letting out a righteous laugh  
and a shotgun blast to a golfball...  
and eventually, to his head. hunter,  
we will miss you, we will never forget  
you, and we will do all we can to  
accommodate the survival of your  
spirit...if only we can keep up. finally,  
hunter, you can rest in peace.

we hope you enjoy this, our first  
newsstand issue. about a year ago,  
we came at you with intentions of  
providing a true music magazine  
for the thinking mind, meaning  
we wouldn't only cover music,  
but everything that music lends its  
glorious soundtrack to, everything  
that truly matters to you...life, art,  
politics, culture. we wanted to  
give a music magazine to those  
who simply didn't give a damn  
about pop and top 40 and the  
radio crowd. we wanted to give a  
music magazine that cared more  
about quality material, and the  
progressive minds behind it. music  
and art and politics and a culture  
with a meaning, with a soul, with a  
grounded understanding of how  
we must live and what we must do  
to ensure our harmony with survival.  
something we can all truly relate to.  
and you responded. thanx so much  
for the invaluable support and  
encouragement. you've inspired us  
to open another credit card to give  
you color and to grant you glossy!

let's dance,

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# quicksbits

The Kyoto Protocol went into effect Feb. 16 2005! The global treaty to reduce greenhouse emissions has been ratified by 136 countries that, collectively, made up 62% of 1990s CO<sub>2</sub> emissions. Yay! The treaty was ratified by every single industrial nation in the world with exception of the U.S., Australia, and Monaco. Boo! The U.S. is the world's biggest emitter, and our (Bush's) March 2001 withdrawal from the Protocol dealt a significant blow to the international effort to fight climate change. The Center for American Progress along with their U.K. and Australian counterparts and the U.N. Intergovernmental Panel on Climate Change recently issued a report that indicates that the point of no return regarding global warming may be reached in as little as ten years.

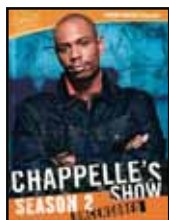


Would you buy a CD sporting a sticker with that message? We didn't think so, and neither do the folks at Downhill Battle. They're using urban guerrilla advertising methods to bring the major labels to their knees. Yes, they're serious. No more pay-for-play radio! No more lawsuits for sampling a beat! No more homogenizing of American music and culture! A-MEN to that, brotherman. We're with you all the way. Check out [www.downhillbattle.org](http://www.downhillbattle.org) to find out how you can help.

Screamo thrash hard-core band the Locust has refused to play in Clear Channel-owned venues on the upcoming Ipecac Records Geek tour with Fantomas and the Trevor Dunn Trio Convulsant to protest entertainment media consolidation. The Locust's new EP, Safety Second, Body Last, is due out March 22 and, if history's any indication, it's sure to kick ass. Clear Channel controls over 70% of the live events in the U.S. and has been credited with the skyrocketing costs of tickets. They also own an alarming number of radio stations (1200 as of 2003) and have been known to order those stations not play the music of those who are critical of the president.

Sippin on a can a apple fanta, Lyrics Born is sittin on a remix album to Later That Day..., entitled Same I@#\$ Different Day, which he plans to release April 26th. Star-studded indeed with remixes and production work by the likes of DJ Shadow, Cut Chemist, Dan the Automator, Chief Xcel, and DJ Sharp. There's also five new tracks as well. A co-founder of Quannum Projects, the Bay Area hip-hop poet says that most

of the remixes have been over-hauled with new lyrics, music, or both, and there's a bunch of guest spots from members of the Hieroglyphics, Dilated Peoples, and KRS-One himself. Check him out at [www.quannum.com](http://www.quannum.com).



I'm Rick James BITCH!! Mother fuckin' Finally! Chappelle's Show Season 2 will be released May 24th 2005 much to the delight of sick and twisted minds everywhere. Giirrrrr, I should PEE on you! Shotgun little buddy!!

Are you mad as hell and not going to take it anymore? Then wear a rebellious shirt! All sorts of clothing, bumper stickers, and calendars to piss off that pretentious politically conservative neighbor of yours (not to mention your parents) can be found at [www.dumbmocracy.com](http://www.dumbmocracy.com). Protecting and Supporting the First Amendment (Separation of Church and State AND Freedom of Speech) is their mission, and they do it admirably.

The Fashion Peace tour may be coming to your town soon! Always having contests and taking submissions, they like to showcase "options and opportunity through art, fashion, and music." Currently, they are exhibiting the winners of the Art of Recycling contest featuring the works of many talented underground artists and musicians. It will be on display at the Coachella Valley Music and Arts Festival April 30th and May 1st.



Speaking of Coachella, I don't even want to tell you who's playing this year because I don't want you all showing up, adding to the beer line! But I will tell you that if the last five years are any indication, it's going to be a great time! Check out [www.coachella.com](http://www.coachella.com) for the full line-up. A couple highlights: NIN, The Chemical Brothers, Aesop Rock, the Blood Brothers, Cafe Tacuba, the Secret Machines, Weezer, the Prodigy, the Arcade Fire, and on and on....

Everyone's favorite Armenian band, System of a Down, will be releasing not one but two CDs this year, Hypnotize and Mesmerize. Hypnotize is slated for an April 26 release, and yes, it was produced by Rick Rubin -- like just about

everything else that's worth listening to -- but this time with the help of madman guitarist Daron Malakian. According to the politically charged thrash metal monsters, they just had too many good songs to pick from and decided to put all of them out. Mesmerize will be released approximately six months after Hypnotize.

"It may very well be that life itself started around sites like these. We need to take everything we know about deep sea exploration and apply it to space." It looks like Jim Cameron's taken filmmaking to a whole other level with his new IMAX movie Aliens of the Deep. He worked with the best and the brightest at NASA to design a submarine that could go deeper underwater than any vessel ever before it (2.5 miles down!) so they could examine what life is like at Earth's extremes - and he managed to capture the entire thing on film.

The folks at H.O.P.E., Horrified Observers of Pedestrian Entertainment want your crappy CDs! You got a doozy in there? Milli Vanilli, Britney, maybe some Vanilla Ice? In an effort to raise the quality of American pop culture, they're currently offering to take them off your hands in exchange for what they consider to be quality music. Artists such as: Elvis Costello, The Ramones, X, Jimmy Page and Robert Plant, Mr. Bungle, Ray Charles, Abe Lincoln Story, and Joni Mitchell. Sound good? Then head over to [www.hopeinamerica.com](http://www.hopeinamerica.com). Warning: their preoccupation with how disgusted they are with Paris Hilton borders on fetishistic. Yeah, I know, fetishistic's not a word...

Wisdom Radio. A great source of information for new science, self-help, and environmentally-conscious living information. This includes shows like "Inner Wisdom" which features conversations with the greatest thinkers in the holistic thought and human potential movement and ENN News, a light, humorous show focusing on how listeners can turn environmental info into environmental action. You also get to hear favorites like Miguel Ruiz, Deepak Chopra, Wayne Dyer, Carolyn Myss, and many others. Wisdom Radio is available on the web at [www.wisdomradio.com](http://www.wisdomradio.com) or on sirius satellite radio.

Almost 40 years after the tragic break up of The Dix, hip-hop pioneer Prince Paul (De La Soul, Handsome Boy Modeling School) unearths The Dix lost recording The Art of Picking Up Women via Mr. Len's Smacks Records. With their sexy and tantalizing hit songs "Here Comes The Dix", "Tears In My Eyes (Dirty Girl)", and "I Luv U Girl", the Dix are back to give the biggest bang of their life... and yours too! The Dix CD/DVD in stores March 29th on Smacks Records/Studio Distribution.

To: The Future  
From: The Present  
Date: Now!  
Subject: Find out...

>> On 12/04/04, "T" wrote:

While I fully support Michael Franti's right to an opinion, I feel he should not begin to judge what he does not have a full understanding of. To say the wall being put up around Gaza and the West Bank in Israel "has nothing to do with defense, it has everything to do with locking people up" makes me fucking sick. Please, you come to me when your people are being blown-up bit by bit in their own country, when kids have to be afraid to walk to school, or when mothers are afraid to go into supermarkets. I was born in Israel. I have spent significant time in Israel. And believe it or not, I'm a left-wing, liberal, tree-hugging American. But when I see nothing but criticism come from this country's left about Israel, and not a fucking sentence about solution, it gets on my nerves. I'm sick of watching people entirely ignore the fact that Israelis are unsafe and face death when they ride to work on a bus because it might challenge some part of their political view that, God forbid, makes them have to think about it. Again, I'm not saying what the Israel Defense Forces (IDF) does is right or justified. But don't begin to tell me a suicide bomber is.

>> On 12/05/04, "Wasim" wrote:

Hello and thank you for your note.

First of all, the suicide bombings are in no way supported. They are without a doubt an act of all-destructive terror. So please don't associate those unjustified thoughts anywhere near us. And yes, there has been a solution presented over and over again long before the bombings ever began: the removal of the ILLEGAL settlements that have sprung up and divided the entirety of the occupied territories, families, farms, water, and resources. We're talking about an entire population that has been denied it's basic human rights for over 3 decades. Worse, they have been denied a voice while waking up to tanks in their backyards and bulldozers in the front, day in and day out from childbirth through adulthood.

No one is 'ignoring entirely the fact that Israelis are unsafe and face death when they ride to work on a bus'. That is reminded to us in every paper, every newscast, everyday. What is not presented is the suffering on the other side. The Palestinians are people too. **Consider the number of Palestinian civilians that are dead, and compare it with the number of Israeli civilians that have been brutally murdered since the beginning of the uprising. There's quite an imbalance.**

You also state, "I feel he should not begin to judge what he does not have a full understanding for." I believe Franti went to the Middle East as a musician who is trying his hardest to fully understand the situation, especially viewpoints that are kept at bay and ignored, or simply never presented. Otherwise, he wouldn't have stepped foot over the borders to view it from multiple sides, including Israel's. Any and all affected parties of any situation ought to be considered in order to 'fully' understand it.

I do not support the suicide bombers and Michael Franti doesn't either. No one should it is a deplorably despicable act.

p.s. I too was born in Israel, and currently live in and love the United States in the left-wing, liberal, love all, tree-hugging way.

cheers,  
w





>> On 12/05/04, "T" wrote:

Those illegal settlements are planned to be dismantled. Albeit for the wrong reason, but I agree with you that it's a step in the right direction and should've happened a long time ago. But lets be honest, it's not going to solve the problem. I never said I didn't sympathize with Palestinian people. I do, just as much as I do with Israelis. I can never condone kids being killed for no reason, or supermarkets being lit up with machinegun fire, or denying an entire people of necessary food and water. But my problem is with the inaccurate judgment that the wall "has nothing to do with defense, it has everything to do with locking people up." Again, I want to be clear that I don't condone, support, or agree with the wall, but when there are terrorist organizations running out of these areas claiming to never stop until every Zionist and Jew is either dead or gone from Israel, what else is there to do? Pulling out settlements isn't exactly going to make it all stop. We both know that even a Palestinian country won't make it stop. So, when a government has an obligation to keep its people safe, what is there to do?

>> On 12/08/04, "T" wrote:

I agree with you on almost all points. Except for that of a sovereign Palestinian country. Again, don't misinterpret- I fully agree there should be an independent Palestinian state, and that it's vital to both Palestinians and Israelis. But I hardly think it will change things much. You talk about the difference it would make with the Palestinian people, and I agree. But groups like Hamas and Al Aqsa Martyrs Brigade shouldn't represent the Palestinian people as a whole. That's where the strictly pro-Israel point of view goes very wrong. I agree, it would be a wonderful step for the people - but as I said in my last letter, it has been publicly stated repeatedly that a violent revolution (by the militants who cause it) won't stop until every Zionist and Jew is out of Israel, and that won't ever happen. I respect almost nothing else as much as I respect the non-violent movement of the first intifada. I wish it had worked then, not only to avoid death and complication, but to send a message to the world that **the peaceful will of the people CAN in fact be heard.**

And for the record, I fully agree that even the idea of the settlements is ludicrous, and just plain disrespectful to human beings in general. It's this "cut off the nose to spite the face" bullshit, and I surely want nothing to do with it.

Lastly, you say the wall does no good (in terms of defense), but it's stopped countless numbers of attacks. I agree, in effect, it turns the territories into a ghetto, and shouldn't exist. I've already put my name down to fly over and volunteer to take it down. But it has done its "job."

>> On 12/08/04, "Wasim" wrote:

Well, yes, some illegal settlements are planned to be dismantled, but one, they haven't yet, and two, more are continually being built. Kinda defeats the purpose doesn't it? You're right, it's not going to solve the problem, but again, you said it yourself "it's a step in the right direction." By expressing your sympathies with the Palestinian peoples, already you're a step ahead of the pack that is leading both sides. I sympathize with 'the people' in general, Palestinian or Israeli. Shit, one of my best friends is Jewish from Israel, and I'm a Christian Palestinian. We have this discussion all the time, only to realize that we all just want the same thingz, the chance to live in peace. **I think itz sad that the leaders and those in power are the ones that have created this great rhetorical divide, and I do believe that it is up to us to change thingz.** We can't count on those who are making the decisions now.

I can definitely see how the statement from Franti tickled you the wrong way. I do think that the wall has to do with defense, yes, but I also think that the defense that the wall is providing is from locking up the Palestinian people behind it. I certainly don't think it's making the country of Israel any safer. If anything it's only creating more and more animosity.

cheers,  
me

>> On 12/15/04, "Wasim" wrote:

True, but then I think about the situation that would arise from the stability and reinvigoration of a Palestinian state, something tells me that there would be much more of a concerted effort to quell and control vicious groups like Hamas (which didn't begin as the extreme militant monster it has since become) and Al Aqsa. So yes, absolutely, these groups should not, and do not, represent the Palestinians as a whole. They just seem to have become strong because everything else has been so weakened, leading to the disintegration of the people's will and resolve... into a struggle to simply survive. A little bit of hope in a negative direction can cause disasters, and a little bit of hope in positive directions can create miracles.

As far as the wall doing its job, have we already forgotten how well a job it did in Berlin? For the record, I admire you greatly. I think we can both agree on the fact that people need to be thinking more about what is going on and you've already helped me see thingz in a different light regarding your position, so you're doing your 'job', I hope I am doing mine.

cheers,  
wasim

>> On 12/17/04, "T" wrote:

Absolutely. It's good that we can both agree (on most accounts) about the situation at hand despite our origins, and I firmly believe it is people like you and I who will change this situation, not the Sharon's, Arafat's, or bullshit beat-around-the-bush diplomats of the world. I just hope it happens sooner rather than later, for everyone's sake.

Much respect.

-T





# PREFUSE 73

## AND AVANT HIP HOP'S FINEST HOUR

By Bob Freville

A sound has emerged in recent years that spits water at the focus group organizers and trend-setters of today's post-modern music market, as twisted and manipulated by scrutinizing suits at corporate record labels. The sound in question is so anachronistic in the wake of something like Ashlee Simpson's SNL retard dance as to come off as a bad joke among a circle of elitist hipsters. The name of this sound, at least for now, is *avant hip hop*, taking its roots from the avant-garde aesthetic and the Bohemian primal beat rather than pandering solely to the ghetto demographic. "Truck Volume" or "Drop It Like It's Hot" this is not.

Within the past decade a barrage of new talent has risen to the surface of the otherwise murky abyss of plastic facsimiles and they have raised the bar in this genre and established the genre's musical value. Artists such as Anti Pop Consortium, Sage Francis (formerly of the Anti-Conformity label and now moving up like George & Weezie with a fresh deal at Epitaph) and, of course, abstract producers Luke Vibert and DJ Shadow.

While all these musicians have contributed so many incredible albums and slamming tracks in the past and more than paved the way for future generations of avant sympathizers, few can claim what Prefuse 73 can claim...

...that his electro-dynamo skillz with creating what is now referred to as "mangled language" has, in effect, established him as a force in Music similar to David Lynch's position in the world of Film. Prefuse's use of multiple layers of instrumentation and lyrical flow provides the building blocks necessary for him to attain a level of total distortion. This "mangled language" is his goal and it is also his gift.

I would have loved to tell him that, but this interview was an ephemeral one, over before it started. It all started out quite frantic. I had just signed online to check email regarding the post-production of a forthcoming film project of mine when I discovered the ALERT EMAILS from the Editor.

Scott Herren (the artist you know as PREFUSE 73) was down for the questions, but pressed for time. Work is keeping him busy with the release of his brazen new LP *Surrounded by Silence* which is expected to drop on March 22<sup>nd</sup>.

It was a matter of beating the clock and it wasn't going to be easy. I felt like Johnny Depp in that movie you caught on cable late one night about the assassination of a female Mayor during her Inauguration. Ya know, the one with Christopher Walken. The pendulum was swinging and I had to whip something together quick or the train would leave without us on it.

We made deadline and here, for your pleasure, are the bare spoils from the fast rush.

**Bob Freville:** On your website you say, "No glam, no drama, just love." Is that a message you feel is important to underscore in your music as well as your relationship with your fans?

*Prefuse 73: Indeed, you gotta connect with the people that support you on whatever level you can. Within the music it's the same. Sincerity in what you're sending through the cosmos comes first in any form of creativity.*



**When did you sign with Warp Records and how has that affected your ability to be recognized by people as *the* Prefuse 73?**

*I signed with Warp in '99. In that time I've been deconstructed, analyzed, hated on, loved, and all other aspects of human reaction, I suppose. My sound has never been shaped or formed by the label. At the time that I signed with them, I felt like a stranger...sometimes I still do. Life goes on.*

I had to take a break from the interview regardless of the time constraint. This was too much. How did Prefuse know that I am a devout fan of Chris Burke, otherwise known to the world as Corky? Indeed, Life does go on and music continues to evolve. Which explains why I felt obligated to ask Scott about how his sound and outlook on the music industry has changed since he first entered the game in the 90's.

"I tend to explore so many realms of sound," he said. "That I just try to improve my abilities as a musician and push myself further into situations... regardless of public opinion."

But Herren's rise to prominence in the hip hop realm wasn't glitzy in the least. He is quick to let us know how it really was for him. "On the industry end of things, on the other hand, I entered as a naive Ramen Noodle-eating starving artist and I still eat Ramens because I can't cook."

It's always nice to know that you're not the only one that's lived it so when I read this last statement I was pretty shocked. I had been there myself in August, surviving on Ramen Noodles and Peanut Butter in a claustrophobic rent-controlled motel in Kent, Ohio, filming the second half of my first film. Leaving behind a job and facing an uncertain future. Ramen noodles, man. That's the thread that ties us all together.

Still, it's not all fun and games with Prefuse. He's got some serious and valid concerns about the system as it stands at this moment. "I feel the industry pumps a lot of the wrong money into redundant, pre-packaged bands they know will sell. This comment in itself is redundant and if you see what sells the most, it's 90% of the time an accurate assumption."

His work has been hailed as the new fusion, a sonic tapestry of textures and sounds. I wondered if that was a deliberate move on his part. So I asked him if it was and if his propensity toward blanketing rappers' rhymes with multiple layers of timbre and mix skillz had anything to do with a goal. "I consider myself an inventor of nothing," he proudly proclaimed. "I'm influenced by so many things that it's impossible to consider anything I do purely original."

His heroes range from edit kings of the 80s to Spanish/Brazilian psychedelic gems and extends to bands as diverse

**You're working on remixes of music by Beck and Mars Volta, two extremely singular camps of artists. What is that like and what made you take the project on?**

*Well, the Beck thing fell through because I didn't think that I could do it any justice, with all respect due. The Mars Volta, as a band, I feel an extreme appreciation for. I appreciate that they explore realms of "rock" music no one else is doing. They insert Latin culture within their music which I connect with. By the way, that remix is still upcoming but definitive. I love their music with my soul.*

After reflecting on the interview I came to realize that Prefuse is the best thing since sliced bread where the hip-hop subculture dwells. This is the kind of cosmic stuff that the ears desperately need in these ever-crueler days. Fresh brain candy for the music lover. I learned the way the world affects

the material Prefuse produces. "Culture and environment are the most important aspects to creation for me. Without them I'd feel empty."

Prefuse is a man of unlimited character, a soldier who made his way from delivering Chinese food to

working in the studio to bartendings all on his own merit and came away from it all with a unique take on an already unique musical style. He says that the future is "a vast open space waiting to be ignited with knowledge and skill." He believes that many more will be opening their eyes to the outside that surrounds them. They will realize the time has come.

This response was perfectly timed because I had the perfect segue up my sleeve. Where will you be when the Fat Lady keels over and the microphone dies? It was a straight-forward question enough, but perhaps I shouldn't have been clowning because Atlanta's hottest electro-boy was ready with a strong reply. "I'd try to help the Fat Lady and get her back on her feet while screaming at the sound guy to get a microphone that functions. If she dies and the mic can't be replaced I guess I'll be in an awkward situation, no?" ■

**"Culture and environment are the most important aspects to creation for me. Without them I'd feel empty."**

as Tortoise, Unwound and Slint. "So it's a combination of influence and random ideas to create something *fusion-esque*," he explained.

It all made perfect sense. Suddenly it crystallized why Prefuse 73's reputation in Hip Hop is at where it is at. This is a man with a distinct and powerful style and intention.

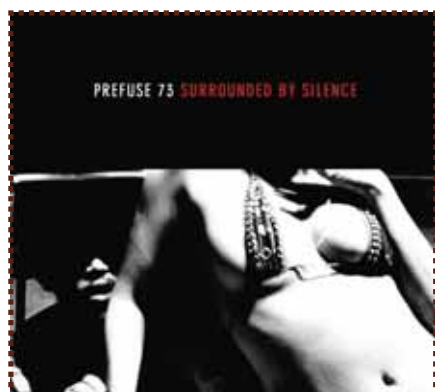
For those unaware of the Prefuse name, Scott pointed out that it came from the pre-fusion jazz era—1968-1973, "an amazing time for exploration and new ideas.

This prompted (completely off topic) a very important query. If someone asked Prefuse to remix the Blue Danube Waltz what does he think it would sound like? His response? "I'd make it easy and just say 'No, I'm on tour for the next four months.'"

The interview continues...

**If a "one word extinguisher" does, in deed, exist what would yours be? What's the one word that could put out any flame of contention you might have?**

*"Silence."*



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Talk about the countless hours spent either

- a) on the way to hear him play,
- b) dancing to his music, and
- c) listening to his CDs at home or in the car.

This man has simultaneously opened minds to new music while helping bodies burn calories on the dance floor. World renowned beat-head, Mark Farina, is among the most highly demanded DJs and producers around the electronic music scene, performing hundreds of gigs a year and packing every venue he plays. Mark graciously found a moment to break away and share with us some of his experiences and thoughts.

"I was a soccer player. I thought I was going to take that route." Ha! Famous last words.

Traveling the world as a DJ since the early 90s Mark has developed two unique styles of music, both of which have been highly acclaimed. First and foremost, there's the deep, funky, "umphy" (that he so perfectly coins it) house music, recognized on practically every dancefloor on the planet. Then, there's the unique downtempo sound he created and called "Mushroom Jazz." Set to be released in March of 2005, Mushroom Jazz 5 is to no ones surprise getting fantastic reviews by critics and music lovers all around. Beginning with the success of 1996's first installment of the Mushroom Jazz series, Farina has been able to attract a worldwide religious following to the sound and the man behind it. Truly a man inspired by all different styles of music and the ability to creatively bring them together for people from all walks to enjoy. "I was into the Cure, Smiths, The The, Ministry, Depeche Mode. I was also into a lot of punk stuff early on. Early U2, Yellow, Kraftwerk. The Police were a big influence. Neil Peart. I was a big Rush fan too."

It was early on in his DJ career that Mark began fusing ideas for his unique vision of after-party music. "I used to go to NY back then and hear DJs play hip-hop and downtempo and felt like I could do that too. The early De La Soul and Tribe Called Quest stuff, and music along those lines inspired me because it wasn't being played in a lot of places. And when people would play downtempo, they wouldn't really mix it. Mushroom Jazz style is a housey mixing style applied to downtempo. I wanted something more mixed and crazy. I just decided to play something a little different and it turned into a mixed tape." Little did Mark know, his instinctual innovative synthesis of mixing styles and music would become so popular amongst music connoisseurs. Quickly gaining ground as a fixture at various loft-parties and lounge style B rooms allowed Farina to begin his legacy as the mind behind Mushroom Jazz. Taking his cue from early Talking Loud and various other acid jazz labels, and artists from Young Disciples and Galliano to underground hip-hop geniuses, Mark nurtured and

# On the Road to Farina

by DJ Michelle Mai



PHOTOS: ERIC COLEMAN

cultivated this new sound.

Like many of the up-and-coming DJs around the world, Mark's roots stem from the hard work and dedication common in the quest to share their passion with others. "I played trumpet for many years. Then I played drums in a cover band throughout high school. Eventually we started using a drum machine and were one of the only bands that didn't have a drummer. We went futuristic." True to his music and communal efforts to create quality parties with good beats and good people, Mark as well as other well-known house music masters put on a number of smaller shows for friends and music lovers to gather and enjoy. "Derek (Carter), Gemini and myself use to do stuff together...all DJs had their own parties and crews in Chicago. We'd call them 'loft parties' and they'd be like \$5 to get in and there'd be a keg of beer there. Each weekend it would be someone else's loft. They'd just push all their furniture aside and throw a party."

While times have changed and the methods have somewhat evolved, Farina understands better than anyone the upward climb towards the professional DJ circuit. While mentioning how back in the day, you'd have to submit your mixtapes, rent/bring your own equipment and try out for the club gigs, he recognizes how competitive it is for today's up and comers. His suggestions include recording live sets, making regular demos as well as distributing them to everyone including other DJs. "Ultimately, it's probably going to be another dj who is going to recommend you to a gig." Mark also recommends music production, "If you can also get a good track out here and they're like the kind of music you like playing...that would be really good. It's definitely harder if you don't have tracks."

With years of production under Farina's belt he still favors creating music with synthesizers, drum machines and outboard gear. After working in many studios, he finds creativity takes precedence over the gear. It's the abundance of gear and software out these days that sometimes brings producers to overproduce a track. "I find for me the best stuff is on the simpler side. Just don't over do it, sometimes you can ruin stuff." It's tracks by artists like Greenskeepers, East Coast Boogiemens, Lawnchair Generals, Joey Youngman, J.T. Donaldson, Olivier Desmet, Jason Hodges, Bobby Bounce, Tony Hewitt and Vibezelect that are tickling his turntables these days.

Constantly traveling to spread his music manifesto since the early 90s, Mark has seen and experienced many different cultures and their local music scenes. His popularity has taken him to destinations the world over, but there are a select few that he mentioned as happening spots outside the U.S. The ones that couldn't help but immediately roll off his tongue were Canada ("They've got a really strong club scene, I've always found it healthy up there"), Belgium ("That's actually one of my favorite countries. They've had such a good electronic history"), New Zealand and Australia, the U.K. ("of course they have a healthy house scene"), and, with their energetic response, Japan ("They were really into California and Chicago house and they're



not really knowledgeable on it so it's cool").

We got to talk a bit about how the following behind house music has seemed to plateau since the earlier party days and he gave me a few reasons, from his travelers' point of view, why he thought this might be. "I would say part of it is that it's harder for all ages to have access to electronica, especially in America." He pointed out how other countries have a lot more younger kids into house music due to the absence of a 21 year old age limit at the quality parties that they have going on. Farina also recognized the evolution and pattern of music trends happening globally as well, noting that he sees some kids are getting back into rock again while also recognizing the electronic music subgenres are increasing with the wealth of music knowledge accessible to the public.

In short, for those who have followed Farina over the course of his highly successful career, you might have noticed how it was his natural talent combined with hours of hard work and dedication which got him recognized in the national house community. Although it is not just those qualities that took him to the next level of his success, as one of the most humble artists I know out there, it is no question that Farina's mature music mentality and down-to-earth appreciation for all different rhythms have helped lift him to his much deserved global superstar status.

All hail the ambassador.  
Let's dance. ■

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Check out Mushroom Jazz 5, an Om Records release due out March 22  
[www.mushroomjazz.net](http://www.mushroomjazz.net)  
[www.markfarina.net](http://www.markfarina.net)



# änkore's opener

by Asher Rumack

In the Spike Jonze documentary "What's Up Fatlip," ex-Pharcyde MC Fatlip discusses the flickering light which is his bank account. His royalties are a finite resource, and one day he'll return to grinding a 9-5 job to pay his bills and put food on the table. "Not yet," I clearly remember Fatlip saying, as he lowered his head and raised Crown Royal to his lips. "But it's coming, I can feel it."

On a slightly more optimistic flipside of Fatlip's situation is the rising artist; at a certain point early in a music career, the artist makes the risky decision to plunge into the 'business,' to brave the meager funds of grassroots record sales while clinging to hopes of extra-regional recognition. Enter Angeleno locals, Ankore.

Deep in the desert-terrain streets of the L.A. music scene Ankore is brooding, ready to shed its light on the people like the persistent sun creeping over the foggy horizon at dawn. The difference between the two celestial entities -- astronomy aside -- is that, while one is guaranteed its cyclical path in the sky every day, the other churning nebula spins circles looking

for their path. We recently had a chance to sit down with Nkrumah, Akili, and Aanis, who make up the shine-to-be called Ankore, a 'soul-hop' group that gets love where many don't: in stingy-hearted Los Angeles. But love doesn't buy you meals when you're a musician. Record sales do.

"10,000 sold independently," grins Nkrumah. "And I mean *independently*." Ankore has managed to vend this figure by hand, literally making sales out of Akili's truck and at their shows. "Once people hear it, they always want to buy it." Simple enough, right? For some, yes. Some artists achieve their explosion of popularity over what seems like a few days. But most have to fight. And for Ankore, this type of fighting has become a way of life. The hunger is further fueled by the fact that all three members of Ankore have been able to quit their jobs in the pursuit of music. For them, it's survival.

After being toyed with by several majors, Ankore's romanced vision of the future tripped, staggered, and face planted. They created the Blue Mountain Records label, named

appropriately after the location in Jamaica where freed slaves created an autonomous society void of white supremacy. In a modern context, the Blue Mountain is a refuge from the 9-5er lifestyle. Today, and especially in Ankore's target audience, the former is not much of an issue. People aren't burning their CD's on lawns just yet. But the white *advantage* bogs the group down, regardless of their fairly race-specific genre. "Some people think that it's a fair race. It's not... it's like we line up on the starting line together, but once the gun goes off (blacks) have these shackles on our ankles. White people -- they're free to dance around." (Dance? Apparently freedom doesn't ensure rhythm or coordination in this case).

Despite the ascent that Blue Mountain has embarked on, Ankore stands tall, three pillars of confidence who are absolutely positive that they'll make it. And judging by their successful independent efforts and acclaim, they're not in this thing alone. Akili made note of the numbers that have seen something in them and been down to help out. Their firm grassroots efforts have finally begun to take shape into something much bigger. They perform regularly to packed houses around Los Angeles, being duly noticed by enough heads to make their music their bread and butter.

Queen Aaris finished by saying "we're just grateful for everything... we feel very blessed." ■

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Check out their sound at [www.wavmag.com](http://www.wavmag.com)

Snag a copy of their debut record, "The People Said..." at [www.ankore.com](http://www.ankore.com)



# BRING! THAT! BEAT! BACK...!

## WAAAAAY BACK!

by ordell cordova



photo: kristina simonsen

Media is one the biggest markets in the world—it's up there with war. Media has become an indispensable part of our life ever since the inception of records, wax, vinyl, or whatever you want to call it, which has been a viable product for a hundred and nine years strong. Think for a second... after the climb and demise of cassettes and 8tracks, and the current slow but steady decline of the CD market, the record, the *oldest form of recorded media*, continues to strive today. Not only that, but consider that turntables have been outselling guitars since the mid-90s.

Most people in our day have no idea what music was like for the common folk before the invention of the Gramophone. When it first appeared on the market, it immediately began competing with its counterparts, which at that time were only Edison and Bell. Now in 2005, not only is this product still being used, it has proven to be the backbone of various sub-cultures. The turntable has influenced every generation in one way or another since its invention.

In 1896, when the Gramophone became an industry standard, jazz and blues had barely exited the womb. The First King of

Jazz in New Orleans history, Buddy Bolden, was never recorded, and the first ragtime tune, "Louisiana Rag" by Theodore H. Northrup, wouldn't even be published until the following year. For sake of comparison, 1896 was also the end of the romantic era of classical music when musicians like Beethoven and Schubert began passing the torch to Hugo, Dvorak, and Mahler, the hottest acts of the time.

Those were days in which if you didn't see it live or read sheet music, then music simply didn't exist for you, a reality most of us can't even imagine. From the exchange of digital files, to the purchase of a CD, to buying a piece of wax, from movies and TV through radio and all the way to video games, our society is based on a soundtrack of recorded music. Consider all of the above, and it would do us good to know the roots of how it got to this point. For anyone into hip-hop or any of its offspring, without these guys there might have been no such thing.

Thomas Edison is credited with creating the first sound recording in 1878. It was called the Phonograph, and it played a cylinder made of tin foil (recall those self playing old school pianos). Seven years later, Alexander Bell



and Charles Tainter came forth with the Graphophone, which sported a wax-coated cylinder. Though both products provided milestones in the history of recorded sound, neither had quality sound or effective marketing, so for most of the people who even knew of the inventions, they were simply a *novelty*.

Until 1887.

Emile Berliner came forth with the first flat record disc called the Gramophone. Most of us know it as a turntable or record player. Within two years, the Gramophone was in healthy competition with the Phonograph and the Graphophone. While Edison and Bell continued to toy with cylinder recordings, Berliner, in 1892, was officially the first label to produce records on disc. Two years later, Berliner began selling records outside of the novelty market. And while the Lippincott-Edison-Bell-Tainter North American Phonograph Company went out of business, a continued partnership between Bell and Tainter led to a merger with the District of Columbia phonograph

company. The result? Columbia Records.

In 1894, another vital piece of the puzzle came into play. A business man who had nothing to do with the emerging industry decided to lend his expertise in product development. Edlridge Reeves Johnson. His first major product was a book binding machine, that his boss had used to start a business. Eventually, Johnson bought the business. Two years later, the man who's business Johnson bought took him in to meet with Berliner. He was hired immediately.

Mr. Johnson's task was not light. The first step was to put a motor on the gramophone to regulate the speed of the disc, *but not just any motor would do*. They needed one that was quiet, simple to operate and affordable enough to work for an industry still in its infancy. The next step was amplification. 1898 saw Mr. Johnson introduce a 'speaker' called the Flower horn. With these two additions, the Gramophone took off. The business grew so fast that Berliner opened two branches abroad, one in Germany the other in the U.K.

Then came the sharks.

Frank Seaman's National Gramophone Company exclusively handled the marketing and sales of Berliner's product line. At the same time, Seaman was reprinting Berliner's song catalog for a record company he called Zon-o-phone. He then used multiple patents to create his own machines, and by a combination of wrapping Berliner up in taxing legal cases and simply refusing to sell his product, the Berliner Company began to fall.

Since Johnson who still owned the patents on the motor and the speaker for the Gramophone,

he partnered up with another manufacturer and took Seaman to court. Despite the fact that Columbia acquired Zon-o-phone in 1900, Johnson won the case, and created the Consolidated Talking Machine Company, later changing it to the Victor Talking Machine Company in honor of being a *victor* in court. Mostly due to Johnson's prior experience in running a machine shop and handling distribution with his motor, his company was becoming quite successful in its first major recording. At the same time, being able to watch the development of the market from the sidelines put Johnson in an extremely lucrative position. He had already been secretly making refinements on his inventions before the downfall of Berliner and he could now put them to good use in a new machine he called the Victrola.

Columbia, his new adversary, sprang back first with a double-sided record and then with a machine very similar to the Victrola, called the Columbia Disc Graphophone. Heated court and publicity battles raged between the two giants until about 1906. Victor was unfazed, winning first prize at both the Buffalo Exposition of 1901 and the St. Louis Exposition of 1904.

Fast forward 100 years.

The turntable.  
Turntablism.  
Breakbeats.  
Dancing.  
Graffiti.  
Funk.  
Rap.

Early 1970s New York #1 DJ, Pete DJ Jones, an early influence on Kurtis Blow. "I remember seeing Pete at a club called McCoys on 43<sup>rd</sup> STREET and Third Avenue [midtown Manhattan] in 1972. What I experienced that night was something that not only changed the course of my life, but also would eventually revolutionize the music industry," said Mr. Blow. What he saw was two turntables being used together for the first time.

I'll bet Emile Berliner could never have imagined what his creation would become today.

Hip Hop Hooray. ■



art: ric scultz



# blood brothers

The Blood Brothers' new album *Crimes* is a frenetic punk-noise symphony, somehow more listener friendly than prior efforts but with no less nasty. The band continues to defy songwriter monotony, pushing each other to create pure art and relentless music. Something they've been doing together since they were 15... ten years ago! PRESS PASS caught up with guitarist Cody Votolato en route to "the next show" as they soldier on tirelessly, bringing their cathartic revelry to every angst-ridden man, woman or child within deafening earshot.

**The Blood Brothers' trademark is their dual vocal attack (Johnny Whitney & Jordan Blilie). What happens when one guy gets sick or loses his voice?**

(Curtis Pepperwood - Baltimore, Maryland)

*Cody: They usually just try and stick it out. Johnny has been sick, and for the show last night we didn't play any songs where singing was the focus, we just played songs he mostly screamed on. There was one show in New Jersey where Jordan couldn't talk so we started playing without him and it was just really embarrassing. So we'll never do that again.*

**Your live show is so intense, and on this tour you're practically playing every day. Where do you guys find the stamina to go balls out every single show? Is there any point where you feel like "whoa, I better chill out or I'm gonna be dead tomorrow"?**

(Brian Schoupe - British Columbia)

*C: No, the only time we get like that is when we haven't played for a few months. But after a few shows of tour, our endurance gets built back up and we're fine. We've been doing it since we were 15 so I think we're just used to it.*

**How do you know when you've had a good performance? What will**

**stand out the most? The music? The crowd?**  
(Holly Lesch - Lakeside, Montana)

*C: I think when we obviously don't mess up our songs and when we don't spend too much time between songs messing around and stuff...when the flow of the show is really smooth. And if everyone had fun, even if we played bad, we usually feel like it's a good show.*

**You guys are scheduled to play the Coachella Valley Music & Arts Festival this year, which I'm really looking forward to. Do you prefer the intimacy of smaller club venues?**

(Larry Sellers - Van Nuys, Burbank)

*C: I like both. Last night we played in Vegas, and the stage was pretty much on the floor and it was really insane, there were people everywhere. We also like to play big rooms with really good sound systems, and good monitors, and a lot of space on the stage to perform. It's hard to find a happy medium between bigger places with barriers and smaller places where it's no holds barred. Both venues have a place for us I think (laughs).*

**Cody, I hear you and Morgan Henderson (Bass) write most of the music. When do you feel most inspired to write?**

(Rob Drumlend - Culver City, California)

*C: Well we all contribute, Johnny's been contributing quite a bit cuz he's been playing piano a bunch. But some of (the writing) is at home, some we make up on the road, and a lot of it we just make up on the practice spot where ever we're at.*

**If you could tour with any band, dead or alive, who would that be and why?**

(Kristina Totakavich - Newberry Port, Massachusetts)

*C: Oh man, this is so hard. I'll just say for right this second something that I really like and think maybe would have been kinda cool to go on tour with is Christian Death. I've only heard one album, and I think they're the kind of band where they only release one good album, but I don't know that to be true. They were like an early 80's Goth band. They released an album called "Only Theatre Of Pain" which I've been listening to*





*lately that is really good. So I'd be kind of psyched to check that out on tour.*

**I've heard Johnny say that the new songs are a lot more fun to play live than the ones off of Burn Piano Island Burn. How true is this?**

*(Rodrigo Rodriguez - San Bernardino, California)*

*C: The songs off 'Burn' I think were mostly difficult in the vocal region. Because there was just so much singing constantly, and so much changing so that was kind of difficult for them. But definitely the songs on Crimes are a lot more dancier and straightforward at times, so they're quite a bit more fun to play.*

**On Jan. 20th you held an anti-inauguration party with your friends Pretty Girls Make Graves at The Showbox in Seattle, with the shows' proceeds going to charity. Can you tell us about it?**

*(Tanya Stephens - Cheyenne, Wisconsin)*

*C: I think we raised about \$6,000 for the Life for Relief and Development org. that we were donating to, which was pretty awesome. It was a fun show, it was a total success and it wasn't like overbearingly left wing or preachy. It was like "we're doing this show, we're not happy about the President being re-elected, and we're gonna donate all this money to this organization." It was cool that people showed up and supported it.*

**A lot of Crimes' lyrical content vents on politics, war, mass media today, and things like that. How much of a priority do The Blood Brothers put towards voicing anything political?**

*(Steven Kil - Plano, Texas)*

*C: All that stuff had a pretty big role on our new record. There are a lot of things that we see that we're not happy about and so we convey that through art.*

*One thing that we like to do is get people to pay closer attention to what's going on, and try to find out a little more on their own and not just believe what they hear, whether it's from us or from anyone. I think that people should develop what they believe and read from all sources. We definitely don't like to shove things down peoples' throats, like our beliefs, but we definitely do make what we believe known. So I think something that's important to me as far as what fans get out of our politics and our songs is to just figure things out on their own.* ■

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

\*check [wavmag.com](http://wavmag.com) to hear The Blood Brothers live at their Amoeba in-store performance, and for your chance to ask our next PRESS PASS artist your questions.

\*\*the only band member not mentioned is Mark Gajadhar on drums. Fuck yeah Mark - keep rockin' that shit homie.



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# JOSH ONE

## CARVES HIS PATH

By MikeThePoet



The first thing that springs to mind when you're around the guy is Kinetic energy. Josh stays in motion. He talks fast and moves even faster. Like most brilliant artists he is a workaholic. "I don't like to leave my house," he tells us. In 2002, his song "Contemplations," was remixed by King Britt and became an international dancefloor staple. He also remixed a track for Nappy Roots that was nominated for a Grammy and went Platinum. Many in the international music scene thought the guy came out of nowhere. Little do they know "I've been playing records out for like 11 years and producing for about 8 or 9." Josh One has paid his dues.

"I was born in Sioux City, Iowa, then moved to Garden Grove from Louisiana in 1984. Pretty much grew up there." The area was a hotbed of hip-hop DJs just south of Cerritos. Josh had the privilege of watching the President of the Beat Junkies J-Rocc at backyard parties in Northern Orange County and Long Beach. J-Rocc's example helped pave the way for Josh to begin spinning.

As the 90's went on, Josh spun in diverse musical scenes from underground hip-hop to house and electronica warehouse parties. Josh credits his old friend Cocoe with being his biggest inspiration to spin records and make music. "One of my best friends DJ Cocoe would play a bunch of parties when we were really young and I would help him out. I have been into music my whole life, but Cocoe gets the credit for turning me onto the whole DJ thing." For years they practiced together. Their chemistry was extremely evident as they would spin together at their monthly Abstract Workshop party held at the Detroit Bar. Droppin' 2 by 4 sets back in '97, Cocoe and Josh were trading records like Wyatt and Dusk, Haul and Mason. You can see the kinetic connection between them that goes beyond words. Abstract Workshop has been going on for over 6 years.

Josh has also taken a role as a leader in the emerging music scene of Long Beach. The area of Downtown Long Beach has found itself home to at least 5 indie record labels putting out everything from electronica, hip-hop, garage rock, nu-jazz, experimental and much more. Josh's music is an integral part in the musical catalog of both Rhythm Recordings and Sound In Color. The man is received like Norm from Cheers in Long Beach's many popular rockabilly bars. After last call he heads back to the studio to work some more.

Josh's home studio plays host to a variety of emcees, singers and producers. He frequently collaborates with live players like The Rebirth guitarist Patrick Bailey. These two musicians make some sick collaborations. It was Patrick's guitar and bass contributions that helped make Josh's song "Contemplations," become an international sensation. The last thing the man wants to be is pigeonholed. He moves from playing billiards in Long Beach dive bars to mixing at large house clubs to rockin' hip-hop parties. His animated presence makes him a major player in all of these venues.

Josh One's full-length album, *Narrow Path* (Myutopia Recordings), is a fusion of his hip-hop roots and the dance/electronica music of the 1990's. Is it house? Is it hip-hop? Call it what you want, it contains tracks with Mikah-9 (Freestyle Fellowship), Aloe Blacc, Raashan of the Crown City Rockers, Kandace Lindsey and more. "I would like to think it's a cross between Portishead meets James Brown." The tempo switches from nu-jazz, hip-hop, house and even Latin grooves. His goal is to make the hip-hop and dance music he grew up on to be timeless. He aims, "To make music that will be epic and permanent like the Beatles."

.....  
check out some of Josh One's seductive sounds at [www.wavmag.com](http://www.wavmag.com).  
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## KEEPS IT OLD SCHOOL

by Xtra Omnipotent

PHOTOS: JOANNA ELIZABETH ROACH



It's a Thursday night in Los Angeles, CA. A collection of black & brown folks have gathered at a building in one of the cities' business districts. They're crowding to get on the open mic. Amidst the smoky, incense-lit atmosphere, the next brother is called to step up to the mic. Clean-cut, and clean-shaven, the women at the spot wonder what the young cat is going to speak on.

He doesn't speak at all. He opens his mouth, and music comes out: chain gang songs, freight train hollers. Cries to God. Roots music. Raw soul music. The young man is done singing, and starts to step away from the mic. "My name is Bintu," he says.

Bintu's first recording, *THE UGLY SESSIONS EP*, was released this winter. Co-produced by the artist himself and DJ / producer Jeremy Sole, it is easy to call out the influences - Bill Withers, Otis Redding, Al Green... even some Prince. There's plenty of blues

guitar, though, and a kind of a dirty, soulful feel to it. How'd such a clean-cut looking brother get on a path to this kind of dirty soul sound? A childhood in the South? "No, not even," he laughs, "I grew up in New York, and here in LA. I just..." He trails off. "You go through things, man, and you try to find a way to express what's in your head. But I grew up listening to soul music, like we all did, and I guess in my hardest times, that's what stuck to my ribs."

Singing for just a few years, but a songwriter since he was 15, Bintu started on the LA open mic circuit in 2000. After a while, he met up with then poetry-spot DJ Jeremy Sole. "This is classic timeless soul music he's got," says Sole. "I'm honored to be producing music with him." The DJ is currently a favorite at Los Angeles indie-music havens. Can we expect an appearance from the singer there soon? "I'm definitely doin' shows, working on getting my band together right now." Bintu

pauses. "But I'm not just trying to make some ol' throwback shit. I wanna get involved with some cats who can help me change the status quo of the new music comin' out. Make the sound tight, make it bangin', but still make it soulful. You know?" That's a hell of a goal, but if anybody can do it...

The open mic has ended, and people are milling around outside. A young poet pulls the singer aside. "I have to tell you," she says, "I didn't think such a powerful voice would come out of you. I was expecting something totally different. Thank you for the inspiration..." Here in the outside fringes of the music scene, it's an insider's secret that we are witnessing the ascent of an Artist. ■

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THE UGLY SESSIONS EP  
available through: Bintu Music  
[www.bintumusic.com](http://www.bintumusic.com)





## NAVIGATING THE konkrete jungle

By Asha Azhar

Konkrete Jungle, the world's longest running Jungle Drum and Bass weekly, plays testament to an exciting genre of music that has been steadily on the rise. Going 10 years strong, the event is continually held every Monday night at The Pyramid in New York City, with resident DJs Darkstar, Delmar, Cassien, Panik, Clear, Dara, Odi, Lo-Ki, Junglist@Large, Tuffist, Alias, Krunchy, 101, Si One, Twelve, and Vandal, and MC's TC Izlam, Zezo One, and MC Stada.

The name Konkrete Jungle was derived as a nomer for the city of New York itself, and represents the particular sound that many of Konkrete Jungle's resident DJ's and guests play...hard and unforgiving drum and bass. The club began in 1994 as a means of giving people an opportunity to hear Jungle Drum and Bass on a consistent basis. Until that point, there was little or no representation for the sound at all in city. But there was definitely a demand. That's when E.G. 'Mac' Macfarlane and Kathe Rychel (current owners) decided to throw caution into

the wind after some talks with Cassien of Legend. A close friend of theirs, Helen Doyle, played a major role in setting up the channels of communication between the U.S. and the U.K., where the scene had already taken a strong hold.

The original venue that was used for the event's inaugural run was a small bar called Club 205 located in the Lower East Side of Manhattan. Over the years, there have been many venue changes, reasons including poor quality equipment/management of venue, and most infamously, government pressure under then-mayor Rudolph Giuliani's "Quality of Life" campaign, which made it nearly impossible to operate any venue that included dancing. Though Konkrete Jungle was forced to a nomadic lifestyle during those years, nothing was strong enough to derail this unrelenting movement on the rise.

This party had seen it all, from Goldie break dancing on the floor of Coney Island High back in 1996 and nights in the Brooklyn Bridge Anchorage to the first Jungle Drum and Bass party on the main floor of a premier NYC dance Club (TWILO) in 1999. "Nearly every veteran in NYC got their start at Konkrete Jungle; without them we would not be here today and vice versa," comments Junglist@Large.

Konkrete Jungle has kept going strong over the years through sheer love for the music and the fact that without this event to cater to the younger crowd, the foundation of New York City Jungle Drum and Bass would no longer exist. **Konkrete Jungle also has its own radio Internet broadcast show on [www.nycjungle.com](http://www.nycjungle.com).** Alias and Junglist@Large host the show each week with special guests and the hottest releases and exclusives available.

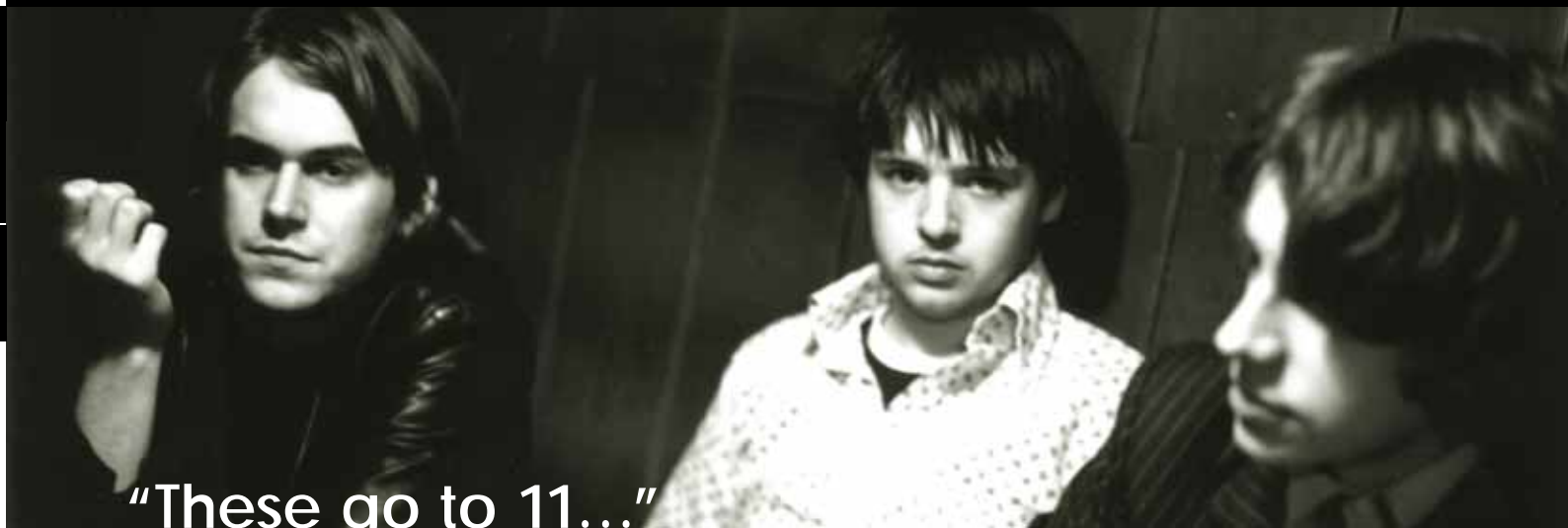
When asked where Konkrete Jungle gets most of its support from Junglist@Large replied, "From the people who come week after week. There are kids who only come out when it's someone who's a major draw, but it's the core following of people that keep us going each week. Each year there's a new batch of people that manage to come through as much as they can. The players in the scene, the camps and crews that bring the heads also make the night interesting." He then adds, "We are the longest consistently running weekly in the world, straight-up. It's an amazing feeling knowing that what we do keeps this music alive for future generations."

For more information on Konkrete Jungle visit [www.konkretejungle.com](http://www.konkretejungle.com)

og flyer from back in da day!







"These go to 11..."

# The 22-20s

By Wasim Muklashy

"Warm, lush, inviting, big-hall British rock.

"Morrison, Zeppeliny, Stonesy, Dylany, Thoroughgoody, even Pearl Jammy. Intelligent, driving, and rockin' me the fuck out!!

Whatever it is, it's starting to frighten me how much I listen to these guys," exclaims Editor-In-Chief of uber-underground culture portal GetUnderground.com (yours truly).

When you hear those words in reference to a blues-rock band comprised of a group of young British blokes who've barely escaped the halls of adolescence, it's an understandably difficult notion to mentally digest. But once the amps are switched on and that first chord explodes out of the speaker cones, it's a different story. It's all over.

Martin Trimbale, 21, on vocals and guitar.

Glen Bartup, 21, on bass.

James Irving, 20, on drums.

And last but not least, Charly Coombs on keys.

Ladies and gentlemen...the 22-20s!

"When we were 14, 15, and just started playing guitars and stuff, there was not a lot going on," Glen laments. "There were a lot of bands on the radio that weren't very challenging. There wasn't a great deal of intensity, there wasn't a great deal of anything being said. It was all just sort of background music. Pretty uninspiring." But lack of inspiration in one place can strategically translate to loads of motivation in another. "Me and Martin lived in a little town and didn't have access to much music, but he (Martin) had an uncle that was into the blues.

When we heard our first blues record, it was really exciting, and we got into it."

Naming themselves after Delta bluesman Skip James's piano-led '22-20 Blues,' the members of this band are focused on keeping their music as pure and honest as their iconic predecessors. Judging by the results of the 22-20s collective brilliance, they more than make up for the lack of intensity and substance they so despised. Drawing upon more modern influences as Dylan's "Route 66," ("It was dark and it was scary and it was intense. Dylan had this deep presence around him," Bartup says), this fiery foursome manage a thick and powerful sound that can't help but take firm hold of anyone within earshot. "We always wanted a spark," states Bartup. "We wanted to be able to stand behind the speakers and have it sound like the front." And the secret is not as elusive as it may seem. "We just turn it up real loud."

Though they're well on their way to emotionally and creatively satisfying musical careers, the road certainly wasn't an easy one. Their early days in England were defined by playing to bitter and conservative older crowds that populated the clubs of the British blues circuit. Since at that point the 22-20s were playing mostly "Buddy Guy songs and that sort of stuff," it just happened to be the scene they

gravitated towards, but "by the time we were 16 or 17, we were kinda getting further and further away from that and they couldn't stand us after a while, so we'd push away from that. In fact, we grew to detest it," Glen confides. "As soon as we got signed, then it was mostly a younger crowd."

While they've been isolated in European label life for most of their young career, "we just get a schedule and go where they tell us to go," tells us Glen. 2005 will see the 22-20s embark on a full scale invasion of the States. Though they've managed limited one-off gigs and a glorious appearance at 2005's glorious Coachella Music & Arts Festival, in addition to an anticipated spot at this year's SXSW (South By South West) conference in Austin, Texas, they're also "coming to America 2 or 3 times to do some touring," Bartup proclaims. "We are looking forward to it." And in addition to their full length being released stateside in March, the band has "quite a few songs we're kicking about and floating around" and plan to "record the new album in the summer."

The band's EP, "05/03" was released last year. Their self-titled debut studio album will be released this Spring on Astralwerks. ■

Give 'em a spin at [www.wavmag.com](http://www.wavmag.com)



# SAGE FRANCIS

PHOTO: ANTHONY ST. JAMES

By Greg Moseley

I hereby announce **A Healthy Distrust** leader of the pack for album of the year. Sage Francis punches political buttons with a dissenting fury unmatched in hip-hop since Chuck D. Bringing more to the plate than our A.D.D. asses can scarf down in one listen, providing a potent concoction of government scorn, manly girl messes and bitchslap anthems for a simultaneously gun-happy, anti-war fair weather youth.

A little help from friends never hurts. Sages' **Distrust** trumps razor edge production from emerging talents like Reanimator, Alias, Sixtoo and Dangermouse just to get started. On this, his first release for the punk pioneering label Epitaph, Francis fits right in as the first hip-hop artist they've ever signed. Lyrics for days, but not lackadaisical. Beats for weeks, that never fall flat. What more do you want? We'll just have to see who's left standing next to Mr. Francis come December.

We now present WAV's psychoanalyzation of the white rapper from Connecticut.

FYI: Fuck A Stereotype. Enjoy!

Thank you for choosing to take WAV's free personality test. These carefully crafted questions will help us to demystify the complex insanity of an MC, and hopefully one day, will lead to a deeper understanding.

Please answer honestly.

1. First and Last Name SAGE FRANCIS.
2. Date Of Birth Cut me open and count the rings.
3. Ethnicity (please check all that apply: Earth Man \_\_\_\_\_ Space Man X \_\_\_\_\_)
4. Please name your favorite artist musical or otherwise. Bill Watterson.
5. What was your last full time job? Ice Cream Scooper at Ben and Jerry's.
6. What is the point of life? Like... to die?
7. What is the point of death? Yo...like...maybe death is just... LIFE yo.
8. In 2-3 words, describe the force that pushes poetic verse through your soul. Bad verbal skills.
9. How many siblings do you have? 4 How many friends? a handful  
How many girlfriends? 1
10. Describe your favorite experience during the making of the new album. Was it working with different producers? Developing your lyrical content?  
Punching my walls and writing hateful notes in marker on my door. That was really awesome having some of the lines from the album on constant loop in my head for months on end was fabulous. I think that's my favorite part. Being unable to escape the music.
11. Can you explain the message behind the first single off the new album "Slow Down Gandhi"? People are dumb.
12. If you were in an elevator with three other people and one of them farted, what would you do?  
I would wonder who the fuck farted. I would blame the person I like the least.
13. Name two signs of the apocalypse.  
I am getting radio play on major commercial radio stations  
Ladies have actually stopped Loving Cool J
14. What do you like most about performing on stage, do you prefer having a band, DJ, or nobody backing you up?  
Most of the time I like to be by myself, but when I am able to work out well planned set with a band I enjoy, that's on a whole other level. It is difficult doing all that I want to do with a band because it takes extra effort to get everyone on the same page. I like rearranging my set on a whim.
15. Have you ever served time in jail? If yes, please explain.  
One night. I was arrested for watching mall cops rough up my friend. It was so stupid. I had to spend a night in jail and pay money for not leaving the mall while cops roughed up my friend. I was charged with 'being an asshole' as the cop said while pushing me into the van.
16. If good and evil had an all out war, which side would you choose to be on and why?  
Good and evil ARE in an all out war. Where the hell have you been? I am on the side of good because I am sick of evil people doing bad things to good people. But the good people are so helpless because evil people are good at doing bad things, so I have been doing my best to do bad things to bad people while still staying good. This war has consumed most of my life.

#### **WARNING!! OVERTLY POLITICAL QUESTIONS TO FOLLOW**

17. After election 2004, what advice do you have to offer those bedraggled anti-Bushites nationwide who've since fallen off the political bandwagon, or gone into their basements to procure their respective "masterplans"?  
Slow down, Gandhi.
18. First word that comes to mind please,  
Red States: Daddy  
Blue States: Mommy
19. Does President Bush's concentration of power within his new cabinet cause anymore Red-flags to go up in your eyes, or is it just business as usual for a first-time elected President?  
The flags look red, but actually they're on fire. Bush is not pulling the strings, but he has allowed himself to be an enabler of deception and horror. Beware the man with the forked tongue. He has a difficult time speaking with it.
20. When will our occupation of Iraq end, and will they ever be free of US imperialist rule?  
I am an expert on these things, so it's nice to be able to answer a questions like this. We've already ended occupation in Iraq and if they don't want to be under US imperialist rule then all they have to do is sign out. If they don't want us there, then I don't see why they would let us be there for so long with no problems.

Thank you again for participating in our study. All results will be sent to the CIA for closer examination. Please do not leave the country before you are contacted by our researchers for follow up questioning.





**Sound Tribe Sector Nine** **ARTiFACT:**  
RESTORATION, PRESERVATION, FUTURIZATION

by SAUCEYSACK



Without question Sound Tribe Sector 9 is pushing the limits of what defines a jam-band, yet when posited with the theory of re-inventing the genre they're quick to clarify this misnomer. "It was always important for us to have our own unique voice, but we're not trying to change the face of anything, we're trying to be truthful to our own experiences and how we share those. That's what we're inspired by - period," says avant-guitarist Hunter Brown, who along with Zach Velmer (Drums), and Dave Murphy (Bass) make up the founding members of the instrumental band simply referred to as Sound Tribe, or STS9.

"People are going to put you in a group that they can closest identify you with. And like so many bands that are not the same to any degree - *all* get called jam-bands," says Murphy. As an exclamation point Zach adds, "David Byrnes, The Roots, Mos-Def!? All these people are in the jam-band world. It's fucking out of hand at this point." "At the same time," Murphy concludes, "I totally give respect back to it because I also am a music fan, and a music lover, so I struggle with that same thing in trying to describe music to other people. One of my favorite artists somebody else has never heard about, so I'm like 'Well, it's kinda like...' You want to be able to call it something."

STS9's founding members represent three strong minded and focused individuals who've found common ground in their zest for transcendental grooves and showmanship. Hunter's soft spoken sincerity makes you listen, Murphy exudes confidence and an urgency to fulfill his bands burgeoning legacy, and Zach? Well Zach's just your atypical jungle, jazz fusion, downtempo, in-your-face drummer bursting with energy, fidgeting in his seat with a ready-to-rock-at-the-drop-of-a-

hat twinkle in his eye; after all he's been known to loop drum-beats during his solo and make way to the dance floor to tear it up B-Boy style amidst frenzied fans.

Throughout the interview they often completed one another's thoughts and reassured deeper comments with heartfelt "yeahs" and "uh-huh's", revealing a kinship procured through the experience of creating their majestic brand of music together. Something they've been doing together for 6 years since they formed in the A-T-L before relocating to No-Cal. They're lineup presently showcases five prolific musicians including Jeffree Lerner on assorted keys and samplers, and percussionist David Phipps.

Their highly anticipated album *ARTIFACT* dropped in February. STS9 declares it a testament to preservation and change. Fully developed from various samples of studio sessions, field recordings, and guest appearances, it's also their first studio release in 5 years! Far from lazy, these guys have been on the road most of that time and still managed to release two live albums: *Live at Home* (2003), and a double-disc *Seasons 01* (2002). STS9music.com also offers their growing legion of fans an opportunity to download live recordings and original tracks for a few bucks, a tip of the hat to a trend started by fans-first groups like Pearl Jam in the 90's, and Phish towards the end of their run.

*ARTIFACT* marks the first release on their self-owned imprint, **1320 Records**. "It's the most detailed we've ever been on our music, the most critical we've ever been on ourselves," explains Hunter. "It's more of a painted picture, we've always done little street drawings, little graffitis, we've just put our shit out there and held the moment. This time it was more like, 'Oh

wow, that's how that fits?! Okay, erase that, let's do it with this.' It was a learning experience, and we really wanted to have a piece of art at the end that we wanted to hear. That was our only thing."

Sound Tribe's sound is at times akin to an amped up Space Invaders transmission to the mothership, while at others ambient and soulful where the gaps in between the notes are just as important as the ones they play. When asked if they had a signature sound Zach blurts out a resounding "Yes, at this point we've been evolving and...". Hunter picks it up, "I think we got our own thing. A lot of it sounds like, a little bit of something else maybe. But yeah... pretty much" (hearty laughs all around). "I think our sound mainly comes from just, seriously, wanting

to evoke this feeling on stage, we all have this feeling that we're connected together and that we're constantly trying to attain that feeling, to open that vessel for the music to really happen through." Murphy goes on, "When you bring different artists together like (STS9), we all bring a little uniqueness, but we're all looking at the same thing."

Traditional drums, bass, and guitar stand side by side with the most advanced music production tools in the biz. The infamous glow of an Apple from the backside of a PowerBook can make some musical purists cringe, but when staged next to a full conga set the question begs itself, "I wonder what this will sound like?" It's the 21<sup>st</sup> Century and Sound Tribe Sector 9 fully embrace the

"... we all have this feeling that we're connected together and that we're constantly trying to attain that feeling ..."

- Hunter Brown



PHOTO: ARIELLE KILROY



possibilities for manipulating sound ushered in by the techno-dance fervor of the 80's and 90's. Always complimentary and never overbearing, their use of bass pads, phase shifters and programming never detracts or cloaks their proficiency as musicians. One look at my iTalk recorder used for our meeting peaked the curiosity of all members, with Zach smiling as he proclaimed, "We love our gadgets!" Ah yes, don't we all, as long as we use *them*. STS9 makes sure of this.

Sound Tribe has graced the stage with the likes of James Brown, Ozomatli, Telefon Tel Aviv, and Blackalicious to name a few. And judging by the evidence of their versatility, we can rest assured they've got something for everyone. Their stage presence often emanates from the many other goings on rather than the musicians themselves, who for the most part remain stationary during a set offering up only tempered shuffles of the feet and telepathic head nods as cues for who and when to take their music wherever it leads them. Whether it's vaudeville dancers, live paintings, fire dancers or special guests like Karl Denson sitting in on sax, all five senses enjoy a pleasant hum during their shows.

For diehard ludites they'll bust out a didgeridoo, with it's primitive presence stretching the length of the stage. The hippies and beat junkies alike can get lost in the quartz crystals that adorn the shows setup in an effort to create just the right energy for the show, but the lazer beams refracting to and fro send your ESP into another galaxy. Familiar territory for a band devout to the teachings of Jose Arguelles, and who adhere to the Mayan calendar in lieu of our currently used ol' fashion Gregorian thingy.

The band recently played the La Conchita Benefit Concert on Jan. 10th, raising \$13,000 for the surviving family members of mudslide victim Charlie Womack, who died tragically during the torrential downpours that wreaked havoc on So-Cal early this year. Sound Tribe has always considered themselves socially aware artists, as shown through their Conscious Alliance canned food drives at every show and in their registration of over 4,000 new voters last year through organizations like HeadCount.

Murphy, who does most of the impassioned soap-boxing, insists that they "try to remain really neutral.

In the sense that we want to respect everyone. I mean we're a band and we play music, and you can really turn some people off. I got friends who don't necessarily share the same views but we like some of the same music and art, so I don't think you can really (push people one way or the other) but I think it's really important that people just 'get it off'. It's a sad factor that under 50% of the people eligible to vote do in this country, and they're not involved with the things that control the way they live their lives.

"Especially since the war, a lot of people are dying, a lot of resources are being spent, and a whole way of life is being perpetuated over the so called 'protection' and spread of 'freedom.' But I still pay my respects, because in most other places in the world, you can not get up on that stage and challenge political leadership, and you can only do it to a varying degree in this country. Artists are the ones to me that have always challenged politics, whether you're in the renaissance, or a revolutionist it's a group of people trying to effect social change." Hunter adds, **"These past couple years it's gotten to a point where it is impossible for us to keep completely quiet."**

Embracing the notion, Zack explains, "we're blessed to be doing what we're doing, we're not over there fighting. I mean they're holding guns and we're holding drumsticks and guitars and basses and playing music." Hunter pounds fist to chest, "Respect to those kids over there. We're 100% involved in trying to get people involved."

The *ARTiFACT* tour is in full swing, be sure and catch them when they roll through (tour dates avail. at [www.wavmag.com/sts9](http://www.wavmag.com/sts9)). "This is what we do. All of us, everyday, wake up and live, eat, and breathe this. All of our energy is cycled into this," says Murphy. "For sure, there's a lot of material that we're not playing live because we just can't keep up with it, we're writing constantly. So I think there's going to be a lot of albums coming from us for sure." It'll be exciting to watch the forward thinking musicians of Sound Tribe Sector 9 traverse the world enlightening our mind, body, and souls with the sounds of yesterday, today, and tomorrow. ■

.....  
[www.sts9.com](http://www.sts9.com)

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# THE MARS VOLTA.

By Jim Sullos

In the short time they've been together, they've been dubbed everything from the saviors of rock to the most boring and self-indulgent band of the new millenium. But one thing that almost everyone agrees on is that they are indeed doing something different. And doing something different is quite a shock to the system when the system in question is modern rock music. While most major labels are regurgitating yesterday's crap with a new hairdo and a heavy marketing push, the Mars Volta are breaking boundaries on every frontier and in the process, shaking the very foundations of popular music.

For anyone unfamiliar with the band, they tend to defy description. Their debut album, *De-Loused in the Comatorium*, is more of a spiritual journey than a rock record with tribal beats giving way to absolute madness, and these swirling, epic guitar lines that crescendo into psychotically urgent slashings. It's the type of album

that you have to listen to a couple of times just to get your head around. And the lyrics, oh the lyrics. Pink-eyed fountains and exo-skeletal junctions sung in a soaring operatic frenzy, -- it can be both dramatic and powerful. This year's follow-up, *Frances the Mute*, promises more of the same challenging music. It's based on a diary found by late band member Jeremy Ward, who passed away from a drug overdose around the time *De-Loused* was released. Lead singer and extra-terrestrial image conjurer Cedric Bixler-Zavala found inspiration in the writings of the unknown, possibly schizophrenic man, and the album's lyrics supposedly focus on the adopted man's search for his real parents.

To hear Mars Volta guitarist and mastermind Omar Rodriguez-Lopez tell it, "With this album all the elements that are in the Mars Volta are much purer now or much more exaggerated or much more up front. To me it feels like this is the beginning of our band. We're finally digging in our heels and growing up. It feels like the adolescent turning into a man."

*Frances the Mute* is a 70+ minute opus that consists of only five songs. Several of the songs are divided into movements, the last one clocking in at over thirty minutes. Their first single, the Widow, probably the only song from the album that could actually be a single, is getting non-stop radio play on L.A. uber-station KROQ -- a station, for better or worse (usually worse), that can often make or break a band. The sincerity and soulfulness of the song is undeniable, and the video, directed by Omar, is getting MTV airplay as well. Add to all of this a healthy dose of support from the Red Hot Chili Peppers (singer Anthony Kiedis counts them as his favorite band, Flea played on the entire first album and guitarist John Frusciante frequently records and plays live with the band), and

## THE OTHERWORLDLY INFLUENCES OF OMAR RODRIGUEZ-LOPEZ

"When you have a more intangible form of inspiration like a book or a movie, it's different than being inspired by a song because the transference of energy is now changing. You have to go 'fuck I want to write a song that makes me feel the way that main character made me feel... or that scene made me feel because it was so uncomfortable or I felt so angry when that one character died!' And it's a very different thing to transfer that feeling into a musical feeling then going, 'Oh I really like that lick I wish I could write a lick like that.'"

### Literature --

The Narrative of the Life of Frederick Douglass, the works of Carlos Castaneda, of course, and The Revolt of the Cockroach People by Oscar Zeta Acosta (aka Hunter S. Thompson's sidekick in Fear and Loathing), are three of my biggest influences when it comes to literature.

### Film --

I'm a big Luis Bunuel fan, so Discreet Charm of the Bourgeoisie and Object of Desire. I'm a big Werner Herzog fan as well. Fitzcarraldo, definitely, the White Sag, Even Dwarves Started Small. And one of my main inspirations was Alejandro Joderowsky with Sante Sangre and Brian DePalma, of course. Body Double or Scarface. They were all so important in guiding me at different times in my life in what it is that I really want to express musically.



PHOTO: OLIVER FISCHER

## ASK OMAR:

### HOW MUCH DOES WHO IS SITTING IN THE WHITE HOUSE AFFECT YOU ON A DAY-TO-DAY BASIS?

I guess it affects me on a day to day basis by virtue of the fact that it's depressing and it pisses -- you're gonna be pissed off. But that's also a great inspiration for expression and writing music. It's kind of like what saved music in the eighties is Reagan being president spawned a whole generation of punk bands -- Reagan Youth or Dead Kennedys -- all these people that were inspired to finally do something. Our government and our country will always be corrupt. We will never have anyone that stands for the things that I stand for. We will never have a minority leader, we will never have a brown president or a black president or a female president. We'll never have a system that focuses more on arts and theater instead of sports, we'll never have a system that doesn't benefit off of the suffering of others. That's just the way this fucking world works. In order for the rich to be rich or for you and I to be able to drive cars and do interviews and play guitars and tour around the world, to a certain extent, there has to be the people who are starving and the people who don't have a place to sleep. You know, it's just the duality and the dichotomy of man. You look at it in any sense of creation and it's always like that. You always have to have two opposites in order for there to be balance. You look at the universe, you look at the way electronics are composed, you look at anything and there is a hot and a cold. There is a day and a night. There is a positive and negative. There are always two forces that have to juxtapose in order for the actual thing to work. A painting works that way. A song, writing a song works that way. The planets revolving around the sun and everything in life just seems to work that way. And while I don't agree with it, it's just something that I have to accept, I guess, is my long-winded answer to that question.

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you have the most anticipated rock album of the year.

Not that any of this particularly matters to the band. The Mars Volta are almost DEFINED by their fierce independence and ambivalence towards commercial rewards. Omar and Cedric famously quit their previous band, At the Drive-In, as it teetered on the brink of superstardom in order to play music that was more appealing to them. As Omar tells it, "The main problem with At the Drive-In was, you know, I wrote a lot of songs for the band, and after awhile

they all started sounding the same to me no matter how hard I pushed myself to write different material. It's like the approach the other people had was always the same... and with [Mars Volta drummer] Jon Theodore, I don't have that problem. It's so liberating now, it's so liberating to be able to get the main idea. I can write a song and go 'I'm going for this type of feeling.' I can direct him, and he'll go, 'oh you mean something like this?' And I'll say 'Exactly! Right there! Like that,' and we can communicate in this way, and we can get to a place, you know? It's very very liberating."

Omar's not the only one who appreciates the drummer's talents. Listening to Theodore pound on the skins is like sitting in on an ancient celebration ritual complete with peyote hallucinations. There simply is no equivalent in rock music today. Metallica's Lars Ulrich, a man who was once widely regarded as the King of All Rock Drummers called Theodore the best drummer alive. Says Mars Volta keyboardist Ikey Owens, "You have these drummers like Joe Waronker or Josh Freese that are GREAT drummers -- Jon's definitely shown himself to be on their caliber or beyond. He makes you play better because he's never gonna give you a simple beat. Where you normally

have to put your stuff you have to put somewhere else. He's definitely made me a better player. Of course, everyone in that band is very passionate and really special."

Afros flailing, guitars flying, Cedric falling to the ground repeatedly in epileptic fits, and Ikey jumping out of his chair like it's on fire -- that's the Mars Volta

"... the Mars Volta is all about communicating and keeping your ears open to the different possibilities."

live, and it's not an experience that's soon forgotten. "Our band has a really good reputation live," says Ikey. "Omar and Cedric, it's their band and they're upfront... but the Mars Volta is all about communicating and keeping your ears open to the different possibilities. Any one of us can take a left turn at any moment," Ikey continues, talking about the live improvisations that they're known for. "Especially Omar and Jon. They're really conducting a lot of what's going on live. We have to be careful not to get too comfortable."

Building the Mars Volta legend even further are the many stories of the band's eccentricities (they built their Long Beach enclave into a maze) and problems with substance abuse, including the unfortunate deaths that hover over and permeate the band's very existence. "Napolean's Solo" is an At the Drive-In song dedicated to a group of friends that died en route to one of their shows while the lyrics on De-Loused describe the fictional musings of late El Paso artist and friend Julio Venegas as he lays in a coma. And then of course there's Jeremy Ward. Mainly an offstage presence responsible for sound effects, the guys considered him an integral part of the band, and his death had a huge effect on them. In a way, it even played a part in the decision to record



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*Frances the Mute* without the help of legendary producer Rick Rubin (System of a Down, RHCP, Jay-Z).

"I produced it myself because... we're at a point in the evolution of our band where I thought it would be nice for it to be completely internal and not have an outside voice," explains Omar. "To experience a very heavy year with the loss of Jeremy and a lot of other things that made it feel very much just completely about it being internal and being a 'closed off, for the band only' kind of thing. Which is not to take away from the experience of recording with Rick, but at the same time, we were both producing [De-Loused]. And what this means also is that we were both learning a lot too throughout the process about each other's way of thinking, and this time around I felt like I had a much clearer sense of how I wanted this record to be. With the last record I felt like I wanted an outside voice. This time I felt like I didn't."

Adds Ikey, "Omar's had the concept for the record in his head for a long time. On the last record, Rick oversaw the overall sound and a lot of the vocals, but you know he's more of this guide with great ears. A lot of the day-to-day stuff was Omar anyway. Ultimately, Omar knows the sound of the band."

One of the most refreshing things about the Mars Volta is its unmistakable and inadvertent Latin influence. "Being Puerto Rican, the main interest of our culture is our music," explains Omar. "The music sings about the culture and what it's like to be Puerto Rican. As a result, when you're a kid everyone in your family plays an instrument, and for example Deus Ex Machina (a very traditional sounding song off Omar's solo project, *A Manuel Dexterity*) is

sort of an insight. That's the way that my family sounds at our get-togethers. That is the sound of my upbringing. That's my dad singing on that song. That's my dad who composed the song. I'm playing bass, my cousins and my uncles are playing percussion. It's very much the sound of my roots and where I came from and what it was like to grow up in my household mixed together with the personality that I acquired when leaving my household, which is to say, the electronic effects or the use of electric guitars instead of the traditional cuatro or tres (what's normally used as a piano).

"All I do is write music, record music, watch films, eat and sleep. My life has always been very simple in that way. I rarely go out unless a friend's in town or something and all my time is dedicated towards recording music. A big part of my life from 17 on and all throughout ATDI up until the very beginning of Mars Volta, I was doing a lot of heavy drugs and became a junky and smoked a lot of crack and had a lot of episodes, but... the main energies in my life have always been the same. They're just much less clouded now because there's no drugs... trying to cloud my vision that I have inside or trying to convince me that I can't access my vision without their hope. So in that sense, it's much more liberating when you realize how much power you have. It's like being granted the right to live. It gives you a whole new perspective on everything that you're doing or that you've been doing or that you're gonna do." ■

*Frances the Mute* is out now on Universal/Strummer Recordings.

## OMAR TACKLES A MANUAL DEXTERITY

"Not only have I always been a film buff but I've always looked to film as my biggest inspiration or my biggest push towards making music. As a kid it was always after watching a film that really moved me somehow that I would start writing my own music or be inspired to really express myself.

The film follows two main characters throughout the course of one day who actually never really knew each other and just kind of examines their behavior and how differently they deal with similar situations and problems. Although, it definitely has very little guidelines or boundaries.

I wanted to approach [the soundtrack] in the same spirit that I was making the film, which is to say, you know, the way I used to play music -- there was no refining happening. [No] examination and philosophizing and discussing. I wanted to get away from that and just have the feeling that I used to have when you're a kid and making music because I felt like a kid making this movie.

Cedric sings on a song and Jeremy was playing melodica and stuff on the record. My friend Blake was playing drums. John Frusciante did some guitars on the record. My friend Sara played some sax. Another friend of mine played trumpet. It's a lot of the people that were around me and inspiring me to keep pushing forward to finish what I started."





## "Poppin' and Campbellockin'!"

by Wasim Muklashy

Behind the scenes, the entertainment industry has morphed into an undesirable entity designed to extract the absolute filth in humanity. It's an industry that takes spiritual talent and squashes it into a barcode, destroying any remnants of decency in its wake. There are countless stories detailing the backstabbing, the cheating, the less-than-honorable practices, the constant incestual adultery, that the entertainment world finds itself ignorantly engulfed in. It's a storybook world gone terribly wrong. This is one of those stories...sorta.

The year...1971.  
The setting...Hollywood.  
The subject...Don Campbell.  
The tone...absolutely magnificent.  
Magically inspiring.

Don sits in the Los Angeles Trade Tech College cafeteria with nothing but himself and his sketch pad, an activity he often fancied as a way of creatively passing the time. Looking for a subject to draw, his eyes laid rest on a group of friends marinatin' in front of a jukebox. As he sat there concentrating on a perfect portrait, a few of them happened to notice what he was doing. One of them

came to the table, saw what Don had drawn, and was impressed. That man was Sam Williams, someone who would end up one of Don's full-time friends.

A short time later there was a school dance in that very same cafeteria. "The kind of dance where they just move the tables out of the way." After success in coaxing a shy and introspective Don to accompany Sam and his friends to the function, circumstance dared them to go one further. They pulled him out to dance. He had no idea what he was doing, but a certain move, a certain style where he would lock certain arm and foot movements to the beat, was something these people had never seen before. The move turned into a signature. Not only did it define the genuine persona of Don "Campbellock" Campbell, but it simultaneously provided a catalyst to what has become an inseparable part of hip-hop's history...breakdancing. Don Campbell was addicted.

"My first dance contest was in downtown L.A. Back in those days they had dance contests in big ballrooms, and I always came on the

bus. I was a loner. So when I got there, I'd go right up to this balcony that was usually closed with my sketchpad. Right before the contest one night, Sam (Williams) noticed me upstairs. He was like c'mon man what are you doing up there? come on down.' that one particular night there was one girl whose partner didn't show up, so she kept asking me to go. I wasn't going to go, but since they were my friends, I was like 'ok, what the hell...' If I hadn't gotten pulled out I'd have never had the nerve to get out on the floor."

This turned out to be the best move he ever made. Though he didn't win that night, he tells us "for the first time I felt like I wasn't a missing link, I wasn't lousy, I was alright. Right after that, I started going out all the time. At first I'd never win, then all of a sudden I started winning. Then I kept winning. Then after a while they started paying me to stay out of contests." Here was this "weird guy" with striped socks and knickers breakin' it down on the dancefloor, who inspired people to follow him around, show up where he'd be dancing. Some were even dressed like him. Don had fans. "All of a sudden I was getting attention, the girls, I was in a whole new world."

PHOTOS: KRISTI CURTIS



He pauses, then adds with a hearty laugh, "I'm sorry I dropped the drawing board for a while."

During the time thereafter, as he was expending his newfound youthful exuberance in nightclubs across the California southland, unbeknownst to Don, there was a particular face that kept popping up everywhere he happened to be. They met each other's acquaintance, hit it off immediately, and were soon inseparable. "It was at a club called Citadel out on Hollywood Blvd. It was one of those places where they had the floor lit up high off the stage. In those days she was dressed like a gypsy...things wrapped around her legs and big earrings and stuff. Here I'm thinking, *I'm weird?*," he laughs.

This woman became not only a student of the 'lock,' but a dance partner (the only female in the group), his manager, and girlfriend as well. This woman was none other than Toni Basil (admit it...you remember 'Hey Mickey!') Things could not have been more perfect. As a result of her connections and shazzy social know-how, Don and his dancers, 'the Campbellocks,' began landing gigs on Carol Burnett, the Tonight Show with Johnny Carson, and became regulars on Soul Train, helping to propel the show to its pinnacle. They also found themselves with their own children's television show, "The Saturday Morning Special," while sharing the bill with class acts like you wouldn't believe...Frank Sinatra, Bill Cosby, Liberaci, Doris Day...it was almost too much to handle for a young Don Campbell.

One night before a performance on Johnny Carson's "The Tonight Show," the realities of real-world responsibility rudely confronted a man on cloud 9. He was presented with a letter from his ex-manager and partner, Sonny Kramer, on a record project they had been involved in together, "Doing the Campbellock." The letter was not only a threat of litigation over the groups name "Campbellocks," but was also demanding royalties paid on the numerous performances that the group had done under the name. Don, understandably, wanted nothing to do with it, so had no problem acquiescing to the reasonable option of dropping his name, leaving

it simply as "The Lockers." Problem solved. Don's dangerously humble and good-natured spirit waved it off as a minor bump in the road. He just wanted to dance.

But this is Hollywood. There was something much bigger beginning to unfold.

As I sat with Don at the Red Bull Beat Ridders bboy camp, I couldn't help but notice and feel the genuine good spirited humility that defines his nature. Isolated in the rolling hills north of Los Angeles County with 30 of the best dancers in the country, he spoke of times past with a big smile and healthy bounce in his demeanor, and he spoke about the years past with the same intensity of emotion, only this time as a fighter who recently took a blow from the business of the beast. A blow that lasted almost three decades.

"Less than 5 years ago," he painfully produces, "I found out that there was no letter."

In a noticeably somber tone, he continues. "A friend of mine got in touch with Sonny (Kramer). Apparently Sonny said 'Why the fuck would I do that? Why would I mess with you? I wanted to sell these fuckin' records! You get famous, I get to sell these fuckin' records. I didn't do it. I never sent no letter.'" Don's painful contemplation continues, "All these years I'm mad at this guy. I always say don't believe what people tell you, check it out yourself. But all these years I never did."

So, then, who did? and why?

With Don's name no longer attached to the dance, in technical terms, he was reduced to nothing but a dancer. Although the 'lock' originated with Don, the person who would be credited with the dance moves, naturally, would be the choreographer. "Toni Basil. She put that letter together. She knew I'd be humble enough to just drop the name." The choreographer in the credits shown in countless appearances and performances. She used the leverage it gave her as a means of launching her own lucrative choreography career, not to mention "Hey Mickey." Almost at the verge of tears, Don adds, "All the

crew went with her once my name came off. They all made it. It was the weirdest thing in the world, to go from having everybody, then all of sudden nobody."

3 decades later...2005. Don Campbell is 54 years old. He's a father, a husband, a family man, soaking in the isolation of the rolling citrus hills of Santa Clarita, CA. His lifestyle may certainly have changed, but his youthful exuberance didn't seem to budge. They can steal his dance move, but they certainly can't touch his spirit. And judging from the overwhelmingly awe-struck reception he received as he took hold of the mic and control of the class at the recent Red Bull Beat Riders Camp, respect for Don has been culminating to a juggernaut that seems ready to reach its glorious tip. Respect that is coming from those that truly matter, the ones bound to bring Don's life back to life...the dancers.

Don has recently kept himself busy with various engagements, all of which have made painstaking efforts to personally seek him out. Everything from dance contests to seminars to the bboy summit to speaking engagements, it is obvious his presence has been in the hearts of both street dancers and professional dancers the world over, and it's all coming back to him. Everytime he shows up to one of these events, it brings a long lost piece of Don right back to him. "They treat me so good man. I try to stay humble. I don't have to put the pieces together. Those kids put it back right. If you are who you are, they'll make sure it happens."

With Usher's plans for a film about Don, the sudden re-boost of breakdancing's popularity, and easier access to facts and figures of days past, it's quite obvious that Don's day in the sun is not over. It just took a 3 decade hiatus, allowing time for the rain to wash away most of the dirt and silt that had originally tarnished his career. But the sun is cracking through the clouds again and Don "Campbellock" Campbell is finally getting his due. Don's story is finally being told, and this time, he's going to do it his way. He's going to make sure it's a happy ending.

It's about time. ■





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BY SCOTT SHAPIRO

## Laura Bush to Inner City: Just Say Yo!



As George Bush faced the nation for his annual State of the Union address, he sounded the drums of war. He began by firing warning shots at Democrats over "personal savings" accounts on the domestic front before turning his attention to foreign policy, lobbing harsh words at Iran over their seemingly imminent nuclear weapons programs. But this was all a smokescreen, masking the importance of the greatest threat to America - the war that rages within our own inner cities. With gang violence skyrocketing, President Bush proposed a 3 year \$150-million initiative to help youth at the risk of gang influence and involvement. To implement this new battle he has called upon his most qualified field general yet. Luckily, she accepted the challenge.

"I'm here to tell America, 'Just say YO to thugs (or Yo! for short)'", exclaimed Laura Bush as she opened up her first press conference as the newly initiated "First Beeyatch". In detailing the program to come, the First Beeyatch made the changing of the inner city youth's mindset priority number one.

"There is an inherent culture

of failure in the inner city... a belief that one can't possibly succeed and that is what breeds violence more than anything", the First Beeyatch Bush started. She continued on, making her case for why she amongst all people is the "Beeyatch" to turn this mindset around, pointing to her previous experience helping another spectacular failure rise from the ashes of disappointment - her own husband. "People say that once failure gets in your blood, there's no turning back, but I scoff at that notion. You tell me how a man who has run numerous oil companies into the ground, had the distinction of being the owner who traded Sammy Sosa away from the Texas Rangers, and made two unsuccessful bids in a Congressional election (1977) and Presidential election (2000), yet today stands as the leader of the free world, can be a failure. If someone believes they are going to be a failure, well than that's exactly what they'll be."

The First Beeyatch also believes she can draw upon her extensive experience as a former librarian in helping to turn the tide against gang influence. "All young kids are really like books, waiting to be opened up and shared with the

world. Personally, I don't believe a single one of these kids to be inherently evil. For most of them, I assume it's just a case of wrong place, wrong time really. Most of them just started on the wrong shelf, that's all."

As the First Beeyatch shifted her focus to the actual programs that Yo! will be implementing, she introduced the "Frick the Police!" plan. Noting numerous claims by disgruntled inner city youth pertaining to the U.S. legal system, the First Beeyatch spoke about being able to sympathize with those accused of murder. "Just because it appears you may have committed a crime, doesn't make it so", she started. "Let me tell you a story about a seventeen year old girl named Laura Welsch that took place in Midland, Texas on a clear and chilly November night in 1963. Poor Laura ran a stop sign, driving at approximately 50 mph, causing the death of the sole occupant of a car crossing the intersection. Now I know you're all thinking that maybe the young girl was drunk, but luckily for her, we'll never know seeing as no tests were performed and thus no charges were filed as a result of the accident."

As looks of confusion washed over the First Beeyatch's audience, Marla Meyers, a representative from the NAACP, questioned, "Mrs. First Beeyatch, what exactly are you saying?" Mrs. Bush simply smiled and replied, "Sometimes it's better to be lucky than good and there don't have to be consequences to your every action."

This caused an uproar at the presser. Infuriated with what many thought to be extremely inflammatory advice in the absence of any feasible solution to the problems facing the inner cities, Meyers again peppered the First Beeyatch, asking if she thought wealth or the color of her skin was what necessarily made her luckier than others, especially those impoverished youngsters in the inner-city. Shaking her head and with a smile broadening across her face, the Beeyatch

replied, "Oh, that's just silly. Skin color doesn't make you guilty. Just look at Kobe Bryant. As to the impoverished masses, my husband has informed that we are swimming in a flourishing economy right now. I just think you don't believe in freedom."

## Don't Forget About Me

*Another former child actor speaks out against Michael Jackson*

With the Michael Jackson child molestation trial just weeks away, the prosecution has recently secured Corey Feldman to join Macaulay Culkin and Emmanuel Lewis as part of a growing cast of potential prosecution witnesses with ties to the young Hollywood scene of the 1980s and 1990s. However, with prosecutors looking for Feldman to lead them to the smoking gun, it's doubtful he'll be the guide. Luckily for them, where there's smoke there's fire, and with one Corey surfacing, it would only be a matter of time before another did. That time was today as Corey Haim held an impromptu press-conference on the set of his new film Dream A Little Dream 4: Dinger's Revenge.

"I don't know why no one asked me about it? I mean, are you kidding? Feldy never did anything without me. We went back to Michael's place plenty of times, and let me tell you, there were plenty of times we walked out there blown away, if you know what I mean?", Haim told reporters.

When reached for comment, Jackson's publicist responded to Haim's accusations, saying, "We will not dignify these charges from some never-was actor with a reply. Mouth, Kevin from Home Alone and Webster are one thing, but just because you starred in License To Drive doesn't give you the license to lie."

(continued on page 110)





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## BREAKIN' IT DOWN ONE FUNK AT A TIME

by Mike The Poet

"Break...as in 'breakbeat'...that ten second slice of percussive magic in the middle of a funk song that when looped together by progressive South Bronx DJs in the 1970s became the basis of the hip-hop movement.

*Arkestra*: Out-there jazzer Sun Ra's funkafied concept of the stuffy classical orchestra."

Combine the two, and you've got the Breakestra. In other words, an orchestra that plays breaks.

This is etymology according to Egon of Stones Throw Records, the label that first introduced the world to the eight-piece, Los Angeles based ensemble rooted in deep funk, soul, jazz fever, and, above all, musical friendship. Live, you've got eight men on stage getting loose to some serious groove. As musical golden child Miles Tackett, the man responsible for holding down the bass, playfully states, "What are the first three letters of FUNK?!"

Begun by Tackett, The Breakestra started as the house band for the legendary club The Breaks. Miles' inspiration began when he fell in love with hip-hop after hearing groups like the Jungle Brothers and historic records like Ultramagnetic MC's *Critical Beatdown* in the late 80s - the era in which tons of dusty drum breaks and funky samples first saw the light of day. These samples hit close to home for Miles. Funk is in his blood...literally. His ol' man, Freddie Tackett, was in seminal band Little Feat and was responsible for writing the song "Fool Yourself," an epic track later drum sampled and popularized by A Tribe Called Quest for their "Bonita Applebaum." Though Miles claims he sampled it first, he can't deny that the hip-hop of the late 80s is nothing short of sacred. "Like all longtime Angelino hip-hop lovers, I heard these records on KDAY," he states. After this, he was never the same.

Miles took great joy in watching DJs like Cut Chemist and Mixmaster Wolf mix breaks from rare funk and soul records, and this is what gave birth to the idea to create a band to simulate the blending of breaks through live music rather than on turntables. Somewhere circa 1996,

Miles organized weekly jams at a local coffeehouse and called it The Breaks. It didn't take long to catch on. Not only did it consist of live players, but there were also DJs, beatboxers, breakdancers, and emcees.

For sake of chronological clarity, let's step back just a bit. If we were to construct a family tree of LA bands, Breakestra could be mentioned in the same breath as Weapon of Choice, Red Hot Chili Peppers, Jurassic 5, Mesh of Mind, and Ozomatli, groups that all took root and grew from backyard jam sessions and random open mics held throughout the city, from Echo Park to Venice, Highland Park to Topanga Canyon...groups that blew up following the 92 riots. Musicians from all over the city became tighter and many experimental jam sessions fusing genres like funk, hip-hop, rock, and acoustic soul resulted in the most innovative, multicultural music this end of our generation. Furthermore, musical friendships between cats like Miles Tackett, Mixmaster Wolf, Cut Chemist, Carlos Gualco, and many others, became the seeds for various landmark clubs such as Funky Sole, the Breaks, and Peace Pipe, as well as a pair of indie record labels, Kajmere Sound and Stones Throw Records, that still flourish to this day. It was these sessions that spawned Breakestra.

By building their fan base playing an A to Z of funk classics, from James Brown to Jimmy Smith, all the way to the endless breaks revived by Gangstarr and A Tribe Called Quest, it's no wonder former keyboardist Carlos Gualco states that "the Breakestra should become a class or a 4-year graduate program. Playing with the Breakestra is a great way to get a degree in funk." Original members have gone on to either play with or write songs with an endless list of artists that include the Black Eyed Peas, Macy Gray, The Rebirth, and Dakah.

Through the course of their nearly decade-long existence, the only two members that have remained constant are bassist/guitarist/upright cellist/producer/vocalist Miles Tackett and vocalist Mixmaster Wolf. When asked about the rotating members of the band, Miles responds, "The Breakestra has always been an amorphous project." Critical players

over the years include Josh 'Wallet' Cohen on drums, Geoff 'Double G' Gallegos on sax and flute, Todd Simon and Paul Vargas on trumpet, Dan Osterman on trombone, Carlos Gualco on keys, Davy Chegwidan on percussion, Dan Ubick on guitar, and Soulsister Demya on vocals. Graduates that currently hold a

**"Playing with the Breakestra is a great way to get a degree in funk."**

coveted Breakestra degree have gone on to start their own projects, including Gualco with the Rebirth and Gallegos with Dakah. Additionally, Ubick now leads funk sensations Connie Price and the Keystones.

The rotating evolution of the band has inspired the evolution of The Breaks into current Thursday night extravaganza dubbed The Root Down, in reverence to organist Jimmy Smith's classic. Miles and the Breakestra perform regularly to capacity crowds alongside luminaries such as Jurassic 5, Dilated Peoples, Black Eyed Peas, Freestyle Fellowship, Crown City Rockers, Visionaries, Cut Chemist, Nu-Mark, and DJ Shadow.

The current lineup, as broken down by Miles includes:

**MIX MASTER WOLF** - soul shoutin' and sangin'

**PAT "THE SNAKE" BAILEY** - guitar (also the guitarist for The Rebirth)

**SHAWN O'SHANDY** - drums (from Plant Life and Orgone)

**DAN HASTIE** - Fender Rhodes & Organ (also from Plant Life and Orgone)

**GREG VELASQUEZ** - Percussion

**JAMES "THE PENGUIN" KING** - Saxophones & flutes (Dakah, The Keystones)

**DEVON WILLIAMS** - Trumpet

In conjunction with his irreplaceable role in the Breakestra, Miles has also become quite a DJ. Five years into manning the decks, he explains "I've been around so many DJs over the years that inevitably the spirit rubbed off on me. DJing is an addictive hobby. I'm in a 12" step program." His mix CD, *Funky Sole Vol.1* has become a favorite from coast-to-coast, selling out quickly on the indie circuit. DJ Jeremy Sole describes it: "This continuous set of heavy-footed funk breaks is seamlessly executed,

showing his understated smoothness on the tables. The overall arrangement of the CD unfurls with the stamina of James Brown's 'Live at the Apollo,' and is testament of Miles' undying love for a groove. He could easily have gone for the rare-than-thou selection throughout, but instead, Miles runs the gamut from the funk aficionado's most coveted artists like Eugene Blacknell and Third Guitar, to sure shots like The Meters, Steely Dan, and the godfather himself. Of the 49 bumpin' tracks, there's even slices of Jamaican funk and moments when our man finds the common shuffle between Jimi's 'Still Raining, Still Dreaming' and the JB's 'Doin it to Death.'

While the Breakestra move with the same fluid spirit of *Funky Sole Vol.1*, through the course of their sets, they employ what Miles calls "arrangement experimentation. DJing has a tremendous influence on the breaks and transitions of the Breakestra." Mixmaster Wolf adds, "Here's a live mixtape, you don't need a cassette."

In the same vain, it only makes sense for Miles himself to expand from hip-hop fan to respected producer whose credits include T-Love's acclaimed "Return of the B-girl" EP, tracks for Cut Chemist and Rakka of Dilated Peoples, cuts for Macy Gray's debut LP, and his now legendary remake of Johnny Cash's "Ring of Fire," available on the Ubiquity Rewind Series.

Under these evolutionary circumstances, the Breakestra are releasing an album of original production material on Ubiquity Recordings in the summer of this year. The lead 12" single, "Don't Need A Dance," has already been repressed three times. After years of playing in intimate venues, they are getting so explosive that it is clear bigger stages are the next phase. Last summer, they opened for De La Soul in Central Park. At the recent Root Down 7-year anniversary party they rocked the house. Over 800 people were all smiles, sweating on the funk train. A few weeks later, the boys put it down @ the LA County Natural History Museum.

These underground legends have followed the example set by their heroes and now carry on the legacy with the same momentum as the funk they play.

"Sock it to 'em Dr.Tackett!" ■



BEAT  
THE  
PRESS!

## CA SENATOR BARBARA BOXER

### THE BIGGEST BALLS IN CONGRESS by Jim Sullos

FOR THOSE OF YOU WHO MISSED IT, HISTORY WAS MADE ON SEVERAL DIFFERENT FRONTS LAST MONTH UP ON CAPITOL HILL. FOR THE FIRST TIME EVER, A SENATOR OBJECTED TO THE CERTIFICATION OF A STATE'S ELECTORAL COLLEGE VOTES DUE TO WIDESPREAD REPORTS OF VOTING IRREGULARITIES AND MALFEASCTIONS IN THE STATE OF OHIO. THIS IS SOMETHING THAT, REGRETTABLY, NEVER HAPPENED IN 2000, ~~WHEN~~ WHEN THERE WAS OVERWHELMING EVIDENCE THAT THE FLORIDA ~~GOVERNOR~~ SECRETARY OF STATE, <sup>GO-</sup> ~~GOVERNOR~~ KATHERINE HARRIS, WHO ALSO HAPPENED TO BE THE CHAIR OF BUSH'S FLORIDA RE-ELECTION CAMPAIGN, ILLEGALLY PURGED TENS OF THOUSANDS ~~OF~~ OF BLACK (TYPICALLY DEMOCRATIC) VOTES FROM THE VOTE ROLLS. WHEN HER DEPUTY WAS PRESENTED WITH INCRIMINATING COPIES OF THE DEPT.'S INTERNAL E-MAILS DURING AN ON-CAMERA INTERVIEW, HE RAN INTO HIS OFFICE, LOCKED THE DOOR, AND CALLED THE COPS TO HAVE THE T.V. CREW TAKEN AWAY. IT'S UNFORTUNATE THAT THE ~~MAJOR~~ MAINSTREAM MEDIA CHOSE TO AVOID THIS STORY. THEIR UNWILLINGNESS TO PURSUE IT ALTERED THE COURSE OF HISTORY. CA SENATOR BARBARA BOXER'S OBJECTION WAS MERELY A SYMBOLIC GESTURE TO MAKE A POINT. IT DID NOT CHANGE ANYTHING. STILL, IT WAS ATTACKED ACROSS THE BOARD FOR WHAT THE SENATOR COULD POSSIBLY ~~BE~~ BE IMPLYING. NO ONE, OF COURSE, ADDRESSED THE <sup>ACTUAL</sup> ~~MAJOR~~ EVIDENCE THAT LED TO THOSE IMPLICATIONS.

<sup>S</sup>ECONDLY, NATIONAL SECURITY ADVISER, CONDOLEZZA RICE - CONSIDERED TO BE A SHOE-IN FOR SECRETARY OF STATE - WAS PUT UNDER THE MICROSCOPE BY THE DEMOCRATS IN CONGRESS, AND AFTER MUCH DELAY, WAS CONFIRMED BY AN 85-13 VOTE. IT WAS THE MOST CONTESTED CONFIRMATION FOR SEC. OF STATE SINCE WWII! THE FIRST RECORDED "NO" VOTE IN 14 YEARS. MUCH WAS MADE OF THIS IN THE PRESS AS IT INVOLVED, AT ONE POINT, A RATHER TESTY EXCHANGE BETWEEN RICE & HER CROSS-EXAMINER - CA SENATOR BARBARA BOXER. HAL FISHMAN FROM CHANNEL 5 NEWS, OF ALL PEOPLE, WENT ON A LENGTHY DIATRIBE AGAINST BOXER, DISMISSING HER BY SAYING DR. RICE WASN'T THE ONLY ONE WHO THOUGHT THERE WERE WEAPONS OF MASS DESTRUCTION IN IRAQ. YOU HAVE TO WONDER WHO ~~GAVE~~ GAVE HIM THAT SCRIPT. HE WENT ON TO TALK ABOUT THE NEED TO NOT WASTE TIME W/ PARTISAN POLITICS WHEN CONFIRMING SOMEONE OF SUCH STATUS. NOT ONLY WAS HE TOTALLY OFF-BASE ABOUT HIS CONCLUSION THAT BOXER WAS GETTING AFTER RICE BECAUSE IRAQ'S WMDs DIDN'T SHOW UP - AS ANYONE WHO ACTUALLY READ THE TRANSCRIPT OF THE SESSION WOULD KNOW - BUT HIS COMPLETE LACK OF REGARD FOR HOLDING OUR LEADERS RESPONSIBLE FOR WHAT THEY SAY IS A SLAP IN THE FACE <sup>OF</sup> AMERICAN DEMOCRACY ITSELF.

SENATOR BOXER WAS VERY CLEAR ABOUT HER CONCERNS WITH ~~CONFIRMING~~ CONFIRMING DR. RICE, AND THEY WERE ALL DIRECTLY DERIVED FROM RICE'S OWN STATEMENTS. THE PROBLEM, AGAIN, THAT EVERYONE HAD W/ BOXER'S LINE OF QUESTIONING WAS ITS



IMPLICATIONS. BY PRESENTING DR. RICE <sup>OTHER</sup> OCCASIONS WHERE SHE SAID "NEBOT EVER SAID THAT IT WAS GOING TO BE IN THE NEXT YEAR." IN REGARD TO SADDAM ACQUIRING NUKES, AND THEN SHOWING HER OCCASIONS WHERE BOTH SHE AND THE PRESIDENT SAID THAT VERY THING, IT IMPLIES THAT DR. RICE BENDS THE TRUTH TO <sup>SUIT</sup> WHATEVER ARGUMENT SHE IS TRYING TO MAKE AT THAT POINT IN TIME. WHEN SHE NEEDS TO PERSUADE THE WORLD THAT INVADING IRAQ IS NECESSARY FOR OUR SAFETY, SADDAM IS AN IMMEDIATE THREAT. WHEN THE ENTIRE INTELLIGENCE COMMUNITY CRIES OUT AFTER THE WAR, WHEN NO WEAPONS HAVE BEEN FOUND THEY ALL SAY "YET, WE NEVER SAID SADDAM WAS AN IMMINENT THREAT," SHE GETS ~~ON~~ T.V. & DOWNPLAYS THAT ANGLE. AND WHEN FINALLY QUESTIONED ABOUT THIS, SHE EVASIVE THE QUESTION AND SAYS, "WE FACED A VERY DIFFICULT INTELLIGENCE CHALLENGE," DESPITE THE FACT THAT <sup>MARCH '03</sup> ~~IN~~ SHE WAS ON TV CALLING IT "ONE OF THE STRANGEST INTELLIGENCE CASES I'VE SEEN." SO, WHAT'S THE TRUTH? DEPENDS WHO'S ASKING, I GUESS.

WMDs  
THERE ARE ALSO THE NUMEROUS INSTANCES OF DR. RICE TRYING TO PRESENT SADDAM'S ~~ALLIANCE~~ CONVENTIONAL WEAPONS AS ~~WMDs~~ DESPITE INTERNAL MEMOS AND INTELLIGENCE REPORTS ALL SAYING THE EXACT OPPOSITE. DR. RICE'S RESPONSE OF "WE DIDN'T GO TO WAR BECAUSE OF ALUMINUM TUBES," NOT ONLY EVASIVE THE ISSUE - DID SHE OR DID SHE NOT KNOWINGLY CONTRADICT THE FINDINGS OF THE INTELLIGENCE COMMUNITY - IT'S NOT ENTIRELY BELIEVABLE SINCE THE PRES. DID INDEED USE IT IN HIS SPEECHES TO BUILD SUPPORT FOR THE WAR. OF COURSE, THE PRES. ALSO USED THE SADDAM/AL QAEDA ~~ALLIANCE~~ ALLIANCE TO BUILD HIS CASE FOR WAR, TOO. AND, AS SENATOR BOXER POINTED OUT, DR. RICE WENT ON NATIONAL TELEVISION AND PERPETUATED THIS MYTH LONG AFTER THE STATE DEPT. SAID THERE WERE NO AL QAEDA CELLS IN IRAQ. LIKEWISE, THE BI-PARTISAN 9/11 COMMISSION FOUND NO SUCH LINK, NOR DID THE CIA. IN FACT, ALL RELIABLE INTELLIGENCE POINTS TO THE FACT THAT BIN LADEN DESPISED THE SECULAR HUSSEIN. YET, DR. RICE COUNTERED THE SENATOR'S LINE OF QUESTIONING WITH "IT WASN'T A QUESTION OF OPERATIONAL ALLIANCE, IT WAS A QUESTION OF AN ATTITUDE ABOUT TERRORISM..." A DUBIOUS ASSESSION GIVEN BUSH'S RIDICULOUS "MISSION ACCOMPLISHED" SPEECH IN WHICH HE STATED EMPHATICALLY, "WE HAVE REMOVED AN ALLY OF AL-QAEDA."

AND FINALLY, LAST MONTH MARKED THE FIRST TIME EVER THAT A U.S. SENATOR IMPLIED ON A NATIONAL FORUM THAT THE U.S. DOES NOT ALWAYS <sup>MILITARY</sup> BASE ITS ~~DECISIONS~~ DECISIONS ON MORAL GROUNDS. "[ONE] REASON YOU [DR. RICE] GAVE THE AMERICAN PEOPLE FOR THE WAR IN IRAQ... WAS THE HEINOUS MASSING OF THE IRAQIS BY SADDAM IN THE '80s. THIS MASSING WAS KNOWN TO THE AMERICAN GOVT. AT THE TIME [BUT] DID NOTHING TO DISSUADE [IT] FROM LAUNCHING FULL DIPLOMATIC RELATIONS WITH SADDAM. AMERICA GAVE ITS SEAL OF APPROVAL TO SADDAM HUSSEIN BY SENDING SPECIAL ENVOY DONALD RUMSFELD TO IRAQ... WHY IS THAT NOW A REASON TO GO TO WAR, WHEN BEFORE IT WAS A REASON TO KISS & MAKE UP WITH HUSSEIN?" GOOD QUESTION. AND IT'S ONE THE MAINSTREAM U.S. MEDIA WON'T TOUCH. YOU CAN CALL THE PRESIDENT STUPID OR THE ATTORNEY GENERAL UGLY, BUT WHAT YOU CAN'T DO IS IMPLY THAT THE U.S. USES ITS MILITARY MIGHT TO TURN A PROFIT. YOU SEE, AS A JOURNALIST, YOU CAN'T GAIN ACCESS TO THE MASS MEDIA UNLESS YOU HAVE A CERTAIN BIAS. IT IS A BIAS THAT LEADS JOURNALISTS TO SAY "WE" WHEN THEY REALLY MEAN THE U.S. GOVERNMENT OR U.S. MILITARY. IT IS THE SAME BIAS THAT ASSUMES THE GOVT. IS, FUNDAMENTALLY, MOTIVATED BY BENEVOLENT INTENTIONS. "WE" MERELY SEEK SECURITY AT HOME AND FREEDOM AND PROSPERITY FOR OTHERS ABROAD. AND, IT'S THIS BIAS THAT CAUSES WELL-TRAINED ACTORS - DISGUISED AS JOURNALISTS - TO READ SCRIPTS THAT BRISTLE AT EVEN THE SLIGHTEST IMPLICATION TO THE <sup>THE</sup> CONTRARY.

# WHO'S YO' MOMMA!?! EDIPUS

shatter the complex...

by marlin george

A prophetic vision convinced the King that he would be killed by his son, so he banished the Prince from the kingdom. He was tossed into the forest, with his feet bound, and left to die. His life seemed doomed from the start, yet through predestined chance perhaps, he meets his father. Ignorant of his parentage, they have an argument, he kills him. He then marries the Queen, unbeknownst to either that she is his mother, and ends up King. He was Oedipus.

Because of the ruthless pool of bands trying to fight and scratch their way through and beyond L.A., the competition leaves many of them, like Oedipus, appearing to be doomed from the beginning. However, to those that stick with their original intentions of making music that matters, music that impacts, and music for the sake of music rather than money, an alternate fate awaits them. Take, for instance, Los Angeles' aptly named rock trio, Oedipus. They have remarried their nurturing notes, and as a result, their new record *Humbility*, has them coming off as kings.

Referring to the 10 year period between the birth of the band and the conception of it's first full-length studio album, guitarist Stephen Cohen offers that "The EP songs are full of power riffs and intensity, but they lacked a certain cohesiveness. Recording this album was such an intense and intellectual process. *Humbility* exemplifies how far the songwriting has come." "I'm glad we waited as long as we did," adds bassist/vocalist Jeremy Haffner, "because I think that our songwriting matured in the interim. A lot of energy also went into making this album flow from track to track."

Being native Angelinos and children of industry families, both Jeremy and Stephen seem to have learned early on to take their time and be patient with something they are truly passionate about, because in this cutthroat world of entertainment, it's the only way to last. "Growing up around the industry definitely demystified the process and the people for us at an early age," Jeremy confesses. "It gave me a better sense of how obtainable success can be." Stephen adds, "it's easy to get caught up in the glamour of being an artist, but I learned to stay focused and be conscious of the many possible pitfalls. It's important to recognize which avenues are important to advance towards success. If we reacted on our first impression, we would have missed many creative opportunities. Playing along with my parents taught me early on about playing with other people and not just at the same time as other people. There really is a big difference."



"There are a lot of very talented, experienced individuals and companies, some working independently, and some working for labels, that are willing to cut you a break if you can manage yourself in a professional and efficient manner," offers Jeremy. "Make sure you do your homework."

Along with drummer Keith Larsen, the band has become a highly anticipated mainstay in the Los Angeles rock world, respectfully trashing places like the Key Club, the Troubadour, and the Roxy. "Our shows tend to be a little frantic. I like watching people have to catch their breath when we've finished our set," admits Jeremy. And with their plans "to play our asses off in support of this album, everywhere we can," be confidently assured that there's going to be a lot of encouragingly destructive huffing and puffing in pits across the Southland.

"If we can keep building fans and selling records, with or without a record company, I will consider Oedipus a success," Jeremy tells us. Stephen is quick to add that "success would be to know that we are influencing other people in their creativity." Judging by the diehard following that swears by Oedipus's presence, it's without hesitation that Jeremy is able to proclaim:

"Oedipus is the best it has ever been." ■

[www.oedipusband.com](http://www.oedipusband.com)  
check out the sound at [www.wavmag.com](http://www.wavmag.com)



# GENERAL PATTON VS. THE X-ECUTIONERS

By J. Anastos



"What would you do if a vicious enemy suddenly started coming at you armed to the teeth, and ready to kill you?" BAM!! "The X-men! The saga begins."

And so does the booty shakin, as it's almost impossible not to groove out to many parts of this wildly eclectic collaboration from madman vocalist Mike Patton and legendary New York scratch crew the X-ecutioners. The X-men tear this one up with plenty of pounding beats and crazy samples, but the odd timings and jolting genre swings are patented Patton. Part scratch album and part Frankenstein monster, GP Vs. the X never stays in one place too long. It goes from Sinatra-like lounge, to big band swing, to old skool hip-hop, to tribal electronica, to death metal madness and back with ease.

According to Patton, "It's a sort of confrontational sort of sound clash kind of record -- two worlds colliding. Some of its pretty light on its feet and beat oriented and... other parts are very jagged and hit you from another angle. So it's kind of a neat mix of a lot of different things and it's definitely built for short attention spans."

Mike Patton's impressive range of vocal shenanigans is also most definitely on display. He grunts, yelps,

screams, clicks, and croons his way through the entire album. There are many parts on the album that sound as if they were performed by some indigenous tribe deep in the jungles of some far away country. But no, that's just Mike getting loose. Speaking of loose, Patton's sick sense of humor is never too far away, usually smirking just beneath the surface waiting for the right moment to strike. Case in point: one of the only really cohesive songs on the album, "Loser Online", focuses on the cyber-journeys of a sexually depraved deviant. Sound like someone you know? Maybe someone you know personally??

To go through a list of all of Patton's projects since the demise of Faith No More would take up the entire space of this article, but most recently he's collaborated with Dan the Automater, Bjork, and Rahzel, the human beat box extraordinaire from the Roots. And he's still active in his two current bands, Tomahawk and Fantomas. Recording this album, however, was a little different from all of that. For one thing, it took him three years to finally finish the fucker. For another, this was the first album that he's ever recorded and mixed into his own computer all by himself. "The studio was kind of used as a compositional tool on this one," he explains.

"I gave [the X-ecutioners] a bunch of records to cut up. I wanted to provide them with a bunch of sounds that they wouldn't normally have in their arsenal, so to speak... I told them to do whatever the hell they wanted. Go crazy. Think of this as a trip to Mars... They constructed some little building blocks for me and then they sent it back to me, and I edited the daylights out of it and added instruments and vocals and so on and so forth.

I knew that I wanted 4 or 5 straight sounding songs that would hold the interest, little islands to swim to, because I knew the rest of it was going to be real dense and real abstract. I wanted the genre skips to be really really quick. By the same token, a whole record like that would've been a real bitch to listen to, so I wanted to pepper it with actual songs, too."

"That's nice of you."

"I try."

Mike admits that the X-men kind of tripped out at some of the stuff he gave them although they loved the sound effects. "I gave them a lot of world music, stuff that I think they weren't used to playing with. Tabla records, a whole lot of soundtracks. They loved those. A whole lot of hideous, horrendous blaxploitation stuff that they didn't use too much of actually." He laughs this off and then goes on to contemplate the true definition of world music. "I consider death metal to be world music to tell you the truth. (Laughing) That's genuine American folk music right there... these guys are preserving a great American heritage!"

Patton and the X-ecutioners have collaborated together many times in the past, but only in a live setting. "We'd done some shows previously that were all improvised and we kind of felt like we were on the same page... But, you know, the X-men are used to hyping [people] up, everyone dancing around and going crazy. And... with what we were doing [together] live, everyone was kind of back on their heels. So I think they realized that this is something else... and anyone who's been doing this for awhile is gonna jump at the chance to do something fun and sort of outside their sphere of reference... I don't know if they've ever done a

collaboration record that sounds like this before! " This is followed by his trademark low guttural laugh. "But the important thing is that they were up for it. I warned them, I said,

'I could definitely tarnish your guys' reputation!'"

**SOLDIER:** We're not using spears anymore! Weapons now have become highly impersonal. They're developed to be fired fantastic distances. How the hell is the enemy gonna see my appeasement signal!

**GENERAL:** Look, it's a fair fight. You won't be able to see his either.

Despite the very prevalent war theme running throughout the album, Patton remarkably distances himself from making any political statements outside of the music. "I try to keep any sort of political views or opinions that I have pretty much in-

house. I don't

feel like I'm in any position where anyone should believe what I say or what I think. It's irrelevant. I'm a musician. I don't want to take my fucking political hints from say Bruce Willis or any other fucking moron, you know? Just because I happen to make some sounds with my voice does not mean that my opinion matters."

Well, maybe his opinion about war doesn't matter much, but his opinion about touring Europe and performing with Rahzel certainly does. "It was great. Sometimes I would just stand on stage and watch him go. Really fun stuff, completely improvised, different every night. I never really knew what was going to happen from one moment to the next. And man, this guy, not only is he a total museum of sound embodied in a person, but he's also an amazing listener. I'd throw some shit at him and he'd chew it up and spit it out right back at me, so he's a total treat to work with."

Patton says that an album with Rahzel is definitely in the works, though he's unsure if it will be live or in the studio. First he's got to finish Peeping Tom, his sticky sweet pop project that is a collaboration with a myriad of different producers and then go out on tour with Fantomas, his freak show metal act. There are currently no plans for a tour with the X-ecutioners but he said that they'll definitely play a couple dates before the end of the year. Stay tuned!

General Patton Vs. The X-ecutioners is currently available on Patton's own label, Ipecac Records.

## PLAYING AROUND WITH Fantomas --

By Montague Bitterman

Behold! The latest installation of Fantomas has arrived, and this time it's wrapped in a thirty song package – the longest song clocking in at a remarkable two minutes and twenty two seconds! *Suspended Animation* is the fourth other-worldly album from these crazy metal fusion experimentalists. This one seems to be the soundtrack to a psychedelic cartoon from hell. Don't leave your child alone with this CD! The brain-child of vocal magician Mike Patton also includes the Melvins' Buzz Osbourne on guitar, Mr. Bungle's Trevor Dunn on bass, and Slayer's Dave Lombardo on drums.

**WAV:** What were you trying to say with this album?

*Mike: I wanted it to be a record for children -- our hello kitty experience. Hello kitty hardcore... for infants.*

**WAV:** You know there's a whole legion of people on the internet who consider you a genius? You think they're related to you?

*Mike: Those are my cousins, man -- can't choose your relatives!*

**WAV:** What do you use in your home studio?

*Mike: I use ProTools, the moron's version of Cubase... it's like crayons and a coloring book compared to some programs. That's actually why I like it.*

**WAV:** How do European audiences differ from American ones?

*Mike: More or less the same, I guess. Basically almost anywhere you go, people get drunk and act like idiots.*

**WAV:** You guys play pretty challenging music. You ever play a show for an audience that's not necessarily up for the challenge?

*Mike: All the time! Opening up for Tool and stuff like that -- sure, there's booze and they throw stuff but it's never really as bad as one might think.*

**WAV:** Is Buzz as crazy as he looks?

*Mike: He's crazier than you'll ever know.*

**WAV:** There's not much in the way of actual lyrics on this album...

*Mike: What do you mean, man? It's my secret language! (Laughs) I just don't think that lyrics are appropriate for every situation... In this music the vocals are just a cog in the machine.*

**WAV:** Do you do any vocal exercises to get your pipes up to speed?

*Mike: Drink a lot of coffee... gargle with bull semen, that's about it.*

*Suspended Animation comes out April 5th on Ipecac Records.*



# "Nuthin' But A Good Time"

By Daniel Kiger

Is it just me? It seems that Hip Hop is the new "Hair Metal". We all remember the hair metal of the mid and late 1980s. Get yourself some hairspray, chicks, some hot threads, and sing about the never-ending party that is your life! Current pop hip hop seems to have borrowed a ton of stuff from the Motley/Poison/Cinderella/Winger crowd when it comes to videos, subject matter, chicks-on-cars, and parties. Get yourself some stylish clothes, some bling, a slew of booty shakers, and voila!...a huge hit rap song.

Rappers aren't solely to blame, in fact as a huge fan of both hip hop and rock I have a distinct appreciation for singing/rapping about all the fun there is to be had in life. But wasn't hip hop often an injustice remedy? If not, it was certainly a mirror of the struggles of everyday people. Rock certainly was for a time, prior to the spandex-clad 80's. Anybody remember the follow-up to "Seventeen" by Winger? What about the follow-up to Juvenile's "Back That Ass Up"? Neither do I.

As with rock, hip hop became a huge market force. It generated millions in sales and dollars for labels. The need to develop artists diminished, just find a new one when an older one doesn't sell so well. How do you get the new one to sell? Make sure there's a hit song, probably a party jam, with a bangin' video and you're ok. Chingy, Fabolous, Bird Man, Diddy, Ja Rule, Lil' Whoever, and others are not exactly Gang Starr.

That's right. Hip hop has always had a party side, since it originated at parties. I am not suggesting anything is out of place, but isn't there enough "p.i.m.p.", and "make it clap" to satisfy even the most ardent fan? There are always exceptions. Motley Crue and Poison competed with U2 and Springsteen for airplay and chart dominance. Historically you can't underestimate the Beatle-esque, genre-stretching, exploits of Outkast, or the overt politics of Bob Dylan and Public Enemy. The times they are a' changin'.

Now, let's keep hip hop fans assured, I'm not a clueless

white boy. I have put my money where my mouth is and directed a video for a rapper that is the anti-"Hair Hop."\* This issue has very little to do with talent. That is to say, I believe a lot of the people who push Nelly, Ludacris, and others have a good sense of their rappers' respective rhyming abilities. They're good. Period. There were talented musicians in White Lion and Ratt too. I think Lil Wayne has serious flow; but C-A-S-H M-O-N-E-Y does spell it out pretty clearly. And truthfully no one begrudges anybody their right to go after exactly what they want, but as an audience, we've had better moments.

"Wait! What about the exceptions in hip hop?"

I hear you. The Roots, Jurassic 5, Talib Kweli, and plenty of others are speaking volumes on behalf of the young and the black community right now, and many others have in the past. Kanye West is a great current example, but his allegiance to Twista with his "...Make You Famous" stuff erodes it a bit doesn't it? Didn't somebody actually get famous by being the chick on the hood of the car in a Whitesnake video? I have no delusions about the depth and conscience of rock across the board, but damn, Lil' Kim and Lita Ford do have certain things in common.

There will be a time, as with the arrival of Nirvana and their 90's counterparts, when the fans have a strong enough sense of their own need to hear music that "says something" that all the gold teeth and formulaic videos will seem hilarious. Until then seek out the good stuff, and resist the "Youth Gone Wild." Or, if the fans want that, go ahead and give "Girls, Girls, Girls" a listen...you can pick the Motley Crue version or the Jay-Z one. Peace. ■

\* [www.ifilm.com/ifilmdetail/2645223](http://www.ifilm.com/ifilmdetail/2645223)





## New Titles from South End Press

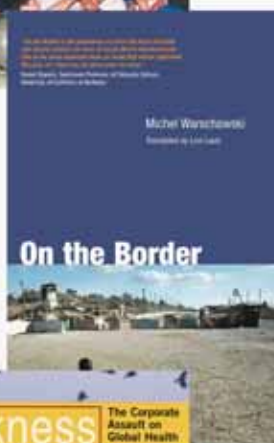
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### *iCochabamba!* *Water War in Bolivia*

Oscar Olivera in collaboration with Tom Lewis

*iCochabamba!* tells the story of the triumphant struggle of ordinary working people in Cochabamba, Bolivia against the privatization of their water supply and their efforts to build a real democracy.  
paper, \$16



### *On the Border*

Michel Warschawski

In this award-winning political memoir, Michel Warschawski meditates on the violence—and vibrancy—of the border cultures from which his voice emerges. Available for the first time in English, *On the Border* offers Warschawski's hope for the rich exchange that Palestinians and Israelis might someday enjoy.  
paper, \$17

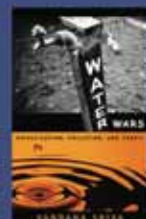


### *Sickness and Wealth* *The Corporate Assault on Global Health*

Edited by Meredith Fort, Mary Anne Mercer, and Oscar Gish

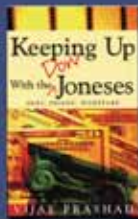
International scholars and activists examine how official and corporate actors of globalization—including multinationals, the IMF and World Bank, the World Trade Organization, and “first world” governments—have enacted policies that limit medical access and promote disease and death for many in the poor world.  
paper, \$18

## Also Available



### *Water Wars*

Privatization, Pollution, and Profit  
by Vandana Shiva  
paper, \$14



*Keeping Up With the Dow Joneses*  
Debt, Prison, Workfare  
by Vijay Prashad  
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*Made in Indonesia*  
Indonesian Workers Since Suharto  
by Dan La Botz  
paper, \$18

*An Ordinary Person's Guide  
to Empire*  
by Arundhati Roy  
paper, \$12



# AXIS OF JUSTICE

 The Future is Unwritten

By Wasim Muklashy

"I was on Ozzfest 3 years ago and there was a very real white power contingent in the crowds that would show up. Ironically, every band on the main stage had some minority member as a player of the band." This is the sort of thing that drives great people to do great things. Tom Morello, though currently with Audioslave, couldn't help but feel a twinge of his Rage Against the Machine days, so he partnered up with System of A Down frontman Serj Tankian, to do something about it. "Serj and I got together the next year and wanted to have a different presence at Ozzfest for anti-racist groups and pro-environment groups. Basically, for people that like this music and play this music that aren't down for Hitler."

That was the beginning of Axis of Justice, a non-profit organization founded by Tom and Serj with the goals, as stated in their mission,

of "bringing together musicians, fans of music, and grassroots political organizations to fight for social justice." Tom explains that "I think music plays a huge role in energizing people. Every day I meet people who were affected by Rage Against the Machine that say we changed their world view and made them feel like they're not alone."

"Real fundamental radical progressive and revolutionary change will come in this country not because of the divine wisdom of the President or the Supreme Court, but because of people working from the ground up. It wasn't like one day some President woke up and said 10 year olds shouldn't be working in coal mines or women should have the right to vote. It was people who fought and struggled and organized, and sometimes died, for those things."

Tom continues. "History has been made by 12 year olds and up, from high school and up. When I was in high school, everyone was just thinking about losing a couple pounds to get on the wrestling team or hoping that their ACTs came out right so they can go to UofI instead of Illinois State. That was the sole focus. And at the time, there were the IRA hunger strikers, and there was this kid who was one year older than me and he died. He was on that hunger strike until he died. that made me think there's maybe more going on in this world that the thing that's packaged and left at my door. Like today, you can talk about WMD lies and fighting terrorism, but what is really happening is working class and poor people from the United States are going and killing working class and poor people in Iraq"

Considering the fact that Axis of Justice was born from the musician as activist standpoint, it was inevitable that it would eventually spawn "a concert series, a radio show, CDs, and DVDs." The Axis of Justice radio show,

hosted by Tom and Serj and broadcast every month on listener owned and supported KPFK Pacifica Radio (as well as at [www.kpfk.org](http://www.kpfk.org)), is enjoying it's two year anniversary in April.

Jerry Quiggly, KPFK producer and host of the station's popular show *Beneath The Surface*, offers "I think part of the process is organic. If you're honest, you talk to a 19 year old the same way you'd talk to a 29 year old or a 69 year old. You just have to approach it from a direction of mutual respect and understanding. Realize...we can all learn from each other."

In 2004, Axis of Justice started its first local chapter by combining forces with Food Not Bombs in efforts to feed the homeless and organize clothing and blanket drives. Axis of Justice also holds weekly peace vigils and run information tables at numerous concerts and rallies. Additionally, the organization has provided an ideal platform for Tom Morello's acoustic alter-ego, The Nightwatchman. "The idea is about directly combining music and activism. The message is not filtered. The cause is very direct."

At a recent local event hosted by Axis of Justice and Food Not Bombs which included acts such as The Nightwatchman, Bad Acid Trip, as well as a slew of political artists, emcees, and organizations, Rosa Romero of Axis of Justice could not contain her passionate call for action. "We are growing quickly and are now beginning to expand. We want to start chapters in other places." The numbers and popularity are increasing at a rapid rate, and with Tom Morello and Serj Tankian manning the helms, that pace will surely not slow.

If you are interested in seeing how you can become involved with Axis of Justice in your area, or if you just want to know more...check [www.AxisOfJustice.org](http://www.AxisOfJustice.org).

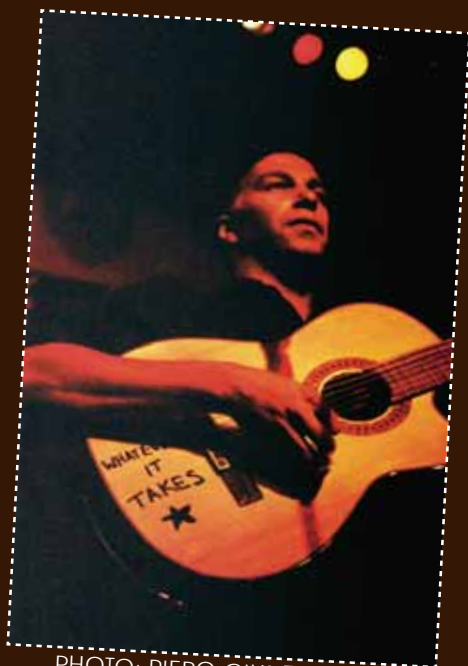


PHOTO: PIERO GIUNTI



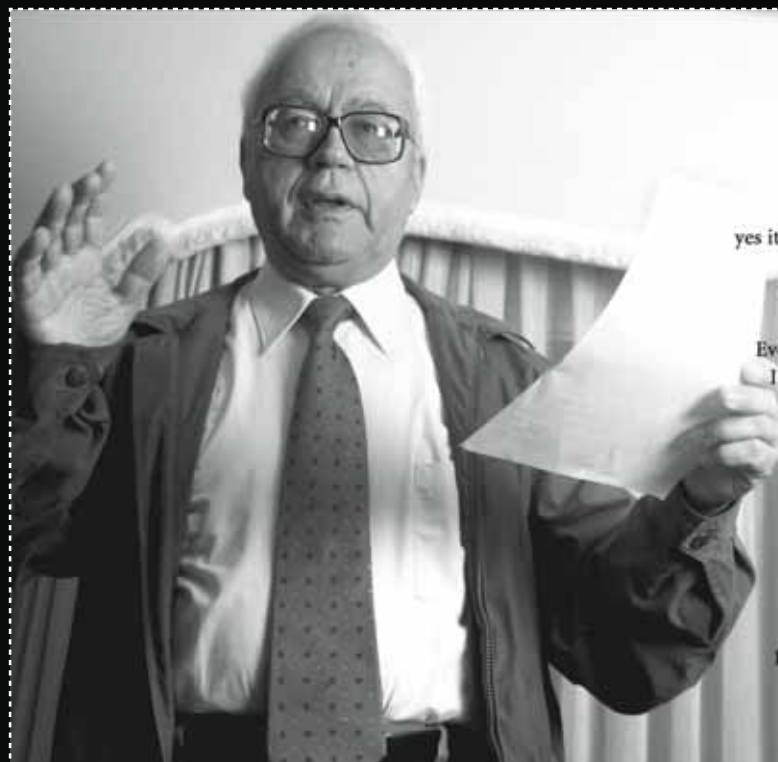


PHOTO: ANGELA PIERCE

## 'The Mirage'

by KIA the landlord

Destiny sing youR song. May Be somebody will Believe it.  
 I Hear youR song and I Belive it.  
 your song was about a plain and DeseRt and a MiRage  
 yes it ceRtainly was about plain and Desert and Trees and a MiRage.  
 and eveRybody was Looking for water.  
 Nobody Has Reached and They aRe still Looking for water  
 everybody looking for This MiRage and still wander.  
 EveryBody wander in This Desert wether lonely oR Not Lonely.  
 I know This way will Never end. But we will end in this way.  
 sometime Lonely TRee call you To offer Their shade.  
 It Has pleasant shade But you are greedy for The Mirage  
 and you Don't stay and enjoy it.  
 I Dont know How long I will Be wander in This Desert  
 and is TheRe any Reality in this MiRage at all?  
 This DReam is impossible. But you aRe Not alone,  
 and everyBody is with you wise oR simple  
 I have To Tell you - you Have To Be astrong  
 and Have No feaR and Be powerFul untill Last minute.  
 Because you aRe Not alone, you aRe not alone Like oThers.

KiaRasH OmidvaR from Iran,  
 Dedicated To His family

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# PRESIDENT BUSH: We Need New Energy to Set America Free



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Explore, enjoy and protect the planet

A message from your neighbors at the Sierra Club • [www.sierraclub.org](http://www.sierraclub.org)



# COCKS & LOADED:

## BUSH PT. II SHOTS TO KILL OUR NATIONS' NATURAL HERITAGE

By Micah Lashbrook



When my friends came back from a town hall meeting aimed at saving the Ballona Wetlands, the last of its kind amidst L.A.'s endless urban sprawl, anger reared its ugly head.

I saw fire spew from their mouths as they cursed greedy developers and their detached east coast investors for not recognizing the irreplaceable beauty of the flora and fauna holding on for dear life within this fragile ecosystem. Tempers flared as they relayed their newfound knowledge that wetlands are "the kidneys" of Mother Earth, naturally filtering all the water that runs off our landscape, just as coral reefs do in our oceans. It's simple really, if we destroyed our kidneys, toxins would soon overwhelm our bodies, and an agonizing death would follow, the same goes for our planet.

Although touched by the outpouring of emotion, I can't help but think bigger in regards to the irreversible damage being inflicted on our nations' natural heritage by President Bush. When he got re-elected, he re-vamped his attacks on the environment under the cloak of national security, with energy independence as his battle cry. The acquisition of a majority vote in both the House of Representatives and the Senate ensures Vice President Cheney's controversial energy plan will hardly face any opposition this time around.

*The Bush administration FY2005 budget released on Monday, Feb. 2, cuts spending on environmental projects by \$1.9 billion compared with FY2004 spending.*

- BushGreenwatch.org

We the people must act now! The mantra of "think globally, act locally" has got to give way to activism geared towards stopping huge federal rollbacks of already weakened conservation acts. As citizens we can no longer afford to be reactionary and wait until the tap runs dry, or the skies turn black from smog to take action. "Not in our backyard" must become "not in my country", because once contractors and developers are knocking at your door, it's already too late.

The following page highlights but a few of our current administrations unprecedented amount of proposed federal repeals, oil drilling, and blatant disregard for the environmental health and safety of Americans. As well as presenting some legislation that desperately needs your support. This is just the tip of the iceberg, so please get informed and write your congressman or woman, call your senator, organize a protest - let your voice be heard to ensure the same joy of nature and quality of life for generations to come.



## LEGISLATION TO PROTEST

**ROADLESS AREA CONSERVATION RULE (RACR)**

In its most aggressive assault yet on our last wild forestlands, the Bush administration announced in July 2004 its plan to eliminate the RACR completely. They've repeatedly refused to defend the rule in court, and in December 2003, Bush officials "temporarily" exempted Alaska's Tongass rainforest -- our largest national forest -- from roadless protections. They are now moving forward with approximately 50 timber sales in Tongass that would violate the rule. If the RACR is repealed, it will let chainsaws and bulldozers into the last 58.5 million acres of our nation's forests.

Similarly, Bush's bogus "Healthy Forests Initiative" accelerates logging in our ancient forests and wildlands by focusing on cutting down large trees deep inside our forests, instead of concentrating on brush control and fire prevention in areas where people live.

*www.fs.fed.us - The US Forest Service - celebrate this agency's 100th Anniversary by calling and writing them to ensure they're protecting our natural treasures:*

*USDA Forest Service, 1400 Independence Ave., SW - Washington, D.C. 20250-0003  
Pick up the phone and say hello! (202) 205-8333*

**THE FISHERIES SCIENCE AND MANAGEMENT ENHANCEMENT ACT (FSMEA)**

The health of our oceans is at risk. If we maintain the current rate of industrial fishing, we will deplete our marine waters of 80 percent of its fish within the next 10 to 15 years. FSMEA takes a crucial first step toward giving our oceans a chance to recover and provides a permanent future for ocean life and people who rely on healthy oceans for their livelihood. If enacted, FSMEA will do the following:

1. Separate conservation and allocation decisions
2. Broaden the representation on Fishery Management Councils to include members of the public and conservation groups
3. Reduce financial conflicts of interest on the councils
4. Train new council members on the science and other factors of fishery management to ensure that decisions over how much fish can be caught are made by scientists and not the fishing industry reps largely responsible for the current crisis.

*environmentcalifornia.org will give tips on how to write a letter to be published in your local paper, then ask your friends and family to do the same.*

## LEGISLATION TO SUPPORT

**CLEAR SKIES ACT 2005**

In April 2003, Generators for Clean Air, a coalition of eight power plant owners, reviewed the first version of the Bush administration's air pollution plan and requested "essential" changes to undermine the bill's already lax cleanup provisions. A secret utility industry lobbying document recently obtained by NRDC (Natural Resources Defense Council) reveals that corporate polluters helped draft a White House legislative proposal that weakens the Clean Air Act. The proposal is now known as the Clear Skies Act of 2005. It's no secret that many logging, mining, and energy industry reps hold top-level lobbying and cabinet positions in the new Bush administration making any efforts to stop the Clear Skies Act more daunting, but even more important.

A vote on the new version of Clear Skies was suspended in mid-February when proponents were concerned they did not have the votes to pass the controversial legislation - so there is still time to act!

*epw.senate.gov - write the Environment & Public Works representatives who'll be voting on the revised Clear Skies Act and tell them to burn it.*

**THE McCAIN - LEIBERMAN CLIMATE STEWARDSHIP ACT (CSA)**

The historic CSA was reintroduced to Congress in 2005 after it's narrow defeat in 2003, with the promise of firm cuts in heat-trapping gases that contribute to global warming. The CSA is the most significant piece of climate change legislation to be introduced in recent years. For several years momentum has been building for the CSA's market-based approach, which supports clean alternatives to our nation's transportation and energy needs.

How the CSA works:

The CSA calls for a reduction in emissions of heat-trapping gases to 2000 levels by the year 2010. The bill creates a market-based system of tradable allowances to achieve this reduction. The market-based system was based on the widely successful system of sulfur dioxide emission permits, which was created under the 1990 Clean Air Act. An independent study from economists at MIT showed that the Climate Stewardship Act would have a modest economic impact of \$20 per year per household.

*nrdc.org - search for Climate Stewardship Act and learn how it will curb Global Warming as well as increase overall U.S. employment.*

**ARCTIC NATIONAL WILDLIFE REFUGE (ANWR)**

The Bush Administration, Congress, and the oil industry are at it again, pushing to open the Arctic National Wildlife Refuge in Alaska to oil drilling. The Senate last rejected it in 2003. Known as "America's Serengeti," the Arctic Refuge is home to polar bears, caribou, grizzlies, migratory birds and other wildlife. Despite widespread public opposition to drilling in the refuge's sensitive wildlife habitat, the battle could emerge yet again in early 2005.

The U.S. Geological Survey estimates that the Arctic Refuge will provide less than a six-month supply of oil, most of which won't even be available for years. In fact, requiring SUVs to meet the same fuel economy standard as cars would save more oil - up to 1 million gallons a day - than could be pumped from the Arctic Refuge. Real energy solutions lie in improved fuel economy, energy efficiency, conservation, and improved technologies.

*environmentaldefense.org has an online petition you can sign and send to your representatives as well as forward to friends and family.*

**ASSEMBLY BILL 1493 CALIFORNIA'S LANDMARK CLEAN CARS LAW**

California, the nation's biggest car market, adopted the world's first regulations to cut global warming pollution from automobiles in 2002. But instead of relying on their engineers to deliver pollution-cutting technologies to consumers, the auto companies brought in their legal teams to pursue backward and unproductive litigation. Even Toyota, Honda and Ford, despite their recent gas-electric hybrids, have locked arms against the clean car law.

The automakers filed suit in December to block California's new emissions standards from taking effect. If the companies prevail, they could effectively hijack the future of clean cars for years to come.

States including Connecticut, Massachusetts, New York, New Jersey, Rhode Island, Vermont, Maine and Washington are considering adopting California's standards. Help California set the precedent for the rest of the country to follow.

*What to do:*

*Send a message demanding that the big 5 auto makers withdraw from the lawsuit to block the California clean cars law. Their contact info is at nrdc.org - under the TAKE ACTION tab.*

**WANT TO LEARN MORE?****BUSHGREENWATCH**

*(bushgreenwatch.org) -*

Bushy and his bushwacking buddies attacks on our ecosystem are so prolific MoveOn.org had to sponsor a website just to keep track!

**EARTHJUSTICE**

*(earthjustice.org) -* Founded in 1971 as Sierra Club Legal Defense Fund, Earthjustice is a non-profit public interest law firm dedicated to protecting our planet, "because even the earth needs a lawyer."

**NATURAL RESOURCES DEFENSE COUNCIL**

*(nrdc.org) -* The most comprehensive website with links and activism details for Clean Air & Energy, Global Warming, Nuclear Weapons & Waste, Green Living, and Environmental Legislation.

**ENVIRONMENT NEWS SERVICE (ENS)**

*(ens-newswire.com) -* ENS exists to present late-breaking environmental news in a fair and balanced manner. Hundreds of websites feature ENS headlines and story briefs. Annual online subscription runs around \$20 bux, but if you poke around, there are ways... uh... around it.

**ENVIRONMENTAL PROTECTION AGENCY (EPA)**

*(epa.gov) -* Sure, the EPA is a federal agency that bows down to Bush but their influence is so far reaching and diversified not all 18,000 employees can be bought right? Example, they just helped develop the world's first full hydraulic hybrid urban delivery vehicle.

**GRIST MAGAZINE**

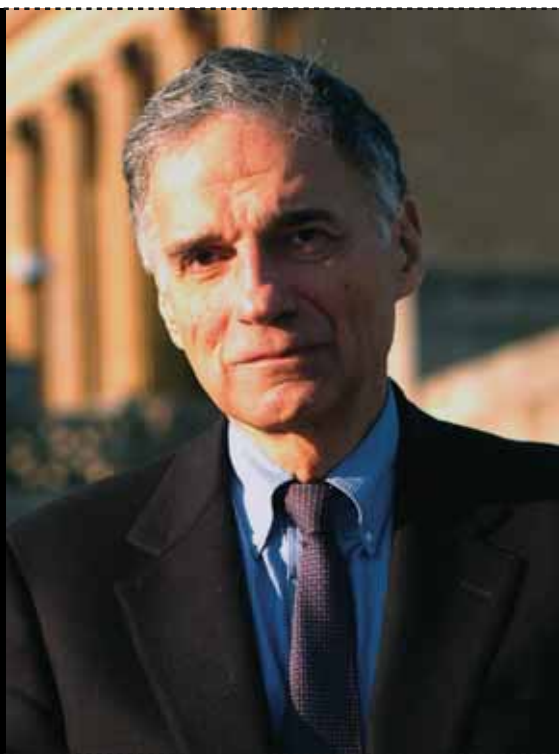
*(grist.org) -* Keep up to date on environmental policy happenings inside the beltway and beyond - reported with irreverence and a wry twist of humor.



## American Hope, Thy Name Is

# RALPH NADER

By Jake McGee



After the recent Presidential "election," a lot of the U.S. felt an utter sense of doom and hopelessness. Many had reluctantly voted for John Kerry, in an attempt to get the current administration out of control of the government. It is abundantly clear that the Bush administration is wrought with treachery, corruption, arrogant deceit, and an overall lack of interest for the American people (and pretty much anyone but themselves, for that matter), and when Kerry failed to win even the popular vote, it was morosely apparent that Bush's mafioso regime was in charge, and was happily leading the United States further down the toilet. So much energy and passion had been spent trying to chuck G.W. and his cronies out of power, that we lost the battle. Sadly, a good portion of folks that voted for Kerry did so as a compromise, one they felt they had to make.

In the midst of all this stood a misunderstood man that has always strived for a better America. For decades, Ralph Nader has fought relentlessly for the rights of all Americans, and he's remained an inspiration to those who desperately want this country to live up to its potential. Like so many in the U.S., he feels deep within his soul that it still can be as great as we want it to be. But it's going to take perseverance. A lot of it. And after being chided by many former supporters for running again in 2004 for fear of taking necessary Kerry votes, he lays it all down on the line and tells us why.

"I think the system is rigged against third party independent candidates, in all kinds of ways, more than any other Western democracy by far. So that puts in people's minds that only one of two can win, and therefore they want to be with the winner. They don't want to 'waste' their vote."

"They forget the history of our country, where the great changes came from little parties and candidates. They were the first up against slavery, for women's right to vote, for trade unions, for farmer populist reform, civil rights. It's always been the little parties, and the only reason they've been able to do it is because enough people decided they weren't gonna vote for the Least Worst of the two major parties."

"People gotta become more independent-minded," says Nader. "A third of the people call themselves 'independent,' but that's a far cry from being independent-minded. The minute you vote for the Least Worst, you're signaling that you can be had, that you got nowhere to go. So, they can take your vote for granted, and then move toward the corporate or right wing. And that's what Kerry did. He knew millions of voters had the following mantra: 'Anybody But Bush.' When the anti-war and pro-labor and environment and peace and consumer groups all made no demands on Kerry, he knew that he had their vote, so he began curtsying with the corporate interests."

"Right now, the corporations control Washington, and have turned it into corporate-occupied territories, a corporate government. And it transcends the two parties, and every department agency is now controlled by corporate lobbyists, corporate law firms, corporate trade associations, and corporate executives who are, because of the influence of their companies, high in our government appointments. They're high up in the Treasury, Defense, Interior, Agricultural departments, and so on."

"If you really want to make a contrast, the challenge is for the people to subordinate the corporate sovereignty with

their own sovereignty. One thing we have to remember is the corporations have huge amounts of money and power, but they don't have a single vote. And the people have a vote. As Saul Linsky (the Chicago organizer) once said years ago, 'the only way to deal with organized money is with organized people. So, it's really organizing every congressional district. If you have 2,000 people in each congressional district (which averages 600,000 people), as a congress watchdog organization or club, you really got something going there.'

Nader says that folks' lack of interest in civic politics is partially to blame for allowing our government to grow into the monster that it is.

"They basically undermine their own power by declaring their powerlessness. When they feel powerless, then they can remain apathetic, which is the other side of the coin of powerlessness. And so they've begun to rationalize their own futility. That's what controlling processes do to people, they make the people think they're powerless, so that the power brokers don't have to exert much overt pressure on them. Because the people have given up on themselves."

"I said in my book *The Good Fight*, that you've got 1,500 multinational corporations that control the majority of Congress and the Executive Branch agencies and departments, and they are engaged in strategic planning of our economic future, of our job future, of our political & election future, of our government future, of our entertainment future, of our cultural future, of our food future, they're trying to corporatize our water systems, and they're even strategically planning our genetic inheritance, through biotech and patenting life forms and so on. And that's just the beginning. They're strategically planning our environmental future by pushing fossil fuels and opposing solar energy. It's time we started planning our own future."

"We want to organize young people, 'cause they are not politically connected with one another enough. There's

**"...[controlling processes] make the people think they're powerless, so that the power brokers don't have to exert much overt pressure on them."**

not much activity as the grassroots; that's why these parties are controlled from the top. And they could, for example, organize to get people on the ballot easily, in state after state. But they have to be trained to do so, how to get signatures, how to verify them, how to do this and

that, what the rules are. They can form their own party, and have a 12-year, a 16-year plan. So the first year they get enough energy that the two parties have to pay attention to them, four years later they

get more power and they get into one of the parties to try and take it over somehow. By the time the 16th year comes, they're there. Half of democracy is just showing up."

Another topic that Nader has fought earnestly for is the legalization of cannabis. "Our campaign stood tall for decriminalizing marijuana, and regulating it. And very strong for legalizing the agricultural production of industrial hemp, which has 5,000 uses including fuel, food, energy, clothing, paper. It's insane that we don't allow this to happen, because we do allow the importation of industrial hemp. The idea of, 'It's OK to import it, but not OK to let our farmers grow it,' it's something that started back in 1937. It was put in there by pressure of the paper industry- which is now either neutral or supporting industrial hemp; I guess they're running out of trees."

"When federal agents swoop down on Sioux Indian reservation, the Rosebud Reservation, and pull out 3,000 industrial hemp plants at 5 in the morning with helicopters, with the Indian farmer looking at them totally astonished, that's pretty medieval and ridiculous. The money could be much better spent on health care, and they spend far more money on the drug wars than they do on corporate crime, which has looted and drained trillions of dollars (and millions of workers' pension money, and their 401k's), which has violated pollution control laws and other health and safety laws, resulted in death, injuries and disease. And they're spending their time on the drug wars. Ron Paul, the Congressman of Texas, is just about to introduce a bill legalizing industrial hemp."

Love him or hate him, the eloquence and logistics of Nader's words can't be denied. The guy makes sense, and all in all, if people only paid more attention to at least his ideas, there's no doubt that he wouldn't seem as 'loony' as many enjoy making him out to be. At the very least, the guy's got balls! ■

*democracyrising.us*





# SPIN THIS !

## MUSIC REVIEWS



**Aesop Rock**  
*Fast Cars, danger, fire, and knives*  
(Definitive Jux)

Right out of the gates, this album is clearly on the upper echelon of underground Hip Hop, and the cryptic lyricist, Aesop Rock, is reassuring us that the genre's future is safe in his grasp. Fans of this maniacal metaphorist know that as well as the abstract rhythms of the Def Jux clan, quality is to be expected, and on this album quality comes before quantity. With an arsenal of only seven tracks in 30 minutes, it's no meager effort with production work by the likes of Blockhead, Aesop Rock, Rob Sonic, and DJ Big Wiz who have cooked up some futurized funk for y'all. Aesop also enlists the accompaniment of his fellow Jukie; El-P on track seven; Rickety Rackety, to truly make this an east coast stormer sure to blow woofers from coast to coast. If you're familiar with Aesop's rhymes, then you know its no easy task picking up what this dude throws down, his twisted intonations and unique phrasing make the 80 page lyric book spanning his career a must have, but it's only included with the first 20,000 copies. Hurry up and get this!

- JT Taylor  
[www.definitivejux.net](http://www.definitivejux.net)



**Robbers On High Street**  
*Tree City*  
(Skratchie / New Line Records)

We've been waiting for this one since these guys first appeared on our pages two seasons ago. Damn worth it. Their keyboard and melody driven punk rock hooks stand out in tracks like "Spanish Teeth" and "Dig the Lightning" while their allegiance to driving riffs and introspective lyrical exploratory are evident in "Japanese Girls" and "Amanda Green." The phenomenal production quality showcases their emotionally satisfying musicianship in a manner where each note, each bar, each nuance is heard and appreciated the way it's meant to be experienced. These guys are a talented young bunch and *Tree City* is a wonderful and pleasant example.

- Carlos Herrera

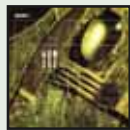


**Eastern Sun**  
*In Emptiness*  
(Ball of Waxx)

Breakbeat luminary John Kelley and Psy-Trance shaman Brian Saitzyk are Eastern Sun. Easter Sun bless us with *In Emptiness*. 11 tracks of original production works that provide an atmospherically sophisticated journey for the breakers that need a break. Lush orchestration and minimalistic melodies

bob and weave through all the familiar comforts of electro-breaks and psy-trance days yonder. By choosing to trailblaze upon the uncharted territory of downbeat breaks, *In Emptiness* is an evolutionary step that allows you to pop, lock, and ponder like the wiser.

- Wasim Muklashy  
[www.ballofwaxx.com](http://www.ballofwaxx.com)



**Plate Fork Knife Spoon**  
*Plate Fork Knife Spoon*  
(Wide Hive Records)

A simply exquisite jazzy instrumental hip-hop cuisine, managing to marry master chefs including the Crown City Rockers' rhythm section (Kat Quano on keys, Headnodic on bass and production, and Max MacVeety on drums) and guest culinartists such as Soulive guitarist Eric Krasno, The Brown Fellini's saxophonist David Boyce, and fellow Crown City Rocker emcee, Raashan Ahmad. By no means was this a simple undertaking, but the results can't help but tease your tastes with soul, appetize your imagination with jazz, and bounce your buds with hip-hop. The best part of it all...it's all live...musicians playing instruments. Fresh food...organic groove...no guilt.

- Wasim Muklashy  
[www.plateforkknifespoon.com](http://www.plateforkknifespoon.com)



**Thomas Fehlmann**  
*Lowflow*  
(Plug Research)

Don't expect anything revolutionary or attractively innovative... but do expect a low key minimal ambient techno trip-dub album that is all around a very good listen. Thomas Fehlmann (*The Orb*) is out with his latest album that strips away the layers and layers of experimental house he's done with previous albums such as his 1998 album *Good Fridge Flowing: Ninezeroniineeight* which is also an exceptionally good album. Fehlmann's newest will remind of you of Mouse on Mars on heavy sedatives. New and familiar synthesized sounds will surround your ears and the deep unrelenting bass will drown you. *Lowflow* will ultimately leave you wanting another listen and another one after that... it's not gonna get old anytime soon.

- Dr. S. Ghil  
[www.lowflow.de](http://www.lowflow.de)



**Okay**  
*Low Road*  
**Okay**  
*High Road*  
(Absolutely Kosher Records)

Right off the bat, you can tell that this guy's been through some shit, and chances are, he's still in it. It's almost as if he didn't want to make this music, but he *had* to. *Low Road* and *High Road* are the debut albums, yes, plural...albums from Okay, the moniker adopted by Marty Anderson. Formerly the frontman for the band Dilute, he's been sidelined to a constant I.V. drip and introspective

tendencies as a result of a debilitating chronic stomach disorder. Anderson's robotically raspy wails can't help but make you sympathize and empathize with him at the same time...doesn't matter what he's singing about. The melancholy of Elliot Smith, the sincerity of Johnny Cash, the rawness of Neil Young, all bundled into one (well, two) beautifully depressing albums. These aren't love songs. These aren't hate songs. These aren't necessarily songs. They're more like weepings of the soul. And quite frankly, nothing can apply to each and every one of us more than that.

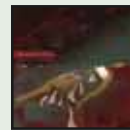
- Wasim Muklashy



**ph10**  
*Helmutvision*  
(Helmutplex Industries)

The long awaited full-length from ph10 has finally frickin' dropped, and it iz off hizzyl! ph10 power through 15 tracks of exactly what we hoped for. there's a reason drum n' bass is the most exciting underground music movement and these cats are an integral part of that reason. the beats are ill, the basslines are just fuckin' sick, and the lyrics are slammin! most impressively, it's live. it was already evident that drum n' bass was hip-hop's grittier below-the-radar distant cousin. This is what happens when you introduce them to each other in the right place at the right time. the right place is now, the right time is now. the two cats are Recone Helmut and Pete Miser. get this!

- Wasim Muklashy  
[www.helmutplex.com](http://www.helmutplex.com)



**Reinterpretations**  
*inspired by the works of Kitaro*  
(Kanpai Records)

Legendary Japanese composer/musician Kitaro had a vision..."to create music that unites, heals, and soothes the human spirit." Judging by his legendary status, he has been able to make that vision come to life. So much so, that Kanpai Records was inspired to put together a remix album of his works. The brought together some of today's most talented electronic artists, including Turbotito (Junior Senior) and Timmy the Terror (Ima Robot) to provide their reinterpretations of Kitaro's visions. The results are simply exquisite. Beautiful lush Eastern soundscapes that fall into broken beat, break beat, and ambient categories...all of which lead the mind astray into worlds much more beautiful than our own...worlds created by our imaginations.

- Wasim Muklashy  
[www.kanpairecords.com](http://www.kanpairecords.com)



**Flogging Molly**  
*Within A Mile of Home*  
(SideOneDummy Records)

Goddamn i must be fucked UP! Didn't think that extra pint of Guinness would do it to

me but man, i swear i hear bagpipes going crazy in the midst of this punk rock madness. And people are diggin' it? Or are they? I'm trying to make my way through the sloppy crowd to the bathroom, yes i feel my stomach gurgling...you know what i mean. Shit, let go of my hand...what the hell??? Why is this bagpipe being stuffed in my nose??? oh, you were aiming for my mouth? oh...thatz a STRAW?? ayayayaya! what is spilling on my head? is that beer? is that sweat? OH GODD THATZ beer AND sweat...i love you i hate you pour me another BARTENDER!!!! as a matter of fact... POUR ONE FOR THE WHOLE HOUSE!!! POUR IT ON ME! I DON'T CARE!!! LETZ DANCE!

- Wasim Muklashy  
www.floggingmolly.com



**Impeach The Precedent**  
*Impeach The Precedent*  
(Kajmere Sound Recordings)

The liner notes claim that "According to the Worldwatch Institute - a Washington D.C. based research organization - the average American today is able to recognize fewer than ten local native plants but can identify more than one-thousand corporate logos." The remaining 5 panels display protest graphics and motivating linguistic learnage in line with what you just heard yourself read.

With tracks from Jazzynova, Antibalas, People Under The Stairs, Crown City Rockers, Breakestra, the Rebirth, J-Live (the list just goes on and on) and proceeds going directly to The Rainforest Action Network and regional political and social groups...I mean...can you really go wrong? A compilation showcasing hip-hop in it's truest state...telling it like it is...and how it ought to be. Kajmere are not only on top of the game, but have a clear view of what lies ahead.

- Wasim Muklashy  
www.ksdmusic.com



**Ninja Academy**  
*Enter The Ninja*  
(Hangar1018)

*Enter The Ninja* is comprised of live instrumental drum and bass compositions. Indo Ninja and Outdo

Ninja are the minds behind these 8 frantically paced concoctions that prove to be a welcomed take on a genre normally saved for electronica. Ninja Academy are on a mission to prove that there are a wide variety of inventive uses and methods that can be displayed with barely more than bass and some drums. "Ninja Ho Down" sounds like a distortion pedal and a guitar...but nope, some drums and a bass. "If You Need Me" sounds like an acoustic singer songwriter ballad...but nope, drum and bass. Toss in a sparingly few strategic sound effects and keys, and you have yourself some solid and real...yup, you guessed it...drum and bass. Not a bad listen at all.

- Carlos Herrera



**Jeremy Ellis**  
*Lotus Bloom*  
(Ubiquity Records)

Detroit-based Jeremy Ellis is out with his second for Ubiquity records. His latest is the playful cohesion of his live freestyle techniques combining the soul-synched sounds of Bomba and Plena rhythms. That's right, pretty heavy on those... rhythms from the island of Puerto Rico pappy! I don't wanna mention it but you're thinking of J-Lo, but she doesn't know shit about music next to J-El. Talkin' 'bout soul, jazz, pop, rock, techno and the kitchen sink. You don't know where's he going or what's coming next, it's just - bam! - evolution of the music and the flow and the quest for genius. He is ambitious and talented and you hear his sonic

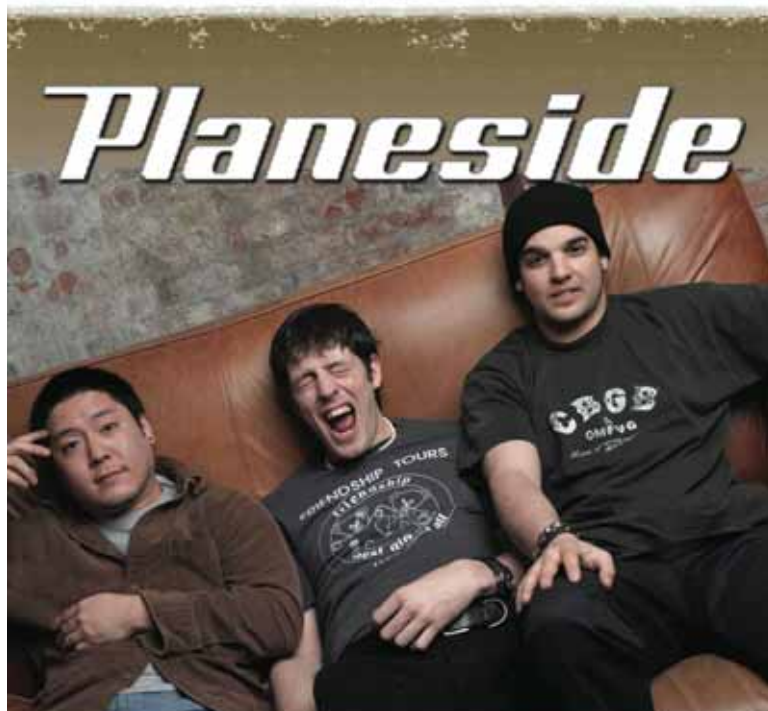
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longing for the sounds that everyone can hear and enjoy and live by. Can't wait to see his likes copied on MTV – and I'm out like trizzle.

- B. Frank  
www.ubiquityrecords.com

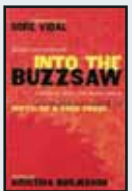


### Homemade Hits Vol.2 (Kittridge Records)

The best tracks on this uneven compilation of home-made recordings, are the ones who embrace the lo-fi qualities of their production limits. - the ones who aren't trying to sound like something they're not. Not too many familiar names but several stand-out tracks from artists including Golden Gram, Warbler and Chika Chika. There's lots of mellow groovers, catchy hooks, youthful exuberance, and sticky sweet pop - most tracks are either in the singer/songwriter or Pavement/Modest Mouse vein. Nothing too far of left field, but nothing that's cookie-cutter made for mass production either.

- Anastos  
For a track-listing check:  
homemadedhits.kitnet.com

## BOOK REVIEWS



### Into The Buzzsaw edited by Kristina Borjesson (Prometheus Books)

Ok...so you've heard it and had it with all the 'left wing tree hugging freedom hating liberals' and their rants on the destructive ineffectiveness of our mainstream media. Fine. Then how bout hearing it directly from the unedited and uncensored voices from within instead? *Into The Buzzsaw* - *Leading Journalists Expose the Myth of a Free Press*. Some of the world's leading and respected journalists including CBS's Dan Rather, former MSNBC correspondent Ashleigh Banfield, and former FOX producer Charles Reina expose first-hand accounts of the vile corporate marketing machine our 'free press' has become. Their vehemently infuriated words can't help but make the reader cringe with a sense of a purpose lost...a childhood fantasy of 'freedom of speech' completely thrown askew. Rounded out perfectly with a forward by Gore Vidal, *Into The Buzzsaw* is a must for anyone that cares about their, and their children's, future. Even more importantly, for anyone that cares about the truth...or does that even matter anymore...

- Wasim Muklashy



### Wandering Star J.M.G. Le Clezio (Curbstone Press)

A beautiful story that revolves around two women of two completely opposing backgrounds.

One is a Jewish girl who makes her way from war torn Europe to play a role in the founding of Israel. The other is a Palestinian who becomes a refugee in the process of the state's creation. Both aspire for peace. Although the two characters meet briefly by chance, much of the book plays up to the similarities between their fears, experiences, and desires along their separate plight. J.M.G. Le Clezio focuses on the priceless moments of the human experience that instill love, harmony, respect and clarity by outshining even our closest burning star. A must read for anyone that cares about anyone.

- Wes Mirbello



### Cochabamba! Water War In Bolivia by Oscar Olivera in collaboration with Tom Lewis (South End Press)

Cochabamba, Cuckoomanga, cockamamie, poo - anyway, it's another book in essence that wants to convey that a poor country like Bolivia had an important resource - you know, like water! - privatized and so the nasty corporations pretty much raised prices on all the already poor people who were already struggling to get by in the first place making them more miserable. Sound like a familiar story? Hope so, because it should be made more and more aware that even water can just be withheld from us by THEM and that unless we organize and do something about this nonsense we'll all eventually be slaves to those who own our resources - we already all... so read about a local story of how it happened and what they did about it and well, I guess prepare ourselves for the worst. Stimulating, but it's more scholarly. Give it a read.

- B. Arthur

## DVD REVIEWS

### Wamego: Making Movies Anywhere - a documentary (Dikenga Films)

When you hear that Mike Patton (Mr. Bungle, Faith No More, and too much more...) co-stars in an independent film (*Firecracker*) with Karen Black and other well cast 'freaks' including Enigma and Lobster Girl, you have to wonder what the documentary about the making of the actual film has got to contain. *Wamego* proves to be far more than simply the behind the scenes of an indy film. It is a statement about what is wrong with Hollywood, and what it has done to the freedom of independent filmmaking. *Wamego* shows director Steve Balderson, and his family and friends taking control of everything from financing to building sets and beyond. One of the standout scenes is during the casting process where Balderson attempts to cast some impressive actors including DENNIS HOPPER and DEBBIE

HARRY (BLONDIE). Harry's manager gives the director the typical Hollywood BS and says Harry isn't interested even though she winds up being very much into the film. Dicks! Scenes like that and Balderson's constant comedic presence made what could have easily been yet another boring doc really fun and further whets my appetite to finally see *Firecracker*. -matt hanrahan  
For more info on WAMEGO, FIRECRACKER, and DIKENG Films visit [www.dikenga.com](http://www.dikenga.com)



### III List Volume 1 (Wordgroove Studios)

This DVD showcases some of the players that have helped put the underground coffee-house world of SLAM poetry and spoken word on the map. Recorded in full are performances by some of poetry's rising stars, including aggressive in your face Jamie Kennedy's answer to 'do I look fat?', Angela Drew's vocally seductive take on 'love, heartbreak, and hip-hop', Rupert Estanislao's sobering take on the imperialism and the indigenous populations of the Western Hemisphere, and 2003 Indy Slam Champion Mike McGee's self-affirming appetite for food and desire for acceptance. Everything from race, love, politics, life are discussed using the rawest method possible...a voice and a mic.



### The Flaming Lips: The Fearless Freaks (SHOUT! Factory) (release 5/17/05)

In true Flaming Lips fashion, their new DVD *Fearless Freaks* reaches deep into the closet of each band members' childhood, family black sheep, and personal demons. Director Bradley Beesley spent a decade caravanning with the Lips, and although there was not as much live footage as I'd like to warrant an immediate second viewing, the depth of the back stories tagged to this Oklahoma bred oddity is touching to say the least. As the Lips' ring leader Wayne Coyne galavants around his hometown spreading joy and telling whimsical tales of his years working at Long John Silver's, you get a strong feeling that the characters we've seen onstage are no different in person. With cameos from Juliette Lewis, Jack White, and the Butthole Surfers' Gibby Haynes, *Freaks* is an unapologetic film with a nurturing melancholic tone, sending an urgent message to love the life you're given, no matter what it brings.

- sauceysack

# THE NUMBERS GAME !!

CAN YOU MATCH EACH NUMBER TO ITS COUNTERPART?

1. \$40 million

2. 1,160,000

3. \$17 million

4. 9%

5. 5%

6. 22%

7. 50%

8. \$30,929

9. 33%

10. 300%

11. \$420 billion

12. \$51 billion

13. almost equal

14. 0

15. 0

a. the # of girls who could be sent to school for a year in Afghanistan with the amount spent on the inauguration

b. percentage of the federal prison population that are drug offenders

c. the percentage of D.C. residents who actually voted for Bush in '04

d. the U.S. military budget for 2005

e. the percentage increase in Russian military expenditures in the last three years as a result of Washington's plans to develop more nukes - according to the Russian Defense Minister

f. the second highest military budget in 2003, belonging to China

g. the cost of the inauguration paid for by the city of D.C.

h. the number of WMDs U.N. weapons inspectors and the International Atomic Energy Agency said were in Iraq before the U.S. invaded

i. the percentage of the world's prisoners currently incarcerated in America

j. avg. yearly cost per inmate in California

k. the percentage of the world's population that lives in America

l. the number of Weapons of Mass Destruction found in Iraq

m. the cost of Bush's inaugural ball (excluding security costs)

n. the percentage of homeless men who are vets

o. the U.S. military budget and the rest of the world's military budgets COMBINED

Answers: 1m, 2a, 3g, 4c, 5k, 6i, 7b, 8j, 9n, 10e, 11d, 12f, 13o, 14l, 15h



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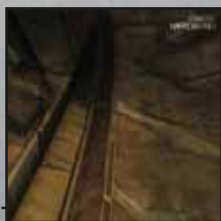
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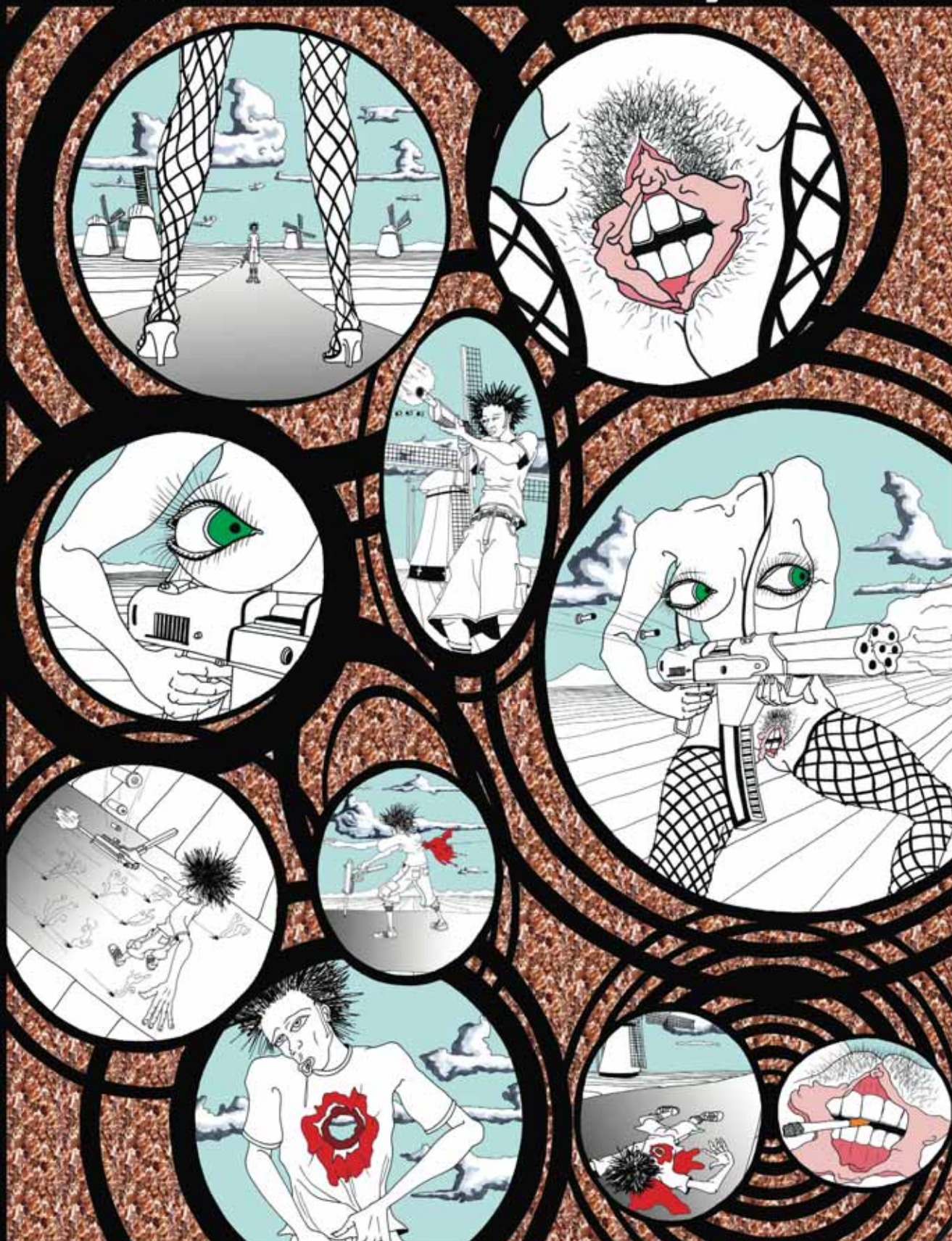






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