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**DJ CRAZE**  
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**MR. LIF**  
**PLATINUM PIED PIPERS**  
**TELEPOPMUSIK**  
**JOHN KELLEY**

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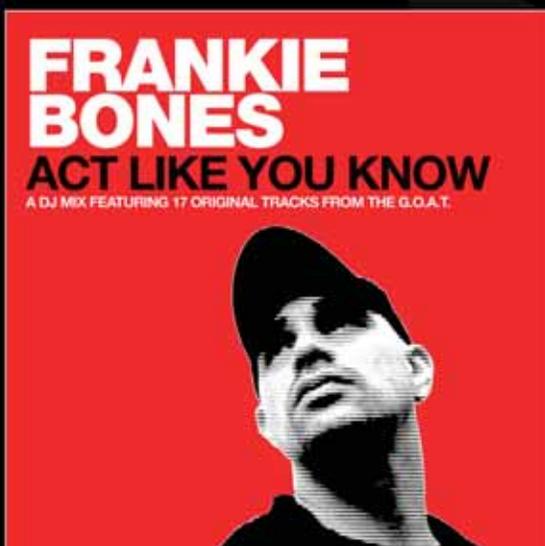
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## WHAT HAVE YOU DONE?!

well i'll be...here we are now 4 issues deep into this thing...and my what a wayz you all have allowed us to come. if you remember correctly, our first issue was just 18 very quick months ago, glossy cover, newsprint innards. now look at what you've gone and created! this baby is growing quite nicely into a well-rounded adult. we knew we could count on you beautiful lot to parent and nurture this thing correctly. i know we've still got a long ways to go, but it's those minds, YOUR minds, that are going to help us shape the future we want to live in, and we here at WAV feel blessed to have been surrounded by such a progressive and conscious thinking crowd. you're alive and you're AWARE and you're beautiful! let's make happen all the things we so passionattly believe ought to happen. great things. uninhibited creative justice. for everyone. beginning with music...

The beautiful Charissa Savario, aka DJ Rap, gets down and diggity for us. if you've been locked in a closet for the past 15 years and have yet to be introduced, allow us the pleasure. Also, electronic noise rock scream melodic beat the shit out of each other ayayayaya...wut ARE they Idiot Pilot (p.36), the method behind the music video mayhem that is Olivier Gondry's brain (p.16), hip hop hooray...the Platinum Pied Piper's finally got their way (p.12). Blonde Redhead-esque atmospheric psych-pop-rockers Autolux (we don't know what that means either, but we dug 'em...check p.14), sit on a road case in Dredg's tour van (p.08), Pony Up, but whatever you do, don't call these Canadian kittens cute, and sooooo much more including Telepopmusik, Apsci, 8Bit...it just doesn't endddd...

Not to mention the conversation we recently had with the big tree behind the Sierra Club (p.44). Carl Pope, the culture we ingested while hanging out with grafitti god Chaz for the past few months (p.56), cooking tips from Black Panther's co-founder Bobby Seale (p.22)...oh, just flip the pages, you'll see. then tell your friends, and we'll all be one big happy family!

oh...and by the way, Willie Nelson's pumping gas now (p.50).

thanx again!!! you all rock!

les dooo dis,

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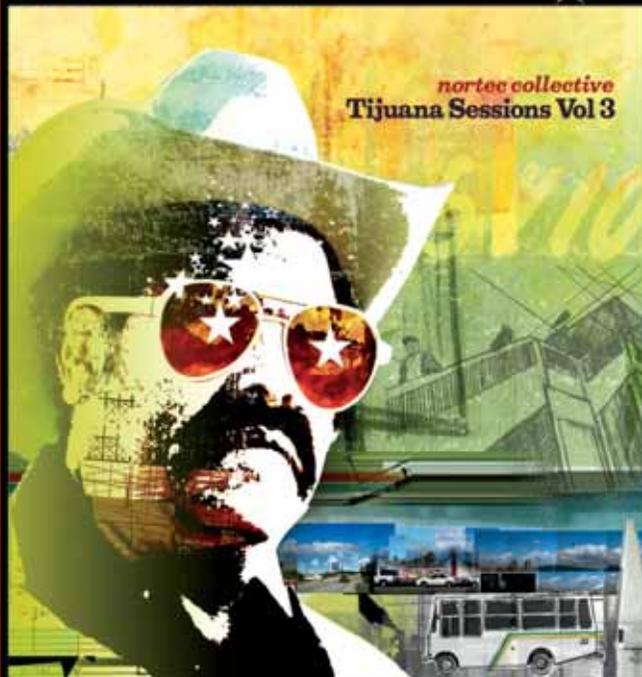


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# Q | U | I | C | K | B | I | T | E | S



Jurassic 5 DJ Cut Chemist has finally entered the world of original productions. In between Jurassic 5 tour dates this summer, he will be wrapping up his solo album with the working title of "The Litmus Test" scheduled for a fall release.

[cutchemist.com](http://cutchemist.com)

Recently, a group of 125 independent record labels announced the formation of a new trade group called the **American Association of Independent Music (A2IM)**. Their goal is to give independents more market power in the ever-evolving technology driven music business, partly by representing their interests in Washington. Some of the labels involved include TVT, Beggars Group, and Tommy Boy Records.

[musicindie.org](http://musicindie.org)

Apple has unleashed a program for environmentally friendly disposal and recycling of iPods. By bringing in your old iPod into any retail Apple location, they'll also give you 10% off the purchase of a new one.



[apple.com/environment/recycling/](http://apple.com/environment/recycling/)

Built To Spill are, in fact, built to last. One of the most critically acclaimed alt-rock bands around, they've been without a full-length release since their 1993 debut. BTS have laid down 15 new tracks and are now in the final mix stages. Expect this one late fall.

[builttospill.com](http://builttospill.com)

Former head of WAR (as in Iraq) Paul Wolfowitz is now head of the World Bank. Yah!!!

The **G8 Nations** recently decided to wipe clean over 50 billion dollars of debt owed by 18 of the world's poorest nations in an effort to get them to redirect these payments towards development projects for their poverty-stricken countries. Implementation of the proposal

hinges on consensual approval from the G8 members, including the US, Britain, Japan, Canada, Russia, Germany, Italy, and France.

[www.g8.gov.uk](http://www.g8.gov.uk)



Digital Music powerhouse **DownloadPunk.com** has announced that 1% of all revenues will be donated "to a select group of deserving charities." They also offer the option to fans and all featured labels of donating 1% of their

purchase price to their choice of featured charities. Some of the labels that have already signed on are Hopeless, Nitro, Stomp, Sub City, and Vice Records.

Talking the Talk, Driving the Drive. Energy conservation plans abound in the US Congress; 15 House and Senate members are now proud owners of hybrid vehicles, 6 of which, surprisingly enough, are Republicans, and one of which, California Senator Barbara Boxer, owns two...one at home and one in Washington.

[ase.org](http://ase.org)

**Jack White** side project in the works. He's been writing with **Brendan Benson** as rock n' roll powerhouse frankenband the **Raconteurs**. With Jack Lawrence on bass and Patrick Keller on drums, the record features dual vocals, dual lead guitars, and dual songwriting duties leading to tracks that Jack calls "really large." The debut record is due next year.

Following the wildly successful first round of video director DVDs released in 2003, which included Spike Jonze, Michel Gondry, and Chris Cunningham, **Palm Pictures** and the **Directors Label** are gearing up to unleash round 2. Volumes 4-7 will showcase directors Anton Corbijn (Nirvana, Metallica, the Killers), Jonathan Glazer (UNKLE, Radiohead, Massive Attack), Mark Romanek (Johnny Cash, Jay-Z, Beck), and Stéphane Sednaoui (Red Hot Chili Peppers, U2, Björk) and will be released September 13.

[directorslabel.com](http://directorslabel.com)



**All Tomorrow's Parties** (a.k.a. "Nightmare Before Christmas") will be held at Camber Sands Holiday Camp, UK on December 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup>, 2005. It features **The Mars Volta**, who've been chosen as head

curators, meaning they pick all the acts on the

line-up. Confirmed artists so far: The Kills, Diamanda Galas, Blonde Redhead, The Fucking Champs, Battles, 400 Blows, Acid Mothers Temple, and Battles. Tickets are priced at \$210 and, due to the fact that everyone stays on site in chalets, available only in packs of 4-8.

[atpfestival.com](http://atpfestival.com)

George Lucas wish he penned this instead of *Attack of the Clones*. Watch Chewbroccoli, Obie Wan Canoli and Darth Tater square off in the "Grocery Store Wars", a stupendous cut up of assorted veggies pitted against GM foods... not really, just give it a minute!

[storewars.org](http://storewars.org)

**San Diego Street Scene 2005**, the two day annual event held in the city's bar-tarred downtown Gaslamp District, is scheduled for July 29<sup>th</sup> and 30<sup>th</sup>. Their best lineup to date boasts WAV favs Autolux, The Locust, the Perceptionists, The (International) Noise Conspiracy, Kasabian, and headliners The White Stripes, The Killers, The Pixies, Snoop Dogg, and The Flaming Lips.



[street-scene.com](http://street-scene.com)



jjYEAH!! In September, Dave Chappelle is throwing his very own "**Dave Chappelle Block Party**" to celebrate the music and culture of New York. 2jWHAT?! Hosted by Dave and directed by

famed video director Michel Gondry, performers include Mos Def, Erykah Badu, Common, Kanye West, Talib Kweli, Dead Prez, and the Roots. jjOKAY!!

**Al Gore** takes a stab at cable media. On August 1<sup>st</sup>, **Current TV** will launch into 20 million US households on TimeWarner cable, Comcast and DirecTV. The former vice president says his new network won't be a leftish anti-Fox News, but rather TV for the Web generation. Young filmmakers armed with cheap cameras will provide the bulk of the stations content. Google will provide the equivalent of a newsbreak at the top of every hour, an invaluable partner if this ambitious network is to succeed.

[www.current.tv](http://www.current.tv)



photo: wallis

cr8rec.com



CREATIVE RECREATION

# JOHN KELLEY:

## giving Happy Naked People a break!

by wasim muklashy

If anyone's got the goshdarned right to break down the wheres, whats, whens, and hows of the global breakbeat scene, it's John Kelley. Anybody who has ever been to a house party or a rave or a club or even a friend's car or played a video game or seen a tv commercial, has most likely bobbed a head or wiggled a hip to his bboy beats. The undisputed king of Calibreaks has been around for a long minute, but before he was known for his work with, and blistering sets alongside, icons including Uberzone, Simply Jeff, Orbital, and The Crystal Method, he began his career behind the decks at the Southland's legendary monthly Moontribe desert parties, which just recently celebrated it's 12th anniversary. "It was a good time even though it happened to be 115 degrees during the day," he tells us. But despite the dry scorching desert heat, "people were still moving. We had the water trucks hose down the dance floor and it was all happy naked people!"

It's his ability to take any situation and turn it into a good time that has afforded John Kelley such a long and rewarding career in electronic music, first as a DJ, and now as a producer. "You have to be more than a DJ and that's sort of the transition I've been going through," he explains. "You have to be an artist as well." Though he admits that "I was lucky when I came in, I didn't NEED to do it," he confesses that "you get to a certain point as a DJ and the challenges aren't really there anymore. Production is the next step."

And "A Night In The Park" is one of the results of his welcoming that challenge. 10 tracks that go everywhere from organically dusty downtempo breaks to hard-hitting sonically blistering beats with a low end that'll knock the badunkadunk off that trunk! As a result of gracing DJ booths the world over, Kelley has been able to deeply bury his ears in a wide variety of sounds and drop those on the masses. "Being exposed to different types of music makes you more amiable to different influences," he says. "I love all music, so I take a little of this, a little of that, and it all goes into the pot."

The other result of his extraordinary 8 day week work ethic is Ball of Waxx, the record label he started with fellow Moontribesman David de Laski, also known as Lord Runningclam. "Ball of Waxx was originally set up as a corporate umbrella while we did stuff for some corporate clients, video games, commercials, that sort of thing," Kelley tells us, "but it turned into our own label to release our own stuff so it's been pretty nice."

"There's a bit of a revival for that underground sound, which is pretty refreshing for me," Kelley expresses. "The caliber of parties I've been playing in the last 6 to 9 months has been a lot better than the last

couple of years. I think for a while there, I had to compromise what I was playing a little bit, but right now I'm feeling I just want to play what I'm into, and things are picking up."

And as far as the process? "It's been a long road to get to the point where I can come out with my own full length album, especially on my own label, which is particularly satisfying. It's a lot of hard work, a lot of hours, a lot of late nights, but it's definitely worth it. It's extremely satisfying."

I bet it is. With classic and timeless mix albums such as the Funky Desert Breaks and High Desert Soundsystem volumes (both on Moonshine Music), and his critically acclaimed installation of Mixer Magazine's United DJs of America series (volume 19) under his belt, even many a country fan have been spotted jigglin' their gems to the unique bottom heavy sound that has the desert sand kicking up multi-colored dustclouds in anticipation of the next drop. "I think some electronic music is for your casual club goer, but I feel like breaks appeal to a wider audience, so hopefully they'll keep on going. I certainly hope they never die...I'll be out of a job then!"

Oh you kiddler!

In addition to constant global gigging, extensive production work, and the day-to-day demands of running a record label, Kelley has also been keeping himself busy holding down a residency at G4 TV, the video game channel, mastering and mixing tracks for much of their original cable programming.

To get a feel for what an electronic music legend and breakbeat superstar who's into everything from "big straight ahead jazz...coltrane, davis, all that old school stuff to classical music...i'm a big beethoven fan...to rock and reggae... floyd, zeppelin, marley" has to offer the world, make sure to check out "A Night In The Park" available on Ball of Waxx in August. Also be sure to check out previous Ball of Waxx releases, including Groove Closet, a silky downtempo collection, and Eastern Sun, a lush melodic electronic release that features John Kelley alongside Brian Saitzyk on the production decks. And if that's not enough to lemon your aze, catch John Kelley on tour with Simply Jeff later this summer. "We've been DJing in Southern California in the breaks scene for a long time and we just produced a new track together, so it just makes sense for us to tour together. It's a good time for us."

Us too.

For more info on John Kelley and Ball of Waxx, go to [DJJohnKelley.com](http://DJJohnKelley.com) and [BallOfWaxx.com](http://BallOfWaxx.com)

listen to soundWAVs from John Kelley @ [wavmag.com](http://wavmag.com)



尊皇攘夷



DINO CAMPANELLA  
drums/noise/piano/organ

GAVIN HAYES  
voice/slide guitar/toys

MARK ENGLÉS  
guitar/celestial sounds/whiskey

DREW ROULETTE  
bass/beats/cymbals/noise

# DREDG

by chessman joe

“It’s about Yin and Yang in the most clichéd form. But we wanted to work with that, and try to write songs in opposition to each other.”

Drew says, “an artist is anyone who creates anything. People get upset about those paintings on the walls, just a white canvas, and they call it art.”

Drew says, “I think art is anything, you know, sketch a little thing on a napkin and that’s art. Sit on a corner and tap on a bucket, and that’s art. It’s that inner drive that makes you want to create. I think that’s an artist.”

Drew is sitting in Dredg’s ugly-as-hell touring van, in between Gainesville, Florida, and Jacksonville.

To get from Gainesville to Jacksonville, first you get on State Route 24 and head East.

He says, “It always hurts deep down inside when people ask us about the ‘tour bus.’ We’ve been in the van for six years. It’s broken down a couple times. It’s the biggest one you can get. It has four rows.

It works out because two people can lay down if they want.” The Ford is very dirty. It has a big dent on the front. It has rips in the upholstery.

“We’ve been touring for the last five years, off and on. Last year we were on tour for at least six months out of the year. Before that a little bit more. We had more time off last year because we went and recorded the record.” Sitting in his shitty van, Drew talks about touring. “We have an xbox, so we do that. You just read or sleep or talk with the other guys, anything to pass the time. We have travel scrabble. We got here kinda early. We walked around town and checked it out. It’s kinda ghostly today. Usually you just walk around town and see if you can find something to do. If the hotel’s nearby then you can hang out there. It’s a lot of just waiting around, really.” Driving on S.R. 24, Drew says, “You show up and you’ve been driving for fourteen hours and you show up at some shit hole but you’ve got fans there and they want to hear you, that makes it exciting.”

When you get to Waldo, bear right at US-301 and head north.

Thinking about his paintings, Drew says, “I think when you’re learning about something else you can take the ideals that you learn from that and put it into the other part of your art. You can learn things from painting and include those in your music.”

Sitting in the van, Drew says, "I think that's one of the things that's kept us together as a band, that we grew up together, and we were introduced to different kinds of music at the same time, so we all passed it around to each other and we all kind of evolved together. We've kind of had the same ideals about music this whole time."

"I met Mark, he was on my pony team, pony baseball, and we were the ones who were the outcasts, we liked music and didn't really play baseball, so we'd always sit on the bench together and talk about music. Mark and Dino they met in eighth grade, and started a band then, and I went and watched their band a couple times. Gavin was in my art class as a freshman, and I met him there. And we all exchanged names and knew that we all liked the same kind of music and all started to play together."

"We did a lot of covers, it was all metal covers. Mark and Gavin grew up listening to Slayer, Iron Maiden, and Sepultura, and Megadeth and stuff, so we did a lot of those covers and stuff. I liked punk music a lot at the time, like nofx and Bad Religion and stuff like that. I think that's where our aggression comes from, a little bit."

Drive to Starke. Take North Temple Ave.

Drew says, "The artwork I created was all in the air, it was all in the sub conscience. You just scribble and doodle until you like what you see."

Thinking about music, Drew says, "I like how music can uplift. It can react to the mood that you're in, or if you want to heighten the mood that you're in, it can do that as well. I pay a lot of attention to lyrics, and I feel that I've learned a lot about life just listening to lyrics. It's one of my favorite things." In Starke, Drew says, "I see some good bands coming up, like Arcade Fire and Bright Eyes, which are more musical, and more original to me. I think it's always progressing and regressing at the same time. It's always going to be bad and good at the same time. If it wasn't bad, then you couldn't have the good."

At the northern edge of Starke, get back on US-301.

Drew says, "I think when you can include as many elements as you can into creating something, I think that's the more kind of senses you appeal to. When you do that it's hard to deny that a lot of thought went into it. You know there's a lot of creativity there."

Dredg's "El Cielo" album came out in 2002, and some fans were surprised by the lack of radio play. Drew says, "that was our plan of attack. We didn't want any promotion or any radio play. We wanted to do it the old-school way, the word-of-mouth, grassroots kind of thing. That was really important to us. We've seen so many bands that wanted to get the radio play and the instant stardom thing and it just ends up collapsing in on them. So we wanted to tour

as much as we can and get the word-of-mouth thing going because that's the best way to gain listeners. And I think that was the best way to go, because we're still here, and we've seen bands come and go."

In Baldwin, get on Interstate 10 heading east. Drive to Jacksonville. To get to the club, take the Palm Ave Exit.

Drew says, "When we're writing songs, there's conflict. Then I'll go home and paint all night where there's nobody telling me what to do, nobody telling me what color to choose or which line

to make. There's a freedom in that that I really enjoy. But I also think that having three other ideas entering into your creation can make a better outcome."

"We went up to Seattle, to Stone Gossard's Studio. So it's like this little house. It was really relaxing being up there, really comfortable. Seattle's really slow-paced and we all enjoyed it, and the coffee up there is amazing. That was a huge inspiration for us.

These amazing cups of coffee every morning really kept us going." Dredg recorded their new album, "Catch Without Arms," during the last year. "We wanted to keep it in it's simplest form for this record. We didn't want to get too bizarre or experimental. You realize you can get aggression out in different forms. It doesn't have to be distortion to give you that sense of power. We learned that listening to other bands, they get the same power across doing other things, if it's lyrically or with this certain instrument, I think we just enjoy that a little bit more. I think we didn't want to corner ourselves as a metal band."

"Catch" isn't metal, but it is definitely aggressive, and feels conflicted. It turns out that was deliberate. Drew says, "It's all about duality. It's about Yin and Yang in the most clichéd form. But we wanted to work with that, and try to write songs in opposition to each other."

Fitting this theme, Dredg's least metal album was produced by Terry Date, producer of albums by White Zombie, Prong and Pantera, among others. "It's ironic because our first baseball practice we were able to bring a stereo while we practiced, and I really liked Pantera, and Mark really liked Pantera, and now, however many years later, we're working with the same producer who produced Pantera." Drew says, "You get a list of producers that you would want to work with, and then you send out your music to them. So we sent out a handful of these cd's and he responded and was really excited so we decided to go with him. He just captures really good tones. He knows how to set up mic's and everything. He knows how to make us relax. He's almost like the father figure. He keeps us on our toes and at the same time keeps us comfortable."

Drew says, "Salvador Dali, I really enjoy him, I enjoy his surrealism, even reading things he's said, he's such a surrealist, he even talks about like, kicking blind people and stuff like that."

Drew says, "It's really obscure, but sometimes it's just interesting to think that way. Not about offending other people, just about your art. Just grabbing and making something bizarre just to see what kind of a reaction you can get."

Turn right on Prudential Drive. Turn right at Hendricks Ave. Pull up to Jack Rabbits.

Rock the house.

Thinking forward, Drew says, "I hope that we're still creating music, and I just hope that we're allowed to do so. I hope that everyone is in a comfortable position in their life within the band so that we're still wanting to do that."

Sitting in his beat-up touring van, fifty-five minutes into the hour-long interview, Drew says, "Did you want to talk to Gavin?"



① [dredg.com](http://dredg.com)

◀ listen to soundWAVs from Dredg @ [wavmag.com](http://wavmag.com)

# GO CRAZEY!

by wasim muklashy



9:45am...The sun is shining, the birds are chirping, the grass is green, the trees are smiling. Everything's prepared, everything's looking good.

9:55am...A fresh saucer of Turkish coffee rests in my palms, the aromatic blend sends shivers of cafforja through my veins and all up and down my spine. aaaaaahhh...

9:56am...Sweet Springtime sensations reverberate through the fresh morning air.

9:58am...Our entire phone system and internet network goes down...two minutes before takeoff.

Surprised? Nah. This is how we do things! As the next 20 minutes are spent wasting commodified cell phone minutes to unleash a slew of profanities at our internet service provider customer service center, we're losing valuable minutes from our allotted phone time with Arith Delgado. A quick call across the coast (3 hours ahead mind you) to his cell phone reveals our saving grace...the kick back lifestyle of a superstar DJ. "Aw man, it's cool. Shit, i just woke up. Yah you can call back later."

Half an hour and a few self-imposed blows to the dome later, I'm sitting in a conference room at a local production company with a trusty landline and a speakerphone that could easily double as a bullhorn. A-ite then, les do dis!!

"Craze?"

"Yup!"

"Is this a good time?"

"Aww hell yeah"

"Ok then! Good morning, or, i guess in your case, good afternoon."

So let's start from the beginning.

On the first day, God created...nah, just fuckin' around.

Arith Delgado was born in Nicaragua, but

"there was war going on in my country, so I moved to San Francisco when I was 3, then when I was 5 I moved to Miami and I've been here ever since." Thanks to his brother, a Miami area party DJ who, lucky for us, brought Craze onto the scene, he quickly discovered music as his escape and effectively took over the world of turntablism. He began his career spinning booty-shakin' Miami bass at the height of Luke Campbell's glory days before his instinctual interests drove him to the world of hip-hop and eventually the growing art of turntablism. That's where, with his fluid knack for driving the crowd into a fiery hand-over-hand-under-leg-behind-the-back-spinning-shoulder-blade-scratchin' frenzy, he secured his place in history by being the first DJ ever to take home the coveted DMC World DJ Championship title 3 times. "Aw man, it felt real good. Just knowing you did something first...it was great!"

Although he got his start in hip-hop and table trix, this former TIME Magazine DJ of the Year (ha...can you believe that shit!?) has remained fresh by continuing to challenge himself with new musical styles. He refuses to pigeonhole himself into a particular genre and makes it quite evident in the past two efforts from this prodigal direct driven maestro. "My last CD was drum n' bass, but i was just putting together a mix of the stuff I was into at the time. But now, I've been into it for a little longer, so I have a certain feel for a different sound. This one is me growing up in drum n' bass more than anything." And this cat has grown up quick. After securing his legacy Stateside, he crossed the pond to the UK and became an adored staple on their burgeoning drum n' bass scene. Among the personalities DJ Craze continues to tour and share bills with around the world are

Goldie, LTJ Bukem, and Photek.

Additionally Craze has kept up with and embraced new technologies that have sprouted up in his line of work, most prominently his recent adoption of Stanton's Final Scratch, a digital file vinyl manipulation system. "The first time I saw that shit, I was like, woah, wut the fuck? He's scratching an mp3? It didn't make sense to me, so I was definitely on it. I was like, this is some next-level back-to-the-future shit, I gotta be down with it. It was kinda weird jumping on it when it first came out cuz I dealt with all the bugs... live. But now that everything's working perfect, I can't see me spinning without it. I got whatever I want baby knowutimsayin!"

**"Aww hell yeah."**

And wutz Craze got goin' on in the nearest of futures? Besides running Cartel Recordings, the drum n' bass label he recently launched with dnb guru Juju, he'll be rockin' his new residency at long-awaited Miami super-club Nocturnal, "that shit stalled for a minute... for a hot minute...but its a dope little club." He'll also be "on the road to promote 'Miami Heat' (System Recordings) and in between, spending as much time as possible in the studio making music. I haven't really met my goals in production or drum n' bass or being a bigger DJ yet," he tells us (with no sarcasm in his voice). "I want to become a better DJ and a I want to become a better producer. There's tons of stuff to do so I gotta get to it."

He's certainly not making it easy for the rest of us...

① For more on Craze, hit up [djcraze.com](http://djcraze.com).

◀ listen to soundWAVs from DJ Craze @ [wavmag.com](http://wavmag.com)

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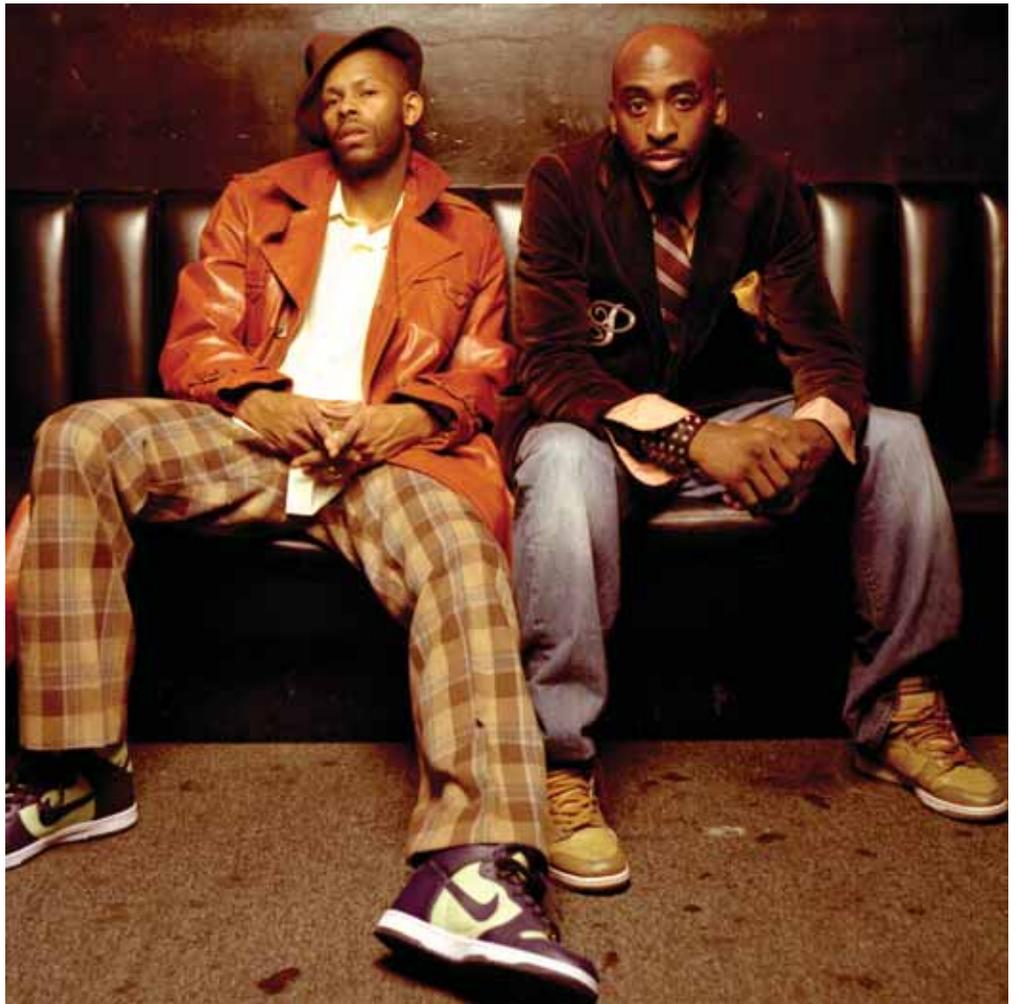


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# PLATINUM PIED PIPERS

by Bob Freville

Thanks to  
"Clara" The Sugar Bear,  
For asking the questions that  
blew mine out of the scumpond...  
...for being the Rainy Day Woman  
To my Bob Dylan...Gracias!



*"Bossa Nova. Ragtime. Broken Beat. Soul. Hip Hop. Sociological complexity. Shlump. Xylophones and hell-for-leather energy pumping through the sound system like a force field about to quake. Humming 'La La' as the break-beat throbs and the badunkadunk gyrates. The axis spins on itself as the dub is tweaked. It isn't often that all these elements come together in one place."*—Lex Sativa, upon first hearing "Triple P"

Indeed, 'tis not often that these elements merge, but such is the case with the Platinum Pied Pipers' debut full-length LP "Triple P." The album bristles with loving homages, excellent harmonies and a king's ransom of formidable collaborations, achieving new feats in jazz-soul-hip hop fusion.

Platinum Pied Pipers' Waheed, co-founding member of Detroit's Slum Village, was recently offered up to us by the people at Ubiquity Records, and it was hard to turn down the offer when I learned of their notorious strength as a duo and #2 man Saadiq's one-time protégé status under Motown legend Barret Strong.

There was something in Waheed's silky tone that could pass as confusion, a level of humbleness and human error that didn't seem at all what one might expect from the founder of an off-the-chain music label like Bling 47 ([www.bling47.com](http://www.bling47.com)). His succinct responses to off-the-cuff inquiries were real instead of overly-elaborate or affectatious, and despite my frustration over how short the interview lasted, I came away from it feeling relieved that I had talked to a person, rather than an icon.

*Triple P* is the first full-length album from Platinum Pied Pipers, but neither Saadiq or Waheed are new to the game. As Waheed

pointed out early on, he was "one of the founding members of Slum [Village]" and "Saadiq had a couple of bands before this."

I was curious about the fact that Waheed was a self-taught musician and was hoping he might be able to expound on his background. "Ya know, I'm still learning," he said. "I'm a student of the culture, know what I'm sayin'. I learn from the records I listen to. Been raised by parents with tons of music in the house."

A student of hip-hop, Waheed and his trusty cohort have produced a hodge podge of 12 "singles and compilation contributions in the past several years, blazing a trail for similar artists like DJ Graffiti who revolutionized the Mix CD with his Bling Free imprimatur. Then came the conception of Bling 47.

"When I created Bling, it just started with wanting to do something new," Waheed explains. "And to have something that could be a preservation of a society of Detroit hip-hop."

**Can you name one album and one book from your youth that left a long-lasting impression?**  
*Um, definitely 'Yo! Bum Rush The Show' by Public Enemy. I think that was my biggest inspiration as far as things that made me want to step into hip hop. It was one of the first albums I ever owned. As far as books,*

*I'd have to say "The Naked Soul of Iceberg Slim." [Laughs] That's one of the ones that my Dad had at home. It just put me up on so much about life and how real shit is out here.*

There's nothing quite like relating to your interview subject. To hear of Waheed's affinity for the memoirs of a street pimp reminded me of my own experience culling knowledge and inspiration from the pages of former-Black Panther and ex-con Eldridge Cleaver's "Soul on Ice." Soul on Ice. Soul of Iceberg. Yes, how strange.

As the interview raged on, it began to rain and my notes grew water-logged. Things began to leak out and nothing much made sense, save for the occasional outburst of positivity from Waheed. He said of his experience working on the *Barbershop* soundtrack, "It was my first time in Cali...it's very important to me to get a feel for an artist and not just throw them a track and let them go for broke. It's important to

kind of be a part of an environment and be a chameleon toward whatever their desired product is. I got to hang out with them dudes and watch them Crip walk, which was crazy cuz I had never seen no shit like that."

Probing deeper, I asked if—based on the aforementioned experience—he would say that he had positive feelings about Hollywood. "I look at Hollywood like any other place," he said. "It has its pros and cons. California, in general, is like that. But there's definitely more pros than cons."

"I want people  
to use their  
creativity instead  
of explaining  
the obvious."

- Waheed

Few recording artists will put the Ego aside and come straight with shit, but Waheed was one of the gleaming exceptions. I asked if he could tell me what he thought the strongest track on the album was, and rather than choose a purely original piece, he kept it genuine and decided on "50 Ways To Leave Your Lover," a re-working of the classic Simon & Garfunkel song of the same name. He added, not surprisingly, that "Fever" was another hot one.

**WHY THE BOBBY CALDWELL COVER?**

*I'm a huge fan of Bobby's work. I remember stories from my Dad about growing up and watching Bobby perform. I always had the records around when I was a kid. He's just a bad ass musician. Period. We aspire to be like the greats.*

Waheed credits their diversity as artists with the cultural richness of his surroundings. "I think in regards to my aspirations to be versatile, it's a dominant reflection of this city. We're known for so many different types of music—Techno, Hip Hop, Slum. You got Eminem, even the White Stripes on the Rock side. The Motown Era. We always try to do our best every time and be open-minded when we sit down to make music."

**SO, YA KNOW, ARE YOU TIGHT WITH D-12?**

*Yeah, I'm tight with D-12. I mean, it's a small community. I know D-12 pretty well, like Proof and some of the other cats in the group. I think everybody is in silent support of everybody. You know how we do.*

**YOU ALSO MENTIONED THE WHITE STRIPES. WOULD YOU EVER CONSIDER DOING A COLLABORATION WITH SOMEONE LIKE THAT?**

*Hell yeah, man! I love those guys. Their shit is fly. I haven't had a chance to check out the new album, but I love what they're doing.*

No struggle is necessary for Waheed to remain versatile. "Triple P" is imbued with enough unique instrumentation—from horn synths to Latin grooves—and enough raw gut reaction to blow any jaded hip hopper out of the muck. "There's no division," Waheed points out emphatically. "I try to follow a Duke Ellington quote that says, 'There's only two sorts of music—good and bad.' And we just want to produce the good side of music. I just want to be recognized as a producer. Not as a hip-hop producer. Not as a soul producer. Just a dude who is willing to get in there and do whatever the fuck it takes to get the point across."

And speaking of versatility... "I'm thinking about doing another project with Ubiquity and it will be more jazzy. I'd like to step in there and get my feet wet with a couple of jazz musicians."

Although prolific as machines of industry and affable on the wire, Waheed isn't without his peevish. There is something troubling him and it has been troubling me for a long time too.

"I think too many people are telling the same stories. It's the thing that irritates me the most. I mean, we are street cats and we're all seeing the same thing, but I don't want to hear it a thousand times, about shoot-outs in the streets and everything. It's like, so fucking what? We've all seen it, it's not something new to anybody who is part of the street culture or who has been raised in the streets. I'm tired of hearing the same fucking story. I want to hear something new, I want to be challenged. I want people to use their creativity instead of explaining the obvious."

**IF YOU LOOK INTO THE ABYSS FOR TOO LONG...**

*You fall in it, you become part of it.*

The attention paid to the environment throughout our discourse raised a ponderous question. At least in my mind.

**IF YOU WERE MAROONED ON A DESOLATE ISLAND OVERRUN BY VICIOUS NATIVES AND RABID ANIMALS AND YOU COULD ONLY TAKE FIVE LPs AND ONE WEAPON WITH YOU, WHAT WOULD THOSE ALBUMS AND THAT WEAPON BE?**

*The weapon would definitely be a knife or a spear or something like that. The albums would be 'Yo! Bum Rush The Show', '100 Miles & Runnin'' by NWA, anything by Miles Davis, anything by Kraftwerk and anything from Joni Mitchell.*

You heard right, Incredulous Reader. Joni fucking Mitchell!!!! Now we're beginning to see exactly how versatile this man really is. The juxtaposition of NWA with Kraftwerk and the "Solid Love" songstress seems like a bizarre imbalance. However, as Mothers and Teachers have told us all our lives, "You can't judge a book by its cover" and Waheed swiftly disproves the theory of incongruity.

"My biggest thing is balance," he says. "If I'm into one thing for too long, I balance it out by going to the polar opposite of it. I think it should all co-exist in order for us to have a diverse scene."

That seals it then. Except, of course, for the burning question on everyone's mind:

**ARE EITHER OF YOU ORGAN DONORS?**

*Waheed: [Laughs] I am an organ donor.*

**YOU GOT ONE O' THEM CARDS?**

*Yeah, yeah. I don't know if Saadiq is.*

**HMM. CURIOUS.**

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"Wow! I listened to the album seven times in a row... I made 23 friends listen to the album 3 days straight... at gunpoint - I'm on the run. I will go to jail for PPP."

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# AUTOLUX -

## Present's tense, *Future Perfect*

By SAUCEYSACK

Happy or sad? For the life of me I can't figure out how I feel when I listen to Autolux. Their debut album *Future Perfect* is an audio assault featuring fuzz guitars, feedback galore and sophisticated drums driving each song, urging me to slam away my leftover teen angst.

The vocals are what puzzle me. Lead singer and bassist Eugene Goreshter's androgynous pitch and ho-hum delivery set a melancholy tone teetering on depression, although overall, the effect is uplifting, cathartic, soothing even, refreshingly beautiful music from L.A.'s burgeoning rock 'n' roll saviors.

Autolux includes Goreshter, Greg Edwards on guitar, and their "secret weapon" Carla Azar on drums. WAV spoke with Carla on the road somewhere between Montreal and Toronto. No doubt the musical backbone in Autolux's sonic turmoil, she's captivating live, fully engaged in her musical message, slipping out from behind her drum kit once in a while only to kneel next to it, barefoot as always singing her heart out. You'll be hard pressed to take your eyes off her.

The band sounds as if they've been tucked away in an art commune, no television, no radio, devoid of any concept of an evolving mainstream music trend as they procure their own brand of noise pop.

"First of all, I'm not aware of any scenes going on that's the thing," Carla retorts matter of factly to my *why are you so different and good guff*. "I'm really oblivious to that

stuff. We don't know, we don't go hang out in the L.A. music scene club or whatever. Maybe they meet once a week (laughs) and talk about what's gonna happen next!"

Playing together since '99, Autolux almost crashed before take-off when Carla annihilated her elbow exiting a stage in 2002. All set to record their first full-length in the wake of their stellar 5 song EP *Demonstration*, it would be over a year of rehab and eight titanium screws later until the band would finish the album and play out again.

They're now on their first full-fledged tour in support of *Future Perfect*, playing on the same bill with indie rockers like The Secret Machines, Ambulance Ltd., and The Raveonettes along the way.

Refusing to pigeon-hole their audience Autolux make it a point to play for unsuspecting crowds, recently playing the 9th annual Electric Daisy Carnival, a venue usually reserved for househeads and drum n' bass circles. Then San Diego's Street Scene Festival at the end of July, where sandals and suntan lotion fill the Gaslamp District for a weekend of drunken debauchery.

Alright, for arguments sake and my own music journalism 101 props, if I was to liken Autolux to someone you might have heard before it's pretty easy to draw comparisons to My Bloody Valentine, Can, and Sonic Youth for their dark songwriting sensibilities. Not bad company for a band putting out their first album, but it's hardly their

first time out in the studio, each member descending from unsatisfying past projects.

Carla kept time in Ednaswap until the late 90's before leaving for sanity's sake. When asked how they melded together from bits of bands she replied, "It just happened, I mean that happens anywhere. It wasn't really a swapping thing, it was just coincidence and fate and lucky for me that Greg's band broke up. It really fell together pretty quickly. I look back at it and I think "God, I don't know what would have happened, if (those bands breaking up) didn't happen."

Greg played bass in post-grunge outfit Failure for nine years before switching to guitar so that Eugene, former six-stringer for Maids of Gravity, could pick up bass. Both instruments mere acquaintances to their new interpreters before forming Autolux.

Why switch it up? It was the group's consensus that there was "nothing from the past that they wanted to bring into this band" - keep it fresh. After the first jam sessions, they realized an opportunity to create unique songs together was knocking as loud as Carla's drumming.

Utilizing their natural musicianship coupled with the initial jolt of insecurity and accidental discovery that comes from fondling new music tools, Autolux have created a new template for an old rock formula -- bass, drums, guitar, vocals -- where layers of dissonant chords, amplified racket and robust beats are served up in bittersweet melodies and accessible lyrics.

Do any bands out there have any influence on Autolux's song writing?

"It's hard cuz the music that's out there in general is so bad, we don't really draw anything or compare ourselves to that because it's like on another planet."

What about the one's they've been touring with night after night?

"I know we played with Clinic and that was something that absolutely..." she trails off for a sec, I can almost see her smiling through the phone. "We're usually the first people to think that our stuff can be better. We're always trying to be better."

In August they'll open for the White Stripes for the first time since 2003, and Shellac -- both in L.A. -- before embarking on an arena rock tour in September opening for giants Nine Inch Nails and Queens Of The Stone Age. Both of which sing the praises of this ethereal band from Los Angeles' artsy Echo Park community.

I wondered how they hooked up with Trent Reznor and the whole NIN comeback machine.

"He's been mentioning us in interviews. Someone would ask "what are you listening to?" and he would mention us as like the first thing, and then his booking manager called and said that Trent said we're at the top of the list. So that was nice."

Humble amidst their growing legion of admirers, the entire band is still in awe at their ability to sell out shows and how they developed a fan base so quickly.

Another fan is John Frusciante, legendary "to hell and back" guitarist from Red Hot Chili Peppers glory who sought Carla out for drum overdubs on *Curtains*, the sixth release in his series of six solo albums released last year. Other overdubbers included Ken Wyldie on upright bass, and Omar Rodriguez-Lopez of The Mars Volta, who played lead guitar on two songs.

There's a true tall tale about T. Bone Burnett (O Brother Where Art Thou soundtrack producer, co-founder of The Coen Brothers' DMZ label, American blues lexicon) helping Autolux load out after one of their earlier gigs at the Silverlake Lounge. T. Bone approached them to see if they'd be interested in working together, eventually signing them to DMZ and producing *Future Perfect*, even though it was new musical grounds for his predominantly blues track record.

Naturally, as members of the DMZ family, there's no way Carla and the boys are getting out of this interview without telling me their favorite Coen Brothers flick. So I let it fly.

"Raising Arizona", without hesitation Carla's on top of that one. "And I know its Eugene's too. It's hard for Greg because there are so many different moments in all those movies." Agreed, but my heart lies with *The Big Lebowski*, the Dude abides.

What other than music and movies inspires Autolux?

"I'll try to speak from everybody not just myself. There are writers that Greg and Eugene and myself really love, and filmmakers as well. Anywhere from Tchaikovsky, to... I don't know it's kinda boring to say James Joyce I guess at this point cuz many people say that, but to Antonin Artaud, to Keith Moon, Peter Sellers, Woody Allen, Stanley Kubrick, Egon Schiele - I like him a lot."



Autolux put on an overwhelming show full of mind altering lighting rigs, usually self-built, that hypnotize the audience with bursts of white light and tranquil hues to contrast their brooding songs. There's also an unprecedented amount of noise coming from Greg's one guitar, and regardless of the decibel overload, Goreshter's carefully sung falsetto cuts through it all, somehow grounding the mayhem.

How important is the music vs. the presentation for the band?

Carla quickly replies, "Well, obviously the music's most important. If you're gonna get up on stage with an instrument, you should hopefully try to do something powerful, and the other thing, you know the lights and stuff, are to support us. It's mostly for us first, to create our own world onstage, you know things like that."

How do you want people to feel after an Autolux show? What can they take home with them?

"It would be... I mean I know how I would like to feel after I leave a show. Being a musician it's different because sometimes when I leave a show that I really love it's a mixture between depression but inspiration. Depression from "Wow, I'm not good enough" (laughs) mixed with inspiration."

That kind of depression can be inspiring in and of itself right?

"It is inspiring! It's a good thing, it's a great feeling. Every time I see Radiohead I feel that (laughs). But as far as the fans, I mean I'm also a fan of music, and you can't tell people how to feel. Any emotion that's strong, if they feel anger, depression, happiness, any of that stuff - it's great as far as I'm concerned." Pause. "As long as it's not numb. I think leaving somebody feeling nothing is the worst."

Autolux - happy or sad? Try sappy and glad, laughing and mad, lonely and rad, all of the above can be experienced within *Future Perfect's* 11 songs. Buy it, borrow it, burn it if you're broke and judge for yourself. I promise you'll feel everything except *nothing*.

[autolux.org](http://autolux.org)

#### ◀ LISTEN TO SOUNDWAV'S FROM AUTOLUX @ WAVMAG.COM

"Turnstile Blues" - drum intro that holds on, syncopated gtr/bass lines and vocal hook breakdown makes song mesmerizing and memorable.

"Blanket" - funky drumming and bass skids, "I black out, just to keep it real" line sounds comfortably familiar.

"Here Comes Everybody" - imagine the Beach Boys on acid, you'll be humming "sha-na-na" after listening to this one.

**"..you can't tell [fans] how to feel. Any emotion that's strong, if they feel anger, depression, happiness, any of that stuff - it's great as far as I'm concerned."**

**- Carla Azar**

// lights! camera! action!

LIGHTS!  
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by wasim muklashy

## ACTION!

Two weeks on the job with this man is more than enough time to realize the intuitive genius that lies behind a truly innovative mad director.

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Don't try this at home folks...to everyone's advantage, including his own, this man is functionally insane!

"Of all the directors I've ever worked with, he's definitely the most technical," says Production Supervisor James Graves. "While most directors begin on the creative side, he starts with the technical aspects as a means of laying the foundation for the creativity to unfold. Certainly makes it pretty interesting."

In a town that has recently relegated itself to 'playing it safe' with standard recycled sterile ideas and concepts, this Frenchman provides a much welcomed respite by being ready and willing to take risks. "This was my first job with him," explains Producer Valerie Romer. "The nature of the work is very different than other directors I work with. With some directors it's almost like a known recipe but this is a completely new experience. I knew he did alot of things in different ways, so the challenge actually attracted me to the project...he's a brilliant genius."

Ladies and gentlemen...Olivier Gondry.

WAV Magazine recently got up close and personal with the method behind the mayhem, joining Olivier and Partizan Entertainment as part of the production crew for two back-to-back video shoots, Tiga's "You Gonna Want Me" (featuring Jake Shears of the Scissor Sisters) and Ok Go's "Do What You Want."

"I remembered that he had designed all the lighting in the Daft Punk 'Around the World' video, which is one of the best," says Tiga. "I knew he was a creative person, someone with their own vision, something I could trust in. As far as the outfits, the styling, the moves, and the aesthetic...that is me and my team. But the lights, the shapes, the skill...that's Olivier." So we were pleasantly surprised to find out that these particular productions would require intensely complicated camera rigs that would define the tone and visual stimuli of the videos, and that we would get to be here from empty room to final shot.

"It's like having 5 dimensions of time in the past. We shot on black so I could keep the highlight and add all the frames, and you can simulate long exposure time. Instead of having it the way you would on a still, you can play around with the time so the shapes get bigger or smaller," explains Gondry. "I first tried the rig with Jack White, then did a few test shots with it this past January and knew exactly what I wanted. So I submitted the treatment for Tiga, and 5 months later, here we are," Gondry says with a smile. "The rig is a bit complicated, so we're flying out Michel's old assistant to help since he is familiar with it. Should be fun," adds Danielle Hinde, Olivier's rep at Partizan.

In addition to working alongside Olivier for the past year, Director of Photography Adrian Scartascini has also worked with Olivier's more publicly known brother, Michel, on such productions as the wildly successful intellectual stimulant *Eternal Sunshine of the Spotless Mind* and several music videos for various artists including Stereogram and The White Stripes. "Olivier and Michel are different in that Michel comes up with these brilliant ideas, whereas Olivier also has remarkable ideas, but he's more of a computer genius. Where Michel is more about the theory, when Olivier comes up with an idea, it's all technical." And Adrian's reaction when he heard there would be 28 cameras to tend? "Oh I was excited. It's rare you get an opportunity to work with so many cameras. Every project he's done has been pretty groundbreaking and cutting-edge, so I'm looking forward to it. He has a method of managing to fit a square peg into a round hole."

While Olivier has been quietly working behind-the-scenes on the illogistically technical aspects leading to much of his brother's critically acclaimed work, he is currently engulged in figuring out how to visually materialize his own ideas. This is most evident in the fact that Olivier not only edits his own material, but has turned his back on traditional editing platforms such as AVID and Final Cut Pro in favor of a cutting program he designed and wrote himself. One that runs completely on his own contrived programming scripts. "Last year, I used AVID to cut something similar, and to generate one minute of images, it took like 20 hours because you have to go through every frame from camera to camera," explains Gondry. "In my program, I sync everything and could generate something within 10 minutes, so we could change the timing accordingly. I just say what frame I want, how many frames I want, what speed I want, what length I want, what color I want. Sometimes I use random parameters and I get surprised. I have two programs I do all of my work in over the past 6 or 7 years," he continues. "For this job, I had to change it to be able to sync all the tapes." Not a bad way to ensure the results of your work to be truly unique.

So here we stand, in what was an empty warehouse, after two weeks of vigorously building an adjustable-height spherical camera rig holding 28 cameras, all equidistant from each other on a leveled circular ring and focused on the same center point of a 24' diameter circle completely surrounded by black fabric, that would serve as the set stage. There's a table nearby with 120 miniDV tapes laid out and labelled by camera number. At the tail end of a 15 hour work day, 10 hours before shooting is scheduled to begin, Olivier Gondry stands dead center stage, in the dark, waving a lone glowstick tied to a string. You can see the wheels turning

in his head. You can also see that they never stop. "I didn't sleep much before the shoot," he expresses.

Less than halfway through the 'big day', it's obvious that this rig and setup are much more complicated than anyone first envisioned. "When I arrived, instead of going as fast as we can to start shooting, I slowed down everything to be sure we were starting on a good point," Gondry tells me. "I was stressed and had to get my mind back." Minor snags and situations in keeping the rig leveled with every adjustment, in keeping all the cameras correctly configured and focused with every movement, in time constraints with talent, in manning the rig properly, inevitably sprang up as the hours went by. "It was a fuckin' nightmare," exclaims Adrian, but not before emphatically adding "it was great!" These cats really ARE crazy.

Olivier, save for a few bits of unavoidable unintelligible Frenglish outbursts, was able to keep his cool and composure, showing how and why he has been able to make it so far in a medium so tough to crack. "It was a magical day," tells us Tiga. "He was the bomb...never lost his cool. We had fun." Echoing the sentiment, Gondry proudly exclaims "It went really well. I'm very happy with the footage I got."

Exactly one week later, we saw the circular rig broken down and turned into a wall of cameras arranged in the shape of a star attached to a dolly rig specially built for the Ok Go shoot. The blasted thing looked like a battering ram. Here we stand in the midst of 60 background extras (one of which, at one point, managed to polish off a bottle of Jagermeister that he happened to mysteriously stumble across, then decided to hound the producer for cash and walked off the set in costume before managing to hitch a ride away with an unwilling moped driver) and a sweaty stage covered in hot lights and various camera arrangements ranging from the cam-ram to a 30 camera snake wriggling its way through the set. How anything gets done, I don't know, but I guess that's why it's called 'studio magic.'

What on the surface seems like nothing but a chaotic mess of maniacal ants on acid running around for 16 hours a day, is in actuality various well oiled, tightly orchestrated machines that all work in conjunction towards a known and common goal...the grips, the electricians, the camera crew, the clients, the label, the production crew, the hair and makeup team, the caterers and craft services. But it all rests on the back of a solid stoic director and the team they choose, and Olivier and Partizan have assembled quite a stellar crew of individuals up for the challenge. His hard work, unwavering motivation, insurpassable dedication, and obvious unconditional love for what he does have been nothing short of inspiring, both creatively and intellectually. He has a way of reinvigorating an honest passion so easily diluted in the sedative waters of profit margins. What began as just another gig to pay the bills turned into a much welcomed dose of creative inspiration.

How unlikely...

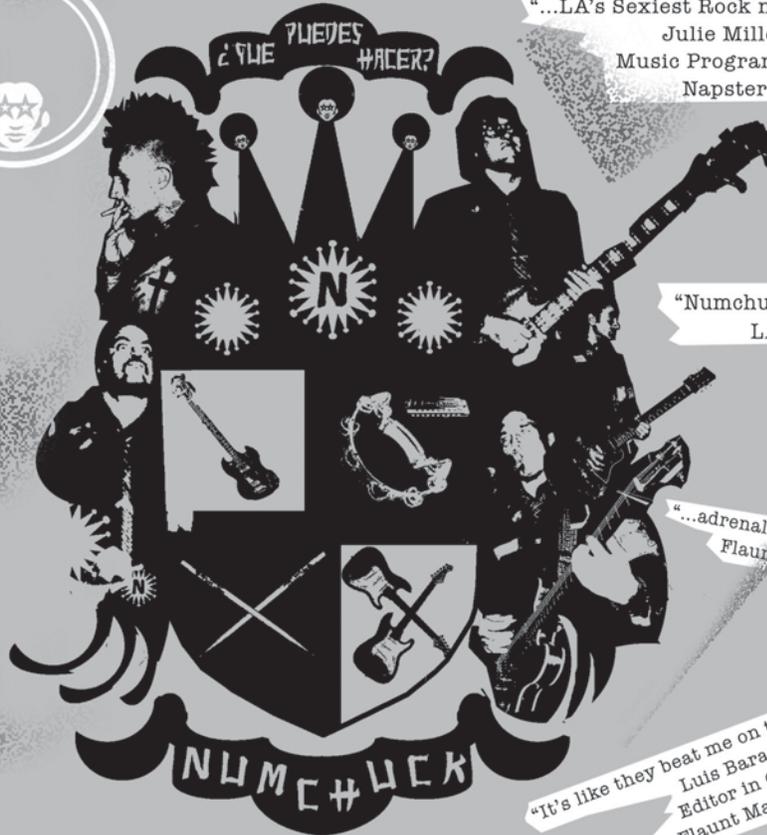
watch the video for "You gonna want me" @ [wavmag.com](http://wavmag.com)



# AFROMAN SKATEBOARDS



PRESENTS



"...LA's Sexiest Rock n' Roll Band..."

Julie Miller  
Music Programming  
Napster

"Numchuck delivers!..."  
LA Times

"...adrenaline fueled rock..."  
Flaunt Magazine

"It's like they beat me on the head with it!"  
Luis Barajas  
Editor in Chief  
Flaunt Magazine

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# Nural

## THE WEIGHT OF THE WORLD

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# INNAWAY

by saucysack

'Twas a sunny day in the LBC when I visited the fellas from INNAWAY, a newfangled group drenched in soothing, driving guitars and whispered harmonies reminiscent of a psychedelic era bygone. Tasteful music long since forgotten in the mire of our dance fueled rock obsession of the radio moment, and a breath of not-so-fresh L.A. air to this weary music seeker. A two hour (25 mile) stint south on the infamous 405 was no match for my unbridled zeal to find out how this band pulled off such a seasoned sound their first time out.

With the exception of well-respected producer John McEntire's (The Sea And Cake, Stereolab) talents on the final mixdown, INNAWAY recorded and produced their entire self-titled debut in the band's studio. You'd never know it by their fluid layering of falsetto vocals, distorted keys, dirtysmooth beats, and indie guitars playing off one another throughout its 38 minute duration.

Guitarist/Singer Jim Schwartz greets me at the door. "Can you take your shoes off? My girlfriend's Japanese." Best play this one cool - off go the shoes. "You like coffee? Here's some organic coffee from my mom's coffee shop. We're family owned." Wuh? I fucking love coffee. "It's the anti-Starbucks coffeel!" chimes in guitarist Reid Black. Music to my indie-mag ears. "Want a Newcastle?" Ahh yes, we're gonna get along just fine indeed.

**WAV: HAVE YOU GUYS PLAYED IN BANDS BEFORE THIS?**

Reid: Yeah, we've been playing for a long time in bands with a completely different style.

Jim: Mostly hardcore bands. Reid: We've changed, not that we don't like (hardcore), we just got tired of playing it. The same thing over and over.

**W: DID YOU WANNA PLAY STUFF THAT WAS MORE LISTENER FRIENDLY?**

J: No, just more simple you know? We just wanted to move up, walk up the ladder a bit. R: We just got more into melody.

**W: HOW DID YOU GUYS ALL MEET?**

J: Reid, Darrick (Rasmussen, bass) and Barry (Fader, guitar) were all in the same high school band when we started hanging out. R: Jim was always in other bands we'd play with, then he started showing up at my house a lot and partying. When me and Barry had a house there was a lot of... questionable activities going on a lot of the time (laughs). And that was the birth of the band.

**W: SO YOU'RE AN AMALGAMATION OF DIFFERENT BANDS?**

R: Yeah, I think a lot of music scenes are like that, an incestuous mix of musicians, like "Oh, he's in that band, now he plays with this guy." It just kinda goes that way. J: There's a lot of that in L.A.

**W: INNAWAY, WHERE'D THE NAME COME FROM?**

J: That was us trying so hard to find a name. There's a Japanese last name pronounced "in-e-ow". It means absolutely nothing.

**W: YOU GET A LOT OF COMPARISONS RANGING FROM LED ZEPPELIN AND PINK FLOYD TO TORTOISE AND AIR. WHAT ARE YOUR INFLUENCES?**

J: Oh geez, wanna take a gander? (points to his vinyl collection with an Ike & Tina

album front and center, we'd give this one a spin before my departure - damn that woman's got some pipes). Well, I'm kind of a late bloomer, I just got into The Beatles and now I'm obsessed. But that's a weird question because we're all the kind of people that try NOT to play what's already been done, even though we kinda do cuz that just internally happens. But since the day I was born, everything that's happened to me has been an influence you know?

**W: WHAT DO YOU WANT PEOPLE TO TAKE NOTICE OF AT AN INNAWAY SHOW?**

J: Nobody really pays attention to the lyrics...but there's some things to be said. R: A lot of bar bands, big bands, the lyrics just get washed over. It's not like we're Bob Dylan or Bruce fucking Springsteen, where we're telling a story, but we don't forget about the lyrics even if the audience does.

**W: HOW DO YOU FEEL ABOUT MUSIC ON THE RADIO?**

J: (ardently shakes his head) Besides Mars Volta, I think everything else is fucking shit.

WAV agrees, not because we're music snobs, but because it's true - next question quickly.

**W: WHERE DO YOU GUYS SEE YOURSELVES IN 1 YEAR?**

J: I see us struggling, doing some sh.. not shitty tours but, I think those quote-unquote "shitty tours" are gonna be the funnest ones! R: Oh yeah, definitely. By this time next year we'll have a few months of touring under our belts, hopefully play some good shows, generate some more interest and start working on a second album

with a bigger audience in mind.

**W: WHAT DO YOU WANT LISTENERS TO THINK WHEN THEY LEAVE YOUR SHOW?**

J: I don't know, I guess that it was tight... trippy...  
**W: ONE MORE!**  
 J: ... terrific? (laughs all around)  
 R: I thought you were gonna say tittie.

As I saddle up for more freeway hustle, it's brought to my attention that "Schwartz" is German for "Black", equating both of my respective interviewees last names. Coincidence? Most definitely, but we'll run with it and chalk this one up to musical destiny manifesting before our very eyes and ears. Be sure to catch Innaway on the road in August with The Brian Jonestown Massacre.

[innawaymusic.com](http://innawaymusic.com)

◀ LISTEN TO SOUNDWAVS FROM INNAWAY @ WAVMAG.COM

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**"Threathawk"**  
 harmonica intro by one-take wonderboy Carlo builds this groove up nicely to start it all off.

**"Rise"**  
 first single off album, methodical heavy guitar riff with sparse, melancholic vocals.

**"Golden"**  
 could have come off some grimey breakbeat record.

# SMALL REIGN #001



© BY STEVE GHIL 7\*05

I WAS WATCHING A DOCUMENTARY ABOUT HOW SOME INDIVIDUALS HAVE SPENT THEIR LIVES WORKING TO FEED STARVING PEOPLE AND TO EDUCATE THE FORLORN CHILDREN OF THIS TRAGIC WORLD...



AND I THOUGHT "WHAT THE HELL?!" WE'RE SO SPOILED AND WE GRIPE AND COMPLAIN ABOUT THE MOST INSIGNIFICANT AND THE MOST SUPERFICIAL THINGS...



AND DAMN IT!!! I'M GONNA GO SOMEWHERE IN THE WORLD TO FULFILL MY LIFE WITH PURPOSE AND MEANING BY HELPING THOSE WHO ARE LESS FORTUNATE!! I WANNA ESCAPE FROM THE CLUTCHES OF THIS MASS CONSUMER SOCIETY FOREVER!!!

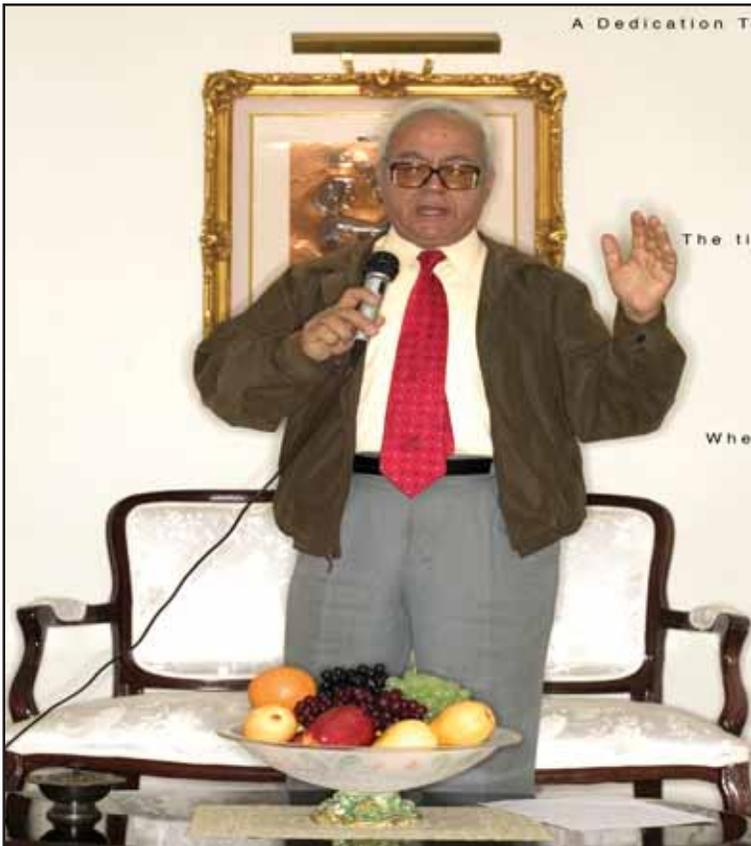


I'M GONNA GO AS SOON AS I HAVE A LOT OF MONEY...



[invisibleforcefield.com](http://invisibleforcefield.com)

## A Dedication To My Granddaughter Sophia - One Month Old by KIA



My sweetness Sophia, this word is for you.  
You have only to laugh and smile,  
it will be pleasing for you.  
Enjoying your childhood,  
we will be touched by your happiness.  
We will share your happiness,  
and we will share your pleasantness.  
My sweetness, the time goes by  
faster than you could ever know.  
The time is gold and you have to know use it how.  
You have to be aware of The Speed Of Time.

The best investment of life is time.  
I know your childhood will be  
filled with love and wonderful.  
Your mother and father will share your joy  
and future will be hope.  
Every time I see you,  
remind me spring and flower.  
Spring perfume and morning breeze  
and flower all over the river.  
When you look at me, remind me sea and waves  
and moon on moonlight.  
I don't know what is that power  
reminds me a nice dream night.

Dear Sophia, when I see  
you I see the beauty of the world.  
Acacia flowers, violet flowers,  
water lily leaves on the pool...  
Oh My Lord,  
Dear Sophia,  
I know the future will be for you  
and the beauty of the world too.  
Don't pass opportunity  
and always be clear sightedness.  
That is what is the best for you.

Sophia,  
Grandpa wish for you love and happiness,  
and you have to be tolerant  
and resistance you will get success.

KIARASH OMIDVAR

# ANDREW OCTOPUS

## 8X THE SPEED OF LIGHT

### BEGIN TRANSMISSION:

If the truth hurts, THEN y'all must be masochists! Because/ because/because/because/because no matter what, you keep coming back to it. For those of you who don't know how to react to it, it's no accident that you've found this now.

Please allow me to introduce myself. I'm your host, Andrew Octopus. You are my parasite, (please write your name here). I'll be here for the next 900 words or so. Thanks for tuning in. Please feel free to suck as much blood from my brain as you need to.

(Start: 108 bpm bass/snare/bass/snare/snare/hi-hat jungle loop, drop: vocal sample of Dr. Timothy Leary in background: "I practice a profession for which there is no real name.")

I've always talked to refrigerators and believed that the truest parts of newspapers were the cryptic messages in visual code slipped in the comics section (that's why the New York Times doesn't have one). But lately my spidey-sense is tingling like Linda Lovelace's throat. Am I getting more paranoid, or is the future finally here? When visionaries drop bombs on dictionary.com, it can be hard to separate journalism from science fiction.

But I'll do my best—my mind and my credibility are on the line.

This is not some outpatient surgery insurance will pay for. We're going to have to doctor Frankenstein and rube Goldberg this reality back together with splicing tape and chewing gum. So, if you're squeamish about information enemas or afraid of hard work, get out now. Everybody else, this is the plan.

Since city governments started their tax-funded recycling programs, they've squeezed the independent agents out of the aluminum can collecting game. Now, in a state without deposit laws, the metal recycling plants pay less than a penny a can. Scavenging the front yard after frat parties and rummaging through the recycling bins in suburban neighborhoods just don't pay like it used to.

There's still a way to make it work, though. You have to get the objects from a state where there's no deposit law to one where they'll pay you five cents for each bottle/can. But the drive has to be short enough, and the collection of sellable material mass enough, to offset the cost of gas. (I'm thinking Virginia to Delaware? Let me go check my Thomas Guide.)

After we've turned a 4.2 cent or so profit on every can, we go to North Carolina and buy cartons of cigarettes and boxes of Sudafed. The Tar Heel state is about to raise its cigarette taxes at least 35 cents in the next couple of months and debating a law to limit the amount of sudafed one person can buy in a given period of time (meth is another industry we're looking to outsource—politicians just don't believe in the local economy anymore). A year from now, when smokers are trying to make ends meet and citizens can't stop their runny noses, they'll come to us. Will we get rich off undercutting the government prices or simply make the addicts go on graffiti-bombing missions in exchange for their fix?

I vote more money. More money.

I know...root of all evil, etc. but I promise to write revolutionary slogans in the margins of every dollar bill I spend. It will be my contribution to fighting the looming cashless society.

I'm sure some humorless government agent is investigating our grand conspiracy, but I'm as hip to them as they are to me. I'm checking the fax machines, having lucid dreams, and starting to put things together. Besides, I'm ahead of them: I know my elaborate plans would never work, whereas they have to interview experts and run computer models to be sure.

While they're lost in the information superhighway traffic jam, I'm on the back roads trying to tune in reality on the radio. The messages disguised in Gwen Stefani's "Hollaback Girl" are in code thick enough to drive an otherwise rational cryptographer B-A-N-A-N-A-S. I refuse to believe they just put cheerleading slogans into a blender and recorded the result. Is the Trilateral Commission, operating through its Universal Records front, really getting that Dadaist? The next iPod I see smuggling that track, I'm going to interrogate at gunpoint until I make it snitch.

The plot thickens: I've always thought there was something sketchy about the hipper-than-thou Church of the Subgenius, but a high-ranking member on the cult's USENET newsgroup alt-slack recently admitted that the group was actually the "boogzy, CIA-operated front group" it's been rumored to be.

Which throws a whole new light on the appearance of best-selling author Nora Roberts "writing as" J.D. Robb, a thinly veiled anagram of Subgenius messiah J.R. "Bob" Dobbs. The game must be mutating; even Publisher's Weekly-pimped romance authors need multiple identities now. And is Roberts/Robb's upcoming book "SURVIVOR IN DEATH" merely a cheap but catchy contradiction, or a clue about the real situation with Ol' Dirty Bastard and Hunter S. Thompson? I mean, somebody's gotta be John Titor. Russell Jones gets my vote.

Follow the ideas and they'll lead you to the money, and vice versa. The Bush administration pays columnists and the Dean campaign paid bloggers. How can I feel guilty about profiting by any means necessary when disinformation is a dime a 'dime bag' but reliable sources charge more than porn star escorts?

Until next time, I'm keeping my mind on the future and my ear to the streets, and saving my money for bulletproof teeth. This is both my business and my mental illness.

For those of you who still aren't sure, do me a favor. Put these three words in your Google search box: Gosch Guckert Gannon. And call me in the morning.

Next time: if it ain't dope, remix it. (OR) analog weapons for digital wars.

**END TRANSMISSION,**  
Andrew Octopus



# COOKING WITH BOBBY SEALE

BY: Jake McGee

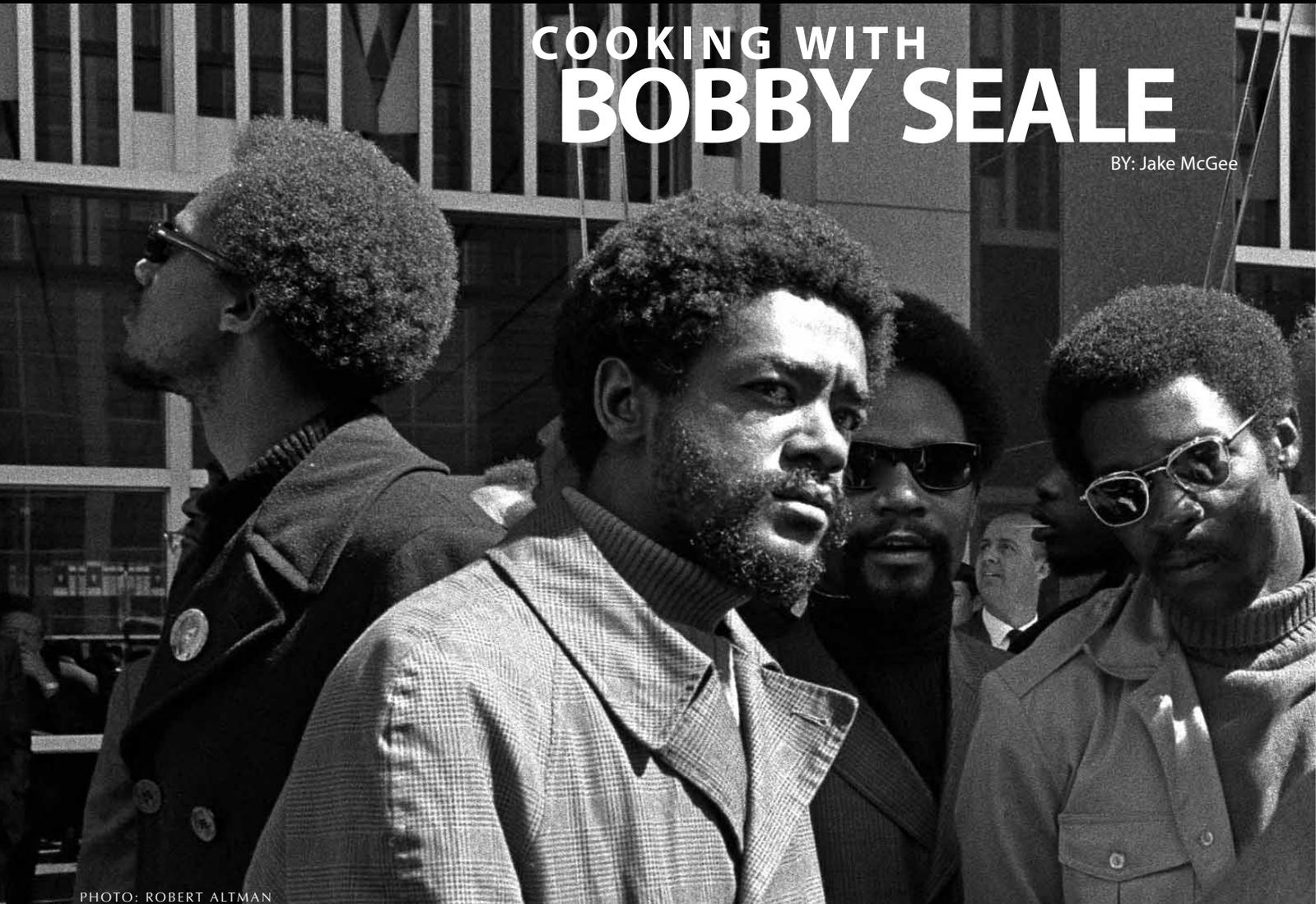


PHOTO: ROBERT ALTMAN

One of the last remaining icons of the Civil Rights Movement of the 1960's, Bobby Seale, seems to have just as much fire in his veins as he did when he - along with Bobby Hutton and Huey P. Newton - founded the Black Panther Party for Self Defense in 1967. Seale's efforts set an example that millions of Americans have since followed, one of earnest participation in making your community a better place to live in.

His actions also provoked a multitude of attacks by the federal government. During the era of COINTELPRO the F.B.I. did everything imaginable to squash the Black Panthers and what they stood for, from "poisoning food at conferences so that everybody would have diarrhea, all the way down to literally being complicit in the murders of Black Panther Party members. They were killers; they were fascists. They were unadulterated, cheap, lowlife, scurvy fascists."

Despite all sorts of oppression - from seeing his comrades murdered, to being ruthlessly beaten by cops, to being gagged and bound in the middle of a courtroom during a trial in Chicago - Seale held his ground and never shied away from trying to make America a better place. "People who walk around and say, 'I've given up.' Oh you have?" Seale laughs. "Excuse me, given up on what? What are you trying to do, commit suicide? Is that what you mean by given up?"

Uh oh, here he goes...

"We had the same thing in the 60's. Guys used to sit up and tell me, 'We're dropping out of the system, we don't wanna have nothin' to do with it, we ain't got nothin' to do with it.' And I used to tell them that you do have something to do with it, because it's oppressing you. And if it's oppressing you, and exploiting you, you have to change that. What are you gonna do, drop out of the solar system? I asked them.

"I said, 'Look, you take all your friends who also said they dropped out, go down to Cape Kennedy, hijack you one of those rockets, and take off and go to the moon, and try to set up living conditions. I'm willing to bet you a racist-ass, right-wing conservative Tricky Dick Nixon - the President of the United States of America - will send some troops up there to the moon and bring your ass back here.' So there's no such thing as 'dropping out of the system.'

"You still gotta live out here, know what I mean? You have to be part and parcel of something. There are a lot of protest movement-style organizations all over this country."

The 60's may have passed, but the struggle for human rights is still being fought -- and oppressed. "I see the Patriot Act as an extension," Seale says, "a continuation on

another level of the counterintelligence program that was going on in the 1960's. The counterintelligence program of the 1960's was aimed at all protest movement organizations, including the Black Panther Party, my organization."

Seale is the epitome of revolution. He has been in the heart of it for most his life and knows as well as anyone what it's all about. "Some people hear the word 'revolution,'" he says, "and they only think of some concept of violence. Left radical progressive people mention the word 'revolution' [and] right-wing conservatives put out disinformation... it's not about a need for violence.

"Revolution is about re-evolving. Re-evolving more political, economic and social justice power back into the hands of the peoples. That's what revolution is about. Now, the revolution has high tides and low tides. Revolution is as old as humanity, in terms of the human rights, civil rights, constitutional and democratic rights, etc.

"We were on a high tide in the 1960's protest movement, and we'll probably evolve into some other high tide protest movement era, which is going to affect politics, it's going to affect legislative frameworks, from the local areas to the federal levels, and hopefully, we're gonna evolve some things that are positive and progressive, as it relates to what

I love to call the Human Liberations Struggle.

"Things have to be changed. So, how do you change things? I can define the phenomena, but how do I make the phenomena act in a desired manner? How do I get a bunch of continued right-wing conservatives who support a bunch of avaricious exploiters in our society, who perpetuate various levels of racism, imperialism... I mean, this war in Iraq is just an imperialist activity. So, you have to change the people, and I have to have faith in people who really wanna do that change. I have faith in people who have a sense of progressiveness about them, who have a sense of the need for a peaceful world - of cooperational humanism - about them."

For example?

"I'm a programmatic person. I mean, I wrote a cookbook back in 1988, and now I'm rewriting that book, I'm doubling the amount of recipes and rewriting most of the recipes. I'm gonna take my original cookbook, and put that on a DVD, where you can have a menu, and actually go to a specific recipe and click it, and you can read it, and if you want you can print it out and go back to the backyard to the pit with it. I've produced one television show for a local public education television station here in Philadelphia, back a year-and-a-half or so ago. Now, I've taken the program, and I'm trying to get it turned into a series."

Ummm...what does that have to do wi-?

"Why do I, Bobby Seale, want a series of a barbecuing cooking show? Because I need to be able to raise money, so that I can invest some of that money into what I call the Environmental Renovation Youth Jobs Projects."

Ah ha!

"That's what the cookbook is all about in the first damn place; that's why I wrote it in the first place. What I wanna do is start in Philadelphia, and maybe some other cities that got bad problems. Philadelphia's big problem here is abandoned houses. 125,000-130,000 of them. Because that exists, we could probably evolve, step by step, piece by piece, a lot of jobs."

"If I could get one or two small examples off the ground- crews of 10, 20, or 30 youth under specific supervision from building construction people, designed in a program where they get no less than minimum wage and maybe more, with a union scale for the carpenters and builders who are going to be supervising- renovating this old housing, and putting that old housing back on the market. That would in effect make these non-profit entities become self-sufficient. Not only in creating jobs, but also taking some of these renovated things and putting alternative energy in them."

"Let's say we have another Project where we would renovate old cars. Not only do we renovate the cars, we integrate some electric automobile technology into them,

and then market them to the middle class for their second or third cars.

"That helps those programs become financially self-sufficient where they're not necessarily dependent upon government money, but you have a non-profit entity framework that becomes a community-controlled economic development project, where the youth are the pinpoint."

"I did run one Youth Jobs program, youth employment strategy here in Philadelphia for a year or so. It worked out great. I had 40 youths- half male, half female- renovating old houses. And I hired about seven or eight professional building and construction people. We paid them union scale, and we paid the youth minimum wage."

"They did dry walling inside for some of the rooms, they did interior and exterior painting. One crew built a whole deck. A crew of a supervisor and five of the youth built a whole back rear deck."

"You have to understand where I come from. I come from the grassroots communities of the African-American community largely. A lot of the programs I talk

about in the African-American community are applicable in other communities. The Hispanic-speaking community, even the poor white people community."

"Back in the 60's, we had the Free Breakfast for Children program that spread across the United States of America to a point that we were feeding 250,000 kids free breakfast every day. Finally, the government came in and made legislation for Free Breakfast, all because we started [it]. And we had no government money to create the original Free Breakfast program."

"Then later we created a Free Preventative Health Care Clinic. With that, we extended a free Sickle Cell Anemia testing program."

Within a five-year period, with our free health clinics all across the country in all the chapters and branches of the Black Panther Party, we tested over one million black folks in the United States of America for Sickle Cell Anemia. And it became policy in medical institutions and hospitals that you test all black folks."

"You have to get to the nitty-gritty and root of social change. I like to get interconnected relationships between things. It's one thing to work and argue about the government, and it's necessary to do so, to deal with the ecology, to deal with the need for a balanced ecology and the environment. But it's another thing to set up a program, renovating old cars or renovating old houses and integrating alternative energy sources and electric automobile technology, for an example."

"In other words, we have to see how the environment and the ecology are interconnected and interrelated with all civil human rights issues."

"So that's the kind of programmatic kind of organizing I believe in. And today, when you live in an overdeveloped, high-tech, fast-paced, computerized, scientific, technological society that we live in today, I say you have to have a polylectic kind of view. A polylectic analytical view in the sense that, when you break all that terminology down, how many different problems with your program are you gonna be trying to help solve simultaneously?"

"A many-sided, polylectic kind of approach to dealing with solving problems in our community. You have to see programs being interconnected and interrelated, and solving two and three and four different problems, all at one time in a polylectic kind of way. That's why I say, 'polylectic reality: the non-linear analytical view.' How to organize in an overdeveloped, high-tech, fast-paced, computerized, scientific, technological social order."

He laughs. "What do you think about that?"

Uhhh...

① For more information, check out [bobbyseale.com](http://bobbyseale.com)

©Jake McGee – WAV Magazine Sunday, June 26, 2005

**"Revolution is about re-evolving. Re-evolving more political, economic and social justice power back into the hands of the people."**



PHOTO: ALLEGRA TIVIER

LIVE DRUM & BASS

# DIVINE ELEMENTS

## DEFINING MOMENT

FORTH COMING ALBUM FALL 2005



ELEMENT OF SURPRISE TOUR SUMMER 2005  
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each one / teach one



# WHAT THE HELL IS AN APSCI?

How the lovely couple-that-could started turning heads with one of the most original hip-hop albums of the year.

By J. Anastos

So, picture this. You're standing in line at your favorite shipping/copy mega conglomerate with your spouse and musical partner, putting together your final package, contracts and all, for a small hip-hop label that the two of you are about to sign with. Then your cell phone rings. In what can only be called an interception from Fate, the voice at the other end of that cell phone is Chief Xcel from Quannum Projects and he's telling you that he's interested in releasing your album. If you're anything like Dana and Ra from the electro hip-hop duo Apsci, you very quietly and decisively step out of line.

Explains MC and head beat maker, Ra "We've been together [as a group for] six years. Over the last year...to our surprise some of the cats we were starting to meet up with, even the guys from Def Jux, Aesop Rock, Mr. Lif as well as guys from the west coast like Blackalicious and Lateef were really responding to some things about our music...We thought 'cool... that gives us a little more inspiration to keep going. But, to get a call from X and just have him say that he wants to put it out was definitely mind blowing at first. It kind of made us think on a whole new scale about what was possible."

This is the first of many times that his wife, a spoken word/soul singing/beat-making warrior named Dana, chimes in to finish his thought. "Because we're also so used to the whole Do-It-Yourself thing, to have somebody step up to bat and say 'Look, I want to help you guys' was really nice for a change."

Raphael LaMotta and Dana Diaz-Tutaan have been doing it themselves for their entire lives. Their marriage is one of two hemispheres coming together. Ra's a Brooklyn native who grew up on a steady diet of DC punk and NYC hip-hop and Dana's a classically trained Filipina vocalist from Australia who spent a lot of her youth performing in musical theater and running hip-hop workshops. Her vocals on *Thanks for Asking* are quite striking. At times ethereal and delicate but always delivered with the attitude inherent in her spoken word background, they're never what you're expecting to hear. But then, Ra's production isn't exactly what you'd expect either -- laid back jazz samples alternating with Atari like synth and glitchy trip-hop electronic beats

infuse the album with a driving energy that is sorely lacking in most of today's hip-hop.

It's probably safe to assume that Ra got some of his beat sensibilities from the days he used to lock in with a live drummer night after night as the bass-playing singer for Vitapup. Vitapup was an indie rock adventure that toured nationally with Tortoise, Elliot Smith, and Bikini Kill in the early 90's. "I got my hands on Sonic Youth's *Confusion of Sex* and it was all over...[but Vitapup] came up in a time where Nirvana was at their zenith and.... it just seemed that the industry was so salivating over that kind of music and was throwing anything and hoping it would stick to the wall...It was just so over produced and over sensationalized that it just sucked the life right out of it you know?...I could've been maybe a semi-successful rock musician but um it just lost all flavor to me after awhile. I started going to these things, you know, open mics at the Nuyorican or things up in Harlem -- kind of community based hip-hop presents -- and that was just so much more appealing to me."

It was at the Nuyorican Poet Café where Ra met Dana after seeing her perform a blistering spoken word set on stage. She approached him first after recognizing him from Vitapup, and, according to Dana, he was "unbelievably rude." Ra lets out a huge sigh. "What you are about to hear is a story I've heard more times than any other story in my entire life..." and Dana goes into a five minute monologue about Ra giving her the cold shoulder the first time they met. The story concludes with Dana showing Ra a thing or two in Cubase and teaching him how to set up a hotmail account so they could keep in touch across continents. During their initial courtship, they also made tentative plans to someday record an album together.

Six years later, *Thanks for Asking* is an echo of the new era of music making in the digital age. It was composed and recorded primarily in hotel rooms, planes, and late night insomnia sessions on G4 laptops with Reason and Cubase. One late night hotel room session included the curiously coiffed yet undeniably gifted Mr. Lif throwing down his parts for "See That?"

"We were in a hotel in Boston and we just popped up a mattress in the hotel room and you know, some nice mics and we just ran it to the laptop like that. It was pretty funny actually." You can see the video of it on their website.

Adds Dana "That's a technique we used to record most of the record, actually. The first half of the album we did in Sydney and we were renting a room in an apartment. Everyday we'd take a mattress and prop it up to create a vocal booth, and at night we'd take it down and sleep on it!" By any means!

So what the hell is up with Mr. Lif's hair? "(Laughing) you know, I got pretty close to it and studied it. It's the real deal -- and it's eternally forever growing. I went on tour with them and we were going through customs and he gets asked about it every time, but he never runs out of patience. He'll just say, 'Well dreadlocks were originally a form of rebellion and they were a statement...' He's not afraid to stop and explain it."

Apsci -- which, by the way, stands for Applied Science -- unleashed their new album in the States in late June. Besides Mr. Lif, *Thanks for Asking* features Tunde from TV on the Radio, Martin from Antibalas, and Vursatyl of Lifesavas.

◀ listen to soundWAVs from Apsci @ [wavmag.com](http://wavmag.com)

"I could've been maybe a semi-successful rock musician but it just lost all its flavor to me after a while."

- Ra

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# 8-BIT...

## PUTTING THE **GANGSTA** BACK IN GANGSTA RAP

by: **Brenda Vogel**

*"8-bit is the bastard child made when a Nintendo was raped by the Beastie Boys and NWA"-Anti-Log*

Comprised of Spacey-K, Anti-Log, Robo-T, and Le-Frost, the robotic foursome landed on planet Earth in 2002 and have since put out two albums: a self-titled debut, and *You Ain't No Robot*, through their own label Ninjastar Records. They run the label out of their house in Highland Park, Cali, taco-truck capitol of the world and home of the famous Mr.T's bowl, 8-Bit's favorite venue to play. Unless you grew up around the ghetto that is Highland Park like I did, you probably have no idea what this place is, but suffice it to say that the place is good sketchy fun.

The robo-rap-crew is a throwback to the days of NES and Public Enemy. You hear the familiar Zelda theme song and you cannot help but find yourself reminiscing about your childhood...the good ol' days...back when your only worry was kicking your friend's ass in Donkey Kong and then eating his PB&J sandwich. But then your daydream is disrupted by "Yeah, I'm a robot and an alcoholic and I get fucked up 'til I'm catatonic!"

Lyrics like those, along with their inebriating live shows, have earned them quite the loyal following. Even Beck has manned a controller. Recently, 8-Bit collaborated with the man himself to re-mix 2 tracks off Beck's recent *Guero* for a four-song, internet only collection entitled *Gameboy Variations*. Beck's brother passed along an 8-Bit CD and "a messenger showed up a few days later with a CD of the vocal tracks. We had to leave for the Micromusic Invasion Tour in Europe so we knocked out the music in less than a week. We dropped off the CD at the Dust Brothers Studio (The Boat) where Beck was working on *Guero*" explains Robo-T. When asked who else they'd like to collaborate with, he responds with "50 cent, Nelly, Gwen Stefani. You know, the most talented musicians of our time." But of course.

The single that 8-Bit produced for Beck, "Hell Yes," has had more than its fair share of play on iTunes and LA's Indie 103. Despite this honor and a recent LA Weekly Music Awards nomination for best hip-hop/rap artist, the robots are still keeping it as real as only robots can. "We have been getting people writing us asking how they can get signed to Ninjastar Records. Its funny 'cause the label is run out of our house and we can barely keep ourselves afloat," says Anti-Log.

What these robots can do though is put on a debauchorous show. The crew's alter egos take over once they grab the mics and three "normal" looking white guys and a lil' girl with a cute bob turn gangsta. They walk on stage with a 12-er of Tecate dressed in what looks like metallic haz-mat suits and 'spinners' round their necks (rims on chains, for all y'all who ain't down). The whole experience is ghetto fabulous as Le-Frost, the bobbed bot, gets dog-piled and man-handled by audience members and boy-bots alike. "What Frank Zappa did to doo-wop, we do to rap" clarifies Robo-T.

At a recent show in Echo Park, one of the fans included the 70s porn star who introduced the band before flash-dancing along to the set. When asked what the wildest thing he has done on stage was, Anti-Log responds, "I started a bar brawl, broke my nose, drop kicked a girl, broke a whiskey bottle over my head, vomited, and hit a guy with a baseball bat" while Robo-T "invited one of our homies from Valencia to Break a 5th of Beam over my head. I'm not sure how many times he tried but it resulted in a concussion."

Though you feel like you may be trampled to death at various points in their show, you can't help but go nuts when you hear them. It's like my friend Deborah says, "they just make me happy."

Oh...and what's with the robot costumes?  
"They aren't costumes, asshole. What's up with your human costume? You should get a better one." -Anti-Log

① Check out [ninjastarrecords.com](http://ninjastarrecords.com) for more info on shows, merchandise, and of course, to purchase their albums.

📺 Watch live 8-Bit performance @ [wavmag.com](http://wavmag.com).





# REVEREND RATZLAFF

BY BOB FREVILLE

A couple of years ago I went on the suggestion of a friend at Get Underground Magazine ([www.GetUnderground.com](http://www.GetUnderground.com)) and became a certified Minister in the Universal Life Church. I figured it was a cheap novelty, to count myself among the clergy of the world when all I had to do was sign on to the U.L.C. website, type in some general info and then BAM! I'm ordained Reverend Robert Michael Freville! It never dawned on me that in order to truly be a Reverend I might need to possess some serious spiritual convictions.

It wasn't until a few years later with Jihad breaking out in every direction and America's Big Prick in Charge constantly misquoting the Bible that I ascertained the genuine advantage of being a Universalist. I can rebuke and denounce organized religion and still explore my own spirituality; I can hate on the "toll collectors" and write about insatiable estrus & illicit substances without fear of seeming perverse. "Fuck you! I'm a man of the cloth! Reverend Bob to you, pal! You better believe it!"

As Paul McCartney once said, "Religion causes war." This is something that I've understood for quite some time. It is also something that Reverend Paul Ratzlaff understands.

Ratzlaff, a gifted and fervent orator with the Unitarian Universalist Fellowship of Huntington (NY), has been a minister for more than 20 years. In that time, he has delivered innumerable speeches and written a myriad of essays on societal ills and religious upheaval. In addition to his essays on religion he has ripped in to the importance of coalescence and has even found the time to lead several interracial initiatives.

When I heard about my local Green Party hosting The Rev on June 1<sup>st</sup>, I was eager to attend. Ratzlaff was to speak about conflict resolution and something developed by Marshall Rosenberg called "non-violent communication". Alas, when the date finally rolled around I was already engaged in a drinking game involving band names and couldn't make it to the 7 o'clock proceedings. This thought, and plenty more, frustrated me to no end. So I slammed my fist into an antique wooden chest and took a few more swigs. My limbic brain relaxed and I was free to sit back and sulk.

Ratzlaff would tell you that this is a bad move, that in the words of Daniel Goleman, this was an "emotional hijacking". And you know, Ratzlaff is probably right. His grandpappy had been a violently angry man, a fact which Ratzlaff seems to think caused his own father to react with "cultivated stoicism". As a result, Ratzlaff grew up thinking he shouldn't be angry either. He would remain stolid when his body was warning him that he was annoyed and, consequently, his latent anger would let itself be known in the form of uncontrollable paroxysms of fury.

\*\*\*

History shows us that nobody can reform a man like a man can reform himself. Just look at Eldridge Cleaver or Stan "Tookie" Williams. And it is usually those harsh, ball-busting and ego-squashing experiences that propogate uber-minds. You wallow in the gutter until one day you realize that you're so much foul muck and you decide to become something greater, something healing and self-made, something capable of obtaining wisdoms and sharing 'em with others in your plight.

Ratzlaff says, "I learned to pay close attention to angry sensations, for they alerted me to danger. In that sense angry feelings and sensations are my friend, my protector, my guardian."

Sure, sure. This sounds like the soft-pedaled hokum that any dimestore self-help dickweed will pander to you at your neighborhood Yoga class. And yes, Ratzlaff does liken everything to some sort of weather condition a bit too much ("...my mind racing was like those red flags flying at the beach—a storm is coming."), but hey, I can't write a single article without using the word "and" or "fuck" an infinite number of times. Who wouldn't want to "change their inner weather before it becomes an out of control gale"?

Besides, I found a kindred spirit in The Rev when I heard his beef with contemporary Christianity. "When the very lowest strata of society

promoted his teachings, he was one of them—on their level," he says of Jesus Christ, in a speech delivered on March 27<sup>th</sup>. And he comes with a quote from the Bible to back up his claim. "They say [of Jesus], 'there's a glutton and a drunk, a crony of toll collectors and sinners.'" (Matthew 11:19) And Ratzlaff explains how Christ's status rose "higher up the wall" as the wealthy and powerful converted to this once-modest but now ultimately corrupt religion. To hear these words was like listening to a tape recorder playback of my own inner monologue.

Finally, a cat that knows what's up.

*"I would argue that powerful and wealthy Christians have essentially 'buried' Jesus, in order to legitimize their greed with the empty shell of a figure they promote as Jesus Christ."—Rev. Paul Ratzlaff*

For some of us, it isn't exactly late-breaking news to hear that "they bury Jesus beneath their ersatz puppet, their hot air balloon caricature of a Jesus who blesses their avarice." Still, it is extremely refreshing and inspiring to learn of an actual clergyman—besides myself—who is brave and responsible enough to share this message with the multitudes.

One could say that Ratzlaff is a highly influential figure in the public arena. After all, this is a guy who spearheaded programs to curtail domestic violence and rips on the religious Right. And yes, he has successfully founded and maintained coalitions to build affordable housing here in New York. To go one step further, Ratzlaff even signed off on the "American Religious Leaders & Supporters Opposed to Justice Sunday's Manipulation of Faith" Petition, a plea to the Senate to stop vicious rumors about the Faithful being a bunch of limp-wristed cry-babies. The petition was sent to the Honorable Bill Frist of Washington, D.C. on April 21<sup>st</sup>. But is the Reverend preaching to the converted, just like the rest?

The Unitarian Universalist Fellowship of Huntington is a church of 300 members, which may sound like a lot of asses in seats...if you're a spud farmer from Assfuck, Virginia. To those of us who are more jaded, it is obvious that the message is falling on deaf and myopic ears.

This is no fault of The Rev's. On the contrary, he has made every effort to draw them in, taking pains to remind the public that in the Universalist House of Worship, Atheists are as welcome as children are at Neverland Ranch. The problem? It's that anathema we call modern society, these goddamned wretched infidels with their Escalades and their class rings and their stick figure slut girlfriends, all rushing to Abercrombie & Fitch to load up on sweaters before tooling over to some posh night club to flex for each other over high balls or Corona w/ a twist. Spurious plastic status symbols and caste reminders take precedence over spirituality and the status quo. Whiny silver spoon sucking cock-smokers! They should suffer for ignoring me and Paul Ratzlaff and, above all else, God! Oh, yes!

Oh, no! Wait! Get a grip, this isn't right. Now I'm sounding like the rest of them. Religion does cause war. Get a grip. Wasn't that the name of an Aerosmith album? Of course! And as Steven Tyler once said, "We're living on the edge. You can't help yourself from falling."

Well, geez, Steve. If you took your head out from under your daughter's herringbone for one hot minute maybe you could catch a little of what I'm saying. The whole problem is the Radicals aren't reaching enough people because, unlike the big boys, they don't have tons of monetary backing. This goes far beyond inter-faith religions and extends to everything from environmentalism to national politics.

That is why it is up to you, the Reader, to do your part. One piss ant can't hope to reach the top of the bowl. But with a boost from an army of his fellow piss ants, that piss ant might eventually extricate himself from the scumpond. And the banner will finally be read by all.

Am I dreaming? Better you ask The Rev.

📧 Contact: [info@uufh.org](mailto:info@uufh.org)

# PONY UP!

"Hey, why don't we start a band.  
That could be fun."



- by stephanie reagor

Pony Up!'s self-titled debut, out on Dimmak, is crawling with feisty lyrics and a naughty school-girl sound that could keep a father up at night and a gender theorist busy for semesters. Perfect, I thought. I'll get a chance to throw around some of that feminist jargon I learned in college, meanwhile injecting a healthy female presence in the WAV cache. However, there was one major hiccup in my crusade to pen WAV's magnum opus of feminism: the girls of Pony Up! are not here to paint the town pink. In fact, they're surprised we're even paying attention at all. PonyUp! is just here to have fun and make their particular brand of music, one part saccharine and one part venom. And please, let's not talk about letting anybody's hair down. WAV caught up with Pony Up! bassist Lisa Smith, while she prepared hummus and tabouli for that night's recording session and I put my proverbial foot in my mouth.

**WAV: YOUR CURRENT RELEASE, THE PONY UP! EP, HAS AN INTERESTING SENSE OF HUMOR. SOMEONE WHO WANTED TO COULD REALLY SIT DOWN AND INTELLECTUALIZE THIS. IS IT SUPPOSED TO BE MORE BLITHE THAN THAT?**

Lisa Smith: It was done in the spirit of carefreeness. But at the same time, I think that our sense of humor is intelligent and clever and possibly ironic. There are people that hear the line "blow job queen" and it echoes around in their head. They don't really get past that. And there are some people that just like the music and they listen to it a little bit deeper.

**W: WHAT ARE YOU GUYS UP TO THESE DAYS?**

LS: Right now we're recording another EP. We hope to have it out in the fall. This one is a little less sweet and silly. We still definitely bring a sense of humor to it, not even necessarily by choice, but just because we are silly people. But musically, it is a lot less simplistic.

**W: IT BEEN A DEBATE FOREVER, WHETHER ALL-FEMALE BANDS ARE INHERENTLY POLITICAL OR NOT. DID PONY UP!**

**SET OUT WITH A POLITICAL AIM?**

LS: Definitely not. We set out with the aim of having fun and being creative. But I think that that gets hoisted upon you because you start to see that it's something that other people really notice.

**W: MONTREAL SEEMS LIKE A POLITICALLY CHARGED PLACE WITH A LOT OF ENERGY COMING OUT OF SOCIAL TENSION. DO YOU GUYS FIND ANY USE IN HARNESSING THAT KIND OF ENERGY?**

LS: Not consciously. It's definitely a place we have chosen to live because it suits us. It's a place where you can live and not have to work too much in order to pay your bills. So you have time that you can say "Hey, why don't we start a band. That could be fun." As far as the political climate affecting our music, definitely not. It doesn't really influence us creatively.

**W: WHAT DID YOU GUYS LISTEN TO GROWING UP?**

LS: I guess when I started finding music outside of listening to mainstream radio, I started listening to bands like The Cure and Jane's Addiction, which led to grunge in the very early 90s, which led to indie rock and riot grrrl stuff. I started making mix tapes for Laura and Lindsay when they were little kids. Everything I liked, I put onto tapes for them. So we all kind of grew up listening to the same stuff. But they were way cooler for listening to it because they were, like, eight.

**W: WHAT'S THE OBSESSION WITH MATTHEW MODINE?**

LS: That was a short-lived obsession. It just happened to coincide with the first song we ever wrote as a band. It was Laura and Camilla's first attempt at writing lyrics of their own. They happened to have been going through all of Matthew Modine's old movies and getting really into him. And actually, the first time me and Lindsay hung

out when she was like eleven, and I was fourteen, we watched Gross Anatomy. So, there is kind of a long-standing thing there. Now it's kind of over. Actually, yesterday we got an email from his agent. We have been waiting for three years for him to hear it and possibly reach out to us, and he finally has. I hope he didn't take it the wrong way.

**W: THE PRESS RELEASE TALKS A LOT ABOUT A FEMININE SOUND. AND THE EP DOES HAVE SORT OF A SWEET AND SUGARY SOUND...**

LS: I wouldn't say it's always sugary. A lot of it is pretty abrasive, to my ear anyway.

**W: YEAH. I KIND OF GET A KICK OUT THE OF THE FACT THAT IT'S BEING TOUTED AS FEMININE BECAUSE ITS REALLY UNAPOLOGETICALLY SEXUAL AND AGGRESSIVE. ARE YOU GUYS INTENTIONALLY TOYING WITH THOSE EXPECTATIONS OF WHAT FEMININITY IS SUPPOSED TO SOUND LIKE?**

LS: Definitely not for the first EP. We were not really conscious of or toying with anything. We were so innocent, as far as the music industry goes. We didn't even really think that anyone would listen to it. So the fact that there was any response at all was totally shocking. So now that we've had feedback from the outside world, and now that we realize that people are listening, and they will pick apart the lyrics and find things we didn't even know were there, I would say that we might be thinking a little more consciously about what we write. We try really hard not to do that, because I don't think it's a very good way to go about making art but...

**W: WHERE DID YOU GUYS COME UP WITH THE NAME PONY UP!**

LS: Kind of from a Ginuwine song, "Ride It My Pony." That song made us like the word "pony." I don't know about the "Up." I guess just because it's a funny expression.

📍 ponyup.ca



**HOW DO WE KNOW IF THERE IS ANOTHER WORLD/EARTH OUT THERE IN THIS INCREDIBLY LARGE UNIVERSE?** (*Chadi Bawardj*)  
because aliens from another world live among us. you know who they are.

**WHY DO PEOPLE HAVE FEELINGS WHILE MOST ANIMALS GO OFF INSTINCT?** (*Your Boy P. Keats*)  
your question doesn't really make any sense. do people really have feelings? i mean there are some people who don't seem like they have any feelings at all. those people should chill out.

**WHO THE FUCK IS STEEZO?**  
he's broke. but he has all the answers...in english.

**HOW DID THEY GET BOB FROM ROBERT AND BILL FROM WILLIAM?**  
i don't know either of those two guys, but i guess they got bob from robert and bill from william when robert and william weren't looking.

**WHAT THE FUCK?**  
for realz.

**HOW CAN I BE HAPPIEST?** (*danny savage*)  
well, first you have to fill out this form in which you have to specify what you want it to change to and why. then you will get a response, usually by mail, to fulfill an appointment at that courthouse. you explain to the judge your reasons for the change and the judge deems it a good reason in doing so and you will suddenly be able to change the name on your driver license and credit cards to "happiest savage" instead of

"danny savage." anyway, if the judge doesn't rule in your favor, you can always try "happier."

**WHY DO GOOD PEOPLE SOMETIMES DIE PAINFULLY?** (*rene kushnir*)  
if good people die painfully then it must have been in one of the various ways in which one could die painfully. i could think of a few ways. especially if someone nags my ear off about something as it's usually something i don't care about and then for some reason the nagging becomes deadly... another is being crushed to death in a compactor or being buried alive, that scares the shit out of me. anyway, there's no reason why, they just do.

**WHAT IS THE CURE TO CANCER AND AIDS AND DOES THE GOVERNMENT ALREADY HAVE THIS CURE?** (*ola b.*)  
the cure to cancer and aids is in the required research that is repressed by the discretion of moral laws concocted by a select few who have the power to withhold essential humanitarian progress. the cure is probably in some kind of liquid or water-soluble form and the government/corporation will unveil the cure as soon as enough of the black and homosexual population have died off. an excess of slaves to the 'system' isn't working. you can't feed everyone who works for the man, you know. yeah, i said it.

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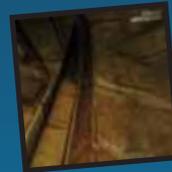
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# THE RAP SHEET

by wasim muklashy

THE

So, in he walks, laptop wrapped in a tattered t-shirt under one arm, trusty 5 dollar garage sale tape recorder in the other...and there she sits, poolside cafe, corner table against a plate glass window, overlooking a clear sky over the city of Angels, skin sparkling in the sun, hair-blowing in the wind (no... really!), sipping on a glass of ice cold water.

A woman walks by.

"God, there's no real tits left in L.A. I just wonder how they stand up...how they keep from falling over. It just looks so ridiculous."

Well hello!

Ok. So apparently he's not going to feel nearly as uncomfortable as he originally thought. When he first heard that they'd be meeting poolside at the Mondrian on Sunset Boulevard, it was difficult not to wonder how his sweaty-stinky-in-the-middle-of-driving-a-video-production-truck-around-L.A.-disposing-of-used-dusty-materials self was going to fit into such a fanplastic environment...to transform from production assistant to journalist...to sit with the stunningly beautiful, equally charming, Charissa Savario.

"I was afraid you weren't going to make it," she continues.

He looks at his watch. It's 15 minutes past 3. They were supposed to meet at 3. He was there at 2:45. There was a fake bush in the way.

"Funny, I was thinking the same thing."

He sits down to join her and places his laptop on the table in front of him. She immediately grabs it and moves it out of the way.

"Don't put that there in the sun. It's really really bad for it," something he probably would have regretted not paying more attention to come a couple of years down the line. And in that action alone, it was immediately apparent that DJ Rap not only has a knack for living in the moment, but a well-tuned instinct for carefully paying attention to the future, an art in itself that has proven more than beneficial to this talented vixen.

With a career in music spanning well over a decade, Charissa Savario takes some well-deserved time to sit back and reflect on the tumultuously rewarding journey leading to her current status as arguably the world's #1 female DJ, a title she is quick to subdue. "That wouldn't be fair to the others. That's not for me to say. It's not really what's important."

What is important is her will to act on instinct and passion alone. Born in Singapore to an Italian father and an Irish-Malaysian mother, her father's employment as a luxury hotel manager brought with it a wildly nomadic lifestyle. Before she even reached legal age, she had already called Indonesia, Europe, Malta, and Africa home.

When she was 16 and living in England, she went to Greece with her then-boyfriend on what was intended to be a two week backpacking adventure, but when it came time to return home, "I decided to stay," she explains simply. "My mom threw a fucking fit. She was like 'if you come back pregnant, I will disown you!'. But I was like 'I'm not pregnant. I have a beautiful pad by the beach and I'm singing Madonna songs at night in bars. How great is my life?' So I stayed for two years."

Upon her eventual return to England, she decided it might be time to get her "shit together." She thought to herself, "I know I'm going to be successful doing music or film or something artistic, but I need to eat." So

Charissa accepted employment at a law firm and worked her way to the point where she was ready to take her exams, "but then I went to a rave, and that was fuckin' it man!" she exclaims. "I dropped my job the next day, and that was it. I got a good lesson that night and was like, hell no I'm not going back to work...I can't put my glow gloves on and dance there."

Goodbye Charissa Savario.

Hello DJ Rap.

DJ Rap dove headfirst into a scene and world previously unknown to her. She spent the better part of the early 90s carving a career path for herself in electronic music. A path that has taken many relevant (and some irrelevant but equally enticing) twists and turns. "It could have gone the wrong way," she admits. "I could have ended up in a really bad place. But lucky for me, I turned it around and got something out of it. I didn't end up addicted to anything except for music and my career. I was able to turn all the problems I had as a child and as a teenager into something positive."

She released her first single in 1990, a track she did with producer Jeff B called "Ambience: The Adored." This single attracted a strong response, including the attention of one Paul Oakenfold. His backing helped lead the track to sell over 40,000 copies, breaking the national charts in the UK. Release after release, she was effectively proving herself as a rising star in the drum and bass and breakbeat world.

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"As long as I can keep making music and I'm healthy, that's all I can ask for."

---

9 years and countless singles and mixes after "Ambience," DJ Rap presented the world with "Learning Curve," her 1999 debut full-length album. "It was my cross-over record where I'm singing and it's a live band and it's full songs produced in an electronic manner." It was an effort that would cement her destiny as an entertainer. Even after seeing the potential of the record early on, Sony was caught off guard by the sudden genre change. The music label giant couldn't shake its suited hesitations. "They were like,

'let's keep Charissa and DJ Rap separate and I was like no no no! We do the live show, then afterwards, I get on the decks and DJ for two hours. And it worked.'" "Learning Curve" went on to sell 500,000 copies, leading, naturally, to a lucrative modeling career (are you really that surprised? Look at the pictures for cryin' out loud). Soon after the record was released, she was approached by Calvin Klein himself, which led to other gigs including Caterpillar and Twix campaigns. Tho many may question her direction, she's quick to downplay the period.

"Oh you're brave," she expresses upon inquiry into her modeling history. "The model thing is a very exaggerated thing. Once you go to raves and stuff, there's not much money in that, so I did a little bit of modeling," she states matter-of-factly. "I was starving and desperate and didn't want a day job," she goes on to explain. "My only regret is that I look much better now." As he struggles for an appropriate response she adds "I didn't know about eyebrow teasing," instinctually breaking the awkwardness.

Sooo...getting back to music, something they both can feel comfortable about, DJ Rap delves deep into the current status of her first love, drum and bass. Her analysis and insight into the recent downslide of the genre is rather detailed. "When drum and bass first came along, it was super technical, very interesting, and it constantly evolved and changed. Everyone would swap records and share the music, all the DJs would play it right away, and then you could fairly well buy the record soon after that," she begins. "Well, fast forward a couple years, now it's '92 or '93 and all the producers are sick of seeing all the big DJs play and were like 'we're making the music and giving it to them, why don't we play it ourselves so we can become big?' So then you get the second wave of producers who were really hot on the come up, and this whole trend kicked up of not sharing the music."

"On one hand, that's understandable, but on the other hand, it really crucifies the scene. What happens is that you have people playing their record that no one else can get for like 6 or 7 months, then there's no memory association with the tunes, so people have lost interest in the tune by the time it's released. That's why you've gone from selling 80,000 records to 5000. I saw the big picture, I disagreed with holding onto tunes for that long, I disagree with not sharing, I just think it's bad, it's bad for business, it doesn't make sense."

"The way I see it, when I first got into the scene, one of the things I loved about it was that it was so confusing musically. It was beautiful. It was all different. It was no rules. And what I hate about it is that it's become very... well, people don't like to step out of the box because they're such purists. When I made 'Learning Curve,' it was the first pop record to help electronic music crossover. It did really well, and all I got was pure hate from my drum and bass scene. I've always wanted to do different music, not just stick to one thing. I love drum and bass I adore it, but I also love house. I love songs. If you look at most people's



ipods, there's not just one style of music on there. And that's what I believe, that people are open minded, not as close minded as many producers. There are some purists, some diehard people, but...that's just not me."

It's her solid resiliency that has kept her afloat during admittedly tough times in the drum and bass realm. "I'm very fortunate that in 15 years, I've never had to have a day job. I constantly tour...I work my ass off. Craze is another successful drum and bass DJ, and Deiselboy as well, but [we're] successful because we all do other things as well...I have a house career too, I'm resident at Crobar and I DJ all around the world playing house." In addition to her DJ and producing careers, she also continues to run Proper Talent, her own label, and it's newly spawned extension, "Improper Talent, my new house and breaks label."

DJ Rap is careful to use, but not abuse, the advantages that come from being a woman in a male driven scene. She originally dispersed her mixtapes under the name of DJ Rap to hide her gender, preferring to break through the obvious barriers and pay her dues the old fashioned way - hard work. "If you're in it, be in it," she exclaims. "Don't sit there and moan about how hard it is to be a female because it's actually not, it actually works to your advantage, and if you do the work, you'll get the results. Once you earn your stripes, guys will generally give you your respect. It's fun to break all those walls down. And actually, once you do, they're pussycats."

Meow.

Rap's latest album, "Bulletproof," (System Recordings) includes 10 tracks, 6 of which are original drum and bass tracks. "It's been like 4 years since I've produced a drum and bass single," she admits, "but I played some guitar on them and there's a lot of live basslines. There's one vocal track, Bulletproof, where I actually sang the vocals, but I turned them into a guys vocals with a plug-in...just for fun." 2 of the cuts are remixes of classic Ferry Corsten and Eric Morillo tracks, (Indigo and Dancin', respectively), and the remaining 2 are favorites from her live sets, including Konflikt's "Messiah" which she calls "the best drum and bass track ever produced from Europe."

"The album is very melodic. It's not mellow, but it's not angry. People who like house have commented that they really like the record. My mum likes it [laughter]. It's beautiful but at the same time it's tough. It's very different than any other drum n' bass out there as well. One thing about not having made drum and bass for so long is that you're really in your own space and can not be influenced by what's around you. You can produce where you're at."

And musically, where Rap's at, is absolutely all over the place. Who would've guessed that the world's #1 female DJ hangs out at dive bars with the rock crowd? "My whole world is more bars and rock musicians. That's where you'll find me hanging out, at like the Whiskey. I'm a rock chick at heart. Thats what I was brought up on."

With an iPod loaded up on Nirvana, the Foo

Fighters ("I'm obsessed with the Foo Fighters"), Seal, Terence Trent D'Arby, and the Beatles, and with "Bulletproof" serving as the prelude to "Learning Curve's" follow-up -- what she calls the "big album" -- it's hard not to be curious as to what she's come up with. "That one will drop next year and it's really huge," she tells us. "It's complete songs all written with live musicians. I've spent probably 4 years on that record. I pretty much finished writing about a year and a half ago, and then I go through a process where I live with the songs, and if the track still bites me 6 months later, then that track stays. I'm a person that puts out records when I feel it. I'm not one of those people that just churns it out. It's a really long process for me. I love it."

So what's left for Rap to do? "I'd like to do movie soundtrack stuff, I'd like to write with up and coming artists, I'd like to do a little acting, I love comedy so to do some kind of sitcom would be awesome. I would loooove to do that. I even go to acting school just to keep my head sane from all the music stuff. I also have another side of me that's intensely private that no one knows about. I'm very homely and I like to cook and chill out and watch certain programs. And I read tons. I'm always reading like 3 books at the same time. It's always something spiritual, something trashy, and something of pure horror. I get very stressed out alot of the times... there's alot of drama that's needless, so I need that side of my life. I need to have

a balance. But honestly, just to have a career in this is a blessing in itself. As long as I can keep making music and I'm healthy, that's all I can ask for."

You sure?

"Well..."

Aha!

"Eventually I'd like open up some kind of school where you teach people the business skills alongside DJing. That's something I want to do in my 40s, so I'm thinking now about how I could do it. I want to see a situation where kids go to school and if you haven't got any musical talent, instead of taking violin, you can take a course in Logic or Cubase. Those are things that are important."

Hmmm...I've always thought of going back to school...

What do you plan to do once you walk away from here today?  
"I'm going record shopping."

Amen.

Ⓛ "Bulletproof" is out now on System Recordings...catch a few clips at [wavmag.com](http://wavmag.com), and get your Rap fix at [djrap.com](http://djrap.com), a site that, of course, she maintains herself (be sure to check out her 'Bitch of the Week'... Gorgon's a bust up...you'll see).



"The band members would not want any of the money. They would not want to play any differently than I tell them to. They would not want any credit for anything that they do. And they would have to be the size of the 'Homies' collectable figurines that you find in gumball machines. On those conditions, I'd love to have a band."



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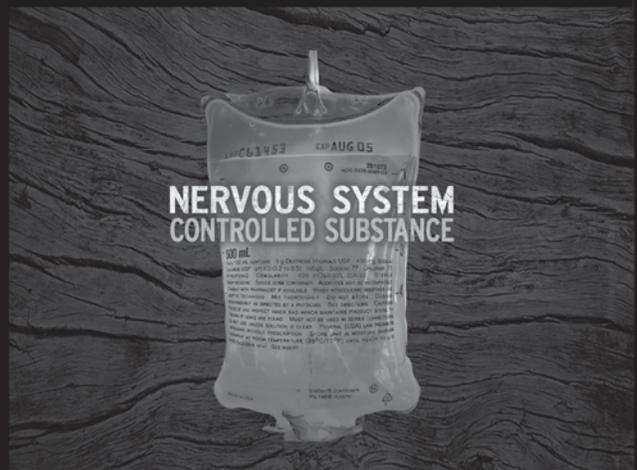
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# IDIOT PILOT

## THE STORY OF TWO BOYS AND THEIR LAPTOP

Pics and Prose by Jim Sullos



It's Memorial Day, and I suddenly find myself at the back of a mini entourage as I follow Idiot Pilot lead singer Michael Harris from the world famous Troubadour to the not-so-famous Indian restaurant a couple doors down, the proposed sight of our interview. I've only shook hands with him at this point, but I can hear him very clearly at the front of his posse.

"I have to do this interview while we eat," he confides to one of his friends. "It's gonna be lame."

"No it won't, I promise!" I reply from the back of the entourage. Suddenly all eyes are on me, including Michael's, who cracks a mischievous smile. "And I promise I won't ask you to define your sound or tell me your influences, not even once." Laughter all around. Of course, I don't mention that I have no interest in either of these music journalism 101 questions simply because discerning Idiot Pilot's influences is about as easy as spotting a picture of J.Lo in a supermarket check-out line.

In fact, depending on who you ask, Idiot Pilot is either the future of rock and/or electronica or a Radiohead

rip-off with potential. Yes, the singer croons a whole lot like Thom Yorke and many of the sequenced passages sound as if they were lifted straight out of *Kid A*, but to call them a Radiohead rip-off is to slight My Bloody Valentine, Aphex Twin, the Blood Brothers, the Cure, and a myriad of other great bands that Idiot Pilot pay homage to on their stunningly sophisticated debut album *Strange We Should Meet Here*. In the few months since its re-release it seems that many reviewers are getting some sort of sick satisfaction from cutting Idiot Pilot down to size despite the fact that *Strange* is clearly one of the most exciting and self-assured albums to come out all year, if not all decade. Perhaps this indicates that the popular music establishment finds Idiot Pilot a little threatening...and maybe it should.

After all, Mike Harris and Daniel Anderson -- Idiot Pilot's only members -- composed and recorded almost the entire album in Daniel's bedroom using just a guitar, a keyboard, a PC and some free demo software. Not only did the album eventually garner enough buzz to get airplay on Seattle's KNDD "The End", it got the band signed to Warner Brother's

Reprise Records almost immediately after the album landed in their CD player.

"What happened is we had been flown down [to L.A.] by another label and we had left to fly back [to Seattle] that morning. In the meantime, [Idiot Pilot manager] Ryan had brought the album to his friend at Warner and she played it that morning. We landed in Seattle and half an hour down the road, we get the call. 'We've had the CD for 45 minutes and we love it. We want to fly you down.' We're like 'but we just flew back up! But that's awesome lets go back down and do the thing!'" explains Michael over the hushed din of the Indian restaurant.

By this time I had managed to break the ice with my "Always Spinning Jesus in the White House" sweatshirt, which features His Holiness holding it down on the ones and the twos on the front lawn of democracy. In the meantime, the mini entourage has turned out to be a bunch of Michael's really good friends -- all but one hailing from Idiot Pilot's hometown of Bellingham, Washington, where the rent's cheap and the air's

record deal is the fact that Reprise decided to release the album exactly "as is" with no re-mixing or re-recording of any parts whatsoever. "Actually, we did re-master it. Daniel actually wanted to change one guitar level and make it all just a little bit hotter, but that was from Idiot Pilot, not from the label. The label was satisfied...It's unusual. It doesn't happen like that." Michael says this last part completely matter-of-factly, as if it comes as no surprise to him that an album produced and engineered by his third grade buddy in his bedroom is of top-notch professional quality.

Now, add to all of this the fact that the guys were a mere seventeen years old at the time they recorded it, and we might be seeing the beginnings of a musical revolution. How much longer before the next gifted teenager with a lot of time on his hands comes to master laptop music sequencing and creates the next genre of music? Truth is, *Strange We Should Meet Here* is a real shot straight from the heart of youth...a firecracker aimed at the musical establishment, a defiant proclamation



“Usually when we play for people that are seeing us for the first time, they’re a little confused.”

clean. One of these friends is Paul Turpin, Idiot Pilot's traveling soundman and co-producer. Prior to getting signed to Warner's Reprise Records, Paul formed ClickPop Records specifically to release the Idiot Pilot album. Explains Michael:

"We first went to [Paul's studio] in Bellingham when we were 12 or 13. We had a little four piece pop punk we-still-like-green-day sort of thing - bass and drums stuff. But the kids weren't as dedicated to music as me and Daniel were. It was kind of apparent even from the start, so eventually we kicked them out. Daniel started making techno cause he's always had toys and stuff in his room and he played it for me one day...I was just like 'What the hell?!' I didn't know that he was doing that and that he was doing it so well. I was like 'Can I sing on that? Let's get this happening!' We'd sit in a room and start doing songs and it progressed from there...It's very 50/50 since there's only two of us so we don't have to deal with other inputs. There will never be another member of Idiot Pilot, as far as creatively. We might hire some people maybe some day, I can't refuse the possibility, but it will always be us two writing the songs."

Even more astonishing than these bedroom shredders getting a major

of existence by two nobodies from a nowhere town. And it's fucking GOOD. Achingly beautiful melodies sung with delicate precision juxtaposed with gut-wrenching screams, computer blips and beeps, New Wave synth lines and heavily distorted guitars in Nirvana-esque soft/loud/soft fashion – it all makes for an extraordinarily passionate album.

Onstage later that night, the guys display a showmanship and level of comfort that belies their nineteen years. In fact, they seem more at ease up on that stage than either of the two bands they're opening for. Michael's between song banter elicits cheers, boos, and groans of disgust, and he seems to eat it all up. Perhaps this has something to do with the fact that he and Daniel have already been playing together live for a good seven years. "One of Daniel's grandparents actually owns a bar in Bellingham and they would let us play even though we were so young. They had these really strict rules like you can only be in there when you're loading...[and] we could only be in this one little hallway that led to the stage. But yeah, we've been playing shows for real at places since we were 12, 13, so it just comes naturally. I don't get nervous no matter how big the crowd is or how important the show is. Whatever."



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"Usually when we play for people that are seeing us for the first time, they're a little confused...It's better to kind of confuse them and then have them start to want to get interested and start picking into it and actually listening as opposed to 'Oh I just saw another band, another four piece - drums, bass, vocals, whatever.' ...I think the only source of apprehension as far as not having drums is because we're an electronic band with rock elements and so for some people it's like if you're gonna have rock or any sort of hard guitar oriented sections in your music, 'Where is your drummer? Where is your bassist?' We just kind of don't need to have that going on."

Adds Paul, "people don't do that to drum and bass DJs and techno, you know? Nobody yells at Kraftwerk for not having a drummer, do they?"

The band's DIY ethos seeps into every aspect of Idiot Pilot including their website -- which they designed, created and currently maintain -- AND their music videos. The first video that Warner Bros. did for them was unacceptable by their terms and they quickly filmed their own video for the same song, consisting solely of one shot of Daniel eating a bowl of cereal. "That was the rebuttal. That was 'Okay, that was your idea of an Idiot Pilot video, well we can do better without trying. Here it is.'" So now, their next video is based on a concept that they came up with, and indeed, when I visited them on set, it was clear who was in charge.

"We have to start rolling immediately after we put the blood in his nose!" Michael's yelling at the directors as he's straddling Daniel in a urine stained back alley of downtown Los Angeles where they've spent half the morning rolling around in filth -- don't say these guys don't sacrifice for their art. The thing about Michael's on-set bossiness is that, in most cases, he's right. The apparent concept for the video is 'the two guys from Idiot Pilot beat the shit out of each other,' and the guys are going for it full throttle, tackling, scraping and punching their way through each take with the same intensity they approach their music. They're currently on tour with Team Sleep, fronted by Deftones singer Chino and they already have a good number of songs in the can for the follow up to *Strange*. Only time will tell for sure if *Strange* is just a momentary fluke caused by an explosion of cocky youth or if it is indeed a tent-pole album in music history - a bridge between the post-hardcore of the early 2000s to the unknown genres that lie ahead. Either way, Idiot Pilot will be screaming at the top of their lungs to get your attention.

listen to soundWAVs from Idiot Pilot @ [wavmag.com](http://wavmag.com)



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# THE REBIRTH

by Mike The Poet

commercial giant, 'J-Wave' in Japan. In March 2005, The Rebirth returned from a sold out European tour where they were received like heroes, appearing in major market newspapers as well as influential urban music magazines like London's "Straight No Chaser" and "Blues & Soul."

This success did not come easy. It's been anywhere from 7 to 15 years in the making, depending on how you look at it. The band's founder Loslito was one of the founding members of Breakestra, and prior to that, he was performing as part of the highly-regarded but short-lived early 90s soul band, Mesh of Mind. "Mesh of Mind was an 8 piece soul band with a horn section," Los tells us. "We were active in the hey-day of the Acid Jazz movement and had a single out on Planet Earth Recordings. Jason Bentley was our A&R guy. We also put another song on *Dorado Compilation #3*. The band broke up because it took too long to generate the interest we needed to build momentum. While we were recording the full-length, half my band formed a side project called Somos Marcos, which eventually became known as Ozomatli, and we all know what happened there! They blew up and I had to let our unit go. No regrets though," he expressed.

It seems the journey just made Los' songwriting more powerful. After the dissolution of Mesh of Mind, he hooked up with DJ/Musician Miles Tackett, marking the beginning of Breakestra, and, eventually, Los Angeles' legendary hip-hop, funk and soul club, "The Root Down." The weekly soiree is now celebrating its eighth year, with two monthly satellite clubs in Orange County, San Francisco, and New York City. The Root Down opened the door and provided a platform for emerging superstars like Jurassic 5, Dilated Peoples, The Beat Junkies, Cut Chemist, Black Eyed Peas, Breakestra and many more.

Meanwhile, while Loslito was playing with Breakestra, he was writing original compositions and arrangements. His friends have always asked him why he's waited this long to put out his own full-length record, to which he responds: "You make records to stand the test of time, so you craft it until it feels right. Every little part is put under a microscope." And judging by the results, it's quite easy to see and pleasant to hear how and why it took so long.

Many of the tracks, like 'Talkin' Me Down,' for instance, started as jam sessions. The song's deep bass groove moves from thick Brazilian funk to a semi-house cadence. "It was a song that was re-constructed over and over again before it had become what it is now," explains lead vocalist Noelle. "The song 'Sinking,' was another track that transformed over time. It started off as being this song that would go on for about 7 minutes, with poetry and all types of jazz break downs, into being this 2 1/2 min ambient lullaby," she continued.

Noelle, quietly becoming a female vocal hip-hop queen, has been a guest on tracks for artists such as Dilated Peoples, Black Eyed Peas, Metaphoar, Ohmega Watts and The Procussions. She also recently wrote and performed a beautiful song with respected Japanese DJ, Tonk. Noelle's fearless youthfulness is one of the band's engines. Combine her energy with the rest of the collective's veteran musicianship and you have the ingredients for a powerful musical experience.

'Shake It,' on outward appearance the most pop-friendly jam on the record, is actually an interesting dichotomy. In a piece of Steely Dan



"We are a collective. We want everyone from the bass player to the percussionist to share of the limelight. We all write and exchange ideas," states Loslito, co-founder of LA's hottest nū-soul band, The Rebirth. "We started the band to bring back the family soul sound, like Earth, Wind and Fire, Kool and The Gang, Rotary Connection, and El Debarge. Many of our songs start by all of us getting together and jamming out on a groove."

The Rebirth: a septet founded by Loslito (Producer, Lead Vocals, Keys) and Chris 'C-Quest' Taylor (drums, backup vocals), joined by Noelle Scaggs (lead vocals), Patrick 'Snake' Bailey (guitars), Greg 'Blanket' Malone (bass), Raul 'Little Big Fat' Gonzalez (percussion) and Mark 'Mandrill' Cross (keys, back-up vocals). The hallmark of their sound is intricately woven soundscapes complemented by four-part vocal harmonies.

Their last two singles, 'Evil Vibrations' and 'This Journey In,' have been in constant rotation nationally on powerhouse public radio stations and continue to receive heavy international play thanks to deep supporters that include Gilles Peterson, Mr. Scruff, and urban



irony, this melodically complex piece, with its jazz-like change at the head of every bridge, still has your feet and ass convincing your mind that this is a simple party groove. This, mixed with the Roy Ayres "Sunshine" vocal outro, will surely be a warm summer classic and will have folks following instructions to get on the dance floor and shake it.

Each of The Rebirth's players are highly skilled musicians. Patrick Bailey, who has also played with Breakstra for years, has played on multiple songs with his close friend, Josh One. Bailey's ill licks helped Josh One's *Contemplations* become an international dance floor staple. Meanwhile, bass player Greg Malone pushes the envelope with his rich, groovy bass lines; excelling especially on the track "Talking Me Down," in which he successfully creates the backbone for the funky Brazilian number. Mark Cross is highly skilled on the keys and an exceptional harmonist. Drummer Chris Taylor was born into music. His father was in the influential soul band *The Newbirth*. Coincidence? I think not. Raul Gonzalez is a percussionist gifted with many cadences, playing everything from ferocious Afro-Cuban rhythm to slow deep funk breaks.

Another big part of the Rebirth's story is their live show. "Here we can stretch the songs, be more improvisational," exclaims Loslito excitedly. "We feed off the energy of the crowd so every song has the potential to be remixed on stage on the spot. If the crowd is hyped then we can play for hours."

One of the audience's favorite songs, "Evil Vibrations," a remake of the infamous Mighty Ryders track, was commissioned to be recorded for Ubiquity Recordings' *Rewind 4* compilation. Immediately following its release of the "12" single, the song exploded onto progressive radio around the globe. Gilles Peterson's "Worldwide" nominated it for "Single of the Year" and named it #4 of 2004, and as of the writing of this piece, the song debuted in the #23 spot on Japan's pop charts. "Jamie Strong from Ubiquity had heard us play this song live and asked if we would be interested in recording it for this release," explains Los. The rest, as they say, is history.

The influences within their music go from Roy Ayres soul to prog-rock to Latin jazz and cumbias. "We are not afraid to explore all the world's rhythms and incorporate our individual influences," Loslito explains. "The challenge is to try to make it all work together and give it a new spin. Soul is our base, but we surround it with whatever pleases our ears. We study all music to get an authentic understanding of the movement of that time. Then we allow it to manifest in our creation." He goes on to say, "We definitely have a little "Cuban" in the band," referring not only to percussionist Raul Gonzalez (aka Little Big Fat) but to Mambo's Cafe, the popular Burbank,

California Cuban eatery owned by Gonzalez's family. The restaurant played a big part in both the band's history and their label's, serving as the birthplace of Kajmere Sound Recordings.

It was at Mambo's that Loslito, a waiter at the time, met Joseph Davidian, one of the restaurant's regulars. They struck up a friendship that grew over time, and soon after Loslito began to invite Davidian to The Root Down, the wheels started spinning. Davidian was not only a businessman, but a closet musician, and the vibe of The Root Down was a groove that he could dig. Somewhere around 2001 Loslito and Davidian began consulting with independent music business veteran, film music supervisor, and hobbyist DJ Charles Raggio, who had a deep background in the workings of the LA underground. In 2002 they formed Kajmere Sound Music Group, not only a label, but a distribution and marketing entity that now distributes over 250 titles of hip-hop, funk, soul, house, downtempo and indie rock. The Rebirth are the flagship group within the Kajmere movement.

"We got tired of the waiting and decided to do it ourselves. Now we do our own label, market, promotions, and distributions all under one roof," exclaims Loslito. "We can do anything we want and put it out immediately without waiting. It's a wonderful place with the state of the music biz right now."

As their album gets ready to hit the North American market, Loslito gives insight into The Rebirth's game plan. "I'm introducing and re-coining a phrase and calling it AOS. Album Oriented Soul. AOR was introduced by Led Zeppelin in the 70's and the marketplace was trained to hear records as a whole work and not individual songs. *Inner Visions* was in the same spirit where every song felt like it belonged together as part of a greater whole." He continues, "We want the listener to take the journey from the first note to the last and walk away with a complete experience. This record encompasses all of our personalities, thoughts and dynamics. We also wanted to show that we were not just a 12" groove band that plays for 12 minutes. Songwriting is first and foremost. We want to keep the evolution of modern day soul moving."

The Rebirth...future soul...electric soul for the 21st Century.

① Look for their debut full-length, *This Journey In* (Kajmere Sound Recordings), due to hit stores in September.

◀ listen to soundWAVs from The Rebirth @ [wavmag.com](http://wavmag.com)



# MR. LIF

Mr. Lif is gallivanting his poignant lyrical wizardry around Europe as we speak. His website blog relays his troubled journeys, "Gotta make my way back to Amsterdam... That place is becoming a bit of a second home to me... It's crazy out here!" Shed a tear for the road weary warrior Mr. Spliff, uh, I mean Mr. Lif.

A mainstay on the Definitive Jux roster since his first solo release *I Phantom* in 2002, Lif, born Jeffrey Haynes, recently teamed up with label mates Akrobatik and DJ Fakts One of The Perceptionists crew on their latest album. In efforts to break out of the political MC corner he's been painted into, Mr. Lif raps about the jovial, more whimsical things in life this time. A lyrical curve ball for the holier than thou indie hip-hop scenesters – try

not to be so full of it, his hyperkinetic mic festivities make for an entertaining ride for everyone who climbs onboard.

**YOUR LATEST APPEARANCE WAS ON THE PERCEPTIONISTS SPRING RELEASE, BLACK DIALOGUE. WHAT KIND OF THEMES ARE EXPLORED ON THAT RECORD?**

For me, the theme that was being explored was just being myself. People have entrapped me in the "political box" and won't let me out, but believe it or not, I like to dance, drink, weed, and I love women. I have lots of dimensions to my character, so here's an especially lighthearted record to piss everybody off.

**WHAT SETS YOU APART FROM POP RAPPERS IS YOUR MESSAGE. RECENTLY GROUPS LIKE SYSTEM OF A DOWN, HED PE, AND EVEN GREEN DAY HAVE BEGUN PREACHING AGAINST OUR CONSUMERIST CORPOROCRACY. IS THIS A GOOD THING, HAVING THE CAUSE GAIN MAINSTREAM APPEAL? WHAT EXACTLY DOES IT MEAN WHEN COCA-COLA SELLS ANTI-CORPORATE PROPAGANDA?**

It means Coca Cola is trying to save their own ass by acting like their hip enough to view their own evil.

**FIGHTING THE POWER SEEMS LIKE TRYING TO KILL THE HYDRA AT TIMES. WHAT ADVICE DO YOU HAVE FOR FOLKS WITH THE FIRES OF DISSENT BURNING? WHAT CAN PEOPLE ACTUALLY DO ABOUT THE SITUATION?**

Right now, I'm just trying to live my life as best I can. I think that relentlessly following your passions regardless of the situation your in is the best way to approach life. Lead by example, and maybe we can inject a little more sincerity and conscience into the world.

**JUMPING OFF THE SOAPBOX FOR A MOMENT, COULD YOU TELL ME WHAT INFLUENCES LITERARY, MUSICAL AND POLITICAL INSPIRED YOU ORIGINALLY?**

I feel like it's the same old story... Golden era of rap... Yeah, I read some books years ago that opened my mind... but what drives me now. Is just following my heart.

**TELL ME A LITTLE ABOUT THE HISTORY. HOW DID YOU GET HOOKED UP WITH DEFINITIVE JUX AND THE PERCEPTIONISTS?**

Perceptionists grew out of my friendships with Ak and Faks and El-P just happened to be starting a label when I just happened to be finishing "Enters The Colossus".

**THE PERCEPTIONISTS PERFORMED AT THE JAMBAND FESTIVAL BONNAROO THIS YEAR. WHAT WAS IT LIKE PLAYING FOR THE NEO-HIPPIE CROWD? MANY OF WHO SHARE SIMILAR VIEWS.**

It was just fun...The shows I look forward to most are the ones in front of other than my core audience... It presents a challenge. You've gotta let them know you mean business right off the bat!

**MANY ISSUES ARE EXPLORED IN YOUR MUSIC, BUT DO YOU HAVE A PARTICULAR PET CAUSE?**

On *Black Dialogue* I just wanted things to work out better for me and my lady. It just didn't seem to go that way. "Love Letters" and "Breathe in the Sun" are the two most important songs on the album for me.

**WHAT'S IN STORE FOR THE FUTURE? IS A NEW LIF ALBUM IN THE WORKS YET?**

It's been in the works, but I always end up on tour, and having to halt progress. Don't worry though, it's raw, abrasive, and not givin' a fuck.

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Phillip Fairbanks contributed to this article – word is born Phil.

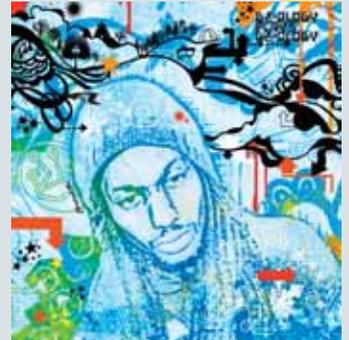


# summer THIS.



**DJ Language**  
Real Music For Real People

Real Music For Real People is a collection of outstanding music that showcases the alternative to the mainstream. Featuring Roy Ayers, Platinum Pied Pipers, The Foreign Exchange, Spacek, DJ Spinna and others.



**Geology**  
Ge-ology Plays Ge-ology

Mixtape-Style Retrospective of past 12's, classic collaborations and unheard beats. From the producer of Mos Def & Talib Kweli, Jill Scott, De La Soul, Jem, Consequence, Mystic and many others.



**Guru**  
Version 7.0 The Street Scriptures

Version 7.0: The Street Scriptures is the highly anticipated artist album from the lead MC of Gang Starr. A bold street driven homage to NYC, Version 7.0 re-introduces Guru and his lyrical genius to the streets and features guest MC's Styles P, Talib Kweli, B Real (of Cypress Hill), Jean Grae, DJ Doo Wop, Jaguar Wright



**Zion I** True & Livin'

Zion-I's new album, True & Livin', is the Oakland based duo's third full length release. In the vein of Outkast and The Roots, Zion-I have successfully cultivated legions of fans equally impressed by their amazing live stage show as their superb recorded material. Composed of producer Amp Live and emcee Zion and featuring Talib Kweli, Gift of Gab (Blackalicious), Del (The Funky Homosapien) and Aesop Rock, True & Livin' will continue to prove that quality, musical Hip-Hop will prevail!



**Symbolyc One & Illmind** present  
The Art of Onemind

The Art of One Mind project, produced by Symbolyc One (Strang Fruit Project) and Illmind (Bahamadia and Common) features an array of music from soul to R&B to Hip-Hop. Guest appearances include: Ghostface Killah, Little Brother, El Da Sensei, Chip Fu, Strange Fruit, Supastition, Darien Brockington, and others.



**Da Beatminerz**  
Fully Loaded w/ Statik

New album from legendary producers Da Beatminerz (Mr.Walt and DJ Evil Dee). Album features the tracks "Mafia Don" (feat. Last Emperor) and "Come 2 Do" (feat. Wordsworth). Also includes guest appearances from KRS One, J Live, J Zone, Krumbnsnatcha, Mystic, and others.



# In Da Club - THE SIERRA CLUB, WITH EXECUTIVE DIRECTOR, CARL POPE

by Micah Lashbrook

Heralded as the most influential environmental organization in Washington, D.C., the Sierra Club has produced many profound leaders beginning over a hundred years ago with its heroic founder John Muir. Since 1992, Carl Pope has been Executive Director at the Sierra Club, where he has seen the organizations membership grow from 150,000 to 700,000 of your friends and neighbors. An accomplished author, and veteran in the environmental movement Mr. Pope has served on the Boards of the California League of Conservation Voters, Public Interest Economics, Public Voice and the National Clean Air Coalition to name but a few of his endeavors.

**During your tenure as Executive Director of the Sierra Club, what do you feel is your greatest accomplishment in protecting the environment?**

I have two favorites. First, rather than pointing to one big victory, the highlight of my time at the club has to be the cumulative sense of accomplishment you get from victories great and small.

For example, we recently got the City of Charlotte to commit to converting their entire municipal fleet to hybrid cars. Next year, police officers will be zipping around Charlotte in cars that save taxpayers money at the pump, reduce our dependence on foreign oil, and produce less global warming pollution. It won't be long before cities across America

follow suit. There's even talk of converting New York City's taxi fleet to hybrids. I have been fortunate enough to witness hundreds and hundreds of locally driven successes like that and each one is even sweeter than the last. □□Second, I am still incredibly proud of the Sierra Club's voter education effort during the last election. Even though we didn't get the outcome we wanted, we had over 30,000 volunteers knock on almost half a million doors to let people know that the environment was a key issue in the election. We've never tried anything that ambitious before and the response we got was truly inspiring.

**In a NY Times article ran in June, Phillip Cooney, former chief of staff for the White House Council on Environmental Quality (CEQ), was found repeatedly editing government climate reports in a way that downplays the links between Greenhouse Gas Emissions (GHG's) and climate change, therefore influencing federal policy on such matters. Cooney has no scientific training, but he was a former lobbyist for the American Petroleum Institute, the oil industry's main lobbying group, before being welcomed into Bush's Administration.**

**After Cooney coincidentally resigned a few days after the story leaked for matters "completely unrelated", is it any wonder that within the week he was auspiciously announced as a new employee for Exxon Mobil, the world's largest oil company? This is but one of many examples of industry influencing policy, and it actually took place in 2002-3! How can such blatant big oil ties to policy makers be swept under the rug and belittled by the media at large in America, why aren't we up in arms about it?**

You raise an excellent point. Phillip Cooney became the poster child for scientific fraud. But it's the President who should be answering for this abuse. While the New York Times covered Cooney's part of the story, no one ever really connected all the dots. The President's own pollster, Frank Luntz

advised Republican leaders to do whatever they could to keep the public from believing that there's scientific consensus on global warming. Cooney was just carrying out his assignment. The mainstream media outlets have a growing problem on their hands as people are turning to other sources to get their information. Today people are more likely to value the information they get through a conversation at a party or from an episode of the Daily Show, a self-proclaimed "fake news program," or from groups like the Sierra Club. And while I have almost no control over what Fox News does, I can control what I write in my own blog. I am not saying we don't need

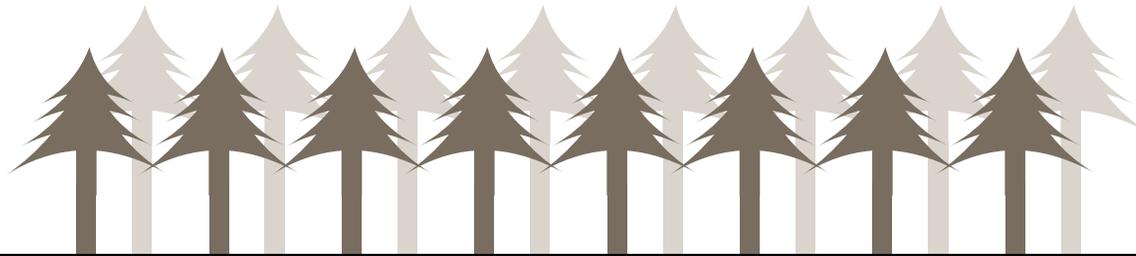
In the last few months alone, we have seen evangelicals, neocons, industry leaders, hunters, and ranchers all speaking against the Bush administration's energy policies... while the media may still be somewhat timid, the mood of the country is clearly shifting.

the mainstream media. Quite the opposite, we desperately need them to be truth tellers.

**The US refuses to adopt the Kyoto Protocol (ratified this past February, with the goal of bringing GHG's 8% below 1990 levels by 2012). Even though the international scientific community has deemed Kyoto as "not enough" to curb severe climate change in this century, it was symbolic because it established a global accord towards saving the climate.**

**Although many progressive states in America, ironically with Republican leaders (California, New York, Northeast States) have already began implementing ambitious climate change policies on their own, what will it take for the Federal Government in Washington to acknowledge the growing scientific consensus abroad, as well as opposing voices within Bush's staff and party, that global warming is an immediate and real threat?**





At some point even the leadership in Washington is going to have to come to terms with global warming if they hope to be relevant. The rest of the country and the world is passing them by. Just look at what's happening with cars. California passed legislation that requires automakers to reduce GHG's for cars, trucks, and SUV's sold in the state. About 9 other states and Canada then followed suit. Together they make up over 1/3 of the auto market in the North America.

If you're a car company that wants to do business in the U.S., you aren't going to make one car for California and another for Nevada. The entire auto industry is going to have to innovate to keep up with the times. And as we have already seen with Toyota and Honda, the companies that innovate first are the ones who will benefit the most. That's the reality of the world we live in today. If our leaders in Washington can't figure that out, they need to get behind the drive for innovation or get out of the way.

**In your book, *Strategic Ignorance: Why the Bush Administration is Recklessly Destroying a Century of Environmental Progress*, you talk in-depth about long term effects of policies being created and signed into law right now. In terms of legislation on the floor in both the House and the Senate, how important are the next several months for the future health of our natural heritage and resources?**

Right now, Congress is actively working to pass the Bush administration's irresponsible energy bill, which funnels billions of taxpayer dollars to polluting energy industries and opens up our coastlines and wildlands to destructive oil and gas activities. The worst thing is that the bill is a double whammy against the environment. First, the bill gives oil, coal, and nuclear industries billions of taxpayer dollars in the form of direct subsidies and liability protection. Then the bill makes it easier for these companies to exploit protected lands and coastal areas. In essence, the American taxpayer is paying companies to pollute.

There's also the Central American Free Trade Agreement (CAFTA), which would undermine U.S. and Central American environmental standards by allowing foreign investors to challenge environmental and public health laws before international

tribunals, bypassing domestic courts.

But the biggest threat by Congress isn't necessarily what they are doing. It's what they are not doing. Since taking office, the Bush administration has opened up an area the size of Texas and Oklahoma to development. Along they way, they have put former industry lobbyists in key decision-making posts, censored and manipulated their own scientists, and ignored public comments when they conflict with industry desires. Normally, Congress would be holding hearings, publicizing this wrongdoing and demanding accountability. But this is anything but a normal Congress. They have basically gone AWOL on the American people.

**After a two year filibuster in the Senate, California Judge Janice Rogers Brown was nominated into the U.S. Court of Appeals in June. How does Judge Brown's new position in the District of Columbia's Ninth Circuit Court of Appeals, one step below the Supreme Court, effect the safety of our environment?**

The extreme right wing of the Republican Party, not content to control the executive and the legislative branches of government, have set their sights on the judiciary. Their goal is to pack the courts with ideologues who share their right wing agenda. Janice Rogers Brown is the perfect case in point.

The Senate's confirmation of Justice Brown could have serious and long-term impacts on the nation's environmental protections. Her avowed hostility to laws that protect our air, water, and lands and her tendency to rule based on personal philosophy make her unfit to serve on the D.C. Circuit, which handles a vast number of cases involving federal environmental safeguards. She interprets the Constitution in such a way that virtually all environmental regulation could be ruled unconstitutional.

According to Brown, government destroys families, takes property, is the cause of a "debased, debauched culture," and threatens civilization. In addition, the California Judicial Nominations Evaluation Commission twice gave Brown a "not qualified" rating, reflecting a lack of needed judicial temperament and intolerance for opposing philosophical positions.

**What can we do as ordinary citizens to combat corporate pollution and make them accountable for their actions? What can we do besides write our congressman, sign petitions, or clog the phonelines to our respective politicians?**

You know the old expression, think globally and act locally. It turns out its true. There are ample opportunities to implement forward-thinking solutions at the local level. Not only does that improve your quality of life back home but it also helps create momentum nationally for good ideas.

In San Francisco, where I live, the city made a commitment to dramatically expand the use of solar power. The idea was such a success that now Governor Schwarzenegger has proposed a major statewide solar initiative. In his role with the Western Governors Association, he has encouraged other states to increase their solar and renewable energy portfolios. We still have a ways to go, but the momentum all started with a group of committed activists in San Francisco who demonstrated that solar power works. And if it works in a notoriously foggy city like San Francisco, imagine what it could do in Phoenix, or Denver, or Tampa Bay.

In order to help spread the word about local solutions that are working, we've actually been planning our first ever Sierra Club Convention and Expo this September in San Francisco. We figure that there are a lot of experts and ordinary people with good ideas that have worked and we want to transplant those good ideas to as many places as possible and plug people into a support network.

**On a lighter note, with WAV being a music mag and all, what kind of music does Carl Pope unwind to? Or wind up to?**

American folk (I am an old Joan Baez nut), Indian Ghazals (Abida Parveen and Nusrah Fatah Ali), reggae, Beethoven, Mozart.

① Read Carl Pope's blog at [sierraclub.org](http://sierraclub.org)

# WARNING!

by Jim Sullos

"Unless urgent action is taken, there will be a growing risk of adverse effects on economic development, human health and the natural environment, and of irreversible long-term changes to our climate and oceans."

"Our world is warming. Climate change is a serious threat that has the potential to affect every part of the globe. And we know that ... mankind's activities are contributing to this warming. This is an issue we must address urgently."

"Every year, it (local air pollution) causes millions of premature deaths, and suffering to millions more through respiratory disease."

All of the above are statements that Washington officials removed from a draft agreement of the G8 action plan on climate change according to UK's The Observer. The original draft, prepared by the British in anticipation of the G8 summit in July, included timelines for each of the industrialized nations to reduce their carbon emissions. But the new Washington-revised, watered down version not only makes no mention of specific timelines or financial commitments, it fails to even recognize the virtual consensus among scientists that manmade emissions are warming the planet.

Earlier this month, the senior science academies of the G8 nations, including the US National Academy of Science, issued a statement saying that evidence of climate change was clear enough to compel their leaders to take

action. There is now "strong evidence that significant global warming is occurring" and "it is likely that most of the warming in recent decades can be attributed to human activities."

Because global warming is an expensive problem to fix, and fixing it could very well put the energy industry as it is currently constituted out of business, our government has been reluctant to address it. I'm sure the fact that this same energy industry regularly fills the campaign coffers of our elected officials has nothing to do with their reluctance to recognize what the other seven industrialized nations understand as scientific fact. In the understatement-of-the-century department, Sir David King, Tony Blair's chief scientist, has said that Bush's failure to tackle global warming is "more serious than terrorism."

Of course, doctoring scientific documents concerning global warming is nothing new to this current administration. In early June, the New York Times revealed that Philip Cooney, chief of staff for the White House Council on Environmental Quality, repeatedly made changes to government climate reports in a way that downplayed the link between greenhouse gas emissions and global warming in 2002 and 2003. While White House officials came to his aid, saying "All comments are reviewed, and some are accepted and some are rejected," it should be noted that Cooney, a lawyer with no scientific background, previously worked as an oil industry lobbyist for the American Petroleum Institute (VP Cheney is a former board member), a group known for its vocal skepticism of the "theory" that global warming is caused by human activity. Furthermore, the reports that Cooney doctored had already been approved by government scientists and their supervisors.

Two days after this information was leaked to the press Cooney resigned his post to "spend more time with his family." Apparently his family hangs out at the corporate headquarters of Exxon Mobil where Cooney was immediately employed. Like the Bush administration, Exxon Mobil Chairman Lee Raymond has argued strongly

against the Kyoto climate accord and has expressed doubts about the certainty of global warming. So to put this in perspective, Cooney went from lobbying the government on behalf of an oil giant with a penchant for ignoring scientific evidence to presiding over America's environmental quality where he put the red pen through strong scientific data that could potentially harm the oil industry and then, upon being "outed", went into the outstretched arms of another oil giant with a track record of little regard for the environment or scientific data. Great.

This behavior by senior Administration officials should not surprise us. In a world where major campaign contributors are investors, and our elected politicians' major responsibility is managing that investment portfolio, there are plenty of precedents. Nine days after Bush first took office he established a task force to develop a long-range plan to meet U.S. energy requirements. The group was charged with developing " a national energy policy designed to help bring together business, government, local communities and citizens to promote dependable, affordable, and environmentally sound energy for the future." But what it came down to was a series of closed-door meetings between VP and former Halliburton CEO Dick Cheney and Bush buddy/ major campaign contributor/Enron CEO Ken Lay - meetings that blurred the lines between the public and private sectors into non-existence. After a nasty legal fight initiated by the Sierra Club and Judicial Watch, the Commerce Department turned over several documents concerning the activities of the Cheney Energy Task Force, including a map of Iraqi oilfields, pipelines, refineries, and terminals, as well as two charts detailing Iraqi oil and gas projects and a report entitled "Foreign Suitors for Iraqi Oilfield Contracts," all dated March 2001.

The implications, of course, are that discussing possibilities for energy independence was never really on the agenda and that the invasion of Iraq was - a good six months before 9/11. Bush supporters will say that it is necessary to know the location of energy



supplies throughout the world when formulating policy. But, when you couple these findings with the release of the Downing Street Memo, the most recent in a slew of leaked internal memos and documents that point to the fact that the Bush Administration "shaped" intelligence to justify an Iraqi invasion, you have a level of corruption that makes Watergate look like Disneyland.

And yet, through all of this, the major media organizations like to pretend that only a small, left-wing contingent actually believe that the Administration lied to the people about the war. But a Gallup poll taken in April BEFORE the release of the Downing Street Memo shows that 50% of Americans believe that the administration "deliberately misled the American public" about Iraq's weapons of mass destruction.

In the meantime, the corporate grasp on media is tightening by the second, limiting the ability of the public to receive reliable information. A recent research project conducted at Sonoma State University found that only 118 people sit on the board of directors of the ten big media conglomerates. That's 118 people that oversee just about everything that we see on TV or read in the paper. According to the report, these 118 individuals also sit on the boards of 288 national and international corporations AND eight out of ten of the media empires share board members with each other. As Sonoma State professor Peter Philips points out it's "kind of like one big happy family of interlocks and shared interests." The picture REALLY comes into focus once we realize that many of the people in our government have sat on the boards of many of these same companies.

Can we trust the editors of the Washington Post or USA Today to tell us the truth about Lockheed-Martin defense contract over-runs when Lockheed board members sit on the board of each publication? Will other media outlets fill in where these publications fall short, even if their board members sit on other boards with these same people? What if they're getting pressure from a member of our government who just recently vacated a position on that board? Likewise, can we trust the New York Times to tell us the truth about Ford and its use of its political muscle to stall clean air legislation when several Ford board members sit on the board of the NYT?

In Jack Doyle's Taken for a Ride, the author cites corporate and government documents and Congressional hearings that indicate that the Big 3 auto manufacturers (Ford, GM, and Daimler-Chrysler) have put massive efforts into stomping out clean air legislation and stonewalling innovations that would reduce car emissions. They've also fought vigorously to keep new public transportation systems from being built according to the book.

"In fact, when the automakers discovered that consumer sentiment was more pro-EV in '95, they and the oil companies re-doubled their PR efforts and mounted an orchestrated "grassroots" campaign to turn public opinion around to help repeal the Zero Emission Vehicle mandate."

In the meantime, the Bush Administration has just cut funding for public broadcasting -- the last real source of news not tainted by corporate America's interests -- by 46%.

With the increased consolidation of media, topics that used to be open for discussion are now kept behind closed doors. When the press actually gave a shit about discussing real issues instead of celebrity gossip, our leaders were forced to listen. Just imagine our current President being as frank with us about the real motives of the Iraq war as Jimmy Carter was in this State of the Union address from 1980:

**"An attempt by any outside force to gain control of the Persian Gulf region will be regarded as an assault on the vital interests of the United States of America, and such an assault will be repelled by any means necessary, including military force...Our excessive dependence on foreign oil is a clear and present danger to our Nation's security."**

Oil is a word scarcely uttered by the mainstream press these days in regards to the war, despite the fact that securing the Oil Ministry and the Iraqi oil pipelines was priority number one after the fall of Baghdad. Its mere absence from the public debate points to the media's complicity in covering up facts that tend to be a little bit messy for Washington.

The difference back then was that Carter couldn't ignore the issues because the mainstream press was commenting on it daily. He had no choice but to offer a viable alternative:

**"Beginning this moment, this nation will never use more foreign oil than we did in 1977 -- never...To give us energy security, I am asking for the most massive peacetime commitment of funds and resources in our nation's history to develop America's own alternative sources of fuel... I'm proposing a bold conservation program to involve every state, county, and city and every average American in our energy battle..."**

Unfortunately, it never happened, and Carter was soon kicked out of town by a Hollywood actor who read the script he was given and convinced us all that

#### AUTHOR'S NOTE:

As we were going to print, the G8 leaders concluded their historic summit and released their communiqué (joint written statement) to the public. In typical diplomatic fashion it uses slippery language to dance around anything meaningful, although it does admit that climate change is indeed happening and that 'human activity is contributing to it.' But it falls short of calling it a threat, as several G8 leaders have done repeatedly in the past. It also states that, "while uncertainty remains in our understanding of climate science, we know enough to act now," but it gives no guidelines or timetables to define exactly how or by when.

Lord May, president of the UK's academy of science, was disappointed by the outcome. "At the heart of the communiqué is a disappointing failure by the leaders of the G8 unequivocally to recognize the urgency with which we must be addressing the global threat of climate change...make no mistake, the science already justifies reversing -- not merely slowing -- the global growth of greenhouse gas emissions. Further delays will make the G8's avowed commitment in this communiqué to avoid dangerous impacts of climate change extremely difficult."

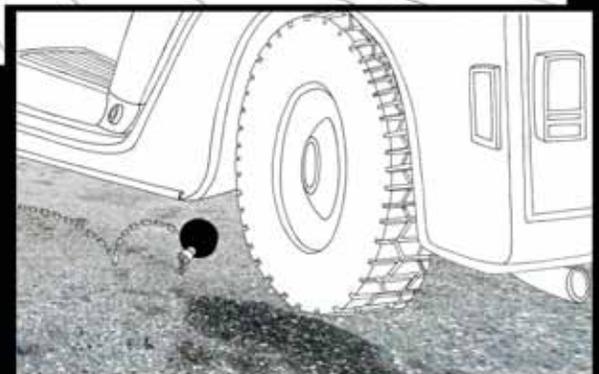
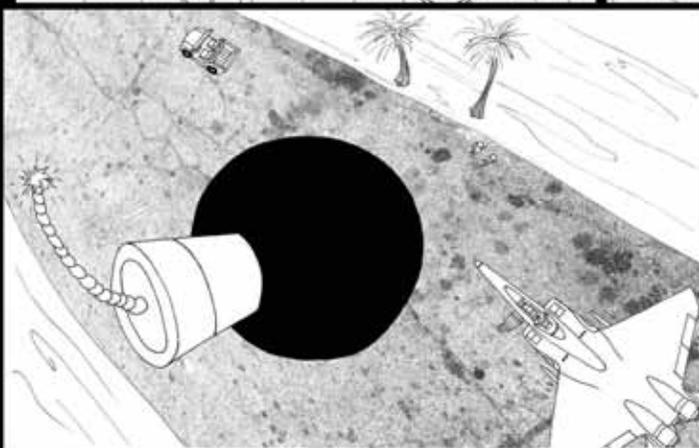
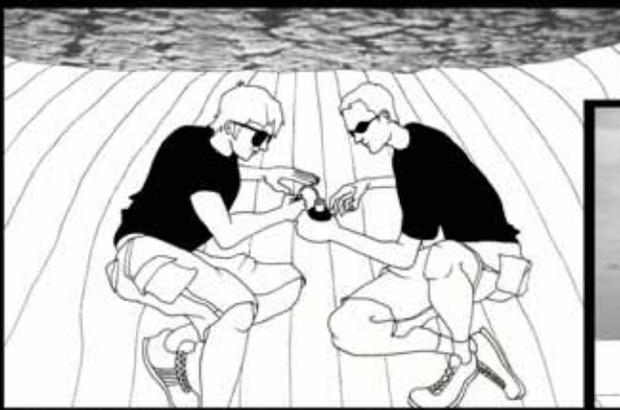
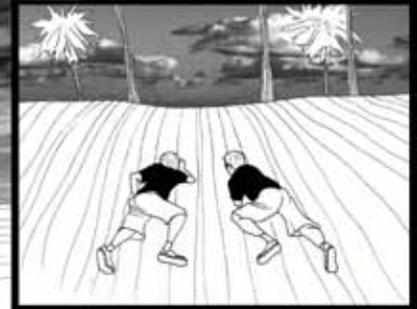
French president Jacques Chirac said that, "The agreement...is an important agreement, even if it doesn't go as far as we would have wanted. It restores dialogue between the seven (G8) Kyoto members and the United States."

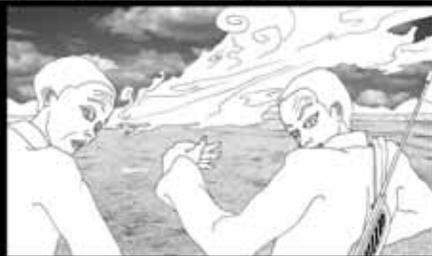
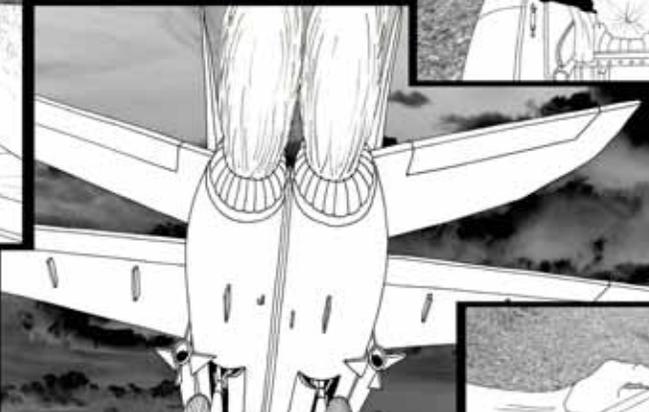
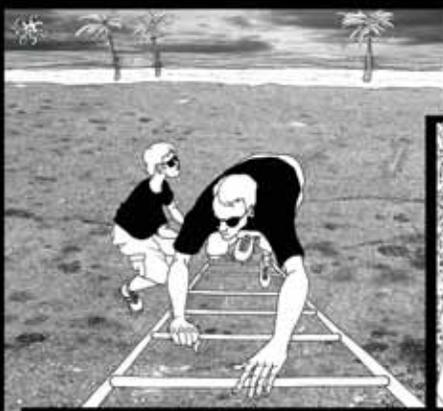
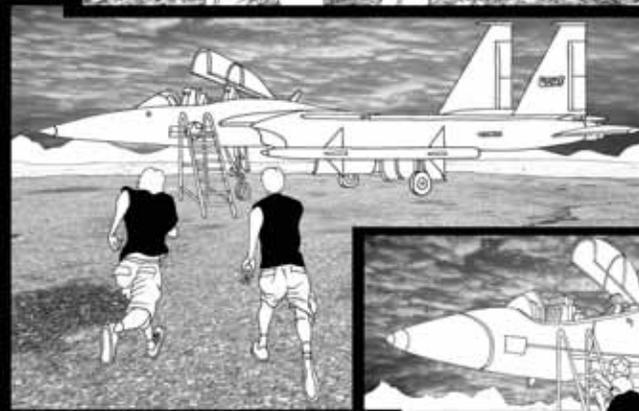
The Kyoto members are all countries that have agreed to lower greenhouse gas emissions to a certain level by a certain date. The United States is the only G8 nation not to sign on.

the Commies were coming to get us. Now, as we are entering a period that the U.N. Intergovernmental Panel on Climate Change has referred to as "the point of no return" regarding the effects of global warming on the ecosystem, we need to force the issue back into the mainstream debate. As a society, we cannot allow the financial interests of a mere 118 people and their desire to paint a happy, consumer-friendly picture of the world take precedence over the fate of our planet. Likewise, in a democratic society, we cannot have those who make the decisions about where and when we go to war be the same people who profit from that war. It is a conflict of interest. It is immoral, illegal, and most of all, un-American.

by-Jason Mascow

# Fast Friends...





Stay Tuned...

# WILLIE NELSON SAVES THE WORLD!



Willie Nelson is my personal hero. First, he started Farm Aid in the 80's with Neil Young, an annual benefit concert to aid America's small farmers, then he passed up performing at the Grammys to fight for his constitutional rights in a court hearing where he said, "It is becoming apparent in this country that we are losing our rights one after another," and NOW he's taken it upon himself to help secure America's energy future! (And somewhere in there he smoked a joint on top of the White House, which really is the only reason I need to elevate him to icon status). The red-haired stranger recently launched a biodiesel gas terminal at a truck stop big enough to be its own city - known to local folk as Carl's Corner, Texas.

What is biodiesel fuel you might ask? Compared to petroleum diesel, biodiesel -- made from soybeans or even used cooking oil -- reduces harmful pollutants that cause those nasty greenhouse gases that are burning up our planet. The fuel can be burned without modification to diesel engines - meaning all those big-ass trucks can help us breathe easy just by filling up! No extra work required.

BioWillie co-founder Peter Bell says that they'd ultimately like to have Willie's 'B-20 blend' at fueling stations across the country. They've even signed on with Starbucks and XM Radio to help them sell the stuff. Bill Mack, The Satellite Cowboy, hosts "Willie Wednesdays" on XM Radio's channel 171 where "truckers phone in with clean tailpipe emissions stories" says Bell. "They also talk a lot about how it supports farmers and keeps us from sending money overseas." As the Red Headed Stranger himself says, "There is really no need going around starting wars over oil. We have it here at home. We have the necessary product, the farmers can grow it." Sounds downright American, if you ask me.

- M.D.L.J.A.S.

@ [wnbiodiesel.com](http://wnbiodiesel.com)

# SPIN THIS!

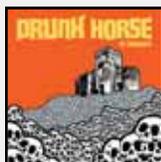
## MUSIC



Willie Nelson  
**COUNTRYMAN**  
Lost Highway Records

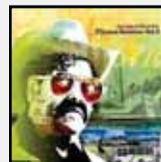
Holy Sweet Mother of Jesus, Willie Nelson's putting out a reggae album? What's going on here? And who is Willie Nelson, anyway. I mean, I know you know who he is and what he looks like, but can you name a single Willie Nelson song? Okay, BESIDES "On the Road Again?" Didn't think so. But the truth is, the country music icon has recorded over 200 albums in about 45 years, AND he's probably the only man in his 70's who several of my girlfriends have labeled as "hot". So he's got that going for him...which is nice.

But as far as *Countryman* goes, I can't see too many WAV readers grooving out to this album. Not that it doesn't display some strong songwriting and a great, weathered baritone, but Nelson's version of country fried reggae is probably a little too laid back and reflective for the post-MTV crowd - not to mention kind of depressing. And unfortunately, the best songs on this album are Willie's covers of the reggae classics "Sitting in Limbo" and "The Harder They Come", but all they did to me was make me curse the bastard that stole my Jimmy Cliff CD.  
-Lotho the Beast



Drunk Horse  
**IN TONGUES**  
Tee Pee Records

These guys are awesome! I love that song they do about the bird that's free - oh wait, this band's called Drunk Horse? If I saw them play at a small club, I'd probably walk away with a huge smile on my face, but these down and dirty blues rockers tend to wear their influences on their sleeve. In "Howard Phillips", if you turn it up loud enough, you can almost hear Metallica yelling at them to quit ripping off their licks. Not that those old farts didn't steal most of that major fourth dual guitar shit from Thin Lizzy in the first place, but at least they put it in a different key! Still, I gotta admit, as a former guitar junkie now getting swallowed up by laptop sequencing, I found myself coming back to this album over and over again.  
-Lotho the Beast



Nortec Collective  
**TIJUANA SESSIONS VOL. 3**  
National Records

Comprised of several DJs, graphic artists, filmmakers, and fashion designers, the Nortec Collective hail from North America's definitive *melting pot*, the U.S.-Mexico border. Nortec's follow up to *Tijuana Sessions Vol. 1* (disregard the title, nothing is as it seems in T.J.) infuses traditional norteña, ranchera and banda sinaloense music of Mexico's tassel-sleeved urban cowboy population.

DJs Fusible, Bostitch, Panóptica, Clorofila and Hiperboreal harness the frenetic pulse and sensations akin to T.J.'s infamous Revolución street by sampling honking tubas, bass drum booms, and brassy trombones served to us on a vintage techno-platter. There's even a lil' vocals this time, as on the first single "Tijuana Makes Me Happy", with hilarious lyrics backed by an irresistible auto-pilot party groove from Fusible.

When in Tijuana, beware the painted mule. They gotta a nasty kick, and so does this record. Viva Nortec, la nueva frontera de la música.



Glue  
**SUNSET LODGE EP**  
Shake It Records

Down and dirty beats, groovin' stand-up bass, authoritative vocal delivery, and strong lyrical content make this a hip-hop album that stands above the rest. However, you can hear a lot of mainstream influences here, especially on the whiter side of the genre. These guys have definitely been listening to Atmosphere and J5, but at least they're listening to the right parts. The trio recorded this album on an analog sixteen track, and that old skool flavor seeps out of each cut.

Glue make no pretensions about hiding their political affiliations. Album opener "Steal the Crown" is a stinging indictment of America 2005 - media and government hand in hand: "The hero's hog the headlines while rebellion's never mentioned, while the struggle crumbles under corporate media's protection." Likewise "We Need AIM" is a hard chargin, guitar-driven call to release Leonard Peltier, the suspiciously-jailed Native American activist. Keep an eye out for these guys.  
- J. Anastos



Gorillaz  
**DEMON DAYS**  
Virgin Records

welp, needless to say, they've done it again, revamped star studded lineup... same loveable guise... Although Del Tha Funkee Homosapien and Dan the Automator opted not to return for this episode, rest assured, with Danger Mouse manning the production helms, and appearances by MF Doom, De La Soul, and Roots Manuva, the result still ends up in 15 mindnumbing tracks, each progressively more haunting than the one before. Before getting caught up in the facade of the loveable cartoon characters that overtake the personas of the various Gorillaz, understand that it's just that they're trying to get you to see through...that which isn't real, the blurred line between reality and fantasy becomes a bit clearer when these characters ask questions such as "are we the last living souls" and follow it with a disturbingly real 'kids with guns' chant, throw in a children's choir, a hope-strewn london gospel choir, and a sick beat banger behind Dennis Hopper's telling the story of the happy people's 'dance of the dead' after their land was invaded and destroyed by the strange folk, and you're left shaking your hips to quite a sobering take on the dismal reality our predecessors have created. These characters are as real as life is.  
-wam  
[gorillaz.com](http://gorillaz.com)



mixed by DJs Ben Sowton & Mateo&Matos  
**BARGOOVES: MANHATTAN**  
Ultra Records

The working professional's dance music. This is intelligent. Tho not exactly anything you haven't heard before, that doesn't mean it's not good. This is 2 CDs of real sexy deep vocal house tracks expertly mixed by professional DJs on not only the New York circuit, but the worldwide DJ scene...Ben Sowton on one disc, and Mateo&Matos on the second. The fourth set in the 'Taste & Tastemakers' series provides tracks from choice producers such as Jay-J, Richard Earnshaw, Grant Nelson, Physics, Knee Deep, and Bobby&Steve superbly arranged and programmed into a seamless groovy mix. This works.  
-ch



**J-Live**  
**THE HEAR AFTER**  
penalty recordings

He's been around since the mid-90s, and if you've ever stopped by, spent time in, live in, or have passed through the Big Apple or Philly since then, chances are you've heard him,

or at least of him. If you don't think so, chance are you did and just didn't know it. He's a major player in the East Coast indie hip hop world, and 'The Hear After' shows us why. Strong productions courtesy of cats including Soulive, James Poyser, Floyd the Locksmith only cement the profound lyrical style that J-Live, along with guests Kola Rock, Cvees, and Dwele spit on the mics.

Known for beat juggling two records while MCing at the same time, this former middle school teacher offers a 12 track course in what hip-hop is supposed to be... bling free.

-wam

The James Hardway Collective's "Over Easy" is a wonderful collection of soulfully jazz funk grooves with strategically sprinkled hip-hop flavor. With James Hardway in the drivers seat, Decibel and Krishna on tag-team consciously superior vocal duties, touching on every subject from love and energy to greed and corruption, and fellow Lunatic Cordovan pushing the low end on bass, it's a pretty easy sell on our diluted click-happy aural ears. A few other nice touches include Hardway's careful employment of a wurliizer, a moog, a theramin, saxophone, and a clarinet. "Over Easy" works. It definitely works.

-wam  
[jameshardway.com](http://jameshardway.com)



mixed by SWAMY \*  
**ASTRO&GLYDE**  
**LE SOUK SUNDAY SESSIONS**  
e03 records

This is one of the most exciting house and breaks mixes I've heard in years. I don't know why, but this record reminds me of why I fell in love with electronic music and picked

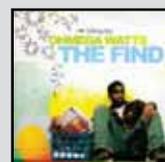
up turntables to begin with. It's soulful, yet at the same time just gritty enough to keep the edge necessary and vital in keeping electronic music, I mean quality electronic music, alive. The programming on these discs are absolutely impeccable, and the fact that they're based around the live 14 hour DJ Swamy and Astro&Glyde nights at New York's Le Souk, only adds to the image of the dancefloor's amazing energetic presence. Vividly epic breakdowns and buildups and crazy bumpy drops...this comp has everything I look for in a solid mix cd. It's not just about taking records and mixing them together, it's about choosing the right records and mixing them in a way that you can't really imagine one track without the other. Thatz what Swamy and Astro&Glyde have done. Seamless programming perfection and relentless technical DJ prowess combine to form by far the best house and breaks mix I've heard in a loooong time.

-wam

and energy that we became familiar with from their previous releases but there's really no new ground explored on this record.

This EP's title track is a strong single featured on their debut full-length album "Now Here Is Nowhere." The Machines make their attempt at a danceable song with "Better Bring Your Friends" but it ends up feeling uninspired. Four distinct covers conclude the EP; the highlight of these is their spacey rendition of Bob Dylan's "Girl From the North Country" and the pounding version of German experimentalists Harmonia's "(De Luxe) Immer Weider." The choice of putting a dismal version of the over-covered Rock n' Roll classic "Money (That's What I Want)" seems like a last minute act of spontaneity, which should have never happened.

-adam willis



**Omega Watts**  
**THE FIND**  
Ubiquity

I don't remember hearing 'bitch', 'ho', or 'motherfucker' over and over again in this album. I don't remember hearing anything about killing this or that 'nigga' or how big

his cock was or anything. I do remember hearing some stylized and laid backs beats sometimes rising into hard intelligent rhymes reminiscent of early Roots albums. The joints on this release will easily mix into your house party set as well as feel right for an anytime listen. No frills and no pretentiousness, this is an album influenced by the likes of De La and Tribe, and it is a refreshing, smoothing organic funk soul and rock and back and forth... The Find is good karma for mind and body. It's solid.

-sg



**Clotaire K**  
**LEBANESE**

Ok, when I think hip-hop, two of the LAST words that would come to mind are Arabic and French, but fuckin' a if these ain't some of the sickest beats to land this side of the Suez Canal. The guyz got delivery,

the guyz got charisma, and the guyz goddamn trilingual! With arabic lyrics, french lyrics, english lyrics, all alone and mixed up in each other, and some ill breakbeatz and hip-hop licks, this dude's got some shit goin' on. I mean, seriously, these desert beats are frickin' straight up hard hittin' pro productions. The effects, the sampler, the loops, the thumpy kicks, the heady snares, the krushesque scratches, the impeccably placed samples and ethnically tuned instrumental licks, the ridiculously real life in the midst of the wartorn middle east storytelling...yah, I'll be paying attention while most of the ignorant turn their backs. Yo Clotaire K... whenz the new shit comin'????!

-wam

[clotairek.com](http://clotairek.com)



**Bent Left**  
**SKELETONS IN YOUR CLOSET**  
Bent Over Records

They're young and they fuckin' care! On top of that, they can fuckin' punk rock. It's not the same ol' cheesy shit that crowds our inbox, this one actually means something

and 'feels' like something. The energy is relentless and the lyrical content and focus only fuels the fury. Very politically pissed off and they ain't afraid to show it. "The Statue of Liberty is green with sickness... doesn't want to witness...the murder of these children of her own...by her own," "nobody ever thought our constitution could be the gallows where our freedoms met their execution," and "it's about time we trade our stars and stripes for a pirate flag" aren't exactly your typical feel good punk rock party themes, every single track on this album is infused with shit that ain't easy to stomach, but fuckin' a what could happen if we continue to ignore them? Oh my god a ray of hope.

-wam  
[bentleft.com](http://bentleft.com)



**Various artists**  
**DIMENSION MIX**  
Enie meenie records

Do you know who Bruce Haack is? You don't? get this album, take advantage of your (((stereo))) speakers and let your own curiosity irritate you enough to find out who he is.

Dribbling electronic sounds and some space-age rock riffs cover the legendary electronic music pioneer's children classics. All your favorites are here like Beck, Money Mark, and the Eels. Stereolab really throws one out with a splatter of beats and glowing harmonies. Each track is so charming that in essence it will soothe a lot of ears - young and old! Seriously, this is an album for as young as 6 and as old as 60. Listening to this made me wish my mom would have been so cool as to play these songs on warm fuzzy stereo speakers when I was in kindergarten. It's that cool.

-sg



**Prince Paul**  
**IT-STRUMENTAL-**  
female fun records

we all know who he is. his name may not be etched your minds, but his music certainly is. the backbone of such groups Stetsasonic, De La Soul, Da Gravediggaz, and Handsome

Boy Modeling School has graced us with 'It's Instrumental,' 19 tracks of full-length vocal and instrumental tracks featuring Steinski, MC Paul Barman, Newkirk, Mr. Dead, and more. It also includes "Live @ 5," a track in which Paul played all the instruments including the drums, guitar, and keys, held together by comedy skits featuring the MVU (Mental Victims Unit) of the NYPD hot on his trail, while it's not exactly the groundbreaking work his past is filled with, "It's Instrumental" offers a solid look at the influences and creative process behind what gave way to those legendary works.

-wam



**James Hardway Collective**  
**OVER EASY**  
Lunatic Works

This is what you get when drum and bass heads are influenced by a late night of dropping Charlie Parker over double-timed hip-hop beats.



**The Secret Machines**  
**THE ROAD LEADS WHERE IT'S LED**  
Warner Brothers

This being my first review ever submitted to this magazine I felt an overwhelming need to be excited about what I was reviewing. Unfortunately, I

couldn't get myself that worked up about this recent EP release from fellow Texas Ex-Pats, The Secret Machines. "The Road Leads Where its Led" is certainly a continuation of the same supersonic blasts of sound



**Nervous System**  
**CONTROLLED SUBSTANCE**

Indie hip hop at it's best, and to help sweeten the deal, this shit's live and the shit's creative. They've taken a risk by shying away from the safe and simple route, but it's payed off. Immensely. Beginning with

a poem that proclaims "Nervous system is the core of your war tactics" that kicks into a bouncy bossy creepy beat that demands your undivided attention, and then moving into 'Sip On Dis,' an intoxicating track boasting the group's intentions of successful peer pressure, Controlled Substance is an creative experiment gone... surprisingly enough...terribly good. Oh, and don't miss the strange experiments such as the haunting Transylvanian church chorus bridging together Sol Storm's female phonetic floetry and Polarity Plus and Eclipse's spitfire knowledge on 'Stick Em Up.' It's almost comical compared to the the tone of the track, but curiously, it's difficult to imagine the track without it.

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



**I** **Imagine an America** where we are free to light and heat our homes with safer, cleaner wind or solar power, where our children are free from the air pollution that spews from cars and power plants and the asthma and global warming it causes. Imagine a future free from threats to drill our coasts and the wild lands left to us for safekeeping, precious places like the Arctic National Wildlife Refuge.

**We don't have to imagine.** We know how to end our dependence on oil and coal. We can free ourselves from dangerous nuclear power and the polluting industries of the past by investing now in 21st Century solutions.

**PRESIDENT BUSH AND MEMBERS OF CONGRESS:** Use modern technology to set us free. Put Americans to work building wind turbines, solar panels, hybrids and other energy-saving cars and buildings. And keep our soldiers safe, at home, instead of risking their lives in the oil fields. We don't need to sacrifice Americans' lives, health or lands to meet our nation's energy needs.



Explore, enjoy and protect the planet

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

Male MCs Polarity Plus and Eclipse, and female MC Sol Storm power through everything from politics to one night stands to sippin hennese. At least they're well rounded folk. Sol Storms singing is just as sultry and sexy (as displayed in the brilliant 'Hip Hop Tango') as her rapping is so powerfully full of attitude (as displayed throughout). She must be bipolar. I'd be afraid to make her acquaintance, seems like I'd be nervously conscious of remaining on her good side, but I'll certainly drop my needle on this record any day. Though Nervous System certainly have an abrasive undertone ("I stick my dick my dick in your nose so you can smell where I'm cumming from..."), this is smart live funky hip hop.  
-wam



**NINE BLACK ALPS EP**  
Tiny Evil Records

You've got to watch for these guys. Pure unadulterated high energy and raucous rock and roll. It's nothing really mind-blowing or complicated, it's very simple stuff really, but

something about these guys...they just 'click' together perfectly. I'm sure they've blown out more than their fair share of amps and house p.a. systems. right out of the gates, "Cosmopolitan" kicks you into their high paced brit-rock power chord world and doesn't let you out until 4 tracks later with 'Ilan Song'...but don't worry...no more dance beat rock songs...if this isn't rock n' roll, nothing is! oh, and they've even got the token ballad, 'Attraction' which is...actually good!  
-Roy Pinning



**The Rurals**  
**A RURAL LIFE**  
Peng Records

England's house darling veterans bring more of their soulful house atmosphere to your ear. Memorable deep house grooves and airy vocal lines come together in tracks like 'Complicated' and

'Addict', while stepping it down a notch by entering the soulful jazzy world with 'Relax Your Soul' and 'Smokey Jam.' With an impressive discography spanning over ten years, it's quite apparent they've found themselves a working formula. It's pretty music, that's for sure, but don't we all need some of that every now and then?  
-Salvador Ruben



**Kraftwerk**  
**MINIIMUM-MAXIMUM**

maybe you've heard of Kraftwerk, every once in awhile they're mentioned and you never really quite heard their music. They have a library of albums in their thirty-odd years composing electronic

music and influencing all genres from hip-hop to techno. This is the brief history of Kraftwerk, now go listen to this album to learn all the basics. The latest from über-electronica giants is a live compilation, but an excellent primer for the uninitiated. It'll get you feeling all 80's while widening your ear palette to take on more of their sounds. This 2 disc set is perfect even if you already own a bunch of their albums. The sounds are clean and nostalgic and stubbornly remain their glitchy monolithic kraftwerkness.  
-sg

**BOOKS**



**ROOM FULL OF MIRRORS: A BIOGRAPHY OF JIMI HENDRIX**  
author: Charles Cross

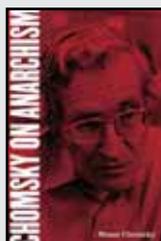
"Foxy Lady." It was the track that spurred me to first pick up a guitar more than 15 years ago. Jimi Hendrix. He was the single biggest influence on the path I chose to follow from that moment on...a path filled with an undying passion for music. To me he is an icon that stood for everything I thought and expressed everything I stood

for. He was a surreal and untouchable legend. A blacklit poster on my wall that left his life's interpretation to my imagination alone.

Until this book landed my hands.

Room Full of Mirrors, based on over 300 interviews with those closest to him, from the day he was born, to 3 decades after the day he died, many of which whom have never spoken publicly about him before, sheds a valiant, humorous, realistic, and often horrific light into the person behind the legend. Cross does a fantastic job of keeping his emotional distance, rather allowing space for Jimi Hendrix to blossom as a human being before our very eyes...allowing us to understand Jimi and see Jimi for who he really was, not what he was made out to be.

Opening with Cross's accompaniment of a gravedigger as they attempt to find the lost grave of Jimi's mother, Mirrors follows Jimi from his disturbingly poverty-stricken nomadic adolescence to the early loss of his mother to his physically and mentally challenged siblings that were given away at various parts of their childhoods...taking us through his womanizing excesses to his drug use, his tumultuous love/hate relationship with his father and hometown of Seattle, his brief stint in the armed forces (before playing gay for an honorable discharge...conveniently just before Vietnam), to his private craving for the 'normal' family life he never had. Cross offers Jimi in a light that we can relate to...being human.  
-wam



**CHOMSKY ON ANARCHISM**  
Ak press

Although known unabashedly for criticizing power and championing the underdog in the struggle, Chomsky shares his vision for society in a collection of essays, talks and some never-before-published interviews with the anarcho-syndicalist septuagenarian. As an avid Chomsky reader of some years, this publication is long overdue. These works span from '69 to '05 and offers an insight into Chomsky's lifelong commitment to anarchist ideals and visions of a future society. For a lucid and eclectic discussion on the philosophy of anarchy, this is a remarkable book detailing not only the inefficiency of our current systems, but more so the potential of the human being in a world free of authority and domination. Can you imagine that? Well, paint your imagination with these important and well, beautiful ideas that makes sense out of what democracy actually means.  
-sg

**MOVIES**



**CHAIN CAMERA**  
Zeitgeist Video

By the time the film focused on Winfred, a young black man without either of his real parents who wants to make the football team so bad that he cries about it alone in his room, I was hooked. His passion, and determination made me really want to know what happened to him but just like with the

others, we're only given a short one-week glimpse. And that's actually a lot of the allure of Kirby Dick's DVD documentary, *Chain Camera*. Before you know it we're whisked away into some other high schooler's life. Another stranger in the hall. That one girl that you always used to see on your way to Biology, or that weird drum corps kid that no one in your English class would ever talk to, or that loud-mouthed clown in your Spanish class who you wished you could be a little more like. They're all here, and now you get a chance to see what they're really like, and the end result is funnier and more touching than you could possibly imagine.



**DAZZLING DUNKS AND BASKETBALL BLOOPERS**  
CBS/FOX HOME VIDEO\*

A sports film masterpiece, Dazzling Dunks is more than entertaining, "It's Fan-fastic!" Marv Albert and Frank Layden host this NBA thrill ride showcasing the most powerful slams from superstars around the league. Comedy abounds with enough bloopers to choke my chicken. Airball free throws, bumbling passes, and the "You Fake The Call" segment left me in stitches -- whizz! bop! whirr -- foley never sounded so cool.

The highlight comes when you get to the slam dunk competition, it shines with a killer display of athleticism from the greatest dunkers of our era, including Spud Webb, Dominique Wilkins, Dr. J., and a high flyer named Michael "Air" Jordan who's showing real promise. Jordan v. Wilkins just might be the most breathtaking dunk-off in the history of the NBA.

The online petition to re-instate John Tesh's "Roundball Rock" as the NBA on NBC theme song will be arriving in your inbox shortly. Spurs suck.

- The San Diego Chicken

\*only available on VHS



**Suicide Girls**  
**THE FIRST TOUR DVD**  
Epitaph

It all started with a website just 4 years ago. A simple site showcasing alternagirls in classic pinup poses. Hip hop girls, goth girls, punk girls, dreds, piercings, tattoos. Needless to say, the site spread like wildfire. Who knew there was such a market? We're talking, of course, about the now world famous Suicide Girls.

Now don't get me wrong. This isn't porn. At all. As a matter of fact, you never even really see crotch. These girls are classy, and resident photographer and founder of Suicide Girls, Missy, displays her status as a true professional as we accompany her and the girls on photo shoots as well as various burlesque show tour dates on this sure to sell like hotcakes DVD (Epitaph... always thinking!)

The thing is, these girls aren't the traditional mainstream girls you'd find posing nude. These girls are the girls you know and grew up and live with, and goddamn if you don't see them in a whole new light after this DVD. Everyone ought to love themselves for who they are rather than who they're not, and if the Suicide Girls are any indication, there's a lot of self-esteem that's going to be built in coming generations...cuz this shit is HOT!

suicidegirls.com

# The Los Angeles Times

VOL 1, ISSUE 4

Los Angeles, Friday, February 31, 2005

BY SCOTT SHAPIRO



## Return of the Living Dead

Bob and Mary Schindler dispute autopsy results: "Terri lives!"

BY RAINGO SEBASTIAN

Contrary to recent autopsy results that confirmed Terri Schiavo to be living in a persistent vegetative state, as well as showing her to be blind before her death, Schiavo's parents, Bob and Mary Schindler, continue to believe otherwise. Unwilling to give up their ongoing fight with husband Michael Schiavo, the state and federal courts and anyone else with an opinion differing from their own, they found a new target in this fight. "First it was liberal judges, now it's liberal doctors. Is there no end to this madness?" Bob Schindler asked in a statement released by family attorney David Gibbs III.

When confronted by reporters, Schindler elaborated

on his statement, explaining that not only is his family questioning the autopsy results, but they also believe Terri to be very much alive. "Why haven't we been told where the funeral will be? Why is there no body? Where is our daughter?" Schindler asked. "We all know that Michael had a history of domestic abuse, so it's not a great leap to believe he graduated to kidnapping. And seeing as how liberals have no respect for life in this country, is it that outrageous to believe these doctors have helped him? I don't think so."

Within hours of the autopsy reports hitting the news wires, renowned Christian Coalition Activist Randall Terry rushed to the Schindler's side, setting up shop in front of Michael Schiavo's residence. "Anyone with two eyes, like Terri, can see what's going on here", Terry said to a mid-day crowd made up of mostly the home-schooled

and unemployed. "I mean we have a 30 second videotape of Terri following a Mickey Mouse balloon as proof that she wasn't blind. What exactly do these doctors have? I can tell you one thing they don't have. They don't have Jesus in their hearts!"

While the doctors may or may not have Jesus in their hearts, the leader of the autopsy team, Dr. Jon Thogmartin, does have 274 external and internal body images, as well as an exhaustive review of Schiavo's medical history to substantiate their findings, a number which previous Schindler-supporter and Senate Majority Leader Bill Frist bristled at. "Who is this Dr. Jon Thogmartin anyway? Thogmartin? Thogmartin? That sure isn't a doctor's name I would trust", said Frist.

When reached for comment, George Felos, attorney for Michael Schiavo, expressed his frustration with the latest attacks on his client as well as the medical profession. "We were really hoping this would be a dead issue by now."

## The Big One

Howard Dean's latest speech shakes the foundation of the RNC

BY CHEESEBEEF MCGROODER

No stranger to controversy, DNC Chair Howard Dean arrived in Los Angeles today ready to continue his war of words with his Republican counterparts. However, with Governor Schwarzenegger pushing for education cutbacks and longer tenure requirements for teachers, Dean surprisingly focused his attention elsewhere.

"In the blink of an eye, 2008 will be on the horizon and with the Clintons back where they belong, only one thing stands between Hillary and the White House. That's right folks...the "Big One", Dean said to a crowd of confused, yet rabid Deaniacs

"I believe the Republicans are directly responsible for the recent litany of earthquakes in California by detonating weapons of mass destruction that have secretly been placed in the lower crust along California fault lines, in an effort to bring about the 10.0, the earthquake which will drive California and its crucial 55 electoral votes into the bottom of the ocean", Dean said, drawing thunderous applause. "Folks, it wasn't Saddam's WMDs we should have been worrying about. It was ours!"

Gaining steam, Dean laid out what he believed to be the next step for Democrats. "While it seems that the earthquakes have recently stopped, that doesn't mean we can stop in our search for the truth. We have to find out what is going on up and down the coast. First we're gonna go to Riverside! Then we're gonna go up to Crescent City! Then over to Yucaipa! And then were gonna go all the way back up to Eureka! YEAHHHHH!!!!!"

(Continued on Page A4)

# IT'S FUN TIME !!

OH, WHAT A COMPLEX WORLD WE LIVE IN. CAN YOU MATCH UP EACH STATISTIC WITH THE CORRECT NUMBER? I'LL BET YOU CAN -- ESPECIALLY IF YOU LOOK AT THE ANSWER KEY AT THE BOTTOM OF THE PAGE!

1. Amount of food per year needed to end hunger in America
2. Amount of food per year the U.S. food industry throws away
3. Number of arrests and beatings the San Francisco chapter of Food Not Bombs says it has received for setting up tables in public places to distribute free food
4. Amount of time for the U.S. government to announce an investigation into 9/11
5. Amount of time for the U.S. government to announce an investigation into the "outing" of an undercover CIA operative by senior Bush Administration officials
6. Amount of time for the U.S. government to announce an investigation into the "outing" of Janet Jackson's right breast during the Super Bowl
7. Percentage of Americans living in areas that do not meet national air quality standards for one or more criteria of air pollutants according to the EPA
8. Percentage of America's assessed waters that "are still unsafe for fishing, swimming, or supporting aquatic life," according to the National Resource Defense Council
9. Average net worth of the top 100 Bush Administration officials according to the Center for Public Integrity in Washington, D.C.
10. Percentage of those same officials who had significant financial holdings in companies that lobbied their departments, agencies, or offices according to the C.P.I.
11. Percentage of U.S.-based corporations that paid no income tax from 1996-2000, according to the Government Accountability Office
12. Average cost to produce one pack of cigarettes including leaf, labor, packaging, and transportation
13. Number of Americans who die each year from smoking cigarettes
14. Number of Americans who die each year from smoking marijuana
15. Amount of money the U.S. government collects in tobacco taxes per year

a. 2½ months

b. 61

c. "hundreds" and "dozens" respectively

d. 440,000

e. 46 billion pounds

f. 5 months

g. 22

h. 45

i. 0

j. \$3.7 - \$12 million

k. 22

l. one day

m. 4 billion pounds

n. also 45

o. 15.5 billion

p. 18 cents

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



CHAZ IN HIS '51 CHEVY COUP, 1970 / CRUZIN' IN HIGHLAND PARK, CALI.

# chaz

by: mike the poet

Dating back to the cave dwellers, Graffiti is easily the earliest urban art form. It is immediate, it is the moment. A visual scream. The term "graffiti" comes from the Italian word "graffiare." Graffiare means "to scratch." By scratching their words and images on walls, graffiti artists are active participants in a material world. By asserting their art, they are manifesting their vision instantly. This timeless act has been used to make political statements, woo a lover, or celebrate one's self. Graffiti is as timeless as oral storytelling. It's no coincidence that two of the major elements of hip-hop culture, graffiti & emcees rapping over music became international simultaneously. Pioneers like Kool Herc and Chaz Bojorquez pushed these timeless art forms to new heights. Even as these mediums proliferate internationally there have been some that question their importance. To those that question the significance of graffiti let them consider the life's work of Chaz Bojorquez.

"I make graffiti speak. It's about the soul, the imagery, the lettering, the community, the local culture," says Chaz, who's been doing graffiti since 1969. His powerful imagery and longevity has made him a seminal figure in the world of fine art and the undisputed patriarch of West Coast graffiti. Well known younger graff artist Sano says, "Chaz is a true OG pioneer. A modern master Cali-graf-ist. His impact on writing styles in LA, as well as his chill persona make him a living legend." Among his many accolades, he was the first graffiti artist to have a piece in the Smithsonian. As a lifelong LA native he's got incredible stories from the last 50+ years. This essay will share his stories and explain why his work is so important.

Chaz is a native Angelino if there's ever been. Born in 1949 in Chinatown, he's lived from the time he was 5 in the Arroyo Seco area

of Northwest Los Angeles, more specifically, Highland Park. The area is an archipelago of chaparral hillside homes, many near a century old. The hundreds of staircases up into the hills once served as links to the streetcar down below. Lush vegetation covers houses hugging the sloping landscape: California bungalows and Spanish colonial. Renaissance man Charles Fletcher Lummis started an artist colony in nearby Garvanza in the 1890's. The Southwest Museum towering over Figueroa was also his creation. Lummis was an author, editor, photographer, historian and archaeologist. His influence made Highland Park one of the international headquarters for the Arts & Crafts Movement, a legacy that carried on with residents like Jackson Pollock to Jackson Browne to the Chicano artists of the '70's and now Latin fusion funk outfits like Burning Star & Quinto Sol. Artists have always been drawn to the amazing energy in the Arroyo Seco.

In the current hot property market, Real Estate tastemakers say Highland Park is back. Chaz never left. He's been around the world and back and still lives in the Arroyo Seco. "Highland Park is magical because it's willing to accept and absorb everybody." The racial mix of Highland Park is Latin families with some sprinkles of everything. Beck spent part of his upbringing in Highland Park. Where do you think he got, "Que Onda Guero?" A white boy living in the Latin 'hood is gonna be called "Guero." Chaz, like Beck, epitomizes the spirit of Highland Park with his transcultural funkiness. They both make original art that fuses indigenous sources together to make a new flavor. In these early years of the 21<sup>st</sup> Century Chaz spearheads the Highland Park art community like Lummis did 100 years ago.

Chaz got his start in the concrete tunnels of the Arroyo Seco. There are miles of intersecting channels below Highland Park near the 110 freeway that were originally built for flood

control when the Arroyo Seco waterway would overflow. The floods though are seasonal, so most of the time these channels remain pretty dry. After all Arroyo Seco in Spanish means dry creek. Kids growing up in the area found a whole world to get lost in. Deep in the tunnels are layers and layers of graffiti. The oldest tags date back to the 20's and 30's. This was Chaz's backyard. "The tunnels were my canvas."

His first pieces were in these tunnels. He tagged his name. As the early 70's went on he began with icons, images and his signature skull. For years he painted in these tunnels. It was here where his style evolved into a highly stylized form. This is also where mythology first began to surface around his work. Highland Park's local gang, The Avenues roamed this turf. Sometime over the years after seeing Chaz's images on the local walls, they adopted Chaz's signature skull as their symbol. They believed his iconic skull possessed so much power that when you were tattooed with it, it would keep you from dying when shot. "Hundreds of vatos have this tattoo, I have so much respect for their belief in the symbol. Their belief produces meaning and power."

He was doing graffiti for at least a decade before he became a professional artist. He spent his 20's working different jobs and zig zagging across the city painting in tunnels, freeway overpasses, the walls near Venice Beach, abandoned train yards, you

name it. Chaz knows about paying dues. "All artists should have day jobs until they're 35," he says with a laugh. "You need to spend a minimum of 10 years in the street to call yourself a graffiti writer. You have to make a choice if it's really that important." The risks involved with being a graffiti artist make it inherently a challenging act. The graffiti subculture is one where you need to respect the codes to gain respect. He notes, "I did graffiti by myself for 20 years, an artist is a lifestyle, a true painter is a worker."

Chaz has made a career out of building bridges. "People have asked me if I was a gangster. No, I was a Latino hippie. I lived next door to a Latino Chulo on one side and a Latino surfer on the other side." Surfers, chulos, low riders, hot rodders, bikers, artists, punk rockers, hip-hoppers. He embraces them all and they love him back. "I'm a bridge builder."

"Hendrix was a God for me. We crashed his show at the Hollywood Bowl; saw his last two songs, incredible." You name it, Chaz has seen it. Dogtown, Madame Wong's punk scene in Chinatown of the late '70's, Basquait, Warhol, Robert Williams. He was running around LA @ the same time as Venice legends, the Z-Boys. Both of them were all over town making their name known as innovators of culture. Some have wondered if the Dogtown logo imitated Chaz's lettering. A close inspection reveals striking similarities.

This isn't really shocking because surfer/skaters have a lot more in common with chulos than most realize. They are both products of Southern California car culture. "Both low riders and hot rodders and surfers and chulos are parallel cultures both beginning from the 1920's and 1930's. Both are into the pin stripe line. The lettering is very important to them whether it's a tattoo, a surfboard or a car." Icons of the surf/hot roder culture like Von Dutch, Robert Williams and Jesse James' illustrate lettering and images very similar to Chicano lettering. Chaz sheds light on the similarities. "Everybody copied the lettering of an artist named Rick



CHAZ STREET TAG / ARROYO SECO RIVER, LOS ANGELES 1969

Griffin." It is these types of observations by Chaz that make him a unifying force.

Chaz's art is fueled by his acute understanding of the world around him. He explains why hip-hop culture and graffiti took off in the '70's. "The neighborhoods and the city all deteriorated after the oil embargo around '73. It was a true awakening for this country. Once the price of real estate went up, so did drug prices and this is when guns became more common. This changed the gang influence and created turf wars. This is when graffiti started to change as well."

"Not only were guns more common," he continues, "but so were credit cards." By the age of Reagan, forget about it. LA changed. America changed and along came crack cocaine, inflation, and Nancy Reagan. This is when Urban America became much more impoverished. Disenfranchised and marginalized folks



'NIKI' IN FRONT OF GRAFFITI MANDALA, 2000 / PHOTO: BLADES BOJORQUEZ

## DJKOOLHERC

by: ordell cordova



Little Richard is the father of Rock n' Roll, James Brown is the Godfather of Soul, and D.J. KOOL HERC is the Father of Hip-Hop, and, in a sense, electronica, both of which are based on the theory of the breaks. Born in Kingston, Jamaica in 1955, D.J. KOOL HERC emigrated to the Bronx at age 12. This is where he became one of the first DJs to put two turntables together and started "catching the 5 second breaks out of boredom" to "amp the crowd." It wasn't long before HERC and other young DJs started dominating the early 70's New York club scene, stealing the limelight from bands who were giving the club owners a hard time.

His penchant for taking two of the same record to extend the break would eventually translate into yesterday's looping and today's

breakbeats. "I just did a little something different and the world accepted it." Soon a myriad of musical personalities took what KOOL HERC did and ran with it. Cats like Grandmaster Flash and Jam Master Jay not only mimicked and mastered Kool Herc's style, but they fused it with what DJ Grand Wizard Theodore was doing at the time -- scratching.

In Kool Herc's mind, a DJ's true spirit should reside in "mobilizing the people and bringing consciousness." "There should be a local cultural coalition in every area." When asked if he ever thought hip-hop would come this far, the man influenced by James Brown, Rare Earth, and Baby Huey and the Babysitters responds "I never looked at it like that man; I'm still just having fun."

that felt voiceless turned to hip-hop and graffiti. The "wildstyle," brand of graffiti started to take off in the mid '70's. In New York the youth wrote on the trains, on the West Coast it was on freeway overpasses and the concrete riverbeds. By the time the '80's came, graffiti art even started to slowly enter the mainstream.

"The rise of hip-hop brought a lot of meaning to my life," says Chaz, "They embraced me." Starting in the early 1980's Chaz's work began to be shown internationally along with the likes of Keith Haring. He did poster artwork for the legendary flicks "The Warriors," and "Boulevard Nights." The sudden popularity of graffiti art made the public look at Chaz like the old school expert that he was. He no longer went out looking for jobs, they came to him. In hip-hop history books Chaz stands with the likes of Kool Herc as a true pioneer. Both men are purveyors of a style so ill, millions of folks feel compelled to push the culture further.

His dedication to communicating truth through art makes his work universal. "I'm not trying to be complicated in my work. It's not about me, it's about us. The focus is outward." What these means is he draws bold strong pieces like his '93 masterpiece "Malcolm X to Generation X." Done just after the riots, it shows a big steel X burning. The vibrant image captures the volatile nature of those times. "Malcolm X was about truth. The Riots were about truth." 1993 was also around the time the term Generation X first emerged.

After the Riots, many LA neighborhoods started to change. "Places like Melrose, the 3rd Street Promenade, Old Town Pasadena, and now Chinatown suddenly had life again. They used to be dumps." When talking about these changes Chaz says, "The artists and musicians put the life in the city."

By the 90s Chaz was an LA institution. He was doing movie posters, fliers, designs, prints, canvasses, and of course murals. He was also mentoring young artists like the World Famous CBS Crew. Some of the brightest stars of the younger generation of graff writers praise Chaz with utmost respect. Well respected graff hero Mear-One shares an anecdote that shows Chaz's influence. "When I first met Chaz I was being pulled down the street on a sk8 board by my two pit bulls. He said 'who the "f" are you? Ben Hur?' We laughed. We became good friends. He was and is like a teacher, warm and sure handed, willing to share new techniques and processes. Chaz also has this timeless essence of cool. His work just flows with a centering balance; it holds weight as does his presence. So I say to my good homeboy, you age well like fine wine and one of few people I consider a mentor."

Chaz's lifetime of work paved the way for young graff stars like Mear-One, Sano and Kofie. He explains the evolution of the graff writer in the 21<sup>st</sup> Century. "We've expanded the meaning of graffiti. We're now involved with fashion, graphics and print. We need to be really well rounded with journalistic abilities, skilled in photography, and even be a TV personality." It's no understatement to say graffiti has become a lifestyle.

These changes are a part of the New Age Renaissance. Chaz's intense work ethic has been a catalyst for these developments. These days he has up to 5 art shows going on simultaneously. "No show is too big or too small. Stay dedicated and effective." His belief in the power of art keeps him working vigorously. "The true value of art is if people believe in it." When you consider how many people believe in the work of Chaz, it's easy to see why his art is priceless.



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# VIVE LE TELEPOP!

Why the guys in Parisian electro-soul band Telepopmusik love Americans...

By J. Anastos

Isn't French supposed to be one of the romantic languages? Oui? Par qua? Whoever gave it that status never had to try to decipher Christophe Hefier shouting broken English into a shitty cell phone from backstage at a live television show in Bogota Colombia where it sounded as if NASA was preparing for a test launch. He must have Cingular. This particular adventure took place one sunny Friday afternoon as Hefier (aka DJ Antipop) was about to jump onstage with his smoothed out, electronic pop band, Telepopmusik.

"So Christophe, why do French people hate Americans so much?"

"Uh, I am sorry but I am having trouble hearing you." Hmmm. The thought occurred to me that he was avoiding the question.

"On the eve of your sophomore release, *Angel Milk*, does it bother you that your biggest claim to fame so far is that one of your songs appeared in an American car commercial?"

"What? I'm sorry, it is very noisy here."

Likely story... Allow me to fill in some of the blanks. Besides being a thoroughly enjoyable electronic band with a revolving door of singers, Telepopmusik write some incredibly engaging songs. One of the catchiest of said songs is a light silky track off their debut album called "Breathe" that brought them a landslide of attention (and a Grammy nod) after it was featured in a Mitsubishi ad. You think you don't know the song, but you'd probably recognize it if you heard it -- and you'd probably like it. The biggest challenge for Telepopmusik at this point is proving that their legacy is going to be something more than a thirty second attachment to a piece of disposable cinema. According to Christophe, delivering the successor to *Genetic World*, which sold 250,000 copies worldwide, was no easy task.

"[*Angel Milk* took us] two years [to record]. We recorded in our own studio in Paris so...[On the one hand] you can take your time but at the same time... somebody has to tell you...[when]

to stop...it was a difficult time. People were expecting, you know, 'You have a big success with "Breathe" so why are you not doing "Breathe" again?' We were thinking of making good songs and not a jingle...we're making music because we love it...and for this album to prove that we are not a band [just] making music for commercials. So that's the point."

Telepopmusik was formed in Paris in 1998, around the same time, place, and genre as Daft Punk and Air, yet the guys had to journey outside the land of crepes and soufflés to find their audience. "In France it's really strange because the French, they're not so interested in music, they're rather intellectual, you know. Because our singers, they are English -- it's difficult for us to play in France...We really love the American audience because when they like something, they are really intrigued -- when they don't give a fuck, they don't give a fuck -- but when they like the music they are really intrigued, so that's a good thing."

Christophe and fellow Telepoppers Fabrice Dumont, and Stephan Haeri each play a major hand in the songwriting. After composing songs individually on their home computers with the help of Cubase VST, the guys get together in the studio and decide what makes the cut. Then they work on each track in assembly line fashion, taking turns and waiting...and waiting...and waiting. "With computers, you are only one mouse so you are waiting your turn to make something so its very difficult...its not like a band where you're all in the same [sonic] space at the same time, it's really abstract."

During the course of all this computer wizardry, some real instruments actually manage to get recorded -- guitar, bass, trumpet, a small string section, and an old school 13-stringed Japanese instrument called the koto -- whatever each song seems to call for. "So many people came [out] and played that [the album] kind of came to represent the unknown musician, the unknown soldier."

One musician sure not to stay unknown for too much longer is Angela McClusky, the sultry vixen pouring out her soul on four of *Angel Milk's* strongest tracks. The Scottish singer hails

from New York and is the vocal reincarnation of Billie Holiday -- only sexier. The Telepop lads met up with her while on tour with Weezer and have been thanking the Gods ever since. While they seem to pride themselves on having a revolving stable of guest singers, it is McClusky's head-turning performance on both *Genetic World* and *Angel Milk* that has actually managed to give the band something resembling a character. You see, Telepop are one of those bands that are sorely lacking in the star power department. Not having a permanent lead singer certainly doesn't help the situation. Neither does making three videos in a row without any sort of appearance by any band member. Explains Christophe, "We don't want to be recognized in the streets of Paris. It's better...when you're not a cliché." What Angela adds, besides a heaping dish of melody and soul, is a sonic face of sorts.

*Angel Milk* also features the stellar Deborah Anderson on three tracks, including some incredible harmonies on "Stop Running". She's known for her collaborations with DJ Shadow and Mo' Wax, and for her hypnotic loop on the drum n' bass classic 'Feel the Sunshine' by Alex Reece. "We were looking for another singer who was more pop because Angela is always about this kind of improvisation...and Telepopmusik is more collective so we like to try new experiments.

"We concentrated on really making songs...for your ears not for the dance floor [unlike the last album]. I think its important to have a break and think about what could be your future...people are more, I think, aware of what's going on in the world...these political traditions, people are lying to us. Think about yourself and start to make a world at your image and not at a Bush image or I don't know. It's not political, but it's political. Take your future in your own hands."

Soon thereafter Christophe was whisked away by the demands of live Colombian television, and I was left alone pondering the meaning of it all.

① For more on the band go to [telepopmusik.fr](http://telepopmusik.fr)

◀ listen to soundWAVs from Telepopmusik @ [wavmag.com](http://wavmag.com)



PHOTO: GREGOIRE ALEXANDRE



I THINK I'M TURNING JAPANESE I REALLY THINK SO:

# SATOSHI TOMIIE

After collaborating through much of the 80s and 90s, he went solo and crushed raver skull with his debut release "Full Lick" back in 2000. And they loved it. As a matter of fact, the whole world loved it, and now everyone from Detroit to London to Ibiza to Africa to Osaka are inviting him back to club them over and over again. He's knocked the disco ball out of NY's Twilo, dropped big room bounce on Global Underground's 'NuBreed' (2002), and rocked the house out of every head from sea to shining sea to shining sea. As part of Def Mix, the production team including David Morales and Frankie Knuckles, he took club culture and helped it explode back home in Japan. We caught up with him, but we were so exhausted by the time we finally pinned him down, somewhere, oh, about 10,000 miles away, that we had you ask the questions...

**IS DEF MIX STILL GOING STRONG?**  
(Darrel Canby : Washington, DC)  
Yes, it's a group of individual producers and DJs, so it's mostly studio work. We were in the studio together years back but it's not so much like that anymore, we've got more individual works now.

**WHAT'S THE BEST PART OF DJING FOR YOU? AFTER TOURING AROUND THE WORLD FOR MOST OF THE PAST TWO YEARS WHAT KEEPS YOU TRUCKIN' ALONG?**  
(Ginger Duncan : Oxford, PA)  
The excitement. Being in the middle of the music and the vibe in the club. DJing is very interactive between the DJ and the crowd and exchanging of energy...

**AS FAR AS PRODUCTION GOES, ARE YOU TRYING TO GET IN THE STUDIO MUCH THIS YEAR?**  
(Fiorenza DeLanza : Milan, Italy)  
Yes, I was in the studio for the production of ES-B, and actually for an original production that is featured in the album called GLOW. I am also working on the remix for the new artist called Slok, which is a more uptempo electro hard feel.  
**BEING FROM JAPAN, WHAT IS THE POLITICAL CLIMATE TOWARDS**

**THE US IS OVER THERE?** (Blythe Donner : Toronto, Canada)  
Our government thinks right now that following the US is the best thing. Not that the Japanese people have been 100% supporting the US actions, but the Prime Minister has been supporting the US actions.

**WHAT DO YOU THINK ABOUT THE UNDERGROUND MUSIC SCENE COMPARATIVELY BETWEEN JAPAN AND THE US?** (Jo Schmidt : Tampa Bay, FL)  
The States and Japan are similar as far as club culture...It's not a major part of the lifestyle for the majority of the populations of those countries but I find when I play over in Europe and in other countries, dance music is more of a presence in the mass population lifestyle.

**WHERE DO YOU WANT TO BE IN 5 YEARS?** (Lynn Blanchett : Jackson Hole, WY)  
Doing exactly what I'm doing now. I didn't see myself where I am now five years ago so it's hard to predict. I've been playing it by ear, really just following what's happening with the scene. I am just thankful I can pay my rent.

**DESCRIBE A WEIRD SITUATION THAT YOU HAVE ENCOUNTERED.**  
(Sheera Watley : New Orleans, LA)  
One time when I was DJing in Saporro, Japan, a very famous Sumo wrestler showed up. He came up to the booth and requested me to throw on some reggae in the middle of my house set. I guess it's known that sumo wrestlers are really into reggae...I realized later they were from Hawaii.

**WHAT DO YOU THINK MICHAEL JACKSON IS MOST LIKELY TO DO FIRST? ADOPT ANOTHER MONKEY OR KICK OFF HIS "NOT GUILTY" WORLD TOUR?**  
(Hellcat : San Bernardino, CA)  
I don't know.... adopt a monkey!

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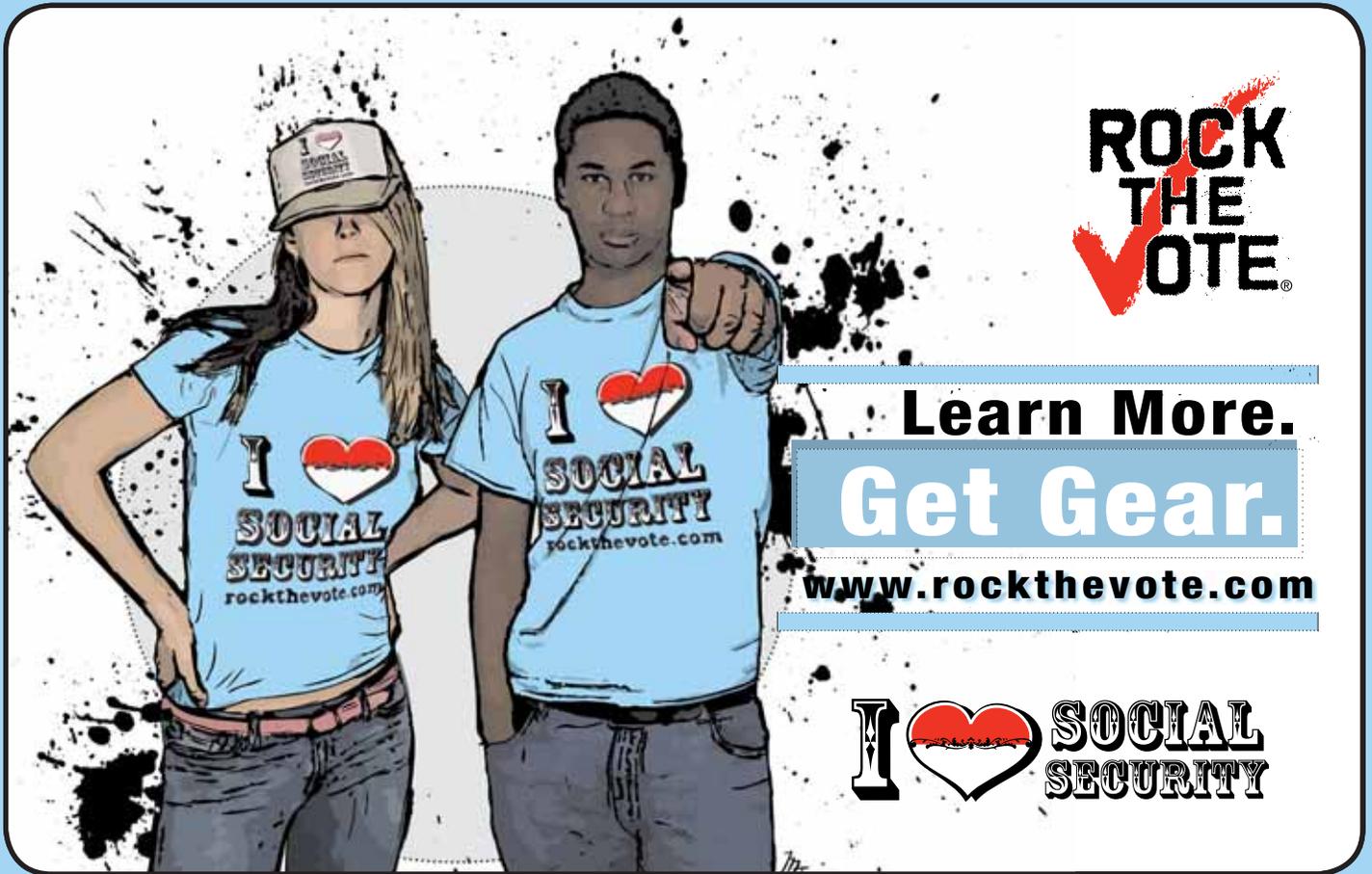
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Listen up. Here's what you stand to lose: \$134,000. Do I have your attention now? Good, because there are a bunch of suits in Washington trying to sell you a rip-off.

You are probably aware that lawmakers are currently in the process of considering how to "fix" Social Security. Before you let the politicians decide your future, take a moment to get the facts about Social Security today and the changes that could come tomorrow.

Social Security is our most successful social welfare program. According to the Century Foundation, if it wasn't for their Social Security benefits, 40 percent of seniors would be in poverty. But Social Security is not only an important issue for older Americans. Four million kids under the age of 18 also receive Social Security benefits. Changes to Social Security will affect people our age today and down the line. In fact, it is young people who stand to lose the most, particularly with proposals to replace the program with private investments—so called privatization.

One of the most common misconceptions out there is that Social Security is going to go bankrupt. Even with no changes to the current system, the Social Security Trustees estimate that Social Security can pay out full promised benefits until 2042. After that, 70-80 percent of benefits can still be paid for the rest of our lifetime—even with no changes at all.

On the other hand, according to the

Washington Post, under privatization, young workers can expect cuts to their Social Security benefits of as much as 50 percent in their lifetime. All told, a 20-year-old worker loses an estimated \$134,000 in benefits over his lifetime. The younger you are, the more you stand to lose. The theory is you'll make it up with private investments. And here's another rub: To pay for private accounts, the government is going to have to borrow nearly \$5 trillion dollars over the next 20 years. That's government debt we're going to be paying off in future taxes.

Sound good? Do you really want your parents crashing on your futon in twenty years when they can't afford their house anymore? Are you cool with huge cuts in your future benefits? We didn't think so. Based on a recent AARP poll, the more that young people learned about the consequences of private accounts, the less they liked them. A recent Pew study backed the same findings.

Although the politicians in Washington have tried their best to keep young people on the outside of the Social Security debate, so many of you have been listening and speaking your minds. And young people refuse to be ignored any longer. In 2004, young voters defied history and turned out to vote like never before. CIRCLE, the leading youth engagement research organization, found that over 21 million young people voted in 2004, an increase of 4.6 million since 2000. There was an 11% increase in voter turnout for voters between the ages

of 18-24 years, while the national increase in turnout was only 4%. It's time for young people to harness the power they gained in the 2004 election and make sure the politicians know that they must look out for our best interest if they want our future votes.

So what can you do? Get educated on the issue, join Rock the Vote, the organization that builds political power for young people, and speak out. Sign up for updates through our e-blasts. For more information about Social Security, as well as other issues that affect young people, check out [rockthevote.com](http://rockthevote.com).

Don't get played—get down with Rock the Vote.

CATE BRANDON



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Sean Clark, DreadCentral.com

WRITTEN AND DIRECTED BY  
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