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006 / THE PRODIGY

DILATED PEOPLES - GEORGE CLINTON

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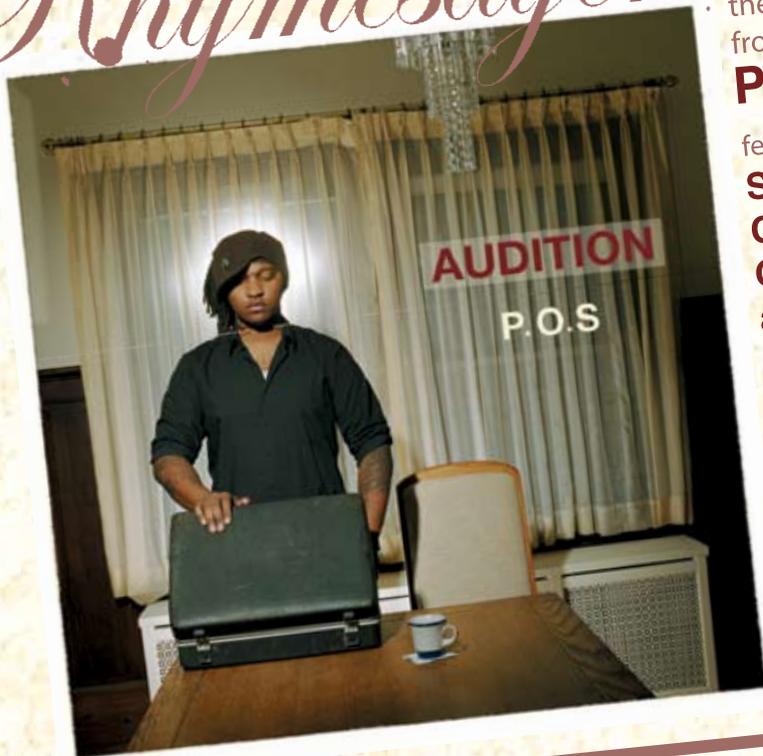
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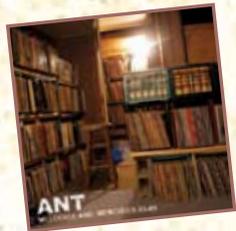
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Let the madness ensue as Maxim, Keith, and Liam reload The Prodigy cannon for another go round. Safety and sanity be damned. The electronic music world has never been the same since the Firestarter grabbed hold of us in the 90s. In this issue we explore the trials and tribs of megastardom and the never ending struggle to retain the punk rock performance belt they've been brandishing for years.

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"Think! It ain't illegal yet!!" That's about the only venture outside the halls of justice that the P Funk Master has been able to afford of late. Four score and seven lawyers later, the man who fostered the groove for a nation of hip hop protagonists gets his pay day and let's his story be told here in this exclusive interview. Bow wow wow yippy yo yippy yeah.



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THANX

Lainie @ Aurelia, Tisha @ PPCANJ, George Clinton & Rick Watkins and the whole bomb crew!!!, Lady K, the GU crew, Skye Hanke and Creative Consultants, Matt Hanrahizy & Kingsize USA, E-bird Esther, Sunshine Tours, Joel Shapiro, Mary with the Native Information Network, Dawa and the Hopi Indian Tribal Council, John Pomonerav, Michael Cohen, Jeff Cheema, H2o and RobnSteel, Domanik and Why Records, Siddiq & Rhymesayers (my bad!), Nica @ Music for America, Rosa, Sierra and Axis of Justice, BaderTV, Mom, Dad, and anyone and everyone we may have missed in the past 3 months of madness for your undying and dedicated

support. y'all is da shit!! micah would like to thank God, because he's never been to church. bob would like to thank sophie smith@big hassle, the funktacular folks at Funky Dumping, Violet Fewes for all the remarkable, and clear channel for reminding us of the cause... F.C.C., and no, not the Federal Communications Committee. Xtra special thanks to my stuff dawg Brewster 4 sleeping w/ me when the Mrs. won't. jake would like to thank Humphrey at Flying Dog Brewery.

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ASHA AZHAR

is an avid fan of most music but with a dire love for raga jungle. She has been freelance writing for the last 7 years, before that she sold Hong Kong heirlooms to dimestore hooligans. Her involvement in the electronic music publishing industry includes work featured in Eklipze, Selekt and Rinse Magazine. Asha's magnificent aura exudes a permanent halo 2.5 inches above the apex of her cranium at all times.



ASHER RUMACK

Asher is the baby of the operation. A mere twenty years old, he was rescued by a family of owls and delivered to the mighty Wasim. As Wasim's retainer, he writes on black American music with an eye to the mechanics of popular culture. When not studying at USC and dwelling on trivial things like his future, he enjoys the finer things in life: sleeping on benches in Florence, making original peanut-butter based snack recipes, feasting on rare funk records, and fabricating 84-word autobiographies.



DAVE

Rex of Eleusis lives in a magic realm of Northern California, where he stares at strange patterns in the sky pondering queries unsettling to most and beholden only to the majestic. He can be found ranting, raving and dancing in the streets, along with his weird work with the weather. A definitive example of genius cloaked in insanity, Rex plans on bottling vapors from Haley's comets next tour of duty in 2061.



MIKE THE POET

When he's not sinking his teeth into a double decker urban burrito, writing for 147 magazines, dropping tracks on 73 cds, or spitting verse on 942 separate stages you can find Mike manning the ship alongside Besskepp, Stricke9, Megan Jacobs, and Dr.Gray at his 3 monthly events:

1st Friday of the month: Blue Nile Cafe & Lounge in Long Beach (myspace.com/bluenilecafe)
2nd Friday of the month: Blue Chips in Highland Park (bluechipshp.com)
3rd Friday of the month: 33 1/3 Books & Gallery in Los Angeles (thirtythreeandathird.info)



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EDITOR'S NOTE

Greetings and Salu-frickin'-tations!

Thank you sooooo much for all your support and everything you guys have been involved with us in the past 2 years of our existence. I know, can you believe it? 2 years!! This has been f'n phenomenal. So many things have been happening it's hard to keep up. In those 2 years, you've helped us turn into a free local newsprint magazine into a full color glossy newsstand magazine. Of course, during those two years, you have known us as WAV.

Well, what you hold in your hand now is the updated reincarnation of that very magazine. With the blessing of the Hopi Indian Tribal Council, we are now KOTORI. I know, you're thinking, how the hell did you get to KOTORI from WAV? Well, surprisingly enough... because of you! You've made it abundantly clear that you desire quality and will do what you got to do to find it. You've made it obvious that you're over what the mainstream is throwing at you and you want what's real, you want music art politics and culture

with a feel, an emotion...not just a barcode. You've made these things so obvious that we caught the attention of a publication that is partnered with a huge media conglomerate (we won't name any names, but we're sure you can guess it within 2 tries). You've helped capture enough of its attention to warrant what seemed like concern, or better yet, a threat. What that means is that we're making a dent in the stale corporate shlup that's been stuffed down our throats for decades.

It's our turn. It's our time. It's our world. Let's make this place the place we want to exist in. Let's make things happen. Let's change things. Beginning, we figured, with our name.

We spent months and months of downcast drudgery searching and seeking for the name we wanted to represent us and encompass the sense of consciousness that we want to convey. The one theme that kept poking at us was the owl. Why? The owl is keen. The owl is wise. The owl is perceptive. The owl strategizes.

The owl can turn its head 270 degrees, enabling it to see all the way around itself, enabling it to see its entire surroundings. The owl pays attention to its periphery...to the bigger picture. The owl is...KOTORI.

So join us now in this new and improved quest for knowledge and quality. Tune out to the b.s. and tune into the things that you want to focus on. Our future depends on it...

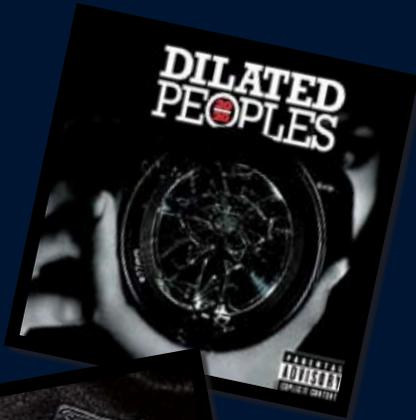
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Hoot Hoot,
Wasim Muklashy





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BEATPORT'S success plays testament to the fact that the music world is on its way to becoming completely digital. Launched in 2004, by a management team that includes Bad Boy Bill, John Acquaviva, and Richie Hawtin, and service touted by **TIESTO**, Josh Wink, and **JOHN DIGWEED**, among others, they've already had over 2 million digital file downloads. The site has even added .wav files to their already gigundous collection of mp3s and mp4s. Final Scratch and CD DJs...get up in here!!!



Slowboat Films has completed Voodoo Rhythm: The Gospel Of Primitive Rock n Roll, a documentary about legendary primitive Rock n Roll label Voodoo Rhythm Records. It includes in-depth interviews with Rev. Beat-Man, The Dead Brothers, The Monsters, King Khan, DM Bob, The Watzloves, **ZENO TORNADO & THE BONEY GOOGLE BROTHERS**, The Come 'n Go, Dink Winkerton and a special appearance by The Velvet Hammer Burlesque. Further information can be found at slowboatfilms.com.

Join **GLOBAL EXCHANGE** from June 5th through August 15th in a transcontinental bike ride for peace! Start in Seattle, end up in Washington D.C. What better way to wean America off our addiction to foreign oil than by promoting the bicycle as a useful, practical form of transportation? Contact bikeAid@globalexchange.org if you're interested in taking part!



Rooters reports that Los Angeles based progressive music art politic culture publication **WAV MAGAZINE** has been forced to change their name to as a result of a cease and desist served them by a Northern California

publication of a similar name. Editor in Chief Wasim Muklashy had this to say: "**SOUTH-SIIIIDE WUT WUT!!**"

FIRECRACKER, Writer/Director Steve Balderson's take on the true-life small town murder drama in Wamego, Kansas opened to rave reviews last year, due in no small part to Faith No More/Fantomas/Tomahawk frontman

MIKE PATTON'S starring role. The DVD is set to be released on May 23rd. Vice's record label arm launches a new website and the world's first record label mp3 blog (that they know of), Up Your Jaxxy. They plan to upload a new, unreleased, or rare recording at least every 2 weeks. Check it at vice-recordings.com.

On January 12, the California Public Utilities Commission (CPUC) approved the California Solar Initiative (CSI), committing a combined \$3.2 billion in incentive funds to drive consumers toward solar power over the next 11 years. The **CSI** is designed to provide rebates for homeowners, businesses, farmers and government projects investing in rooftop solar. environmentalcalifornia.org



It's that time again... **COACHELLA** is back...bigger, and better than ever. The April 29-30 weekend will overtake the California desert with sounds from **TOOL, MASSIVE ATTACK, DEPECHE MODE, TOSCA, DAFT PUNK, HYBRID, WOLF MOTHER, DIGABLE PLANETS, FRANZ FERDINAND, JAZZANOVA**, and waaaaay too many more to list here. Check coachella.com for all details regarding this frolicking fantastic annual weekend.

THE WALKMEN have finished work on their third album, and it's set to be released May 23 via Record Collection. Additionally, the five members of the band have written a novel called 'John's Journey' that will be published later this year. For more, hit up marcata.net/walkmen

The Vice President of a **SUPERPOWER** apparently mistook a lawyer for a quail before spraying him in the face and chest with shotgun pellets.



THINKFilm will release "**AWESOME: I FUCKIN' SHOT THAT!**" in select markets on March 31st. The film was show by 50 audience members at the **BEASTIE BOYS** October 2004 show at Madison Square Garden. It was directed by Nathaniel

Hornblower (MCA of the Beastie Boys).

MASSIVE ATTACK have been back in the studio and plan to release a new record some time this year. According to Robert "3D" Del Naja, so far the record has taken a "gothic soul direction." Guest vocalists so far include **BETH ORTON**, Horace Andy, Liz Frazer, and Terry Callier.



SAUL WILLIAMS has unleashed his new book, The Dead Emcee Scrolls. Saul offers commentary on the personal and cultural impact of hip-hop as he weaves his way in and out of a story based

on his discovery of an ancient scroll found under an abandoned subway line. He will also be touring in support of the book. If you haven't felt his emotionally tinged performance before, you don't want to miss it. The man's quite profound! saulwilliams.com

The Hip-Hop Association partners with The Rock and Roll Hall of Fame and Museum to present "**ELEVATE! USING HIP-HOP TO EDUCATE.**" A powerful collaboration is born that aims to help teachers bring Hip-Hop into the classroom as a tool to educate, inform and empower today's youth. For more information, check out hiphopassociation.org.



Award winning "**Divine Forces Radio: The Oracles of Hip-Hop**" celebrates 8 years of conscious hip-hop radio. Since it's

memorable inception on Clear Channel's 92.3 the Beat back in 1998, DFR has been committed to utilizing the radio airwaves as a tool to teach and disseminate critical information regarding history, politics, hip-hop culture and indigenous spirituality. Divine Forces Radio is hosted and produced by Fidel Rodriguez featuring DJ's Icy Ice, Counterstryke, Breeze and the Orator and can be heard every Friday night on Pacifica Radio (kpfk.org) from 10pm to 1am on 90.7 FM in LA, 98.7 FM in Santa Barbara, CA, and world wide at divineforces.org

Mike Judge and Don Hertzfeldt's **THE ANIMATION SHOW** - a collection of the world's greatest animated short films - is now accepting submissions for its all new third season DVD! Deadline for theatrical submissions is July 1, 2006. More info at animationshow.com.

DINOSAUR JR.'S original members are all back together and will be touring the U.S. through the Spring. They'll also be releasing their first ever DVD in the Summer of this year. At the same time, Mascis is releasing Witch, the eponymous debut of his retro-metal outfit for which he plays drums (his original instrument, having played 'em in Deep Wound pre-Dino). dinosaurjr.com

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Simon Sweetman, Dominion Post - New Zealand

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WOLFMOTHER

BY DOMANIK NOLA

They're locked, loaded, and ready to invade. Their target? The United States.

With their special breed of down-under, gritty rock and roll, this Sydney 3 piece seems poised to walk the path of their Australian 'high stepper' predecessors AC/DC, leaving in their wake an altogether new & exciting chapter in rock history.

Wolfmother bassist, Chris Ross, recently took a few moments to speak with KOTORI in a last minute, Trans Pacific 3-way conference call cacophony, spanning 7 international time zones, tapped out calling cards, and a speakerphone delay out of L.A. (don't ask). It played out like an episode of the "Twilight Zone." But with a smoking debut record on U.S. shelves in May, appearances at Coachella and South By Southwest, as well as a tour around North America, this episode is shaping up to have a clear and happy ending. For those who like their Rock shaken, not stirred...let's talk...

K: How did you hook up with producer David Sardy (Oasis, Marilyn Manson, Slayer)?

C: We happened to be in LA when Dave was there. I guess he'd kind of heard of us & someone said why don't you guys meet up and see if you get along. We just really hit it off. Dave helped 'get the best out of us' - he forced us to think about 'structure' - we really wanted someone who'd fit in & be the fourth member of the band...he had a team of people - it was so organized that everyone could keep focused. We just played & wrote.

K: Your live set suggests an extremely 'polished' band with the professionalism one would expect from veterans. How?

C: I attribute that totally to us hanging out & jamming for about five years. Before we actually started playing live, we knew how to play together. You see a lot of bands grow in front of their audience, whereas we already knew how to play together and carry each other musically. When it finally came to playing live, we could just focus on a good performance.

K: You have had many comparisons to vintage Psychedelic Rock bands...

C: Yeah, we get that a bit, and they're generally good bands so I'm cool with that. The three of us like a lot of different music. Andrew (Stockdale, vocalist/guitarist) listens to a lot of folk stuff, so he brings a lot of that to the table. I listen to a lot of Electronic music. Myles (Heskett, drums) has this

whole thing with hip-hop & different things from England...but it's the common area where we all connect.

K: There's a dark, almost occult sense of the psychic world with lyrics and song titles like 'Minds Eye', 'White Unicorn', and 'Witchcraft'. Is this the intended theme?

C: Yeah...it's there. That heavy psychedelic trip is one we go on sometimes. Then there's the 'fuck, let's just have fun!' thing. We like to mix it up & keep it interesting. Andrew writes the lyrics, and pretty much a lot of what he does just comes out spontaneously, which I love. We're creating the music and he's doing the vocals right there. With a lot of singer/song writers, you don't get that - his lyrics are a part of the creation of the music.

K: The secret to success?

C: Having a good time all the time! As long as you're looking after yourself and keeping yourself happy, I think that's it! That then transfers to other people.

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SMOKING IN THE DESERT WITH GRAM RABBIT

BY JAKE MCGEE



Hailing from Joshua Tree, CA, Gram Rabbit is a wonderfully strange beast. Their sound can hop from Nancy Sinatra to Cowboy Junkies to Lords of Acid to Pixies to the Beatles to the Adams Family, all in one twitch of a whisker. Jesika von Rabbit, front lady of the outfit (along with vocals, she provides guitar and keyboards), has a voice much like Gwen Stefani's, only with more depth, range, and allure. And the music makes you feel like you're in another world, almost like...well, the desert.

Apparently, living in the desert has something to do with this; apparently, the Desert Energy is inspirational. "A big part of it is just a feeling you get when you come here," says Todd Rutherford, who supplies vocals, bass, and guitar to the band. "It feels very ancient, very all-knowing and wise, and it's stood the test of time. It's seems like there's vibrations, too, that seem to bring out things within yourself, spiritually and creatively."

"It's a really spiritual, cosmic place," adds Jesika. "You really feel like you're on some strange planet. And you see all the constellations at night, and you can see shooting stars. There's so many things that we take for granted or don't see living in the city, that you connect or reconnect with out here."

"Being out in the desert puts you outside of the box in a way that you

can look back and see the problems in society a lot clearer," says Todd, "from not being actually directly involved and sucked up inside them. I think that allows us to step outside the box, and look back at it and write about it.

"There's pressure in all these scenes that are going on, people wanting to make music that can fit into a certain scene. Being out here in the desert, you completely lose all that, and you just want to make weird, crazy, creative music, and not worry about any of that."

"There are a lot of artists and musicians out here," Jesika says. "Lots of people left the city to come out to the desert. There's a lot of fun weirdos and strange musicians and artists."

They seem to be on to something. Their debut album, *Music to Start a Cult To*, is filled with infectious jams, but they also have something to say. And in their newest effort, *Cultivation*, their message is even more provoking. "It just kind of dives deeper into the weirdness of our lives in the desert," Jesika points out, "and it gets a lot moodier. Our first record kind of gave you a taste of everything, with more

of a variety of styles and feelings. This one kind of hits more on the spookier, creepier, moody, dark."

Yes, their new album has its moments in the darkness, even haunting, such as "Angel Song." But then there's stuff like "Bloody Bunnies [Superficiality]" that are fun, even if ironically. This harsh take on Pop Culture's infection of Bohemia could easily be blaring successfully at a dance club- and that seems to be a major factor of Gram Rabbit: grooves that move the soul, mind, *and* body.

"We want to paint a picture with our music," Jesika notes, "and we want people to be sucked in. We like to experiment with whatever crazy stuff is laying around. We don't like our songs to be just cut and dry."

Gram Rabbit's new album, *Cultivation*, is expected to be available in April, and keep them eyes peeled for the trip hopping round the country.

> Listen to soundbites at kotorimag.com

"You really feel like you're on some strange planet!"



PEEP THIS: DILATED PEOPLES

BY SIMONE GRAY

Dilated Peoples dove headfirst, feet flailing, into the mainstream and somehow made it back to tell their story. Starting out 12 years ago, Dilated hustled and honed their skills in small L.A. makeshift studios set up in friends' garages or the back rooms of their momma's houses. "We made due with whatever was there and because of that a rawness came out of it - it was really a beautiful experience" contemplates Evidence. After *Neighborhood Watch*, a crossover success featuring talents such as The Alchemist and Kanye West, Dilated People's third eye envisioned something a little closer to their underground roots this time around. "That last record put us in our mindset with this new record *20/20*," asserts Babu, "Me, Ev, and Rakaa are very focused right now - this is definitely, by far, the best music we've ever done. We just see the game so clearly now." Prompted by heavy experiences with death, new babies, and ever-consuming music industry politics, this past year has proved to be truly mind expanding for the trio.

What's the philosophy behind Dilated Peoples as a name and a group?

Babu: In a nutshell it means growing students - people who are continually trying to learn and just keeping your eyes open - it's just a common thread between all three of us - to keep that third eye open in everything we do and how we carry ourselves. But half of it is, it's a dope sounding name and we were able to create a logo and a brand out of that name.

Did you get any negative feedback after you worked with Kanye West on "Neighborhood Watch?"

Babu: We got a lot of negative feedback from our "core" audience. It must have been hard for them to hear, say a choir on a jam, when we usually have a stripped down really smooth back-sound, and this was a pretty heavily produced thing - a school Kanye comes from.

Rakaa: A lot is relative. We appreciate the "purity" of original rap music, but we also appreciate the incorporation of live instruments in our music. We didn't learn about hip-hop and hip-hop culture through mainstream media. When Ev and I started competing it wasn't about being famous except in our circle. Part of what we do still comes from the fact that we know we have to earn respect in our circle. As far as the song with Kanye, I love that song. The only problem was the record label and the mainstream media getting so excited about his record. Our project wasn't set up properly.

Was any of this negativity due in part to working with a major music label instead of an independent?

Babu: The only thing that I have qualms about during our last campaign wasn't even our music; it was how our record company pushed the project. We chose to work with Kanye and once they heard the Kanye song they kind of put on blinders to everything else on the album. We did the record a good year before (Kanye's) *College Dropout* really blew. We all knew him as a producer. Him rapping on our song was something he was pushing, he was like "You guys don't know me as a

rapper, but check out this verse that I got in my head that I'm hearing," and we were like, "yeah man," so he ended up being on the song. Our album, in our label's eyes, came out a great time - right when his shit was poppin'. On the other hand, for us, it came out at an ill time because it really gave the impression that we jumped on this dude's coattails. I just wished the label followed through on our plan in releasing a song like "Marathon" and then releasing the one with Kanye. You know, doing it in a proper way so that our fans weren't thrown off. As much as we try to hold onto our core fans, we can't be scared as artists to do what we feel as artists. That song definitely pushed us into other

realms - it opened doors that have never been opened to us before.

Rakaa: We weren't under the illusion that when we signed the record deal there would be a huge pot of gold at the end of the rainbow. We had the opportunity to do bigger and better things. Basically we do ok, we handle our business whether or not there is a record deal, and there are a lot of good people at Capitol that focused on making the project work.

Babu, you stated previously that you guys were in a more focused mind frame during the production of 20/20. Why now?

Babu: It relates to the reason why we titled the album *20/20*. All of us on so many different fronts - from the business, to our art, just our everyday lives - we've all gotten on the same page as friends and as band members. On another note, along with not seeing eye to eye with the label on how the album was supposed to be promoted and perceived, I was having another baby and Evidence lost his mom. So on top of the music we've just grown as people.

I'm truly sorry for your loss Evidence. Is there anything on 20/20 about that?

Evidence: I had a song called "I Still Love You," but I took it off

the album. To be dead up honest I couldn't see myself in *Fat Beats* or in record stores doing signings with that coming on the background and me just sitting there pretending everything is all good. It's just not time for me to drop that. When Nas' mom passed, he dropped this amazing song about her and I always wondered how he did that because he had to hear that. Maybe he doesn't listen to his own music or something, but it'd just be hard to go about your day and hear that. I dropped one line on the last song of *20/20*, because I had to say something, but it's just not time yet.

Did you guys have a plan on this album?

Rakaa: *20/20* is just a raw record. It's very free form. We basically did

whatever we wanted to do. We had no general idea - everybody was just kind of feeling really raw, really aggressive. It's a progressive record, but it's a family record as far as production by Ev and Babu, Alchemist and Joey Chavez. But then we have guest appearances by Defari, Talib Kweli, Capleton, Phil the Agony and Krondon from Strong Arm Steady.

Evidence: At this point we all felt like we've tried a lot of things. Let's just do what we do best and not try to second-guess ourselves. That's exactly what we did.

Babu: A lot of it was just taking it back to the original formula of banging the music out and then treating it like we were going to put it out on independent 12" versus trying to feel the pressure of being on Capitol. We got halfway though the album before we even knew if Capitol would follow through on our contract. We just started doing it like we used to, coming out of our pockets, getting ourselves in the studio, hiring our own engineers.

So you guys came full circle on this album?

Evidence: Pretty much, but it's not back-tracking or regressing in any shape or form it's just...your first idea is usually the right one.

"We basically did whatever we wanted to do... everybody was feeling really raw, really aggressive."

Dilated has carried a kind of throwback, B-boy sound on all of their albums. Do you hear that on this album?

Evidence: I know that we're influenced by a lot of 80s artists, but I would say we have more of an early to mid-90s sound, if you're going to lump us into something. You have an artist that has a "throwback style" and if his record pops then that's the new shit. If it doesn't then he's just a throwback - there's always people trying to put you in a box. I don't walk around every day saying "I'm a B-Boy" with a spray can in my hand, moon walking and doing back flips. If someone else is going to put me in that category - fine. We just do what we do.

How has living in L.A influenced your sound? Do you think your environment has a huge impact on your sound and your rhymes?

Babu: Whether you can help it

or not you're a product of your environment. Being from L.A where everybody is "somebody" or at least think they are, nothing really shocks us. I feel that being in such a highly competitive area you have to step up your game. Out here our competition is anybody and everybody. We are always competing with an Ashanti or a Chingy.

Evidence: It's funny, a lot of people think we're a New York group, but we've just been influenced by a lot of New York artists such as the Gang Starr, EPMD, Mobb Deep. We might be the exception to the rule, but generally your environment really influences you. If you're looking at palm trees and seeing sunshine everyday it's really hard to focus on some gritty, street shit. Every sound looks like something to me. So, New York music looks like bricks and tall buildings. L.A. music looks like palm trees and sunshine. Alchemist will call me up with some shit he did with Mobb and I'll like it, but

when I'm in New York and I'm in the back seat and Prodigy is in the front driving I'll really feel because I'm soaking up the whole environment - it's like a video to go with it.

Rakaa: We didn't start making music together. L.A is so spread out - its like me coming from Mid-city and Ev coming from Venice. It's two different worlds, two different styles. Babu comes from Oxnard - the 805 area, basically we're all different in the way we do things. Environment can't change fundamentally who you are, but my approach, my swagger...is L.A.

Evidence: I definitely have to say nothing compares to California pot - so that's why our music sounds the way it does - highly influenced by lots of marijuana.

> Listen to soundbites at kotorimag.com

> *20/20* is now available on ABB Records/Capitol Records. Peep it...





www.GetUnderground.com

TIM FITE: *GET BLOOD. GET GONE.*

BY TAYLOR BRO

Tim Fite was one of a small number of babies born between 1975 and 1983 without any blood. Mr. Fite, like the machine that pumped blood into his empty veins for life, pumps life into his songs with his own moody, country twang buried in hip-hop style lyricism and voice.

Anything but your typical singer-songwriter, Tim works like a hip-hop producer by taking samples of hard to find CDs in the bargain bin of your local record store, snagging the parts without words and putting them together until it suits his songs desire. His only rule is that the CD must cost a dollar or less. Chances are if your older brother had a garage band that put out an album, it'll end up sampled on a Tim Fite track.

His lyrical style on his debut album "Gone Ain't Gone" for Anti- records is as unorthodox as his approach to the

music. Well maybe not quite, Tim does claim to have played two bags of Kool-Aid and a folding chair on a couple of the tracks. "I write songs like an MC, I want a beat under it, I jam on syllable sounds, its complicated to find subject matter in that, but that's the challenge I enjoy today." Breathing new life and feeling into the lost tracks with an array of vocal styles, Tim's delivery ranges from all out rapping, to a southern twang, then back around to a screeching yell, all with a seemingly meant to be quality and effect. Words like, "But I've been busy baby I keep busy, quittin' every job in New York City" on "No Good Here" is a prime example.

Tim got serious about writing and performing music when all of his friends as he describes *ghosted*. "I was so used to making songs with other people I had to find a way to make it myself" says the 20 something Brooklynite "When I had other people around to make music who I thought were better, and probably were better, the times I made songs by myself I would say this is a joke, but when they all disappeared it couldn't be a joke anymore cause when you are alone there isn't anybody there to tell the jokes to."

Well there are no jokes on this album, with the exception of "If I had a cop show" a witty hard rocking vignette in the middle of his expansive 17 track album. Tim gets back to being serious when he uses a sample on "I've Kept Singing" from one of his historical role models, Paul Robeson, a scholar, athlete and political activist of the early twentieth century. Tim counts this as one of the shining achievements on his album, and Robeson's sample is defiantly one of the more powerful moments on it. The sample, which talks about not being able to "fight back" and having to use "music as a weapon" epitomizes Tim Fite and his music: A born bloodless child that had to learn how to fight back with the help of a machine, and his samples of long forgotten, discarded CDs to make his own brand of music. Music that the sum of is greater than its parts, like a heart without blood.

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“The peyote button started to radiate. We stared in awe before a sudden series of fireworks went off.”

WHEN I DIE

BY JAKE MCGEE
ART: RIC STULTZ

On February 20, 2005, Dr. Hunter S. Thompson, one of the world’s most talented, insightful, and entertaining authors, ended his life as he had always lived it: on his own terms. Six months later, on August 20, his funeral took place at his home - a.k.a. Owl Farm - in Woody Creek, Colorado.

But this was no ordinary funeral.

Thompson had arranged to have his ashes fired out of a massive tower that stood two feet taller than the Statue of Liberty, built to his specifications. It was his Gonzo logo: a two-thumbed fist, clenching a peyote button, atop a dagger. Thompson had spelled this out rather explicitly in his will, and had planned it from at least as far back as 1978, when he and the legendary artist Ralph Steadman walked into a funeral parlor (BBC cameraman in tow) and produced the first images of what has become known as the Gonzo Monument.

I was one of the lucky folks who made the journey out to Colorado that beautiful, bright, Saturday afternoon. On the way down SR82, we caught our first glimpse of the Monument. Standing 153 feet in the air, and shrouded in a red tarp, it resembled a large, throbbing penis, proudly erect in the middle of the Rocky Mountains.

As night fell, the spot-lit Monument began to glow. The peyote button started to radiate. We stared in awe before a sudden series of fireworks went off, the explosions pounding across the Roaring Fork Valley, sending the Good Doctor flying about the mountains,

and into the ether. As the embers and concussions faded into the night, a thick fog lingered around for what seemed an eternity, as if his spirit was hanging around for one last party.

The funeral was a private ceremony. Only a few hundred people were invited. One of these privileged was Wayne Ewing, the groundbreaking filmmaker whose *Breakfast with Hunter* redefined cinema verite, and also gave the best inside look at Thompson to date. His new film, *When I Die*, chronicles the construction of the Gonzo Memorial, culminating in extreme close-ups of the blast. “I preferred to leave the eulogies and party as a private event,” Ewing says. “The end of the film is about Hunter’s blast-off and the closure it provides...not a party.”

Ewing takes us to a meeting of the Woody Creek Caucus, where locals talk about Hunter as a cherished member of the community. While following the construction of the tower, from the metal being cut to being pieced together, he always comes back to event producer Jon Equis, arranging things like dealing with paparazzo, asking that all the horses in Woody Creek are evacuated the night of the blast, and things of that nature. Thompson’s widow Anita also seems to be there every step of the way, simultaneously making sure that Hunter’s wishes were met accordingly, while ensuring the permanence of her beloved’s legacy.

“Just as in *Breakfast With Hunter*,” Ewing points out, “all the songs in *When I Die* come from Hunter’s album of favorite

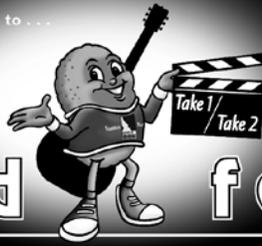
tunes released under the title, ‘Where Were You When the Fun Stopped.’ The famous anthem of the early seventies by Norman Greenbaum, ‘Spirit in the Sky,’ opens *Breakfast with Hunter*, and it’s so appropriate for the blast off in *When I Die* that you might think it was written for the occasion, just thirty years in advance.”

“When editing the film, I often thought and felt that Hunter’s spirit could be seen in the clouds that dance above Owl Farm in the time-lapse sequences,” says Ewing. “I believe they give us an extraordinary view into another dimension of time and space.”

After all, isn’t that what Hunter would have wanted?

> *When I Die* and *Breakfast With Hunter* are available exclusively at breakfastwithhunter.com.

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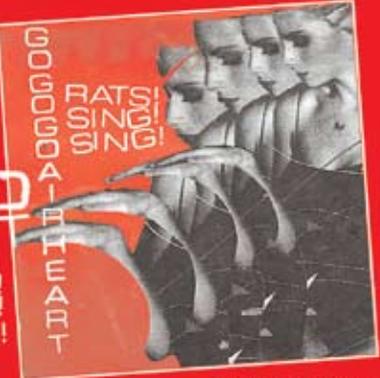
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BOMBAY DUB ORCHESTRA

BY WASIM MUKLASHY
PHOTOS: PHIL CONRAD

Hey! Here's an idea! Let's get a sitar, tabla, bansure, santoor, violins, violas, and piano to play on our electronic music record. Screw that...let's get an entire 28-piece Indian string section and vocalist! Wooooahhhh....

While such a thought process may come as a surprise to most electronic music fans, not only did it come naturally to Garry Hughes and Andrew T Mackay, but they've been planning it for over half a decade.

Sure, *Bombay Dub Orchestra* may be their debut album, but the duo are far from rookies in the music scene. Hughes has worked with Bjork and Sly & Robbie, Garbage, and The Art of Noise, while Mackay's resume top-pers include VAST, ABC, and even photographer Annie Leibovitz. About 7 years ago, the two happened to be in India recording a project by London based Indian duo Spellbound. On the plane ride home, they thought about "how great it would be to make an orchestral chill-out record with these players," explains Hughes. "When we thought about making our own record the first thing we said was that we have to have the string orchestra as a key part," Mackay emphasizes.

The seed was planted. Over the past 6 years, they have patiently watered and nurtured that seed, and now, it has beautifully blossomed into a full-length double-disc album, complete with remixes and nag champa (not really...).

Before showing up to the recording sessions with the orchestra, Mackay and Hughes had prepared recorded samples of the melodies and phrasing to give the musicians an idea of what they were looking for. "When we had those parts safely recorded we'd ask the players to have another take and do whatever they felt like! This was always a surprise and we got some wonderful elements we could edit and play around with later. Hearing the tracks leap to life in full cinematic glory in Bombay was a hell of an uplifting thing," glows Hughes. "Standing in front of the orchestra and conducting these guys was truly wonderful. We

were blessed with great players - really passionate musicians," reflects Mackay.

The result is a cinematic explosion of some of the most beautifully colorful and lush arrangements these ears have ever laid headphones on. It truly is worldly imagination fodder, and you can barely help but wonder how two cats from the London electronic music scene have gotten themselves into something so much bigger than that. "I've trekked around Europe, Asia, Africa, North and Central America and the Antipodes a great deal over the years," Garry tells us, "somewhere along the way a lot of culture has rubbed off and that includes lots of music. We've both got wide and eclectic tastes and I've always liked artists who mix different music heritages together or who search out different sounds."

You can't help but wonder if this is a solid example of technology lending itself to a future of communication and progress on a larger scale. "What most people want is 'life, liberty and the pursuit of happiness' to quote the Declaration of Independence. A bit more live and let live and a fairer distribution of the world's resources would go a long way towards achieving this," states Hughes, "Just don't get me started on George Bush."

"I think that a quiet revolution is already happening across the world. In music, in art, in humanity itself," reflects Mackay. "It's the people of the world who can unite and actually make some difference to the population and to the planet...and they are gradually. Where I live in London is a wonderful melting pot...Croatians, Polish live next to Somalians, Ethiopians, Indian, Pakistani, English and Australian. You name it," he continues. "But underneath all of our flags and different ways of life we are all the same."

> bombaydub.com
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BEING MALKOVICH

BY MIKE THE POET

Malkovich is a Los Angeles based MC with an incredible work ethic and progressive ideas. While just released *Skeletons*, (Kajmere Sound) is his debut album, he's no rookie to the game. After all, it's a record 4 years in the making.

Originally born in Genoa, Italy in 1979, Malkovich came to LA in June 1992 shortly after the Rodney King Riots. These were turbulent times in the city of Angels, and it was music by artists like NWA and Ice Cube that provided the soundtrack. Malkovich lived in West LA, attended University High School, and was immediately thrust into hip-hop culture.

"Uni High School is how I started rhyming," he shares. "It was around '94. All we did is cipher at lunch time. We listened to Freestyle Fellowship, Pharcyde, Death Row and Wu Tang. Those guys were geniuses. We listened very close. Mikah 9 from Freestlye Fellowship is one of the best rappers alive as far as I'm concerned," he says. "We also loved Fatlip."

By the time he graduated high school in the mid '90s, he had planted the seeds of what would evolve into the Gershwin B.L.X. crew. Gershwin B.L.X. included Molman, Omni, ABCDEFG, Cee Brown, Malkovich, and Milx. They immediately started doing shows in the late 90s, appearing up and down the West Coast and club circuit. They were clearly influenced by their heroes. Malkovich notes, "The West Coast legacy gave birth to our sound."

Around 2003, the crew slowly disbanded. His insight into what made them split also says a lot about the demise of Pharcyde and Freestlye Fellowship. "The crew thing becomes claustrophobic. It seems to be an LA thing. Jurassic 5 is the only one that has stuck together. A few guys get a blown head and start listening to what people whisper in their ear and next thing you know, they're going solo."

With the release of *Skeletons*, Malkovich has been touring and rocking shows as a solo performer. Still he admits, "I actually prefer the crew thing. I like the friction in the creative process."

"It's ebb and it's flow, it's the head, it's the toes

it's yes and it's no, it's friend and it's foe
it's my arms and my legs and my heart and my head
it's the start and the end, the darkness behind the bend
it's the land and the trees,
it's the sand and the sea
it's the hand on the key, it's the man you can't see
it's love and it's hate and it's bumps and it's scrapes
and it's running a race with one foot in the grave..."
(from title track "Skeletons")

Malkovich is working hard to move through all of these places. Besides being a full-time MC, he's been a freelance journalist since '96, having been published by magazines like XL, Vibe, Source, URB, and Rime. Recent momentum and a truly poetic twist of events has Malkovich rubbing elbows with his heroes. Over the last few years, Malkovich's close cohort Omni has been recording songs with Fatlip and Mikah 9. Simultaneously he has toured with them all. With the drop of *Skeletons*, Malkovich stands next in line in the West Coast legacy.

> malkovichmusic.com
> Listen to soundbites at kotorimag.com



I am a leader not a follower





THE PROMISE OF PERSEVERANCE: PORTUGAL. THE MAN

BY DAVID BROOKS

When I caught up with the pint-sized lead singer and rhythm guitarist of **Portugal. The Man** outside the Key Club in Hollywood, John Gourley was busy catching his breath from what looked like an impromptu nervous energy lap around the venue. They'd just finished the third show of their breakout tour in support of *Waiter: "You Vultures!"* their first album as a unit. A triumphant rock romp filled with guitar bombast, soft keys and cryptic lyricism delivered in lilting fashion by the man now standing before me, face beet red and sans the hoodie that kept him covered and comfortably estranged from the gawking L.A. crowd during their set.

The *Portugal* sound is akin to early At The Drive In with more emphasis on playing the songs instead of wailing them, hypnotic guitar lines bounce off of each other building to frenzy before dropping out completely. The vocal melodies could have easily been dipped from the serene singing of Blonde Redhead's Kazu Makino, which can only be interpreted as a compliment. Words delve in and out of thoughts on religion, politics and the ever-evolving human experience on songs like "Chicago", of which Gourley explains, "My dad grew up through all that Vietnam stuff, he had friends in The Weather Underground, lots of protest, that song

is based on the Chicago riots. The whole ending, the buildup, is talking about how much people change throughout all that and how that affected the people who had to deal with it firsthand."

But would you please speak up, I can't hear with these clouds in my ears.

The systems down I doubt we'll get through, send your money for the Caterpillars to entertain.

- Chicago

All but one member hail from Wasila, Alaska, prime real estate for a strange upbringing you might say, with winters longer than the annual 674 mile Iditarod dogsled race through the states arctic wasteland. Gourley's parents even ran the Iditarod, his father four times in all. Except for Jason Sechrist (drums) from Portland, the lineup includes Wes Hubbard (keys), Zach Carothers (bass) and Jesse Cunningham (guitars) who combine with Gourley to complete the band Portugal. The Man. Which if you asked them if they thought they'd cut a record and be touring a year ago, they would have grinned longingly and promptly asked you for a place to stay. "After we came down from Alaska, oh man, all of 2005

we were sitting in Portland, we didn't have a place to go, so we kept our money that we saved to do the record in our accounts and slept on peoples couches... pretty much being a burden to every friend we had in Portland (laughs)."

When asked how they stayed focused and motivated musically as they tramped through last year, Gourley's voice deadpanned, "To be honest, we were right on the edge of calling it quits. It was Zach, Wes and I and we'd talk about it all the time. You know it's so hard to give the stuff to someone who understands it, because we couldn't go in and do demos without a drummer. I just can't work like that, Jason joined us during the recording of the album, but it was close, right before we did the record we were like, "If they don't take it, we're gonna stop. But it all worked out."

Portugal. The Man's dedication paid off, Fearless Records picked up the album, shoved them in a van and now their out gallivanting around the country toting an album wise beyond their years, find this band when they come around and revel in the inspiration of music incarnate.

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TCHAD

magazine



The METRIC System

BY BOB FREVILLE

Mood is important to music in the same way that it is important to a good piece of *noir* or the atmosphere of a jazz club. You need to cling to the grey curtain of smoke and feel some sort of buzz carrying you along through the dark underneath. Metric's music possesses this mood.

As a four-piece band, they have performed 450 shows since 2002 and set a standard in Canadian music that spills over nicely into American rock couture. Few bands from the underground can boast that they have both starred in French arthouse fare about junkies (Oliver Assayas' "Clean") and played somber solo piano in churches (as lead singer Emily Haines has).

Slinging songs like "Dead Disco" and "The List" that ripped on consumerism and Yuppie excess, the band broke through ballistically with their debut LP. 2003's "Old World Underground, Where Are You Now?" was a refreshing blast of old school sonic thrown into a swirl of new wave hooks and sardonic spins on lyrical cliché. Perhaps as a result of the popularity

that they have garnered, they've seen their first CD go Gold in Canada, their sophomore CD "Live It Out" get emokids to dance again, all while shooting a music video for "Poster of a Girl."

Like so many bands, Metric's vocalist is very much the focal point. Emily's polished and oft-heartbreaking voice calls to mind a less passionate and volatile Aimee Echo. *Her profile calls to mind a snapshot of Harriet Andersson from an old Ingmar Bergman film. Her workload calls to mind the Energizer bunny.*

Emily was busy when we got her on the phone, hurrying around a condo at Sundance (in Park City, Utah) in preparation of a show with fellow Toronto natives Broken Social Scene. Having known them for some time, she writes, performs, and records with them whenever she can. "Sort of an old friend collective," Emily explained. "I try to be involved with them as much as they need me. This is a moment when they called and said I should come."

After touring quite consistently over the past few years, the band took some time off to record the album before resuming their tour in October. "We toured until the end of December, had a couple of weeks off, then we had the most amazing four days of our lives in New York."

Emily was referring, of course, to Metric's two sold-out Madison Square Garden shows with the Rolling Stones.

"It seemed almost predestined," I said. "Given the image of pursed lips in the album jacket to *Live It Out*."

"I know, it's true," Emily granted. "I thought about it too. And even when they were playing, their demeanor with each other when we met them, it was real weird. We felt like we could really relate to their energy. I was impressed that they have such a clear love of the energy of Rock N Roll."

"That's funny," I replied. "Because I wanted to ask you about the energy and ambience of the first



place you ever played live in.”

“There’s been so many different incarnations,” Emily said. “The first real Metric show, with the band as it is now, was at a place called the Silver Lake Lounge in Los Angeles. It’s a great classical bar, it used to be a transvestite punk club...a great hole-in-the-wall joint. In the back of the club, there was this sign that said ‘Paradise.’ For us, at that point, being able to get a gig and house people we could relate to was just about as close to Paradise as we were going to get.”

Paradise seemed like the proper jump-off point for a flash forward to where the band is at now. “Many of your songs are about what seem like faded, washed-up characters. Are you repelled by pop stars or do you fear that you will become one with the widespread popularity of late?”

“I try not to be self-analytical about this,” she said. “There was a point where I realized that, ya know, it is only Rock N Roll and I *do* like it. I’m not interested in the fatal glamour and success and pain and suicidal motel rooms...I’m really drawn to the romance of stardom or whatever this whole thing is, but I do enjoy noting the underbelly.”

“You’ve said that people don’t like music according to a type. So how do you rationalize the great influx of TRL-hooked poser kids who listen to all the same rap albums and dress exactly alike? Are these people not drones?”

“I guess the world I live in is one where they’re not like those people,” she replied. “The parties we dee-jay and the crowd that comes to our shows can listen to Kanye in one ear and Death Cab [For Cutie] in the other. I think there’s certain radio stations

cropping up that reflect that too.”

“I have no idea if it’s the majority,” Emily added. “I just know that there’s a significant number of people from whom music is broad. They’re not looking to have it be reinforcing a particular identity, like only action movies, ya know? They’re looking for a certain genuine quality to the compositions or they’re looking for people in music who aren’t liars.”

“Are you a fan of happy endings,” I asked.

“Whenever possible...but it’s hard to find until you’re dead. I don’t know what ends...”

.....
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DANNY HOWELLS HOWS!

BY ASHA AZHAR



Shaking dance floors across the globe... from Europe to the Americas...off to Asia and Australia time and time again with his eclectically exciting DJ sets, he has had no trouble in gaining quite the loyal following. Every stop is packed and every human bouncing body anticipates the tension he builds with his every mix. As the intensity rises, his enthusiasm follows suit, and everyone leaves feeling like they just walked out of a 2-drink limit, 1000 capacity orgasm.

It was only natural for Azuli's David Piccioni to approach veteran DJ Danny Howells' to record *Choice: A Collection of Classics*, a double disc that marks the tenth in the label's signature series. Since the series is "generally about the DJ going back to his roots, sharing the tracks and influences which helped pave the way for them," Howells tells us, he took great care in how he wanted to convey his innermost personal tastes. "With my selection, the first disc is focused on the early nineties, tracks that shook me during my first few years as a DJ," he shares. "The second disc is somewhat broader, including tracks

that influenced me while I was growing up such as The Temptations and Japan. I initially made a list of my all time favorite tracks, a list which spanned ambient, hip hop, drum and bass etc, and it was about 100 tracks long."

After the selection was painstakingly cut down to 27, the mix was layed down on two turntables, a mixer, and a Pioneer CDJ1000 CD Player. Then, "Pro-Tools was used to polish the whole thing up." While some have tried to shun the advance of the digital revolution attributed to CD Players and systems like Final Scratch, others have embraced it and taken advantage of the creative opportunities they provide. Howells fits a bit into both. "It's opening up all sorts of new and exciting avenues for DJs, especially for those who play a lot of their own productions, giving it a kind of live element." He confesses, however, that "it also, unfortunately, opens up many new avenues for those who download illegally, and takes away the need to learn to actually mix. I hate the fact that record shops are suffering also, as many people have never

experienced the joy of record shopping. Downloads...never feel the same to me as owning a cherished piece of vinyl."

Though he longingly reflects on the state of electronic music and the DJ, he still doesn't lose touch with what it's all about in the end...the music. "The motivation comes from the clubs, the fact that I get to play and hear the music I adore on great sound systems around the world, and hopefully others will enjoy it too."

Well, there's no question that they do. Enough to allow him to regularly spin up to 10 hour long sets. How he does it? We'll never know...well, actually, all we had to do was ask...

"By sleeping as much as possible beforehand."

Ahhh...but of course!

> dannyhowells.com

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PHOTO: EJEN CHUANG

DJ MUGGS

BY WASIM MUKLASHY

“GZA...The Almighty DJ Muggs...
The time has come...”

Ok, that sounds big. Very big. Although the intro to last year’s “Grandmasters,” the collaboration between the two hip hop heavyweights, rightfully professes something momentous, a conscious decision was made to make the record something that people would discover on their own. “Going into the record I knew we weren’t going to get a lot of mainstream radio play, MTV play, or BET play. It’s not a radio record, it’s a real record from the heart.”

And that’s where it’s always come from. When he pulled in first place at the DMC World Championships back in ‘89, even he didn’t realize the significance of the road he had already embarked on. Right away, a then unknown Cypress Hill enlisted him to man the decks and production boards for their first release...and every release thereafter. Since then, “its been crazy!”

“I was just lucky that my first shot to be successful was on my own terms,” he tells us. “I got a real punk rock ‘fuck y’all’ attitude. That’s where I think the original basis of hip hop comes from. Anti-establishment. Anti-what’s going on. Fuck the trends. Do what you want.”

And he’s carried that mantra with him throughout his career. His Soul Assassins series gained immediate notoriety, due in no small part to his ability to bring in players like KRS-One, WyClef, Dr.Dre, and many more. It certainly didn’t hurt that he was also working with everyone from Snoop to House of Pain, Pearl Jam, and Zack De La Rocha. “He’s a real artist artist,” Muggs says of Zack. “He’s not a mainstream bullshit-ter. When he feels like creating, it comes from a real place. When he was doing all that shit on a major label and saw what it was all about, he just wanted to get back to what made him want to do this in the first place. I respect that.”

Something that seems to be a recurring theme in Muggs work and words is his continued plight to keep true and real hip-hop alive. “There’s some really good stuff out there in the underground. You just got to go search for it, and the internet is really good for that. The only problem

is that the lifespan of music is dwindling. 2 weeks and people are tired of it. We’re born and bred to be consumers. That’s the capitalist fast food society. We want it now, we eat it, ingest it, digest it, shit it out, and move on to the next.”

His solution? Just keep moving. “If you want anything to grow and flourish, whether its love, family, business, your music career...you got to put time into it. You get what you put in.” While best known as the man behind Cypress Hill, the ‘side’ projects he’s kept busy with outside of that are also significant enough to be milestone’s in any other producer’s career. In addition to the Soul Assassins, there’s Angeles Records, Muggs’ own label, and even a syndicated radio show called “Mash Up Radio” on Sirius Shade 45, Eminem’s station. “I’m equally balanced left and right brain,” he reflects. “I’m very highly creative and out of my fuckin’ mind, but I’m also super logical with numbers, and to me, business is creative.”

With an undying passion and a non-stop search & rescue for the soul of hip-hop, DJ Muggs has implanted himself in the people’s history of the music. Not only can you not escape his work, you wouldn’t want to.

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GOAPELE

BY SIMONITA

"I like that song 'Maps'"
"Oh yeah?"
"Yeah."
"By The Yeah Yeah Yeah's?"
"Yeah."

Believe me, we know what we're talking about. I began my conversation with the Bay Area beauty cool as a cuc, sprinkling in nonchalant musical queries amidst my modest admiration of her flawless dreadlocks. Let it be clear that I made the call for the music; the rest is negligible, albeit breathtaking, icing on the cake.

For some reason Goapele's sound has been lazily classified as "neo-soul" - that irritating term tossed around in music rags to pigeonhole new black artists. But does it bother her? "Kind of," she began, "I don't know what label to use

to categorize my sound. I want people to listen to my music and become familiar enough with it where a label won't matter anymore." Yeah, yeah, yeah - heard that before - everyone from punkers to percussionists aspire to create a musical utopia, but the sincerity in her voice heightened my journalistic antennae.

On her new album *Change It All*, Goapele supplants her R&B stereotype by gallivanting through scat tracks and soul-searching anthems. "I was hoping people wouldn't mind being taken through different genres... but I did want a classic sound that would span through the 70s, 80s, all the way up to the present." Her stellar band in tow, Goapele accomplished this

by using vintage instruments like Moogs, Rhodes, layers of guitar, and distorted bass during the recording session. For example, on "Darker Side", she drew influence from Pink Floyd while working with producer Linda Perry (Christina Aguilera? Pink!), resulting in a Roberta Flack-like delivery over rousing instrumentation.

Goapele's singing is an experience to be savored, not swallowed. It sets her apart from the multitude of seductive songstresses vamping and sassing their best assets all over stage every show for dough but without the pipes to hold up the facade. "In the industry it's a challenge. As a female artist we get put into these boxes - either we're over-sexualized or we aren't. Most of us are a mixture." If Billy Holiday's voice produced offspring, Goapele would be her. As it were, she was born of a Jewish mother and a South African father. It is simply not natural for her demeanor, or her music, to be anything but different. "I identify mainly with being African-

American, but I've had a slightly different experience because my family isn't from here."

Talk about unorthodox, she even started her own label, Skyblaze Recordings in 2002 with the help of her brother, and boyfriend to put out her critically acclaimed debut *Closer*. Proof that the DIY ethic is not reserved to indie rockers or underground hip-hop, *Change It All* was recorded at Skyblaze studios but has been distributed by mega-music conglomerate Sony/BMG music.

But that'll hardly keep Goapele from speeding down the corporate highway.

Skyblaze Recordings works with newfound Bay Area artistes constantly, and her team has gone all the way with the theme and title of the new album by launching

ChangeltAll.org; a philanthropic website developed as a forum to connect those who want to make a positive impact. Instead of focusing on one issue - the war, censorship - the site exposes a myriad of issues of political action, or lack thereof, that are already out there. It's a way for those who aren't in a political community to start taking small steps towards activism. Yet Goapele downplays her diplomacy, "I get put into this political category because it's part of what I do. It's in no way all that I do."

All that she does is impressive to say the least. All the variety of sounds, all of the sensuality conveyed with the classy style and range of an opera singer as it pleasantly collides with the heartbreaking passion of Nina Simone for a new generation of neo-soul... come on people, I'm just messin' with ya.

"As a female artist, we get put into these boxes - either we're over-sexualized or we aren't. Most of us are a mixture."

- > Goapele.com
- > Changeitall.org
- > Listen to soundbites at kotorimag.com



ART: KAZU KIBUSHI

FLIGHT

BY MOLLY HAHN

In 2003, Chris Appelhans, Kazu Kibuishi, Khang Le, and Catia Chien felt the urge to combine their super writing and illustrating powers and share their vision with the world. FLIGHT is the comic anthology that emerged when they decided they wanted to tell really good stories.

With cool pictures.

At the time, much of their illustrating community was dispersed over various web forums. Kazu, graphic novelist and editor/art director of FLIGHT, realized the need for a virtual community that would centralize artists as well as provide an outlet for the types of stories their

friends wanted to write and draw.

Behold, the creation of the Flight Forums - the epicenter for the production of FLIGHT.

"Not much discussion went into the template or medium for FLIGHT. It was pretty much understood what we were creating. I think for many of us comic creators, it was a relief since we had been waiting a very long time to see something like it come together," says Kibuishi.

Through their respective circles of friends, the FLIGHT movement and contributor list grew quickly and organically. There wasn't a set selection

process initially, but Kibuishi definitely had a couple people in mind that he wanted to include in the first anthology.

Kibuishi planned on funding the book himself and was ready to throw his life savings, but Image Comics stepped in just in time, "When we were setting up to pitch the book to publishers at the Alternative Press Expo, Erik Larsen, who had become the new publisher at Image, dropped by our booth and offered to print it," recalls Kibuishi. "They weren't one of the prospective publishers we were looking to go with at the time, but they did clearly have the best deal in the comics world when it came to creators' rights. So we went for it, and I think



ART: PHIL CRAVEN



if it wasn't for them stepping in, we wouldn't be where we are now."

The FLIGHT planning isn't as spontaneous as the stories and illustrations may appear. Kibuishi's knowledge of the meticulous and administrative details that are necessary to see a project to its fruition came from years of experience, particularly from the work he did on his graphic novel *Daisy Cutter*. "It's like backing up a car very, very slowly, inch by inch, until it fits right into place."

FLIGHT Volume One is a 208 page treasure chest containing accomplished artists such as Enrico Casarosa and Jake Parker. Casarosa, currently a San Francisco resident, works as a storyboard artist at Pixar. His comic entitled "Air and Water" blends poetic verse inspired by Antoine de Saint Exupery with soft images depicting a pilot's euphoric experience taking off. A recent display of his work at the NUCLEUS gallery in Alhambra, California shows off his enchanting use of orange and red. For more on Casarosa, visit enricocasarosa.com.

Jake Parker currently resides in Texas, also makes his living as an artist. His action packed adventure "Hugo Earheart" is about a boy's undercover life as an air-courier who

battles boltships with his flying pig and whale friends. Additionally, Parker has a comic called "Lucy Nova." You can find more of his stuff at agent44.com.

FLIGHT Volume Two, which increased substantially in contributors and stories (clocked in at 432 pages!!), houses the likes of Don Hertzfeldt, Amy Kim Ganter, and Khang Le. Don Hertzfeldt, an animator and former classmate of Kazu's, takes the reader on a post-it note journey through the painful reality of life during humanity's last month of existence in "Dance of the Sugar Plums." Don's film *Rejected* was nominated for an Oscar in 2001 and is wrapping up work on his latest short film "Everything will be Okay". Don is also co-creator (along with Mike Judge) of the Animation Show. For all things Don, check out bitterfilms.com.

Khang Le, who lives in the Los Angeles area, is a free lance conceptual artist for video games. His story "Monster Slayers" is a fantastic voyage of two men with an affinity for pho and monster slaying. Le's illustrations are absolutely awe-inspiring. See for yourself at: khangle.net.

Amy Kim Ganter, a resident of Alhambra, California and Kazu's fiancée, conjures up a breathtaking exploration of one boy's conflict over whether he should use his special powers to protect his village against an invasion of monsters in "A Test For Cenri". Ganter just completed her graphic novel *Sorcerers and Secretaries* with Tokyopop and

created the epic fantasy comic *Reman Mythology*. You can get more fun fantasia at felaxx.com.

FLIGHT Volume 3, which is being published by Random House, will be available in bookstores at the end of June, just in time for the San Diego Comic Con! You can get all the latest news and reviews at the Flight Forums. The bulk of the production of the anthologies still occurs behind closed doors on the forums, but it's also a great resource for aspiring comic artists or illustrators. There are areas where you can post your work and get nearly instantaneous feedback and critiques. On the other hand, if you are just a fan of comics, art, and life in general, it's a great place to hang out with really cool people. The forums embrace the simple and inspiring pleasures of life by providing areas to discuss food, art, movies, and general miscellany. You'll never want to leave: flightcomics.com.

FLIGHT has become a movement that embraces integrity, perseverance, and the love for great storytelling. The anthologies are a tangible gem that you can carry with you like a faithful friend while the forums are the factories hard at work day and night - all over the world - proving that you can truly make your dreams a reality.

Molly Hahn is a Los Angeles based artist who is currently working at the Animation Show on top of her own artistic exploits. You can check her out at: mollycules.com.



ART:KEAN SOO

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THE PRODIGY

WHAT EVIL LURKS IN THE HEARTS OF MAN.

BY WASIM MUKLASHY

"For me, being on stage...that is my release...that is my buzz...that is my drive...that is how I raise my adrenaline...how I get my blood flowing!" - MAXIM

The Prodigy are on a mission. An expertly strategized and skillfully manipulated mission to resurrect the freak flag and catapult crowds into frenzy, it's still their time, it's *Their Law*.

Following the nauseating barrage of hip-shit bling-hop that finally began its demise over the past couple of years, 2006 witnesses an overdue lull in our diluted pop and mainstream music worlds. In the midst of this atrocious period of the stale and easily forgettable, it's always safe to navigate the underground. The underground is where people are not afraid to experiment. It's where 'safe' is frowned upon and innovation fields its essence. It's where labels like Definitive Jux, Quannum, Up Above, and Rhymesayers, and acts such as Danger Doom, Aesop Rock, Lyrics Born, and Ohmegga Watts helped rejuvenate much needed credibility and the re-emergence of hip-hop as a genuine reflection of culture, a true art form.

It's 2006 ya'll, the timing couldn't be better for an electronic renaissance. It's been years since the rave-bubble popped, people have emerged from their haze, tossed the binkies, and they're realizing that everything towards the

end of that era pretty much sucked ass! By that point, it really *wuz* the drugs. Now we...uh... they've had a chance to refresh and remind themselves of the joys of discerning quality in sound over psychosomatic Qualudes.

People are rightfully searching for something new and fresh, and the technologies from the old school analog world and the new school digital plane are beginning to align into a comfortable duality of creative and unconstrained evolution. While both sides have struggled to understand where the other fits, others have decided to simply seize the moment and *show* people why and how we can all be one big happy family. Well, maybe not everybody.

With their aggressive punk rock regalia blanketed in thrashing poetic synth-lines and gritty, dirty, rumbling low-ends, The Prodigy have taken it upon themselves to remind people what it's like to freak the fuck out and be emotionally jarred by sonic aural frequency radiation... yes...music. Fortunately for us, they've chosen this year to do it.

"It started when we all met on stage," reminisces Maxim. "That was the

first show The Prodigy ever did. I met everyone like 3 hours before the show. We had a drink, we looked at each other and said, 'OK, so how are we going to do this?' I just got on stage and freestyled and the crowd loved it." With Keith's screeching prowess, Maxim spittin' verse, and Liam droppin' bunker-bustin' break-beats, they left a far-reaching impression. The promoter wanted them back right away, and soon after, huge parties such as Raindance and Perception were asking them to play. "It was a buzz just to play on stage at these events, and we really haven't looked back since."

Ever since that fateful day over 15 years ago, The Prodigy have released 4 full-length records, on top of too many singles to count, 12 of which consecutively broke the top 20. They had the #1 album in 27 different countries *at the same time* with 1997's *Fat of the Land*, and they've toured the world more times than the space shuttle. "When you're in it, you don't really think about it, you're just really enjoying it and doing it. Every year is a bonus," reminisces Liam. "That's the mentality right when we first started."

The single most important factor contributing to their success was their rowdy and rambunctious live show. "The trouble is a lot of electronic bands wanted to hide behind the equipment," expresses Liam. "A lot of it revolves around a couple of guys around keyboards." "We wanted to represent our music and we wanted



PHOTO: CHRIS DAVISON



people to know who The Prodigy were,” adds Maxim. “You can actually see and feel the experience of The Prodigy rather than just listen. Without that energy and that focus of being a live band, there wouldn’t really be a Prodigy.”

“It’s also what the music stirs up in us,” Maxim continues. “It’s not only representing the music, but the music stirs something up in us and we perform that and people in the crowd watching us appreciate that. We’re doing what the music tells us to do and we express ourselves and we’re not afraid to do that...we thrive on that. That’s what we love. Creating that energy and that vibe.”

It’s an energy defined by intricately placed live instrumental riffs lined over psychotic break-beats and bass bombs tipping the Richter. You can feel the very vibrations of the marrow in your bones rhythmically pulsating deep in your cerebral membrane like a jackhammer on speed. Samples and vocal spits so cunningly placed into frequencies that coat your eardrums they send the nervous system into a state of temporary euphoric dementia.

If you’ve ever seen The Prodigy live, you know I speak of self-evident truths.

And their punk rock theatrics aren’t just a show. They extend well into their uniquely

genuine off-stage personas as well. I mean really, how else can you turn down not one, not two, but *three* of music’s biggest legends for remix work and somehow make it sound so reasonably justifiable? Madonna who? “I had a lot of respect for her, but I didn’t think she should just be able to use me to help her own music when she didn’t really mean anything to me,” Liam says of The Material Girl. “And the same with David Bowie and U2, I made the decision not to do that stuff because I’m not really work for hire. I’m really into my band, my thing, and I don’t want to give other people our sounds.”

Their quick rise during the glory days of the early electronic scene in Europe was infectious. It wasn’t long before they were being pushed around the globe, and the States finally decided to pick up on them. It was right around 1997’s *Fat of the Land* record, which

included such classics as “Firestarter,” “Breathe,” and “Smack My Bitch Up.” “I think it hit at the right time,” explains Liam. “It was kind of a new thing, they were pushing the electronic movement and MTV jumped on it.” With a perfect cocktail blend of electronica and hip-hop, they did a remarkable job in uniquely complementing the era’s often unfounded infatuation with the rock/hip-hop hybrid.

Then, the inevitable began to rear its ugly head. After *Fat of the Land*, the band began to feel the pressure of the fame and the sales from the label end. They felt that their creativity and the band’s soul were at stake. “We were having to go into the studio because the record company wanted us to make a record,” Liam tells us, “and I wasn’t really into the stuff I was doing. Nothing really gelled.”

“It was a tough time for the band,” adds Maxim. “We were playing a lot of shows and needed new material. We were on the verge of being burnt out. If I go onstage and I’m not performing 110%, I’m not happy, and the others are the same way. We weren’t really firing 100%, and if tracks aren’t really firing, and the direction’s not right, we’re not going to do it. I think it was summer of 2002 that we decided to take a break...take a step back and look at where we can go in the future.”

“I wanted some time off,” admits Liam. “Maybe my time off

was a bit too long for other people and maybe other people started to develop solo projects. Then when I was ready and wanted to get going, there was a big communication breakdown between me and Keith. That can breed paranoia, and after months, that gets bigger and bigger and sometimes you see a problem that wasn’t even there. That was definitely the case with a few things.” After a ridiculously solid 12 year run, it seemed the world was on the verge of losing them.

Liam tried to fill the voids with 1999’s mostly uninspired *The Dirtchamber Sessions, Volume 1* mix record, and 2004’s lukewarmly received *Always Outnumbered, Never Outgunned*, in which, despite even this tumultuous period in The Prodigy’s career, Madonna still couldn’t stay away and signed them to her Maverick records. Vocal duties were handled by various guests including

“I’m not really work for hire. I’m really into my band, my thing, and I don’t want to give other people our sounds.”

- LIAM ON TURNING DOWN MADONNA, U2 AND DAVID BOWIE





Kool Keith, Liam Gallagher, and Juliette Lewis. "I think a lot of people were confused by that record. Even though it had a couple songs that were classic Prodigy, without Maxim and Keith's vocals, I think it felt like less of a band."

This period of uninspired dissatisfaction spurred them to refocus on what they were in this thing for in the first place. "As soon as I got back into the swing of things and we started communicating again, everything was alright," remembers Liam. "There was a lot of talking in hotel rooms at 3 in the morning over the last year to discuss with each other different issues and talk about all the things that went on. That was healthy. It worked. And we came out of it mates again. That's what matters."

That's also what led Prodigy to reflect upon what they have accomplished. It's also what led them to regroup with a renewed vigor they haven't felt since *Fat of the Land*. "We still feel like we have a lot more to give. We're not finished. The band's not over," an enthused Maxim reiterates. "This band is going for the rebirth and I tell you man, we're just fired up! We all ignite at the same time and that's what it's all about."

After being inundated with regressive musical tangents, innumerable production advancements, and the soul sucking world of barcodes, The Prodigy has finally had a chance to sort things out and bring it back to basics - making music that moves themselves as well as the masses.

"When I did *Fat of the Land*, I had a studio full of gear and could get my hands on anything. It just got too much. I think I've come full circle by not getting swallowed up in technology. I just set up a new studio in London and tried to keep it really simple - a couple of keyboards, a guitar amp, and a computer. The approach now is that these are the 3 members of the band. These are the people we're going to work with. The record will be basically written by these three members."

Consequently, 2006 sees The Prodigy's most actively inspired year in over half a decade. While the new record is currently being recorded, before its release early next year, they will have scoured America from West to East Coast and all the go-betweens, including the cementing of their legendary status with a rare live appearance headlining the Ultra Music Festival at this year's Winter Music Conference in Florida.

Additionally, they tease us with *Their Law: The Singles 1990-2005* (XL Recordings). "When we did this album, it was the first time we really sat down and looked at what we've done," expresses Liam, "and we're proud." In addition to a full color 50 page booklet, the double CD set includes 31 tracks of their biggest singles, live tracks, remixes, and 3 new songs.

"*Their Law*, for us...is how we conduct ourselves, how we go about doing things...we stick by those rules and regulations and ethics. One thing we found was that there's a newfound energy being on the road. Energy is created and vibes and ideas are born. There're all these ideas starting to breed and flow and we realized what we missed."

"It's what's good about all of us," Maxim continues. "We're quite diverse in the styles of music we like, but the common ground is the energy it creates. That's what brings us together. There's a good feeling just being back."

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The Lost Angeles Times

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Lost Angeles, Friday, February 31, 2006

BY SCOTT SHAPIRO

BILL O'REILLY: OSCAR'S GAY!

FOX News TV Host takes on the Academy Awards

BY CHEESEBEEF MACGRUDER

What's gold, bald, shines and is shaped like a phallus? Apparently everything that is wrong with Hollywood and liberal America in general according to conservative FOX News TV Show host and radio personality Bill O'Reilly. "Hollywood continues to try and pull the wool over our eyes but after this year's Academy Award nominations, it's pretty clear, Oscar is gay."

"Let's think about it for a moment", he continued. "Oscar is a text book case for the entire liberal race, flip-flopping without even knowing it. I mean, is it a he... she... is it a post-op? Where's his golden rod for pete's sake? I don't know, but what I do know is that what it wants more than anything else in the world is to be tightly held in the palm of predominantly male hands in front of a national audience. I think that says it all right there".

And apparently, O'Reilly's disdain for Oscar isn't limited to his physical appearance. "Look at all the nominees without your Kerry-colored glasses", O'Reilly said, gaining steam. "You have movies in which the 'Palestinian' terrorists are



painted as good guys (*Munich*), some liberal rant about racism (*Crash*), and a biography about a sexually deviant, self-promoting journalist who has a problem with ethics (*Capote*). You really think any one in the red states wants to watch any of that?"

No stranger to butting heads with Hollywood, O'Reilly was particularly irked by the two nominations for his long-time nemesis and actor/director George Clooney. "All I can say is "good luck" Mr. Clooney in getting a return on your investment. You don't get very far in this country spinning your liberal nonsense against a man of Senator Joseph McCarthy's stature. Honestly, Mr. Clooney makes Oliver Stone look like Teddy Kennedy."

But in particular, O'Reilly took aim at what most critics believed to be the favorite going into the Academy Awards, *Brokeback Mountain*. "Gay porn masquerading as a 'love' story. Look, they have a right do whatever they want in the privacy of their own homes, but do we really need to see it blown up to 40 feet? We get it. You're persecuted – but who isn't in this country according

to the liberals? Except of course the Christians who have seen an attack on Christmas that would make a gay, black, Arab blush in comparison. But you don't see Hollywood making movies about their plight do you?" When asked about the success of Mel Gibson's *Passion of the Christ*, O'Reilly quickly replied, "And how many Oscars did that win? I thought so."

When asked if he was at all surprised by who and what eventually took "Oscar" home O'Reilly replied he didn't even know, having not watched the ceremony. "Why watch? They're all going to go to some lefty who loves the gays, hates America or wishes they were Palestinian anyway, so what's the difference?"

When reached for response, Oscar declined comment.

"Doesn't surprise me one bit. I've challenged him to come on the show many a times to defend himself, but not once did I hear anything back and let me tell you, the silence is deafening", O'Reilly retorted when he heard the news. "Classic. Absolutely classic."

U.N. Panel Puts Iran on Notice, Again

"And this time we really mean it!" says IAEA Chief Mohamed ElBaradei

BY MOKTAR ENJAYE

After months of refusal from the Iranian government to comply with a February 4th resolution approved by the board of the International Atomic Energy Agency asking to cease all nuclear activities, the U.N. decided enough was enough, yesterday unveiling what they hope will bring about a solution to this crisis... an even stronger worded resolution.

"That ought to do the trick", ElBaradei started at his press conference upon the announcement of the second resolution. "We really thought putting Tehran on notice would accomplish compliance, but everyone knows that if at first you don't succeed, try, try again. This resolution shows that this time we really mean it! We were even thinking of putting some f-bombs into there but we didn't want to come off as too hostile."

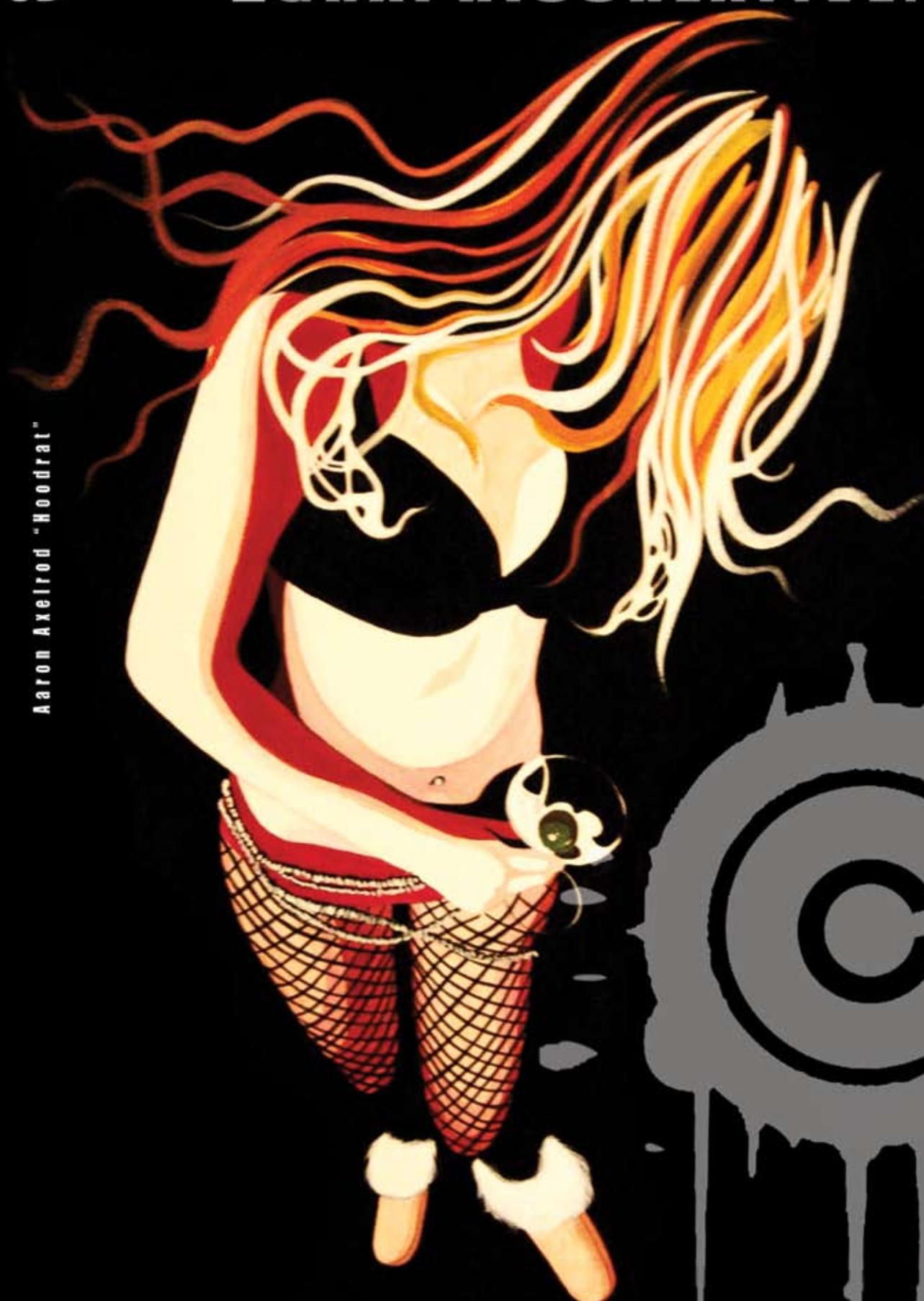
In response to the first resolution, Tehran immediately announced that it would restart their efforts to enrich uranium, a procedure that could provide fuel for nuclear weapons. Upon hearing news of a second resolution Iran has gone ten steps further, (*continued on page 98*)

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WELCOME TO MUSI-CART-CHI-POLYTIK-CHA-CULTCHA

BY MARLIN W. GEORGE
PHOTOS: ANGELA PIERCE

George “Dr. Funkenstein” Clinton

begins the interview by picking up WAV #5 and says: “Music uuuuh, art, politics, culture. I’m tryin’ to use that as one word...” He repeats “music, art, politics, culture” over and over, and after about two minutes of this I decided to begin the interview by chanting this with him for about another 2 minutes, before breaking into the interview ‘VJ’ style...and Funkateer *Trey Lewds*’ newest tracks are vibin’ in the listening den of *The Mothership*...

Marlin: Dr. Funkenstein, tell us about your new album *How Late Do You Have 2 BB 4 U R Absent?*

George Clinton: “4:21!!! If you get there at 4:21 you just blew it! George is goooone... Yeah, everybody thought that we was gonna be *gone* forever, but I just told them that we was LATE! We were late getting back to the table - we had somethin’ stashed with us under the table, we was just late with the last joint! But we’re HERE!

The funk doctors’ “new joint” is his newly introduced independent record label *The C Kunspruhzy* (pronounced “The C Conspiracy”),

GC: “Catch-phrases, ya know what I’m sayin’? Communism, Crips, and Crack! See how they can make a phrase *stick*, make you scared of it, and then sell you protection from it?” “Communism, Crips, and Crack... *The C Kunspruhzy*.”

M: “Oh...”

GC: “Ha!! It’s been fun man. It took a long time to put it out, but only because of the court cases; I had to give all my time to it. But now it’s been leveling off since we won 4 of our masters back from these record companies, and 100 and somethin’ million dollars from samplin’ and royalties back.

“This particular company (*Bridgeport Music*) has been scammin’ and forging the papers, and admitted it, and because of a technicality we couldn’t submit that in *our* cases’, but it came up in another case, so...*that* one was close...they’ve been able to keep us out of the court. It was sleazy managers, convoluted cases, lawyers and

uninformed judges. They’ve been tryin’ to duck us. There are so many cases out there that they contradicted themselves, and when that started to happen we decided to go ahead and put the album out.”

In “George Clinton Wins Rights To Four Landmark Albums”, reported last year by Nolan Strong on allhiphop.com, a court granted Clinton complete rights and control of four influential albums, *Hardcore Jollies*, *One Nation Under A Groove*, *Uncle Jam Wants You* and *The Electric Spanking of War Babies*. Clinton received the rights after a 15 year battle free and clear, with no obligations to any of the previous owners. The judge ruled that Clinton was defrauded of his masters in a case of conspiracy involving former employees, his lawyers and a former manager. In various lawsuits, the former employees claimed Clinton had signed the rights to his masters away.

Dr. Funkenstein explains, “The former employees, a lot of them are *arrangers*; they should have gotten millions of dollars - the administrator of my publishing should have been able to tell them that “I gave George your money” if he was administering it *right*, but he couldn’t because he was administering it *wrong*... He didn’t give me their money. We didn’t get a royalty check - ever- for *Funkadelic*.”

M: What advice could you give to up and coming bands from your experiences about royalties, publishing, and the record business?

GC: In a voice like my own *Godfather* or “*Uncle Jam*” giving it to me straight up.

“For the record business, you don’t get royalties or your back-end, it’s been a slave business all the while, like *sharecroppin’*, You get loaned your own money, “in advances”; and for the most part, you end up going to borrow some more, Until they get tired of you, and then they tell you that you aren’t sellin’ records anymore, *cuz you’re on the road*,

and they say, you’re un-recouped...”

“It’s getting harder to do that now with the bar-code, so you find a lot of millionaires now in Hip-Hop and Rock. They don’t get nowhere near what they’re *supposed* to get, they don’t get it *all* now; but they get a lot more than most of us got...”

“But for us, there was a thing of sampling the masters *and* the publishing. It’s been kept quiet for the longest... Armen Boladian (*Music Executive, President of Westbound Records*) and *Bridgeport Music* would sign my name and say he had the publishing (rights), and I got lawyers who were as bad as *he* was... and there was millions of dollars (at stake).”

M: Now that’s’ the record business’ *Musi-Cart-Chi-Polytik-cha-Culta* for ya, huh?

GC: “Hello! Convoluted Cases?!? Another *C Kunspruhzy!*”

M: On ‘*How Late Do You Have 2 BB 4 U R Absent?*’ It looks like you’ve made it a family affair with your son *Trey Lewd*, *Prince*, *Bobby Womack*, *Joi*, *The P Funk All Stars*, *Del the Funky Homosapien*, *Belita Woods*, and your grand-daughter, *Sativa*.

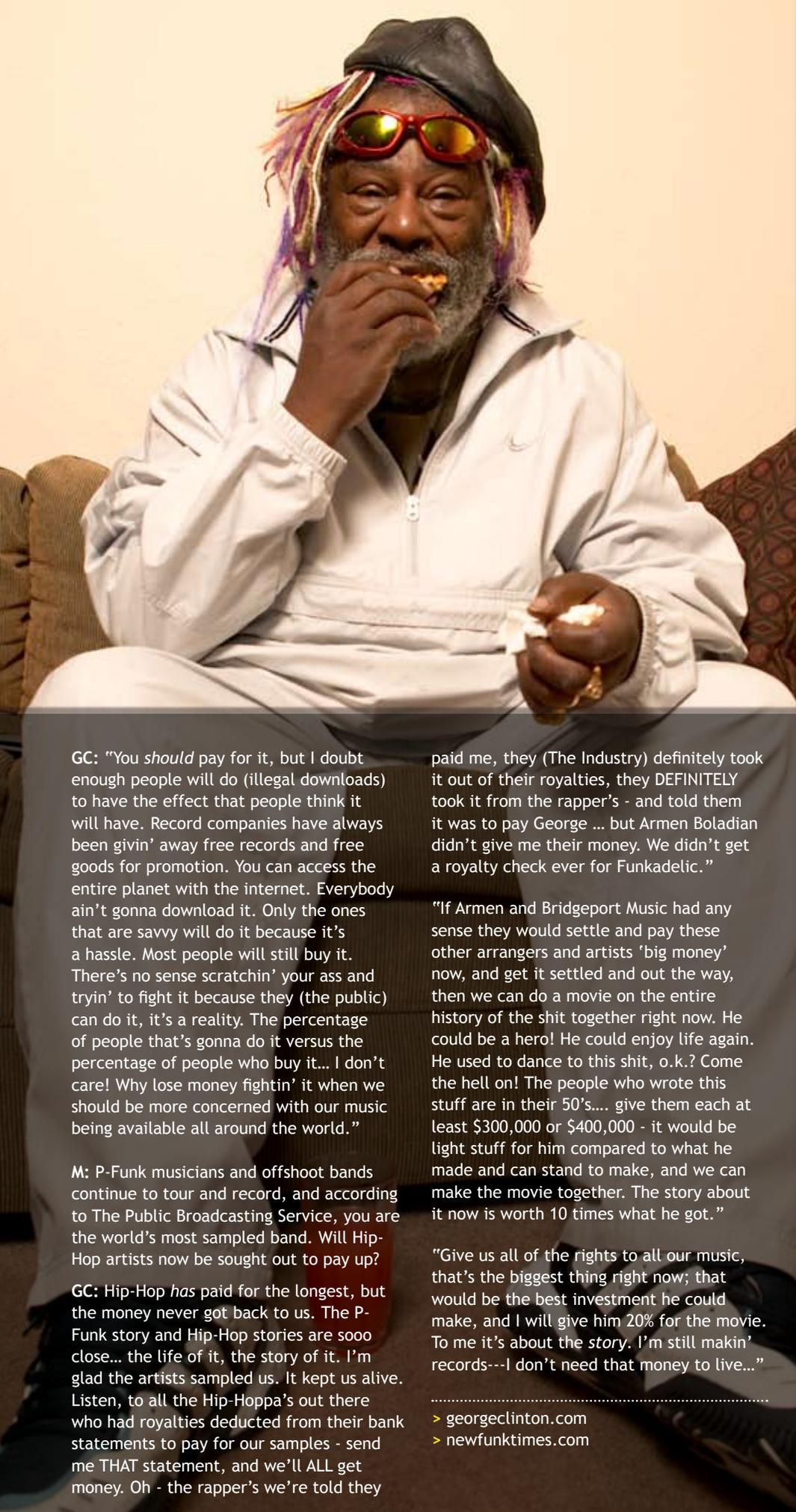
GC: (About *Trey Lewd* and *Sativa*) “...they’ve been bad for a long time, on the road with us and writin’ for a while, and this album - we all came together with it. The album is probably gonna be underground for a minute, ‘cuz I like it like that. We don’t have flops on the record, and *for the underground* - it’s not about *flops*, just about songs that are gonna last for a long time. Really it’s about touring, and we’re on tour together *ALL the time*.”

M: After all of the exploitation you had to endure to gain control of your music, what are your feelings on the “Cloning Dr. Funkenstien” with sampling, file-sharing, free downloads etc?”

“Communism, Crips, and Crack! See how they can make a phrase stick, make you scared of it, and then sell you protection from it!”

- GEORGE ON THE “C” CONSPIRACY





GC: "You *should* pay for it, but I doubt enough people will do (illegal downloads) to have the effect that people think it will have. Record companies have always been givin' away free records and free goods for promotion. You can access the entire planet with the internet. Everybody ain't gonna download it. Only the ones that are savvy will do it because it's a hassle. Most people will still buy it. There's no sense scratchin' your ass and tryin' to fight it because they (the public) can do it, it's a reality. The percentage of people that's gonna do it versus the percentage of people who buy it... I don't care! Why lose money fightin' it when we should be more concerned with our music being available all around the world."

M: P-Funk musicians and offshoot bands continue to tour and record, and according to The Public Broadcasting Service, you are the world's most sampled band. Will Hip-Hop artists now be sought out to pay up?

GC: Hip-Hop *has* paid for the longest, but the money never got back to us. The P-Funk story and Hip-Hop stories are sooo close... the life of it, the story of it. I'm glad the artists sampled us. It kept us alive. Listen, to all the Hip-Hoppa's out there who had royalties deducted from their bank statements to pay for our samples - send me THAT statement, and we'll ALL get money. Oh - the rapper's we're told they

paid me, they (The Industry) definitely took it out of their royalties, they DEFINITELY took it from the rapper's - and told them it was to pay George ... but Armen Boladian didn't give me their money. We didn't get a royalty check ever for Funkadelic."

"If Armen and Bridgeport Music had any sense they would settle and pay these other arrangers and artists 'big money' now, and get it settled and out the way, then we can do a movie on the entire history of the shit together right now. He could be a hero! He could enjoy life again. He used to dance to this shit, o.k.? Come the hell on! The people who wrote this stuff are in their 50's.... give them each at least \$300,000 or \$400,000 - it would be light stuff for him compared to what he made and can stand to make, and we can make the movie together. The story about it now is worth 10 times what he got."

"Give us all of the rights to all our music, that's the biggest thing right now; that would be the best investment he could make, and I will give him 20% for the movie. To me it's about the *story*. I'm still makin' records---I don't need that money to live..."

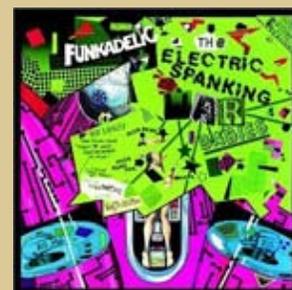
- > georgeclinton.com
- > newfunktimes.com



Hardcore Jollies



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The Electric Spanking of War Babies



Uncle Jam Wants You

.....

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OUT OF IRAQ

A PATRIOTIC CRY

BY VIRGINIA MELIN

PHOTOS: MICAH LASHBROOK

Few can state their opinion on the current War in Iraq with more conviction than Sean Huze, a war veteran, and Jane Bright, the mother of a deceased soldier. These stoic figures came to share their stories at the Progressive Democrats of America meeting on January 29th, 2006 in Los Angeles. In front of a pro-active crowd, they stood and described their personal experiences in order to help an opposition party stop the Bush administration and end this war.

The Progressive Democrats of America (PDA) was formed during the Democratic National Convention in 2004 to bring the party back to the grassroots, fight for peace, universal health care, election protection and global co-operation. It is an organization for people who can no longer tolerate the current administration but who may still call themselves Republican. It is for Democrats demoralized by the perceived cowardice of their once strong party. It is for Americans who are worried that the increasingly powerful Bush Administration will continue to murder innocent people abroad and infringe on personal freedoms at home. The people involved with this organization want all opposing voices to take the necessary risk to act together in true opposition to the Bush administration and to speak up for a better alternative.

After a three year tour of duty in Iraq, Marine Corps infantryman and Progressive Democrat, Sean Huze came home from Iraq and realized that the current political regime in America had forsaken him. "When I got out" he said, choking up, "my wife, my son- my three year old son- we didn't have anywhere to stay, you know...I'm sorry...It took me awhile to realize that I wasn't a failure, that the system was a failure." Sean was injured in Nazaria. He was given an Administration Separation for Physical Condition Not a Disability versus a Medical Discharge. Sean says "this practice is increasingly common. They say two legs, two arms, two eyes; not a disability." In this way, the government is not required to give a severance package or to pay monthly disability. This, along with lack of funding for veteran organizations like the Veterans Administration (the VA), is why Sean, his family, and countless other soldiers in similar situations, are in instant poverty upon returning home.

"Supporting our troops, from a right-wing perspective, stops as soon as we come back. It's just plain wrong for this administration to ask us to put *everything* that we are," here Huze gestured towards

"It took me a while to realize that I wasn't a failure, that the system was a failure."

Jane Bright in reference to her son, Evan, who was killed at age 23, "in some cases everything that we may ever become, on the line and then discard us like we're nothing when they're done with us. This to me is the most unpatriotic, the most anti-military thing that anyone could do." Sean's passion for exposing the sad truths of military life extends into his work as a playwright and as an advocate for more funding for organizations like the VA. He also wants to increase public awareness and aid for soldiers suffering from Post-Traumatic Stress Disorder. "One in five to one in three veterans that see combat will suffer from PTSD," said Huze. "We're coming home and we're going to be amongst you and you can't just

look at a guy to know what he's been through or what's going on internally." Huze urges all to join in his effort to bring our soldiers home as soon as possible and to help in their re-integration.

Jane Bright's son, Evan, was the third generation in his family to serve in the military. "And we considered it service," she said stoically, "it was a way of giving back to this country." Evan had only been in Iraq for four months when he died. He had contracted dysentery within one

month, lost 25 pounds and was trading his socks for food. He was killed by a rocket propelled grenade on July 24th, 2003. "Our kids are truly expendable items for the military," said Jane sadly, "they're not provided with what they need to sustain themselves when they leave and they're certainly not provided with what they need to launch their lives when they return."

Days before he died, Evan had told his mother that he had seen and done some terrible things and that when he comes home he only wants to help people. "You know," Jane warned, "we go about our daily lives and we're just not thinking about the 150,000 plus out there. We are unleashing huge social problems, not to mention the personal loss to them, their destroyed families...it's amazing...it's just amazing to me." For Jane this war, more than others, is unfounded is because President Bush lied to this country as to why we invaded Iraq to begin with.

David Swanson, a fellow speaker at the PDA meeting, has dedicated his work towards exposing the injustice of this war. He wants all people who are against the war to personally call their congress member and ask them to co-sponsor Bill 4232 that would take away all funding for it. He is a major proponent of a organization called After Downing Street, that is dedicated to proving the illegality of Bush's decision to go to war in Iraq.

According to Swanson, Bush's formal statement to congress on March 18, 2003, as to why the war in Iraq was immediately necessary, was riddled with lies that are becoming more and more evident. Further evidence that Bush had every intention of going to war with Iraq prior to 9-11 includes former Treasury Secretary, Paul O'Neil's statement that Bush was planning a war in Iraq for regime change as early as January 2001. In March 2002, Bush was recorded as saying, "f**% Saddam, we are taking him out!" Hours after the airplanes hit the towers on September 11th, Donald Rumsfeld, the Secretary of War, was planning an attack on Iraq. On September 12th, Richard Clarke, a National Security Official, was told by Bush himself to find reasons to attack Iraq. "These statements" said Swanson, referring to Bush's address to congress in 2003, "were intentional lies. It is a felony to lie to congress and taking the nation to war on the basis of lies is the highest crime possible."

As members of this nation, PDA would like to remind the public that we all have to take personal responsibility for what happens in our name and with our tax money. Blind patriotism can be dangerous and as Sean Hughs said, "the biggest weapon in the Right Wing's arsenal is to tell all of you to shut up. But instead of saying shut up, they tell you to support the troops. As one of the troops that certainly appreciates your support, the best way you can support me and the best way you can support my comrades, is to get us home and to get us where we are safe."

-
- > pdamerica.org
 - > democrats.com
 - > afterdowningstreet.com
 - > moveon.org
 - > fair.org
 - > cotam.org

The Los Angeles branch of Progressive Democrats of America meet the second Saturday of every month at the Peace Center: 8121 West 3rd St.



Sean Huze, a USMC, Iraq War Veteran, speaks from his heart about the ills of war propagated by the illegal practices of the Bush Administration.



L-R: Jane Bright, David Swanson (Founder, After Downing Street, PDA Board Member), Sean Huze, and Marcy Winograd (Co-chair of PDA), all took turns addressing the concerns and providing solutions to a vibrant anti-war crowd.



Jane Bright is the founding member of Gold Star Families for Peace. Jane lost her son in Iraq from grenade fire in 2003, her shirt reads "2000 Dead. How Many More?".



THE SILVERSUN PICKUPS

BY BARRY DINGLE

The East L.A. enclaves of Echo Park, Los Feliz and Silver Lake comprise a cute, albeit cracked, petri dish of bands all taking their turn at jarring the mainstream and divulging their unique brand of sonic hedonism to anyone within earshot. One group has gained significant praise of late, The Silversun Pickups, a four-piece rockfit hard at work on their first full-length release on the heels of last year's EP release *Pikul* and recent west coast tour in support of Brendan Benson.

The Silversun Pickups certainly have what it takes to dismantle the prevailing pop sound without adhering to it. On *Pikul*, their sound was guitar driven but not overbearing, think Smashing Pumpkins Rhinoceros era but awash with lead singer/guitarist Brian Aubert's unvarnished drawl and sneering voice. Nikki Monninger plays solid bass, and soothes the soul with her whisper of a voice when she steps up to sing. "I sang the other night (in the studio) and they turned it into an instrument, so that was pretty cool. We decided to call it the 'Nikitron'" she said with a straight grin.

What would the new album be like? Brian asserted, "*Pikul* had more acoustic kind of things, I've

almost removed any acoustic guitar from this record, it's colder."

Keyboardist Joe Lester throws out, "kind of broken."

"The best way to describe it," Brian began, "and I haven't thought of it until right now, but we're taking all the organic stuff we're using, fucking with it to make them not sound organic, and all the other stuff we try to get to sound organic. Even with Nikki singing a soft background vocal we turned it into an instrument and made it a little stranger, it just makes more sense for the way this record feels."

SSPU, if you're into the whole brevity thing, is a happenstance band born from a loose collective called The Ship in East L.A. Comprised of bands they all play with, live with, and hang with, the mere mention of The Ship and the whole lot was a bubble and blabber of merriment. I wondered if given their increasingly tight schedules, had The Ship run aground? Brian thought a sec, "We don't hang out as much, but it's still intact." Joe chimed in, "It's funny because everyone is recording an album right now, so we're all holed

up in various studios all over the place, but we do run into everybody once in a while." "Our studio is right next to Earlimart's (fellow shipmates) rehearsal space, so we always see them," said drummer Chris Guanlao.

The irony of sacrifice for your craft revealed itself to Brian in an instant, "As much as we're excited about playing the Troubadour with Dead Meadow soon, it's on the same day that Seawolf is playing! Which is like a mix of all these bands around here that rarely come together for shows, and we're gonna miss it!" Ahhh, the love. Best sack up Brian, you keep writing songs like you have and the road, your bus, and a putrid duffel bag of month-old laundry will be the only familiarities afforded to you as this band learns to fly.

Look for the new album in "sprummer," The Silversun Pickups will also be playing this year's SXSW Music Festival in Austin, TX, if you're 'round check em out.

> silversunpickups.com
> Listen to soundbites at kotorimag.com



"Having some personal space to be a recluse and to be a destroyer of our bodies at times. Sometimes that's a necessity."

PHOTO: CHARLIE VILLARD

HUMANISTIC APPROACH: AN INTERVIEW WITH TWO GALLANTS' TYSON VOGEL

BY BOB FREVILLE

What is a frustrated wannabe artist to do when they are put in the awkward position of chatting up a complete stranger over the phone? It's hard to say because each subject is different. I had long since tired of the formal interview act by the time I was given the opportunity to flap jaws with Two Gallants about their new LP *What The Toll Tells*. It was time to talk to somebody as one human to another.

The phone rang three times and then a very 'stony' voice came on the line. "Hello?"

"Hello, is this Tyson?"

"Yeah, this is Tyson."

"Bob Freville, KOTORI Magazine. What are you doing?" I asked.

The question seemed to take him aback, which is kind of what I had expected. "Laying with my girlfriend," he replied. "Trying to wake up a little bit...we played a show out in Sacramento last night, didn't get home until, like, Five. How are you doing, man?"

I was surprised by his question. It appeared as though my almost creepy friendliness

had gotten to the burgeoning alt-folk-rocker and now he really cared about how my day was going. His candor proved that I wasn't just wasting my time. I was on the phone with a genuine cat, someone down to spit some real honesty.

"Uh, pretty good," I replied, now kind of taken aback myself. "So the new album just dropped. Is there any particular part of it that you're most excited about?"

"I'm just excited to have something new that represents us a lot better. We're pretty satisfied with the way it came out. We were frustrated with *The Throes* (their first album) a little bit. We didn't feel like the sound was natural, it was time to move on," he explained. "But I think that the constant undercurrent in all of our songs is a humanism...dealing with, I'm sorry to use the expression, but 'the throes' of the human experience. The experience of feeling everything will be consistent throughout the album."

"What do you think of Kevin Bacon as a musician," I asked.

There was a lengthy pause on Tyson's part. "I didn't even know he was a musician."

"Yeah, the Bacon Brothers."

"I just knew him from what he'd done in the movies," Tyson said. "I didn't know he could make music."

"From what I understand, maybe he can't," I replied. "But...what's your poison? What are your weaknesses? Mine are Captain Morgan's and a stuffed animal named Brewster."

Tyson laughed. "I guess it's Royal Gates vodka and a girl named Ashley, Danielle."

"Right on! Okay! Worst move in American history."

"Oh, God! Woh!"

I laughed. "I try to ask the challenging questions, ya know?"

"Well," Tyson finally said. "I think one bad move is, obviously, the War."

Nuff said. "Is there something that frightens you as a musician?"

"I think the only thing that would frighten me would be to be obscured from my own vision and my own heart," Tyson

explained. "To not be able to be truthful. That would probably be the worst thing I could do, to music or in general."

"So what do you do to keep it together?"

"Music. In the end, being able to play is like a nurturing food. Like even after last night, we might practice today and that will keep our heads straight. Having some personal space to be a recluse and to be a destroyer of our bodies at times. Sometimes that's a necessity too."

"Is Garth Brooks a man?"

"He's less of a man compared to the country singer greats," Tyson replied.

"And what would you rather see? A rhino having sex or a dwarf taking a shit?"

"Um, I think I'd rather see a dwarf taking a shit. Or maybe a dwarf taking a shit on top of two rhinos having sex."

> Listen to soundbites at kotorimag.com



AEREOGRAMME

BY JAKE MCGEE

It's schizophrenic passion at its best; equal parts romantic, poetic, pissed off, morbid, funny, and melodic. Every once in a while, a band comes around that manages to tap into that nerve of reality, creating music that feels just as real as life itself.

Unlike many musicians that stand the test of time, Craig B (vocals, guitar), Campbell McNeil (bass, guitar, electronic), Martin Scott (drums), and Ian Cook (guitar, electronic) don't really come from wealth, but some might say that the struggle to survive makes their music even more authentic.

"We have all had our share of crappy jobs over the years," admits Craig B. "I did work in a factory once where my co-worker had a nasty habit of scratching her 'lady bits' in front of me and stank of vodka. That was a laugh."

"I'm sure if we had made lots of money at the start then things would have been different but I'm not sure in what way. We would have had the funds to be a lot more creative, since being on independent labels means the budget

you are working with doesn't really stretch to the Pink Floyd light show we have always wanted. Having said that, we have never had anyone telling us what to do, and so we have got to do whatever we have wanted, in whatever way."

Though they formed in Glasgow, Scotland, in 1998, it wasn't until 2001 that Aereogramme released their first full-length album, *A Story in White*. It is a powerful journey, with ferocious industrial chaos alongside beautiful symphonic compositions. A few years later in 2003 they came out with *Sleep and Release*, and made their strange and provocative concoction even more vigorous.

Both albums present the listener with one of those experiences that induce strong visual imagery, and this is no mistake. "We usually have films in the back of our minds when we approach our albums," says Craig. "When we wrote the song 'Post-Tour, Pre-Judgment' [from *A Story in White*], Campbell wanted the chorus to evoke the feeling of seeing E.T. flying over the moon. Similarly, on the new album, we have a song called 'Trenches' and

we needed the feeling of a war movie or specifically *Band of Brothers*."

"We toured a lot after that album came out," Craig reflects of *Sleep and Release*, "but that took us up to a point where we ended up leaving Chemical Underground records in the UK to try out a new label, because we felt the aggressive nature of certain parts of our songs needed a more rock-oriented label. We had enough songs for an album, but we decided to hold off on recording those songs and concentrate on an E.P. as a kind of stopgap between albums. We just decided to make it as eclectic as possible and not worry about any kind of career move. This is how *Seclusion* came about."

With the *Seclusion* record (due out April 4 on Sonic Unyon Records) "We had a weird pop song, an eleven minute prog workout and a song which inspired the idea for a short film. We also had a meager budget so we recorded the songs ourselves and spent the rest on the video/short film. Actually, I think the actress took up most of the budget but that's ok since the only other option was



putting me in a wig and a dress.”

“The whole album was a reaction to the fact that, as a band, we felt utterly separate and removed from the music industry and any kind of ‘scene,’ unable to fit into any specific genre. So we took the huff and made *Seclusion* as difficult to pigeonhole as possible. Maybe not the smartest move, but hey, we intend to honor our mistakes as hidden intention.”

“My co-worker had a nasty habit of scratching her ‘lady bits’ in front of me and stank of vodka”

Indeed, Craig points out that the music industry is just as destructive to music in Scotland as it is here in the New World. “The music industry evolves and adapts around the general music buying public so it continues to cater to their awful and banal tastes. The mass general public is lazy and so will only buy into something that is safely marketed by the major companies and they have always

done that. It’s just the same for food, books, clothes etc...there is nothing new under the sun, as they say.”

Meanwhile, Aereogramme just finished recording their next album, and expect it to be available later in the year. Again, the tempo seems to be switched a bit. “We decided to avoid any screaming and the obvious use of distortion pedals and tried to make something as emotionally intense but without doing the same

all over again. The structure of the songs were wrangled with a bit more and a few songs were written in the studio without the four of us actually playing beside each other, which was great. I play guitar on only one track. If it didn’t need it, it didn’t need it.”

Craig’s beautiful vocals have always set Aereogramme apart from the rest, just as their lyrical content. “I have

always been most moved by listening to someone express some kind of personal feeling more...and that usually involves some sort of painful or mournful experience. It’s always the sadness that gets me. The voice and lyrics of Mark Eitzel from American Music Club have really got to me over the years like many others but people like him HAVE to write and express and it feels so inspiring to hear them do it. I know many people can’t handle hearing this kind of music but I just don’t understand that. I love the feeling of genuine emotion being poured into a song. The sadness doesn’t scare me.”

Aereogramme is the real deal - incredible music with true heart and meaning. It could change the world, or it could just make some genuine sense; either way, their music comes from more than simply trying to be the next Big Thing.

.....
> aereogramme.co.uk



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THE OCTOPUS FILES

ART: MOLLY HAHN & SHADI

BEGIN TRANSMISSION

Some aliens came to this planet on vacation. Now they can't leave—they got addicted to oxygen. So they're making the best of a bad situation, starting to build their own civilization. They stay high all the time, but not quite junkies, living in cabins out in the country, paid for by government research money. They spend their days playing games with the brains of monkeys, to see if they can find a better design than the current model of the human mind. They finished the prototype just in time—but when we offered to buy it, our guests declined and instead decided to release the blueprints disguised as an album of bluegrass music. When they released it, it confirmed their thesis—most humans were immune, but a few were drawn to it. Many were confused, but a few were influenced. They listened to the tracks on repeat as they slept, and woke up to discover that they'd become mutants.

Of course, I believe this, but have no way to prove it. You'll have to decide for yourself what the truth is.

Andrew Octopus

END TRANSMISSION



“Ever since then, I’ve been an underground urban planner.”

MIKE THE POET

BY JENNIFER CUEVAS & WASIM MUKLASHY

Whether you see his work on the page or the stage, it radiates life. This Los Angeles-based spoken-word-poet is widely acclaimed for his live performances and writing contributions to national publications. Performing everywhere from bookstores, museums, nightclubs, art galleries, and churches, he has been published in the L.A. Times, L.A. Weekly, and WAV, among others. He’s Jointz Magazine’s Music Editor and co-founder of popular underground culture portal and WAV Magazine’s online sister publication, Getunderground.com.

Mike The Poet, aka Mike Sonksen, is a 3rd generation L.A. native. “My great grandfather met my great-grandmother Julia Rivera in Mexico City. In March 1918 after Pancho Villa took the Rivera family’s land, my great-grandparents moved to Los Angeles just in time for the birth of grandpa Frank.”

Sonksen spent his most formative years in Cerritos, a suburb of Los Angeles, and attended Artesia High School. “The friends I grew up with were truly a diverse lot. A motley crew of Korean, Ecuadorean, African-American, Mexican & Filipino kids. I was damn near the only white boy. We knew we were a part of a new breed. Ironically we were the class of 1992, the year Rodney King asked, ‘can’t we all just get along?’”

Mike began attending UCLA that Fall. “This is when my pen became my best friend & poetry really began. Early days there were lengthy driving missions to every pocket of the metropolis, journal in hand.” The second time they met, Mike and PhilLharmoniC were holding whole conversations that were freestyles. Friend and cohort Tone Tec happened to witness it and was like “damn... all you do is write! You’re Mike The Poet.” The name stuck ever since.”

He graduated in 1997 and applied for Graduate School in UCLA’s Urban Planning Department. He was rejected and told to get real work experience. “They did me a great favor,” he says. “Ever since then, I’ve been an underground urban planner.”

“I began tour-guiding up & down the coast...from L.A. to the Sierra Nevadas, Vegas, Grand Canyon & San Francisco,” a gig he still holds in an evolved form, holding a part-time position as a tour guide for Redline Tours on the famed Hollywood & Highland. If you want to get the real unabated scoop about the city from its ancient speakeasies and strawberry fields to its modern theatres and mega-malls, Mike is your man. “It’s made me a better performer. It influences how you talk to people. You learn how to make it comfortable.”

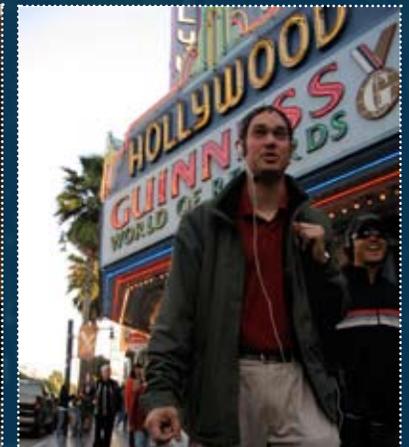
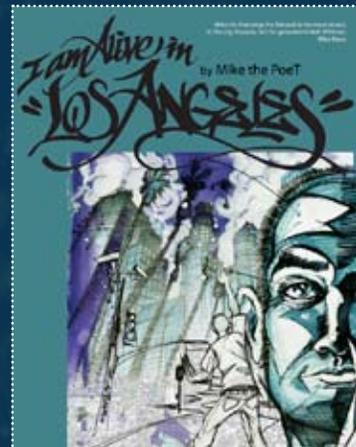
Mike’s spoken word album, I Am Alive in Los Angeles, was given 4 stars by Urb

Magazine. “Being alive in Los Angeles means driving...it means having friends in a hundred neighborhoods,” Mike professes. “Everyday I figure-8 my way thru the blood & bones of the city - these journeys invigorate me. Connecting the dots is what I like to do, from the hilltop parties to the Watts Towers, North Long Beach to Frogtown, there’s so much flavor - landscapes & characters. I love it all.”

With a new book Mike has come a step closer to his vision of a single entity that is I Am Alive In Los Angeles, encompassing his many talents from performing to writing to everything in between. In the book, available by Summer 2006, Mike further stretches the boundaries of his hometown suburban sprawl. “Over the years I’ve zig-zagged the region with meticulous precision & to this day I still find new pockets. Los Angeles is a puzzle that I have spent my life putting together. Somewhere along the journey I started writing it down to remember.” Playing testament to the impact and respect his talents have righteously garnered, Los Angeles legendary graffiti artist Mear One has agreed to illustrate the cover of Mike’s book.

With his prolific talents of navigating the seemingly impenetrable murky waters of a city historically muddled in smoke and mirrors, Mike The Poet is defining what the town has lacked since its inception...

True culture.





The 2006 **Take Action! Tour** sets out to combat teenage suicide, the third leading cause of death among youths 15-24. Sponsored by Sub City Records and Hot Topic, this year marks the 6th year of this thriving tour's goal to "empower people, one voice and one action at a time, to make positive choices," says Sub City founder Louis Posen.

Starting March 1st, the tour runs through April criss-crossing America. This year's headliner is Matchbook Romance, others include: Silverstein, Chiodos, The Early November, I Am Ghost, We Are The Fury, Amber Pacific, Man Alive, Paramore, Hit The Lights and Roses Are Red. The Take Action! Tour Vol. 5 compilation is also available now. Support the cause and buy this CD if you can't make it to the show, a percentage of all proceeds are donated to the Kristin Brooks Hope Center - an organization that works to give hope to people in crisis and raise awareness about mental illness.

> takeactiontour.com
> The Youth America Hotline:
1-877-YOUTHLINE &
1-800-SUICIDE



PARAMORE
band

How important is it for your band to be part of this tour?
It's really important for us to be a part of an association that funds something that is so common and that we feel so strongly about; we've all had experiences with suicide.

What are you looking forward to on the road?
We expect to see a lot of kids come out to support this cause.

Current listening pleasure?
The Chariot, As I Lay Dying, Dredg, Mew, Sparta, Feist, Mutemath, Days Away.

Pre-show ritual?
We make sure that we huddle up and pray, then we stretch try to get each other pumped - ha.



AMBER PACIFIC
bassist - Greg Strong

How important is it to be a part of this tour?
It's very important. We are leaving this secure "tour world" of sorts and putting ourselves out there for a better cause other than "Hey go buy a t-shirt so we can eat".

How critical are places like the Kristin Brooks Hope Center?
Places like KBHC are vital, it's an outlet for someone in need to be able to reach out for help.

Current listening pleasure?
Paramore, The Lashes, Jacks Mannequin, Terminal and A LOT of older New Found Glory. Anyone and everyone should check all these bands out!!



MATCHBOOK ROMANCE
singer/guitarist - Andrew Jordan

How important is it to be part of this tour?
It's our first time and an honor, it's a chance to reach out to our fan's in a different way. In a way that a lot of bands probably don't get the chance to do. I've had friends that had to deal with the repercussions of suicide from people they knew and loved. I believe anything that is out there can help. It just takes the person with suicidal tendencies, or their friends to alert someone of the need for help.

Current listening pleasure?
Electric Light Orchestra, Blonde Redhead, The Refused, and maybe some Bach.



CHIODOS
singer - Craig Owens
photo - nickdmack

First time on the Take Action! Tour?
It's our first time and were excited cause we've enjoyed the Take Action! Tours as fans in the past.

Current listening pleasure?
Anathallo.

Pre-show ritual?
Stretch and get siked!

Plans after the tour?
We plan on touring the rest of the year and ending the year with a headlining run. In may we have plans to tour with between the buried and me and select warped tour dates.



WE ARE THE FURY
singer - Jeremy

How important is raising awareness about suicide?

It's crucial that we support this cause, and make a statement about suicide. It is a big problem among the people that go to our shows.

What are you looking forward to on this tour?

We always look for the same things regardless of the tour; a great audience and a great time. We think this tour will bring both.

Current listening pleasure?

I don't listen to a lot of new bands. The last CD's I've listened to were Squeeze and the Iggy Pop greatest hits album. As for new stuff, check out Rediscover. They will be big.



ROSES ARE RED
vocals - Vincent Guy Minervino

How important is it to be part of this tour?

This is our first time being on the tour, and actually our first time taking part in a tour that raises awareness about any type of social issue. We have always tried to relay a positive message in our music regarding life situations.

Any experiences with suicide personally?

While I feel that the support and understanding of friends and family is important, places like the Kristin Brooks Hope Center offer a different type of support, which is non-biased and non judgmental. Sometimes it's easier to open up to someone that is not a close friend or family member.



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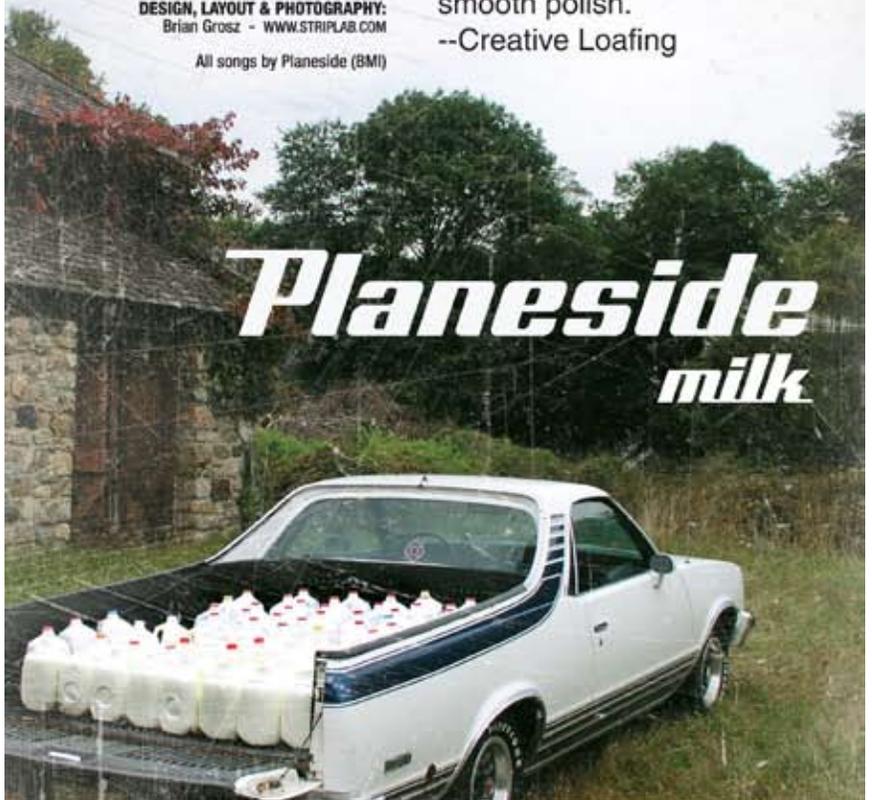
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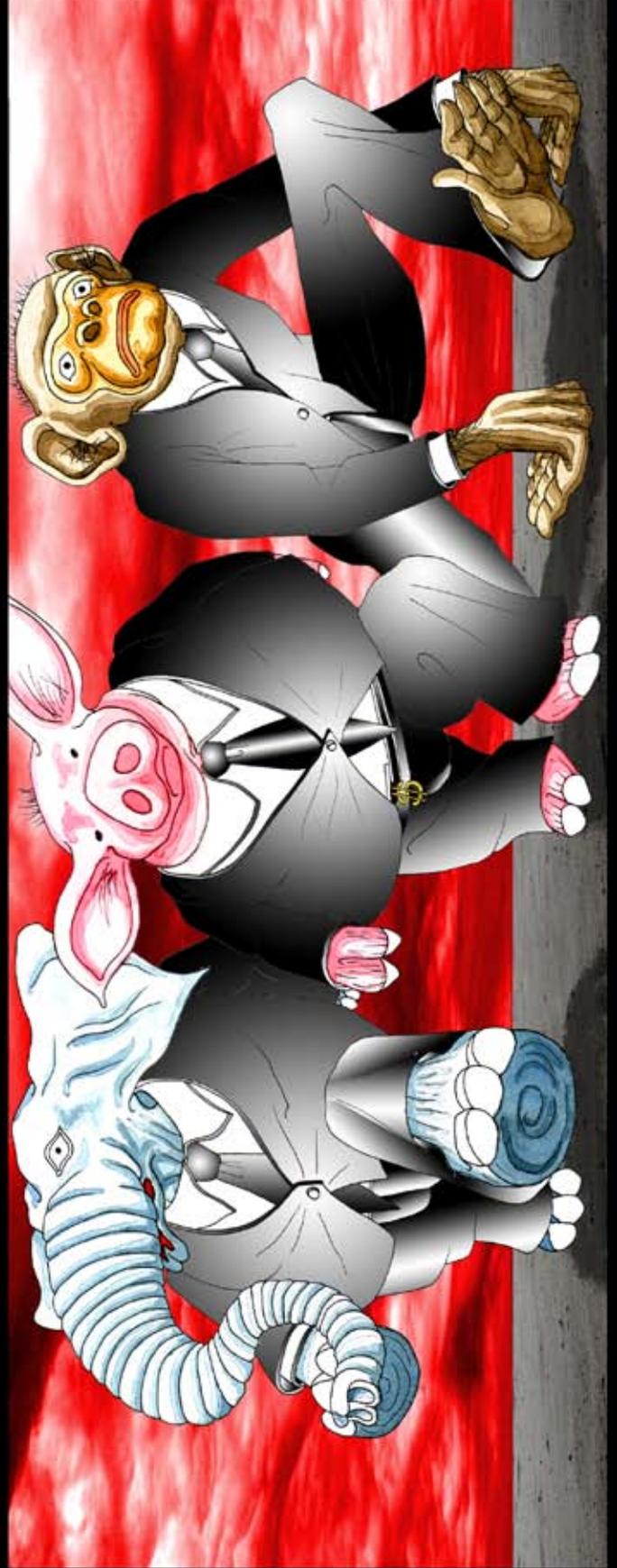


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BY JASON MASCOV

Same ole story, just a new group of victims



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THE WORLD OF THE FUTURE



PHOTO: MALAKHI SIMMONS

CHOCOLATE CITY A DISCUSSION WITH GARTH TRINIDAD

BY ASHER RUMACK

Garth Trinidad and KCRW are quickly becoming the Cinderella story of the music industry. Daily they are undercutting what every dumbfounded music executive thinks he knows about the industry. And they are doing so by using a complex formula that puts an unlikely player first: the music, stupid.

While the trembling Lucifers who control 85% percent of the global music industry use stenciled methods to find their next big pocket-fillers, the humble folk at the Santa Monica College-owned broadcasting facility keep their focus on finding the freshest, most unique music they can find. It's an approach that KCRW has carefully kept loyal to, and that the people of Los Angeles, and now America and the world, have responded to tremendously.

Their personnel organization says it all. It's sadly a rare practice in our "advancing" society for DJs to have any control at a radio station. But KCRW allows every one of its DJs to tell their own story in the studio. They put the 'person' back into 'radio personality.'

Garth Trinidad is one of those captains that keep the KCRW ship afloat. 2006 proudly celebrates his tin an-

niversary, having begun his respected show, Chocolate City, 10 years ago. He testifies, "KCRW began as a place you could hear good music that you weren't hearing anywhere else. We're over here doing this because it exists and we think it's good. There's been a revolution since I've been there, and it's beautiful to see KCRW be smart about their role in society as it's grown."

Chocolate City, entering as much a global backyard as KCRW, focuses on black music from around the world. He tracks the expressive results of the Diaspora because, he says, "Everything is rooted in the motherland . . . that's obviously not in the agenda of the media." So every Saturday evening Garth lets us in on *his* agenda, telling the story of the displaced African people. "My ear is to the world. I go after music that is inspired by that which is based in Africa."

In case you've been asleep for the past, oh, hundred and twenty-five years, that particular music—that which is based in Africa—has been the lifeblood of expressive culture as we know it. As the twentieth century was just an excited fetus, that little thing called jazz came along and helped it grow. We also had blues, R&B, soul, funk, and—oh yeah—something called hip-hop. But around the world Africa has found its shape in a variety of new homes, most impressively Brazil and Cuba.

"Music is the heartbeat of humanity." It can be the glue that binds us, the knife that divides us, or just that hot shit that makes us dance. The station prides itself on its community importance, stressing outright in every station sound byte that it is a "community service." Garth doesn't see enough of those in our country, where we cherish individual achievement. Quite

TRINIDAD'S CURRENT SPINS

- J-DAVEY - (*No More*)
- ERIK RICO - (*Peace of Mind*)
- RES - (*For Who You Are*)
- SEU JORGE - (*My Dear*)
- RASS KASS - (*Write Where I left off*)

characteristically, he uses an African proverb to explain: "it takes a village to raise a child." In traditional Africa, communities were responsible for the individual. "A person represented the community and a community represented the person. America post-World War II saw the eclipsing of 'we' with 'me.'" As unorthodox an approach as KCRW has taken, it has found incredible success. A return to localized media that doesn't run off of corporate greed might herald in a glorious era of strong communities and happy people.

"Who knew a public radio station could do something like that?"



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STARRING SASHA & DIGWEED

BY WASIM MUKLASHY

"You really felt like a part of something that hasn't been done on this scale before, and quite possibly may never be done again!"

This is precisely the infectious enthusiasm that Director Ben Turner carried with him from the outset. "It took years worth of planning and persuading and making everybody feel comfortable that they could trust me," he expresses. "I mean, most guys like this, the last thing they want is someone following them around everywhere."

The founder and former editor of premier UK dance music magazine MUZIK, is speaking of "Sasha & John Digweed present Delta Heavy : A DVD Documentary," his account of 1992's groundbreaking Delta Heavy Tour, out now on System Recordings. "There's 85,000 people going to this event over two months, this is going to be a product that people were going to want to keep as sort of a memento."

So he convinced Sasha and Digweed to fund the project...and they were off!

Produced by Warped Tour creator Kevin Lyman, the 31 dates over 6 weeks covering all corners of the U.S. proved to be the biggest tour of its kind...technically produced like a rock concert, complete with touring sound, lighting, staging and laser and video production. "Maybe having two juggernauts and two tour

busses on the road was a bit of an overkill," confesses Sasha, "but I think the people that experienced it will testify that it was a memorable night that will stay with them, and that makes it worth it."

"Delta Heavy began in Jimmy Van M's head really," says John Digweed. One of the main ideas behind the tour was to reach people that may not be close enough the bigger cities Sasha and Digweed normally play in. "No one has done this before or since and that's because there's a hell of a lot that can go wrong. When you're used to playing to a lot of people who know what they're in for, that's one thing," he elaborates. "Preaching to the un-converted though was a scary prospect."

While already two of the most beloved DJs in the electronic music world, it was Turner's goal to make them the most beloved *personalities* as well. "It wasn't so much about hanging out at the club," he says. "It was really getting them in their more tired, introspective moments."

"Sasha sort of has a reputation as a party boy and John is the complete and utter opposite, so there were jokes that they would need

separate busses and all these kind of things," offers Turner. "But the reality of it is that it didn't turn into 'Vinyl Tap.'" "We were really well behaved actually," echoes Sasha, before slyly admitting "though we had 5 days off in Vegas and you can imagine what happened."

The DVD is filled with hilarious and stressfully candid moments including Sasha & Digweed arriving to the wrong location for the first date on the tour, John teasing Sasha about his notorious reputation for always being late, and Digweed taking a stab at crowdsurfing. And mind you, this isn't just for the candy kids of the 90s. After all, it

was a groundbreaking and historic musical event for a genre that is blanketing the world the way it was meant to...through the underground.

"No one has done this before or since and that's because there's a hell of a lot that can go wrong."

> For a complete transcriptions of our interviews with Sasha, Digweed, and Ben Turner, click kotorimag.com.





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ECOLIBRIUM

WEIRDING WEATHER, CARBON DIOXIDE, AND A LITTLE DOSE OF DIY.

author: Rex of Eleusis

The weather is getting weirder, the climate getting spazzy¹. Say 'global warming' and you harvest a tired phrase. Throw it into the recycling bin containing dead memes, such as 'conservative,' 'pro-life' and other such nonsense. These words and phrases refer different things to different people, and are now confusing more than anything else. The globe is always warming and

cooling. People are sometimes cautious and sometimes wack.

The climate system, like anything, is made of energy. These energies are constantly changing and moving, seeking to balance differences. Heat and light go between Earth and space unevenly: warm air moves up, cold air down, things are rotating. Most energy we receive from the sun gets absorbed at the Earth's surface, *underneath* the atmosphere, before it flows elsewhere, into the atmosphere.

Water is key. It carries MONDO heat, changing its form as it moves

all over the place. It is the most potent greenhouse gas. It is also the most unevenly distributed (major) gas². Lots of air rises when water condenses: the deeper the cloud, the more violent the weather becomes³. Some storm systems can stretch between the ground and stratosphere. Condensation aloft is the main reason why Europe is not covered by ice these days, the water having risen out of a warm North Atlantic surface to the west (this might change DUE to 'global warming', no joke⁴).

Like water vapor, CO₂ makes the Earth's glowing surface less naked

FIGURE 1.

High-altitude tornado over the Sierra Nevada mountains, July 7, 2004. This funnel touched down minutes after the photo was taken. It was the highest ever recorded. We have all been taught that tornadoes like this never happen. Is this the shape of things to come? Photo by Scott Newton.



to space (Earth's surface glows a slew of colors about 4 octaves beneath red). It is well known that the extra CO₂ is like having a few trillion extra lizard heat lamps lying around⁵. This extra energy will eventually return to space, moving through the oceans, ground, atmosphere, you—anything that can store and/or move it. Including and especially water: move water around differently, and everything changes.

There are two big things people have done that are changing the nature of the climate system: more carbon dioxide and altered water distribution patterns (vegetation mainly)⁶. Maybe we'll get lucky: Maybe the climate will stay the same as we scramble its components...yeeah. Things that gain energy generally do not keep to the same tune. And the sky be throwin' down some funky-ass breakbeats these days.

Records from thousands of weather stations and a number of satellites suggest more severe and unusual weather is going on. Droughts, floods, tornadoes, heat/cold spells, freakish

weather. Things are becoming more variable, the water cycle more intense⁷. Important ocean currents in the North Atlantic Ocean appear to be shifting due to melting ice in Arctica⁸.

From about three million years ago up until 1880-ish, CO₂ concentrations ranged between a third and two-thirds of what they are now⁶. Two hundred years ago, forests covered about two-thirds of all the landscapes. Now it's about one third... changed to cow pasture, logging wastelands, strip mines, buildings, deserts⁶. We're on a different planet with a different atmosphere than was here 200 years ago; and so different weather patterns are resulting.

FOREST ECONOMICS

Forests and other ecosystems influence the nature of what happens between the earth and sky energetically, in ways that are known to affect weather⁹. They are also affected by the weather. Loopy.

One can tell whether a forest is

kickin' it or hatin' life by how much it grows each year, how much CO₂ it eats. If the understory is choked with deadwood and you can't walk through it, if the trees are too close together, if the rains have been all wack, if it gets hacked to pieces, if it's too warm, then the ecosystem will be less efficient, will eat less CO₂. If a forest gets too stressed, it will release CO₂ overall. In Australia, Europe, and western North America, 2003 was such a crash year^{9,10}.

What will happen to the biosphere's breathing of CO₂ if things get even more wack than they already are? If the skies get more extreme, then more ecosystems will be at risk, adding fuel to the fire¹¹. Everything in nature is connected, for better or worse is up to us.

ADAPT OR DIE: REDUCE RISK, INCREASE RESILIENCE

We can get busy in the meantime. We can improve light and air circulation where there are trees, and make things more resilient and adaptable to

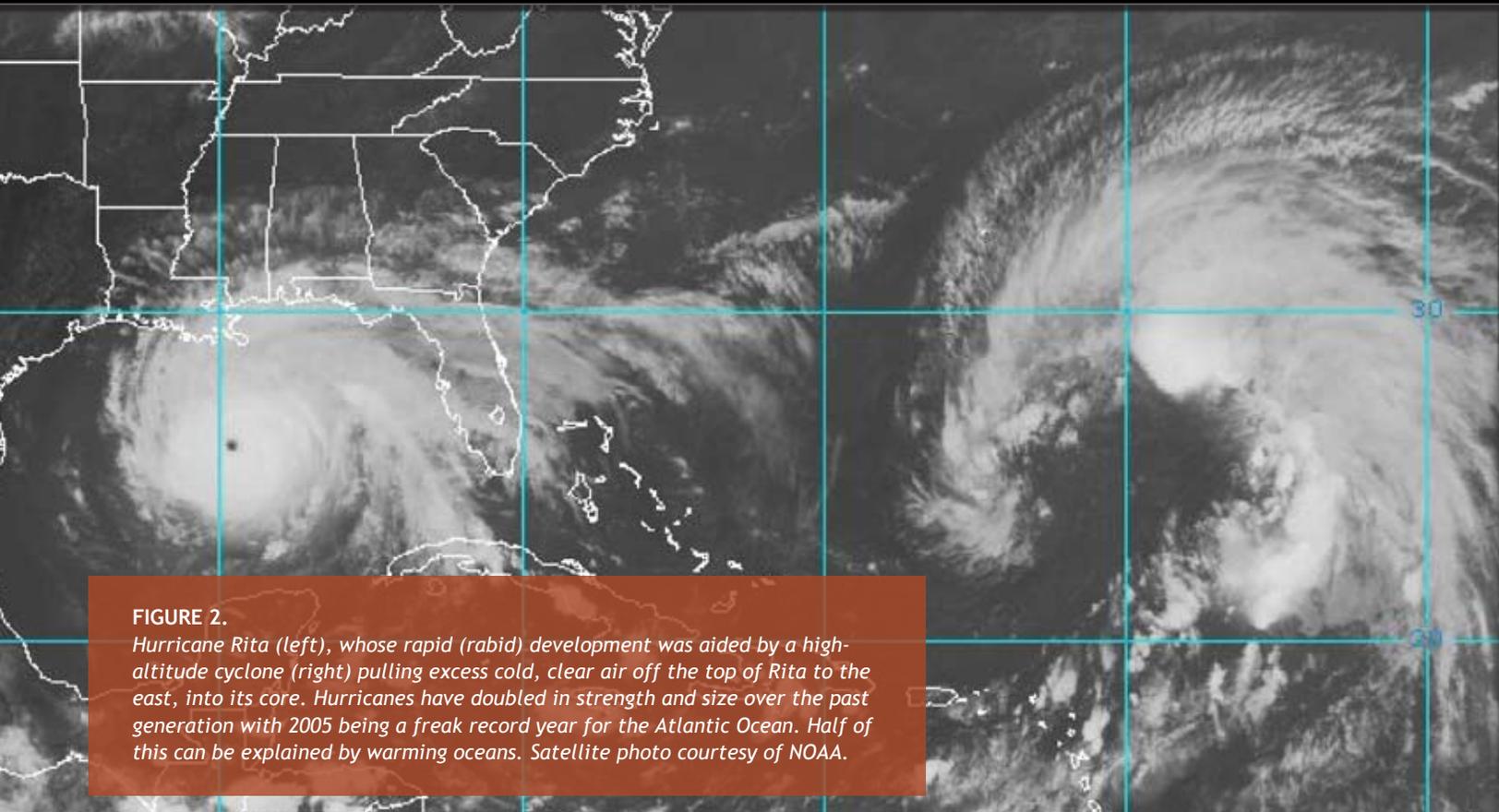


FIGURE 2. Hurricane Rita (left), whose rapid (rabid) development was aided by a high-altitude cyclone (right) pulling excess cold, clear air off the top of Rita to the east, into its core. Hurricanes have doubled in strength and size over the past generation with 2005 being a freak record year for the Atlantic Ocean. Half of this can be explained by warming oceans. Satellite photo courtesy of NOAA.



FIGURE 3.

Large-scale deforestation patterns in Bolivia. Hacked vs. nonhacked areas seen here resemble the global math on forests. Satellite photo courtesy of NASA.

change. With our bare hands. Without waiting for 'the elite' to catch up.

Disturbed forests are often choked in the understory, a biometeorological mess where walking is a non-option, *Blair Witch Project* style. That forest looked forbidding because it got hacked 2, 4 times over and was allowed to grow back all unstable and unhealthy. Where there are trees, particularly groups or areas of trees, one can remove the low, dead branches that are still attached to the trunks all the way up to where live branches begin. You want to shape things so that the forest can go *Lord of the Rings* style and be able to keep up no matter how

much stranger the weather gets. Without scarring the trees, without ripping up the soil. Gather and break down the dead branches into bundles that are easy to pick up.

Do this anywhere you can. You'll know when you've made progress when you can walk around and in-between the trees easily.

There's much more that can be done, but clearing understory deadwood adds up: every acre of disturbed forest can sink (absorb CO₂ naturally) well more than an extra ton of carbon each year if this is done¹².

Don't go rigid. Whatever you do,

stay loose, changeable, not married to bogus ideas. And don't despair. People have always had to listen to the wind. And when the wind gets loud, the tiny control-freak voice talking from the box gets quieter.



Rex David Pyles teaches and does biometeorological research at the University of California. "*A PhD is not a degree of distinction, it is a Responsibility - to encounter the mysteries with the love of wisdom and to communicate their wonders.*"

SOURCES AND PLACES TO FEED THE GRAPE:

- > cnn.com/2003/WEATHER/07/03/wmo.extremes/
- > espero.net/Unitedkingdom/water/uk_watervapour.html
- > msc-smc.ec.gc.ca/education/severe_weather/page12_e.cfm
- > nature.com/nature/journal/v415/n6874/full/415863a.html
- > ecd.bnl.gov/steve/senate.html, ecd.bnl.gov/steve/watt.html, (lizard heat lamps run ~150 W each.)
- > en.wikipedia.org/wiki/Carbon_dioxide, <http://en.wikipedia.org/wiki/Deforestation>
- > climate.eas.gatech.edu/wshem/project88031_2.doc
- > dfo-mpo.gc.ca/science/Story/changingoceans_e.htm, http://news.bbc.co.uk/2/hi/uk_news/wales/south_west/4680680.stm
- > public.ornl.gov/ameriflux/ (ecosystem fluxes of heat, water, co2, momentum under all types of weather)
- > nature.com/nature/journal/v437/n7058/full/nature03972.html
- > iaii.int/SI/Files/SI03/CD_Material/IPCC/Third_Assessment_Report/IPCC-TAR-WGI/WG1_TAR-FRONT.pdf
- > gcte.org/APN%20Kobe%20Report.pdf (and some math)

GNARLES BARKLEY

BY BOB FREVILLE
ART: VIOLET FEWES

"Only half the people are going to like you anyway; the half that don't like you need a life."—Charles Barkley, *Basketball Personality*

I met Danger Mouse when he was trepidaciously promoting *The Mouse & The Mask* with MF Doom. Recently the prospect of doing a follow-up with Danger arose and I damn near busted my stink bone in making haste to say, "Yes." It wasn't just the prospect of chilling with the Mouse again; I really loved the name of the project—Gnarls Barkley. It called to mind the ridiculous names I had encountered while working telemarketing (Blaze Lately, Uri Semen...).

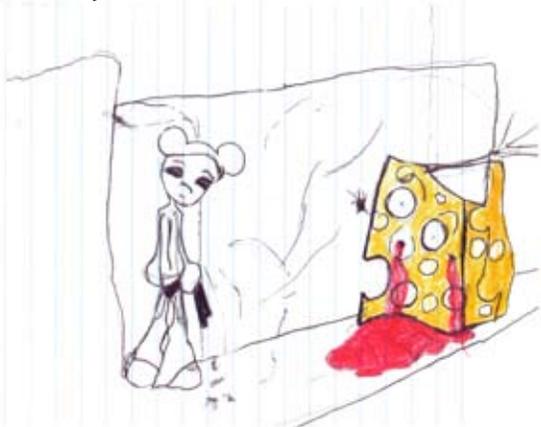
Almost as soon as the idea came up I was informed that press for the album was currently on the backburner. F!@#ing disgruntled, I began digging online. The Gnarls Barkley website is blank, except for a logo of a gun spraying shrapnel in the shape of a heart. What is available elsewhere are two untitled tracks showcasing a side of both artists that we haven't seen in the past. Cee-Lo, the Goodie Mob rapper who is vocalizin' for the colab, is demonstrating range seldom seen in underground hip-hop and The Mouse is sampling funktacular material that could almost induce the Hustle in my pale & pimply ass.

"Man, there's nothing in the world that makes me as nervous as seeing white people dance."—Charles Barkley

Cee-Lo laments on Untitled 2, "I've tried everything but suicide, but it's crossed my mind...when I was lost I found myself looking in the gun's direction." The song is a morbid, atmospheric joint for a pair of wacky cats mixin' Dirty South with New York drum n' bass. Also available and much discussed is "Gone Daddy Gone" which finds The Mouse & The Lo covering Violent Femmes at a hell-for-leather bounce.

From what I've heard, it is clear that as a team Danger Mouse and Cee-Lo are a true power forward for underground music. If you want to know what everybody else thinks, you can visit some message boards while I continue to chase down rodents.

> gnarlsbarkley.com



270° REVIEWS

MUSIC



Himsa
Hail Horror
Prosthetic Records

I always said that I liked a band that could grab a listener by the throat. Himsa is a band that does just that and then kicks your teeth in. In the vein of groups like Shadows Fall or Bleeding Through, this five-piece has carved a niche for themselves with their third studio album. They come out hitting hard and do not falter, each song building in intensity. Some standout tracks include the opener, "Anathema", "The Destroyer", "Pestilence", and "They Speak in Swarms." Lead singer Johnny Pettibone's vocals make a fierce counterpart to the primal scream of sound that emanates in their own frequency. Reminiscent of the good old glory days of thrash and black metal, with a taster of old school punk to boot, this is an album that can spearhead the new movement in metal. It is dark, angry, and unforgiving. In other words, everything great metal should be. (J.R.)



William Orbit
Hello Waveforms
Sanctuary Records Group

A very cinematically melodic fusion of sound and space. With sonic waveforms navigating their way through all the frequencies on the spectrum, William Orbit has managed to capture an element of the human mind that transcends all basic tenements of actual belief and euphorically leads them into crevices of their cerebrum that accept it with the open arms of a being that has been lonely for all too long. It hits you right where it matters most...right in the head, and you're left being absolutely certain that any and all who listen to this album have just embarked on the same journey you have. Take comfort. You are not alone. You are human. Hello Waveforms...you'll get lost in them then emerge to find yourself knowing more than you previously imagined possible. If a sacreligious sequel to "Baraka" was ever made, this is sure to provide a redeeming soundtrack to the genuinely arful anthropologic visuals composing the interaction of the human race with the rest of the natural, and sometimes unnatural, world around us. (wam)



Latrice
Illuminate
Ultra Records

These beats are not easy listening, but easy to listen to. 14 tracks of very smooth housey bounce with Latrice Barnett's soulfully soft and sultry vocals marinating upon the balearic backdrop. You can't help but think sunshine and beaches...bouncing rhythmic sweaty bodies dotting the sand. Ultra Records offers *Illuminate*, just in time for the '06 party season to begin, and don't be surprised to hear a few of these tracks oft ushering in this year's Ibiza sunset (or sunrise...). (c.h.)



**Cattywompus
Wildfire**

I don't know what it is, but for some reason I can't shake the fact that I've seen or heard these cats before. It's like they strike some intangible human chord within us. Every musical influence that played a part in the eventual formation of Cattywompus manifests itself in each of the tracks, including The Rolling Stones, Neil Young, among countless others. "Dog Town" opens with the feeling of Santana letting loose...while title track "Wildfire" proves a melodic jam that makes you want frolic barefoot in the grass with the sun shining warmly upon your face and the tunes emanating from the stage. Additionally, this album has a special emotional tie to the band members, and it clearly shows. The passing of bassist/vocalist James and drummer John's father Kevin Webber prior to the debut of Wildfire is not doubt a devastating lose to all of those who had the privilege of knowing him. Our prayers are with them. (Justin Smith)



**Richie Hawtin
DE9 / Transitions
Novamute Records**

Not quite the head pounding, bone jarring bass one might expect. Still the deep, dark, ominous beat cannot be mistaken. Don't be disappointed because as the album progresses, the apocalyptic beats just keeps on getting stronger. It brings me back to a chemically induced state of euphoria one might feel at a 'sunrise set' in the middle of the desert. While mellow in comparison to some of the other works produced by Plastikman, this is still an album that keeps the body moving. "Weiter Noch" pumps with a tribal beat blended with all sorts of distortion. "The Tunnel" leads you into that mysteriously sinister beat that captivates your every move. May not be loud and obnoxious, but still nefarious in its own right. (Justin Smith)



**Pedro
Pedro
Mush Records**

Manchester born James Rutledge, aka Pedro, comes from the same techno-infused folk scene as fellow Mancs Badly Drawn Boy, Alfie and Andy Votel. Originally issued as a series of EPs in England, Mush Records has compiled them into a complete single entity, along with a disc of remixes featuring

Prefuse 73, Danger Mouse, and Four Tet, for Pedro's stateside debut. Ranging from sprawling orchestral soundscapes to constricted electronic experimentations, the album feels as natural as a walk through the forest. Serene and familiar, but at the same time filled with a wide range of unique and bizarre things along the path. Organic textures of sparse instrumentation on tracks "Intro," "Dead Grass," and "The Water Ran Back and Forth," give way to splashes of horns on "Fear and Resilience," eastern flourishes on "These Pixels Weave a Person" and raucous percussion on "123." For being the odds and ends of early wanderings, Pedro the album and Pedro the man both show a lot of promise. (Dave Obenour)



**Halou
Wholeness and
Seperation
Vertebrae Productions**

Breathy and frail vocals, intricate strings, trippy beats, and a faux-goth vibe, husband/wife fronted trip-hop trio, Halou come from the same murky vein of electronica as Portishead. But that being said they are still far from being imitators. Opting for a more undressed approach, Halou balances mixes and samples with guitar, live drums and a cello. Unlike some of the genre's colder-sounding artists, this approach gives the band a more versatile sound, allowing them to experiment with jazz, dance and psychedelia. Stand out tracks include "Everything is OK," an ominous take to alternative rock and "Stone Fruit," whose guitar and synth heavy chorus sound like a glammed out 80's new-wave revival. Still the band's main strength lies in lead singer Rebecca Coseboom's ethereal vocals, which range from an alluring call to a cutting sneer. For all of it's production and embellishments, it's the human elements that make Halou work so well. (Dave Obenour)



**Cadence
Songs of Vice & Virtue
Paperweight Records**

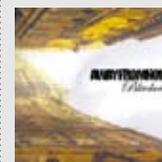
"Guess who's back, back again..." Nope, not Skynard, but it's the southern version of Slim Shady vs Everlast... 'EverSlim' The man who hails from Nashville Tennessee, released his first indie album at the age of 18 and his social commentary speaks volumes. All joking aside, Cadence is for real. His progressive disposition brings us back to some of that old skool hip-hop. Some sick beats and in some cases a touch of blues is a very refreshing breath. The track "So Alone" conjoins hip-hop and

trumpets, truly a level of deftness that the majority of so called hip hoppers can only aspire to obtain. The track "untitled", although less than 2 minutes in length, touches upon relavant social conditions that are unfortunate truths of our present state of being. Tellin' it like it is. (Justin Smith)



**Herb Alpert's Tijuana
Brass
Whipped Cream &
Other Delights
Rewhipped
Shout! Factory**

We've all rocked out to "Whipped Cream" before, better known as the theme from The Dating Game, don't hate, ain't nuthin wrong, but never like this. For the remix of his '64 classic of the same name with a woman covered in whip cream adorning the cover (racy shit for them days, and he still nabbed 4 Grammy's WHAT!), Herb Alpert joined up with 21st century tastemakers the likes of: Ozomatli ("Whipped Cream"), the Dust Brothers' John King ("A Taste of Honey"), Thievery Corporation ("Lemon Tree") DJ Foosh ("Tangerine") and even jazz-funk masters Medeski, Martin and Wood ("El Garbanzo"). Whipped Cream's ebb and flow oozes sex, swank, and sultry goodness - like your favorite dessert - you will be back for more. (Casanoduh)



**Away From Now
Blackout
Pee Records**

This is what's missing from stateside punk these days...pure guttural and visceral raw emotion. These cats from Australia pour their hearts out in a way that most punk rockers wish they could. Using XLRs to connect their souls to the outside world, Blackout is their most cohesive effort to date. From way down there, they gotta be pretty loud to catch the attention of the rest of the world, but hey...that's how unadulterated art is born to begin with isn't it? (wam)



**Devics
Push The Heart
Reincarnate Music**

As much as any guy would hate to be around a girl that seems to have so much heavy dependency swirling through her head, no guy would be able to resist falling for her based simply on her voice alone. Devics vocalist Sara Lov along with instrumentalist and sometimes singer Dustin O'Halloran

seem like a match made in heaven. *Push The Heart* is a melancholic masterpiece. During tracks like "Lie to Me," "Distant Radio," and "Moments" you can't help but conjure up images of a helpless beautiful soul dancing alone in the fog underneath a barren tree. (Carlos Herrera)



**V/A
Idol Tryouts Two: Ghostly
International Vol. 2
Ghostly International**

For their second compilation, Michigan based Ghostly International have collected an eclectic mix of electronica-based pop, hip-hop, and alternative that is surprisingly cohesive. Split between two discs, the sessions are entitled *Avant-pop* and *SMM* (an undeciphered acronym). The first disc, true to its name, features a quirky selection of leftfield pop tunes. With songs by Matthew Dear, Skeletons & The Girl-Faced Boy, and two tracks from the Mobius Band including a remix by The Junior Boys, *Avant-pop* combines the underground's offbeat tendencies with the more traditional and accessible structures of pop. The second disc, which might be true to its name although it's hard to tell when you don't know, is a blend of rolling ambient music. With stand out tracks by Greg Davis, Aeroc, and Twine, it's a haunting yet relaxed collection of textural music. Overall, *Idol Tryouts* proves recognizable yet unusual, minimal yet full, an exciting look at the future of underground electronica. (Dave Obenour)



**T Rock & Squashy Nice
Rock & Squash
Techniques
Why Records**

Now *this* is what hip-hop is all about. Breaking down the fundamentals and a mastery of communication with the sounds of the soul. You can feel the various moods that every human goes through in the progression of the 14 tracks that make up *Rock & Squash Techniques*. From the DJ Numark reminiscent old school soulful dance number "Simple Song" to the heavy-hearted Moby-esque love proclamation "Pretty Girl" all the way to the party bass banger "Hip Hop Body Rock," this is a record that ought to sit up on the same modern producer hall of fame shelves as the likes of DJ Shadow and Cut Chemist. With expert production and clever scratch techniques, T Rock & Squashy Nice have provided the world with a rare gem in music today...a must have! (wam)



**Filastine
Burn It
Soot Records**

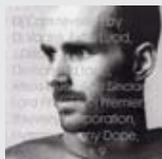
This is grit. This is raw. This is...actually...

a bit spooky. Trip hop two-step jungle break-beats infused with various ethnic instrumental samples and a stripped down to fundamentals production style round out producer Filastine's debut *Burn It*, one of the more interesting releases to land on our desks in quite a while. He's studied with tabla superstars, played with 'coke-fueled' samba bands in Rio, and absorbed often disturbing knowledge in North Africa. With his debut, we're treated to midi triggers, laptop, percussion, creepy politically twinged samples, and a smorgasbord of varied vocalists throwing down. With CD art that depicts a wartorn zone filled with missile shells and burning tires coming from a guy who founded the 20-piece anarchist marching band Infernal Noise Brigade, this thing is quite a uniquely thought evoking listen. (hm)



**Quasi
When The Going
Gets Dark
Touch and Go Records**

One of the first thoughts that came to mind as I listened to the opening track "Alice the Goon" was Radiohead. The story of the divorced indie rocker duo gives some insight into this almost chaotic, yet intriguing album. To criticize the almost messy guitar rifts, or even the crippled tone of Sam Coomes voice, which has an overtone of sadness would take away from what this album is. It is not a perfectly blended mix of chords. It's about the feelings that come across. Feelings aren't always flawless. And the fact that these 2 rockers dared to take risks is what makes this an adept collection of their triumphs and their personal frustrations. "invisible Star" is a unmarred blend of the harshness of Sam and the sweetness of Janet that collectively amounts to one bad ass. (js)



**DJ Cam
Revisited By...
Recall Records**

Paying homage to Laurent Daumail, AKA DJ CAM, by revisiting a collection of his most successful works can only be attempted by some of the best remixers in the business; and so we have *DJ CAM Revisited by...* Featuring producers like Thievery

Corporation, Kenny Dope, Four Hero, Kid Loco, and DJ Premier, the album grapples a wide range of genres, all of which require mean drum machine skills and dancefloor friendly musical consciousness. There is something for everyone on this album and one aspect that all of the tracks share; quality. Every song offers a new direction and variation of tracks we love and know so well. Don't be surprised if you're blindsided by a house mix of "Sound System" or a D&B mix of "Innervisions", just know that all of the contributors came correct. (JT)



**DJ Icey
Presents Y4K**

I'm a sucker for breakbeats, so when *DJ Icey Presents Y4K*

landed on my desk, everything else took a backseat. This shit's ill! King of the Miami bass breaks is definitely looking a few millenia ahead as he throws down 14 tracks of bootylicious club bumps. Cuts from the likes of Merka, Vlad, and General Midi, along with 3 of Icey's own, round up a timeless breaks compilation to be played at HIGH VOLUME ONLY. Just in time for the emergence of winter hibernation... nothing comes quite near the vibrations in the beeeehind this makes you feel. (WAM)



**ANDREW OCTOPUS
The Molecular Mixtape**

The fact alone that this one was submitted to us on cassette taped warranted a listen right away...of course we had to find something to play

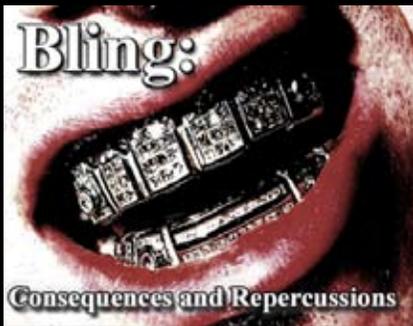
it on. once we did, we were treated to a cacophany of haunting psycho-cinematic melodies and whispers, static and scratches, maraccas and paper cuts, feedback soufle and carne apsycho, blippy blops and bliquey beeps. This shit's seriously twacked. What does it mean, what planet does it come from? We truly don't know, but we would expect nothing less from another Andrew Octopus transmission... (WAM)



**Third Sight
Symbionese
Liberation Album
Disgruntled Records**

These two lyrical bullies, emcee Jihad and DJ Durufunk, along with their turntable maestro, none other than the Scratchpik's own D-Styles, serve up some splendid rawdog dirty shit with their release on Disgruntled records. With a calculus funk overtone and perfectly

KEEPIN' IT REEL

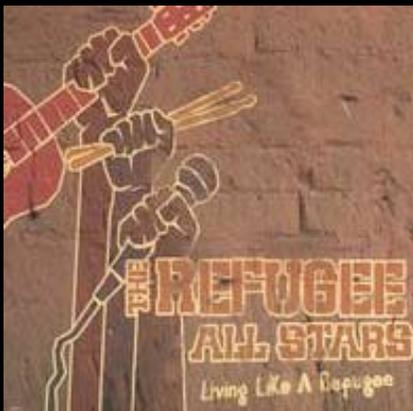


BLING: CONSEQUENCES AND REPERCUSSIONS

WGH Films

Bling tackles the issues behind Hip Hop's obsession with diamonds and the continued illegal diamond trade in Africa. Narrated by Chuck D, the short documentary shows you just how far removed the music industry definition of hip hop is from what it's actually all about. Every single one of rap's mainstream artists is not only being exploited, but are exploiting the very roots of their existence. Producer/

Director Kareem Edouard takes us deep into Sierra Leone, exposing a dirty secret - the conflict diamond trade - the deadly conditions behind the billion dollar global business. One who's foundation rests in the violent loss of children's limbs and areas controlled by forces opposed to legitimate and internationally recognized governments. Like Saul Williams once said... "Perhaps we should not have encouraged them to use cordless microphones...for they have walked too far from the source." See it at: wghfilms.com (wam)



THE REFUGEE ALL STARS

SODASOAP Films

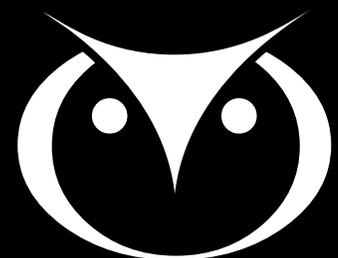
Introducing a revolution through music - an unedited journey through refugee camps as people flee to escape the brutal genocide in Sierra Leone. Many refugees fled to Guinea where they were separated from their families and spent years waiting away from home. *The Refugee*

All Stars focuses on six diverse musicians as they collaborate in an effort to turn the human experience of suffering into forgiveness and a strength to heal a land and its people. To view the trailer and learn more about the film, check the website at refugeeallstars.org. (kristi curtis)



SLING SHOT HIP HOP

SlingShot Hip Hop is a documentary film that focuses on the daily life of Palestinian rappers living in Gaza, the West Bank, and inside Israel. It aims to spotlight alternative voices, both male and female, of resistance within the Palestinian struggle and explore the role their music plays within their social, political, and personal lives. The film will be released later in 2006. Watch an intriguing trailer at slingshothiphop.com.



calculated vocal scratches, Third Sight has brought back to hip hop its abstract independence and clearly defined their design of the freestyle with no hesitation to convey what's on their minds. Fans of lyrical driven hip-hop and quality, innovative beats are sure to make this a permanent resident in their changer. (JT)



**Paul Benoit
Combustible
Zebediah Records**

Listen. Relax. Repeat. It's really just that simple ya'll. Or at least Monsieur Benoit makes it so on his latest release *Combustible*, a smattering of folksy acoustic guitar driven tunes flavored with Paul's smoky voice and pensive delivery. Smart pedal and lap steel guitar playing, B3 organs, Wurlytizers and Mellotrons all come into play on their designated tracks (must hears: "Going for Gone" & "Stevie Nicks"), adding warm audio eloquence to foot shuffling vibes throughout.

When you've been bludgeoned to death with walls of distortion and elephant bass-beats, an album like this allows one (yes, ME) to tend to your bleeding ears and your broken heart at the same time with whimsical melodies deliberating life's eternal reflection.

paulbenoit.com

(MDL)

BOOKS



**FUZZ ONE : A Bronx
Childhood
By Vincent Fedorchak
Testify Books**

The thing was almost written in code (names) scattered throughout.

If you didn't know a bit of OG NY Graffiti history before delving into these pages, you'd be lost like a stylus in a cd player. But this doesn't pretend to be a history lesson. This is an account into the roots of the world of modern graffiti by one of its most famed characters and pioneers... Fuzz One. He himself tells us the tale of an unsupervised childhood in the Bronx of the 70s. You can imagine where it goes... from chasing down Satan worshippers to sneaking onto the trainyards of NYC to bomb complete trains to being the first white boy accepted in the legendary Ebony Dukes street gang. With well over 100 pages of pictures and illustrations accompanying Vincent Fedorchak's (Fuzz One) own words, this beautifully produced hardcover is an unabashed people's history. Instant classic. (Carlos Herrera)

FILM



**CAN DVD
Mute Records.**

This shit is eire... but in a good way. The infamously notorious German music legends CAN are given a proper diligence with the re-

release of the CAN DVD. The cohesiveness is best displayed in the fact that Director

Peter Przogoda's insistence that there be no chapter divisions in the 53 minute live concert included. If you want to go from spot to spot, you have fast forward or rewind (as in VHS...), but you're not going to want to do either. The 2 DVD set includes a full free concert filmed in Cologne, Germany in 1972 as well as two 80 minute documentaries, a short film tribute by Brian Eno, notes, solo recordings, a 5.1 surround sound mix of classic CAN tracks, and countless other extras. (steve gig)



**Paul Mooney's Analyzing
White America
(Shout Factory)**

His credits include writing for Richard Pryor, Eddie Murphy, Saturday Night Live, Good Times, Sanford And Son, Good

Times, and In Living Color (he created Homie the Clown). Most recently, he's been 'Negrodamus' and 'Ask a Black Dude' on the Dave Chappelle Show. Knowing that, it was hard to imagine *not* rolling out of your chair as he gives us an unapologetic glimpse into his views regarding white America. Mooney covers everything from the 'n' word to 9-11 to ebonics and white people's affinity for wild animals. Although he's sitting down in the same position throughout the hour long routine, his effectiveness is certainly not underplayed. His deadpanned demeanor and aggressive infatuation with emphasizing the deep rooted anger behind the humor shows carefully honed veteran talent. This is absolutely hilarious. (bill flaik)

TO FLOCK, FROM FATHER

BY BOB FREVILLE
ART: VIOLET FEWES



The stars overflow when we come to town with our briquettes and our petroleum, our Zippos and our extra-long fuses dripping porous indignation. Must accompany strong dissident statement written on carbon paper in dark black ink. Sloppy untraceable chicken scratch long-hand. They really blow up when they receive our vociferant message, our carion call for the wild, ready and willing to take up arms against high crime, as perpetrated by high society, high-ranking officials, high up on their blood-stained pedestals. You'd have to be *high* to suffer their shit for very long.

Risk what you will. I'll give you something to hammer away at, rape bloody in the brown, some time in your Afterlife. Just get me ratings. Get me results. Get their attention. Grab them by the balls and I will share with you the wealth of my passion.

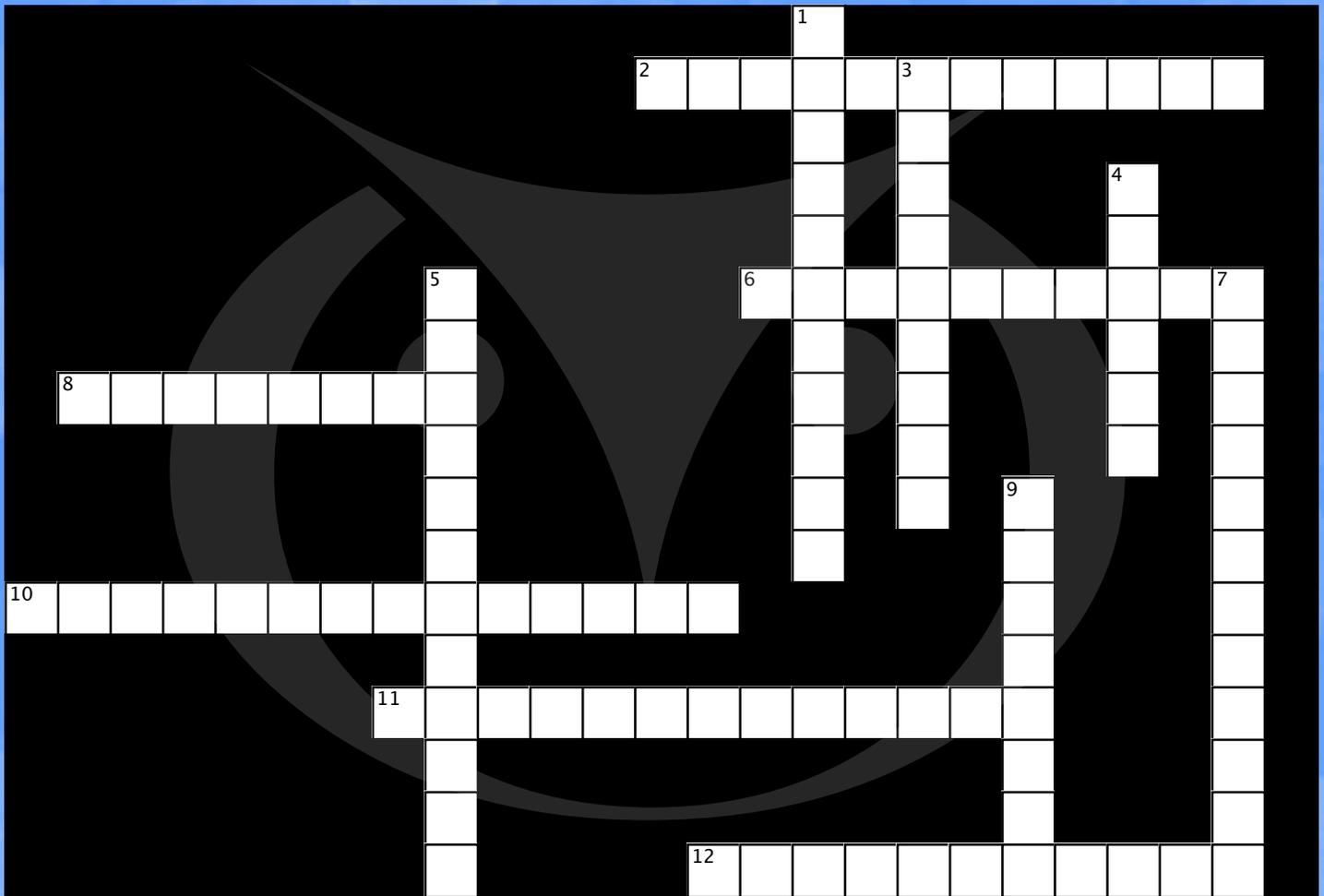
We could stand righteous atop a mountain of bodies.

All my Love in Mandalas,

The Proselytizer

FUN TIME

COME OOOON, IT'LL ONLY TAKE TWO MINUTES...

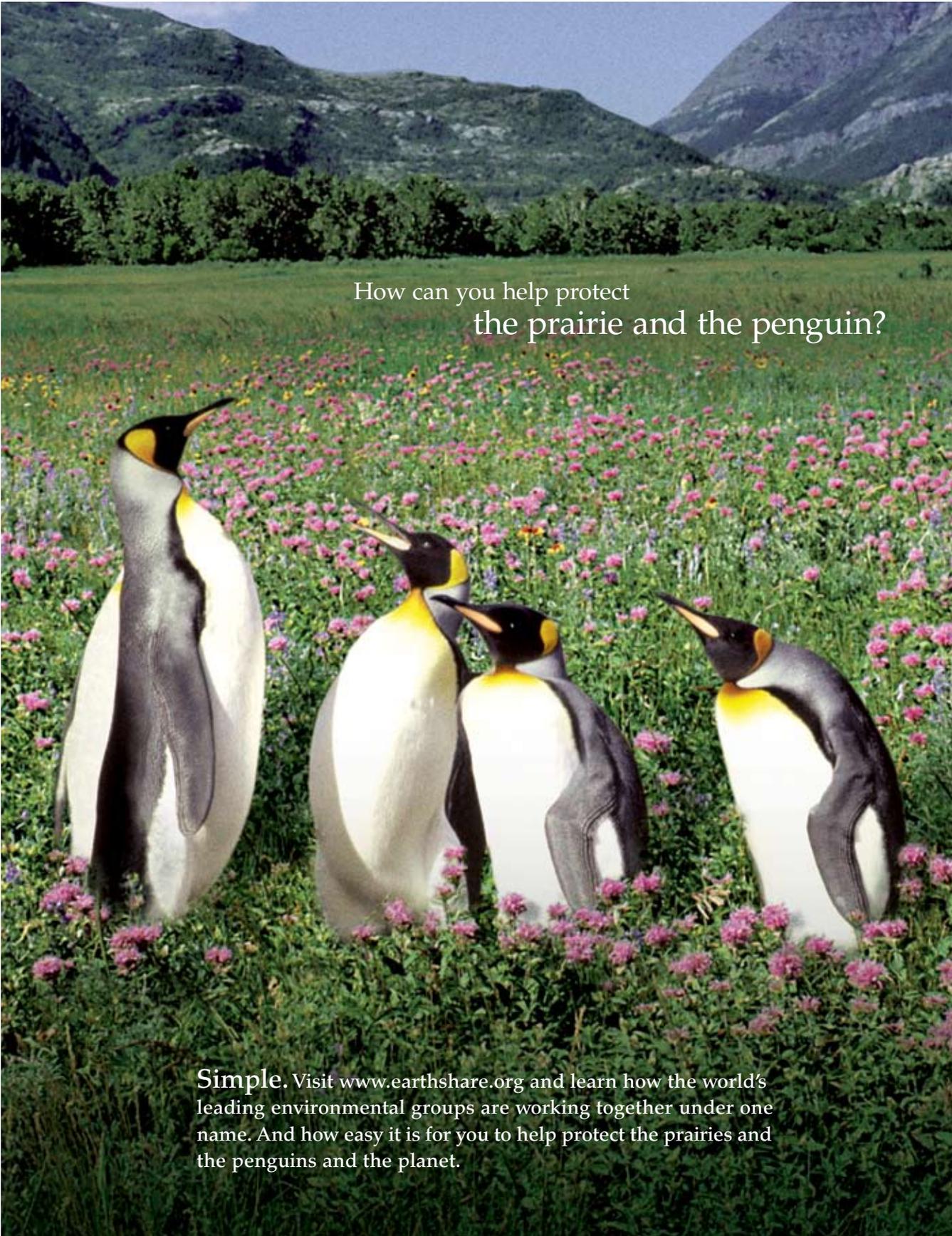


Across

2. "I don't know anything about music. In my line you don't have to."
6. "I think we are welcomed. But it was not a peaceful welcome."
8. "Most of the people I admire, they usually smell funny and don't get out much. It's true. Most of them are either dead or not feeling well."
10. "I am not going to give you a number for it because it's not my business to do intelligent work."
11. "No more name changing for me. I'm pooped of that shit."
12. "We first fought ... in the name of religion, then Communism, and now in the name of drugs and terrorism. Our excuses for global domination always change."

Down

1. "When the power of love overcomes the love of power the world will know peace."
3. "Rock and roll is the hamburger that ate the world."
4. "Whenever people start saying God anointed them to do something, it's a turnoff, because I don't think anyone has God's beeper number."
5. "Feminism was established so as to allow unattractive women easier access to the mainstream of society."
7. "Rock stars ... is there anything they don't know?"
9. "A man is a success if he gets up in the morning and gets to bed at night, and in between does what he wants to do."



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BADBOYBILL
PERRYFARRELL
SEBFONTAINE
DONALDGLAUDE
SECONDSUNLIVE
HARRY"CHOOCHOO"ROMERO
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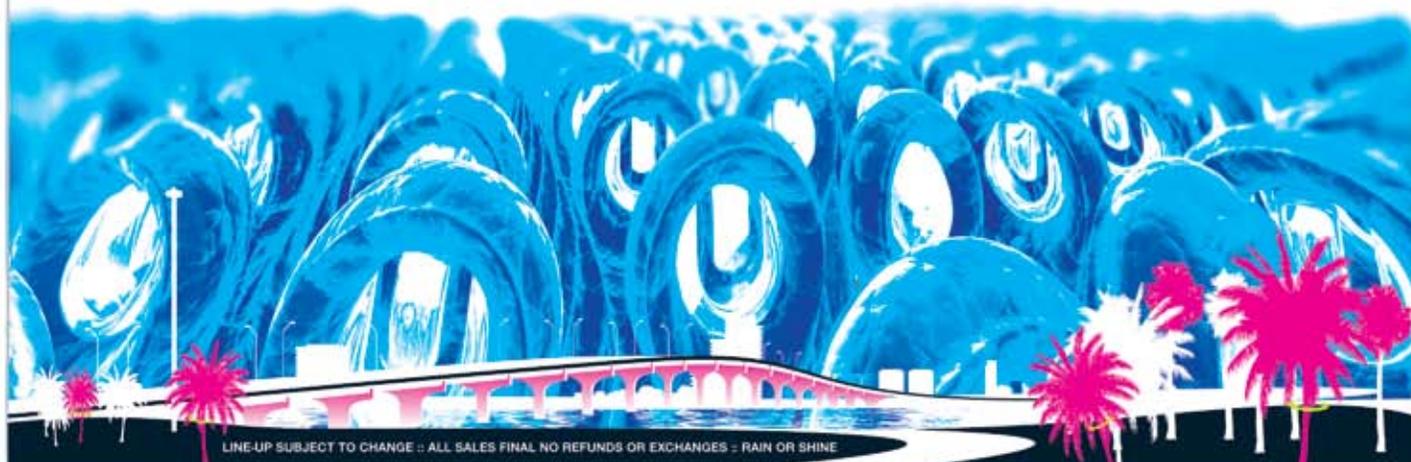
INFUSION LIVE
INFECTED MUSHROOM LIVE

NIC FANCIULLI
DJ DAN
CHRIS LIEBING
MISSTRESS BARBARA
D: FUSE LIVE
ADAM BEYER
MARCO CAROLA
CHRISTIAN SMITH
JUNIOR SANCHEZ
JORGE JAMARILLO

ICEY JACKAL & HYDE VS. DYNAMIX II LIVE
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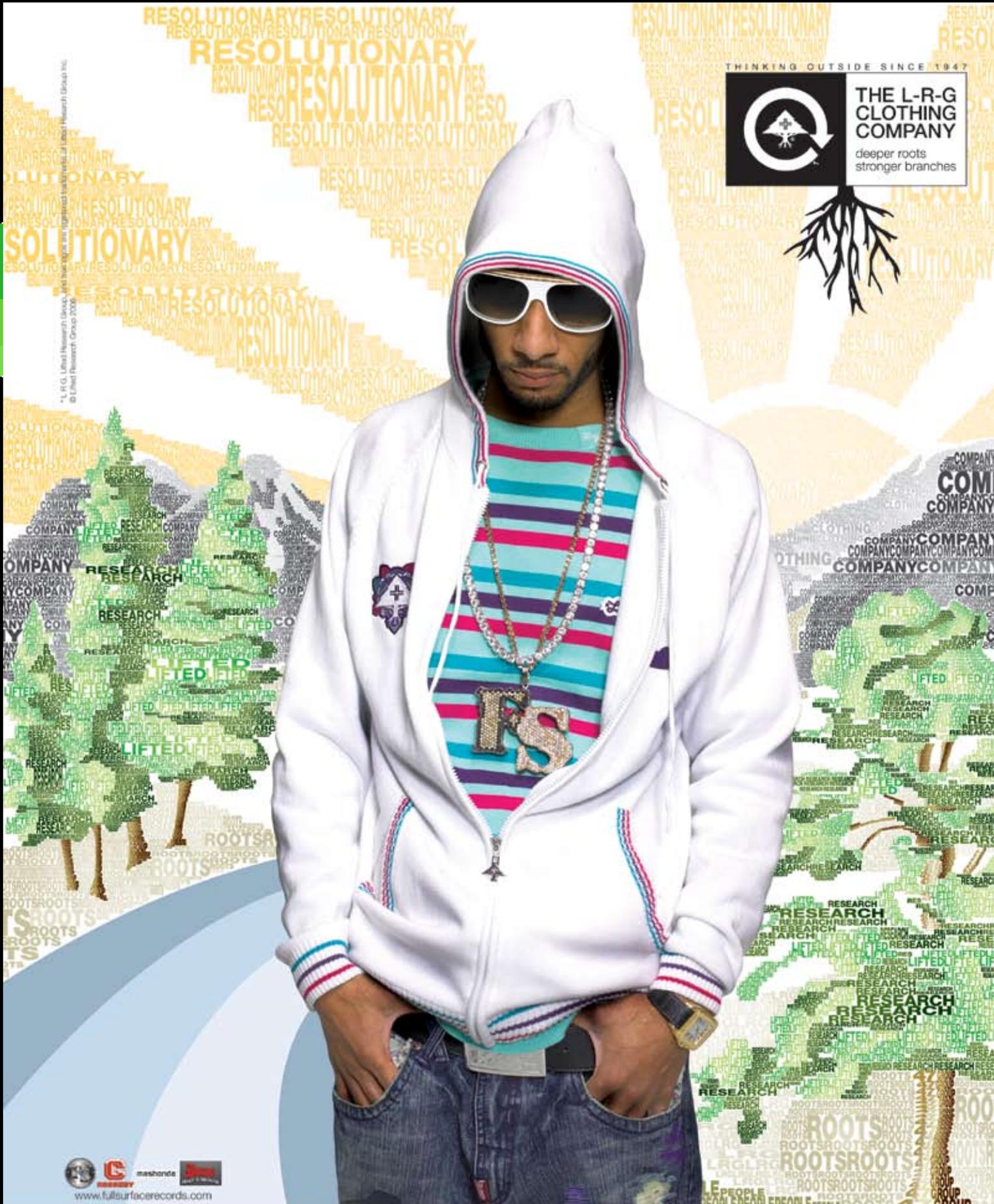
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