

MUSIC ART POLITICS CULTURE

WAV

SYSTEM OF A DOWN



**DANGER DOOM
THE SUICIDE GIRLS
RISE AGAINST
ATMOSPHERE
RÖYKSOPP
MEAR ONE
CURRENT TV
LMNO
VAUX
STEVE LAWLER
MAX CAVALERA
THE (INTERNATIONAL) NOISE CONSPIRACY**

USA \$3.99 CANADA \$4.99 ISSUE 5



WWW.WAVMAG.COM

SMOKING

IN STORES
10.04.05

NAME **ATMOSPHERE**

YOU CAN'T IMAGINE
HOW MUCH FUN WE'RE HAVING



**ON TOUR:
w/BLEUPRINT and P.O.S**

9/9-Duluth, MN
9/10-Duluth, MN
9/13-Cleveland, OH
9/14-Buffalo, NY
9/15-New Haven, CT
9/16-New York, NY
*Rhymesayers CMJ25
Showcase w/Brother Ali,
Blueprint, I Self Devine,
Boom Bap Project & P.O.S.*
9/18-Pittsburgh, PA
9/19-Bloomington, IN
9/20-Iowa City, IA
9/22-Omaha, NE
9/23-Menomonie, WI

9/24-Fargo, ND
9/26-Bozeman, MT
9/27-Missoula, MT
9/28-Calgary, AB
9/29-Edmonton, AB
9/30-Saskatoon, SK
10/1-Winnipeg, MB
10/3-Minneapolis, MN
10/4-Milwaukee, WI
10/5-Chicago, IL
10/6-Detroit, MI
10/7-Columbus, OH
10/8-Toronto, ON
10/10-Montreal, QC

10/11-Burlington, VT
10/12-Providence, RI
10/13-Boston, MA
10/14-New York, NY
10/15-Philadelphia, PA
10/17-Baltimore, MD
10/18-Washington, DC
10/19-Chapel Hill, NC
10/20-Atlanta, GA
10/21-Gainesville, FL
10/22-Orlando, FL
10/24-Baton Rouge, LA
Hurricane Katrina Benefit

10/25-Austin, TX
10/26-Dallas, TX
10/27-Santa Fe, NM
10/28-Phoenix, AZ
10/29-Las Vegas, NV
10/30-Long Beach, CA
11/1-Los Angeles, CA
11/2-San Francisco, CA
11/3-San Francisco, CA
11/4-Eugene, OR
11/5-Portland, OR
11/6-Vancouver, BC

11/7-Seattle, WA
11/9-Salt Lake City, UT
11/10-Denver, CO
11/11-Lawrence, KS
11/12-Columbia, MO
11/13-Madison, WI
11/14-Minneapolis, MN
11/15-Minneapolis, MN
*some dates may be
subject to change.





DANGER DOOM

"A lot of the hip-hop nowadays, a lot of the rhymes that you hear, it's just typical, you can almost predict what it's about. We wanted *Swim Presents... DangerDoom* to be the total antithesis of that."
- MF DOOM

18



SYSTEM OF A DOWN

"We're not shooting for their minds, we're shooting for their hearts... when you change the perception of how someone looks at something, that's what you're aiming for." - Serj Tankian

40



MEAR ONE

Originally known as one of the most notorious graff writers on the west coast, Mear One now paints with oil, acrylics, and anything else you can think of while simultaneously showing his work internationally and coast-to-coast.

46

WAV FORMS

VAUX	10
Nine Black Alps	24
Colossus	26
Opus Dai	33
Nillaz	64
Ask Steezo	25
KIA	36
Why Wax is So Hot	38
Spin Off	51
Clothing of the American Mind	52
Beat the Press - Bayou Nation	54
Lost Angeles Times	56
The Girl Show	58
Current TV	62
Fast Friends II	68
Get the Goods	70
¡Mucho Gusto! - Power Pill Fist	72
Spin This! REVIEWS	74
Fun Time	80

Atmosphere

WAV Slugs it out with the emotionally ravaged MC. His shit's gettin' hotter and hotter...and it ain't because of global warming.

06

The (International) Noise Conspiracy

The Swedes are coming! The Swedes are coming! And they're brandishing axes!

14

The Suicide Girls

Young freaky girls...need we say more?

21

Rise Against

Pound the pavement! Pummel the masses! Rise Rise Rise Against!

28

LMNO

A true Visionary re-writes the alphabet all hip-hop like.

34

Soulfly

Mad Max Cavallera's relentless pursuit of musical mayhem.

60

Press Pass: Röyksopp

Hangin' on the tour bus with the Norwegian nisfits...hey, thats not a word!

66

**PUBLISHERS**

The Muklashy Bros.
Micah Lashbrook
James A. Sullos

EDITOR-IN-CHIEF

Wasim Muklashy
wasim@wavmag.com

MANAGING EDITOR

Micah Lashbrook
micah36@wavmag.com

ASSOCIATE EDITOR

Simone Grey
simonita@wavmag.com

ART DIRECTOR & WEBMASTER

Shadi Muklashy
shadi@wavmag.com

MARKETING DIRECTOR

Justin "Ditry Jersey" Smith
justin@wavmag.com

MARKETING & ADVERTISING ASSOCIATE

Tisha Carter
tisha@wavmag.com

MARKETING CONSULTANT

Matt Hanrahan / Kingsize USA
matt@kingsize-usa.com
www.kingsize-usa.com

PUBLICITY

Joy Donnell / Hypathereal PR
joy@hypathereal.com
www.hypathereal.com

STAFF WRITERS

Bob Freville, Jake McGee, Scott Shapiro,
Mike The Poet, James A. Sullos

RESIDENT ARTIST

Jason Mascow

DISTRIBUTION

Disticor Direct, Ubiquity, Ingram, Kent News,
Armadillo

CONTRIBUTORS

Asher Rumack, Kristi Curtis, Dr.Ghil, Steezo
fo sheezo!, Ric Stultz, Arielle Kilroy, Ordell
Cordova, KIA our beloved landlord, Rosa &
Sierra from Axis of Justice, Ben Zhu, Patricia
DeLuca, Carly Miller

GRACIAS

Anastasia Goodman, Alex Dolan, George @
Serjical Strike, Joey "The Looooooooong Arm
Of The Law" Shapiro, Lainie Copicoto, Mike
Leventhal & Nancy Bader, all at biz3, Rob
@ Chrome, Nica Joe and Mark @ Music for
America, Rosa Sierra and the AOJ family,
Devin, Corrado and all at G4, Cool Hunting, Ola
& Chadi, Mama and Papa, Gunnar & OM, Aaron
& Ubiquity, Shon Ramsey and The Goods crew,
David deLaski, John Kelley & The Ball of Waxx
boyz, Devin, Tanya Stephens, Danny Savage and
Kirby's Avalanche, Allie & Matt @ Formula PR,
Near One, Jessica Cooper @ISC, Missy Suicide
and all the lovely ladies of SG.

**PLEASE SEND ALL CORRESPONDENCE,
SUBMISSIONS & QUERIES TO**

WAV Magazine
3253 S. Beverly Dr.
Los Angeles, CA 90034

OR EMAIL

letters@wavmag.com

EMAIL FOR ADVERTISING

advertise@wavmag.com

the views and opinions expressed within these
pages do not necessarily reflect those of WAV
Mag, and vice versa. This is simply a forum for
expression.

all claims and statements herein are nothing
but that... statements herein. you can interpret
them as facts, you can interpret them as fiction,
all we ask is that you interpret them.

www.wavmag.com
©2004-2005 WAV Magazine



// editor's note

The Los Angeles Natural History Museum.

I hadn't stepped into this hall since my grammar school field trip. My brother and I were there for the first in a series of First Friday events, festivities designed to complement Jared Diamond's COLLAPSE?, an exhibit that explores the collapse of various civilizations. Ironically, tonight seemed more like a celebration of the re-birth of a civilization.

In addition to discussions with 'green architects' and an 'eco-friendly' fashion show, the words on the flyer that ultimately grabbed my undivided attention were: "former Rage Against the Machine vocalist Zack De La Rocha emerges for a one-of-a-kind performance with Son De Madera, the acclaimed *sonjarocho* ensemble from Veracruz, Mexico." For the first time since hearing "Killing In The Name" 14 years ago, a musician's voice and presence got me all choked up.

While some may have bitched and moaned and wrote Zack off as a has-been (yes, myself included...though there was always that twinge of hope...), tonight proved the complete opposite...he has finally fallen into his own. He sang, he danced, he smiled, he played an 8-string jarana, he looked over at the other musicians, they looked back, this was a party, and while everyone was clapping their hands and dancing

amongst endangered species frozen behind walls of glass and time...Zack looked looser and more comfortable than he ever did. And it was refreshing. He stepped back from the smoke and the mirrors and the haze of stardom in order to find himself, and judging by his demeanor, the search was a success.

Seeing him up there in the state he was in helped shed some light on why so many people have responded so well to what we're doing with WAV. Though everyone only admits it to themselves at varying levels, we're all searching for the same thing...for ourselves...who and what we really are. We want to find a way to strip the layers of who society wants us to be and free ourselves from those limiting confines...we want to dance...we want to sing...we want to play. We want to celebrate the most important event in the history of mankind...life itself.

The circumstances and conditions may have been drastically different...Rage Against the Machine to Mexican 'folk' music...but the more I look at, the more it makes sense. Zack De La Rocha reminded me, once again, why an attack on injustice is the same as a celebration of life. Both are our duty.

Salutations,

// contributors

**BOB FREVILLE**

is a freelancer, a gutter poet and a foot fetishist. His work has appeared in magazines, on websites and on walls of public lavatories. With a penchant for hair whistling, his right arm tends to get caught in overexposed light sockets. Catch up with Bob's infamous fedora in action as he chases down Danger Doom (p.18). Bob likes Cream of Wheat.

SIMONITA

hates her current loser job as a secretary and hopes writing will pan out as a lucrative career. She does look dashing in clear heels though, so it could be back to the pole again. She's a psychotic gemini, loves sailboating and detests when people burp and actually say the word in the act, but WAV Mag and free drinks courtesy of OM Records (p.26) are helping her get past this.

**JAKE MCGEE**

is not well. Word has it he's a schizophrenic Jewish Leprechaun whose delusions have warped his fragile mind severely beyond the crudest level of human sanity. He welcomes scorn and ridicule, and enjoys when he is proven wrong, for that's just one more dose of Knowledge to help ease the Pain of Ignorance (read his interview with Soufly's Max Cavallera on p.60).

MARLIN WINSTON GEORGE

can be found combing the streets of Hollywood in search of a drummerless rock band to blow their minds, while waiting to collect on his pending "You stole my Moonwalk!" lawsuit from his second favorite idol (Prince #1). In the meantime, check out Opus Dai (p.31). Marlin exudes peace, love, and Soul Glow.



COLOSSUS

WEST OAKTOWN



"Existing in a chilled-out space between Roy Ayers and Digable Planets circa Blowout Comb, West Oaktown is indeed cool like that." -URB

"Scat-rapping, laid back funk, shimmering speakeasy jazz, crispy slow-gaited percussion. It's like the Roots remaking Organix, but with actual chops this time. Or Yesterday's New Quintet playing only the Bluest Notes from the most Digable Planets. Stones Throw is kicking themselves in the wolf mask for missing this." -FILTER



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



DJ Shadow and Shepard Fairey of **OBEY** glory have joined forces to release a limited edition clothing and music box set entitled **PUBLIC WORKS**. On Sept. 1st both artists endured a marathon signing session at Kid Robot store in Santa Monica, providing proof that Andre still has a Posse and the Organ Donor keeps it moving. Consisting of five t-shirts, a brand new, full-length mix CD by DJ Shadow, a copy of Shepard Fairey's book "**Post No Bills**," stickers, buttons and other surprises, it's limited to 450 pieces so you best hurry. Designed by Fairey himself, each box is hand assembled and numbered.

- ① obeydjshadow.com
- ① kidrobot.com



TRASHed, the geniuses behind last year's **Recycling Bin Art Demonstration** that featured works by Bob Burnquist, John Carr, and Hunter S. Thompson, are at it again. This time they've developed

a CD **Jewel Case Exchange** program. Rather than tossing the clunky things, take them to a local TRASHed location and trade them for merchandise from Kid Robot, Sigur Ros, **Globe shoes**, and more.

- ① globalinheritance.org

COOL HUNTING

Ok, maybe we've just been out of the loop and loopy for a while, but how come no one told us about this one before? **CoolHunting.com**. What started as a simple blog of what one **Josh Rubin** thought was cool, has morphed into one of the most respected sites on the internet for scourers of underground and below the radar chic. Considering WAV Magazine was recently featured, you know they're onto something.

SPIN, a clever lil' film brought to us by writer/director **Jamin Winans** showcases a nomadic DJ who's superpowers enable him to fix the world's everyday problems simply by dropping a needle and mixing the fragile continuum between time and space, reversing the outcome of disastrous events.

- ① SPIN it back @ www.jaminwinans.com/spin/player2.html

This year's **VooDoo Music Experience** will go on as planned, but instead of its traditional New Orleans grounds, this year's festivities have been moved to Memphis, Tennessee. Artists such as **Billy Idol**, **The Flaming Lips**, **Nine Inch Nails**, **Queens of the Stone Age**, **Handsome Boy Modelling School**, **Carl Cox**, **the Digable Planets**, as well as New Orleans greats the **Neville Brothers**, **Dr. John**, and **Bonerama**, will congregate on **October 29 & 30** to raise money for the **New Orleans Restoration Fund**.

- ① voodoomusicfest.com



Oh yayer!! The **Gorillaz** are gonna make yo' stompin' grounds their dessert!! Huh? The

animated hip-hopsters are breakin' out of their cages again and taking their exhibit on the road in 2007. The animated misfits **2D**, **Murdoc**, **Noodle** and **Russel** will appear in 3D holographic format across the globe, so if you think you see them, but aren't sure, don't think a double take'll change things...yes...you ARE crazy!

- ① gorillaz.com

This year's **Live 8 Concert** will be released on a 4 DVD set November 7th. Live sets include **U2**, **Muse**, **Robbie Williams**, and the ridiculously anticipated **Pink Floyd** reunion in its entirety. A large portion of the royalties from the sales of the DVD set will be going to the **Band Aid** Trust for the relief of hunger and poverty in Africa.



Undisputed director of the best movies of all time, **Martin Scorsese**, is giving us quite a lil' treat this year. Just released this September, Scorsese returns to his post-The Last Waltz musical muse with **No Direction Home : Bob Dylan**, a

two part film that focuses on Dylan's life and music that includes never seen before footage from the Bob Dylan archives as well as interviews with **Allen Ginsberg**, **Pete Seeger**, **Joan Baa**z and others who's life paths have intertwined with Dylan's.

Because we can't get enough of 30 minute epic songs, Spring 2005 WAV cover band the **Mars Volta** are releasing their first ever live CD, entitled **Scabdates**, on November 8. They've managed to cram 12 live tracks from various tour dates from both their 2003 **De-Loused In The Comatorium** tour as well as from dates following this year's **Frances The Mute** release.

- ① themarsvolta.com



The **Natural History Museum** in **Los Angeles** has quite an ace shoved up their prehistoric sleeves. Following the success of **COLLAPSE**, the recent exhibit that explores the end of various societies, they've put together **First Fridays**, a series that elaborates on those themes. Various segments include discussions with **Lawrence Scarpa**, **Terrence McNally**, **COLLAPSE** author **Jared Diamond** himself, **Peter Sellers**, and **Andy Lipkis**, complemented by performances from **ALO** (Animal Liberation Orchestra) and **The Rebirth**. The events run from October through December and was kicked off when **Zack De La Rocha** resurfaced to perform with L.A.'s **Quetzal** - leave it to the Natural History Museum to bring Zack back from the dead.

- ① www.nhm.org/firstfridays/



Cartoon Network have just cemented their position as the greatest channel ever. Beginning **November 6th**,

Adult Swim will be airing original animated television series **The Boondocks** based on and produced by the popular politically charged comic strip artist **Aaron McGruder**. Among those who have enthusiastically signed on to voice guest characters are **Mos Def**, **Ed Asner**, and **Charlie Murphy**.

- ① adultswim.com



Moving beyond the great late Bruce Lee kung fu flick **Enter The Dragon**, **BUCKETHEAD & Friends** make a striking debut with **ENTER THE CHICKEN** on **Serjical StrikeRecords**, the label spearheaded by System of a Down's **Serj Tankian** - the release date is **October 25**.

Joining **BUCKETHEAD** is a wide spectrum of vocalists and players including **Tankian**, **Efrem Schulz** of **Death By Stereo**, **Saul Williams**, **Ejigayehu "Gigi" Shibabaw**, **Maura Davis** formerly of **Denali**, **Bad Acid Trip** and **Azam Ali** of **Vas**, to name a few. When all was said and done, a total of 11 different singers specializing in musical styles ranging from opera, metal, rap, indie rock, grindcore, world and everything in between found their way onto **ENTER THE CHICKEN**.

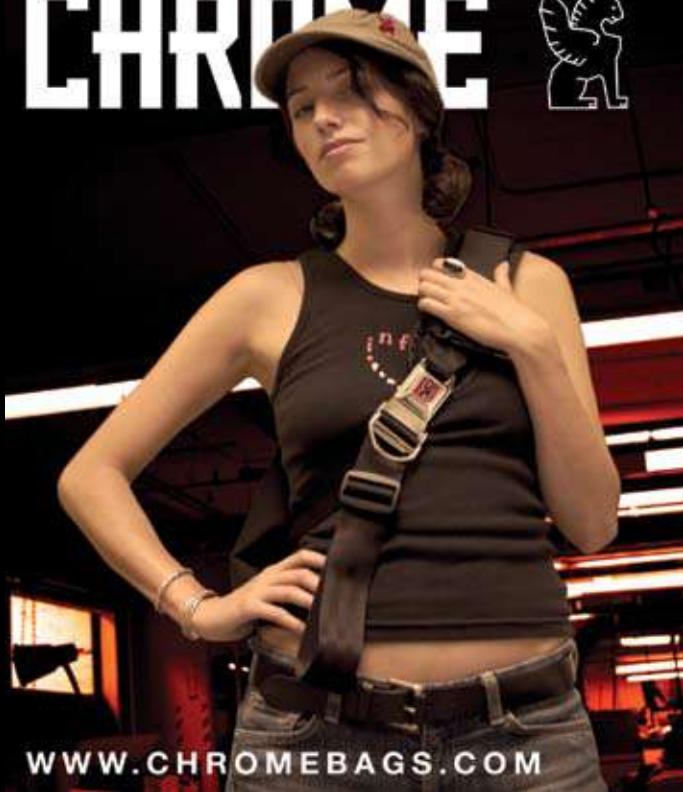
- ① serjicalstrike.com

FENDER® THE CLOTHING COLLECTION

AVAILABLE AT
NORDSTROM DILLARDS PROFFITTS
PAC SUN HOT TOPIC AND FINE BOUTIQUES
WORLDWIDE



CHROME




WWW.CHROMEBAGS.COM

NEED A WEB SITE?

CHECK OUT LANDING BAY
FOR ALL YOUR WEB NEEDS.

DESIGN | DEVELOPMENT | HOSTING



LANDING
BAY

WWW.LANDINGBAY.COM

ATMOSPHERE

By Asher Rumack

I got the message...I was assigned to Atmosphere.

Immediately, my imagination bombarded my nescient psyche with every curiosity I've ever had about the man and his music. I felt like an unsullied child, with a thirst for a complete understanding of one of the lyricists that helped define my teenage identity; the poet whose lyrics have inspired many-a-thought-ramble in notepads; the performer whose charisma has inspired hundreds of on-edge young females to want to copulate lewdly with him in a small-town bar; the man whose band of compatriots known as Rhymesayers Entertainment have dominated underground hip-hop the last few years. In the end, I squeezed all the info out of him that I wanted, ate it, puked it up, and prepared it with low-carb cilantro. I hope you like what I made.

Contrary to an annoyingly common belief, Slug isn't the only dude in Atmosphere. Complementing Slug's vocal presence is his reticent producer Ant, who is known for simple but infectious snappy drum loops and a talent for finding perfectly dope soul and blues samples. The Minneapolis duo is releasing its fifth studio full-length on October 4th, *You Can't Imagine How Much Fun We're Having*.

"It's not sarcasm," Slug swears, referring to the title. An ongoing theme of his career, and a prevalent topic in his music, is his emotional state. One of the things that makes his style so compelling is his ability to express his feelings on record without taking away from the concretely rugged precedence of hip-hop that has culturally seized the world. He's said that recording *Seven's Travels*, Atmosphere's prior release, was a unique experience for him and Ant because they had never been so happy. Their optimism manifested itself on record; that album is generally considered (and cosigned by Slug) as their "De La Soul record."

In the process of producing and releasing these last two albums, Atmosphere has seen surreal success. Most of their attention is gained on the road, touring rabidly around the Midwest, while hitting at least annually major spots on the coasts, and even several European destinations last year. "I'm not supposed to be as big as I am," he confesses, "it's gotta be because of touring." Album sales have generated shocking Billboard charting, despite selling only on tour and through independent distribution companies.

A touring schedule as hectic as Atmosphere's can be hard on a thirty-three year old rapper, especially when he's got an 11-year old son at home. Slug doesn't shy away from expressing his feelings about Jacob, whether on record or my tape recorder. The new album includes a ballad for him called "Little Man." He told me, "I believe in setting strong examples... I have to make sure that what I'm doing is positive enough and potent enough to be a good example for him to follow. I'm gonna be the best friend and give him backing wherever he wants to go." Despite the





obvious longing, Slug finds a way to manage the chaos and constructively channel his concentration into his music.

I asked him to reflect on how he has developed since *Seven's Travels*. "I kind of embrace it all now. I use to spend a lot of time worrying about the perception... I was kind of the typical artist." But Slug has matured tremendously over the course of his promising career, finding his own unique voice and running with it. In finding his voice, he has turned away many of his early fans. The term "emo-hop" has been coined by snobby hip-hop journalists in his honor, preferring to acknowledge his 'use' of hip-hop rather than his contributions.

With his evolving style has come a change in audience for Atmosphere.

What used to be a small buzz amongst the typical hip-hop cats – namely, blacks and Hispanics keen on the underground hip-hop scene – has flourished into a mass of long-haired, anorexic white kids. This shaggy bunch of indie children now pack Atmosphere shows, causing some to question if Atmosphere is still hip-hop. "To watch it change from one extreme to another," Slug ponders, "it's been a very interesting road. But at the same time... some of my friends who rap are black, and they're wondering, you know, 'where are the black kids at these shows?'"

One of those said friends is most likely Living Legends' Murs, who last year on his album *3:16*, with producer 9th Wonder, addressed the issue. On the track "And This Is For," Murs speaks out to his white fans "At first the money was the only thing shuttin' me up / But now I don't care, stop supporting me / Go ahead, get mad / Why wouldn't you abort me? / My own people have." Although Slug doesn't go to the extent of alienating his white fans – he is himself perceived as a white rapper (though in truth he has black and native American blood in him; we'll save the racial politics of rap for another time) – Slug does agree with the importance of attracting the inner-city crowd back to his shows.

"We know it's a much bigger picture than just a matter of 'well, there's just more white kids, and that's just how it is.' It's more about, 'how do you market this underground shit to the black kids so they know it's available?' Essentially it comes down to the 'haves' and

the 'have-nots.' Everyone in the 'burbs has got a computer you know, everybody's got time, because they don't have to work a fuckin' job necessarily, to go and find themselves. Like going to shows and films, and finding whoever their favorite photographer is. I don't wanna blanket statement everyone, but in America your non-whites don't really have as much of an opportunity to find themselves before they're twenty years old as the white kids. There's a lot less room for art. **You have more**

privileged white kids getting into hip-hop because they got the chance to go and find shit."

He does believe that, given the chance, inner-city music fans would find his more emotional breed of hip-hop appealing, a stance that many would dispute. "We gotta show young black kids that they don't gotta be thugs or basketball players." People in the circles of independent music – mostly obsessive, grizzly college radio music

directors who take one class per semester so they can keep the gig well into their middle ages, and online album reviewers who dictate musical perspectives to equally nerdy readers – all of them seem to have an opinion on Atmosphere.

"I'm a topic of love or hate," he says, addressing the issue. "The hate is just as important. Yeah, I rap right now, but in ten years who fucking cares? You hate my shit right now but that's important because I got you and six friends who can talk at your lunch table, shitting on me. Maybe you'll start a fuckin' rap group, and make some music that's incredible, that changes the world." Or maybe not. Who knows, really? "And as for the journalists... writers gotta get laid too." Hear that ladies? We need love too.

In the end, though, Slug is a topic of love. Atmosphere consistently sells out venues in small towns across America, and even fills up the Henry Fonda when they come through Los

Angeles—act like ya know! Several majors have proposed deals to Slug and friends, but they saw nothing in it but flattery. "Oh, sweet, a million dollars? I was like 'well, wait, we can make a million dollars in three years our own way and not owe anybody shit.'" Novel idea, eh? It's not as if anybody ever sells out in this industry.

Rhymesayers has such a good thing going, there's really no reason to ever give it up to a major. Slug humbly explains, "everybody accidentally did all the right things to get to this point. Atmosphere is a vehicle to enable me as well as other friends of mine to be positive influences on rap music as much as we possibly can, as much as they'll let us be." In the last few years Rhymesayers Entertainment has put out stellar releases from acts like Soul Position, Brother Ali, and the Micranots, and they even signed underground legend MF Doom last year. Slug also teams up with Murs periodically for a tribute to a female C-list celebrity, in the hopes of hooking up. *Felt 2*, their second tribute, to Lisa Bonet, hit stores this summer. With all the well-earned success Slug has been experiencing lately, the road ahead is paved for Atmosphere. All they have to do is cruise down it. And even I can't *begin* to imagine how much fun they'll have doing it.

◀ Listen to soundWAVs from Atmosphere's new release *You Can't Imagine How Much Fun We're Having* @ wavmag.com

"I'm a topic of love or hate... the hate is just as important."

- Slug



**AFROMAN
SKATEBOARDS**



PRESENTS



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

Julie Miller
Music Programming
Napster

"Numchuck delivers!..."

LA Times

"...adrenaline fueled rock..."

Flaunt Magazine

"It's like they beat me on the head with it!"

Luis Barajas
Editor in Chief
Flaunt Magazine

AFROMAN.COM NUMCHUCK.COM

NUMCHUCK



**DOWNLOAD
PUNK**

WWW.DOWNLOADPUNK.COM

EN VAUX

By Wasim Muklashy

They met in college, they became friends, they graduated, and like responsible well-rounded citizens, they immediately put their higher educations to work. They made a rock record.

With *Beyond Virtue*, *Beyond Vice*, VAUX (rhymes with box) have positioned themselves as one of the most exciting and promising bands in too many years. With the Thom York-esque vocal melodies perfectly complementing blood-curdling screams and the soft-ballad touches surrounding relentlessly invigorating Dillinger Escape-esque instrumental attacks, VAUX has found a way to meld together everything that everyone wants to hear in a surprisingly successful cohesive fashion.

The evident maturity has the six-piece pushing their creative boundaries well beyond the 90s Denver three-pronged guitar punk scene that gave birth to the group. According to bassist Ryder Robison, "as we got older, those bands that were in those genres...we didn't like anymore. There weren't a whole lot of new and interesting things, so we all started broadening our views. When you're a musician, you listen to things a bit differently. You try to find things that are challenging and interesting to keep your attention going."

Hence, their approach to *Beyond Virtue*, *Beyond Vice*,

which involved a much more complex and ambitious take than anything they've been used to. "We actually blocked out a period of time in our lives to write this music, which was a new thing for us," tells us singer Quentin Smith. "We were definitely more isolated. We were all up in Seattle and kind of removed ourselves from what we would typically do, which was stay in Denver, get a practice space, that kind of thing. Most of the time it was we'd finish a new song then we'd all go back to work then we'd finish a new song a couple months later. But with this one, it was really sitting down to create a body of music all at once."

"Most of the time we'd finish a song and go back to work... with *Beyond Virtue*, *Beyond Vice*, it was really sitting down to create a body of music all at once"

- Ryder Robison

After the songs had all been written, the label sent them off to Farnham, England to record in the isolated countryside just outside London. Robison revels in the fact that "there was no influence on it from the label whatsoever. We wrote like 14 songs, and didn't play the demos for the label until the last minute. We ended up recording 11 of them. Basically from March until Christmas last year, all of us were away from anything familiar...I think a lot of it came through personally with the lyrics," offers Smith. "You're not really worrying about what someone is going to think of it. That is what was cool," adds

Robison.

"What we were able to do was take these songs and really overanalyze everyone of them," he continues. "We've got this chalkboard that we've been using for the past however many years, and we'll take a song and name each section of it and lay it out, formulate the way the songs should go, and then we'll glue pieces together. All 6 of us would go over everything as much as we can together so we can get the song structured properly." Let it be known that "we're serious about it," adds



Safe,
Simple &
Effective

tattoo removal

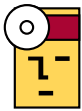
Interest-free
Payment
Plans

\$49 per square
inch per visit
(minimum \$99)



Free
Consultations

888-TATT-OFF
(828-8633)
www.DrTATTOFF.com



Dr. TATTOFF

Laser Tattoo Removal Specialists

Street-Level Retail Location
8500 Wilshire Blvd
(at the SW corner of La Cienega Blvd)
Beverly Hills CA 90211

Email us at info@drtattoo.com
On the Web at www.DRTATTOFF.com
Questions answered instantly with online chat:
Yahoo Messenger: dr_tattoo
AIM: DRTATTOFF

ジェイデイトド
ベイビーフォックス

hussy jr.®

atrium-NY< villans vault-SF< ships-JAPAN< bill hallman-GA< madison-LA

www.hussyjr.com

TUNE-IN TO...

RADIO CHOPSHOP.COM

CONTACT US:
INFO@RADIOCHOPSHOP.COM

EXCLUSIVE MIXES, INTERVIEWS,
ORIGINAL PRODUCTIONS, AND MORE...

FEATURING RENOWNED AND LOCAL
DJS AND PRODUCERS
PODCASTING WORLDWIDE

Smith. "It wasn't just slapping together some songs. We spent a lot of time and put a lot of work into them, and that goes throughout the whole thing. I mean, there were hours and hours of phone calls just about who was going to produce it and we finally settled on the right guy. We wanted someone that would be a big part of it. Basically, for this process, we have another member of the band whose opinion we value just as much as our own." Those extra ears turned out to belong to Garret 'Jackknife' Lee, an Irishman best known for his work with Snow Patrol and some band called U2. "I think the way that everybody felt was that this is a very very good chance to make the record that

we want to make and just do something fuckin' different that can stand out," Smith adds.

Their continued dedication and constant evolution is what holds the 6 piece together. Think of the difficulties involved in maintaining a marriage of two...now multiply that by 3 times, and instead of living in a house together, make that a van. Ironically, it's turned out to be that exact proximity that has helped them realize the mutual dependency necessary to progress and move past the self-defeating pretention. Ryder admits that "with us all growing up together and growing together, we've

fought about everything imaginable, but we made it through everything. Communication is one of the best things we have. Sometimes it goes downhill, but with anything...in any relationship, we always talk about things, there's nothing we're really afraid to say to someone else."

Recognizing the importance and value of friendship and camaraderie, Smith confesses "it's definitely one of those things where I wouldn't want to have been thrown into touring full time with a bunch of people I didn't know that well. It's important to be able to creatively share ideas without being

embarrassed or self-conscious about it. You just get to a comfort level with people after living in a van with them for 270 days a year. I think that's really important for artistic creativity."

And it certainly takes quite a dose of creativity to fuse everything from screaming like a banshee to serenading you to sleep, melancholic fury to restless sedation, and making it work...very very well. When an almost uncanny resemblance to Radiohead was mentioned, Smith responds simply: "If we're going to be compared to a band, it might as well be a good one." He adds "although it's all been sort of under the radar, we've been around for a while."

Robison chimes in half-heartedly "yah, as we've all been able to tell."

Well boys, I believe it's safe to say, all that's about to change.

◀ Listen to soundWAVs from VAUX @ wavmag.com



INNAWAY

THE SELF-TITLED DEBUT ALBUM
IN STORES NOW

"Hypnotic, imaginative and incredibly well-crafted
Innaway's debut is a banquet for your iPod."
- *Guitar World*

VISIT SOME.COM FOR MORE INFORMATION
TOUR DATES AND MERCHANDISE

SOME 345 7TH AVENUE / 24TH FL / NEW YORK N.Y. 10001



graphic creative

AARON AXELROD "LIVING LOUD" 30 X 40 WATERCOLOR



Graphic Design. Custom Artwork. Multi-Media Development Manufacturing & Printing
GRAPHICCREATIVE.COM

“The key to Revolution in America is getting Elvis Presley to make music with the political leanings of Che Guevara.”

— 60's protest singer Phil Ochs

THE (INTERNATIONAL) NOISE CONSPIRACY: Pissing off all the Right people.

by James Anastos Sullos

“Oh c'mon! We didn't come here to listen to this shit!” The protests of the seemingly irate woman behind me are quickly drowned out by the roar of the capacity crowd at the Echo in Silverlake, whooping and hollering in the type of unbridled enthusiasm that only comes accompanied with mass alcohol consumption. The cause of the uproar is the (International) Noise Conspiracy's frontman, Dennis Lyxzen, a man more than used to being the center of attention. The Swedish singer is mouthing off again about the evils of America's capitalist system. “We are a Communist rock band, here to spread the joys of socialism!” More screams of approval ensue as the (I)NC burst into the opening chords of ‘Armed Love,’ the title track off their newest album while the lone protester goes back to sipping her Vodka Cranberry.

This is not Moscow, it's Los Angeles, CA, and the majority of the teens and twenty-something hipsters in attendance are probably not entirely anti-capitalist. In fact, many will probably head down to the Hot Topic tomorrow to buy some more “punk” attire. But this doesn't discourage the (International) Noise Conspiracy. They know that the social change they are seeking to bring about takes time, and seven years into their existence, the pop-punk band seems as vibrant and relevant as ever. The question is, on the eve of *Armed Love's* U.S. release, is America ready for them? Lyxzen certainly seems to think so.

“America, more than any other country, might need a band like us right now,” Dennis speculates several hours before the show.

“It's sad to see a country that has had so much counter culture and so much happen for itself as far as 50s, 60s, 70s culture, the civil rights movement, the hippie movement, the rock movement, the punk movement, so much protest music, and it fizzled out in some sort of bullshit grunge crap...the 90's became the 10 years of individualism. You're not supposed to talk about the big issues, you're not supposed to talk about global justice, you're supposed to talk about your own life...grunge was definitely a part of that.”

The funny thing about the (I)NC is that if you weren't really paying attention to the lyrics, you'd never know that they were a political band. Their music is often so poppy and enjoyable that, save for Lyxzen's between-song rants, it's easy to forget the fact that they're singing about resistance and revolution. Unlike the vitriol of other socially conscious groups like Rage Against the Machine, Public Enemy, or Black Flag, or the spirituality of Bob Marley, or the wistfulness of Bob Dylan, the (I)NC are here to throw a party. There's no mistaking their child-like joy as they jump about the confines of the Echo stage playing songs with such tongue-in-cheek titles as ‘Capitalism Stole My Virginity.’ They are serious about their message, yet they tend not to take *themselves* too seriously, a rather refreshing change from the self-righteous inclinations of other politically minded artists.

“I always thought that politics is the essence of life...[it] affects us so deeply everyday that it shouldn't be a chore...politics should

be something enjoyable, something sexy, something sweaty, fascinating, amazing... [like] the black power music movement of the 70s, the funk movement that came out was overtly political and at the same time it was enjoyable and danceable and I think that's a good combination to have...our whole idea is to talk about politics in a sense that people leave the show all sweaty thinking ‘that fucking socialism seems awesome.’”

The (International) Noise Conspiracy define Socialism:

“To put it out really simply, [socialism] is a world based on human needs, not profit. It's a world based on a proper sense of equality and democracy, which we don't have today...it's a fundamentally different mindset from everything we have today, I would say. People here are kind of lost on that whole issue. I mean, to each according to their needs you know? To try to live in a more just and equal world.”

So, getting back to why America might need The (International) Noise Conspiracy?

“There are many, many, many instances in our life where we see that democracy is just sort of a mirage,” Dennis explains. “Look at America. Every four years people get to vote for two candidates that are the exact same sex, the exact same age, exact same background, exact same religious orientation. They support the same system -- economical, cultural, social -- and that is supposed to be a choice. Like every fourth year...now we have to choose our future.... We live in a world that's kind of based on



"In times like these you only need to say one thing wrong and you're out of the game and I think a lot of people, they'd rather become escapist because they don't want to risk losing whatever crowd they have..."

a leader mentality...we elect them and then they will tell us what to do which is kind of a backwards way of thinking of democracy. And also democracy is the right for everyone to kind of express themselves and now...there are like three conglomerates that own all the media and... ordinary people don't really ever get a formal place to express their ideas because everything is owned by Fox, and they kind of control what people are supposed to think and how they're supposed to act, certain aspects of it."

Dennis smiles, probably well aware that he's preaching to the choir. If anyone's going to agree with him, it's old skool punks and a new generation of globalized kids that have eschewed their public (i.e. government) high school textbooks for a more rounded point of view – one that is only a few mouse-clicks away. A new generation that has watched in dismay as their government has been caught lying to them while the mainstream press simply

looks the other way. A new generation that shakes its head in disappointment as its elders, oblivious to the long-term damage we've inflicted upon our planet, continue to make excuses for our leaders. On the other hand, the older kids in the audience are the ones brought up on some of the same music as Lyxzen. Bands like the Dead Kennedys, Bad Religion, and the Clash that had so much to say about the state of the world in the '80s. So why aren't there more bands out there today with a socially conscious agenda?

"I blame it a lot on the career mindset of America that people [think] that's the most important factor of playing in a band -- to MAKE IT. TO SUCCEED... In times like these you only need to say one thing wrong and you're out of the game and I think a lot of people, they'd rather become escapist because they don't want to risk losing whatever crowd they have and they want it to appeal to as many people as possible. And I think it's...almost an understandable reaction to the social climate we live in. It is weird to get up on stage and people are screaming at you 'You don't love America, get the fuck outta here!' just because you're voicing a different opinion than everyone else...Of course, it'd be weird if we were talking about the political issues we talk about and people were not reacting -- then we're definitely doing something wrong...Communism as an image is not a very good image to have when you want to sell some records -- especially in America."

Having played Lollapalooza, several Coachellas, and the Warped Tour, the (I)NC have probably seen more of America than most of their fans, and just recently they've surpassed the latest golden benchmark of success for modern rock bands: they've recorded an album with uber-producer Rick Rubin.

"In a lot of ways we have *made it*...we toured the world, we meet people everyday who are excited about our band, we did a record with Rick Rubin...I made it out of my working class community in the north of Sweden which I never thought I would do ...as far as the commercial success we haven't REALLY made it but we played in China, we played the Oslo Jazz Festival, we've done cool stuff that you know people only dream about doing."

The (I)NC first played China back in '99. According to Lyxzen, they were the first foreign band to ever play there, back when there was no real music scene to speak of. "It was funny because the promoter said '[The police] won't arrest you tonight, there's too many people here.' I mean they could've arrested people and thrown them in jail...because they were organizing a rock concert, basically. We went back there this new year and it's changed so much it's unbelievable! How in tune the kids are, they know everything about the new cool

bands. It's awesome to see all these kids that are playing in bands there today - to be one of the bands that actually inspired people to start playing music...that's pretty amazing."

Lyxzen himself didn't get turned onto politics until he was about 16 or 17. In fact, he wasn't really turned onto anything until he found music. "You grow up alienated feeling like an outsider. Punk rock sort of gave that alienation a sense of purpose. It felt like 'I am an outsider but I choose to be.' There's some pride and there's some strength in that. And a lot of these bands were actually talking about why you felt like an outsider and what you could do about it and why the world feels fucked up."

Dennis' previous band, the Refused, was also heavily political, appearing on Swedish TV as spokesmen for animal rights and other causes. Since its

disintegration, it has become something of a punk rock legend. At the time, Lyxzen liked to criticize fellow political rockers Rage Against the Machine for signing to a major label, something that he has now done with the (I)NC. Apparently, his ideas about "selling out" have since matured.

"It's sad that Rage Against The Machine was the only [mainstream] band of the 90's that was political. Rage came out and talked about politics and everyone was like 'yeah they're supposed to change the world'...the point is that [the music] is inspirational, it's fuel to feed the fire. You're not gonna change the world by playing chords and singing melodies over them. People expected too much from [RATM]. Probably the guys in Rage expected too much from themselves too...Honestly, I can tell you right now, (I)NC is not going to change the world - we're a bunch of

guys from Sweden playing music."

As the (I)NC finish their set that night, the crowd erupts, screaming for more. I get the feeling that no one has manhandled the Echo stage like that in quite some time, and I wonder how many of the kids in the crowd are actually going to be influenced by the band to do something positive versus how many are just dancing along because they like the music. My guess is more of the latter. But, if the (International) Noise Conspiracy can turn just one booty-shaker into a world-changer it will definitely be worth it. As cheers for an encore surround me, I search behind me for the formerly irate woman, and when I finally find her, sure enough, she's cheering right along.

.....
▶ listen to soundWAVs from (I)NC's new album Armed Love @ wavmag.com

"People that say music and politics don't mix, first of all they don't understand social structures and second of all they obviously never listen to music. Everything from Bob Dylan to the MC5 to the punk rock movement - even the reactions towards it - everything has been fused by politics. I mean the fact that 99 percent of bands today are escapist bullshit is because of the political climate that we live in. And the political climate affects bands and it affects music and art and culture everyday and people who don't see that, yeah, they're not very smart."

- Dennis Lyxzen

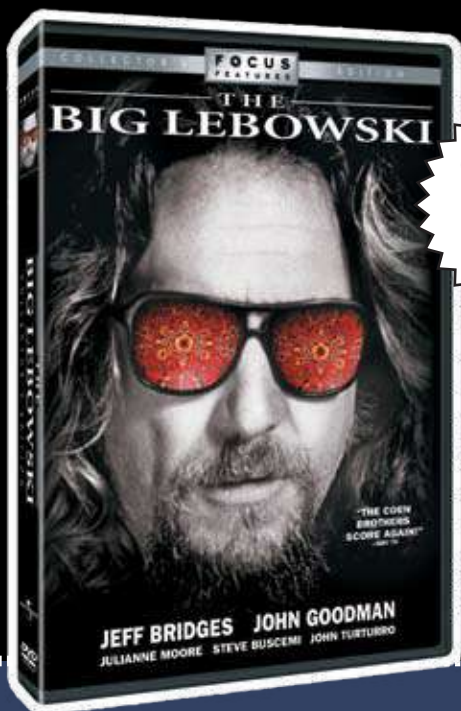


SUBSCRIBE TO **WAV** NOW

and get **VAUX's** *Beyond Virtue, Beyond Vice* for **FREE**

and be entered to win a **100% organic t-shirt**
from Clothing Of The American Mind or a

Big Lebowski Special Edition DVD.



ON DVD
OCTOBER
18TH



SNAIL MAIL

name _____

address apt. # _____

city state _____

zip phone/email _____

6 ISSUES (\$14.95) 12 ISSUES (\$24.95)

Make check payable to
WAV Magazine. Mail this
form with full payment to:

WAV Magazine
3253 S. Beverly Dr.
Los Angeles, CA 90034

ONLINE

Point your Web
browser to

wavmag.com

to secure a
subscription or send
an email to

subscribe@wavmag.com.

DANGER DOOM

STRIKES NEW YORK

WORDS Bob Freville

ART Ric Stultz

There's gridlock around every corner and the sun is sore about something. Its rays are particularly fierce on this early August afternoon...90 degrees and rising like a gleaming lance about to slice through helplessly docile flesh. Very thinly. Very subtly. Beads of sweat gathering before you even realize what's happening. On the sidewalks you zig-zag through people to consume, to worship at the altar that is the bazaar. Tables of jewelry. A million undistinguishable Asians pandering fake Chanel and Tiffanys. Hookahs and bongos and little green elephants spilling over into the streets where the metal machines spit out processed pork sticks dripping with brown water.

Just another day in NYC. Remember what Ford Prefect said—Don't panic.

But the City is in peril. It is in Danger. It is in Doom. So who will come forward to bring us some joy?

Two hip-hop adepts have teamed up to bring you some funk that you haven't heard before...funk inspired by the Cartoon Network's notorious Adult Swim block, a group of rowdy and wildly unorthodox animated programs that run after children are supposed to be in bed. The purveyors of this funk are New York's own DJ Danger Mouse (whose magnificent bout with the copyright police after laying The Beatles 'White Album' over Jay-Z's 'The Black Album' landed him a recent co-producing stint on the second installment of the cartoon concept-aided Gorillaz album 'Demon Days,') and the "James Thurber of the rap game" (Rico Cleffi, The Village Voice). He was cult hero ex-BL_ck B_st_rds and KMD cohort Zev Love X...he was half of

2004's Madlib infused Madvillian success...he was trading lyrical barbs with MF Grimm...he was Viktor Vaughn...he was MF Food...and now, once again, he calls himself MF Doom.

My faithful girlfriend and humble servant Louise and I were supposed to meet the duo at the Soho Grand at 1:45 pm for a fifteen minute commentary on their new album (their first as a team), the aptly-titled *Adult Swim Presents...DangerDoom*. Our instructions told us to convene with the press coordinator at the bar in the hotel lobby, but when we got there nobody, not the bartender, not the patrons, and not even the front desk knew anything about a press meet and greet. So we settled into a gloriously comfy floral-print couch in the spacious Lounge and marveled at our surroundings for a while. The gargantuan plant on a table beside me, and the lamp adjacent to the floor windows, reflected the overall enormity of the place.

"I feel like we're in that board in Super Mario where you eat the mushroom and everything gets all big," Louise exclaimed.

"Funny you should say that," I replied. "I was just about to tell you, we're Through the fucking Looking Glass."

The press coordinator eventually convened with us and explained that MF Doom's flight was cancelled and that he would have to do the interview on speakerphone from Atlanta. There would be an hour wait as a result of the situation.

We found ourselves killing time at McDonald's off Canal Street. The fast food franchise was packed to the brim with every

"I'm a fan as much as I am a collaborator. That's what motivates me and gets my stock up."

- DJ Danger Mouse

bike courier, car pool of kids, and jappy training bra Harpy from here to Greenwich. And they all had a voracious hankering for rubbery pseudo-meat. They wanted flesh. The main floor was a feeding frenzy as was the second floor, the main dining area. So we took the only two remaining seats on the third level and sat down to chew the fat about Danger Doom over fries and carbonated caffeine.

"You think he's gonna show up in the mouse suit," Louise asked. She was referring to the costume that DJ Danger Mouse donned on his official website.

"I hope to God he doesn't," I intoned. "I don't think I could handle that."

Just then she drew my attention to a sign posted on the wall behind me. It read, "Patrons Must Consume All Food within a Maximum of 30 Minutes." The sign itself had struck us dumbfounded, even just the use of the word "consume." But the real kicker seemed to be the underlying message—We have more time to eat at a cluster fuck of a fast food joint than we do to conduct a proper interview with a couple of underground legends.

No time to waste. We get back to the Grand and Damon, the press guy, ushers us down to the end of a posh hall and leads us into...The Danger Suite, which actually turns out to be rather

claustrophobic compared to the lobby and other areas of the building. In fact, with the exception of the mini-bar, the diminutive room actually had the appearance of a three star motel. Not seedy like the lower-rent ones, but nothing too glorious. A humble abode, at best.

The window looked out on an urban skyline obscured by industrial rooftops. And sitting before it at a small table with his bushy hair underscoring his slightly jittery demeanor was the man himself—DJ Danger Mouse. The interview was on, finally...

MF Doom starts by filling me in on how the pair were brought together for the Danger Doom project. "Danger Mouse contacted me through one of my peoples, a mutual friend of ours, about doing a verse on a record. We met each other, got along good. So we started working on a project, but nothing was specified."

Danger Mouse jumps in like a caped crusader...except this guy is noticeably reserved, possibly even intimidated by the presence of journalists. His head is in his hands for most of the interview and I wonder how much of that has to do with the fact that I am wearing a black Fedora down over bloodshot blues. "Yeah," he says. "We started working together. We knew once we met and passed stuff back and forth that we were going to do something large together."



"When the idea came for the Adult Swim thing that was where the rest of the album took off to where it is now."

"The album is a concept album," I said. "So what is the structure with that? How do you tie it all together and what role do the Adult Swim characters play in it?"

"It kind of happened because we were really big fans of specific shows on Adult Swim," Danger Mouse explained. "We kind of got with the producers from the shows and we were gonna do a record that loosely had something to do with some of the stuff here and there. But it was very much a loose thing."

As elitist as some networks who run alternative programming can sometimes be, I was told by Danger that they received more support than skepticism. Perhaps, in part, for the rare chance to do some cross-promotion. "They were really down with it. They just maybe wanted to play some of the music on some of their shows because they were fans of ours and we were fans of theirs."

"As time went on, specific things came up... references...Doom would make references here and there...it all happened naturally in about the last year or so. We never sat down to make music for the show or anything like that."

Warning: DJ Pee Pants will *not* be appearing on this CD! Carry on...

"We got a lot of characters," Danger Mouse continued. "Like Aqua Teen, Sea Lab, Space

Ghost, a whole cast of them. There were some that we didn't get a chance to fit in. There were so many and we only had one album. So you never know in the future...for this album we got what we got."

Then he added balefully, "Shake didn't make the record, but we tried."

I am proud to report that all you *Aqua Teen Hunger Force* fans clutching your bongs like they're your dicks can loosen up those wrists and prepare for the best. Danger and Doom are coming real with some Meatwad for y'all. "He's on the Aqua Teen joint and he rhymes the beef rap at the end."

Which lead me to my next question: "Any greased up deaf guys or psychotic babies with English accents on this LP?" Danger Mouse was at a loss for words, a big question mark tattooed across his grill, while MF Doom could only offer up unintelligible static on the ham. It was clear like translucent tape—these cats were not aware of the Griffins.

"So there's no affiliation with *Family Guy*?" I asked. "Did that come about because of a discrepancy with Seth McFarlane and his people? Did you approach them?"

Danger Mouse shook his head. "No, it wasn't necessarily that. It just didn't really happen. It didn't really fit in. I think the shows we picked were a little bit more culty, a little bit more for people in the know. Whereas *Family Guy* is pretty big."

MF Doom stated it more frankly. "The shit that I like, that's what I put in the rhymes."

A lot of the hip-hop nowadays, a lot of the rhymes that you hear, it's just typical, you can almost predict what it's about. We wanted this to be the total antithesis of that. A lot of cats talk about shooting. If you got the rhymes and the beats and the music, then it doesn't matter what topic you talk about. So let's kick the most retardedest one you can think about. Let's make a song that's phat and still do that. I consciously took the violence, the violent aspect, out of the hip hop joint.
—MF DOOM

Doom's allusion to taking the violence out of hip-hop and injecting it with humor definitely appealed to the part of me who grew up on The Fat Boys, Biz Markie and Slick Rick. I embraced the idea of a hip-hop renaissance, something, anything that could give us a taste of the roots of rap where a bunch of people were just kickin' it, having a good time, and talking about all aspects of life on Planet Earth.

When probed about what drives them as artists, DJ Danger Mouse said, "I guess, for me, it's other artists. I want to work with a lot of artists. I gotta get my game up so that I'm good enough. I'm a fan as much as I am a collaborator. That's what motivates me and gets my stock up."

There came a time when the Inevitable had to be broached. What's the best super power one can possess?

Danger Mouse: Probably...uh...patience.

MF Doom: It would have to be mind control.

For rappers, Danger Mouse and Doom were incredibly affable, even passive. And modest to boot! To wit:

Bob Freville: You were named Eccentric of the Year by Spin Magazine. How did that feel?

Danger Mouse: Who, me? Oh, I thought you were talking to Doom. I'm not that eccentric, I'm pretty normal...I think...Doom, I'm kind of normal, right?"

I shook hands with the fidgety DJ Danger and sprinted out of the room. As Louise and I made our way down the corridor, a pimply adolescent boy rushed past us dripping with perspiration and enthusiasm, his notebook held high. Like a moth to a flame or a mouse to cheese, the Youth of America stormed the suite we had just been in.

"Wow! I thought I was gonna seem young to them," I said. "But fucked if a pubeless junior high kid didn't just enter the suite to get the scoop. I guess he's one of those fanzine kids."

"Just think," Louise said. "If they [Danger & Doom] were alarmed before, imagine how much they're missing us right now."

And so it was that we left the Big Apple in the capable hands of rap's finest anti-heroes and Danger Mouse left us with these final words. "I would have never thought that it would be this way last year so who knows what it will be like this time next year...I'll be surprised."

◀ Listen to soundWAVs from DangerDoom @ wavmag.com





SUICIDE GIRLS EXPOSED

by SAUCEYSACK

If you haven't heard of, or more importantly seen the Suicide Girls yet, get a grip on your manhandle and prepare to revel in your sorely neglected carnal nature. As Missy Suicide, founder and premiere photographer for SG explains, they are "the punk rock, pierced, feared, goth, glam, hip-hop girls that wouldn't be featured in mainstream media", she need not mention they're hot as hell. They're also continuing to branch out from their enormous online community ("We have girls now on every continent, including Antarctica") to bring their bevy of beauties to your attention with a slew of taboo treats including "**Suicide Girls Radio**", a relationship advice show on Indie 103.1 FM in Los Angeles, a CD compilation of Goth Club hits to shake their pasties to entitled **The Suicide Girls - Black Heart Retrospective**, and a new touring Burlesque Act in support of their recently released DVD, **Suicide Girls: The First Tour**. That's a lot of hype and hoopla for some tough chicks who take off their clothes for strangers, but being the spirited good Samaritans we are at WAV Magazine, we've decided to take it a step further and delve into the minds and MO of some of Suicide Girls more popular personnel. Leave your pinup girl assumptions at the end of this paragraph and prepare to be pleasantly aroused.



BEE

CURRENT HOME: City of Angels

OCCUPATION: Jellyfish

HAS ANYONE EVER FULFILLED YOUR SUICIDE GIRL "WISHLIST"?

A member once found a jellyfish toy at his work that he wanted to buy for me, I told him I would accept it under one circumstance...if he stole it. He did.

IS YOUR ONLINE CORRESPONDENCE WITH FANS ALWAYS FULL OF SEXUAL INNUENDOS?

Na, it's always about music, fashion, hair and relationship advice. If a member tries to email me with sexual stuff I never respond. That is not why I am here.

HOW'S THE SUICIDE GIRL TALK SHOW @ INDIE 103.1 FM GOING?

I love the radio! Missy and I do the show each week together, we love to give advice to people and help them feel a connection. We did a Katrina fundraiser a couple weeks back and I sold a date with myself for \$2000 dats - cool. I am just happy some one fronted \$2G to help out.

COURTNEY LOVE OR PEACHES?

... both, in bed with me.

CURRENT LISTENING PLEASURE?

Fiona Apple, *Extraordinary Machine*.

FAVORITE ALL-TIME PINUP GIRL?

Ru Paul!



AL

CURRENT HOME: North Carolina

OCCUPATION: Mathematician in waiting, tech support.

WHAT MADE YOU WANT TO BECOME A SUICIDE GIRL?

I discovered the site when I was looking for porno that wasn't just girls who looked good, I wanted smart girls who did other stuff too. SG was like nothing I'd ever seen before so I decided the best way to help was to become one. I'm hoping that my participation will help get rid of a lot of bad stigma surrounding pornography and educate people that it doesn't have to display woman who fit a specific beauty

stereotype, or be degrading and disrespectful - and the woman that *do* it have not been brainwashed by the patriarchy that it's to please just men.

YOUR IDEAL BODY TYPE FOR A WOMAN?

Tall girls with long legs, big boobs, small waist. However, woman come in all shapes and sizes, I think diversity is beautiful, they're all wonderful.

WEED OR ALCOHOL?

Irish Whiskey please.

TWWLY

CURRENT HOME: Ontario, Canada

OCCUPATION: SG Photographer. Freelance graphic designer. Puppy wrangler.

THE CRAZIEST THING ANYBODY HAS ASKED YOU?

I'm missing my ring finger on one hand, and an SG member asked me if he could have someone trace my hand onto his thigh so he could get a tattoo of it cuz he thought it was interesting and artful... I still have the end of that finger.

WHAT'S BEEN MOST REWARDING ABOUT BEING AN SG PINUP?

I've sustained myself completely from SG. I started my own business after meeting girls through SG.com as a graphic and portfolio designer, if anything the photo sets are kinda secondary. I think SG is feminism in action, I think that's cultural revolution, and I think that's cool.

ANY DESIRE TO JOIN THE BURLESQUE SHOW?

No. I'm not interested in sucking rock stars dicks. I'm very solitary and I live in a 12 person town, I just got done doing construction demo outside.

FAVORITE ALL-TIME PINUP GIRL?

Marilyn Monroe (sigh).





SAWA

OCCUPATION: Camera Girl
CURRENT HOME: La-La Land, Hollyweird

I SAW THAT YOU SING IN A DEATH METAL BAND CALLED WATCH ME BURN. We've been together for 5 years, it's a lot of fun. We play all over, from crappy dives to nice venues like The Knitting Factory. I'm usually kinda shy and sweet in-person so when people see me growling and eyes rolling back in my head it's an interesting reaction.

WHAT ATTRACTED YOU TO BECOME A SUICIDE GIRL?
 I loved how the girls weren't mainstream

Maybeline beauties - and they're ALL beautiful, confident and powerful. Suicide Girls is something I do for a creative outlet and for fun.

ANY PERKS FROM SUICIDE GIRL MODELING?
 It's lead to some great opportunities, for example I went on an SG trip to Italy and brought along my 16MM and digi-cam and shot footage of 5 European girls, it was a once in a lifetime opportunity I'll never forget - just hanging with like-minded girls shooting beautiful things all day. Since I already do camera assistant work in the biz, I do see a future in that stuff.

ATMOSPHERE OR ROB ZOMBIE?
 Atmosphere.

NETFLIX OR THE MOVIES?
 Both.

SEX WITH STRANGERS, SEX IN STRANGE PLACES, OR SEX WITH STRANGE FRIENDS?
 Sex in strange places.

.....
 ① YOU CAN TALK AND VIEW ALL THESE GIRLS AND 1,000 MORE BY JOINING THE SUICIDE GIRL PHENOMENON @ SUICIDEGIRLS.COM



john kelley

a night in the park

"A stellar artist debut from west coast breaks pioneer John Kelley... Check it out!"
 -The Crystal Method

album and tour info:
www.djjohnkelley.com

The new release from
 **Ball of Waxx**
www.ballofuaxx.com

PHOTO: Kevin Westenberg

CLIMBING THE Nine Black Alps

BY JAMES ANASTOS SULLOS

"The whole fucking Live Aid thing was just gross. 'Everyone get shit-faced drunk and have a party because there are people starving in Africa.' I can't see the correlation there. You're so far removed." Uh-oh. Looks like we've gone and touched a nerve here. Sam Forrest, the otherwise jovial frontman for Manchester's Nine Black Alps, all of a sudden has a bone to pick. Guitarist David Jones is a bit more diplomatic about it. "I prefer they just give some money, donate something. You don't have to spout off about it."

This sudden outburst is uncharacteristic of the young musicians. Up until this point the duo has mostly been speaking of bands that they think are much better than them, recent nightmare gigs ("pretty much every other one"), and the occasional lackluster audience response. To hear them talk, you'd think they were just like any other struggling young rock band, rather than the group recently dubbed "the most likely to save rock and roll forever." (Hey guys, no fucking pressure or anything). But in fact, the only thing more incredible than the almost immediate praise Nine Black Alps have gotten is their unwillingness to buy into any of it. "We'll see how long it lasts," cautions Sam as he takes another drag off his cigarette, sounding like an old road warrior.

Unlike other Brit-Rockers prancing about on a stage near you, Nine Black Alps play gritty hard rock with a pop edge that echoes that not-so-long-ago era of Flannel and Angst. And like their Seattle forebears, they are rather reluctant to embrace the spotlight. But, up on stage they attack their songs with a refreshing youthful ferocity borne more out of excitement than expectation. They cite Neil Young, Queens of the Stone Age, Elliot Smith and Guns N' Roses as some of their musical

heroes, and they stress the importance of keeping everything simple especially in the studio where they recorded their first album with Rob Schnapf, who has recorded Beck, the Foo Fighters, and Elliot Smith among others.

David maintains that songs written in the studio are "the worst songs in the world" and boasts that most of the parts to their songs haven't changed since their very first gig. "We're not involving keyboards or anything

"We didn't want to start gigging for another four or five months cause we just didn't think we were ready."

- David Jones

like that," draws Sam in his thick cockneyed accent, emphasizing their desire to keep it no-frills, balls out rock and roll. No back-up singers and bloated Vegas style show a la Axl Rose? "Not yet," he laughs. "But give me the chance. I'll soon be wearing the white cycling shorts and a kilt!"

The early success of Nine Black Alps is the stuff of bad made-for-TV-movies - it just doesn't happen in real life, but alas, it did. A mere three shows into their existence, they started getting calls from "the machine," as they call it. Nine shows later they were signed. And it all started long before any of them had wanted it to. "We didn't want to start gigging for another four or five months cause we just didn't think we were ready," explains David. "And then this band called Loose Cannon...heard us through the walls [of our practice room] and went 'oh that's really good,

we put a night on, do you want to play it?' and we were like 'uhhh....'. We never really thought about it, we just got rushed into it and it just happened...I'm glad we did it that way because I think we were just being a bit artsy by not wanting to play a gig."

"Yeah we probably never would've played a gig otherwise, cowering in our own little private space," adds Sam, brushing the greasy blond hair from his face. Good thing they did. They are now fairly well known around the U.K. having supported the 22-20s, the Crips, the Secret Machines and Weezer.

"We've just been starting to get crowd surfers and stuff like that," says David with obvious enthusiasm. "It's not just one person anymore who goes up and then immediately BOOM what happened? There's enough to actually surf a crowd now, so that's good."

In some cases, there's more than enough, such as their recent gig in Japan opening a festival that included the likes of the Mars Volta and Velvet Revolver. Says Sam with a grin, "I was doing data input before, typing numbers all day for five pounds an hour so it was a bit weird to be playing in front of 12000 Japanese people a year later. It was highly strange -- it was cool though." One can only imagine where they'll be a year from now.

① The Nine Black Alps EP is out now on Tiny Evil Records, while their full-length debut, *Everything Is*, will be available in the U.S this Fall.

◀ To climb the Alps yourself, check out some soundWAVs at www.wavmag.com



ASKSTEEZO

WHY WASN'T I BORN RICH?

- eric natal, los angeles, ca

because you are either black or latino or from the peasant population of southeast asia. if you are neither of those it's cuz your parents didn't hear your whine before your birth about wanting to be rich. fate's a bitch.

WHY DO WE DRIVE ON A PARKWAY AND PARK ON A DRIVEWAY?

- jane doe, hollywood, ca

speak for yourself jane. i do the opposite because i oppose the laws set up by the man to make us think we are clever for the finite nature of language that restricts its ultimate insight by overlapping words that have several different connotations inducing an irony so pure to those who find humor in a paradox. but anyway, isn't it funny how 'dick' is a dude's name?

WHAT DO I NEED TO BE DOING TO MAKE THINGS BETTER?

- kim putman, los angeles, ca

first you have to find a lamp, a very old one and rub it real hard until the genie pops out. upon his grand entrance the genie will grant you three wishes. first wish for a kajillion dollars and use the next two very wisely for they will expire the week after your encounter with

the genie. (your second wish should include a kajillion dollars for me).

WHAT ARE YOU TALKING ABOUT?

- jeremiah zazueta, los angeles, ca

you make it difficult to answer your question because you are very vague and i guess intentionally avoiding the topic you would like to address. therefore, i must assess from where your question could possibly arise from and assume that you mean something having to do with what i am talking about. well, i'm talking about good vibrations. good, good, good... good vibrations.

ARE YOU REALLY WHO YOU SAY YOU ARE?

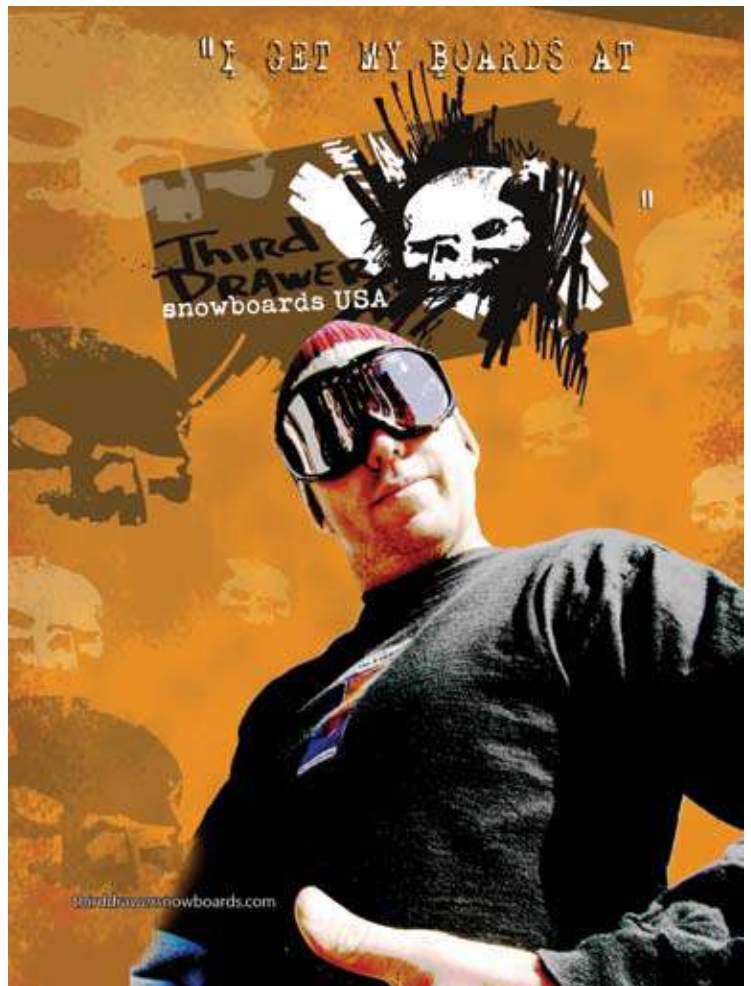
- jilly hammer, los angeles, ca

no. I am who you say I am. and I hope you say that I am Well Hung, Jilly.

✉ Email

asksteezo@wavmag.com

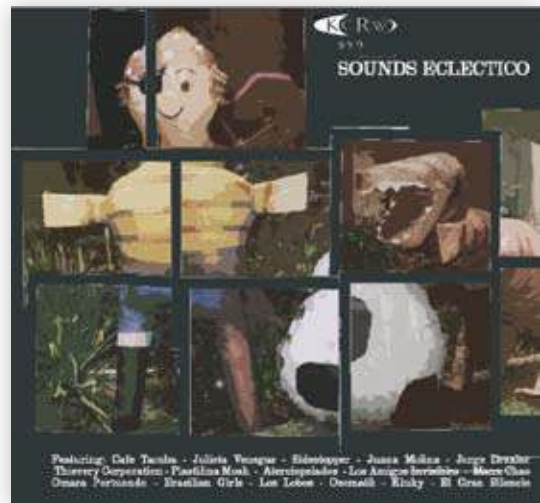
with all of life's questions.



KCRW SOUNDS ECLECTICO

Exclusive performances by

Thievery Corporation, Brazilian Girls, Kinky, Plastilina Mosh, Los Amigos Invisibles, Cafe Tacuba, Ozomatli, Julieta Venegas and more

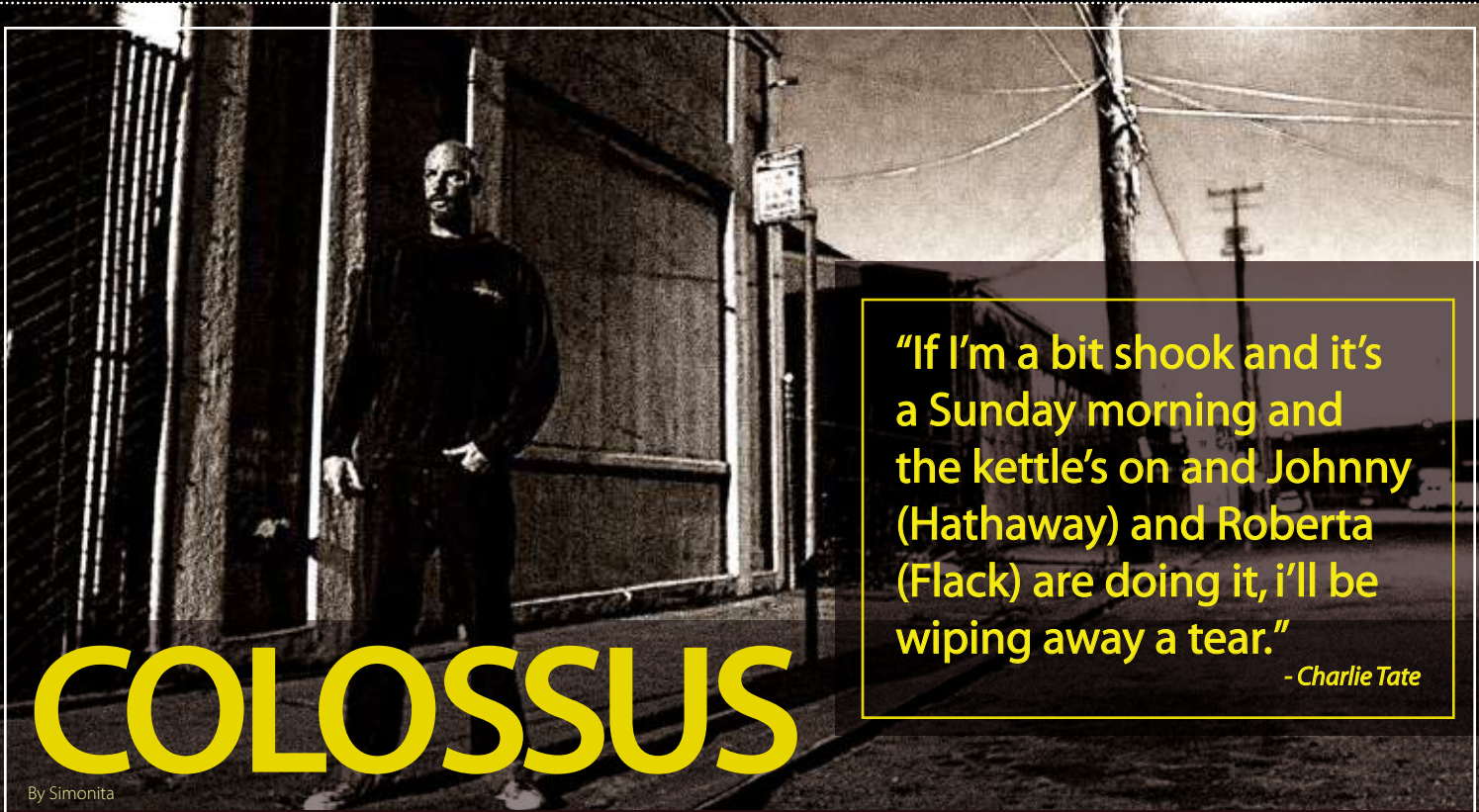


A Definitive Collection of Live Latin & Electronic Artist Performances from America's Influential Public Radio Show KCRW's "Morning Becomes Eclectic"

Produced by **Nic Harcourt**
Artwork by **Beck**

www.myspace.com/soundselectico
www.nacionalrecords.com





COLOSSUS

By Simonita

"If I'm a bit shook and it's a Sunday morning and the kettle's on and Johnny (Hathaway) and Roberta (Flack) are doing it, i'll be wiping away a tear."
- Charlie Tate

"Hip-hop is dead," the The Fucker blasphemed.

Driving down Lombard one night, my friend and I argued back & forth about the future of the most recent creation in music.

"Remember at 2002's Audiostic, when Andre Benz said 'fuck Hip-Hop, lets get on to the next shit,'" The Fucker ranted on.

At that point I screeched to a halt and shoved my friend out of the passenger side door. Watching his flailing frame grow smaller in the rear-view mirror, I wondered...*has hip-hop reached its demise?*

Hell NO! I'll prove it. Folks, let me introduce...Colossus. Disc 1 of Colossus' *West Oaktown* double-disc transports you straight outta your dirty little apartment into the blue hazy jazz clubs of New York Cit-ay. Disc Two, for the hip-hop heads, rounds out this soon-to-be-released classic with funky upbeat remixes of the tracks presented on Disc One. The album features Oakland based performers such as Capitol A, Azeem, Regi B, and Delphi along with London's own Hilton Smythe, a.k.a. Roots Manuva. Originally from the

U.K., Colossus frontman Charlie Tate toured the world with Big Cheese All-Stars and then went on to collaborate on King Kooba with DJ Shuff. King Kooba's third record, "Nufound Funk," caught the ear of San Francisco based Om records and Tate was immediately signed thereafter. Finding himself in Oakland, essentially within the core of the Bay Area jazz and hip-hop scene, Tate took up residence at a weekly lounge spot called Slow Gin. Out of the heart of Oakland, Colossus was born.

I listened to Colossus over and over again becoming more enchanted with the idea that the new indie sound infiltrating hip-hop will ultimately be what saves it. Colossus has come out of the proverbial woodwork with talented U.K. artists such as M.I.A, The Streets, and Dizzee Rascal...spawning an indie trend that may be integral in elevating Hip-Hop out of its glitzy-glamour-Paris-Hilton-is-in-my-Benz slump. I met up with Tate in one of those down-the-alley bars in the Soma, pleasantly surprised to discover that the jazz genius behind the tough sound of Colossus was a fucking jolly chap who enjoys delicious wheat beers. Many delicious wheat beers.

How does the sound of Big Cheese All-Stars or King Kooba differ from Colossus?

"In some respects it's not a million miles away from where Colossus is. It's almost come full circle. I started out with all those influences that still inspire me now, the kind of linear ends of funk like Roy Ayers and even Parliament, or the jazzier, groovier stuff like Johnny Hammond. Johnny Hathaway and Roberta Flack just kill me...they just cut me in half. If I'm a bit shook and it's a Sunday morning or something and the kettle's on and Johnny and Roberta are doing it I'll be wiping away a tear."

We laugh. We drink.

What did you do different in the production of Colossus?

"I think I'd always really sampled heavy and really sampled bass as far as where it came from...sampled the initial idea. So in the past I always found there was the situation when you wanted to take these things live you really relied heavily on samples and trying to replicate them and you're very very stuck in that kind of sound. You can't take it anywhere. So with Colossus I really thought that I'm going to write this record with the whole pretense that it could be genuinely be replayed

by an outfit."

Are you going to continue making music under King Kooba?

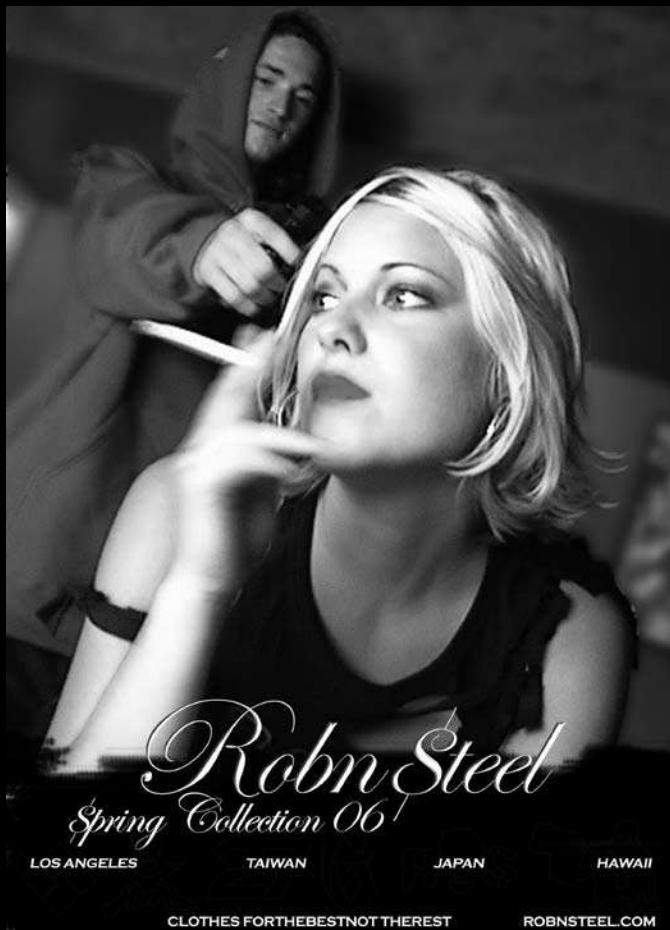
"King Kooba kind of came to an end for me creatively. I just wanted to do something else. I'm still doing King Kooba, but at the moment I feel Colossus is what I want to do creatively and artistically."

Did Slow Gin come before Colossus or did Colossus come before Slow Gin?

"I think the seed that is Colossus had been in place. I'd been hanging out in Oakland and I thought it's got such an amazing history particularly for musicians, MCs, & Hip Hop. Gunnar, Orms press agent, & I were hanging out drinking in this bar & we thought, hey, we could have a little night down here and play the music that we really like as opposed to playing for other people. I suppose I'm selfish like that," he chuckles between sips of beer.

We laugh. We drink more.

"Some DJs, people are happy listening to house music. I dig it, I get it and its there for dancing, but if I'm sitting in a bar I'd sooner listen to Charlie Parker in the start of the evening and any kind of hip-hop towards



Robn Steel
Spring Collection 06

LOS ANGELES

TAIWAN

JAPAN

HAWAII

CLOTHES FORTHEBESTNOT THEREST

ROBNSTEEL.COM



<http://www.greentacos.com/>

the end...have that transition without fucking going into house music."

What do you see in Hip-Hop right now that strikes you the most?

"Old school underground hip-hop like Tribe Called Quest & such, or contemporaries like People Under the Stairs, Digable Planets, Funkdoobiest...the more organic sound. I actually started to produce the Colossus album like that and at some point or another decided that it needs to be live, so I got into writing all the grooves from scratch. I thought that was a much more genuine way of doing it. That's where a lot of the MCs came from in the first place - from Slow Gin. We'd play for 4 hours, start up with Latin & jazz and then there'd be funk and then by the end of the evening there would be hip-hop and instrumental breaks. The next thing you know people would be saying 'gimme the mic,' and that was it. That's how it started."

"Simone, would you like another drink? I,m really thirsty. Gunnar will get us a drink."

We drink. We laugh.

Do you think the U.K. has developed a definitive sound in the area of Hip-Hop or has this style been there for years without being revealed until now?

"I think a lot of artists in the UK have been feeling they've been under the shadow of the hip-hop heritage which has been very American and it's been in existence in the UK for a long time, but I think now they've gotten to a point where they're developing their own style. I think it's just come of age. It's kind of got its own place. It's not trying to replicate the sounds being created by American producers anymore. The artists aren't doing things like affecting an American drawl and the like."

Do you see any negative aspects in the way music is being produced now? Do you think way too much music is being produced?

"I kind of always held that opinion, but I also think it's a by-product of technology, it's evil-ution, if you know what I mean, it's just the way it is, don't be sore about it just get on

with it. Like the pirating issue - I'm afraid it's an inescapable evil, but ultimately what's happening with the technology - downloading and such - it's just a format change much the way CDs replaced the majority of music on vinyl. We're in the same place, it's just another format & that's all it is."

Do you think all music serves a purpose or should we take, say Nelly, out to the back of the club and shoot him?

"Mainstream hip-hop has undoubtedly lost its way. It's just a formula now. It's all about rims, it's all about girls. Nobody's saying anything and the beats aren't even that interesting. But, I don't think the artists are to blame. I think it's the industry and the way that hip-hop, generally mainstream, has decided that's the way it's going to be. There's huge budgets that go into making these stupid fucking short videos and it's generally non-interesting music. And they flood the airways with it! I see it a lot more here in the US with the way the TV networks that are controlled by these huge conglomerates like Viacom and Clear Channel. The people that don't really know much beyond hip-hop or have the opportunity to really dig for it constantly get Nelly or G-Unit stuffed down their throats - that's the nature of mass media. Unfortunately it's become a massive monopoly. At least for the UK and a lot of the European networks they are still giving a general consensus view of music."

After a couple more rounds of Dirty Martinis and delicious wheat beers, Charlie Tate runs off to try out a new drummer for the future live version of Colossus. As I stumble out of John Collins Bar, I feel redeemed in my quest to prove to the world that

hiccup

Hip-hop is ALIVE!

hiccup

Or, maybe I'm just drunk.

hiccup

◀ Listen to soundWAVs from Colossus @ wavmag.com



RISE

AGAINST

DO JUST THAT

by Arielle Kilroy

There's a lot of crap on the radio. While I may bear a lot of it for its momentary amusement, few of the bands that have made it mainstream are worth becoming part of my permanent collection. However, there is one band that has recently earned this status. With their song "We Give It All" granted serious rotation on mainstream stations (I even heard it at my gym the other day), Rise Against has rightfully, successfully, and most importantly, honorably, landed the jump from indie to major. As any devoted follower of an ever changing and sometimes mythical underground music scene can tell you, this leap is always a dangerous one, especially for bands with blatant political and social agendas.

Rise Against were in that age-old catch-22 of having a Major Label Deal on the table, singing the sirens song of fame and fortune at the cost of relinquishing artistic control and flexibility. This, understandably, left many fans concerned when Rise Against left Fat Wreck for Dreamworks/Geffen Records, worried that their punk values might get left behind in the move. In addition, this year the band parlayed their rockstar dayjobs

On a recent leg of their current tour the band had to drive from Phoenix to Las Vegas with the heater on because their van was overheating, it was 122 degrees that day.

into moviestar cameos by playing an old skool Cali-punk band in the skateboarding movie *Lords Of Dogtown*. Could this be the beginning of the end for Rise Against as we know them? Well, punks, breathe a sigh of relief, because after meeting the guys at LA's fabulous Wiltern one late July evening, I can confidently say it doesn't matter, indie or major, no one was going to stop them.

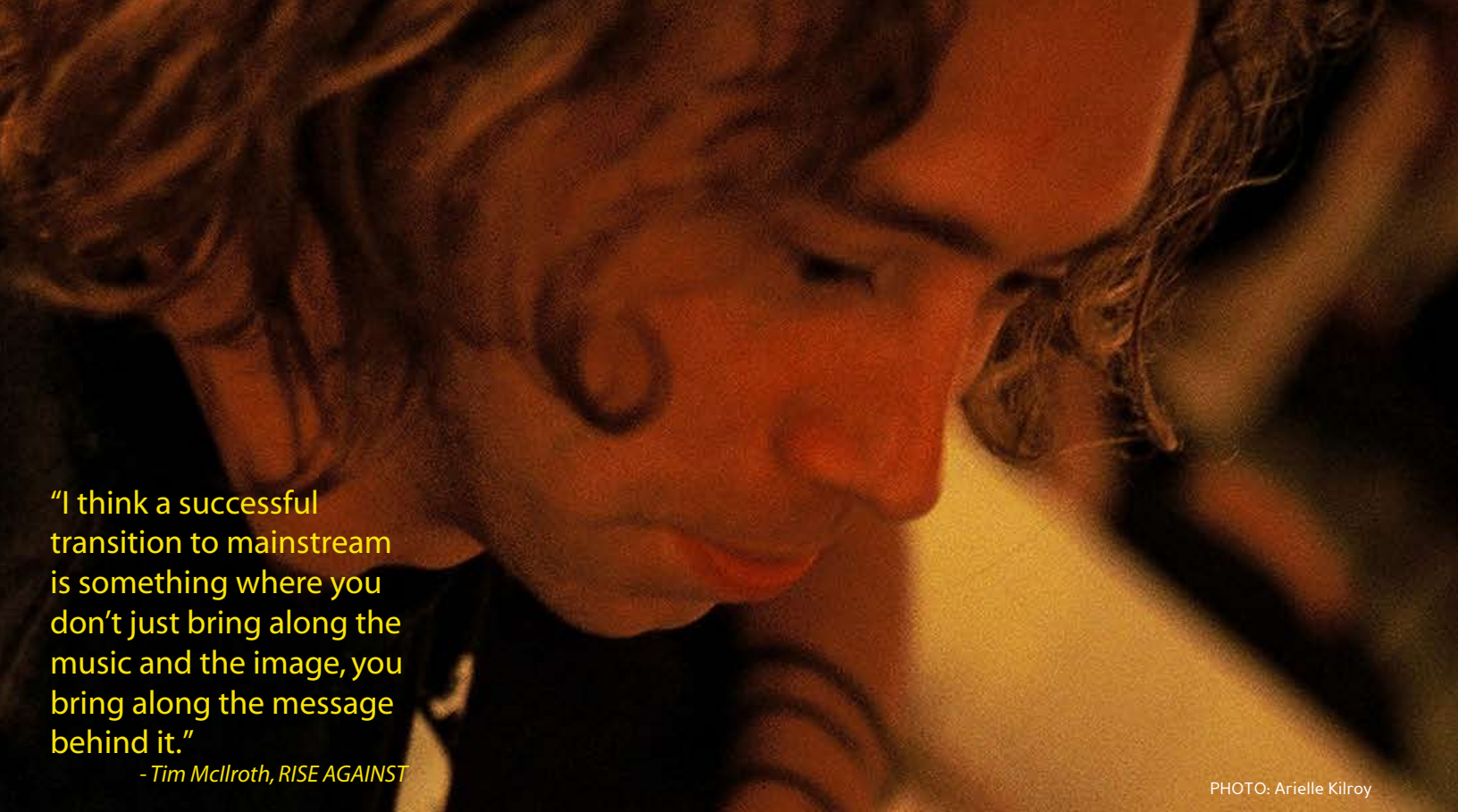
When I'm finally able to catch up with lead singer/unofficial spokesman Tim McIlrath, I tell him I just wanted to shoot the shit, not ask a bunch of questions that are already answered on their website. Before I can go any further, Tim launches into this story about how guitarist "Chris (Chasse) got locked in a porta-potty in Orlando on the Warped

Tour. We were working the merch tent. He left to go to the bathroom, and I guess somebody from the crew thought a kid snuck back there and zip-tied the door shut. He was trying to call my cell phone but it's so loud there I couldn't hear it. He finally comes back to the tent like 10 minutes later, a ball of sweat."

Apparently, it is not uncommon for these boys to slap reading materials out of each other's hands, choke people with seat belts, or knock each others hats off. One time on a plane, Wildcard (the band's guitar tech), grabbed a magazine out of Tim's hand and took it to his seat. When Tim finally got it back he found every page folded in such a fashion that when he finally got them all unfolded, he couldn't even read it. Wildcard's response? "I was marking pages I thought he'd want to read!" Later that flight, a little girl threw up on his shoe.

On a recent leg of their current tour the band had to drive from Phoenix to Las Vegas with the heater on because their van was overheating, it was 122 degrees that day. To add fuel to the (literal) fire, winning proved to be a nonexistent part of Chris' casino weekend. Ahhh..the luxurious





“I think a successful transition to mainstream is something where you don’t just bring along the music and the image, you bring along the message behind it.”

- Tim McIlroth, RISE AGAINST

PHOTO: Arielle Kilroy

life of rockstars on the road. Comparatively, their day off in Los Angeles allowed them to cool down and ground themselves as well as you can in LA. Because the band is from Chicago, they only get to meet with their booking agent and label once, maybe twice, a year. So if it’s business in LA, does that make it play in Chicago? A little yeah.

While the venues have changed, the band still loves to perform in their Illinois stomping grounds. Although all the members are currently living (when not in the van) in Chicago, drummer Brandon Barnes is originally from Denver and Chris from Boston. “You’re gone more than you’re there,” Tim says of home. “It’s hard to keep up your relationship with your friends because you’re just totally absent from their lives. You sort of trade that for life on the road. We have friends in LA, we have friends in San Francisco, we have friends everywhere, so it’s like we get to hang out every night but it’s not the same as a stable consistency. You wish you could go bowling with your friends every Tuesday night but you can’t.”

After this tour ends in September, Rise Against heads for Australia and then to Europe with the Taste of Chaos tour alongside The Used, Funeral For A Friend,

Killswitch Engage, and The Story Of The Year. Most punk rock kids know that playing Europe is much different then playing the States. Overseas, people tend to find a band they like and then stick with them for years. They’re more loyal to bands than Americans. In America, “We are so inundated with bands,” Tim explains. “This is the next big thing, now this is the next big thing, no forget that one because this is now the next big thing.” For veterans like Rise Against, this means tour and travel with many of these youngsters, which proves to be “either extremely inspiring to be around their youthful energy - you kind of forget about it because you get so jaded...you sort of see yourself when you were like that, but at the same time, it can get annoying. They are so ecstatic about everything, and you’re like, chill out we have 30 more days left on this tour.”

Since we were sort of on the subject anyway, I had to ask Tim how he felt about these “new to the scene kids” making it right away with their first bands. “Well those bands seem to attract the wrong kind of people to the scene. Like these 19 year-old kids sold 100,000 records on their debut release so I can do it too. People try to join the scene just to cash in...punk has obviously

been made more commercial in the last 5 years...but I think that will eventually fade. I think the real punk scene is out there you just have to dig a little deeper to find it.” So what about the mainstream acceptance of punk and it’s off-shoots? “I think its cool that people are introduced to this culture who didn’t have access to it. I think a successful transition to mainstream is something where you don’t just bring along the music and the image, you bring along the message behind it. When you can bring along all that, and your showing that to kids, not just mohawks and guitars and screaming, when you can bring all those ideals to what your doing, that’s a success ‘cause then your putting all those ideals into a lot of people’s radios and TVs and I think that’s awesome. It’s the bands that ditch that, almost as a way to lose the dead weight. Like I’ll make it to the top faster. As in “If we choose a side we’re gonna rule out half our fans.” Well then your not punk rock, your Poison or Motley Crue or one of those bands and that’s fine, be that band, but don’t try to pretend that your something your not because, hell, I’ve got Motley Crue records too you know what I mean? But I would never have bought a Motley Crue record if they were trying to say they were punk rock. Just be honest about what your doing.”

I started to tell Tim about how I used to get upset when a band I had been listening to for years would show up in Rolling Stone or on MTV (yes, there was a day when they played music videos). As a much younger kid in the already fairly large scene that had grown out of 70s punk rock, I felt like my culture was being stolen and packaged to sell to the masses. It has only been in the last few years that I realized that my friends are playing music and they love it and if they can make money doing it, then why not? Even if it’s barely living wages, which it is, at least it’s better than working at Kinko’s. Tim laughed and said, “You know what? We’ll probably all be working at Kinko’s one day but at least we’ve had a little extension on our adolescence, even if it just gives you a break from what may or may not be the inevitable. I mean I don’t think we’re gonna be the Rolling Stones, so obviously this is just one chapter of many in our livesj...the fact that we are lucky enough to be able to do this right now is totally rad.”

Wow, he said ‘rad.’ That is so punk rock!

.....
① riseagainst.com

TWO BANDS.



30 MINUTES.

37 MILLION WATCHING.



INTERESTED?

THE GOODS

CONCERT TELEVISION

VISIT WWW.GETTHEGOODSONLINE.COM

©2005 Valkyrie Entertainment



steve lawler

"...The kind of venue that I thrive off, the kind of venue that excites me, the kind of venue where the music that I play is supposed to be received...is the very old school dirty warehouse, raw bricks, very simple lighting, and a big fat sound system..."

"That's the kind of venue I feel most comfortable in. I feel I can actually create an amazing atmosphere in a room like that. But those kinds of clubs are frequently being knocked down in favor of these sort of super posh VIP clubs...that's just not where I feel my music belongs."

Then he must spend much of his life feeling very uncomfortable considering the amount of time this man spends in VIP rooms across the globe. In the dance music scene, he has proven himself an international superstar, traveling from country to country, club to club, infecting the human population with his "deep, dirty, sexy, driving house music." The VIP thing? Just an unrequested perk of the job.

"My main purpose as a DJ is not just to play records, my main purpose is to create a vibe on the dancefloor." And that vibe has been contagious enough to spawn almost 2 decades of residencies and tours facing every major dancefloor known to man, from legendary Pacha, Space, and Mambo's in

Ibiza, to Home, Cream, and Harlem Nights at the End in London, and all the way through his "Lights Out" tours across the Americas, Africa, Asia, and Australia.

"People just want to dance man. You should just come in and dance and get lost in the music. It's not about standing around trying to show off your Armani T-shirt, that's not what I got involved in it for. It's always been deep down and dirty let's get into the music."

Coming from a guy whose first record was a Depeche Mode LP, it was clear from an early age what direction his psyche was headed. "When I was in school, all my mates were collecting action men and toys, and I was going out and spending all my money on records, so I was kind of viewed as the 'different' kid." And as a young impressionable child, that may have proved a bit difficult to deal with, but adolescence aside, he's still the 'different' kid...he's the one that's rockin' the house for tens of thousands of other kids around the world.

This is all in addition to his various original productions, remixes, and running three of his own labels, Harlem Records, Harlem Trax, and Harlem Electric, managing to keep himself quite busy in a passion that seems to evolve with the methods. "Music goes full circle, but the main difference now is that music is digital as opposed to analog, which is a huge difference in the sound."

Has he had trouble embracing that? "Well, it has its advantages and disadvantages. The advantage is that it gives you more freedom. You can make music on the fly. I travel by laptop and most of the stuff I use

to make music now is all on my computer. I've written more tracks now than I've ever done. I can write it up, burn it up, and play it that night. The (Pioneer) CDJ-1000 is the best thing the industry has seen since the Technics deck. You can manipulate and remix on the fly, it's amazing. But the one thing about digital sound is, it's really easy to lose its soul. I don't know what it is about that analog sound, but it has a ring to it that digital just cannot create."

Although "I only use CDs now - I lost my records once more in Ibiza last year and that was it for me - I still collect vinyl, I can't let go of that. I mean, vinyl...it looks good, it smells good, it feels good. I've collected records since I was 10 years old, so for me, I can't stop. What I do is burn them to CD, then file away the vinyl. Then I have a vinyl copy, a digital copy on a hard-drive, and the CD with me, so I'm covered. It's a bit excessive but... you know."

With the third and final installment of his "Lights Out" series now on shelves, Lawler is already looking ahead and across the horizon. "When I first started the Lights Out series, I only planned on doing 3. I want to stick to that, I want to see it through. But it's become such a big brand, it'd be a shame not to let the up and comers, new talent, gain off it. I was thinking, maybe I should continue the Lights Out series but for the up-and-comers, the new guys. It'll give them a huge help to get their music out there."

📍 For more Lawler, visit DJSteveLawler.com

OUT WITH THE O.H.M, IN WITH THE NEW:

Opus Däi

By Marlin George

Dig this: the mysterious and somewhat cryptic name Opus Däi translates in Latin to "movement of God." Though they wouldn't consider themselves a religious band, if you look out into the audience at their faithful fans, you'd see a multi-cultural crowd of those seeking aural enlightenment through hearing what they've been hungering for. Originality.

WAV recently caught up to Opus Däi at Hollywood's legendary Whiskey to watch the Phoenix rise.

I received my first "Opus Däi" when I saw them in San Diego as O.H.M. in 2002, an event that compelled me to relocate closer to Los Angeles where this music originates. Their music is sometimes powerful and aggressive, graceful and intelligent. It feels familiar because it seems to come from an all-encompassing ageless culture in which all of the members, Chris-Paul Basso (vocals), Atsushi Miyamoto (guitar), Jagger Gonzalez (drums), and David Alva (bass), display their ethnical/cultural roots. "It's probably my favorite part of living in LA and playing out in this town... I couldn't imagine it any other way... and I'm sure this feeds the music. We all are from different backgrounds and living in LA, that's really quite the norm."

Opus Dai basically rose out of the

ashes of O.H.M. and much of the material was developed during O.H.M. sessions, so when they decided to change the name, they already had almost a whole new set to work with. As far as why the beautiful and charismatic Mahina Yuki Terauchi (Vocals & Percussion for O.H.M.) did not continue on with Opus Däi: "It was a mutual decision that felt right for us all... We are still close friends and support each other 100%."

What's extraordinary to consider is that as O.H.M., the band independently published, manufactured, and produced themselves, including their incredible enhanced CD Wide Open Sky. When asked about the secret to their longevity, Jagger offers up, "I guess we are just passionate about what we do. We get excited about making music and it keeps us going..." Going almost 'big time.' "Well, (MTV2's) AMP sponsored a college radio promotion for O.H.M., which lead to this video contest that we won. We competed against other bands like Taking Back Sunday and the Starting Line, got to work with an amazing Director Tony Petrossian, and it got us some exposure on MTV (with out even being signed to a label or having an album in stores)."

On March 17, 2005 the newly formed Opus Dai announced that they found a home on System Recordings' new label - Double

Blind Music. They went with the label because "it's intimate and people there are genuinely into the music. Things move more quickly and with a freedom that other labels may have bogged down with politics. When we signed we had already finished recording half of the LP and we really liked the idea of working with Double Blind because they shared the same vision we had for the music and where it could go. Also the fact that it wasn't a huge pyramid of corporate execs making decisions for us was something we welcomed."

In addition to the now available first release from Double Blind Music, *{un}known Vol. 1*, make sure to mark your calendars for "a special limited print, LIVE EP recorded at the Roxy that will be available online in November as well as iTunes and various other sites for download Oct 24th. It was a very spontaneous thing. We realized that the LP wouldn't be ready to release till '06, so we booked a show, recorded it live, and a week later we sent off the masters. We were really excited to do something raw and live after recording in the studio for so long. It felt good to strip everything back to its live essence. The EP is titled *Actum Procul* and will only be available at our shows or thru retailers online. But in Jan 06 the full length LP will hit stores everywhere. Also on the horizon

"This is driving, melodic, eclectic, exotic music... both soothing and explosive."

is Double Blind's *{un}known Vol.2* Comp CD, which will hit stores In Oct as well. Along with some other great bands, it features a rare mix of "Nightingale" that didn't make the LP."

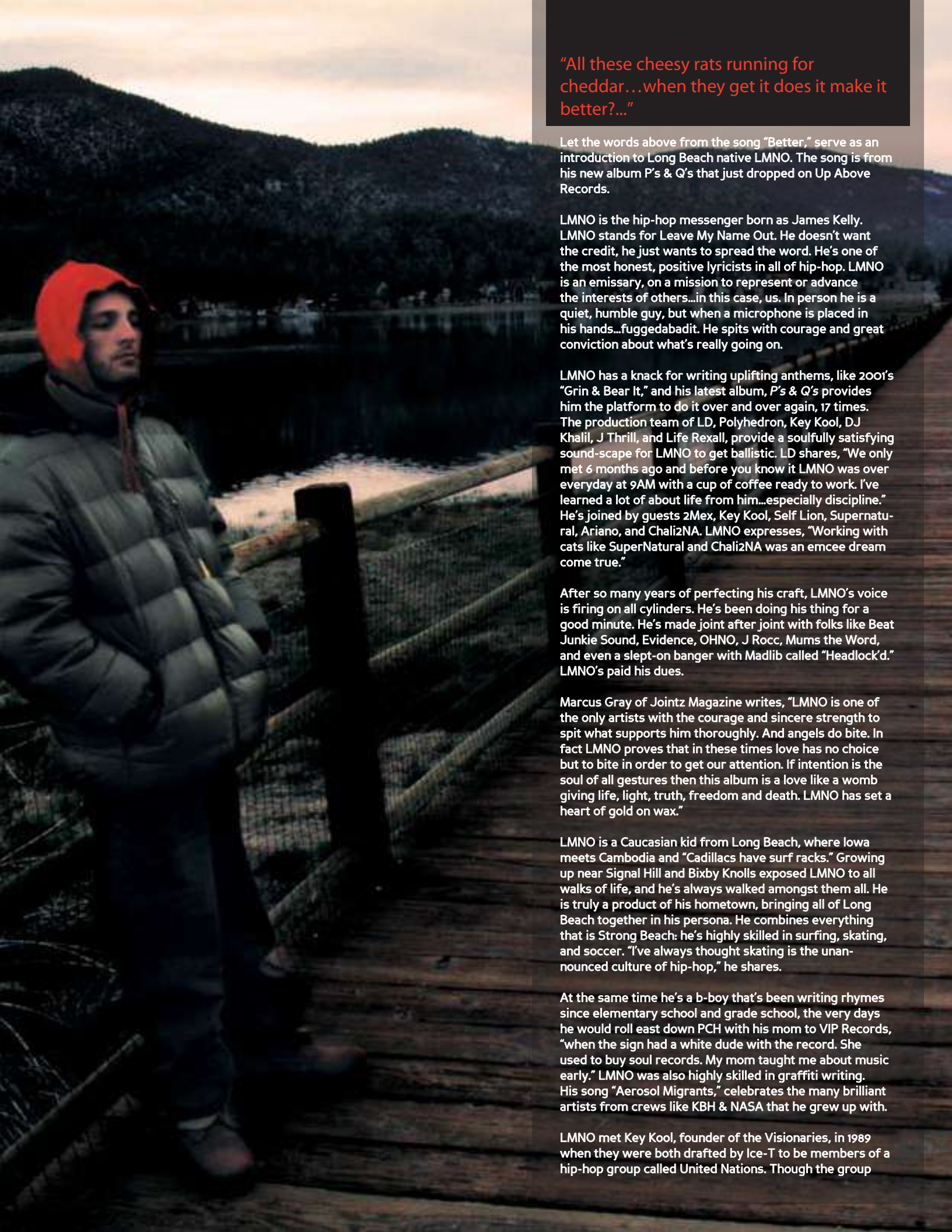
As for the future, "I think we like to challenge our selves to grow and try new things. We have been focusing on writing and recording for sometime now, so the most immediate vision is to get the music out there. Following the release of the recordings we plan to tour as much as possible. But we are always writing and throwing around ideas. At a live show there is a good chance you will hear a new song or two slipped into the set from time to time."

① For more information, check opusdai.com

◀ Listen to soundWAVs from Opus Dai @ wavmag.com

(*Dedicated to Jeff Mundy who bought me an O.H.M. CD at a show after I ran out of loot!)





"All these cheesy rats running for cheddar...when they get it does it make it better?..."

Let the words above from the song "Better," serve as an introduction to Long Beach native LMNO. The song is from his new album *P's & Q's* that just dropped on Up Above Records.

LMNO is the hip-hop messenger born as James Kelly. LMNO stands for Leave My Name Out. He doesn't want the credit, he just wants to spread the word. He's one of the most honest, positive lyricists in all of hip-hop. LMNO is an emissary, on a mission to represent or advance the interests of others...in this case, us. In person he is a quiet, humble guy, but when a microphone is placed in his hands...fuggedabadit. He spits with courage and great conviction about what's really going on.

LMNO has a knack for writing uplifting anthems, like 2001's "Grin & Bear It," and his latest album, *P's & Q's* provides him the platform to do it over and over again, 17 times. The production team of LD, Polyhedron, Key Kool, DJ Khalil, J Thrill, and Life Rexall, provide a soulfully satisfying sound-scape for LMNO to get ballistic. LD shares, "We only met 6 months ago and before you know it LMNO was over everyday at 9AM with a cup of coffee ready to work. I've learned a lot of about life from him...especially discipline." He's joined by guests 2Mex, Key Kool, Self Lion, Supernatural, Ariano, and Chali2NA. LMNO expresses, "Working with cats like SuperNatural and Chali2NA was an emcee dream come true."

After so many years of perfecting his craft, LMNO's voice is firing on all cylinders. He's been doing his thing for a good minute. He's made joint after joint with folks like Beat Junkie Sound, Evidence, OHNO, J Rocc, Mums the Word, and even a slept-on banger with Madlib called "Headlock'd." LMNO's paid his dues.

Marcus Gray of Jointz Magazine writes, "LMNO is one of the only artists with the courage and sincere strength to spit what supports him thoroughly. And angels do bite. In fact LMNO proves that in these times love has no choice but to bite in order to get our attention. If intention is the soul of all gestures then this album is a love like a womb giving life, light, truth, freedom and death. LMNO has set a heart of gold on wax."

LMNO is a Caucasian kid from Long Beach, where Iowa meets Cambodia and "Cadillacs have surf racks." Growing up near Signal Hill and Bixby Knolls exposed LMNO to all walks of life, and he's always walked amongst them all. He is truly a product of his hometown, bringing all of Long Beach together in his persona. He combines everything that is Strong Beach: he's highly skilled in surfing, skating, and soccer. "I've always thought skating is the unannounced culture of hip-hop," he shares.

At the same time he's a b-boy that's been writing rhymes since elementary school and grade school, the very days he would roll east down PCH with his mom to VIP Records, "when the sign had a white dude with the record. She used to buy soul records. My mom taught me about music early." LMNO was also highly skilled in graffiti writing. His song "Aerosol Migrants," celebrates the many brilliant artists from crews like KBH & NASA that he grew up with.

LMNO met Key Kool, founder of the Visionaries, in 1989 when they were both drafted by Ice-T to be members of a hip-hop group called United Nations. Though the group

LMNO

RE-WRITING THE ALPHABET

by MikeThePoet

fizzled, the two remained friends and collaborators through the early '90s. The Visionaries legacy began in 1995 with Key Kool & DJ Rhettmatic's *Kozmonauts*. In addition to being Up Above Records debut release, it was the first hip-hop album made by Asian-Americans. Soon Key Kool & Rhettmatic were touring cities and college campuses coast-to-coast and Japan. The line-up that would soon become the Visionaries did a song on *Kozmonauts*. By late 1997, they had their first album, *Galleries*.

"I love being in the Visionaries. It's way bigger than us," says LMNO. The Visionaries consist of 6 integral members including LMNO, 2Mex, Writers Block (Zen & Dannu), Key-Koo, and, of course, DJ Rhettmatic of the World Famous Beat Junkies. LMNO adds, "If you ask me what my favorite Visionaries album is I'd say we haven't made it yet. In many ways *Pangaea* was the first cohesive album even though it was our third." With members of every race represented in the group, the Visionaries are a microcosm for Southern California and our world's multicultural future. "We've evolved into a family," emphasizes Key Kool. "The friendship is why we enjoy what we do. The music is so therapeutic. Though every day is a struggle, when we get together and make music, everything is released. Together we hope to make a difference."

LMNO and I took a drive around Long Beach. Driving through the LBC with LMNO is like rolling through Chicago with Common or

"Though every day is a struggle, when we get together and make music, everything is released. Together we hope to make a difference."

- James Kelly a.k.a. LMNO

New York with Sinatra, communicating their locale's essence for the world to taste, hear, smell, see and feel. His song "1888" gives an A to Z break down of everything from Tony Gwynn to the Queen Mary, Snoop Dogg, Sublime, Cameron Diaz, the Beat Junkies, and the Long Beach Grand Prix. Oh, and of course, Poly High School...which not only has produced more NFL players than any other high school in the nation, but it's also Snoop's alma mater and where LMNO immersed himself in hip-hop culture. By the time he was a freshman, he was already rolling in N.W.A.'s entourage, and even appeared in D.O.C.'s video before he even graduated. That event alone gave him street cred around Long Beach, long before he had even released his own music. When he began rhyming over 15 years ago, everyone in Long Beach was on the gangsta hip-hop vibe. Like many during those times he straddled the line. "A bad kid that turned right when nothing was left." LMNO is OG but he's never claimed to be a gangster.

Reflecting on his early days he laughs, "In high school my emcee name was Juvenile. My grandmother would just look at me when she didn't like my rhymes. It was her way of saying she knew I could do better." Even in the early days though, his talent led his people to call him "The natural." He's come a long way since.

LMNO is a spiritual warrior. Unlike so many folks in this secular age, LMNO isn't afraid to speak about God. There have been some that couldn't get around his mere mention of God and have been critical of him saying he is proselytizing. He's actually just talking about what has worked for him and he offers a non-denominational spirituality. His brand of hip-hop is clearly "message music," but the message is about soul-searching. He walks the walk and this is why his work connects with his audience.

One of his latest singles, "Industry Revival," reveals that "some say I'm not Christian enough / others say I say God too much." While setting the record straight and giving his listeners a window into his motivations, more than anything he is communicating the importance of having a pure heart. "I'll keep fighting the good fight...I'm not rocking for the magazine sheets / what we need is more light on these dark streets." Though LMNO may be known for his very conscious lyrics, he's got a

great sense of humor in a subtle sort of way. You hear it in songs like "G.O.D.," a message to his critics that he doesn't take himself too seriously. He feels "really at peace with this album. There's no pressure to please or the fear of failing."

"LMNO is the real deal, he speaks what he feels, shows his growth, and admits his mistakes with clear-cut honesty and an unmistakably original style," comments Key Kool. "Since I met him in 1989 (in our first group together), LMNO has always had a comfortable and natural, non-contrived delivery. It takes an advanced ear to recognize the genius of his wordplay and metaphors, and non-developed ears often have non-substantial criticisms of him; I think that explains why LMNO gets the utmost respect and praise from fellow artists and peers; it will just take time for the rest of the world to catch up." Like jazz legend Charlie Mingus used to say, all geniuses are 10 years ahead of their time.

Right out of the gate, *P's & Q's* has been making noise. The night after LMNO appeared on SoCal's Pacifica Radio's (KPFK) Divine Forces Radio show, host Fidel Rodriguez told me, "In a time where the pillars of Western Babylon seems to be reigning victory in the occupation of Iraq and our minds, the Resistance in Hip Hop is showing the true nature of what it means to be dignified and human. L.M.N.O., a rebel soldier for the Creator and Hip Hop, has left us yet another manual in the form of stories to uplift and inspire us all. To the renegades of this movement, L.M.N.O.'s new album 'P's & Q's' is nourishment for the spiritual warrior seeking their next dose of reality!"

On the eve of *P's & Q's* release, his midnight in-store appearance at Fat Beats in Hollywood was packed. LMNO performed half a dozen songs and spoke to everyone til damn near 2AM.

"Humble is what the style is."

LMNO is a man of action and he knows his message is far bigger than him, so once again, "Leave My Name Out."

◀ Listen to soundWAVs from LMNO @ wavmag.com

The Thought and Dream makes your Life

by KIA

It is your dream and thought makes your life

and open for you way of The Life

If your thought and plan will be much High

Your life will be high, and you know why

when you are a kid if you have a lot of dream in Mind

future will be like spring full of flowers of any kind

If your dream gets to university and study

you will accept study hard, no problem for suffering mind and Body

and every day you will get many knowledge

in that time you will adding more education in college

if your dream goes To the sky and Traveling and airplane

You will get a lot of Trip on many country with plane

You fly to money Town and country

and always enjoyed from sky and Land naturally

If your thought and Dreams goes to the money and wealth

you will get it. But you have to try hard with good Health

if you Have any wishes and dream in your mind

Bring always in your mind and think and you will find

always in your Dream and sleep and Idea

Looking for purpose and you will get it in that area

anything that always Bring to your mind and thought

in The Future you will get it without fight

Kia, you will get it what you think

Because your thought like a seed and planting



A Celebration to Benefit Los Angeles Kids

Save the Date **October 16, 2005**

- ★ Bothune Theatredance
- ★ Community Build, Inc.
- ★ EVERYBODY WINS! Los Angeles
- ★ Greenway Arts Alliance
- ★ STREETLIGHTS
- ★ Theatre Of Hearts/Youth First - COOL ART



Get Ready for the Kids Extravaganza!!

Before the Il Circo performance, kids of all ages will enjoy exciting circus entertainers including....

- The Jumbo Shrimp Circus! Professional Circus Trainers teach skills to the kids, including juggling, balancing feathers, balancing on large balls, tight wire walking and clown dancing
- Magician Extraordinaire! Will leave the kids amazed and spellbound
- Dreamweavers! Face and Body Painting

Support Youth Literacy and Self-Esteem

October 16, 2005

for tickets to
A Celebration to Benefit Los Angeles Kids,
Starting at \$250 per person
Please call EVERYBODY WINS! Los Angeles
at (310) 417-3500



boarding house MENTORS



HIS FIRST RIDE, IT WILL CHANGE HIS LIFE

The Boarding House Mentors introduces at-risk and disadvantaged youth to the exhilaration of snowboarding, surfing, and skateboarding in order to broaden their life experiences with a positive, healthy, non-competitive activity that has a significant impact on their self-image and self-confidence.

*YOUTH TODAY NEED US MORE THAN EVER
HELP US BUILD A BROADER COMMUNITY*

www.BoardingHouseMentors.org

MIKE PARK

NORTH HANGOOK FALLING

NEW ALBUM IN STORES NOW



"Punk rock's answer to John Lennon"
-Alternative Press

**WAR
POLITICS
RACE**

Mike Park combines finely etched acoustic guitar arrangements and lyrics about politics, war, and race relations with a subtle melodic whimsy that lends his songs extra dimension.

SUB CITY
WWW.SUBCITY.NET



SIN CANVAS Fine Art by David Guardado
www.sincanvas.com

Self-titled debut album
Available @
www.zumusic.net
www.towerrecords.com

CULTURE MASSIVE PRESENTS
THE MOST HIGHLY ANTICIPATED MALE VOCALIST

03. Huron My
04. Stay Afternoon
05. Ball In Time
06. Never Lose My Faith
07. Goes Around Comes Around
08. Get
09. **"CAN NEVER GET ENOUGH"**
10. My
11. Co
12. Tr
13. M

AND HIS NEW RELEASE
"CAN NEVER GET ENOUGH"

GET MR. G TO YOUR HOUSE...
LOG ON | LISTEN | BUY
@ WWW.CDBABY.COM/CD/MRGMUSIC OR WWW.TOWERRECORDS.COM

WHY
WAX
IS
SO
HOT

WORDS Ordell Cordova
ART Ric Stultz





Think for a second...after the climb and demise of cassettes and 8tracks, and the current slow but steady decline of the CD market, the record, the oldest form of recorded media, continues to strive today.

Not only that, but consider that turntables have been outselling guitars since the mid-90s.

While we've already discussed the history of the turntable (WAV Issue 3), it only makes sense to talk about what makes the turntable so dope...the record it plays. The truth that only hardcore audiophiles tend to recognize is that the record single handedly made the multi-billion dollar music industry what we know it to be today. Not only that, but vinyl continues to set the standard of what we listen for in our music.

The record first hit the scene in the 1890s. Proving a much welcomed improvement to its predecessor, Edison & Bell's awkward spherical cylinders, Emile Berliner's flat round disc offered superior sound and a steadier speed during playback. Since those early years, a nice chunk of human history has been documented on those discs...the only form of recorded media to have survived well over a century. Effectively relegating the cylinder to nothing more than a novelty, the record began the spawn of an industry.

Even when Frank Seaman's National Gramophone Company, who exclusively handled the marketing and sales of Berliner's product, decided to drop Berliner, they saw the product's unhindered potential, registered some key patents, reproduced Berliner's catalog, and released the records for

its own ill-fated Zon-A-Phone record label.

The record's first real competition came with the tape. Originally created in 1928 by Dr. Fritz in Germany, the cassette tape was not really used until the first live show was recorded in Berlin in 1936. It would still be almost another decade before the tape reached American shores

The record continues to be the basis for much of the new music being sold on CDs and other types of digital music formats today.

in 1945, and even another 9 years passed before it finally went into production. Then, the forces that be, what I like to call the 'music monopoly circle', stopped it all for 2 more solid decades.

In 1966, Lear Jet creates the 8-track player. Motorola produces it, the Ford Motor Company adds it to their assembly line, and the Radio Corporation of America (RCA) puts music onto the 8-track tape. Now, keeping in mind that a year after RCA was born (1919), the first commercial radio station came into existence. In 1926, RCA bought out Victor Talking Machine Company and became RCA/Victor, the same year they start the National Broadcasting Company, better known as NBC. Pretty sweet deal right? But wait...there's more. A year later Victor records sprouts up in Japan, dubbing themselves Japanese Victor Company...yup...you got it...JVC.

It's becoming quite easy to see how the 'music monopoly circle' could, and would, with the help of everything from manufacturing to advertising on radio and TV, keep the squeeze on the cassette tape, which, with the help of Ray Dolby's system that cleaned the background hiss on early cassette tapes, finally reached the recorded music market in 1977. Damn...now *that's* control.

Even so, how many cassette tapes have you run across in your past 10 years?

While we tend to think that we are in the midst of the technologically superior 'digital age,' it is well worth noting that the digital

revolution actually began way back in the 1920s with Pulse Coded Modulation. PCM is a form of electronic coding that converts analog signals into digital form by taking samples of the waveforms from 8 to 192 thousand times per second (8 to 192kHz) and recording each sample as a digital number from 8 to 24 bits long. PCM data can best be understood as raw digital audio samples. The method was used and improved on well into the 1950s.

In the decade following, Japan would find itself spearheading a technological frenzy, including serious advances on digitally coding music. By 1964, Phillips had an experimental laser disc. Remember those things? Those huge record shaped discs some of us were unfortunate enough to see in the late 70s and early 80s (and eventually disappeared not too far after) that housed motion pictures and encoded video? Well, this

'father of the DVD,' helped 'digital' become the major buzz word of the 80s. With the first half of that decade came the ultimate turntable for listening to records...the Laser Turntable. This revolutionary product decided to change the method rather than the medium, and focused on playing actual vinyl records with laser beams instead of needles. But before the Laser Turntable had a chance to get off the ground, the compact digital disc hit the market and pretty much silenced the vinyl record in the mainstream, but where the mainstream goes wrong, the underground sets straight.

Hip-Hop is the real seal in keeping this original music disc alive. Despite all its hype, the compact disc was still unable to knock out vinyl. As a matter of fact, the record continues to be the basis for much of the new music being sold on CDs and other types of digital music formats today. Walk into your local music store, and chances are, you'll still see vinyl releases donning the walls. While the digital music world continues to grip and grasp our imaginations with encoded possibilities, it is worth remembering that we talk and listen in analog with our human bodies.

So we can see that not only was wax the first standard in the music industry, but it's the sole form to stand up against all methods of audible media thus far.

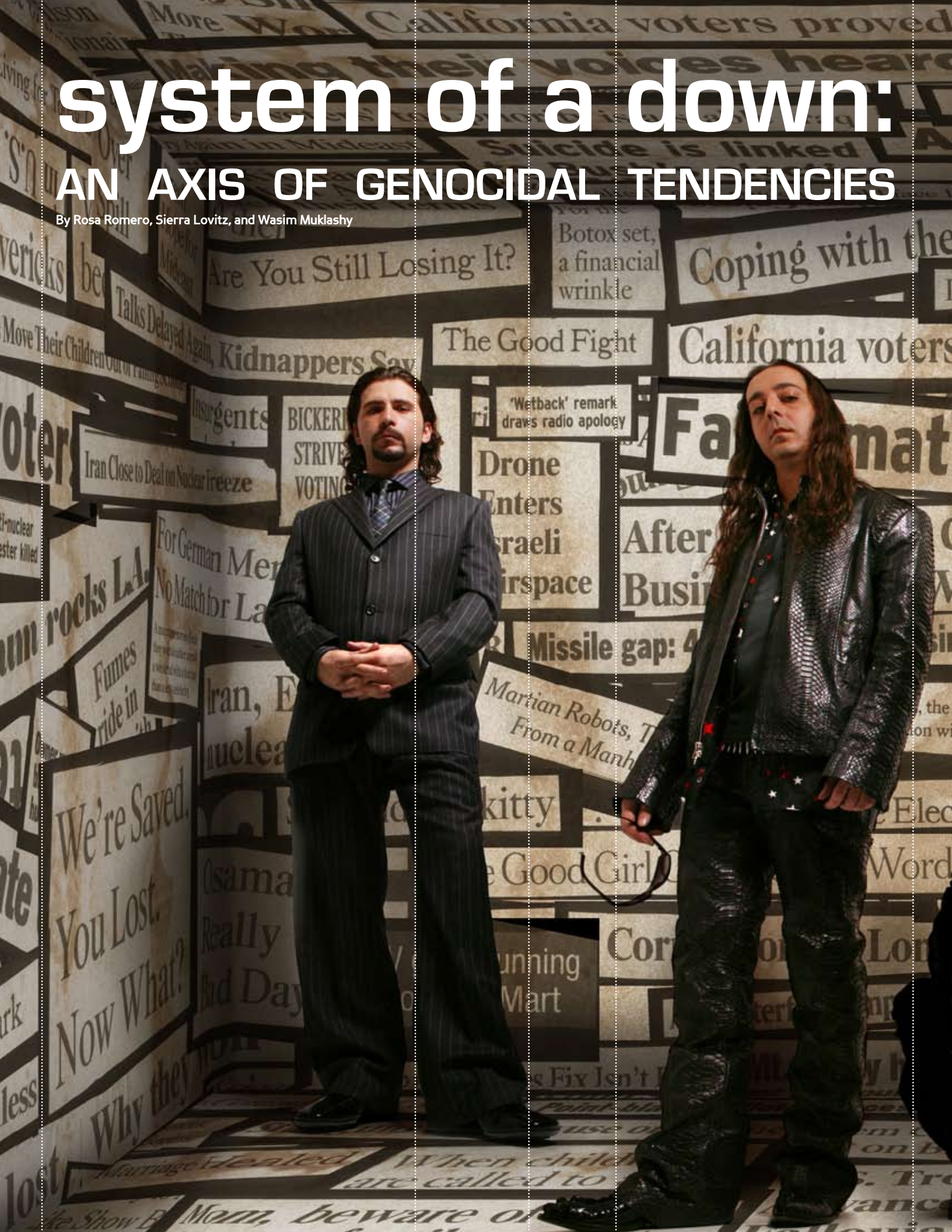
Look how far we've come...or have we?

Play it again Sam...

system of a down:

AN AXIS OF GENOCIDAL TENDENCIES

By Rosa Romero, Sierra Lovitz, and Wasim Muklashy





**"It's a violent pornography...
choking chicks and sodomy...
the kind of shit you get on your TV."**

Over the years, Major Music Labels and A&R bigwigs have turned what was originally an art of rebellion into a billion-dollar records and 'artists' cloning facility, frantically spurning out sounds and personas we've seen and heard a million times over. But every generation someone has to break that mold, someone has to ruffle some feathers in order to resuscitate a beleaguered industry. It is from these creative ashes that legends are born...to remind fans, artisans, society, that there really is a reason behind their distorted sonic mayhem. Reasons that go beyond what are typically typecast as nothing more than excuses to get drunk, get rowdy, get stupid, toss your hair violently, and slam into each other like rabid animals.

Now is then is here and now is System of a Down.

By some stroke of executive oversight, or, hell, maybe it was just luck, System of a Down have managed to slip through the cracks of mainstream rock n' roll by providing the music community with a sound that truly adheres to what the style itself was all about.

**"You and me will all go down in history...
with a sad Statue of Liberty...
and a generation that didn't agree!"**

Originating in the mid-90s with a 3-song demo that immediately blew away a vomitous post-grunge scene, vocalist Serj Tankian, guitarist Daron Malakian, bassist Shavo Odadjian, and drummer John Dolmayan soon found themselves opening for Slayer and the annual travelling rock spectacle that is Ozzfest. Their sophomore record, 2001's *Toxicity*, was released the week of 9-11, went multi-platinum, and is usually referred to as their 'breakout' album, but Malakian continues to make it a point to note that their self-titled debut record was far from ignored, selling more than 500,000 copies thanks mostly to an Ironman touring schedule and word of mouth.

Less than a decade later, they're sitting pretty as platinum selling artists 5 albums deep into a career that has seemingly just begun. This year has already seen the explosive release of *Mesmerize* and a full fledged country-wide sold out headlining tour with the Mars Volta. "They've been friends of ours for a while and I appreciate their music personally," explains Serj. System's second (yes, second) album of the year, *Hypnotize*, as of press time, has yet to even drop and has been one of the most anticipated record of the year since *Mesmerize*, released a paltry 6 months prior.

But there's more to these particular 'rock stars' than cocaine crazy groupies, monster metal drums and riffage, kabuki mushroom people, schizoid screams, and unbridled adolescent lyricism at play. They've got some shit goin' on, shit that's deeper than a porta-potty on a McDonald's construction site. These 4 individuals share a common bond that goes well beyond the substance-abuse fueled thread most would imagine...

Genocide.



In 1915, Turkish Armenia played host to the first mass genocide of the 20th century. 1.5 million people were 'exterminated.' All the members of SOAD are of Armenian descent, and all of them lost family and history to the all-too-often ignored gruesome event. So in good health and under the capable guidance of opportunity, they're not afraid to get involved, stay involved, and not only that, but it's become a crux of the band's existence.

"Our efforts have made an enormous dent in the education of the public on the existence of the Armenian Genocide and Turkey's denial in the U.S. and abroad," explains Serj. "We've had many students present their thesis or book reports on the Armenian Genocide. Many journalists, friends, and government bodies have notified us of their learning of the Genocide through us. It's an amazing phenomena."

Capitalizing on the throes of such overwhelming encouragement, Serj Tankian began to think there was more that could be done, more avenues that could be explored and developed that could have a very real and serious impact on the way people view and acquire their information. He also figured his rock-star persona gave him quite an advantageous platform in these regards. A position that laid the ground for the band's annual "Souls" benefit show, now in it's 4th

year. System of a Down have continually organized and headlined the event, which benefits organizations that work to eradicate genocides across the globe. Needless to say, it came easy to say 'yes,' when he was approached with an idea by former Rage Against the Machinist and current Audioslave axeman Tom Morello:

Axis of Justice.

Axis of Justice conceptually originated during Ozzfest when Morello noticed the abundance of 'White power,' 'SS,' and 'Klan' tattoos and thought, "this is my music too...every band on the main stage had some minority member as a player of the band, I thought, 'this is so insane. There definitely has to be a counter-voice.'" So it only seemed natural for the two to team up and provide a "different presence at Ozzfest for anti-racist and pro-environment groups...basically for people that like this music and play this music and aren't down for Hitler."

What began as an information tent housing various socio-political causes and a website offering alternative media sources quickly

evolved to include numerous benefit shows, grassroots activism, and even a radio show hosted by, yup, alter-ego DJs Tom and Serj. You figure when two of the world's biggest rockstars come together to form one of the most progressive organizations in the country, you'd hear about it. But that's not the way our mainstream media funnel works is it. Push the fluff... ignore the substance.

That's where we come in.

In August of 2005, WAV Magazine teamed up with Axis of Justice (AOJ) on the first leg of their North American tour with the Mars Volta. AOJ LA's Sierra Lovitz, Kiki-(Kristina Infante), and

Rosa Romero drove well over 8000 miles that month, looking to spread awareness to fans and inform them on ways of getting involved. Sierra recalls, "Seeing Gila monsters, over 897 McDonalds, gas prices inflate, our tires deflate, gas stations that smelled like Subway or was it Subway that smell like gas stations? You ever drive cross-country with a skull banner on your truck? Some people call you 'cursed' or ask if you're a bounty hunter." (No, she's not joking)

"At each show we set up 3 large tables

"I still believe that we can visualize the world we want to live in and if everyone would believe it, we would have enough power to actually create that world."

- Serj

★ HEY!
DID YOU KNOW THAT
THERE IS AN ELECTION,
LIKE,
EVERY YEAR!?!



★ WHAT? REALLY?
I THOUGHT THEY WERE ONLY
LIKE, EVERY 2 YEARS.
WHY DIDN'T
SOME BODY TELL ME?



★ ★ ★ ★ ★
Homework

- Get Registered
- read up on issues
- Vote Nov 8th
- Put pages in voter pamphlet

★ **It's TRUE.**
VOTE NOVEMBER 8th

★ Register to vote at:
musicforamerica.org

★ Music for America

MFA
musicforamerica.org



the quiet of the storm” while Serj expresses, “we want to sell activism along with our merchandise and musical inspirations.”

“All these organizations address injustices that need to be rectified. It’s important to fight injustice and restore the natural balance of life in humanitarian, ecological, social, and economic terms. Amnesty International has been very instrumental in bringing attention to the plight of political prisoners around the globe, and in some cases creating the conditions of their release. In the age of the Globalist agenda, Amnesty is an invaluable cause of action,” offers Tankian. Additionally, ANCA was gathering petitions directed to the Speaker of the House to “recognize the Armenian genocide and take action to end the genocide in the Darfur Region of Sudan.”

When you travel with such ideals throughout the United States, it’s safe to assume that you’ll run across situations where your progressive ideals are far from welcome, but the members of Axis of Justice were surprised to find minimal opposition...a very encouraging sign. One instance that did manage to catch them off guard was in Houston, where they were forced to make space for an Army Hummer. System Of A Down fans humming “B.Y.O.B” were a bit confused by the presence of the Army’s recruiting efforts mere inches away from Axis’ peace & protest tabling. Serj explains, “I think they were just looking for a place where lots of young people congregated. I personally am not against someone joining the armed forces

for protection of their country. However, the wars at present are not defensive initiatives but elitist games of persuasion that abuse people’s love for their country. I believe that if you’re trying to sell recruitment to people rather than depend on nationalism coupled with just defensive situations for people to join the armed services, you’re running the risk of a misguided force. They were not invited to the show, that’s for sure!”

The underlying purpose behind Axis of Justice’s presence was to meet with these fans and individuals to explore the possibilities of starting local chapters around the nation. Serj hopes that local chapters can “dive into the rivers of activism and build coalitions.” He acknowledges, “We didn’t start Axis of Justice so Tom and I will be active people for the rest of our life by ourselves, that’s not what Axis of Justice is about. It’s all about getting other people involved. It’s about our numbers and our unity.”

And leave your doubts at the door, they not only talk the talk, but walk the walk. Morello and Tankian are not merely advocates. They personally engage in grassroots activities relative to the issues they feel so strongly about. In Santa Monica, in 2003, they broke city ordinances by feeding the homeless. “I’m not worried police are going to show up and arrest us, I’m worried homeless people are going to be hungry tonight,” Morello expressed as he marched along side food providers and the National Lawyers Guild. On Sept. 27th, Serj, along with leaders of the Armenian National

with information not usually presented in mainstream media and provided concrete ways for fans to participate in direct action to affect change,” Lovitz continues. “We tabled along side the Armenian National Committee of America (ANCA) and Amnesty International (AI), who have long been supported by System.” Amnesty’s Angie Hougas feels strongly that “music can be a rallying cry, it can be the voice of social consciousness in





Committee of America (ANCA) and the Armenian Youth Federation, headed a rally in front of Speaker of the House Dennis Hastert's district office in Batavia, IL, urging him to "do the right thing" and schedule a vote on Armenian Genocide legislation currently before the House of Representatives.

And lest we forget, there's the Axis of Justice Radio Network, hosted by Tom and Serj, and broadcasted bimonthly on Los Angeles' listener sponsored Pacifica Radio (KPFK), also available on satellite radio and at www.axisofjustice.org. Since Spring 2003, they have managed to "weave together 60 minutes of 'rebel music' with discussion and interviews about our world and the struggle for social justice," tells us Jake, a producer of the show. "I think (Jake) may have just said, 'hey KPFK might have a spot on the radio, you want to do a show?,'" recalls Tankian, "so we walked in, did our first show, and just kept on doing it."

Each program features passionate dissident songs from artists like KRS-One, Bob Marley, A Perfect Circle, and The Clash, while Tom and Serj discuss the political messages behind the music and their take on issues we face today. Topics like racism, genocide, homelessness, and war are discussed with guests like Michael Moore, Janeane Garofalo, and Public Enemy's Professor Griff.

The underlying purpose behind Axis of Justice's presence was to meet with these fans and individuals to explore the possibilities of starting local chapters around the nation.

And does he think that being overtly political, almost to the point of what some may consider preachy, may end up alienating the band from the fans? "We're not shooting for their minds, we're shooting for their hearts," Serj responds. "Whether their minds get into the process now, 5 years from now, 10 years from now, or never, when you change the perception of how someone looks at something, that's what you're aiming for."

"I still believe that we can visualize the world we want to live in and if everyone would believe it, we would have enough power to actually create that world," Serj philosophizes. "One thing I've noticed, as much as September 11 has affected us, we're still an isolated continent...an isolated nation in some ways, although our foreign policy or military certainly isn't. We always think in terms of 'us' and the 'world', but it doesn't exist. Nature doesn't discriminate between borders and foreign policies and contracts."

"Ultimately, the whole purpose is to have people involved at the street level to make change," he continues. "It's important to inspire others to act on a matter regarding an injustice that needs to be addressed. There is so much work to do and so little time. I think that we need to drop into the rivers of activism, join, and inspire others including

other organizations to fight for just causes."

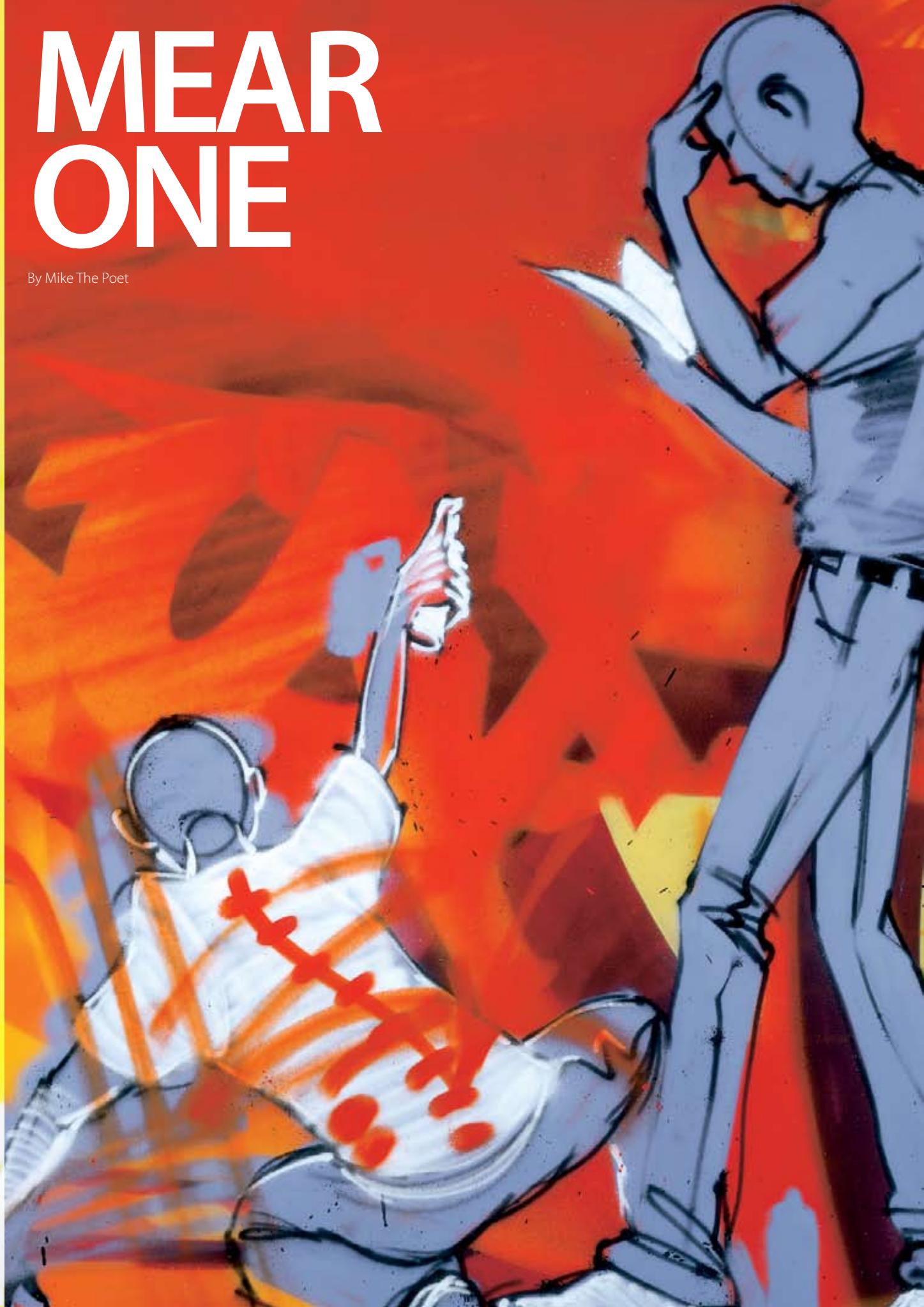
In the meantime, Bring Your Own Beer and rock the fuck out, cuz camp SOAD has got a slew of new material coming our way. First, look for Buckethead's new record, *Enter The Chicken*, on Serj's Serjikal Strike Records, on shelves October 24. "Buckethead's been a friend of mine for a while and we've jammed together on numerous occasions. I decided to produce his record," explains Serj. "I brought together 11 other singer friends of mine and Bucket's and created a really dynamic array of rock songs with very diverse genre-bending influences. It features Dan Monti, myself, Saul Williams, Efram from Death By Stereo, and many more." Then, of course, there's the release of *Hypnotize* on November 22. "To me, everything happens organically. We're changing as people and our music reflects it. *Hypnotize* is definitely an exciting album with lots of interesting progressive songs."

Art imitates life. Art and music, reflection and action, are what will bind any movement by and for the people. The cycle continues with System Of A Down creating art that reflects you because they're paying attention to all of us... hopefully you are too.

For more information check out: systemofadown.com, axisofjustice.org, anca.org, amnesty.org, kpfk.org

MEAR ONE

By Mike The Poet





“I feel my painting represents a symbolic mirror into our subconsciousness.”

Born Kalen Ockerman, Mear One is an LA legend in his prime, more Los Angeles than the Lakers. With more than 15 years of experience as a working artist, there are only a select few that enjoy Mear’s credibility in so many circles. In addition to the underground graffiti scene, he’s worked with organizations like PBS and the New York Jets. He’s also done 40+ album covers...A to Z...Abstract Rude Blackbird Busdriver Daddy Kev, a few punk acts, and the Visionaries. He even did the cover of “the” Limp Bizkit album before he really knew who they were. A year later the album sold well over 10 Million copies. At the same time, Mear has earned credibility in the fine art gallery setting after successful exhibits at spots like the Los Angeles County Museum of Art and The Rock and Roll Hall of Fame. As hip-hop star Longevity says, “Mear sweats ink.”

“Somewhere along the line, I got bored of spray paint.”

Originally known as one of the most notorious graff writers on the west coast, the man now paints with oils, acrylics, and anything else you can think of while simultaneously showing his work both internationally and coast-to-coast...work imbued with layers and layers of meaning.

MEAR is an acronym. **Manifest Energy And Radiate**. He came up with it in 1987 just as he began his reign of all city bombing. He was a member of the revered CBS graffiti crew and a disciple of the late Skate One (Sk8). His natural gifts in the realm of art give him a ubiquitous style easily recognized. Right out of the gate he tore the town up. All City - Echo Park - Eagle Rock - Sunset Junction - Van Nuys - Hollywood - Frog Town - Sawtelle. “Not just in LA,” he adds “I hit San Bernardino County Riverside San Diego Oakland San Francisco Orange County.”

Mear is a magnet. He attracts people like velcro. Artists, local writers, fly-by-nighters, poets, actors, and nomadic taggers. One late night in front of LA’s Zen Sushi, a nomadic artist was strolling by as Mear and a group of folks stood around looking at posters and prints. The wandering cat took one look at the print and said, “That looks like the work of Mear.” Mear looked at him...“it is. This is me.” Though homey didn’t know he was standing right in front of the artist, Mear’s work was so omnipresent that the dude recognized it instantly. They proceeded to talk on the street for damn near an hour.

Mear is a prodigy. He was already doodling by age 3, and by 7 he was drawing in little black books. He used to draw on the floor with his mom, a painter, for hours on end. She passed the magic to her son and nurtured it daily. She groomed him to be an artist. She used to hang out at progressive art punk spot the Soapplant in Sunset Junction and the legendary Madame

Wong’s in Chinatown in the late 70s. She knew what was really goin on and she passed it along. Punk rock was in his Wheaties.

As early as 1980 Mear was doing bookcovers for Barnsdall Park’s Annual Art Program. For 8 years he took art courses in an environment he describes as “very utopian. We learned a little bit of everything. Painting, drawing, sculpting, how to write poetry.” Soon enough, by choosing to bypass the prevalent 80s LA gangster scene, he found himself chasing the outlet that fit him best.

The city was crawling with graffiti crews and ‘writers’ from every race, every background,

Mear One is an LA legend in his prime, more Los Angeles than the Lakers.

every neighborhood...Hancock Park, Venice, East Hollywood, the Valley, Long Beach. Crews like KGB (Kids Gone Bad) and CBS (Can’t Be Stopped) were notorious countrywide. Founded in 1985, CBS quickly became legendary. Mear defines the zeitgeist of their crew. He became an aerosol Hendrix. As big as LA is, kids know each other from east to west, downtown to Venice. Young graff writers knew about their peers. Everybody knows who was putting it down biggest. Legends were made. Packs of roving writers roamed the city making their mark.

From his earliest teen days he was deciphering the urban hieroglyphics...perfecting his own signature. He had a few favorite local writers, including Chalizna of Jurassic 5. “Chalizna was one of the best. His tag was Chicagoism. I went to Junior High School with him. His style was sick from day one,” says Mear with a laugh. “He use to kill it in the Belmont Tunnel.” Another one was Raymond Roker, founder of Urb Magazine. “He use to do these monster murals off La Brea.” Mear never would have imagined Roker to return the respect, but he earned it. “MEAR is one of the truest cats in the game. He is first an artist and secondly a graffiti artist. I’ve watched him mature from a scrawny writer, wet behind the ears, to a self-made maverick on both walls and canvas,” says Roker.

Mear started writing in 1986. He learned the ropes from the late Skate One (Sk8). “SK8 One was a great leader. He had a vision with graffiti. He was a street gangster white boy punk rocker. He took responsibility for his art.” Like Rob One, another CBS writer, SK8 was everywhere. During the 1992 LA riots, a few Melrose store owners had Mear and SK8



protect their space. Mear recalls "SK8 One always talked about graffiti as a vehicle for change. This became one of the guiding ideas in my life."

His first tag was Menace. His natural artistic bent made him a bad ass right out the gate. It was only natural for him to begin writing. Many older veteran graffiti kings took notice and started asking about the kid. Fellow writer and close cohort YEM says, "Mear was the most hated bomber right from the start"...clearly a term of endearment.

He grew up in the grit of Hollywood but could be found anywhere from Laurel Canyon to Compton. Mear and his homies like Yem risked their lives to write

codes on freeway overpasses and building walls. "We used to bomb the Valley, spots like the Sepulveda Dam. We drove my 4 by 4 over the swampy marshlands to bomb it," Mear laughs.

SK8 died in 1993 while bombing out in the Valley. Allegedly under the influence of psilocybin mushrooms, he was hit by a train. This event transformed Mear. SK8's death made him take a breath and comprehend the heaviness of the art form. He became even more focused and purposeful with his work. Up-and-coming young artist from Long Beach, Motion, says, "MEAR has the ability to paint anything and instantly yells out graffiti...but he shows it for what it was meant to be...a way of communicating to

people the issues that are going on in our time, as well as exposing the truth about the past. It is freedom of speech used to its fullest. For that reason he is one of most respected writers in the history of the art form. I consider him the Michael Jordan of graffiti." Some have said it was Mear's work that put CONART on the map. As the 90s went on Mear's consciousness and intentions evolved.

"I had painted illegal murals from LA to the Bay. Somewhere in the mid 90s, tagging my name and crew was losing my interest. I got very political and began checking myself out and expressing very obvious realities through my art, which often made my audience uncomfortable.

This uncomfortability I bring to a public forum is part of my purpose as an artist, along with destroying normality and questioning authority. Graffiti has evolved into a political purpose for me, and I have no interest in painting a pretty picture for some bourgeoisie. If there is no dialogue, then the painting has lost its purpose and only serves those who can afford to mix art and leisure. Instead, I create art that serves the people."

"Some people are having a problem with my art lately. They expect me to only do graffiti," he says. His work is transcending specific mediums. One of his own favorite paintings is titled *Higher Ground*. It may be the closest thing Mear has to a self portrait. He

THE FINEST INDEPENDENT RETAIL MUSIC STORE IN THE U.S.

AMOEBABA

OVER
1,000,000
NEW+USED CDs
IN STOCK!

BUY - SELL - TRADE
CDS - LPs - 78s - 45s - TAPES
DVDS - LASERS - VIDEOS - POSTERS
AND MUCH
MUCH MORE!!



YOU WANTED
THE BEST,
YOU GOT THE BEST!
Find the best
selection in the world at
Amoeba Music!

IF YOU HAVEN'T HEARD YET...
AMOEBABA MUSIC HOSTS FREE LIVE MUSIC
IN-STORES EVERY WEEK! COME IN
AND CHECK OUR CALENDARS, OR GO TO
WWW.AMOEBAMUSIC.COM

MANY HARD TO FIND
COLLECTORS ITEMS,
OFF-BEAT RARITIES,
IMPORTS AND
INDIE VINYL'S!

Voted
"BEST OF THE BAY"
1991-2002!

YOUR SINGLE CELL
CINEMATIC AND
SONIC INSPIRATION!

BERKELEY
2455 TELEGRAPH AVE.
(510) 549-1125

SAN FRANCISCO
1855 HAIGHT ST.
(415) 831-1200

HOLLYWOOD
6400 SUNSET BLVD.
(323) 245-8400

FALL OUT BOY
FROM UNDER THE CORK TREE
THE NEW ALBUM FEATURING "SUGAR, WE'RE GOIN DOWN" & "DANCE, DANCE"

APPEARING AT:

www.amoebamusic.com

NEW CD FROM

Buckethead in Stores 10/25

PRODUCED BY
Serj Tankian



"Enter The Chicken"
11 NEW TRACKS
11 DIFFERENT SINGERS
1 AMAZING ALBUM



Serj Tankian

www.serjicalstrike.com
www.bucketheadland.com

shares, "it's about change. Letting go of luggage, sunlight coming in, reborn. A new version. All the snakes, centipedes, belly crawlers & tarantulas have poured out of his pant legs." There's a tiger's head on this man. The painting is about the different faces we wear.

When looking at Echo Park hillsides he notes, "There's the future of the country." He's talking about the urban rural patchwork of cobblestone fences, old bungalows, and century old shrubs that cascade sloping hills in pockets like Cypress Park, Glassell Park, Mt. Washington, Silverlake, Echo Park, and El Sereno.

On his balcony he watches hawks land in the towering Eucalyptus. Ask him about the hawks that inhabit the manmade canyons of downtown skyscrapers. Nature and animals are two of his biggest muses. He's climbed many of the mountains in California.

"I only hit the clubs when I can't paint." These days that means he's painting 4 or 5 nights a week. His influences include Robert Williams, Chaz, Rick Griffin, freeway overpasses, Jello Biafra, Saul Williams, Angelo Moore of Fishbone, J Swift, Luke Cage, and Gil Scott Heron.

He can often be found even on a Saturday night on his studio's rooftop painting on canvasses nearly twice as tall as his 6 foot frame. His dog runs around the large roof and characters like the magnanimous Yem are busy being artists.

Anything from filming to collages to digital portfolios. His studio is in East Hollywood. He works on multiple canvasses at the same time. He's a chef...a gardner...a carpenter... a painter.

Poetpainter Phillharmonic calls him, "The Salvador Dali of our generation." Mear brings all the styles together. He does surreal urban expressionism. On his painting *How the West was Lost*: "My anger and frustration in living in this country are best expressed on this piece. It is an obvious and painful reality that we endure daily in this country. The history of this country and it's progression are all thanks to the back-broken slaves that carried the upper-class from one coast to another."

Back in 1996 at LA's weekly RootDown, Mear coined the phrase

and act of 'Live Art.' These days he performance paints several times a month. Give him a canvas and it's done. Spots like Zen Sushi, Las Vegas, Portland, SFC afterhour parties. Kinetic rhythm is how he lives, it moves him around the city.

He's also just launched a line of clothing called Re-Form. "Re-Form clothing is turning clothing into fine art and creating that art articulated to the body. It's putting art in more unique placements, not to just put boxes on the body. I'm trying to find a way to place art on the body where it's not this advertisement. It works in co-ordination with your body." Look for his designs in Autumn.

Yem reflects, "Mear is a vast ocean of creativity. Within that water, every molecule executes master pieces."

Mear is a poet:

"You see it on the nightly news
Crazed humans
running from the light
of the ghettobird
Searching for a way out the norm...
They keep coming with no clue,
searching ranting
raving for a better life
and no ones listening,
so I re-iterate; there is a message
painted on a wall in a
neighborhood near you
And
it states "GRAFFITI IS
THE VOICE OF
THE
DISSATISFIED SOUL!"

MEAR lives by the code
of Everyday
there's more art to make...
Manifest
Energy
And
Radiate!

① mearone.com





It started with over 3000 DJs battling around the country. It's down to: 8 masta scratchas, Diplo, Madlib, DMC, Common, and Talib Kweli at L.A.'s Wilvern Theatre. Welcome to Guitar Center's 7th annual DJ Spin-Off Grand Finals.



Soon after Madlib kicked off the mid-September evening with some Quasmosounds, the evening moved on



with DMC and Mr Choc introducing the 8 DJ finalists, who took their turns one by one behind a pair of Technics propped on cinder blocks. After emerging as the last man standing, Jemerge duked it out with defending Spin Off Champion and



DMC Champion Iltrax, whose unfazed comfort behind the decks just killed it. The dramatically tense set ended with Iltrax smashing his closing record and the full capacity crowd eating it all up.



With proceeds benefitting The Jam Master Jay Foundation, it was only appropriate for a little higher level hip-hop education, and guest professors included a first ever



collaborative performance by Common and Talib Kweli. At one point, Talib called out for the bboys and bgirls in the house and pulled a select few on stage, while Common busted a pop a rock a windmill and a backspin himself. Once the crowds' undivided



attention was secured, special guest instructor Kanye West walked out to join his two colleagues in a profound closing lesson.

This is real 'hip hop hip hop hip hop'



WORDS wasim muklashy | PIX & DESIGN kristi curtis

the time is now – THE PLACE IS EVERYWHERE

Clothing of the American Mind

Words by Carly Miller

After attending the massive peace demonstrations around the world on September 24th calling for an end to the wars in Iraq and Afghanistan and to the unjust, corruptive practices of the Bush Administration, I can't help but wonder if the tide is finally turning. Upwards of 250,000 people swelled the streets of Washington, DC while thousands of others demonstrated in Copenhagen, Damascus, Helsinki, London, Los Angeles, Paris, Rome, San Francisco, Seattle, Seoul, Toronto and countless other communities around the globe.

The half-million strong crowd in DC was an eclectic display of humanity. People of all shapes, sizes and colors attended the rally including parents with their children, generations of family members, World War II, Vietnam and Iraq War veterans, military families, Hurricane Katrina evacuees from

New Orleans, and citizens from every state in the nation. We cannot be written off as peace freaks anymore, we represent mainstream America and we are now officially the

majority. Right now, it's our responsibility to rise up, take back our country and re-install a legitimate democracy at home before championing it to the rest of the world.

This summer, I turned 27. Often I wake up frightened, assured the times in which we're living are the most volatile in our nation's, and perhaps our world's, history. Therefore, I view my activism and that of my colleagues as more of a necessity than a choice. For

my fellow Americans still playing armchair protester, there's never been a more crucial time to get up, go out and make change. As Gandhi said, **"We must become the change we want to see."** Recent polls show President Bush's approval rating below 50 percent while support for the war continues to plummet. I repeat we are the majority.

I joined forces with the stylish grassroots apparel company **Clothing of the American Mind (COTAM)** over a year ago. Since its inception in March 2004, COTAM has evolved into much more a way of life than just another Bush-bashing t-shirt line. Deeply committed to social responsibility and political consciousness, the company walks the walk when it comes to production practices, and sharing profits with progressive organizations. COTAM knows that there's never been a more vital time for people to voice their dissent, and sometimes activism can be as simple

as getting dressed. So here we go, changing the world one t-shirt at a time.

As committed political activists, we at Clothing of the American Mind campaign tirelessly, recently taking us to Cindy Sheehan's Camp Casey in Crawford, Texas as well as Washington, DC in our attempts to affect the political landscape with our unique brand of fashion savvy. COTAM has also donated several hundred new t-shirts to people affected by Hurricane Katrina and is currently assisting several Los Angeles-based evacuees with direct aid.

COTAM's latest form of protest manifests in its first ever organic, eco-friendly t-shirt, emblazoned with the clever and timely "Stop Wars" slogan. This new shirt, like all of our others, is sweatshop-free and American-made; it's also made with certified 100% organic cotton. We all know we vote with our dollars as members of a capitalistic society, and buying organic can be an effective form of activism for environmentalists and politicians alike. Many people don't realize that cotton is one of the most ecologically destructive crops grown in the world due to the spraying of a heavier cocktail of poisons than other agricultural crops, resulting in widespread water pollution, degradation of wildlife and chronic illness among farm workers. In industrial countries like the United States, cancer rates in cotton producing states are significantly higher than neighboring areas.

On the other hand, organically grown crops are more sustainable as they take less of a toll on the earth's air, water, soil and living creatures. With this foray into the organic realm, which we hope to keep on expanding, Clothing of the American Mind is making a concerted attempt to leave a lighter footprint on the earth, while continuing our efforts to change the world for the better... one t-shirt at a time.

"This was Washington's largest anti-war rally since the Vietnam era; three decades later, we're still fighting the same fight."



PRESIDENT BUSH: We Need New Energy to Set America Free



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

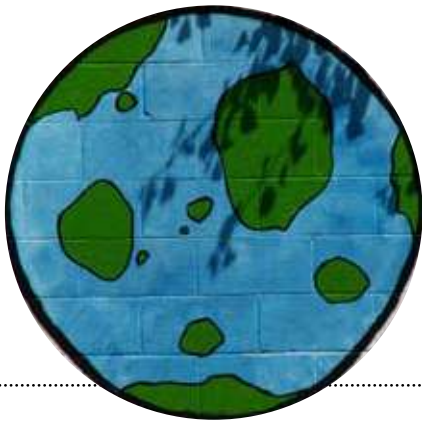
We don't have to imagine. We know how to end our dependence on oil and coal. We can free ourselves from dangerous nuclear power and the polluting industries of the past by investing now in 21st Century solutions.

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



Explore, enjoy and protect the planet

A message from your neighbors at the Sierra Club • www.sierraclub.org



George the Conservationist

by jim sullos

When the energy industry's #1 spokesman tells us to curb our energy consumption, it's a pretty good indication that things aren't going too well. After receiving a briefing at the Energy Department in Washington, our commander-in-chief became the first president probably since Jimmy Carter to urge the American population

when Katrina devastated the Gulf Coast, much of the country went into a state of shock. We all saw an image of America that looked and felt completely foreign -- tens of thousands stranded, hungry and homeless with no relief in sight. Is this really America?

I don't want to get into who was at fault for the response -- the

George Bush "doesn't care about black people", as Kanye West stammered on national television, but I do know that this Administration doesn't give a shit about poor people. A recent Los Angeles Times article delved into the issue that many of New Orleans' displaced residents may not be able to afford to live there once it's rebuilt. Surprised?

that face our planet, because really there is nothing more important, and increasingly, nothing more urgent.

One thing that Katrina taught us was that we should be grateful for what we have. Another thing it taught us is that we can't rely on the army of incompetents in our government to solve our problems. A good friend told me how sick she was of hearing people complain about Bush and company. "Quit wasting your breath and go do something about it! My friend went down to New Orleans with a car full of bottled water and canned food, and delivered it herself. And you know what? That speaks louder than any complaint ever could."

It's really hard to argue with that.

In a way, Hurricane Katrina and its aftermath changed the way a lot of us view our own country and even ourselves.

to think about energy conservation. "We can all pitch in...by being better conservers of energy... people just need to recognize that the storms have caused disruption and that if they're able to, maybe, not drive...that would be helpful."

It's hard for most of us to imagine that there was a time not so long ago that people were only allowed to fill up their cars on certain days and often found themselves waiting in line for hours. Such a scarcity in America is something that many of us are far too young to recognize or fully appreciate. Since World War II our supermarket shelves have always been fully stocked, and mass poverty, unemployment, and disease are things we associate with people from far away lands. So

mayor, the governor, the federal government, the people themselves -- they probably all were. I don't want to harp on the fact that the head of FEMA was a political hire, astoundingly under-qualified for the position, or the fact that the guy who hired him -- Bush's former campaign manager -- is also a lobbyist for big energy companies including Halliburton's Kellogg Brown & Root. And that Kellogg Brown & Root, along with Bechtel and other Administration-linked companies, immediately received no-bid contracts for reconstructing New Orleans despite their long history of grossly mishandling (read: stealing) taxpayer money, while local businesses are left to fight over the scraps. I don't know if

When we think about New Orleans we think Mardi Gras, old gothic architecture, and Cajun food. Much of middle class America wasn't even aware that poverty was a problem in New Orleans. It's ironic that on the same day that the levees broke the U.S. Census Bureau in Washington issued a report stating that roughly 37 million Americans are now living in poverty -- a full 12% increase since the beginning of Dubya.

If we had a mainstream media that did anything other than serve as a mouthpiece for the White House, they would be reporting about the conservation efforts going on around the world, about the efforts of all the world's countries to force the U.S. to commit to reducing our carbon emissions, about the horrifying predictions of the world's scientists regarding the downward spiral of our ecosystem. If we had anything that resembled a real leader in White House we would all be well-versed in the environmental hazards



PHOTO: Liz Roll/FEMA



PHOTO: Jim Sullos

NEW ORLEANS... finally a white town!

By Ordell Cordova



the Reconstruction, New Orleans had one of the largest populations of blacks in America, thus the conditions were set for the creation of the first American black ghetto...the first free blacks to get the finger from Uncle Sam. New Orleans, pre-Katrina, was 67% black, almost 30% of whom lived well below poverty line.

The major networks have shown the world a place devastated by nature and human neglect, a place where nobody could get help for days, not even by organizations dedicated to disaster relief, including RED CROSS and the Federal Emergency Management Agency (FEMA). While FEMA, the White House, and Governor Blanco attempt to regain the public's trust, while evading the question of who's to blame, a short and long-term plan for New Orleans hurricane survivors has remained in a political vault of silence.

Community Labor United (CLU), an 8-year old coalition of progressive organizations throughout New Orleans, has brought community members together to confront socio-economic issues. CLU has put out a call to activists and organizations across the country to work on a "people's campaign" of community redevelopment.

The following are excerpts taken from community supported radio station KPFK (Pacifica Radio, www.kpfk.org), in which Curtis Muhammad, Organizing Director of the CLU, explains what his organization is

doing in the wake of the disaster:

"When this (Hurricane Katrina) happened, we found ourselves scattered...all over the country, so we began to try to gather ourselves and talk about what we needed. One consensus emerged. We could not depend on our local, state, or national government...here we are watching this thing happen, hearing the reporters talk about ambulances picking up people from the mostly predominantly white and upper middle class hospital at Tulane University, and going right past the Charity Hospital where most of the blacks were. That convinced us that we had no caretakers.

"The whole town is under water and people are starving and nobody has been to see them for six days. Somebody breaks into a place and gets water and food, and they call it looting. Bush finally shows up six days later, and he says 'zero tolerance' for those people. They are being criminalized and thrown in jail as we speak."

"We began to travel through the shelters so we could locate the displaced. They were like prisons. There was a lot of criteria (to) get in to see the people...it was tremendously hard work. By the time we got to Houston, we had learned a lesson. If we took our white volunteers as our leaders... we could enter without any problem, without any red tape...we watched blatant racism...I don't think the leaders of Project New Orleans intend to bring

those poor people back."

"They have already subsidized oil drilling rigs and the casinos, and this city intends to go forward without the people's input to build (them). If the people demand oversight of all funds collected and make priority the reintegration and the construction of places to live...the people will come back."

The organizations involved have set up a People's Hurricane Fund that will be directed and administered by New Orleans evacuees. The Young People's Project, a 501(c)3 organization formed by graduates of the Algebra Project, has agreed to accept donations on behalf of this fund. Donations can be mailed to:

The People's Hurricane Fund
c/o The Young People's Project
99 Bishop Allen Drive
Cambridge, MA 02139

If you have comments or questions, please email Curtis Muhammad at muhammadcurtis@bellsouth.net or Becky Belcore bbelcore@hotmail.com

"While some politicians and organizations might skirt around the issue of race, we in New Orleans are not afraid to call it what it is. The moral values of our government are to 'shoot to kill' hungry, thirsty, black hurricane survivors for trying to live through the aftermath. This is not just immoral; this has turned a natural disaster into a man-made disaster fueled by racism."

--Curtis Muhammad,
Organizing Director
Community Labor United

The city is one of the oldest in the south. It resides in one of the Confederate States whose main purpose was to keep chattel slavery (the absolute ownership of a person including the right to buy and sell) alive & prosperous. During



The Lost Angeles Times

VOL 1, ISSUE 5

Lost Angeles, Friday, February 31, 2005

BY SCOTT SHAPIRO

Deal With The Devil?

Latest leak shows the White House was prepared to offer Satan Supreme Court Nomination

BY CHICKENSTACKS CALHOUN

As shock waves rippled throughout Washington on September 4th with news of Chief Justice William Rehnquist's untimely death, anonymous reports from White House insiders now suggest that President Bush was already busy working the phones to find his replacement, dialing the area code 666.

Reports say that Satan, also known as Beelzebub, Karl Rove or, simply, the Devil, was offered the nomination to replace the Chief Justice and warmed to the idea immediately. Upon Satan's acceptance, President Bush immediately turned to his crack team of political operatives to head off any partisan battles that lay ahead in the ensuing confirmation process.

According to the source, citing Satan's long-standing tenure as the ultimate adjudicator of evil, Bush delineated the varied reasons to his advisers as to why the Devil would make a worthy candidate. Chief among those was the notion that Bush could not only pick a candidate who would impact the country on social, governmental and economic issues for a generation, but he could actually go one step further and with Satan ruling over the Court, he could shape the rest of eternity.

When pressed by advisers about such a controversial candidate, Bush apparently was very forthcoming explaining "that the reality of the situation in the country right now is that I am down in the polls. I've made a total mess of Iraq and there's



no way any African American is ever gonna vote Republican after I completely blew that Katherine (apparently referring to Hurricane Katrina) situation, so what the hell? The Democrats want an anti-Christ to battle over, I'll give them THE Anti-Christ".

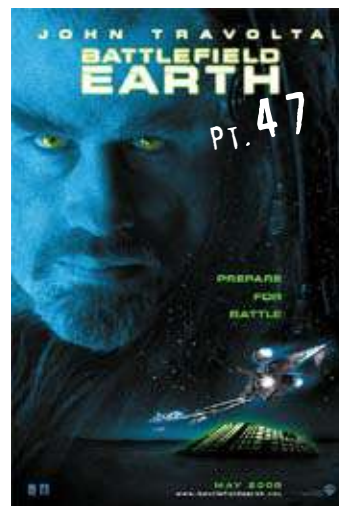
Thankfully, cooler heads prevailed and in the next few hours, President Bush was convinced to elevate then nominee Judge John Robert's to Rehnquist's spot as Chief Justice. Even then, there was serious discussion as to name Satan to ascend to Sandra Day O'Connor's seat on the Court before the idea was ultimately dismissed. However, word around the White House is that he apparently remains a back-up candidate for her seat depending on the confirmation process.

Meanwhile, as word has leaked of the alleged call between the Dark Lord and Satan, the White House has gone into their now seemingly weekly ritual of spin. At this morning's press conference, Press Secretary Scott McClellan declined to discuss the nature of the call between the President and Satan, but went on to say, "You know, Satan's an interesting individual. He's tough, but genial and has the ultimate respect for authority. Some say he's got a fiery temperament, but the White House and President Bush has always seen him rather as a warm individual who is simply misunderstood."

REMAKE THIS!

As audiences flip Hollywood their collective finger, Hollywood flips it right back

BY CHEESEBEEF MCGROODER



In a year where box office receipts lagged 10% behind last year and studios have been blasted for being out of touch with the American public, studio executives all over Hollywood are scratching their heads trying to reverse the trend and bring audiences back to

the theaters. FOX President Tom Rothman thinks he knows why.

"There's a lot of theories out there and red herrings as to why we've seen such a dip this year, such as the DVD explosion with Netflix and lack of originality on the silver screen due to a glut of sequels and remakes", Rothman started. "But in reality, none of those are to blame for the overall poor performance of the industry. Especially the remakes and sequels. Bottom line, it's not the remakes we're making that have killed us, but the remakes and sequels we're not making that have."

Believing steadfast in the sequel/remake business, Rothman discussed how Hollywood can bridge the gap between itself and America. "Let's take a look at next summer's slate, shall we? FOX will be proud to adapt one of America's most beloved series from the small screen to the silver screen, as Bronson Pinchot will be making his triumphant return to the screen, teaming with The Rock in our tentpole rollout of Perfect Strangers", he said. "We believe it's all about reconnecting with the 80's. The 60's and 70's are a bygone era, but the characters from the 80's will never die. And it's pretty apparent from Bronson's stint on the Surreal Life that America is ready and willing for Balki Bartokomous to enter our lives again and who better to bridge that gap from the 80's to the next Millenium than the Rock as Cousin Larry?"

Also in the works at FOX is a film adaptation of Alf, starring Gary Busey as the adorable, wise-cracking alien and Billy Bob Thornton as Willie Tanner and coming next Christmas, Breakin' 3: The Boogaloo is Back, with Adolpho Quinones back in the seminal role of Ozone along side Scarlett Johanssen and in an interesting casting decision...

(Continued on Page A4)

'Twas the night
before Christmas...

JOHN
CUSACK

BILLY
BOB
THORNTON

CONNIE
NIELSEN

THE ICE HARVEST

THICK THIEVES. THIN ICE.

FOCUS FEATURES PRESENTS A BONA FIDE PRODUCTION A HAROLD RAMIS FILM JOHN CUSACK BILLY BOB THORNTON CONNIE NIELSEN RANDY QUAD AND OLIVER PLATT 'THE ICE HARVEST' MIKE STARR CASTING BY JEANNE MCCARTHY CSA COSTUME DESIGNER SUSAN KAUFMANN
MUSIC BY TRACY MCKNIGHT SUPERVISOR DAVID KITAY EDITOR LEE PERCY ACE PRODUCTION DESIGNER PATRIZIA VON BRANDENSTEIN DIRECTOR OF PHOTOGRAPHY ALAR KIVILU ASC CSC PRODUCTION DESIGNER THOMAS BUSCH EXECUTIVE PRODUCERS ROBERT BENTON RICHARD RUSSO GLENN WILLIAMSON
PRODUCED BY ALBERT BERGER & RON VERXA BASED ON THE NOVEL BY SCOTT PHILLIPS SCREENPLAY BY RICHARD RUSSO & ROBERT BENTON DIRECTED BY HAROLD RAMIS



www.theiceharvest.com



FROM THE DIRECTOR OF 'GROUNDHOG DAY' AND 'CADDYSHACK'

HAVE YOURSELF A WICKED LITTLE CHRISTMAS
IN THEATRES EVERYWHERE WEDNESDAY, NOVEMBER 23RD



Yumiko Kayukawa **Be My Baby**

Female Artists at Work for Play

photos Shadi Muklashy and Nucleus

Los Angeles has no shortage of places to go and things to see. A few weeks ago it was brought to our attention of a gallery show that showcased over 40 female artists at a large gallery and pop culture shop in Alhambra, California. Add a female DJ, free drinks, bra and panty shaped cookies, 10% off all store items for ladies, two stories of eye candy, free admission and you have an event enticing enough to drag out a crowd that packs tightly into 3,500 square feet of space. The gallery itself is quite large and impressive. Unassuming from the outside, walking into Nucleus, you would first see the store

portion. Full of unique t-shirts, toys, and books. "It has a slight home spun feel that has a character all its own," says Catia Chien from The Girl Show. After browsing around a bit, you eventually come towards the back entrance way that separates the gallery and the store. The space is well separated and the contrast from the abundant variety of merchandise to the capacious and minimal room prepares you for the art viewing experience ahead.

We found that many of the artists in the show were in attendance as well as several other industry professionals, many of them from the animation and illustration community, local and abroad.

A show of all female artists is not an uncommon thing. However, there is something attractive about this show as a whole that is different from others like it. Besides the fact these images are created with a feminine touch, these works force the viewers attention like stolen glances at some distant beauty to figure out

its attraction, only to find yourself staring repeatedly. The work was diverse to say the least, their styles ranging from playful, innocent, and sensual. Fittingly, it reflects the many unique visions of not just "females artists" but obviously artists in their own right creating the default theme for the show, "the female in contemporary art and illustration."

The show seems to attempt at revealing some elusive insight. It is as if trying to find a common thread between different facets of femininity among these amazing artists. Whatever the case, the Curator's intention does not seem so much to be one of social commentary, but a good display of what happens when a group of talented female artists are given the opportunity to showcase their work.

From paint to sculpture and even plush, this show was enjoyable because of its atmosphere. One gets a sense of a light-hearted gathering of female artists at work for play.

.....

①gallerynucleus.com



Mari Araki
Einstein's Hairpiece



Anna Chambers
Lucy Owl

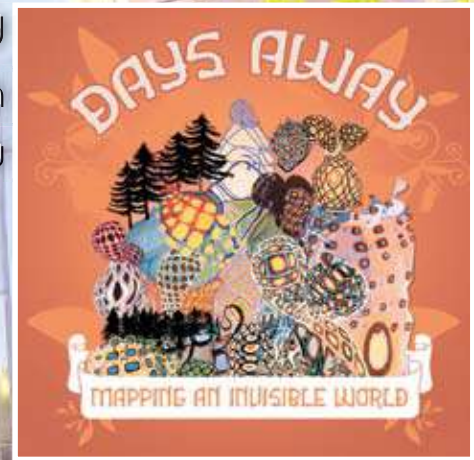


DAYS AWAY

Mapping an Invisible World

Produced by Neal Avron

In Stores Now



FBR075



 FUELED BY RAMEN

www.daysawaymusic.com / www.fueledbyramen.com

THE SONG REMAINS INSANE

(Interview with Max Cavalera)

BY: Jake McGee



PHOTO: Nick Stevers

Anybody with an appreciation for Metal is likely familiar with Max Cavalera.

During his tenure in the groundbreaking Sepultura, Cavalera played a major role in defining where the genre was headed, especially with albums such as the legendary *Chaos A.D.* and *Roots*.

In the late 90s, Max left Sepultura and started Soulfly. While the past may belong to the likes of Black Sabbath and Slayer, the future belongs to Max Cavalera and Soulfly. In many ways, Cavalera instigated the experimental Metal we hear so much of today (brilliantly dubbed 'nu metal' by a deaf chimpanzee). The last album he recorded with Sepultura (*Roots*) was filled with all sorts of elements generally foreign to Metal at that point. By the time Soulfly's first album came out, that hearty and ferocious mixture was already making its mark, with the Deftones, Korn, and Limp Bizcut among the many acts to employ the style.

Even so, Soulfly set a precedent. Since then, they've released four more albums,

darkness of *Dark Ages* is a main factor that holds it apart from Soulfly's other albums. "There is an overall tone on the entire record, from the music to the lyrics to the album cover," he explains. "Soulfly is always connected with green and yellow and the Brazil colors - and *Dark Ages* doesn't have any of that. It all has a more dark, black, and gray tone. There's no color, there's no band picture. On *Dark Ages*, even that tribal stuff I'm famous for, it's dark tribal stuff, nothing is happy about it. The instruments are Eastern European, they're used more in dark kinds of songs. It's like, I really went for a dark record, and this is what a dark Soulfly record is like, and I stayed like that through the whole process. I didn't buckle at all. It's a different concept all the way."

Indeed, the vibe of *Dark Ages* is very foreboding, like Cavalera sees humanity on the crest of impending doom. "I think the signs are all there," he says. "As far as how long it will last, I don't know. For me, that's very wild to think about, how my grandfather and my great-grandfather never saw anything like September 11 and hurricanes and tsunamis and Iraq. They saw World War II, but what we are going through right now, I do really think is apocalyptic...Armageddon...it's biblical,

I believe in God, but he's not broke, and he's not going on TV and asking me to go get some money and he doesn't give a shit what race I am, or what I wear. All these things are so important for some of these religious organizations. What you look like, your status, your money, which I think has nothing really to do with God."

Even with all the murky undertones of *Dark Ages*, Cavalera remains a rather positive cat. "There's good people and bad people everywhere. I also think that the shit that you do, if you do something bad and fuck some people over, it will catch up to you somehow. Maybe not now, but later. As for the government and the police, my experience with them has been both worlds. I was in jail in Brazil, and the police were the biggest fuckin' assholes I ever met. But then I have fans that are S.W.A.T. team people, and they're great people. I've met one guy, and he brought five or six of his friends, and they were all cops - and we had a great time. They're big fans of Soulfly. Within life, you become less naïve, and more aware of who you're dealing with. People can be really cool, but they can also be very fucked up, so you need to be on the guard all the time."

"I also think that the shit that you do, if you do something bad and fuck some people over, it will catch up to you somehow."

each taking Metal on a new and exciting journey. It is fitting, then, that their newest record - *Dark Ages* - takes Metal down the Metal path, turning Metal on itself. "I think the overall feeling of *Dark Ages* - from the name to the cover to the songs - it's very much similar to the feeling when I did things like *Rise* or *Chaos A.D.*," Cavalera says. "Half of *Dark Ages* is very Metal, very much my own traditional Metal. And the funny thing is for me to actually do that. After all these years, to go back and redo, it's fun man. Bashing your instrument and screaming - what (my drummer) Joe calls 'Apocalyptic shit.' The feeling of *Dark Ages* is a feeling of making a classic Metal record, which I'm very happy about because I really haven't done that since Sepultura. It's really a great feeling. It's really cool."

On top of that, Cavalera says the overall

and fucked up. And it's going on right now."

Another thing that sets Cavalera apart from the rest is his steadfast and vocal faith in God. It requires incredible guts to take such a stance, and in the world of Metal (and any secular music, for that matter), it can often ostracize an artist from their peers. However, Cavalera says he has not experienced any such repercussions. "I really believe in God," he affirms, "but it's a different God than Christian or Catholic or whatever. But I like also the fact that, because you thank God in a record like Soulfly or Sepultura, that is so off the wall, it actually irritates, kind of pisses some people off, and that's kind of exciting because all these religious pricks will be looking at this, and it's going to disturb them. And that's good. So, I do it for the right reason, myself in my heart.

But he would kick Dick Cheney in the balls, if given the opportunity. Until Armageddon finally does come, Max Cavalera will continue to explore as many different musical realms as he can, and in doing so, he will keep leading Metal on new journeys. "That's what I like about making music the way I do...it's like a never-ending search and quest, and I don't go back. My state of mind in music is forward, forward, forward, all the time. I'm already planning the next album, and *Dark Ages* isn't even out yet. I'm so into the future, just going and searching. It's like an obsession; I'm an obsessed person with music, never really looking back."

listen to soundWAVs from Soulfly's *Dark Ages* @ wavmag.com

current TV

What's NEWS in your life?

By Micah Lashbrook



"We are about empowering this generation of young people in their 20s to engage in a dialogue of democracy and to tell their stories about what's going on in their lives in the dominant media of our time."

- Al Gore, Chairman of Current TV

Born August 1st of this year, Current TV took to the air to take on conventional mainstream news coverage for all it's worth, about a buck o' five. With Current's inception into the 24 hour cable news arena they are not beholden to the likes of CNN, MSNBC, or Fox News, rather they are adamant in turning all that tired talking head journalism on top of itself. By encouraging their twenty-something demo to tell their own story, cut up some footage, and upload their segment to the stations V2 online studio for potential airplay, Current has embraced viewer-created content as their unique broadcasting component. They'll even show you how.

Current television is the brainchild of former VP Al Gore, the channels chairman and boisterous proponent of avant-media who's taken his prognostication of our sullied media and instead of bitching about it, offered a consumer-oriented alternative (if only he had the same pep and vigor in 2000...). In addition to the VC2 studio, Current's programming consists of short, A.D.D.-friendly segments that run anywhere from 30 seconds to 7 minutes called "pods"—an unabashed nod to our nations collective iPod obsession and preference for quick, boundless snippets of entertainment. A real-time meter discreetly placed on the bottom of the screen lets you

know how much is left in each piece, so if you're not feeling it you know exactly how long it'll be until something different takes its place.

The daily podcasts are a smorgasbord of *Current* themed topics like Current Core, about urban and middle-of-nowhere subcultures, Current Protests, where demonstrations are going on around the world, Current Quote of the Day, Current Parent, Gigs, Flicks, Travel, Pet and anything else you can slap the "C" word in front of. There's also an exclusive partnership with Web juggernaut Google who relay their most searched topics to Currents' professional production staff, who in turn air Google Current every half hour, it's really the only time the channel uses a traditional anchorman format, or in this case anchorwoman, to deliver the goods. The resulting newscast is a melting pot of pop culture concerns from Martha Stewart to World Music Awards to Carmen Electra stripping again - consider it a snapshot of our favorite browsers omnipotent eye. Whether Current sinks or swims depends on how well their TV adaptation of the Internets customizable features and personalized media parlays into the cable news world.

I spoke with Anastasia Goodman, VC2 Manager, to discuss the logistics of the viewer-created

content studio. "We are looking for 1-5 minute, non-fiction, documentary style pods. You can go to our online studio, and check out our VC2 survival guide which details how to get the most out of your videos, how to compress your footage, etc" explains Anastasia. "Then upload your segment to our site where it can be voted on and critiqued by your peers." Any submissions worthy of pursuit will then be attached to an in-house producer, who will then suggest edits or ideas necessary to fulfill the vision of the original piece and ready it for broadcast.

Clearing video footage is the crux of VC2 studios problems so far. Those guerrilla-digi-cam shoots in college may have produced some undeniably genius cinema, but getting that stuff cleared for TV can be cumbersome to say the least. "People need to cover themselves legally," exclaimed Anastasia, "It's hard because a lot of amateur video producers, especially with this new movement towards citizen journalism, don't know they have to have releases for the people they interview. If somebody uses music, even if its from their friends bands, we have to get the master and sync license for those pieces and get them on file...it's definitely a big learning curve for a lot of people." All the info regarding legal hindrance when producing your own

segment can be found in the online VC2 survival guide under Legal Section. To date no submission has been shelved indefinitely, and the VC2 studio accounts for 25% of a given days broadcast. Anastasia made it clear that if they like it, they'll find a way to help you get it on air.

Just two months in, and the VC2 studio has already produced an array of vivid and informative segments from topics as diverse as surf life at Santa Cruz' point breaks to worldly pieces like "Coming Out - The Youth Of Iran." One of the most gut wrenching pods was "Citizen Rescue" filmed in the aftermath of hurricane Katrina's devastation, it documented the search and rescue missions led by local skip boaters wading through their inundated hometowns at stop sign level, praying to find live bodies instead of floaters. Rather than an overacting network correspondent destined for the getaway chopper, this story was told through the eyes and sorrows of a Louisiana native grappling with the absurdity of peering through second story windows from his boat and the reality that things cannot and will not ever be the same in the Bayou State again. It was everything reality TV wants to be - true human experience, unscripted, uncensored and unabated by any notions of celebrity - authentic and moving.

Emotions run high in the majority of Current's telecast. Political stories dealing with the occupation in Gaza, the environment, and safety at home have shown tempers flare from both sides of the issue, with the cameraman's view often coming off as the righteous party. The question then becomes, how can Current's VC2 studio remain non-partisan in keeping with the journalistic credo of unbiased commentary, especially while being joined at the hip with Al Gore and Co.? "It's more about people admitting their biases, and saying upfront where they're coming from," said Anastasia. "For example, the reporting from Gaza strip was from a former producer for CNN who couldn't go international with them so he came to Current, and did these Gaza stories in a more personal way, which makes it a lot more real."

Suffice it to say, if the new channel is a smashing hit, the VC2 studio will have been a major part of it and potentially result in copycat broadcasts all over other news stations, but Anastasia insists this is not the studio's intent. "It's really about partnering with our audience to create television that they want to see, that's reflective of their world, and nurturing these young producers by providing them access to a platform that's pretty closed off to most people by the other networks. We're opening up the black box of TV to a whole new generation of producers."

Debating the Napster controversy with Metallica's Lars Ulrich on *The Charlie Rose Show* on PBS in May 2000, Chuck D said, "This is industry versus the people, and the people got technology on their side and we got to adapt." In our current day and age of corporate media saturating our TV sets, juxtaposed with a truth-hungry youth, affordable digital video cameras, professional editing software, and the Internet, perhaps Chuck was foretelling a revolution that reaches well past the music industry.

① current.tv
 ① awaitinginput.com



ARCHETYPAL THINKING MAN - Gathom Chopra, son of renowned mind and body M.D. Deepak Chopra, serves as producer, reporter, and host for a wide array of programming including "Current Soul".



GOOGLE COMES ALIVE - Twice an hour, Google Current tells us what we're all searching on the Web.



WORLD NEWS FROM THE STREET - most of Current's international stories draw their impact from dramatic dialogues with real people embedded in crises or rejoicing in celebration.

FRESH-BREWED NILLAZ

by Patricia DeLuca

Sometimes there's no more motivation necessary than being an underdog. The '69 Mets, The '04 Pistons, Happy Gilmore, Seabiscuit, The Nillaz. The what? The Nillaz.

As one of the bands on this year's Warped Tour, their endurance level, as well as their skill level, has risen tenfold. Never mind the fact that they had to muscle blazing-hot temperatures and play on some rather less-than-luscious lands (Randall's Island in New York was a dust pit, coating concertgoers with several layers of dirt within an hour of arrival). On top of it all, their set time usually coincided with ticket-selling fan favorites such as My Chemical Romance and Fall Out Boy. Still, while the greater portion of the crowd were getting their emo on, some managed their way to the smaller, but equally rocking second stage. Those fortunate enough to wander from the nest were treated to The Nillaz in an unabashed, in-your-face mode.

While one could trace their influences to such hip-hop acts as the Beastie Boys

While the album is doing unexpectedly well, it's the live show that made The Nillaz "something different," offers Cohen. "People will have to see it for themselves." The current lineup originally started out as a two piece, Cohen and Conway, who met 15 years ago when Cohen was programming beats. "Our musical influences are everything from the huge sound of Jimmy Page's production work with Led Zeppelin's to the way that N.E.R.D. mixed hip-hop influence with a live band on their first record," says JaVa. "And everything in between from Bach to Hendrix and Van Halen." It was when the two of them started collaborating on their own music that they decided the duo should expand. "We incorporated a live band," remembers Cohen, "and as time went on, some members came and went. It streamlined the band and got the pieces together."

In between gigs and during the standard-issue downtime of a band on the road, the group has plenty of time to work on new material, even while promoting an album that's barely a few months old. While

And if you were so punk rock, you were pointed out and shamed into taking a few steps closer... if just to shut them up.

(circa *License to Ill*) or House of Pain, there are more hair-metal hooks and thug in their rhymes than frat boy. Even when MC Ryah 'JaVa' Conway suggests to a rather large man in the audience, "We even got a shirt that'll fit *you*...extra small!" it comes off more punk rock than rush week. As for the poor souls who admired from a safe distance...well, MCs Conway and Lian 'Ill-On' Cohen figured there was nothing to lose by berating them over loudspeakers. And if you were so punk rock that you didn't listen, you were pointed out and eventually shamed into taking a few steps closer, even if just to shut them up. Those who subjected were rewarded with a swift set of hip-hop/heavy metal jams by the Connecticut quintet who are like a party on stage. Along with Cohen and Conway, there's Brian Forbes on guitar, Rafael Carruthers on bass, Mike Nappi and Kevin Saunders on drums, Jano Rix on keys, and Fatz Founzlow helping out with some vocals, played some cuts from their debut album, *Homewrecker*, which entered CMJ's hip-hop charts at #3. Not bad for a band practically hidden from the Warped Tour crowd. After the set, Cohen wrings out his baseball cap, just in case there was any doubt on how much energy these guys expend for your entertainment.

there's always a 16-track in tow for when inspiration strikes on the move, Cohen confides that he'd have no problem traveling lighter. "I don't need electricity," he says. "My ideas come to my mind. I'll do it a cappella [well as] in the studio. It doesn't matter."

Now that the band is off the big summer tour, they'll "sleep for a week," Cohen exaggerates. Then they'll be right back out on the road. "Life post-Warped Tour sucks," jokes JaVa. "We want to be out playing across the country, making new fans and reconnecting with everyone we met this summer." So while their Spinal Tap-esque billing could have daunted lesser bands, The Nillaz not only stuck around, but made believers out of the skeptical. "We got a lot of people who said 'You're the best band on the tour,'" Cohen says, as a coy smile creeps onto his face.

If that's not a sign indicating an underdog on the rise, then Al Czervik was only a fluke...lets daaance!

◀ Listen to soundWAVs from NILLAZ @ wavmag.com



FORTHCOMING ALBUM FALL 2005
ELEMENT OF SURPRISE TOUR

FALL 2005



Divine Elements
LIVE DRUM N BASS

templeffectives
Grapevine.net
 lgoradio.com

www.divineelements.net

T-REX ENTERTAINMENT & GRAPEVINEZ PRESENTS

HISTORY
 The Next Chapter.



OVER 40 ARTISTS IN 5 ARENAS

MAIN ARENA GRAPEVINEZ & T-REX ENTERTAINMENT
PENDULUM • DJ CRAZE • D-BRIDGE
R.A.W. • SILVER • CONSTRUCT
 TC IZLAM • MCMC • QUESTIONMARK • MICKEY FLAIR • MC BYPASS

THE RAPTURE SAN DIEGO'S No. 1 EVENT ON THE MAIN ROOFTOP PATIO
JAYVON • ORIGIN • NIGHTSTALKER • ALDER
MC XYZ • MC KARL CUTTA

MUSE LA'S HOTTEST BI WEEKLY HOSTING THE V.I.P LOUNGE
JUN • PHEAR • DJ WHIZARD • CHRISK
KEMST • SKYLER MICROPHONE • HARMONY

ADRENALINE ORANGE COUNTY'S No. 1 WEEKLY ON THE SKYTOP PATIO
INFILTRATA • DIRTY DEEDS • MOULY
DEVOE • BLITZ • DRE

818 SAN FERNANDO VALLEY DRUM N' BASS AT THE PINNACLE
DIVINE ELEMENTS • FRAYED KNOT • JOSH MAYHEM
THOROUGH CRU • LYNK • JONA • SOLOMON • J-TEC • THURST

BUY TICKETS ONLINE
 HISTORYLA.COM
 GROOVETICKETS.COM
 GRAPEVINEZ.NET

WEBSITES
 T-REX: T-REX.NET.COM
 THE HIGHLANDS: THEHIGHLANDS.LA.COM
 JUNGLESCENE: JUNGLESCENE.COM
 DOGSONACID: DOGSONACID.COM
 IGO: IGO.LA / IGORADIO.COM
 MYSPACE: MYSACE.COM / GRAPEVINEZ
 SPARTANORNEY.COM
 JOINTZMAG.COM
 45PSI.NET
 UNB.COM

HISTORY IS BROUGHT TO YOU BY

 GROOVERRIDERS • LA'S PREMIER ONE-STOP DJ SHOP: WWW.GROOVERRIDERS.COM
 STIMOTORSPOITS • WHERE YOUR RIDE IS THE STAR: WWW.STIMOTORSPOITS.COM

INFO LINES
 GRAPEVINEZ | 1-800-824-7181
 LA UNIFIED | 310-354-4004

RETAIL TICKET OUTLETS
 SHERMAN OAKS | GROOVERRIDERS | 818-981-3366
 COSTA MESA | DJ CULTURE | 949-646-3548
 HOLLYWOOD | THE HIGHLANDS | 323-461-9800
 POMONA | THE GLOBE | 909-520-2272
 RIVERSIDE | ELECTRIC CHAIR | 951-359-8003
 SAN DIEGO | CSL | 858-277-8188
 VENICE | ANONYMOUS | 310-313-3011

WIN TICKETS
 ON "FRESH FROM THE VINEZ" ON IGO RADIO
 & IN RANDOM GRAPEVINEZ COOKIE BAGS!

STATE-OF-THE-ART VIDEO, AUDIO & LIGHTING SYSTEM
 MULTIPLE ARTISTS IN MULTIPLE AREAS

PRE-SALE \$20.00 LIMITED
 AVAILABLE ONLY AT GRAPEVINEZ.NET & HISTORYLA.COM

PRE-SALE \$25.00 REGULAR
 AVAILABLE ONLINE & RETAIL TICKET OUTLETS

AT THE DOOR \$30.00 ALL NIGHT
 ON THE NIGHT OF THE EVENT

1ST 50 PEOPLE THRU THE DOOR GET FREE T-SHIRT!
 COURTESY OF BLUNT CLOTHING • BLUNTCLOTHING.COM

\$2 PARKING WITH VALIDATION
 HOLLYWOOD & HIGHLANDS PARKING STRUCTURE

THE HIGHLANDS • HOLLYWOOD

AMERICA'S LARGEST DRUM N' BASS EVENT

6801 HOLLYWOOD BLVD. HOLLYWOOD CALIFORNIA - 90028

VIEW THE TRAILER & PURCHASE YOUR TICKETS ONLINE AT
WWW.HISTORYLA.COM
 & WWW.GROOVETICKETS.COM

18+
 21 w/D



RÖYKSOPP

Svein Berge is sitting in a tour bus just outside of Amsterdam. He and Torbjorn Brundtland are preparing to play the Lowlands Festival later in the day. Why should you care? There's a reason these two cats sold over 1 million copies of their first record, *Melody A.M.* Because it was good. Damn good. Yes, these two fine young Norwegian lads are in a band together. A band that has toured with the likes of Basement Jaxx and Moby. A band that is just as revered in Europe as it is Stateside and worldwide. A band that goes by the name Röyksopp.

They're back with *The Understanding*, their almost frighteningly anticipated sophomore effort. It's difficult not to be seduced by the lush soundscape Röyksopp creates, and they're currently testing out their musical lure on us, bringing their new album and tour to a venue near you. So as they sit and wait for their turn on stage, we figured who better than you to help them pass the time. Here are your questions...and Svein's answers. Welcome to another edition of...Press Pass:



SOUND AND HAVE MOVED MORE TOWARDS A POPPY, EUPHORIC TECHNO SOUND. IN THE FUTURE, DO YOU PLAN ON STICKING WITH YOUR CURRENT STYLE, OR WILL YOU GET BACK TO SOME OF THE UNIQUE LAID BACK STYLES WE HEARD IN *MELODY A.M.*?
Shailesh Trivedi, Phoenix, AZ

Well, because *Melody A.M.* achieved what it did, we knew that we had made something that people enjoyed. We knew that some people would miss this, but since we've already made *Melody A.M.*, we thought that'd be a bit wrong to make it all over again. We wanted to do something different. We will never leave our origins in terms of making instrumental nice little things, they will always have a place

in our hearts, and I'm pretty positive that we'll come back to that to some extent, but we are still making Röyksopp music. The making of *The Understanding* was more an exploration. We wanted to see if we could write more popular songs and if we could sing. Who knows what will happen in the future.

BOTH ALBUMS FEATURE A WONDERFUL RANGE OF TONE COLORS. WHAT TYPE OF INSTRUMENTS/KEYBOARDS/

PROCESSORS/SOFTWARE DO YOU USE TO ACHIEVE THESE SOUNDS?
Thunder Stumpgis, Nashville, TN

It's a long list, and partially also a trade secret, but here's a few usual suspects. We are very fond of the Korg MS-20 synthesizer, the Roland Juno 106, the Mellotron MK2, and a few other keyboards. We also use the Roland Space Echo and we have an old Danish tube compressor that doesn't really have a name, it only says 'made in Denmark' on the back of it. As far as software, one program we use is Sequencer Plus Gold, by Voyetra. It's an old PC sequencer. The last update for it was in 1991, but it's been with us ever since the start, and we know it so well. As far as audio editing, we use Steinberg's WaveLab and every now and then, Cubase. We even sometimes use Acid... Well...the program Acid...

DO YOU PREFER CDS OR THE TRADITIONAL VINYL SOUND?
John Glista, Pittsburgh, PA

Obviously the CD quality is sharper and doesn't leave the ground noise - the popping and crackling - of the vinyl record, but whether that's a good or a bad thing is obviously up to the listener. When I'm out in a club, I prefer to play from record, because it has a bit more truth. We don't like to be hi-fi, but still, we don't want to be completely low-fi either. We like to be mixed between the analog warmth and the digital sharpness.

HOW DO YOU GUYS COME UP WITH THE MUSIC? DO YOU THINK OF IT FIRST OR DOES IT COME TO YOU WHEN STARTING TO PLAY THE INSTRUMENTS?
Ole Andreas, Sandnes, Norway

Sometimes we come up with the ideas beforehand and we try to recreate it in the studio, and other times the music comes to you while you're playing around with instruments and sounds. When you work with lyrics, the words can come before the music, and also the other way around. So we have one intuitive way, which is more improvised, and another way in which we have an idea that we try to get out of our head and make music out of.

I'M PARTICULARLY INTERESTED IN YOUR MUSICAL INFLUENCES THROUGHOUT YOUR CAREER.
- Clare Brown, Newcastle, U.K

Torbjorn was born in 1975 and I was born in 1976 in a small town in northern Norway called Tronso. It was in the 80s and there weren't many ways for us to get hold of electronic music apart from the big ones - Depeche Mode, Kraftwerk, Brian Eno. As we grew a bit older, we got to know a few people that were older and were DJing in London. They would bring back vinyl of what was going on in the UK and mainland Europe club scene in the early 90s. So when we were about 14 or 15, we were very much into ambient music on one side - like the Orb, early Aphex Twin - and on the other side we were very much inspired by the energetic breakbeat/jungle music, and to some extent the rave scene, that was going on in Europe, and even Detroit Techno and Chicago House.

When you're 13 or 14, and you're a boy, there's a lot of chemistry and hormones and crap going on in your system. You start exploring things within you and you take an interest

.....
WITH *THE UNDERSTANDING*, IT'S EVIDENT THAT YOU'VE MOVED AWAY FROM THE "CHILLOUT"

“So we just make music that we like and whoever else likes it is very free to join in.”

- Svein Berge,
Democratic Practitioner



in girls and you have all this energy which you don't know where to dispose of, so the music at 140, 150 BPM (beats per minute) was very appealing. At the same time, you wanted music that was a bit more for the head, ambient music. And as we grow older, we're sort of broadening our horizons into any music we like, from country to R&B to house...all over the place. It doesn't matter if it's Dolly Parton or Beethoven or Dr.Dre, as long as it's music with identity. That's what we seek.

WHY DID YOU CHANGE THE TITLES OF SOME SONGS FROM NORWEGIAN TO ENGLISH (I.E. "OM RAEVPULLING" IS NOW "CLEAN SWEEP")? DID THE RECORD COMPANY WANT THAT OR DID YOU WANT THAT YOURSELVES?
Gustavo Lopez, San Diego, CA

In all honesty, the Norwegian meaning of the word is quite dirty, and the track itself was made in sort of a haze, if you know what I mean. Sometimes we make something and just give it a name as a reference for us to remember it and we gave it that name because of the low end on the bass and the bass drum. We felt there was a resemblance, but we felt it to be too offensive to have on a proper release. But it's endured and a lot of people out there know about it. We think that's kind of funny.

EDITOR'S QUESTION: SO WHAT DOES THE NAME 'OM RAEVPULLING' MEAN?

Well the reason we thought it was a bit crude and not good to put on a release is because it means 'tender ass fucking.' That's quite a handful.

EDITOR'S NOTE: UMM...OKAAAAAY... MOVING ON... WHAT HAPPENED TO LENO?

At the end of the "Poor Leno" video, there is a female character that helped him escape from entrapment, and Leno, well, it's sort of an open ending, but the two of them are living happily ever after. We like to think that's what happened.

ARE THERE ANY ARTISTS THAT YOU'D REALLY LIKE TO WORK WITH IN THE FUTURE?

- Viq, Amsterdam, Netherlands

The Greek keyboard magician Vangelis because he must be very old now and we are drawn to old people that play keyboards.

WHERE DO YOU SEE YOURSELVES FITTING INTO THE REALM OF ELECTRONIC MUSIC. FOR EXAMPLE, HAVE YOU EVER WANTED TO CREATE A DANCE RECORD?
Snow Foster, Glendale, CA

It might be something we'll do just because it would be fun, more than anything. We find it intriguing to try and puzzle and bewilder people and journalists and music critics and also ourselves. It's a good way for us to keep going. Obviously that can all blow up in your face, but that's the kind of game we like.

WHEN YOU MAKE YOUR ALBUMS, HOW DO YOU ENVISION PEOPLE LISTENING TO THEM?

Cherry Mary, Goleta, Santa Barbara

We don't really take that much into consideration. We've come to the conclusion that the best thing is just stay true to ourselves and make the

music that we want to make and want to hear, and hopefully others can enjoy it. If we try to make music that we *thought* somebody out there would like, but we didn't like as much, that could fail miserably. You would have lied to yourself and made a fool of yourself. So we just make music that we like and whoever else likes it is very free to join in.

HAVE YOU EVER BEEN APPROACHED ABOUT COMMERCIALIZING ANY OF YOUR MUSIC? HOW DO YOU FEEL ABOUT THAT?

- Ben Zhu, Alhambra, CA

There has been quite a lot of asking to use the music for ads, film, and games. Our music is not really what people would jump to play on radio, apart from student radio and so on, so having a good solid commercial that can be justified in terms of being a good piece of art or film, the imagery combined with the music can do something good. Obviously, we wouldn't try as hard to do something for, like, General Motors - that would be a bit dodgy - so we do a case by case in terms of what the product is, and if the commercial itself is justifiable art. If all these things are in place, we see that as a keen way of promoting our music. As long as it doesn't go too far...we don't want to shove our music down people's throat. We want people to find the music themselves. We've done a commercial in the UK for a mobile telecommunications company, and we have some music on the computer game 'Wipe Out.' That's something we did because, well, we're fond of computer games and that one has been quite significant in computer game history. We wanted to have a part in it. But we've turned down

about 98 or 99% of what we've been asked to do.

YOUR SONGS HAVE AN ALMOST 'NOSTALGIC' FEEL TO THEM. IS THIS INTENTIONAL IN ANY WAY?

- Zamzir, Pasadena, CA

We like to say that there's a bit of 'longing' in some of the songs, which can be what's meant by nostalgic. We grew up in the 80s so you'll find parts of the 70s and the 80s in our music, and that can be nostalgic, but we're not the judges of how people should respond to our music. If some people find our music to be nostalgic, this person is probably completely right because music is such a personal thing.

WHAT ARE THE LAST THOUGHTS THAT GO THROUGH YOUR HEAD BEFORE YOU FALL ASLEEP?

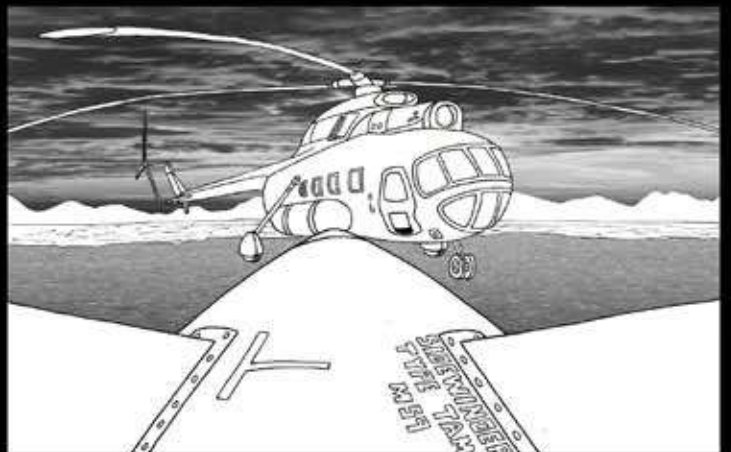
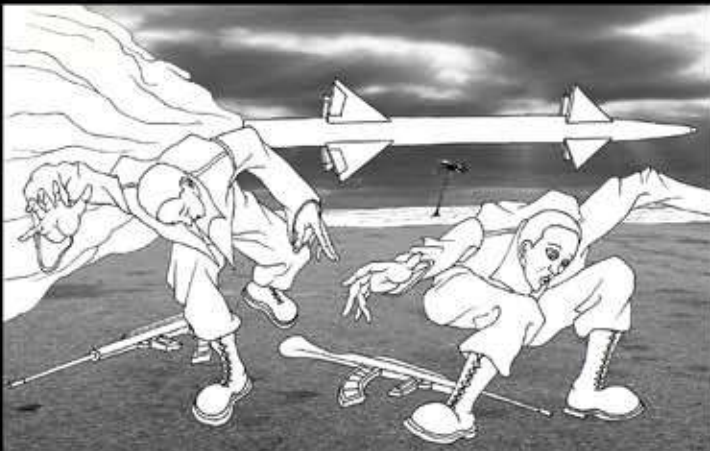
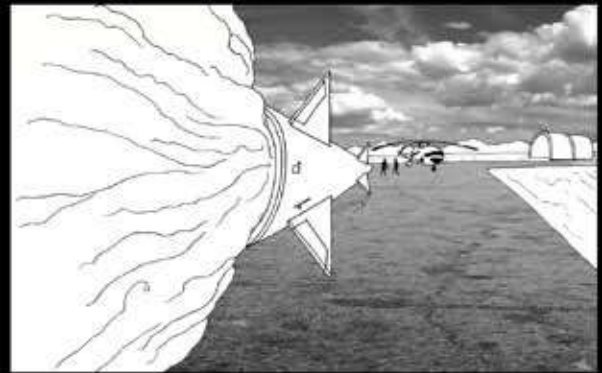
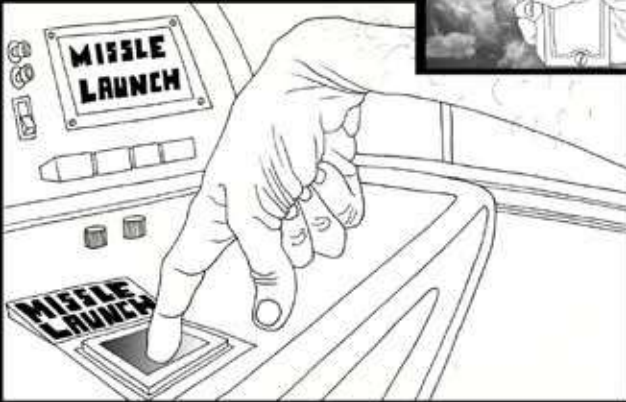
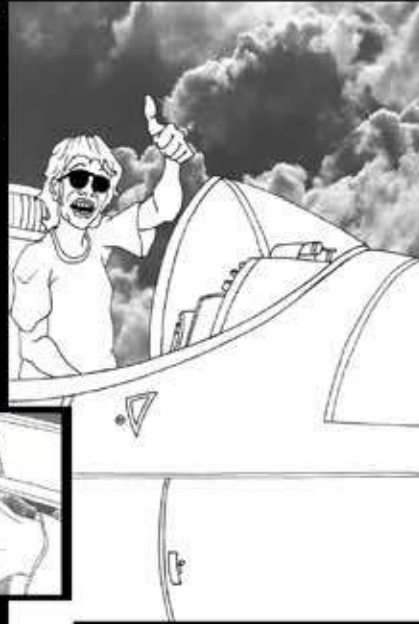
- Carlos Herrera, Los Angeles, CA

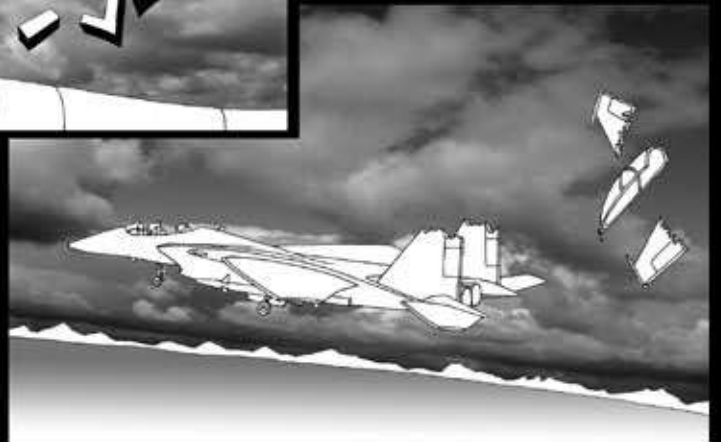
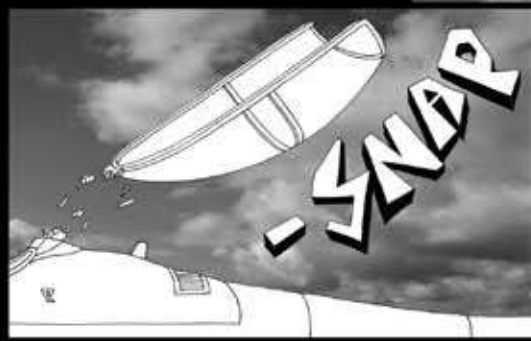
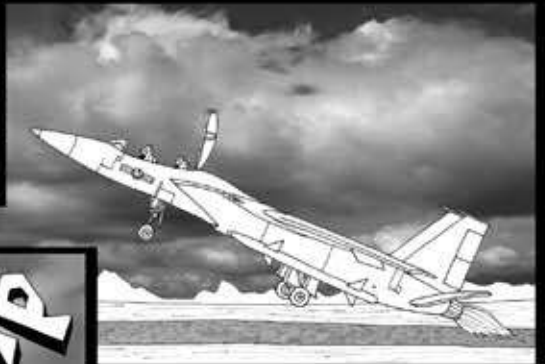
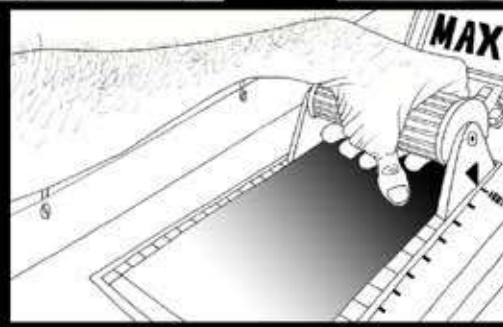
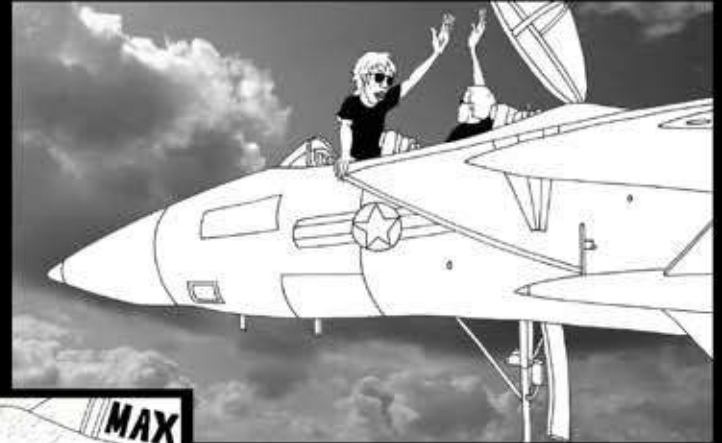
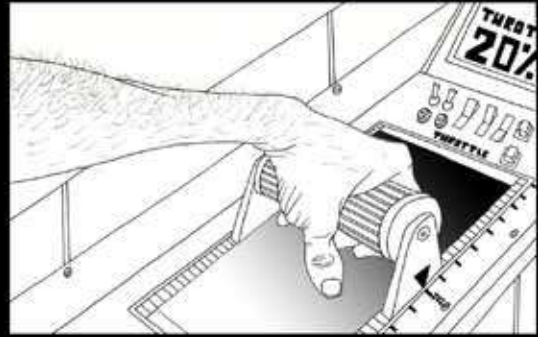
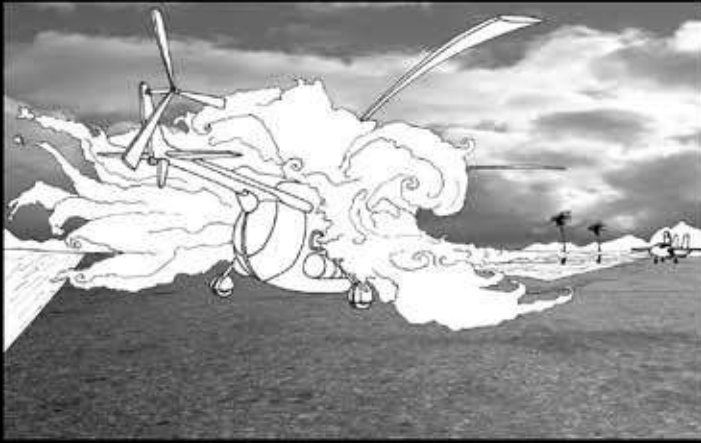
I've been told that what you dream is just a summary of what goes thru your head and your experiences from the day. Your mind is just processing all these impressions while you're dreaming. So it's very wise to think of a beautiful woman that you really fancy because you might be dreaming of her.

.....
royksopp.com

◀ Listen to soundWAVs from Røyksopp @ wavmag.com

Fast Friends... by Jason Mascow





- Wasim Says

Stay Tuned...

THE Goods

CONCERT TELEVISION



There is too much raw talent getting overlooked and too many artists not getting the exposure they deserve!

That is the problem that Valkyrie Entertainment's executives saw when they looked at all the different artists while browsing through their local Atlanta weekly. They realized that a person could pick up a weekly paper or check their cities show schedules, but without hearing an artist or getting some word of mouth from a trusted source, going to a good show is like winning the lottery. How are they evening the odds? In little over a year they've created The Goods Concert Television, a weekly television forum aimed at showcasing and broadcasting hard working, touring, kick ass artists from all over the country.

"Right now, every artist is working their butts off touring, or crafting more music, and waiting for an A&R rep to find them, and then hoping that

a major label will pick them up and help promote them. Some intrepid bands do all of their PR and promotional work themselves, and have organized street teams or have some indie label help. But jumping from indie or regional band to national touring act can be hard because many of these artists don't have any connections outside of their city or state, and without those connections, booking your tour can be next to impossible," explains Ramsey Yount.

The Goods Concert Television (or CTV) will be the jump off point for artists to broaden their fan base, help their merchandise and ticket sales, and drive more traffic to their own website. "When we begin broadcasting in January 2006 we'll have a viewer ship of over 37 million here in the U.S. When is the last time a regional band

had that many in attendance?," sez CEO Shon Miller.

--

In addition to the television broadcast, The Goods CTV is building the largest, searchable database for bands, venues, and indie labels. Why? So that these same artists can logon anywhere and find a venue that caters to their music and book a gig, or a venue can see which acts will be touring close to their city and book them in between gigs. This synergistic approach to touring and music promotion is new to the scene. Right now in order to successfully make a living as a musician it's more of who you know rather than how good your music is. That approach screws the musician, the venue, and the fans. "It's crap", sez Shon.

The Goods CTV accepts submissions for all genres

of music via their site, www.getthegoodsonline.com. From those submissions they choose two artists per week and broadcast them nationally. They realize that not all submissions will appear on the show, however, all submissions will be on the site and they will feature different artists other than those appearing on the show. Further, they will be releasing CDs and DVDs of many artists to increase their exposure. These additional releases will be for the acts that couldn't make it down to Atlanta for the taping but are still great.

① [getthegoodsonline.com](http://www.getthegoodsonline.com)

Voxman

Entertainment

The Next Level For Serious Musicians

Tours - Management - Competitions

International Merchandising - Sponsorship

Media Production - InterActive Television

www.voxman.biz 805-300-5808



Beginning

2006



BATTLE FOR THE VIDEO

Nationwide Rock Band Tour Competition

Grand Prize: \$100,000 Music Video or a 2006 Hummer H-2 Band Touring Package!

2nd Place: \$15,000 Cash!

3rd Place: \$10,000 Cash!

All competing bands receive a 2 year syndicated National broadcast and International merchandising package from Voxman Entertainment!

Call Voxman @ (805) 300-5808 for details and Official Entry.



POWER PILL FIST

BY: Jake McGee



Ken Fec plays bass for the sensational **Black Moth Super Rainbow**, based out of Pittsburgh, PA. He has started another project called Power Pill Fist, a strange and wild sound that, much like Black Moth Super Rainbow, is like nothing else on this earth. It's wild and catchy and good music to make love to your old lady by...and it's all done by en manipulating an Atari 2600. He makes the Atari sound like guitar, drums, and everything else, providing a unique and super rad experience.

Of course, when I contacted Ken to interview him about this miraculous project, my timing was rotten as always. "I will be in the Outer Banks all week picking sand out of my ass and giving Ophelia the bird," he said. "Feel free to interview Tom about me though. He may be the only one who understands."

Tom Fec is the legendary mastermind behind Black Moth Super Rainbow, as well as Ken's cousin. He is a crafty lad, with a genius sense of music and a penchant for pulling large pieces of furniture from his ass. So, I was glad to trust him to fill me in on this new phenomenon.

"Power Pill Fist is just Ken," Tom said, but

added, "some of the 70's Gymnastics Team dudes have helped at live shows."

As far as instruments, Tom concurs that "it's been an Atari 2600," but he says that Ken incorporated a reel-to-reel deck and an acoustic guitar at a recent show.

Now, for the music. It's crazy, yet compelling, one of those odd mixtures that is instantly endearing at some deep, core level. "It's really beautiful," Tom says. "It's noise, but it's like fucking beautiful wonderful tastes and sounds. He has the ability to play to folks who I bet wouldn't normally listen to anything like this, and convert them."

Being Ken was on the beach, a true insight into whatever message may behind Power Pill Fist couldn't be had at press time, but Tom gave us his best interpretation. "Noise, as a genre, has become like every other genre. There is a look and sound associated with it. A lot of the noise artists, in some way, have all the same tools. And they all know how they are supposed to sound. From what I know, Power Pill doesn't listen to any of that music, or really know or care about the genre. He's coming at it from a fresh view, and his message, unlike

most noise, is to move asses. Some of his beats...you can feel them in your pubes!"

When asked if he thought Clear Channel is a haven for the minions of Satan, Tom said, "Satan is alive and well in WAV magazine and that's pretty awesome, so let's say Clear Channel is aligned with the other side... because they are, and that's much worse."

Scary thoughts for these times of dread. But at least we have the sounds of Power Pill Fist to guide us through the fray. *Extra Life* is now available, and *Kongmanivong* is almost completed.

① For more information, check out : powerpillfist.com.

◀ Take in Power Pill Fist soundWAVs at wavmag.com



www.GetUnderground.com



MORNING BECOMES ECLECTICO

with KCRW's Nic Harcourt

WAV spoke with Nic Harcourt, Music Director and host of KCRW's influential daily freeform music program **Morning Becomes Eclectic** (89.9FM and KCRW.com), about his shows ninth live in-studio CD compilation, the first to flaunt a Latin-theme. Titled *Sounds Eclectico*, the album features original artwork by Beck and is contemporary and varied in its artist selection, exalting traditional Latin songwriting and voice with today's dance fused rhythms and raps. Here's what the coolest and most influential disc jockey in the world recalls from his experiences with the artists and scenarios surrounding the making of this album.

SOUNDS ECLECTICO – NACIONAL RECORDS

Café Tacuba – La Muerte Chiquita

NIC: It was the first time I met Rubín (Albarrán, vocalist), he insisted on interviewing in Spanish, which I don't speak, fortunately my producer is Argentinean so she was able to help me through it.

Julieta Venegas "Lo Que Pidas"

N: Every time she comes she's different; she has a different take on what's going on. I'd ask her, "What do you have to do to become a star over here?" and now I'm happy to say she has – her last album went gold in the US.

Sidestepper "Deja"

N: You know there's an English guy behind Sidestepper (Richard Blair) who lives in Columbia, I just loved the combination of his electronic sensibility along with traditional sounds.

Juana Molina "In sensible"

N: When I first moved to LA, Juana was living here, then she moved back to Argentina... A couple years later, things started happening for her over here after years of trying, which is pretty cool. And she sings in French, which was really something different for the collection.

Jorge Drexler "El Pianista del Gueto de Varsovia"

N: He's the guy who won the Academy Award for best original song from "Motorcycle Diaries". He was in town a couple weeks after and just came in with a guitar and did a session with us that was beautiful.

Thievery Corporation "Shadows of Ourselves"

N: People say "Thievery Corporation? They're not Latin!"

and I'm like, "Well, Rob (Garza) is." And I think their track adds something to the collection that wouldn't have been there otherwise.

Plastilina Mosh "Baretta 89"

N: They mix it up don't they? Hmm... this mix sort of defies category, there's just so many influences going on. There's no Shakiras or Jaguares, but I think it's a reasonable cross-section.

Aterciopelados "Baracunatana"

N: Andrea Echeverri (singer) was here recently, she's got a solo album out on Nacional Records, this is just a really good track we got back in 2001.

Los Amigos Invisibles "Gorditas de Mario"

N: They've been in a number of times; I think there's 6 guys altogether. A really cool bunch of guys, I think they're actually in LA next week!"

Manu Chao "Clandestino"

N: Well a lot of his songs are about smoking dope, you know, smoking pot. As he was leaving the studio after his session, a couple fans showed up just to give him some pot. He's a totally cool guy, pretty much a gypsy.

Omara Portuondo "No Me Vayas a Engañar"

N: She's like 75 or something, Cuban, one of the Buena Vista Social Club. She actually hit on me, which is kinda flattering really. If I hadn't had a girlfriend I probably would have gone with her.

Brazilian Girls "Homme"

N: Didi (Gutman), the programmer is from Argentina, the singer is Italian, the rest of 'em are from New York. I've been loving these guys for a couple years, I got a demo and our airplay actually helped them get a deal – it's a great seductive track.

Los Lobos "Carabina 30-30"

N: We have them on every time they release a new album, because they're legends, they're an LA treasure. Truth is they're one of the reasons why bands like Ozomatli exist.

Ozomatli "Saturday Night"

N: The quintessential LA band. I think it's been intriguing to watch them develop, there're a lot of people come and

gone from that band. They're still very connected to their community and they've got something to say, they're activists.

Kinky "Sol (Batucada)"

N: First time I saw them I was blown away, they're kind of a mix between Air and Ozomatli, or Kraftwerk and Ozo. Again, there's another band I first heard of from demos and we were able to help get signed.

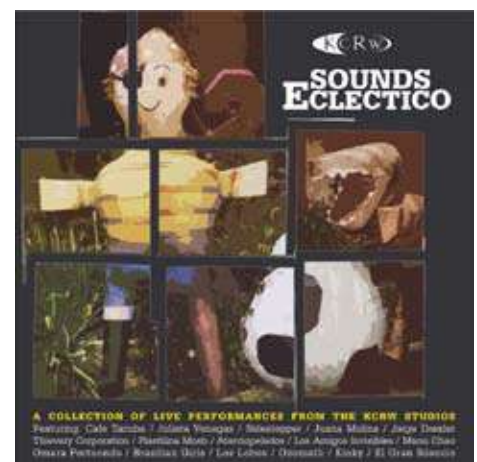
El Gran Silencio "Sound System Municipal"

N: A band that's actually an awful lot louder when they're plugged in. It was a weird thing cuz their label didn't give them any support to come in, so they came in with just guitars and boxes, it was a really stripped down session. It's the perfect song to end the record with cuz at the end they say "Bye-Bye."

Nic just released a book "Music Lust – Recommended Listening For Every Mood, Moment, and Reason" (see review in SPIN THIS!)

◀ listen to soundWAVs from Sounds Eclectico @ wavmag.com

📄 kcrw.org



SPIN THIS!

MUSIC



David Allan Coe
PENITENTIARY BLUES
Shout! Factory

Even though Coe is known more for the niche he carved as "Country Music's All

American Redneck", he offers us a glimpse into his boundless natatorium of talent as he unravels his best collection of hardened tunes, *Penitentiary Blues*. Coe turned 66 years young in September, he had his first #1 song in '74, yet his passionate porous voice blend combined with Coe's staggering inventiveness to tell a story still shine on *Blues*. Coe has spent more time in prison than in a classroom; homies got some shit to say. Undeniably one of country music's prolific songwriters, with a resume that boasts Willie Nelson, Neil Young and the late great Johnny Cash. Truly a redneck for the ages, highlights include "Age 21", "Cell", "Funeral Parlor Blues" and of course the title track "Penitentiary Blues".

(-JMS)



Lightning Bolt
HYPERMAGIC MOUNTAIN
Load Records

Dense riffage coupled with supernatural sweatbox precision adorns this highly

anticipated follow-up to Lightning Bolt's 2003 splinter fest *Wonderful Rainbow*. Been waiting a helluva long time for this, and it does NOT disappoint. "Only two musicians allowed!" Brian Chippendale and Brian Gibson - Throbbing low-end played on a 300 foot long bass and kick drums the size of Exxon supertankers, hyperkinetic snare snaps, all stretched into a triumphant war stomp that all can love.

Mostly instrumental, with scattered distorted verses tossed in for the flava, *Hypermagic Mountain's* 57 minutes of eye-gauging joy. Standouts include the first two songs "2 Morro Morro Land" and "Captain Caveman" (the greatest cartoon superhero of all times). Chops abound on "Bizarro Zarro Land", features bass-fingertapping akin to Claypool on acid, and the starts and stops to "Riffwraith" are enough to cause a convulsion. Don't sleep thru this one, as if you could.

(-Randy Keginhand)



Soufly
DARK AGES
Roadrunner Records

On this, Soulfly's fifth album, Max Cavalera and Company take their

untouchable powerhouse Metal into yet another realm- this time turning Metal on itself. There is nothing "nu" about *Dark Ages*, but there is a lot of new explorations of raw, Heavy Metal. Filled with those wailing guitars reminiscent of the days when Megadeth and Sepultura reigned supreme, *Dark Ages* is a loud, aggressive, and ferocious primal roar, and it would be a fantastic soundtrack for Armageddon.

The lyrics are apocalyptic, almost inspired by the end of the world. But just when you think *Dark Ages* is going to stick to the aural barrage, Cavalera continues to surprise with his creativity, blending in some of Soufly's most beautifully melodic sounds to date. (-JLM)



Sound Tribe Sector 9
ARTIFACT: PERSPECTIVES
1320 Records

Jam band? Not quite. Electro-fusion rock? Uhh...not really. The future of music?

Quite possibly. Known as much for their Phish-like following as they are for their majestic fusion of traditional and electronic instruments, Sound Tribe Sector 9's sound is hard to pin down primarily because they are whatever they want to be at any given moment in time. The lead off track to their latest release, for instance, has this nasty fuzzed out electronic bassline that locks in step perfectly with the booming, rolling kick drum -- the kind of shit that makes you go "aw hell yeah." Laid over this are some beautiful female vocal samples aimed straight at your gut that dissipate as the song morphs into its delicate, ethereal outro. Then there's the hip-hop cuts like the "Possibilities" remixes (one with Mr. Lif, one with Collective Efforts) that are driven as much by their sparse piano loop as by the skills of the MCs. Each instrument comes in slowly throughout the song until you're halfway through and you suddenly realize you're listening to the whole band, subtly and skillfully playing off of each other. The bottom line is that STS9's *Artifact: Perspectives* (which, by the way, is a collection of songs from their previous album remixed by some of the band's favorite artists including Richard Devine, Slicker and Eliot Lipp) showcases a band as self-assured as any that has come around in the last ten years, and it's sure to make you move.

(-Jimmy A.)



The USA is a Monster
WOHAW
Load Records

Wohaw breaks the mold for how a noise band should sound. Sure, there's the math-

metal riffs, with squeaks and squeals crying out from battered pedalboards, but tangible song structures coupled with tempered verses sung Indian chant style put this album, and this band light years ahead of the "noise" scene conundrum. Colin and Tom make all the music for the USA is a MONster. With a name like that, you'd figure this crazy band would rely on

screams and feedback to relay their angst, but these guys want you to listen, they beg you.

Themes of Indian spirituality, ancestry and drums run deep in the music and artwork. The cover art and album namesake being borrowed from a Kiowa Indian named *Wohaw*. And lyrically in stand out tracks like "Tecumseh" and "God is Red", a tribute to Leonard Peltier where they sing, "Just like his ancestors before him, his destiny was sealed by thieves and liars."

(-Fruzen Geister)



John Arnold
STYLE & PATTERN
Ubiquity Records

Alrighty then! I didn't feel like a complete 20-something lounge kook when I listened

to this CD. Judging from the cover John Arnold is one of those dickheads that wears sunglasses in the goddamn "bubble lounge" or wherever you're drinking your martini. Nevertheless, this Vikter Duplaix-esque CD will have you searching the racks for Neighborhood Science, Arnold's first installment. *Beats and Patterns* is a fitting title for the mathematic funkiness created on this new album. Carefully patterned bass beats virtually make love to Cuban bata drums, African vocalists, jazzy horns, and pimp strutting guitar melodies. Break beats have given way to futuristic "broken beats" as a lead in from traditional samba to disco, from dancehall to house. With the exception of the gay black man embellishing on his harmonies for an annoying eternity on the last 5 minutes of the album - this CD is a DJ's orgasm is what it is! Simonita says: serve me up another dirty! (martini, not sanchez) woo woo

(-Simone Gray)



The Five Corners Quintet
CHASIN' THE JAZZ GONE BY
Milan Records

Lucky for us, this Helsinki-based group is having a seriously difficult time letting

go of Jazz music's glory days. One of their main aims is to also show the world that jazz is still something that is actively sought out by music fans from every discipline. With a recent infusion of jazz licks and timing in every genre and cross-genre of music alive today - house, electronic, dance, hip-hop, rock - The Five Corners Quintet focus on reminding everyone that's diggin' on that stuff of where it all came from. So not only did they decide to record *Chasin' the Jazz Gone By* in jazz's classic spirit...the way jazz was

SMALL REIGN #002 (colossal dreams)

by
STEVE
GHIL
09*09



invisibleforcefield.com

originally meant to be heard.

Featuring world class guest vocalist Mark Murphy, the record consists of 13 fluidly reflective pieces, which often employ the talents of a 12 piece string and French horn ensemble as well as the experience, know-how, and soul of cross-generational jazz players including everyone from Blue Note recording artist Severi Pyysalo to young trumpet prodigy Jukka Eskola.

If you don't feel anything while listening to this record, you're a stone. This is truly the future of *real* jazz. (-WAM)



House of OM
GROOVE JUNKIES
OM Records

"Step into the world where music is life...and life is all about the music"

10pm - 1am. You've waited in the line. You've walked in. You're scopin' out the digs. Your radar's checkin' out the prospects. Your dry mouth is aching for a libation. You walk to the bar. You take back a few with your mates. You look around and realize that the place is starting to pack up. The lights have dimmed. The grooves are starting to make you rock back and forth. Your legs are wiggling your head is bobbing. You turn and look at the dancefloor. You take down one more drink and you're off. The luscious bealaric beats have seduced your soul.

1am - 4am. You're no longer concerned about whether your shirt looks ok or if your hair is in place. You're not worrying about who or what is checking you out. Because no one is. You're on the dancefloor. You're groovin. You couldn't stop if you wanted to. So you don't. You're sweating. The girl in front of you is sweating. The guy next to you is sweating. Most importantly, everyone is smiling.

The Groove Junkies have just dropped 2 hours worth of boogie for your bouncing pleasure. Dance dance dance the night away... (-Skeezer)



Tom Vek
WE HAVE SOUND
Tummy Touch Recordings

He's nothing at all extraordinary, there's just something charming about

him. But then again, I guess in this day and age, genuine charm is a commodity. Certainly explains the hype behind this one. One day I have no idea who this guy is, 4 days later, I'm pounded with his name, live broadcasts, interviews, opening track "C-C (You Set The Fire In Me)" all over both internet and broadcast airwaves...the whole shabang. We Have Sound is comprised of very simple, almost purposely unchallenging rhythms, melodies, basslines, and drum patterns...it's like one guy separately playing each instrument in his garage and manually mixing them on a yard sale 4-track, yet something about it all, including his scratchy alluring voice, makes for something like you've never heard before, and want to hear again. We Have Sound is a very earthy, very catchy, guilty pleasure. (-Carlos Herrera)



Omega One
THE LO-FI CHRONICLES
Nature Sounds

If you've ever wondered about the intricate precision behind creating those catchy hip-hop beats that make your booty shake with such unabashed ease, The Lo-Fi Chronicles is a good place to find out more. Omega One, who has worked with and produced tracks for such fabled characters as Aesop Rock, Vast Aire, and Cannibal Ox's Vordul Mega, comes at us with some lyrically untouched pristine hip-hop soundscapes (save for I Self Divine's ferocious flow on "I Want It All" and LoDeck's social assault on closing track "Coup d'Etat"), employing an organic tone in everything from jazzy smooth to ghetto boom and all up in dis room! This shit's sexy. This shit's real.

A.G., Grip Grand, Marck Stretch, DJ Design
Look Records Sampler

Ok, I know it's strange to include a review of a label sampler CD, but this is somethin' else. Look records threw us 7 tracks from 4 various albums the label will be soon releasing. We got 2 tracks from A.G., one of which, "Take a Ride," employs the production saavy of Madlib...enough said. 2 more tracks, including far eastern melody infused break-funk number "Paper Cups," come from relatively new artist Grip Grand, who's got a flow that rolls off his tongue...look out for this guy. Then we've got "Higher," a sex synth deep kick groove by Foreign Legion MC Marc Stretch. And last, but certainly not least, Look Records founder DJ Design throws down on "Better Days" and "Get On The Floor," tracks whose production finesse are adequately complimented by Oh No, Declaime, and Part Arty gracing the mics. LOOK out...these cats are on the up and up. (-WAM)



Breakestra
HIT THE FLOOR
Ubiquity

4 years, shit I was in college longer than that, then they drop Hit The Floor. Well

that's proof you can't rush perfection. This album is prodigious in it's own right. The Funkafied feel just exudes from the speakers. It is like having an soulchestra at your disposal. With a mix of percussive bliss infused with jazz, creative mastermind Miles Tackett shows off his musical dexterity in this long awaited album. To talk about one track would not be veracious, each one reinforcing it's own soulful presence. Hit The Floor emphatically proves Breakestra's long overdue musical value. (-dirty jers)



Paul Van Dyk
THE POLITICS OF DANCING 2
Mute

As a small child living on the east side of the Berlin Wall, he got his first taste of electronic music from someone on the west side who would play Depeche Mode records over ham radio. He could have gotten in very very big trouble, but instead used it to save his soul...his life. In return, he's dedicated his very being to that very saving grace...music. He's managed to touch hearts and minds and souls around

the world with his music, and following the insane success of The Politics of Music, the man many call the best DJ in the world, Paul Van Dyk, has come at us with The Politics of Dancing 2. Driving pounding progressive trance beats and melodic breakdowns and buildups have been his signature sound for longer than most of us can remember, and though the same formula is presented in this double disc set, with tracks by Alex Gold, Filo, Yellow Blackbird, and Van Dyk himself, it still works. Paul Van Dyk is a man with alot on his mind, and his choice of sonic representation reflects that. (-Captain Caveman)



Little Brother
THE MINSTREL SHOW
Atlantic

Little Brother, the progressive hip-hop trio from North Carolina, has been turning

heads the last few years, even outside the realms of underground rap. Their producer, 9th Wonder, is one of the more acclaimed producers in the game right now, getting picked up for such projects as Jay-Z and Destiny's Child albums. Little Brother's first album was an underground classic, and with MC Phonte's tremendous show of development on Foreign Exchange's *Connected*, this is probably one of the more anticipated albums of the year for people in the hip-hop know. And I think most will agree that it does not disappoint. The concept of the album title is as compelling as the album's sound: soulful samples complemented by drilling drum loops and flavorful, impressive lyricism. Definitely some primo kickback music. (-Asher Rumack)



Smif N Wess
RELOADED
Duck Down Records

The lesson of the day here is that these dudes love guns.

The duo named after a gun company, comprised of rappers Tek of Steele, made an album clearly referring to a gat. Maybe it's better that way though - there's no tricks about what you're getting when you buy a Smif N Wess album. You're getting some fuckin hardcore, urban, cold gangster ass rap. And when I say gangster rap, don't underestimate this team - they do it the way it's meant to be done, on the page of Dead Prez and old Mobb Deep. This album boasts raw beats and some complex MC'ing that paint an attractive portrait of genuine capitalist gangstaism - artistic expression of the oppressed urban black man. It's not all gun talk either; they're also fans of weed and money. Sometimes it can be a little too overbearing, militant, and ebrasive, but if that's your thing, I strongly recommend you bump this shit as you polish your Baretta and contemplate your interpretation of the 2nd amendment. (-Asher Rumack)



Learn More.

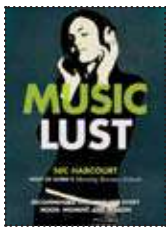
Get Gear.

www.rockthevote.com

I  **SOCIAL
SECURITY**

**ROCK
THE
VOTE.**
www.rockthevote.com

BOOKS



MUSIC LUST – RECOMMENDED LISTENING FOR EVERY MOOD, MOMENT, AND REASON
Author: Nic Harcourt

As musical tastemaker for KCRW's indispensable *Morning Becomes Eclectic*, Nic Harcourt's the only thing

keeping me from lining the pockets of Sirius and XFM. *Music Lust* offers up his personal must-haves, rarities and forgotten gems old and new with a fluid layout that reads easier than the last *Harry Potter* book. From Billie Holiday to Afrika Bambataa, and Radiohead to Groove Armada, it's all here, a showcase of Nic's comprehensive passion and rigor for chronicling music.

Silly sections and names like "O' Canada" and "What Were They Thinking? Ten Albums The World Could Have Lived Without" offer some comic relief throughout. Although the "Naughty Girls" section was disappointing to be certain, no way Alanis Morissette beats out Peaches. Alas, the content is similar to what you might find on Nic's radio show, eclectic and entertaining to be certain.
(-Bert Sullivan)



THE SCORPION'S TALE
by Sylvia Torti
Curbstone Press

Science can only prove so much...and ironically enough, it's not enough to solve any of the mysteries that truly befuddle human existence... survival. A novel based on the events consisting of

and leading up to the Zapatista uprising in Chiapas, Mexico on January 1, 1994, "The Scorpion's Tail" follows a U.S. Biologist who finds herself caught in the midst of the rebellion and thrown into the social realities of poverty stricken Mexico. Characters that play a huge role in bursting her tidy scientific bubble are an insurgent woman guerilla, an ornithologist, and a soldier. A very emotional take on the crux of human survival...the forces of right and wrong...the uncompromising lengths people will go to in order to claim the justice they deserve. If it makes you shed a tear, "The Scorpion's Tail" has done it's job.
(-L. Mallardo)

MOVIES



Definitive Jux
LITTLE MOVIES BIG NOISES
Def Jux Label

LMBN is "the complete Definitive Jux music videos DVD collection" as the casing details, cataloging the video

works of El-P, Aesop Rock, Mr. Lif, C-Rayz Walz and Murs to the delight of diehard jukie fans the world over. The most poignant, and controversial video heads up the disc in El-P's "Deep Space 9mm" directed by Brian Beletic showcasing haunting imagery of a glowing red glock shadowing El-Producto's every move.

DJ RJD2 smooths out the camera vamping and signature ebb and flow of Def Jux lyricists' with

avant-video animatics on "Exotic Talk". Truth be told, I'd rather poke my liver with a pickle stick before having to endure any of C-Rayz' vids again. But the artistry kicks up another notch with Aesop's "Fast Cars" masterpiece, and Mr. Lif provides balanced comic relief with "The Horror" fo rizzly. As far as the bonus disc featuring the *groundbreaking* UMIXIT software for closet producers to play with, it's unfortunately PC compatible only. Sorry Def Jux, once you go Mac you never go back.
(-Phor Hensic)



DIRECTORS LABEL DVD SERIES VOLUMES 4-7
Anton Corbijn, Jonathan Glazer, Mark Romanek and Stéphane Sednaoui
Palm Pictures

After the massive success of the Directors Label Series Volumes 1-3 showcasing music video gurus Spike Jonze, Michel Gondry and Chris Cunningham, Palm Pictures continues to honor the genres most gifted and prolific helmers with the release of Volumes 4-7 featuring Anton Corbijn, Jonathan Glazer, Mark Romanek and Stéphane Sednaoui. Top-dollar productions and boundless striking imagery adorn this newest collection of culture defining videos including NIN's "Closer", Red Hot Chili Peppers "Give It Away", U2's "One", UNKLE's "Rabbit In Your Headlights", and Johnny Cash's "Hurt".

Extra features abound with director's cuts, video commentaries from the bands, and a 52 page book in each case comprised of drawings, storyboards, and photographs detailing each directors creative process, which serve as time capsules for 90s music videos and their progression into the new millennium.



MONUMENTAL: DAVID BROWER'S FIGHT FOR WILD AMERICA
First Run Features

1. Establish a Redwood National Park
2. Pass a Wilderness Bill
3. Establish North Cascades National Park
4. Stop two dams from being built in the Grand Canyon
5. Establish Point Reyes National Sea Shore

This was a to-do list that David Brower wrote for himself back in 1960 -- a tad more ambitious than my own (take out the trash, do my laundry, stop procrastinating -- I'll get to that one later...). By the end of the decade Brower had accomplished every single one of them and more. Monumental, the new documentary on the incredibly focused executive director of the Sierra Club, recounts how Brower rose from a hobbyist mountain climber to the single most important conservationist in the history of our country. Told through gorgeously grainy 16mm footage of America's most majestic natural wonders and historical news footage that includes Brower in a room with President Kennedy as he signs one of his bills into law, the film is a testament to what one person can do when he sets his mind to it. Brower had no special education or training. Just a burning,

passionate desire to save the natural world around him. Truly inspirational.
(-D.P.)



The Black Keys
THE BLACK KEYS LIVE
Fat Possum Records

For one night in Sydney, Australia The Black Keys put on a clinic for how to play soul fueled thunder blues with only two people. Dan Auerbach wails like an old blues hound

sporting a deceptively uncomfortable guitar stance for every bend of the strings. I marveled as Pat swam and ran through his bottomless barrel of beats and shuffles. When he grabbed a hand cymbal for the first encore's "Everywhere I Go" and started bashing his hi-hat with it I was hooked for good. Bare bone stage ups to boot - with these guys were talking bout one telecaster and a drum kit with a couple symbols for fucks sake. BARE BONES!

Being the most testosterone filled duo among the many other half-fem couplet rock bands out there, *ahh-White Stripes-choo ahh-Raveonettes-phlew!!* - s'cuse me... they play hard and "for a real long time", as Dan proclaims. The Black Keys drew from all three of their albums, and just when you think your question of "how long can I watch these two guys rock the house before I'm bored to tears?" begins to answer itself, they bust up the joint with a rowdy rendition of The Sonics' "Have Love Will Travel". I never really liked that song, but Dan's version smolders with his fuzz guitar version of that famous riff, heavy as all hell. The *Key's* sound is full, two is more than enough, I guess Robert Palmer's dream of playing bass for them is gonna have to stay that way.
(-Carly Swizzle)

W. present the
Pupu
Designed by Santiago Farietta

BBB
ESPAIN PUPU
IguapopGallery

HALL 2
STAND SP85

BREAD & BUTTER
BARCELONA
TRADESHOW FOR SELECTED BRANDS
SUMMER 2005 08-10, JULY



www.SongwritingCompetition.com



\$100,000 IN CASH AND PRIZES ENTER YOUR SONGS NOW

JUDGES: SONNY ROLLINS • TOM WAITS • LORETTA LYNN • JOSS STONE • MERCYME • AMY RAY (INDIGO GIRLS) • DARRYL MCDANIELS (RUN D.M.C.) • LEANN RIMES • BENJI MADDEN (GOOD CHARLOTTE) • MACY GRAY • ISAAC BROCK (MODEST MOUSE) • JEFF STINCO (SIMPLE PLAN) • BEBE WINANS • STEVE VAI • JOHN SCOFIELD • PETER HOOK (NEW ORDER) • CHARLIE MUSSELWHITE • THE DONNAS • MONTE LIPMAN (PRESIDENT, UNIVERSAL RECORDS) • KEITH WOZENCROFT (PRESIDENT, CAPITOL MUSIC U.K.) • CAMERON STRANG (PRESIDENT, NEW WEST RECORDS) • DAN STORPER (PRESIDENT, PUTUMAYO WORLD MUSIC) • MICHAEL McDONALD (PRESIDENT, ATO RECORDS) • BRUCE IGLAUER (FOUNDER/PRESIDENT, ALLIGATOR RECORDS) • ALEXANDRA PATSAVAS (OWNER, THE CHOP SHOP MUSIC SUPERVISION - CREDITS INCLUDE THE OC, GREY'S ANATOMY, WITHOUT A TRACE, CARNIVALE, RESCUE ME) • GLEN BARROS (CEO/PRESIDENT, CONCORD RECORDS) • CHRIS PARR (VP MUSIC PROGRAMMING & TALENT RELATIONS, CMT) • BARBARA SEDUN (VP CREATIVE, EMI MUSIC PUBLISHING CANADA) • TARA GRIGGS-MAGEE (EXECUTIVE VP OF GOSPEL/URBAN MUSIC, SONY RECORDS) • LEIB OSTROW (CEO, MUSIC FOR LITTLE PEOPLE) • THOMAS BROOMAN (CO-FOUNDER/ARTISTIC DIRECTOR, WOMAD) • CORY ROBBINS (FOUNDER/PRESIDENT, ROBBINS ENTERTAINMENT) • EMILY WITTMANN (VICE-PRESIDENT, NICK RECORDS) • PATRICK MOXEY (PRESIDENT, ULTRA RECORDS/YOU RECORDS/SEQUENCE RECORDS/ESCONDIDA MUSIC/EMPIRE MGMT.) • DANNY EPSTEIN (MUSIC SUPERVISOR, SESAME STREET) • DARRALE JONES (VP OF A&R, URBAN, ATLANTIC RECORDS)



DISC MAKERS



Epiphone

planetary

Berklee
COLLEGE OF MUSIC

ADK

LR Baggs

fye

sonicbids

Sibelius

cakewalk

moog

FISHMAN

ENTRY DEADLINE:
OCTOBER 14, 2005

WHO SAID IT?

KINGS, QUEENS, COURT JESTERS, AND GUILLOTINES. EVERYONE'S GOT A PHILOSOPHY ON LIFE. HERE'S A FEW FROM SOME OF THE GREATEST MINDS OF THE TWENTIETH CENTURY. CAN YOU GUESS WHO SAID WHAT? CHECK OUT THE BOTTOM OF THE PAGE IF YOU NEED HELP.

1. We are all in the gutter, but some of us are looking at the stars.
2. I haven't spoken to my wife in years. I didn't want to interrupt her.
3. In Iraq...the bombs destroyed the area and left behind a 60-foot crater, or as coalition forces prefer to call it: a freedom hole.
4. Kenny G has a Christmas album out this year. Hey, happy birthday, Jesus! Hope you like crap!
5. Have you ever noticed that anybody driving slower than you is an idiot, and anyone going faster than you is a maniac?.
6. What's money? A man is a success if he gets up in the morning and goes to bed at night and in between does what he wants to do.
7. I don't know the key to success, but the key to failure is to try to please everybody.
8. Success is relative. It is what we make of the mess we have made of things.
9. I like to play saxophone because you don't inhale.
10. The man who views the world at 50 the same way he did at 20 has wasted 30 years of his life.
11. You can live to be a hundred if you give up all the things that make you want to live to be a hundred.
12. We are often at the mercy of the White House for the news we report. Frequently, we simply repeat verbatim what the White House tells us.
13. In some ways, the fear is that you will be neck-laced here, you will have a flaming tyre of lack of patriotism put around your neck. It's that fear that keeps journalists from asking the toughest of the tough questions.
14. I know not with what weapons World War III will be fought, but World War IV will be fought with sticks and stones.
15. I like to believe that people in the long run are going to do more to promote peace than our governments. Indeed, I think that people want peace so much that one of these days governments had better get out of the way and let them have it.

a. George Carlin

b. Bob Dylan

c. Dwight D. Eisenhower

d. Albert Einstein

e. Rodney Dangerfield

f. Connie Chung

g. Woody Allen

h. William Jefferson Clinton

i. Norm McDonald

j. Oscar Wilde

k. Muhammad Ali

l. Bill Cosby

m. T.S. Eliot

n. Dan Rather

o. Jon Stewart

Opus Dei

ACTUM
PROCUL

LIVE
EP



 OPUSDEI.COM 

DOUBLE  BLIND

★★★★★ AVAILABLE ON ITUNES OCT 4TH 2005 ★★★★★

FULL LENGTH ALBUM COMING 2006



URBANOMIX VIDEO MAGAZINE
Model: Masumi Max
www.urbanomix.com