

WAV

musicartpoliticsculture

ISSUE 1 — SPRING 2004

**WINTER
MUSIC
CONFERENCE**

event & party
listings

SAUL WILLIAMS

THE CRYSTAL
METHOD

DJ DAN

1208

CONVERSATION WITH A
'HUMAN SHIELD'

THE FRAMES / FREDDI C / DJ SWAMP / HISHAM SAMAWI / BEAT THE PRESS: QUESTIONS THAT CANNOT BE ASKED / AND MORE...



The blinding green of the grass is a striking contrast to the blood red sky...Chuck takes no notice, although he is vaguely aware he's been here before. He skips and whistles...the beat goes on. A child-like glee consumes him as his athletic arm first curls back and then snaps into full extension, striking like a snake. He hurtles his grenades at the gardeners dotting the landscape who are mindlessly evancy...Perhaps they do not notice themselves, perhaps they do not care. And as quickly as the answers had come to CHuck, they now disappear. Disintegration. Like the flesh of the bipedal botanists he has so quickly disposed of. A loud knock leaves him without purpose. What does it mean? Is it punishment? Is it reward? He stops to contemplate, his mind ticking away the possibilities, his eyebrow arching higher and higher, and the beat goes on...TO BE CONTINUED...

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It's our turn. We've watched and waited and accepted and acquiesced...but it will soon all be ours. No need to fret, no need to panic, no need to yell and argue in a fruitless effort to drill new-timer thoughts into old-timer heads. Just let nature take its course. Watch and celebrate as they all slowly, but surely wither away, and take their destructive, selfish, greenback-worshipping virtues with them. This magazine is dedicated to progressive thinkers and progressive culture.

In this world of diluted facts and spoon-fed realities we aim to capture the side of you that likes to think, that likes to be challenged, that defines you as an individual. We like to think we've put something together of substance, not just material. If there's anything that's been said in these 48 pages that means anything to you, please let us know. Help us continue to bring you more. This is being done as a labor of love and we can only give back to you what you are able to give to us. We have big plans for the future and you are an integral part of not only this magazine's survival, but the survival of educated independent thought.

Watching this thing grow from an idea to an actuality has been a wonderfully rewarding experience. With the guidance, wisdom, and invaluable help and support of some of the most amazing minds on the planet (please check our site for all our thank youz: www.wavmag.com), it has been an absolute pleasure to bring them all together into a single entity of progressive unity. We give you music, art, politics and we ask the questions others won't dare to ask. We even let you ask the questions.

This is our first issue...support us...help us out...we're broke yet hopeful victims just like you. I mean, you really think our ultimate goal is 48 pages of black and white??? We know you like bigger and better, but we gotta start somewhere and we gotta start right now. And we're asking for your help.

Subscribe. Advertise. Suggest. Reach out. Help us make this thing grow. Help us get bigger, brighter, and better. Tell us what you want and how you like it. Come along for the ride...we think it'll be worth it,

Wasim Muklashy

FEATURES

13 **treason or good reason?**
conversation with a "human shield"

24 **saul williams**
saul williams pops a WHITE head

SHOCKWAVS

16 **1208**

19 **the frames**

37 **dj dan**

RIPPLES

07 **freddi c**

08 **ph10 w/pete miser**

18 **LA ment**

22 **dj swamp**

23 **hisham samawi**

DEPARTMENTS

05 **quickbites**

10 **press pass:**

the crystal method

28 **off the record**
your favorite artists on the war

31 **ecolilibrium**
do you know what your kids
had for lunch today?

33 **the los(t) angeles times**

34 **beat the press**
questions that cannot be asked... george
bush fights his way out of a paper bag

40 **shockwaves**
reviews

42 **the future of the dj**
a piece by penland

43 **WMC schedule**
winter music conference event
& party schedule

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Indie - **103.1** Los Angeles's hottest rock station since Pirate Radio. Within the first hour of tuning in, the airwaves surrounding me were invaded with the **Mars Volta**, **NOFX**, and **Queens of the Stone Age**. Not too shabby...

Bored, sick of all the bullshit, and **wondering what to do tonite?** A recommended first stop would be LA Rhythm, a new independent entertainment guide covering the worthy scene in the L.A. area. Clubs, artists, djs, promoters, comprehensive southland underground **event listings**.
www.1arhythm.com

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www.coachella.com

'woody speaks out' – a succinct and thoughtful vocal expression (in **Woody Harrelson's** own poetic words) of our contemporary woes set to a backdrop of provoking moving text and images. The website itself is an all-you-need-to-know guide for the urban hippie set to change the world. Voice yourself!

www.voiceyourself.com/03_thoughtsfromwithin/03_movie.php

For all you musicians out there...there's a new distribution method to get paid for your independent music. WeedTunes! Some solid, respected & accomplished music-headz have created a system of music **filesharing without fear of being prosecuted**...and the music sharer even gets paid! For more info: www.weedtunes.com

Although Bush may pledge so many millions towards the research and development of hydrogen fuel, the move is being made before he changes his mind anyway. California is sizing up the budget for hydroelectric filling stations spaced 20 miles apart. Toyota and BMW are among the eager contributors. Fortunately, energy conservation is the leading trend, and surprisingly, Toyota and BMW are among the eager contributors. Expect every major car company to introduce their version by next year. Guess **we're running out of oil**.
www.hfcletter.com/letter/February04/

Mega Music Madman **Rick Rubin** has signed another band to his American Recordings Label. Ironically, they're from Sweden. Apparently he wants to bring out the excellent live essence of the socially conscious Swedish rockers: **(International) Noise Conspiracy!**

The **Beta Band** is back, and as if waiting three years wasn't enough, they've enlisted Radiohead producer **Nigel Goodrich** to twiddle the knobs. Throw in a couple of DVDs full of short films made by the various members of the band and you've got yourself a package containing more than most of us will do in a lifetime!

Outdated barcodes are being replaced with electronic homing signals...tracking your every move. The use of RFID chips, which use radio frequencies to serialize products, will also include information

about their exact location. In fact, Coca-Cola can even reward their million-dollar giveaway by tracing the lucky consumer via satellite and GPS directly to the holder of the winning can. Expect Wal-Mart to have 13,000 Radio frequency ID systems by 2006. Also **coming soon to a library near you**.

The National Hip-Hop Political Convention, founded by a group of activists and hip-hop headz in 2003, wants to expose the major political parties to the issues concerning the hip-hop generation. Rutgers University... Newark, New Jersey, June 16-18. **Public Enemy**, the Coup, **Chuck D**, **Russell Simmons** and intensive panel discussions and intergenerational debates.
www.hiphopconvention.org

A far cry from his guitar shredding and ingeniously aggressive riffs for Audioslave and **Rage Against the Machine**, **Tom Morello's** latest effort – side-project The Nightwatchmen – works his acoustic folk side. Morello's deeply somber 'political alter-ego' has been performing on the multi-city **Tell Us The Truth Tour** and he plans to continue his efforts at getting that distressingly catchy chorus caught in your head until you get up and do something about it.

Simultaneous demonstrations will be held in San Francisco, Chicago, New York, and Los Angeles marking the **Global Day of Action**. Get together and show your support and global solidarity for a peaceful end to this unnecessary conflict. **March 20th**, high noon at the corner of Hollywood & Vine.

Prodigy is back! After five years of building continued anticipation for a follow up to their breakthrough album, "Fat of the Land," frontman **Liam Howlett** claims that Prodigy began recording their new album, potentially titled "always outnumbered, never outgunned," more than 4 months ago. The Prodigy and their fans are looking forward to a Spring release.

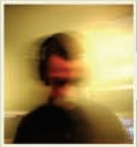


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// ripple

Freddi C

by Matt Hanrahan

Freddi C is anything BUT your average artist. Having already designed everything from t-shirts to canvasses to party flyers to top-selling CD covers and much more, she is currently celebrating the opening of new Los Angeles hotspot, the Lab101...an art gallery she opened up with her husband Evan of Kerosene Promotions and their good friend and fellow artist Logan Hicks. "I was thinking about something that would describe a place to culture and develop ideas, hence 'the lab' and our addy is 101...so...the Lab101."

We recently caught up with London born Freddi C while she was putting the finishing touches on her final 2003 show at the Lab101. I was first introduced to this lover of "sunsets on far away beaches" and hater of peanut butter ("which is weird because I love peanuts") in Venice, CA where she settled for five years after an eight and a half year stint in New York. I was immediately taken by her brilliant use of color and her original application of icons from the world of travel, underground music, and street life. "In school I had a wicked art teacher who would let me use a spare room to work in. I was an odd kid that got teased a lot so art became my escape."

This road led Freddi C to play a major role in helping young up-and-coming artists achieve the overdue legitimacy that urban art and graffiti deserves, by curating shows at established galleries, and now at her own. "I hate the fact that urban art and graffiti has this stigma attached to it...to me it's art! I'd rather see graffiti on street corners than an ugly billboard selling hemorrhoid cream."

In between her artistic journeys, whether exhibiting her own work or curating exhibitions, and her love for late night internet surfing, Freddi C more than frequently immerses herself in music, most specifically, DJ culture...and this is quite apparent in her art. "Coldcut is one of my all time favorite DJs, while my all time favorite band is Underworld...they're so mad live...always a great gig." Makes sense coming from a Brighton, England native who grew up during the height of the house and acid-house days when all of today's 'superstar' DJs were spinning records at her local pub.

And as if she wasn't busy enough, Freddi C also remains the one behind the annual 'Streetwise' exhibition, where a literal who's who of today's most respected and recognizable 'Urban'

inspired artists have all participated. Personalities the likes of Crash, Kinsey, Haze, Evan Hecox, Kostas, and local California legend Shepherd Fairy (c'mon...we've ALL seen OBEY) got the chance to exhibit their work in a high-end London gallery, while Dose, Green, Mr.Jago, Kami, Sasu, and She 1 were given a wall and a week in Berlin while top international DJs keep the turntables company in the background. "I really fell in love with Berlin the city where 'Streetwise Two' took place last summer. It's so full of happening art and events," she tells us. 'Streetwise 3' is scheduled to take place at the Lab101 and the line up of artists is just as amazing as the previous two events. "It's going to kick off in March and run until August with five exhibitions, each featuring four amazing artists," she reveals, "but I'm not going to tell any one who's in which exhibition. There'll be an element of surprise."

For all things Freddi c, check out www.thelab101.com, www.freddic.com and www.streetwise3.com.



pH10 balanced

By Bob Freville

I was tired of hearing the same samples “interpolated” into the same, tired, beat-driven “song” (and I use that word loosely), and goddammit, I wanted something I could sink my teeth into. Mere seconds into “Helmut Theme” and I had gone from skeptic to groove fiend. It didn’t hurt that the whole song was imbued with sound clips from one of my favorite movies, *Spaceballs*, but what really did it for me was the intergalactic sound effects and jungle beats built around them. pH10 is clearly the tag team of the new millenium. Soon after Robert Betts (Recone Helmut) and Clark Nelson (Clark of Saturn) formed pH10 in Denver, Colorado in 1997, they relocated to New York. After parting ways with Clark, Robert has enlisted the help of The Trumystic Crew, Shane Digital, Mista Ish, and Pete Miser to help catapult pH10 to the next level.

Wasting no time, or at least no more than it took me to throw some pants on, I rushed to the nearest communication device and beseeched the Lord of Vinyl, our editor Wasim, to get me an interview. Mr. Betts agreed to it, and Lo and behold, here it is! I’m sure it will charm the piss out of you.

If there is one thing that sets pH10 apart from the techno-urban-house masses, what is it?

I like to think there are lots of things that set us apart. But I’ll give you just two. Number one, a sense of humor: so much of electronic music takes itself so seriously... fuck all that. I want the music to bump



and I want people to have fun. And number two, the live show. I live for the live show. I unintentionally limit myself sometimes in the studio because in the back of my mind I want to be able to recreate everything in a song live onstage. In other words, there are no tape machines, or sampled synth lines. If you hear an acid line being tweaked in a track you can bet that my ass is all over those knobs on stage.

What kind of music do you listen to when you are in the process of writing or recording your own stuff?

Anything with a breakbeat and some soul. Independent hip-hop, drum and bass, trip hop, big beat, that sort of thing.

What were the stipulations of Pete Miser teaming up with you? How did this all come about?

Truthfully I didn't think he would bite...but just for the hell of it, I burned a disc with 6 or 7 song ideas (sketches I call them) and brought it to his CD release party. It was only a matter of a few weeks before he had picked a track and recorded the lyrics.

What level of social commentary, if any, would you say you include in your songs?

Before I started working with Pete Miser, there was little to no social commentary in our music...(but) since Pete is such a socially-conscious dude, it comes through in the tracks we create together. I think that has surprised some of our OG fans, but no one is complaining.

Virtually every interviewer in history commits the ultimate cliché by asking the artist to name some influences in the field. So, for the sake of being different and saying fuck you to convention, I think I'll ask: Who are you most inspired by outside of the musical world? It could be anybody from Sigmund Freud to Timothy McVeigh, though I would hope not.

My heroes tend to be people like Larry Flynt, but I am most inspired by my supervisor at work, Kurt. You see, the better I get at this music thing and the harder I work at it, the better the chance gets that I'll be able to tell him to go fuck himself real soon.

I am quite fond of your last couple of releases because of their allusions to popular TV shows and cult movies of the 20th century. What movie dialogue and/or TV series theme songs will you be playing around with this time, if any?

Ha! Ha! Cool, man. I'm glad you can appreciate that shit. I grew up listening to industrial acts like Ministry and Rev Co. and have always loved the well-placed sample. I really get a kick out of it when people tell me that they enjoy the



sound bytes. As you heard in "Helmut Theme," we used bits from Spaceballs, Easy Rider and The Honeymooners. However, there will be less samples in the new, full-length CD overall because Pete is appearing on four tracks. Don't be surprised if you hear some Thunderbirds samples, though.

Cool cool. It's good to know that Pete Miser isn't fucking it all up for us movie fanatics. Seriously though, that was my reason for taking this assignment. I listened to 'Helmut Theme' and almost soiled myself with laughter in between leg spasms. Excellent track, yo! Do you see yourself as an internationally recognized musical act, or a local phenomenon?

An internationally unrecognized phenomenon.

Favorite NYC recording artist(s) and the rule is you can't name yourself. But feel free to say fuck the rules since a good artist is nothing if not transgressive.

Of course all of the old favorites: Public Enemy, Nas (Bronx), RUN-DMC (Queens), The Beastie Boys, Cop Shoot Cop, Wyclef, etc., etc. Also, Trumystic Sound System, Ming and FS (Manhattan), and my new favorite Pete Miser. He-he-he! Yeah.

What should be bigger? A man's dick, a man's wallet, or a man's knowledge? Why?

Well, I've gotten over being a dumb ass and having a small schlong, but I don't think the poverty sting will ever go away. I want the big wallet. Then maybe I'll pick up a couple inches on my unit and hire a tutor. ■

Contact ph10 at
reconehelmut@hotmail.com



the Crystal Method



Taking a much-deserved breather from an intensely insane schedule consisting of touring, DJing, completing production on “Legions of Boom” (the highly anticipated follow-up to the wildly successful “Tweekend”) and filming a music video directed by Gore Verbinski of Pirates of the Caribbean and The Ring – who apparently also created the Budweiser frogs and played guitar in punk band The Daredevils with Brett Gurewitz of Bad Religion and Josh Freese of The Vandals – Ken Jordan and Scott Kirkland, the mad scientist electro-wizardry creators of The Crystal Method, graciously found some time to answer some of your questions and a couple of mine. Here they are...in your words...

Ask them about growing up in Vegas and how it influenced their lives and their music (Erin from S.F.).

SCOTT: Vegas is a town that where there's a lot going on, but there really isn't a lot for people that are under 21. It was a smaller town when I was growing up. You had just a few radio stations, and very little late teens to early twenties audience appeal. I had a lot of friends there that always looked beyond what Las Vegas had to offer and wanted to seek out other things. I remember going up to Rough Trade in San Francisco and just absolutely going berserk buying so many records and cassettes and just finding out there's other things beyond Vegas. You

realize that you've got to go somewhere else to get your entertainment and to find other things, and that's what me and friends of mine kinda seeked out. We'd drive to Arizona and California to see bands live. I moved to California when I was 20.

KEN: When you grow up in Las Vegas you just assume that every 7-Eleven in every country has slot machines. But Vegas now has become like, nightclub, nightlife paradise. Itz insane there. Itz got a scene that is very hot.

Some of the hottest clubs there?

K: I really like “Rain” at the Palms, I like “Drais” which is after-hours at Barbary Coast and I went recently to the opening of “Ice” which wuz pretty cool.

How has your music evolved and branched out over the years? (Bob from N.Y.):

S: We were heavily entrenched in the L.A. rave scene in the late 80s and early 90s and a lot of that came out in our first album (Vegas). Our second album, Tweekend, obviously was influenced by what was going on in the music world at that time and just wanting to do something different. We expanded out and worked with people like Tom Morello and DJ Swamp. Tweekend has some of my favorite music that we've ever made. Over the last 2 years, we've gotten back into electronic music pretty heavily. We did a mix CD called “Community Service” in 2002 and went around the country DJing. Just being involved in electronic music and breaks has really helped influence the music on “Legions of Boom”...the up-tempo, bass, drums and beat, so it's evolved naturally. We want to try to move on and do something different on each album.

Are you hooked on crystal or are you dependent on creating a new method? (another from Bob):

S: I'm definitely not into crystal, so I'll go with creating a new method.

What do you think the future holds for the biz

and how you are positioning yourselves to take best advantage of it? (Evan from L.A.)

S: Up until about a year ago, I would have thought it was definitely going in the wrong direction. I think that sites like I-Tunes and Napster will help bridge the gap between people that want to download music and the record companies.

K: Maybe 10 years from now we'll look back and remember when there used to be records. I hope not, but who knows. Hopefully people continue to pay for downloaded music, but even if not, we still have touring, DJing (and) we license a lot of music for different uses.

S: When we signed to V2 we just wanted to make sure that we would have a deal with I-Tunes and these other sites so that people would be able to download our music legally. We've been very fortunate to be able to make music and we've been very fortunate to sell records and deal with licensing. It all starts out with building a really strong fan base and we've done that by continuing to play live. By the end of the Tweekend tour, I think we hit like 60 cities, including stops in Australia and Mexico and we definitely plan to do the same with this record.

Can you describe your writing process...how a song goes from idea to final track? (Jason from San Diego):

K: Generally itz different for every song. Most people assume that we come up with the drum beat first and work around it, and yeah, we write like that sometimes, but I think we have the most success when we come up with something else, like a cool riff, or a cool vocal idea, or a cool medley, or a cool chord or chord change, then we write around that. If you have something that makes a great song first, generally it's easier to write drums and bass around that.

S: A lot of the ideas for this record started out of Reason. It allows the initial ideas to flow and create a groove and get a bass line going, and once that's started, we import it into Digital Performer, which has been our main



sequencing program for many years. From that point we expand on it with all of our outboard gear...synths, drum machines...and send it thru compressors and distortion. In this last album, one track was created in two days, other times we'll put something aside and come back to it with fresh ears. It could take up to 6 months.

When was the last time you were impressed with something new as far as sound and DJ equipment goes? (lil' ol' me)

K: The last thing I was really impressed by was the Pioneer CDJ1000. It's a really rockin' piece of gear. We use them every time we DJ.

S: As far as synths or outboard gear, I was really excited with two new synthesizers. One being the Andromeda 6, a keyboard from Alesis that is heavily used on this album and the other is the Roland V-synth. As far as software, Reason has helped with not just creativity in the studio, but creativity outside the studio. We've been able to take things on the road or work on our little home studios away from the Bomb Shelter (the official name of their studio) and come up with something that could then be taken into the studio and expanded upon. There's a lot of great soft-synths that Native Instruments has put out...Absynth...Reaktor...those are used heavily in our music.

Ken once mentioned that Radiohead was one of

the current mainstream bands that he listens to. What other music do you listen to? (J.B. out of D.C.)

K: Right now I'm listening to the new Hybrid record, the new Koma & Bones, and the new Elite Force album called *Turning Back*. As far as the mainstream I like the Foo Fighters, Coldplay and Radiohead, but for the most part, I listen to stuff that's in our genre...breaks and that sort of thing.

S: I like Fanny Pack, they're fun. Coldplay and of course Radiohead. I've always loved Massive Attack and the Chemical Brothers. I'm starting to hear a few things off the Basement Jaxx record which I like. I love everything that Tom Morello's been involved in the last 10 years. I'm a big fan of Rahzel, who's on our new album. And of course that Outkast record is one of my favorites. I just love all different types of music.

DJ Swamp. Tom Morello. Scott Weiland. Perry Ferrel. You've got a thing for collaborations. Who can we expect on the new record? (Micah from L.A.)

K: We have Wes Borland doing some of guitars. The guy that left Limp Bizkit. He is a really cool guy who is very NON-Fred Durst-like. His guitars are all over our new single, 'Born Too Slow.' We also have the singer from a band

called the Bell Rays on a track.

Do you guys prefer DJing or the Live setup? (Scott from Phoenix):

K: DJ gigs are fun but you can't beat the live show.

What can Crystal Method fans look forward to in the months surrounding the release of "Legions of Boom"? (lil' ol' me)

K: We're doing DJ gigs every weekend all around the country. We'll be in Europe for a little while in January between rehearsals and all that stuff and our live tour starts in February.

As a way of giving thanks to all their fans, anyone who brings a copy of the booklet from *Legions of Boom* to any stop on their current tour will get to meet the band.

<http://www.thecrystalmethod.com>

(make sure to periodically check out www.wavmag.com to see who our next "Press Pass" artist will be and where to send your questions)

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Treason or Good Reason:

CONVERSATION WITH A “HUMAN SHIELD”

by ann-marie (aka em)

after seeing a CNN report on “human shields”, Ryan Clancy, owner of Trounce Records in Milwaukee, decided to use his frequent flier miles and \$1500 in savings to join them in their protest against the war in Iraq. Ryan became part of a group of “human shields” that traveled from London by double-decker bus to join the nearly 300 protestors from around the world in hopes that their presence in Iraq would prevent American bombings.

Ryan spent the majority of his stay in Iraq working with Iraqi school children, bringing them art supplies and attempting to facilitate communication between Iraqi and American students. Upon arriving home, Ryan is facing charges of violating U.S. sanctions against Iraq. He has been fined \$10,000 and faces the threat of possible imprisonment. Ryan is presumed guilty without the right to a hearing and federal authorities may seize his assets as well as pursue criminal charges. “They’re not differentiating between me and a uranium dealer, even

though the only thing I brought over there was crayons and construction paper. I don’t think they can make weapons of mass destruction with that,” said Ryan. Ryan has generously agreed to talk to GU about his experience as a “human shield”.

GU: What lead to your decision to become a Human Shield & Was it a tough choice or an immediate call-to-action moment?

Ryan: I felt, quite simply, that it was the right thing to do. It was an easy decision to make, but not one that I took lightly by any means. I was becoming increasingly frustrated with the way that our foreign policy was endangering not only the rest of the planet, but ourselves, and as soon as I saw that there was such a movement underway, I knew I wanted to be a part of it. I left the day I got word from them. More than anything, I wanted to see the situation firsthand. I have some background in journalism and I

didn’t believe the mass-media images of Iraq (stock terrorist training-camp footage, Saddam with a rifle in the air) were accurate depictions of that country and its people. I wanted to meet the people that we were going to bomb, and, if possible, let the world know that we, as Americans, were not united in favor of such a decision. I felt that such a statement was important, even if we couldn’t divert the war itself. I knew only that we were about to do a terrible thing and set a terrible precedent, I wanted to do anything I could to stop that.

GU: With a broad brush stroke, what picture would you like to paint for the American public of what you witnessed in Iraq?

Ryan: I was worried about how an American in Iraq might be treated. We were the country, after all, that had led the sanctions on their country for over a decade, depriving them of food, medicine, and so much more. We

“... I asked classrooms to draw pictures of their homes and families, again with the intention of humanizing them. One little girl drew her home, a tree and her family in the front, smiling broadly. In the blue sky was a missile with a US flag on it, aimed at her house. I cried that night.”

were the ones that had used depleted uranium the last time we attacked them. And Saddam was always good at spurring anti-US sentiment in Iraq. I spend much of the bus trip to Iraq memorizing Arabic phrases such as “I am an American, but George Bush does not speak for me.” They were unnecessary. I was moved with the generosity of the Iraqis. Here I was coming from a country who wanted to shock and awe them with military might, and I was invited into their homes and given food by the poorest people that I’ve ever seen - people that we helped make poor. It was humbling. The Iraqi people never judged me by the foreign policies of the US government. They are able, probably because of their own differences of opinion with Saddam, to clearly differentiate between a people and its leader. How odd that in the 200 years that we’ve been a country, we’ve gone from fighting for our own independence to fighting people concerned with theirs.

GU: Now, with a more detailed brush, what personal vignette can you share that you think America needs to see?

Ryan: I spent as much time as I could in the schools - I was hoping to facilitate communication between Iraqi and American students. It’s much more difficult to bomb a person than the abstract idea of “bad” that the media often portrays. In the high schools, I asked the students to write letters to their American counterparts. I didn’t want anything political, I just wanted to humanize these students to the people that I knew back home.

One wrote: “We like you and we don’t know why you don’t like us.” There was a very tangible sense among the students that we were not just trying to topple their leader, but that we were out to get them. It was disturbing. In the elementary schools, I asked classrooms to draw pictures of their homes and families, again with the intention of humanizing them. One

little girl drew her home, a tree and her family in the front, smiling broadly. In the blue sky was a missile with a US flag on it, aimed at her house. I cried that night. I can’t get that picture out of my head.

GU: What was the highest point/lowest point for you while in Iraq?

Ryan: The lowest point was seeing that girl’s picture. I was a Boy Scout back in elementary school - I was always the one wanting to carry our flag - I nearly hit another kid once because when he was carrying it, he let it touch the ground. But now, every time I see an American flag bumper sticker, or a flag waving in a Chevy ad, I think of our flag on that bomb. I had many high-points - playing dominoes with Iraqis in coffee shops, smoking tobacco out of nargilas (hooka-like pipes) and playing soccer every day with the kids in the street. But over all of the high points, was the terrible, looming fear of what my country was about to do to this place and the feeling that there wasn’t much I could do to stop it.

GU: What insight did you gain into how the average Iraqi citizen might view the U.S. war efforts?

Ryan: By all accounts, Saddam Hussein was a terrible, brutal dictator - none of the Human Shields had any

illusions about that. Bush (and the mass media) did a good job of portraying the situation in terms of Saddam being a bad person (and having weapons), and the US therefore having to remove him by force. The more I was over there, though, I realized that it wasn’t that simple. I didn’t meet anyone with any great love for Saddam - but that wasn’t the point. They didn’t like Saddam, but they also didn’t like the idea of a foreign power attacking them to remove Saddam. One cab driver perhaps summed up the general opinion: “Saddam is not a good man. But he is our problem, not yours. Tell your military not to come.”

GU: What do you think was the main thing accomplished by yourself and other human shields?

Ryan: Obviously, we didn’t avert the war. Although I felt that I had to try, I never felt that people in relatively small numbers had the ability to do so. At some point, it became a question

of numbers - the Bush administration may not have a lot of reverence for the lives of Iraqis, but how many westerners would they consider an acceptable loss? I didn’t have enough

faith in the Bush administration to think that conventional protests would stop him after he had made his initial call-to-arms. When we saw that he had completely ignored the largest protests that have ever taken place on the planet, it didn’t strike me as a good sign. What we did accomplish was this: We said to the world that not all Americans were in favor of this war. It seems like a small thing, but I feel as though Bush set a terrible precedent in attacking Iraq unilaterally. We just set the precedent that it is acceptable to attack a nation before it attacks you if: a) it has (or we think it has) weapons of mass destruction, and b) we disagree with the leadership currently in power in that country. The same logic, I fear, can be applied to future attacks on the US, and that prospect terrifies me.



I hope that our presence in Iraq, if nothing else, might soften the backlash against what our country has done.

GU: How do you think the peace mission of the human shields has impacted American public and global opinion?

Ryan: With few exceptions, the mass media in the US, and to some extent in the UK, towed the party line and lampooned us. The media in the rest of the planet, where the governments were more ambivalent about the US actions, were far more sympathetic. The independent media and the voices of individuals were clearly with us. During our long journey through Europe, people in every country along the way fully supported us. We couldn't stop in a small town in Greece, Turkey - anywhere, really - without rallies starting up around us, and people coming out to join us or to support us. It was touching. The disparity between common opinion and the media portrayal of our actions was appalling.

GU: Where do things stand right now with you and the federal government regarding fines & penalties?

Ryan: I'm a certified English teacher, and a former Peace Corps volunteer. I tried to do in Iraq what I was doing when volunteering overseas in a more official capacity. (Ironically, about the same time that I received word from the Treasury Department that they wanted to fine and jail me, I received a commendation from George Bush for my "contributions to global peace and understanding" in the Peace Corps. It rather seemed like Himmler thanking someone for being so sensitive to diversity.) But I digress. My first point

of contact was a phone call from the Treasury Department. It boiled down to, "You owe us \$10,000. Even if you pay the \$10,000, we can still try you criminally for up to 12 years in jail and \$1 million in fines, and there is no due process or appeal process of any sort. We don't even have to tell you what evidence we have against you." It actually woke me up in the morning, and seemed so absurd that I thought it was a friend playing a joke on me. It wasn't, although it would be almost funny if it weren't happening to me. As it turns out, the Treasury Department has the authority to levy fines without any sort of due process, simply based on their suspicion that someone might have gone to Iraq. I ran to the constitution to see if this was right, as I remembered something in there about people not being able to deprive citizens of liberty or property without due process of law, but apparently I was reading some old version or something. Only after the American Civil Liberties Union accepted my case, and they performed a request under the Freedom of Information Act were they able to get anything resembling a written response from the federal government. Apparently, they're still prosecuting people for having gone to Bosnia, so I have no idea whether they're going to kick down my door and seize everything I own tomorrow, or ten years from now. It's worth noting that out of the Human Shields from over 50 countries, it was only illegal for Americans to go and see Iraq first hand before we "liberated" it. I can't help thinking that we should restore freedoms at home before we try to start exporting our brand of "freedom" overseas.

GU: Other than the official government flack, have you received any personal confrontation about some sort of idea of unpatriotism?

Ryan: The first person that I talked to when I stepped off the plane back in the US was a customs official, who demanded my passport, and searched it for the very unobvious full-page Iraqi visa. He was red-faced and shaking, he was so furious. "How could you

go over there?" he sputtered out, "All those people hate us!" I had just spent a month among some of the kindest, most gentle people that I had ever met. I played with their children, took their hospitality, and was, upon my return, hoping to portray them to my fellow citizens back home. The anger and fear, really, more than anything - of that official scared me and threw me off guard. All I could manage was "No. No they don't." Words failed me.

GU: What, if anything, are you doing now to stay active in protesting the Iraqi war?

Ryan: Upon my return, being somewhat stressed out with the large amount of media attention and constant (often hostile) interviews, I found comfort in an organization called Peace Action Wisconsin based in Milwaukee. I started getting more active with them, joining in more conventional protests, and I now sit on their Board of Directors. I ask that if anyone wants to support our right to dissent and travel, that they send donations to them instead of myself:

Peace Action Wisconsin
1001 E. Keefe Avenue
Milwaukee, WI 53212
414-964-5158
www.PeaceActionWI.org

GU: So.....how's biz these days at Trounce Records?

Ryan: Heh. Well for a while, I was being interviewed on TV pretty frequently in the store and people would call up saying "Do you still have that black record bag that was behind you on that NBC interview?" but business has trailed off a bit under this economy. I suppose I could have a trouncerecords.com "Our country is insane - everything must go" sale, or a "Get your hands on these low, low prices before Uncle Sam does" sale, but I resent Ford when they use patriotism to sell cars - I'd rather not use dissent to sell turntables.

For the complete interview, please visit: www.getunderground.com



1208 Screws Punk Rock

By: Micah Lashbrook

"The fucking Pitcher House doesn't open till 3 o'clock," grumbles Neshawn, guitarist for punk rockers, 1208. Instead we've saddled up to the bar across the street at the Hermosa Saloon, a laid back Cali cowboy bar on PCH. As we attempt to lick the hair of the dog, enter Alex Flynn, vocalist and front man for this punk band

making music, the world would be a better place. Mou-hahahaha!

Building off their posthumous first release, 2002's *Feedback is Payback*, *Turn of the Screw* demonstrates an expanded sonic range without abandoning 1208's signature machine gun power chords

telecaster to his Ernie Ball, a Les Paul and various strats. In the effects department, he inadvertently pays homage to Kurt Cobain's use of a Big Muff pedal from "back in the day."

Meanwhile, Manny raves about his new drum tech—rescued from a stint with '80s hair band Warrant, no less—who added layers of titillating tones to an otherwise simple drum kit. "I think I used 5 or 6 different snares," says Manny. "Some brass and metal ones, a wood one...lots of sounds, we had more fun on this album, as far as getting to use more stuff."

1208 also called upon two different



poised for pandemonium with the Feb. 10th release of their second album *Turn of the Screw* on Epitaph. Fashionably 12-0-late, in steps drummer Mike (a.k.a. Manny) McNamara and bassman Brian Parks, who are just in time for the obvious first question: What's 'Turn of the Screw' mean anyway, we talking carpentry? Sexual metaphor? What the hell?

"We were doing construction at the time!" says Manny. "Hanging drywall and chipping paint," says Alex. "We were gonna call it *Swing of the Hammer*," admits bassist Parks. "But it wasn't as catchy."

Sarcasm already? Fucking punk bands — if only they were as serious about doing interviews as they are about

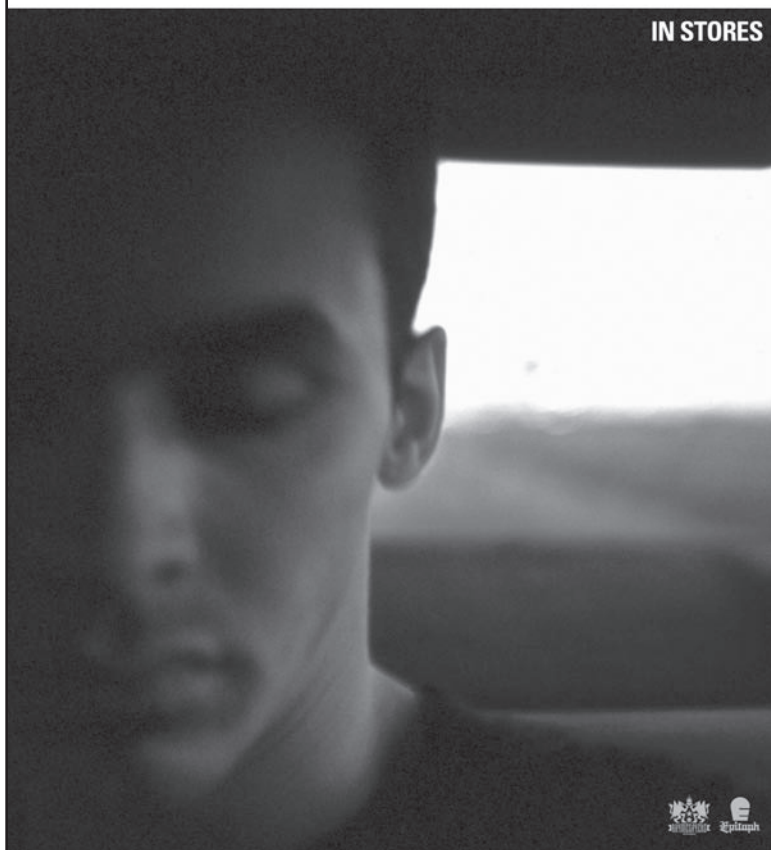
and angst ridden lyrics addressing shipwrecked relationships and societal malfunctions.

But it was that first record's success that has afforded them a little more studio time and a slightly fatter pocket this go around, meaning 'Turn of the Screw' is filled with newfound instrumental experimentation.

"We tried our best with the genre of music to be more diverse," says Neshawn. "We really didn't think we were going to get the chance to make a second album to be honest, so why not try something a little different? With the guitars alone we ended up using around nine different amplifiers." Neshawn also strapped on every guitar within arms reach, from a

producers to track the songs. "We actually tracked 12 songs right here at Stall #2 (Southland are studio) with Darian Rundall," says Manny. "Then there were two more songs recorded at the Steakhouse (another Southland studio) with producer Matt Hyde (Slayer, Hatebreed). So we got the feel of two producers on the same album - the best of both worlds."

But no matter who's at the mixing board, 'Turn of the Screw' delivers 14 choice cuts. Get your blood pumping with thick and chunky guitars on the album's title track, or skip to *The Next Big Thing*'s fist-in-the-air chorus to conjure up genuine oi oi nostalgia. There's a guilty pleasure pop song in there too with "Time To Remember". However it's "The Saint,"



one of two bonus tracks, that delivers an unexpectedly soulful sojourn into uncharted soundscapes for this steadfast punk rock ensemble.

"On 'The Saint' we got a chance to record some acoustic guitars, twelve string guitars, a viola player came in, one of our friends Rodney [Wertz]..." says Neshawn before trailing off in admirable reflection. Alex confirms, "It's the most experimental song we've had – like nothing before."

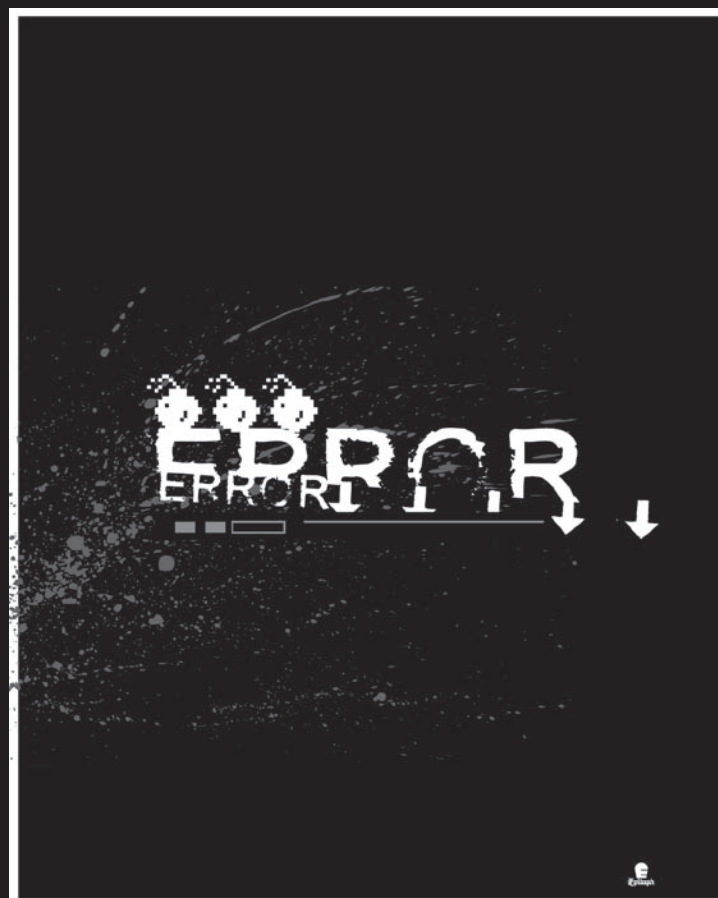
Turns out it was John Cranfield, drummer for The Deviates, not Manny, who pounded out those two extra tracks including 'The Saint' while the 1208 skinman was on sabbatical from the band. "He went to India to find himself – ha!" says Parks...there's that sarcasm again. When asked what the fuck happened Manny says, "I guess I just wanted to see what other options were out there, I even thought about going back to school. [The band] was completely understanding." Nevertheless, Neshawn and Alex have a slightly different take, "Yeah, we forced him back into the band. We put a gun to his head!" they heckled. All signs of disgruntled band members prove nonexistent as they fall victim to each others constant jabs.

All joking aside, I ask Alex if it bothers him that he's always asked to comment on his uncle Greg Ginn, a founding member of Black Flag, and Alex's supposed destiny to be 'punk til u die'. "Totally," says Alex from the inevitable 'uncle' question. "It bugs me because we didn't use anybody ever. We totally made it on our own. But I can see how people see it as the interesting thing about us – so why not talk about that?"

Manny elaborates, "It becomes kind of redundant though. Seems like a lot of people don't know what to say, so they read the bio's and just copy [the connection] under the reviews."

Maybe what people should be writing is how Alex's singing anchors each tune, evolving into a more guttural yet still melodic sound. He's even stopped playing rhythm guitar during live performances to beef up the onstage everything and focus on his vocal delivery.

Witness the entire band's evolution once they hit the road to promote their new album. Or as Parks puts it, "Just go to the shows, listen to [the new CD] and have fun." "And if you can't afford to buy it, burn it" insists Alex. So turn up *Turn of The Screw* – bang your head on something heavy – and thank 1208 for a necessary shot of adrenaline in the So-Cal punk revival. ■



// ripple



LA MENT

By: SAUCEYSACK

Growing up during the early 90's in L.A., DJ Steve1der and his brother Kofax have been engulfed in beats and rhymes since they could pick a booger. Kofax used to hit up the now defunct Hip-Hop Shop where he met DJ Rob-One (R.I.P.) and other influential b-boys dedicated to nourishing a culture enveloped in graffiti, breaking, beat-boxing and all the critical elements of true old skool hip-hop. To 1der "LA ment is about self-expression through experiences growing up in L.A. LA ment stands for L.A. Mentality which is defined by our music."

Peep the B-side on the banging new 12", *Inferno* entitled "F.the P.E." Only in Los Angeles could a track about the parking enforcement be a necessary lamentation. Bass lines rattle your teeth while the savory scratchin in DJ 1der's repertoire helps fuel the fire of Kofax's delivery. They even enlisted Babu from Dilated Peoples to throw some of his trademark skills on *Inferno*. "We hooked up with Babs through a friend of ours who's down with the Dilated crew. Actually, the whole Dilated crew showed love to us for the new 12". Evidence mixed the track and Rakka did the sick artwork...don't sleep on the back cover."

DJ 1der's crates include everything from Gangstarr to The Clash, but he insists "When the real heads come out, straight underground, classics, and breaks!" Though 1der has maintained a busy schedule DJing around town, LAment is top priority - the brotherhood plans to harness the vibe of their after-hours venue appearances into their first full-length album, due later this year. And "To all you meter maids...get a real job!" Out.

www.la-ment.com

Where's your
RHYTHM?



THE PATTERN OF MUSICAL MOVEMENT THROUGH TIME

LARHYTHM.COM

hittin' the streets with the Frames

By Anastos Soultanopoulos



If you've never heard of Irish folk rock band the Frames, don't worry, you're not alone. Despite selling over two million copies of their last studio album, *For the Birds*, recorded with the help of famed Nirvana producer Steve Albini, the band remains relatively unknown in the States, relegated to opening slots for indie faves such as Calexico and Damien Rice. The band's newest offering, entitled *Set List* and slated for a February 24th release here, debuted at number one in Ireland. No small feat considering that the band initially planned to release it on their own over their website. Fiercely independent, the band, who got their start playing on the streets, has been dropped by two major labels throughout their 14-year career, but they've never looked back. In the meantime, their live shows have attained cult-like status in Ireland, bridging the gap between audience and performer, and often creating an awe-inspiring communal vibe that is readily apparent on the new live disc. We caught up with frontman Glen Hansard to see what he had to say about life, music, and the major labels.

You want to explain to our American readers what "busking" is?

It's just street performing. To me [busking] is the most direct way of communicating. Playing on the street, there's a very powerful sort of learning in it, you know? I think it certainly taught me a lot about being able to stand still while the rest of the world is moving, having enough confidence to stand there and go "this is my song". When I was 13 I left school. I fucking hated it. I had a really small group of friends who I didn't really know that well [and I was] doing all the sorts of

things that teenagers do like stealing cars and breaking into houses...When I discovered the guitar, really a whole new self was born. A whole new fucking personality... The first time I went out [to the more affluent South side of the city], I put on my guitar and I started playing...the next thing I knew I was living with a painter and we were coming to town everyday, busking all day, meeting amazing musicians. I met most of the people who are my best friends today through that. We met all of our heroes, particularly The Waterboys. They were living in Dublin and they'd come busking with us. I met Van Morrison through busking [and] Bob Dylan. I discovered other music through busking as well. I discovered REM and the Pixies. I discovered I liked a lot of American bands.

You ever go out busking anymore?

Oh yeah, Jesus, sometimes we still do it, absolutely. I never really did it for money, to be honest. We have the dole, you don't have it in America, you know social welfare. It's given to people at a younger age, there's not such a stigma attached to it as there is in America. So when I was younger the social welfare--it's not a lot of money but it takes care of stuff like paying your rent and everything else--it allowed busking to be a love rather than a job. It's one of those things that I and the rest of the band have tried to steer clear of making money off of. It seems friends join bands, and they



make good money, and it gets very comfortable and before you know it they're just doing whatever makes the most money. You see it in all artists, especially painters. They hit on a good painting that sells well in galleries and before you know it, they're not asking questions anymore. They're just repeating themselves. It's really important to try to keep the whole idea of money and that part of success out of your immediate frame.

One of the most striking things about Set List is the incredible energy being thrown back at you guys by the audience.

We have this kind of relationship with our audience – it's almost like one of those shareholder things where, when they invest any money in the gig, we let them know exactly where it's going. Those gigs were a real special event for us. The whole ambition

behind that record was just basically to make enough money to make the record we're making now. There was no deal in place. We were thinking hopefully we'll sell a few thousand copies. And then this distribution company in Ireland had the money to put us out properly. We put it out and it fucking knocked Justin Timberlake off of number one. We were shocked. It wasn't like "Yes, we've done it!" it was more like, "that's really funny," you know? And it's now our biggest selling record and the whole philosophy behind that record was literally, "Let's just throw this thing out and see what happens." A lot of major [label] marketing philosophies are just like the mushroom theory: keep them in the dark and feed them shit. Keep everybody, including the band, in the dark about the finances or the marketing strategies or whatever else, you know? We've always had a pretty direct relationship with our audience even when we were signed to a major [label].

Tell me about the antiwar rally you played last February in front of 100,000 people.

Ireland is a neutral country, and you know, fucking England's all crazy, going off to war, and they're using airports here in Ireland as a sort of stop off point. It wasn't a celebrity act, no bullshit like that. It was just about going and being part of the people, you know by being another human body in a crowd. My presence was my protest and it counts for something, you know?

So you don't see the Frames becoming politically motivated in terms of their lyrics?

Certainly not. I think music is in the realm of dreaming. Politics – I mean Woody Guthrie did it so well, Bob Dylan did it so well – I never even dreamed of making a social comment in music. Music should be about what goes on in the heart and not what goes on in the head. I have to let the whole lyrical thing be much more of a spiritual thing – not Spirit, but you know, something that comes out of your chest rather than something that comes out of your brain. My brain is a bad

neighborhood, you know. Every time I go in there I get beaten up. This head music is very interesting for a couple of listens, but in terms of a

"A lot of major [label] marketing philosophies are just like the mushroom theory: keep them in the dark and feed them shit."

record you listen to all your life – Joni Mitchell's *Blue* or Tom Waits' *Closing Time*, those records were all born out of the blues as opposed to our political climate. To me, I find that once it becomes political it becomes dated and all good music is timeless.

"Fitzcarraldo" – great song. Is that the song that got you motivated after Island dropped you guys?

Absolutely. After that record we were so hurt. We were such a young band. We had been dropped man. That's it. All the big questions start coming, like what the fuck am I doing with my life, you know? Am I wasting my time completely? And afterwards we just buried ourselves in rehearsals. And I think the only reason we rehearsed every day was to be together, to console each other. Because basically, we were all fucking hurting. I remember coming home after rehearsals one day and [a] film was on the TV. At the end of it, I was so taken by the film and the music that I wrote down all of the credits, and I asked people and they said, "Oh that's Fitzcarraldo by [German director] Werner Herzog." And I went out and I found the film on video. I went and wrote a song based on the experience. Getting over that kind of loss, like being dropped off your label – the last time we were dropped we had a party. It was like, "Yes! We're fucking clear of that bastard." But that first time...it really hurts. You know that whole, "How the hell are we ever going to get over this?" But we did. And that's what the film is all about. A couple of years later we actually managed to get a copy of the album to Werner Herzog.

Some day that song just might propel someone else who's been rejected.

Well, lets hope, man. That's what it's all about, you know. ▪

swamp sound

by wasim muklashy

"The Castle Grayskull toy with the mic that makes your voice sound like Skeletor. My whole musical genre is based on that toy."

this is coming from the man who walked away with 1st place at the DMC Championships the very first time he entered in 1996, a man who has worked with such visionaries as the Crystal Method, the Dust Brothers, Richard Humpty Vission, Kool Keith, and Tom Morello. A man who made a career-boosting appearance in Doug Prey's 2001 award-winning DJ culture histo-mentary, "Scratch," and a man who somehow still found time to produce remixes for the Beastie Boys, Morcheeba, Rob Zombie, and Soul Wax. While acknowledging the fact that the 4-year stint has expanded his audience reach to a broad and dedicated demographic, DJ Swamp rightfully and confidently proclaims, "I am not just Beck's DJ." It was just another gig on the journey towards artistic independence.

All his hard work has recently afforded him the opportunity to set up his own

label, Decadent Records, as an avenue to express with complete independent creative freedom. Though he's consistently tended towards Drum n Bass beats over the years, "I definitely like the freedom of it cuz there's not really any rules to it yet, and it's to me where hip-hop is going," Swamp just as confidently proclaims "but I don't pledge allegiance to any particular genre. My background is hip-hop, but I'm a mixture of hip-hop, drum 'n bass, metal, and whatever else I'm feeling at the time."

We caught up with him after a relatively subdued teaser set at the Sunset House of Blues..."house rules...no pyrotechnics...ever since that whole Great White thing." Though he was unable to show off the fiery madness that has become his trademark, he was excited and anxious

to lead us through a virtual mini-tour through the twisted mind of Swamp. One of the first things he showed us was his new video for the track "Plastic Surgery," directed by Eric Zimmerman. It was a wildly voluptuous journey through an operating room in which I wouldn't mind being the scalpel. "This time, I got a real pro, I lucked out that the guy wuz a fan and into my stuff. He did 'Head like a Hole' for Nine Inch Nails and all the editing for 'Hi My Name is' by Eminem."

Be sure to keep an eye out for the video and an ear out for Swamp's latest album, still untitled at time of printing, sometime in the first half of 2004. You'll catch this recent Final Scratch convert flowin' on the mic, cuttin' on a scratch, and threadin' all sorts of wickedly sexy insanity throughout the drums and the bass.



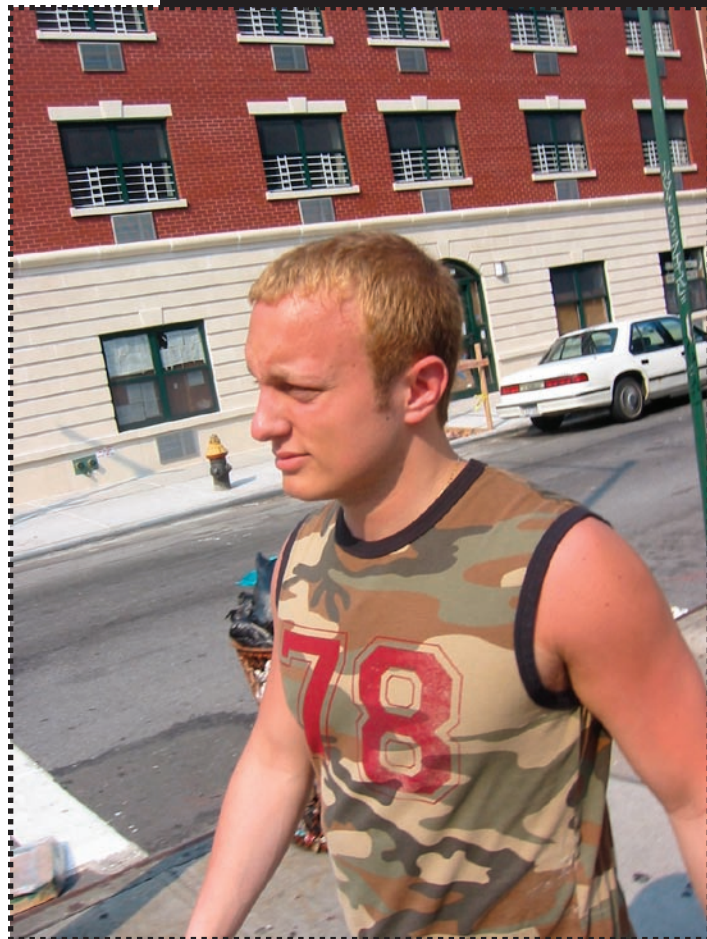
HISHAM SAMAWI

by wasim muklashy

He was born in Libya “but once Khadafi came to power, we left there” and was raised in Switzerland. The single grounding factor in this half-Syrian, half-Austrian’s turbulent life has always been music and it’s finally paying off for one of the hardest working DJs / producers of our day. Though he wasn’t exposed to electronic music until, as a college student, he did a semester abroad in Australia, the experience turned out to be the first day of the rest of his life. “That’s when it really all happened. I went to my first club at a place called Home in Sydney, and basically, I fell in love with it. I never really had experienced music on that level before, where it can impact you and evoke such an emotional reaction. From then, it was obvious to me that it was something I wanted to do.”

He’s been an active member of the New York production company, Native Theory, “as an avenue where we could express ourselves,” and a member of the DJ/producer trio, Dirty Gringos, “where we kind of focused on finding stuff that no one else had.” Over the past year, Hisham has produced remixes and original tracks for labels including Plastic Fantastic and Astralwerks, he’s played at the Big Apple’s most esteemed venues, including Arc, Centro-Fly, Discotheque and Subliminal Sessions, sharing the decks with the likes of Eric Morillo, Dave Preston, and Phil K. His work is currently being charted and played in heavy rotation around the world by top DJ’s such as Danny Howells, John Digweed, Danny Tenaglia, Saeed & Palash, and Lee Burridge. Even Sasha was recently spotted snatching someone’s copy of Hisham’s mix cd and also currently spins Hisham’s breakthrough track, “Cowbell.” The world is finally starting to take notice of Hisham Samawi. “It’s crazy to go from starting off and looking up to these guys and not really thinking you could ever make something they would play to the point where it actually happens...it’s mind boggling.”

The truly mind-boggling part is that Hisham’s first release, “Cowbell,” was less than a year ago, and it proved to be one of the biggest tracks of the 2003 Winter Music Conference. It will be released this fall, along with a slew of Hisham Samawi/Dirty



Gringos productions. Look for “Cowbell” on Farm Records and “Tamber’s Delight” on Barely There Records, as well as “Kakon,” “Spirals,” “Addicted to Breaks,” “Bumpin’ Tacos,” and “Throwin’ Down” in the coming months. “It’s a lot of fun,” he tells us. “I’ve been working very hard in the studio.”

And he’s been working just as hard trying to bridge the gap between a people and itz leaders. “I had this guy from Israel contact me to play over there. I would definitely like to do something like that...it would be a cool symbolic thing to play in an Israeli club and through the music just have everyone drop all the drama...dance...and remember what life is all about.”

www.nativetheory.com

SAUL WILLIAMS

pops a WHITE head

by wasim muklashy



If you were looking for a heartfelt, emotional 9-11 tribute event, you most definitely got it. But if you were expecting flags waving and lit candles and prayers and long-winded speeches on defending freedom in America, you came to the wrong show. Don't be quick to confuse this with an anti-patriotic or anti-American event...quite the contrary. This was as patriotic and American as it gets. The purest form of freedom of expression and display of truth this side of the Atlantic. This was pure poetry. This was painfully real. This was Saul Williams.

"Out of destruction comes creation."

Dark...introspective...analytical...thought-provoking...no-holds-barred...almost offensive.

"This show is in memory of those that passed and in honor of those who live!"

He spent the first 5 minutes spitting out, in his trademark fluid-fashion, the carnage and atrocities that America has had its hands in at home, as well as abroad...the Middle East...the Native Pre-Americans...Blacks...South America...Europe...Asia. This sent the anxious sold-out crowd at the Troubadour in Hollywood (the motherland of farcity and synthetic realities) into an immediate hush. It was not what they were used to, not what many of them wanted, but this was what they needed to see...what they needed to hear...what they need to carry with them almost in order for the human race to survive.

I had the honor of speaking with Saul about a week after the show and asked him about his immediate thoughts following the events of 9-11-01. Without hesitation he exclaimed "My thoughts on 9-11 were the same thoughts I had when

Bush got elected....WOW! Finally!" Finally? Funny. Those weren't exactly my thoughts. "Those were my thoughts because I knew that in order for things to change, major things had to shift."

His brutal honesty, vocal eloquence and scathing observations are what have helped Saul stand above the rest in a day and age where it is becoming increasingly difficult to question a blatantly subversive and authoritative environment. He goes on..."Bush's election...I was excited because, well, I think of Bush as a pimple. In order to get rid of a pimple, you have to dry it out, then finally when you get a whitehead, you know that pimple's just about gone...that you're very close to healing...and I saw Bush as the whitehead on the face of American politics...but the bad part about it is that after a whitehead, there's usually a bit of blood. With 9-11, I saw it as the inevitable, not that it was predictable, but I knew that something had to happen to shock people into greater forms of relating to the world and themselves. When I think of all the stuff that America has been a part of...I just thought, it's a matter of time before we experience something on our land."

Saul wasn't short on words regarding the subject of our country's major makeover over the past few years. "It's interesting because America is such a special and important country in the history of the world itself and all of the special things that we've grown to symbolize and be a part of. Then on the other hand, there are all of the atrocities that have become second nature to this country. In many ways we have an inescapable past...that I will not call unforgivable, but it's inescapable. It is completely forgivable only because of people that have been in harm's way as a result of our past are forgiving people."

For example? "I did a reading in Boulder, Colorado and the place was really packed so I had to stand on top of a table on the stage so that everybody could see. So I'm standing on the table

speaking and I referred to America as 'stolen land.' Well, a young Native American man raised his hand and he goes, 'Saul, might I correct you? America is not stolen...we share it and continue to share it'. So I had to correct myself. I was like, wow...that is the spirit that we have manipulated. Why would we try to manipulate such giving spirits?"

So when did you realize that you couldn't keep quiet anymore? That you needed to speak up and question all those things around you? "I've had several moments. One moment was when I was in the 7th grade. I had a teacher talking about

"... something had to happen to shock people into greater forms of relating to the world and themselves ..."

blood types in biology class. So he goes, 'If a brother was driving a Cadillac on a golf course and he hit a gentleman in a golf cart, how many people think the brother would help out the gentleman in the golf cart?' I stood up, walked out and the teacher ended up getting a permanent file on his record. Another time, in Social Studies class, there was a multiple choice test and the question was 'What is our motherland?' The answer was supposed to be England or Europe or what-have-you. Well, my answer was 'Africa' and I got it marked wrong. So there ended up being a protest and they realized how problematic it was to have that question. There've been tons of moments like that. Those were the times that I realized you need to always question authority."

Saul was definitely prepared with an arsenal of important voices on that chilling Thursday evening at the Troubadour. The impressive aural army he asked to join him onstage as his 'supporting cast' was announced only hours before the show, but there were still almost as many people stuck outside trying to sneak a peak into the

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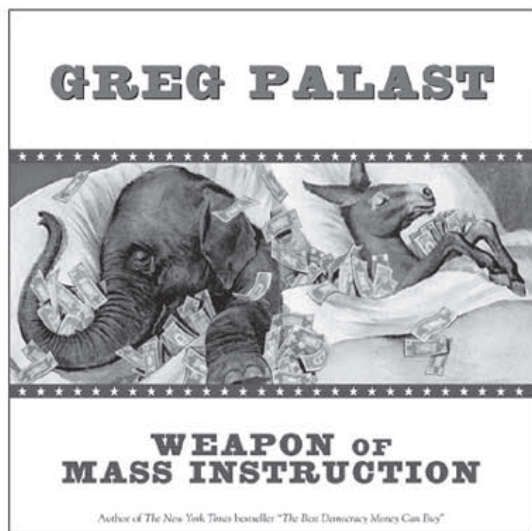
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monumental event behind the double doors as there were inside.

"I'd like to introduce a few of my friends who I've asked to join me this evening... please welcome...Zack De La Rocha!"

Yes, *the* Zack De La Rocha. He walked out onto the stage to a rowdy ovation, proceeded to the mic and began ferociously reciting Amira Baraca's 1200 word poem "Somebody Blew Up America." (<http://www.counterpunch.org/poem1003.html>) For those of you who don't remember – or most likely never heard – Amira Baraca was a Nobel-Peace Prize winning poet who was stripped of her laureate after publishing this poem following 9-11. "Freedom??? Yeahhh...right!"

The crowd now knew that this was no sugar-coated, beat-around-the-Bush, night-out-on-the-town, shiny happy people evening. They got so quiet you could hear their heartbeats. Tonight, the stage was going to be shared by a group of fiery outspoken recognizable personalities who were and are courageously standing up for the honorable ideals that our great country was built upon. The same ideals that have been so diluted by dead presidents and aggressive marketing throughout our past. The very ideals that we are at risk of losing forever if we fail to do something about it now. Freedom. Saul Williams put it best when, after Zack was finished with his reading and on his way behind the drums (yes, the drums), he exclaimed **"Guess who's voice was banned by Clear Channel after 9-11!"**

"Next I'd like to introduce...Serj Tankian!" He walked up to the mic, recited a piece of his own analytical and socially-conscious truth, sat down and picked up a sitar (yah, yah, I know...a sitar?). And finally, "Please welcome... Money Mark!" As he finished a 30-second piece he scribbled on a dinner plate before the show and headed to the only remaining unmanned station on the stage...the keyboards...a stack of newspapers and books was dropped at the base of Saul's microphone stand. They wasted no time. While Zack pounded on the skins with the

same ferocity that we're used to seeing behind the mic, Serj toyed around with his awkwardly chosen set of strings and Money Mark did his magic on keyboards. The stage was finally set to Saul's carefully arranged specifications. Improvisation at it's very best. He proceeded to pick up the front page of the New York Times of that very day (9-11-03) and began reciting just the headlines. As the pace and intensity of the backing music picked up, as did his voice and his anger. It built and built and built until not a single negative, violent, scare-tactic headline remained...from front to back...of the nation's biggest newspaper. This was not a show. This was simply what's being drilled into our heads...our minds...our very being...day after day, story after story, headline after headline. This was a display of pure, raw, powerfully evocative, heartfelt emotion. You can't script that...

"I introduced Zack and Serj the day before," Saul explains. "We all met and they brought their instruments and we were all ready to rehearse for it, I mean really rehearse, but as soon as they started playing, within like 10 seconds, I was like, 'WOW! You guys have amazing energy together and I don't want to fuck it up...so just stop...[save it].' We only played about a half hour, 45 minutes before-hand because it was so good, it was amazing." And by the time the four hit the stage that chilling Thursday night, it was obvious that they were ready to explode.

After they powered their way through 4 jams, they met and embraced at center stage, then reluctantly walked off to watch the rest of Saul's performance. They didn't want it to end. They have so much of importance to profess and no matter how much they do, they know there's still more. And they want to do it

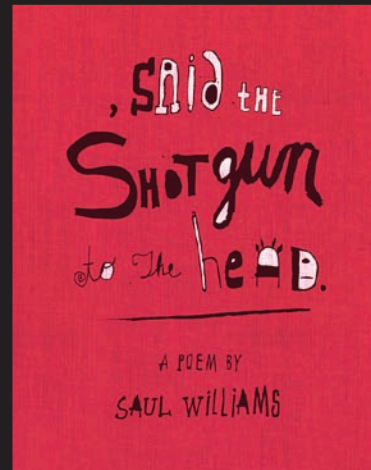
all. Saul couldn't help but think out loud, "I feel like a part of something historic." When asked about this, he humbly explained "That just really spoke to the fact that I was on the stage with people that I really admire, whose work that I really admire. Whose voices that I really admire. And that those voices had chosen to lend their voices to my vision for the night was an amazing compliment."

And the lead voice that evening shines just as bright in his latest book, "said the shotgun to the head"...a beautifully structured, gut-

wrenching book/poem that took him 4 years to put together. "Around 9-11 is when I realized the importance of the poem," Saul explains. "It started out as somewhat of a love-story to the female messiah (who I had already deciphered as Kali, the Hindu Goddess of destruction and creation). At the time of 9-11, the whole idea of having to destroy in order to build had much greater weight, so at that time, I realized the poem itself would be book length. That's when I set out to focus my work on the book." All this focus on 9-11 and the face of American politics today seems to be the central theme for the strong message that Saul is trying to convey.

"9-11 was an alarm clock and if the alarm clock went off at 7am, I'd say it's only like 7:50 right now. We're still a bit groggy, we haven't really had anything of substance to eat yet, we haven't had our morning coffee, so we're not bright-eyed. We could easily fall back asleep." You really think so? "Yeah, I think so. Falling asleep means not giving a fuck. Falling asleep means not speaking up and letting Bush and whoever do whatever they want in the name of counter-terrorism. Falling asleep means not raising questions."

"If we're not careful, we'll end up exactly where we're headed." ■



ARCH ENEMY'S ANGELA GOSSOW



It's disturbing, there's permanent war going on and no one can do anything about it. Every country buys so many weapons, we spend 60\$ billion

dollars ever year on weapons, I mean, who's gonna use all this shit you know? You use it once, and the whole planet is gone. Schools are really bad, education is going down and we still spend so much money on weapons.

HISHAM SAMAWI



For me it's cool, cuz by not looking stereotypically Arab, people get to know me first, and they might not have ever gotten to know an Arab person

before. I'm also Muslim and so once they get all these negative stereotypes and then they know I'm Arab, they approach it differently cuz I have the ability to explain things that they might not understand about the culture and why things are a certain way. I can also teach them that it's not like Arabs are over there plotting to kill Americans because we have freedom and all that. It goes much deeper to like, foreign policy and a lot of political leaders doing things in their own best interest for monetary gain or whatnot. Sure it's tough to see people that are kinda representing you in a way doing bad things over there and it frustrates me, but you know, the world's never been perfect, so I kind of take it upon myself to educate people and show them something different.

MIKE PARK



The anti-Bush sentiments seem to be the norm in punk rock politics, but how many of you are actually doing something about this? Are you even registered to

vote? The 18-25 age range is the least participating group in the electoral process. Actions are stronger than words. FUCK BUSH? Yes...But talk is cheap.

THE CRYSTAL METHOD



KEN: Bush. I would never vote for him. Anybody BUT Bush. I'd like to have a President that can read. That can put a sentence together that makes sense. And one that can keep us out of wars. This guy's insane.

SCOTT: We have a wonderful life here in Southern California and we're very proud to hold onto a passport that says United States on it, but I very seriously doubt I'll be voting for Bush. I just don't think that the country is heading in the right direction.

LES CLAYPOOL

I truly believe the world exists because of a certain balance. We need the extreme left. We need the extreme right. But if we just had one or the other, we'd be thrown off balance and things would become chaotic. And when it shifts dramatically to one side or the other, it makes me a little nervous...Unfortunately, from my perception, the most powerful elements of the media tend to lean much farther to the right than to the left and I just think it's dangerous. But it's starting to swing back to the left, so that's a good thing.

I'm sure there's somebody that's gonna read this and go "Oh you're just a bass player. Shut the fuck up." But you know, I'm a parent and I'm as politically aware as I possibly can be. I even got to talk to Howard Dean for an hour or so. He's a good guy. A very intelligent man. And I think it's been a long time since we've had either of those elements in that powerful office of the Presidency. That's who I'm rooting for.

1208



WAV: What would you have done if you were the first one to find Saddam Hussein cowering in his foxhole?

BRIAN: I'd shake his hand, take his money and punch him in the mouth.

WAV: What would do if you were the first one to find George Bush cowering in his foxhole?

MANNY: Ask him for his coke.

BRIAN (breaking a long pause): I'd probably fuck 'em.

JEFF OTT



Since March 20th, 2003 we've seen the deaths of at least 7784 Iraqi civilians, 358 US military personal killed, 2101 US military personal non-fatally wounded, we've spent 82 billion, with another 87 billion appropriated. This action was premised on information that was known to be false. Consent for Congressional approval was manufactured by the administration intentionally making false links between Iraq and Al-Queda. This action was also

done in direct opposition to the will of the entire world, as was evidenced on February 15th, 2003.

I would like to counter the argument that says, "Well we're in there now, if we left it would devolve into chaos....." I disagree. I think either through impeachment or mass movement or the next presidential election, we have the opportunity to be rid of Bush and come up with a President that would go and apologize to the world for what happened under the coup that less than half of America considers an election. The world is unwilling to assist in rebuilding and maintaining security/order in Iraq because they know we're there for oil contracts, and they don't want to pay in money and lives so that we can plunder. We need a President who will not only apologize, but also withdraw 90% of US troops and Halliburton and Bechtel. The world will trust us when we are no longer in a position to plunder. Until then we will only become less safe and more targeted.

How do we make right what we have done?

Why didn't we invade 10 years ago?

Every time the US gets into military action we get the quick "25 years in 15 seconds" catch-up news stories that explain why the horrendous dictator of the week used to be on the CIA payroll and why we used to support him. How come we don't have a national dialog about where our military aid goes?

We have literally created every person/regime we've gone against in the last couple of decades: Manuel Noriega, Saddam Hussein, Osama, etc. Why don't we make a policy not to support theocrats and murderers so they don't come back to haunt us later?

Why don't we have a national dialog about why we give out agricultural aid credits to countries that can come to America and buy the components to build biological weapons (which is how Iraq paid for theirs)?

Why don't we make a policy that says we don't back countries where women are still denied things like voting rights (Kuwait, Saudi Arabia, etc.)? - Jeff Ott

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Patriotism Versus the Passion of Tango

By Shlomo Sher

My girlfriend and I went to the Hollywood Bowl to experience the “passion of tango”, but instead of the romantically dramatic tension that characterizes the bars of Buenos Aires, the first thing I heard was the American National Anthem. In that glorious bowl nestled in the hills, on a beautiful summer night, the city’s premier band struck out the chords to the Star Spangled Banner and thousands of people stood up and put their hands across their hearts, many singing the lyrics along with the band. The Russians below and to the left of me, the Latinos above me, most everyone - they all stood up and participated in this ritual of patriotism. My girlfriend, rising, looked down at me and noticed I wasn’t doing the same. “Aren’t you going to stand up”, she asked. I looked around and realized that as far as I could see we were the only ones not standing and felt awkward. But no, I wasn’t going to stand up for the Big Song – not for any sort of intentional protest, but because it would’ve been even stranger to participate than to be the odd man out. Had she not mentioned it, the thought would have never crossed my mind.

I mean, I thought we were here to hear Argentinean Tango - what did the Big Song have to do with anything? Sure, somewhere back in my mind I knew that the national anthem is presented before ‘major’ events like sports competitions, but I no longer really attend those types of mass public gatherings, so this sudden demand for me to ‘show my patriotism’ took me by surprise. The truth of the matter is, I just don’t “get” it.

Let’s consider an editorial I wrote for the Daily Bruin 9 years ago as a response to a statement made by the editor of UCLA’s Jewish newspaper that the growing rate of inter-marriages between Jews and Gentiles was extremely alarming. My verdict was that people live their lives in accordance with what fulfills them and that any group affiliation which fails to do so becomes irrelevant and disappears into the cultural relics of history. Was the idea that the dilution of Jewish blood contributes to the dilution to Jewish identity troubling? Not at all. Jewish identity mattered only so long as individual persons cared about it, and once they stopped doing so, the question of cultural preservation becomes one more suited for a museum curator or anthropologist. Millenniums of marriage rules keep the blood pure to keep the people united – but all I see are individual fears pooled collectively into an unwarranted cultural prejudice. Had my family never moved here I could possibly be a patriotic Israeli, or perhaps a Latvian or Ukrainian or even Argentinean if that’s where the jobs were that they decided to follow.

But that’s not what these people are standing for. No one here is standing in respect and admiration for those who have cared and given so much to others. They’re standing for something very different, they’re participating in a ritual in which they nominally say to each other: “WE ARE! WE ARE! WE ARE!” It plays itself out as a community ritual of enormous proportions, identifying the social bond connecting them all into one cohesive, mutually-respecting, value-sharing, community. Then immediately after the show they all lock themselves up in their private transport systems, drive home, beep beep their car alarms, lock the front door, turn on the TV and remember to fear one another. The feeling of community builds up through mutual interaction, shared experiences, personal connections, and empathy – and the Big Song is a sorry shortcut down a road of false promise.

Perhaps the only truism about patriotism is that it’s always good for those in power. A country’s government is usually the most visible and stable symbol of social unity, hence its support becomes the focal point of patriotism... while its critics become the enemies of the people. Being patriotic amounts to declaring your support for your government – putting those who oppose many of its particular policies at conflict. So when popular conservative extremist Ann Coulter brands all liberals as unpatriotic and traitors to their country, not only is she being disingenuous, she’s also protecting the status quo as a member of this country’s elite.

There’s something about a tango, the way it scratches itself slowly into your heart and makes you bow to the awe of passion with it. There’s something about a tango, something so exquisite and sublime and exotic and intensely emotional – something so distant from the Big Song! That’s what I’m here for! That’s what I care about! And the Big Song? Well, I guess I just don’t “get” it.

(Shlomo Sher is a philosopher and the Publisher of GetUnderground.com, a major underground community comprised of forward thinking music, news, arts, poetry, events, and life.)



Hey Lunch Lady... Pass Me a Radiolytic Burger Please

By Micah Lashbrook

Guess it was only a matter of time and economic pressure before members of the Franken Foods family crept into our Nation's schools. Starting January 2004, with the consensual go ahead from the United States Department of Agriculture (USDA), the use of Irradiation Technology (IT) will become an integral part of America's National School Lunch Program, effectively turning 27 million youngsters a day into radioactive guinea pigs.

In 2002, our government implemented the Farm Bill, that among other things, aimed to improve "wholesomeness" in school lunches. Upon consorted approval from the USDA, in conjunction with the International Council on Food Irradiation (ICFI), the American Counsel on Science and Health (ACSH), the World Health Organization (WHO), the Food and Agriculture Organization/ International Atomic Energy Association (FAO/IAEA) and 50 other countries who conduct IT practices, all cafeteria ground beef will be subjected to ionizing radiation. For the sake of microbiological safety from infectious food borne diseases (e.g. salmonella and e. coli), lunchtime sloppy joes, quarter pounders and the like will be treated with IT. Sounds lovely and logical doesn't it? Unfortunately, where capitalism reigns, rest assured there is always a hidden agenda.

By the end of 2004 the USDA will become the largest distributor of irradiated foods in the world! Public schools represent an enormous marketplace for a struggling U.S. meat industry, where irradiated foods represent only 3% of market sales even though the Food and Drug Administration (FDA) approved them in late 1997. IT meat costs 16% more (13-20¢ /lb.) than conventional meat products. Our government will generate millions annually, effectively bailing out a fledgling industry thanks to powerful federal funding.

It's difficult to see anything but flashing dollar signs in the eyes of the Powers That Be. Take Tom Billy for example. Not only is he in charge of deregulating our meat industry at the USDA, but he is also the acting chairman of the Codex Alimentarius Commission, the competent international standards-setting body in the field of food safety. Surprisingly, or not, CODEX amended its rigorous labelling standard in June of this year paving the way for IT meats to enter our children's digestive tracts.

The limited scope of labelling required for distributed IT meat is also worth mentioning. While irradiated meat arriving at school cafeteria stock rooms will require labelling, an ingenious loophole does not extend the labelling requirement to either the cafeteria floor or to the parents. Although parental notification is not required, the merciful USDA will "encourage" schools to let parents know. Why cause a fuss with dissenting consumer

groups and thousands of objecting teachers, parents and children when you can simply *not tell them*?

Is it really better for you? The ACSH proclaims, "There is no other food technology that has undergone more safety tests than food irradiation." Who cares?! A respected European research team recently found that IT foods develop alkylcyclobutanones (a radiolytic byproduct not fully researched by the FDA), which promote tumor transformation in rats and cause genetic and cellular damage in human and rat cells, leading to a marked effect on fertility and longevity. Furthermore, IT kills most (not all) bacteria in food, but still leaves some potentially disease carrying bacteria behind. Conflicting evidence is boundless, yet 27 million kids are about to be served sh!T sandwiches for lunch each schoolday.

Malice resides in the fact that we all know who's going to be eating these "nutritional" program lunches. It won't be the Prom Queen or Richie Rich, but the low-income kids who can't eat otherwise. 5 days a week for their entire adolescent scholastic career, minorities and poor white boys will be raised on IT meats, representing yet another controlled experiment by our supposed philanthropic government. Anybody remember what lead in the water did to our children in the Los Angeles Unified School District back in the early '90s?

There are alternatives to IT foods that can be furthered of course, including a more rigorous education in organic living (yeah, it may sound cheesy, but think for a second...can that really be a bad thing?), or perhaps by simply focusing on the improvement of existing slaughterhouses and food processing plants. Yet the lunchtime menu change is inevitable without a concerted effort by citizens committed to a healthy food chain and future. Remember, you are what you eat... until you become it.

To become a bit better acquainted with IT in our National School Lunch Program and in your lives please visit:

- www.organicconsumers.org/irrad/ForStudents.cfm
- www.citizen.org/documents/opposeradfood.pdf
- www.acsh.org/publications/booklets/irradiated2003.html

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The ^tLos Angeles Times

VOL XXIII, ISSUE 23

Lost Angeles, Wednesday, February 25, 2004

BY SCOTT SHAPIRO

The Battle for the 2018 Presidential Election

The Governator vs. The Mind - what does the crystal ball say?

In the most anticipated of matchups since Freddy vs. Jason, the unthinkable has come true. Courtesy of Fox Pictures and the WWE, with campaign finance reform a continual national joke, our nation prepares itself for the showdown of all showdowns in tonight's presidential debate. Jessie "The Mind" Ventura has taken a page from his Republican opponent going into tonight's debate, stating at yesterday's pre-debate weigh in: "It's like I said when I went up against Chico Santana back in 1983 - win if you can, lose if you must, but always cheat." Ventura was met with a swift reply of "Fuck you asshole" as opponent Arnold Schwarzenegger had a brief acid flashback to the set of COMMANDO as he prepared to fire off a round at Bill Duke's head. Duke ironically enough is now positioned as Jesse Ventura's running mate just as he was his cohort in another of Schwarzenegger's 80's sci-fi classics, PREDATOR.

Arnold ended the pre-debate weigh-in by talking about the intelligence of the American people. "American people are not stupid. They see the movie posters, they've seen me outlive

the Brain in PREDATOR and he was afraid of me in THE RUNNING MAN. Nothing here is any different. Do you notice how the debate tomorrow is being advertised? It's Schwarzenegger v. Ventura, not the other way around." Later during the brief question and answer session, while holding a reporter over a 50 foot cliff by his legs with his right arm, Arnold was asked: "Governor Schwarzenegger, do you remember telling the people of California that you would turn the state's economy around? What happened to that pledge?" Arnold wittily replied with another movie line that shot him into the Governorship back in 2003, "I LIED!" Arnold then dropped the reporter to his death.

Melissa Hartwicke concerned about J-Lo

Why isn't anyone else?

In the small town of Decatur, Illinois, there is a problem that



the rest of the town is ignoring and Melissa Hartwicke isn't taking it anymore. Melissa, a home-schooled 29-year-old cocktail waitress living with her parents, is deeply concerned about Jennifer Lopez in the wake of her tragic break-up with Hollywood heartthrob Ben Affleck and is even more concerned with the general town apathy toward the subject. "I mean I just don't get it," she says. "You'd think we could do something. You know, like a 'J-Lo Watch' in the local paper everyday or have some kind of movie marathon at the AMC, showcasing classics like 'Enough' or 'Maid In Manhattan.' We could use the proceeds to send her a gift basket." Having experienced a devastating break-up recently with the local elementary school's Crossing Guard, Melissa knows what it's like to have her heart broken. "To be honest, I'm most worried about

the Oscars. I mean not only will J-Lo and Ben be in the same room together, but can you imagine the awkwardness when Gigli wins for best picture and both are on stage together? Hell I can't even drive by Decatur Country Day anymore. I mean the horror of it all. "

Melissa also feels a very strong cultural connection to her idol. "I mean it's not like I feel like I just connect with J-Lo on a woman to woman basis. I also feel like having Juanita as my parent's full-time maid enables me to understand J-Lo Hispanically-speaking as well. I wonder if she would like the carne asada Juanita is good at making?"



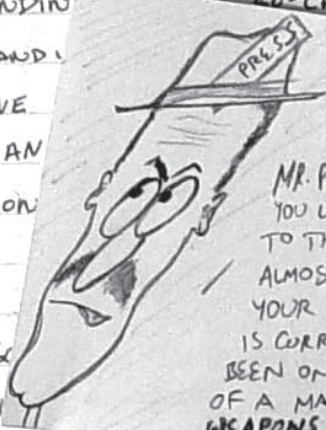
THE FANT

THE QUESTIONS THAT CANNOT BE ASKED

THE REAL NEWS STORY OF LAST WEEK WAS THAT OUR PRESIDENT LEARNED HOW TO FORM A COMPLETE SENTENCE. LAST SUNDAY'S MEET THE PRESS INTERVIEW WITH TIM RUSSERT DISPLAYED DUBYA IN PRIME FORM AS HE WEAVED IN AND AROUND RUSSERT'S SOFTBALL QUESTIONING LIKE A MAN WITH A CIGAR AND AN INTERN. THE GUY NEVER SPOKE SO WELL IN HIS LIFE. THE PRIMARY LINE OF QUESTIONING OF COURSE WAS REGARDING IRAQ'S WEAPONS OF MASS DESTRUCTION, OR LACK THEREOF, A YARN THAT BUSH HAS SPUN SO MANY TIMES, HE PROBABLY MUTTERS IT IN HIS SLEEP. "FREEDOM... EVIL... MADMAN... OIL..." WHOOPS. THAT LAST ONE SLIPPED OUT. YOU SEE, EVEN THOUGH THE ENTIRE ~~WORLD~~ WORLD IS WELL AWARE OF BUSH AND HIS OIL CONNECTIONS - DATING BACK THROUGH FOUR GENERATIONS OF HIS LINEAGE, IT WAS APPARENTLY A NON-FACTOR IN OUR INVASION OF THE SECOND MOST OIL-RICH COUNTRY IN THE WORLD. THE NUMBER OF TIMES TERROR OR TERRORIST WAS MENTIONED IN THE HOUR-LONG INTERVIEW? 22. THE NUMBER OF TIMES OIL WAS MENTIONED? 0. HALLIBURTON? 0. DICK CHENEY? 0. CHINA? 0. ~~THE CARLYLE GROUP~~ How ABOUT THE CARLYLE GROUP? YEAH RIGHT, THIS IS NETWORK TELEVISION. WE WERE PROMISED AN INTERVIEW THAT WOULD BE "TOUGH BUT FAIR", BUT WHAT WE GOT WAS A BUNCH OF FLUFF AND AIR. THE SMOKE AND MIRRORS SHOW PULLED OFF ANOTHER MAGIC TRICK, MAKING ALL PERTINENT QUESTIONS DISAPPEAR, LEAVING ONLY THE ENTIRELY IMPLAUSIBLE AND EASILY REFUTABLE LINE OF REASONING THAT WE WENT TO WAR TO RID IRAQ OF WEAPONS OF MASS DESTRUCTION.

THE REASON BEHIND THIS ~~THREATENED~~ IMPROMPTU AND HASTILY ANNOUNCED P.R. MOVE WAS, OF COURSE, DAVID KAY; TESTIMONY THAT "WE WERE ALL WRONG" ABOUT IRAQ'S BANNED WEAPONS PROGRAM BEFORE THE WAR. DAVID KAY WAS THE CHIEF OF THE ~~CIA'S~~ CIA'S HUNT FOR ILICIT WEAPONS IN IRAQ BEFORE HE RESIGNED IN DISGUST. SEVERAL DAYS LATER, CIA DIRECTOR GEORGE TENET WAS ON THE FRONT PAGE OF THE L.A. TIMES, DEFENDING THE PRE-WAR CIA REPORT ASSESSING HUSSEIN'S WMD PROGRAMS. TRYING TO BE AS DIPLOMATIC AS POSSIBLE, HE STATES THAT "ANALYSTS DIFFERED ON SEVERAL IMPORTANT ASPECTS OF THESE PROGRAMS... THEY NEVER SAID THERE WAS AN IMMINENT THREAT." INCREDIBLY, HE ALSO BACKED AWAY FROM SEVERAL KEY CLAIMS ABOUT WMDs THAT THE WHITE HOUSE HAD USED AS JUSTIFICATION FOR WAR. ONE CAN ONLY ASSUME

THAT THE GUY THEN QUICKLY PACKED HIS BAGS AND MOVED TO FRANCE. THE SAME ARTICLE CONTAINS PRE-WAR QUOTES FROM BUSH, CHENEY, AND POWELL ASSERTING UNEQUIVOCALLY THAT SADDAM HAS WMD AND IS INDEED A THREAT. WHOOPS. THAT'S A LITTLE EMBARRASSING. LOOKS LIKE GEORGE TENET HUNG MR. BUSH AND CO. OUT TO DRY IN ORDER TO COVER HIS OWN ASS. MAYBE HE HAS PRESIDENTIAL ASPIRATIONS? ~~THIS~~ REGARDLESS, THIS HUGE DISCREPANCY BETWEEN THE FINDINGS OF OUR INTELLIGENCE COMMUNITY AND THE "INTERPRETATIONS" OF THESE FINDING LEADERS IS THE BIGGEST SCANDAL OF OUR GENERATION AND IMPETUS BEHIND SUNDAY'S RARE INTERVIEW OF THE ELUSIVE PRESIDENT. UP AGAINST THE ROPE IN A BIG WAY, IT WAS AN HAD TO BE ~~ADDRESS~~ ADDRESSED. TO REMAIN SILENT ON AN ADMISSION OF PURPOSEFUL WRONGDOING.



MR. PRESIDENT, WOULD YOU LIKE TO EXPLAIN TO THE WORLD WHY ALMOST EVERYONE ON YOUR ADMINISTRATION IS CURRENTLY OR HAS BEEN ON THE PAYROLL OF A MAJOR OIL OR WEAPONS COMPANY?

BUSH

RUSSETT, HOWEVER, WAS NOT ABOUT TO LET THE CAPTAIN GO WITH THE SHIP. WHEN IT CAME TIME TO DISCUSS ALLEGATIONS "BROUGHT THE NATION TO WAR UNDER FALSE PRETENSES", HE WAS CON-

~~SKIRT~~ SKIRT AROUND THE QUESTION AND GIVE THE SAME SCRIPT HE HAD JUST GIVEN ABOUT THE UNCERTAIN NATURE OF INTELLIGENCE DANGEROUS CLIMATE WE LIVE IN. APPARENTLY, IT NEVER TO ASK BUSH EXACTLY WHY IT IS THAT SOME CRITICS MIGHT T HE PURPOSELY MISLED THE WORLD. TO ANYONE WHO ISN'T

A WELL-PAID CORPORATE SPOKESMAN MASQUERADING AS A JOURNALIST, THE ANSWERS ARE AS PLENTIFUL AS IRAQI OIL. WHETHER YOU WANT TO ZERO IN ON THE GIANT WEAPON, AIRPLANE, AND OIL COMP, WHOSE EMPLOYEES PAST AND PRESENT STAFF THE RANKS OF OUR

(SEE THE LAST PAGE OF THIS MAGAZINE), OR THE ~~WMD~~ OIL EMBARGO AGAINST THE U.S. THAT HUSSEIN WAS TRYING TO ORCHESTRATE ~~WMD~~ THROUGH OPEC, OR MAYBE GO A BIT BIGGER AND DISCUSS THE CRUMBLING OF THE U.S. ECONOMY DUE IN PART TO A MYRIAD OF TRADE AGREEMENTS NEGOTIATED IN SECRET, AND THE NEED TO CONTROL THE WORLD'S NATURAL RESOURCES AS A FORM OF FUTURE LEVERAGE AGAINST SUCH EMERGING ECONOMIC POWERHOUSES AS CHINA, THERE WERE PLENTY OF REASONS FOR INVADING. BUT,

WELL, IT'S BECAUSE WE LOVE FREEDOM!



THAT'S GOOD ENOUGH FOR ME!



RIDDING A COUNTRY OF WEAPONS WE KNEW IT DIDN'T HAVE IS NOT ONE OF THEM.

PERHAPS RUSSETT SHOULD HAVE ASKED BUSH WHY ~~THE~~ COLIN POWELL, IN THE MIDST OF DEFENDING U.S. SANCTIONS AGAINST IRAQ AT A FEBRUARY 2001 PRESS CONFERENCE IN CAIRO, TOLD A PACKED HOUSE THAT IRAQ "HAS NOT DEVELOPED ANY SIGNIFICANT CAPABILITY WITH RESPECT TO WEAPONS OF MASS DESTRUCTION... [AND] IS UNABLE TO PROJECT CONVENTIONAL POWER AGAINST HIS NEIGHBORS." A FAR CRY FROM THE RHETORIC USED BY POWELL AT THE U.N. TWO YEARS LATER TO JUSTIFY THE OVERTHROW OF THE LOATHESOME DICTATOR. IT IS, HOWEVER, COMPLETELY IN LINE WITH THE FINDINGS OF FORMER CHIEF U.N. WEAPONS INSPECTOR IN IRAQ, ^{SCOTT RITTER.} RITTER, WHO SPENT SEVEN YEARS SCOUTING THE COUNTRY, ALSO STATED THAT THERE WERE NO WMDs IN IRAQ PRIOR TO THE INVASION, AND, LIKE KAY, ALSO RESIGNED IN DISGUST. BESIDES BEING A U.S. MARINE WHO FOUGHT IN THE FIRST GULF WAR, RITTER IS ALSO A CARD CARRYING REPUBLICAN. ~~IN~~ IN HIS WORDS, THE BUSH ADMINISTRATION PROVIDED "ONLY SPECULATION, FAILING TO DETAIL ANY FACTUALLY BASED INFORMATION TO BOLSTER ITS CLAIMS CONCERNING IRAQ'S CONTINUED POSSESSION OF, OR ONGOING EFFORTS TO ACQUIRE WMDs." ADDITIONALLY, HANS BLIX, RITTER'S SUCCESSOR AS HEAD U.N. WEAPONS INSPECTOR, WENT ON CNN SHORTLY AFTER THE MEET THE PRESS CHARADE AND COMPARED BUSH AND HIS CRONIES TO "MERCHANTS AND VENDORS [WHO] EXAGGERATE THEIR PRODUCTS IN ORDER TO GET YOU TO BUY THEM."

WELL, WEAPONS OR NO WEAPONS, HUSSEIN WAS A "THREAT," BUSH SAYS. INDEED HE WAS. IN NOVEMBER OF 2000 HUSSEIN BEGAN DEMANDING HE BE PAID IN THE U.N. OIL-FOR-FOOD PROGRAM IN EUROS. AT 30% BELOW THE DOLLAR, IT DIDN'T SEEM LIKE A BRIGHT BUSINESS DECISION AT THE TIME, BUT BOTH SADDAM AND THE U.S. KNEW THAT IT SIGNIFIED A DIRECT THREAT TO THE GLOBAL SUPREMACY OF THE DOLLAR. WITH OVER 50% OF ~~THE~~ U.S. CURRENCY HELD BY FOREIGN INVESTORS, IF THEY WERE TO SUDDENLY PROP A LARGE % OF THEIR HOLDINGS FOR ANOTHER CURRENCY, THE BOTTOM ~~OF THE~~ WOULD FALL OUT OF THE U.S. ECONOMY. AS U.S. DEBT MOUNTED AND THE EURO SURPASSED THE \$ IN VALUE, INVESTORS LOOKING TO DIVERSIFY THEIR PORTFOLIO WERE SUDDENLY TAKING A VERY SERIOUS LOOK AT THE EURO. SUDDENLY, SAUDI ARABIA, IRAN, ~~AND~~ VENEZUELA ! NORTH KOREA ALL SAID THEY WERE CONTEMPLATING SWITCHING TO A EURO-ONLY METHOD OF PAYMENT. KNOWING THIS, IT'S NO SURPRISE THE FIRST THING THE U.S. DID IN MAY WHEN MAJOR COMBAT ENDED WAS RESTORE IRAQI OIL BACK TO THE DOLLAR SYSTEM. BUT APPARENTLY, TIM RUSSETT, AND THE REST OF THE MEDIA, HAVE CHOSEN TO IGNORE THIS THE SAME WAY THEY'VE CHOSEN TO IGNORE THE FINDINGS OF THE WEAPONS INVESTIGATORS. AND, WHETHER KERRY TAKES OFFICE IN NOVEMBER OR NOT, THE SMOKE ! MIRRORS SHOW IS STILL GOING TO BE DEBATING IRRELEVANT TOPICS LIKE HUSSEIN'S WMD OR BUSH'S MILITARY RECORD BECAUSE THE LAST THING THEY WANT US DISCUSSING IS THE WAY THEY DO BUSINESS.

By: James A. Sullos



“...the crowd will let you know if they like what you’re doing, and if they think it’s good, I feel that calling to keep on doing it.”

DJ Dan

by wasim muklashy

I was surrounded by swords and shields and all sorts of fantastic medieval paraphernalia, yet it was difficult to feel anything but an aura of comfortable hospitality as the most beloved beat jockey in the country welcomed me into his home. Apparently, his habit of making people feel good on the dance-floor carries over into his everyday life. He’s polite, he’s down-to-earth, and he’s extremely positive and personable, smiling and laughing his way through the entire session. It’s not often you get the chance to meet one of your musical heroes and walk away with even more respect than when you first walked in, but Dan Wheritt made it extremely easy.

As he led me to a sitting lounge underneath a gazebo in his backyard, I couldn’t help but notice the acute attention to detail in the design and decoration of his English Tudor style home. Elegant stone pathways weaving their way through an array of lush vegetation...carefully crafted castle-style awnings...branded black steel rails and trimmings...and a tasteful renaissance-era scheme adorning the modernized interior. The same sort of attention he pays to his craft. As we sat down, our introductory banter subsided and we wasted no time in finding out what DJ Dan ‘the man’ was really all about...his career, his hardships, the music he loves, and what lies ahead. But first, what got him here to begin with. “My dad was in the army, was

a Vietnam vet, and was real hardcore with my other brothers and sisters. But he never messed with me. It was so weird. And he asked me one day ‘do you know why I don’t mess with you?’ I was 5, I had no idea. He’s like ‘cuz I know one day you’re going to do something with your life, and you’re going to be an artist and you’re going to be successful and you’re going to be creative...you’re going to be a painter or musician, or something”

As if by omen, you’d figure with that sort of support and encouragement, all fear and doubt would simply be nonexistent, but as with most anyone whose art serves as an extension of their heart rather than a bragging right, the uncertainty couldn’t help but linger. “For years I thought I was gonna switch careers, thinking, this can’t last forever. Even at the peak times, I thought, well, maybe I’ll get back into design or something. But every time I thought ‘I should get out of it’, I end up doing a track or something, and the crowd will let you know if they like what you’re doing, and if they think it’s good, I feel that calling to keep on doing it.”

It’s quite ironic that Dan was doubtful during the explosion of electronic music in the 90s, yet as it currently rests in one of its more substantial slumps, he remains extremely optimistic

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about its future and our involvement. He looks at it more like a maturation phase. "Once our generation, which is about to, really crosses over to the other side into like, executive heads and production and that whole thing, they have been into this music, its been a way of life for them a long time, so of course it's going to be embraced even more. I mean how many house music producers do you know that have to get second jobs when you know that they're so talented and that's all they should be doing? I definitely think this is like the calm before the storm. It's gonna be good. I definitely think it will."

And what about all the legal legislation aimed at squashing exactly at that sort of thinking? There's no question that they have successfully been able to keep the size and intensity of the scene to a bare minimum. "I think we're going to have to swallow that pill. We really don't have too many choices," he told us. "I don't mean selling out to the man, I just think we need to meet them halfway...do what we have to do to keep it going until we can change the rules again. It seems right now it's kind of in a cooling off period, like it has a chance to sort of redeem itself as long as we cooperate. I mean, who knows what's going to happen. Hopefully, we're gonna get a new president."

Amen! And what about the face of the music? What survival skills must the dance music scene learn in order to insure

against its extinction? I'll go into a record store today and it's hard to differentiate between what I hear now and what I heard last year. How can we extend the limit of its creativity? "Well,

it really seems like the cool hip-hop heads are into house music. It seems like, on the side, they really admire it and are really into it. I hear more people producing house music with hip-hop bass-lines. To me, that's really exciting because I've always been into both, it's just

that they've never yet merged properly. I did a Tribe Called Quest remix for Jive-Electro a while back, and if I do an artist album, I would definitely look at that. I just haven't found the right someone who could rap...I certainly couldn't, I mean, could you imagine?"

(silence)

Don't quit your day job Dan!

"Right. Actually let's not imagine!"

(laughter)

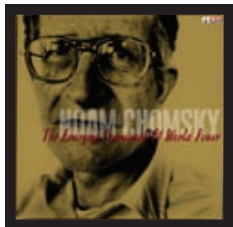
"But I mean, hip-hop was at one time an underground form of electronic music that had to make its way forward, and it'd be nice to see one hand help the other one out. It seems like it possibly could right now, but it's going to take everyone to get on the same page to try to push that."

"I won't name any names but there are some record stores in LA I just don't fuck with. I remember before I actually made it, nobody took me seriously in some of them. I've always tried to be very humble, just sort of get by and do my thing, and in a lot of record stores, I felt like I had to fight to get anything out of them, to get any respect, so now there's certain stores that rub me the wrong way. I like it when I see just an average person come up and ask for good records and they go out of their way to help them...that's why I like This is Music. It's probably my favorite record store in LA. They're really cool and there's no fuckin' bullshit."

And that's the kind of guy Dan is. No bullshit. The confidence of a statesman, though the genuineness of a commonsman, he leaves us feeling better than when we first showed up. "Just, keep passionate about it," he advises. "Don't get discouraged by what's happening. Everything's sorta taking its hits right now, but I know for a fact that it's going to come back up and when it does, the people that are really into it for the right reasons will still be there, to make their statement...tell their story. Like I said, our generation will start getting into those lead positions, choosing and making music for various reasons, so we've just got to keep the faith in it. Just keep doing it, because it'll come back and, when it does...it'll be good!"

Who are we to argue!





**Noam Chomsky -
The Emerging Framework of World
Power**

Alternative Tentacles
09/16/03
(S. Ghil)

For those of you who don't read anything about politics, you can always listen to Chomsky's reiterated facts...facts that are, more-often-than-not, stifled by the mainstream media. An hour stuck in traffic on the way to work can be well spent with Chomsky's invaluable insights about aggressive US policies and pretty much everything we'd have trouble sifting through without this linguistics expert's help. The latest in a collection of speeches and lectures given by MIT professor Noam Chomsky outlines the "emerging framework of world power." He covers the current issues concerning weapons of mass destruction, as well as the hypocrisies of the ruling coalition. It's not always good news, but if it tugs at your conscience, it would be hard to dispute its essential value. An hour in traffic, yes, but hopefully a longer lasting state of mind.



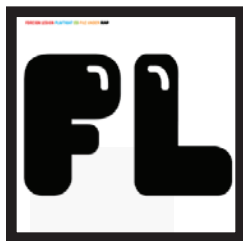
**Basement Jaxx -
Kish Kash**
Astralwerks Records
(wasim muklashy)

They've been around long enough to know what works and what doesn't, and the cuts on Kish Kash offer some of

the most compelling evidence that the Basement Jaxx not only runs the show, but they reside in and define the future of funk...Electro-funk! Mixing Arabic and Far Eastern rhythms with a playful jackhammer style lyrical flow and complimented by a teasing female vocal tweaked to sonic euphoria is not exactly something an amateur should, or could, attempt.

Blending classic songwriting techniques with the electronic expertise they've nurtured over the (many) years, they've produced 14 tracks of drastically varying styles and feel, ranging from the ambient breakbeat behind "If I Ever Recover's" haunting lyrics to the Siouxsie Sioux infused psycho-electro-punk of "Cish Cash."

These sonically enticing technical wizards have created something quite different from what you're probably expecting from the mad minds behind "Where's Your Head At," but an experimentally successful effort like this is what helps Felix Burton and Simon Ratcliffe remain way ahead of the pack.

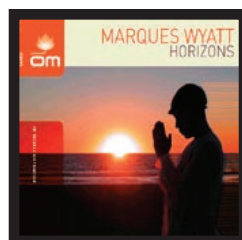


**Foreign Legion -
Playtight**
Look Records
(wasim muklashy)

Foreign Legion...a Bay Area hip-hop trio consisting of Stretch, Prozack, and DJ Design who are not afraid to tell it like it is. "Playtight" is awfully reminiscent of the early '90s hip-hop party consisting of heavy-hitting funky bass lines and minimal melodic grooves and samples, whilst possessing the vocal and social sophistication of Public Enemy, Krs-One, and Zack De La Rocha. They talk about

relevant issues, situations and life as beacons of a dark age.

Taking life's negativity and presenting it with a sensibly hopeful and positive spin is not an easy task, but Foreign Legion has done just that. A fun and bouncy party-hop record laden with a unique and playful lyrical style, "Playtight" shall not go unnoticed. Give 'em a shout at www.lookrecords.com.



**Marquess Wyatt -
Horizons**
OM Records
3/23/04
(wasim muklashy)

Here we are, graced with yet another solid mix by LA's premier house-music missionary, Marquess Wyatt. The sexy soulful nature of this gloriously uplifting DJ mix is exactly the sort of atmosphere Wyatt admittedly wants to convey. "What I tried to create on this mix is a spiritual and cultural journey in which every track enlightens your soul."

In between jet-setting DJ sets, countless remixes and productions and running his own successful clubs including Los Angeles-based and world-renown DEEP, Wyatt has set aside valuable time to let the world know what kind of guy he really is through his crafty musical manipulation. Funky, melodic, instrumental 4-on-the-floor house music drawing on a "gospel, blues, jazz, and poetic" fusion of nothing but good feelings, the impeccable accuracy and tasteful programming of "Horizons" keeps the dance floor bouncing and the dancers smiling.

**King Bathmat -
Crowning Glory**

At first, I must admit, I was quite skeptical about popping in another solo singer/songwriter submission. But less than a minute into the first track, at the very same moment I ran across the words "King Bathmat takes pride in doing everything himself" while going through his bio, it was apparent that this one was different. This guy is an extremely talented musician...bass, guitar, rhythm, drums, vocals...literally everything! And it's not just some half-assed attempt, but his melodies, his drum lines, his guitar solos and vocal styles all rival today's 'professional' musicians. Alternative rock n' roll with the calming, comforting lush feel of classic rock.

www.kingbathmat.com



**James Lavelle -
Global Underground #26 Romania**
Global Underground
(wasim muklashy)

Maybe it had something to do with the romantically historical setting of Romania, but it's hard not to notice the dramatically glorious aura of epic proportions that this set of discs emanates. With a hauntingly beautiful melodic breakbeat backbone, this half of U.N.K.L.E. and founder of the highly influential DJ Shadow career-launching Mo'Wax label high-lights his experience-fueled master programming.

Though some of the mixes seem a bit off-kilter and could have been executed with a bit more expertise, with a slew of new U.N.K.L.E. tracks somehow fitting perfectly in the midst of a program that includes tracks and remixes by the Chemical Brothers, Meat Katie & Lee

Coombs, Derrick Carter, Dylan Rhymes, and a wicked breakbeat remix of Queens of the Stone Age's "No One Knows," it would be a difficult task for any dance-music fan to skip this one over. And after all, it is another Global Underground release...and on top of that, it is Lavelle's second, so you know he's doing something right.



Peppered With Spastic Magic -
A collection of Two Lone
Swordsmen Remixes
RotterGolfClub Records
02/17/04
(S. Ghil)

Remixes are remixes so don't expect the originals to be original. Fortunately, when The Two Lone Swordsmen tune the dials and funk the machine, it grooves. If you remember the atmosphere and running beats of "tiny reminders" and you liked it, then the latest by TLS won't be disappointing. This compilation features remixed tracks of Primal Scream, Calexico, Slam with Dot Allison, as well as Howie B. For those of you new to these sounds, git wit' da' progaaam!!! "Peppered With Spastic Magic" is finely detailed electro and intelligent 80s like Texas and Six by Seven, with the colorful ambience of Alter Ego. Give it a spin, it just works.

EASYWORLD -
Kill The Last Romantic
Jive Records
02/02/2004

Every few months, for the last few years, British independent music likes to remind you why it's stretching out on an extended rubbery cultural low...on the

brink of boring collapse. They senselessly attempt this task by spewing bands like Easyworld, a decently talented three-piece that uses decently talented falsettos while employing decently talented lavish guitar-levels. They take the under-thought and over-covered ideas of Muse, JJ72, The Smashing Pumpkins, and countless other bands we're tired to hear dropped in for comparison.

With fashion-model production values, "Til The Day" lays on melodrama-strings (suspicious) while "Goodnight" chucks in Sgt. Pepper keyboards over a basic indie-rock template (something never seen before with British twenty-something bands). Weighted and embarrassingly large-sounded, *Kill the Last Romantic* captures what other musicians can sound like while playing music by other musicians. Useless. Makes you wonder what kind of horrible monster is A&R'ing across the pond these days.

-GUY FAWKES

Error -
Error
Epitaph
(anastos)

Cyber-industrial rage packed into a five song EP, starring Bad Religion founder Brett Gurewitz, and John Dillinger Escape Plan frontman, Gregg Puciato, and masterminded by Atticus and Leopold Ross who have previously collaborated with Trent Reznor and Zack de la Rocha among others. The world is coming apart at the seams and Error finds itself right in the center of it, purging it out of its gut and into your living room. If you're familiar with Aphex Twin, Atari Teenage Riot, and Ministry, none of this is going to sound too out there. Error's not re-inventing the wheel, however they are re-invigorating it with a ferocious shot of post-9/11 bitterness, juxtaposing the screeching human passion of Puciato's vocals with the cold, relentless pounding of the computer generated beats. Good shit, man.

Greg Palast -
Weapons of Mass Instruction.
Alternative Tentacles Records
(anastos)

Famed BBC investigative journalist Greg Palast drops another bomb with this 64 minute speech he gave in April of 2003. Palast has broken numerous monumental stories such as how Katherine Harris stole the 2000 elections for Bush by illegally removing African Americans from voter roles, how Bush killed off the FBI's investigation of the bin Laden family before the 9/11 attacks, and how Enron illegally manipulated the energy market. Here he touches on all these subjects and more in a Woody Allen-like delivery, alternately mocking and abhorring the resource-aping habits of the world's armed billionaires. Unlike other political writers, Palast is right on the front lines. Particularly striking are his stories of getting strong armed by Barrak Gold when he uncovered their hostile takeover of Tanzanian goldmines and of how the Florida Department of Elections Chief literally got up and ran out of the room when Palast presented him with hard evidence during an on camera interview. Essential listening.



Ennio morricone remixes Vol.2
Compost Records
02/02/04
(S. Ghil)

If the listener expects the album to be solely comprised of the famous themes from "The good, the Bad, and the Ugly" and other various spaghetti-westerns, it would prove an innocently asinine assumption. After a brief obligatory stroll through obvious allusions bearing composer Ennio Morricone's more famous

work, the double CD set intentionally departs from history and instead embarks on a journey revealing the emotional complexity and structure of Morricone's soundtracks. But relax, it's also very fun...after all, that's what remixes are all about. Deep dub, house and ambient electronically tweaked knob-twiddling by the likes of The Chicken Lips, Fussible, Crazy Baldheads and Kahuun transform Morricone into a fusion of cross-generational expressive interpretation. His greatest work of all time, as told by our time...a soundtrack of our lives.

The Moliqule -
Audible Imagery
(wasim muklashy)

There's no doubt that talent and intelligent creativity exist in The Moliqule's "Audible Imagery," but you can't help but notice a style awfully reminiscent of another lyricist currently and deservedly coming into his own...Aesop Rock. The Moliqule even cites Aesop as one of the influences behind the unmistakably familiar 'style.' The way the words almost struggle to roll of his tongue...his low key almost indecipherable annunciation...the complexity in the simplicity of his beatz and rhymz...it's all a very winning combination, but the question remains...can he hold his own?

The Future of the DJ

by Andrew Penland

Tomorrow night a DJ saves my life. My earth. My universe. My dreams. I want to thank him or her for rearranging my neurons and scraping the decay off my paradigms. I just have to come back and write this down to be sure. Listen up. This DJ is you.

Theory: As corporations coagulate into multimedia hegemonies and consolidate their grasp on airwaves of all sorts, the physical and digital spaces we control and use for audiovisual expression on the independent individual level become more critical, to the point of being crucial. Zines rise up to challenge the stranglehold major book publishers have on our verbal selves, and graffiti blooms to explode in the face of investment commodity art. The DJ rises up to explode the next era of music onto whatever the current stagnant status quo happens to be.

This is ours: the radio shows and music channels are on payola-fed computer-controlled playlist lockdown. The RIAA has its imperial storm troopers boarding the starships of MP3-smugglers too smart to pay for the 15 shitty tracks the record company wrapped around the good one. The government and major media outlets both seem to have a death wish for anything even resembling an independent concert or party.

But you're wise enough to already know all this.

This is what's happening tonight.

It's 2004 and the entire world has been restructured by concepts of asymmetrical warfare. Asymmetrical warfare is what Hannibal used to battle the Roman Empire and what al-Qaeda is using to engage the American Empire. It opens the scope of warfare from traditional battlefield tactics to any concept which can be used for a given end. It takes the soldier off the battlefield,

or rather, expands the battlefield to every airplane, computer screen, stock market, and mosque. Just like that, music now swims out of the radio, past the sheet music, out of the club, away from the stage, and beyond the mixtape. DJs remix their entire craft and all their concepts. No longer (just) selectors and composers on turntables, samplers, and even laptops. Now computer hackers and chemists on violins, syringes and microscopes. Dropping algorithms as often as beats. Directly into the spinal column whenever possible.

A hot new track will be the one with the instruments you invented yourself which no one has ever heard before. That get inside every particle of the listener's brain and demolish any fact of sound like a fairy singing a monster to sleep. Here are the tools of the trade:

Vibrating synaptic stimulators. Ultrasound drum machines. Amplifier-electrodes. Information enemas and stroboscopic roses. Venus flytrap Theremins. Synesthetic headphones and bone marrow microchip MP3 players linked to prismatic butterfly FX processors. And these are just the ones on an immediate aural-only brainstorm level. I'm sure you already thought up better ones and have a blueprint stirring in your subconscious which will show up in your dreams the next time you can't sleep.

Spider-web mandalas of autonomous cables plugged into the ganglia which constantly mutate time and pitch based on their own organically emerging artificial intelligence.

Currently music is sold on store shelves and roadside stands and drugs are passed hand-to-hand in subterranean distribution communities. In a space-time moment just a few inches-minutes from where you're now reading this, that situation will be completely reversed.



artwork: Tracy Fu

DJs will be authors of neurologically vacillating texts which imprint themselves like kool-aid colored amnesia on the guerilla broadcasts which challenge the walls of wal-mart.

Of course, I could be wrong. The future could be just like the present, only more so. Maybe DJs will never be influenced by Rube Goldberg and Les Paul as much as they are by Grandmaster Flash and Jam Master Jay (R.I.P.) Only time and electronic evolution will tell. But tomorrow night the music obliterates stock prices and all doubts about what it means to be human. Tomorrow night a yarn of treble clef ties our chakras together. This is my message in a bottle to whoever shows me these ideas tomorrow night. Start digging those beats and moebius knots out of your brain's attic. Tomorrow night a DJ saves my life.

I'm counting on you.

// winter music conference

EVENT LIST

SATURDAY MARCH 6

9:00AM - 7:00PM

Registration Open
Mediterranean East - Wyndham Resort

12:00PM - 1:00AM

Ultra Music Festival Opening Event
Bayfront Park- Miami
301 Biscayne Blvd., Downtown Miami
The official opening event for the 19th Annual Winter Music Conference 1,000,000 watts of sound + 200 artists + 50,000 music fans + 11 stages + 14 hours of nonstop performances = the largest music festival of its kind in the United States.
Chemical Brothers, Paul Oakenfold, Tiesto, Paul Van Dyk, Erick Morillo, Way Out West (live), Pete Tong, Josh Wink, Donald Glaude, Adam Freeland, d:Fuse, Kevens (live), DMP, Galaxy Girl (live) + many more TBA

12:00PM

WOMB Presents Live DJs Poolside
Wyndham poolside
DJs to include: D:Fuse, Yousef, DJ Pier, Tendroid, Keyes, Palash, Bobbie Rivera

SUNDAY MARCH 7

9:00AM-6:00PM

Registration Open
Mediterranean East - Wyndham Resort

11:45AM - 1:00PM

New Directions in Electronic Music
Mediterranean Center room
Panelists: Schematic Music Company, Warp Records, Ghostly International, Grooves Mag, Dust Traxx

12:00 PM

Mix Shows
Miramar North - ready room Balboa

12:00PM-6:00PM

WMC/ULTRA/WOMB Poolside DJ Broadcast
Wyndham poolside
DJs to include: D:Fuse, Yousef, DJ Pier, Tendroid, Keyes, Palash, Bobbie Rivera

12:30PM-1:30PM

Press Relations
Mediterranean West Room- Wyndham Resort
Panelist: Spin, Entertainment Tonight, Big Shot Magazine, New Times, DJ Times Magazine

1:00PM-2:30 PM

Production Technology Demo
Valencia Room- Wyndham Resort
Presented in conjunction with Remix Magazine

1:30PM-2:30PM

Commercial Radio
Mediterranean Center- Wyndham Resort
Panelists: WKUT/NY, KKDL/Dallas, WQXS/Boston, WPYM/Miami, KNRJ/Phoenix, WDRE, KNHC/Seattle, Sirius Satellite, XM Satellite, Music Choice, DMX Music, DMX Dance Channel

2:30PM-3:30PM

A & R Listening Workshops
Vista Room- Wyndham Resort
Panelists: Warner/Rhino Records, Interscope Records, Tommy Boy Records

2:30PM-3:30PM

How to Get Signed
Mediterranean West Room- Wyndham Resort
Panelists: Arista Records, Next Plateau Records, Robbins Entertainment, Subliminal Records

3:00PM-4:00PM

Independent Record Labels
Valencia Room- Wyndham Resort
Panelists: Artemis Records, OM Records, Star 69 Records, DeeVee Music

3:00PM-4:00PM

Club Culture
Regency Conference Room- Wyndham Resort
Panelist: Aurelia Entertainment, Trax Records, Addictive Records, Fuse TV, Armani Exchange, CoolJunkie.com, No Cover/Mun 2, Nocturnal Nightclub, ROAR

3:00PM-5:00PM

Alternative Marketing and Revenue Streams
Mediterranean Center- Wyndham Resort
Panelists: Gulp Music, Electronic Arts, Entertainment Tonight, MGM Music, Masur & Associates, Clubplanet.com, SUCT, EMI Music Publishing

MONDAY MARCH 8

10:00AM-6:00PM

Registration
Mediterranean East - Wyndham Resort

11:00AM-5:00PM

Exhibit Hall Open
Mediterranean Center - Wyndham Resort
Look, listen, touch... Come check it out as audio and software manufacturers showcase cutting edge technology, with demonstrations, taking place throughout the day. If you are interested in lighting, packaging, distribution, printing, DJ gear, CD duplication services etc. you will not want to miss this once a year experience.

12:00PM-6:00PM

WMC/ULTRA/WOMB Poolside DJ Broadcast
Wyndham poolside
DJs to include: D:Fuse, Yousef, DJ Pier, Tendroid, Keyes, Palash, Bobbie Rivera

12:00PM-1:00PM

Legal Advice for Free
Regency Conference Room - Wyndham Resort

12:00PM-1:30PM

Digital Mixing Demo
Mediterranean West Room - Wyndham Resort
Presented in Conjunction with Remix Magazine.

12:30PM-1:30PM

D.I.Y. - Grassroots Promotions
Mediterranean Center- Wyndham Resort
Panelists: UrbanGroove, Deference Recordings, Andranigian Media, Green House Records, Day & Night Productions

1:00PM-2:00PM

Managers and Agents
Valencia Room- Wyndham Resort

1:30PM-2:30PM

Songwriting/Publishing/Copyrighting Workshop
Miramar North Room

2:30PM-3:30PM

A & R Listening Workshops
Vista Room- Wyndham Resort
Panelists: Arista Records, Jive Records, Robbins Entertainment

2:30PM-3:30PM

Breaking Dance Music in the USA
Mediterranean Center- Wyndham Resort
to a global marketplace

3:00PM-4:00PM

Dance Music Initiatives (Rave Act, etc.)
Mediterranean West Room- Wyndham Resort
Topics: RAVE Act, ACLU Drug Litigation Project, Clean Up Act, Ecstasy Awareness Act

3:30PM-4:30PM

African, Asian, and Middle Eastern Markets
Valencia Room

7:00PM

Cocktails

8:00PM

INTERNATIONAL DANCE MUSIC AWARDS !!!
Wyndham Poolside

TUESDAY MARCH 9

10:00AM-6:00PM

Registration Open
Mediterranean East - Wyndham Resort

11:00AM-5:00PM

Exhibit Hall Open
Mediterranean Center - Wyndham Resort

12:00PM-6:00PM

WMC/ULTRA/WOMB Poolside DJ Broadcast
Wyndham poolside
DJs to include: D:Fuse, Yousef, DJ Pier, Tendroid, Keyes, Palash, Bobbie Rivera

12:00PM-1:00PM

Global Licensing and Distribution
Regency Conference Room- Wyndham Resort

12:30PM-1:30PM

Mock Negotiations
Valencia Room
a "how to" session on making a deal in the record business.

1:00PM-2:30
Remixing and Editing Workshop
Introduction/101
Starlight Ballroom
Chris Cox, Maurice Joshua

1:00PM-2:00PM

European Market Trends
Miramar North Room- Wyndham Resort

1:30PM-2:30PM

Independent Distribution in the United States
Mediterranean West Room- Wyndham Resort

2:00PM-4:00PM

DJ Spin-Off
Poolside

2:00PM-3:00PM

Digital Mixing
Mediterranean Center- Wyndham Resort
Panelists: JustSayAgency, Numark Industries, Pioneer Electronics, Stanton/Final Scratch, Microsoft

2:30PM-3:30PM

A & R Listening Workshops
Vista Room- Wyndham Resort

2:30PM-3:30PM

Event Promotion
Valencia Room- Wyndham Resort

2:30PM-3:30pm

Digital Copyrights
Regency Conference Room- Wyndham Resort

3:00PM-4:00PM

Internet Radio/Web Transmissions
Miramar North Room- Wyndham Resort
Panelists: Live 365, WOMB Broadcasting, Proton Radio, Media Pass Network

3:30PM-5:00PM

Remixing and Editing Workshops
Intermediate/Advanced
Starlight Ballroom
Peter Rauhofer and Stonebridge

4:30PM-5:30PM

Independent Retailers
Regency Conference Room

4:30PM-5:30PM

Latin Dance Market
Regency Conference Room - Wyndham Resort

4:30PM-5:30PM

Satellite Radio
Valencia Room- Wyndham Resort
Panelists: Sirius Radio, Thump Radio, XM

WEDNESDAY MARCH 10

11:00AM-5:00PM

Registration
Mediterranean East - Wyndham Resort

12:00PM-6:00PM

WMC/ULTRA/WOMB Poolside DJ Broadcast
Wyndham poolside
DJs to include: D:Fuse, Yousef, DJ Pier, Tendroid, Keyes, Palash, Bobbie Rivera

12:00PM-1:00PM

Record Pools
Miramar North- Wyndham Resort

12:00PM-1:00PM

Evolving Business Models in the Digital Age
Mediterranean West Room- Wyndham Resort

12:00PM-1:30PM

Live Gear Demo
Mediterranean West Room- Wyndham Resort
Presented in conjunction with Remix Magazine.

1:30PM-2:30PM

New Production Technology
Miramar North Room- Wyndham Resort
Panelists: Apple, Digidesigns, Dolby, Edirol, Microsoft

2:00PM-3:00PM

Artist Development
Mediterranean West Room- Wyndham Resort
Panelists: Code Green, MOTIV8, Oracle Entertainment & Marketing

3:00PM-4:00PM

Legends
Mediterranean Center Room- Wyndham Resort
Panelists: Arthur Baker, Chris Cox, Steve "Silk" Hurley, Jeff "The Wizard" Mills, and Danny Tenaglia

4:00PM-5:00PM

Retail Initiatives
Mediterranean West Room- Wyndham Resort

PARTY LIST

THURSDAY MARCH 4

SPAM ALLSTARS THURSDAYS AT I/O

DJs/Performers: Spam Allstars (live), DJ Le Spam, and Safe Stadick.
Where: I/O Lounge, 30 NE 14th St.
When: 11pm - 3am
Price: \$7

FRIDAY MARCH 5

HOPE & 420 IN MIAMI

Presented by: Hope Recordings and Four Twenty Recordings
DJs/Performers: Main Room - Timo Maas (4hr set), Way Out West, Hyper, Loco Dice, Cedric Gervais. Back Room in conjunction with "Sorry we are Circoloco DC10, Ibiza" - Clive Henry (Peace Division), Behrouz, Loco Dice, Tania Vulcano, Jo Mills, Fabrizio, Manga, Andrew Grant, Dan Ghencia
Where: Crobar, 1445 Washington Ave.
When: 10pm - 7am

ROCK THE VOTE PRESENTS PAUL VAN DYK

Presented by: Rock the Vote
DJs/Performers: Rock the Vote presents Paul Van Dyk, Marco V, Edgar V, Dimitri from Paris, MURK, Saeed and Palash, and Jerry Bonham. 2nd Room — DJ Icey, BabyAnne, Kimball Collins, AK1200, Monk, Aaron Carter, and Duane King.
Where: Space, 34 NE 11th St., Downtown
When: 10pm - 10am

REVOLVER 1

Presented by: TriBeCa Grand, Adidas, and Flyer Magazine
DJs/Performers: LCD Soundsystem (live), the Rapture (live), and more TBA.
Where: SoHo Lounge, 175 NE 36th St., Miami Design District
When: 10pm - 5am
Price: \$20

SATURDAY MARCH 6

6TH ANNUAL B.Y.O.R. (BRING YOUR OWN RECORDS) PARTY

Presented by: Kaz Q of Konstruction Productions, Red Ant Records, and DeckintheCity.net
DJs/Performers: Pete Bones (Red Ant, UK), Jody (Way Out West, UK), Benji Candelario (Rhythm Mix, NYC), Casa Del Soul featuring DJ Sense (Broken, NYC), Wyatt Earp, Little Mike & Ty-Tek (Denver), Grant Plant (ICU, LA), Anthony Fonesca (Digital Pimps, Tampa), Greg Eversoul (Mixerfriendly.com, SF), Astro & Glyde (NYC), Steven LeTigre (NYC), Paul DeMatteo (KS), and Frank Ehm (Broken, NYC).
Where: Marlin Hotel Bar & Lounge, 1200 Collins Ave
When: 6pm - 5am
Price: FREE
Details: Giveaways from Mixerfriendly.com Redbull & Vodka Open bar from 5-6 & 11-12

LITTLE MOUNTAIN ROCKS

Presented by: Sander Kleinberg
DJs/Performers: Sander Kleinberg, Steve Porter, Matthew Dekay, Stef Vrolijk, & Dan Sanders
Where: Nerve, 247 23rd Street
When: 10pm - ???

MOVIM / BASIC WMC PARTY

Presented by: Movim Recordings & Basic NYC
DJs/Performers: Tony Hewitt (Tango, SF), Asad Rizvi (Reverberations, UK), Garth (Grayhound, SF), Three (Hallucination, FL), Mazi (Gourmet, Chicago), Blakkat (Shaboom, UK), DJ Ali (Classic, Vancouver), Patrick Turner (Movim, Baltimore), J-Martin (Lokita, Mallorca), Sleepyface & DJ Boo (Basic, NY), Eli Bingham (Movim, San Francisco)
Where: The Kent Hotel, 1131 Collins Ave.
When: 11am - 11pm
Price: Free - RSVP required. M3 Summit Passport Event
Details: Arrive early for free Champagne. Free 12" & T-shirt giveaways from Movim and PlanetX USA. Win a Freefloat turntable cushion. Cheap drinks all day!

BEN SHERMAN AND FILTER MAGAZINE PRESENT X-MIX PRODUCTIONS

Presented by: Filter Magazine
DJs/Performers: Main Room - Felix Da Housecat (exclusive conference set), Armand Van Helden, Todd Terry, DJ Sneak, Junior Sanchez, Rueben Wu from Ladtron, Dave The Hustler, plus special guests
Where: Maze, 1290 18th Street @ West Avenue
When: 11pm - ???

GLOBAL GATHERING

Presented by: Premiere Artists Group & Mission Productions
DJs/Performers: Andy C, The Argonauts (live), Aquasky, As-If, Asle Bjorn, The Beat Junkies - Babu, J. Rocc, Melo-D, Rhetmatic & Shortkut, Carlos Soul Slinger, Danny the Wildchild, Dilated Peoples (live), Dylan, DJ Flux, DJ Wally aka Pish Posh, Ed Rush, Enferno, Gunkhole feat. D-Styles, Ricci Rucker, Mike Boo & Ace (Live), Haviken Hayes, Hive, Ink, Jason Patrick, Jeru the Damaja (live), Jon the Dentist, The Jungle Brothers (Live), Keaton, Keoki, Klever, Loxy, VJ Yusef of Lab Type Zero, Mat the Alien, MC Rhymetyme, Optical, Phantom 45, R.A.W., Syrup Girls - 2x4 - Siren & Star Eyes, Solange, Tech itch, T-Rock, Vicious Vic, and still more TBA
Price: add - M3 Summit Passport Event
Where: The Ice Palace Film Studio, 59 NW 14th Street, Miami 33137
When: 7pm - 6am

YOSHITOSHI PRESENTS DEEP DISH

DJs/Performers: Deep Dish, Danny Howells, Pete Tong, Max Graham, Tom Stephan, Behrouz, Nic Fanciulli, Desyn Masiello, Omid 168
Where: Space, 34 NE 11 St., Downtown Miami
When: 10pm - ???

PARTY OVER THERE?

Presented by: Music2, Naked Music, and Aquabooty
DJs/Performers: Miguel Migs, Lisa Shaw, Darshan Jesrani from Metro Area, JT Donaldson, Jay-J, Latrice Barnett, Andy Caldwell, Fred Everything, Chris Lum, Halo, Thunderball vs Fort Knox Five, and Mauricio Aviles.
Where: Jade, 1766 Bay Rd., Miami Beach
When: 9pm - 5am

PLAYSTATION 2 DUAL PLAY

Presented by: House of Blues and Spundae
DJs/Performers: Ferry Corsten, Bad Boy Bill, Dieselboy, and DJ Rap.
Where: Opium Garden, 136 Collins Ave.
When: 10pm - 5am

UNDERWATER

Presented by: Underwater
DJs/Performers: Darren Emerson, Tim Deluxe, Krafty Kuts and A Skills (Finger Lickin'), and Mutiny UK. Plus resident DJs Armand from Grooveman Music and Beto Cerutti.
Where: Privilege Club, 637 Washington Ave.
When: 10pm - 5am

BLUE NOTE REVISITED

Presented by: Blue Note Records in association with XLR8R, On Point Music, and Aquabooty
DJs/Performers: Jazzanova, Bugz in the Attic, Dixon, and special guests TBA.
Where: Goddess, 681 Washington Ave.
When: 10pm - 5am

SUNDAY MARCH 7

AXIS RECORDS

Presented by: Made at arc
DJs/Performers: Jeff Mills
Where: B.E.D., 929 Washington Ave
When: 10pm - 5am
Price: Free

AA MEETING PART 2

Presented by: Amenti Music, Aroma Records, Odd & Ends Music
DJs/Performers: Swirl People, East Coast Boogiemem, LawnChair Generals, Olivier Desmet, Demarkus Lewis, Spettro, Chuck Diesel, Michelle Mai, DJ Decode + very special guest Fred Everything
Where: The Marlin Hotel, 1200 Collins Ave
When: 1pm - 7pm

FUTURE04

Presented by: Triple 5 Soul, BBEMusic, Okayplayer
DJs/Performers: DJ ?uestlove of the Roots, DJ Jazzy Jeff, Vikter Duplaix, MadLib, Peanut Butter Wolf, BBE, Crew, Rich Medina, J Live, more talent and special guest info TBA. DJ Static
Where: Opium Garden, 136 Collins Ave
When: 11pm - 5am

SUNSET SESSIONS DAY 1 - EVENT-VIBE.COM POOL PARTY

Presented by: aPRODUCTIONdotNET & Eventvibe.com
Hosted By: Tim Ortiz Presents, BPM Magazine, Club Rubber, Pimp N Ho, Mixed Elements, Go Ventures, Groove Tribe, and Therapy Productions
DJs/Performers: DJ Dan, Donald Glaude, Richard Humpty Vission, Dave Aude, DJ Irene, DJ Colette, DJ Reza, Miss Lisa, Funk Inc. plus the Eventvibe Go-Go Girls and more DJs TBA
Where: The Cleveland Hotel Poolside, 1020 Ocean Drive
When: 1pm - 12am
Price: FREE - VIP List

R.U.RED.E IBIZA COMES TO MIAMI

Presented by: House4peace
DJs/Performers: Sebastian Gamboa (Privilege, Ibiza), Danny Marquez (Privilege, Ibiza), Wally Lopez (Space, Ibiza), Eddie X (Crobar, Miami), Freddie Arrends (Copa, Ft. Lauderdale), and many more TBA
Where: Bongo's, American Airlines Arena, 601 Biscayne Blvd., Miami
When: 6pm - 5am

SYNTAX MUSIC PRESENTS...THE NEXT STEP

Presented by: Syntax, Maya, Electrik Soul, Big Chief, Gallery Music Group, Shaboom, Icon, Select, Grab, and Deep Funk
DJs/Performers: DJ Sneak, Doc Martin, Yousef, Joeski, Onionz, JT Donaldson, Mark Bell, Luke Sardello, Lavish Habits, Demarkus Lewis, Daddy J, and more
Where: Opium Garden, 136 Collins Ave.
When: 1pm - 9pm

TIESTO PRESENTS MAGIK MUZIK

DJs/Performers: Tiesto, Sander Kleinberg presents Everybody Loves the Great Outdoors, Sondas presents terrace afterhours feat. Benny Benassi, Antranig, and a special superstar DJ
Where: Space, 34 NE 11 St., Downtown Miami
When: 10pm - ???

SUBLIMINAL SESSIONS

Presented by: Subliminal Records
DJs/Performers: Subliminal Room - Erick Morillo, Harry "Choo Choo" Romero, Jorge Jaramillo (Who Da Funk), Harrison Crump, Alex Alicea (Who Da Funk), and Melvin Moore, with live performances by Audio Bullies, Shawnee Taylor, and Monkey Bars.
Type UK Room - Seb Fontaine, Audio Bullies, Medicine 8, Nic Fanciulli, and MYNC Project.
Where: Crobar, 1445 Washington Ave.
When: 9pm - 5am

HALLUCINATION LIMITED ONE YEAR ANNIVERSARY PARTY

Presented by: Hallucination Limited
DJs/Performers: Three, Terry Francis, Garth, Q-Burns Abstract Message, Mark "Blakkat" Bell, Reverse Commuter feat. Terry Westbrook (live), and more TBA.
Where: The Marlin Bar, 1200 Collins Ave.
When: 10pm - 5am

M-NUS @ MUSIC CONFERENCE

DJs/Performers: Main Room - Richie Hawtin & Magda. Second Room - John Acquaviva and DJ Minx (M-nus). Terrace - Clark Warner and Matthew Dear.
Where: Privilege Club, 637 Washington Ave.
When: 10pm - 5am

MIAMI-FOUNDATION SUNDAY NIGHT FIESTA

Presented by: Transport Recordings, Moulton Studios, Salted Music, and Aquabooty
DJs/Performers: Miguel Migs, Jay-J, Julius Papp, DJ Smash, Neil Aline, DJ MFR, Lisa Shaw (live pa), DJ Romain (Nu Faze, RoMatt, Eternal Sun), DJ Angola (Deckstatic, Quango), and very special guests TBA.
Where: Goddess, 681 Washington Ave.
When: 10pm - 5am

MONDAY MARCH 8

WORLDWIDE GROOVES FROM HOLLAND

Location: Breakwater Hotel - 940 Ocean Drive, Miami Beach
Talent: Roog, Laidback Luke, Marcella, Tom De Neef, She*DjHana, Pjotr
Time: 6pm-1:30am
Presented by: DanceGrooves.com
Details: A sexy soiree of true house music at the South Beach landmark building. Join us for a delicious sunset groove in the specially redecorated garden and lounge. DJ sets from the hottest Dutch DJs and producers like Hardsoul and Laidback Luke.

SOUL ON THE BEACH - POOL & BBQ PARTY '04

Location: The Cleveland Hotel Pool - 1020 Ocean Drive, Miami Beach
Talent: Bobby&Steve, Terry Hunter, Brian Tappert, John 'Julius' Knight, Shuji Hirose, Brothers of Peace, Jephth Guiliume, Funkie P, James Ratcliff, Martin Mitchell - with Pas Barbara Tucker, Kenny Bobien, Susu Bobien, and Kim Beecham
Admission: FREE
Time: 11am-9pm
Presented by: Bobby & Steve and Soundmen on Wax

MADE IN BED III

Presented by: Made
DJs/Performers: Danny Howells
Where: B.E.D., 929 Washington Ave
When: 10pm - 5am
Price: invitation only

RESCUE/HOUSEHOLD/TRIBAL SOULS/P:M SESSIONS DAY EVENT

DJs/Performers: Terry Francis (Fabric/Lifted/Rescue/London), Tyler Stadius (Deepen/Fabric/Rescue/Vancouver), Gideon Jackson (Fabric/Rescue/Household/London), Daniel Poli (Suspect Package/Household/Rescue/London), Mazi (Gourmet/USA), Patrick Turner (Movim/USA), DJ Three (Hallucination/USA), A.D.D. (N-channel/USA), Shubert and Tone (Household/USA), Dave Preston and Oscar (Miami), J.V. (Groovepleasure/USA), Vick and Berger (Warbled/Peru), Ethan (Worship/Stupendous/USA), Jesse and Phil (Tribal Souls/USA), and Oscar Fonseca (P:M Sessions/Miami)
Where: Privilege, 637 Washington Ave
When: 12pm - 8pm

GET LARGE MIAMI '04

Presented by: Large Music in association w/ 3 Degrees & Aquabooty
DJs/Performers: Julius "the mad Thinker" (large, 3 degrees chicago), Jask (large), Dennis Ferrer (large), Halo (large), Roy Davis Jr. (large), Monna (3 degrees chicago), FLX (3 degrees chicago), Whyteout (chicago)
Where: Goddess, 681 Washington Ave.
When: 10pm - 5am

BOSTON ALL STAR SESSIONS

Presented by: Industrie & Square One Boston
DJs/Performers: Steve Porter (Balance, Bedrock, Fade), Eli Wilkie (Opek Music, Reversible, Mother Tongue), Joe Mama (Shine Music, Syncope Records Ltd), Groovefire (Rise-BOS, Pravda-BOS), DJ Arsit (Blend Recordings, Q-Bar-Bangkok), and DJ Dres (Avalon-BOS, Square One-BOS, Proton Radio)
Where: Honey, 645 Washington Ave.
When: 9pm - 5am

URB PRESENTS WINTER OASIS

DJs/Performers: TBA
Where: Space, 34 NE 11 St., Downtown Miami
When: 10pm - ???

URB PRESENTS WINTER OASIS

Where: Space, 34 NE 11 St., Downtown Miami
When: 10pm - ???

SOME CALL IT HOUSE...WE CALL IT HOME NORTH AMERICAN TOUR 2004

Presented by: 3º Global
DJs/Performers: jojoflores (gotsoul, therapy, Montreal), "the Mad Thinker" (3º, 'aid to the soulLess', Chicago), Monna (3º, Chicago), FLX (3º, 'aid to the soulLess', Chicago), Luke Crowley (Black Vinyl, London), bigSEXY (3º, DC), double o7 (3º, DC), Kenny Bobien, and Noah Raford (3º, SF/London), Kevin Hedge (Blaze, West End Records, NYC). Live performances and other DJs TBA.
Where: The Marlin Bar, 1200 Collins Ave.
When: 12pm - 9pm
Price: FREE

CONNECTIONS

Presented by: Deep Touch Records and Favouritizm
DJs/Performers: Jay J (Moulton Studios, USA), Groove Junkies (Morehouse Records, USA), Jason Herd (Subliminal Soul, :soul, UK), Patrick Green (Deep Touch, USA), Morten Trust aka Soul-magic (Morehouse Records, Copenhagen), Chilly (Deep Touch, Miami), and Sarah Foote (Favouritizm, UK).
Where: Chamber Lounge, 30th St. & Collins Ave.
When: 9pm - 5am

STEVE LAWLER : LIGHTS OUT MIAMI : LIVE

Presented by: Future, Harlem Records, Harlem Nights, Excession, the Collective Agency, Global Underground, ModernMethod Media, CoolJunkie.Com, Street Miami & State South Beach
DJs/Performers: Steve Lawler (five-hour set), Clive Henry - Peace Division (opening support), and Faith Sounds (UK).
Where: State (formerly Spin), 320 Lincoln Rd.
When: 10pm - 5am

TRONIC TREATMENT @ PRIVILEGE CLUB

DJs/Performers: Christian Smith, Marco Bailey, Cristian Varela, Phil Kieran, Justin Robertson, John Selway, Filterheadz (DJ Set), Vladislav Delay (a.k.a. Luomo), T-1000, Matthew Dear, Derek Plaslaiko, Adam Jay (Live), Dennis Rogers, Bill Patrick, Punisher, and DJ Alexa. Plus resident DJs Armand from Grooveman Music and Beto Cerutti.
Where: Privilege Club, 637 Washington Ave
When: 10pm - 5am

TUESDAY MARCH 9

JUICY FILTERED PARTY

Presented by: Filtered, Juicy Music, SFP
DJs/Performers: Main room- The Juicy Filtered party - Robbie Rivera, Saeed & Palash, Willie Morales, Ivano Bellini, Chus & Ceballos, Todd Terry, Antoine Clamaran. Upstairs room - Deep Touch, Groove On & Stereo Productions party - George Morel, Chus & Penn CD release party, Didier Sinclair, Danny Marquez, Leo Cuenca, Soulman, Shawn Rudnick
Where: State, 320 Lincon Rd.
When: 10pm - 5pm

DEFECTED RECORDS WMC '04

Presented by: Simon Dunmore et al.
DJs/Performers: Sandy Rivera (KOT), Junior Jack and Kid Crème, Dimitri From Paris, Brian Tappert, John Julius Knight (Cleptomaniacs), DJ Gregory, Martin Solveig, Kenny Dope, Stephen Mandrax, Chus, JJ Hernandez, Miguel Migs, Bob Sinclair, Jazzy Jeff, and Roger Sanchez
Where: The National Hotel, 1677 Collins Ave.
When: 1pm - 10pm
Price: Invite Only

IBERICAN SOUND WMC 2004

Presented by: Stereo Productions, Beat Freak, Magna, Urbana Recordings, Basic NYC, Roam Music LA
DJs/Performers: De Loren & Colors, Peter Tha Zouk, David Penn, Oscar de Rivera, Carlos Manaca, Botz + Flydrums, Julian Poker aka Gothek D.C., D' Formation aka Dimas, Simon & Shaker, Adolf Marsan, John Wander, Karin Bash, Sleepyface & DJ Boo
Where: Kent Hotel, 1131 Collins Ave.
When: 11am - 11pm
Price: Free - RSVP required. M3 Summit Passport Event

MAGIC SESSIONS

Presented by: Leslie Doyle for Magic Sessions
DJs/Performers: "Little Louie" Vega, Tony Humphries, Tedd Patterson, with Soulfulur upstairs.
Where: Crobar, 1445 Washington St.
When: 9pm - 5am

SOULFURIC PRESENTS FRIENDS OF OURS 5

Presented by: FourFour Promotions and DJ Service
DJs/Performers: John 'Julius' Knight, Jask, Brian Tappert, Copyright, Grant Nelson, Sheldon Prince
Where: Upstairs at Magic Sessions at Crobar, 1445 Washington Ave
When: 9pm - 5am

SPACE MUSIC CONFERENCE CLOSING PARTY FEATURING PERFECTO PRESENTS PAUL OAKENFOLD

DJs/Performers: Paul Oakenfold, Sandra Collins, Hernan Cattaneo, and Ferry Corsten. Stealth Recordings presents Roger Sanchez, DJ Dove, and DJ Oliver. Space presents Oscar G, Roland, and Cue
Where: Space, 34 NE 11 St., Downtown Miami
When: 10pm - ???

DJ SERIES: WET EDITION

Presented by: Acidflyers.com, MMI, and Rinse Mag Present
DJs/Performers: Peretz (Perry Farrell), Monk (Hallucination.com), Ming & FS, DJ SS, John B, Ray Keith, Kenny Ken, Mampi Swift, High Contrast, Nu:tone, Friction, Reid Speed, Fuzzy Logic, Dstar (trip hop), Magnum Magin Boo, Bobby Jae, Juju, Mathematics, Syrup Girls, Delano, Earthworm, MCs Armanni Sharpness, Illy Emcee, MC Brace, Mis-TY, DJ Hyper, Cameron Douglas, Matt-e Love, Alex Graham, Astroglide, Hollertronix, and more TBA.
Where: Shelborne Hotel, 1801 Collins Ave.
When: 12pm - 11pm

SUNSET SESSIONS DAY 2

Presented by: aPRODUCTIONdotNET & Therapy Productions :: Hosted by Chris Dixon & Josh Figgs
DJs/Performers: Charles Feelgood, Dave Aude, Nigel Richards, Oliver Twist, Frank Richards, Calvin Riley, and DJ Pat.
Where: The Cleveland Hotel poolside, 1020 Ocean Dr.
When: 1pm - 12am
Price: FREE - VIP List

NIGHTCLUBCITY.COM EVENING JAM

Presented by: NightClubCity.com
DJs/Performers: Shawn Ink (NYC Sound Factory), Cleveland (NYC Sound Factory), Ziggy (NYC Exit White Room), Sheldon Romero (Bambosa Records), Spsahl L Louie Corrales (NYC), and Mike Direkt (NYC).
Where: Bash, 655 Washington Ave.
When: 5pm - 12am

DANCESTAR USA - THE AMERICAN DANCE MUSIC AWARDS 2004

DJs/Performers: The world's leading performers, DJs, and celebrities.
Where: Bayfront Park Amphitheater, Downtown Miami
When: 6pm - 10pm

GET SOME IN BED

Presented by: Made at arc
DJs/Performers: 112 Crew - Bill Patrick, Dennis Rogers, Matt Licata
Where: B.E.D., 929 Washington Ave
When: 10pm - 5am
Price: FREE

BLUE BOOKINGS NIGHT

Presented by: Tokadisco in association with Privilege Club
DJs/Performers: Marco Carola, Chris Liebing, Gaetano Parisio, Danilo Vigorito, Greg Gow, Jacob Fairley (live), Ben Robinson, Caspian (Polaris Records), Rabone Corvin Dalek (Wet & Hard), and DJ Dero. Plus resident DJs Armand from Grooveman Music and Beto Cerutti.
Where: Privilege Club, 637 Washington Ave.
When: 10pm - 5am

OM GETS DEEP!

Presented by: OP Classic, BPM Magazine, Om Records, and Deep
DJs/Performers: In the Garden (Main Room) - Mark Farina, Marques Wyatt, Miguel Migs, Kaskade, DJ Fluid, and a very special surprise guest! In the Imperial Room - Johnny Fiasco, DJ IZ, DJ Fluid, Rithma, John Howard, Fred Everything, and special surprise International guests! (you know the score if you've been to Om's past events)
Where: Opium Garden, 136 Collins Ave.
When: 10pm - 5am

DANCESTAR USA 2004 - OFFICIAL AFTER-SHOW PARTY

DJs/Performers: Undisclosed DJ lineup.
Where: Myntultralounge, 1921 Collins Ave.
When: 11pm - 5am
Price: Invite Only
Details: Private and exclusive VIP After-Show Party. Strictly Invite Only.

WEDNESDAY MARCH 10

20:20 VISION/SO SOUND RECORDINGS/BASIC NYC

Presented by: Basic NYC, 20:20 Vision, So Sound Recordings, and Families
DJs/Performers: Ralph Lawson, Fred Everything, D'Julz, Formidable Force, DJ Mood, Slater Hogan & John Lerner, Spettro, DJ Alena, Sleepyface & DJ Boo, and more TBA.
Where: Kent Hotel, 1131 Collins Ave.
When: 11am - 11pm
Price: FREE - RSVP required. Official M3 Summit Passport Event

SUNSET SESSIONS DAY 3

Presented by: aPRODUCTIONdotNET
DJs/Performers: Marques Wyatt, Halo, Charles Webster, DJ Deep, DJ Eno, Duane, and Jamie Thinnies.
Where: The Cleveland Hotel poolside, 1020 Ocean Dr.
When: 1pm - 10pm
Price: FREE - VIP List

PROTON MIAMI SESSIONS

Presented by: Proton Radio in association with P:M Sessions
DJs/Performers: TBA
Where: Privilege Club, 637 Washington Ave.
When: 9pm - 5am

AQUABOOTY .04

Presented by: In association w/ Deep House Network & M3
DJs/Performers: Harvey, DJ Yellow, Dixon, Fresh & Low, Rich Medina, jojoflores, Fish Go Deep, and DhM.
Where: Jade, 1766 Bay Rd., Miami Beach
When: 9pm - 5am
Details: Miami's infamous deep house party closes conference on its home turf.

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1. **George W. Bush**
43rd U.S. President

2. **Dick Cheney**
Vice-President, former Secretary of Defense

3. **Donald Rumsfeld**
current and former Secretary of Defense

4. **Colin Powell**
Secretary of State and former Joint Chief of Staffs

5. **Condoleezza Rice**
Head of National Security

6. **Paul Wolfowitz**
Deputy Secretary of Defense

7. **James Roche**
Secretary of the Air Force

8. **Gordon England**
Secretary of the Navy

9. **Richard Perle**
former Chairman of the Defense Policy Board and top Rumsfeld advisor

10. **George Shultz**
former Secretary of State, chairman of the committee for the Liberation of Iraq

11. **Bruce Jackson**
former director of U.S. Committee to expand NATO, on chair of the Republican foreign policy platform committee, finance chair for the Bush campaign in '00

12. **Lynne Cheney**
wife of Vice President Dick Cheney

13. **Peter B. Teets**
assistant secretary of Air Force, in charge of acquiring everything air-based from satellites to missile defense

a. Former Vice President of defense contractor Northern Grumman, which received almost \$8 billion in Pentagon contracts in 2002 alone

b. Former consultant for Northern Grumman

c. Vice President of military contractor Lockheed Martin, the grand recipient of \$17 billion in Pentagon contracts for 2002

d. Former director at Lockheed Martin

e. Former COO of Lockheed Martin

f. Longtime exec at both Lockheed Martin and weapons-maker General Dynamics

g. Formerly on Bechtel's board of directors

h. Former CEO of Bechtel, the recipient of \$680 million in Iraq reconstruction contracts, AND personally made a cool \$11 million when General Dynamics bought up Gulfstream Aerospace, a company he sat on the board of

i. Former director of Gulfstream Aerospace bought out by General Dynamics

j. Former director of Chevron, the recipient of lucrative Iraqi oil contracts and donor of \$660,000 to the Bush campaign

k. His investment firm, Trireme, recently received \$20 million from Boeing, the military aircraft giant, who themselves received \$16.6 billion from the Pentagon in 2002

l. Former CEO of Halliburton, the recipient of a \$7 billion contract to rebuild Iraq and donor of over \$600,000 to Republican party in the last three years

m. his family has ties to oil and the military-industrial complex dating back almost 100 years, too numerous to mention (see this issue's RANT)

ANSWERS

1.m, 2.l, 3.b, 4.i, 5.j, 6.b, 7.a, 8.f, 9.k, 10.g, 11.c, 12.d, 13.e

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