

JUKE VOL. 05 - SUMMER 2013 - THE ALTER EGO ISSUE
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JUKE

VOL.05

BROOKE CANDY - DANIEL JOHNSTON - IGGY POP VS. JACUZZI BOYS
SPIKE JONZE VS. BLACK DAVE - KIKI BALLS
SUICIDAL TENDENCIES - TWERK - GHOSTFACE KILLAH







ANNIE PHILLIPS



CHECK OUT OUR
STORY AT BOX PARK THIS SUMMER!!
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SCORE

FOLLOW ME FOR THIS ISSUE'S
SOUNDTRACK...



HEY YOU

WELCOME TO JUKE VOL.05 – OUR ALTER EGO ISSUE. WE HUNG OUT WITH THE SECOND SELVES DREAMED UP BY JODY CHRISTIAN, JAMES NEWELL OSTERBERG JR., DENNIS COLES AND LEE JAMES JUDE CAPALLERO (WE’LL LET YOU IDENTIFY THESE LOST BOYS ALONG THE WAY). WE GOT UP CLOSE AND PERSONAL WITH COVER STAR BROOKE CANDY – HER REAL NAME – A VULNERABLE SWEETHEART IN A METAL BREASTPLATE. WE PAID A HOME VISIT TO DANIEL JOHNSTON – AN ARTIST OBSESSED WITH THE IMPRESSIVE DOUBLE LIVES OF SUPERHEROES, BUT WHOSE SUPERPOWER IS BEING TOTALLY, SOMETIMES OUTRAGEOUSLY, HIMSELF. WE MET SOME WONDER WOMEN ONLINE IN THE NUBILE FORMS OF WAVY SPICE, JUNGLE PUSSY AND KITTY PRYDE. AND IN THE UNDERGROUND BIOSPHERE OF THE KIKI SCENE, WE CAUGHT AN EYEFUL OF THE MOST GLAMOROUS ALTER EGOS IN NEW YORK CITY. ‘DIFFERENT’ JUST MEANS ‘BETTER’, RIGHT?

LET’S DO THIS!
LUCY AND YASSA X

GUEST FASHION

JUKEBOXER: COCO

NY-VIA-LONDON SUPERSTYLIST COCO CASSIBBA HEADS UP OUR MAIN FASHION STORY WITH MICHAEL DONOVAN, STYLES KITTY PRYDE AND CASTS A STREET-SAVVY EYE OVER JUKE VOL.05...

COVER STAR

2013’S WEB-TO-3D PHENOMENON, BROOKE CANDY, FACED OFF WITH HORNY SKATER BOYS AND THE PO-PO ON VENICE BEACH, FONDLED A POT-BELLY PIG NAMED PEPPER AND GOT NAKED IN THE TUB FOR JUKE. YOU CAN CATCH HER PAPER-AND-INK IMAGES IN THIS ISSUE – AND THE TWERKAHOLIC VIDEO TRAILER ON OUR WEBSITE.

BROOKE CANDY, SHOT BY THOMAS GIDDINGS AND STYLED BY SETH PRATT IN SANTA MONICA, CA. THANKS TO THE HOTEL SHANGRI-LA, HARPER SMITH, MATT BEUKELMAN AND REID PEPPARD.

MADE

WHEREVER YOU SEE THIS SYMBOL, [MADE-FOR-JUKE] YOU’RE LOOKING AT A UNIQUE AD CAMPAIGN, CREATED FOR JUKE, BY THE MOST EXCITING YOUNG FASHION BRANDS IN THE WORLD.

NOW IN ITS SECOND INSTALLMENT, MADE HAS BECOME A PLAYGROUND FOR FASHION’S NEW BREED AND THE TEAM AT JUKE. WE’VE COLLABORATED CLOSELY WITH EACH HANDPICKED DESIGNER TO CREATE THE BESPOKE ADS FEATURED THROUGHOUT THIS ISSUE. OUR MADE DESIGNERS INCLUDE LONDON’S CULT MATRIARCH PAM HOGG AND RISING STAR ANNIE PHILLIPS, SOUTH AFRICA’S 2B0P, AUSSIE WUNDERKIND ELLIOT WARD-FEAR, STRAIGHT-OUTTA-GANGNAM’S FLEAMADONNA AND DOPE L.A MENSWEAR BRAND, NVRMND.

FOR MANY OF THE BRANDS, IT’S THEIR FIRST EVER CAMPAIGN – SO ENJOY THE PRIVATE VIEW, CREATED EXCLUSIVELY FOR Y’ALL.

FOR INTERVIEWS AND [MADE-FOR-JUKE] INFO VISIT WWW.THE-JUKE.COM.



PRODUCERS

THE BURNING QUESTION:
WHAT'S YOUR MUSIC KRYPTONITE?



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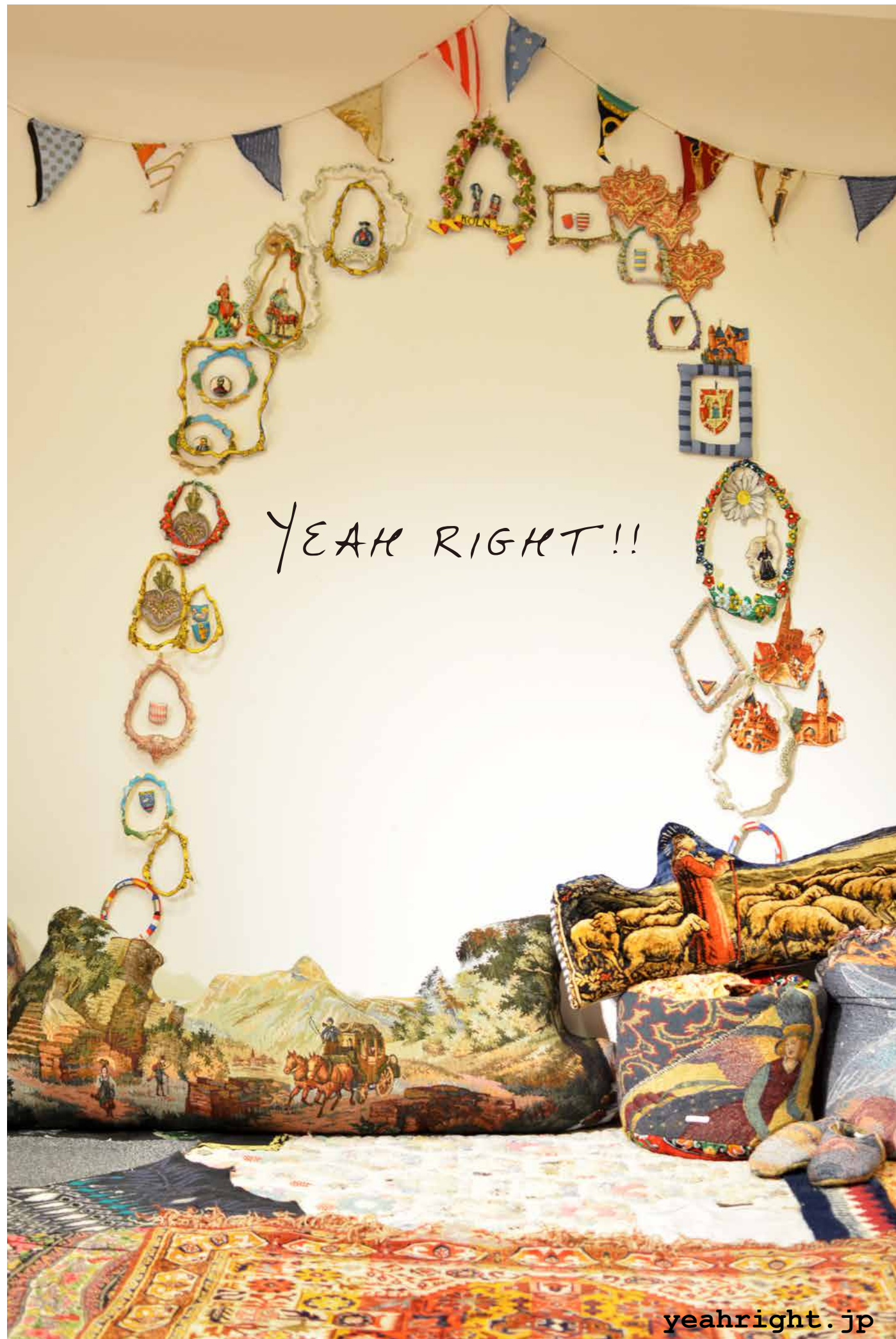
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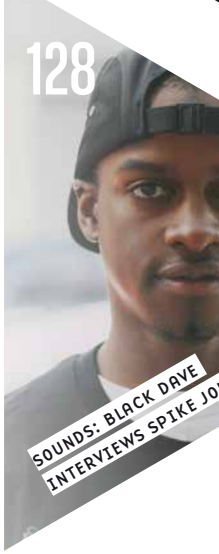
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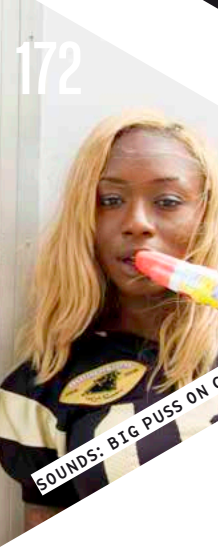
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NIGHTS

INSIDE KIKI

BY SARA JORDENÖ
PHOTOS MICHAEL J. FOX

I EXIT THE SUBWAY AT 135TH STREET. THERE ARE LIGHT PARTICLES OF SNOW IN THE AIR, SMALL PIECES OF PIZZA FROZEN INTO THE GROUND. I PASS THE SCHOMBURG CENTER FOR RESEARCH IN BLACK CULTURE.

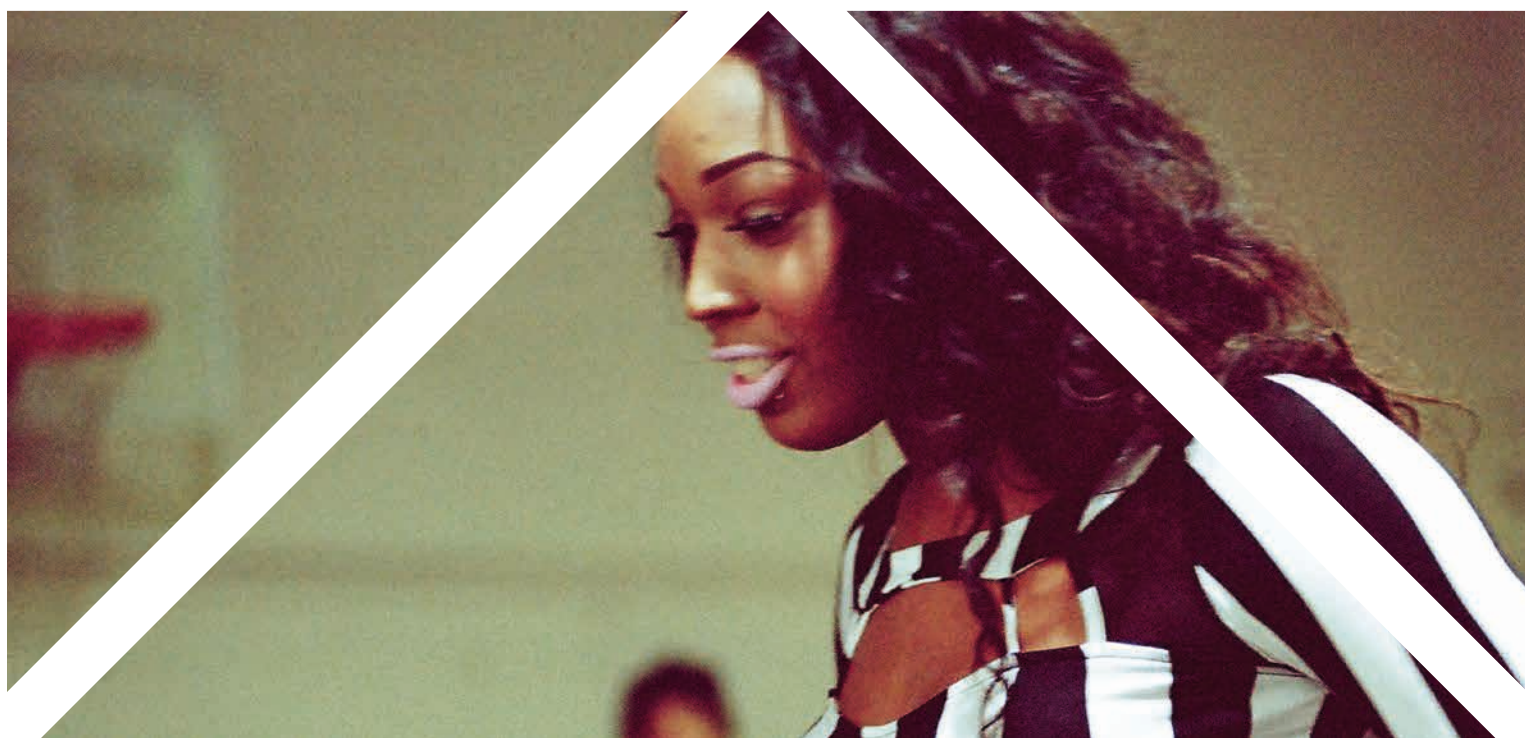
There, beneath the ornamented floor in the foyer, outside the auditorium that bears his name, lie the ashes of famed Harlem Renaissance writer Langston Hughes. “Spectacles in colour” he called the drag balls he attended in Harlem, at the beginning of the twentieth century. Later, these balls developed into the competitive scene known as the Ballroom Scene, made known to the outside world through Madonna’s “Vogue” video and Jennie Livingston’s 1990 documentary *Paris is Burning*.

The community center is a block away, a red brick building surrounded by well- preserved brownstones. Outside an anonymous door, a group has gathered. At first glance, they seem like typical inner city youth: puffy jackets, hoodies. Then other, perhaps contradictory, details come into focus: an extravagant belt, a tall boot, a shaped eyebrow, meticulously manicured nails, soft hands gesturing in the air.

The majority of the group is African- American, the rest Latino. They are part of a more socially conscious, highly organized and activist subset of ballroom culture, tailored specifically to 14-to-25-year-olds, called the Kiki Scene. In the past eight years, the Kiki Scene has been highly underground; an insular yet thriving creative community. In the Tri-state area there are currently ten active “houses”, which mimic a family structure and serve to collectively empower and mentor their members. The Kiki Houses participate in events called Kiki balls, or ‘functions’, where performers create unique looks related to a theme and compete for prizes.

I take the stairs down to the basement, where the ball is about to start. Everywhere, non-gender-conforming youth in their late teens and early twenties are getting ready, changing into spandex, feathers, heels, body paint and eye make-up, preparing to compete (or “walk”) in different categories such as “Face”, “Female Figure Realness” and “Vogue Femme”. I spot a boy wearing baggy jeans and a hooded sweatshirt that instead of some brand simply reads: CUNT. ►





Twiggy Pucci Garçon, my collaborator on an art and documentary film project about the Kiki Scene, titled *Gesture*, is on the judge's panel tonight. Twiggy is the founder of the largest Kiki House, The Opulent Haus of Pucci, whose primary function is to promote ballroom performance, personal and professional development, and targeted community service initiatives within the LGBTQ (Lesbian Gay Bi Transgender and Q for 'queer' or 'questioning') community. Twiggy and I met at Faces NY, Inc., one of the community-based organizations that support and offer services to the Kiki Scene and its members. There, Twiggy works as a community health specialist.

In the Kiki scene, "Cunt", Twiggy explains, means to express femininity and constitutes the highest form of praise. Hierarchies are reversed, with "Mother" on top. With 16 gay children, Twiggy is one of the best parents I know.

LSS starts (the abbreviation stands for 'Legends Statements Stars'). This is a prelude to the ball, when the MC calls out important members of the scene to walk, as the crowd cheers them on. It's an honour to be called for LSS. I once asked Symba, an important MC in the Kiki Scene, about who gets chosen and why. "I choose people for LSS based on their effort," Symba told me. "Based on their effort to the community; how they are able to provide service. I choose them based on ballroom status. I choose them based on moments they've had – popularity. I choose them based on potential."

As a first-generation Kiki Scene member, Symba is highly respected, both as an MC and a community leader. He mentions a terrifying statistic: by the age of 40, 60 % of this community will be HIV positive. "As a person that is HIV positive. I have to talk about and incorporate safer sex messaging in any way that I can. If I'm hosting a ball, I incorporate those messages in the categories and as an MC, I use the mic to promote safe sex, CBO's (community based organisations) and other venues that provide free testing." Symba and the other Kiki Scene leaders are the face of HIV/AIDS activism today.

Tonight the MC is Snookie Juicy Couture, the "Voice of the Kiki Scene". In ballroom music, the MC, DJ and performer exist in symbiosis. I discuss this with DJ MikeQ, the DJ of choice for both the "mainstream" ballroom scene and the younger Kiki Scene. "There is a true collaboration that is happening here, with all those key parts intertwining", ►







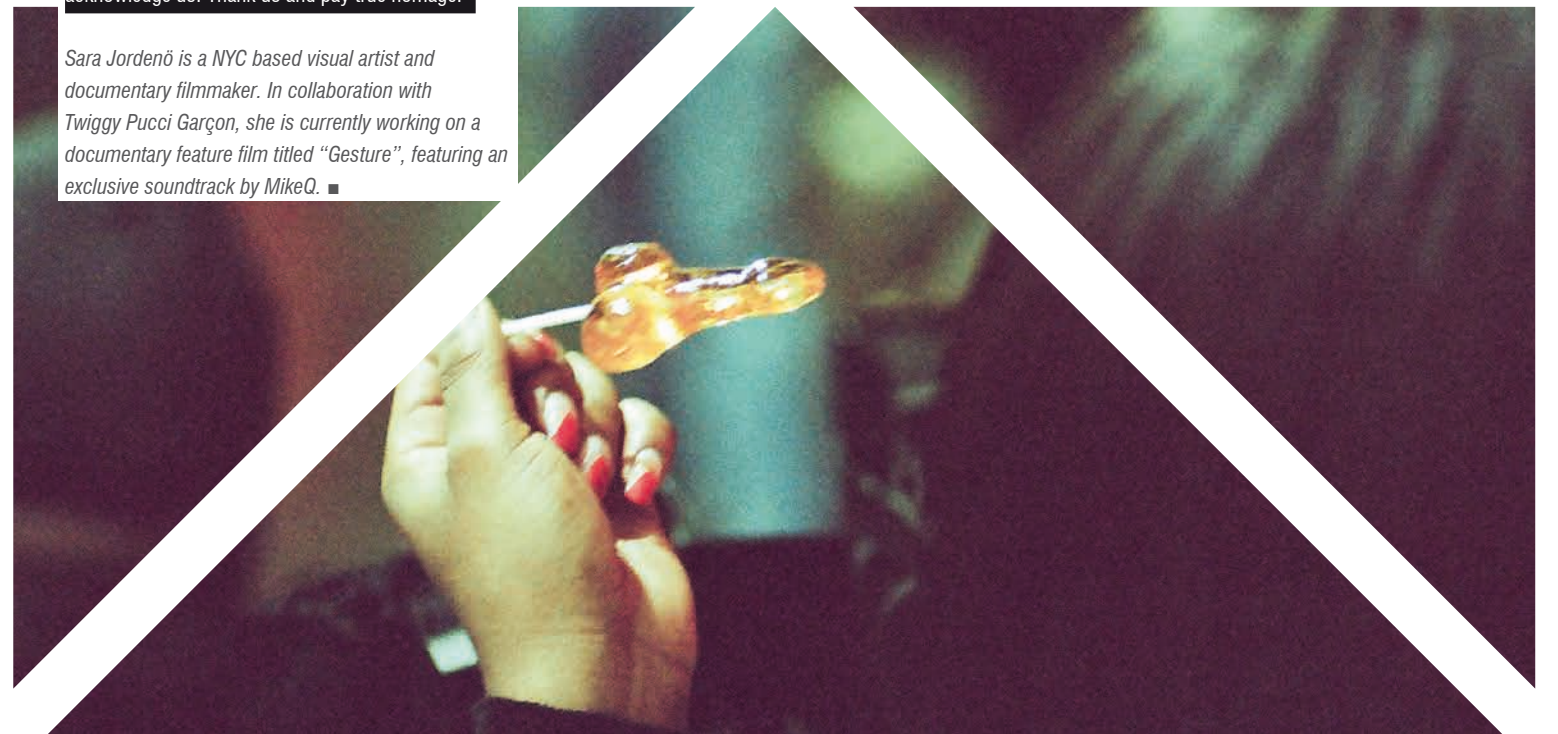
he explains. "The MC's are chanting for the dancers, to the music. The dancer uses the music and the MC's chants to vogue to and to execute different random moves. As a DJ, I run off the MC and the dancer - I would throw a crash sound in there directly when the dancer dips, and so on. MC's in the ballroom scene differ from other genres, but can be compared to hip-hop, where chants go from freestyled and repetitive, to lyrics that have been written down and made of words pertaining to ballroom, or vogue, or gayness and what have you."

MikeQ is a high-profile DJ, both inside and outside the Ballroom and Kiki Scenes. In 2005, he started Queen Beat Productions, a collective of ballroom MC's, DJ's and producers. Living off his art since 5 years back, MikeQ is now touring internationally. There is currently an increased interest in ballroom music.

We discuss the concept of "underground", if it is something to be cherished, or if it simply means that the underground talent does not get credited and/or compensated for their work.

"Underground to me, is definitely something to be cherished," says Mike Q. "Kiki and ballroom as an untapped, non-mainstream culture is just so great, but it does not fully exist outside of itself and to major audiences, where you think it would or should be. I'm going to always put up a fight to get these people to understand that you just can't take from us and not acknowledge us. Thank us and pay true homage."

Sara Jordenö is a NYC based visual artist and documentary filmmaker. In collaboration with Twiggy Pucci Garçon, she is currently working on a documentary feature film titled "Gesture", featuring an exclusive soundtrack by MikeQ. ■



TWERKING 9 TO 5

PHOTOS & WORDS
VALERIE JOCELYN BOWER

STRAP ON YOUR BUTTPADS AND GET DOWN AND DIRTY IN L.A.'S RAMPANT TWERK SCENE.

Girls twerking all up on another girl, who's wearing kneepads, weed socks and buttpads. Girls ass-slapping girls. Girls dry-humping girls. Girls flashing girls. Five girls grinding on a stage. But the guy grabbing one of these girls? He's getting cursed out. (Because she's not that kind of girl!)

I live for taking pictures of drunk people. Anyone making out, throwing up, falling down, being thrown out, or punched out? I'm there - capturing life's cringier moments. So since late last year, when trap music and twerking took over the warehouses of downtown L.A., I've been spying on the scene with my camera. Now that the weather's getting warmer, skirts are getting shorter and school's out for Summer - the scene is getting even more insane.

In this ongoing photo project, I've caught Kreyayshawn hanging out, Raider Klan members and Sasha GoHard [see p. 84] performing and Brooke Candy and Crystal Castles' Alice Glass [see p. 30] djing. You can look, but don't touch.



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INCREASE DA PEACE IN DA MIDDLE EAST

MADE FOR JUKE



Uri Rubin & Shuaib Philander, Skateplank riderz & Chill Bros

2BOP

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EYE CANDY

STILLS MILES WILKERSON

WE COULDN'T PUT A GIRL ON THE COVER OF THIS MAGAZINE AND NOT SPEND SOME SERIOUS TIME HARASSING HER WITH VIDEO CAMERAS. FOR OUR VOL.05 VIDEO TRAILER, WE GOT BROOKE CANDY SETTING FIRE TO SOME STUNT-JUKES AND HARD AT TWERK [SEE P.26] IN HER DANCE STUDIO. YOU CAN ENJOY THESE SIGHTS AND SOUNDS OVER ON OUR WEBSITE AND BEYOND; IN THE MEANTIME, HERE ARE SOME STILLS AND WORDS FROM FILMMAKER, MILES WILKERSON.

WHERE DID THE CONCEPT FOR THE TRAILER COME FROM? It's based on of a series of films I wanted to do about my friends, but never did.

FOR US CLOWNS IN THE UK, WHO THINK "BEAST" MEANS FAT, WHAT'S THE US MEANING? "Beast" means savage or fierce.

HOW WAS IT WORKING WITH BROOKE? She's cool. Shorter than I imagined, but I'm like 8 foot tall, so that happens all the time.

DO YOU SPEND A LOT OF TIME BURNING JUKE MAGAZINES IN YOUR SPARE TIME? ALL. DAMN. DAY.



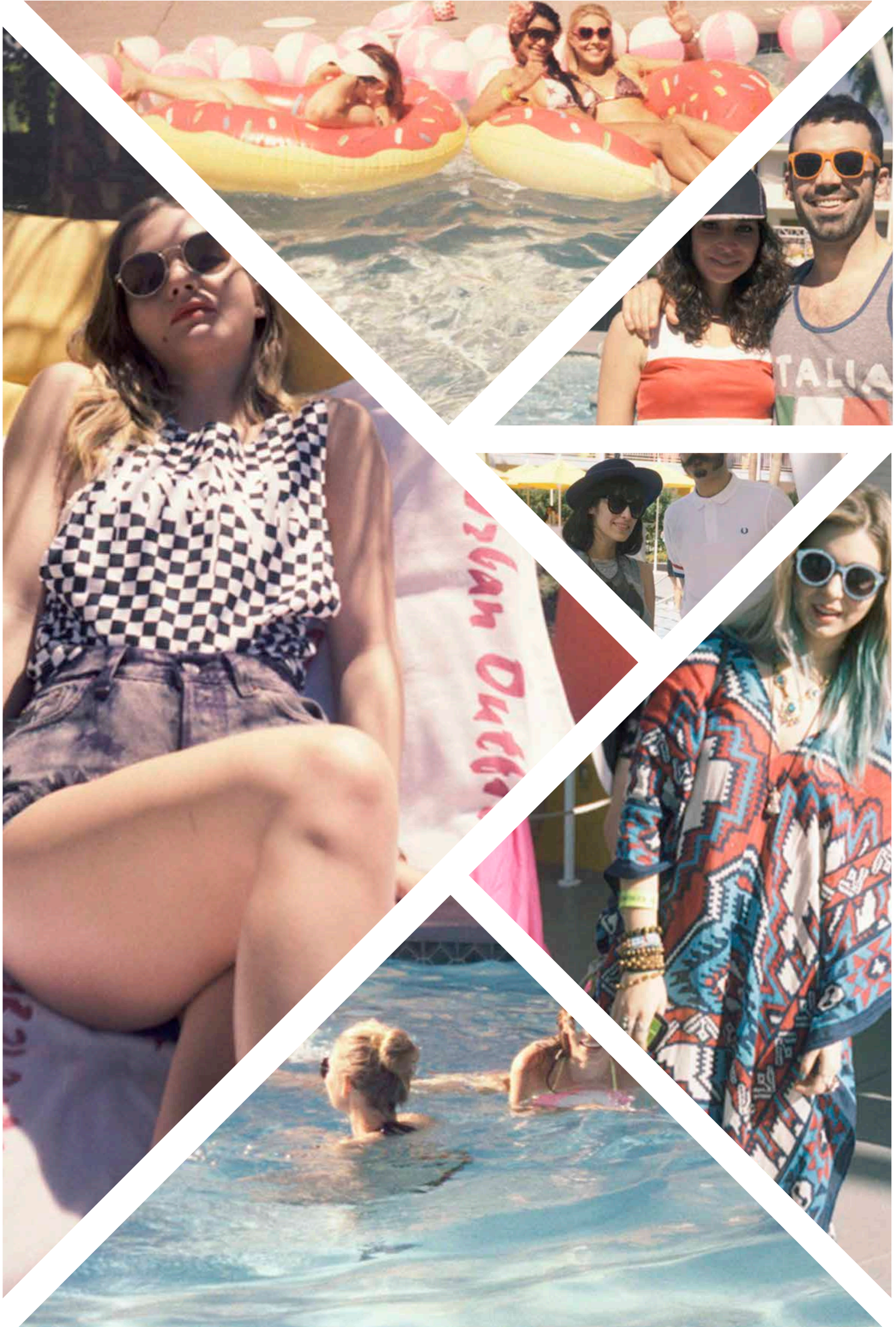
malgorzata dudek



JUKE+ COACHELLA

PHOTOS VALERIE JOCELYN BOWER

JUKE hit Palm Springs for Coachella Weekend, mark two, to party in the name of graffiti hotshot Curtis Kulig's Love Me line for Urban Outfitters. We came (to the Saguaro Hotel). We partied to a JUKE-curated soundtrack including DJ sets from Warpaint, Twin Shadow's Wynn and Data Romance. And we sharked the deep end with our finest English doggy paddle.



LNIP MOB

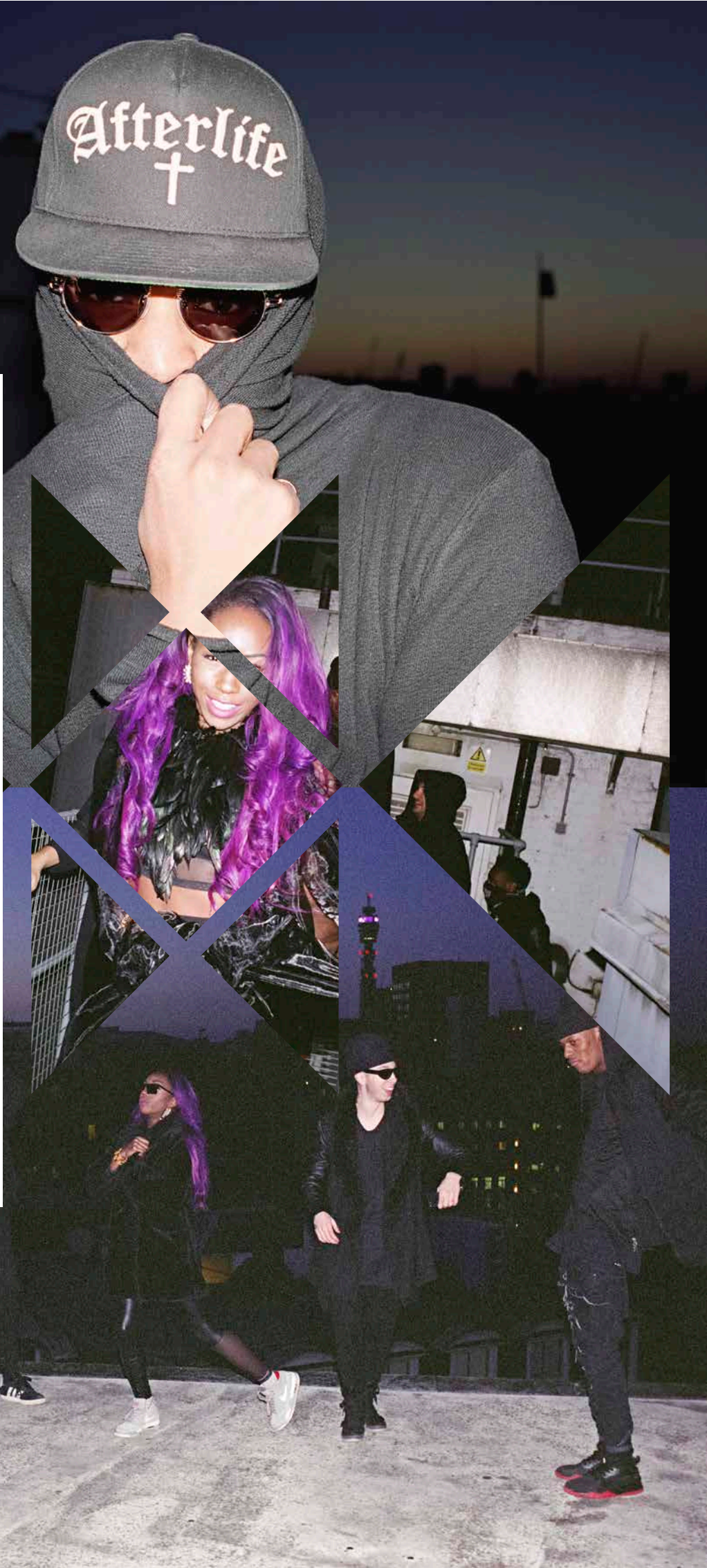
PHOTOS ALEX DE MORA
BY EMMA KELLY

JUKE WASN'T SURE WHAT TO EXPECT FROM MULTI-TENTACLED RAP/ART/FASHION COLLECTIVE AND SELF-DESCRIBED 'BRAND', LAST NIGHT IN PARIS. WERE THEY LONDON'S LEATHERCLAD ANSWER TO THE A\$AP MOB? A FANCY ODD FUTURE, EVEN? YEAH, THEY THROW DECADENT 'SOIREE'S' IN WAREHOUSES AND SURE, THEY DID ORDER SIX BOTTLES OF PATRON TO THE SHOOT. BUT WITH THEIR LAID-BACK BEATS AND ART TAKING THE FRONT SEAT, LNIP ARE ABOUT AS FAR FROM RAPPING ABOUT STABBING BRUNO MARS AS YOU CAN GET. WE SPOKE TO THE CREW ABOUT THEIR CRYPTIC NAME, GOING SOLO AND THE ALPHA MALE MENTALITY.

NEW YORK HAS THE A\$AP MOB, LA HAS ODD FUTURE... ARE YOU GUYS LONDON'S ANSWER TO THESE COLLECTIVES? If you mean a collective of talented individuals putting their city on the map, then yeah.

DID YOU SEE WHAT THE GUYS IN THOSE COLLECTIVES WERE DOING AND THINK, WE WANT TO DO SOMETHING LIKE THAT? If you try to replicate something else you can only go as far as they have gone, then you stagnate. We are a family and have naturally grown into what we've become. We've been doing this for longer than people may think.

SO, WHAT'S THE NAME 'LAST NIGHT IN PARIS' ALL ABOUT? IS IT A REFERENCE TO WATCH THE THRONE, DOES IT ALLUDE TO A NEW HILTON SEX TAPE? Haha, the name is something we will reveal when we feel the time is right, but what we can tell you is that 'Last Night In Paris' is completely original to ourselves and our experiences. ►



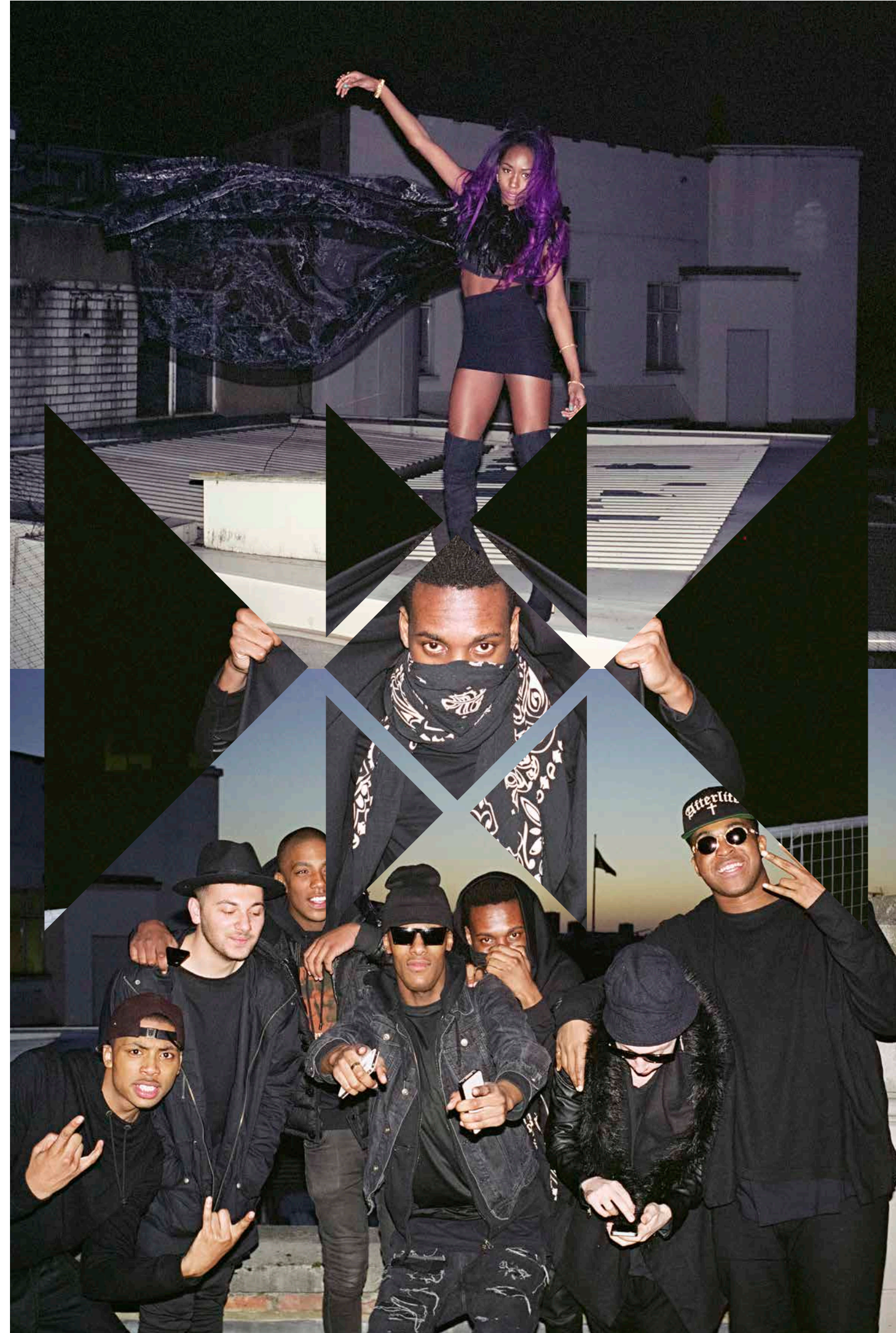
EVERY PACK HAS GOT TO HAVE A LEADER. WHO'S YOUR THE ALPHA MALE? The structure of the collective is there are two founders, Taurean Roye and Jordon Wi-Fi, who oversee the whole brand. All of us have extremely strong personalities, however. There are quite a few alpha male-type characters in the collective.

WITH THE OTHER BIG COLLECTIVES, THEY'VE HAD BREAKOUT ARTISTS WHO'VE MADE IT BIG GOING SOLO, LIKE FRANK OCEAN OR A\$AP ROCKY. ARE YOU GUYS AIMING FOR THAT? After the release of *Roses +*, members of the collective will be releasing their individual EP's. We are a collective, not a band or group.

YOU IDENTIFY YOURSELVES AS AN ART COLLECTIVE. WHY NOT A MUSIC COLLECTIVE? We don't just do music. We have fine artists like Christian Newell, poets and directors. Art is the underpinning of our entire movement - we try to execute everything we do with that in mind.

WHAT'S THE MOST IMPORTANT ASPECT OF LNIP? IS IT THE MUSIC, THE FASHION OR THE VISUALS? That's what separates us from the rest, every aspect of the movement is as important as the other. **The art is as important as the music... the visuals are as important as the art.** We want people to be able to explore all our facets when they discover us.

YOU THROW 'SOIREES' RATHER THAN PLAYING SHOWS. IS THIS ALL TO MAINTAIN THE SUAVE AESTHETIC, OR DO YOU JUST NOT WANT TO PLAY SHOWS? Haha! We throw soirees, because that's just what we do! It's more intimate, surrounded by people you can vibe with in a relaxed environment. We do those just to have fun. We have a few shows lined up later this year, so that should be crazy. ■



NOT IN MY BACKYARD

PHOTOS VALERIE JOCELYN BOWER

"NO DRAMA, NO BULLSHIT, RESPECT THE HOUSE". VALERIE'S A PHOTOGRAPHER FROM AN EAST LA INDUSTRIAL TOWN CALLED WILMINGTON. SHE MAKES HER OWN PHOTO ZINE 'I GIVE UP' AND IS DEEP INTO DOCUMENTING THE LOCAL BACKYARD PUNK SCENE, WHICH HAS CHOLAS, G'S, SKATERS, C*NT PUNKS (ALL-GIRL BANDS) AND GENERAL SUBURBAN GNARLINESS ON THE GUESTLIST AT ALL TIMES.

Valerie says, "All of these photos were taken in East LA - mainly Boyle Heights - but these parties happen all over Los Angeles every weekend. I think it's something that's kind of unique to here, because we do have backyards, it's flat and the houses are more spread out. Kids can throw their own shows, say "Fuck the venue", sell their own beer and keep the door profits. And if you're lucky, your show won't get shut down by the cops before ten (which happens a lot).

You find the address, pay three or five bucks, walk through a dark driveway and you'll see at least a hundred heads, packed in a small backyard. In one night, there may be ten or more bands playing, usually 20-minute sets or less, sharing equipment, no real set times, all types of bands playing in the same show. Street punk, ska, psychobilly, oil, hardcore, metal and c*nt punk. If I had to chose three bands from the local LA scene now they'd be Corrupted Youth, The Coochies and Crazy Band. ►





Sometimes you see family members of the house and neighbours hanging out in the middle of the chaos too. It's just a way wilder scene than you can find at any bar or club and the pits are way bigger. **Everyone just wants to have fun, get fucked up, get in the pit and that's it.** But it's not always like that. Different neighbourhoods bring out different people. Sometimes you can feel when someone's just there looking for a fight. It happens though - and you have to know when to leave. But that's the thing about LA. It is gang culture. Even though it's a punk scene, they're thrown in these neighbourhoods and people need to realize where they are.

East LA is mostly Mexican-American, so those are the kids you find there - but it still is pretty diverse. **I love shooting the more unexpected characters like the guy in a Lucha Libre mask, two homies with arms around each other going in the pit, the kid all studded out and holding a kitten.** One kid even went dressed like Chuco from "Boulevard Nights", just a classic 70's cholo style with a white tee, derby hat, suspenders and pants. To see that in a mosh pit was dope. I don't know, people just identify I guess. As time goes on, styles and sounds melt together and new subgenres emerge, but there will always be a hardcore punk scene. ■

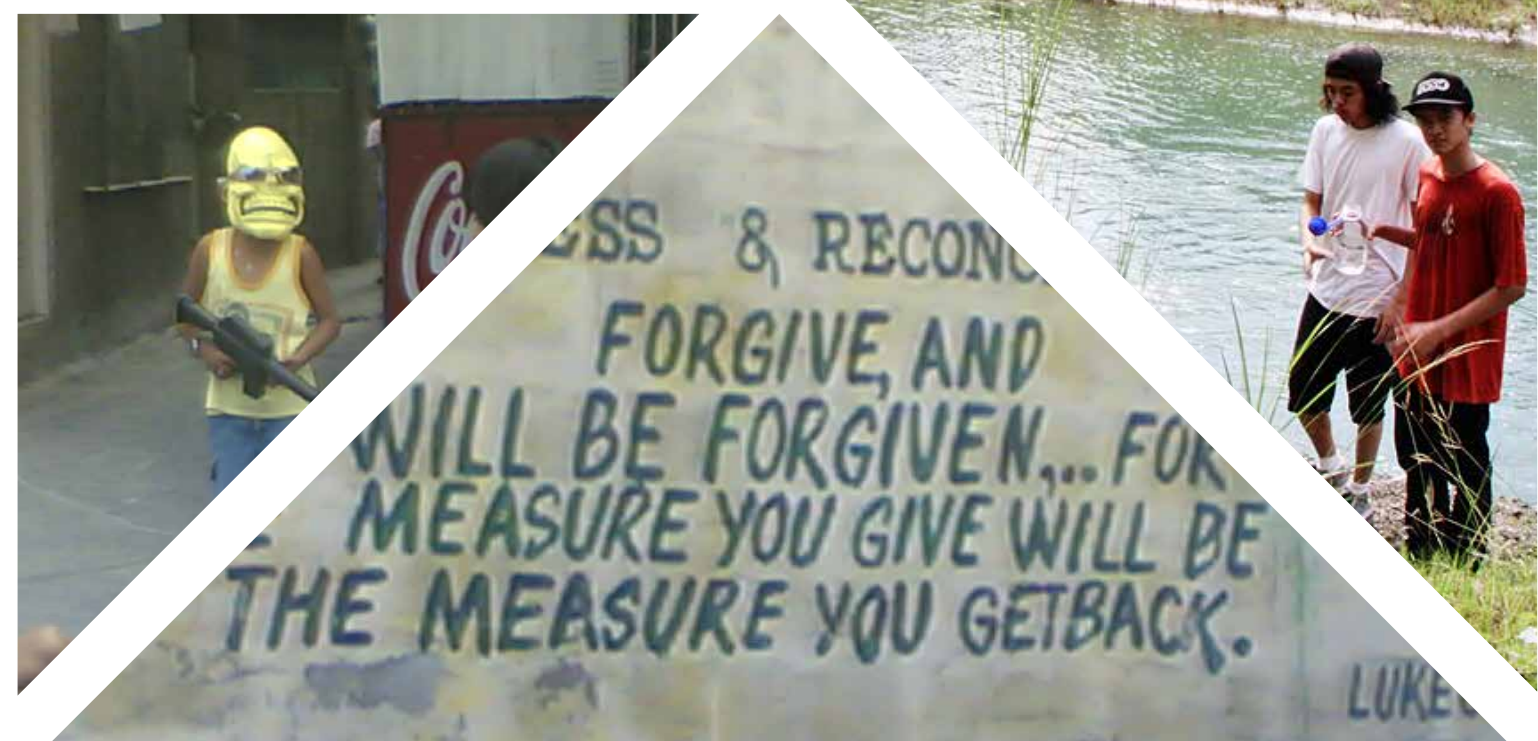
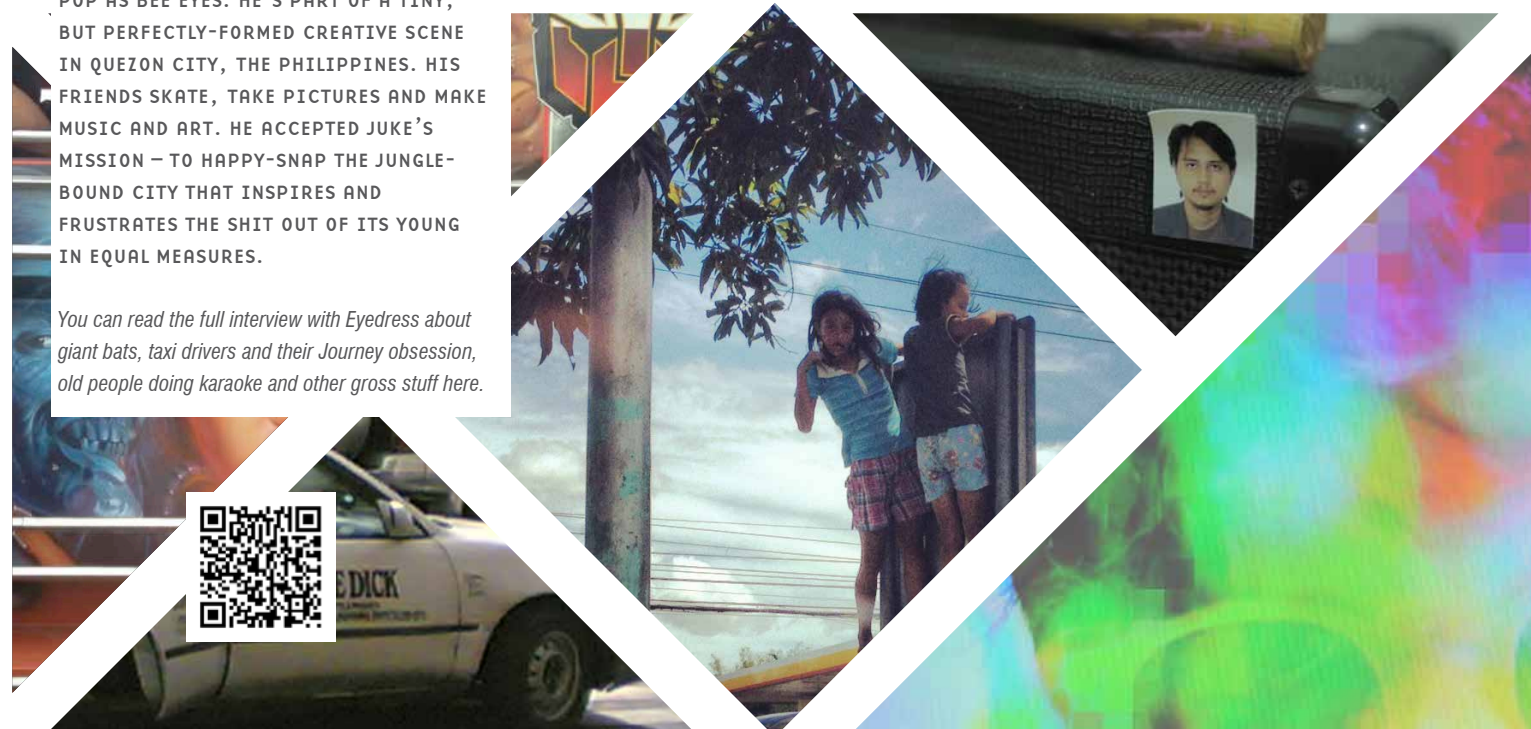


THRILLER FROM MANILA

WITH IDRIS VICUÑA
AND JULIUS VALLEDOR

IDRIS VICUÑA MAKES GHOSTLY 8-BIT SOUND-SWATHES (A ONE-MAN GENRE WE'VE DUBBED 'GRAVETENDO' FOR EASE OF REFERENCE) AS EYEDRESS AND LO-FI GUITAR POP AS BEE EYES. HE'S PART OF A TINY, BUT PERFECTLY-FORMED CREATIVE SCENE IN QUEZON CITY, THE PHILIPPINES. HIS FRIENDS SKATE, TAKE PICTURES AND MAKE MUSIC AND ART. HE ACCEPTED JUKE'S MISSION — TO HAPPY-SNAP THE JUNGLE-BOUND CITY THAT INSPIRES AND FRUSTRATES THE SHIT OUT OF ITS YOUNG IN EQUAL MEASURES.

You can read the full interview with Eyedress about giant bats, taxi drivers and their Journey obsession, old people doing karaoke and other gross stuff here.



JUKE VS WOLF+ LAMB

BY ALEKS EROR
PHOTOS VALERIE JOCELYN BOWER

THE SUNDAY INSTALLMENT OF OUR COACHELLA DESERT WEEKENDER SAW JUKE TAKING A DANCIER TRIP TO THE DEEP END WITH WOLF + LAMB, SOUL CLAP AND THEIR MANY DJ BROS. WE CAUGHT UP WITH ZEY AND GADI FROM WOLF+LAMB TO ASK ONE BURNING QUESTION.

You're known for spending Winters down in Miami and today you're playing Palm Springs. Both are retirement paradises. Which one has better old people? They replied, "We as a crew tend to focus more on augmented appendages. In that department, I believe Miami has Palm Springs beat. But for celebrity old people, definitely California." We like our appendages natural and modest at JUKE and were thus banished to the poolhouse to hang out with the other SPF50 goths.



BODY GLOVE NEO JEAN
CHAMPION REVERSE WEAVE
ICEBERG BY CASTELBAJAC
VUARNET FRANCE
CROSS COLOURS
IDEAS BY MASSIMO OSTI
CONTEMPO CASUALS
WILLIS & GEIGER
ROBE DE CHAMBRE COMME DES GARÇON

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ESPRIT DES CORPS
RALPH LAUREN ROUGH WEAR
NORTH FACE PURPLE LABEL
WU WEAR
ISSEY MIYAKE PLANTATION
NIKE AQUA GEAR
KEITH HARING POP SHOP
TOMMY HILFIGER LOTUS COLLECTION



BABALON ZOO

BY MONICA USZEROWICZ
PHOTOS GREG MANIS

WEB-SIREN LABANNA’S SELF-ACTUALIZED RAPPING AND HYPER-SEXUALIZED GYRATIONS ARE JUST ONE, EXTRA-SHINY FACET IN THE BABALON PRISM. HER ‘MENTAL-SCHEMA-LIQUEFYING’ SKILLS ARE NOW GEARED TOWARD SPREADING LOVE, CO-CREATIVITY AND FRIENDSHIP. IN TUNE WITH HER SPIRITUALITY SINCE SHE WAS A VOODOO CHILD GROWING UP IN THE DEEP SOUTH, BABALON FEELS THAT THE POWERS THAT BE HAVE TUNED INTO OUR FREQUENCIES AND ARE CONTROLLING US BY TURNING US INTO FEARFUL BEINGS.

So....she’s crazier than a forty-buck dimebag, right? At first glance, Babalon’s a 20 year-old ‘camgirl’ and a sitting duck for hippy-dippy haters. But she’s reaching into ghost-filled spiritual dark matter and grabbing onto the fantastical, seemingly depraved and the absurd and making us feel safe and warm from the comfort of our laptops (maybe because we don’t have to put seven hits of acid in our vagina in one day, as she has allegedly done).

We spoke to Labanna about aliens, sex and the voyage of her Whoreship.

I WANT TO TALK TO YOU ABOUT HEALING. BUT FIRST: HOW LONG HAVE YOU BEEN HAVING SPIRITUAL OR OTHERWORLDLY EXPERIENCES? I saw these orbs when I was a kid. They were blue, kind of like mood rings, getting redder on the outside. I also saw a man walk into my parents’ bedroom. Growing up, I lived in Charleston, South Carolina, and there are tons of spirits there.

YOU’VE BEEN MAKING WORK FOR A LONG TIME. WERE YOU ALWAYS WORKING ON THIS KIND OF MESSAGE? Yeah, I was making music that was very transformative, trying to send people into different realms. I was making noise music from a young age - building my own instruments, doing performance art. **My first installation was a bunch of hair sewn onto Spandex outfits and twenty people wearing them, touching: a weave installation. My stuff has always been very sexual.** I’ve been experiencing pure living and sex for many lives, and I guess that’s why I feel so passionately about releasing the shame in it and doing some sort of large-scale sexual healing. I’d like to be making pornography, but only to an extent.... It’d be cool to have an art house and make really far-out sexual videos.

DO YOU THINK EXPOSING YOUR BODY AND DOING THINGS LIKE THAT ARE A WAY TO SEND A BIGGER MESSAGE? Yeah, I’m just martyring myself as a reflection of people’s inner shame. I’m posing. I’m not twenty years old, as it says on my Facebook. I’m mirroring the younger generation and how they utilize social media for self-approval. But at the same time, I’m using that as a venue to send love through.

YOU MENTION THE IMPORTANCE OF ELEVATING TO THE 5D REALM IN A FEW OF YOUR VIDEOS. IS THAT THE PUREST PLACE? There are tons of different dimensions and I spend a lot of time in them. **Most of my work is not here. I work in my sleep a lot.**

ONE THING YOU’RE WORKING ON THAT’S VERY MUCH IN THIS REALM: THE WHORESHIP MANSION. I’m trying to manifest it. I don’t want that to be my thing, it’s very much a co-created community. I think, collectively, we all want a safe space to try to explore ways to interact with people. The Internet really brings our alien brotherhood and sisterhood together. But I want us to be able to get together and share that passion and energy that we all carry together, without upsetting the rhythm of relationships that are set up for us. We could try to stop the conglomerate, which takes our ideas and turns them into something commercial with black magic branding. I’d like to create a system so that people who are coming up with those ideas have a way to share them freely and live comfortably. I want to turn it into a business, to an extent - trading that energy and creativity. If I get that space in New York - and I definitely want to go back to L.A and do the same thing out there - I want to be purifying water, have a mirrored discotheque in the basement, some crazy shit.



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SLIGHTS

CANDYLAND

PHOTOGRAPHY

THOMAS

GIDDINGS

STYLING

SETH

PRATT

A DAY OUT WITH BROOKE CANDY IN FULL WARRIOR PRINCESS MODE - READ THE INTERVIEW AND CRASH THE AFTERPARTY OVER ON PAGE 114.







COLOURING IN DANIEL LAURA LARK BRYAN SCHUTMAAT

WORDS

PHOTOGRAPHY



IF THIS IS OUR ALTER EGO ISSUE, THEN DANIEL JOHNSTON IS OUR THEME'S FOIL. HE HAS NO EDIT BUTTON, NO DISGUISE. HE IS UTTERLY GUILELESS — NO DOUBT A SIDE EFFECT OF HIS OFTEN-TURBULENT INVISIBLE FREQUENCIES — ONE OF THE QUALITIES THAT ATTRACTED THE ADULATION OF ACHINGLY SELF-AWARE ARTISTS, SONIC YOUTH AND KURT COBAIN. WHETHER IT'S HIS FANATICAL BEATLES WORSHIP, HIS STRUGGLE WITH SATAN, OR HIS DESIRE FOR FAME, LOVE AND CHAIN-SMOKED KOOLS, DANIEL JOHNSTON, PURVEYOR OF A BACK

CATALOGUE OF LEGENDARY POETRY IN STEREO, IS DANIEL JOHNSTON: ARTIST, POPULAR CULTURE SAVANT AND MISUNDERSTOOD POSTER BOY FOR MENTAL ILLNESS. SO, WE MET THE REAL DANIEL JOHNSTON — THE ONLY VERSION ON OFFER — AND GOT TO CREATE SOME ART WITH HIM AT THE COALFACE THAT IS HIS TOWERING LIVING INSTALLATION OF INFLUENCES. WE SENT VISUAL ARTIST LAURA LARK TO TAKE A WALK ON THE WALLER SIDE AT CASA JOHNSTON, TEXAS — AND SEE WHO DANIEL JOHNSTON, ARTIST, IS WHEN HE'S AT HOME. ►



Daniel Johnston has heroes. He knows what each graphic novel super avenger of justice, rock star legend, or photo ideal of feminine beauty stands for; their strengths and weaknesses and secrets; and their function as role models and artistic influences in his fantastic wise-child creative mind.

Look at his recent comic book, *Space Ducks No. 1, the Duck War - An Infinite Comic Book of Musical Greatness* [BOOM! Town]. These sensitively lyrical, colourful, often hilariously-captioned cartoon drawings show us exactly who we are: traveling insular vessels careening through the universe. We're just ducks with duck problems, fighting the ultimate Bad Guy, depicted by the long-time Daniel Johnston nemesis: the Prince of Darkness himself.

Whether duck or human, we possess within us as much good as evil. We have the power to commit loving acts and unspeakable atrocities. We're as strong and capable, as we are vulnerable and weak. We want love and happiness, as we understand them: some duck who will respect and care for us, despite our flaws, or deformed extra webbed-toe. Proof that - among the bazillions of us floating around, barely able to see or hear what others are saying through our Space Duck helmets - we are not fighting the eternal Bullshit Battle on our own.

Because there's General Duck (appearing in the back page credits as Daniel Johnston) and he's here to help. Their creator, Johnston, a guy born with a superpower that must be protected because of an equally powerful weakness (every great alter ego still has his Kryptonite... or webbed Achilles heel), has surely known pain, alienation, physical, physiological and psychological challenges that defy comprehension. But, we shouldn't dwell on these. The world is in trouble. So now, with the aid of his most trusted soldiers who battle fiercely at his side, he has faith that, though this fight may never end (we're only on "No. 1") and it's gonna be uphill all the way and filled with boring daily duck responsibilities, it just might all be okay.

Of course, I could be way off; I misread stuff all the time. Johnston's trademark googly-eyed frog cartoon (aka "Jeremiah the Innocent" from *Hi How Are You* that makes me happy every time I see it could actually be telling me I'm ugly and an idiot and should just crawl in a hole and die. But I like my take on it. Maybe this is the reason why I never have, or have wanted to, meet any of the people who make the stuff I like. Who needs another crappy bubble bursting? Besides, I suffer a paralyzing fear of

feeling like a horse's ass. So, how did I find myself shifting about self-consciously in the foyer of Daniel's family home, secretly convinced that I would never really actually meet him? Why did I *really* want to hang out in his workspace: the mystery cave hidden within what appeared to be just another unassuming ranch-style home like the rest, on this quiet street in Waller, Texas? Hadn't he already shown and told me what he wanted me to know? And wasn't Daniel recuperating from a case of walking pneumonia, on top of all his recurring mental health issues, which had forced him to cancel appearances abroad and even at SXSW in nearby Austin?

Even as Bill Johnston, Daniel's father and manager led me, our photographer Bryan and his assistant (his sister, Heather) to the door, I still never thought it would happen. If I had, I would have spent the whole time feeling like yet another invasive asshole journalist, poking my nose where it didn't belong. But there wasn't time for that, because when I stepped through the kitchen door, Daniel was already there, greeting me warmly and seating me at the kitchen table for my first look at what had to be the coolest densely-packed, floor-to-ceiling- crowded, but somehow neither claustrophobic, nor overwhelming collection ever of comic books, superhero action figures, album covers and the other two, or three-dimensional representations of the heroes, real or fictitious, who travel the universe with him.

And it hit me: There'd been a reason I'd pitched all my crap from two months of living and working in the mountains of Virginia, hopped in my truck and driven nearly eighteen hours straight - home to Houston - to become the writer I never wanted to be. I needed to be zapped by a few bright yellow, zig-zag, cartoon lightning bolt realizations.

One. I wasn't there to gawk at a crazy collection of toys, or to satisfy some curiosity about a brilliant man struck in his prime by a terrible, incurable and misunderstood mental illness, or to get myself a byline in a cool magazine; those thoughts actually dampened my enthusiasm for the job. I did it because there was a chance that I'd be able to experience something totally new and unique, something I thought I might not be able to do: enter the mind of a great artist, the extended mind that was Daniel Johnston's live/work space, with all his tangible companions.

Two. This was collaboration. Daniel's sister Marjory's brilliant curatorial efforts rivaled those of some of the best professionals I've known (how did she manage to give such chaos such a feeling of control?). So it was thanks to her that I was seeing something in full, which I had glimpsed here and there in bits and pieces throughout my whole life, never putting two and two together with all those other twos to make the monument now before me: the image of male desire. What boys want, and want as men, too, and go on wanting. And I knew that if I'd been the boy I'd wanted to be as a little girl, my head and my home would look *exactly* like Daniel Johnston's. ►



Three. I'd entered a museum filled with fun and the cool, absurdly funny, cheesy stuff kids from suburban, middle-class backgrounds who grew up in the American mid-'70s would recognize (except for the timeless illustrated comic book heroes originated by artists like Stan Lee - girls didn't get much of that). I thrilled at every poster and Pez dispenser and found myself transported by the delightfully idiosyncratic collection of pop musical influences from his beloved Beatles, to Herb Alpert and his Tijuana Brass. I was pretty sure right then that Daniel and I had even more in common growing up - the dream that our superpower-gifts of artistic talents would make us rich and famous as adults. And we knew just what that looked like: partying artists, rock, TV, or movie stars. It was a blast to sit down and draw pictures with Daniel in his studio and sift through just a few of the hundreds of drawings that were colourful, cheerful, optimistic, playfully absurd, painful and sad, haunting and disturbing.

Johnston's comics and music - like his collection - openly and honestly acknowledge influences. When I first looked at his drawings, I thought, "He's crudely appropriating *The Simpsons* and *Captain America*. Is naivety, or confusion compelling him to do this, instead of solely using his own, original characters?" As we worked and talked, though, I knew I'd walked in with adult, art world-tainted eyes and hadn't seen what was really going on. This wasn't ironic appropriation or naive rip-off: this was an original production: a Daniel Johnston party on a page.

He clearly knows the difference between his own creations and others. Captain America et al are welcome guests; cameo walk-ons in Johnston's stories and plays. There is always an air of homage. **With no self-consciousness about his ability to create something wholly original and no fear of appropriation, he makes art the way I wish I could.** No identity crisis means no need **to give the audience the ironic wink or cynical smirk.** It's generosity; everyone's invited on board and there's no time for existential bullshit—we've got some art to make, and we're going to have a good time doing it! I did. I think that's what's supposed to happen when you sit down and make things. I'd forgotten that part. I wondered if I ever knew it to begin with.

But just like the fun we had as kids (or fun of any kind), it came to a close all too soon. And as I left Johnston's home, I reflected upon the anonymous façade that masks a wonderland. And it made me think about a family that, after helplessly witnessing the near annihilation of one of its members, who has suffered abuse at the hands of strangers, stigma of a misunderstood medical condition, betrayal, professional rip-off and mishandling, loneliness, heartbreak and his own self- destruction, stepped in to save him - to spend a lot of time trying to keep the assholes at bay.

Daniel Johnston's gift of genius was tainted with the curse of severe mental illness (something that even those who've experienced it, or have been close to one who has, can never really understand because it's a shape-shifter of sorts - hard to pin down, since it's different in every different head, which understandably scares the shit out of people), so it's sometimes hard to understand

that this made him a true conduit of creativity. Not an “outsider” artist but the embodiment of original artistic vision.

For this reason, I have problems with Jeff Feuerstein's 2006 documentary *The Devil and Daniel Johnston*. In it, Daniel Johnston looks like a sad clown. A child with a nearly blank slate. Or someone so impaired, he doesn't get that he's "a monkey in the zoo". So, when he told me three times in our visit, "I'm a monkey in the zoo", I didn't feel like he was simply repeating, like a broken record, a line from one of his songs.

I would like to look away from the man behind the curtain, or look at him as he looks back at us. He's neither retarded, nor naïve. This isn't *People* magazine, people. There's no bleary-eyed snapshot of celebrity here. No reality TV, sad sack portrait of woe. The guy is an artist, and everything that's in us and in our universe is found in his works. This includes everything that's fun, colourful, silly and good – and everything that's sad and heartbreaking and disappointing. And he leavens it with all the stuff we know is also inside us but wish wasn't, like ugliness, hatred, stupidity, and evil. It's all there, completely unfiltered but not untransformed, and a lot of it makes people uncomfortable. **He's a pure portrait of the psyche** – his, mine, ours – and that's a rarity. Even harder to find in art.

Daniel Johnston, like I said, has heroes. Though he has very serious issues that often impair function and judgment, he knows exactly who they are. In the closing “credits” of *Space Ducks*, the Major of his Duck army is identified as his sister, Marjory. His other family members are also credited for their heroic roles in his stories. What Daniel Johnston needs is not a reality-style documentary, or depiction by someone who is telling their own story and not Daniel Johnston’s. I grew up in the American Midwest in the 1970s. As kids, we all saw Howard Hughes on TV and because I was a child, and didn’t understand what I was looking at, I could have gone my entire life thinking he was a rich, crazy, boob-obsessed germophobe freak who walked around wearing Kleenex boxes on his feet and spent his time doing weird shit like keeping a hotel room for a cat, so that it could watch TV.

Those were facts, but they weren't the whole story and they weren't the truth. Martin Scorsese came along with *The Aviator* and showed us what, perhaps, Howard Hughes would have wanted, rather than a disorder that people understood even less than they do now. He told people what was important about his life: he was a genius, with a passion, and he did great things because of it.

If there ever is a movie (and there is supposed to be one) - one that tells a story, where an actor portrays Daniel Johnston - let's hope it will lead us with insight and compassion from the man 'himself', to what he holds dear: his work. ■





COCO/SELECTS

THE 4TH FLOOR

PHOTOGRAPHY

MICHAEL DONOVAN

STYLING

COCO CASSIBBA

PHOTO ASSISTANT: BRIAN MCGUFFOG
MAKEUP: MIRIAM ROBSTAD
HAIR: CHARLIE TAYLOR @ WALTER SCHUPFER
MODEL: LINDSEY BYARD @ MUSE



WHITE BODY BY CHROMAT



VINTAGE CHANEL BELT FROM DEPUIS 1924
VINTAGE LOUBOUTIN BOOTS FROM NY VINTAGE

VINTAGE CHANEL NECKLACE AND SUSPENDERS FROM DEPUIS 1924
 KNICKERS BY ONLY HEARTS
 GARTER BY FALKE
 VINTAGE LOUBOUTIN BOOTS FROM NY VINTAGE



VINTAGE BODYGLOVE TOP SOURCED BY BRIAN PROCELL FROM 'PROCELL'
 SKIRT BY JF AND SON
 EYE RINGS BY THE GREAT FRIG LONDON
 VINTAGE CHANEL NECKLACE FROM DEPUIS 1924
 VINTAGE CHRISTIAN LACROIX SUNGLASSES FROM SELIMA OPTIQUE





VINTAGE 'VOGUE' TEE SOURCED BY BRIAN PROCELL FROM 'PROCELL'
VINTAGE VERSACE HARRINGS FROM DEPUTIS 1924
VINTAGE LOUBOUTIN BOOTS FROM NY VINTAGE
PEARL NECKLACE WITH SKULL BY THE GREAT FROG LONDON
GLOVES BY SERMONETA
GARTER BY FALKE
EYE RINGS BY THE GREAT FROG LONDON



WHITE BODY BY CHROMAT
VINTAGE ZUBAZ SHORTS SOURCED BY BRIAN PROCELL FROM 'PROCELL'
WHITE LEATHER BELT BY ZANA BAYNE
LARGE RING BY PAMELA LOVE
VINTAGE CHANEL CHOKER FROM DEPUTIS 1924





CHICAGO, DRILL INDOIS

PHOTOGRAPHY

RYAN LOWRY

WORDS

TODD NIEF

WE JUST HAD TO GET UNDER THE HOOD OF THE SIMMERING DRILL RAP SCENE, WHICH HAS SEEN MAJOR LABELS RUSHING CHICAGO'S TOUGHEST STREETS SINCE A TEENAGED CHIEF KEEF NEGOTIATED A KANYE WEST REMIX AND A LABEL BIDDING WAR FROM THE COMFORT OF HOUSE ARREST AT HIS NAN'S HOUSE. ALTHOUGH THE MEDIA HAS DRILL'S VIDEO STARS IN ITS CROSSHAIRS, NOT MANY LOCAL PORTRAITS OF THE SCENE AT LARGE HAVE BEEN UNDERTAKEN. WE DIDN'T KNOW WE'D LOSE ABOUT FOUR WRITERS

TO THE CAUSE WHEN WE SET PHOTOGRAPHER RYAN ABOUT WRANGLING ALL THESE CATS. BUT RECURRENT 3AM SCHOOL NIGHT NO-SHOWS, WILD GOOSE CHASES TO CHURCHES, GIGS AND VIDEO SHOOTS AND CRYPTIC CONVERSATIONS WITH VARIOUS MANAGERS TOOK OUT A FEW GOOD MEN. THANKFULLY TODD, A SEASONED YOUNG PRO, STEPPED OVER VARIOUS BODYBAGS TO MAKE SOME WORDS HAPPEN. HERE'S SOME DRILL, MADE MORE PHOTOREALISTIC BY THE FACT THAT SOME PLAYERS DIDN'T SHOW UP... ►

SD Another one of the Glory Boyz. SD raps just as minimalistically as his brethren. SD has a full-length coming on September 11, 2013 (that's right).



M.I.C'S LIL CHRIS

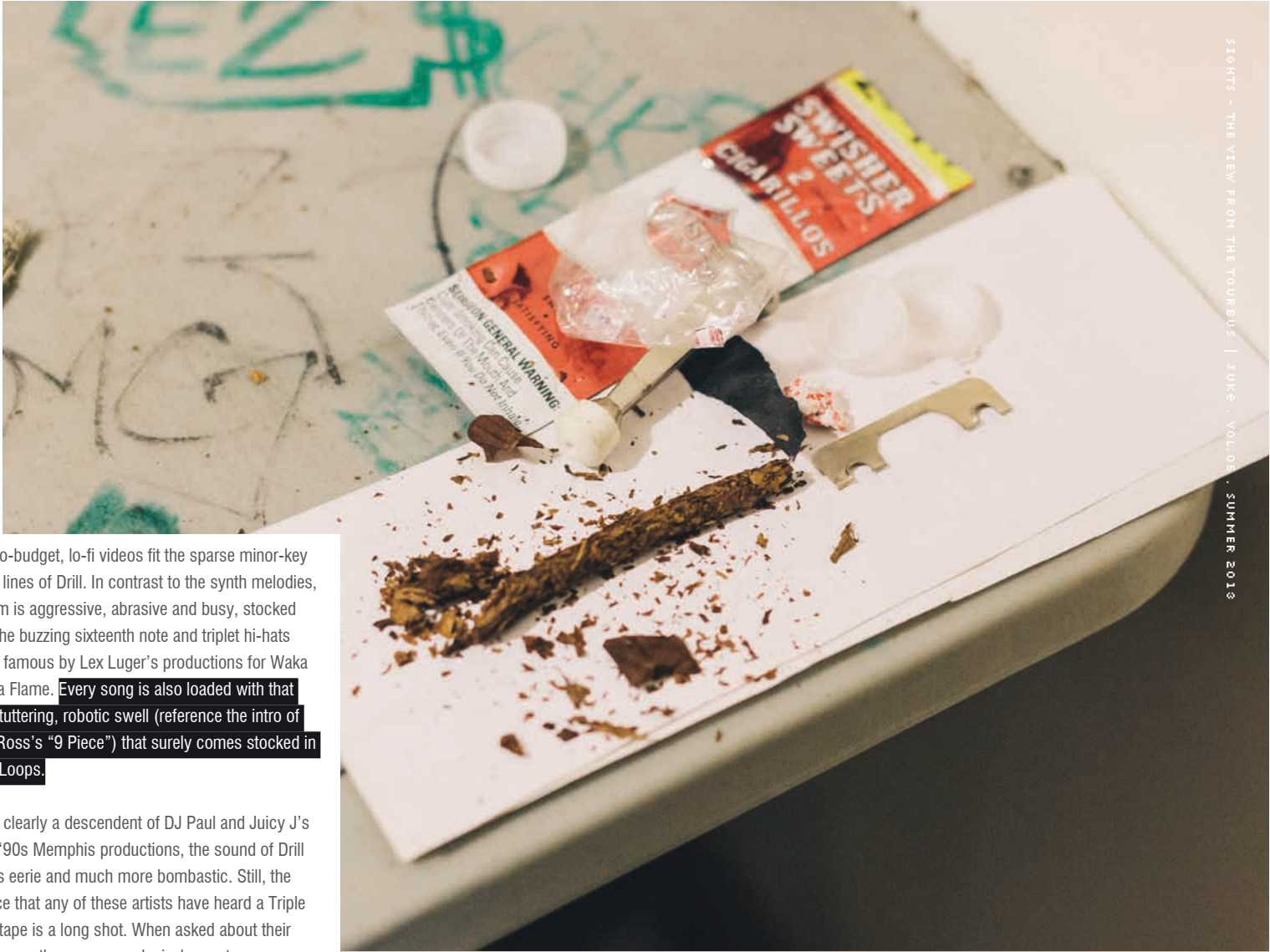


"Rap time" is even worse than "punk time." We knew "He'll be at The Complex at 10:30" meant that we should show up around midnight. Still, when we arrived at the South Side recording studio, neither SD nor his manager Peeda Pan was present. I'd been involved in a variety of Sisyphean text message conversations with assorted managers and artists from Chicago's Drill rap scene over the last several days. Preliminary interview inquiries would be met with interest, then communication would stop when trying to nail down a time. This made me appreciate the overzealous PR people I've dealt with in the past, who respond to emails, seemingly before you hit 'send').

Still, with something like Drill, this is the way it should be. When Chief Keef exploded a year ago, attention was suddenly drawn to Chicago's South Side, home of a dark, crude style of rap. The scene's bedrock is YouTube videos and social networking, where artists will have dozens of DIY music videos, but no releases other than a handful of online mixtapes. The usual music-sharing platforms are neglected, as the music spreads by mobile YouTube hits and hashtags on Twitter and Instagram. D'Gainz, DJ Kenn (Keef's producer and consort) and A Zae are behind scores of videos of Chicago crews bouncing in front of a camera, waving guns and smoking weed. While the videos look grimy and threatening, they also recall my own teenaged attempts to film myself doing low-key imitations of the skateboarding tricks and pranks I saw in CKY and Birdhouse's *The End*. ►



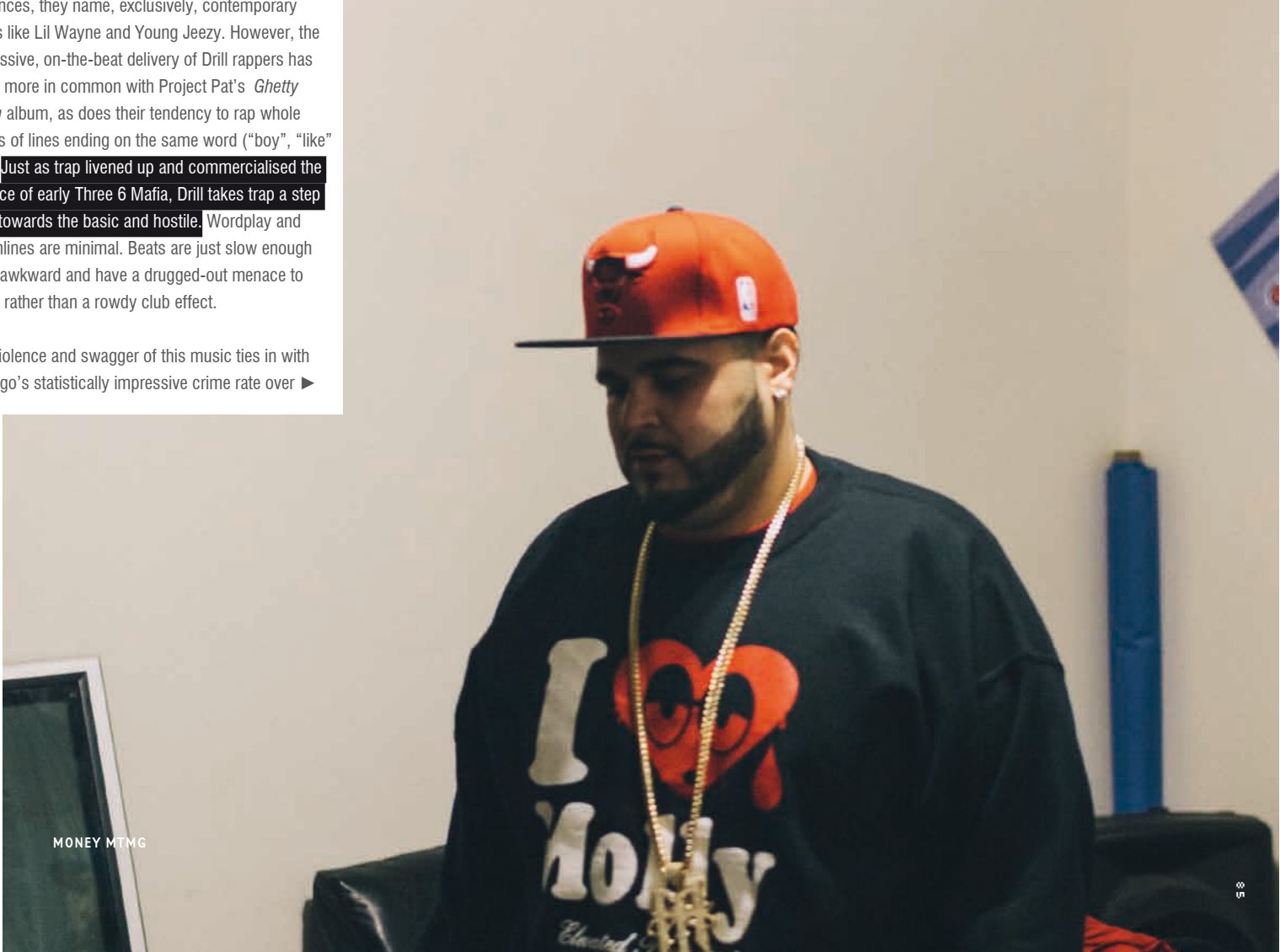
SASHA GO HARD Originally something of a Drill scene queen, she has recently taken a turn in the direction of MIA, nabbing productions from Diplo for her *Round 3: The Knockout* mixtape. She has expressed regret over the potential effect that her gun waving in early videos may have had on her younger fans.



The no-budget, lo-fi videos fit the sparse minor-key synth lines of Drill. In contrast to the synth melodies, rhythm is aggressive, abrasive and busy, stocked with the buzzing sixteenth note and triplet hi-hats made famous by Lex Luger's productions for Waka Flocka Flame. Every song is also loaded with that stuttering, robotic swell (reference the intro of Rick Ross's "9 Piece") that surely comes stocked in FruityLoops.

While clearly a descendent of DJ Paul and Juicy J's early '90s Memphis productions, the sound of Drill is less eerie and much more bombastic. Still, the chance that any of these artists have heard a Triple 6 mixtape is a long shot. When asked about their influences, they name, exclusively, contemporary artists like Lil Wayne and Young Jeezy. However, the percussive, on-the-beat delivery of Drill rappers has much more in common with Project Pat's *Ghetty Green* album, as does their tendency to rap whole verses of lines ending on the same word ("boy", "like" etc.). Just as trap livened up and commercialised the menace of early Three 6 Mafia, Drill takes trap a step back towards the basic and hostile. Wordplay and punchlines are minimal. Beats are just slow enough to be awkward and have a drugged-out menace to them, rather than a rowdy club effect.

The violence and swagger of this music ties in with Chicago's statistically impressive crime rate over ►





CHIEF KEEF The teenager brought outside attention to Chicago's scene via a World Star hip-hop video featuring a fan shrieking and dancing upon finding out about Keef's release from juvenile detention. His raw videos for "Bang" and "I Don't Like" attracted a label bidding war, won by Interscope records while he was under house arrest at his nan's house. His Glory Boyz Entertainment will be the major label imprint for full-length albums from many other Chicago rappers.

recent years. Many rap hack attempts have been made to conflate drill rap with convenient socioeconomic stereotypes. But rather than digging into causes of violence, Drill reflects firsthand on the attitudes of those caught in that world. The music is all about what is happening right now. There is no reflection or self-awareness. It is an almost meditative obsession with the moment, although I'm not sure how Eckhart Tolle (author of bestselling self-help novel *The Power of Now*) would classify this type of presence.

The Complex is a basement recording studio on Wabash in Chicago's South Loop. While in the 2000s on Chicago's grid system of streets, this is well North of the 6000s of the Englewood and East Side neighbourhoods where most of Chicago's Drillers grew up. The South Loop is a bizarre relic of the economic bubble in the 2000s. The blocks of housing projects that were a few blocks away have been taken down and there are several high-rises full of multi-million dollar condos just down the street. However, the bubble burst before the neighbourhood could totally come around; so, instead of bars and restaurants, there are vacant storefronts and the occasional fast food joint.

Upon our arrival, we knew that SD and Peeda Pan weren't present, and we didn't know how long we would have to wait. Fortunately, we ran into UFB ►



UFB + DJ KENN Japanese immigrant (also named Keith) who moved to Chicago from New York. Chief Keef's now deceased uncle, also named Keith, found Kenn wandering King Drive looking for a place to stay. Keith found him an apartment, and Kenn began working on music, doing early productions for Chief Keef and Fredo Santana.

KING LOUIE One of the more technically proficient Chicago rappers, King L is part of a generation of hip-hop that predates Drill. Many Drill rappers grew up influenced by Louie's local success and hustle and modeled themselves after him. Louie has a full-length coming on Epic Records.



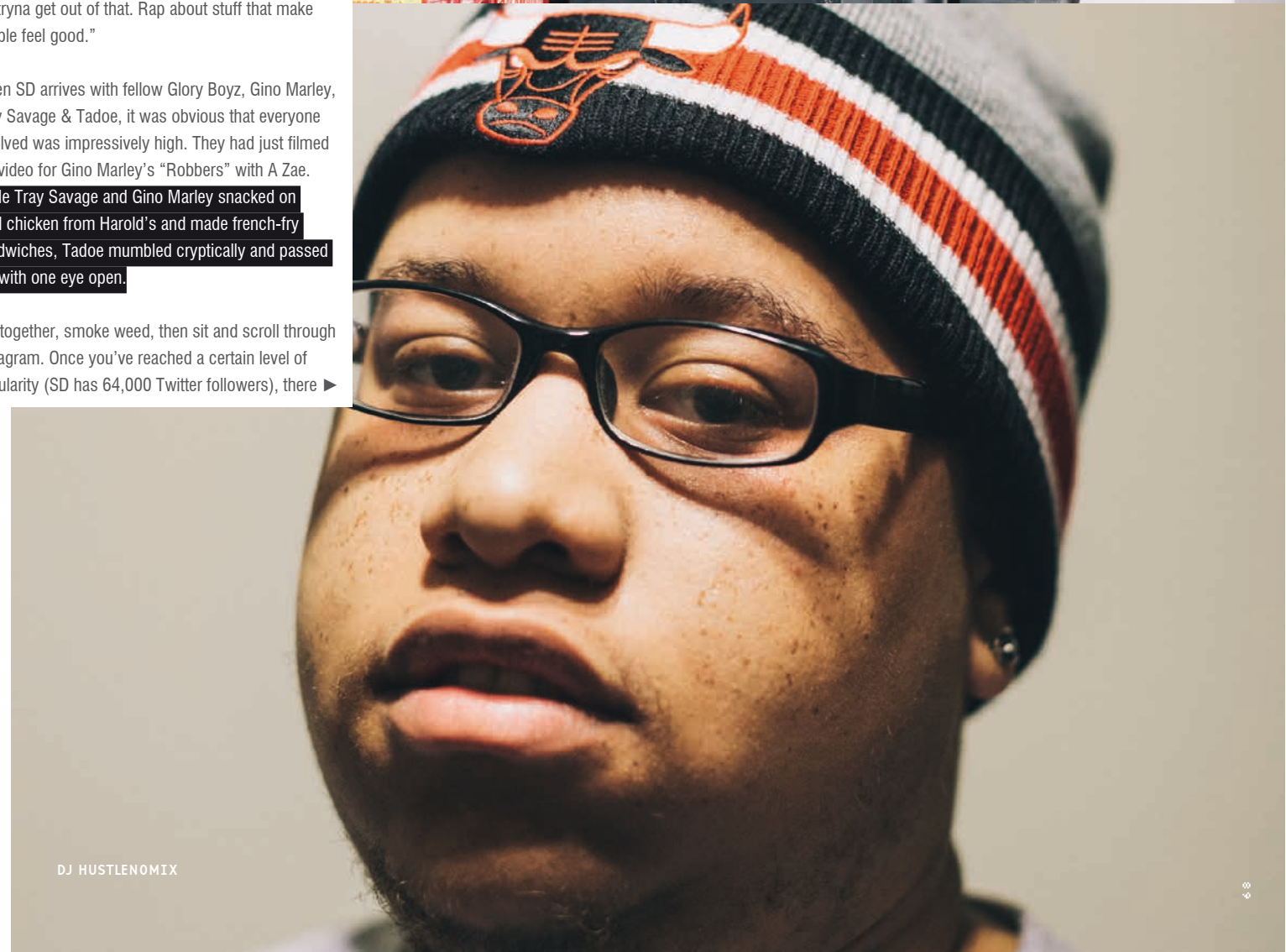
DJ VICTORIOUZ



(Unfamilia Fly Boyz). They were happy to hype their forthcoming documentary and mixtapes and eager to play their music on a phone for us. They were most excited about their forthcoming video for "Soberless", filmed at a Northern Illinois University house party somewhere in the corn fields, about an hour outside of city limits. UFB is from Chicago's Low End neighborhood. Says AD, "26th Street. Born & raised. Slums. Chicago housing authority." Fame adds, "What they call it? Chiraq?" Still, they peg themselves as outsiders to the Drill scene, referring to their style as 'swaggie' rap. AD elaborates, "This is serious for us. We using music to have a better life. We record and write every single day. We tryna rap about what we see every day. And we see that violent stuff, too! But we tryna get out of that. Rap about stuff that make people feel good."

When SD arrives with fellow Glory Boyz, Gino Marley, Tray Savage & Tadoe, it was obvious that everyone involved was impressively high. They had just filmed the video for Gino Marley's "Robbers" with A Zae. While Tray Savage and Gino Marley snacked on fried chicken from Harold's and made french-fry sandwiches, Tadoe mumbled cryptically and passed out with one eye open.

Get together, smoke weed, then sit and scroll through Instagram. Once you've reached a certain level of popularity (SD has 64,000 Twitter followers), there ►



DJ HUSTLENOMIX

UFB ERK Dubbing themselves “swaggie rap,” UFB are much more upbeat, requesting that “Drinkers throw their hands up. Smokers throw their hands up.” This is music designed for the club, or, as they said, a “college house party.” “Like Asher Roth?” I asked. “No, no, no....but he tight, though.”



is a never-ending stream of people talking about you - and everyone wants to hear what people are saying about them. While the face presented to the world is that of guns, drugs and clubs, the reality we found is often the same OCD internet-fiddling that consumes pretty much everyone under 35 these days.

Still, SD has a phrase that sums it all up succinctly. “It’s all about the glory, man.” When pressed to elaborate, he becomes incensed. “Whatchu doin it for, though? You just workin just to work?” I reply, “It’s all about the process.” “But you doin’ it to be in your glory though, right? You want to buy cribs and shit. You want to drive a decent-ass car. It’s all about your glory. Shit. What the fuck you doin it for?” I reply, “You should do what you do because you like it for its own sake.” Gino Marley weighs in, “Yeah that too, but you got to be in your glory.” SD takes it a step further. “That’s what ‘glory’ means. That’s like me sayin’, ‘I like wearing K-Swiss.’ That’s putting me in my glory. [Gino] might say, ‘I like wearing Nikes,’ and that’s putting him in his glory. There’s all kinds of ways you can get in your glory, man - it’s just how you take it. It’s all about the glory, man.”

We continued to chat about upcoming tours and Tadoe woke up from time to time to offer some more garbled input. Manager Peeda Pan was teased for suggesting that SD’s forthcoming album be called “*American Savage*” (“That sound like a hero or some shit! Call The Justice League!”). SD became solemn and nervous when discussing the potential of driving over the Ambassador Bridge from Detroit to Windsor, to get to a show in Toronto (“I don’t like bridges!”). Questions about the creative process or the intent of songs were met with minimal answers. (“I just get in there and rap. I don’t write nothin’ down. I can rap about anything.”) There is only a certain level of conversation that can be had with high people who are looking at their cell phones. But, that’s exactly the way it should have been. After weeks of chasing drill rappers around our city, it seems right the meatiest soundbite we got was something between a contact high and a tweet.



MYKKI BLANCO BY WOLFGANG TILLMANS

THE ONE-AND-ONLY WOLFGANG TILLMANS AND RAP'S MOST COLOURFUL CHAMELEON, THE GENDER-BLENDING MYKKI BLANCO, GET IT TOGETHER IN THIS ZEN PORTRAIT SESSION. MYKKI'S NEW EP 'BETTY RUBBLE: THE INITIATION' IS A HIP-HOP PERFECT TEN UNDERTONED WITH TIGHT PUNK ROCK SPANX. TILLMANS FANS CAN ENJOY SOME FACE TIME WITH HIS ARTWORKS AT UPCOMING SOLO SHOWS IN NEW YORK, LONDON, TOKYO, ARLES AND SANTIAGO.







ALBUM: BROOKE SMITH WORDS ROO GLACIAL

YOU MAY KNOW BROOKE SMITH AS THE HOLLYWOOD ACTRESS FROM 'GREY'S ANATOMY', OR 'THE SILENCE OF THE LAMBS', BUT SHE ALSO HAD A MAJOR PART IN NEW YORK HARDCORE - THIS TIME, BEHIND THE CAMERA. AFTER IDENTIFYING HER AS THE SECRET PHOTOGRAPHER BEHIND SOME ICONIC NYHC IMAGERY, WE TRACKED HER DOWN. ENJOY THIS SLICE OF NEW YORK HISTORY AS BROOKE SMITH KINDLY LETS US IN ON HER HARDCORE TEEN DAZE.... ►



[J&A]

FIRST OFF, IT'S NOT VERY COMMON FOR A FAMOUS ACTRESS TO HAVE A 'REAL' FACEBOOK - AND EVEN BETTER, TO PARLEY WITH US ON IT, SO THANK YOU. IS IT YOUR EXPERIENCE THAT THE HARDCORE/PUNK SCENE STILL REFLECTS THE INCLUSIVE 'NO FANS/NO STARS' MENTALITY?

I started the account so I could get back in touch with old friends from the scene, but I'm not easy to find, so it's more a testament to you that you found me!

HOW DID YOU DISCOVER THE SCENE IN THE '80S?

I grew up in Rockland County - a half hour drive from NYC. I was definitely an outsider in my hometown and found myself going downtown - first, because of the music, but also in search of people I could relate to. I felt (and still feel) I found the surrogate family I needed there.

WAS IT KIND OF A REBELLION GOING TO CBGB INSTEAD OF STUDYING?

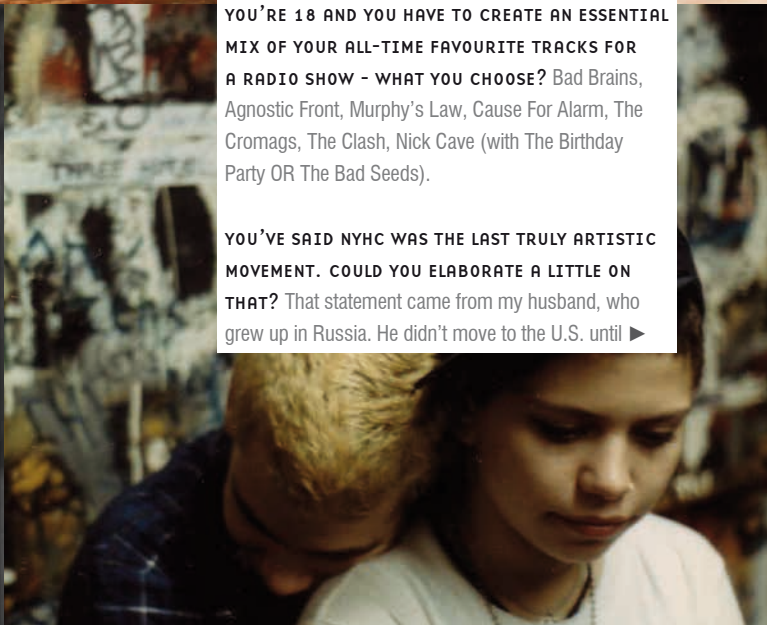
I wasn't very good at school. I had problems with authority and couldn't understand why I should be reading a book my teacher wanted me to read, when I would rather read something that I was interested in. It's very hard for me to be motivated to do something that didn't come from an organic, internal desire of my own.

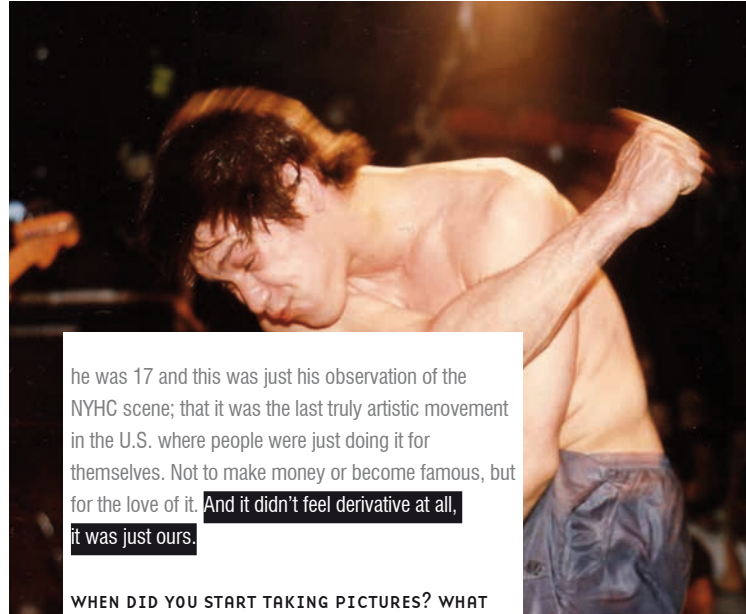
SOME PEOPLE WONDER WHAT ATTRACTS GIRLS TO THE HARDCORE SCENE. SEEN FROM THE OUTSIDE, IT'S DIRTY, VIOLENT, ROUGH, MACHO AND SOMETIMES DOWNRIGHT DUMB. (WHAT'S NOT TO LIKE?!). BUT WHAT WAS THE APPEAL FOR YOU?

I was an angry teenager and was drawn to others who were like-minded. I found the scene to be authentic and real and I'm still drawn to authenticity today. People who fit into themselves, instead of trying to present themselves as something they're not, or something they think they should be.

YOU'RE 18 AND YOU HAVE TO CREATE AN ESSENTIAL MIX OF YOUR ALL-TIME FAVOURITE TRACKS FOR A RADIO SHOW - WHAT YOU CHOOSE? Bad Brains, Agnostic Front, Murphy's Law, Cause For Alarm, The Cromags, The Clash, Nick Cave (with The Birthday Party OR The Bad Seeds).

YOU'VE SAID NYHC WAS THE LAST TRULY ARTISTIC MOVEMENT. COULD YOU ELABORATE A LITTLE ON THAT? That statement came from my husband, who grew up in Russia. He didn't move to the U.S. until ►





he was 17 and this was just his observation of the NYHC scene; that it was the last truly artistic movement in the U.S. where people were just doing it for themselves. Not to make money or become famous, but for the love of it. And it didn't feel derivative at all, it was just ours.

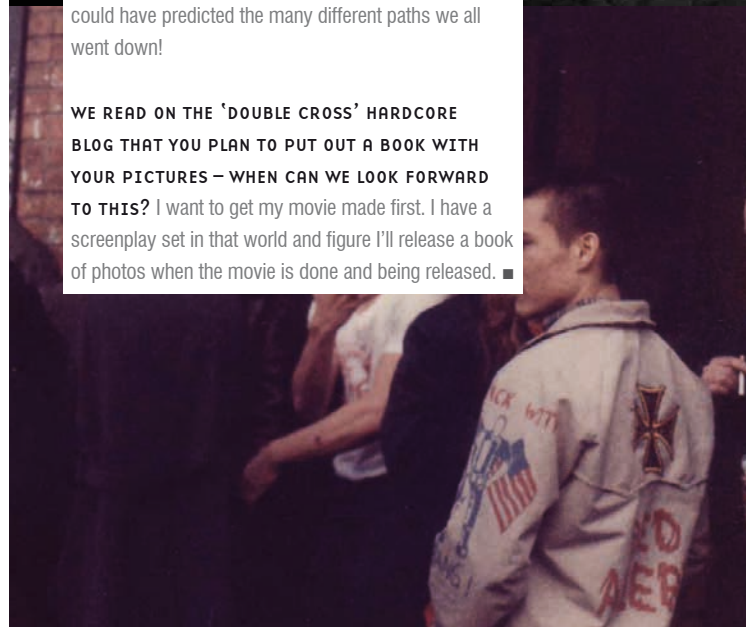
WHEN DID YOU START TAKING PICTURES? WHAT EQUIPMENT DID YOU USE AND IS PHOTOGRAPHY STILL SUCH A PASSION? I wasn't very good in school, but I always liked taking photos. I did take photography in high school, but wasn't patient enough to learn the technical side as much as I should have. I just started taking photos wherever I was. At shows, hanging out with friends.... I was especially drawn to trying to capture the energy and experience of what it was like to see some of those amazing bands. I had an old Nikon, and then a Minolta SLR.

DID YOU EVER MEET BRI HURLEY BACK IN THE DAY? SHE ALSO TOOK GREAT PICTURES OF THE LATE '80'S NYHC SCENE. I'm sure we must've met back then but a lot of my memories from that time are cloudy, if you know what I mean! I bought a copy of her book *Making A Scene* and think it's got some great stuff in it.

COULD YOU TELL JUKE A LITTLE MORE ABOUT THE URBAN LEGEND/ WIKI-FACTOID THAT SAYS YOU LIVED IN THE SAME FLAT WITH JEFF BUCKLEY WHILE HE WAS RECORDING "GRACE"? Jeff was a very good friend of mine. I met him in Los Angeles and he always said he wanted to move to NY, so when I had an apartment with an extra bedroom he moved right in. I still miss him so much.

DID YOU KEEP IN CONTACT WITH PEOPLE FROM NYHC? DO YOU KNOW PEOPLE FROM THE SCENE WHO WENT DOWN SUCH AN UNPREDICTABLE PATH AS YOUR HOLLYWOOD CAREER? I do keep in contact with a lot of my old friends and I don't think any of us could have predicted the many different paths we all went down!

WE READ ON THE 'DOUBLE CROSS' hardcore BLOG THAT YOU PLAN TO PUT OUT A BOOK WITH YOUR PICTURES - WHEN CAN WE LOOK FORWARD TO THIS? I want to get my movie made first. I have a screenplay set in that world and figure I'll release a book of photos when the movie is done and being released. ■



PRINT JACKET BY BOBBY ABLEY

POWER UP

PHOTOGRAPHY

FELIX

STYLING

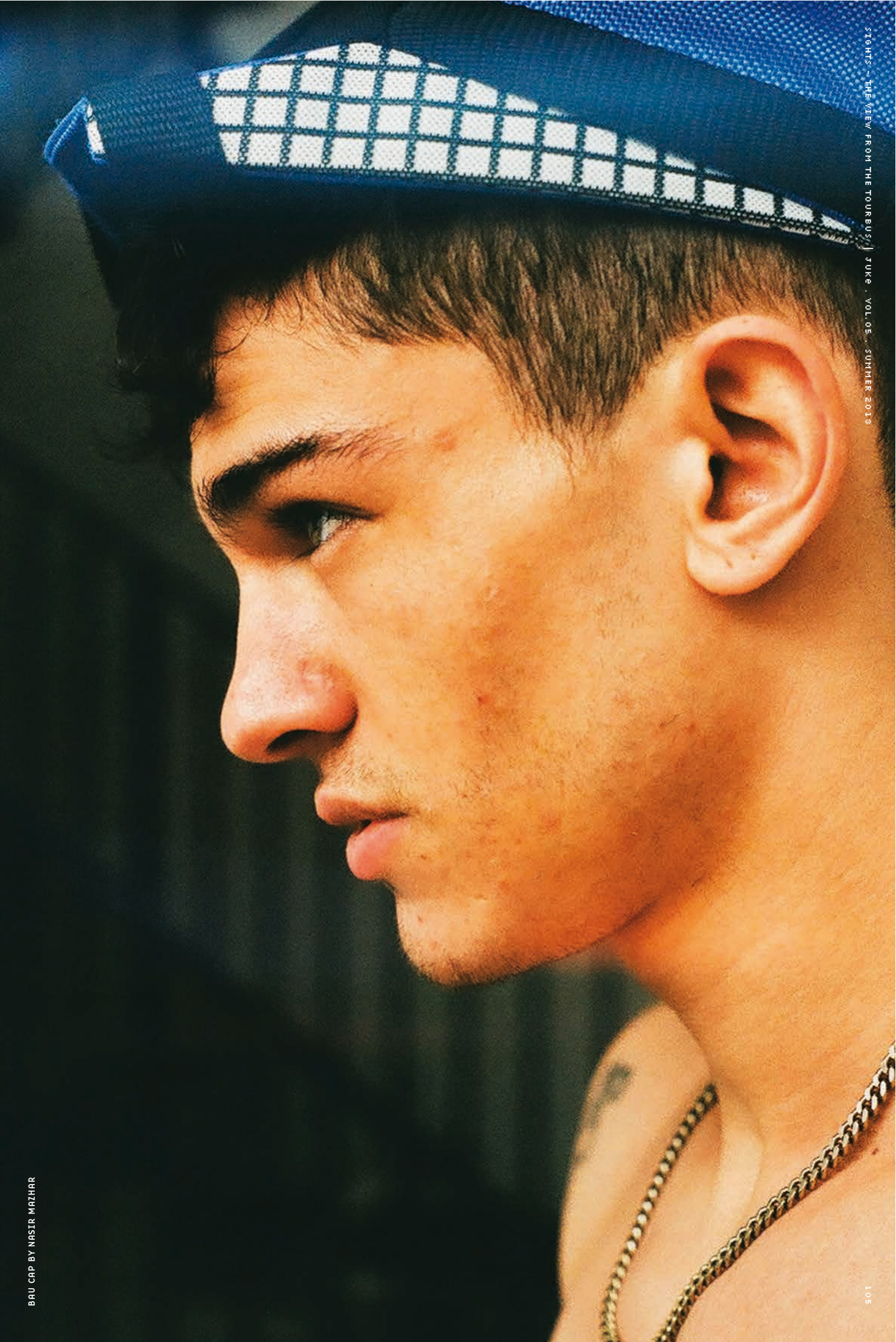
COOPER

MADELEINE

ØSTLIE

BOYS: LUIK @ MODELS 1
ADAM KASZEWSKI @ DI
JOSH @ AMCK

BAU CAP BY NASIR MAZHAR









SONO



DON'T HOD ME IF YOU DON'T KNOW ME

BY LUCY STEHLIK
PHOTOS THOMAS GIDDINGS

BROOKE CANDY'S HEXAGRAM HAS BEEN CARVED ON THE DIGITAL BOULEVARD OF HOLLYWEIRD DREAMS SINCE SHE WAS BORN BROOKE DYAN CANDY, ON INTERNATIONAL STONER DAY 4/20. FAST-FORWARDING THAT BABE IN ARMS TO THE GRIMES VIDEO CAMEO THAT TUMBLD HER OFF THE GREASY POLE AND ONTO THE HOTSEAT AS OUR FAVOURITE SWORD-WIELDING, CYBERGOTH-MEDUSA-COME-PROFESSIONAL STRIPPER WAS PRETTY MUCH SCRIPTED FROM BIRTH.

But attention, all slackers: leveraging a blog-tuned Best Supporting Weirdo role into a record contract and world-touring career takes a little something extra. A hustlers' instinct. A real asshole of a monkey on your back. A shrewd sense of your own currency and how and where to spend it. A flair for the original and authentic. Hard work. Who knows? Maybe even some talent. JUKE spent six months trying to figure Brooke Candy out. We're not even close.

With our shoots finally wrapped after months of back-and-forth communication, during which Brooke's solo rap career eclipsed her previous web walk-on role, we prepared for Brooke's arrival on UK tarmac. Our interview coincided with her European debut - and the profound impression that she was being groomed for photo opportunities by inherently boring people wasn't lost in translation as the ether crackled with inane fashion hashtags. After months of online Candy carpet-bombing where this ratchet strippogram cipher ruled the

blogosphere, we got to spend some face time with the 3D Brooke: a birdlike 23 year-old and recovering heroin addict, who had never seen snow.

[J & A]

OK, SO SINCE PICTURES SAY 1000 WORDS AND ALL THAT, CAN YOU TALK US THROUGH YOUR TATTOOS? All of my tattoos are black ink tattoos. I'm personally not obsessed with tattoos that have a lot of meaning. Although I'm sure I'll probably get a few that do. I mean, some of mine now have meaning that didn't have any meaning in the beginning.

LIKE THAT SOFA? BET YOU HAVEN'T SPENT ANY QUALITY TIME ON THE COUCH FOR A WHILE. Haha! Yeah. So my weed leaf is just... I like to smoke weed! I got it on my ass, 'cos I thought it'd be funny. When I lived in San Francisco, I got a tattoo on my lower back that says 'tramp stamp' - and that's written in cum...

WOW. It's just really sexual and funny. I mean, it's a joke! Then I have a tattoo on my upper right back that's like a 'hang loose' hand symbol with, like, long hood nails? Which is like my philosophy in life, which is like, to be chill - and also have nice nails. The tattoos on my fingers say 'true' and 'real', which are inspired by an O.D.B freestyle. He's drunk as fuck and you can't understand one thing he's saying. Like literally [does garbled impression] and at the very end, he goes 'I

wanna be true and real' and he's honestly one of my favourite rappers because of his style. He originated this weird voice where he would like change voices and he would be like really bipolar with his raps, which is like what Nicki Minaj does now. I think O.D.B. I feel is the original. So that inspired that. I have like 3 dots on my middle finger that's like *mi vida loca* - my crazy life. It's on my middle fucking finger, so it's my fuck you fingers, 'cos I'm a crazy bitch. What else do I have? I have an upside-down cross behind my ear 'cos I'm dark side. Not. I believe in a lot of the things that Satanic teachings teach; I don't believe in Satan or Jesus. But Satanism, if you've read into it - it makes sense. Some of it; not all of it.

LIKE MOST BIG IDEAS Exactly. Oh, I have this...How many is that now? I haven't been keeping count? 1, 2, 3, 4, 5, 6, 7. This is my dog who I had to give away. I named him Gotti, after my favourite person John Gotti, the infamous mobster. I'm Italian, so I have you know... love for the mob. So yeah, I got that. In a heart. In a place where I'd see it. Even though I had him for maybe six months, I felt the strongest connection to this dog that I've ever felt to anything in my whole entire fucking life. It was so intense for me. I've never felt so much love for something. So when I had to give it away. I was like... it broke me.

ANY OTHER TATTOOS? I also have a Hai on the back of my neck, which is like a Jewish, uh Hebrew, symbol for life. Because I'm Jewish. ►

COOL - JEWISH.... ITALIAN... Jewish Italian.

THAT’S A WHOLE LOTTA ROOTS [Snaps fingers]

WE’VE TOUCHED ON ONE OF YOUR HEROES, O.D.B. – BUT YOU’VE ALSO TALKED ABOUT YOUR LOVE FOR AMY WINEHOUSE AND LIL KIM. IT’S INTERESTING YOU’VE CHOSEN THESE TWO WOMEN. THEY’RE BOTH PRETTY DARK – AND THEY BOTH STARTED OUT VERY CONFIDENTLY AND KIND OF WHOLESOMELY BEFORE DEVELOPING PRETTY SERIOUS BODY ISSUES... I wouldn’t say Lil Kim has body issues....

BUT SHE’S ADDICTED TO SURGERY! But I don’t think when she started ‘cos she was so open about being naked, which is how I am. Who’s to say, you know, what I’m gonna do in the future? She also had a lot of crazy changes going on - she went to jail for a long time - a lot of things happened to her that could’ve fucked with her head.

CAN YOU SEE - HAVING HAD THE AMOUNT OF HYPE YOU’VE HAD IN THE LAST COUPLE OF MONTHS - HOW THAT COULD HAPPEN TO SOMEONE THOUGH? Oh yeah, totally. I feel like it’s very easy to be broken in this industry. As a woman especially.

THAT’S WHY YOU NEED GAYS AROUND YOU? Exactly. It’s very true. They uplift you. I mean, if it wasn’t for every - I mean, I’m gay - if it wasn’t for every gay man who tells me that I have great tits and that I have an amazing body. Even if I don’t and they’re fucking lying to me, they tell me so often that I believe them and I show it. They’ve empowered me to just feel right. I mean, that and stripping! They encourage me to feel free.

SO YOUR ‘FAGMOB’ IS ALMOST LIKE THE ANTIDOTE TO THE STRIPPING? YOU CAN GET NAKED AND BE SEXUAL WITHOUT ANYONE EXPECTING ANYTHING FROM YOU OR JUDGING YOU FOR IT. Totally...

SO STRIPPING – THE PLACES I’VE BEEN TO, IT’S LIKE, JUST THESE STEREOTYPES THAT MIDDLE MANAGEMENT DUDES IN SUITS CAN UNDERSTAND, LIKE THE ‘FIERY LATINA’ OR THE PREPPY CHEERLEADER TYPE, OR WHATEVER. WHAT KIND OF STRIP JOINT DID YOU WORK IN WHERE THESE ESTATE AGENT DUDES COULD HANDLE YOU? I worked at a totally normal strip club, where every girl looked like Kim Kardashian.

WOW. I mean, I worked at an upscale strip club, so every girl looked like a knock-off Kim Kardashian and every time I would strip, I had coloured braids. There were always customers who liked it. They liked the fact that I stood out and I was different. You know, when you walk into a strip club, there’s typically a different girl for every kind of person. It’s like a fanny Baskin-Robbins.

FOR OUR SHOOT, WE SAW ANOTHER SIDE TO YOU, LIKE THIS GLAMOROUS HOLLYWOOD ICON THING AS WELL AS THIS HOOD SIDE. THAT WAS A WHILE BACK AND YOUR IMAGE HAS CHANGED A LOT, HAVE YOU FELT LIKE THAT WAS A SELF-FULFILLING PROPHECY AT ALL, LIKE AS YOUR IMAGE EVOLVED, YOU’VE STARTED REALLY MAKING IT? Totally. That was actually the start of it too, which is really amazing. But yeah, I never wanted to be pigeonholed – like, “Oh, that’s her one look”. Even though Amy Winehouse had one look, she had such a powerful signing VOICE you know? Which is like a gift. I do something way different to her. I do something that doesn’t appeal to as many people. So, as far as my looks go, I didn’t want to be “Oh, the bitch with the braids, the fucking chick with the braids, oh, the weirdo with the stack shoes and the braids”. Like while I do still do that, I do still wanna be versatile. I wanna appeal to many people. It’s not the only thing I like. I have a lot of different interests and a lot of different aesthetic styles that I’m into. I need to get out everything that’s in my head. I’m too crazy and, like, bored to stick with one thing for too long. I have to switch it up otherwise I’ll go fucking mad.

WE WANTED TO SHOW YOU WITHOUT THE BRAIDS AND YOU WERE CONCERNED AT FIRST. DO YOU FIND THE BRAIDS TO BE NOT JUST GOOD FOR PERFORMANCE AND AS A VISUAL AID, BUT LIKE A SECURITY BLANKET IN A WAY SO IT’S SCARY TO STRIP BACK TOTALLY? They weren’t a security blanket so much as they just help with my performance because I don’t have long hair and, um, it’s more that I live with a bunch of witchy people...

I CAN’T BELIEVE YOU LIVE WITH ARIEL [PINK]... THAT’S SO WEIRD... [Laughs] Yeah. And they were telling me that an old form of witchcraft - like hypnotism - is hair swinging. So, not only is it badass, but also cool that it has some fucking meaning. So it was a way for me to have long hair and the instant gratification. And I could look different and do that ritualistic shit on stage.

YOU MUST HAVE SO MANY IDEAS FOR TOUR PERFORMANCE AND STAGE SHOWS AND ALL THAT SHIT. Oh my god, you have NO IDEA. Once I have bigger budgets, shit is gonna be DONE for other bitches! Nah, I’m kidding. There’s room for everyone. BUT [adopts dreamy husky starlet voice and almost English accent] I’m going to do amazing things.

BACKUP DANCERS? PYRO? Yes, but they’re gonna be OTT. There’s always going to be a weird ode to my stripping. Although I want people to understand, it was a fucking JOB! I had an idea to have stripper poles and have a choreographed stripping routine and be hanging upside down while I’m rapping, with like two male strippers next to me and I’m naked or whatever. We have a lot of odd ideas. Different, not your normal

everyday. I wanna do the same things pop stars do, but in a really fucked up, dark way.

IT’S ALMOST LIKE YOU PULLED EVERYONE IN WITH THIS BRASH PERSONA AND THE SEX - AND THEN YOU FLIPPED THE SCRIPT WITH A POSITIVE MESSAGE ABOUT BEING A WOMAN AND NOT TAKING ANY SHIT. You’re quite smart in fact - these have been the best questions so far. You’ve thought about it. You don’t know, like they all ask me the same things like ‘what’s tumblr?’

BUT WHILE ALL THESE TUMBLR RAPPERS ARE STILL TALKING ABOUT WEED, HOW DOES IT FEEL TO BE SPEAKING OUT LOUD FOR PEOPLE WHO...IT’S ALMOST LIKE WITH MYKKI (BLANCO) AND THE NEW YORK SCENE AND EVEN RAPPERS LEIF...

BUT ALSO LIKE, KENDRICK, SWEATSHIRT, THE A\$AP MOB WITH THEIR FASHION SHIT, IT’S LIKE IT’S UNCOOL TO BE A MACHO HOMOPHOBIC THUG NOW. SO WHERE WOULD YOU PLACE YOURSELF IN THE RAP GAME? IT’S LIKE ITS TIME. IT’S NEVER BEEN SO READY. I would definitely say I’m one of the people that’s like...hardcore. I wouldn’t class myself in the same category as like ASAP just because, I mean, if you read his press and shit, he makes homophobic remarks.

MORE JUST THIS METROSEXUAL THING THEY’VE GOT GOING ON Yeah...but he’ll like say how he doesn’t give a fuck and that gay people should be able to do whatever the fuck they want and then he’ll flip it and say something really homophobic. I feel like I’m [starts speaking slowly with determination] vocalising and really standing up for this shit. Because I’ve been AFFECTED by this shit. For real. And I don’t know how much these other people have, or how much it’s just a trend for them? And they’re jumping onto something that they see is just happening and it’s just progression and this is a final frontier against prejudice. But if you haven’t been thrown out of your house for being gay and you haven’t been... TORTURED... and you haven’t had any bullying, or any beating or that, then what the fuck do you know about it? And why you gonna pretend that you’re a part of it? So I feel like I’m speaking out of authenticity and I’m on the forefront and will continue to be.

WELL, BULLYING’S SO AWESOME BECAUSE IT MAKES REALLY STRONG PEOPLE. IT’S A HUGE PROBLEM BUT... That’s so true. I always say that too. It’s a HUGE PROBLEM. But life is fucking hard. If you go through your life and everything’s peachy keen your whole fucking childhood and you get everything you want, chances are when you are 18, 20, 25, 30 - who knows, maybe you will have a perfect life - but chances are you won’t and when something bad happens, you’re not gonna know how to fucking handle it. I’ve been dealing with shit since I’ve been 8 years old [she speaks ►





slowly, stressing key words with handclaps]. Like, I understand torture and horrifying shit. And I understand being hated for what I am and what I can't help. So I'm just doing something that feels natural, because it's made me a stronger person. And I'm trying to help other people 'cos I don't want anyone to have [her voice cracks] to experience what I've had to experience. Fucking heartbreaking.

WHEN YOU'RE AROUND THE PEOPLE YOU CARE ABOUT OR PLAYING WITH YOUR DOG OR WHATEVER, HOW FAR AWAY ARE YOU FROM BROOKE CANDY, THE PERSONA? It's really not a persona. I mean, it's my real name. It's who I am.. I wouldn't even classify it as a persona. But I do feel.... I mean the one thing that is different about what people think is - I mean, I'm shy. I'm really shy.

REALLY? Yeah. I'm shy... to a fault. To a fault. And I'm... kind. Most people...I get a lot of like, 'You seem really scary and I'm afraid of you' and I mean, I'm so nice. I treat everyone the same. Everyone deserves the same amount of RESPECT. Doesn't matter what the fuck you do. If you're the President of the United States, or you CLEAN TOILETS, you deserve the same amount of respect. Like everyone on our trip - this trip - we are just so thankful. I mean, I have never travelled the world. I have never left Los Angeles. I don't have the money. I've fucking never seen snow. It's like that kind of shit. So it's like everything that's happening I see as a blessing and every person I meet, I don't care what they're doing - if they're cleaning the room, or driving me, or they're doing something for me - I ask them what their name is, what they do, where they're from, how they are. I wanna make friends with everyone. I feel like it's so unfortunate when people don't have that mindset. I'm not above anyone. I just happen to be lucky...

SOME PEOPLE CAN'T WAIT TO BE TREATING PEOPLE LIKE SHIT! Those are the people who don't understand how to appreciate life in general.

SO YOU DON'T REALLY DRINK OR TAKE DRUGS... I MEAN YOU OBVIOUSLY SMOKE WEED - BUT DRUGS AREN'T A BIG DEAL FOR YOU. IS THAT A WORK ETHIC THING, LIKE A DONALD TRUMP THING, OR HAVE YOU HAD EXPERIENCES THAT MADE YOU THIS WAY? It's a combination of both. Like, I started abusing drugs when I was 12. And then it just escalated, so like my whole middle school and high school, I was fucked up. And it was all to hide certain things that were going on... just...I wasn't happy with myself. When I was a little bit older 18, 19... I was addicted to other like...heroin, you know, opiates.... [Long pause]. That changed my life in a way that put me into the darkest rabbit-hole you can possibly imagine. Like, literally: I never left the house. There were like weeks - WEEKS went by! Where I didn't leave a ROOM. I SAT. On a bed, or on a couch, for a WEEK at a time, with the blinds drawn. I had a weird realisation

where I was like, this is not life. This is not reality. This is...bullshit. I'm numbing myself for reasons that... Because I wasn't happy.

And I hadn't come out. I hadn't like... I just wasn't being honest. So, I just had a weird moment, where I woke up one day and I was living in San Francisco and I was doing just...the worst shit...and I moved back home. I got off everything. I was myself. I finally found myself. Finally found people who loved me for who I was. And then I started working on this project and - it's a combination of me not wanting to ever go back to that lifestyle, because I was literally so goddamn suicidal, there was nothing for me to live for. And now I feel like I have something to live for. So it's a combination of never wanting to go back and also just wanting to work hard and elevate my career and just be the best that I can possibly be.

THAT MUST FEEL LIKE A ZILLION MILES AWAY RIGHT NOW. THAT LIFE? Totally. I literally can't fathom WHY. Why, why, why? I mean...I know why I did it. But it's like so crazy to think, that I literally didn't leave a room. I swear, swear, swear - on my eyesight - I did not leave a room. I shared a room with my BOYFRIEND [speaks with revulsion] at the time - I mean, I'm not, not normally, into guys. Shared a room with my BOYFRIEND. With the blinds drawn. Every morning, I would wake up, he would go bike, get us drugs, bring it back. I wouldn't leave the room. I never spoke to any human being. I never fucking [voice breaks] saw sunlight. I just like, what is the point of being alive, you know? Now I have a reason to live, so I need to take advantage of it and be as clear-headed as I possibly can.

HAVE YOU FOUND IT INTERESTING, INTERACTING WITH MORE MAINSTREAM PEOPLE, WHO HAVEN'T SEEN SHIT, AS OPPOSED TO THE KIND OF SUBCULTURES AND ECCENTRIC PEOPLE THAT YOU WERE HANGING OUT WITH BEFORE? Yeah. I mean I've BEEN in the underground scene and that's my home and that's my everything. So to break the mainstream as an underground artist and keep that underground sensibility would be sick, because I don't feel like any one mainstream artist has done that yet. I feel like mainstream artists, if they have any underground influences, they're being stolen, taken. I mean, they have teams of people that go in to clubs that we would frequent, because our friends throw them and it's like a bunch of weirdos and faggots and people doing their thing and they have their teams go in and literally take photos of everyone and write down what's going on. Then you'll see two weeks later that artist like wearing all this shit. It's a lifestyle for us, so I want break through and I want to be the first person to live that lifestyle and maintain it as a mainstream artist.

DO YOU WORRY ABOUT PEOPLE BEING SHORTHANDED OR LAZY ABOUT YOU, OR

APPROPRIATING A CRAPPY, LAZY FACSIMILE OF YOU? Honestly, I don't worry about that, because I feel like I'm such a creative person. I don't like the idea, of people taking things from cultures that they don't understand. Like, I'm in the hood, like in Compton, every other day. I don't take from anyone that I don't feel like I relate to. I don't wear a bikini for no other reason than I was a fucking stripper, you know what I mean? Do I do feel like it's disrespectful if people take from me, but I don't care, because I feel confident enough with my creativity that I'll just come up with a new idea.

YOU'VE BEEN REALLY OPEN AND HONEST AND I REALLY APPRECIATE THAT, BUT PEOPLE KINDA MENTIONED THAT YOUR DAD WAS QUITE AN INTERESTING DUDE AND THAT HE HAD ALL LIKE THE PARAPHERNALIA OF A HEALTHY SEX LIFE AROUND AND HE WAS QUITE OPEN ABOUT IT. HE MUST BE PROUD OF YOU RIGHT NOW. He's not.

HE'S NOT? No. In fact. People are getting it mixed up. He's not open about his sex life at all. In fact my dad and mom have a horrible relationship. They divorced when I was like 8. But my dad works for Larry Flynt, Hustler. I'm close with my dad in a way. But not really. My friends are my family. That's who supports me. I was homeless. I had two parents and I was homeless. Jesse took me in because they didn't wanna love me. I had kicked...I was living with my mom when I was coming off of heroin and then - I told her...I came out - and then she kicked me out.

SO LIKE HEROIN'S OK, BUT YOUR SEXUALITY'S NOT? Yeah. Like I try and understand their mentality the whole time, and I can't figure it out. My dad doesn't believe what I do. He doesn't agree with it. He thinks it's disgusting - he won't watch it. Yet, when I was younger and I went with him to work, he had boxes as tall as me of dildoes and stacks of porn magazines. I mean he was working behind the scenes - he wasn't like a porn photographer or anything like that, but it's very hypocritical in a sense, that I was raised around that and now, I'm doing this and you can't watch it and you don't accept me for it, you don't believe me. It's very odd and it makes me feel disconnected and sad.

SO, ABOUT YOUR MUSIC: YOUR FIRST ALBUM. ARE YOU SCARED ABOUT THAT? No.

IS THERE ANYTHING ELSE YOU WANT TO SAY? I think JUKE is fucking tight. You guys are fucking cool. This is my favourite interview I've ever done. I hate interviews. They always ask me the same goddamn questions. So these have been cool as shit. Your team that did my shoot was dope. The magazine is amazing. I'm really happy to be a part of that.

ANYTHING ELSE? I'm a nasty bitch!

I DON'T KNOW ABOUT THAT... [Laughs] ■

JACUZZI BOYS GET POPPED

BY ARIELLE CASTILLO
PHOTOS KUBIAT NNAMODIE

THERE WAS A TIME, SEVERAL YEARS AGO, WHEN IGGY POP - PERPETUALLY SHIRTLESS, PERMA-TANNED GODFATHER OF PROTO-PUNK - SEEMED DOWN ON THE VERY GENRE HE HELPED PIONEER. IF IGGY - REAL NAME, JAMES OSTERBERG - HELPED CREATE A SIGNATURE LOOSE, LOUD AND, YES, RAW POWER SOUND WITH THE STOOGES, HIS 2009 SOLO ALBUM, "PRÉLIMINAIRES", SOUNDED LIGHT YEARS AWAY FROM THOSE GROIN-CHURNING BEGINNINGS. A SOBER COLLECTION OF JAZZ AND LOUNGE-INFLECTED CROONING, IT CAME ON THE HEELS OF A STRING OF INTERVIEWS WHERE IGGY PROCLAIMED HE WAS OVER ROCK-AND-ROLL.

Not too long after that, however, he met Jacuzzi Boys, the finest rock exports his adopted hometown of Miami has spawned in years. The Boys - who released their third LP, *Glazin'* on Sub Pop subsidiary, Hardly Art - are built to charm, straddling bubblegum power pop, T-Rex glam, garage, and, yes, Stooges, frayed-at-the-edges punk rock. Their live shows rarely last 30 minutes. Their purposefully dumb, but fun name alone was enough to pique Iggy's interest.

Thus began a several-years-running mutual appreciation society, with Iggy shouting out Jacuzzi Boys in interviews and, this April, spinning their song "Island Ave." on Australian radio. It might be pushing it to credit the friendship with renewing Iggy's love of searing guitars, but his new album with the Stooges, *Ready to Die*, blows away much of his 2009-era rock naysaying.

We had to get them together in person and absorb the bromantic nuances of the musical cross-pollination in the louche surroundings of Iggy's crib. So, just days before *Ready to Die*'s release date, JUKE crashed casa Iggy with the Jacuzzi Boys - singer/guitarist Gabriel Alcala, bassist Danny Gonzalez and drummer Diego Monasteri. Iggy's Miami "clubhouse," is the smaller of two homes he owns in the city. It's a private spot on tropical grounds, bordering a small river and overrun with tropical lizards. It's where he goes to write music and relax. When we arrived, we found him sunbathing on a lawn chair. (Yes, without a shirt.) ►



[J & A]

DANNY GONZALEZ: Hey, so thanks for playing us on that Australian radio show!

IGGY POP: No problem. Well, they put me on the spot and it was so corny. “Play some punk, records!” But yeah, I played them “Island Ave.” That’s my favourite song by you guys and I love the video. Did you do the video yourselves?

GABRIEL ALCALA: No, a friend of ours did it, who lives in Chicago. You’ve got to check out another video we have.

IGGY: OK! Which one?

GABRIEL: It’s the video for our song “Glazin.” It’s basically vaginas dressed up as puppets, lip-synching the song.

IGGY: Oh wow, I’ve got a vagina video, too. It’s called “Pussy Walk.” There’s a famous painting called *The Origin*

of Man in the Musée d’Orsay in Paris, and a film director snuck in there and just did a close-up on the pussy. It was a big thing, because you’re not supposed to take a picture of that!

DANNY: [laughs] When did you get this place?

IGGY: About 2004. I spend the night here, about twice a month. I’m in the ‘burbs with the chick and all that shit, right? The whole programme. I used to go to Bill Baggs State Park a lot, and somebody told me you guys practise there? That must be fun!

DANNY: Yeah, I used to live there. My family runs the restaurants that are in there.

IGGY: Oh, so that’s really true! Ok, cool. Those are nice restaurants. I’ve eaten there before.

DANNY: There are seven families who live in there, mostly park rangers. So I lived in a trailer there with my family. It was pretty neat; there were no complaints when we tried to practise!

IGGY: A lot of European people go there in the summer, because they have good taste, and they’re all organized, and it’s written up in Europe, “Don’t go to Miami Beach! Go there.”

GABRIEL: That table over there, I saw you drill a coconut there in a video. We thought it was amazing. We just came across it on YouTube.

IGGY: Yeah, it was for the BBC or something, talking about *The Idiot*. People come down here and they want to do things. When I first moved here though, I was living in Miami Beach. I think it was ‘98. When I first came, I owned a condo in the Versailles, you know that building?

I was with all the Mariel people and all the bad Colombians, all cooking on the sly and all their no-good kids. I had that for three years and I was still living in New York. When I first came here, I thought somebody might shoot me or something, because everybody told me Miami had a bad rap. It used to be really bad, the reputation of this town. I actually got my condo here from a weird guy who had John Wayne Gacy and Charles Manson paintings. And Manson would be yelling stuff, like, “Promote this shit, motherfucker, or when I get out of here, I’ll kill you!”

DANNY: Actually, some of Manson’s music isn’t that bad.

IGGY: I know and I tried to play some of it in Australia, but they wouldn’t let me. My original picks were “Clang Bang Bang” by Charles Manson, then you guys. Then there’s a cut by John Cage called “4’33””, where a guy sits down and just doesn’t play for four minutes and 33 seconds. So I thought, “If I play that, they’ll lose their license!” So I had that and some other really, truly good things. And they were ok with you and ok with a song by Iceage, but not the rest of it. I thought the Iceage cut sounded good. I didn’t know about them, but then I read a review of them in the *New York Times*. What I liked about it was that it said they only play 20 minutes and that’s what I used to do when I started. So I was curious: how long do you play? Like 30, 40 minutes now?

GABRIEL: About 30.

DIEGO MONASTERI: All the songs are much faster live, too.

DANNY: Sometimes it’s hard to go back after that and listen to the recordings because it’s like, what were we doing?!

IGGY: Well, did you smoke dope?

DANNY: While recording?

IGGY: No, before you play. It really helps you slow things down! But anyways, I had that condo, and everything was cool down here, and nobody bothered me, so I figured - I’m going to get a house! So I got a house on the beach right by Mt. Sinai hospital, and I was living there and that was great for a while. Then it was like, I got a really steady girlfriend who I met here. Miami Beach isn’t a couples lifestyle, know what I mean? Then everything started getting more criminal, and then the house started falling apart, because it was an old house.

DANNY: What brought you down to Miami to begin with?

IGGY: I had visited before. The first time I came here was in 1970 and my eyes just crossed. They had dropped me at Elektra, or had said, “We don’t want to do anything ►



until you clean up or whatever.” There was a manager who managed the Winter Brothers - Edgar and Johnny Winter - and there was an Edgar Winter concert, so he said, “Come down”. So I came down for that and it was so great, and I thought, “God, I’d love to be there.” When I first had the house, I had an older Ferrari. And if I’d have tension, I would get in the Ferrari, right by Mt. Sinai, and I’d floor it across the tunnel, because there would never be any traffic in the daytime. Then I’d take I-95 south and go to Gonzalez Fish Market on Watson Island. It was like *Flipper* over there! You could buy fresh fish, and everything was low-key and rural and there were pelicans and old guys sitting in their car and drinking malt liquor. But now that’s all gone, eh? Like, where I had my house in Miami Beach, that’s right across the street from where [disgraced baseballer] A-Rod’s house is now. It got all party-hearty, too. I mean I like to play music, but I’m not out all the time.

DANNY: Our new rehearsal space is actually right by Jackson Memorial Hospital, where all the produce warehouses are. We practice right there among all the fruit trucks.

IGGY: Oh yeah, I just did a Spanish-language advert for Schweppes, and they had me down there. I love it down there; the street life is not like America, at all. It’s a lot better. And people there dress with no money, but lots of imagination. Can you guys play around much here?

DANNY: We still mainly play at Churchill’s Pub [in Little Haiti]. There are other places where we kind of end up playing, but Churchill’s is it.

GABRIEL: That’s where we started and that’s our home.

IGGY: Do you go on late when you play there? Everything there is at like 1 or 2 A.M.

DANNY: Hah, yeah.

IGGY: I know, I know! The last time I went there, I took Danger Mouse with me and we went around 10. By 10:30, I was like, “Come on, go on already!” My bed time these days is usually around 9 P.M....

JUKE: Iggy, how did you first find out about Jacuzzi Boys? Did you see them play, or did you hear their music?

IGGY: I heard their name - and I’m really, really oriented towards names and lyrics and stuff. I thought, “What a great, great fucking name!” But then there was this one thing that Lauren Reskin, the owner of Sweat Records, dragged me to. I think she asked me who I wanted to play and I said, “I want the Jacuzzi Boys!” I think I Googled them, and I heard “Island Ave.” and a couple others. I think I might have heard about you guys before that, too,



though I can’t remember where. It might have been one of the local papers I read, like the *Biscayne Times* or *Miami New Times*.

JUKE: Did you meet in person then?

IGGY: I think I met them at that show and I was enjoying the music. The show had a nice vibe, but I left when the owners of the warehouse, where the show was, got too annoying about trying to make a deal with me about mineral money, or some kind of shit like that!

JUKE: The thing I remember around that time, when your last record came out, was that you were really down on rock and roll, especially new bands playing it. Then you heard these guys....

IGGY: Well yeah. I mean, I like the way they play, because their sound’s LOOSE - not like it’s all a big fucking deal. The stuff I do for the Stooges – honestly, we just made a record, and it’s a good fucking record - but it’s like doing community service for me. It’s so hard. And it’s a good album, but it’s hard to be in a rock band. Jacuzzi Boys are younger. When you get older, everyone gets so tough to deal with.

GABRIEL: We almost fell out of our chair at the promo clip for the album, though.

IGGY: Oh yeah, shooting the promo was my favorite part! The second half was shot here and the first half was at that place on Biscayne and 80-something - the glass house there. That was pretty interesting. They said, “Do you have any ideas?” So I wrote down all these ideas, like, “I want to be a homeless scarecrow, or, I want to be a menial worker.” So they took it and made it into a script. The director of it is great. He’s a good, young filmmaker and he made a great film called *Compliance*. There’s one more promo clip for my album that’s going to come out, where I went around to fortune tellers asking if we’re going to sell any records. Two of them came here and

then we went down Fourth Avenue and Southwest Twelfth Street. We went to a Santeria guy and he threw the bones and all that.

DANNY: Were they all positive?

IGGY: Yeah - well, they were all paid to be positive. It was all phony.

JUKE: How did they feel – ethically - about that?!

IGGY: It’s interesting. They were all very, very serious about it and they would only go so far with the deal. You had to respect the way they did things - and there was a certain way you had to handle the money and a certain thing they had to go through. Each of them also asked and told me things that were off-subject. But each one agreed that as a script, I could ask them, “Hey, is my record going to sell?” Actually, one of the ladies told me I was going to live to 93. I said, “Yeah, cool, but I only budgeted for 85!” I never thought about that shit until I was a certain age! ■



STILL: *Fully Flared* [Lakai, 2007]

BLACK DAVE GETS SPIKED

WITH LUCY STEHLIK
PHOTOS ALEX DE MORA, MELISA FERNANDEZ

UNLESS YOU'RE A BLIND INUIT TRIBESMAN, CONFINED TO THE ICE-FLECKED WOLFSKINS OF YOUR IGLOO'S CORNER SOFA, YOU KNOW SPIKE JONZE IS RESPONSIBLE FOR TWENTY YEARS OF MOULD-OBLITERATING CELLULOID.

Spike's sweetly weird touch is unmistakable, whether he's making music videos for Sonic Youth or Kanye West; soundtracking the kickflips of iconic skate videos with jazz; making a major movie like *Where the Wild Things Are* or *Being John Malkovich* or flexing a persona in an acting role (one alter ego, Richard Koufey, is the dorky dance group leader in his proto-viral video for Fatboy Slim's "Praise You").

Finding a young admirer to parley with Spike Jonze wasn't exactly tough. However, our dedication to rigorous matchmaking had our hearts set on New York's Black Dave, who's as comfortable shredding on skateboard, as on a verse. We got the pro skater and rapper chatting to Spike about big ideas and their transition from braincream to big screen.

[J & A]

BLACK DAVE: Spike how's it going man? It's really a great pleasure to talk to you man.

SPIKE JONZE: Thank you, nice to meet you. They sent me a video of you skating round New York and doing a show downtown - it was awesome.

BD: Thanks man. I was talking to JUKE prior to this, saying how - y'know - growing up, I would honestly watch *Yeah Right* and the Beastie Boys' "Sabotage" every single day. But when you're a kid, you don't realise that you're growing an attachment to the production; not just the music, but what's behind it. And when I got older, I realised like, "Yo, this is all Spike's work!". I wondered why I loved it. I wondered why I was so attached to it!

SJ: Cool, thanks. That's really awesome to hear. I've been on the other side of that relationship so much with the people and things that have inspired me. It's nice to hear

that I'm at the other side now – I really appreciate it.

BD: What first influenced you to start working with skateboarding? I've seen all your videos from years prior - *Girl Yeah Right*, *Blind Video Days*, *Fully Flared*....

SJ: With *Yeah Right*, we'd already been doing Girl [Skateboards] for about ten years, and before that, I grew up skating. I moved up to California to work at a BMX magazine, but also was skating a lot - shooting photos and skating. I was doing some ads for World Industries - you know that company?

BD: Yeah, definitely. I mean, years back, their stuff was amazing!

SJ: Yeah, so I worked there and did ads – it was a really small company at the time, just a few people - and this guy, Steve Rocco, who owned it, I asked him one day if he was gonna do videos. He said he wanted to, but he didn't have any time and if I wanted to, I could. I'd always liked making little videos with friends, but I had never done anything really. So he gave me the company credit card and I bought a camera and a little edit system and started making their videos. My first one was *Rubbish Heap*, my second one was *Blind Video Days*, with Mark Gonzales and Jason Lee.

BD: Wow! You know, all those are so monumental! At the time, they really set that bar. I mean, *Video Days* really set the standard for every video after. And that was Guy [Mariano]'s best part. I wanted to say: what would you say are the big similarities between hip-hop culture and skateboarding culture? Not only today, but back then, when you first were getting into it?

SJ: Let's see... well, I've never really been a huge part of the hip-hop culture, but I've worked a lot with it, like with the Pharcyde and the Beastie Boys in the '90s. And I've worked a lot with Kanye West in the last seven, eight years. So I have certain friends who I'm really close to in the hip-hop world. But I'd say with all three of those - Pharcyde, the Beastie Boys and Kanye – there's a real dedication to the creative and to making it their own, ►

whether it's music, album covers, the videos, working on the tour. There's a real individual creative bent and I think that it's similar to skating in that it's competitive, but it's not really competitive. You know, you go skating and it feels more like you're competing with yourself. Either you're with your friends and it's really individual and you're trying to land a trick you haven't done, or skate in a spot you've never skated before, but you're with your friends and you're pushing each other, supporting each other. I think hip-hop's the same way. You know, the way I think about any of these.... like the Beastie Boys, when we went to shoot "Sabotage", or any of these videos, actually: it always felt like we were going out skating with our friends, because we were just running around, and cracking each other up in a van, with a bunch of moustaches and wigs. You know, hitting different spots and getting shots. There's a similar sort of group support, so I guess there's some similarity between skating with your friends and making music with your friends.

BD: I feel the exact same way. I'm 21 now and I've probably been skating for like 11 years. So I grew up skating. And growing up inside New York City and seeing everything from a board, it's such a diverse thing. You don't have a certain group - it's not like, "Oh, I have to skate with the white kids; he's with the black kids." Everyone just wants to be around each other and have a good time. And, when I jumped to the music game about two years ago, I see the same thing. Like you said, it's a competition with yourself: that's exactly right, because you just want to keep getting better. Same thing with skating, like, once you don't land a trick, you just wanna keep on. Every time I hit the stage, or I'm in the studio, I just wanna keep getting better, so I guess you see that connection with both.

SJ: Cool.

BD: I wanted to ask you, coming from an era where the videos were just so... cinematic... and movie-like, to nowadays where there's such a high demand for, like, internet videos - how do you feel about that? Like, there's such a high demand for lower budget videos.

SJ: I guess there's not the budgets there were back then, but I still think it all comes down to the idea and the execution. Even with the low budget – like, I watched this video, and it looked like it had no budget, but between the music and the visuals, it created a mood. They knew what

they were doing. Someone just emailed this record - it's pretty sick, from Connan Mockasin - you ever heard of him? Yeah, I'd never heard it either, but they've done a video for their record called "Forever Dolphin Love". I watched it really late at night when I was half asleep, but it definitely had a real hypnotic effect on me and it looked like it had no budget. So I think it all just comes down to the idea. It always has and it always will, and somebody with the best idea will always rise to the top.

JUKE: Sorry to bust in here Spike, but I had to ask you about the Björk video [for "Triumph of a Heart"] you did with the cat that was her boyfriend - that's my favourite video of all time.

SJ: Oh thanks! Why is that your favourite video of all time?

JUKE: Well, I'm a bit of a cat freak and the whole package was just insane. I've watched it about once a week for the past ten years. How'd you get the idea for that?

SJ: Actually, the idea started with making this video - it was the year she was on tour and it was right around the record "*Medulla*". And I went to see her in LA and after her LA show, we had a dance party - this big drunken messy dance party, where we ended up falling on the ground - just a lot of dancing and falling all over each other. Then, like a month later, we went on tour and there were like 18 of us in two vans and we went to Boston and then we went to the show and it was amazing - and afterwards we went backstage to say hello. Björk was like almost getting sick - she was like, "I've probably got to get some rest for the next tour", but her friends started playing music and we started drinking and then four hours later, we're in the middle of another messy dance party, falling all over each other. So anyway, when Björk was finishing the next record, we were saying we would do a messy dance party video. So it started with that, and I sat down and she sent me the song and.... I don't know where the rest of it came from! Because I was really intending to do a drunken dance video and then the rest of it just came out as I sat down to write, and it seemed like Björk's boyfriend should be a cat and they should get in a fight and she should go get drunk with her friends.

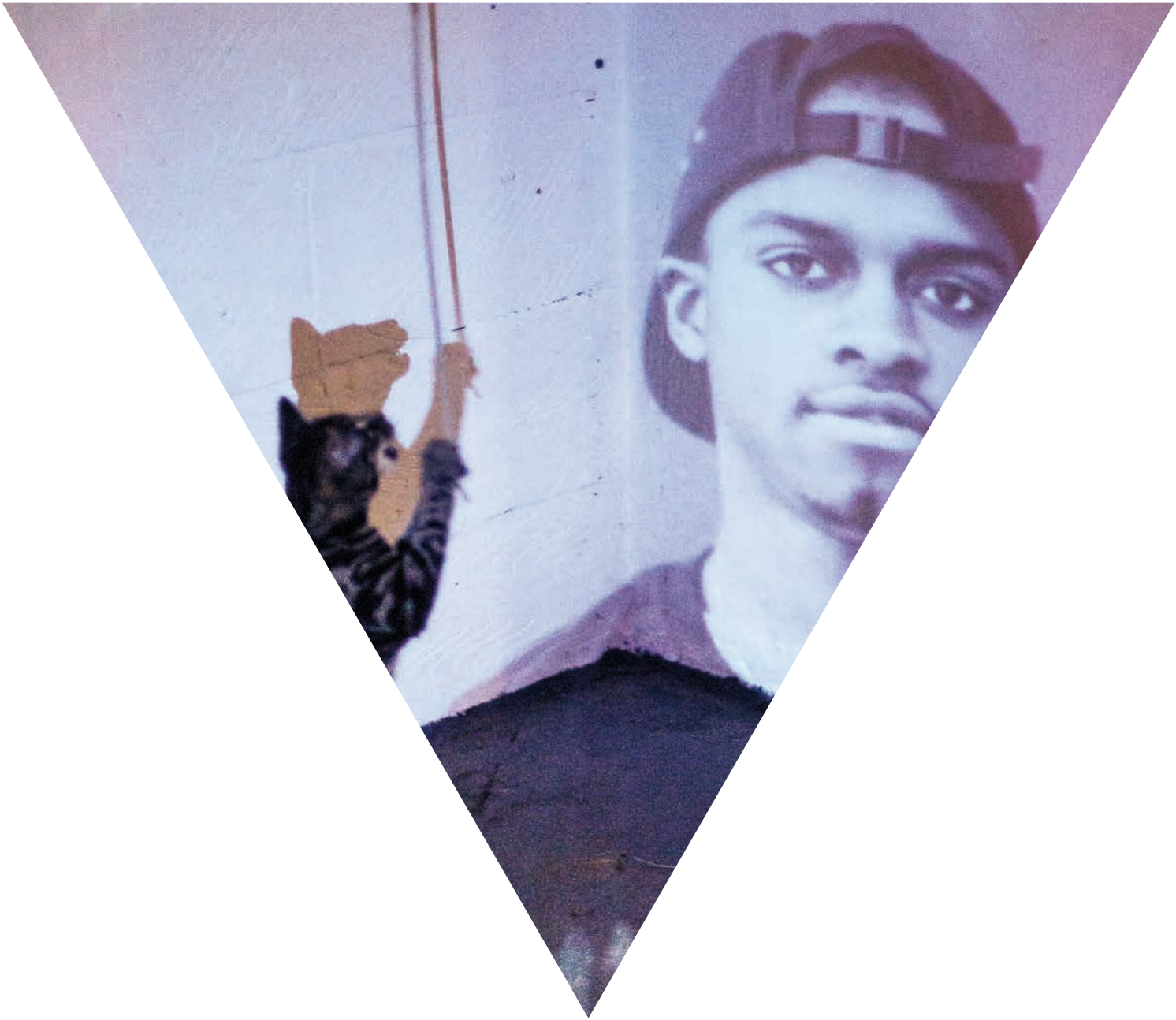
JUKE: OK - I'll bump out now - just had to get that out of the way.

BD: Spike, would you say there's a connection between all of your videos? I mean, you worked with such a broad roster, going through Sonic Youth, to Weezer, and all the way over to the Notorious B.I.G., Tenacious D, Fatboy Slim. I mean, you can't really compare anyone's roster with that. It's so varied. Would you say there's a connection between the artists you worked with and the videos? Like, what draws you to want to work with someone and make their projects as powerful as all the videos you've made?

SJ: I mean it definitely starts with the song - if I love the song and I love the artist. If the artist is exciting to me and inspiring to me and the song is inspiring. I guess, looking back on it, almost all of the artists - not Notorious B.I.G, because he'd already passed away when I did that video [for "Sky's the Limit"], so I sadly didn't get to meet him – but, all the other artists: even though they're so varied, there's like, a shared sensibility. Whether it's Björk, or Weezer, or the Beastie Boys, or Fatboy Slim, or the Pharcyde, or Kanye, there's like a real shared sensibility. It's like making something that's for us - that's going to be exciting for us, not just making a product. Not just making something to sell, but really making something that is going to excite us. And you know, loads of other artists that I wrote treatments for, that they didn't like the treatments, and I didn't work with - it's sort of meant to be that I used the artists that I connected with and who connected with what I was trying to do. It's almost like there's a natural selection to the people you end up working with, because you're inspired by each other or excited by each other.

BD: Exactly. That's something I've noticed in your videos, whether it's a lower budget video, like "What's Up Fatlip?", or [Fat Boy Slim's] "Praise You", or y'know like "Sabotage" where there was more money, they all kind of have that comfortable feeling of confidence. And it's for the viewer. That definitely translates in all of your work, even your skate videos, y'know?

SJ: Thanks! I mean, I definitely work with people that - in the case of the Beastie Boys, people I love and I know really intimately - and we come up with ideas together. And it really is like making stuff with your friends. Shooting shit and cracking each other up. In the skating and with everything, I'm working with people I love. On the movies I've done I'm working with actors I love and cinematographers I love. On the skate videos I'm working



STILL: *Fully Flared* [Lakai, 2007]

with my oldest friends. I've known Guy since he was ► 14; I've known Mark Johnson now for about 10 or 11 years - and I love them. Ty Evans started working with us on *Yeah Right*, and there's that thing - and I'm sure you'd know it too - your friends that you work with, you're excited to hear what their ideas are and it makes you better. It makes YOU come up with better ideas.

BD: And you're more welcoming to their ideas too, because that's your homies. It's not someone in a suit telling you, "Hey we gotta do this". You're gonna really welcome in every piece of advice.

SJ: Yeah, exactly.

BD: I think that's what's gonna make for a great product. Do you have any advice for someone like myself who's young and in hip-hop and the skateboarding world, trying to direct their own videos? And you know, I take inspiration from what you do. Like I said, I told JUKE that I'm a huge fan of your work, always have been, but do you have any advice for someone like myself, who's in the field and wants to get their stuff heard and viewed?

SJ: Thank you for that – it feels like, from what I know about you, you're already doing it! **My advice is just to always make stuff. That's all I know is always be making stuff.** For me, that's how I learned. You know, you make good stuff; you make bad stuff; you figure out why it was bad. Sometimes you make stuff for the wrong reasons. You make stuff because you're not connected to the idea, but you think it'd be cool to work with this person....then what comes out, maybe it's not the greatest idea.... but it was cool to work with that person. You just keep learning - keep learning why something works, why you did something, why you want to do something. Also, I think working with other people that are really creative and inspiring - talking about cameraman and editors - I've worked with people that I've learned a lot from.

BD: OK, thanks. The movies that you've made have been monumental, *Being John Malkovich*, *Adaptation*, *Where the Wild Things Are*, but they're all very different in their own ways. What's your thought process going into directing and creating these films?

SJ: It's so complicated because films are so complicated. But I think it comes down to the decision process of

deciding what the film should look like and feel like, what the music should be and who the actors should be, and it comes down to who the characters are. **With every movie, it's trying to make it feel like the characters made the movie, or the movie made itself.** You know, what the movie is really about, and to me, every decision comes out of that. There's a thousand decisions a day on a movie, but if you know what the movie is about... You know, with *Where the Wild Things Are*, the movie was about being nine years old. So the way it was shot, the way it looked, *Where the Wild Things Are* tried to serve that theme. We wanted to make it feel like the movie was making itself - that Max, the character, was making the movie, not filmmakers outside doing filmmaking - and that there was a danger to it that represented Max feeling in danger and at risk. Both from stuff at home and stuff on the island. So I guess I approach it that way.

BD: OK. Since you have all these great projects under your belt, what would you say is up next for you?

SJ: I've been editing a film we shot last year, it's called *Her*. We're in the process. We edit our movies for a long time, trying to sort of 'find' them: find what it is and find what it isn't. Hopefully it'll be done and it'll come out later this year.

BD: I can't wait to see it, man. Could you speak on that, or are you trying to keep it under wraps?

SJ: It's a love story set in the future and it stars Joaquin Phoenix, Amy Adams and Rooney Mara. Yeah, I haven't really talked about it too much, at this point, it's still in our bubble, as we're trying to figure it out.

BD: Yeah, I'm looking forward to it man.

SJ: Thanks. Well cool, this was a really nice talk with you and it's awesome to see what you're doing and I appreciate you reaching out to do this.

BD: Yeah man, this has been a blessing. I mean, like I said, I really look up to you with everything I do. But definitely, this has been a great opportunity. Definitely one of the highest points of my career so far - and I just started so...

SJ: Thanks Dave, that means a lot to me. I look forward

to seeing what you're up to. ■



BRATKING: HIP-HOP ON SOME NEXT SHIT

BY REUBEN RODRIGUEZ-ROBBINS
PHOTOS HARRY HARVEY

OK, I'VE TRIED TO PLAY IT OFF LIKE RATKING WASN'T SHIT AND THAT, IF I WASN'T UP ON IT, IT WASN'T WORTH MY TIME. THAT WAS MY FIRST MISTAKE. MY SECOND WAS THINKING THEIR NAME WAS A REFERENCE TO MASTER SPLINTER FROM THE NINJA TURTLES. RATKING, HOWEVER, IS NOT YOUR SATURDAY MORNING CARTOON SPECIAL. THEY ARE THE LATEST HIP-HOP TRIO OUT OF MONEY MAKIN' MANHATTAN TO HAVE RE-INSTATED THE AGE-OLD NY CREDO OF BEING - WE SAID IT - ORIGINAL.

A rat king is a phenomenon in which a bunch of tangled rats' tails bonds together, forever, by an appetizing shit, blood, ice and dirt concoction. I didn't get the metaphor until I saw them live, opening for GZA in Providence. Wiki cast his abrasive, but versatile delivery over SportingLife's genre-bending samples and sporadic drum patterns, while Hak spliced reggae melodies with original poems and literary shout-outs. After a couple of years of homogenous Clams Casino production dominating the purple hip-hop underground, it felt good to be confused and amused by hip-hop again.

JUKE caught up with Eric SportingLife and self-proclaimed rich kid Patrick 'Wiki' Morales at a Pakistani Tea House in Tribeca. Hakeem showed up sometime after our interview. We discussed their backgrounds, their mission and their

new LP *So It Goes* (engineered by Young Guru, the man behind Jay Z's *The Blueprint* and *The Black Album*) over a plate of chicken tikka masala.

[J&A]

WHAT'S GOOD WIKI? YOU JUST FINISHED UP YOUR TOUR RECENTLY WITH THE GZA, WHAT HAVE YOU BEEN UP TO SINCE THEN? Wiki: We had a show on Friday at some festival called Culture Shock. And on Sunday I had surgery. I got some stitches in my mouth, so for the past couple days I've just been chillin' in the crib.

WHAT EXACTLY HAPPENED WITH YOUR TEETH? Basically, I won't go into detail but some dude on the street punched me out.

SHIT - HAS THAT AFFECTED YOUR RAPPING AT ALL? I MEAN IN YOUR VIDEO FOR 'WIKISPEAKS' YOU'VE STILL GOT YOUR GRILL INTACT AND ALL. Nah, I mean I might have a little bit more of a lisp!

SO RAPPING WAS A BIG PART OF YOUR NOT-SO-DISTANT CHILDHOOD. WAS IT ALWAYS JUST FOR THE LOVE OF MAKING MUSIC OR DID YOU THINK YOU'D BE MAKING IT INTO A CAREER? It was definitely the love of

it that got me to rap in the first place and to keep working. I want Ratking to pop off so kids can listen to our shit and be like 'Damn this is so ill' or older people who grew up on hip-hop can say 'Damn this is something new'. I feel like when OGs listen to us they think this is totally what hip-hop's about, but it's pushing it forward. It's refreshing, but it's not rehashing the same old styles.

YEAH, YOU GUYS DEFINITELY HAVE A PROGRESSIVE SOUND. HOW WOULD YOU SAY RATKING IS REDEFINING HIP-HOP IN 2013? When *Wiki '93* came out we were influenced a lot by the '90s, and we really were pushing it forward as much as we could. But just in the last year and a half, we've been absorbing different types of music and being exposed to different cultures. I remember going to London and staying with King Krule for a little bit. When I was out there, it was mad different. They put me onto so much shit and I put them onto stuff. It seemed like...damn this is the group I belong with, this group is pushing it forward.

Eric and Hak have [also had] a huge influence on me. Eric grew up with hip-hop, so he knows everything about it. But because of that, Eric also really wants to push it forward and he's influenced by so many things. He'll be working on a beat, and I'll think to myself - Jesus Christ! - and I'll just be trying to figure out how I'm gonna rap ►



on it! You can hear that a lot on the production of the new album. The intro's a jungle beat, but I'm almost flowing on it slow, like on some Freeway shit. And Hak brings so much to the table with the poetry; he's just influenced by a lot of writing. In the same way a producer would sample things, Hak will just read books, underline shit and formulate verses based on that

THAT'S WHAT I THINK IS MOST IMPRESSIVE ABOUT YOU GUYS, IS YOU'RE REALLY EDUCATING HIP-HOP HEADS ON SOME SHIT WE'RE JUST NOT UP ON - BUT NOT IN A PRETENTIOUS WAY. IT'S A LOT MORE SUBTLE THAN THAT, YOU GOTTA DIG THROUGH IT TO REALLY UNDERSTAND IT. IS THAT A CALCULATED EFFORT ON YOUR PART? It's somewhat calculated in the sense that we are always trying to insert some ill quotes in the backdrop of what we do. But a lot of it comes from what we are into at the time. And I agree with you saying we aren't pretentious about it...I mean, I'm not an expert on a lot of the stuff that we are into! I'm not even an expert on hip-hop. But so many things that Eric brings to the table I'm just running with it, like I don't know that much about drum 'n bass, but I'm into it. And I'm hype to learn.

YOU GUYS MAKE IT CLEAR THAT YOU ARE A HIP-HOP BAND AS OPPOSED TO A GROUP - AND THE DEFINING FACTOR THERE IS THAT YOU ALL PLAY A ROLE. DO YOU FEEL LIKE BEING IN A BAND AND BEING SO TIGHT-KNIT DOESN'T LEAVE A LOT OF ROOM FOR COLLABORATION OR FEATURES? On our new album, we collaborate with a lot of people actually, but we just wanna make sure all our collaborations sound natural. We have DJ Dog Dick, King Krule, our friend Wavy Spice [see p.146] and another rapper, Salomon Faye. We just wanna make sure that all our collaborations make sense, and we aren't just emailing people to jump on a track for the hype of it. Each one of those features on that album, it's like they are characters in our world. But it's like each one of those characters has their own ill story. Like how you see in a Fantastic Four comic, Spider Man pops up: it's sorta like that.

YOU AND HAK DESCRIBE YOURSELVES AS MUTTS... Yeah, you can relate that in mad different ways. All of our influences are an ill mixture, and it can even be related to the city itself because it's the melting pot. I mean, I'm Puerto Rican and Irish, Hak is half black

and half white, and Eric's dad is Nigerian and his mom is a black lady from the South. But we are all mutts in different ways. Our race is not even the half of it; it's in the music itself.

YEAH, CONSIDERING YOU ARE FROM MANHATTAN AND YOU ARE SURROUNDED BY SOME OF THE RICHEST PEOPLE IN THE WORLD, HOW HAS THIS SHAPED YOUR PERCEPTION OF WHAT IT MEANS TO BE SUCCESSFUL? On our new album, I reference being a New York Giant. I took [that] from this E. B. White [co-author of writer's bible 'The Elements Of Style'] essay called 'Here is New York'. But it's not even the money - no matter what you do, being from New York, we're all New York Giants. Like if you're a journalist - the illest journalists in the world are right here in front of you. You can see them walking down the street. For me it's like the illest rappers are right there and I realize what I can achieve, and it makes it that much more tangible. It shows us what kind of work it takes to get there. ►

SO AS YOU GUYS PROGRESS, HOW DO YOU THINK YOU'LL VIEW '93' DOWN THE LINE? IT ALMOST SEEMS TO ME THAT ITS THE BLUEPRINT OF WHAT'S TO COME - AND NOT IN A BAD WAY - BUT IN THE SENSE THAT IT REALLY ONLY EXPLORES A PORTION OF YOUR POTENTIAL. Yeah, I'm always gonna be proud of *Wiki93*, and I'm telling you those verses on there haven't even been fully tapped into. I was rappin' those verses to myself the other day and there's so many lines in there and people have no idea. But that's good, because it gives people time to come back and listen to them and be like, "Oh shit". But I definitely feel like that was a rough draft, we did that and now that we've gotten that out of the way, we're ready to move forward. I've simplified my verses - not in the sense that I've dumbed down my lyrics - but in the sense that I get to the point. For us, the key to our longevity is just staying who we are, and developing who we are as artists. If we put in the work and have the ideas on paper to execute it, it will come across eventually. So, at a certain point, people can't deny we're ill.

SPORTINGLIFE

[J&A]

A LOT OF CRITICS WANT TO REFERENCE PUNK WHEN THEY TALK ABOUT YOUR MUSIC - I DON'T THINK THAT'S SOMETHING THAT IS TOTALLY OBVIOUS IN YOUR SOUND - MAYBE MORE SO IN YOUR AESTHETIC. HOW WOULD YOU SAY THE DIY CULTURE OF PUNK HAS INFLUENCED YOUR CREATIVE APPROACH TO PRODUCING? It just means there's no "right" way to do anything. You just have to start and do it a lot. Like, what a lot of people don't realize is that I mixed *Wiki93* on iPod speakers. Now we have Young Guru engineering our next album. In reality, people haven't heard Wiki's voice yet.

YOU GUYS HAVE REALLY MADE A POINT OF IMPROVING WHAT IT MEANS TO PERFORM HIP-HOP LIVE. YOUR USE OF EFFECTS PEDALS IN YOUR PERFORMANCES, IN MANY WAYS, IS A HEAD NOD TO NOISE. IN WHAT WAY WOULD YOU SAY NOISE HAS INFLUENCED YOUR PRODUCTION? Going to Black Dice shows, or seeing Panda Bear play live is really inspirational for us. Then once you're open to it you start to see the noise where you hadn't seen it before - like in RZA's work, or with Timbaland.

IT'S INTERESTING TO ME THAT YOU GUYS HAVE BEEN ABLE TO FIND COMMONALITIES BETWEEN THINGS THAT PEOPLE DON'T OFTEN ASSOCIATE. DO YOU FEEL OPEN-MINDEDNESS ENABLES YOU TO REACH AN AUDIENCE THAT DOESN'T TYPICALLY LISTEN TO HIP-HOP? It's like if you're playing basketball and you dunk on somebody, you're energized even more when the crowd reacts to the dunk. But you don't practice thinking about what that reaction will be. I want the reaction the crowd had when Vince Carter put his elbow in the hoop: pleasant confusion. The crowd was silent when Vince did that. They didn't know what to make of it.

DAMN, I'D SAY 'PLEASANT CONFUSION' DESCRIBES 'WIKI93' PERFECTLY. It was a good way to break the ice. It makes people have to have an opinion. It's a lighthouse for some people and kryptonite for others. ■



CLIFF HANGERS

BY MILES LOZANO
PHOTOS NATHANAEL TURNER

HERE IN LA - A WOULD-BE SEMI-CAPTIVATING CITY, IF IT WEREN'T FOR ITS DISREPUTABLE CELEBUTANTES AND EXCRUCIATING 45-MINUTE DRIVES TO GET JUST ABOUT ANYWHERE - THERE IS ONE PLACE THAT MIGHT JUST BE WORTH THE DRIVE: TOPANGA CANYON. APPARENTLY, THAT'S WHERE EXCEPTIONAL ROCK LEGENDS, TURNED FILM COMPOSERS LIVE. WE WERE MAKING THE TRIP TO SEE A COUPLE OF THESE WILD CREATURES: CLIFF MARTINEZ (A ROCK 'N ROLL HALL OF FAMER KNOWN FOR HIS WORK WITH RED HOT CHILI PEPPERS, THE WEIRDOS, CAPTAIN BEEFHEART AND THE DICKIES, AS WELL AS HIS FILM SCORES FOR 'SEX, LIES, AND VIDEOTAPE', 'SOLARIS', 'DRIVE', 'CONTAGION' AND 'SPRING BREAKERS' AND CHARLIE CLOUSER (KNOWN FOR HIS WORK WITH NINE INCH NAILS, MARILYN MANSON, HELMET AND WHITE ZOMBIE [SEE P.189], AS WELL AS FILM SCORES FOR 'NATURAL BORN KILLERS', 'THE MATRIX', EVERY LAST 'SAW' MOVIE AND THE KILLER THEME SONG FOR 'AMERICAN HORROR STORY' - AGAIN A SHORTLIST.)

They live just a few blocks away from each other and love it out there as it's "just far enough away to dissuade people from casually dropping in," - a too-little, too-late hint from our hosts. Myself and the photographer knock on the door to Cliff Martinez's canyon crib. He answers, explaining that Charlie has just arrived and that there are "cheeses and crackers and narcotics" in the kitchen. We soon realize he's just joking. He then offers us some tequila, "the good stuff". Yet again, much to our disappointment, no social lubricants materialise. Cliff points out that this is the breakfast show and he's not quite ready to go in. It is 1PM - yes, I make that breakfast time - but we'd encountered a cocktail of pharmaceuticals on the ride, so all was well.

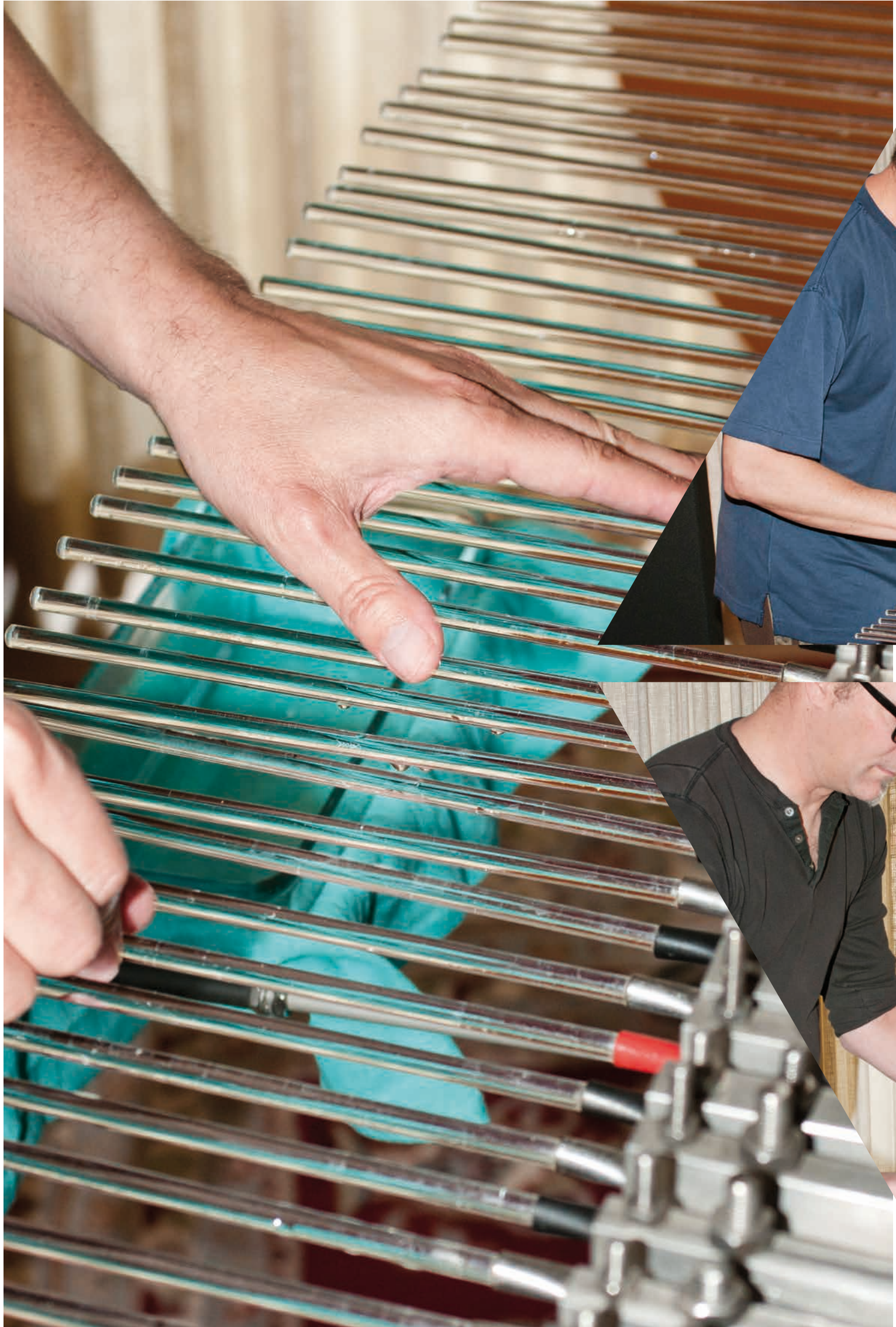
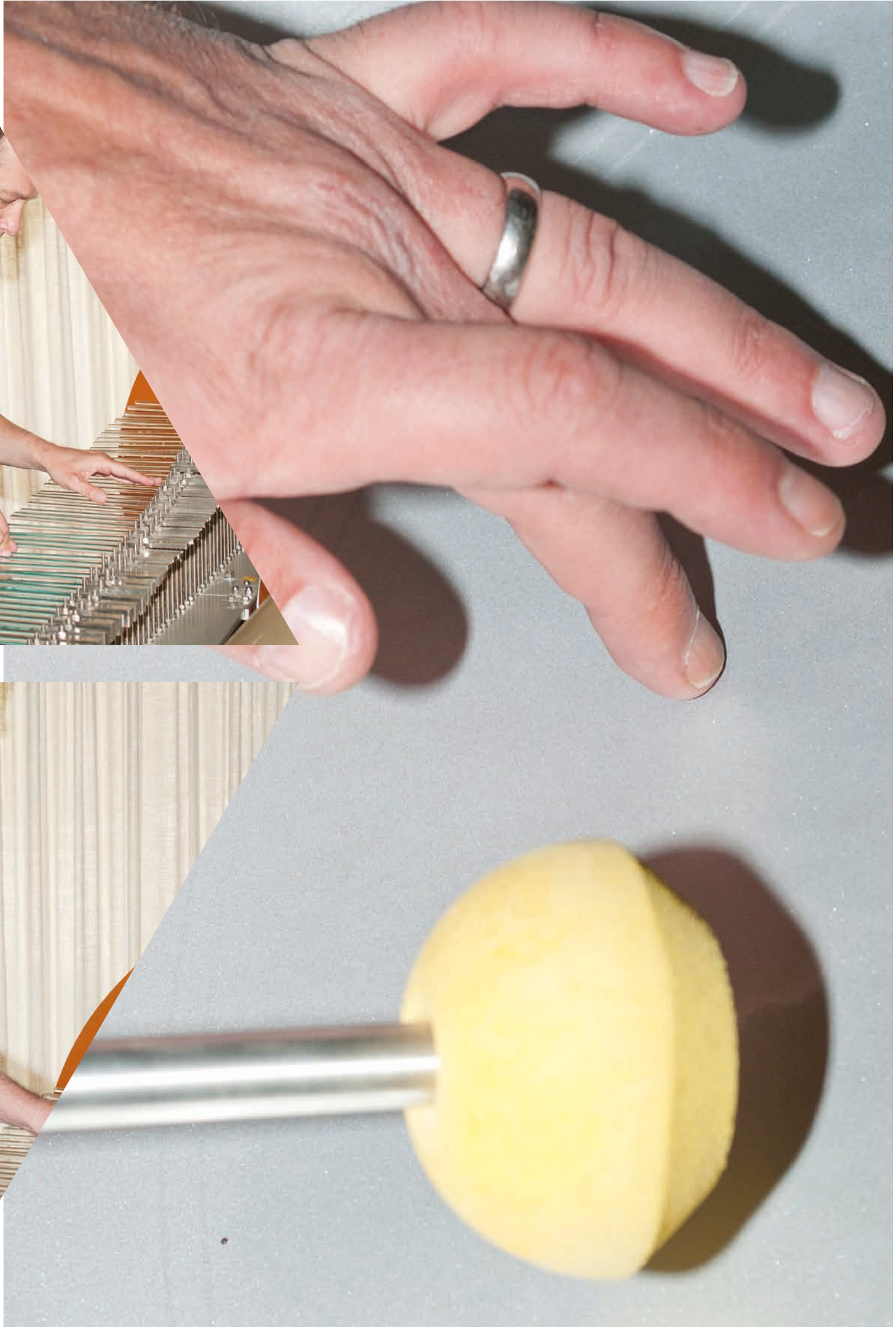
I should mention that by "kitchen", we're actually talking counter, stove, fridge, massive steel drums from Trinidad, acoustic panels lining the walls and the most beautiful instrument I have ever seen - the Cristal Baschet - a musical instrument composed of 54 chromatically-tuned glass rods. When rubbed with moistened fingers these cylinders produce vibrations, which are passed to a heavy block of metal by a metal stem, which is then amplified by fibreglass and/or steel cones fixed in a wood frame. It is simply gorgeous, producing indescribably beautiful sounds. There are only two of them in the United States... and Cliff has one in his quasi-dining room.

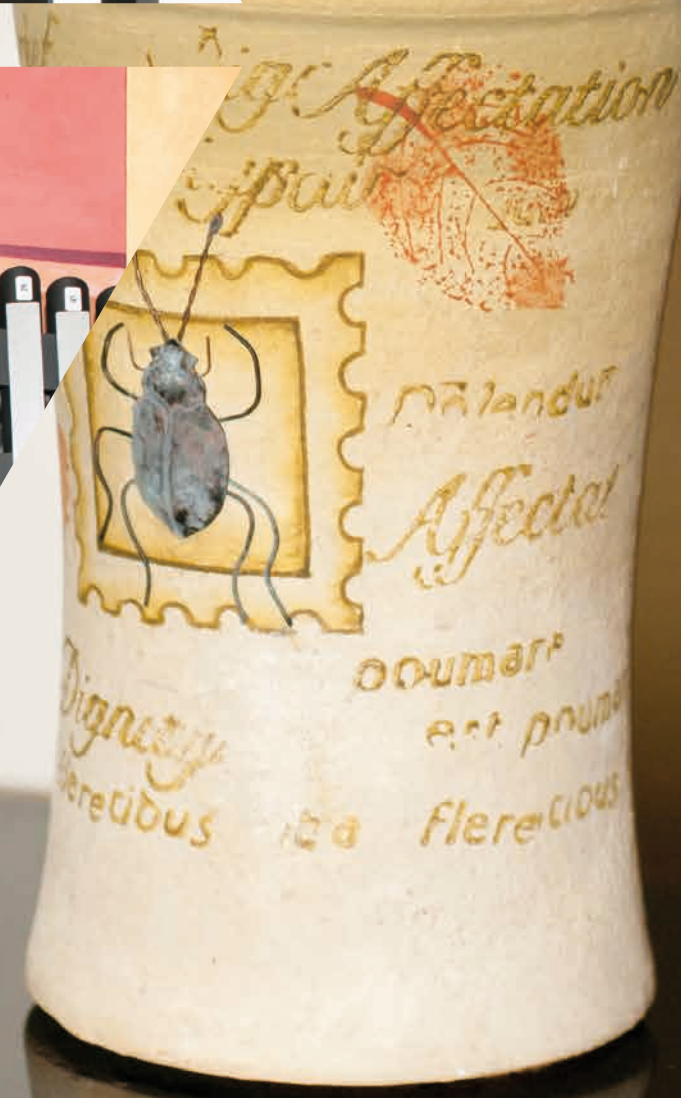
Charlie begins the "half-assed tour" of the house by slipping away to an adjacent room and banging away on a custom set of steel drums. Cliff mentions this is "Studio D, where the sausages are made" and that the drums Charlie's playing are made by these propellerheads in Akron, Ohio, who fabricate the drums themselves for ideal frequencies. They are very serious about it and sell them to high schools. All the while Charlie is nodding his head and Cliff asks him, "Did you go to high school?" Actually yes, he did, where he was, "A marching band geek, fully equipped with a cylindrical feather-strewn hat, carrying a rack of four toms with a big harness unit that you strap on". "How manly," Cliff punctuates. Well, yeah: Charlie went to school in a steel-mill town in Pennsylvania, where "It's football and steel mill workers and badass marching bands."

Cliff's high school experience was a little different. He explains that there were only three drum parts to nine drummers, so essentially there were six delinquents messing around at all times. Actually, make that five delinquents and one lowlife, lawless punk-rock hooligan, who no one guessed would become the legendary Cliff Martinez. After a number of incidents, hiding away drum cases and yelling about "bonerettes", the band teacher gingerly asked Cliff to leave, "Martinez! You are out! DO NOT COME BACK."

Despite Cliff working with Skrillex to co-score Harmony Korine's *Springbreakers*, Charlie and Cliff both come clean that they can't exactly tell one dubstep song from another and can't seem to conjure up the same type ►







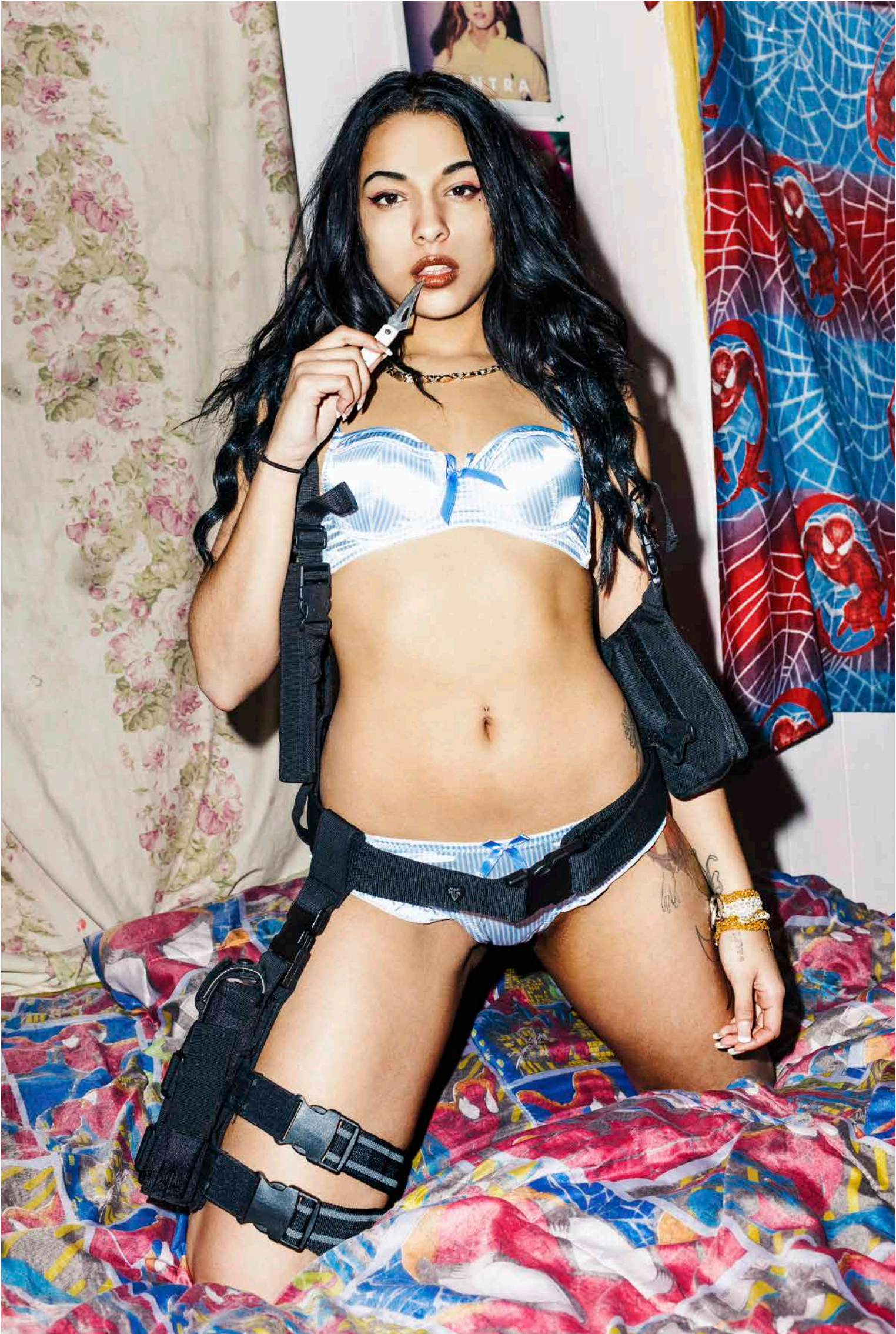
of enthusiasm they have for Talking Heads, Kraftwerk, Hendrix, or Black Sabbath. As we're wandering through Cliff's insane house, I'm reminded of the Italian musical Futurists Russolo and Pratella, who classified six sound groups: roars, whistling, whispers, screeches, bangs and voices. "That pretty much sums up my entire library," says Charlie and if you listen to the *American Horror Story* theme, you know what he means: the art of noises. Sound design.

Charlie took piano lessons for around a year. Then clarinet. Then guitar. Then drums. Now he spends hours recording 16-bar loops of superballs bouncing around pianos and scraping sheet metal and such. He then maps the sounds across his sampler and pitches them down, or up, through analogue DigiTech pedals. This kind of happy-accidental musical experimentation is where his passion lies - and why he switched from NIN to film scoring. Maximum lab time.

Cliff shares the sentiment. He joined Red Hot Chili Peppers when he was 29 and, having achieved the romanticised rockstar lifestyle, he realized he didn't like it that much (hard to imagine, but I suppose musical geniuses like Cliff and Charlie thrive on making music not performing it.) Charlie chimes in, "Bands are for suckers!". Cliff responds "And junkies. Plus, who wants to be 50, wearing a sock around their dick?" Extremely understandable.

We stumble onto a conversation about DJs and the art of selection, versus button pushing. Both Cliff and Charlie agree that the future of composition is selection, that it's a matter of taste. Cliff will sift through thousands of presets and twist knobs and change sound waves, while Charlie has a slightly more organized method, choosing his favorite 300 out of 3,000 while the first blush of romance is still running rampant. After one embarrassing moment, where Cliff heard a cue from *Traffic* in a car commercial and another in a porno, he decided it was high time he made sure each molecule of sound was hand-rolled, hence the shitload of weird instruments scattered through the house. Robbing cues is less of a problem for Charlie; not many car brands find his tortured organic screeches, howls and scrapes appealing for mass consumption (and it would have to be a seriously fucked-up porno).

After the cheeses and crackers are demolished, Cliff awards us with a breathtaking performance on his prized Cristal Baschet. We're speechless - it's impossible to describe the aural pleasure and pure emotion that JUKE was afforded that day. Oh, and as this is the Alter Ego issue, I did conjure up the strength to ask if either Cliff or Charlie would score a Superhero movie, to which they both promptly replied, "No". Well, yeah: they're clearly more badass, than *Kickass*. ■



SPICE UP YOUR LIFE

BY ALEKS EROR
PHOTOS AARON RICHTER
STYLING JESSICA ZAMORA TURNER

A PEEK AT WAVY SPICE’S BOUDOIR REVEALS A CARPET-BOMBER’S APPROACH TO GIRLINESS - PASTEL PINKS, LILACS, MY LITTLE PONY, BARBIE. YOU KNOW, LIKE A METH-FUELLED FOURTH DATE BETWEEN A UNICORN AND A CARE BEAR. SO WE’D HAD HER PEGGED AS KIND OF CHOLA BRATZ DOLL/ SHOSHANNA-FROM-’GIRLS’ COMBO. TURNS OUT SHE’S MORE AKIN TO A SLIGHTLY-FEMINISED, RAP GAME DANNY TREJO. SURE, SHE LOOKS SWEET ENOUGH TO ICE A DIABETIC, BUT DON’T BE FOOLED BY THE SIMPERING HARAJUKU GIRL EXTERIOR. THIS BITCH IS TOUGH. (AND ALSO, A LITTLE BIT MENTAL).

Christened ‘Wavy Spice’ by that spot-faced muh fuh, A\$AP Yams, the Harlem diva blew up like a tumblr supernova last year. First, with ‘Destiny’, a velvety-smooth ‘90s rap cut; then with ‘Bitch I’m Posh’, another ‘90s-centric, four-to-the-floor jam that would make Danny Rampling break out in third-degree gurns. Championed by Rinse FM, she recently played her first London show and intends to spend 2013 spicing up your life. Her seemingly schizophrenic tastes and eccentric spirituality make her a bit of an enigma; so we thought we’d try to get to the bottom of the age-old brainscratcher: who the hell is Wavy Spice?

[J&A]

YOU’VE HAVE A REAL TOMB RAIDER VIBE GOING ON IN OUR SHOOT. FROM WHAT WE KNOW ABOUT YOU, LARA CROFT SOUNDS LIKE THE KIND OF GIRL YOU WOULD’VE LOOKED UP TO AS A KID, RIGHT? Completely. There’s a plethora of really strong, warrior women that have inspired me: Lara Croft, Tank Girl, Colombian guerrilla warfare women, women who fought for their fuckin’ rights - these badass women who just take the reins, not giving a fuck.

WHO ARE SOME OF YOUR HEROES? Heroes or super heroes?

EITHER/OR... For superheroes I love Rainbow Brite: she’s this cartoon from the ‘80s and her main goal in life was to instil colour back in the world. There were these two people, Murky and Lurky, who were always trying to make the world grey. She would just put colour and light and vivaciousness to the planet. **As for heroes: I like any girl with a gun who’s not afraid to kill a man.**

TO KILL A MAN!? Yeah!

ARE YOU A BIT OF A MAN-EATER THEN? I am certainly a man-eater! I eat ‘em up for breakfast and spit ‘em out... in the sink!

IT ALL ADDS UP NOW! IS YOUR CUTE EXTERIOR - YOUR BRIGHT COLOURS AND YOUR GIRLINESS - ALL A WAY OF MAKING PEOPLE UNDERESTIMATE YOU, PULLING GUYS IN SO YOU CAN CHEW THEM UP? No, I think it’s initially meant for the ethereal, child-like spirit that I embody. I think men are very receptive to both sides that I inhabit, being very childlike, very celestial, very sweet, but I’m also very tough and I don’t take no shit, I support myself completely... it’s a double edged sword, men are really, really turned on by it, then by the end they’re really intimidated.

IS INTIMIDATING MEN ONE OF YOUR SUPERPOWERS? Noooo... it’s just something that happens! It’s always happened since I was little...

WHAT ARE YOUR SUPERPOWERS THEN? I bring light into the world, I bring colour into the world. I feel like I bring people’s vibrations higher than they naturally are. The world exists on a 3D vibration and I think my superpower is that when I talk to people, interact with people, love anyone, that their vibration becomes higher and they exist on a more ethereal plane.

YOU’RE TALKING IN VERY COSMIC TERMS.... DO YOU FEEL LIKE THE MUSIC THAT YOU’RE MAKING IS FOR SOME GREATER COSMIC PURPOSE? Oh, COMPLETELY.

I knew ever since I was a child it was my purpose in life to spread art and bring people together, to contribute art in a very metaphysical way. I think I’m just a post-adolescent, cheeky teenage girl, but I also feel like I am this very special creature that wants to contribute love, colour and art to any kind of spectrum of people.

I’M TEARING UP HERE! SO WHAT’S YOUR WEAKNESS, YOUR KRYPTONITE THAT FUCKS WITH YOU LIKE NO OTHER? UGH! My weakness is men! Ever since I was a child I dealt with men in the way that men would deal with women. Men are my inspiration, they’re my muses at the same time but they’re also my downfall. I’m a feminist, I’m very empowered but I am very much intrigued by the masculine spirit and very much connected into it, oddly. **I love hanging out with my special little sweethearts here and there because I’m a papi chulo [pretty boy]!** My father always said he had a son, not a daughter, because I would always have boys the way a cheeky son would have girls calling, or girls knocking on the door, or girls crying over them. It was like that ‘cept I’m the son, except that I’m a woman and have boys going crazy over me!

YOU’VE GOT THIS REAL, UM, DUALITY GOING ON ABOUT YOU... I feel being an alpha woman doesn’t have to take away from your femininity whatsoever. There’s this big misconception about feminism and female empowerment and I think that everybody expects feminists or advocates of female empowerment to fit into this stereotype of a butch dyke who hates men, that isn’t very feminine. A feminist is an advocate of their own rights. Women weren’t even allowed to vote 80 years ago and suffer direct misogynistic oppression to this day. You can wear a dress and be married and call yourself Little Suzie Sue, but you can still be the biggest feminist. It’s all about perception and I think that I have studied my principles and my ideals very well and I think that I have a proper hold on what it is to be an advocate of feminism and be an extreme beacon of femininity. ►



OKAAAAAAAAA. LET’S THROW UP A HYPOTHETICAL SITUATION SINCE YOU’RE WAVY SPICE. THE SPICE GIRLS HAVE REFORMED AND THEY WANT YOU TO JOIN, BUT IT MEANS ONE OF THE OLD ONES IS GOING TO GET THE BOOT AND IT’S DOWN TO YOU – WHO’S GETTING THE CHOP? Oh my God... I couldn’t take the role. I’d refuse. I couldn’t do that. I love the Spice Girls so much and if I was put in that position I’d be like “pick another girl ‘cause I ain’t gonna be this cuckold!

SO YOU’D CHOOSE SELF-SACRIFICE? IMPRESSIVE. Completely. I’m very humble. I’d be like “If you girls want to add me to the group, that’s cute but I’m not trying to replace anybody. You guys are icons!”

WHO’S YOUR FAVOURITE THEN? I think Scary Spice was always my favourite because she was just awesome and her Leeds accent was so rough. She’s so fucking funny. But like it sort of changed over the years, at first it was between Scary and Baby, only because Scary was the black girl - I live for my black girls - and Baby was like the one with the swing and slide. She was more child-appropriate in my head at the time, but growing up I kinda fell in love with Posh Spice, just because she is that bitch! She is everything, she’s such a diva! I liked that thing how she had a runway on her tour bus in the movie and I was like, ‘That is the most cunt thing I’ve ever seen in my entire life’. Posh is always giving Naomi Campbell; she doesn’t smile, while all the other girls are joking around, she’s just adjusting her Gucci dress like “Mmmhmmm, I ain’t trying to get this motherfucker dirty.”

IS THAT WHERE THE POSH THING COMES FROM? No, not at all. The whole posh thing came about from when I was working with this boy who did ‘Bitch I’m Posh’ and he has a group called Posh Gang. I’m not really associated that group - but we were doing a song together so it was just like “speak into the mic, say “Bitch I’m posh”” and I’d say “Bitch I’m posh....” So we made this song off of that and being like we’re Posh Gang - they’re like from Miami - they know about that kind of lifestyle. For me, I grew up in a very open-minded, cultured family where I was exposed to really posh, like, artistic things that always stuck with me into my adulthood and, y’know, I was raised very right with proper etiquette. I was very eloquent as a child, as a Puerto-Rican from Spanish Harlem. I had been to Switzerland before. I was going to Carnegie Hall. My grandmother was a big advocate of the arts, so I know what it’s like to be posh. For me, being posh isn’t about having a lot of money, or being snobby. It was about being in tune with the arts and culture and good manners. It represented a very elegant, very eloquent, very structured, very beautiful woman with lifestyle and that’s what I represent with my life. I think that being a posh woman as a Puerto-Rican woman, I have broken the chains of my environment. I have stepped outside the box and have dipped my toes into something that is not expected of me. Puerto-Rican women are supposed to be beautiful and pregnant and on

welfare and even though that’s beautiful, there are other things in the world that are attainable and achievable and I want to have that... so that was my spin on it – “Bitch I’m posh” - just shit like that, being cheeky!

UH, RIGHT. SO YOU MENTIONED ELEGANCE JUST NOW, BUT YOU’VE ALSO TALKED ABOUT BEING VERY TOUGH - HOW WOULD YOU RESPOND IF PEOPLE WERE TO START THROWING SHADE YOUR WAY? I’m going to take the elegant route and be all manners. Until I really feel like I have to say something - until I feel personally offended - then yeah, I’ll have an exchange of words. No one will ever walk away if they tell me something I don’t know. I’m a huge bitch –let’s not get it twisted. But I am elegant to the very bone.

SO YOU WON’T BITE INTO THE NEGATIVITY? No, never. But if somebody comes up into my face, I will punch somebody in the face.

OK. SO TALKING ABOUT YOUR ENVIRONMENT, HARLEM’S A REAL HOTBED FOR TALENT AT THE MOMENT... WHAT IS IT ABOUT YOUR HOOD THAT’S BREEDING THIS CREATIVITY? I just think people from Harlem, we’re very innovative. We’ve got a very high fashion way as you can see with the diplomats. I’ve really studied my neighbourhood and my peoples. I’ve grown up here my entire life and I feel that Harlem’s always been three steps ahead in everything: in music, in culture, in style, in progression. I just think Harlem people... they’re fly, they’re jiggy, they’re vivacious! We don’t take style from anywhere else really. All the flyest men from Harlem, you see a group of street thugs on the corner - they’re all down. It’s all militant, it’s all colourful, it’s all proper. The girls all run in packs and they all look fly and compliment each other. You don’t see that in such a grand, vivacious way anywhere else. Everyone takes inspiration from Harlem. It only makes sense that artists from Harlem right now are being celebrated. As you can see, all these people getting mentioned, we’ve all share a similar kind of aesthetic. We’re very, very street-oriented but we’re deeply innovative.

WHO’S YOUR NEMESIS? The devil!

THE DEVIL? He’s not even my nemesis. I wouldn’t even say the devil. My nemesis is the evil.

WHAT SEPARATES THE DEVIL FROM THE EVIL? APART FROM THE ‘D’? Life force, baby; that’s my only nemesis. That’s how I know I’m so separated from evil because I have no ill intention in my heart. My only enemy is evil, evil past and evil intention. I’m not a snaky person, I’m not malicious. I can be a huge bitch; I can be a huge cunt: but that’s just because I’m a girl and I’ve been in the gay scene since I was a child so that kind of subculture falls with me.

WELL WE’RE OUT OF QUESTI- Can I talk about my mixtape?

OH, SURE, GO AHEAD. I’m dropping this really, really, really teenage, conceptual project called *Schoolgirl Kingpin*. It’s a double-sided mixtape and I’ve kind of been reclusing for the past year, I’ve been doing a lot of shows and they’ve been wonderful but I’ve really been reclusing for this project. It’s very reflective of the anomaly that I embody and there’s going to be a side A and side B. Side A is the schoolgirl side, side B is the kingpin. Side A is going to be a collection of dance, electronica, trance, ambient music that’s very inspired by my metaphysical and child-like demeanour and self-identification. Kingpin is a completely hardcore female rap collective that’s an autobiographical reflection of street life as a woman of colour in the hood and I think it’s going to be very, very beautiful. I’m hoping to drop two videos that day as well, from both sides so they’re going to be very different from each other but because I’m embodying something I’ve embodied all my life – it’s not marketing, it’s not something I’ve picked up in the last couple of years – I think people will really perceive it and come to understand what Wavy Spice really is.

THAT WOULD BE COOL. WE’LL KEEP AN EAR OUT FOR IT. THANKS DESTINY...UH, WAVY! ■





PRETTY FLY FOR AN OLD GUY

PHOTOS AND WORDS:
MONICA USZEROWICZ

SOUL SONGWRITER, PURVEYOR OF THE DEEP CITY RECORDS SOUND, POSSIBLY THE WORLD’S FIRST RAPPER - BLOWFLY’S LAYMAN SELF, CLARENCE REID, HAS A LONG BACKSTORY. REID IS THE PETER PARKER TO BLOWFLY’S SPIDERMAN, A WELL-GROOMED, SMOOTH-TALKING COUNTERPART TO THE SEQUINED SOUTHERN RAPPER WITH THE WORLD’S QUICKEST (AND FOULEST) TONGUE.

Reid, now well into his seventies, seems to have taken on the characteristics of his quick-rapping alter ego, switching from waxing poetic about his time as a songwriter, to lewd, mile-a-minute rhymes about putting it in your butt. Blame it on a brain filled with too many quips and memories to keep it all straight; he switches from crude antihero to everyman so often, there’s hardly a distinction. But despite the dirty lyrics, Blowfly doesn’t seem like a genuine sex maniac: it’s almost innocent - like a little kid who has just obtained a raunchy vocabulary to gross you out.

Born on Valentine’s Day, 1939, in Cochran, Georgia, ‘Blowfly’ first appeared to charm invariably racist townfolk with filthy renditions of popular songs. Reid later relocated to Miami and teamed up with producer Henry Stone, before becoming part of the Deep City Records scene, writing tracks for local and national stars with label founders Willie Clarke and Johnny Pearsall. As well as fronting his own soul outfit - Clarence Reid and The Delmiras - he’s responsible for hits by KC and the Sunshine Band, Gwen McCrae, Della Humphrey and Betty Wright.

In 1971, still in the midst of his songwriting career, he released “Rapp Dirty”, donned a glittery cape, and started writing songs of a much freakier nature - this time, for himself. He cemented his reputation as an underground weirdo-hero - an idol for everyone from Snoop, to IDM guru Otto von Schirach (he makes a cameo in von Schirach’s film *Superneng*), to Dead Kennedys’ Jello Biafra (in 2005, Blowfly signed with

Biafra’s Alternative Tentacles label). The man is a funkified genius, inciting equal parts disgust, controversy and hyperbole. Stanley Adams, the president of performing rights organisation ASCAP, sued Blowfly for his take on “What a Diff’rence a Day Makes” (“What a Difference a Lay Makes”).

We met him at Miami’s Jai-Alai Casino, a grey-walled, faintly smelly Miami institution, where old-timers make bets and the waitresses don shiny bandage dresses with tactically-placed holes for maximum cleavage exposure. Blowfly’s a regular here - patrons and employees alike warned us, with varying degrees of good humour. Seems you either love or hate the guy. We know what team we’re on.

[J&A]

[Speaking to recording equipment]
I’ve got the curse on you. No matter what she says to you, you’re going to come out saying, “Whoopi Goldberg’s panty crust discharge.” Your mama’s gonna say, “What did he do to your computer?”

OKAY! I WANT TO KNOW: WHAT KIND OF MUSIC DID YOU LISTEN TO WHEN YOU WERE LITTLE? I’m glad you asked me that, because my grandma would call me weird. In Cochran, Georgia, in the Ku Klux Klan era: if you were black, you had to listen to B.B. King, Muddy Waters - all the blues. I didn’t like that. I listened to all the hillbilly records, like Ernest Tubb. I’d be singing his songs and white people would come over. I did it to piss them off, but it backfired. They liked it! They’d say, “What’s he doing? He’s an asshole, but fuck it! We like him.” Back in the late 1950s/ early 1960s in West Palm Beach, Elvis came to a hotel, and people couldn’t know he was there because everyone would’ve wanted his autograph. But I told someone, “Hey, Elvis wanted me to sing this song to you: *Suck me tender/ suck me soft/ help my big dick to shoot off/ bitch, don’t bite it like old Jack Frost*”. Then someone who heard it gave me this

pouch and said, “People can’t know Elvis is here, but that’s from him.” I looked in there and there was about eight hundred dollars!

ELVIS GAVE YOU EIGHT HUNDRED BUCKS? Yeah, he couldn’t be involved, or let anyone know, but he loved it. James Brown was from Macon, Georgia and I would mess with him, too. He had a record out back then called “The Big Payback”. I said, “When are you going to sing the right lyrics to that?” I sang it “The Big Gay Cripe”.

DID HE GET MAD? Nope. James Brown gave me money, too; they were all rolling on the floor.

PEOPLE SAY YOU INVENTED RAP... The late, great Dick Clark had Sugarhill Gang on his show, with Kurtis Blow - I call him Kurtis Blowjob - and they started rapping in the mid’70s. Dick Clark said, “There’s something I don’t understand, guys. You’ve got an award for creating rap. You see this? That’s a 78” by Blowfly and it’s called “Rapp Dirty” and it’s older.”

WHAT DID YOU LISTEN TO GROWING UP THAT MADE YOU WANT TO RAP? Hillbillies used to talk like [starts tapping a steady beat on the table]: “Bring your rich-living, ticket-giving, crime-fighting, citation-writing, criminal-looting, no-shootin’, no-singin’...” You would do something like that and they’d give you a beat. This was back in the early ’50s. We didn’t call it ‘rap’ then; we called it ‘soul-talking.’ A lot of things they call ‘rap’ now—it ain’t rap. It’s soul-talking. Rap music is... imagine this: Jamaicans were over there hating the Jews; the Jews were hating the blacks. I said to myself, “Why don’t you talk to them about the hate crimes?” I’d say, “I don’t know why y’all hate each other.” They’d say, “You stay out of this; we ain’t talking to you.” I said, “Everybody that has shit, shot off, discharged—it all goes in the ground. And all food comes out of the ground. When you eat food from planet earth, you’re eating recycled shit.” They said, “You watch your ►



mouth!” But it’s true. Imagine you’re in the bathroom, you take a shit, you flush the toilet, and you hear a voice say, “Yo, boy. Look in the stew, fool.” You look and say, “Oh my God; shit don’t talk.” But the turd says, “I do/I’ve been around since life began/I’ve been in the ass of everybody, true/women and men/I’m totally committed/I was born when Adam and Eve were shitting/I’m the iris virus and computer spam/y’all say I ain’t shit/but that’s exactly what I am/I’m brown/I’m gold/come from deeper than everybody’s asshole/I’m on the ground beneath your feet/I’m up in all that bullshit you eat/I’m not talking shit/I’m shit talking/pass the word, I’m a rapping turd/ your ass is doomed/take a look at that food/ you’re about to consume/it’s drawn from the path/it comes out of Mary Magdalene and John the Baptist’s ass/you buy food, you think you’re cool/you go to the stew and take a shit/think that’s it/you flush it down the drain, the same old thing/it’s in the ground, you clown/then summer rolls around/once again, shit is meat/shit is drugs/shit is vegetation/shit is medicine/shit controls the entire nation/the next time you get ready to sit down to eat/ look to the ground beneath your feet/and ask yourself this/as your heart starts beatin’/yo God, whose shit am I eatin’?” And they were all cracking up!

WELL...WHAT HAPPENED WHEN YOU MOVED TO MIAMI? Before I moved to Miami, people told me I needed to meet up with Henry Stone. He was connected with James Brown and I knew James from back in Georgia. He told me I could do some songwriting with him. Then I started working with Willie Clark and Johnny Pearsall [of Deep City Records]. I couldn’t use my name on a lot of the records, because I was with Henry and could get in trouble, legally. You won’t believe some of the songs I’ve written that my name isn’t on.

WAS CLARENCE REID AND THE DELMIRAS THAT THE FIRST THING YOU DID IN MIAMI? No, I had been recording with Henry Stone before. He helped a lot of black people, like James Brown, Ray Charles. Ray Charles once said, “Why don’t you do something with my song?” I said, “The other night/while I lay sleeping/I dreamed I masturbated/all over your face.” He said, “Not that!” Etta James, too. She had that big song, “At Last.” She came by one day, upset because she’d had a death in her family. So I sang my version of the song: “That ass/is finally coming home/my masturbating days are over/once I get my hands on that ass.” She cracked up and thanked me. It would take most artists weeks or days to do that; I could do that in a matter of seconds.

THAT’S AMAZING. WHEN DID YOU MEET WILLIE CLARKE, FROM DEEP CITY RECORDS? HOW’D YOU GET INVOLVED WITH THAT? He was down here and I did Betty Wright’s “Girls Can’t Do What The Guys Can Do (and Still be a Lady).” I couldn’t understand it. If guys did a bunch of shit, they were Casanovas. But if you dated two guys, people would say, “She’s a ho.”

THAT’S A VERY GOOD POINT. Let me tell you about the story about the song “Clean Up Woman,” the one I wrote for Betty Wright. I used to go to the beach and help

homeless people out over there. There was this old lady and I’d tell her, “Get up! It’s freezing out here.” I’d give her money. It turned out she was married to [American comic actor] Jackie Gleason’s friend. She would stay gone all the time and a young black girl would stay and take care of her kids. So the kids went to the dad and asked him, “Why can’t the clean-up woman be our mom?” And the dad liked the black girl anyway, so he divorced the white woman (who slept with a lot of guys behind his back) and took the kids, married the black girl, and moved to Mexico. And that’s why the song goes, “The clean-up woman didn’t take your man, you gave him away.” I talked to her and helped her and that’s how I came up with that song. And of course, I wrote for Gwen McCrae, too: her song, “Rockin’ Chair.”

HOW DID YOU MEET HER? I met her up in West Palm Beach. She was married to [disco legend] George McCrae and I met him first. He would ask me, “Why does your mom keep saying you don’t get enough credit?” George wrote “Rock Your Baby” for Casey [Harry Wayne Casey of KC and the Sunshine Band]. Casey was a gay guy; he acted like he liked girls, but he liked boys. Nobody would give him a chance. So this part-nigga, part-German, part-Sioux Indian - that’s me! - I was the first one to give him a chance. I recorded on “Sound Your Funky Horn.” Before that, he couldn’t get no break. After that, everyone started to work with him. And Gwen’s “Rockin’ Chair” became a top ten record too.

WHEN OBAMA GOT ELECTED, PEOPLE WERE TALKING ABOUT ABORTION AND A LOT OF OTHER WOMEN’S ISSUES. HOW DO YOU FEEL ABOUT WOMEN’S RIGHTS? I wish Hillary Clinton had won. She would’ve made a good President. You never heard about the real first black President. [Blowfly released “First Black President” in 1988]. I’m mad at Obama. He ain’t the first black president. I was the first one!

TELL US ABOUT YOUR ALTER EGO: BLOWFLY. My Grandma Sidney would say, “Where’d you get all this money from?” She would beat my butt and the white people would say, “What are you doing? We gave him that money because he sings all the dirty songs.” When they left, she told me, “I’m sorry I beat you, but you’re a disgrace to the black race. And you ain’t no better than a blowfly.”

SO THE REASON SHE SAID THAT IS MUCH MORE COMPLICATED THAN HER THINKING YOUR SONGS WERE GROSS. There was a white girl much older than me and she told me blowflies lay eggs on dead things and the eggs turn into maggots. I started crying. “There’s a good side,” she said. “When comets struck the earth and killed the dinosaurs, human life could’ve never evolved, but blowflies lay eggs that turned into maggots and ate all the germs.” I went home and told my grandma, “You’re right; from now on, I’m Blowfly.” She said, “You need to change that to Ho-fly!”

WHY DID YOU GIVE BLOWFLY A SUPERHERO COSTUME? You could go to jail for that shit. There were serious obscenity laws on the books then. Lenny Bruce got busted for it. That was only a few years before Blowfly’s record in 1971 - all of those obscenity trials were in the mid-to-late ’60s. I was Blowfly and Clarence Reid back then, and couldn’t let anyone know my identity.

TELL ME MORE ABOUT BLOWFLY, THE SUPERHERO. He’s “The Incredible Fulk,” like his song. So if you call him a “bastard,” his dick grows eighty feet. I’ve got a song about Superman. “Superman began with his big dick bobbin’/ he was getting ready to butt-fuck Batman and Robin...”

AND WHAT ARE YOU UP TO NOW? I have a new album called *Black in the Sack*. I just finished a tour and we’re going to play a show soon. You can come see it and hear, “It’s burnin’ pussy time!” ■



GHOST PROTOCOL

BY SAM DISS
PHOTOS ALEX DE MORA



LISTENING TO RAPPERS ON RECORDS, IT'S EASY TO FORGET THEY'RE REAL. GHOSTFACE KILLAH - WU-TANG MVP AND RAP DENIZEN, NOW FORTY-TWO YEARS OLD - HAS SOME VERY REAL YEARS BEHIND HIM, DESPITE BEING PERSONALLY IMPLICATED IN TWO OR THREE OF THE BEST RAP ALBUMS OF THE LAST DECADE. RUMOURED BANKRUPTCY, INCARCERATION FOR ARMED ROBBERY, A SHITLOAD OF SOLO ALBUMS; THE GUY'S SEEN SOME HEAT, ALONG WITH THE HOS. JUKE PAID HIM A VISIT IN HIS TINY, BUT SWANKY WEST LONDON HOTEL ROOM (FILLED TO CAPACITY WITH BLEATING INDUSTRY TYPES, NOT HOS), AND GOT REAL WITH DENNIS COLES, AKA GHOSTFACE KILLAH, WHILE HE SCARFED PESTO LINGUINE.

YOUR SCHEDULE IN LONDON HAS BEEN PRETTY HECTIC. EVER THINK YOU'LL BE LIKE "FUCK THIS" AND QUIT MUSIC? Um, nah. I mean, I don't think so, anyway. I love what I do. Even with these long press days and shit, you know... It's not forever. It's gonna be over.

OVER? CAN YOU REALLY EVER IMAGINE STOPPING? Yeah, I mean like... I'll just stop one day and go around the world - try and feed the children. Go feed the babies and all that shit, you know? Poor people and shit.

SO WHAT WAS IT LIKE MAKING 'TWELVE REASONS TO DIE' WITH ADRIAN YOUNGE? Oh yeah, that shit was hype.

HOW DID YOU COME UP WITH THAT HORROR STORY CONCEPT? Oh, I didn't come up with it.

WHO DID? Man, that was all Adrian.

YOU WERE COOL WITH THAT? YOU DIDN'T WANT ANY CREATIVE CONTROL? That was his project. It's Adrian Youngue, featuring Ghostface.

DID IT PISS YOU OFF THAT THIS WAS BEING BILLED AS A PROPER GHOSTFACE RELEASE THEN? Oh nah, man. It was just work for hire, nah mean? You know, they see the beauty of that shit coming into play and they just wanted to go ahead and connect them fucking dots. That was basically it. I mean, one thing led to another; dude knew how to move it and he moved it, you know? Adrian put the people he wanted on it and that's how he got that record.

[Our cameraman interjects as he directs the concurrent photo-shoot]

CAN YOU GIVE ME SOME LIKE SNARLY, MORE BADASS FACES? What the fuck? Nah, man! [Laughs] ►





SO “SUPREME CLIENTELE 2” IS COMING OUT THIS YEAR? “Blue and Cream” - yeah, man.

WHAT’S THE STATUS ON THAT? IS IT FINISHED? Ah man... Like, seventy-five, eighty percent done. This July.

THIS JULY? ISN’T THAT THE SAME TIME AS THE NEW WU-TANG ALBUM? IS THAT GONNA BE A PROBLEM? Yeah man, but ain’t gonna be no problem. I mean, you just gotta focus on getting that Wu album 100 % right.

HOW FAR ALONG IS THAT ALBUM? ‘CAUSE THAT SEEMED TO COME OUT OF NOWHERE... Man, we got verses laid down, but you gotta make sure those are the real right verses, you know? They gotta be the right records. It’s been twenty years, man. Twenty years! People have been waiting a long time for that shit. You just gotta do more records, nah mean? Do NOT rush that. Never rush that. If it ends up coming out next year, summertime, or sometime next first quarter... [shrugs] That’s good, nah mean? If you can’t make this year, don’t act like you have to make this year.

SO WHEN ‘36 CHAMBERS’ FIRST CAME OUT - WHAT ARE YOUR MOST VIVID MEMORIES OF THAT TIME? Man, it was real fun.

GREAT PARTIES? [Laughs] Yeah! But nah, just being in the studio and everybody was there. I already knew everybody knew how to rhyme already and it was like being around a bunch of masters - and not just even the artists. Everything that was around you at that time - everything just felt so warm and so fresh? All that shit. That’s what made that shit a nice fucking album, man.

I THINK WE KNOW WHAT YOU MEAN... It was just the fucking mood, man. Everything that was going on in the world at the time... That’s what helped make that shit what it was...

SO WHAT HAPPENS WHEN YOU GO BACK AND LISTEN TO ‘IRONMAN’ AND ‘SUPREME CLIENTELE’

- YOUR FIRST TWO SOLO ALBUMS? Oh man, I always think of what I could have done. That’s why I can’t listen to my old shit. I always look at what I could’ve done better.

CAN YOU LISTEN TO ANY OF YOUR OWN STUFF? MUST BE A WEIRD CONCEPT Nah man, I don’t listen to ‘em. I do ‘em and I keep that shit moving.

SO YOU’VE GOT A BUNCH OF ALBUMS OUT THIS YEAR. NEW WU, ‘BLUE & CREAM’, OBVIOUSLY WU-BLOCK Yo, don’t forget that DOOM album! [Referring to the much-delayed *Swift & Changeable*]

YEAH BUT IS THAT ACTUALLY COMING THIS YEAR? YOU’VE BEEN SAYING THAT SINCE ‘06! Yeah but this is it now, man. Around Halloween - that drops.

WHAT’S BEEN THE HOLD-UP? DOOM!

JUST DOOM? It’s just DOOM, man. He’s the hold-up. I did all the fuckin’ songs for him! Man, so that should hopefully be out Halloween now. He’s got everything. But yeah, this year: that tape for Wu Block, new Wu-Tang album... I got like another three more albums to release.

EVER WORRY THAT YOU’LL BURN OUT? All the time. Yeah. All the time, man.

HOW DO YOU KEEP IT FRESH THEN? ‘Cause I fuckin’ love what I do.

WHAT WOULD YOU BEING DOING IF IT WASN’T FOR THIS? Probably in jail, you know? Dead, maybe. I don’t know. Could have been paralysed, or back out on them streets, you know? No one knows.

WHAT DO YOU THINK OF THE RAP LANDSCAPE NOW? WHAT’S CHANGED SINCE ‘93? Just the music, man. The music and the people. The world. The culture. These people don’t dress the same, you know? More drugs on the scene now, definitely. These young teens be doing different drugs and shit, nah mean? A lot of things changed. People in hip-hop right

now, they all aiming for the youth now, you know? That’s just how it is.

YOU EVER FEEL LIKE YOUR POSITION IN RAP HAS CHANGED? Nah, never that. I always know how to get busy in both ends, nah mean? If I wanna go do something that keeps my name relevant in that world then I’ll go in there when it suits me, you know? Anyway fuck it. Majority of my fans love me and love me for what I do, you know? I got a lotta loyal fans. I’ll always be alright. One way or another.

QUICK QUESTION – WHAT HAPPENED TO THAT GOLD EAGLE ON YOUR WRIST? I still got that. We bringing it back out. We gonna bring it back out this June, probably – for that fucking Summer Jam [a hip-hop festival in New Jersey], nah mean?

CAN’T WAIT TO SEE THAT BACK OUT. WHEN I WAS LIKE ELEVEN, THAT’S WHAT I’D KEEP ASKING FOR FOR CHRISTMAS. Yeah, for real?

YEAH, BUT YOUR MUM AND DAD CAN GET A BIT WEARY WHEN YOU ASK FOR A FUCKING MASSIVE GOLDEN EAGLE BANGLE. [Laughs] Yeah, better believe that!

SO YOU CALL YOURSELF “TONY STARKS” BUT THE BIG QUESTION IS: WOULD YOU RATHER FUCK PEPPER POTS OR BLACK WIDOW? What the fuck? Pepper who?

POTS... PEPPER POTS. IRONMAN. I THOUGHT YOU WERE INTO THAT SHIT, MAN... GWYNETH PALTROW, FROM THE MOVIES? Oh shit, yeah! Pepper Pots! Now I get you. I thought you was asking who I’d rather fuck from Salt ‘n’ Pepa! [Laughs]

NO, DUDE. SO, FROM THE MOVIES I’M SAYING: DO YOU CHOOSE GWYNETH PALTROW, OR SCARLETT JOHANSSON? Oh shit, Scarlett all day. I’ve got a thing for Scarlett Johansson. She’s just like, the best one. Her smile is just... It’s just fuckin’ ridiculous, man. ■

COCO / SELECTS

PRYDE AND PREJUDICE

BY ALEKS EROR
PHOTOS REBECCA LORRIMER
STYLING COCO CASSIBBA

CASH-FOR-GOLD YOUR CHAINS.
SET FREE YOUR HOS. HIP-HOP IS OVER.

According to YouTube haters, Kitty Pryde is ruining hip-hop. That's right, it might be just a distant memory now, lost in the crack-fog of history along with with Flavor Flav's credibility, but there was a time when you had to have above-average cadence skills and a rap sheet longer than Lexington Steele's package to join the thugged-out Bullingdon club. However, these days, any bum on Tumblr who writes 'swag' with a dollar sign can drop a mixtape to the symphonic fapping of music writers - and it's all Kitty's fault.

Never mind that Flo-Rida still trolls the charts and Gucci Mane is more than just a story you tell kids to scare them out of huffing glue, hip-hop's fall from grace is down to one scrawny white girl from Daytona Beach who records rhymes in her closet. Her shrug-off? The nonchalant "This little white girl is ruinin' hip-hop/I say, damn right! As I suck on my ring pop". Sure, Kitty owes her appeal to the irony obsession that grips the post-Internet generation, but newsflash, trolls: hip-hop lost its innocence to a pasty-white sacrilege called Vanilla Ice long ago.

We still want to know: is Kitty just an elaborate one-liner? Does tumblr-rap need to stop altogether so we don't need to pass through eleven levels of meta-irony to decide if we hate someone or not? Why did she name herself after a Marvel supherheroine and then drop the 'Pryde' altogether? We thought we'd hit her up for the lowdown, but as we soon found out, our emails kept getting buried under a meaty deluge of cock pics...

[J & A]

SO WHY'D YOU DROP THE 'PRYDE' FROM YOUR NAME? Well it was partly because it gets confusing in Google - I didn't want to have to same name as a character anymore. I couldn't license things with that name because Marvel owns it, or whatever. It was just easier and I'd rather just use my real name - then it won't confuse anyone.

BUT WON'T PEOPLE JUST FIND CAT VIDEOS WHEN THEY GOOGLE YOUR NAME NOW? True. But I dunno, it's already gotten easier, I think people know what they're looking for.

ARE YOU REALLY INTO X-MEN? I mean, I was kind of into it. I haven't read actual comics, but I was pretty into superheroes in general. Um, I always thought that female superheroes were pretty cool - kind of inspiring.

IS KITTY PRYDE YOUR FAVE, THEN? I think she's my favourite female superhero. She's kind of young - and we have a lot in common, I guess.

SO YOU IDENTIFIED WITH HER? Yeah, sort of, and we have the same name!

LOGICAL. OK, SO WHAT ARE YOUR SUPERPOWERS? Ummm... I think my superpower is looking at the bright side of things. I'm a really endlessly positive person. People suddenly have really strong opinions of me and I can ignore that.

YOU NEED THE POSITIVITY ON THE INTERNET - IT'S LIKE THE MOST HATEFUL PLACE ON EARTH. Yeah, it comes in handy!

WOULD YOU SAY YOU'RE MORE KITTY PRYDE OR HELLO KITTY? Definitely more Kitty Pryde. I probably have more of a Hello Kitty aesthetic, but definitely more... I dunno, I have a feeling Hello Kitty might let people push her around a little bit and I definitely don't do that!

IN 'OK CUPID' YOU SAY YOU USED TO BE A 'PIMP WITHOUT EMOTION'. CAN YOU SHARE SOME ANECDOTES FROM YOUR PIMP DAYS WITH US? I had a boyfriend who was a total butthead and after we broke up, I was really sad then one day I thought, "Why am I sad about another person? I am the most important person - to me - and I need to give up on that whole... I dunno." So I just went through this very empowered phase, where I would wear tiaras sometimes. I would have to wake up and remind myself: I am the princess. I am the queen of the world! So don't even bother!

So for a while, whenever there were boys who liked me and stuff I'd be like "Oh yeah, cute", but never really invested my time into them.

THAT'S SOME BIG PIMPIN'. There was one guy who wrote very intense, Bukowski-style love poems about me and stuff and he would post them on his blog, which he clearly knew I was reading. I'd see them and think "Wow... this is... cool..." - at the time I was like, "Whatever man, thanks for the poem!", but now that I think about it - it was really sweet!

SO YOU'VE GOTTEN A LOT OF HEAT FROM HATERS ON THE WEB, BUT YOU'VE BEEN PRETTY GRACIOUS ABOUT IT. DOES THAT MEAN YOU REFUSE TO ENGAGE IN RAP BEEFS? No, I mean if there was a beef that... I dunno... I can't think of one that's worth it right now. But, I think if there was a rap beef that was worth caring about, I'd be into it. I think the 'smiledog.jpg' [Kitty's new song based on the smiledog web curse meme] message is more about how I don't care. If people want to criticise my music, or me as a person, it's like, whatever, that stuff doesn't really bother me. But a rap beef, I think if a rapper was actually writing disses about me, I think I could get into that because it sounds fun!

IF YOU COULD BEEF ANYONE, WHO WOULD IT BE? That's a dangerous question! I'm not going to answer that one! Ha ha! Someone else has to throw the first punch!

IS THERE ANYONE WHO'D REALLY INTIMIDATE YOU? LIKE I THINK I READ DRAKE GETS INTO THE MOST BEEFS, AT LEAST ON TWITTER. I can't even think of anyone... is that sad? I kind of feel like I'm the underdog in general, so I think that if anyone was trying to beef with me,they'd definitely win... especially Drake!

DO YOU FANCY YOUR CHANCES AGAINST NICKI MINAJ?Oh no way! But if Nicki had anything against me, I'd be devastated! It would make me so sad!

SO IF SIMON COWELL CREATED A RAP BEEF-ORIENTED TV TALENT SHOW, AN 'AMERICAN IDOL' OF RAP BEEFS, YOU'D BE ONE OF THOSE ONES WHO EMBARRASS THEMSELVES IN AUDITIONS? I'd be the William Hung of that show! There'd be YouTube videos of me: world's biggest FAIL!

WELL THAT'S THE WAY TO SUCCEED THESE DAYS: BY GOING VIRAL. IN A WAY, THAT'S SORT OF THE WAY YOU'VE COME UP - THAT WHOLE NOVELTY APPEAL OF THIS UNDERAGE GIRL RAPPER...[Long pause] Ouch.

I GUESS THAT WAS TAKEN THE WRONG WAY. Nah... it's pretty true, I guess you're right...

WHAT IF YOU BECAME KNOWN AS THE RAP GAME WILLIAM HUNG? I mean... that's kind of a stupid comparison... but... whatever. I feel like someone's probably said that before. William Hung probably has a lot more money and bigger opportunities than most people... so...

THEY JUST JELLY. SOME PEOPLE HAVE SUGGESTED THAT YOU CAN SHRUG THE HATERS OFF REALLY EASILY BECAUSE YOU DON'T REALLY TAKE ANY OF THIS SERIOUSLY. ARE YOU TROLLING EVERYONE? Um, no, I don't think so. There's definitely times when I do troll people but there are entire things I go on, like rants... about... stuff... to troll people. But as a person, no I'm not engineered to be trolling hip-hop, I think I am by accident, but I think I have legitimate things to contribute... hopefully.

HOW MANY COCK PICTURES HAVE YOU GOTTEN IN YOUR INBOX OVER THE PAST FEW MONTHS? Countless! Countless pictures of penises!

PEOPLE SEND YOU DICK PICS BECAUSE THEY HATE YOU? No, but they'll send me lewd messages about how they're going to kill me and rape me. People have written entire songs dedicated to how they're going to kill me.

MAYBE THEY CAME FROM TYLER, THE CREATOR? I wish!

SO YOU WOULDN'T MIND TYLER THREATENING TO RAPE YOU? Well, I mean, he can sing about it! I'd probably mind if he actually did it, but I know how that stuff goes... he doesn't really mean it.

I THINK THIS MIGHT BE THE START OF YOUR FIRST BEEF... Oh no! Tyler knows everything I say is retarded.

YOU'VE ALSO SAID YOU'VE GOT A CRUSH ON JUSTIN BIEBER, HOW DO YOU FEEL ABOUT HIS NEW BAD BOY IMAGE? I hate it! He was so cute, he was an innocent thing and it was nice because it was like, oh, people don't have to be dangerous and edgy to be talented and stuff and now I think his image overshadows his talent and it sucks! Before it was like, "Oh he's so cute! We can be friends!" but now he seems like he'd be mean to me.

WHAT DO YOU THINK HAS MADE HIM GO DOWN THIS ROUTE? He's pissed off! Imagine the amount of time he's had to spend hiding from little girls. People who are intense fans treat you like crazy and no one has more intense fans than Justin Bieber. He's like Elvis, but on the Internet. Little girls are ruthless!

ARE THEY WORSE THAN COCK PICS? I'm pretty sure he gets cock pics too.

TRUER WORDS WERE NEVER SPOKEN. ALL RIGHT, THAT'S ENOUGH DICK TALK, THANKS KITTY! ■



FEAR FACTOR

WITH ROBERT ZARDENETA
PHOTOS JOHN KILAR



I'VE HEARD LEE VING DESCRIBED AS ONE OF THE GREAT AMERICAN VOICES, A PUNK ROCK ICON, A ROCK-AND-ROLL THESPIAN (CHECK HIM OUT IN 'FLASHDANCE') - AND A PUSSYCAT.

OK, they lost me at pussycat. Lee Ving could still beat the piss out of this 6'1", 205-pound homeboy from East LA. A blues and jazz maestro playing stages with the likes of BB King, turned founder of seminal L.A. band, Fear, Lee represents the archetypal, abrasive punk rock frontman, who made all his peers seem like pussies. This is the guy whose infamous onstage banter in punk rock documentary, *The Decline of Western Civilization* included gems like, "You only spit as good as you suck, shithead!" and "Next time don't bite so hard when I come". This is the dude who brought slam-dancing and \$20,000 worth of damage to the set of *Saturday Night Live*, a slot secured at the personal order of superfan John Belushi where he sang of "Cockroaches on my walls/ Crabs crawling on my balls". When I caught up with Lee over a cup of West LA joe on a Saturday afternoon, I was greeted by a kinder, gentler entity. However, I was still careful not to say anything that would spark a beating from my punk rock hero.

[J&A]

WHAT WERE YOUR EARLY MUSICAL EXPERIENCES GROWING UP IN PHILADELPHIA? YOU PLAYED WITH JAZZ GREAT MICHAEL BRECKER, RIGHT? God rest Michael Brecker's soul. A true musical genius. I met Michael when we were both very young. I was fresh out of the army and had just joined Sweet Stavin Chain Blues Band in Philadelphia. We would headline shows in Philadelphia and open for anyone who came through. We opened for Buddy Guy, Junior Wells, Muddy Waters. We opened for BB King. We played the Electric Factory with Country Joe and the Fish - I know I'm dating myself here, but that's the fucking truth. We opened for Cream at the Spectrum. Sweet Stavin Chain had quite the track record and I was the harmonica player and singer in that band. Michael and I both moved to New York and Michael becomes this incredible jazz player. He had Junior Walker and King Curtis totally down when I met him and that's what we were asking him to play 'cause we were a blues band and that's honky-tonk blues, man. That's the best - and Michael had thoroughly digested it and played the shit out of it. Then, after he moved to New York, he totally digested John Coltrane, Ornette Coleman, etc. and all of a sudden all of the fake books [a collection of musical lead sheets intended to help a performer learn new songs quickly] were full of Michael Brecker songs and Randy Brecker, his older brother's songs. If you look at "Escher Sketch" in a fake book, it looks like somebody took a mouth full of India ink and sneezed on the music paper 'cause those fucking black dots are fucking everywhere, man! There's almost no white space on that paper. There's so many fucking notes and rests, and accidentals that ran on and fucking on.

AND WHAT BROUGHT YOU TO LA? [I] met my future ex-wife and we moved to California and in 1978, I started Fear. We played for Brendan Mullen - God rest his soul - in Hollywood at Masque, not the original Masque but at one of the floating Masques. Brendan was an entrepreneur impresario who put on punk rock shows like that in those days. And this was at the Larchmont Hall. It was the Skulls, Dead Beats, Fear and F Word and that was our first show. The following Friday we opened for Black Randy and the Metro Squad at the Whisky a Go-Go. ►

About three months later, we hired Philo [Cramer] and Spit [Stix] and played the Mabuhay Gardens, opening for the Dead Kennedys. Dead Kennedys don't show up, we played the headline spot, got in lots of fights and we're a headline band in San Francisco from that day forward. Amen Bubba!

MOST OF THE BANDS IN THE EARLY 80'S LA PUNK SCENE WERE REALLY YOUNG... Really young and didn't know anything at all about music. So, the listening experience was fucking disgusting! I kept screaming, "Take fucking music lessons!"

WHAT WAS IT LIKE COMING INTO THE SCENE AS AN ADULT? I had been playing music since I was four years old, so I was not a newcomer to playing music. So being asked to sit there and listen to people who don't know how to play at all was out of the question; something I was not interested in. Just because it's called punk rock, doesn't mean it has to be BAD! You can put all the dynamics, all the accidentals, all the keys - anything advanced you can think of - into any kind of music, including punk rock. However, after a longer period of time, I was able to find some music [in punk rock] and some people who could play.

CARE TO SHARE SOME EARLY FEAR EXPERIENCES? In 1981, we played *Saturday Night Live* and Donald Pleasence was host. He introduced us and said, "Ladies and Gentlemen, they seem a little bit dangerous, but, they are actually quite nice folks. Will you give a warm round of applause? Here they are, Fear (*fee-yar*)! He was English - he couldn't say our name. I kept saying "Donald, it's Fear! And he said, "That's what I said!" "No, no it's like 'beer'!" and he's said, "Yes, Bee-yar!"

ANY OTHERS? Flea was our bass player for two years. We had the unbelievable astute, wisdom not to record anything while Flea was with us....

WHY?! Out of human foible! Out of all sheer ignorance and mistake. He called and got my ex-wife on the phone and said, "Hi, I'm Flea. I'm Fear's new bass player." We set up the audition at Daymax, out in Van Nuys, where we rehearsed. I figured we'd give him a hard song to start with, "Let's Have a War". We start playing and I feel all

this flutter going on behind my head. I let a second or two go by and I can't stand it anymore, I've got to turn around and see what's going on. So I turn around to look at Flea and I see Flea's feet at my eye level. He'd jumped up into the air so fucking high! He didn't miss a note. Played his ass off. And our stuff is not easy, you know, and he picked right up on it.

WHEN WAS THE LAST TIME YOU'VE GOTTEN INTO AN ALTERCATION WITH A FAN ONSTAGE? When was the last time we were on the road?! It was during one of those heartfelt very personal, warm and endearing performances. Now, I'm not 22 years-old anymore - most people get weaker as they get older - but my right cross has gotten stronger! So everything I used to do, I continue to do now. Only better.

I WAS EXCITED TO SEE YOU FEATURED IN DAVE GROHL'S DOCUMENTARY, "SOUND CITY"... Thank you. I was too! The experience was great. Before I met Dave, I'm watching *Rock Docs*, a VH1 series about rock-and-roll documentaries. There's a band at Wembley Stadium: the Foo Fighters. They are playing for a fucking ocean of humanity. You can't see the end of the crowd. He's playing for a hundred thousand people, plus. Two nights running; sold out. He says "How did this fucking band, get this fucking big?" [I thought], "I want a piece of that!" About a month later, I see an email on my computer from Dave Grohl. It's Dave from the Foo Fighters! So he sends me an email that says, "We've got this tune, and we have an idea about putting a group together of people who have recorded at Sound City. Do you want in on it?" I sent him back an email that said, "Yeah, buddy! I'm ready. Set me up a track!" I love toe tappers (vocalizes the riff from "Your Wife is Calling"). I wrote the lyrics and the melody they had the music written out already. We played it in London, Sundance, Los Angeles, The Jimmy Kimmel Show and New York City. I hope there'll be more shows 'cause it was a sheer joy.

WHAT WAS IT LIKE RECORDING AT SOUND CITY? We recorded our first record on that Neve board [analogue mixing console]. We came into Dave's studio to do our guitars for this record we just released, to re-record all those same songs and we are doing it on the same fucking board! 'Cause he bought it! It's so fucking cool. Unbelievable.

IT WAS GREAT SEEING YOU ONCE AGAIN ON THE SILVER SCREEN. ANY NEW ACTING PROJECTS IN THE WORKS? No, but in my heart of hearts I'd like to do much more. I'm not out there doing auditions with regularity like I did at one point, but I have a feeling something will come up for the older guy now - mafia don, or something I know a lot about! We'll see if we can put something good together like that in times ahead.

WE TALKED AT LENGTH OF YOUR MUSICAL COLLABORATIONS; ANY DIRECTORS OUT THERE YOU'D BE INTERESTED IN WORKING WITH? Yeah man. [legendary Western revivalist] Walter Hill's a great director. I loved working with him. Adrian Lyne [9 ½ Weeks, Indecent Proposal, Fatal Attraction director, with whom Ving worked on *Flashdance*] is great. Those guys are all smart and hard-working; they want a good project and the best for the people that are working for them. So, it was a real joy to work for every director I've ever worked for.

ANY FINAL THOUGHTS FOR JUKE READERS? I like Dave's message in *Studio City*, which is do it yourself. That's what I'd tell young players. Don't wait for Clive Davis to come knocking at your door. Make a record and pay for it. Write the songs yourself. Pay for the fucking record. Release it yourself. Play gigs yourself. Don't wait for a booking agent. Don't wait for anything. Play for a crowd, the faster you can get there the better. As soon as they start hearing your stuff, the better your shot at getting a reputation. That's where it all starts ■



RIFF RIDER

BY TANIA ESPAT & JUKE
PHOTOS JULIAN BERMAN

JODY CHRISTIAN, AKA RIFF RAFF, AKA JODY HIGHROLLER, CODEINE OLAJUWON, BUTTERSCOTCH BOSS, THE NEON ICON AND THE RAP GAME BON JOVI, IS HIP-HOP'S PERFECT STORM.

My first bemused sighting of "MTV Riff Raff" - as he was known back in 2008 - was on MTV reality show, *From G's to Gents*, which featured misdirected young men trying to better themselves through various finishing-school-on-benzo challenges.

The is-he-for-real lollygagging at his blacklit bedroom, impromptu freestyles, crispy dress sense and heartfelt revelations about his life with an addict mom and an absent dad made him by far the most memorable cast member, even though screen time was minimal. He got the boot on episode two, despite seeming genuinely hungry for the gentlemanly Promised Land - and took the brutal rejection badly.

A couple of years passed until my next encounter of the Riff kind - at the Local Tourist shop in Downtown L.A. There he was - this tall Houston rapper with the MTV neck tattoo - rocking enough ice to float a polar bear family. His performance that night almost shut down the venue.

Like some sort of opposites-day-ninja, whose greatest skill is getting attention, Riff Raff has ramped up a mostly ironic following to a now ubiquitous and powerful online presence, thanks to offerings like the straight-to-viral "Time" video, in which he twangs sincere underdog laments, while a honey massages his face with her toes and garnishes his naked torso methodically with Pringles. You can't un-see Riff Raff - and why would you want to? Like he says on last year's "Jose Canseco": "I swang without warning/ Get up in your ass like that Charmin."

Whether hip-hop's grown a sense of humour, or the appeal of idiosyncratic rappers like Action Bronson and Lil B has finally forced it to get a laugh, Riff's comic timing couldn't be better. Since a deliciously beefy split from SODMG, in which Riff's Twitter diss masterclass schooled Soulja Boy into next week, he's now signed to Diplo's Mad Decent for an eight album deal.

When Harmony Korine's *Springbreakers* styled James Franco uncannily close to Riff Raff, the rapper completed his transition from coked-up chuckle brother, to pop culture icon. Riff ran with it, dubbing himself 'The Rap Game James Franco' and alluding to creative bromances with his impersonator. However, the association was officially denied and pinned on relatively unknown Southern rapper, Dangeruss. Never one to let an opportunity for some limelight fade away, Riff responded by insisting the role was meant for him and appearing, as a twisted art dealer named 'Jamie Franko' on *One Life to Live*.

There are so many reasons to love Riff Raff that our hearts would go on like Celine Dion, even if the man never laid down a decent rap. However, recent jump-ons with Action Bronson, Earl Sweatshirt, Chief Keef and most recently his unsolicited verse on a remix of "Bugatti" with heavyweights T.I., Wiz Khalifa, Future, 2 Chainz and Meek Mill, in which he christens himself 'The White Taylor Perry' where his trademark flow so weird, it's wonderful takes centre stage, are pretty much sublime. The same adorably warped mind that came up with "You don't want to fuck up Versace glasses: it's like a very fragile panda eggs" in a Nardwuar interview also brainpowers verses as weird as,

"Love me or hate me, I still got your attention
I'm your new principal, I'll send you to detention
Chest like an igloo/ Earrings like an ice house
Living room is spacious
Paul Mitchell facial
Wrist like a glacier
Arm like a spaceship
Eyes like a Chinaman
Shoulda brought the rice out"

The rice is a Riff Raff theme relating to his self-proclaimed condiment of choice, blow. At gigs, fans pelt him with grains of rice in an in-the-know ritual. We were armed with mere bratwurst.

JUKE was meant to shoot Riff at the world's gnarliest hotdog joint, L.A's Oki Dog. Would he still be the guy, "With tactical airbrushed golden skin, unblemished ►



SO... IF WE HAVE SOMEONE BRAID YOUR HAIR, WOULD YOU LIKE THAT? IT'D BE GOOD TO TALK SOME MORE... I HEARD THAT YOU WANTED YOUR HAIR BRAIDED FOR THIS SHOOT, BUT IT DIDN'T HAPPEN. Who you know that braids hair?

ONE OF OUR FRIENDS, SHARONA. Yeah, I would I don't see why not. But can you make fried chicken?

OF COURSE. AND I MAKE THE MAC-N CHEESE FROM SCRATCH Don't tell me you use Kraft cheese? So, from scratch? You make your own pasta?

NOT OUR OWN PASTA.... Don't tell me you use Velveeta!! I hope you don't, because that shit is nasty. I make mac 'n cheese. I use the nacho cheese. That's fucking good and you throw in some jalapenos!

YUCK! NOT GOOD MAN. Matter a fact, we're going to have a cook-out to see who does it better. We will see who wins. If I win, you tell whoever you need to tell to put me in the cover of the magazine. I'm not even on the cover - isn't that some shit?! Who on the cover again?

UMMM... So, go tell whoever it is to put me on the cover. [Looks at Julian (photographer)] You the one with the shots, so put me on the cover!

WE DIDN'T PUT RIFF RAFF ON THE COVER. MAYBE BECAUSE THE INTERVIEW WAS MORE LIKE A BRIEF SOUS-CHEF INTERVIEW FOR CRACKER BARREL. ■

WHAT ADVICE WOULD YOU GIVE ANY UPCOMING ARTIST TO STAY RELEVANT? I don't have any advice to give. I got nothing to tell anyone.

SO... WHAT HAVE YOU BEEN UP TO SINCE YOU CAME UP ON 'FROM G'S TO GENTS'? I don't even remember what I did yesterday or last night. I don't remember about THAT!

YOU CHANGE YOUR ALTER EGOS AS OFTEN AS YOU CHANGE YOUR SOCKS. WHAT'S THE DIFFERENCE BETWEEN, SAY, RIFF RAFF AND JODY HIGHROLLER? There is no difference between RIFF RAFF and Jody Highroller .

HOW WAS IT CHILLING WITH ASAP MOB? It was cool. They cool.

JAMES FRANCO'S CHARACTER IN 'SPRINGBREAKERS', WHICH IS APPARENTLY SOME OTHER SOUTHERN RAPPER: DO YOU THINK IT'S REALLY YOU? [Short pause] That is not relevant. It's like if I tell you [points to the tan interior of his Porsche] it's this other colour, but it's this colour; that's just how it is. Let me give you an example. It's like - the sun is out - and that's a fact... that it is out! Ok, what colour is this? [Points to the interior again]

PURPLE [pause] then you must be james franco's friend, then! [laughs]

DO YOU REALLY PUT SEASONING SAUCE ON EVERYTHING, EVEN PORK CHOPS? If I had seasoning sauce, I would use it; but I don't walk around with seasoning sauce, or salt with me at all times, [Short pause] Of course not! But if I have it, or it is there, then I would use it.

physique / rap game Dawson's Creek?" Yeah, maybe, if Dawson was high on Joey's stash.

We sat among LA's great unporked waiting for a stupendously high, rice-flecked grand entrance, slightly unnerved by his people's last-minute request for an on-site braid technician to attend to his locks. After some time and a deflection of this curveball, he rolled up in a blacked-out Porsche. That is, he arrived in a Porsche, we were told by his manager to hang tight - and he left. After a while, we followed the pounding music to the parking lot. He had parked the car across four spaces in the middle of the lot. When he eventually opened the car door, Ed Sheeran's "The A Team" blasted out and there was Riff Raff, wiggling out to the folk troubador, while he changed his pants.

We shook hands (or rather, we shook his fistful of hundreds) and finally, we got a full dose of that Houston twang. Did we get a lot of it? No. Was it still the most fun day we've ever had in a parking lot in downtown Los Angeles? You know it.

[J & A]

WE WERE THINKING INSIDE OKI DOG BECAUSE IT'S A LITTLE WEIRD AND DIFFERENT... I just don't want the wrong images. People always want to dress me up in these outfits and we spend all day shooting and they always pick the pictures that are not ME!"

OK, WE CAN SHOOT NEXT TO THE CAR AND THEN OVER BY THE NURSERY...? [RIFF RAFF looks shocked. His manager Ron explains that the nursery is where they have plants and flowers, not babies. Everyone cracks up]

JUNGLEPUSSY GALORE

BY JORGE WRIGHT
PHOTOS OLIVIA SEALLY
STYLING JUNGLEPUSSY

HIP-HOP, MEET JUNGLEPUSSY: THE RAP GAME ALTER EGO OF BROOKLYN FASHION MAVEN AND STUDENT, SHAYNA MCHAYLE.

We've watched her morph into the love child of RuPaul and NeNe Leakes, spitting raunchy rhymes like she's reading our generation's diary out loud. Now, with all eyes on NY's 'femcees' Azealia, Angel Haze and Gita, you might think Junglepussy has some big heels to fill. Lay those concerns to rest: the only fill-ins Junglepussy's worried about are her nails.

Although Junglepussy may only be one outrageous side of the Shayna prism, her everyday wardrobe lives up to the jaw-dropping moniker. We had to see what lay beyond the 21-year-old's wardrobe, so JUKE had the pleasure of spending one wild day with the roaring emcee, as she styled herself for this feature and tore up the streets of Brooklyn, one nip-slip at a time...

[J&A]

BEFORE I ASK YOU TO INTRODUCE YOURSELF TO THE WORLD, WHAT THEME MUSIC SHOULD WE BE PLAYING IN OUR HEADS? DMX ft. Sisqo – "What These Bitches Want".

WE HAVE A MILLION QUESTIONS ON THE NAME CHOICE, BUT THE MAIN ONE IS: WHY? It wasn't supposed to be anything sexual, or raunchy. It was literally because all my clothes are animal print: my sheets; my cups; my plates...everything! I felt like a jungle cat, living in the jungle, so I called myself Junglepussy. Then I made it my Twitter name, thinking it would be harmless, and ever since then, my life has changed!

SO DO YOU CONSIDER JUNGLEPUSSY YOUR ALTER EGO? When I first started using the name, I didn't feel like it was an alter ego, but as it grew and people started

having certain expectations of 'Junglepussy', I noticed that it is. Like, I have a show later, so I'm about to get my hair done and I have to pick out an outfit and grease up my body!

WHEN DID YOU START RAPPING? I just started making my own music last year; but, when I was in high school, I was in a rap group call P.R.I.M.P. It was myself and four other girls and we used to cut class in the science lab and all of us would bring in CDs with instrumentals on them and we would freestyle, dance on the tables and record. Actually, my friend who directs my videos now used to record those back then too.

THIS SOUNDS LIKE AN EPISODE OF ['90S SITCOM] "SISTER, SISTER" I'm thinking more *Moesha* [U.S. sitcom starring singer Brandi]

YOU'RE STILL IN SCHOOL, RIGHT? I'm in college and almost done...

DO YOUR PROFESSORS KNOW ABOUT YOUR JUNGLEPUSSY ALTER EGO? What was I suppose to do? Be like "It's Junglepussy in the house!" every time I walked in? No, I just be in class and do my work and look cute.

ARE THERE ANY MALE RAPPERS YOU RELATE TO? Vybz Kartel is my alter ego. That is me, like, that's my father. ►





ISN'T HE IN JAIL THOUGH? Yeah, he's definitely still in jail. Actually, I heard he tweeted this week. So uh, I'm glad to see things are still looking up over there! (laughs)

SO I WENT TO ONE OF YOUR PERFORMANCES AT THIS FORMER STRIP CLUB TURNED NIGHTCLUB A FEW MONTHS BACK... I remember... my mother was there that night.

YES, SHE WAS! HOW WAS IT HAVING YOUR MOM AT YOUR PERFORMANCE? I'M SURE SHE'S NOT AWARE OF JUNGLEPUSSY? No, my mother is very well aware. Within the past few years she's done a real 180. She's all for it now. I feel like it's because I'm still in school. I have nothing to lose! If something goes wrong with JP, I'll just finish school and be corny!

SO WHAT ARE YOU DOING WHEN YOU'RE NOT POURING WHIPPED CREAM ON BITCHES' TITTIES AT YOUR PERFORMANCES? When I'm not pouring whipped cream, I'm pouring oxtail gravy on bitches' titties! (laughs)

YOU'VE BEEN HITTING SOME SHOWS WITH FELLOW JUKER WAVY SPICE [SEE P.146] LIKE, SERIOUSLY, DO ALL NEW YORK RAPPERS KNOW EACH OTHER? I would say that 90% of the rappers from NY know each other, but they act like they don't.

SO IS THERE A JUNGLEDICK IN YOUR LIFE? (Laughs) No, there aren't any. I'm just - you know - I love Jesus Christ.

WHAT'S YOUR KRYPTONITE? My kryptonite would definitely be mozzarella sticks. Because I'm lactose intolerant, but I still be eating those ten packs!

SO WE GOT THOSE TWO DOPE TRACKS AND VIDEOS - BUT WE'RE GETTING A MIXTAPE, RIGHT ? Yes, my mixtape *Satisfaction Guaranteed*, out this Summer.

OK, THIS IS RANDOM, BUT CLOSE YOUR EYES.... YOU'RE STUCK IN AN ELEVATOR FOR 24 HOURS WITH ONE PERSON. WHO DO YOU WANT IN THERE? Soulja Boy. Every time I'm in an elevator, I close my eyes and imagine I'm with Soulja Boy. ■





1005: PERM DONOR

BY ANDREW MILLER & COLEMAN LUKAS
PHOTOS GRAHAM WALZER

IT'S A WEDNESDAY NIGHT IN SANTA CRUZ, CA - A SMALL, COASTAL SURF HAVEN AND COLLEGE TOWN JUST OUTSIDE THE BAY AREA - WHERE 100S IS OPENING FOR TRINIDAD JAMES. A PROMOTER OFFERS THE 19-YEAR-OLD RAPPER SOME FREE SNAPBACKS AND T-SHIRTS TO WEAR DURING HIS SET, BUT 100S DECLINES. HE HAS LITTLE USE FOR WHATEVER THE LATEST STREETWEAR TRENDS MAY BE, BUCKING THE HYPE IN FAVOR OF LOAFERS, SLACKS, A LEATHER JACKET AND, OF COURSE, THAT PERM.

It's this carefully maintained, unlikely persona that helped make last year's *Ice Cold Perm* one of the most criminally slept-on hip-hop debuts in recent memory. Produced almost entirely by long-time friend and frequent Main Attraktionz collaborator Joe Wax, the free mixtape was met with critical praise. It eventually caught the ear of A\$AP Yams, the Harlem rap game guru credited with launching A\$AP Rocky and the rest of the mob, making 100s one of the earliest affiliates of Yams' latest project, Yamborghini Records. While proud to claim Berkeley, CA, as his home, 100s is hesitant of being lumped into the notoriously insular Bay Area rap scene. *Ice Cold Perm* has all the low end thud the Bay is known for, but it also draws upon Mannie Fresh-style clap-and-roll, LA g-funk, contemporary cloud rap and even dancehall - to craft something strikingly modern, while classically Californian.

The West Coast is equally represented in 100s' lyrics, which range from tales of the chill/rage dichotomy that defines California youth, to sinister explorations of pimp psychology. In 100s' world, success is not defined by the labels on your clothes or the loudness of your weed. In this world, extravagant rapper flexing is not nearly as satisfying as having a beautiful woman buy your meals, before begging for your manhood. We spoke to the teenaged rapper about his driving passion.

[J&A]

WE HEARD YOU'RE VERY SERIOUS IN THE STUDIO. WHAT'S YOUR PROCESS FROM BEAT SELECTION TO LAYING IT DOWN? Yeah, when I'm in the studio, I'm all business. I'm very picky when it comes to beats - like, I could hear a hard-ass beat, but if it doesn't give that

feeling, I won't do it, even if I like it. I put the beat on repeat and do what I call my "Rain Man" - meaning I hum and start to figure out what flow, or what melody I'ma come with.

HOW DOES [JOE] WAX FIT INTO THAT? DOES HE EVER HELP YOU WITH YOUR BARS OR CONCEPTS? OR DOES HE STRICTLY STICK TO THE SCORE? Me and Joe are both perfectionists so if a bar doesn't sound right we will do that motherfucker over and over until we get it right. Joe has very good ear for small imperfections, so he makes sure that every take is crisp. Sometimes, he helps me with how I will deliver certain lines and also tells me if one line is off, or not as hard as the rest of them, and if we both agree I rewrite and redo the line. I come up with the concepts; he doesn't really care what they are, as long as he fucks with them.

YOU'VE SAID YOU'RE CURRENTLY AT WORK ON A FOLLOW-UP TO "ICE COLD PERM" CALLED "SEX SYMBOL". HAS THE PROCESS CHANGED AT ALL THE SECOND TIME AROUND? WILL THIS ONE BE ANOTHER FREEBIE OR ARE YOU LOOKING TO RELEASE IT THROUGH A LABEL? For *Sex Symbol* the process has slightly changed, because I've been co-producing some of the beats for it, as opposed to Joe just making all of them and sending them to me. As far as I know, it will be free.

WHEN DID YOU START WORKING ON BEATS? WHAT MADE YOU WANT TO? I started a few months ago. I just enjoy doing it and it's a way to tailor beats exactly how I want them.

HOW BIG WOULD YOU SAY IS THE INFLUENCE OF MAC DRE ON KIDS GROWING UP IN THE BAY? HOW MUCH DID HE INFLUENCE YOU PERSONALLY? The influence is huge, and it won't stop because whatever's poppin' in the Bay, Mac Dre will always be a part of. He's influenced so many people. I was off some MD when I wrote my first rap.

WHAT OTHER MUSIC WAS IMPORTANT TO YOU COMING FROM THE BAY OR ELSEWHERE? I was always into funk and disco shit.

"ICE COLD PERM" USES A LOT OF MOVIE SAMPLES, HOW DID YOU PICK THEM? I just picked quotes I thought were funny. *House Party*, *The Other Guys* and *Hollywood Shuffle* are some of my favorite movies.

YOU'VE MADE FANS OF NOTABLE DJS IN THE DANCE MUSIC COMMUNITY LIKE A-TRAK, FLOSSTRADAMUS, RYAN HEMSWORTH AND HOT SUGAR. EVER THINK ABOUT WORKING MORE IN THAT GENRE? ARE THERE OTHER PRODUCERS YOU'D LIKE TO WORK WITH? Yeah, I like working with DJs. As far as producers, I want to work with The Neptunes.

WHAT'S THE FUNNIEST SHIT A\$AP YAMS HAS SAID TO YOU? "Yo I'ma come clean, I gotta release the demons." ■

THRASH HITS: SUICIDAL TENDENCIES

BY LUCY STEHLIK
PHOTOS HARRY HARVEY

IT'S HARD TO BELIEVE THERE WAS A MOMENT IN POP CULTURAL HISTORY WHEN CROSSOVER THRASH GODFATHERS SUICIDAL TENDENCIES - THEN JUST A PACK OF SKATE-RAT TEENS - DOMINATED NOT JUST THE BOARDWALKS OF VENICE, BUT MAINSTREAM MEDIA LIKE 'PENTHOUSE' AND RED- TOP TABLOIDS LIKE 'THE NATIONAL ENQUIRER'.

Around the same time that the Beastie Boys came to fame by terrorising anyone who threatened their right to party, Suicidal brought the same countercultural brat-itude to skate culture and thrash, dominating mid-80s MTV with groundbreaking ode to adolescent rebellion, "Institutionalized" and catching major heat for supposed gang-related shenanigans. We long for a time when Penthouse Pets cavorted next to bandanna-wearing punk kids in the bid for column inches, but, in the meantime: here's a substitute that JUKE's been chasing like a determined tweaker since our very first issue. We hooked up with Suicidal's founding father and last original member, Mike Muir, in their swanky tourbus, outside the NY venue they were playing with fellow thrash legends D.R.I that night.

[J&A]

IT'S 2013, IT'S YOUR 13TH RECORD AND IT'S CALLED '13'. COINCIDENCE? OR CREEPY NUMEROLOGY VIBES? 13 new songs, 13 years since our last CD. 13 has always been a good number for us. I give no power or fear where it doesn't belong.

LOOKING BACK YOUR ARCHIVE OF VIDEOS AND IMAGERY - THE POTENT SUICIDAL IMAGE IS STILL BEING CRIBBED TODAY. HAVE YOU NOTICED WEST COAST RAPPERS LIKE ODD FUTURE AND BANDS LIKE WAVVES USING YOUR UNDER-CAP TEXT? HOW DO YOU FEEL ABOUT IT? Lots of people "borrow" heavily. It's been done by lots of people and lots of "brands". Bothers some people, but I don't lose any sleep over things like that. ►





YEAH, YOU'VE BEEN REFERENCED A LOT SINCE YOU STARTED OUT, BUT MORE OFTEN BY PEOPLE WHO KNOW THEIR SHIT. WHAT DID YOU THINK OF TURBO-DOUCHE FRED DURST STEALING YOUR PEPSI LINE FROM 'INSTITUTIONALIZED' FOR LIMP BIZKIT'S 'STUCK'? I didn't really know about it 'til it pissed off a lot of people that thought Suicidal Tendencies ripped them off! But again, I don't lose any sleep over it.

YOU'VE HAD SOME PRETTY GNARLY BACK INJURIES - WHEN'S THE LAST TIME YOU GOT ON A BOARD? Surfing...Australia, '99. Skateboard - only when no one's around. Being the li'l brother of a pro skateboard legend - it felt like all eyes were on me and it stopped being "fun". Never had the talent that my brother had. Always looked up to the pros and still do -skating was a lifestyle back in the day. I still get in awe at how far it has come and some of the insane things people can do on a board now!

SPEAKING OF JIM [MUIR, SKATE LEGEND, ORIGINAL Z-BOY AND DOGTOWN FOUNDER] - IT'S JUMPING BACK IN TIME A LITTLE NOW, BUT WAS HIS INVOLVEMENT IN Z BOYS AND THE BIRTH OF VERT A CATALYST FOR YOU WANTING TO BE AN INNOVATIVE FORCE IN ANOTHER AUTHENTIC CULTURAL ZEITGEIST? LIKE THAT 'COOL BIG BROTHER' SYNDROME? No, I didn't really know what was going on! I only do now that so many people are talking about it and constantly rewriting history. I think the lesson we got from our dad, was to do what we felt in our heart, not worry what others thought about it and never take the easy way. I don't think either of us really knew what we were doing!

YOU'VE BEEN PLAYING WITH D.R.I., WHO ARE ALSO STRONGLY LINKED TO SKATE CULTURE AND WHO WERE ALSO INNOVATORS IN TERMS OF THRASH CROSSOVER - NAMELY IN SPEED! WHO DO YOU THINK IS INNOVATING IN MUSIC THESE DAYS? I'm not qualified to answer that, as I don't really search out music. I would be stoked if I heard something that was a different kind of insanity musically, but I'm not holding my breath. But it definitely will happen.

YOU JUST PLAYED JAPAN - WHAT'S THE SUICIDAL ARMY LIKE OVER THERE? Insane! They had a massive barbecue for my family at this park. Coupla hundred people, invite-only. Lowriders escorting us there with a dozen Harleys in the front and back. Great experience that I'll never forget.

THESE DAYS, WITH THE INTERNET, IT'S LIKE EVERYONE HAS ACCESS TO THIS SHORTHAND FOR COOL, OR WHATEVER. YOU DON'T HAVE TO LIVE AND BREATHE A SCENE TO DRAIN THE KUDOS OUT OF IT. AND BRANDS HAVE JUMPED ON THAT. HOW DO YOU KEEP IT REAL IN 2013? I hang out with my kids. They're too young to care about cool, or even know what it is. But they do know good and bad. ►



DO YOU THINK THE EVOLVING BAND LINEUP HELPS KEEPS YOU FRESH AND OUT TO PROVE SOMETHING?

Definitely. It's funny, people that would self-define themselves as "cool" are probably the most likely not to be able to handle change as they get older (not to be confused with those on the search for cool, who always have to change just to change!) The newer generation should always be better: they've already seen it done and they can bypass a number of steps. I think that is the way it should be musically, too. Take it to the next level, not regurgitate, or take the safe path. To push it forward. My dad always said, "People who live in the past have no future". There's way too many Al Bundy's in the world already, talking bout the "good ole days".

HOW'D YOU CAST YOUR LAME PARENTS IN YOUR EARLY VIDEOS LIKE "INSTITUTIONALIZED" AND "POSSESSED TO SKATE"? The same people made both videos. (Countercultural icon, psychologist and famed LSD advocate) Timothy Leary actually asked to be the father in "Possessed to Skate"!

WHAT ARE YOUR REAL PARENTS LIKE? IT MUST HAVE BEEN A MAD HOUSE WITH YOU AND JIM TEARING AROUND THE BREAKFAST TABLE. Great people. We probably didn't make things easy for them, but they always loved us unconditionally.

WE'RE TALKING TO LEE YING OF FEAR (SEE P.144) FOR THIS ISSUE. WE SAW THAT HIS VOCALS FOR MD.45 WITH YOUR OWN JIMMY DEGRASSO (WHO'S NOW STUCK DRUMMING FOR DOKKEN?!) WERE REPLACED WITH YOUR FAVOURITE DUDE DAVE MUSTAINE'S DULCET TONES. ANY MESSAGES FOR LEE? I'm not familiar with that. Didn't know Jimmy was playing with Dokken. Didn't know Dokken was still playing! I don't follow much, I guess [laughs].

HOW DID YOU END UP WORKING WITH BIBLE-BASHERS P.O.D IN 2008? They are friends of a bunch of our friends. Our crew has a lot of San Diego people. That's your 13 questions. Cyco's out! ■



REGULATION ISSUE

BY KARA SIMSEK
PHOTOS GRACE DENIS

WE’VE ALL GOT ISSUES. BUT CRIPPLING SELF DOUBT OR MONGOOSE PHOBIAS AREN’T WHAT FUELS 18-YEAR-OLD CALI-BORN RAPPER, ISSUE. HE GOT HIS MONIKER FROM HIS BIG BROTHER, WHO SAID IT DESCRIBES HOW HE’S “A PROBLEM (ISSUE) IN THE MUSIC INDUSTRY.”

Kudos from relatives is rarely worth a dime, but considering Issue, aka Migliore Ferrari, is the younger sibling of The Pharmaceuticals’ Droop-E and the son of Vallejo big-timer E-40, his family’s opinions are more legit than most. It wasn’t just the name that his brother bestowed on him, but also the basics of making the music that has hip-hop fans pumped about this weird new entity.

Issue hides behind a mask: whether his growing collection of physical ones, or the distancing quotation marks he uses on Twitter, “To show that I am a philosopher because of the wisdom from the liquid (tea).” Ah yes, the tea. While in some ways his rhymes about cars, women and mansions are gleaned from the cookie-cutter rap moodboard, the only ‘green’ you’ll ever hear him boasting about is the type you find in teabags. He’s also a total Italo-phile, with one of his (many, many) free downloads dubbed, *Waves Of Italy* (featuring tastemakers Haleek Maul and Ryan Hemsworth). When he’s not adding to his prolific back catalogue of sage and spectral freebies, he’s indulging a mask fetish that may be taunting inevitable DOOM comparisons, but helps keep his shyness on lockdown - and his jones for superheroes under control.

[J&A]

HOW WOULD YOU DESCRIBE WHAT YOU DO? I describe it as art: a painting, a visual for listeners to get what mood I’m in, or how I am feeling.

SO WHEN IT COMES TO WORKING WITH PRODUCERS/ OTHER PEOPLE’S BEATS, HOW DOES THAT FIT IN TO YOUR METAPHORICAL PICTURE PAINTING? Good question. I think the beat has to match my mood, that’s how it usually goes. If I like the beat and it has melodies I’m bound to hop on it, but again: it’s the mood.

AT POINTS, YOUR MUSIC IS PRETTY TRIPPY WITH LOTS OF REVERB AND STRANGE SAMPLES. WHAT HAS DRIVEN YOU TO THIS SOUND? Pink Floyd had so much to do with my music. I’m such a huge fan of them. They say what’s on their mind and they don’t care about anyone’s input on their music, they just do them. That’s how I am. I don’t take criticism from no one; that’s why my music is so blended. If I did take input from people, my music wouldn’t be my ‘music’. It would be normal and basic. I also like Death Grips, Daft Punk, Kraftwerk, Aphex Twin and Lil B.

WHAT’S YOUR STUDIO SET-UP? Mac computer, M-box, mic - and an Italian flag for inspiration. Ferrari and Lamborghini are my favorite sports cars. When I was younger, around 14, I listened to a lot of electronic music produced by Italians. The country in general, really - great food, great beaches... it’s perfect. Enzo Ferrari is the man!

WHY THE MASK? AREN’T YOU WORRIED ABOUT THE INEVITABLE DOOM COMPARISONS? At first I put it on because it was really cool. I think it shows how different I am from everyone else. I like to compare myself to Batman, by being offbeat and talking about tea instead of weed or liquor! I’m also a fan of WWE’s Kane so...

WHY THE PENCHANT FOR TEA? Ah, it’s the best. The flavours of the herbs - perfect. I like hot, or cold brewed. Every time I sip it, I feel like I’m taking in wisdom. Sadly it’s not a ceremonial thing. Yet. ■

ANARCHY IN THE GROUP HOME

BY ALEX ANDREWS
PHOTOS MIKKO TOIVIAINEN

IT'S HARD TO BELIEVE THAT FOUR FINNISH DUDES WITH DISABILITIES (AND A MEAN AGE OF 40) MIGHT BE 2013'S MOST SUBVERSIVE BAND, BUT, HAVING INSPIRED AN AWARD-WINNING DOCUMENTARY BEFORE THEY'D EVEN RECORDED A NOTE, PERTTI KURIKKA'S NAME DAY ARE WELL ON THEIR WAY TO BECOMING THIS YEAR'S PUSSY RIOT.

They're probably too busy getting riled-up by each other – as was warmly captured in *The Punk Syndrome* film – to start protesting the church any time soon, but you don't have to look hard to find the band's gnarly streak. With all four members of the band living with either autism or Down's syndrome, Pertti Kurikka's Name Day – or Pertti Kurikan Nimipäivät, as they're known in Finland – bring a whole new dimension to the term 'outsider music.' Their songs are not only politically provocative and unquestionably punk, but they hammer home the reality of living with a disability in whole new way. **Hulking, pedicure-hating Kari Aalto - a born frontman - barks lines, ranging from, "I need a little respect and equality in my life" to "Why do pedicurists exist? That's something I never figured out."**

Putting the occasional tantrum aside, the band's white-haired, bespectacled guitarist, Pertti Kurikka, is mostly mild-mannered. As a life-long punk fan, he decided at the age of 53 to live the DIY ethos - and recruited his friends and co-workers from a community-driven workshop for his band..

After *The Punk Syndrome* saw the foursome bicker, fall in love and learn about baby-making, the band have appeared at film festivals across Europe and played a packed-out show at Austin's SXSW. We caught up with Sami Helle – the band's sole fluent English-speaking member, jazz-lover and aspiring politico – a few days after the band flew back from Texas to talk punk, politics and pedicures.

[J&A]

HOW WAS SXSW? It was really nice and we had a lot of fun. We played one gig when we were there. It was a small club, but it was full. We did interviews most of the time.

IS THE BAND FULL-TIME? HOW OFTEN DO YOU PRACTISE? We're all part of the same workshop and we do this day in, day out. If we play gigs, then we practise lots. If we have less gigs, then we practise less.

HOW MANY TIMES HAVE WATCHED 'THE PUNK SYNDROME'? Too many times [laughs].

WHAT DID YOU THINK YOU FIRST SAW IT? It was a good film. It was fun to watch.

WHAT'S YOUR FAVOURITE SCENE IN THE FILM? "I love politics and I am very active with the Centre Party in Finland. The election scene was my favourite part, because I met one of the people that I idolise,

Mari Kiviniemi [former Prime Minister of Finland]. For me, that was one of the proudest moments in the film.

WOULD YOU LIKE TO GO INTO POLITICS? The band is so important for me right now, so not at this moment, but we'll see - life goes on.

WHAT WOULD YOU LIKE TO ACHIEVE AS A BAND? We, of course, want to continue doing what we do. When the fans are happy, I'm happy. When they have fun, then we have fun. That's why I do music. When the fans have fun at gigs, that's my reward.

DOES KARI STILL HATE PEDICURES? No comment [laughs]. I think he doesn't like it, but that's just my opinion!

IN ONE OF YOUR SONGS, KARI SAYS HE NEEDS 'A LITTLE EQUALITY'. DO YOU THINK THE BAND HAS HELPED YOU FIND THIS? HAS IT CHANGED THE WAY PEOPLE VIEW YOUR DISABILITIES? Of course. **The punk scene that we're part of is like a family and we're equal here.** There is still a lot of work to do, but we're trying to do our bit. If people like us, that's okay; but if people don't like us, that's their problem. We're just doing our job and everybody has the right to their opinion. You can't listen to everything people say about you.

DO YOU THINK THE PUNK SCENE HAS WELCOMED YOU? Yes, it has. If doesn't matter where the venue is, the people in Finland that are a part of the punk scene will travel all this way to come to see us play.

DID YOU LISTEN TO PUNK BEFORE YOU JOINED THE BAND? Nope [laughs]. I used to play jazz. Pertti asked me if I wanted to rock, so I joined them.

ARE YOU GETTING FAMOUS SINCE THE FILM CAME OUT? We are getting famous in Finland and around the world. People know us and will come up to us. It's part of the job.

DO YOU LIKE THAT? If I didn't like it, I wouldn't do this. You have to love what you do; that's the main thing for me and I love this. ■

A BRONX TALE

BY ALEKS EROR
PORTRAIT ALEX DE MORA

I HADN'T HEARD OF SINGLE MOTHERS UNTIL THE DAY BEFORE THIS INTERVIEW, SO MY TRAIPISE THROUGH THE BOWELS OF CAMDEN UNDERWORLD TO MEET THEM AND THEIR CREATIVE CHAPERONE (THE ALL-MEATY JOBY FROM THE BRONX) FELT LIKE THE BUILD-UP TO A BLIND DATE, WHERE YOU CAN'T HELP WONDERING IF YOUR COMPANION FOR THE EVENING IS 'ATHLETIC' IN A SWEDISH VOLLEYBALL OR A CAGE FIGHTING WAY, OR IF THEY JUST REALLY WANT TO WEAR YOUR HIDE.

The Ontario foursome initially started life as a folk band, but stumbled their way into hardcore after fifteen Spinal Tap-esque member changes splattered their sonic palette with more creative juices than Katie Price's bed sheets. What's the vibe? Are they just really difficult people to get along with? "Yeah, I'm an asshole" admits frontman, Andrew, "The band started a joke. Basically, if you could make it to

band practice, you're allowed to stay in the band." After dropping EPs two years on the trot in 2010 and '11, they locked themselves away in LA's Big Game Lodge studio last year to lay down their debut LP, enlisting Joby J. Ford of hardcore heavyweights The Bronx on production duties. Towering over us, Joby has the grizzled look of a wayward Alaskan monster-crab trawler, who somehow found himself washed-up in North Weezy. Having produced records for Trash Talk, The Enemy and Cerebral Ballyz, was there a bit of a sidekick relationship going on? With a sarcastic eye-roll, Joby shrugs, "No, I just like to make records with bands I really like. I use the term 'producer' loosely. I'm just a liaison".

While early hardcore bands rocked against Reagan, Single Mothers are markedly post-internet with their hating, having started a Twitter trolling campaign against unlikely nemesis, Bon Iver. So what have they got against Bonny

Bear? "He's such a posterboy for that sort of indie, like, sharing-mixtapes-drinking-wine-in-your-bedroom sort of scene," says Mike, "We just thought it was funny to call attention to it." Did he ever bite back? "No," laments Andrew, "Maybe if he got back to us once in a while, we'd still be doing it. It was a bit of a one-sided relationship."

Like many single mothers who have gone before them, the band sometimes explores creative ways to make extra diaper money. Instead of the usual crappy tshirt option, they bought a bunch of disposable cameras. Each camera documented one day on tour - kind of like a bum-ass season of 24 - which they sold for 5 bucks a pop. The happy snaps (pictured) are a glimpse at life on the road - a sordid netherworld of dumpster diving and dirty pants. Dig in.

ROB ZOMBIE EL REGRESO DEL VAMPIRO

ROB ZOMBIE - ART WUNDERKIND, TURNED WHITE ZOMBIE, TURNED HOLLYWEIRD MOVIE DIRECTOR AND PROLIFIC SOLO RECORDING ARTIST - HAS BEEN PRETTY BUSY FOR ONE SUPPOSEDLY UNDEAD. HIS LATEST HORROR FILM, LORDS OF SALEM, AND HIS LATEST HORROR ALBUM, VENOMOUS RAT REGENERATION VENDOR, HAVE HAD HIM ON A SERIOUS DOWNTIME DEFICIT OF LATE, BUT HE WAS STILL COOL ENOUGH TO DREAM UP HIS ULTIMATE BAND LINEUP FOR JUKE.

What can Rob Zombie get away with and do that Robert Cummings can't? I don't know any more. I don't know who the other guy is. I've been me for so long that it's funny - you sort of morph into another person, but you never go back. So in my other life - yeah, I think my life stopped being normal when I was about eighteen) - I couldn't get away with anything. Now I get away with everything!

EL REGRESO DEL VAMPIRO IS...

MICKY DOLENZ - DRUMS
Well, let's see. Let's start backwards. Let's start with drums. I believe the first drummer I ever saw play was Micky Dolenz from the Monkees, so I believe he should be the drummer. Micky Dolenz in his prime. Micky Dolenz with the giant afro.

ACE FREHLEY - GUITAR
Going back to one of the first guitar players I ever watched and thought like, "Wow, interesting", I would say the perfect match to Micky Dolenz would be Ace Frehley - but from his heyday in Kiss, not Ace Frehley now. Full-on "Space Ace", 1976, right around the time that he looked like he was actually unable to stand up.

So you're getting him on your main instrument, we like it. Yeah, it's not like those two can go wrong. And then I thought, you know what? Mix it up a little!

KIM GORDON - BASS
On bass, we put Kim Gordon from Sonic Youth.

Oh come on, give her a break, she's had a tough year. Right, so she needs a new group she can be part of! She was always my favourite part of Sonic Youth anyway. So for the rhythm section: Kim Gordon and Micky Dolenz - what more could you want?

LEON RUSSELL - KEYBOARDS
And I think, because that could be a pretty loose trio, you gotta ask somebody who could hold it all together. Whatever racket those guys come up with, Leon Russell can hold it together.

So, I figure for vocals, the first concert I ever went to and the first vocalist I ever heard live, as ridiculous as it sounds, was Tiny Tim.

TINY TIM - VOCALS
No way! Yeah, I must have been in like, maybe kindergarten? I was very young. I didn't even understand what a concert was. I was like, "Why are there so many people in this room? What's going on?" I didn't get it. But I loved the opening song he sang - it was phenomenal. You know, with him on vocals, you can't lose.

Is he allowed to bring his ukulele, or is that cheating? He probably won't be able to be heard over Ace, but he can use it as a prop. He can wear his suit that looks like it's made out of comic books and he can bring his ukulele, but you won't be able to hear him.

This has to happen. And what would you call the band? Hmm, what would I call them? Good question. I think I'd call them... El Regreso Del Vampiro. Now I'm sad they don't exist.

Well, the universe has heard about it now so you never know. Well, everyone's still alive, except for Tiny Tim. So we could get everyone else, then get a 2Pac-style hologram....

COLLAGE BY COLLEGE



ARTWORK COLLEGE

WE GOT FRENCH MINIMALIST AND MAN BEHIND THE ICONIC "DRIVE" THEME (SEE OUR INTERVIEW WITH CLIFF MARTINEZ ON P144) TO CUT-AND-PASTE THE HIGHLIGHTS FROM HIS EXTENSIVE MENTAL 80S MOVIE MOODBOARD FOR US.

HOW WOULD YOU DESCRIBE YOUR SOUND? I came from the 90s underground techno scene (Jeff Mills, Underground Resistance, Aphex Twin etc.) so those are my roots. After 10 years of composition, I think I'm still basically doing electronic music with some nostalgic feeling.

WHERE DO YOU MAKE YOUR MUSIC? My lair is very minimalist. Two computers, two hi-fi speakers and one mixer. No keyboards. We have too many options with electronic music; I try to control myself. Most of the software I use is old too, which helps.

WHAT WAS THE INSPIRATION BEHIND YOUR MAIN THEME FOR "DRIVE" ANTHEM, "A REAL HERO"? For the music, it was the idea to pay tribute to old movie heroes, like *Mad Max*. It was also the inspiration for Electric Youth, who wrote the lyrics - we built our reflections around a very naive idea of "the hero".

WHICH ICONIC MOVIE SCENES DO YOU THINK YOUR MUSIC WOULD SOUND AWESOME OVER? *Terminator* is a monument for a science fiction fan like me. I think the movies of James Cameron (costumes, hair, music, action, characters) are like a reference for our movement at Valerie Records and our blog. We are truly influenced by the TechNoir club in *Terminator* - it's timeless.

IF YOU MOONLIGHTED AS A SUPERHERO, WHO WOULD YOU BE? Batman is very cool, because he lives in

a castle. But that's not the question.... I don't know... 'Computer Boy', or something like that. It sounds like a Japanese comic character.

WHAT WOULD YOUR WEAPON OF CHOICE BE? I think I will use the synth cable with a secret special combo fight: the 3.5 jack attack!

FINALLY, WHAT IS YOUR FAVOURITE ALTER EGO SOUND EFFECT? Definitely the sound we can hear when Steve Austin runs or jumps in *The Six Million Dollar Man* series. I love that sound so much!

DO THE MATH

THE THINKING MAN'S RAPPER, TALIB KWELI, HAS A NEW ALBUM OUT SOON CALLED 'PRISONER OF CONSCIOUSNESS' WHICH FEATURES COLLABS WITH RZA, KENDRICK LAMAR, BUSTA RHYMES AND CURREN\$Y. WE PUT HIS LIFESTYLE THROUGH SOME RIGOROUS NUMBER-CRUNCHING, BECAUSE WE'RE NOSY.

4 28 0 5 70

HOW MANY HOURS DID YOU SPEND AT THE GYM/ EXERCISING? HOW MANY HOURS DID YOU SPEND PRACTISING YOUR INSTRUMENT/ WRITING LYRICS? HOW MANY EMAILS DID YOU SEND? HOW MANY MAGAZINES DID YOU LOOK AT? HOW MANY HOURS DID YOU SPEND LISTENING TO MUSIC ON AN IPOD OR STEREO?

23 0 0 5 16

HOW MANY PORTIONS OF FRUIT AND VEG DID YOU EAT? HOW MANY MEALS DID YOU PREPARE? HOW MANY HOURS DID YOU SPEND WATCHING TV ? HOW MANY FILMS DID YOU WATCH? HOW MANY ALCOHOLIC BEVERAGES DID YOU CONSUME IN A WEEK?

50+ 0 6 4 8

HOW MANY FAN LETTERS DID YOU RECEIVE? HOW MANY GIGS/LIVE PERFORMANCES DID YOU ATTEND? HOW MANY TIMES DID YOU INDULGE IN A FAST FOOD SNACK? HOW MANY HOURS DID YOU SPEND READING A BOOK? HOW MANY CABS DID YOU TAKE?

100+ 20 100+ 40 0

HOW MANY PHONE CALLS DID YOU TAKE? HOW MANY PHONE CALLS DID YOU MAKE? HOW MANY TEXTS DID YOU RECEIVE? HOW MANY TEXTS DID YOU SEND? HOW MANY TIMES DID YOU PET A DOG OR CAT?

13 1 N/A 4 100+

HOW MANY PARTIES DID YOU ATTEND? HOW MANY WEIRD DREAMS DID YOU HAVE? HOW MANY TIMES DID YOU INDULGE IN HEAVY PETTING OR COPULATION? HOW MANY HOURS DID YOU SPEND GETTING READY (INCLUDES TIME IN HAIR AND MAKEUP FOR GIGS? HOW MANY NEW PEOPLE DID YOU MEET?

STAR GAZER

BY CRAIG AINSLEY
ILLUSTRATION KRISTINA BRITTON
SPIRIT GUIDE ALEX SHILLINGFORD

DIVINED UNDER THE INFLUENCE OF FUCKED UP'S 'DAVID COMES TO LIFE'.

ARIES

If you've been thinking about getting a pet, now is the time. However, your stars are advising against owning anything over two centimetres long. So try owning a bee. Get a little bee lead and take him for a fly. It'll be great.

TAURUS

Saturn is in the financial position this month, which is good news for you, you lucky Taurean bastard. That's right, cash is coming your way! Just be sure to play your cards right. Literally. You will only make this money by playing backroom, illegal poker with dangerous strangers. Gamble big.

GEMINI

You find it hard to know if the person you love feels as strongly about you. They say they do, but something tells you that they'd be fine without you, whereas your world would fall apart if you broke up. Well, good news! Pluto is in the spinach position, making it the perfect time to be open and honest this month. Tell your lover how you feel (but wear your cutest outfit).

CANCER

Work may have you stuck in a rut, but, this month, you'll find yourself traveling unexpectedly. A new appointment requires that you go somewhere you have never been before. There's a 14% chance that this new 'somewhere' is prison.

LEO

This month you will buy a puppy. Also, this month, you will lose a puppy. Later in the month, the puppy will return. (Years older, wiser and a completely different breed).

VIRGO

Nothing happens to you this month.

LIBRA

This month, you will taste the tastiest bacon sandwich of your life. That's it. All downhill from here. Never again will you experience such a porcine high. Make the most of it. In fact - make the most out of everything.

SCORPIO

Travel. Travel, travel, travel. Whatever you do this month: don't travel.

SAGITTARIUS

Love is on Neptune's radar and Mars is pumping out some seriously sexy cosmic vibes. Be open to meeting new people in the coming weeks. You never know what one chance meeting in particular might lead to. (Sex, it leads to sex.)

CAPRICORN

Don't put off what can be done today until tomorrow. Take the plunge. Buy the ticket. Go to Cardiff.

AQUARIUS

Sorry, due to a fogged-up telescope, I was unable to read your stars this month. Tune in next time, when I'm sure the problem will be rectified.

PISCES

At exactly 15:15 next Friday, outside the butcher, you will meet a person of special significance. You will fall instantly in love. But beware, if you go ahead and marry this person, the child you produce will grow up to be way worse than Hitler.



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