

**T  
H  
E  
  
V  
  
O  
  
X**



**F  
A  
L  
L  
  
2  
0  
0  
7**

**A WTUL 91.5 FM  
PUBLICATION**

**REVOLUTIONS  
ISSUE**



Letter from the Editor:

I was in Santa Fe, New Mexico this summer, and went to a couple of concerts- the Paid Dues tour, which featured Atmosphere, Living Legends, Sage Francis, and Felt, and the Santa Fe Muzik Fest, which (on the day I was there) headlined Burning Spear, Hieroglyphics, WuTangClan, and Public Enemy.

The "underground" hip hop scene of my hometown is relatively huge for such a small town. High school was filled with beat-box/freestyle circles at parties and break dancing in the gym and watching guys tag up walls while breathing in the sweet spray paint fumes. The scene doesn't seem to have left, and the hundreds of adolescent fists pumping the air to "Fight the Power" at these summer concerts struck a revolutionary heartstring. Sage Francis came on stage in a camo army suit with a cape of the Corporate American flag- the one where the stars are replaced with logos for McDonalds, Nike, and others- and started up his set by chanting "Fuck the Police". Later, this was echoed by Chuck D of Public Enemy's call and response: "Fuck George Bush, Fuck Condoleeza, Fuck Tony Blair" ..... and the crowd goes wild.

Whether this is really revolutionary or just mere anti-establishment rhetoric, the iconic fists in the air got my mind rolling towards revolution. Most revolutions start when those on the bottom and middle of the social pyramid get pissed off about their inequality and lack of representation from the top-imperialists, the patriarchy, King Louis, the Brits. And music-independent music- is a good means to rally the revolutionaries. (So listen to 'TUL!')

But some revolutions are more peaceful and even more profound than the politico ones. Like the revolutionary movement of WTUL's physical station from pre Katrina to the present. We're back in a beautiful new basement studio in Tulane's LBC, after braving at least four other temporary locations, temporary CD players, and temporary sound boards. So if you heard any "technical difficulties" over the past couple of years, you know why! But now we're fully back in action, complete with a production room and a website for logging shows. Check it out at <http://wtul/radioactivity.com> to see what song, artist, and album you just heard on your favorite radio station.

Viva la revolucion! In music and in life,  
Alison Dale

**Send letters to the editor and contributions (stories, reviews, art, photos) to: [vox@wtul.fm](mailto:vox@wtul.fm).**

# VOX

## editor

Alison.....Dale

## CONTRIBUTING WRITERS

Sarah.....Javier  
Margaret.....Reynolds  
Rob.....Rioux  
Ron.....DeMay  
DJ.....Poptart  
Lisa.....Mirman  
Amanda.....Hagood  
Li.....Yaffe  
Crystal.....Kile  
Andrew.....Gildere

## PHOTOGRAPHERS

Eric.....Martinez  
Alison.....Dale  
Clemente.....Colomer

WTUL New Orleans, 91.5 FM

### Tulane University

New Orleans, LA 70118-5555

Office: (504) 865-5885

Studio: (504) 865-5887

[HTTP://www.WTUL.fm](http://www.WTUL.fm)

[HTTP://www.myspace.com/wtul](http://www.myspace.com/wtul)

### The Disclaimer:

We reserve the right to publish any mail sent to us via [VOX@WTUL.fm](mailto:VOX@WTUL.fm)

### Second Disclaimer:

The opinions expressed in this magazine do not represent those of WTUL New Orleans, or of Tulane University. Really, we don't even like Tulane, we just go here. We think they take too much of our money and keep putting us in the basement. Never put WTUL in the basement.



# TABLE OF CONTENTS



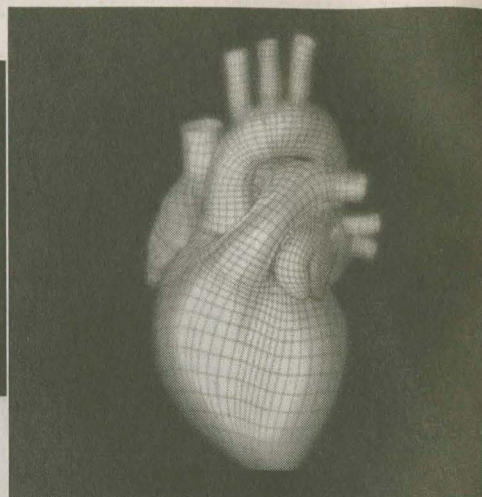
	page		page
Missconnexxions.....	3-4	A Dose of Lyricism: Immortal Technique.....	20
Opinion: Take Off Your Shirt.....	5-6	Jena 6 Protest: A Photo Essay.....	21-22
Our Portable Radio Station WTUL 2003-2007.....	7-8	Theatre Review: The Red Light District.....	23-24
RadioActivity: A Revolution for our Listeners.....	9-10	Cooking with the Broken Smokes.....	25
The Top 10 Revolutions of All Time.....	11-13	The Revolutionary Fathers of Rock.....	26
The Hott List.....	15-16	Interview: Girl Talk.....	27-28
Hott X 2.....	17-18	Obituary: Eluard Burt .....	29
Story: Empty Your Chest.....	19		



# www.wtul.fm

## misconnexions ----->

### new orleans



If you've missed a connexxxxion and are seeking it publically please send it to [li@wtul.fm](mailto:li@wtul.fm)/

#### **Gelato Server at Sucre**

w4m 32

Garden District

While Sucre is already glorious enough on its own, you sir are an angel in its heavenliness! I saw your clear eyes and dark hair working late one night in September and nothing I have ever seen in my life has come close to matching your hottness. I am sure that you realize this, but know that your attractiveness does not go unnoticed.

#### **Who Dat Cute blond?**

m4w 22

I was just catching the Saints game against the Seahawks and, while I was excited we finally had a win, my excitement soon took the backseat once I saw you on TV. You were blonde with black rimmed glasses, holding a "Who Dat?" sign and, if this is any indicator, I rewound (DVR is miraculous, ain't it?) just to catch a glimpse of you again, totally forgetting the game for a moment.

#### **Sunday Mornings at Coffea**

m4w 23

bywater

you were in a tight white t at the counter with your female friend. you looked at me as i walked past, bearded, in a gray t and dull green shorts. i noticed you turned around to continue looking as i walked out the side door. were you staring out of interest, disgust, boredom? let me know, i'm curious.



#### **Bywater Dreamboat**

w4m 23

bywater

Hey dreamboat, I always know I can find you at Markey's and everytime I look into your eyes, I get lost into a sea of clouds \*dododute dodo doute ala waynes world\*

We first met when we played pool together at Markey's a few months ago. I can picture us walking through the marigny, picnicing on the cement waves or smooching on the porch swings underneath the c.c.c.

If you want to share a 40 and some camel filters.....

#### **You're too tall and I'm too short**

w4m 24

french quarter

You're blunt, you're aggressive, you're a total dick... why haven't we at least made out?

We see each other everywhere, everyday: at a bar, at a coffe shop, on your bike passing my front gate; we make eye contact, and on a occasion we have awkward exchanges.

That time you asked if I was going to the dog park to make-out with my friend....were you hoping I would take you instead?

#### **Bike Built for Two..**

m4w 38

french quarter

You were on the back seat of a bike for two round- ing the corner on Royal St. A slight gust filled your



lavender skirt like the sail of a schooner. You blushed, glancing around to see if you flashed anyone. Our eyes met. I barely felt the breeze, but you blew me away.

### **Petite Brunette reading The New Yorker and Marvel Comics**

m4w 27  
uptown

Have seen you at More Fun Comics and at Zotz and elsewhere on Oak. You've almost always got something interesting to read. (She Hulk, The New Yorker, Richard Powers novel). Your only ring is on the right hand but I see you sometimes with kids and a small brown dog.

### **We Met at the Pub**

m4m 37  
french quarter

We met fri nite/sat morning... flirted some.. held hands (in the trash can)  
i put my # in your cell... I wanna get to know you...  
email me if any of this sounds familiar... tell me what else happened.... send a pic if you have one so I know it's you... Wanna get to know you man...

## **Upcoming Events and WTUL Copros:**

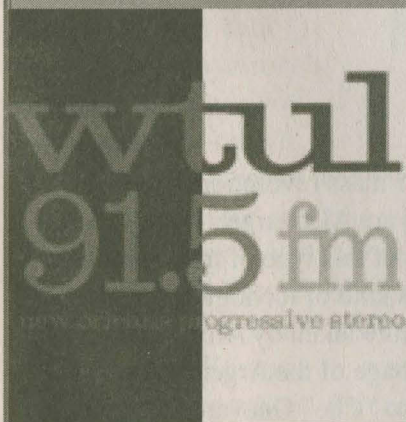
**October 31- HALOWEEN!** WTUL presents The New Pornographers plus Emma Pollock plus Immaculate Machine at the House of Blues

**November 2. 6pm - 9pm** New Orleans Hip-Hop for Hope: Community Forum and Culture Showcase at Ashé Cultural Arts Center. Free.

A Forum featuring speakers and panelists from a variety of backgrounds, including professors, students, community leaders, politicians & artists. Featuring Betty Washington (Hip-Hop Teen Magazine), Dr. Shayne Lee (Tulane University, Sociology), Dr. Sue Weinstein (LSU, English), New Orleans M.C. Truth Universal & many more! Topics include: Hip-Hop and the Community, HIV/AIDS, Education and a variety of issues related to the New Orleans Hip-Hop community. The last hour will feature spoken word, dance and step performances.

## **GOT (WTUL) MERCH?**

Funrockn and More Fun Comics are now selling WTUL logo shirts and all of the WTUL Compilation CDs! Funrock'n locations: 3109 Magazine Street and 1128 Decatur Street  
More Fun Comics location: 8200 Oak Street. So git yer asses over to one of these stores and buy some WTUL stuff! All the cool kids are doing it. C'mon, it'll make you feel good! (WTUL merch is a gateway drug to better, more varied taste in music)







# TAKE OFF

Television sitcoms are modern-day satires. Their purpose is to criticize the behavior of society by using disguise of witty dialogue and attractive actors. Recently, I was lucky enough to catch an episode of one such show, *The Fresh Prince of Bel-Air*. As a quick re-cap, the title character is a rough 'em, tough 'em kid raised in inner-city Philadelphia who finds himself moving to the nicer, more suburban area of Bel-Air after his antics become the last straw for his mother. I was pleasantly surprised to find that I was watching the pilot episode on this rare day of cable television in my life. During the pilot, there's an instance where Will (the title character) is hanging up a poster of Malcolm X in his room. Phillip (his prestigious, lawyer-uncle) meanders in and after seeing the poster, accuses Will of having no idea how things were like during the era of Malcolm X, or who Malcolm X even is. Of course, he doesn't.

There are thousands of millions of "Will's" out there today. Thousands of millions who have heard names of historical figures fleetingly in the news or in class, but never knew who they really were or what they were really about. These same people are the ones who are the top-notch consumers in an industry we all know, but aren't consciously aware of: iconography. Marketers of certain icons have a secret: they know how to sell images without the stress or complications of a consumer audience who will



use their products for mass revolution. You, you, and you as well: you are ALL targets.

The pinnacle of this type of mass-production-for-ignoramus kind of iconography is probably exuded in a picture taken by Alberto Korda in 1960, the piercing image of the Argentinean-born revolutionary, Ernesto "Che" Guevara. Maybe it's the handsome ruggedness of his face, or the



# YOUR SHIRT

Opinion By Sarah Javier



determined lines shaping his mouth and eyes, lines that state “rebellion” to a viewing passerby. Whatever it was, this image has become probably the most mass-produced in history, appearing everywhere from t-shirts to mugs to cooking aprons, graffitied on walls, drawn in dingy bathroom stalls, patched onto purses and jackets. You can now even deck out your “Second Life” Avitar in a Che shirt.

Even celebrities feed into the image, most notably our favorite pop-diva, Madonna, who glorified herself as Che on the cover of her “American Life” album. But in all honesty, do you think that Madonna has actually taken the time to read Che’s collection of Bolivian diaries, or even skimmed them? Why steal credit for someone’s lasting image when you have little to no knowledge or appreciation for who they were?

Che isn’t the only one who has been robbed of a personal history due to consumerism. In popular teen stores and t-shirt websites, everything from the Communist hammer and sickle to religious figures (i.e. Jesus, Buddha, Krishna) are screen-printed on clothing items and sold en masse. Of course, the majority of people actually partaking in these kinds of purchases aren’t buying the items because they have some per-

sonal value and agreement with what the images actually stand for. In today’s lewd and vice-filled world, it’s all about the image. The satisfaction of being seen wearing something that speaks a little about what you think it stands for. To some extent it can’t be helped,

and we can’t teach everybody to actually give a damn about the person behind the image.

But I urge you... the next time you even think about picking out a shirt with Che emblazoned across the chest, pick up a copy of his actual Motorcycle Diaries and read it. Lose yourself in his description of the night, in his funny anecdotes, in his beginnings as a medical student who saw injustice in the poorer

parts of South America, and corruption as an underlying cause. Then do a little more research – find a copy of his diaries from his days as a colleague to Fidel Castro. See how he revolutionized himself as he evolutionized himself. Then maybe you’ll understand the real reason why he’s on a t-shirt today.





# START

December 2003: Out of the Basement  
Tulane University Center closes for renovations; WTUL re-located to 2nd floor, Monk Simons Building (behind the Reily Recreation Center), sharing the building with ROTC and Business School programs.



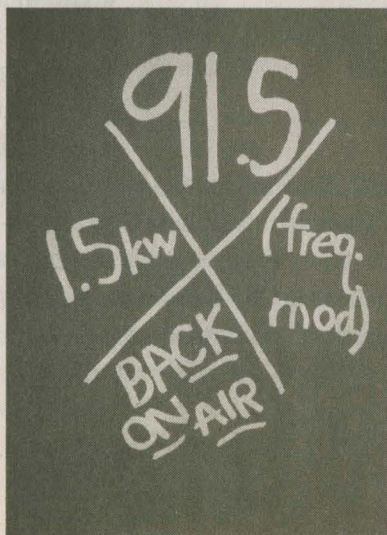
29/30 August 2005:  
Katrina and levee breaks  
Roof stays on metal building. WTUL survives! Monk Simons Building takes five feet of water.

October 2005  
WTUL Resurrection Airstaff forms, led by Tulane Engineering Alumnus and former WTUL General Manager John Marist

Early November 2005  
Emergency volunteer flashlight move of WTUL out of 2nd floor Monk Simons pre-destruction of flooded building. Most of music library is hauled off for treatment, then moved into storage by employees of Belfor.

Mid-Dec  
2005  
WTUL on air from mezzanine, Rue de la Course coffeehouse, Oak and S. Carrollton.

At right:  
WTUL  
Resurrection  
Airstaff tee  
shirt back



## OUR PORTABLE RADIO STATION: WTUL 2003-2007

by DJ Poptart

From: duophone  
Subject: The eccentric studio at the Rue de la Course  
Date: December 16, 2005 5:19:57 PM CST  
To: wtul-resurrection-airstaff

Folks,

As you can probably imagine, the temporary studio at the Rue de la Course is pretty rough-and-ready. Many things you're probably used to that we just don't have. Some we'll hopefully work out over the next few days; some won't happen until we move in to the next space at Uptown Square in January.

If you take one thing away from this email, make it this: you need to get here EARLY to prepare to do your show. If you're doing a classical show or weekend 6am show, plan to play a long track at first while you get ready.

There are no speakers on the balcony; we have only the one pair of headphones to listen to what we're doing. This won't ever really change --- the kind of music we play most of the time isn't the kind of music Rue customers expect. We'll probably install speakers at some point, but we will only be able to use them during morning classical, the more accessible jazz shows, and after the Rue is closed. BTW, if ever you notice that the Rue staff puts WTUL on the cafe speakers, pay attention to the possibility of feedback during airbreaks.

Not having speakers means that it's harder to pay attention to how much time you have left before your next song --- so it's more important than ever to get here early, plan what you're going to play, and not need to leave the board too often during the show.

The board we're using doesn't have a "cue" mode, or at least it isn't set up right now. Moreover, we don't have a listening station set up. This makes it impossible to preview CDs. I strongly recommend bringing a laptop or portable CD player AND HEADPHONES with you to prepare your show. I'm hoping we'll have a listening station set up soon, but it's not likely to happen before midweek. I'll let you know when/if either of these issues change.

Right now we have two CD players, one microphone, and an auxiliary jack for laptops, iPods, etc. Hopefully we'll have a turntable soon (it's there now, but lacks a cartridge).

Thanks for your patience as we work through this month.

-John



Many thanks to all veterans of all WTUL moves, especially engineer Robert Carroll



**FINALLY BACK IN THE BASEMENT FOR REAL**  
WTUL moved into our posh new studio digs in the basement of Tulane's Lavin-Bernick Center for University Life on Friday 13 July 2007.

Rue de la Course

Temporary LBC studio

**UPTOWN  
SQUARE**

Late February 2006: WTUL relocates to suite at Uptown Square at Broadway and River Road, unpacks music library, settles in.

February 2007  
Freak tornado strikes Uptown Square and Riverbend area; WTUL moves prematurely to new suite of offices in the Lavin-Bernick Center for University Life; begins broadcasting from what will be the production room.





## **RADIOACTIVITY: A REVOLUTION IN PLAYLIST LOGGING AND A REVOLUTION FOR WTUL AND OUR LISTENERS.**

WTUL has been fighting what seems to be an uphill battle to resume webcasting. One of the challenges facing all radio stations that webcast is the Digital Millennium Copyright Act (DMCA). The DMCA requires stations to show the name of the artist, song title and album being played on their websites in real time. If a station is non-compliant, it faces the possibility of huge fines.

Through some research and a handful of e-mails, WTUL got connected with RadioActivity a web-based system for radio station playlist logging, reporting, and tracking which allows WTUL to meet DMCA requirements. After a couple of months of testing, WTUL has recently become one of the first college radio stations to begin using RadioActivity in full production.

RadioActivity has a lot of cool features from the DJ perspective, but what does it mean to you as a listener? All WTUL playlists will now be archived and available to anyone with internet ac-

# **RADIO- ACTIVITY : A REVOLUTION**





PHOTO BY CLEMENTE COLOMER

cess. Simply hop on the net and go to: <http://wtul.radioactivity.fm> (no www necessary) and page down a bit to see who is on air and what is currently playing on WTUL. Page down further to see what has been played in the last 24-hours. Does trying to remember the name of that amazing song you heard last Wednesday at 2:42 pm keep you up at night? It doesn't have to anymore. There is also a calendar feature on the front page. By selecting a date on the calendar you will be able to access all of the playlists for that day. The page for each date will show a list of all DJs and times for that day. Click on the "Playlist" link to view the list of

tracks played - including the time each song was played. Have a favorite DJ? Select the DJ name to link to a list of all of that DJ's playlists. We actually prefer that to stalking.

Check out <http://wtul.radioactivity.fm> and let us know what you think! We don't have it perfect yet, but we are working on it! Send any comments to [localmusic@wtul.fm](mailto:localmusic@wtul.fm). We also hope to have our webcast back up soon - we will keep you posted. Thanks for listening and thanks for your support!

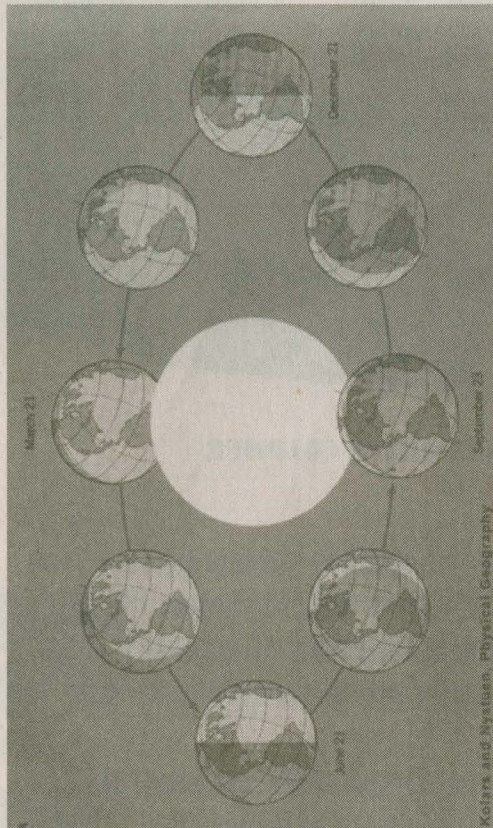
xoxo,

WTUL

**FOR WTUL AND OUR LISTENERS** BY LISA MIRMAN



# THE TOP TEN OF ALL



打碎旧世界  
创立新世界



## 10. **BOLSHEVIK REVOLUTION- USSR, 1917.**

"All Power to the Soviets!"

Economic plight was the cause of this revolution. Led by Vladimir Lenin, the Bolsheviks, the anarchists, and the Left-Socialist Revolutionaries took over post offices, banks, and , and captured the Winter Palace in "Red October", 1917, leading to a transfer of power from the parliamentary Russian Provisional Government to the Soviets of Workers', Soldiers' and Peasants' Deputies.

## 9. **AMERICAN REVOLUTION: LATE 1700S.**

"Those who expect to reap the blessings of freedom must, like men, undergo the fatigue of supporting it"- Thomas Paine

Boston tea party, boston massacre, red coats, war. A few bigwigs didn't want no taxation without representation. So, with the help of the French, they actualized the right of the people to overthrow their leaders and created what was to be this modern imperial power. Too bad the republican virtues (civic virtue and fear of corruption) have dwindled in the light of mass consumption and Fox News channel.

## 8. **FRENCH REVOLUTION: 1789-1799.**

"Any institution which does not suppose the people good, and the magistrate corruptible, is evil."- Maximilien Robespierre

The peasants were starving, King Louis XVI and Marie Antoinette were conspicuously consuming. Bread prices and unemployment were through the roof, and the church was taxing up the wazoo. What to do? Revolt! Storm the Bastille, begin the Reign of Terror, and, of course, off with the heads of over 20,000 people at the guillotine, including dear ol' King Louie.

## 7. **CUBAN REVOLUTION: 1956-1959.**

"The revolution is not an apple that falls when it is ripe. You have to make it fall." - Ernesto "Che" Guevarra

Fulgencio Batista's military regime was taken over by Fidel and Che. Lots of fighting in the mountains. Coordinated from enemy territory by the pirate station Radio Rebelde, the Cuban Revolutionaries created their role in history as the quintessential icons of revolution. Castro became prime minister in 1959, killed 550 of Batista's guys, and named himself "El Presidente Por Vida."

## 6. **THE GREAT PROLETARIAN CULTURAL REVOLUTION, CHINA: 1966- 1976.**

"A revolution is not a dinner party, or writing an essay, or painting a picture, or doing embroidery; it cannot be so refined, so leisurely and gentle, so temperate, kind, courteous, restrained and magnanimous. A revolution is an insurrection, an act of violence by which one class overthrows another." - Mao Zedong

Mao and his child minions the Red Guards massacred and starved



# REVOLUTIONS

## TIME

BY ALISON DALE

millions of people in their attempt to create continuous revolutionary class struggle and to rid China of its "liberal bourgeoisie". Mao established communes in the countryside during the "Great Leap Forward", and families were sent out to farm and make steel, in order to speed the growth of "actual socialism". All cultural artifacts were destroyed.

### 5. INDUSTRIAL REVOLUTION- UNITED STATES AND EUROPE, 18TH AND 19TH CENTURIES.

"The industrial revolution has tended to produce everywhere great urban masses that seem to be increasingly careless of ethical standards." -Irving Babbitt

More refined coal, more machines making textiles, and less child labor! Cotton gins, spinning jennys, steam engines! Probably caused by the revolutionary power of the Protestant work ethic, and a belief in hard work and progress. A little less glamorous than red guards or hippies, but this was one revolution that changed the world for sho.

### 4. SEXUAL REVOLUTION- UNITED STATES AND EUROPE, 1960S AND 1970S.

"There we were in the middle of a sexual revolution wearing clothes that guaranteed we wouldn't get laid." - Dennis Leary

1960 brought the development of the birth control pill and improvements in obstetrics. These factors, along with more women joining the workforce since WWII, led to women's empowerment and rejection of the former social order (the patriarchy, man!). Hippies preached the beauty of sex and free love. There was a reason why sex came first in the tired triad of sex, drugs, and rock'n'roll.

### 3. DIGITAL REVOLUTION- WORLDWIDE, LATE 1980S- TODAY.

"The digital revolution is far more significant than the invention of writing or even of printing." - Douglas Engelbar

The continuous rise of computers and the internet revolutionized the way we do just about everything, as eBay addicts, Napster addicts, Second Life and World of Warcraft addicts, and Facebook addicts can attest. The new world isn't made of animal, vegetable, mineral, but 1's and 0's.

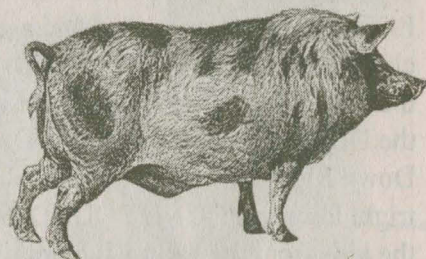
### 2. AGRICULTURAL REVOLUTION- THE LEVANT, MIDDLE EAST, ABOUT 10,000 YEARS AGO.

"Moo, Baaah, Cluck. Stab"

Early man got bored and tired walking around with their digging sticks and spears, so they decided to forcibly breed the meatiest cows, pigs, and goats, and plant seeds from the most fruitful of the barley. Others caught on to this idea, and BAM, agriculture and domestication. A whole new way of eating that rocked the socks off of hunting and gathering.

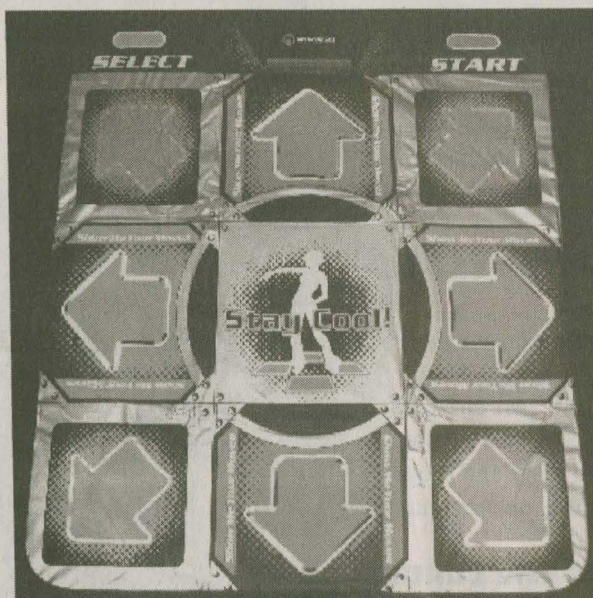
### 1. THE REVOLUTION OF THE EARTH 'ROUND THE SUN (THANKS SCIENTIFIC REVOLUTION!)- ONCE EVERY YEAR

"The Sun, with all the planets revolving around it, and depending on it, can still ripen a bunch of grapes as though it had nothing else in the Universe to do." - Galileo Galilei





# .... AND THE RUNNERS UP



## DANCE DANCE REVOLUTION

There was a kid who lived in my hall freshman year of college who owned a personal Dance Dance Revolution. Friday nights came around and a gaggle of 18 year olds clad in capes and spiderman shirts would put their Magic the Gathering or D & D aside for a few hours and bust out the DDR. Up arrow Up arrow, Down arrow, Left Arrow Down Right Down Up Up Down Up Down Up Left Left left-right down up POUND POUND POUND. Every week, the kids from the hall on the floor below us would come up, smacking gum and rolling eyes, pissed off about the pounding. "It's Dancing!" Out of breath and sweaty, the crew would reluctantly settle back in to another round of MtG with Feldon and Fumiko the Lowblood, waiting for next friday's Phys. Ed. class.

Next encounter with DDR was at an arcade in Montreal, where 2 Spiderman-shirt guys were fiending for the console, which was currently being danced upon by some of those quick little Japanese kids. Spiderman shirt guys + DDR = Heart. PE is finally fun!

It's true: The country of Norway has registered DDR as an official sport. At Brandeis University, Dance Dance Revolution is offered as a P.E. class. And finally, DDR will be phased into the curriculum of 756 West Virginia state schools over the next two years. Dance your

**B** face out, Spiderman



## NINTENDO REVOLUTION

Yeah, yeah, so it's not called Nintendo Revolution anymore. It's the Wii. But the original concept name was the Revolution, and as that it will stay in my heart. It just doesn't get anymore revolutionary and Extreme. From the Nintendo Revolution Website:

"Nintendo breaks with more than 20 years of video game history by abandoning the traditional controller held with two hands and introducing an all-new freehand-style unit held with one hand. The intuitive, pioneering interface allows players to run, jump, spin, slide, shoot, steer, accelerate, bank, dive, kick, throw and score in a way never experienced in the history of gaming."

Never before in the history of gaming! Suck it, Mr. Guevarra. If only you'd gone to Big Brain Academy to get your Wii Degree like Kid X is doing, maybe you'd understand the true nature of revolution.

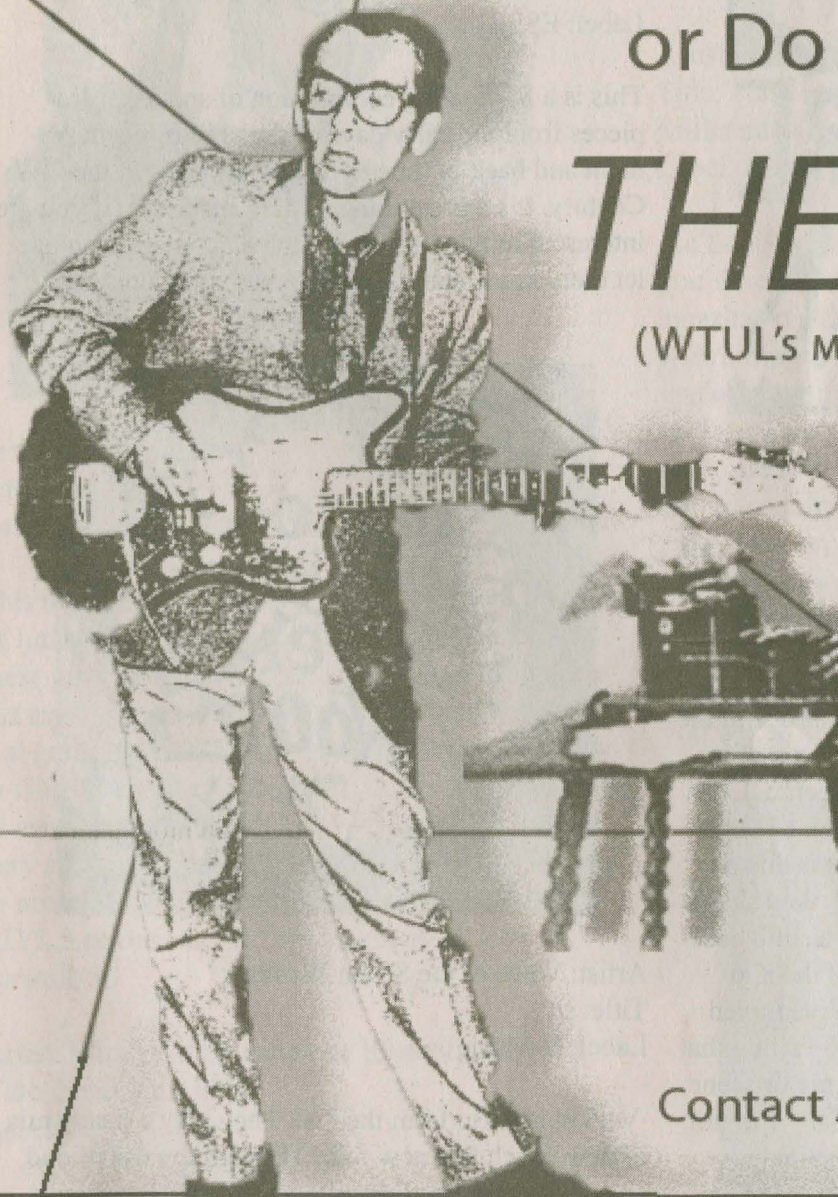


LOVE MUSIC?  
LIKE WRITING?

Write, Make Photo,  
or Do Art for

# *THE VOX!*

(WTUL's Music and Culture Magazine)



Contact Alison at [vox@wtul.fm](mailto:vox@wtul.fm)

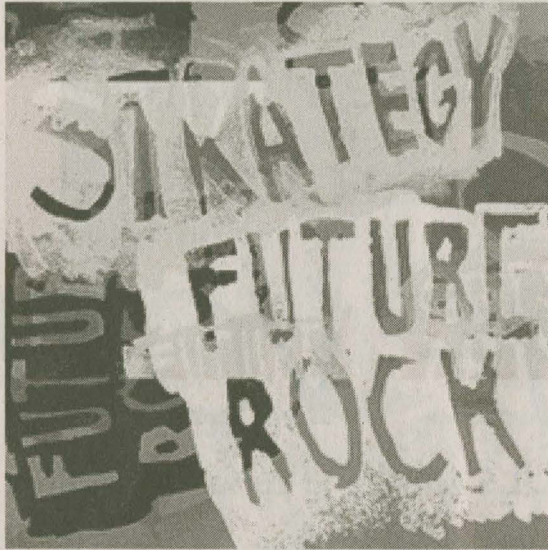


# wtul91.5fm

new orleans  
progressive  
stereo



# THE HOTT LIST:

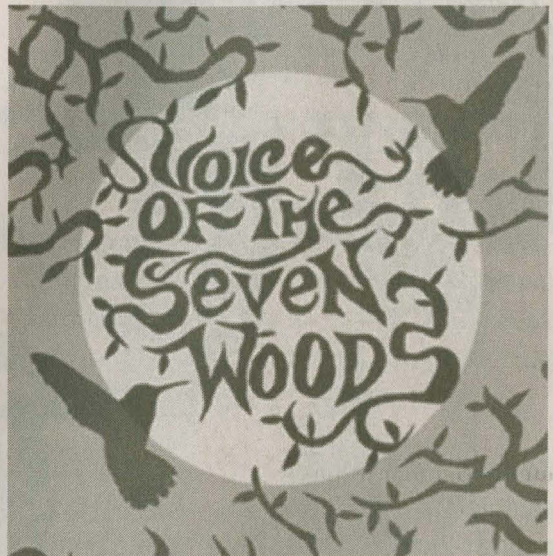


Artist: Strategy  
Title: Future Rock  
Label: Kranky

Let me first mention that I am and was a long time fan of IDM. While I don't (literally can't) listen to music for pleasure anymore b/c I am reviewing with every free second, back when IDM really broke in the late 90s I wasn't an MD and I listened to a ton of it. This disc really refreshed my love of the genre. Let's start with the title of the record: if there is a CD that is most aptly named this week in merits it is this one. Paul Dickow (aka Strategy) has seeming taken shards of IDMs past and recombined them with a solid dose of, well, the future. It's almost like one of the Kid 606 Mille Plateaux releases mixed with Pole mixed with Junior Boys – but with absolutely no feeling that Dickow wanted to plug this into some genre or scene. It has a very classic and important feel to it – I'm not just going to say shit that serious about any old record, but from the get-go this record just felt special, and felt right. His vocal treatments and thoughtful use of dub and melody (and their interplay) are going to catch reviewers off guard. Those snarky assholes at Pitchfork will probably have this high on their "Records We Missed 2007 (Because we were too busy worrying about being seen, un, scene)" list that will come out in early 2008.

Artist: Various Artists  
Title: Movement Soul Volume 2  
Label: ESP-Disk

This is a fascinating compilation of spoken word pieces from the early days of the civil rights movement and back in time to the earlier parts of the 20th Century. It's a great thing to play especially if you are interested in the case up in Jena – apparently no one let them know about Emancipation up there yet.



Artist: Voice of the Seven Woods  
Title: s/t  
Label: B-Music

VotSW is a trio from the UK. They play a heady mix of new psych and new folk. Through the use of oud, sitar, and more 'traditional' instruments, these guys have really come up with a great new record, though the bar is set unusually high in this genre from what I have heard. There's a hint of Fahey in here, but more often than not there are solid helpings of Six Organ's 'School of the Flower' disc for damn sure. Great stuff here, dig in and dig deep.



# THE VOX RECOMMENDS

REVIEWS BY MUSIC DIRECTOR ROB RIOUX



Artist: Brother Reade  
Title: Rap Music  
Label: Record Collection

This is an amazing new hip hop record from the duo of Jimmy Jamz and Bobby Evans. You can tell that these guys love music in all its forms – I can't quite put my finger on it but there is something very special going on here. This is not at all like The Streets or Clipse or a lot of other stuff; this is a different type of animal all together. It has a hipness to it that is very subtle and just right – whether you like hip hop or not trust me this is different and worth your time. RIYL 3rd Bass meets Ultramagnetic MCs meets Jurassic 5.

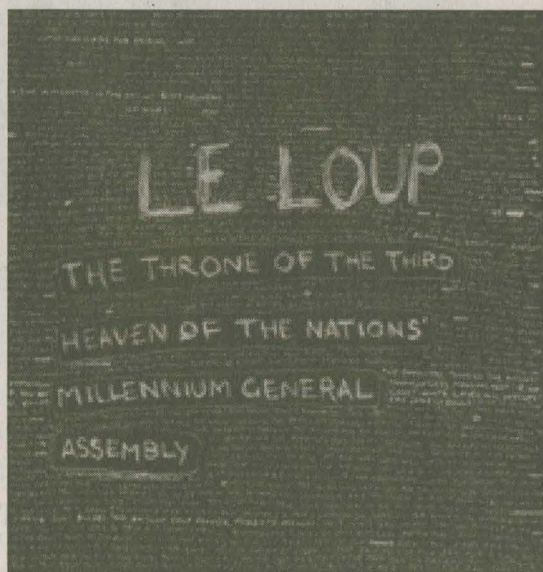
Artist: Mirah and Spectratone International  
Title: Share This Place  
Label: K

Mirah got a lot of love from WTUL for her tender and heart wrenching Katrina song on PDX Pop Now 2006 compilation. This disc is decidedly less-lo-fi (follow that?) than much of her and K in general can be. The RIYLs of Veirs, Feist, and Beirut are well placed (might I add Rasputina-lite?), and while I prefer Mirah to kick it like she does on her other records, if this was anyone other than her I'd be go-

ing nuts over this probably – because it is, after all, pretty damn good. If you like oud, accordion, and cello backing wistful vocals then you've come to the right place.

Artist: Le Loup  
Title: The Throne of the Third Heaven of the Nation's Millennium Assembly  
Label: Hardly Art

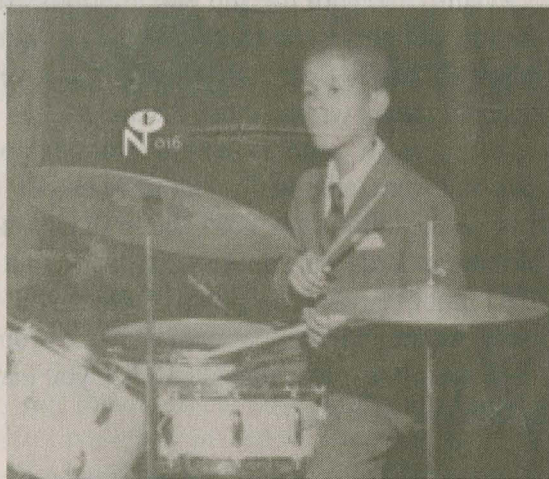
Le Loup is fronted by DC native Sam Simkoff, but you'd never know that from hearing this shockingly amazing avant-pop record for Sub Pop imprint Hardly Art. Simply put, this is the fruition of the promise made on several Panda Bear and Animal Collective records. Don't get me wrong, those PB and AC records are really, really good – but with minor bumps in the road that were (admittedly) put there on purpose. This, on the other hand, takes the summery moments of those records and adds not dissonance but just a slight hint of sugary cacophony. Even if you never really got into Panda Bear but just name drop it at parties to seem hip, I can almost promise you that you will love this record.





Artist: Sam Amidon  
Title: All Is Well  
Label: Bedroom Community

Sam Amidon is a true 21st century folk singer. If you went apeshit for The Books "Lemon of Pink" record and also like some of the kinder and gentler sounds of the new folk movement, then I beg you to check this out, Amidon is a rare talent – his voice is perfect on almost every song. The, uh, arrangements (if you can call it that) are all perfect, and by the time these ten songs were over I only had one thought in my multi-tasking head: press play again. Good lord sweet Jesus, this is why I spend more time reviewing each week than I do working. This is a life-affirming record (for me at least). RIYL patience, delicacy, empathy, subtlety, mortality, introspection, etc.



Artist: Various Artists  
Title: Home Schooled – The ABCs of Kid Soul  
Label: Numero Group

This is a collection of rare sides made by young kids back in the day. As the promo sheet mentions, long before the Jackson Five there were kids doing it in almost every genre. I am constantly stunned, impressed, and amazed at what these three crate digging madmen from Chicago come up with. Trust me, if you see the Numero Group label on a CD or record – it's all quality and no filler.

Artist: Michael Yonkers  
Title: Grimwood  
Label: DeStijl

It is somewhat well known that Yonkers was on his way to join the ranks of Hendrix and other late sixties early seventies stars when he suffered a horrific accident. His Sub Pop reissued disc a few years ago led to a performance that a bunch of us WTULers caught at CMJ '03, but I was not aware that he had another (and MUCH better) record from back then waiting to get reissued. This fits in frighteningly well with the whole new-folk-psych movement. It's not even that obviously dated either – this is just a nice, quiet but still strangely proggy/psyche disc that I could not stop listening to.

Artist: Joe Henry  
Title: Civilians  
Label: Anti

I've loved Joe Henry for a lot of years, and he's never quite gotten his due from the general population, though all the while musicians single him out from time to time as a major talent. I see him as the connecting tissue between Tom Waits and Elvis Costello's later work. His imagery is wonderful, the music always just a tic on the jazzy and bluesy side of pop, and shit man it just fits together so well. This is a great record with not a bad song in the lot.

Artist: Valgeir Sigurdsson  
Title: Ekvilibrium  
Label: Bedroom Community

Sigurdsson quietly became a noted producer, racking up credits for Bjork, Bonnie Prince Billy, Coco Rosie, and many more. Here he rounds up some of his friends and makes a truly impressive record that sort of skirts the line between Bjork's Vespertine, Telefon Tel Aviv's early work, Mum, and Sigur Ros. Will Oldham guests on two tracks while Faun Fables' Dawn McCarthy is here on one. It's a beautiful disc and I know people will just love it once they get a full listen.

# HOTT X 2

REVIEWS BY ROB RIOUX



# THE BREAK-UP

a review by Amanda Hagood

The break-up album is usually a staple for all musicians, but very few artists have a break-up-then-get-back-together album. This, however, is the case with Of Montreal's latest CD, "Hissing Fauna, Are you the Destroyer?." During the recording of this album, the lead singer, Kevin Barnes and his wife went through a separation, but then got back together as the album was being finished.

On first listen, "Hissing Fauna, Are you the Destroyer?" seems to fall in line with Of Montreal's previous releases- an album you can play when you want to get up and dance with occasional songs that let you catch your breath. The underlying beat behind the music has a distinct pop feel, (more in the David Bowie sense than the Britney Spears sense). While the beats are playful, Barnes' emotions toward his troubled relationship are still powerfully felt in the lyrics. After the billionth listen, the realization that the album chronicles the transformation from a depressed, lonely, and confused Barnes, to his alter ego Georgie Fruit. Georgie Fruit accepts life as it comes, while wearing a gold sequined g-string.

The first six tracks of the album are filled with the emotional trials of going through heartbreak. Most of the songs have a repetitive beat and some of them have an experimental interlude, which could represent his confusion following the break up. While these "breakup songs" do not completely deviate from Of Montreal's basis in psychedelic pop, there are a few songs that do stray off the path. These few songs have a slower tempo and a dejected tone. All of his emotions build up in the last of these six tracks when Kevin Barnes states, "I spent the winter on the verge of a total breakdown while living in

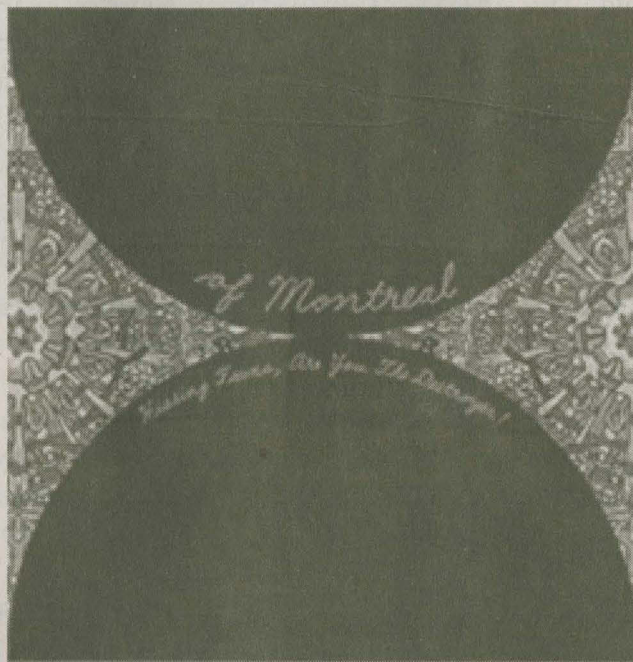
Norway" (which he did while trying to work on his relationship with his Norwegian born wife). Following this song is the track "The Past is a Grotesque Animal." This song represents the transformation from Kevin Barnes to Georgie Fruit and is, fittingly, 12 minutes long. It deals with, oddly enough, letting go of the past and accepting the future, as Barnes' states "I find myself searching for old selves while speeding forward through the plate glass of maturing cells". This song is the turning point of the album that is the result his reunion with his wife during the recording of the album.

Due to this event, the rest of the album is filled with

light-hearted songs in which Georgie Fruit has been fully embraced by Kevin Barnes. These light-hearted songs have the same musical tone as the preceding songs, but the lyrical content is different, conveying a joking tone as Barnes' states, "How you wanna drag my style? / When I am so superior." The final songs on the album are quite upbeat and one can't help but tap their feet along.

While more of a "break up-then-get-back-together-again" album, it

clearly follows the plot of Barnes' life. Even though the mood of the lyrical content are constantly transformed throughout the album, the entire tone of the album is a generally an upbeat one. In true Of Montreal style, this breakup album is not necessarily a traditional one. There are no love ballads nor are there any angry rants, rather this album lets the listener contemplate the music while still being able to dance to it. Even if you don't care about Barnes' problems, this album can be popped into your CD player, at anytime. Bottom line: it gets a gold star in my book.





# Empty Your Chest

a story by Ron DeMay

The ghostly hollow warble that hummed exclusively from the empty bottle of bourbon was missed, I only heard Otis Redding, through the pull of the dusty needle on my turnstile. Alone in my room, having put the cowboy fifth down before the A side was finished, I danced and sung along empty stomach drunk and stumbling from record to record.

"I've been loving you," he said, "too long," and let his cheeks hold the big sad note like an eight ball dangling in his jaw, ready to roll into the corner pocket, "too stop now."

The eight ball dropped seamlessly and the band kicked in. Neon octave overtones licked the glass bottle and whistled with Otis, unheard, as almost silence, yet still projecting the emptiness. I was three sheets to the wind, and Otis's lament was replacing the space where a ship should be resting on sand, pieced together from outside the enclosed glass world.

He's saying love is fickle, like a noble gas. Provided that one perfect, symmetrical, puzzle piece and it combusts like a well tuned engine, but trick it into combining with a stale inhostile commitment and love will reject or die.

"Your love is growing cold," Otis sings, despaired, and you can almost envision him looking at his feet and shaking his head, darkness all around the spotlights. You can hear the emotion rattling in his throat. Metamotion; movement over a field of intangible landmines. He doesn't just say it, couldn't possibly just sing it, but screams it so that every gut bellowing tone conveys the ineffable.

Live at Monterey International Pop Festival, Hendrix closed with the greatest version of Wild Thing you've ever heard. Guitar perfectly sharp and flat, distorted with fire, like the beauty in disaster. That dry bottle, tipped over and falling off the table, became filled with the raw freedom of creativity the second Hendrix flew into a solo, quoting "Strangers in the Night."

There, in that bottle, was born the truth of recreation. The reincarnation of that melody, once sung baritone by Frank Sinatra, now was strapped briefly to the image of Jimi's right-handed, out-of-tune, black and white, Stratocaster. Ideas are all melodious.

When Hendrix, at Woodstock, with LSD pumping straight into his blood, wailed out the American National Anthem anew, that was the reincarnation of an idea. An anthem that idolized freedom with bondless, unchained, bravery was very fit to be only a melody, an idea that can be transposed over limitless harmonies and replaced into any situation. There was no mockery of freedom or pride, only the celebration and utilization of it.

Good melodies breathe in all atmospheres. Rhythm and harmony provide a setting for all melodies. After Hendrix destroyed his guitar, and blew eardrums apart, Otis Redding was front stage, centered in front of thousands to close out the long festival. Rhythm and Blues audiences, in 1970, adored him, but the rock scene was a step away from realizing he was performing the end era of a sound that created rock. Lying on my floor drunk I began to understand that he was truly the first punk rocker, stepping into this rock festival with something completely different and unapologetically screaming his melodious message of love and heartbreak into this new atmosphere, and crowns this sea of white people "the love crowd."

I wish I could have heard those sweet symphonic whistles that reverberated in the free empty space inside the bottle I hollowed out. Dead men are empty bottles. That is the "song we all have to sing sometimes." As Otis tells us before we hear the epic "I've Been Loving You." And the bottle and I are kicked in the chest with the posthumous ideas of deceased melody creators and recreators.



# A Dose of Lyricism.....

## immortal technique:

### "industrial revolution"

[Verse 1]

Yeah nigga, Immortal Technique, metaphysics

The bling-bling era was cute but it's about to be done  
I leave ya full of cclipse like the moon blocking the sun  
my metaphors are dirty like herpes but harder to catch  
like an escape tunnel in prison I started from scratch  
and now these parasites wanna prosenna my asscap  
trying to control perspective like an acid flashback  
but here's a quotable for every single record exec  
get your fucking hands out my pocket nigga like Malcolm X

but this ain't a movie, I'm not a fan or a groupie  
and I'm not that type of cat, you can afford to miss if you shoot me

curse to heavens and laugh when the sky electrocutes me  
Immortal Technique stuck in your thoughts darkening dreams

no ones as good as good as me, they just got better market-  
ing schemes

I leave ya to your own destruction like sparking a fiend  
cuz you got jealousy in ya voice like star scream  
and that's the primary reason that I hate ya faggots

I've been nice since niggaz got  
killed over 8-ball jackets  
and Reebok Pumps that  
didn't do shit for the sneaker  
I'm a heatseaker with features  
that'll reach through the speaker  
and murder counter revolutionar-  
ies personally  
break a thermometer and force  
feed his kids mercury  
ANR's tribe jerking me thinking  
they call shots  
offered me a deal and a blanket  
full of small pocks  
your all getting shot, you little  
fucking tregerous bitches

[Hook]

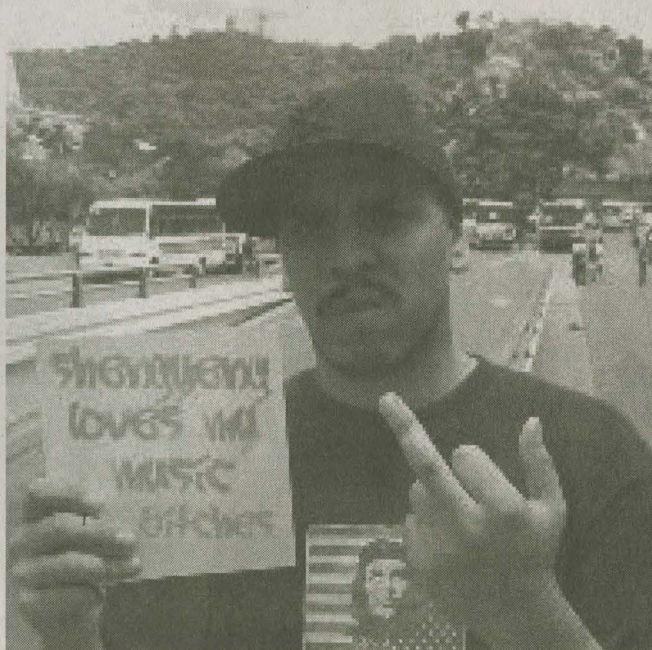
This is the business, and ya'll  
ain't getting nothing for free

and if you devils play broke, then I'm taking your company  
you can call it reparations or restitution  
lock and load nigga, industrial revolution

[Verse 2]

I want fifty three million dollars for my collar stand  
like the Bush administration gave to the Taliban  
and fuck packing grams nigga, learn to speak and behave  
you wanna spend twenty years as a government slave  
two million people in prison keep the government paid  
stuck in a six block eight cell alive in the grave  
i was made by revolution to speak to the masses  
deep in the club toast the truth, reach for the classes  
I burn an orphanage just to bring heat to you bastards  
innocent deep in a casket, columbian fashion  
intoxicated of the flow like thugs passion  
you motherfuckers will never get me to stop blatin'  
your better off asking Ariel Sharon for compasion  
your better off banging for twenty points for a label  
your better off battling cancer under telephone cabels  
Technique chemically unstable, set to explode  
foretold by the dead sea scrolls written in codes  
so if your message ain't shit, fuck the records you sold

cuz if you go platinum,  
it's got nothing to do  
with luck  
it just means that a mil-  
lion people are stupid  
as fuck  
stuck in the under-  
ground in general and  
rose to the limit  
without distribution  
managers, a deal, or a  
gimmick  
Revolutionary Volume  
2, murder the critics  
and leave your fuck-  
ing body rotten for the  
roaches and crickets

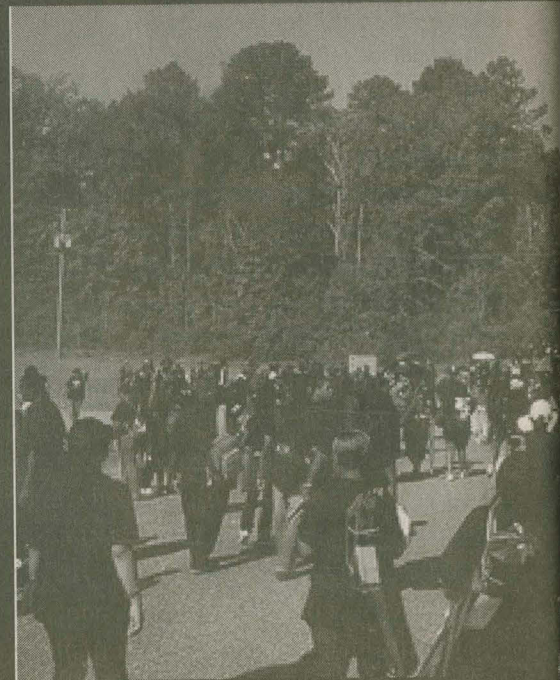






## THE JENA 6 PROTEST:

On September 24, 2007, thousands of protesters gathered in Chicago and LA to decry what they saw as the wrongful conviction of the Jena 6. Reverend Al Sharpton has called this the beginning of a new movement. Eric Martinez was in Jena, and shows us what



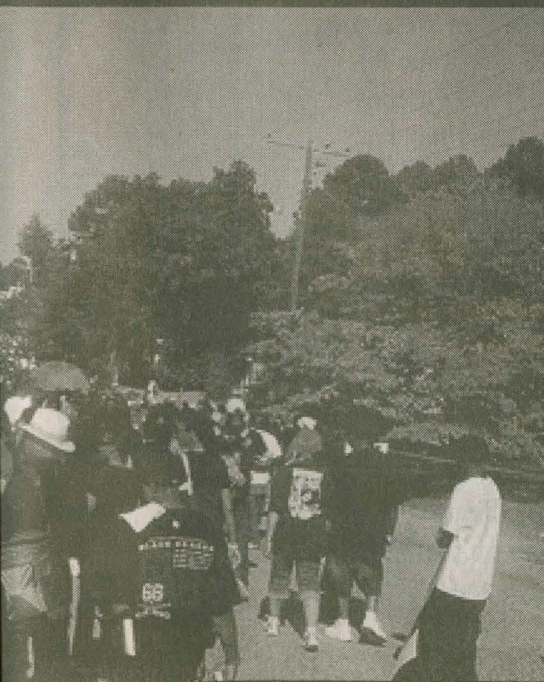




# A PHOTO ESSAY

BY eric martinez

e to Jena, Louisiana from as far away as Chi-  
sentencing of six African American teenagers.  
of the next wave of the Civil Rights Movement  
w.





The Revolution will NOT be televised – it will be LIVE and ON-STAGE!! So warns the Red Light District Variety Show (RLDVS, or “Red Light,” as the cool kids call it). They are back from summer break and they are back with a vengeance! “What the Red Light District Variety

is

master

of ceremonies for a show that includes “comic artistes, improv gangs, dancing girls, pink poodles, the Bobbing Blanco Beach Ball and our very own Dancing-for-Dollars C.

Ray Nagin puppet.”

The show is interspersed with a variety

of performers and musical guests. The first show of the season included performances by Trixie Minx and Fleur de Tease Burlesque and local smart-ass indie rockers, Broken Smokes.

The Red Light District Variety Show is the brainchild of local director, writer, actor, Aimee Hayes (her name is pronounced a-MAY – so please don’t call her Amy!). She was looking for a way to express her frustration with what was happening (or not happening) in New Orleans and a way to make life here better. Aimee took the concept of a highly successful show she created in NYC, entitled “Make Nice? My Ass! The Republican Convention Welcome Wagon Variety Show” gave it the flavor of her hometown, New Orleans and finally over a birthday lunch a little over a year ago, the idea took shape. The show opened at Le Chat Noir in October 2006.

The Red Light District is: Jim Fitzmorris, Rebecca Frank, Morla Gorrondona, Ally Halperin, Aimee Hayes, Farrar Hudkins, Angie Joachim, Sean Patterson, Alan Payne, Evan Prizant, Morrie “Yoko” Sandler, Rudy Vorkapic, and Cammie West. If some of those names are familiar to you it is because you’ve seen them on playbills, lists of award winners, in the pages of The Levee (We Don’t Hold Anything

Show?” you ask. Conveying the experience with mere words is going to be difficult, but I’ll give it my best shot. Lo-playwright big

mouth)

Fitzmorris is

Jim

W  
T  
U  
L  
  
D  
A  
R  
E  
S  
  
Y  
O  
U  
  
T  
O  
  
E  
N  
T  
E  
R  
.  
.  
.  
.



THE

RED

LIGHT

DISTRICT

Back) newspaper or heard a calming voice on WWNO. While that doesn't guarantee a great show - we've all seen movies starring Academy Award winners that absolutely suck - I can tell you that seeing Evan Prizant in short-shorts and heels is worth the ticket price alone; not to mention Jim Fitzmorris' rants, episodes of PAT BOURGEOIS' THE DISTRICT (Red Light's NOLA soap opera), THE LEVEE LIVE NEWS and the sing-a-long of Louisiana's state song, "You Are My Sunshine" - I can pretty much guarantee you will experience those in one form

or another, but the rest of the content of Red Light is different every time.

I'll try to give

you an overview of a sketch from this season's opening show: The Adventures of Little Lord Fuckleroy and Wendy YOW! Just the name alone should give you an idea of where this was going. When I tell you that these are the alter-egos of Senator David Vitter and his wife Wendy, you know the line of decency was crossed and left in the dust. The Vitters invite Lt. Governor Mitch Landrieu and his wife over for what they think will be a lovely dinner. Little did they know, the Vitters had some kinkier ideas, to put it mildly. The Landrieus are eventually able to flee, but not without David Vitter's final words ringing in their ears: "Say hello to your sister for me!" There is no way I can convey the hilarity of the lewd and lascivious lines spewed by Little Lord Fuckleroy and Wendy YOW! or the horrified reactions of the Landrieus, but I can

tell you that the entire crowd was in hysterics throughout the show.

But it isn't just about raunchy humor and Evan's hairy legs. The RLDVS also has a "Bi-Weekly Minute for Good" in which Jim Fitzmorris takes a break from burlesque dancers on his lap and biting humor to talk to a representative of a local non-profit. Each show, a different non-profit gets the opportunity to inform the audience about their cause and also receives 10% of the profits of the door. WTUL, Levees.Org, Kingsley House and AIDSLaw of Louisiana are among the list of past recipients.

WTUL is proud to co-promote the Red Light District Variety Show and will have their scheduled musical guests in the studio during the Bi-polar Local Show (8-10 pm) with DJ Scribbles and Bits the Thursday prior to each show. If you listen, you might even score a pair of tickets to RDLVDS. But if you don't win tickets, you are still welcome to pay to get in!

The RLDVS hits the stage every other Saturday night at Le Chat Noir located at 715 St. Charles Avenue. Shows are scheduled for October 13th with musical guest Junior League; October 27th musical guest Big Blue Marble; November 10th; December 1st and December 15th (musical guests tba). The show starts at 11pm and admission is \$15.00. So, if you want to laugh your

ass off, support local music and performers and give to charity all at once, come on out to the Red Light District Variety Show at Le Chat Noir for a "taint slapping good time."



review by Lisa Mirman



# COOKING WITH THE BROKEN SMOKES

## B L O N D I E S



This is our favorite recipe for any kind of baked good. We are not big Blondie fans, but her delicious snack cakes are off the chain!

Actually, Charles' mom used to cook these for him all the time. Not one time were the blondies allowed ample time to cool before they were devoured by the young Charles. They were a big influence on Broken Smokes' 2006 release, *Separate the People*. In fact, the original working title for the album was "Blondies Are Way Better Than Brownies And If You Don't Believe Us Then Try Baking Up A Batch And You Will Quickly See Why They Are Better And If You Still Don't Agree Then You Should Come To One Of Our Many Shows That We Play Around New Orleans And Tell Us Why You Think Your Recipe For Brownies Is In Any Way Better Than Our Recipe For Blondies Or You Could Email Us A Well-Reasoned And Well-Organized Analysis, Not To Exceed Six (6) Pages In Length Explaining Why Brownies Are Better, Citing Examples." We did not choose to use this title because it would only fit on a vinyl LP, and we didn't have enough money to press vinyl.

We still eat them every time we play at Madison Square Garden (which is a lot).

These are the necessary ingredients:

- 1 stick butter, room temp.
- 3/4 cup packed brown sugar
- 1 egg
- 1 teaspoon vanilla
- 1 cup flour
- 1/2 teaspoon baking powder
- 1/2 teaspoon salt
- chocolate chips

The directions are as follows:

Cream butter and sugar; add egg and vanilla. Mix together all dry ingredients(except chips) in a separate bowl, then add to wet mixture. Finally add choc chips. Put in 9x13 pan, bake 25 minutes at 350. Be sure to preheat oven before putting in brownies to bake.

Enjoy!



# THE REVOLUTIONARY FATHERS OF ROCK 'N ROLL

BY MARGARET REYNOLDS

Music spells revolution. Within the origins of every musical genre there are a few gutsy musicians willing to put their credibility on the line and show the public what they have to offer. Most of these performers are faced with a plethora of negative attention but in the long run, they become the fathers of their musical niche, the people every aspiring musician looks up to when he plays a set. Although there are incredible artists in every genre, in some ways rock and roll has had the most powerful impact on our culture. From Buddy Holly to Johnny Cash, The Red Hot Chili Peppers to The Rolling Stones we have heard the best of the best when it comes to musical expression. The two performers that truly stand out as revolutionary talents are oddly connected though style, drug use, and general fame.

The King, Elvis Presley, was one of the first to dig his heels into the primarily African-American music scene. Although Elvis obviously had talent, it was incredibly hard for him to make it. Sam Phillips, American record producer and founder of Sun Records said about promoting Presley's music: "The white disc-jockeys wouldn't touch what they regarded as Negroes' music and the Negro disc-jockeys didn't want anything to do with a record made by a white man."

Although it was indeed tough for Elvis to get into the musical scene, his breakthrough year came in 1956 when he was recognized for the way he moved his body on stage and how incredible his music made his fans feel. Although he met a tragic end after overdosing on August 16, 1977 Elvis will live on as one of the rock and roll greats.

Probably because of The King's revolutionary style, a young man named John Lennon decided to unite with four other incredible musicians to form a group who called themselves The Beatles. Although

there are many stories on how the band coined the name, it is most often suggested that Lennon wanted to use the word "beat" while giving credit to Buddy Holly's band, The Crickets. Lennon himself was quoted in *Mercy Beat* magazine as saying: "It came in a vision – a man appeared on a flaming pie and said onto us, 'From this day on you are Beatles with an A'". However The Beatles came to be, they were an instant hit. Their fame quickly spread over the whole of the United Kingdom and into America.



Although they tried to stay out of trouble, Lennon commented that they were "more popular than Jesus". This phrase led many fans to burn the band's albums, and McCartney commented about the incident, "They've got to buy them before they can burn them." He later apologized, but not before it sparked a huge controversy.

Ironically, Elvis himself was openly dismissive of The Beatles. Elvis felt that the group's anti-war activism and recreational use of drugs was horrific. Although Elvis was very clear about his opinion towards the group, Lennon still stood firm by the belief that Elvis was one of the best musicians ever, and that "if there hadn't been an Elvis there wouldn't have

been a Beatles."

Clearly there is no easy way to touch on every revolutionary artist in the rock and roll scene. Still, Elvis and The Beatles undoubtedly started a long tradition of extraordinary beats and rhythms. They are the fathers of rock, and in the words of George Harrison himself, "I think people who can truly live a life in music are telling the world, 'You can have my love, you can have my smiles. Forget the bad parts, you don't need them. Just take the music, the goodness, because it's the very best, and it's the part I give.'"





an interview with

# Girl Talk

by Andrew Gidiere, the RPM (Electronic) Director for WTUL.  
He can be contacted at [rpm@wtul.fm](mailto:rpm@wtul.fm).

On August 11, I had the pleasure of meeting Gregg Gillis aka Girl Talk in the French Quarter before he performed at One Eyed Jacks.

Andrew Gidiere: So first off, why Girl Talk?

Girl Talk: When I started doing the music, I was coming from an experimental world. It's kind of a chin-stroker scene, you know, very academic and stiff. So, you know, "girl talk" is just a popular phrase used in books and a lot of teen-oriented stuff. When I started, it had a bit of a more humor edge to it I think, so it was kind of a super flamboyant name that it would be almost embarrassing to be on the bill with these other experimental artists performing.

AG: How do you pick out the samples you use?

GT: It's all kind of pop music based. I'm a big pop music fan; almost anything on the radio it seems I can get into. I try to sample stuff that people would be familiar with. I like to manipulate common sources and try to make something new out of it.

AG: That's something I've found interesting, that your music is wide reaching. People find familiar songs, and they like the way that you've recontextualized it. Who do you see as your main audience, or you do you even consider your audience that much?

GT: My audience has mainly been my best buddies. In 2003, I started making more danceable material and I would play a lot of house parties in Cleveland where I was living, so it was kind of, what are my friends going to react to. I think all my friends are kind of in the same boat as me; guys who really like pop music but kind of listen to everything, like weird under-

**211** ground music.

AG: Have you received any kind of stigma for just using a laptop in our performances?

GT: Yeah, a little bit, because I think a lot of people, particularly DJs who don't necessarily follow what I do would maybe misunderstand where I'm coming from. I've never considered what I do DJing. I consider it producing new music out of samples. I think people see it and hear all these crazy mixes, and they think that I'm trying to cut off the art of using vinyl, you know, and it's funny because it's so far from where I come from. I've never DJed, I don't know how to beatmatch, I've never tried. I never played a minute of a song straight up in a set; it's just not what I do. To me, it's a completely different art. Every hand clap, kick drum, everything's isolated so I'm actually piecing together songs as opposed to playing songs.

AG: How many laptops have you gone through in your live shows?

GT: A handful. I don't even know which number I'm on now, but surprisingly covering them with saran wrap and everything, like my one right now has dents and like little weird things on the screen and there's just crap all over it. But the one I have now I've been using since October and it's on its last legs. They usually only break when something crazy happens like a table gets completely flipped over.

AG: Do you have any fun show stories? You're pretty famous for your crazy live performances.

GT: A couple weekends ago I opened a show for Widespread Panic, this jam band which I was kind of unfamiliar with, and I think their people had seen me play at Bonnaroo, which is, you know, a festival where there are some jam bands, and I think they liked it because I had a fanbase there and it was at midnight and it worked really well. So they got me to



play at like 6:30pm like right as the doors opened, and I think they were expecting magic to happen or something because it was insane. It was so uncomfortable. Two girls emailed me before the show saying they wanted to see it, but they didn't want to pay \$35 to come see Widespread Panic, so I told them if they were interested in dancing, I could get them on the guest list. So I got them in for free, and everyone just pregamed really hard, like starting at 5pm, and those girls just got out of their minds, and I guess, like, I was supposed to play two sets actually, one opening the show and one in between Widespread Panic's sets, and yeah, maybe like 30 minutes into my first set one girl actually passed out and security had to catch her, and she pissed her pants while she was unconscious. Her friend was trying to explain what was happening and she just vomited everywhere. This is as people are filtering into the venue, it could probably fit like 5,000 people and there are like 50 total, and they're seeing this dude spazzing out on stage and this girl, like, passed out covered in piss on the front of the stage. It was really funny. They kicked me off and then didn't let me play the other set, which was totally reasonable. I belong in a dirty nightclub, you know, no rules, and when you put me in that other environment I don't think it meshes too well.

AG: When's the next album coming out?

GT: Hopefully within the year. The label that puts out my stuff is very dedicated to all their artists, and they're willing to put stuff out immediately.

AG: This is Illegal Art?

GT: Yeah. So, I haven't actually started it in the physical sense of editing a final copy, but I do so much work for every weekend for the live shows that I feel like I have at least forty minutes worth of new material ready. Actually editing is very stressful, because after playing stuff for two years in different combinations, trying to pick out what is going to be the one that is going to be put down that people are going to listen to over and over and over again, it's stressful because I go through so many different combinations and ideas. But I think I have enough for an album, so hopefully if the shows slow down a little bit I think I'm going to start editing. I don't think there should be a problem getting it done within the year.

AG: What's your favorite Subway sandwich?

GT: That's tough. I actually eat at Subway so much that my friends make fun of me. I kind of go with the basics. I'll just do like a turkey and ham on white bread, but then I go with all the vegetables. They're all so mediocre on the same exact level.

AG: What was your favorite childhood cartoon?

GT: Probably Duck Tales, I think, was like, insane, and when I revisit that I really like it, just the whole rewriting history aspect. It's very subtle.

AG: Paper or plastic?

GT: I used to bag groceries for a while, so people who used paper seemed, is that more environmentally conscious? Paper just seems so excessive, like, people who used paper usually doubled up on the bags, so I'm always bare minimum plastic bag guy. Everywhere I go I usually bring my clothes in these bags because they smell at the end of every night, so I have all these Giant Eagle plastic bags everywhere to store dirty clothes in.

AG: You'll find a lot of Sav-A-Center bags at my house. Third Eye Blind: Great band, or greatest band?

GT: I'm going to have to go with greatest band. I've been trying to get into karaoke with some of my friends who all do it really well, and I'm pretty bad. It's funny because I perform every weekend, and I'm super intimidated to go to these karaoke bars with like ten people in Pittsburgh and get up there and sing a song. I got up there with a friend and did Semi-Charmed Life. That is a tough song to do because of like the rapping aspect, and we bombed so bad. It's like one of the most embarrassing things I've done this year.

AG: What's your favorite insult?

GT: I like calling people dummies, like going back to basics. I think it's very insulting to call someone a dummy, because you just don't hear it and you know they're being sincere about it.

Thanks again to Girl Talk.





Eluard Burt, II died Sunday, August 5, 2007 in Los Angeles. He and his wife Kichea had been living in Southern California since losing their home on North Rampart Street to the Katrina flood. They had just celebrated their 26th anniversary. Burt was born in New Orleans on February 15, 1937. He is at rest in the Musician's Tomb in St. Louis No. 2 Cemetery.

Eluard A. Burt, II was a flautist, percussionist, keyboardist, writer, choreographer, director, producer, teacher, and music historian. His life was entrenched in the music and culture of New Orleans. From the early 1950s on, Eluard was a contributing member of the New Orleans music world. As a teenager he played reeds in the bands of some greats such as Chuck Willis, Big Joe Turner, and The Dominoes. While playing both the tenor and the baritone saxophones in Chuck Willis' band, his first recorded sound was on the original cuts of "C.C. Ryder," and "Betty and Dupree."

In 1967, Burt signed on as theater director with the Free Southern Theater. He worked during 1970-71 to help shape the New Orleans Jazz and Heritage Festival. Beginning in 1972, he organized Music and Dance workshops for children and teenagers at St. Marks Community Center. From the end of 1980 to the end of 1992, Eluard lived in and traveled Northern and Southern California.

In his later years, he played around New Orleans leading various incarnations of "Eluard and Co." He was a member of the 17 Poets! group and a teacher at the New Orleans School for the Imagination. WTUL listeners may remember him as an always welcome guest on the Poptart Show on Friday mornings. He is survived by a talented family, and many friends and students.

Eluard's last gig was a proper drum call and jazz funeral procession from St. Mark's down Rampart Street at Noon on Friday, August 17, 2007. Just past Congo Square, the skies opened up and rained.

His sons plan to complete his documentary film project mapping the beat of New Orleans across her neighborhoods. Memorial gifts may be directed to that project. To meet and listen to Mr. Burt, Google him.

- Crystal Kile

Photo: Eluard Burt, II at left holding flute and standing at mike, playing in New Orleans, early 1960s



# fall schedule

weekdays	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
mid-2am	electronic Clemente Colomer	loud rock Ryan Alberg	Goth Gino P.	Punk Bryan Funck David Hamilton	hip hop Jessi Vojt	progressive Phil Rollins	electronic Dustin Rainwater
2-4am	progressive Peter Bauman	progressive Scarlett! Pedersen	progressive Michelle Sands	progressive Angela Newton	progressive Noah Ksiazkiewicz	progressive Jace Myers	progressive Jessi Hagan
4-6am	progressive Adam Osborn	progressive Rotational	progressive Darryl Williams	progressive Larry Durante	progressive Cory Brim	progressive Rotational	progressive Osman Izfar
6-8am	classical Jimmy Huck	classical Xingzhou Liu	classical Robert Kuhn Dylan Rogers	classical David Bode	classical Dylan Rogers	cheez/kid's show Chris Trochez	cheez Cristopher Albright
8-10am	progressive David Greggor	progressive Ben Bradley Ryan Felice	progressive Andrew Kaplan	progressive Micah Pratt	progressive 8:30 W.I.N.G.S Cyrstal Kile	community gumbo Brian Denzer	
10am-noon	progressive Adam Beebe	progressive Billy Wells	progressive David Koppel	progressive Hilary Adams	progressive Gulu Saiyed	opera Emily Hilldore Seth Siegel	stage and screen Paul Broussard Derek Toten
noon-2pm	progressive Anna Casey	progressive Natalie Halapin	progressive Brian Knighten	progressive Mikkel Allen	progressive Alison Dale	folk Mark Tobler	blues Bryan Boyles
2-4pm	progressive Adam Wolsky	progressive Vanessa Nelson	progressive David Swetland	progressive Laura Brunies	progressive Amanda Hagood	Americana Kelly Gilmore	country Sadie Brewton
4-6pm	progressive Karen Misconish	progressive Maureen Iverson	progressive Iris Lin Anne Butler	progressive Chris Drangle Chris Holdgraf	progressive Sarah Lacy	progressive Jordan Jones	progressive Liz Elliott
6-8pm	jazz Rob Pulwer Mike Friedman	jazz Bryan Davis	jazz Allen G.	jazz Travis Bost	jazz Paul Moreno	jazz Kurt Schwartz	jazz Matt Rosen
8-10pm	reggae Shepard Samuels	Latin Benny Larson Laura Traynham	world Rob Rioux Rudi Rioux	local Charles Lucia	electronic Andrew Gidiere	alt oldies Peter Simmons Jon Ulz	20th century classics Brian Denzer Robert Kuhn
10-mid	progressive Avi Ben Besat	progressive Li Yaffe Caitlin Dysart	progressive Rachael Granberry	progressive Tom Conner	progressive Neema Nazeem	progressive Lisa Mirman Bob Slade	

wtul91.5fm new orleans  
progressive  
stereo



1037 Broadway  
866-6065



Open Daily  
10 AM - Midnight



...it's worth the trip!

MushroomNola.com



music  movies  more

**SHROOM**  
ya room!



BEDSPREADS  
AND  
TAPESTRIES

Sarongs  
Blacklights  
Beaded Curtains

POSTERS  
&  
PLAYBILLS

Buy 3 Get 1 FREE!

Buy 1, Get 2nd HALF OFF!

Buy 2, Get 1 FREE!!

New Orleans  
Favorite  
Music & Movie  
Store

Rock - Punk - HipHop  
Reggae - Local - Indie

T-Shirts

MushRoom  
Shirts  
\$10  
Rock  
Joke  
Tiedye

Buy 1,  
Get 2nd  
1/2  
OFF!!


Movies

New & Used  
**WAX**



papers, incense  
blunt wraps,  
stickers  
& patches  
buy 3 get  
1 free!



 **PASS THE TEST**  
WITH ONE OF OUR DETOX KITS

We Buy, Sell, & Trade  
CASH PAID for your used  
**CDs, DVDs,**  
\$ Vinyl, Videos, \$  
and Video Games.

Handblown glass  
hookahs, coals,  
& tobacco

**25%**  
**OFF!**

