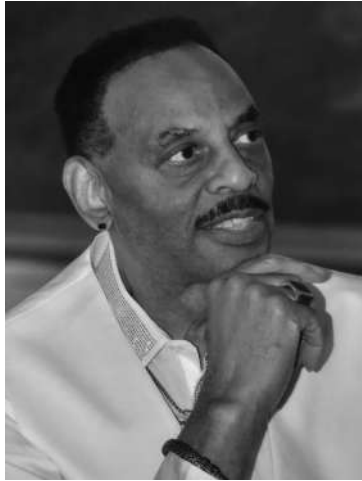


A New York music and culture fanzine.

LOVE INJECTION
ISSUE 55 — FEBRUARY 2020

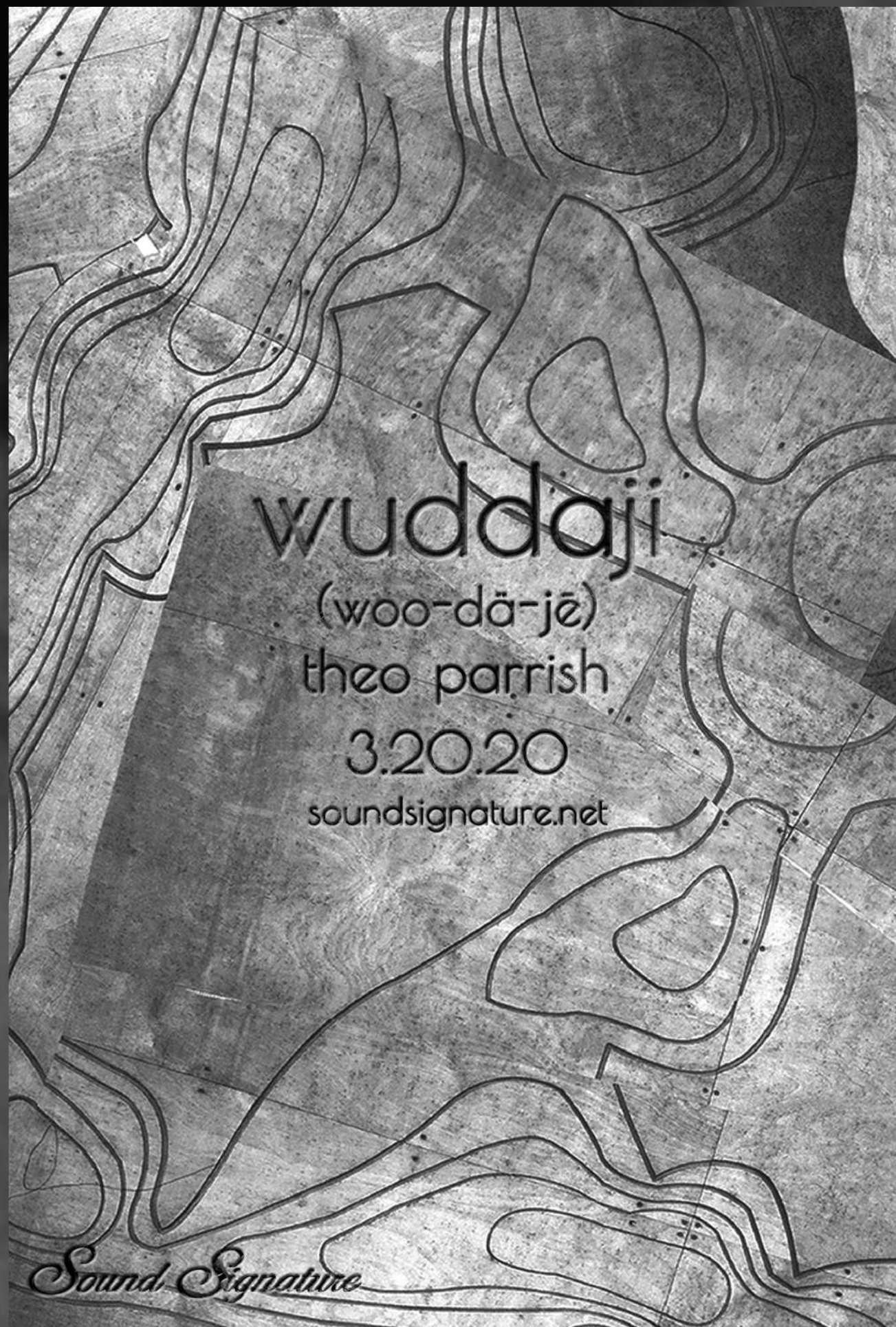
Earl



Young

EARL YOUNG
MARIA CHÁVEZ
BERGSONIST
BLAKE LEIGH

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LOVE INJECTION
ISSUE 55 — FEBRUARY 2020

A New York music and culture fanzine dedicated to documenting and preserving our communities' creative output since February 2015. In print to give you a break from the digital noise.

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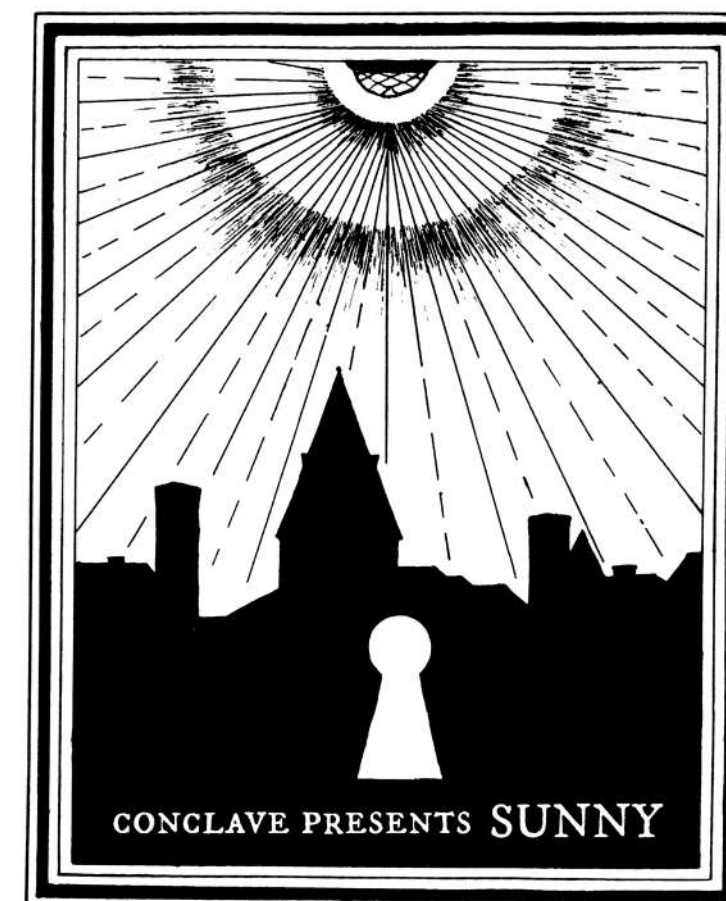
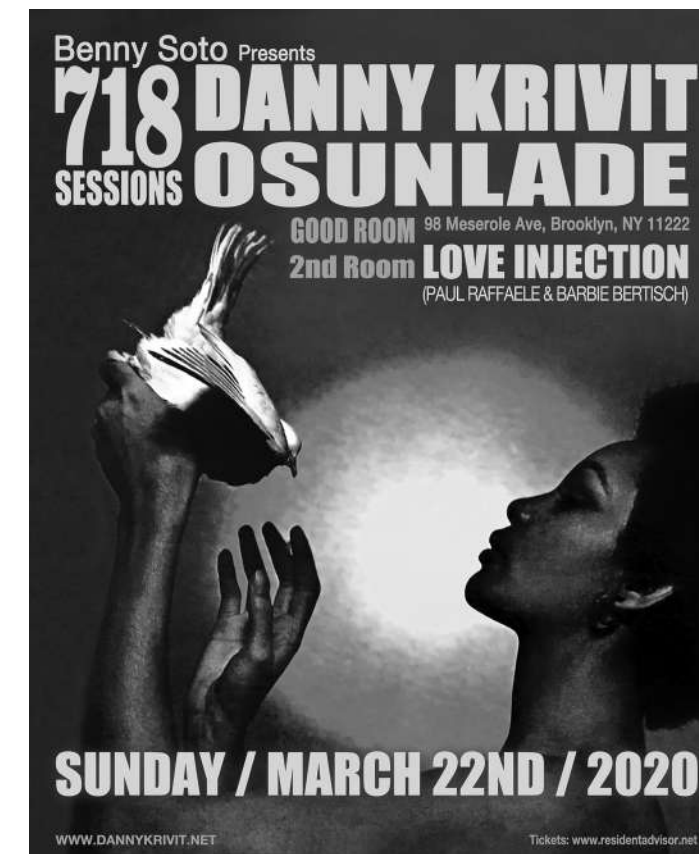
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a s k l u k e a n y t h i n g

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After a break from years of touring, Luke Jenner has made it his life's mission to restrengthen his connection with his wife and son, and help others recover from sexual and substance abuse. As a musician and survivor himself, he's doing his best to build recovery communities through music and mentorship. He's become a close friend of ours, lending invaluable advice and insight and we thought we'd share that with you. Each month, write Luke at asklukeanything@gmail.com and we'll publish his responses. Please indicate whether or not you'd like to remain anonymous.

Dear Luke,

I have a lot of creative projects happening and they're all kinda coming to a head right now. It's really exciting but also overwhelming. The outgoing side of me is pumped to see all these things surface and get feedback and watch everything expand, but the private part of me wants to just hide in a hole like a groundhog til i'm ready to come out. The second option isn't really possible right now. do you ever feel like this? What can i do to keep the private part of me comfortable and feeling safe while i'm in the middle of this big creative outgoing storm?

Bobito from Texas

The time right before a creative project launches can be one of the hardest. Unfortunately it doesn't always get better over time, because if you're an artist that likes to share the latest and most vulnerable like I do it means that you're putting your most interesting foot forward. Your hanging off the edge of cliff. You can however get better at being nice to yourself as your falling towards your death and splatter off the pavement. I just realized that I love to struggle, I need to struggle. I'm a fighter, that's what art and life mean to me. I want to test myself like I did in sports and I want to be on a team. Sometimes this is really hard for the spirit. Teams are challenging. Working with others is hard. People aren't easy, even the best of them. I'm not always easy. We can get tired, exhausted even, and that is when the gentleness comes in. Trying to cultivate being gentle while you're in free fall and around a lot of people is rough. It's much better to do so when you're standing on the ground and you're not in a vulnerable spot. I take so much time off and let myself seemingly float for long stretches of time because I know inevitably the muse is gonna come back and demand I dance. And when she dances she fucking brings it.

I wish for you that you find balance. I wish you the best support imaginable and that you find it when you're at peace so you can go slowly and judge what it is you're looking at before your falling off a cliff. May the force be with you and the wind at your back.

Love and kisses,
Luke

PS. The Stars Are Bright and Shine All Night...



Love Notes From Brooklyn

NATHANIEL JAY

Dearest Red,

An arbitrary
Human construct
Though time may be
I still nevertheless
Feel like you and I
Will have quite a story
To write
In this new year

Yours, if not always,
Then at least
For the foreseeable future.

LVNO-19: Ike Release, "The Shape of Orbit" Out Now
Conceived in Brooklyn, manufactured in the EU, distributed by Prime Direct
www.soundcloud.com/lovenotesfrombrooklyn

THE T.

NEW 4U ~

→ "TV Eye is a new venue/gallery located at 1647 Weirfield St, on the Ridgewood/Bushwick border (and right by Trans-Pecos), which is described as a "funhaus, party palace, venue, dance club, bar, cafe, art gallery, courtyard, & social club." Its live music room holds around 250 people, and there are three other rooms as well, and the kitchen is run by Barker & Sons. TV Eye will be open from 4 PM - 4 AM every day."-Brooklyn Vegan (<http://tveeyenyc.com>)

WE RECOMMEND ~

→ NOWADAYS (56-06 Cooper Ave #1, Ridgewood, NY 11385, <http://nowadays.nyc>) 3/7: Working Women & Darwin, 3/8: Honcho, 3/12: Zinemaking workshop, 3/13: Ron Like Hell All Night, 3/14: UMFANG, DJ Swisha & Kush Jones, 3/22: Shanti Celeste & Justin Carter, 3/26: Production Feedback with Russell E.L. Butler, 3/28: Nowadays Nonstop: Aurora Halal, Juliana Huxtable, Soul Summit, DJ Python, Wata Igarashi, Star Eyes & more

→ PUBLIC RECORDS (233 Butler St, Brooklyn, NY 11217, <http://publicrecords.nyc>) 3/13: Ciel, 3/14: Mike Servito, 3/21: Bradley Zero, 3/28: Timmy Regisford & Francis Harris, 4/11: Saville & Acemo, 4/24: Rroxymore, 4/25: Daymé Arocena, 4/8, 4/15 & 4/29: Arthur Moon Residency

→ GOOD ROOM (98 Meserole Ave, Brooklyn, NY 11222, <http://goodroombk.com>) 3/12: Alex From Tokyo & Willie Graff, 3/13: Martyn, More Elian, Barker, DJ Voices, 3/14: The Carry Nation, 3/21: Nicky Siano, Justin Strauss, Billy Caldwell, 3/26: Galcher Lustwerk, 3/27: Matthew Dear, Gilles Wasserman, 4/3: DJ Hell, The Hacker, Que Sakamoto, Tommy Castro, Ivan Berko

→ ELSEWHERE (599 Johnson Ave #1, Brooklyn, NY 11237, <http://elsewherebrooklyn.com>) 3/14: The Lot Radio 4-Year Anniversary, 3/20: A-Trak, 3/27: Defected, 3/28: Horse Meat Disco, 4/2: Shigeto Live Ensemble, 4/11: Barbie Bertisch, 4/30: Amon Tobin (DJ), 5/1: Tokimonsta, 6/27: Wrecked & Carry Nation Pride 2020

SELF-INDULGENT PROMOTION ~

→ 718 Sessions with Danny Krivit and Osunlade in the Good Room and Love Injection with Barbie Bertisch and Paul Raffaele in the Bad Room Sunday 3/22 (98 Meserole Ave, Brooklyn, NY 11222, <http://goodroombk.com>)

→ Classic Album Sundays will be participating in MoMA PS1 and iconic record shop Other Music's fourth annual Come Together: Record Fair and Music Festival on 3/28 & 29 (MoMA PS1 22-25 Jackson Avenue Queens, NY 11101, <https://www.moma.org/>)

TIPS TO OFFICE@MOSTEXCELLENTUNLIMITED.COM



MARIA CHÁVEZ CHÁVEZ

MARIA

Interview by MICHAEL MANDEVILLE
Transcript by NIK MERCER
Photos by OLIMPIA DIOR

MARIA

CHÁVEZ

MICHAEL MANDEVILLE: Thanks for taking the time to talk, Maria. Let's just jump into the middle of things. What are some of the dynamics of being a Peruvian-born, Texas-raised, and New York-based artist? How does it play out in your career and the kinds of opportunities you're given?

MARIA CHÁVEZ: There's different levels of how to think about your presence within the discourse you want to be included in. And the opportunities have become really important in cultivating my work into what it is today. I'm grateful for that. If you think about sound art within the art industry, it's still so young. I mean, you couldn't even make multichannel sound installations until the seventies. Playback technology was still at such an early phase; you could only create so many distortions and physical glitches to be able to expand a sound. So to be able to make work in this time of technology and society is really lucky.

I often get asked, "Why isn't your work more political, about being a woman, Peruvian, about being brown?" I always reply "Because me existing in this world IS the politics. That is how I'm participating." My name is always right after John Cage in books. THAT in itself is the statement. I stuck with María Chávez because my name looks like me, and you know, when you see that name—that she's not a white, European academic artist or whatever—that should be enough of a political statement. As 21st century artists, we are actually allowed to be part of contemporary-art discourse, unlike some artists 60 years ago. So I see my presence in these industries differently. This IS about me being Peruvian, but it's my whole career, it's not just a detail in each piece for a show.

It's all compartmentalizing to control and profit off of, and I think I've figured out a way, somehow, to ignore and twist the idealism behind these industries. I think the music industry and art industry just ignore that I do and that's perfect for everyone because I have such a great, solid fan base that they just let me do whatever I want and it gets funded and shown.

Is this relationship with the audience one of the mechanisms you're using to subvert preconceptions about performing with sound?

Yes. Not just as a visual hold in the future, as documentation, but individually. Just the person being able to sit right next to me when there's normally this moat between us is a really psychologically, positively impactful experience that encourages new neurons in one's brain to connect. That allows them to develop a new form of intimacy with the performer and the space that they're choosing to be in.

When you go into a show, you have an idea of where you're going to be, especially if you know the venue. Then, when the performer is like, "Come up closer," it's already going against what you were expecting in your mind. And then you sit up close, and now you're like, Oh, now I'm here, so now I have to reposition myself within the space. In a lot of cases, I let the ones that are the most excited sit next to me because I don't want them to be that way towards me. I'm a nice person; I'm not trying to be this thing that you've made me out to be. Come sit next to me, let's be friends, and then we can break that moat, because we're all equals, and then you actually

experience the performance.

You know how sculpture is subtracting from materials? Well, that is exactly what these sessions are. Subtractive sculpture sessions where the material one is subtracting from is the vinyl PVC and the tool to subtract is the stylus. The results of the session are too minute/microscopic to see. You can't see where or what I'm chiseling, nor can I! But you can HEAR the act of subtraction. The final form lives in your mind and will continue to morph as your memory evolves. So the sound is still taking a form, it's just not tangible sculpture in the sense of sight and touch.

When people actually see the two in play and their minds click, and they realize this is what's actually happening... it isn't about María making cool beats and wanting things to sound good... this is really just... what is being emitted in that moment, and we will never hear it again. That becomes your memory in your mind.

It's a present-based practice. I don't rehearse at all. The work develops based on touring and playing in front of as many people as possible, which I was practically killing myself doing before my surgery, but I enjoyed it.

You undermine this idealism that you were talking about, a certain latent romanticism (the authoritative position of the artist) that still pervades how many people are conditioned to experience a performance or show. Do you ever get people writing to you about experiences after attending your performances?

Yeah. An audio engineer in Brussels once told me he wanted to hate the sound, and then he couldn't stop thinking about the sound, and then he realized it wasn't that it was a bad sound, it was that he wasn't supposed to hear it that way because of his job. That one made me cry. That was cool. That's really what the work, philosophically, is about, too. What is a "wrong sound"? OMG, philos-sonically?! I need to use that more.

Pauline Oliveros was always really implicit about our listening journey versus our hearing journey, how they're two separate journeys that we're all experiencing on a regular basis. Sometimes, our hearing journeys affect our emotions, where we think that a sound is wrong, or this is our favorite song from this time, so when we hear it for the rest of our lives, it's our song. We've attached things to sound, whether it's subconsciously, through hearing, or consciously, through listening. It's our own personal journey; no one else gets to decide that. It's impossible to control.

As sound artists, our role is to make people question what sound is right and wrong—and why. It's not really about us trying to influence their listening journey as much as it is trying to question why they have an affinity towards things and why they shun other things. Once you recognize a sound isn't as wrong as you thought it was, then what happens to the other wrong sounds? Is everything else is just destroyed?

Hearing is a clean slate from the moment you're born or when you can hear. I was born with water in my ears, so I couldn't actually hear until I was three. And it's my first memory. Your hearing is your innate self, sonically absorbing the world around you, whereas listening is something that, as you grow up and mature, you

choose what you want to listen to. If you become interested in sound in different ways, you become more aware of your hearing and your listening. If you work with Pauline (Oliveros, my mentor), you learn about her Deep Listening™ meditations or Sonic Meditations™. I didn't realize, when I was taking her improvisation classes, that I was learning Deep Listening. Now, I just do it on my own; I don't think about it. I can figure out, Oh, I'm just hearing right now. I'm not listening, and then I can pull myself back in and Deep Listen, which is trying to be in conjunction with hearing. You're not choosing to listen to something; you're allowing hearing to be the base that you absorb your listening towards. Something like that.

What did that look like early on for you, this recognition of hearing versus listening?

I don't really remember, I guess. It happened so naturally, it's hard to think of a point, a moment in time.

I guess it would be my very first improvisation with the turntable. I went to an improvised-music course to be an intern for the Pauline Oliveros Foundation, [now the Center for Deep Listening- Deep Listening Institute], when I was twenty-one, so in 2001. At the time, I didn't know anything about free-jazz, about improvised music, about sound art. I was just a DJ; I'd been a DJ since I was sixteen. By the time I was eighteen, I was a professional DJ, booking parties with my friends and things.

In Houston?

In Houston. Then, by the time I was twenty, twenty-one, I was getting too experimental for the boys in the DJ scene, so they kicked me out and I quit DJing altogether and only focused on the turntable and the avant garde from then on out.

It's interesting how you don't like to romanticize your work or career, but there's something organic, almost cosmological, to the way it's developed, in a way.

Physics, I think. I'm an atheist; I believe in physics, the power of quantum physics. Everything is always spinning, anywhere in the Universe. So it's all just a process and how you decide to step into it. Then that life takes you into that direction.

I think that people will take your ideas further than you ever could but you have to give them a vessel to move forward with it. Like with my book [Of Technique: Chance Procedures on Turntable]. It gives us all some kind of parameters of electro-acoustic manipulation on a turntable, and now it's for everyone to try and include in their art practice. And now people tour as abstract turntablists after learning from my book. I think that's so organic and beautiful how the book has evolved the way it has. As a positive tool for others to expand their practice. Pauline [Oliveros] was doing that first. She was inclusive before inclusivity was cool. Music for everyday people. All of these compositions that anyone could do, then creating a Deep Listening course where you could get certified so you could teach it to other people without her. That is the piece, that is her work. It's a performance-art piece that will happen for decades even though she's gone. Isn't that gorgeous?

You're providing a platform for the people

you're teaching. I'm curious about how young people engage. To them, it's probably mind-blowing.

High school kids are actually really open to it. They never grew up with playback technology they could touch until later in their lives. I grew up with a hi-fi system with a turntable on it, and you could record a song to your cassette player from your record. I guess I was DJing; I was playing a song here and whatever was on the radio, and I would make my mixtapes like that. These kids, since the nineties, since CDs, haven't really been able to touch playback technology the way we did, so their relationship with the turntable is completely opposite of what I have because I was tactile already. It was in my life. They're tactile in a different way, where they don't actually see, when you hold it, that it stops the sound. That was always something that's been really fascinating to me. What does it feel like to you tactilely? Do you like it? One kid's like, "I won't break records! I just won't!" I'm like, Okay, if that's what you want, but being so stringent with your rules when you're so young can be dangerous.

There's an all-boys high school in Los Angeles, Loyola High School, and the music-appreciation teacher last year bought every music-appreciation class he was teaching my book, and they studied it for the whole school year. I got there in October of 2018 and walked them through some techniques and talked to them about my theories and stuff. They asked some questions. It was three classes. They watched my videos, made notes in their books about my hands. They had their own turntables, a whole vinyl library. They could break things. At the end, they all made art-installation projects for their parents all over the school with vinyl collage art. Some did recitals. They all did three-minute recitals each, but some for the parents, for an audience, but [the teacher] recorded them in class. They all had to perform for him. That blew my mind. I never thought that the book would get like that, that it had that kind of potential. She has a life of her own and I never intended her to be any of this. I just wanted her there because I wanted to quit, I wanted to stop, and I was like, But I should write everything down first. Then, it just became its own monster.

For them, I think it's more about how they interact with playback technology and then, of course, seeing how to make it adapt to what they like. I kept trying to pull them away from that and be like, "Why can't it stand on its own? Why does it have to lend itself for something else?" I think that also has a lot to do with how media in society—Disney and major movies and the music industry—influences the youth to a point where it's damaging. I don't know if it's any different than when I grew up. I don't remember trying to make those connections, but I also have a different relationship with sound altogether, so it's difficult for me to draw parallels to them.

They're open to it. For me to fully understand how open they are is impossible because they never touched the turntable. The turntable always had this imagery of hip-hop to it. Hip-hop was still just getting started when I was born. I was born in 1980, and hip-hop was still in the Bronx. It wasn't in Lima, Peru, or Austin or Houston, when I was growing up. It really didn't show up in my life until I was, like, seven, in 1987, 1988, with DJ Screw, the Geto Boyz, when I became aware of it. And that was when it really broke into and became a part of mass

media. To me, the turntable doesn't have that imagery, whereas now, that's the main context you see the image of a turntable in. I'm curious to meet the boys in, like, ten years.

It's funny that the image of the turntable in hip-hop— specifically scratching— already has this experimental element.

I really want to make a petition to get Grand Wizard Theodore and Grandmaster Flash the MacArthur Genius Fellowship. I'm serious. (*makes hand gesture of pulling a beat back*) That's fucking genius. That one hand gesture in front of an entire group of people: revolutionary. You're not supposed to touch the playback technology and interact with it; you're supposed to let it play through. You're not supposed to [leave] fingerprints—it's supposed to be clean. Especially back then! Those needles were not that strong. Because of hip-hop, they had to develop them to be even stronger because of the manipulations. It's all because they decided, during a party one day, to see if they could pull it back. That changed the course of everyone's life whether we wanna accept it or not. Hip-hop saved the music industry, by creating a new genre. It also created a second new genre. Do you know what it is?

Remix culture?

Yes, exactly! Without hip-hop culture, there would be no remix culture, and now that's what music is. It's all remixes of old songs. I feel like hip-hop and this one gesture deserve some kind of recognition outside of the music industry, IN the arts. That was an avant-garde gesture. It was political, it was a piece, and it should be seen as such. Just as Pierre Schaeffer's Music Concrète pieces or John Cage's In a Landscape series. They are all of the same revolutionary thought process, which was interacting, interrupting, but, of course, they don't get any credit for it in the way they should, in music- and art-history textbooks, because they're black. That culture is "crime-ridden", all of these negative political connotations to keep it oppressed, so how can it be avant-garde? Where is this disconnect coming from? It's clearly coming from racism. Period.

The face of the art world is certainly changing, and I think, right now, to inundate the art world with as many of these individuals as possible is key to maintaining that change because there's still going to be a filtration system of choices by these artists, and those that can stick around will help change the face of the industry.

And those that don't stick around, why is that?

Depends on the individual. It's a weird filtration system based on choice and how you want to view yourself, how true you are to yourself, how you deal with being grateful, trauma, empathy.

So these things, like empathy and a certain sense of gratitude... are these ways you think about "talent" beyond "genius" or whatever word captures this widely-shared idealism that supports how a lot of how people understand talent?

I really think that the divide in the world right now is between those that have fully developed empathy centers and those without. Those with compassion, want human rights for refugees, sex workers, you know, EMPATHY. And individuals who have no way of being themselves, live lies of

normalcy while putting rules on everything or force religion to be the reason why one should do something. Like the right-wing conservatives of any nation. A few dark individuals I'm dealing with right now are no different than these right wing people/ nazis because they were so hellbent on fulfilling a facade they created to allow them to function in a social circle they saw as really important. Now, I see the line. Those that are maladaptive, using people as objects and, because they know they're this way, have to hide it and live a lie. Trying to fulfill an imagined life role in order to have a facade of normalcy that is outwardly good. But they will never fully complete the mirage. It was never real to begin with so it always falls apart in the end. The lies always come out. For some to hide their truth is a survival tactic, one that is barbaric psychologically to those around them. Those individuals in the art world are not making art because they're artists, they're making art because they want to be seen as artists.

On the other side, a compassionate side with individuals that have well functioning empathy centers, you find them to be naturally creative people that just want to make art, maybe to challenge the dialog of our time. People in this side are not too busy living a lie, they're living their true lives. Those are the artists whos works are the most poignant. Not to say there weren't famous artists that were dicks. I dunno... I think you can see a difference between Leonardo da Vinci painting and, say, Raphael, a really rich patron painter. You can see the difference of the soul, and I think you can hear that as well.

It's a filtration system, and it's really brutal. Artist should naturally always be thinking ahead what their work can become. Not just professionally, mind you, CREATIVELY. That's the difference, that's the line. Those that think of growth in a proactive way, creatively growing and those that just want to be seen as a proactive person when they are actually the opposite. That is how you can determine talent in this world.

What's your advice to somebody who's struggling with a shift in frequency or whatever, where they can't tell if it's not for them or if they need support, time, etc.?

If you choose to be an artist or a musician or [whatever] creative outlet you want, you're ultimately making the declaration that you want to make your living off of your own economy, and that is radical because there are already structures there for you to make money off of, to be dependent on so that you can live, to pay the rent. If you're falling into a deep depression, you need to remind yourself that you have chosen the most difficult way to survive as a human in our society, so your depression is merited. Because it sucks. I mean, I call it an endless staircase of manifesting. Even if it's a shitty step, it has to exist before I can see where it's taking me to the next step and the next step.

But some will be confronted with their truth, and if they have fully developed empathy centers they will have the courage to redefine their path and take it. And those people will add good into the world because they are walking in their truth, not trying to convince others of an image they wish were true. The more people walking in their truth the more good comes to the world. That's the only way good can win. But it takes a lot of self reflection to get there and once you get there it's extremely rewarding. So I hope those that read this know that it's ok to have these

down moments, just try to see if it's a set back or a message saying you belong somewhere else. And never stop asking yourself that question. Even if you're doing well in what you're doing. It's not a linear path, being an artist. Being a good human that brings positivity into the world means living your truth. And once you're fully in that, if that is being an artist, then the work naturally makes itself and the struggles exist in different ways but not in ways that challenge the work as much as challenging you structurally to get stronger and better established. It's a very organic process when you're walking in your truth. You can feel it when you're in it. I think that's why those without fully developed empathy centers will always be frustrated that they will never actually know what that organic process feels like. Because they're hiding their truth, so everything has to be planned in advance, compartmentalized/ organized. There's no room for an organic pace to settle in, because their actions are calculated to ensure that people SEE them as living in their truth. And when the truth exposes itself, and you see those that are living this way and how they push their works/ curatorial endeavors, once you see the truth of their lies, the emptiness you were trying to make excuses for finally begin to make sense. Those individuals bring no good into the world and are the reason that the art world is lame, the music world is misogynistic, because they occupy spaces that they really don't belong in. They're everywhere, even directors of galleries, museums. In a way, it's a relief to finally see the line and know the truth but horrifying and worrying at the same time.

Can you talk a little bit about your own experience on the “endless staircase of manifesting”?

It's the journey of choosing your own abilities as your economic structure. I've been really lucky that I've been able to challenge the structure and actually get away with it. With my brain disorder and trying to figure out how the planning of the surgery all made sense with my career, I had many depressive states, states of confusion but the thing that I told myself to pull me out was the reminder: This was my choice.

It's just this endless staircase and depending on what you decide to do with your life or your work, then the staircase becomes something else, and you become dedicated to the next thing. And then that's just output, output, output for that.

I had one tour, in 2013. I was thirty-three. It was, like, three months, nonstop, every day a different city. Really intense. By the third month, the tour was almost over, and I was spent. I was drinking like crazy, I was not healthy at all. I was in a train, I think somewhere in Spain, and I remember it was night, and I was looking at my reflection in the window, and I just looked so tired and worn out. Suddenly, my inner dialog was like, Is this really what you want? Because this is all it is. This is it. If anything, this is about as successful as it's gonna be. It might get even more, but you're still gonna have to work your ass off because it's still your output. Every day that I decide to do something helps me make a little bit more, but every day I have to decide or else I don't advance, which was what I always wanted when I was a kid. I wanted to decide my day. Now, that's what I'm doing, but that's a huge price to pay because everything you do every day is dependent on you and your talents that you're offering.

I always remember that moment on the train sometimes when I have the hardest days. I'm like, You asked yourself, when you looked at yourself in that reflection, if this is what you want because this is all it is, and you said yes. I remember when I asked myself, I was really shocked to ask myself. I was like, Oh, yeah, right, this is the point when I can either get off now and move on, or I can keep going and see where it takes me. The fork in the road is never like (*makes a hand gesture*)... it really is a random moment when you're on a train, looking at your reflection, when you're like, "If this is all it is, I think I can handle it." "Yes, this is what I want. Yes, I have chosen this." I finally understood that I was walking in my truth. Then, it was full-sail from there, just working, working, working, touring, touring, touring.

So you moved to New York in 2005. And was that to—

To become a professional artist.

And you were just like, I'm going to New York. I'm gonna see what happens.

Yeah. My debut in New York was at Bowery Poetry Club in 2002. And NYC left a HUGE impression on me. I performed in a duo with Thurston Moore. I was twenty-two and I was on tour with Christina Carter from Scores and Charalambides. That's where I first met Kim [Gordon] and Thurston.

Then, Pauline gave me my first residency, with Kaffe Matthews, in upstate New York a year after where we all 3 went to NYU for the Sound Art Conference that Pauline was giving a keynote speech at. That's where I met Marina Rosenfeld even though I didn't know who anyone in NYC was at the time. I felt so bad after. This was, like, 2003, 2004, and then, I was like, I need to live here and really see how this works.

I got here, I started a men's-only vintage store called Houndstooth: Fine Vintage for Men, on Driggs between N. 10th and N. 9th, in Williamsburg. Back when Williamsburg rent was actually affordable. At night, it was called the Tooth and we'd have avant garde shows. The guys who played would leave with a suit sometimes. That was fun. Before I opened the store, When I first moved to NYC, the apartment I lived in was on the corner of Driggs and Manhattan, I made that into a performance space first. It was called Bright Red Door, and it was a white door with bright-red letters, and you would walk in and I'd have improvised-music shows there. That's how I introduced myself to the scene, by giving them a space because I had this big loft. I was like, That would be kind of cool, to meet people by inviting them. So I just invited people and then I was able to open the store with my ex and the store lived from about 2005 to 2009. Around that time, Pauline was helping me with festivals in Europe, and I was learning about how to book tours, from just one city making it into a five-city, a twelve-city tour. Once the store closed I was on my own, touring regularly and able to somehow make it work. Then, working with Merce Cunningham at the DIA:Beacon, when he was still alive... that really gave me a point of reference of seeing where my work could actually go. It could be shown in these places. It can get to this level. That started making me think about my work, more than just as performance practice, but artistically as a sculpture.

I'm the youngest sound artist on the sound-art roster to ever work with Merce while he was alive, and that performance was a big thing at the Dia:Beacon, with the Richard Serra sculptures. I met Jasper Johns. Surreal.

And even back then you didn't think about your work as ‘music’?

No. That was in 2004, when I was still in Houston. Pitchphase—Carlos Pozo's label. I love him. He had this noise label back in the day, and he wanted to release a solo record of mine. I agreed because I thought that's what you were supposed to do, and then I went to the studio, they set up all these microphones, and then they all ran to the other room, and they were like, “Okay. Go.” I was like, “What do you mean, “Go”?” It felt like I was a deer being hunted. I was like, “This is wrong. This is not what my stuff is about.”

The album got released. I've never heard it all the way through, to be honest. I really didn't like it. I just thought it was a bunch of shit, bullshit, but it got good reviews and it sold out pretty quick. That's when I decided I was never going to make another album again because I'm not a musician, and making an album... that's music industry, and that's not what I'm doing.

Learning from Pauline and getting to know sound art and the history of sound art more, I was like, “Oh, I'm actually part of a different sound world that's different from music. I don't have to do this.”

Then, when I moved to New York in 2005, I had a better idea of what my performance practice actually was, and working with these amazing icons while they were still alive just helped to reinforce that I didn't have to adapt to the music-industry standard just because I was on a turntable that is used in music. My theories were actually valid and proven. And it felt right. It felt like that was what needed to happen in order for the work to really evolve into what it's become. But the album needed to be made in order for me to understand that I didn't need to make albums. Hahahaa..

Do you discuss this question of sound art or music with other abstract turntablists?

Not really. Normally, after a performance, I'll be like, “Questions, comments, or complaints? Please, let's talk about it.” Normally, everyone's really quiet, and I'm like, “No, please don't be quiet. Let's talk about this. I'm not afraid of you not wanting to like it.” I want to hear the dialog about why because that just further allows me to understand how this work is being absorbed by other people. So I guess I don't talk to other turntablists about it, I talk to the audience about it.

I don't know if I'm gonna keep doing that when I come back in 2021 but it was an important phase of the work to talk to the audience this way.

This must be a challenge, thinking about and planning for your return to performance, having understood the nefarious mechanism propelling industries you work within.

It's going to be very interesting, when I go back in, in 2021, how I'm going to handle interacting with the scene again. I'm cautious, *especially now*, especially now, knowing what I know. My



career is all based on word of mouth, on a myth, but, somehow, my audience is so deeply invested. There're diehard fans [who have been there], as far as I know, since I started. I'm grateful that I was able to defy the industry standard, defy the structure and still exist this way.

I'm curious about your recent recorded work.

Now I'm putting records out. A lot of stuff is coming out.

What was the change of heart?

Well, no, it wasn't a change of heart. It was a change of life. As of right now, it makes too much sense to make albums because I can't play live. I can't be in front of people—I can't even be in a busy restaurant. It really drives me crazy, in my skull. I'm too sensitive. My hearing got better. I'm not ready, physically. So why not make these playback objects, almost like sending postcards from a remote island?

Cultivated Sound put out a compilation that has

an unreleased recording by me from, like, 2017. Macro released that *Ghost Hemiola* remix, and that was a really fun thing to make.

What was your process for making the *Ghost Hemiola* remix?

With *Ghost Hemiola*, it was just so fun because there's really not a lot you can do with this record! It's just all dry electro-acoustic sounds, even if you break it, even if you layer them on top. It's still the same group of sounds. That's why, with my own turntablism, I don't ruin records. You're not gonna get different sounds; it's gonna be the same group of electro-acoustic sounds, period. Let time ruin it on its own. The language of time leaves its mark. Whereas, for Stefan, his idea was all about electro-acoustic choices. You get a razor blade and you cut through these empty locked grooves, and you let it play and it makes these beats. He asked me for sixty minutes, and I was like, “I can't do that. I can't wrap my head around playing for that long. It's too long.”

I mean, first, I listened to the empty grooves, just to see if there was anything unique about the silence as compared to the stamped locked groove at the end. It was very slight because the locked grooves were mastered, the stamped groove is an accident left by the machine. So

there is a difference in the silence when they are each played out. So that's the first thing that I did: I was like, Okay, what's the difference? It's a very, very small difference. Okay, so let's mark it up and see what happens. Okay, let's break a few, put them on top.

I recorded with Phil Moffa at Butcha Sound which made it fun because he loves the experimental approach like me so I'm in a safe creative space when I'm at his studio. I ended up just recording a bunch of physical glitches from different broken vinyl configurations. We chose some glitches that I thought were interesting, had some good texture, and then Phil gave me something crazy like ninety glitches, all one- to three-seconds long. I was like, “Well, I guess I'll just place them all together and get sixty

minutes?” But it’s only ninety seconds worth of glitches!

Then, I remembered my painting show from the University of Richmond, in 2018, this ongoing series I have called the *Topography of Sound*. When you look at a record [through] a microscope, it looks like a canyon. The record grooves look like canyons, so I call it the Topography of Sound. Then, the tips of the needles, they look like mountain peaks. So I was like, “I’m thinking too bird’s-eye view about this remix for Stefan. What if I zero into the microscopic part of the glitch, just like I did with the paintings? Maybe this could be the sonic equivalent of the painting show because you have all these glitches, which are all these tiny, minute subtraction sculptures. Why not just stretch one glitch for, like, twenty minutes and see what happens? What if I stretch it sixty minutes?” So then I did one and it had all these tones, was doing all this crazy stuff, and I was like, “Ah! NOW I’m walking in the glitch.”

So all the pitched sounds... those are—

Those are one-, two-second physical glitches from the Ghost Hemiola record. I just time stretched it digitally. Sometimes I placed the actual glitch on top of itself, the short glitch with it’s stretched out self, so that it juxtaposes what it is with what you’re walking through. It’s like you’re spelunking into these short glitches.

The sequence of the album was really more based on the glitches I had the most affinity towards, and how they exposed themselves when they were stretched.

But even just to hear the whole piece all the way through for me was really difficult because that’s not really what it’s for. That’s why we divided it up the way we did. It’s really more for these points to capture a glitch and a moment, to see how it’s stretched out, but it’s all sonic, it’s all this hidden language that we don’t talk about. I don’t even think the boys realized that, when they were dividing it up and I was letting them. I was doing it because I think they saw it more as [something they had] to do for continuity, listenability. For me, I allowed it because I thought that the placements were actually really key because it’s not a music form for you to listen all the way through, although people have. I’m like, “Dude! You must have some good mushrooms or something.” (laughs)

However you choose to listen to it, I love that you have a choice, and you’re literally walking through audio waves. Thanks to digital technology, we can, and so I don’t shun digital formats in recording by any means. I just don’t feel that, for my live sculpture sessions, I need live digital processing because that’s not really what the work is about. If you give me a project where I can only look at it from a birds-eye view, I need to change the perspective of it, like a hawk, where they go bird’s-eye, and then they find the mouse and go straight into the forest. That’s sort of how I see it. I went from here, feeling totally overwhelmed, to honing in on a point, and then taking that point and stretching it out. I feel like a lot of the work is really towards that now. How do you flip it? Why are you only looking at it in this way? What is the other way to look at this? How can you translate that for the public, where they don’t really know it’s happening until they have to investigate it? That, to me, is the work, is the artistry of it, and I’m really proud of it.

And now you have a legion of albums in store?

A legion? Yeah, well, I mean, little releases, like this one, one on Ratskin Records out of Oakland, this Psyche-Tropes release from London, I’m working on that one right now. Look at these tiny records! I’m gonna ruin them with Phil (Moffa) next week. Philip Jeck already made a remix of it. I think he ruined them and did his own piece with toy turntables. They want me to break it. I don’t know if they’ll break; they’re really thick, and I don’t know what the point of breaking it is if there’s two sides. But we’ll see. I’ll ruin it and record a final piece with it ruined. They’ll have an album-release party in December. Ratskin Records will be in the spring, my release with Lucas Gorham (I’m Heaven the Dude) out of L.A., my first solo album since 2004 is on Erstwhile Records and that comes out spring of 2020. That one is like... it’s almost like my greatest hits and will be an LP and a CD two-part album. The LP will be all the turntablism sculptures with the broken records, and you can recognize the samples if you’ve been to a show or saw me on TV or something. It’ll be a finished idea of that. It’s never finished, though! I’ll probably play them again and they’ll sound totally different. The CD will be more of a long-form idea. We’re still discussing what the CD will sound like, but it will be some type of long-form idea that will accompany the LP, and then you’ll be able to buy both or just one.

I think it’s important and hilarious—everything has to be funny!—to put the vinyl sculptures on vinyl, and then it has all of the language of time on it, but it’s fresh, so there’s nothing wrong with it, but it still sounds that way. It’s like this weird paradox, where it sounds like the needle’s being thrown all around, but it’s just playing on the spiral. If you wanna ruin that—if I decide to ruin that album with itself—it can go all sorts of places. Very Nam June Paik-y.

What do you think your live practice is gonna look like in 2021?

I’m thinking starting with sitting at a turntable and then moving to standing up, and then it becomes a DJ set? My idea was four Numark TTX series, they do seventy-eight RPM and negative-fifty percent of thirty-three and a third RPM, and they go backwards. I have 2 right now. I was thinking about having four just to be able to do my “Land’s End” series in a techno beat because it needs seventy-eight in order to sound like techno BPM. But, yeah, I was thinking “Land’s End” series (mixing the ends of records) with manual loops (a technique in my book) to make small loops, to make a type of sound collage, and then go into standing into a CDJ DJ set with maybe some records too.

I have a new mentor who I met through a fan, his son, Jazz Callner, who introduced himself to me when I was showing a performative sound sculpture at the Getty in L.A. in 2017. He introduced me to his father, the Emmy award-winning TV director, Marty Callner in 2018. Jazz and his best friend Adam had been sharing my work with Marty so when I met him he told me, “I know everything about you!” I was so honored.

Meeting Marty has me thinking about everything in a different way. So I’m thinking about TV as a medium to help others. I really hope it evolves somewhere, somehow, in a really interesting way in the future.

How exciting that Marty is so enthusiastic about your background and what you bring.

To have his kind of perspective... he is, of all bird’s-eye views... this man has the biggest. I’m bird’s-eye view in a different world, but this guy sees it all and is so busy.

Marty is a master... he invented the comedy special, when HBO started in the early 70s. It was with Robert [Klein] in [1975], and he was the one that invented the [technique of having a] video camera [follow you while] you’re backstage. He directed this comedy special and the HBO executive fired him. He said, “This is too messy. This is really unprofessional. How dare you? But we have to still air it because it’s slotted for the air time.” They aired it the next day—he was already fired—and then, the next day after that, the New York Times wrote a four-paragraph article about how revolutionary this comedy-special format was, and the executive that fired him got fired, and Marty got his job back. And now he’s a legend. I love that story.

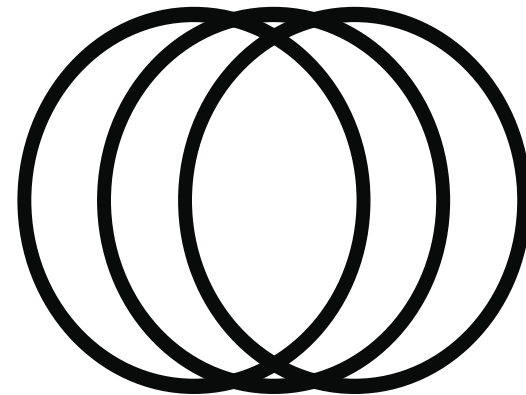
It’s been such a devastating year. At the most successful moment of my life, I have to just stay in one place and heal. And the truth came out about certain dark individuals close to me that I should have never trusted, who were taking advantage of me during a very vulnerable time. Putting my health in literal danger. It was shocking and almost feels like a crazy cruel joke that they chose to lose control the way they did, but Marty’s an optimist and he calls what happened to me and this time period a metamorphosis. He’s like, “You’re growing out of it and you’re being challenged to be even more creative without the tools that you’ve grown accustomed to.” A brutal take, but he’s right. I did get really used to touring and always booking shows, and using it almost as a crutch of why I couldn’t do more. I can’t finish this book—I gotta tour. So now that I have time there will be a lot more book releases, album releases, my artist residency with EMPAC and Indiana University in the spring of 2020, more installations. I just won’t be there for the openings...Just finishing projects that have been on my mind. I’ll work with Marty and Jazz summer of 2020 on their new Netflix show, The Hall, which should be out fall of 2020. I’m excited about that. In the meantime, I’ll just keep quietly rebuilding my reality now that I have it back from those that tried to steal it from me all these years and get even more creative than before with these new opportunities and see where it takes me.

Maria Chávez Plays Stefan Goldmann’s ‘Ghost Hemiola’ out now on Macro. CD & Digital available at <https://macrorec.bandcamp.com/>

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EARL



YOUNG

Interview & Transcript by
JEFF "CHAIRMAN" MAO
Photo by SYLVIA YOUNG

There's a very strong argument to be made that the rhythmic arc of modern dance music stems from the head, hands and feet of Earl Young. The drummer on virtually every notable recording to come out of the City of Brotherly Love during the '70s heyday of Sigma Sound Studios and producers Kenneth Gamble and Leon Huff's Philadelphia International Records, Earl's innovative four-on-the-floor pulse pioneered soul music's push to where the happy people go.

The then-burgeoning sound – orchestrated yet loose; propulsive but soulful and spiritual – was dubbed disco. And Earl – along with his longtime rhythm section partners Ron Baker (bass) and Norman Harris (guitar) – were among the form's consummate craftsmen.

Besides anchoring such Philly classics as Harold Melvin and the Blue Notes' "The Love I Lost," the O'Jays' "I Love Music," and MFSB's "TSOP" and "Love Is the Message," the Baker-Harris-Young bedrock would buttress Earl's own group The Trammps, and fortify the quintessential New York disco sound of Salsoul Records. Thus if you've ever wondered how Danny Krivit's definitive remix of "Love Is the Message" so seamlessly stitched the MFSB original along with the Salsoul Orchestra's "Love Break" look no further than Earl's distinctive up front hi-hat, bass thump and skip snares, which fueled both. Clearly DJs, remixers and dancers recognized early on the energy infusion Earl's drumming could provide (even as many listeners may have missed his name in the credits). When Walter Gibbons – having already recalibrated the song vs. B-H-Y groove ratio of Double Exposure's "Ten Percent" – audaciously redirected Loleatta Holloway's "Hit and Run," it was towards the recording's most vital elements: Holloway's impassioned vocal adlibs and Earl Young's backbeat. Eventual remixes/re-edits of First Choice's B-H-Y-produced "Let No Man Take Asunder" by Frankie Knuckles and Ron Hardy (the latter by way of Shep Pettibone's own essential treatment) all but acknowledged the Baker-Harris-Young triumvirate's genetic presence within house's DNA.

Rumors of disco's demise were, of course, grossly exaggerated. This is as evidenced by the genre's influence on all subsequent strains of dance music, as the revelation that Earl – now nearly 80-years-young(!) – continues to very actively tour and perform with The Trammps. But perhaps the most simple and telling testament is that any number of the recordings that Earl Young played drums on and/or co-produced still induce as much joy as when they inaugurated a rhythm revolution decades ago.

JEFF “CHAIRMAN” MAO: **What were your early years in Philly like, and how did you get started on the drums?**

EARL YOUNG: I’ll tell it to you raw because it’s me. I was a kid that was born in prison. I was raised in two foster homes. I stopped school in 6th grade with no education. And I had every little piece of job that you could possibly get because I didn’t have education. I joined a marching band and I played a bugle. I said, “Look, I want to play drums.” They said, “You’re too young you can’t play drums.” So what I did, I guess at about 12 or 13, I went and got four phone books and I put tape on ’em and put ’em in a chair, and I got two Maxwell House coffee cans for cymbals. There’s a theater in Philadelphia called the Uptown Theater – it’s like the Apollo in New York – and I used to go there all the time and watch these shows. I was always captivated by the drummers. Louie Bellson was the first person I seen with two bass drums, and I thought, this is amazing. Every time a show come in I’d watch these drummers play. And I thought, gee I sure would like to do that. I got my phone books, and I practiced on that because I really didn’t have any money. [Eventually] I went to the pawn shop and I bought a little old Ludwig set where you could stick one drum inside the other one. And that was my first set.

I knew some guys in the neighborhood when I guess I was about 17. I ran into Norman Harris and Ronnie Baker, the same guys I wound up playing with through all my life. They were playing in clubs and little bars and they needed a drummer. I wasn’t that good, so I was like, okay I’ll make the gig. And I sat my little drums up in the corner. They gave you about \$12 a night back then, \$35 dollars for the weekend. We played what they call the chitlin circuit, when you work all the little neighborhood bars and people throw chicken bones at you, whatever. [laughs] It’s funny, man, because they don’t pay you no mind, you’re just there.

My big break came when the Uptown Theater needed a rhythm section. And [saxophonist] Sam Reed called the three of us because we played together in bars to work with him at the Uptown Theater. So we were the house band. I guess I was about 22 then. That was a place where all the singers came to perform. You had to back up whoever didn’t have [their own] musicians. I really couldn’t read no music. But the guy gave me a shot. What happened was, Jackie Wilson’s drummer didn’t show up, and I had to play with Jackie Wilson. Oh my god – I was scared to death. But back in my day we used to have house parties – called the red or blue lights in the basement – where you know you get the lady and you grind up against the wall. We knew all the songs because we bought all the records. So when [artists] came to the Uptown I knew these songs. I knew Jackie Wilson’s songs – you know, “Lonely Teardrops.” When he got on stage he said, “Look, Earl, don’t worry about it, just play, do your thing.” The most important thing was that people always had confidence in me and gave me the courage that I could do something. And I played the gig.

There was a disk jockey named Jimmy Bishop involved in the Uptown Theater back then, and he had a recording company, [Arctic Records]. And they had an artist named Barbara Mason. So he took us in the studio in 1965, and I recorded Barbara Mason “Yes I’m Ready,” and Fantastic Johnny C “Boogaloo Down Broadway” and Eddie Holman. To go in the studio my first

time and come out with hit records was amazing to me. That’s how I really got started in the business.

As renowned as you eventually became for all the disco classics you played on, I don’t feel that you get enough credit for the soul and funk records that you played on in the early part of your career. Records like the Ambassadors’ singles, or Wilson Pickett’s “Engine Number 9” – which later became an early hip-hop breakbeat for DJs in the Bronx.

You know what the problem is, and it always has hurt me, is if people don’t see you on stage playing solos and spinning sticks and playing a thousand drums they don’t think you’re great. Not that I’m better than anybody, but if you take a studio musician and you take a musician that plays on a gig, a musician that plays on a gig will play the same songs over and over again. A studio musician has to come to work not knowing what he’s gonna do. They throw a sheet of music in front of you, you don’t know who you’re gonna record that day, and you have to be able and ready for anything. It is so much harder than a guy that just do a gig every week. I mean, just like when Wilson Pickett came in the studio: I didn’t know I was gonna record Wilson Pickett. He walked in there and said, “Look everybody put the music down,” because he’s a thumper. He start stompin’ his feet, told me, “I wanna put it right here.” You’re in there with musicians playing something you have no idea how it goes and they ask me to come up with a groove for that. Some songs was written after we groove. Sometimes we go in the studio before the session and we just start playing. And we just start grooving among ourselves and they’ll take that groove and they’ll say, “Oh I like that, let’s record it.” And they’ll take that groove and write a song. Like the O’Jays’ “For the Love of Money” – that was a groove first. You can tell it was a groove because it’s the same thing over and over again. So they’ll take that and they’ll write a song. And then you got like when B.B. King came in the studio. I think I peed on myself, really man. “No, I’m gonna record w/ B.B. King?!” I mean, that was a God sent thing to me to record with someone who was like a God. B.B. King walked in and sat right in front of me and said, “Look we don’t need no music, we gonna groove, let’s just play.” And he started that [sings B.B. King’s guitar part from “Philadelphia”] and I came up with a groove that’s [sings his drum part] and, man, we funkyed it up. We funkyed it up. I don’t even [know] when they turned the tape on. We was having fun, I was in my glory.

I always loved your work with the Delfonics – these beautiful ballads, but the groove beneath them on songs like “Hey Love” or –

“Didn’t I (Blow Your Mind)”...

Yeah. The beats are just so tough, it’s a great pairing.

I worked with Thom Bell, not Gamble then. Back then they were starting out and they would put the drums in the center of the floor with no baffles. Baffles are what they put around you to stop the sound from traveling. And they’d put them around your drums. They didn’t do that back then. You just played live in a room, so you got an echo. And I gave them a signature beat. All their songs used to start [sings intro pick up notes of the Delfonics’ “La La Means I Love You”]. That was a signature thing that I used

that I really only played for them. That’s why it sounds different.

Now working with Sigma Sound was different. Because when I was at Sigma I must have had 30 mics on me: top of the snare, bottom of the snare, top of the tom, bottom of the tom, I had three mics over here. Look, I almost had a mic in my ass I had so many mics. [laughs] I’m serious. We used to tape cardboard around the snare drum between the hi-hat so it didn’t bleed. Because the hi-hat/sock cymbal was something that I always liked to play. I didn’t want it to bleed into the snare drum in the mix. So it would come out so clear we could bring the sock up and down [in volume]. You didn’t get no feedback. You mic the top of the hi-hat and the bottom of the hi-hat. And the top of the snare drum and bottom of the snare drum. Back then we didn’t have no cushions so I had to put a wallet on there to dead the sound. [Sigma Sound engineer] Joe Tarsia was one of the best engineers that there was because when I came to work I didn’t have to do anything. He would tune the drums and have them ready. All I had to do was sit down and play. Matter of fact, they actually ordered a set, had ’em made especially for me to play at Sigma Sound. So that was like home for me. The same set I had now for 50 years – fives made by Rogers. I got a 26-inch bass drum. You don’t never see a 26-inch bass drum. I mean they big drums. So when you hit them it’s like hitting a cannon. They project on a record. They are big. People say, well how you get that sound? Well, I got extra large, big drums. Fives is big. Not them little teeny drums they got now. They are big and so when you hit ’em you get a sound out of ’em.

The cymbals really are so distinctive and clear on the Philly International recordings.

I used to like that [sings cymbal tsss-tsss] because to me the hi-hat is my melody. I look at it as talking. The bass drum is the foundation. That four-on-the-floor is the foundation. It might sound funny, but the hi-hat talks to the bass drum. If I’m going [sings four-on-the-floor bass drum and hi-hat tsss] – these two, to me I call ’em my babies because I feel them talking to each other. If they’re not talking to each other then to me it’s not a match, it’s not a groove.

Your drum playing is only an extension of what you feel. If you feel nothing then you get nothing. I’m not mechanical. I didn’t go to school for drums. I don’t pick up a music chart and read it note-for-note. I take a chart just to follow where everybody’s going at. And I place what I want. If you notice, especially on the O’Jays records, if there’s a space in the song where nobody’s doing anything then I’ll put a fill in there ’cause I like to fill in spaces. The drums is always filling space because I like a record to flow. And I used to try to do it at 120 [bpm] so that the disc jockeys could mix my stuff right in. I did that on purpose. I naturally feel a 120 beat. So most of the records that I record, I record at that speed.

Like “The Love I Lost” was [written as] a ballad. It was a slow song. And I came in there and was like, “Look this ain’t gonna make it.” I said, “This’ll be a groove if you take it up. Put it up there.” [Sings drum part] And I put it up there and they said, “Yeah, yeah that’s the shit!” The same thing with “Bad Luck.” I mean, the producers might get all the credit for all the records, all the hits they produced. But believe me, the musicians in the back had a lot to do



with how those records sound. Because none of the producers could play drums. So if you can’t play drums you can’t show me what to play. And none of them could write drum [parts]. So it’s up to me. Why you think I got so many gigs? Not because I’m the greatest, but because they know if they got a song and they call Earl Young in there, he’s gonna come up with a beat and they ain’t gotta show me what to play. So it wasn’t the fact that everybody loved me so much because I was the greatest. It was that when I come to work, I’m gonna come with a groove that fit that song that they wrote.

“The Love I Lost” is almost always cited as the first example of your signature four-on-the-floor rhythm. But is that accurate? Were there other recordings on which you played the rhythm prior?

Well actually “Zing Went the Strings of My Heart,” the Trammmps’ record, was done a year earlier in 1972 and I used the groove on that also. But what happened was the Blue Notes was so popular that that got known. I wasn’t really out to start no disco groove. That’s the way I naturally played. It wasn’t, oh, I’m gonna make me a disco groove so people can dance. That’s just the way that I heard a song should go. Like I said, your drums are only an extension of how you feel. That’s what I felt. So it wasn’t about disco or nothing because I was around way before disco.

Actually, Bohannon had the four-on-the-floor way before that. But the only thing about Bohannon using the bass drum, is the fact that he didn’t use the hi-hat. So it didn’t get noticed because it was a different kind of [thing]. He didn’t use the hi-hat and the cymbal. He just used more of the four beats on the bass drum. But he did that groove early. I combined it with the hi-hat. The hi-hat set up the bass drum. And along with Larry

Washington, the conga player – the hi-hat, the bass drum and the congas locking in – that is actually the disco groove, what they [use] now. They still use the four-on-the-floor, but the only difference between the music today and the music back then is they took out the hi-hat, they took out the conga drum, and they just left the bass drum in there with a lot of electronics.

What was the recording process like with MFSB?

Everybody thinks that MFSB was an orchestra. But MFSB was not an orchestra. MFSB is just a name that they gave us. The three or four or five of us would go in the studio and cut, and then they would bring in the horns to overdub, then they’d bring in the strings. So we never recorded together. “Love Is the Message,” none of that stuff was recorded with everybody there. We always cut the rhythm first. People always say, “MFSB is a great orchestra.” I think we played one or two gigs as MFSB because you couldn’t afford to pay a big orchestra like that, especially back then.

Over the years I’ve listened to so many of the records you’ve played on and your sound is so distinct. But even when watching YouTube videos of your drumming from more recent years, it’s the same sound. It’s not just how you were recorded, it translates no matter what the setting.

Well, it’s the way I play. I never wanted to play like anybody else; I just played. And the way I play is the way I hit the drums. I play off the rim to make it fat. I hit the rim and the snare at the same time. That makes the snare drum fat. And when I hit the bass drum I always hit the bass drum and leave the mallet on the bass drum, which gives it a fatter sound. This is a technique that most drummers don’t use because they bounce everything. I don’t bounce anything. I

play flat and hard. So when it comes out on the record it’s a solid beat. Nobody plays like that. Because I don’t play live all the time, I basically play to make records. That’s my thing is to create beats. Like all the records I ever played on I’ve made up all those beats because nobody will ever give me no drum music to say, play this or play that. So my practice is learning new grooves. I practice not playing, but making up different beats. So when they give me a song, I tell them, well this is the groove I think should go with that. I could go from funk, and then jump in and play something for the Stylistics, different kind of music. We cut Engelbert Humperdinck! That’s nothing like the O’Jays. I played with some people that I never thought I’d [play with]. So like I said, you gotta be able to play any kind of music, any time.

You mentioned 120bpm and how that was a good tempo for you and that was compatible with the DJs. At what point did you start to get feedback from DJs about your playing on these tracks?

I never really got any kind of compliments or anything about playing in the ’70s. I never really got that because I guess it wasn’t a known fact. People might not have known who I was or what I was doing. They just heard the groove and probably wondered who was that playing. I wasn’t in there trying to create no special beat. I was in there because I was hungry as hell. I needed to make money and I needed to eat. So I was lookin’ at it as a job. That was my job, and I had to come to work to eat. And to be able to eat you had to be good at your job. So that was my encouragement, really. Nobody ever came up and told me, man, you’re a great drummer or, you’re a good drummer, back then. They just call you in, they might give you a hundred dollars, say thank you very much and go on home. I mean, there was no bonuses. Like I’d do an album for \$700 then you go to the union hall



On some levels it's an extension of what guys like Tom Moulton were doing with their early remixes of your tracks. At what point did you notice what mixers were doing with your music, reinventing it and giving it a new interpretation or a new life as club material? As a producer and musician, did you appreciate their work?

They did a lot of remixes. Sometimes you like it, sometimes you don't. Sometimes they take out the most important things in a recording that you really like. But the good part about it is people get to hear your song a little more. Some of the remixes is really good. So it put us into a different level and it helped to move the song and helped for me to be a little bit more known. So it was a good thing.

Did you ever meet any of the other mixers who really reinvented your stuff, guys like Walter Gibbons or Shep Pettibone?

I didn't know any of those guys, I only knew Tom because Tom mixed "Disco Inferno." He did a good mix on my stuff. Later on, I did get to do some house music because I wanted to see what house music was about, how different house music was from what I've been doing. Atlantic Records called me to work with Byron Stingily and Ten City in Chicago. Byron flew me out to Chicago to go on tour with Ten City and record with them. I did a studio thing with them called "That's the Way Love Is" and I went on tour with them. That was a great experience for me because I saw the difference with the crowd. It was educational, and it was fun, one of the best tours that I ever did, working with the young guys.

It's so cool that you did that and it makes so much sense as well that they wanted you to be a part of it. That first Ten City record is such a classic.

It is. And me and Byron are great friends today, we call each other all the time to talk. Back then he used to laugh at disco music: "Aww, man, disco music – that ain't as good as house music, man." I said, "Look disco music is gonna be around for a long time." "Naaah, man." And now he call me and say, "You know Earl, you was right, man. It's still around." [laughs] I said, "Yeah, I'm still workin'. I'm still doing my disco thing, man."

Back in 1979 during the whole disco backlash – Disco Demolition Night in Chicago, "Disco Sucks" and all this – what went through your mind? How did you interpret all of that hostility?

You know when they start throwing the records

out and burning the albums and stuff like that, it hurt the recording business in the way of DJs playing your music and putting new stuff out. But it never hurt us working. We never stopped working. We worked in Brussels, Holland, Japan. So when that was going on I just went back in the studio and kept working as a drummer. I never stopped playing. So I've always been doing both. I got a family, I gotta eat.

The only thing that hurt me is technology. When I seen that song called "Rockit" [by Herbie Hancock] I knew that was gonna be the end. When the drum machine came out, the RX5 Yamaha one of the first ones, that was one of the worst things that happened to me in the studio. Because programmers – very educated programmers – could come up and do a session and they didn't have to hire me. The only thing that saved me was that I had a sound that they could not get on a machine, and they still can't get that sound. They can program all they want but they can't get that. So people that wanted that [sound] would hire me.

But in this generation in this day, they don't have albums where you can read the back of 'em, and most of the kids don't care as long as the singer sounds good and as long as the music sounds good. They don't care who's playing. Nobody can tell you who Beyoncé's drummer is because they don't care. So it's a big difference today than it was yesterday because technology has put everybody out of work – especially the people that I used to hire to play in the studio. All the string and horn players are elderly people. They studied all their life to play a trumpet, to play a sax, whatever, tuba. And when technology came in these guys went back on social security because there's no work for them. And that's the sad part about the music industry. I don't get called for many sessions. And I'm very picky about who I work with anyway. For me to go to a session and then they wanna pay \$700, it ain't worth for me to go. So I just don't go. I concentrate all my talent now on my Trammmps.

I'm the only original one left. The other members are not the original guys but they been with me. The [original line-up of the] Trammmps broke up in 1979, and these guys been with me for over 30 years. I concentrate mostly now on my group. And I been lucky because being in the business I met a lot of people. We're one of the only disco groups to do the Oprah show. I just did the television show on HBO called Big Little Lies with Laura Dern, Reese Witherspoon and Nicole Kidman. So I've been lucky enough to know people to get [these gigs].

I been blessed. Look, I'll be 80-years-old in June. I've never spent a night in the hospital. My health is good. I take care of myself – I never did

drugs, I work out, I stay in shape. When I'm not on the road, I don't go party. I don't drink. I stay home with my wife and we take vacations. And I hang with my grandkids. That's the thing with longevity, when you can leave your work and put your mind somewhere else, on your family. A lot of entertainers they take they work and they party all night and they get the idea that they're superstars and they're better than everybody else. When I leave the show I come put my jeans on, come back to my house and mow my lawn and pick my leaves up, and do my regular thing.

I gotta go back to "Love Is the Message" because this is such an anthem for people.

New York.

New York especially. Obviously it was a big song in the clubs when it came out but did you have an understanding of how meaningful it was and is? For instance, at the party the Loft, or with Larry Levan or any of the other important DJs from New York. Did you have an understanding of how impactful it is to people? Because it's your pulse, along with the rhythm section – you guys driving the music forward.

I never had any idea or thought my music would be as popular as it is. In the music business you can never tell what's gonna be a hit and what's not gonna be a hit. They never promoted us, they always promoted Gamble and Huff, so we always kind of felt like we had nothing to do with it because nobody ever gave us any kind of credit for doing anything. We never looked at us as being anything special. It wasn't like, oh our record "Love Is the Message" because Gamble and Huff claimed it, and people always looked at them instead of the musicians who played on it.

I was looking at the new inductions into the Rock & Roll Hall of Fame, and I was just telling somebody the other day how sad it is, how nobody in Philadelphia has even been nominated, and they put these rappers and everybody else in. Here it is, the fact I have five stars on the Walk of Fame in Philadelphia, three Grammys, I'm inducted into the Musicians Hall of Fame, I got the four-on-the-floor that's known all around the world, and the Rock & Roll Hall of Fame will not acknowledge any of the Philadelphia musicians ever. But it's like I was saying, we never pat ourselves on the back or anything but people also don't give us credit for the work we have [done].

The Philadelphia musicians – we played for anybody who came through the door. I don't care who you was or what you sang. If you walked through that door at Sigma Sound we'll give you a hit record. We was not in-house musicians, but they give Motown more credit than what we did. They put them into the Hall of Fame, and nobody recognizes the Philadelphia guys, and they're all forgotten about.

Well, I would say that maybe on a very mainstream level that recognition hasn't arrived yet. But in the hearts of the real music fans who study the history, who know how important your contributions are to providing the foundation of so much dance music that came afterwards, we appreciate that and know that.

Look at it like this: we as musicians need these credits. We need these credits for our kids, for our grandkids, we need these credits for the

generations coming up. Our generation is gonna die out. We're all gonna be dead. And these kids today, they don't care about what happened back in the day. Some of 'em do. The people that love us like you, that's great. But if we don't get credits and we don't get inducted into these things, sooner or later we'll all be gone and these kids will be up here with some other crazy stuff. [laughs]

Yeah, you want your flowers. We all want our flowers now while we're here.

So it's important.

It is important. But just know that your music means a lot to a lot of us and always will.

I appreciate it too. I try to tell people that music has no color. People say, "Well there's black music." That's one of the thing that used to bother me, even in the '70s: "black music," "white music," "You have to cross over into the white market to make it," or "It's black music" or "It's gay music." Music has no color. Music is music. [With the Trammmps], my audience is mainly a white audience. Black [promoters] – they don't book me because they say, "Oh well, that's disco music," "That's white music," or "That's gay music." That's a sad thing that the world is like that. I started out R&B. "Zing Went the Strings of My Heart" was an R&B record that was [originally] done by the Coasters on the flipside of "Yakety Yak" on 45. That's why I recorded it. Then Atlantic Records said, "Look we're gonna put you in another bag." "What kind of bag?" "Well, we gonna put you in a disco bag." I said, "What the hell is that?" So Atlantic kind of ruined us. They made us a disco group. So you lose the R&B feel. I don't get booked on black shows. And that's sad to me because music is supposed to be [universal]. Not, "You do white shows, you do black shows." It's not good for musicians, it's not good for anybody, it's not good for music, and it's not good for the world. One day maybe we might come together and we'll look at music as one thing, not as rock & roll, or this and that. Music – when you look at it on paper, what is it? It's black [notes], it's white paper. It's all the same. Everybody reads the same music, so they should play the same music.

Well, I think that's another point as it relates to your work: the music you've made represents something very unifying because of the feeling that's gone into it. Again, if we go back to "Love Is the Message" at the Loft, for instance. Did you ever go to the Loft or meet David Mancuso who threw the party?

No, not really because we was always basically working and in and out. I never did too much club-clubbing because I was always working every night.

The whole ethos of it was the idea of a party not just being a place where you could party but someplace you could be accepted, whatever your background or story.

Well, that's pretty cool.

And that's why "Love Is the Message" became the anthem for that party and for all the people that used to go to that party.

That's great. We worked all kinds of clubs. We didn't care where the club was: let's go, let's do it. We didn't look at people like, "What are you?" We came there to have fun, entertain, and

spread the love as the message. Like the "Love Epidemic." If you notice all of our songs is happy songs; "Where the Happy People Go." We didn't write sad songs. "Disco Inferno" was [an idea based on] the movie The Towering Inferno, a party up on the roof.

But I also say this because I think there's a connection between you guys as musicians – the three of you in the rhythm section with Vince Montana, the strings, Joe Tarsia – representing this convergence of people from different backgrounds...

Absolutely.

... in Philly uniting to create something really special. Whether people know the names Earl Young, Norman Harris, Ronnie Baker or not, I feel like something comes through the music that speaks to them because of the soul of it, and because of what you guys put into it. And obviously the musicianship and craftsmanship of it is a big part of it. But I feel like there's something else that's intangible but still comes through. And that's sort of what I want to reiterate to you: that it comes through and has come through for a whole generation, and for younger people too.

That's great. Let me tell you one more thing that we used to do in the studio that was kinda funny. When we'd come to work in the studio – and this is a fact – if one person didn't feel good, or they had a problem at home, if you wasn't right we would cancel the session. There was no such thing ever where we would call in somebody to replace somebody. If one person didn't feel good we would cancel the session that day, come in the next day or book it for another day. Nobody was ever replaced.

What we used to do, we would record a record, and then we would all go down to the corner bar and play shuffleboard and just laugh and joke, hang out with some of the ladies down there or something. We'd hang out there for an hour or something and we'd come back and record another record, go back and have lunch or go back to the bar maybe, have a drink. We didn't just come into the studio and just cut records. We were like a family. We would laugh with each other, joke with each other, throw water on each other, all these little dumb things. So when we sat down to make a record it was like a family at a Thanksgiving table coming together to make something happen that was nice. And that's the difference between having a session and you call in different guys that don't know each other and they just pick up a shard of music. That's why our music was so great – because everybody was having fun putting in their part of what they knew how to do, adding their own part. It wasn't about no money because we didn't make money. It was about the family of musicians.

To me I looked at it like a job that I loved. When I play drums, I love playing drums. That's something I love doing. If a day comes that I can't play drums I think I'd rather be dead. This is what carried me my whole life. Drums is what got me to everywhere I've ever been.

music & spirituality #2

“ land of make believe ” by hiromi kiba

The melancholic harmonica performed on “City, Country, City” , taps into my reminiscence of the “First Time Around” and wonder to behold, “Could Heaven Ever Be Like This” ?

Shinji was my friend from high school. “It’s Music” that he was playing and I was dancing at punk gigs, local discos and new clubs in Japan. He wanted to be a DJ. I wanted to be an artist. We took “Double Journey” to “New York City” few months apart in 1989. He got a job deejaying at “Fujiyama Mama” restaurant on Upper West Side, and I was painting at School of Visual Arts on 23rd Street. We reunited when his “Girlfriend” , Kaori came to visit us from Matsusaka city.

This couple turned out to be the one who initially invited me to experience the state of “Land of Make Believe” around 1992. I might have previously visited when it was Choice. My memories are vague, but the very essence of this happy accident is that I am thankful for “Take a Chance” on me. Kaori and Shinji would not have had the slightest idea that I am once again “Standing Right Here” on the same dance floor more than “25 years later” . I took a leap of faith with “Music” where I found “Love is the Message” .

In the beginning, my amateur eyes did not even notice the difference between commercial club and private venue (“House Party” to be exact) though. Because the most of parties I went in 90’s were located at a sort of old warehouses. Nonetheless, my passion for music was priceless from the day one. Dancing to “Rude Movements” in after-hours reveals my memorable moment on the floor. This particular party definitely felt a safe heaven for an immigrant like myself.

“Imagine” if I were there for novelty purpose only, especially during so-called dark time of Alphabet City? “Can’t You Feel It” ? I was so eager to absorb everything with a smattering of English. “No Fear” even if “Danger” was near as long as not attaining a full picture in my psyche. “Love To The World” .

Shinji introduced me to Hiro in his signature red balloon pants at the entrance hall in dim light. This “Fancy Dancer” seemed to me the key figure in the community at that time. His blazing energy was “Keeping My Mind” on the dance floor “Over And Over” . He always welcomed me back when I returned with several different groups of friends.

These friends all happened to be young and aspiring Japanese DJs and artists including Sora. One night at Baby and Tadashi’s house on Avenue C., he introduced me to his filmmaker dad who was visiting from Tokyo. In fact, Mr. Hirata was the one who eventually invited “Dr. Love” for his very first Japan tour.

By then, I began “Drifting” through my life, going back and forth between Japan and The States. While uncertainty took over me “Living on The Frontline” of USPS job, the current sound person, Shinobu’s love “Shines On Me” . “Life Is Something Special” . With her generous invitation, I was fortunate enough to have resumed my “Life On Mars” and “Dancing In Outer Space” since 2012.

A tremendous amount of dedication and “Endless Love” , contributed “Above and Beyond” by so many Japanese members has been visible and ‘Solid’ in last three decades of its history. However, the majority I knew was reluctant to accept the interview from Red Bull Music Academy in 2018. I do respect their decisions in a collective effort to protect such an environment rarely exists today.

Yet, I no longer “Enjoy the Silence” . Their “Diamond Real” involvement has been underrecognized. “Where Is the Love”? “Wake Up Everybody” . “War” is the last thing he wants to see. “Message in Our Music” speaks loud and clear. I believe it is every one of our hopes and “Dreams” to continue his legacy in diversity. Aren’t we in this together? “That’s What Friends Are For” .

That being said, I congratulate from the bottom of my heart, 50th anniversary of the longest-running dance party, born on Valentine’s Day in 1970. I would never be who I am today without all the above-mentioned friendship, helping me to grow together harmoniously in “Lost Horizon” .

Continue to support the spirit of “Anambra” that truly “I Zimbra” .

@kibounce @kibounceart @kibounce.hoouse
YouTube: “Love Injection Fanzine #55: “Music and Spirituality” Playlist

Salman Jaberi

Introduction:

Rave Scout Cookies is a multimedia underground electronic-music platform devoted to bolstering a diverse roster of underrepresented and undiscovered People of Color and LGBTQ+ artists, collectives, talents, and ravers. It is more than just a multimedia platform; it is a movement pioneered by a marginalized individual for marginalized expertise in the underground realm.

The core of the RSC brand is inspired by the African American Boy Scout Movement that came to arise in 1911. Following the establishment of the Boys Scout of America in 1910, the original organization catered exclusively to white youth, and so the African American Boy Scout troop came to form in Kentucky and salvaged their ethical code by turning it on its head.

Generally, RSC’s identity is weaved out of memory strings I have of people, music, raves, and places I came to encounter throughout my lifetime. The purpose and intentions of the platform, however, stems from our event-run sister-platform based in Boston. Founded in 2016, Visceral’s mission is to promote cultural inclusivity and increase the visibility of marginalized talent and to diversify the underground scene by creating immersive experiences in a radically expressive dancefloor.

To be a Rave Scout, one must be inclusive of all inhabitants of our realm - regardless of one’s ethnic background, social status, disabilities, gender, or sexuality. We are a collective of ravers who want to support and propel each other forward.



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Rave Scout Cookies



Roots & Mission:

I was born and raised in a tiny mystical island of Bahrain in the Gulf region. I am so grateful for that land’s soil, it came to mold who I am today, but I had to force my way out of there as soon as I could. I was beyond my years, and I felt limited in that space. I graduated high school quite earlier than most, and I moved to London for college at the age of sixteen. Even though my parents weren’t comfortable with letting me be on my own at that age, they also knew deep at their core that I didn’t fit the typical mold and norm.

I still vividly remember the morning they left back for Bahrain after they helped me set up my first apartment. I went to Tescos to buy canned schnapps very early in the morning, and I walked back only to face one of life’s biggest let-downs... I was locked out of my apartment. I crossed paths with a flock of goth ravers while waiting for someone to enter/exit my apartment building. I slumped into a four-day time-warp hole, attending industrial warehouses and after-hours in East London, and the rest is the history of what came to be the beginning of my incredible rave journey.

The rave-realm isn’t what it used to be, it has this corporate feeling to it no matter how underground or DIY the project is. This isn’t to say that promoters and ravers are less authentic, but its a mere reflection of the era we are living through. Technology is disparting us from our roots and what makes us the unique beings which we are. I remember the collective effort and dedication we had to put into attending a rave, pre-Uber and the accessible transportation system we have today. Once you were out the door, that was it... There was no going back, and you had to be fully committed to sticking around or until public transportation was running again.

Times are changing, and we are only advancing as time goes by, and so I wish to use technology as an outlet to aid in preserving the rave-realm rather than see it be destroyed.

My primary goal is to restore the collective effort our ancestral rave-mothers and DNA put into forming conscious communities in-which our planet has lost throughout time. From there, stem Rave Scouts’ other branches, such as creating room and building a network base for underrepresented and undiscovered marginalized talent, promoting harm reduction, uncovering the unarticulated history of dance music, and more importantly, touching base on the politics that came to form our dancefloors today.

BERGS

RUTH SAXELBY: I read that you're transferring all your music from SoundCloud to Bandcamp.

BERGSONIST: Yeah. Actually, Bandcamp is so much better because, if I want to download the tracks, I can choose any format—MP3, WAV. It's so well-organized. That's one of the main reasons why I wanted to go to Bandcamp. I felt like, Okay, now, all of my archive can be organized, and people can get it in a very organic way.

It also looks more like a record shop.

Also, I have this frustration. I studied design—I went to design school—and my dream was to get this design job that I've never had, so doing this was kind of revenge. I can do all the artwork, I can take care of all the art direction.

There's DIY, but then there's DIAY—do it *all* yourself. You have a music platform, Bizaarbazaar, you do all your own artwork and direction, merch, and you sometimes self-release. What has this total approach taught you?

To be honest, this approach came more out of the frustration of finding a job and getting rejected by so many people.

Design jobs?

Yeah, design jobs, but also music. I remember, way before, I used to send my music to some people, and they were like, "Oh, this is good, but I don't know if we can release your music." I felt like, at this point, there's no money in music. It leads you nowhere, so just do it your own way.

With the blog, I [ve] had it for almost ten years. I remember I was asking a platform to premiere my music, and they were all rejecting me or ignoring me. Then, I realized that it's not that hard to have your own platform, but I felt like I needed to amplify all of my friends at the same time, and just keep that going without falling into capitalism and asking for money or monetizing it. So, yeah, it's free, I only feature friends, and PR people always try to ask me to feature people.

I have a really antagonistic relationship with PR. There's always exceptions to the rule—one or two people that are good—but there are so many people where I'm like, *Why is the artist getting no money, the writer's getting no money, but the publicist always gets paid?* If you're into music and invested already in the scene, use your network! You don't need PR. I just feel like it's a middleman situation.

And we don't need the middleman. We need more women! No middle people.

Right now, Resident Advisor and FACT are [some] of the only big platforms that feature people not because of PR. They're really connected to what's happening in the music scene, and I feel like, many times, I was just tweeting a release, and then FACT or Resident Advisor would feature it, which is kind of incredible. You feel like there's no middleman—it's from you to the publication.

I remember when that happened. It would've been around 2010, 2011, when MySpace had kind of dropped off and then it became about Twitter. You'd see some music news on Twitter, and then an hour later, you'd get a press release about it. Suddenly, all the sites were skimming off Twitter, and then it becomes churnalism rather than journalism.

Exactly. I remember, when there was the Nina Kraviz clash, suddenly, the news was actually screenshots of tweets. I was so upset because this was not news! You can't just pour more fire on the fire. It was really annoying to see that the news was Twitter, which it shouldn't be. It's exactly what's happening in music as well: a lot of amazing producers are kind of outshined by Instagram DJs, and it's the same with writers.

ONIST

Selwa Abd is holed up in a coffee shop near her home in Brooklyn. A couple of days ago, the prolific musician and designer, who goes by Bergsonist, was enjoying the relative warmth of L.A., but now it's back to winter-in-New-York reality. Not that anything could dent her enthusiasm for digging into the things that matter to her most: challenging the structures of the music industry and exploring new ways of collaborating.

Interview by RUTH SAXELBY
Transcript by NIK MERCER
Photo by TYLER JONES

The online discourse around dance music has become so intense in recent years. A lot of important conversations are being had, often at lightning speed. How do you deal with that as an artist who needs time and space to be able to focus on your work, but is also very political?

I mean, honestly, for me, music is like therapy, so when I see the news and I get so frustrated, I just do it. I feel like it's very selfish because I do it for me, but then, when I share it and I see some positive feedback, I'm very happy to see that it can translate to other people. But I guess the frustration is... yeah, it's really hard to commit to your work when you don't have the resources, the financial support, and you feel guilty doing something that you don't feel is serving anything. Especially when you see on the media, on Twitter and Instagram, people doing things for clout or doing things without really caring. For me, I would never stop doing music because it's my life, but, at the same time, I want to really keep pinpointing things that need to be fixed or issues that need to be addressed, and I think music is the most powerful weapon. It's so subtle and it can speak to people without being too vocal and implicit.

In Europe, people get so many fundings and grants, and we just need that here. I feel like a

lot of people are doing incredible music, but no one really supports that music, which makes it harder to actually push forward and innovate.

Thirty years ago, I'm sure New York was less expensive. Even with Andy Warhol, it was so easy to live here and make art. But now it's so expensive. I think that stress of making rent really prevents people from going forward, in my opinion, compared to Europe. I have friends in Europe and they all find support, and they can also tour so easily. New York is hard. Everything is harder and you need money, and it's hard to find jobs, but, at the same time, that struggle makes you achieve good things you wouldn't do if you didn't have it.

I first moved here in 2014, which is when Discwoman was in their embryonic stages, then Sustain-Release happened, The Lot happened. It felt like the scene got a lot more interesting in the second half of the past decade.

I felt the same. The Lot Radio was actually the first place where I was using CDJs because I don't have CDJs. I learned at The Lot. I learned, also, at Bossa Nova, Mood Ring. I feel like, even though it's hard, people are actually taking risks and investing in places that are so important. We need the in-real-life places in order to push

forward the culture. I don't know how [The Lot] makes money, but it's always free and they really support people, the community. It's very amazing to see the people behind it keep doing it and pushing things.

Discwoman also. At first, I knew Emma [Burgess-Olson], and [she] would always play my tracks. It gave me so much confidence because I was like, *Oh, my music is played!* I felt like someone listened to what I was doing. Then I met Frankie [Decaiza Hutchinson] and Christine [McCharen-Tran], and, also, being part of Discwoman was amazing because it felt like people fighting. Maybe people see the image, the social media aspect of it, but [Discwoman are] actually doing work on the ground, repealing the law and helping so many people to get paid. I think my first big gig was via Discwoman, so it was insane. It was their anniversary, and it was my first big show, and then they booked me for Boiler Room upstate. That festival that got shut down, but it was amazing because I got paid enough to get my first drum machine. I made so many tracks.

Your tweet about regretting Boiler Room made it into my feed. What was your experience like playing it, and how did you come to regret it?

Well, honestly, the first one upstate... it was great. I liked it. The one thing I didn't like was that my set was livestreamed on Facebook and then it wasn't archived anywhere. The two other people, Dylan [Scheer]—Via App—and Octa Octa also didn't have their set archived. It was kind of weird, but, still, at that time, I liked them because I knew who was working there and they were really nice people. Then, the second time I played there—

This was in May of last year.

Yeah. And, to be honest, at first, I was like, Ah, I don't know if I'm gonna do this, but they paid me four hundred bucks, so I said yes.

That's the conundrum that everyone is in.

I had a great time—I DJ'd, it was nice—but it was kind of weird because it was really staged. We had cameras everywhere; it felt like a movie with weird people who didn't really care. They just came because it was Boiler Room and they wanted to be part of the video. I played my set, had a great time, then I went home and I saw all the comments. Really awful comments. Misogynistic comments. I cried; it affected me. I was like, *Damn, my whole self is on their platform, and they're allowing this bullying to just keep going.* I told them and they were like, "Yeah, we're sorry. We're going to monitor it and take down some really bad comments." I was burned by the way they take care of everything on social media. It feels like they don't really care.

After that, I was like, *Okay, it's over.* A week later, they tweeted a transition from my set. Really bad transition. I don't know if they were actually listening to the music I was playing or they just looked at the video because a girl was dancing sexy, but... whatever. It was the worst transition, and, again, a lot of bullying, bad comments. They were really bad at communication. It felt like, *Wow, these people really don't give a fuck.* They just trash you when they don't need you. Then, I realized these people really don't care about the people who [they're] making content out of. It's just a machine.

Two months later, I noticed on their YouTube that they featured this animation video with my song. It was a commission that an animator, Margot [Bowman], made. It has my songs, but they didn't credit them anywhere. None of the credits were mentioned. I was like, *This is so fucked!* Margot talked to them and they addressed the issue, but, again, they really don't care. And they make so much money out of YouTube, out of everything, and people still [work with them].

It's really hard to navigate Boiler Room. It's like, *Oh, exposure! Oh, money!* But, at the end, it's not worth it. Exposure... maybe it's millions of followers, but they're all bros that aren't gonna buy your record, don't even care about you. It's really a broken system, and people actually need to bring more awareness toward the corporate structure that's trying to make profit out of us. It doesn't benefit us in the end.

It's the same with Spotify. My music is on Spotify because [with] labels, I think it's part of the deal when they do digital releases, but, still, no artist on Spotify makes any money, and, if they do, maybe it's, like, five bucks.

You should be able to opt out of any platform. I always appreciate how DJ Sprinkles does it. Does everything need to be in the same library for everybody, or can some things be outside of the archive? This one-size-fits-all [model that] pushes everyone to basically work in the same way is not fruitful or sustainable.

Yeah. I mean, honestly, I think the day I decided to do Bandcamp, it was because of that frustration with platforms and people telling you, This is the way, this is how you should do if you wanna release music. You have to do it through a label. I didn't like the steps that people imposed [on] you. Even in my blog, compared to other platforms, people always give you a timeframe. "Oh, I can premiere your track in two months"; "I'm gonna feature your mix in three months." I know it's all bullshit. It's just a way to make them feel they have value. They give you this kind of illusion that a lot of people want to have their mix featured.

Personally, I would sometimes premiere tracks one after the other; sometimes, I wouldn't premiere for four months. I just do it when the drive is there; when the content is there, it's out. I'm not trying to sustain this illusionary value that doesn't exist. We don't do bullshit. We want things straightforward and we don't want a middleman. We just want to connect. I feel the best way to do that is to just be raw and do it. It's kind of childish, but that's how I feel.

Your artist name is about embracing an approach of intuition and instinct as a kind of driving creative force. Based on your discography, that approach has been really fruitful for you as an artist. Has taking that approach in your creative life impacted your personal life?

Honestly, this approach kind of freed me. I've always felt self-conscious about my creative practice—not being professional enough, not being polished. When I read the book, *Bergsonism*, by Gilles Deleuze, about Henri Bergson, I realized that, actually, people use this intuitionism as a method to actually make things happen. So then I was like, I don't need to be bugged by institutions—I just need to do things and keep going. When you release, it's so incredible. Some people, they will make music and wait, and then it's kind of like not going to the toilet for so long. It's nice to just flush everything and keep the drive. It drives you more. To keep the things flowing. It brings new stuff, and it's my mentality in life. Just keep spreading seeds, and then the seeds become flowers, and then they spread seeds. It's a feedback loop, in a way, that will only generate events, even if it's bad events.

It inspired me, also, in my private life. How I deal with people. I'm always open to anything and not trying to think too much. When I have a proposition or project, I try to follow my intuition, but, sometimes, it's hard to do. Sometimes, it's really hard to follow your intuition with people. I think I have a good intuition with people: I know when people are trying to be a friend for a reason and trying to get things out of you. I guess intuitionism is the best method in life, I would say.

It's like the instinct. We have it—it's part of our DNA—but we don't necessarily use it all that often. We just use it [in] survival mode, and I feel it's one of the best resources we have. It's good to just practice using it and not fearing things.

The body sometimes knows stuff before the brain. What was your first experience with dance music?

I think it's [through] the blog, too. Listening. I was in Morocco and there was no scene. All the parties were the most cheesy. In Morocco, it was kind of weird because people who would go clubbing didn't really care about the music at all. It was about showing up, getting that bottle. SoundCloud, for me, was a pure place because I would discover new producers, new music. It was when SoundCloud just started—a new platform. A lot of incredible people that now are really big were just starting, putting things on SoundCloud.

What year was this?

I think it was before 2010. I remember I discovered Johns' Kingdom, Buttechno's label, and I got into this underground [thing]. It blew my mind. I saw that label and was like, *Wow. These people are making sick music! Who are they? They're from Russia!* My dream was to go to Russia—I was so into that.

How did you find the music?

Through people I kind of know. I would follow them, they would repost. Many of them were actually in New York, like Bookworms.

I was so obsessed with Buttechno's music. We met in Berlin. It was with Florian Kupfer. He came here, he was my guest at The Lot Radio, and now we're still in touch. At the time, you would meet people on SoundCloud, and then they would become friends in real life. Now, it's harder because there's a lot of bots and you can't really trust this.

SoundCloud, for me, just listening, was how I got into dance music. Then, I came [to New York] to study, and I started to go out, and dancing was one of the main things I loved to do. Also, talking to people. I didn't drink at the time, so I would just go to the show, dance, then talk to people, and slowly discover new things.

Were you making music when you were in Morocco?

I was making music, but it was very hidden. When I came here, I invested in drum machines. In Morocco, you could never find drum machines. Even if you buy online, you can't because, in Morocco, the credit card doesn't allow you to purchase things. You can't have PayPal in Morocco. Unless you're rich and have connections, people who can bring you the gear. I came here and my first [piece] of gear I bought off Craigslist.

You've put out a lot of music, but I wanted to start out by talking about *Middle Ouest*. It's a phenomenal album. Did you have a vision of it before you started?

I was just making things, but I had, actually, a vision of the sound palette that I wanted, and a vision of using some Moroccan drums. Things that kind of reflect this *Middle Ouest* state of mind. We know the Middle East is a pure construct from the U.S., and *Middle Ouest* was kind of a way to say, *No, this is how I see myself.* "Ouest" is French [for "west"], so, also, it reflects on [the fact that] Morocco was colonized by France. It's kind of like the vision was planned, but then the content was just a selection of

different tracks that I made at a certain time. Optimo actually helped direct and choose the tracks—and find a cohesion, which I think is really hard.

Keith "JD Twitch" [McIvor] is amazing. First, I love that he gave me full control of the selection, of the art. I felt like I was really respected. The way he curated the album makes so much sense and reflected exactly who I am and my music. That's why I say it's a "sonic autobiography." It's so rare because other labels don't care about the artist at all: They have their own way of doing things. The [cover] art is the same. They don't care about your input. With Optimo Music, I felt like it was new because I never felt that way with a label. Also, it's nice to have someone who cares about your music and wants to amplify it in a way that's nice and organic, not for bad motives. There's labels who wouldn't really care about your music. It's just who you are and your identity.

It was pretty amazing to see that they invested in doing the [vinyl] record as well, which, in this age, is insane because it's so much money and it's a big investment. But they really wanted to amplify, to put you on a pedestal, in a way. When you work on a physical release, it takes forever. It takes, like, a year, and you work on the art, and there's this collaborative aspect that you don't get with digital labels necessarily. It feels very real, which I appreciated.

One of the things I really enjoyed about the record is that it holds lots of contrasting atmosphere and emotion at the same time. With "Amazon Snake Charming," there's this overwhelming feeling of ambivalence, but then there's also something sinister to the ambivalence. I think there's a lot of tracks on this record where, because of that ability to be many things at once—we're all many things at once—it gives the listener loads of room. I was wondering if there's a certain mind frame you're in when you're making music that helps you achieves this quality?

To be honest, when I make music, it's all recorded in one shot, in my Zoom. I would spend time working on the fragments, on the sounds, and then, when I execute them, it just happens. Maybe it's unconsciously me speaking. When I do something, I feel like I'm doing it, but I'm [also] feeling kind of like an observer. You're doing the action and you just observe. Sometimes, I use my titling politically, to spread a message, but then I like to just let the listener feel the music.

"Don't Have Babies, Global Warming Will Kill Them" is a brilliant title, and the track is so interesting because it's minimal, but you've got this really crunchy funk bassline, and then the bells are full of sass. I like hearing a challenge of the status quo.

It's true—people don't talk about this. I feel like so many friends, now they have babies, and the world is chaotic. We need to think. I feel like we need to talk about many things, not necessarily just political things, but things related to society that we don't think about.

It's funny because I feel like, for so long, I wanted a release. I mean, I've been doing it with my Bandcamp, but with [the] Optimo Music [album], I really appreciated that the tracks are all different styles that I do. I really wanted to make a statement toward this way of making

music. I'm not making a genre. So many people actually, when they review me, are like "techno producer." It's just because of how the beats are layered, which is crazy because it shouldn't be that way. I feel it's very segregational, in a way, to put you into a box that you don't want to be in. I just want to be treated as someone who makes music, and that was also something I wanted to do with this album. Have a different kind of sound and show different sides of my music production.

You recently collaborated on a release with DeForrest Brown. What was the recording of that project like?

We hung out for a bit and we were reading books and some excerpts, and one by [digital cultural theorist] McKenzie Wark was the one that spoke to us. The way we collaborated was very organic and very like how I make music on my own. It was very straightforward and just one shot. DeForrest came and he was playing some random drums and atmospheric sounds, while at the same time we had a mic that was pitched down. Actually, we played with it—we pitched it down, we pitched it up, and we were just reading the book [aloud] and trying to free our music from any kind of format. It was just like a pure composition.

We are both really interested in free jazz and this aspect of collaborating. Each of us were really prepared. We both came with a full stacked suitcase full of little objects. So yeah, it kind of blew my mind. It made me want to collaborate more with people in a similar approach. It's really rare because I think if you collaborate with someone who does a similar kind of music as you, there is a clash of dialogue. But with DeForrest, it was really organic and I think that's because of the way we talk—we always talk critically about things. We always have interesting conversations. And having the mics hooked up in the studio, everything was hooked up, so if we wanted to hit the keyboard, we hit the keyboard. It felt free and new. DeForrest is amazing and his work is so important in this age, so working with him was very inspiring. The main reason for this was NTS, because I asked him, "I want to have you as my guest for my monthly show."

That is such an intensive process for a radio show. That warms my heart.

Usually I ask my guests to send me a 30 minute mix or to meet up somewhere and record together, so with DeForrest it was like, "Let's meet up in the studio and jam and do this long composition," and then we were like, "Let's release it." I think in life sometimes it is good to take risks and not think too much. That was the process behind it.

I saw on your Twitter that you got a grant to do a film score?

It's crazy because I always wanted to do this kind of work. It's this Moroccan French guy from Paris who is working on this short film that's set in Morocco. The story is so familiar to me because I grew up in Morocco, so when he came and asked me to do the soundtrack, I was so excited. I would have done it even if there was no budget. We had to send a proposal to get the grant and it got accepted, which is so nice. It's about someone looking for his identity, I'm really excited to be working on it. I've actually been trying to sample some instruments that I have from Morocco and

[want to] try to use the sounds with my set-up, so that's going to be my next step. I love challenges like this and I hope to get more scoring jobs because I think collaborating with people who are not from the same field is so challenging but also exciting, because you never know what will happen. And honestly, recently, I saw the movie *Atlantics* with Fatima Al Qadiri's score. The soundtrack was mind-blowing, it made me cry. It's funny because I didn't really know Fatima Al Qadiri all that well and after that I just dived into her music. It's so inspiring to see people pushing things forward. It's amazing that her score was just melody—there were no rhythms, it wasn't referring to the culture, but she really took the project forward.

Where does your own drive and conviction come from?

I think being an immigrant. I think people don't realise that when you come here on a visa and you always have to think about the future, you develop a stress that makes you want to do things and keep going. I feel like when I came here, I was always fearful of my future: *Where would I go after school?* Because I was here just for the school. *Where would I work?* It's this perpetual questioning. That was my fear—to go back to Morocco—because it's nice but there your family tends to want to direct your life. It's very kind of old-fashioned in a way, that they don't really understand when a woman makes music and tries to live off it. I always have this discussion with my mom, she's like, "You need to get a job, you need to get a job." It just instigates in you fear and stress, like, *Damn, I'm making this but I need to get a job.* You're never at ease because there's always something coming. Before it was *I need to get a job*, it was *I need to get my papers*. So I guess it's just realising the privilege of being in America, which made me very driven in a way that I don't think I would be if I was from here.

Do you feel more at ease now that you've proven to yourself many times over that you're making this your life?

Honestly, I don't feel like I am on a path at all, I just feel like, *Okay, whatever.* I guess it's capitalism because it really makes you doubt about yourself when you don't make a living. Music is nice, and for me it's always going to be there, but I don't think for now that I'm satisfied because the fear is always there. That fear that you haven't done anything. Maybe in music I have things out, but yeah, I don't know.

Actually, it's funny because through music I got more offers with my design, so it's interesting to see how music actually promoted my design. I get paid for that. It's interesting how music actually freed me in a way with design. Music is so powerful, it's not just entertainment. Music is a weapon and a tool and it's everything. And I'm so grateful. Through music, I met my best friends. I'm always grateful for that.

Bergsonist's "Middle Ouest" is out now on Optimo Music.

BERGSONIST.BANDCAMP.COM/

l a t e n i t e s b o o k c l u b
a column by kristin malossi aka dj voices
f e a t u r i n g



Photo: Salem Hillal

Blake Leigh is a Brooklyn-based DJ and one of the minds behind the roving rave Club Night Club.

KRISTIN MALOSSİ: Where are you from, and if not from NYC, what brought you here?

BLAKE LEIGH: Originally I'm from a small town in Northwest Iowa called Okoboji. Funny enough, it made Playboy's list of best places to party in the late 90's though I was too young to know what was going on. Then I moved to Minneapolis where I spent the next 7 years going to UMN for fine art and hanging out. Finally moved out here with a friend 5 years ago to basically try it out and switch it up and find better opportunities. Actually sold my car and most of my stuff and just flew out without a job. I was looking to work in fine art and photo but over time pushed away from that to focus more on music.

When and where did you start promoting parties in New York? Where did the interest in DJing come from?

My interest in this music and DJing started mid way through college when I fell into a new group of friends who were all DJs. One of them brought me out to a small club with a crew of locals playing then I got hooked. There was basically no concept of techno or house where I grew up in Iowa, so I didn't get any exposure to music like this ended up Minneapolis. The first parties I was checking out in Minneapolis were Too Much Love which was in a small club on the 2nd floor of First Avenue, lots of smaller parties in DIY spaces like Medusa, Madame, and Secret Service (all three were amazing spaces that inevitably shut down), and DVSI's infamous Future Classic parties in his warehouse. All these parties/spaces basically opened the doors for me to explore a variety of music with extremely different approaches. By the time I got to NY, I was mostly interested in just attending good parties and seeing what people were doing here. I probably spent the first couple years just going out 3-4 times a week before getting more into DJing myself. It was really only the past few years when I started looking to get more involved and started to throw parties. Most of the first things I tried were one-off parties on roofs or smaller clubs with different results. After a year of trying out parties in different spaces, a short weekday residency at Bossa Nova, and meeting Roddy (Significant Other) who is my partner for CNC, I decided to pull back and slowly start developing a strong approach for a

party.

Thanks to this strong approach, Club Night Club has quickly cemented itself as one of the best parties in Brooklyn, with a clear vision for sound and vibe. So, for anyone who hasn't been, could you explain your vision for CNC? What makes an individual booking compelling for you?

The broad vision for CNC is to bring in forward thinking artists and pair them with locals in a rave setting where experiencing music is a major focus. During the time spent preparing for CNC, I was reflecting a lot about all the experiences I had in the Midwest, Berlin and NY. What I realized is that most of the parties that resonated well weren't in clubs. It didn't make sense trying to work out a residency or confine ourselves to club spaces when I always had a real attachment to raves. The idea was to incorporate all the individual things that made an impact on me over the past 5 years and make something that checks all the boxes. A big part of our method now is finding new interesting spaces where we can set up our sound system (that was brought out from DVSI's warehouse in MPLS), and transform the space into something else for a night. The party still has some scrappy aspects because Roddy and I do the majority of the work to make it possible, including lugging around 4000+ lbs of speakers to each party. We want to make sure that sound and technical aspects of the rave are done well so DJs and ravers can fully enjoy the music. The booking aspect is something I work on almost every day. It's one of the most exciting parts of doing these

parties. There's a different approach to each booking, as far as open or narrow the scope, but the idea is to carefully curate a group of artists to make the night flow well. Our party in December with Chevel, Hodge, and Logos makes for a good example. Each artist has a distinct approach to DJing and production but they all together created a beautiful arc to the night. It should feel like a relay race where, due to the order of artists, the baton gets passed smoothly through the end.

As you've already sort of touched on, throwing a party is no small feat and we all know a bit about the drama and fun that can come with it. What are your best and worst memories of this so far?

Throwing parties like this come with a lot of pressure and stress. There's a lot to consider and a lot that can go wrong in a night. I was just joking with a friend about how much hair we've lost in the last year throwing

parties. Most of the tough times throwing parties came in the early stages before CNC started, rough nights where only a few people came out or put myself in a tough financial position. I will say that there's always a lot to learn from each event. Even now I feel like there's so much to take away from each event and apply to the next to make it better. Some of the better moments have been hearing from friends and others who attended a party that they've been turned on to new music or underground raves in general. It's exciting to know that what we do is having a positive impact on others and pushing people to work on new music or try new things. Also it's a complete honor to get to work with artists I've admired for a long time and provide a setting where others can experience their work.

Ok - so what makes a good party?

I think a lot of things contribute to a good party. It's hard to say that any one aspect just stands out and carries a single party, but a single negative thing can easily ruin a party. I think that using a space to its advantage, the people who attend and contribute to the overall vibe, the sound, and people facilitating together make a single impact. I don't know how many times I've tried a club in NY where they have a powerful sound system and interesting space but the crowd is so terrible (taking photos, yelling, clapping, spilling drinks, doing bro shit, etc) it's hard to even focus on the music. I'm not saying everything needs to be perfect or professional but when all these things align the experience is amazing. It makes me think of this amazing

party at an abandoned radio station on a river I went to a few years ago. We wandered around this desolate area until we came up to this crazy building where we entered into this cavernous space that seemed to have endless areas to explore. Up on the second floor around this spiral staircase was a booth setup with a modest system. Everyone was fully engaged with the music but so comfortable it felt like over the 12 hours spent there everyone got to know each other and become friends.

A lot of us got our start throwing and djing parties in warehouses or nameless basements, and now the city is quite venue-centric. The CNC team (along with a few other great parties) still scout new and interesting places to have a dance, aside from occasional parties at established venues recently like Mood Ring and Good Room. You've made it clear you prefer to do your parties outside of formal venues, why do you think it's important to keep this underground vibe alive? What are the pros/cons?

I think it's extremely important to keep underground culture alive. While clubs and raves still occupy the same ecosystem, the experience at each is completely different. In all the time spent going out, the most powerful and inspiring moments came from raves. Being able to go somewhere and experience music for an extended period of time with complete freedom to do what you want is liberating. While going to clubs offers a stability and consistency, raves can offer a new experience or perception of music that can't be found in a club. Underground

culture like this is more collaborative in my mind and worth protecting and supporting.

On a similar note, what are your favorite and least favorite things about the dance scene in New York right now?

I think it's amazing to see how much is happening in NY right now. There's definitely nowhere else in the US where you can see so much quality music in a single night/every day of the week. Over the 5 years living here there's been quite a few changes for better or worse. There were moments where raves seem to be more abundant and interesting spaces were everywhere. Now I feel like it's gotten much more difficult for a party to sustain itself outside of a club. It can be discouraging for people trying to expand into new territory. Plus side is music being produced in the region is really interesting and people do have a lot of established spaces to work with. Also I think places like Mood Ring and Nowadays have offered a positive take on club culture in NY and really made going out more positive experience for myself and friends.

What's on the horizon for CNC and for you personally? Anything else you're particularly excited about?

There's a lot of exciting stuff on the horizon for CNC! Our first party for the year is on March 6th and has so many artists I've been dying to work with since this started. Anyone who wants to see what we're about won't want to miss night ;) Without getting into the specifics, I will say that we're expanding beyond just parties in the near

future. We also have a massive collaboration party in the works for fall to look out for too.

What's going on for you besides music and throwing parties?

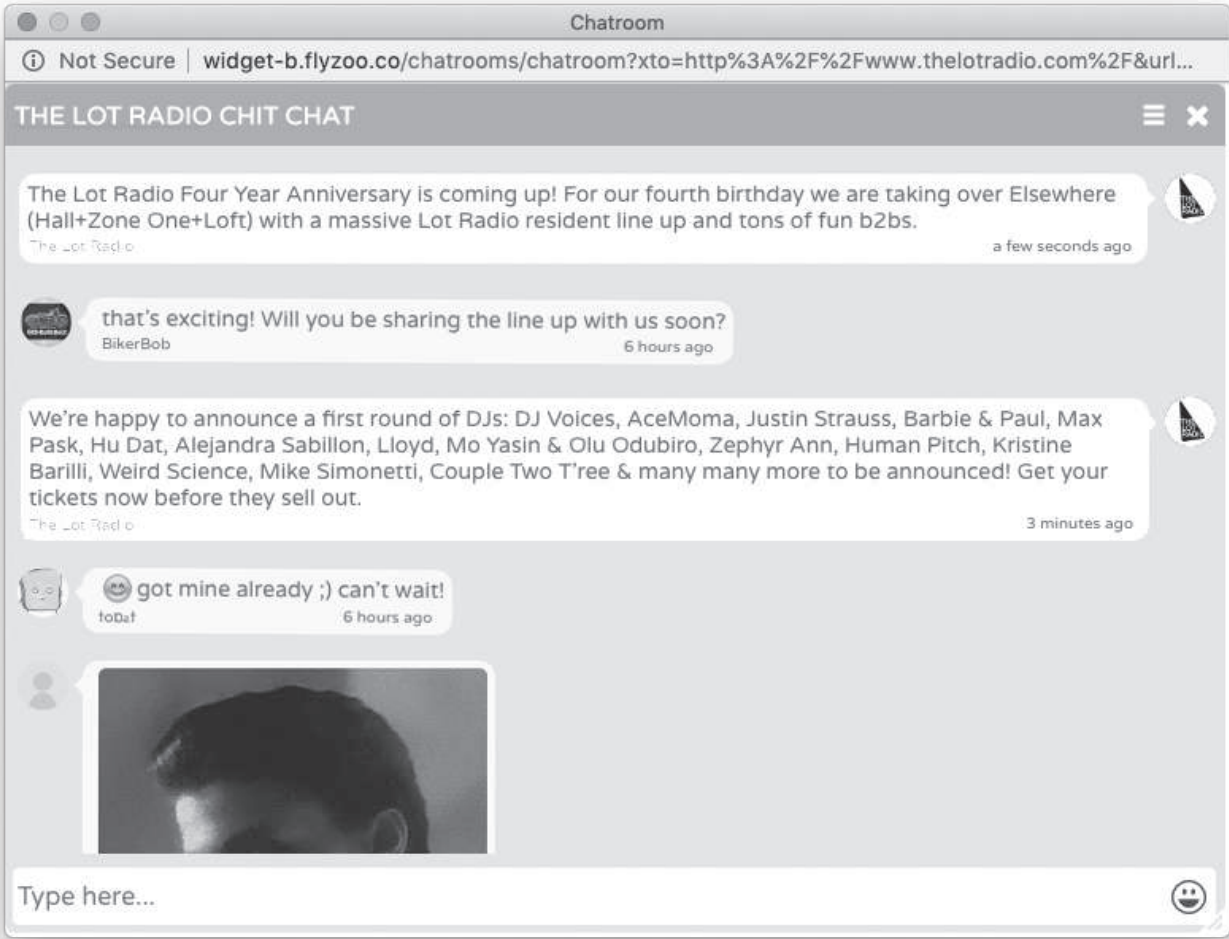
I've been in hermit mode for the past couple months. It's always tough to find productive things to do in the middle of winter, so I've been working on projects at home a lot. I've spent a lot of time trying to clean up on the carpentry to build more of the furniture for my apartment. Otherwise I'm watching trash reality TV and trying to figure out what movies I haven't seen on Netflix.

Read any good books lately?

Haha I don't spend much time reading but often dig into photo books. I've been recently going through Ed Panar's Golden Palms again. It's a beautiful series shot around LA in the early 2000's. He has a really nice way of organizing images to create a smooth flow throughout the book. I'm also over winter already so going through this book makes wandering around the city with friends during summer feel nostalgic. I'd recommend his work to anyone who appreciates exploring and taking photos.

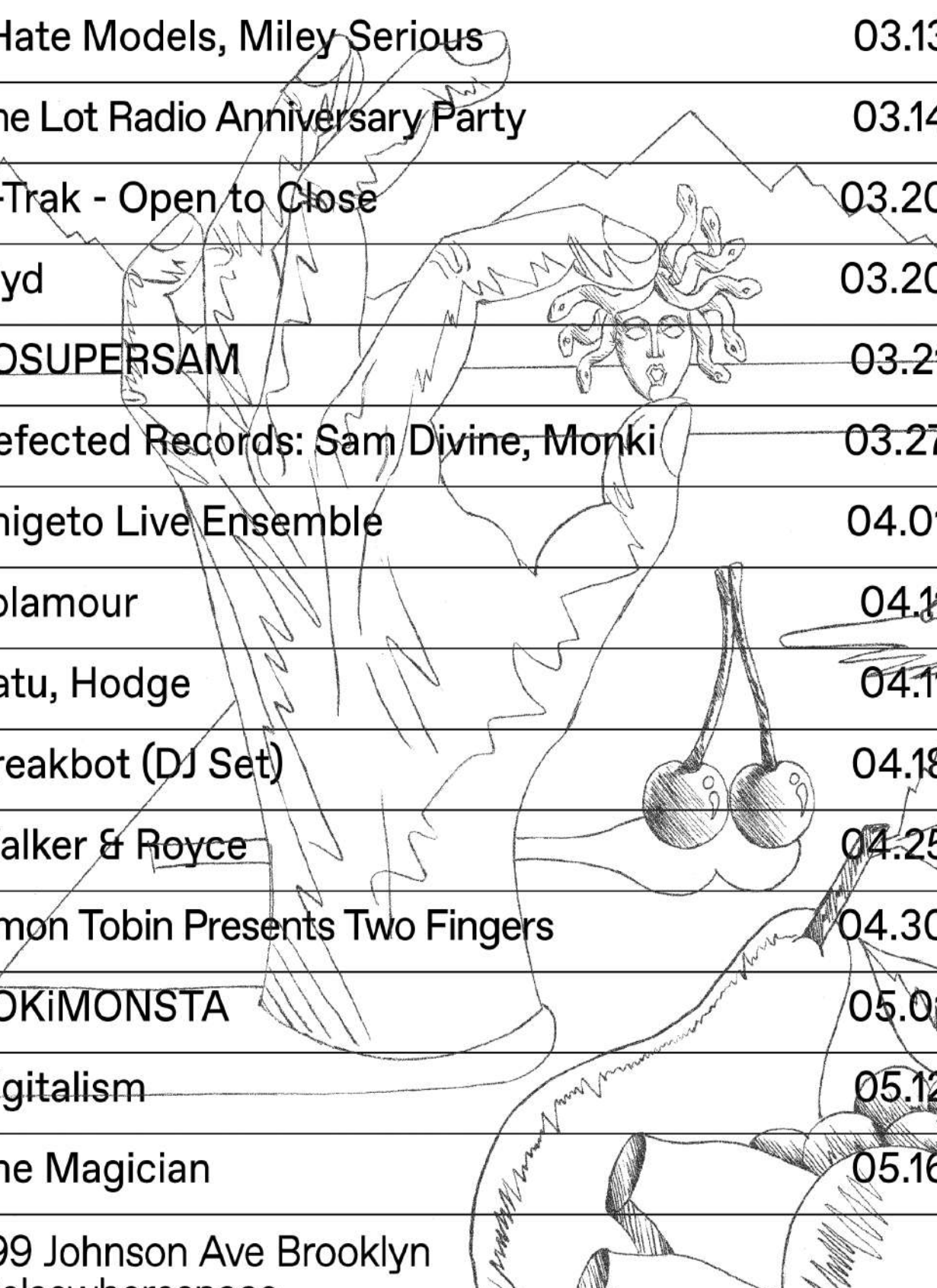
Catch the next Club Night Club on March 6 with Bruce, Pessimist, Parris, and DJ Voices.

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Season 9 at Elsewhere

March–May 2020



I Hate Models, Miley Serious	03.13
The Lot Radio Anniversary Party	03.14
A-Trak - Open to Close	03.20
Myd	03.20
SOSUPERSAM	03.21
Defected Records: Sam Divine, Monki	03.27
Shigeto Live Ensemble	04.01
Folamour	04.11
Batu, Hodge	04.11
Breakbot (DJ Set)	04.18
Walker & Royce	04.25
Amon Tobin Presents Two Fingers	04.30
TOKiMONSTA	05.01
Digitalism	05.12
The Magician	05.16

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