

MAG **LEGEND**

Life... independent!

SOUL BY THE POUND

sakone & jboogie



vitamin^{GLACÉAU}**water**[™]
nutrient enhanced water beverage



EDITOR'S NOTE

JBAGS—MY EAST COAST TOUR GUIDE!

What the hell is *Life...Independent*?

It's funny we never get asked the question. We're not sure how, but people are in tune with our independent movement. Buying from independent companies, registering to vote as an independent, seeking out independent brands, supporting unique thought, and living your life on your own terms seems to be something that people have started seeking out. Luckily, we've been here for 4 years and have every plan of continuing for the next 40.

The more you choose to live your life according to you, the more you're going to need to talk to others who are doing the same. It's not the easiest thing to do in today's world, making

sure you're conscious of your buying/political/lifestyle decisions. But it is easier when you have others helping.

Look for LEGENDmag and live your LIFE... INDEPENDENT!



MAG LEGEND

Life... independent!

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« Hordes of spectators, feeling the independent scene at LEGENDmag's issue 17 launch party!

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+Darondo in California Soul tee

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MAG LEGEND

Life... independent!

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BIY: BECOME A MUSIC AFICIONADO

WORDS: SAKEONE • PHOTOS: AMANDA LOPEZ, KC! BRADSHAW • CLOTHING: THE OFFICIAL BRAND

So you like music as more than just friends....?

Music, like any art form, is intended to be understood on a visceral level – meaning, how it makes you feel is the default answer to the question “what does it mean?”

And yet, there is perhaps no other art form more researched, studied, discussed, argued about, and created, than music. LEGENDmag asked me to contribute some guidelines to getting to know music better – as more than just friends. Most of us wouldn’t consider spending our lives with someone we just met and know very little about; similarly, if



music is an essential part of your life, or something you are making a career out of, it might make sense to get to know it a little better.

1. Think outside of categories

Music has been made since the beginning of time, and modern pop music in the US has a timeline that goes back over 100 years. To keep things manageable, familiarize yourself with the main pillars of US popular music: Blues, Jazz, Rhythm and Blues, Rock, etc. Although a lot of us are comfortable using terms like “electro,” “dirty south,” “Baltimore house,” “gangsta rap,” etc., a working knowledge of music history can help us see how these terms are derived more by the market forces that sell music than by the artists who create it.

At the same time, music categories are somewhat useful because they usually indicate someone attempting to “understand” a musical form. “Baltimore house,” for instance, refers to a specific kind of house/hip-hop hybrid that was once called “hip-house” (in the late 1980s) and has roots in Baltimore, MD. Doing even cursory research on musical categories can help us see how musical styles are similar, and how they evolved separately.

2. Consider the source

The context in which music is made is a key to understanding music movements, eras, and the imperatives of the artists. For instance, it’s hard to understand the evolution of the Motown Records sound outside of the turbulent Civil Rights period of the 1950s and

60s in black America; a purely artistic analysis won't allow one to understand the importance of an album like Marvin Gaye's "What's Going On?". Similarly, not understanding what occurred after the golden era of Motown in Detroit (mass evaporation of auto and other industrial jobs) will limit one's appreciation of contemporary producers like J Dilla, Waajeed, Karriem Riggins, and others.

Books to check out: "Peoples History of the United States" by Howard Zinn; "Black Noise" by Tricia Rose; "Blues People" by Leroi Jones.

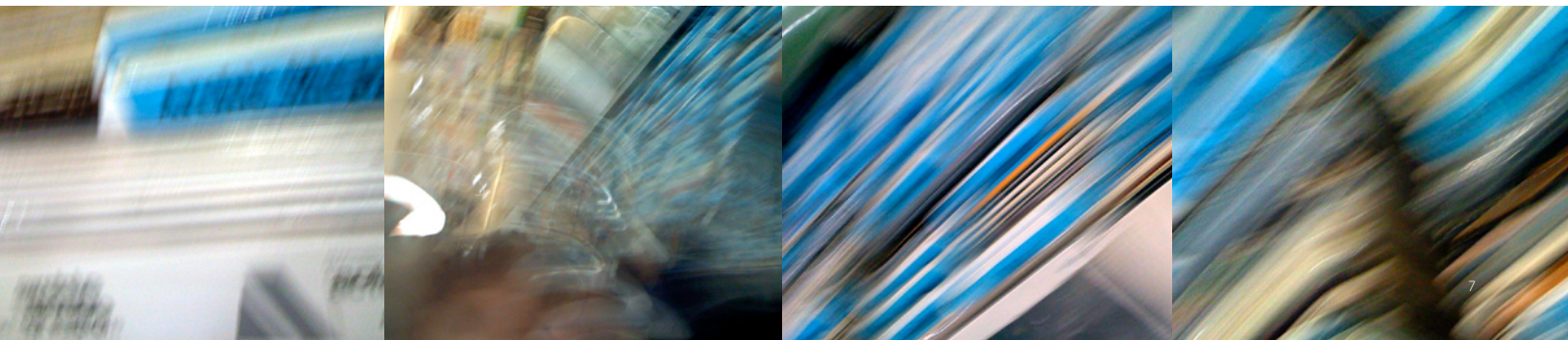
3. Get to know the players

Any music sound or movement typically has one or more record labels that helped get the music out to the world; usually, to keep costs reasonable, labels

used "session players" who formed a band that played on almost all of the songs that were recorded by that label. Get to know the labels – find out which artists are signed to what label, what label they were on before that (if any), and what the label's history is. Read liner notes and get to know the session players, because many of these musicians played with other artists or labels, playing a role in subsequent musical movements. Labels like Stax, Motown, Fania, People, and Fantasy housed some exceptional musicians who went on to play a role in (or lead) other musical movements. Although electronic music usually involves far

fewer instrumentalists overall, read the small print on 12" singles – you will see the names of producers, engineers, and mixers that will begin to ring bells. Bob Power, for instance, engineered a huge list of early-90s hip-hop music and his list of clients reads as a "who's who" of pioneering rap crews. If you see his name on a 12" single, chances are that record is pretty good.

Hip hop provided perhaps the greatest direct reference to this idea by sampling old soul, jazz, and funk records throughout the 1980s and 90s. I learned most of what I know about music by locating the sample source for hip-hop songs that I liked, then tracking the music down. Intellectual property laws have made



sampling difficult, but references to bygone eras (musical, political and otherwise) continue to emerge in all forms of modern music. Rock guitarists continue to borrow heavily from the Delta blues masters of the 1920s. Dance music builds on a rich history of drum patterns, ambient sounds, and other reference points. Getting to know these reference points can deepen your understanding and knowledge of modern music.

4. Keep diggin'

You don't have to amass a 50,000 piece vinyl collection to be a music connoisseur. Thankfully, access to information about music is greater than ever – websites like Discogs (www.discogs.com) offer user-built discographies of almost any artist you can think of (and many, many more you have never heard of) while sites like The Breaks (www.the-breaks.com) chart the sampling of music in modern songs. Social networking sites like Myspace and Imeem are helpful because most bands



have pages on these sites – see who the band has listed as influences, who their affiliates and “friends” are, and (of course) check out the music they have on their page.

Internet information is just one (small) piece of the puzzle, however. One of the most important things you can do to become a music guru is to see music live (and no, I don't consider a DJ to be the same thing as seeing a “live performance”) – this is perhaps the purest form of hearing music, as the artist and audience interact organically, together. Go to music stores like Amoeba regularly – not necessarily to purchase music, but to look around, pick up vinyl and read liner notes, production credits, etc., and to see what music is being released, what's popular, how it's being categorized and marketed, and to talk to other musically-inclined folks.

Most importantly, ENJOY music. The best thing any art can do is to make you experience intense feelings, and this is a process that should be enjoyed. Seek more of the music that makes you feel good, and you will be an aficionado in the purest form.

For more on being a music aficionado, visit www.LEGENDmag.net/blog



BRANDED
INDEPENDENT



POPCLING

Founded by: R. Jason Coulston & Holly Roberts

Year founded: 2006

Location of headquarters: Costa Mesa, CA

Product category: Adhesive Prints, Artist Skateboards, Specialty Art Printing

Niche that your product fills: The gap between designer toys and fine art prints

Leadership: Operations managed by R. Jason Coulston and a small, mostly family, support team.

Brand philosophy: Fine-art quality prints on non-standard surfaces like vinyl, plastics, metal, wallpaper.

Brand/product inspiration: The surf and skate culture of Orange County, low-brow, pop, and underground art movements, our daily lives.

Proudest moment: Contributing to Baby Tattoooville (www.babytattoooville.com). In a sleepless overnight session, we reproduced 75 large canvas prints of a collaborative painting by the 12 featured artists.

Price point of your product: \$40 – \$85

Plans for the future: Prototyping on new materials and creating new ways to reproduce art, like UV Print Technology – perfect for super high-resolution imagery on surfaces like acrylic, metal, plastics, glass, wood, and rubber.

Perfect spokesperson for your company: We're not sure anybody buys into our madness, so myself.

Where to purchase your product: PopCling.com is the best source, also at Munky King in Los Angeles and Therapy in San Francisco.

Why people should look for your brand/products when they buy: We're a small company, and while we print digitally, the products are still very much handmade. We don't do this because we're hoping to buy a yacht, we just love art. If we can make that our business, we're already successful beyond our dreams.



Everyone needs art in their house—at least that's what we think. We only see Popclings "stock" rising with their knack for putting clean designs on easy-to-use surfaces.



Previous page: Custom home graphics
This page: Custom skateboard decks

All photos provided by Popcling



WORKING CLASS HEROS

Founded by: monie.ka & james teal

Year founded: 2007

Location of headquarters: Austria

Product category: Luggage and accessories

Niche your product fills: Carrying your lifestyle accessories in beautifully designed enclosures and not in the generic ubiquitous options available elsewhere.

Leadership: monie.ka & james teal

Brand philosophy: High quality, well designed, original 'lifestyle luggage'

Brand/product inspirations: English and Austrian style from a time when things were designed with heart and showed a real craftsmanship. The cars, the buildings – even the smallest safety pin, were designed with the utmost attention to detail.

Proudest moment: Introducing our first range of designs and receiving an overwhelmingly positive response from our customers.

Plans for the future: Expand our range of fresh designs and continue to build our own signature style in the products we make.

Perfect spokesperson for your company:
monie.ka & james teal

Places to purchase your product:
www.workingclassheroes.eu

Price point of your product: Laptop wallets from \$40

Why people should look for your brand/products when they buy: Our products are individual and appeal to people who want to be individual when it comes to carrying something so personal like your laptop. The laptop sleeve market is so generic today; it's time for Working Class Heroes to break the pattern.



Love the uniqueness, love the materials—although we're not so sure about the arm stabilizer thing. Then again, since first glance, the only thing we could think about was slipping something inside.



Previous page: "Butterfingers" laptop wallet
Clockwise (from top): "Butterfingers", "Snap", and "Easy" laptop wallets
All photos provided by Working Class Heroes



JOSH SILVERA

My forte is illustration and watercolor, but over the past few years I've started taking my drawings and crossing them into other mediums, using illustrations as a base. In this LEGENDmag Show 'n Tell session I decided to show some of the pieces that have come outta the madness.

SHOW 'N TELL

The first is a sculpture that I started of a character I drew playing the piano. I've always thought three dimensionally even though drawings are naturally flat. So deciding to try a sculpture seemed appealing and fun. My goal is to take the drawing and completely recreate that environment in clay, using my imagination to fill in the gaps. Here, you can see the concept drawings along with the sculpture.

Another project I worked on this year using the same concept was custom Vans™. This time, instead of crossing over into clay, I took my illustrations to canvas shoes. There are many different mediums you can use on shoes depending on the fabric, but I just kept experimenting with different things until I got the look I wanted. Pictured are a pair I did for E40 and the other for a clothing line called Hypothesis, Inc.

www.JoshuaSilveira.com

« Pianist sculpture (clay) by Josh Silvera



✦ ALL PHOTOS WERE PROVIDED BY THE ARTISTS

PAUL TORRES

Basically, this painting is based on real life studies and experiences in Los Angeles. I used to go to the 32nd Street Notrica Market, which is in Lakewood, close to Bellflower. I would draw from life inside the market and just outside of it, and I would also go to the market just west of Downtown.

I accumulated a lot of sketches of the market and then came up with the final drawing for it, which is also based on my imagination. I tried to capture the spirit of the city based on what I know of it. The woman in the middle represents a single parent household, like an homage to women raising kids nowadays, all the kids depicted here are hers. I show some of them being super bratty for a

"Notrica 32nd Street Market" »
(oil on canvas) by Paul Torres

« Vans shoes, custom painted for E-40 and Hypothesis (canvas) by Josh Silvera

reason—to bring awareness to the importance of having a father in the household, which is essential for raising kids. The piece shows the market at night. I also find this market intriguing because they hire workers with disabilities.

There are signs of the influence of Hollywood and its movies, which is an inherent part of the city. I try to show a diverse range of personalities and types,

I even depict a Vietnam veteran on the right, which brings an aspect of strength to the work. The emotions that some of the characters show also reflect a vital source of life, like the pulse we have in our bodies. I hope that you enjoy this painting, as I try to make it as entertaining as possible and educational as well, thanks.

www.Paul-Torres.com

PAUL TORRES





OFFICIAL®

**Michael and Maren Maggio
Sept 1st, 1972 in Northampton**

Michael Maggio married Maren on a beautiful indian summer Sunday in 1972 in a nondescript park in Northampton. His father gave him a genuine Harris tweed houndstooth sports jacket to wear and this beautifully crafted brown/aqua micro houndstooth fitted is a tribute to Michael's wedding choice of rocking a "sports jacket." Two months later Michael was drafted into the Vietnam war and lost his life just outside of Saigon in 1973. He was the 45,941st American to have died by enemy action in Vietnam since the war began in 1961. To this day his son looks at that photo of his mom and dad in their moment of bliss and is inspired to make a houndstooth hat as a tribute to his late father's keen fashion sense.

***This hat is available at the finest
boutiques in the world and online
at digitalgravel.com***



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PHOTO: JASON SMITH

DAS VIBENBASS

JUSTIN SORENSEN (Vibraphone) — JOSH CLIFFORD (Tenor Sax)
GEOFF LARSON (Upright Bass) — JC BOCKMAN (Drums)

Group members? Justin Sorensen,
Geoff Larson, Josh Clifford, JC Bockman

LPs to date? 3

Singles to date? 0

Year of first release? 2006

Category you wish you were found? Jazz

Category usually found? Jazz

Where are you from? Seattle, WA

What LEGENDARY figure would you pair with a band?
Malcolm X as the leader of the Talking Heads

What is your favorite spot? Triple Door in Seattle, WA

Is there a line between art and commerce?

The larger the scale of any product the less unique,
and pure it is.

How do you become Legendary? Be true to your
art and create truly original works, one cannot fear
being different

When do you stop being independent? You are no
longer independent when your product reaches a scale
that cannot be marketed by a small group of people.

Group members? DJ Riff Raff

LPs to date? 4

Singles to date? 0

Year of first release? 2003

Category you wish you were found? Techno,
Downtempo, Trip-hop

Category usually found? Hip Hop

Where are you from? Cleveland, OH

What LEGENDARY figure would you pair with a band?
Lucille Ball in the John Coltrane Quartet

What is your favorite spot? The War Room in
Seattle, WA; and Lake Tahoe, CA.

Is there a line between art and commerce?
Yeah, but sometimes they coincide.

How do you become Legendary?
Impacting people by doing what you do.

When do you stop being independent?
When you're dependant.



PHOTO: DAVID WALKER

DJ RIFF RAFF

PHOTO PROVIDED BY THE SHOTGUN WEDDING QUINTET



THE SHOTGUN WEDDING QUINTET

Group members? Joe Cohen, Adam Thies, Aspect McCarthy, P-Dubb, and Dublin

LPs to date? Just one.

The Shotgun Wedding Quintet Debut Album.

Singles to date? Hmm. Well, we would like to release a 12" of 500 Proof and We Take It Back. Everybody loves those songs.

Year of first release? 2007

Category you wish you were found? Hip-hop

Category usually found? Hip-hop

Where are you from? Most of us are from the Bay. Three of us grew up in the North Bay near Santa Rosa, CA. Joe Cohen grew up in Jacksonville, FL.

What legendary figure would you pair with a band? Hellen Keller singing with Sex Pistols.

What is your favorite spot?

The Cork Club at Bruno's in San Francisco.

Is there a line between art and commerce? Yes.

How do you become legendary? Die

When do you stop being independent? When somebody starts doing all the shit work you don't want to do for you.



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Directed by Baraka Feldman

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G-PLY RATED G-PLY NO SQUARES ALLOWED
Some Material May Be Inappropriate for Sacks

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Some Material May Be Inappropriate for Some
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SOUL BY THE POUND

sakeone & jboogie



WORDS: RAI-MON BARNES • PHOTOS: AMANDA LOPEZ
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ON FINDING AND SELECTING MUSIC

Recording your vinyl is really a big part of keeping your sound original. When I made the switch to DJing digitally (Serato), I realized I was DJing differently than I did when I spun with vinyl. I always think to include a lot of my “special treats” that I always played out on vinyl from when I was picking up a lot of music while traveling. Whether I was in San Francisco—going to Groove Merchant, Open Mind, Amoeba, Tweaking; or shopping in Japan; or hitting up Beat Street or Turntable Lab in New York—it’s all been collected over time.

J Boogie—I try to have a music meeting with myself once a week. A lot of radio stations have music meetings every week and categorize their music in the same way. I still have tons of stacks [of music] on my desk, man. I’m sure it’s the same with Sake.

Sake 1—Yeah, I rely more and more on other DJ’s opinions. With the increased access to music, I talk more to people like J Boogie or DJ Eleven in New York. We all get a lot of the same music, there’s a 75% overlap and some things may float by me or maybe I’ll listen to it on my computer, not listen all the way through and my friends will say ‘have you been playing that so and so record it’s really dope’ and I’ll give it more of a serious listen and I do the same for them.

Especially with the stuff that’s not getting the bigger push by corporations, like a lot of the independent records, which I think is philosophically and musically important to support.

ON INDIE VS. MAINSTREAM MUSIC

J Boogie—I think it doesn’t really matter where it’s coming from, as much as what it sounds like and how it makes people react. It doesn’t matter what label a record is on, you know certain labels are gonna give you a certain sound so I’ll dig for certain labels knowing that it is quality stuff. It doesn’t matter to me where it comes from; it just matters if it can rock.

J Boogie—You do have to ride that line, if I were to go out and play my favorite tunes I’d probably clear the dance floor.

Sake 1—DJing-wise I feel the same as J, in other areas of being a DJ and making music, I try to seek out independent music through mix tapes. With our “Leftism CD”, I feel like we specifically tried to bring the focus back to the West Coast, which outside of LA, you’re not really going to find a lot of the big record labels out there. You’re going to find more of the independent grind.

Sake 1—I think our approach with mix tapes is to not “big up” music just because it’s independent, but as an independent record that isn’t being mass marketed it has that instant appeal like “oh where did you dig that up?” it’s stuff we might have equal access to, but by keeping on that independent edge we’re keeping on the theme of a new West Coast movement that draws from all over. It even draws from outside of America, where there’s even less national and international distribution and promo. In terms of rocking parties, I think your sound is what’s key. In terms of building your brand as a DJ; your products, the songs you decide to remix, the things you decide to support in your email or blog all say “hey I like this you should check it out.” Philosophically, I’m more inclined to do that for an independent record.

ON THE BAY AREA SOUND AND FLAVOR

J Boogie—I think it’s the ability to mix a lot of different styles together and everything has a soulful funky vibe to it. Every time I go DJ somewhere else, they say, “You’re not from here, where’re you from? You’re kinda different.” A lot of the DJs in other cities get pigeon-holed. If you’re in Chicago, you have to play juke or whatever hot hip hop stuff is out now.

In Baltimore and New York, they all have [their own] sound. But San Francisco never really had a sound or trend. There’s mob music and there’s Bay Area music for sure, but other than that I think the SF sound is really eclectic.

Sake 1—I think that’s a product of the independent aspect of the Bay Area. In New York, there’s a marketing company two blocks down from the club that’s going to say, “That’s the new shit, let’s get it in the a magazine; let’s make a t-shirt label around that.” Whereas in the Bay, people have always said that there are a lot of creative people here, but we do it as a hobby versus LA and NY, where people are talented, but they’re doing it as a business. That’s been a frustration, that’s why a lot people have left the Bay; because they want to do this as their full time job.

The flip side of that is there’s a little bit more room for oxygen and eclectic-ness. There isn’t that artificial push from the outside to make it a scene. I think the closest we’ve seen to that has been the Hyphy movement. Though we’ve seen the limitations of that in the last year-and-a-half with how major labels have decided to push it or not push it. The perception from the outside of the Bay, is that





Hyphy is over because there aren't platinum records coming out of the area.

Being a native, I'm really proud to rep the Bay Area. And for the first time in my life I don't feel self conscious about going to a place like New York or LA and saying I'm from the Bay. Five or six years ago if you weren't from New York or LA you were seen as a second class citizen especially to be a tastemaker DJ. NY has earned that right, NY has set the trend in nightclubs cause that's where it all started. But now I feel confident when J and I go to Atlanta, Miami, or NY to rock we say, "Yup, I'm from the Bay!" as I'm poppin' my collar. I think now, more then ever before, people are looking away from New York and some of the other traditional markets, looking for something new because there is so much stagnation.

J Boogie—People don't understand that we can go to Missoula, Montana and rock a party. A reggae party, a hip hop party, a funk party whatever. We can go to NY and rock, I think a lot of DJ's in NY wouldn't have the ability or the openness to say yea "I'm going to go to bum-fuck where ever and rock a party". Their focused on that one thing, we're a little bit more open.

ON MOVING AWAY FROM THE BAY

J Boogie—It's frustrating watching all the people you've worked with or grew up with in the past, move to another city and blow up. Stones Throw for instance was a Bay Area Group. We supported them at KUSF and were really trying to help them do their thing. There are a lot of companies like them that have started here and then hit that ceiling. And then when they move to LA they blew up, blew out of the sky. And I love to see that but it's hard to know they had to move to LA or NY to do that. I think a lot of times they come back and that makes it better. And I've thought about it, could I make a better living in LA or NY? Yeah of course, but I'd have to hustle twice as hard and it wouldn't be as beautiful. I just have a love for the city, I've seen a lot of cities especially in the US and nothing compares to SF. Even though it's a love-hate thing, still nothing compares.

Sake 1—I agree. I think the people that stay here can see how we present ourselves, in the music we make and the parties we rock, that we're not necessarily in this to be as big as we possibly can be. We're guided by other things. My crew, Local 1200's, and I have always been guided by the political ideals that are represented here in the Bay. So in a lot of ways it

wouldn't make sense for us to leave here. There's a mission and purpose, and I think that's something that's attracting other DJs. A lot of LA DJs are starting to move up here. Because now it's like if you're not trying to do something in the established record industry which is kind of caving in, there's a lot more opportunities with the internet and circulation of data at higher speeds. You don't need to be at the center of music unless you're trying to get on a major label. And for a lot of DJ's and producers that's no longer a viable option. Because record labels aren't throwing record deals around [anymore].

J Boogie—And the Bay Area is on the cutting edge of newer technology like digital distribution. A couple of the biggest digital music distribution companies are here in SF, like iTunes and imeem. As the music industry changes from traditional distribution to digital, the Bay will be a central part of that. We've always been on the cutting edge of technology.

Sake 1—I know a bunch of hip hop culture people that moved out here to work with Current TV and I think a similar thing is happening with iTunes and imeem, so I agree with Justin. I don't think people are moving here to get signed to iTunes, but because of digital distribution I think people are moving hear

to get jobs and to work. And it's also fueling a side industry of things like MacWorld which fuels the nightlife, which fuels the DJs, so for a city like SF which is only a 750,000 person city it has a damn good nightlife scene. As much as I complain about it, when I travel to other cities that are bigger I think we don't have it bad at all.

WHAT THE BAY HAS THE OTHER CITIES DON'T

Sake 1—New York has always been the main intersection of the advertising universe and underground culture. After my recent experiences in NY, I've noticed it's changed a lot and it's missing that edge. Manhattan has become more like Vegas, with bunches of ultra lounges popping up. An ultralounge owner will have like 10 per borough. Since they're all owned by the same person, they're run the same way as Clear Channel's network of radio stations. This cookie cutter approach is really killing the scene in NY.

J Boogie—Smaller more funky spots in NY, like Triple Crown or Kudo, are struggling to compete and I think the same things are happening in SF.

Sake 1—It's definitely happening in SF, as we do this interview at the Temple Ultra Lounge that used to be DV8, again it's the struggle and the opportunity.

Some evil dark forces comes down from up top and imposes this cookie cutter approach to nightlife and it's going to absorb 80% of the people and 20% of the people are going to realize what they want in a nightlife experience by that forced attraction to the other approach. I think what we've experiencing this kind of defection with people in SF. They've stopped going out, they're getting old, or have families and the nightclubs are recycling all these young folks through.

As we start to build a more viable underground and viable alternative to corporate nightlife, then we'll win some of those people back and we'll have something that's more like a real scene. I see SF being ahead of the curve in that, where I see NY not even realizing it's happening in some ways. I mean there's still dope shit in NY, and there always will be for DJ culture, but in terms of Manhattan, though, it's pretty indistinguishable from Las Vegas or any place else where someone has invested a lot of money into a nightlife experience and because of that they require a certain kind of clientele with a certain amount of money that will buy a certain amount of drinks, dress a certain way and then go home.

J boogie—And they want to hear the new Britney Spears... badly!





**MAG
LEGEND**



SOUL BY THE POUND

Funkstörung's Michael Falesch masterminds an infectious blend of electronic funk & soulful vocals.

MICHAEL FALESCH

"Take a piece in a dirty hi-tech hotel" (And: House On Mars)

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WORDS: KC! BRADSHAW
PHOTOS: RALF TIMM

When I first heard your new material, I immediately thought of Early Prince and 80's funk, yet there are clearly modern influences as well, like Justin Timberlake/D'Angelo, and even some references to your work with Funkstörung. Were you thinking of any of these specific musical styles while creating "DOS"?

I actually just wanted to try out new things... didn't want to do another Funkstörung-like record.

For me it's important not to repeat myself! The main concept for "DOS" was doing a

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rough funk record with loads of electronics in it. Initially I wanted the album to have a few instrumentals, a few vocal tracks with different singers, and even a few hip-hop songs (I recorded two songs with High Priest from Anti Pop Consortium); but then the songs with Taprikk came out so great, I decided to do the whole album with him and throw all other ideas overboard.

What do you call your style of music?

Hmmm... high tech funk? I don't know... isn't it up to you journalists to invent names for music styles? ;)

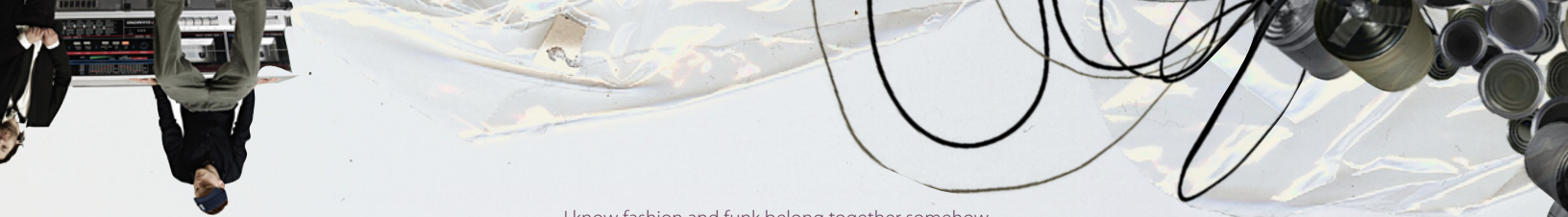
Who do you hope will pick up your album and groove to it?

Anyone... I like loads of different music styles, so I hope our fans do too.

I notice a lot of very progressive design styles in the projects you participate in. How does design play a part of your music-making process?

Do you have any artists work in mind while conceptualizing the album?

Design has always been very important for me. I can't understand other musicians putting loads of time and effort into producing their songs, but not taking any care of a good design. I think good artwork is really important, even in the times of downloading mp3's.



On "DOS" my friend, Sebastian Onufszak (In Graphics We Trust), started designing the sleeve at almost the same moment we started producing the album, so he developed the artwork in parallel to the music.

By the way, we are almost finished with our DVD 'videos' featuring videos for all the album tracks...

Are you planning on touring the US?

Not yet, but we will see...

Who would you love to tour with? Why?

Anyone we get along well with, it's much more important touring with nice people than having a famous pop star to support. Ok, ok, you want names: Jamie Lidell, Cristian Vogel, Chromeo, Hey Willpower, Kid Acne, Depth Charge, and Emperor Machine

How much does fashion play a part of your stage performances?

Fashion doesn't play any role, we are not George Clinton in the early 80's ;-)...

I know fashion and funk belong together somehow, but we think that's a concept not fitting to "DOS".

Since you live in Germany, do you also have German-language versions of your songs?

Ha-ha... no, German sounds awful I think ;-)... although it would be funny.

It seems that almost all of your songs could translate to other genres, are you planning any club remixes, or alternate versions?

I am not really planning any alternative versions, but I am open for anything. Yeah, you are right; most of the songs could work as acoustic versions, rock versions, techno versions, or whatever, "DOS" has many influences, so you could definitely interpret the songs from different views.

Who are the people who influence you the most?

My wife and my kid ;-). Musically, I am really inspired by Taprikk Sweezee... honestly! I also like DC Recordings, Lex, Big Dada, Warp, Old Plug Research, Hefty, Ghostly,...even a few Timbaland productions

or Neptunes. I know Taprikk is really into Marvin Gaye, Stevie Wonder, very old Prince stuff, Ed Banger and even hardcore, as his first bands were hardcore. Anyway, there is too much good stuff out there.

Do you shop for music a lot? If so where do you buy your music? Do you buy it at all or snatch it off the internet?

Of course I get a lot of promos, but all the rest I buy as mp3's from www.bleep.com

How does your style as a person influence your music?

Clothes or the way I talk doesn't influence my music, but of course the way I think has some effect on music. I think a lot, so my music is very detailed, but I am also quite balanced (I love doing mad music, but I am also a family guy), so you will always find a balance in my songs (maybe: cold detailed electronics vs. beautiful melodies or soulful voices).