

MUNDO VIBE

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and culture

JANUARY 2011 FREE

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welcome to your world

Music is omnipresent, shaping and defining who we are, how we feel and how we experience the world. Whether sitting on a beach in the Caribbean with dub reggae, dancing to house music at an underground club or being transposed by spiritual jazz on your stereo, music is the soundtrack of your life. It follows you, defines you and enlivens you wherever you are. Much like water is to a plant, music feeds and nourishes us. Mundovibe is about that soundtrack: we live it and embrace it. For ten years we've been online as a music website and have covered some of the most interesting music on the planet. With dozens of interviews with everyone from Boozoo Bajou to Yam Who, Mundovibe has been there, covering the underground of sound. Music that too often gets overlooked by what's hyped. With this little magazine we hope to take you along on a journey of...sound: Music beyond borders. We hope you'll come along...



MUNDOVIBE

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WHAT'S ON? MUNDOVIBE EVENTS GUIDE JANUARY

MUSIC FESTIVALS

ARTS PRESENTERS CONFERENCE

Friday 1/7 - Tues. 1/11

Over 5,000 arts professionals will be in New York City for the annual Association of Performing Arts Presenters (APAP) conference from January 7-11. This marketplace for the performing arts is the largest in the world and the destination for experiencing first-hand what's next in the performing arts.

WWW.APAPNYC.ORG/

Here Comes Trouble

Friday 1/7; 7PM; \$15

92Y Tribeca, 200 Hudson St.

Six acts in one evening. Tradition can make plenty of trouble, as this year's artists prove. Forward-thinking San Francisco agency Trouble Worldwide and the worldly New York label Barbès Records have teamed up for the third annual Here Comes Trouble showcase to present six groups that leap borders and continents with a single musical bound at 92Y Tribeca. A Bhangra dance party closes the night.

WINTER JAZZFEST

Friday 1/7 - Sat. 1/8; Various venues

Jazz invades the West Village when the NYC

Winter Jazzfest stages more than 60 performances showcasing the most groundbreaking jazz and experimental music. Five venues will host events: Poisson Rouge, Zinc Bar, Kenny's Castaway, The Bitter End and Sullivan Hall.

WINTERJAZZFEST.COM/

globalFEST 2011

Sunday 1/9; 7PM; \$40

Webster Hall, 125 E 11th St.

globalFEST throws one of the year's best international music parties while expanding the horizons of musicians and audiences alike. 13 Artists from around the world converge on Webster Hall for this global sampler. Artists performing include Bogotá's La-33, Senegal's Yoro Ndiaye and the string duo of Ballaké Sissoko and Vincent Segal.

Ecstatic Music Festival

January 17 - March 28

More than 150 composers, songwriters and performers re-defining contemporary music come together for collaborations exploring the fertile terrain between classical and popular music. The 14-concert festival kicks off with a FREE 7-hour marathon on Monday, January 17, 2011 (Martin Luther King, Jr. Day) from 2-9 pm.

KAUFMAN-CENTER.ORG

ONE OFFS

EARTHRISSE SOUNDSYSTEM

Saturday 1/8; 11PM; \$10

Nublu, 62 Ave. C

EarthRise SoundSystem is the artistic and live team of Derek Beres and Duke Mushroom.

Blending Duke's Award nominated production style and Derek's expansive vision of Global Beat Fusion, this duo has paired up to explore common cultural and sonic ground and create unique soundscapes. **NUBLU.NET/**

English Beat / Toubab Krewe

Sunday 1/9; 8PM; \$25.00 (1/2 price if you have proof that you're unemployed)

Highline Ballroom, 431 W 16th St.

Asheville, NC's Toubab Krewe fuses the music of Mali with American musical styles (particularly those of the Southern United States).

The group's instrumentation includes kora (21-string harp-lute), kamelengoni (12-string harp-lute), soku (Malian horsehair fiddle), two electric guitars, electric bass guitar, drum set, and African percussion. The English Beat need no introduction. **HIGHLINEBALLROOM.COM/**

MLK Tribute with Questlove & MC Yameen Allworld

Sunday 1/16; 8PM; \$15

Cielo, 18 Little West 12th Street

Giant Step's Martin Luther King, Jr. celebration turns to Questlove of the Roots with MC Yameen Allworld, for their inaugural set at this annual tradition. Inspired by MLK and freedom, they will bring us a very special set at the event. **GIANTSTEP.NET/**

LITTLE DRAGON

Thursday 1/20; \$17 advance / \$20 day of

Music Hall of Williamsburg, 66 North 6th Street

Little Dragon's Yukimi Nagano has sung for Koop and José González. Based in Gothenburg, Sweden the band creates organically soulful pop sounds. Their 2009 sophomore album "Machine

Dreams" finds Little Dragon moving towards a more electronic sound without losing any of their soulfulness.

WWW.MUSICHALLOFWILLIAMSBURG.COM

KARSH KALE & MIDIVAL PUNDITZ

Wed 1/26; 6PM; \$17

Highline Ballroom, 431 W 16th St.

Electronic fusion great and tabla beat master Karsh Kale brings together a star cast of musicians including fellow Indian fusionists MIDival Punditz to perform music from his upcoming release Cinema. **HIGHLINEBALLROOM.COM/**

BEN WATT

Thurs. 1/20; 6PM; \$15

Cielo, 18 Little West 12th Street

After a nine-month break from clubland the renowned DJ, and of course the other half of Everything But The Girl returns to New York for a special one-night-stand. Expect it to be packed, sweaty and rocking. **GIANTSTEP.NET/**

I LOVE VINYL

Sat. 1/29; 10PM; \$5 before 12

Poisson Rouge, 158 Bleeker Street

Wax Poetics magazine, with Halcyon, and Fusicology, present I Love Vinyl, a jumping monthly all-vinyl oasis, featuring a dream team of resident romantics. Expect sonic sparks to fly. The sounds are mind-wide, foot-friendly, and snap crackle popping. No laptops allowed.

ILOVEVINYL.ORG

YANN TIERSEN

Fri. 2/18 + Sat. 2:19; 9PM; \$25 advance

Highline Ballroom, 431 W 16th St.

Yann Tiersen has become revered as one of Europe's most pioneering and original artists. The Brittany, France based multi-instrumentalist and composer's latest CD, "Dust Lane" was produced with Ken Thomas of Sigur Rós, M83, Dave Gahan fame.

VISIT MUNDOVIBE.COM FOR MORE EVENTS



JR'S EYES

All eyes are on JR, The 2011 recipient of the TED prize

The French photographer, activist, and artist "JR" ranks amongst the world's leading artists of his genre. This year (2010) along with Bill Clinton and Bono, JR was awarded the prestigious TED prize. JR's project pays tribute to women who are dealing with the effects of war, poverty, violence, and oppression on a daily basis. He meets them in the slums of Rio de Janeiro, Phnom Penh, Delhi, and Kibera/Kenya and with his camera, he captures their faces in moments of emotion. Because these are, most of the time, the first victims in war-time and left to their own during peacetime, JR pays tribute to those women who, in spite of the hurdles, keep smiling, keep fighting and keep hoping for a better life.

JR's works document the personal histories of the people he photographs. For his work he travels the globe and visits slums, favelas,

photographing the people that live there, listening to their stories. Then he exhibits his works on huge local canvases like buildings, buses, roads and bridges, to pay a homage to the people living in the area. These images become part of the local landscape and capture people's attention and imagination both locally and around the world. During JR's projects, elderly women

become models for a day and kids turn "artist" for a week. In this art scene, there is no stage to separate the actors from the spectators.



In 2011 the film "Women Are Heroes" will make its cinematic release to audiences worldwide., opening in France on January 12. In his film Women Are Heroes, photographer JR takes his audience into some exceptional women's lives. Women Are Heroes invites

you to travel and discover those women, who, day by day and each one with a particular way, struggle to make this world better. Before all, this film is a message of hope and a real travel through JR's art.

womenareheroes-lefilm.com/
jr-art.net/

The Bunker Turns Eight

In its eight years of throwing down some of the city's most mind-bending underground dance music events, Williamsburg's "The Bunker" has hosted over 500 guest DJs and live acts including New York City's Function, Tobias Fruend and the U.S. debut of Romania's Petre Inspirescu. Its resident DJ Derek Plaslaiko is widely considered to be one of the best DJs in New York and the monthly party is home away from home for many of Berlin's leading techno artists. In 2010 the Bunker was home to three events for the inaugural Unsound Festival New York.

The Bunker has also been on the road, with events at The Compound in San Francisco, Communikey Festival in Boulder, and Inciting in Philadelphia. Expect their 8th anniversary party to be banging, to say the least with eight hour sets by Donato Dozzy (Aquaplano, Further, Prologue / Rome), Optimo (aka JD Twitch & JG Wilkes / Glasgow) and an after hours set by Derek Plaslaiko. beyondbooking.com/thebunker/



obey peace

Shepard Fairey's OBEY recently collaborated with Poster Child Prints on a print set that quickly sold out (although another run is likely). The set of three 4x18 prints consists of Vivi La Revolution, Peace Fingers & Peace Elephant. obeygiant.com/



sound style

"Control" is an on-ear style headphone with over-the-ear functionality. The square style ear cup and design direction reflects Hi-Fi studio monitor headphones from the 70's, and carefully combines it with modern sound quality. The Control covers your ears to minimize outside noise interference. available at halcyonline.com



Charles Bradley's Soul

After releasing a handful of crucial 45s, Dunham Records - an imprint of Daptone Records - prepares to enter the next phase of its evolution with the debut album of its inaugural vocalist, Charles Bradley. Charles Bradley's voice has evolved from a lifetime of paying dues, before re-settling in his hometown Brooklyn and eventually finding a musical home at Dunham. In his distinctively rough-hewn timbre one hears the unmistakable voice of experience - each note and gruff inflection a reflection of his extended, sometimes rocky, personal path. It's only fitting that No Time For Dreaming's producer Brenneck would recognize in Bradley a kindred musical spirit - a singer whose performances exude both raw power and poignant beauty. Recorded at Dunham Studios, and mixed at Daptone Records' internationally revered "House of Soul" Studios, No Time For Dreaming is the inspired sound of an awakening.

release party

Charles Bradley and Menahan Street Band
Tuesday, Jan 25, 8:30 PM EST (8:00 PM Doors)
Southpaw, Brooklyn, NY

Apps for Better Listening

Rdio Music Streaming

It's not free like Europe's Spotify but it's available now in the US. From the founders of Skype comes a new way to discover music. Rdio, pronounced AR-dee-oh, costs \$9.99 per month for unlimited Web and mobile access (including the ability to



listen to music and playlists offline), and \$4.99 for Web-only access. Choose the music

you want to play and listen as much as you want - from the web or your phone, even when you're offline. Find new music by following what your friends are listening to. Rdio recently expanded its music collection through deals with leading independent aggregators and updated mobile applications for the Android and iPhone's OS 4.0. rdio.com/

Line2

With Line2 you can turn an iPod Touch into a mobile phone when



it's connected to a Wi-Fi network. All Line2 accounts include unlimited text messaging and phone calls over the internet (AKA VoIP calling). Simply use your headphones with a mic or a bluetooth headset, and presto! You have a phone in your iPod.



XLR8R Guides

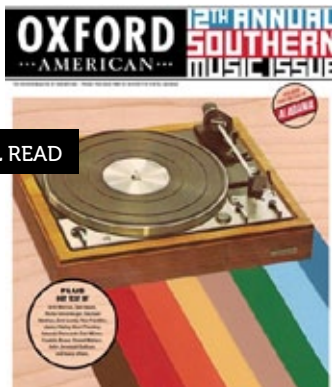
XLR8R magazine's City Guides will give you an insider's view of your destination with a focus on

music, style and culture. Guides to major US cities including NYC and San Francisco available online or apps for iPhone or Android. xlr8r.com

Sweet Home Alabama

The Oxford American's 12th annual Southern Music edition—with 176 pages and a CD with 26 songs featuring music from Alabama—is now available in bookstores and newsstands nationwide. This is the second year that The Oxford American's award-winning and critically acclaimed Southern Music Issue focuses on the musical heritage of a particular Southern state. (Arkansas was featured in last year's edition.)

"Because of the wealth of musical genres that come from Alabama, and the wealth of great artists within those genres, it is impossible to define Alabama music in a single blurb," says Marc Smirnoff, editor of The Oxford American. "Which is just the way we like it. We enjoyed the complexity and richness of our target state."



ESSENTIAL READ



Founders Alexander Ljung and Eric Wahlforss

Year of Sound Cloud

Begun in Stockholm and now based in Berlin, SoundCloud has quickly become the flickr of audio, an audio sharing site geared towards music professionals. Founders Alexander Ljung and Eric Wahlforss love for music and background as an electronic music artist played a key role in their founding of SoundCloud. Since launching in 2009 Soundcloud has quickly become an essential tool for sharing music among DJs and

producers. With over 1,000,000 registered users Soundcloud promises to become a major player in the music industry. The site's primary function is to help musicians, producers, and other professionals in the music industry share and collaborate around music tracks. These tracks tend to be quite large in size, which makes them difficult to transfer.

SoundCloud solves this issue, allowing members to swap files without having to download them to



listen. Musicians can also optionally allow their peers to download their tracks, and can use the site's analytics to see who has listened to them. The site also offers an embeddable music player that musicians can distribute across the web which allows users to leave a comment directly on a portion of a song. Recent developments for Soundcloud include iphone and a recording feature, which makes it easy to capture all kinds of sounds right on SoundCloud. soundcloud.com



Vive Le Funk Tropical: Two Compilations For the Record

Catalan Rumba Resurgence

In 2007 "Achilifunk", a compilation and booklet selected and written by Txarly Brown, was released to much critical acclaim both in Spain and the rest of the world. "Achilifunk" was a surprise which opened the eyes of many, especially in Spain of the rich sounds of Catalan rumba, infused with '70s funk and disco.

Two years later Txarly paired the best rumba combos from Barcelona with international remixers for a new funky stew with rumba and electronica as the main ingredients. After the success of these two releases, Brown had to come up with something original for the third part. "Gitano Real" is that closing chapter of the Achilifunk trilogy. A musical evolution, an attempt to create a new rumba scene with what the predecessors have already accomplished. On "Gitano Real", the best musicians from this new scene have come together to form a unique band. Disco, rap, funk, and soul blend with rumba and gypsy music on this incredible record. Together, they have all recreated, Achilifunk-style, a repertoire of rumba hits, funk classics, originals and the surprising eighties-style gypsy rap of "Bombéalo!".

Txarly Brown co-ordinated and designed this project in his usual inimitable style, with deluxe packaging for the CD, consisting of a specially designed sleeve including a newspaper and digifile. It couldn't be any other way: life is better when in it's in style.

lovemonk.net/

Sounds of Colombia

In 2007 British producer Will Holland (Quantic) moved to Cali, Colombia's third largest city to pursue his passion for unearthing lost treasures from Colombia's musical past. His latest artist album "Tradition In Transition" was a tribute to old-time cumbia and Latin jazz. With the compilation "Quantic presents Tropical Funk Experience" his penchant for digging up rare cumbia, salsa and afro-Colombian recordings bares fruit. The compilation features vintage cumbias and tropical rhythms from Colombia and neighbouring countries compiled by the Colombian-resident, globe-trotting DJ and music producer. Virtually all the tracks are impossible-to-come-by outside of Latin America and have been mastered by Quantic from his personal collection. A must have for cumbia fanatics.

quantic.org/

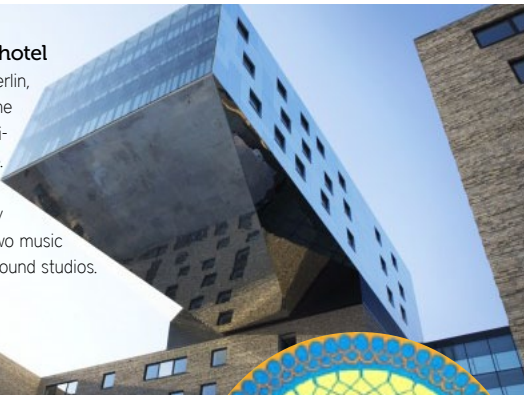
The nhow Berlin: Europe's first music hotel

Located in the heart of Berlin, directly on the banks of the river Spree, and at the epicentre of the music scene, nhow centers on music and design and is the only hotel in Europe offering two music studios two professional sound studios.



El Ultimo Bandoneón

Marina Gayotos makes a living playing the bandoneon on buses and at various pick-up gigs. When she auditions for the tango master Rodolfo Mederos, he informs her that though she has talent, her bandoneon is too far gone to play. But if she replaces her deteriorating instrument with a Double A, the Stradivarius of bandoneóns, she can play in his tango orchestra. This leads Marina to go on a quest for another instrument, one that takes her to instrument makers, dancers and an array of memorable characters from the tango world. linktv.org/programs/el-ultimo-bandoneon



Worldwide Awards

BBC Radio host, DJ and international music impresario Gilles Peterson returns to London's KOKO for the 2011 Worldwide Awards with the biggest line up to date. The annual celebration curated by Mr. Peterson is a live tribute to the past year's best new tracks and performances in soul, hip hop, house, afro, latin, dubstep and beyond as championed on his BBC Radio 1 Show. Entering its 6th year, the Worldwide Awards has grown from being a special radio broadcast to the most highly anticipated event in the UK underground music scene.



BELLERUCHE GOT SOUL

The London trio mix up scratchy beats, bluesy guitar and soulful, honeycomb vocals on their third album, "270 Stories"

BY JOHN C. TRIPP

Three Londoners met in the market one fateful day: Kathrin deBoer (vocals), Ricky Fabulous (guitar) and DJ Modest (decks) struck up a conversation and soon realized they had similar musical tastes. Ricky and Modest, who played experimental turntable and guitar sets in London bars, auditioned deBoer over a cup of tea and Belleruche was born.

With their third full length now reaching audiences new and old, '270 Stories' sees the trio hitting their stride with style, tying together all that is distinctive about their off-kilter mix-up of scratchy beats, bluesy guitar and soulful, honeycomb vocals that we know and love, with the unmistakable vibe of a band pushing forward without pretension, letting their ideas roam free

and lead them to a new place. In their own words it is "layered, tougher, more aggressive and possibly at the same time more introspective" than their previous, highly acclaimed, long players.

Kathrin deBoer ups the ante with multi-layered harmonies that see her skirting the line between sugary and spiky, with a distinctly doo-wop style making an appearance on some tracks. In addition to his unique, bluesy lead stylings, guitarist Ricky Fabulous plays a lot more bass on this album, which makes for a dynamic and irresistible melodic interplay between basslines and vocals. More new and exciting sonic surprises include tougher edged beats from turntablist DJ Modest, exploring darker, contemporary influences; all this alongside more rigorous attention to song ar-

rangements and form, harnessing the beautifully dishevelled, charmingly chaotic energy of their music for a powerful result.

MundoVibe: You've been compared to, to some degree, Portishead or the like. I don't want to start by drawing comparisons; I'm talking more about traditions.

"To describe it I'd say it's still turntable soul music and within that it's too hard for me to deconstruct it and define it as blues, soul, funk, jazz, hip hop: it's all in there."

Your music taps into the blues but it's also modern, so you're carrying forth a certain state of mind and music. It's interesting how you've done that.

Kathrin deBoer: I think it probably helps that all of us have come from very different backgrounds. DJ Modest comes very much from a hip hop background and soul and funk. Ricky Fabulous is definitely involved in hip hop but not to the degree of DJ Modest. He was into all kinds of music, a lot of gypsy jazz—Django Reinhardt's his idol. And then I came from a jazz background, so it's inevitable just because of the setup that comparisons would be drawn to trip hop artists. But, out of all of us we didn't actually get into the era when it was popular in 2002. It just wasn't our thing, we were listening to funk and soul and obscure hip hop records, so it's interesting and I don't think it's actually such a bad thing drawing comparisons, it's an entry point to understand what you're trying to do. But then they need to keep an open mind to what's actually there as well. It's very hard for us to be able to describe our music because we're just playing or creating or making what we feel we enjoy or what feels good to us. So, there isn't this "oh, we need to make it a certain style of music, or we need to make trip hop or blues music", it's just what we feel, we quite hedonistic that way it seems.

MV: You're onto your third album so you're quite seasoned. You've been on the live circuit and you're very much an established band as opposed to just a project.

KD: Oh gosh yeah. Our live show started off being a jam session in a bar in Islington and from there it just grew. It's just a natural progression

and evolution that we've come from that place to doing full shows. And for our album launch, which is here in London, we've invited some other musicians to come and join us. Which is the first time we've felt we needed to because everything grew in the studio: our music and the sounds grew so to do some of those tunes live it's a perfect opportunity to bring some other people in.

MV: The three of you have quite an interplay in your music, it's a completely unified sound. How on earth do you all come together to do this?

KD: I think that comes down to the amount of time we spend together and starting from the basics, starting from the bottom. Ricky always knew how to play the guitar but all of us kind of understanding our roles and I think all of us respecting each other and what each of us bring into the group. That underpins the fact that there's always room for each of us to say something or do something and that comes out musically I suppose.

MV: How would you describe "270 Stories"?

KD: Oh God, that's really hard. Turntable soul music, and it's just a progression from what we've done before. It's just a bit harder and better, as in better produced. And we've all learned how to use certain bits and pieces that make

music (laughs). Yeah, we've all gotten better at it. So, to describe it I'd say it's still turntable soul music and within that it's too hard for me to deconstruct it and define it as blues, soul, funk, jazz, hip hop: it's all in there.

MV: Again, you're probably taking your backgrounds and coming together. The Django Rheinhardt of Ricky and the hip hop of DJ Modest and your jazz background. You know, I'm quite amazed at how you all met, it seems quite fateful, I'm sure you look back on it in that way.

KD: Yeah, there's these small things that

up for recording music. We did our best, trying to make rooms sound quite dead and put blankets up and DJ Modest did construct a few wooden, kind of strange looking apparatuses to hang things over to try and work but that part was really, really fun but not sustainable. We wanted to step up the sound and we wanted to do the best thing we could. So, having that setup, that subterranean studio was fantastic, it really helped.

MV: And you're still in control of everything, in terms of the production and the final mixing?

KD: Yeah, we've kept that always in-house and

"There's always something to do in London and there's always something to hear. If you feel – I don't get bored but if you do feel 'oh, I want to be inspired' all you have to do is leave your front door and just go wander about"

happen that change your life and direct you in certain ways but it's always about choices isn't it? You make a choice every day to do certain things or to be in certain places, which you get to meet certain people. That's the fun of it.

MV: I read that you have a new studio that you recorded "270 Stories" in, is that right? Called the basement.

KD: Yeah, well it was a basement and now it's been all packed up because DJ Modest has left that place. It was kind of a massive space where you could ride your bicycle in the front, and that was their living room. And then in the front underneath the street and there was the studio and it was brilliant and I think it really shaped the sound of the album because we had a specific space which was just for writing music and a space where when we went there was like 'now I've got to get to work'. Because beforehand we just recorded wherever we could, which had been people's spare rooms. That definitely wasn't set

that's always been ours. DJ Modest does a lot of the production work but we all agree on the final sound. He has a lot of patience with these sorts of things – I have to say that I don't have that much patience for tuning a kettle drum over a couple of hours, that sounds like torture (laughs). But unfortunately we don't have that studio anymore, but we're all geared up for touring anyhow.

MV: The three of you must have a good understanding of one another to tour so much, and create music. What's the dynamic of the three of you?

KD: The dynamic (laughs), I think that would be different for each of us. I think we all give each other enough space and we know the signs when someone's a bit either pissed off or needs their space. So, that's easy to do, because there's three of us you know? That one person can go off and do whatever they want for a bit and the other two don't get lonely or whatever

(laughs). With three people I think the dynamic is I suppose quite easy.

MV: And you're kind of in a good family with the Tru Thoughts people. They have clearly embraced you and you're growing with them, which these days is kind of rare.

KD: I think so because a lot of record companies want you to do certain things or they have their vision of what you should be. When we started up I think we were quite strong in defining who we were, which as just us you know? We've had people say, 'why don't you get a drummer?' and a bass player and 'you need a string section' or whatever. But that's not the point, the point is we have a sort of do it yourself kind of sound. And Tru Thoughts, they were quite happy to indulge us in that. So, we've been very very lucky that when we've given them music they've like it and we've not had to go back and change anything. I don't think that's how they operate either. So, yeah, we've had freedom to do what we've wanted to do musically and I think that's quite lucky. But I think that's also why we chose an independent label to sign to because you do have a relationship with the people putting your music out and getting it around the world.

MV: Now, you're already at a certain level of success and of course there's always that "next". What would be that next that would be something you'd shoot for?

KD: (laughs) Oh yeah, those plans. I think we've been in the business long enough to realize that it doesn't matter what you plan or which you think, you've just got to take what comes. So, on a short term I'd love to be invited to play at the Montreux Jazz Festival again just because it's an amazing institution and they invited us previously and we thought 'oh, maybe they got the wrong band?' but apparently they hadn't. I think being invited back to a place like Montreux Jazz Festival, that would be really really cool. I think being able to get to a point where you have a few more choices as in, you want to do a tour

and you can do that sustainably and so we would be able to dictate 'well we'll be taking the train instead of airplanes' so we'll need to have a day off there. And for that to be economically feasible so we could do it the way we like to do it. That would be a great luxury. But to keep making music – we'll just see how it goes. I don't like to put money into the equation but it is a fact of life that you need to be able to live and with digital down loads and the movement of music I think touring is the way that you need to be able to secure that.

MV: You live in London and London is clearly a big inspiration for you, a big part of your lives. How does that filter into what you're doing with your music?

KD: There's always something to do in London and there's always something to hear. If you feel – I don't get bored but if you do feel 'oh, I want to be inspired' all you have to do is leave your front door and just go wander about and meet up with some friends and go to the pub and it's more than likely that you've got a band playing in the corner of that pub that's starting out or they could well be people like Kit Downes you know, just playing in the pub with some mates. It's just a constant source of inspiration that way, it's quite humbling as well that people that have won enormous prizes are just at the pub with their mates and playing for the pleasure of playing and experimentation. London does encompass experimental music and because it's so populated, there's just so many people that live here the concentration of musicians that are 'just hanging around' (laughs) is quite big. I suppose it's the same in New York that way.

Belleruche "7 Stories" is available on Tru Thoughts Recordings

belleruche.com





Stitchings of Kenya

Designed in New York City and created in Kenyan fair-trade workshops, Suno showcases local talent using fair trade

SUNO was formed in 2008 by Max Osterweis after more than a decade of collecting textiles in visits to Kenya. The prospect that Kenya's recent post-election turmoil might keep foreigners from visiting or investing in a country overflowing with natural resources, talent, and good will became the catalyst to actually do something with those collected fabrics. Building a successful and visible company that employs local Kenyan talent, treats workers fairly, and showcases some of Kenya's artistry, could potentially affect positive and lasting social and economic change.

The design and development for SUNO takes place in New York City, employing skilled sample and pattern makers in New York's Garment dis-

trict. The patterns and samples are then brought to Kenya where the garments are artisanally produced in small workshops.

SUNO's Autumn/Winter 2010 collection was inspired by late 1960s American interiors, traditional East African textiles, Klimt, travels to Turkey, Paris, and India, as well as friends in NYC. With this collection SUNO have started to design most of their prints, sometimes directly referencing influences, but sometimes just using inspirations as jumping off points. SUNO are showing off the rapidly growing skills of the tailors they work with in Kenya as well as experimenting with some truly exquisite beading and embroidery.

sunony.com/




Aurelio's Garifuna Groove

With the sea as his constant companion and encouraged by a mother with a gorgeous voice and his widely admired troubadour father, Aurelio made music from a young age. Aurelio is the tradition bearer for Honduras' Garifuna culture, but also a thoroughly modern artist determined to break new ground. Senegalese Afropop legend Youssou N'Dour selected Aurelio as his protégé in 2009. A huge accomplishment for someone who grew up in a tiny Honduran village far off the beaten path. The sounds of

Aurelio's native Garifuna culture - a unique culture with African, Caribbean Indian, and Latin influences - and the stamp of N'Dour's Senegal shine through on "Laru Beya", his full debut on Next Ambiance/Sub Pop records. With both N'Dour and Orchestra Baobab appearing on the record, it's a stunning combination of African and Caribbean musical traditions. His compositions are solidly rooted in the traditions he grew up with. At the heart of every song on "Laru Beya" beats a traditional Garifuna rhythm.

BROTHERS IN GROOVE



As Ocote Soul Sounds, Adrian Quesada and Martín Perna, bandleaders of groups Grupo Fantasma and Antibalas, create psychedelic-tinged desert funk.

The duo of Martín Perna and Adrian Quesada developed their musical paths in eerily similar parallel universes: growing up on hip hop and the jazz and funk it was built on; both taught themselves to play multiple instruments; both founded seminal multicultural rhythm bands; and both were deeply moved by a powerful spirit of social and political activism, the spirit that was to become Ocote.

A chance biodiesel breakdown, which left Martín stranded in Austin, led to the two playing around with some song ideas together, hitting the studio and ultimately resulted in their 2005 debut 'El Nino Y El Sol'. Four years and coming up on four albums down the line, they have evolved into a seven-piece live outfit.

In anticipation of their next full-length album ("Taurus"), Mundovibe caught up with Adrian Quesada for a chat.

Mundovibe: I got turned on to you guys a few years back when you're first album came out, which I believe you released independently. El Nino y El Sol.

Adrian Quesada: The first 1,000 copies we released ourselves and then ESL picked it up and released it.

MV: When you put that out was it just kind of like 'hey, we're messing around, this is pretty interesting' but did you anticipate it going beyond that?

AQ: Not really, to tell you the truth because at that time, Martín, my partner in the project was really busy with Antibalas and they were touring a lot. And I was touring a lot too, but he got stranded down in Austin for a while. And he had already had four or five songs recorded and I had a hand full and we just started recording for fun. Then we just threw it all together and just traded ideas back and forth. And that first one was put together kind of loosely but it turned out to be kind of magical the way it all kind of

came together. But we didn't really have any grand plans or scheme for the first Ocote.

MV: That's fantastic then. I have been very interested in what you're doing with your music and I guess "El Nino y El Sol" was somewhat of a blueprint for what was to come. But, what theme would you say has gone through all three of your releases?

AQ: The first one, the whole idea of "El Nino y El Sol" and I think some of the stories in the CD itself was this real cinematic quality to it and the whole thing played out, or at least played out to me in my head and Martín's head like a little movie and we just imagined it like that. That was part of the idea, I think with both of the bands we come from the music just hits you over the head. Antibalas has this method of just jumping out at you and Grupo Fantasma has the same kind of thing, not so much social commentary as Antibalas but the music just hits you over the head. There's something about the Ocote stuff that has this kind of hazy cinematic quality to it, we wanted to keep that hazy, ambiguousness where it leaves a lot up to the listeners instead of just force feeding you the message. And that's what the charm of that first record was. We came up with that title with kind of a story of a boy that's heading south to try to reach the sun and that was about the extent of it. We thought the listeners can fill in the blanks and use their imagination. So, that was the theme of the first one.

The second one, we started working on it with no theme but as it started coming together Martín had the idea of the alchemist's manifesto. And part of it was really making something from nothing, the idea of the alchemist: turning something into gold. That was the concept we ran with and I think in many ways it reflected the music, it reflected our ideas about life and sustainability in general, day to day things. That was the loose theme that we

based the second record on, and as it started coming together it all started making sense on many levels: the idea of the alchemist. And the third record, "Coconut Rock" just had this really kind of kind of sunny funk vibe to it and "Coconut Rock" was something Martin came up with. We didn't really give much thought to that, it just seemed to kind of sum up the record. And right now we are working on our fourth record, it's almost done and should be out in January 2011. I think the idea on that is that the title's going to be "Taurus" and both of us are Taurus so we going to explore the zodiac elements of the music.

MV: Considering that the large body of your work is instrumental I guess the titles have quite an influence in how they're interpreted. So, there's definitely a great significance to your choice of titles. For example the song "Revolt of the Cockroach People" which is a great book on progressive Mexican politics.

AQ: We try to stick to a theme. Yeah, that was a book I've read in college and Martin read it recently and that's one of his titles. That's Ocoté more and more incorporating social and political commentary and at the same time we trying to keep it somewhat timeless where it's not such a specific statement. You know "screw George Bush, etc." kind of deal. We're trying to stay on that progressive thinking but at the same time it's something that could be timeless, it's something that would apply to the late '60s-early '70s like "Revolt of the Cockroach People" to nowadays that would be just as relevant. And that's part of the beauty of working with instrumental music sometimes with a lot of instrumental music the lyrics aren't there to nail it down to anything.

MV: What instruments do you use and how do you collaborate?

AQ: I primarily play guitar, bass, keys and drums and he primarily plays wind instruments.

MV: You have them pretty clearly delineated then, this is your role in creating the music and Martin. How do you do it?

AQ: It varies from song to song, on a good majority of them I handle the guitar/bass stuff and handles most of the melodic stuff, from vocals to wind instruments and what not. At the same time there have been times when he's laid down bass and guitar and I'll come up with an idea. So, we complement each other nicely I think. There can be exceptions to the rule but generally he plays flute and sax, especially live.

MV: In terms of genre, you're creating your own sound and style even though it pulls in things. I guess that happens more or less organically right?

AQ: Yeah, it's not anything we ever discuss. The difference between the other projects I'm involved in and that this one is that those other bands set out with a very specific genre in mind. Antibalas was reviving afrobeat and afrofunk and Grupo Fantasma we were going to play latin music. There's really no blueprint to what we are doing. With us it's hard to find anything that we represent so we just kind of do our own thing and it has its own unique sound. And we're lucky that we don't have a blueprint for it because it allows us a lot more creativity.

MV: Since you grew up in Texas, on the border you were in that zone of dual influence and dual culture.

AQ: For all of its flaws down on the border it's definitely a very special place to grow up. It's hard to really sit back and think of it like that until you leave. I almost spent in Austin, out of Laredo, I moved out of Laredo when I was 18 and I've now been in Austin for 15 years. It definitely took getting away from there to realize what a special place it is to grow up, you know? For better or worse, it's a unique culture.

MV: And, you have in Austin in terms of

the culture, it's a melting pot of cultures.

AQ: It's a great place that operates in its own state in a state. It's definitely unique and very different than the rest of Texas for sure. It's close enough to home, it's only four hours away from Laredo, but at the same time it's a place that really nurtures and has a lot of infrastructure for musicians. And the creative crafts really flourishes here, it's definitely becoming a Southern California, people are moving in and high rises are being built but at the same time to community here is definitely one that supports musicians and artists and filmmakers and what not.

they're incredibly supportive and really believe in what we're doing and just seeing us out as a longterm thing.

MV: Yeah, because they're classified as the "downtempo" and "lounge" thing but they've really opened up from there. Some people would like to classify Ocote Soul Sounds as that sound but you're not really.

AQ: Yeah, we're definitely a little more organic and I think part of just being on the label it gets lumped into being classified as that but I don't think it was ever any big part of our musical

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MV: I guess the next question would be in regards to how you balance things. You've got Grupo Fantasma and then you've got Ocote Soul Sounds. So, I guess Ocote is an alter ego for you?

AQ: Something like that, Grupo Fantasma is definitely a band, not so much my project or anything like that. I was one of the founding members and it's a band. Ocote Soul Sounds is more of me and Martin's baby, you know? Grupo Fantasma is very much a collective in the same way that Antibalas is. Martin founded Antibalas but at the same time it's a collective effort, as is Grupo Fantasma. It's definitely strength in numbers.

MV: You're very much at home with ESL Records it seems they've really broadened their scope bringing in people like Nickodemus and you guys.

AQ: Yeah, they've been good, there's a sense of loyalty and they definitely believe in us. There's times that we've felt like the red-headed step child in the label roster but at the same time

influence or that the direction we were heading was downtempo or anything like that. But we both really respect the label and Thievery Corporation. Eric Hilton is actually producing this record that we're completing right now. It's nice to be on a label like that because on the one had we definitely stick out a little bit and on the other hand I think there's a nice little community of artists and people that kind of evolve around that world that have been really good to know.

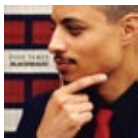
MV: So, you're back to the studio now working on the new album?

AQ: Well, we're actually pretty much done with it. We started working on it here in Austin and then we went up to Washington, D.C. for a week and flushed out most of the ideas there at the ESL studios and then came home and went back up about two months ago to do a mixing session and now they're just putting finishing touches on it but for the most part it's done.

Ocote Soul Sound's fourth album, "Taurus" will be released in early 2010 on ESL.

A Look at the
Most Essential
(and Over-
looked) Jazz,
Soul and Hip
Hop Releases
of the Past Year

URBAN 2010



José James
"Black Magic"
(Brownswood)

The next big voice of Jazz got a big boost from signing to Gilles Peterson's Brownswood records.

On Blackmagic, James forges deep into 21st century soul and experimental territory, without giving up his jazz chops. Enlisting a number of producers, this is a late-night, groove-laden record that allows hip-hop, club jazz, and lithe funky backdrops to accent rather than drive his smooth, sultry baritone.



Clutchy Hopkins
"The Story Teller"
(Ubiquity)

Fact or fiction? Is Clutchy Hopkins an alias? While the mystery surrounding the artist is no longer news, the

music only gets better, maturing like a fine wine. It's the most varied Hopkins album to date encompassing lots of vocal textures, and a dash of worldly vibes.



Maddslinky
"Make a Change"
(Tru Thoughts)

Maddslinky's first album, the seminal 'Make Your Peace', influenced a whole array of young producers, playing a

key role in the creation of dubstep. On "Make a Change" he shows how it's done with a stellar list of collaborators including man of the hour Skream (who cites Maddslinky's early work as a major inspiration) plus Mr Scruff, Tawiah, Jenna G, Ghost 1, Mighty Moe, Nile Sugar, and of course Omar, who lends his world-famous vocal talents to the lead single, "Special".



Kabanjak

"Trees of Mystery" (ESL)
Half of German hip-hop duo Ancient Astronauts, Kabanjak tackles much of Tree of Mystery's live instrumentation, including guitars, bass,

keys, kalimba, flute, and melodica. With its broad spectrum of haunting melodies, rough riddims, and solid arrangements, spanning from downbeat to hip-hop to dub reggae, Kabanjak lets Tree of Mystery dig its roots deep.



Chico Mann

"Analog Drift" (Wax Poetics)
Chico Mann is a project born out of the heart and mind of Marcos Garcia. The music exists and thrives in a world where Jersey

City is a short train ride away from Havana and where Casios and vintage drum machines collide with Afro-Cuban coros, freestyle keyboards, and Afrobeat sensibilities.



Flying Lotus

"Cosmogramma" (Warp)
Los Angeles, Flying Lotus has grown into the position of being far more than a producer, he has helped materialize

a far-reaching strain of musical ideology that has encompassed not only a global family of like-minded artists, but also a nearly infinite palate of planetary (and interplanetary) sonics. No longer simply an outgrowth of Ellisona's machines, the music here is also the product of live instrumentalists from the worlds that Cosmogramma engages.



Mop Mop

"Ritual of the Savage"
(Infracom!)

A jazz album of considerable breadth, Mop Mop follow on from their "Kiss of Kali" album with this wide-

angled follow up. Led by Italian Andrea Benini, there's a large cast of notable players featured such as trombonist Gianluca Petrella, as well as vocalists such as Alan Farrington and Baby Sol (who's worked with Amy Winehouse, Joss Stone and Paloma Faith amongst others). Possibly the highlight of the album is Mop Mop's cover of Don Cherry's "Brown Rice" (here retitled "Naja Haje").

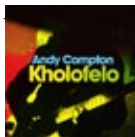


Aroop Roy

"Nomadic Soul" (Freestyle)

Aroop Roy's eclectic work as a producer has been supported worldwide by numerous tastemakers including Bugz In The Attic,

Kyoto Jazz Massive, Patrick Forge and Laurent Garnier. Nomadic Soul includes collaborations with Toronto diva Sacha Williamson, London soul artist Lyric L, US poet and rapper Replife and UK Jazz singer Sarah Winton.



Andy Compton

"Kholofelo" (Peng)

After releasing deep house music for over 15 years the artist/producer Andy Compton of 'the Rurals' finally drops his first solo

LP, "Kholofelo" an emotional and eclectic blend of sounds and textures. With help from a talented group musicians, singers and poets from all over the world it's a view into the mind, heart and soul of one of the true creative artists working in house music today.



Slum Village

"Villa Manifesto" (E1)

The death of J Dilla in 2006 and Baatin in 2009 have been major blows to Slum Village. Their sixth studio album brings the

major players in the SV sound over the past two decades in one place for the first time. Villa Manifesto may have slipped under the radar as one of 2010's best hip hop releases, but the respect it pays to the Slum Village brand, its pair of fallen members, the spirit of Detroit hip-hop and its listeners deserves listening.



Aloe Blacc

"Good Things"

(Stones Throw)

Good Things marks a shift in methodology from personal to political for Aloe Blacc, who refers to

the project as his report on present conditions the misappropriation of wealth, pillaging of resources, a universal lack of compassion, and the struggle to survive. Ethereal production from Truth & Soul's Leon Michels and Jeff Silverman mask a foreboding undercurrent in which Aloe crafts lyrics both thoughtful and thought-provoking. "Good Things" places Aloe directly in the framework of modern soul.

house african fu
funk electronica
hip-hop reggae
sou dub
disc nov
sals lgo
beat zouk highli
old school baile
funk afro beat a

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