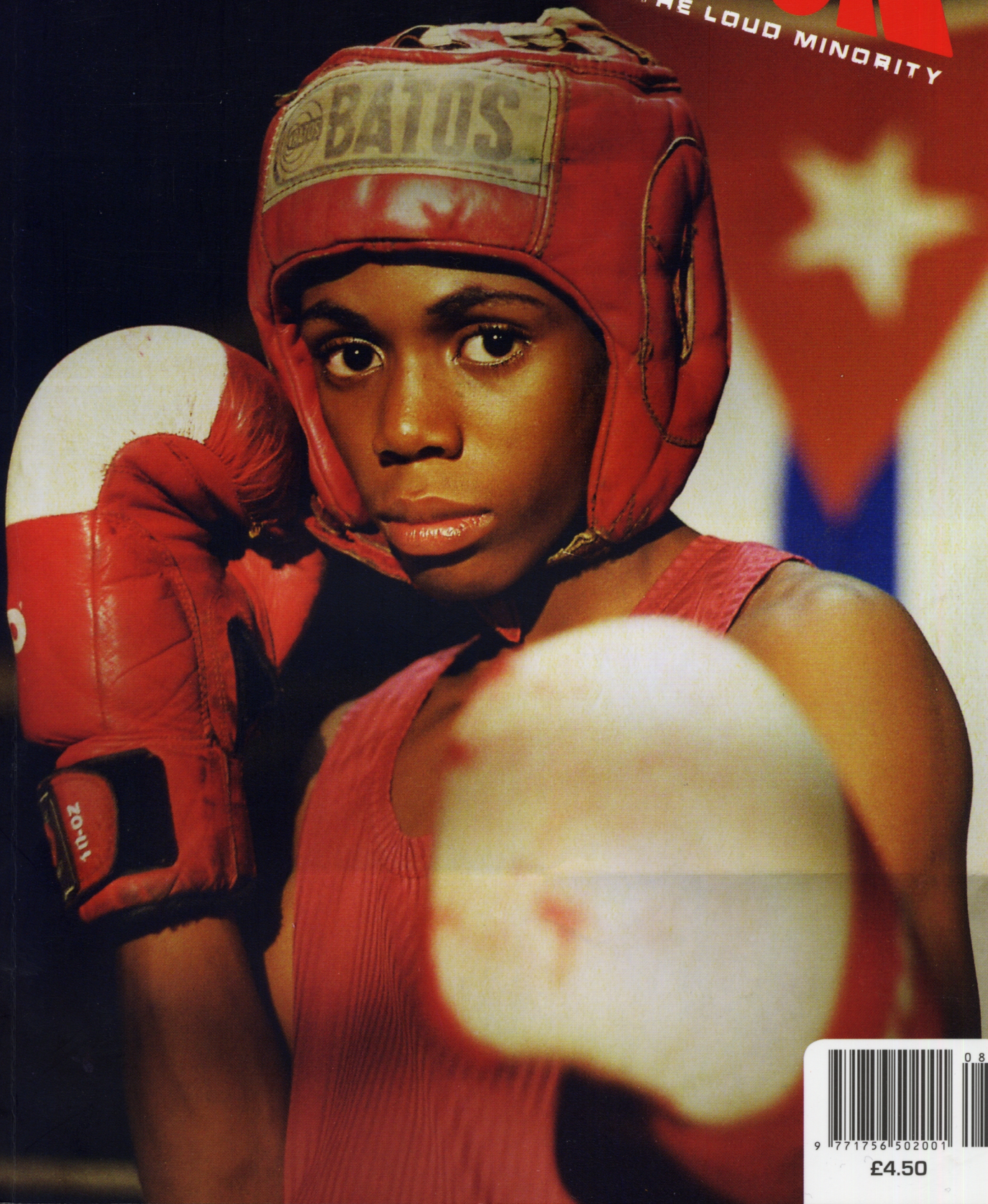


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# SHOOK

THE LOUD MINORITY



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# SHOOK No8

VOL ONE / SPRING

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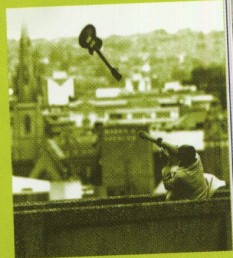
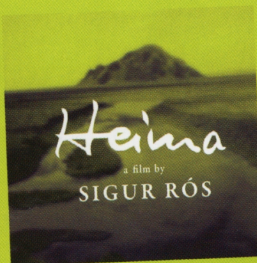
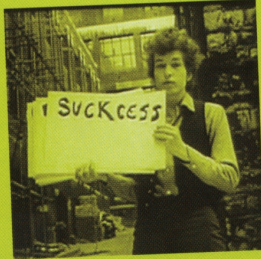
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**DIG!** (Ondi Timoner, 2004)

This engrossing documentary follows the paths of two bands, The Dandy Warhols and the Brian Jonestown Massacre, and the gentle rivalry between their founders, Courtney Taylor and Anton Newcombe. Even though the Dandys seem set for more commercial success, it's Anton who steals the show. His character is strangely addictive and you can't help but be sucked into his tragic quest to stage a revolution of the music industry. (HD)

**Don't Look Back**

(D.A. Pennebaker, 1965)

The famous first shot – a prototype for the music video – sees Bob Dylan as a gaunt rebel youth in a back alley flipping cue-cards bearing the razor sharp lyrics to 'Subterranean Homesick Blues'. From here, we follow Dylan's UK tour in 1965, accompanied by Joan Baez. It's a snapshot of the UK pop/media circus in its infancy and an engrossing portrait of a combative and youthful idealist. (JS)

**Fade to Black** (Patrick Paulson & Michael John Warren, 2004)

A master of the game on the top of his game. From incredible studio scenes shopping for beats at hip-hop's top table with Kanye, Pharrell and Timberland to running the stage of a capacity Madison Square Garden with The Roots, Mary J, Ghostface & Foxy, Jay-Z is flawless and always the brightest star on screen. (SD)

**Gimme Shelter**

(Albert Maysles et al. 1970)

The Stones' American tour of 1969 culminated with a massive free concert at Altamont where marauding Hells Angels, hired as security, killed eighteen-year-old Meredith Hunter. Gimme Shelter documents the Stones at their creative zenith. They would soon record 'Sticky Fingers' and 'Exile on Main Street', but the hippy dream was over. (CM)

**Ginger Baker: In Africa**

(Tony Palmer, 1971)

Ever seen the 'Live! with Ginger Baker Africa 70 and Fela Kuti' 12" in the racks? Here's the back-story. A trip across the Sahara to Lagos, featuring jam sessions with some heavy local musicians along the way. Interspersed with animation, narcotics influenced narration and amazing footage of Fela playing an open-air nightclub in Calabar during a rainstorm, we owe Ginger a large thank you for this rare slice of Afro-History. (DE)

**Good Copy, Bad Copy**

(Andreas Johnsen et al., 2007)

Taking you on a worldwide excursion from copyleft-to-right *Good Copy, Bad Copy* is a beautiful Danish piece about the current state of music rights. Easily surpassing the cliché of the mash-up and remixing dilemma, the makers dig way deeper. The situations in Nigeria and Brazil are cited terms of innovative business models that have developed in response to new technological possibilities and changing markets. (AD)

**Heima** (Dean DeBlois, 2007)

With cinematography that matches the beauty of the Icelandic periphery it captures, this new wave-inspired documentary is a testament to the ethereal quality of Sigur Rós's music and live performances. In many ways, *Heima* is Iceland personified; reserved in nature but inexorably captivating, much like Sigur Rós themselves. (RB)

**High Tech Soul: The Creation of Techno Music** (Gary Bredow, 2006)

How men in the technological base of Detroit manipulated machines and changed the world. From the importance of Juan Atkins the originator to later generations like Ghostly International. Derrick (the innovator) and Kevin (the elevator) reveal funny childhood fisticuffs. And a fidgety Eddie (Flashin) Fowlkes states his importance. (BV)

**Keepintime** (Brian Cross, 2004)

What happens when you put a bunch of classic funk drummers and super skilled break juggling DJs in the same room? B+'s film shows us that music is a universal language and that ultimately the generation gap closes quickly when a funky jam session is on the go. A must for the footage of Axelrod's drum beater Earl Palmer, who has since passed away. (NW)

**La Lupe Queen Of Latin Soul**

(Ela Troyano, 2006)

Betty Davis and Billie Holiday in one, firebrand Cuban singer Lupe Yoli's life was as wild and pained as her vocals. Charting her life in suitably flamboyant and sobering style, this is as much oral history as standard music biopic, and is impossible not to be moved by. (SC)

**Loki** (Paulo Henrique Fontenelle, 2008)

The tragic life of Arnaldo Baptista, the mythic and prodigious talent behind Brazilian psychedelic band Os Mutantes from his band's unstoppable rise to fame to his subsequent breakdown, institutionalization and slow rehabilitation. Sean Lennon and Kurt Cobain are amongst the legion of admirers who testify on film. (JS)

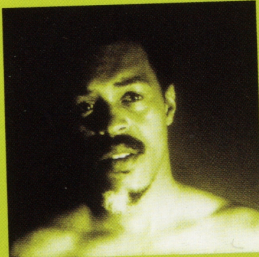
**Made in Sheffield** (Eve Wood, 2004)

"We laughed at the bands who learnt to play three chords. We just used one finger," says Phil Oakey in this brilliant look at the electronic post punk music of Sheffield. Rather than going to The Ramones for inspiration these Northern DIY renegades took their cue from the robotic funk of Kraftwerk. Through interviews and archive film we taste the individualism and non-conformity that helped shape the future. Just ask Derrick May and Juan Atkins. (AT)

**Maestro** (Josell Ramos, 2003)

Big sound systems, legendary disk jockeys, unprecedented venues and their manic ravers, *Maestro* charts it all as it traces the beginnings of the New York and Chicago dance

# TOP OF THE DOCS



movements. Whether you consider yourself a house-head, garage-head, disco-head, or (insert moniker)-head, this is a must see for any dance music enthusiast. (RB)

## **MOOG** (Hans Fjellestad, 2004)

Opens the doors for enthusiasts and newcomers alike into the innovative creations, history and unique philosophy of synthesizer pioneer Robert Moog and his impact on electronic music. The film emanates a warm nostalgic analogue glow and a sincere love and respect for Moog's wondrous sonic inventions, as well as the man's organic and humanistic spiritual outlook in relation to music, life and the universe. (AM)

## **Modern Times: DJ**

(Robert Davis, 1997)

Is it a documentary? More like a drama! LTJ Bukem and Conrad push their manager Tony to breaking point, as the inner workings of Good Looking are presented on the BBC. From Bukem's bedroom to tribulations on tour, and a girl in the lav revealing the difference between DnB and Jungle. Comedy quotes are plentiful, especially from Tony. It's a travesty he didn't get his own show. (BV)

## **Movin' On Up**

(Phillip Galloway et al. 2008)

Concentrating on Curtis' golden years (1965-1973) - his beginnings as a songwriter to his socially charged metamorphosis during the Civil Rights Movement and finally, the *Superfly* period. Running time at over two hours, including interviews and over 20 live and rare performances, this may not be the definitive Curtis Mayfield story, but it's a great start. (MB)

## **Music Is The Weapon Of The Future**

(S. tchal-Gadjieff & J.J. Flori, 1982)

A definitive look inside the Kalakuta Republic, where the original Black President is sat in his pants, spliff in hand. Surrounded by his wives, Fela holds court on anything from African

minds, his political plans to the state of Nigeria. Live shows and songs feature amongst footage in and around Lagos. (BV)

## **My Name is Albert Ayler**

(Kasper Collin, 2005)

Directorial debut on to the remarkable life of American saxophonist and Free Jazz pioneer. Showing Ayler's complex family relationships and the challenges he faced in the industry and in his own head. John Coltrane's funeral is one of many poignant moments. Best seen with Henry Grimes giving a Q&A. (BV)

## **Naked and Famous: Tricky**

(Mark Kidel, 1997)

*Naked and Famous* trails a fully-clothed Tricky on visits to see his old schoolteacher, family members to discuss his childhood, and generally just roams around his old Bristol stomping grounds. It's genuinely candid and intimate, with concert footage spliced in between to remind of when Tricky was still trip hop's dark prince. (SC)

## **Note By Note, The Making Of Steinway L1037**

(Ben Niles, 2007)

A surprisingly pleasing look at the year-long process of building and fine-tuning a Steinway concert grand at its factory in Queens. Each piano has its own personality and eccentricities, we are told, neatly mirroring the performers who come to feel them out, and the characters in the factory, many of whom have been tweaking notes for years. (CR)

## **Our Latin Thing**

(Leon Gast, 1971)

This is a beautiful portrait of the music and community which produced New York's 1970s salsa explosion. It's a gritty mixture of live performance and street level social documentary shot through with a huge sense of fun. Fania's message here is Latin equality, fraternity and label promotion but everybody is invited to the dance. (AJ)

## **Queens of Sound**

(Sandra Krampelhuber, 2006)

This low-budget documentary provides the

first visual herstory of reggae and dancehall in Jamaica, with interviews from top women deejays like Lady G, Tanya Stephens and Macka Diamond, talking (and toasting) about their experiences in a male-dominated industry. Yuh nuh ready fi dis yet! (SW)

## **Rave**

(Boris McGooligan, 1992)

Cutting between promoters, ravers and the law, this 30min video attempted to sell the benefit of legitimised raves rather than illegal events, with a middle-England accented voiceover. Superintendent Pape sums it up, "If several thousand people want to meet in a field in a remote location then they're not breaking the law and it's not up to me to stop them." (BV)

## **Ravi Shankar: Between Two Worlds**

(Mark Kidel, 2001)

A tribute to the man John Coltrane named his son after, *Between Two Worlds* spans footage of Ravi with brother Uday's dance troupe in the 1930s, shots of his hippie-conquering Monterey and Woodstock sets, a snatch of 1969 film *Raga* where he visits guru Baba Khan, and clips teaching George Harrison. A potted history of Indian classical as well as the life of its most famous son. (SC)

## **Resistencia: Hip Hop In Colombia**

(Tom Feiling, 2002)

Profiling the rise of hip-hop in Colombia since the 1980s, it's a rare look at the street subculture in the civil-war torn nation, and explores how young Colombians turn to rap as a way to express their points of view on the realities forced upon them. A potent mix of music and politics featuring outspoken artists such as Poetas de la Oscuridad and Asilo 38. (CR)

## **Scratch**

(Doug Pray, 2002)

A lesson in hip-hop history, *Scratch* is an astonishing view at the ever evolving form of turntable manipulation. Interviews with Africa Bambaataa and Kool Herc explain the fundamental role of the DJ while turntablists such as Qbert and Mix Master Mike show off



their tricks. Educational and entertaining for the heads but not overly nerdy. [MB]

**Soul Deep** (Kate Broome, 2005)

With a knowledge of its subject that at best runs only Radio 2-deep, *Soul Deep* is obviously flawed, but as one of the few places where this abundance of archive footage can be viewed in one place, its familiar tale of soul's journey from the pulpit to the charts is still worth a reasonably long look. [SC]

**Soul To Soul** (Denis Sanders, 1971)

Following Santana, the Staple Singers and Wilson Pickett as they hit Africa for the first time, *Soul To Soul* captures the culture shock of our American heroes as they take in Ghana. Some look bemused, even derisive, but mostly they're moved, and moving, especially when they're hitting the stage. Ike and Tina are the show stealers. [SC]

**Sound** (Dick Fontaine, 1966)

What Dick Fontaine does here with the greatest dexterity is explode John Cage's, and others', disavowal of jazz. Mr Fontaine says everything simply by juxtaposing Cage reading aloud from his essay on Sound with footage of Raheem Roland Kirk, the great experimentalist heavy at work. When Cage asks, disparagingly, "If we were to do away with the category of music, what's left? Jazz?" Kirk's reply is emphatic. [B]

**Standing In The Shadows Of Motown** (Paul Justman, 2003)

The story of the Funk Brothers, the often-overlooked studio musicians that were integral to Motown's production from the late 50s to early 70s. Interviews with surviving members as well as performances with current icons like Bootsy Collins and Chaka Khan help make this one a classic. [AR]

**Style Wars** (Tony Silver, 1983)

The most essential of the early hip-hop documentaries, up there with *Wildstyle*, it

exposes the weird and wonderful world of graffiti, a culture burgeoning in New York with fresh art and an underground dialogue centred on notions of originality versus biting. The fascination here comes from the colourful characters such as Cap, who defies the etiquette by destroying the "burners" of his rivals by "going over". An iconic slice of budget b-boy cinema. [NW]

**Sun Ra: A Joyful Noise** (Robert Mugge, 1981)

Ra and his Arkestra were at the height of their creative powers back in 1978. Dramatic monologues from the bandleader, speaking from the White House and an Egyptian exhibition, are cut with footage of the Arkestra on a rooftop. June Tyson gliding majestically around the mic is worth the hour-long watch alone. [MC]

**The Blues** (Martin Scorsese et al., 2003)

Scorsese's epic set of seven feature-length films from seven different directors (Wim Wenders, Mike Figgis, Clint Eastwood, Charles Burnett), takes us through three continents, 12 bars, three chords, 100 years and countless artists. An astounding journey through one of music's most influential genres. [SW]

**The Devil and Daniel Johnson** (Jeff Feuerzeig, 2005)

The life of American musician Daniel Johnson, whose eccentric, compulsive, and frequently brilliant compositions have influenced songwriters from Kurt Cobain to Conor Oberst. Deserved of its Sundance award, *The Devil and Daniel Johnson* is an intimate and profoundly moving portrayal of the brilliance and fragility of the human mind. [CM]

**Transit Ostend / Remember Marvin Gaye**

(Richard Olivier 1982/2002)  
Marvin Gaye lived in Ostend, Belgium for almost 18 months. During that time he cleared his spirit and mind from women and drugs. Coastal

healing if you wish. In this period he wrote his comeback hit 'Sexual Healing'. All that, and more, was captured in the now-classic *Transit Ostend*, later re-edited into the longer *Remember Marvin Gaye* film. [AD]

**Wattstax** (Mel Stuart, 1973)

*Wattstax* is both a commemoration of Black music of the day and an ode to the urban Black experience. The documentary contains live footage of the once-in-a-lifetime concert epic with the likes of Isaac Hayes, The Bar-Kays, The Staple Singers and The Dramatics with intermitted monologues by Richard Pryor. [AR]

**Westway to the World** (Don Letts, 2000)

"It seems to me that origination is perhaps instinct not intellect," pronounces Joe Strummer as the scratchy footage of 'London Calling' introduces one of the most revealing and powerful music documentaries around. Shot with a raw beauty, the personal interviews and archive footage combine to bring new insight into the alchemy that created and ultimately destroyed this mighty band. [AT]

**What The Future Sounded Like** (Matthew Bate, 2007)

Forget where you think it began... this is the birth of electronic music. The stunningly pieced 30 minutes focuses on the pioneers of Electronic Music Studios (EMS) and the composers and innovators who harnessed technology to form the musical landscapes we take for granted. A definite highlight is the reaction to the first (and last) lone computer opera performance at London's Queen Elizabeth Hall in 1967. [KP]

Many of the docs mentioned can be seen online. Where possible please purchase the DVDs to support the artists. Should you wish to add your recommendations or disagree with our choices, don't shy from telling us why at [www.shook.fm](http://www.shook.fm).