

JUMP

The Philly Music Project

**Why Sun Airway,
Freeway, Kate Foust
and Slutever call
Philly home.**

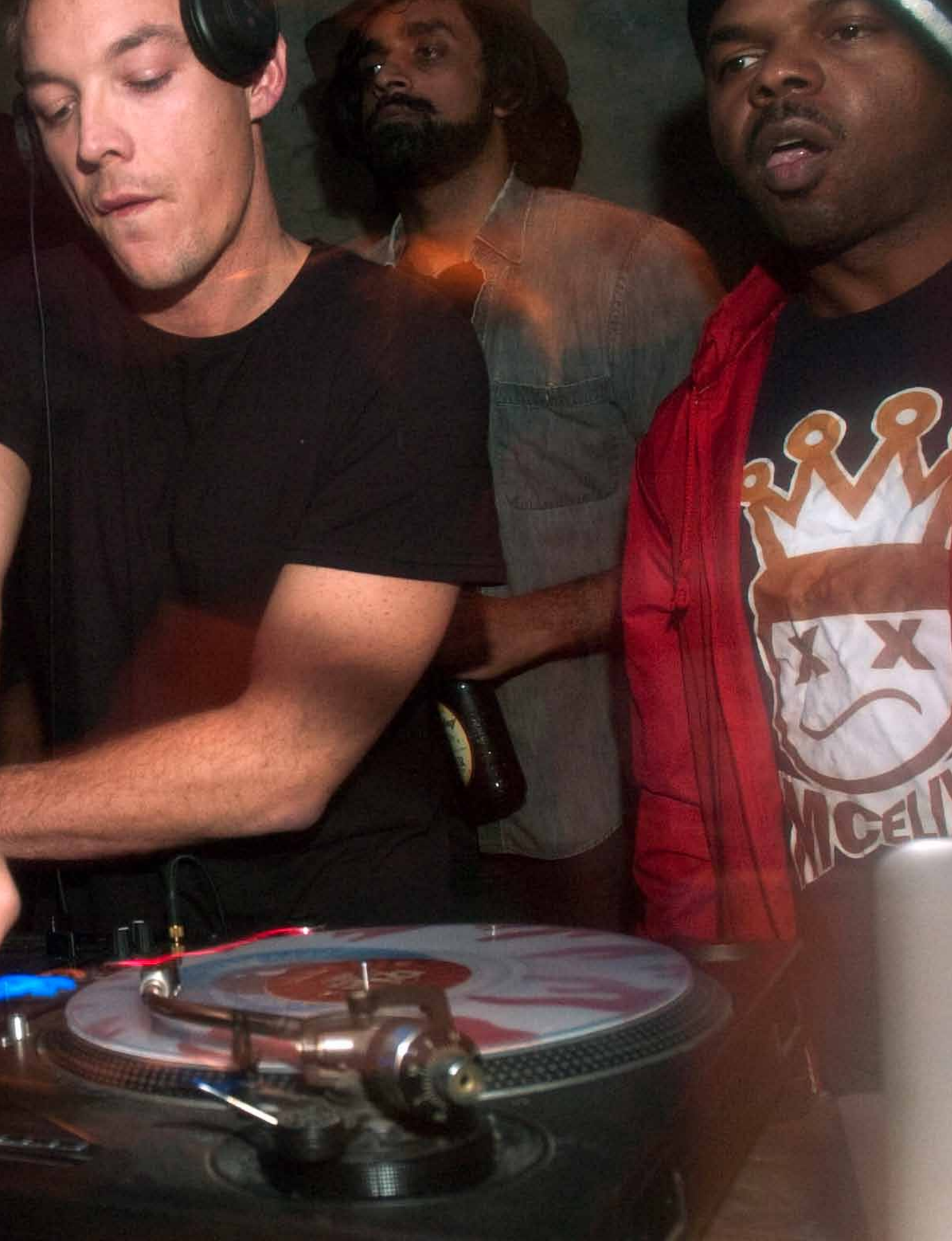


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CAN YOU HEAR ME NOW? Blackberry spokesman Diplo, who made his name in Philly, returned to spin at Fluid for Mad Decent Monday on January 10. Hundreds of people waited in line - in the cold - to enter the jam-packed club.





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JUMP

The Philly Music Project

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*Even in the smallest hands,
the pen is mightier than the sword.*



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JUMP

The Philly Music Project

Navigating the Philly music scene

Photo by G.W. Miller III.



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*Front cover photo of Sun Airway
by Colin Kerrigan.*

*Back cover photo of Freeway
by G.W. Miller III.*



Get BLONDED with Science!

Former Philadelphia 76ers cheerleader-turned-science advocate, Darlene Cavalier, is gonna ROCK Philly on April 16!

Cavalier's Science Cheerleaders—NBA and NFL cheerleaders now pursuing careers in science—will be at the Philadelphia Science Festival to perform, do science activities, challenge stereotypes and inspire young women to consider science careers.

After meeting the Science Cheerleaders, be sure to "Tap Your Inner Scientist" at Cavalier's Science For Citizens.net exhibit where you can sort through galaxies, test water quality, classify birds, and participate in honest-to-goodness scientific research!

To participate in citizen science projects online, go to SCIENCEFORCITIZENS.NET.



Meet Science Cheerleaders Allison (former Eagles Cheerleader Captain; Chem/Bio degrees) and Erin (former Rams Cheerleader; earning her PsyD) at the Philadelphia Science Festival.

Featured on CNN, NPR, Fox National News, Science, Newsweek.com, and more! Meet the Science Cheerleaders—current and recent NFL and NBA cheerleaders-turned-scientists—at the **PHILADELPHIA SCIENCE FESTIVAL** on **APRIL 16**, on the Ben Franklin Parkway! www.philasciencefestival.org/

The Festival will be a celebration of science with hands-on exhibits, science-themed performances and demonstrations, and family-oriented science entertainment.



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1.1.11: The Trilby String Band strutting during the Mummers Parade.



1.2.11: Turning Violet Violet playing by candlelight at the North Star Bar.



1.3.11: Happy Hour Jazz Jam Session w/ Orrin Evans & Friends at World Cafe Live.



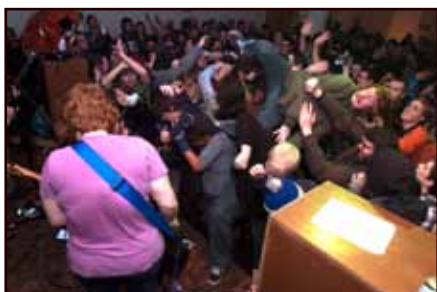
1.4.11: Keyboard Karaoke at Jolly's Dueling Piano Bar.



1.5.11: Sessions with Solomonic Sound System at Silk City.



1.6.11: James Morris and Christian Moffitt at the piano in the Dining Room Studio.



1.7.11: Indiana-based punk band Good Luck performing at The Ox.



1.8.11: No Lessons Learned playing at the International Waters House.



1.9.11: Open mic rapping during the Hip Hop Showcase at the Arts Garage.



1.10.11: Diplo spinning at Fluid for Mad Decent Monday.



1.11.11: Jazz memorial for Charles Fambrough at Chris' Jazz Cafe.



1.12.11: Matt Lewis singing during open-mic night at the El Bar.



1.13.11: Sam Cusumano playing a Barbie Karaoke Machine at Highwire Gallery.



1.14.11: Minas performing bossa nova at the Kimmel Center.



1.15.11: Slutever playing at Kung Fu Necktie.



1.16.11: Sheena Ozzella of Lemuria performing at the Barbary.



1.17.11: Philadelphia Orchestra playing the MLK Tribute Concert at MLK High.



1.18.11: Rosemary Benson and Ward Marston playing Chris' Jazz Cafe.

The Jumpoff

TEXT AND IMAGES BY G.W. MILLER III



1.19.11: Danny Fornasa of D&M performing at the Triumph Brewing Co.



1.21.11: Philly Bloco pounding Brazilian beats at World Cafe Live.



1.23.11: Row Homes rehearsing at Fresh Produce Studios in Northern Liberties.

When we came up with the audacious idea of creating an all-local Philly music magazine, my immediate thought was, "It has to be inclusive."

Philly's music scene has so many different moving parts. We are an amazing town to hear every sound - jazz, hip hop, punk, classical, indie, experimental, R&B, Brazilian, whatever.

If you are into it, we have it.

To prove that notion, I spent the first 31 days of this year experiencing the awesome eclecticism that is Philadelphia. On most days, even early in the week, I had to make tough decisions about what to see and hear. There were so many options.

For instance, one Saturday, Slutever was playing Kung Fu Necktie, Grandchildren was playing The Ox and Ducktails were playing Pi Lam. There were numerous DJ events happening around town. The Orchestra was performing a Bach Concerto. Orrin Evans was playing piano at Chris' Jazz Cafe. And countless other venues offered live music or some other reason to dance, shake, tap your feet, sing-along or otherwise have a hell of a good time.

During that month, I saw a hardcore show in the basement of a West Philadelphia Victorian home. I listened to Sam Cusumano make experimental music on a modified Barbie Karaoke machine. I stood on the stage of an illegal concert venue and watched the massive crowd going wild.

I rode my bike to most of the events



1.20.11: Salsa Shark jamming at The Fire.



1.22.11: Tokyo Police Club performing at the Trocadero.



1.24.11: Mercury Radio Theater playing at the R.U.B.A. Club.

and I ran into friends - or made new ones - at every location.

It was unbelievable - the amount of talent that we have here (or that comes through Philly), and the appreciation that we have for that talent.

That's why this mag exists. We love our music.

But this magazine is about more than music. It's about showing off all the incredible people, places and ideas that are sprouting all around the city. This magazine is an excuse to talk about the magical stuff happening around town.

We aren't here to tell you what to wear or give you the top ten bands to watch. We aren't music snobs.

To be totally inclusive, we invite you to participate in our little experiment.

For instance, in this issue, you'll find Philly musician and Temple grad Mike Onufrak, who wrote a personal essay about playing in town. We invited upstart *Rhyme Street* magazine to showcase what they cover - indie hip hop and R&B. Our center spread is a punk zine by Matthew Emmerich, a West Philly local. And *two.one.five* magazine revives their print edition in our pages.

This is *your* magazine. Let us know what you think. Send images and stories (or story ideas). Get involved and become part of the team, the scene and the city.



1.28.11: Line-dancing at the weekly Country music party at Woody's.



1.30.11: Leon Jordan Jr. playing at Warmdaddy's for Sunday Jazz Brunch.



1.25.11: The Pirate Radio Live house band performing at The Blockley.



1.26.11: Damien Taylor spinning vinyl at the 700 Club.



1.27.11: Summer Osborne belting out her original songs at the Raven Lounge.



1.29.11: Valencia playing the 104.5 Winter Jam at the Piazza at Schmidts.



1.31.11: Needles Jones and Simone at National Mechanics' Monday Night Club.



Text and images by
Lauren Arute



Beautiful World Syndicate 1619 E Passyunk Ave

Right in the front of the record store Beautiful World Syndicate, located on East Passyunk Avenue, are two listening stations. These aren't just any listening stations, however.

These listening stations are two turntables, and Beautiful World Syndicate is one of the last in Philadelphia that allows customers to listen to the records they want to buy before they buy them - a service that sets the store apart from the numerous other music stores located in Philadelphia.

For owner Jon Yates, of West Philadelphia, his hobby turned into a business. Before he began the store, Yates had an obsession with collecting books and records. He decided to open his own store six years ago.

Although the store sells a variety of different genres of music, Ian Galloway, 35, of Kensington, who has worked in Beautiful World Syndicate for five out of the six years it's been open, says they don't specialize in any genre in particular.

"We're known for having used records rather than new records," he says. "We have more used records than anybody else. We travel out of state a lot to buy them, too."

Tequila Sunrise Records 525 West Girard Avenue

When you enter Tequila Sunrise, chances are you'll find owner Anthony Vogdes with his dog, Penny.

Vogdes says you'll also find organization and good, courteous service at the vinyl-only shop. He will even mail customers their records after making an in-store purchase if they don't feel like lugging them around with them.

The genres in Tequila Sunrise can be narrowed down to psychedelic rock, dance, and international music.

"Lots of these genres overlap," Vogdes points out.

Vogdes explains that the name has nothing to do with the cocktail. Rather, he had a friend who worked with paint and Vogdes had a fascination with the paint names.

Tequila Sunrise is the name of a color from nearby Benjamin Moore Paints.



Repo Records 538 South Street

When Repo Records first opened 25 years ago, it specialized in carrying hardcore and punk merchandise.

But now, store owner Dan Matherson says his goal is to expose his customers to more types of music that are harder to come across, such as underground or foreign/international bands and older albums.

"If you're looking for stuff in print or out of print, tell us," he says. "We can usually find it for you."

Matherson is well aware that buying music online has certainly grown in popularity, so he strives to provide the type of service that people just can't get from the click of a mouse online.

Reid Benditt, 27, of South Philadelphia says he can't even remember his first impression of Repo because he's been a regular customer at the store since he was only 12-years-old.

"iTunes is no fun," he says.



Long in the Tooth 2027 Sansom Street

Long in the Tooth is approaching its five-year anniversary but the vast selection of books, vinyl, video games, CDs and DVDs in the shop make it seem like it's been around for much longer.

Janis Devlin and her husband Nick, two music lovers who currently live in South Philadelphia, own the eclectic store.

"Music's just always been around," Janis says, explaining how her parents sparked her initial interest in music by exposing her to different genres at a young age.

Now, she often brings her 2-year-old daughter to the store.

Janis says they've worked hard to cultivate the comfortable atmosphere.

"We're not record store jerks, and we try not to be," she says. "We really are a mom-and-pop kind of place."



a.k.a. music 27 North 2nd Street

For the past 12 years, a.k.a music has been the place to go for in-store shows, merchandise from local and international bands and tickets to R5 Productions shows.

"I approach this store as a fan of music," says owner Mike Hoffman. "Not just as a business or just to make money."

Inspired by his grandmother's interest in jazz music, Hoffman began collecting vinyl as a child.

"She bought me my first Rolling Stones and Beatles records when I was only six-years old and there was no turning back," he says.

CD racks line the walls and run down the middle of the store, creating two long aisles that stretch to the back of the deep building, where you'll find the vinyl section.

"About a third of this store is vinyl," says customer Mike Tolbert. "They almost always have what I want."

Record store day is April 16

I was recently contacted by a local promoter/ booking agent about playing a Sunday night show at one of his clubs as a means to increase business on a night that normally lacked foot traffic. As a songwriter who is tired of working day jobs and wants people to hear his music for God's sake, the last thing I want to hear is "Sunday night"

and "low foot traffic." However, this was not the only gig this promoter had to offer and a few brownie points never hurt.

"Maybe I'll get that all-ages Friday night show opening for that cheesy-but-popular out-of-town act I've been hoping for," I thought. So I took the gig.

As I walked to the club on the night of the gig, I received a phone call from a good friend of mine letting me know that, somehow, my gig was being promoted in the *Inquirer* by a short blurb. I was flattered. Every time I've ever tried to get press on my own, I've failed. The one time I decide I don't really care, they write something. Naturally, I was excited so I plopped myself down at the bar, ordered my buffalo wings and club-soda (the only payment for playing this gig), and searched for the blurb on my smart-phone. Once I saw it, my heart sank into my stomach. All that was written was a description of a band I had played in years ago with my name attached to the front of the blurb. "Did they even listen to MY music?" I wondered.

Then the power went out. Not just at the club but the surrounding neighborhood as well. The idea of playing by candlelight enticed me. I quickly forgot about the blurb and waited for my band to show up.

"I'm going to move the show downstairs to the bar area," the promoter told me. "Is that cool with you?" I was into it. The more people to hear my music, the better.

Just before the first band went on, my backup singers arrived and I tried to convince the promoter to let us rehearse one song in the upstairs area. I really didn't think it was a big deal. I mean, is that a big deal? Apparently it was, and we got a whole two minutes to rehearse before being shooed down the stairs. It's hard to get people to rehearse for gigs and it's even

harder when they aren't the ones who write the music. So naturally, I try to fit in as much rehearsal time with people - who are essentially doing me a huge favor - whenever it's most convenient for them - i.e. gig time.

The first band played and as they were getting ready for their last song, the power came back



Mike Onufrak
Musician

on. Televisions came to life around the bar and with that, many people had no reason to hang around the musicians anymore. Looking around the room, I noticed some of my fans but a lot of them were missing. It didn't matter to me. I was going to play my

music for the people who were around and not be bothered by anything else. We started the set with about twenty-five people in the room - some were fans of the previous band, some were mine and some were random bar patrons who decided to be polite rather than flock back to the TVs. As we ran through the set, the number of people dwindled. During our last song, there were only six or seven people left.

After the set, I was a little disheartened but not completely defeated. "Where was everyone?" and "Who gives a shit?" were the most common thoughts running through my head. After I packed up the gear and moved through the bar/ TV area, I was ignored by all but didn't really care to be noticed anyway. I reached the outside of the club, turned my cellphone on and was dumbfounded at what I saw: numerous text messages and voice mails. "Dude, no lights on. Is the club closed?" "I guess your gig was cancelled, huh?" Just my luck. While I was trying to rehearse upstairs, I turned my phone off and missed all of these messages. And we barely even rehearsed!

I was finally ready to go home when I turned around and saw a guy jump on his bike. I recognized him and quickly realized he was one of the few who was left in the room when the set ended. He was also the only one who was not a personal friend of mine, or in the first band. "Thanks for listening," I said. "No problem," he answered, sounding genuine. "I really enjoyed your set." And suddenly, I didn't care about all that had gone wrong throughout the evening.

Dark. That's what it's like inside of the cramped hallway behind the stage, in the back of the Trocadero Theater. The small space is packed with people. It's elbow to elbow, Timb to Timb. It is almost like we are dying because at the other end of that corridor is a bright light. But instead of the afterlife, at the other end is a packed house full of screaming fans.

A figure departs the darkness, walks onto the stage and takes his place behind the turntables. Cueing up the music, he turns back to the tunnel and gives a nod. The figure beside me nods back and it is then that I realize standing next to me is Ghostface Killah. In the shuffle of back door access to the club, with entouragees pouring out of the tour bus, security yelling, "Fellas, if you have your firearms on you, please return them to the tour bus," and several people promptly got out of line and headed back towards the bus, I failed to notice I walked in right behind the legendary member of the Wu-Tang Clan.

At that moment he is handed a mic. J-Love unleashes the thundering intro track. Someone throws a huge leather jacket on Ghost's shoulders. He rushes the stage, commanding everyone's attention with his sheer presence alone, and then shrugs off the coat. It had been draped across his broad shoulders for less than two seconds.

I started out wanting to go to the Ghostface show. Then I wanted to go to the show for free. Then I wanted to meet Ghostface. This was about a year ago when he was playing a show at the Troc to support his album, *Ghostdini: Wizard of Poetry*.

It occurred to me that mixtape DJ J-Love might be doing the show, and a Ghostface and J-Love interview for the next issue of my magazine, *Foundation*, would be dope. So I hit J-Love with the idea. He was with it. He talked to Ghost and we were good to go. I was told to be there at 9 pm the night of the show. We would do the interview before the show. True to rapper form, this turned into standing around for two hours before being told there was no time before the show. We would do the interview after. Go around to the back door of the venue. Now.



Chris Malo
Journalist

Two minutes later I found myself standing in that mass of people in the alley behind the Troc. Two minutes after that we were stuffed into that hallway staging area. And two minutes after that, Ghost ran out on stage. With nowhere else to go, I found myself on the stage with Ghostface. Seeing what the artist sees - how the entire place

rocks with him, mouths every word, feeds off the energy, you can understand how that shit is addicting. Ghostface tore through his catalog and that was that.

Ninety minutes later it was post-show time, consisting of Ghost signing autographs

- and titties, taking flicks and then back to the bus.

Somehow I ended up on the bus, too. Somehow I ended up in the bedroom suite, in the back of the bus, with the lights out save for one small, blue light casting its hue across the scene, and just me, Ghostface and his woman. She spent the entire time massaging his feet as I asked him questions.

The most insightful exchange came when I asked Ghost about his dedication of a song to Natalie Portman. Portman had done an over the top, hyper-sexual, lewd rap video spoof on Saturday Night Live and made comments in *Interview* magazine that she was a huge fan of obscene rap music. This caught Ghost's attention. He dedicated his album - in particular the song "Stapleton Sex," to Portman. When I asked about this mid-foot rub, both he and his female friend immediately shot glances at each other. Smirks were exchanged. It became immediately clear that this was a conversation the two had had before, in private. While she looked slightly scorned and annoyed, Ghost flashed that goofy kid-caught-with-his-hand-in-the-cookie-jar-but-knew-he-was-going-to-get-away-with-it-again grin. His eyes remained locked with hers as he answered, "Nah, nah, nah... Write, 'Ghost loves Tasha.' Make sure you write that. Ghostface loves Tasha."

I only had about an hour with him but the whole experience was surreal. It could have easily been a dream - not for the fact of who I was interviewing but the circumstances. It was just bizarre. And memorable.

Photo by G.W. Miller III.



SERVING IT UP: James Morris (left) and Tanqueray Hayward making music in producer David Gaines' Dining Room.

Home Cooking

Lauren Gordon feels the creative vibe in a Northeast Philly rowhome.

Walk into producer David Gaines' Northeast livingroom and you are greeted with nothing but a rolled up rug, a stepladder and a paint-splattered wooden floor. There isn't a stitch of furniture. Enter the kitchen and you won't find a table or chairs.

Gaines' dining room, however, is adorned with an elaborate set up of impressive equipment – dancehall-size speakers, a keyboard, microphone, guitars and an editing station. And on many nights, it's packed with talented musicians.

"Thank God my wife gets it, man, and isn't on me about the house," jokes Gaines. "She understands what I do, what we do."

Tonight, James Morris sits at the keyboard in the unlikely studio space known as the Dining Room Studio, improvising a smooth tune. Tanqueray Hayward, a patient care tech and medical instructor, saunters up to the mic. She inches her mouth close to the windscreen and unleashes an indescribable flow – a freestyle song filled with gospel fury and bluesy influences. Her powerhouse voice fills the room.

Gaines and Idris Davis, a longtime friend and collaborator, whisper to each other while standing nearby with their arms folded. Suddenly, they burst into laughter.

"Ya'll are makin' fun of me," Hayward delivers in her sing-song, gospel style, not missing a beat. "But that's OK 'cause I'll keep doing my thing."

Laughter erupts again and Hayward

continues singing, a broad smile across her face.

"You gotta' have thick skin, girl," Davis playfully remarks.

Their jesting isn't a sign of disrespect. It's just part of the magic of the Dining Room Studio, where the crew recently launched their latest project: *Mister Mann Frisby and David Gaines present ...*

The collective will release a new song every month throughout 2011. The project, which is the brainchild of Frisby, Gaines, Davis and Morris, features a variety of genres, local talent, original lyrics and genuine heartfelt music.

The first song, *The Worst Thing That Ever Happened to Me*, sung by Christian Moffitt, was released in January.

"This is the first time I am taking my songwriting seriously," says Frisby a journalist and author who is the sole lyricist for the project. "I just met Dave last year and we really clicked. He had all of this music. I had all of these lyrics. So we just worked it together."

Frisby, a South Philadelphia native, began his writing career as a reporter for the Philadelphia Daily News. He then self-published an urban crime novel, which led to other book projects including a motivational book for teenagers. This project is another way Frisby is reaching out to his community – by getting artists who deserve to be heard a chance to record.

They aren't sampling music. They play real instruments. And there's no remastering. The result is pure music from pure Philadelphia talent.

"In Philadelphia, you better be able to back up what you say," states Gaines. "If you say you play an instrument, you better be able to play it."

As a child, Gaines' father would take him to the record store to purchase an album every Thursday – payday. Young Gaines became engrossed in records, listening to them over and over again until it got to the point when he wanted to do nothing but make music.

Gaines, who has produced music with many artists, including DJ Jazzy Jeff, wasn't an overnight success. He worked behind the scenes for many years.

"I was a studio rat," he proudly proclaims. "I would be there from 8, 9 o'clock in the morning. We'd be there when no one else was there working on anything. The studio ran all night long so I tried to be there as much as I could."

In 2007, Gaines launched the Dining Room Studio.

Davis began his music career at Roman Catholic High School. Getting kicked out of his business law class became boring

(continued from page 13)

so he switched to band class. Since then, Davis has worked with famous artists like Robin Thicke, Kindred the Family Soul and Anthony Hamilton.

Morris started playing piano at age 3. He's written screenplays and is currently studying under Gaines to perfect his production skills.

"Anybody who has done anything great has studied under somebody," states Morris. "I need to be learning from people who have done it. I hang around with people who are doing things I want to do."

For Morris, music is his bread and butter, his soul. He plays the church circuit as well as collaborating on albums but claims he's never wanted to succeed at any project more than this.

For the members of the project and anyone lucky enough to partake in the familial, creative atmosphere of the Dining Room Studio, a great song begins with a handshake and a conversation.

"We do things really different," asserts Davis. "We let the music become what it's supposed to become and we don't force it."

Though they have produced for big names in the music industry, the Dining Room Studio team believes in giving relatively unknown vocalists like Hayward and Moffitt an opportunity to become a part of something bigger than themselves.

"I don't need the money to do this," admits Moffitt. "I'd do it regardless. It is what I love, what I need to do."

That passion and the thrill of creating drives everyone involved in the project.

"We don't have 100, 200 years on Earth to make this right," Morris offers. "We only have a few years. So why not stop being distracted and go ahead and do what you need to do? We wanna come original. We wanna be able to pick something out of the air because that is how legacies are made."

This night was spent mostly talking about ideas rather than recording, so the crew calls it quits early. It's barely midnight. As Gaines escorts his crew out, he snickers at the time.

"This is one of the earlier nights for us," he says.

Morris knows there is work to do, however, and he seems reluctant to leave. He wants every song to be perfect.

"Pshh, I might have lost some sleep over this one," Morris mumbles.

There will be many more nights of working until the sun rises as the team continues the project.

Photo by Megan Matuzak.



Indie Gets a New Home

Megan Matuzak tours the new studio of one of indie music's biggest producers.

Bill Moriarty's new studio has the look of a college dorm room, or maybe a basement bedroom, but he calls the space "No Nostalgia." Littered with guitars and drum kits, mics and cables, with an old organ resting in the corner, the studio feels comfortable, like a lounge – and that produces the best music, Moriarty says.

Moriarty, the 31-year old producer who has engineered recordings for Man Man, Drink Up Buttercup and Dr. Dog among others, moved into the East Falls location in December after five years of sharing space with Dr. Dog. The Connecticut native and new father is proudly planting roots in Philadelphia.

"There's excellence in lots of different music here," Moriarty declares.

Shortly after moving to Philadelphia at the age of 19 in the late 1990s, Moriarty circulated through a few bands such as Friends of the Library and Everything is Fine. He interned at Indre Recording Studio and apprenticed with Larry Gold.

Moriarty privately began recording various artists. He soon found himself producing lo-fi groups like Raccoon, some of whose members went on to form Dr. Dog. In 2004, he engineered Man Man's debut album. He's mixed four of Dr. Dog's records, including their 2005 breakout, *Easy Beat*.

Dr. Dog taught Moriarty about the art of experimentation – because they were simply so good at it. Moriarty's role was to make it all come together.

"A great recording is a great arrangement," Moriarty says. "Just

knowing when to take out the guitar or when to bring in the drums."

Dr. Dog and Man Man both signed to Los Angeles-based Anti Records, signaling that Philadelphia was a hotbed of creative indie music. But Moriarty, who won a prestigious Barrymore Award for his work during a Pig Iron Theatre Company production at the Wilma Theater, knew that all along.

"Everything I have wanted to try," Moriarty says, "there has been someone here that is some sort of master at it."

Moriarty admires the evolution of the recording art from tape to the complex technology of modern production.

"It's much better to get some equipment of your own, even if it's your laptop with Pro Tools or GarageBand," Moriarty advises about starting up. "It's much better to practice. Just record anyone who will let you record them for free."

From his humble beginnings, Moriarty has become a sought-after talent. But that's not the only reason he gets little sleep these days. In January, his wife, whom he met here in Philadelphia, gave birth to their daughter, Timbre.

Moriarty plans to enjoy every second as he takes a little time off to spend with the newest addition to the Moriarty household. But work is never far from his mind.

"It's all about the music," Moriarty says as he strolls around the new studio space. "If we recorded here we would do more room mics because we can, because it's quiet. People would love that sound, hopefully."

Photo by Megan Matuzak.



New Classic Rock (or Something Like That?)

Megan Matuzak meets the band that can't be classified.

It's hard to put Creeping Weeds into one musical category.

"I'm going to let you do this," bassist Justin Seitz says with a chuckle, looking across the table toward front man and guitarist Pete Stewart inside the bustling Rocket Cat Café in Fishtown.

Stewart smiles large and toothy as he tries to pin the tail on the proverbial donkey. His sister/ guitarist, Kate Stewart, wife/ keyboardist Cara Stewart and drummer Chris Wirtalla eagerly await his response.

"Psych? Pop? Rock? I don't know," Stewart offers. "New classic rock is what

we have been calling it. Like *new metal*, but *new* right?"

The close-knit group of musicians, friends and family laugh from behind their coffee mugs.

Creeping Weeds' journey began at Penn State, where Seitz and Pete Stewart became friends, and it was fueled by a passion for writing and performing.

The inability of the 5-piece band to identify with a genre for their sound hasn't stopped them from playing shows across the country, from Boston to Des Moines, since 2004.

Rock icons like the Beatles and Neil Young are a very present inspiration and influence on the music Creeping Weeds produces. They released their second

full-length album, *See Through*, in February.

"This feels much more like a cohesive record, at least to me, from front to back," Seitz explains. "All the songs fit together because we sequenced it in a very deliberate way. Everything flows into each other to give a real feel to the album."

See Through was produced partially in a Chinatown space that the band converted into a recording studio and partially in Pete Stewart's home.

Because of the freedom allotted by the DIY recording process, the band was able to stretch their creative limbs and work song by song, making the album sound seamless and complete.

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DEAD END STREET: Larry West (center) being confronted by Milton Street before the official launch of Street's 2007 mayoral campaign.



RUN LARRY RUN

*What happened to 2007's "Punk Rock Candidate" for mayor, the kid who fought with Milton Street and questioned the City Charter? **Tom Mates** hangs with the Mohawked hell-raiser (who is actually a Metalhead).*

For better or worse, John Street's mayoral tenure will be forever associated with the FBI bugging scandal and investigation into pay-to-play corruption in city government. While Street was never implicated, numerous people went to jail.

Street's reign was so marred by controversy that in 2007, Michael Nutter essentially ran for mayor as the anti-John Street.

As if that campaign season wasn't strange enough, Street's brother, Milton Street, announced that he would run for mayor – despite facing federal charges for corruption and tax evasion, and the fact that he sort of lived in New Jersey. During a poorly attended rally next to City Hall, Milton announced his intentions and then sang gospel songs while leaning on a casket, preaching to

the city that he could end the violence on the streets.

Oh, and Milton Street repeatedly called Nutter "Watermelon Man," referring to the 1970 movie about a bigoted white man who wakes up one morning as a black man.

Most people just ignored Milton. Or laughed at him. Not Larry West, then a 22-year old metal-head with a Mohawk, who wanted to be your mayor.

He, alone, protested Milton's rally. Wearing a studded Guns-n-Roses jacket, he brandished a sign reading "Stop Milton Street/ No Criminals in City Hall." Then Milton Street approached him. "Why don't you like me?" Street asked West, a lifelong resident of Mount Airy.

The two opponents were instantly swarmed by cameras and microphones, and West was formally introduced to the people of Philadelphia.

Milton Street, who might have thought this moment was his, immediately went on the offensive, prodding West with questions about crime in Philadelphia. With some polite but sharp answers and a wry smile, West sent the former mayor's brother packing.

West's mayoral quest was more unusual than just his attire and hair. He wasn't legally allowed to run for mayor. Philadelphia's City Charter states that no person under the age of 25 can run for mayor or city council.

West received a considerable amount of media buzz for someone running as an independent write-in. Maybe it was his rally cry for "radical change" in Philadelphia politics, or perhaps it was the oddity of a mayoral candidate with a six-inch Mohawk.

It was certainly the latter which garnered West the nickname the "Punk Rock Candidate," which is a real misnomer as West is more Megadeth than he is Dead Kennedys.

In the end, West was unable to overcome Nutter, the other candidates or the City Charter.

So he returned to private life.

Now, in 2011, we are once again greeted by an election season, with Milton Street threatening to put on another sideshow.

One might wonder, where is Larry West now? What has he been doing? What does the "Punk Rock Candidate" think of our incumbent mayor? Is he going to run again?

Well, he's not happy. But he's not planning to challenge Nutter.

After the election, West faded from public view. He works a day job - his

employers asked him not to mention where. He shreds on his guitar, uses his weekends to work on freelance graphic design projects and, in his free time, West does pro bono concert promotions for metal bands coming into the city.

At the moment, the 26-year old doesn't have any desire to enter into the political arena again though that doesn't mean he's lost interest in the city's politics. He says he's lost confidence in the Nutter administration.

"In terms of the job he is doing now, I am horribly disappointed," says West.

Like many Philadelphians, West took issue with the attempts to shut down the city's pools and libraries, with the proposed taxes on sanitation and garbage collection and with Nutter's placation of the casinos.

West understands the implications of the immense budget issues Nutter was dealt, and supports efforts to close that gap. But he says there has to be a better way.

"The soda tax alone made me want to punch walls," says West. "Don't lie to people and tell them you're taxing soda to try and make Philadelphia healthier. That's a bullshit lie. Just say you want more money. We'll understand."

West believes Nutter should be pursuing people and businesses that are not paying their taxes. Alternatively, he says Nutter could step-up enforcement of finable offenses, as West proposed.

Metal as a musical genre is not typically associated with political movements but that is not really the case. Metallica has often taken a vehement anti-war stance with their music, especially in songs like "One" and "For Whom the Bell Tolls." Megadeth's 1986 classic "Peace Sells ... but Who's Buying" takes the stance that peace has become more of a buyable commodity than a political goal.

Metal is certainly an influence in West's political activism and helped to shape his perspective on the role of government in people's lives.

"I had a website called 'Refuse to be Denied,' when I was trying to change the age limit [to run for office]," says West. "Anthrax has a song called 'Refuse to be Denied.'"

Metal is very abrasive. It leaves little room for subtlety. It beats people over the head with the messages and emotions it tries to convey. This certainly does not resonate with the average person's view of politics or politicians but when you are calling for "radical change," as West was, perhaps that is the mentality one

should have.

"They always tell you that there is one point you always want to get across when you're doing an interview and make that the thing that sticks," says West. "So, I decided to make mine 'Philadelphia needs some sort of radical change.' I thought that was perfect. It's exactly what we need."

West called for extreme campaign finance reform. He wanted to lower the limit that one person could contribute to a campaign from \$20,000 to \$1,000. He also encouraged greater enforcement of minor offenses, like jaywalking.

"If you focus on minor crimes the bigger ones aren't going to happen,"

Photo courtesy of Larry West.



CITIZEN WEST: The former candidate, seen in 2007, has a passion for politics.

says West.

West also saw this enforcement of minor crimes to be a way to earn the city some much needed money.

"If you're honest about it, like 'Yeah we're kind of doing this to make money but we also want you to obey the law that's already there,' people are going to be a little more receptive to it than anything else," reasons West.

Unfortunately, Philadelphia's budget was not the only one to give West nightmares. Near the end of his campaign, he faced his own deficits.

"My mother had passed on two years before and I was kind of living off that," says West. "But unfortunately it did run out. Before the end of the election everything started to fall apart, around September. I can say this now, I almost lost my house."

During this brief period of hardship, West was forced to do something most politicians would never dream of doing:

work in retail. At Kohl's.

"I kind of made an agreement with myself," he says. "I was kind of just doing this because I was afraid of Milton and [I told myself] 'If Nutter wins the primary, I'll probably just drop out.' I really did agree with what he wanted to do. But then, right before the end of the primaries, he talked about his Stop and Frisk program and I said 'No.' That's a violation of so many civil rights. I cannot support that. That's why I kept running."

After getting hired, West underwent Kohl's orientation. It was here that he faced some culture shock – the kind he thinks more people running for office should have to experience.

"We were in this room – it was probably 15 by 15 – and I was in there with probably seven other people who had just been interviewed and hired," recalls West. "I'm in my shirt and tie. We're going around the room talking about what we did. They get to me and I go 'Well, I'm running for mayor right now and I need some extra income.' It was really depressing being in that room, not because of that. The stories I heard almost made me cry. In fact, I'm thinking about it right now and I'm almost ready to cry just thinking about it."

West pauses for a moment to compose himself.

"There were people working there who already had another job," West continues. "This was a second income for them. There was someone who had started working there – it was their third job."

Again West takes a moment to compose himself before continuing with his story, the sadness in his voice replaced by an incredulous tone – we let Philadelphians struggle like this?

It was for people like that individual working three jobs that West ran for office in the first place.

"I saw the entire [campaign] as me trying to do something to help everyone and that's always been the one thing I really enjoy doing," says West. "Running for office, for me, was that. It was doing the ultimate good deed."

It is for that reason that West continues to be politically active. He remains well-read on Philadelphia politics. He attends the Mt. Airy meetings of Drinking Liberally, a left-leaning social organization.

West also likes to point out one aspect of Philadelphia politics that many people often overlook.

"Philadelphia is not that liberal," he says.



Home Is Where The Music Plays

Philadelphia-based rockers Valencia have played gigs around the world, including stops in Japan and Australia. They've played the Warped Tour, opened for Blink 182 and dropped three albums, the most recent - Dancing With a Ghost - hitting the street last December.

*Our **Kandace Kohr** spoke to singer Shane Henderson, guitarist JD Perry, bass player George Ciukurescu, guitarist Brendan Walter and drummer Daniel Pawlovich before the band took off for their 32-city spring tour that has them circumnavigating the country.*

Kandace: What do you like about Philly? What do you like to do, where are your favorite places to go?

George: My personal favorite place in this entire city is the interchange between the Broad Street and the Market Street Line on the subway. It ties the whole city together, literally.

Dan: One of the first spots that comes to

mind is the top of the Art Museum steps because it's from the Rocky movies. It gives you a full visual of what the city and the surrounding area looks like.

George: As long as we're talking about views of the city, we used to practice at 27th and South streets. Walking across the South Street Bridge, it's just an awesome view of the city. It's a cool place to walk to West Philly. I've always liked that spot. I also like to take people to all the standard tourist spots.

JD: I really like Philadelphia so much. It's a very inspiring city because it has so much history and at the same time, it's really youthful and thriving. You can take any culture, any background, any generation and put them in Philadelphia and they'll find something they enjoy.

Kandace: What keeps you guys performing here?

George: The fans. It's my favorite place to play. We will never stop playing here

as long as we're a band because the best shows we ever do are at home, here in Philadelphia.

Kandace: What does home mean to you?

Dan: Being home means a chance to take the weight of touring, or whatever it may be, off our shoulders. It also takes a lot of other weight off our shoulders. It makes you feel like you're on solid ground sometimes, which is pretty cool.

JD: Home makes me feel grounded. It's my source of everything that's familiar and good and right, to feel righteous in our own little world. So, it's nice to leave home and come back with perspective, and appreciate it that much more when we're here.

Brendan: I can agree with everything they've both said but also, for me, it doesn't have to be Philadelphia. It doesn't have to be anywhere. Home ends up being wherever my friends and



inspired the music.

Kandace: I want to hear the funny stories or the craziest moments you guys have experienced.

Dan: I've only been in the band for a year and few months. I haven't seen too much off the wall. I think we were working too hard for anything extra crazy to happen.

JD: This one time, we popped a bunch of tires and got stranded in California because the van decided not to work anymore. Touring in October, within the first week, the part in the van that was necessary for the transmission to meet the engine completely crapped out on us. Four of us, including our merch guy, had to stay behind in some shanty town in California while Shane and Brendan rode with some fans and played the next couple of shows.

George: In all honesty, I don't think I could even begin to do that question any kind of justice because of how long we've at this. After six or seven years of being together as a band, a lot of things have happened. Even if I did explain something that was significant or whatever, I could think of something else that would top that. So I don't know.

Kandace: What was it like touring with big names like Hit the Lights, Mercy Mercedes?

Shane: It's like a big family.

Dan: We just got an e-mail from Nick from A Rocket to the Moon about making the tour a huge family thing. He was open to anything that might make the tour better, that might bring the musicians closer together. I just thought it was pretty cool to get an e-mail about an upcoming tour from someone in one of the bands, saying right from the start that they want this to be a real family type tour. Normally, it takes about a week and a half to get to know everyone on the tour.

George: The coolest thing for me is getting the chance to get to play with a lot of bands that I grew up idolizing. To go from freaking out at 15-years-old, buying records and hearing these bands for the first time, to getting the group on tour like the one we just did with Motion City Soundtrack is surreal. They've inspired us from the get-go. Being able to say that we've done something like that is pretty awesome.



SPINNING OUT: Valencia playing the 104.5 Winter Jam before hundreds of screaming fans at the Piazza at Schmidt's in January.

Dan: I really love doing this, just playing music. There's so much to learn in anything that you choose to pursue in your life, regardless of what that is, but for me, this is my thing. Playing music, playing in front of people and trying to make one entity out of five guys. And writing music together. It definitely was a challenge but all the support from family and friends keeps me going. Just seeing how proud they are of me really helps keep me going. Sometimes I doubt myself, where I'm at or the music, but that feeling of support always brings me back into it.

Brendan: Constantly listening to music and constantly watching movies about music. Always immersing myself in any kind of art really inspires me to create from there. Whenever

I'm creating, either for a song or for a live show, I'm just inspired by previous artists. Simply consuming art keeps me inspired. I'm just constantly listening to music.

Kandace: Do you draw inspiration from a specific group?

Brendan: No. Here's what I'm saying - I'm just constantly listening to music. Having music and art surrounding you, having it in the back of your mind in your subconscious, it eventually leaks through to the things you create.

Shane: A lot of true life events have

family are.

George: I agree with everything everybody is saying but I also get this feeling that I'm at home when I'm traveling with the band. I feel most comfortable when I'm able to see a new thing every day. It's always been my feeling toward that kind of stuff. I think about where I call my home. That, to me, is somewhere that I get to experience something interesting, and I feel that that happens wherever my travels lead me.

Kandace: What serves as your inspiration to make music? To stay in the business? To be a group?



The Philly Lope

Pianist Orrin Evans could live just about anywhere.

Born in Trenton and raised in Mount Airy, Evans, 36, quickly went from playing small gigs in his hometown to performing on tour throughout Western Europe and the Middle East. The Martin Luther King High School grad has recorded numerous albums and collaborated with musicians like Pharaoh Sanders, Branford Marsalis and Mos Def.

Yet, Evans is still rooted here, in Philly, and every Monday night, he leads a band of locals in a happy hour jazz jam session at the World Café Live.

*Our **Jacob Colon** sat down with Evans at his home in Northwest Philly.*

Jacob: When did you start playing piano?

Orrin: It seems like I've always played

but I didn't start until middle school. That's when I got to the point where I decided this is what I want to do.

Jacob: Do you have any family history in jazz or did you just pick it up yourself?

Orrin: My uncle was a jazz saxophonist. My father just played jazz music around the house, so I was an avid listener. And my mother was a classical singer. So I grew up around music and the arts but not specifically one person who was a jazz musician. And then, you know, there's a great jazz organist from around here who just passed away, Trudy Pitts. She was like an aunt to me.

Jacob: Did you have any favorite clubs while growing up in Philadelphia?

Orrin: There were so many but a lot of them don't exist anymore. There was the Blue Note up here in this end of town. There was Ortlieb's Jazzhaus, which was downtown. There was Zanzibar Blue. Early on, Chris' wasn't really the spot where I would hang but over about the last ten years it's become a different place. There were tons but my favorite had always been Ortlieb's. That was like our college, you know?

Jacob: Were there musicians at Ortlieb's who you looked up to?

Orrin: Oh, without a doubt. I mean, people like Shirley Scott, Arthur Harper, Mickey Roker, Bobby Durham. There were tons. And the owner, Pete Souders, was always just a great teacher to the young people coming up. He told you songs that you should learn, people you should play with. It was really "Jazz 101" going into Ortlieb's Jazzhaus.

Jacob: What would you say was distinct about the Philly jazz scene when you were growing up?

Orrin: There's a different type of "lope" to the way in which music feels. You can tell who a Philly drummer is to a certain extent. This also depends on whether or not that person has left and been in another city for a long time. Then they may adopt some of the other cities' sounds. But if you've been here long enough, there's a certain sound – a different attack – in which the drummers play the cymbals, a different attack in the way they ride and move. That's the lope.

(continued on page 22)



Cosmo: Destined to DJ

As a kid growing up in South Philly, Cosmo Baker made mixtapes by recording Power 99 and then gave the party tapes to his friends. By the time he was 16-years old and attending Central High, Baker had a set of turntables and a Gemini mixer, and he had house parties slamming all over the region.

Within a few years, he was spinning in clubs he wasn't old enough to enter.

Baker now travels the world with his DJ collective, *The Rub*.

We dispatched our rising talent, Saleem "DJ Taaj" Sabree, to find out how Baker makes the floor move.

Taaj: How do you go about feeling out a crowd?

Cosmo: Being able to move a crowd starts with a personal connection to the music. I love everything! Maybe not Toby Keith but I do love everything else. Music drives my life!

Because of the way I was raised, I was exposed to everything. Anything I wasn't exposed to, I sought out. When you are

selecting music, one thing leads to another thing, which leads to another thing, which leads to a bigger picture. To me it has become second nature to draw these parallel lines. I hear one thing and immediately it references three or four other songs.

Back in the mid to late 90's when I started, there was a philosophy in Philly that everything goes in but the kitchen sink. Guys like Low Budget and Diplo have taken that and put their own spin on it. It is so natural to me to not limit myself. When you work to stay within the confines it becomes a hindrance on your performance as an artist.

You have to look at the crowd and know when to downshift and when to bring it back up. It is about working with the energy. You must learn how to channel it.

Taaj: What was the Philadelphia hip-hop scene like in the mid 90's when you were a kid?

Cosmo: It was amazing. It was unbelievably electric. During the golden era of

hip-hop, specifically 1987 to about 1993, there was all this stuff happening in New York. At the same time Philly was establishing itself with rap groups, DJs and distinct sounds. I was lucky enough to come up alongside The Roots. They fused elements of all kinds and made it uniquely their own. They created a distinct sound and laid the foundation for a very soulful sound and attitude toward hip-hop in Philly.

Taaj: Did you have mentors in the early years of your career?

Cosmo: When you are new to this you kind of just make it up as you go on. There were definitely people I look up to both in person and on record. I know them quite well now but when I was first starting out, both Jazzy Jeff and Cash Money were like deities to me. I had no idea that I would actually get a chance to meet these guys. I would study and emulate what I heard them do on their mixes - guys like DJ Too Tough or DJ Miz, all the Philly DJs. (cont. next page)

(Cosmo Baker, continued from page 21)

King Britt is a guy I really idolized. He was older and more established. I wasn't even allowed to get into the clubs he was DJing. I would go to the club to sit outside and just listen to this guy play these crazy far out sounds. King has such an expansionist handle on music. Listening to him loosened up my ears and my mind. Eventually we became friends and he was another guy who took me under his wing. He helped me not just with being a DJ in terms of the methodology and techniques but also with the business side, for which I am forever indebted to him.

Taaj: How has the role of the DJ changed over the generations?

Cosmo: There is a definite difference between now and 10 years ago - and even 20 years ago. Back then, the DJ was the focal point and the life of the party. People came to see the DJ and they put their trust in them. In 2011, people see the DJ as a glorified jukebox. But there are still people who recognize that what the DJ does is hard work.

Taaj: When did you decide to be a musician for the rest of your life?

Cosmo: I never had any sort of epiphany. The gigs were working and kept coming and I was making decent money. About a year and a half into college, I got a window of opportunity to work for a record company, Eightball Records, in New York. I took it and stopped going to college! I moved to New York and I was DJing in clubs and submerged in the industry. I soon returned to Philadelphia and the gigs were piling on. I was DJing six nights a week and making cake! It opened my eyes that I was really doing this and doing it well.

Things were going so well that I began to feel burned out on Philadelphia. I wanted to do something different or try what I was doing somewhere else. I moved to New York and quit DJing. I got a job managing an advertising department. I had done a complete 180. I was waking up at 7am and getting on the train with a briefcase, in a suit. There was just such a vacancy in my soul and within six months I decided to leave the job and return to DJing full force.

If I wanted to make the big dollars I would have become a stockbroker. I wouldn't be DJing if I were doing this for money. I am blessed to make a living doing something that is my life's passion.

(Orrin Evans, continued from page 20)

Jacob: How do you feel about the current Philly jazz scene?

Orrin: It just needs to grow. Even with students. There are tons of students at, say, Temple or the University of the Arts, that I never see. The same desire to see music live doesn't seem to exist as it did when I was younger. Everybody's in school. They have contact with the teachers they study with so they're like, "Well I've got everything I want right here." They don't go out and check out jazz clubs. I hate to put it like this but higher education in jazz is really affecting the grassroots mentorship that used to exist in the music.

Jacob: Higher academia has that much effect on kids?

Orrin: When I was in school, the professors weren't the ones performing in the scene. There was some guy at so-and-so school named such-and-such, and he was a really great teacher but he wasn't performing. Whereas now, some of those artists you see recording and touring are also teaching at a school. So as a student you're saying, "I can just go study with him there or her at that school." So you're studying with your teachers but you're not going out to see them because you're like, "Oh, I'll just see them on Monday." When I was in school, in order to see them, I had to go to the gig. In order to get a gig I had to go to their gigs. I didn't have the professor recommending me to their boy.

Jacob: I know that you've taught at a few schools in the Philadelphia area, correct?

Orrin: Yes, I taught at Germantown Friends School for three years. It seemed like a lot longer. I was teaching middle school and high school.

Jacob: Were you trying to get the kids to go out and listen?

Orrin: They did! That's the funny thing - I know some of them still are. Some of those students were in sixth grade when I started and now they're in their second year of college. A lot of them are still coming out to support the music.

Jacob: What's your most memorable gig in Philly?

Orrin: One of my favorite gigs was

playing solo piano at the Kimmel Center, which was probably in November of 2007. There were a lot of reasons that gig felt good. I remember getting down there, playing the gig, the whole thing. It was actually one of the last big concerts that I remember my mother attending before she passed away.

Jacob: You have a new album coming out this spring, correct?

Orrin: There are actually two different records. We have an album with my big band, the Captain Black Big Band, which is almost done. It's going to be live in two cities: Philly and New York. And then I did another one with all Philly musicians. It's a tribute to Philadelphia. We actually recorded the album before we lost some musicians and we played songs for them on the record. Both albums are being released on the Positone Records label.

Jacob: Do you consider yourself a representative for the Philadelphia jazz scene or for the city itself?

Orrin: Yeah, I do. As a musician, I grew here in Philadelphia. I'm really proud to say that I'm from Philadelphia. My goal is just to hold on to it but not to let it define me. I'm not going to be someone who only plays in Philly. I'm going to keep going whether Philly does or not. But it is a big part of who I am.

Jacob: Do you ever fear that the Philadelphia jazz scene will crumble?

Orrin: The jazz scene here will change. It will change and then it'll change again, you know? I think more jazz musicians in Philadelphia need to get a better sense of business so that we can figure out how to maintain this scene. The problem is that so many jazz musicians here are stuck on playing jazz, which is one hundred percent important. But along with that, there's another percentage that needs to be creating their own businesses, their entities, their identities as artists. They need to be figuring out questions like, "How many people can we fit into this club? How much are we going to charge? How much do we play for?" Basically, we need to get our business sense together.

The jazz mentality for all of these years has always been, "Oh, we can just get a gig at the club, and the club owner is going to pay us at the end of the day."

The problem is, when that jazz club owner closes his club, what are you going to do?

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WEST PHILLY MARCH 2011 



BUCKET FLUSH

is a rowdy group of house squatin', dumpster divin', punk rock 'n' dudes who have recently self released a film about themselves aptly titled *Bucket Flush*. Rowan University alum Dana Frack had the cameras rolling as BF prepared to hit the road for a couple of weeks in the spring of 2010. She even followed them for a few days as they headed south to New Orleans, Louisiana and eventually as far west as Austin, Texas.

The movie explores the bands DIY ethos and living the American Dream in West Philadelphia. Aside from printing t-shirts, writing, recording, producing their own music and booking tours, BF also hosts shows for local and touring bands alike. I don't know what the availability of the DVD is off hand but you can get a hold of their S/T 7" out now on Eagle Bauer Enterprises. (mpurchla@yahoo.com).

THE TROWELS

started as a inside joke amongst FDR skatepark regulars. While bassist Johnny Popular ate total shit in the Square Bowl one day, guitarists Josh and Anthony remarked that they needed to write a song called "Bailin'," which is what their buddy should have done. Soon these long time friends who live, work, build, skate and party together started writing songs and playing shows. The friends had never ever collaborated musically, despite doing everything else together. One year later, The Trowels self released a 7" EP and screen-printed dozens of beer can cozies. I was fortunate enough to recently travel to see them play two shows in New York - a Saturday matinee at the legendary DIY venue, *Abc No Rio*, followed by a dive bar, all-ages affair in Amityville, Long Island. With help from local ragers *Let Me Crazy*, The Trowels managed to show everyone a great time, bouncing between house parties, a locals only billiards club and a backyard snowboard demonstration.

These "Worst Dudes Ever" have a bond that goes beyond guys getting together to play music. This makes them unique in a scene that finds groups of individuals often collaborating in disunion. Music is secondary to what goes on at the skatepark. According to Josh, "The music is just the soundtrack to the craziness." During the spring and summer, it may be skating and building underneath I-95. In the winter it's plowing snow in the suburbs for extra cash. The important thing is they do these things together with the same intensity they do everything else. Even going to the store for beer and food can turn into a bodega mosh pit/ hockey fight in a moments notice.

(more over there ...)



The Trowels continued ...


As Johnny declared at some point on the trip, “7 dudes and 14 balls” braved the cold weekend and packed in the back of the “Weekend Special” mini-van. In addition to Josh (guitar), Slim (guitar) and Johnny (bass), were the Tony Clifton Duo (in honor of the fact I can’t tell their Tony Clifton impressions apart), vocalist Murphy and hired gun drummer Adam, who was in three bands when he joined The Trowels (not sure how many bands he is in now). Of course, no first time to New York was complete with out Young Shawn, who hung out with the equipment all weekend. Shawn used to ride BMX. He is now committed to skating thanks to these fine ambassadors of East Coast Skateboarding.

Anticipation levels ran high when pulling up to Abc No Rio. There were plenty of blurry memories of the few times some of the guys had ever been to New York, for some their first time to indulge as an adult. There were Bob Dylan look-alikes, snowball fights with locals and wayward parallel parking.

Female fronted Little Italy played ten or twelve minutes of inspired sloppy punk and roll. After shaking off some matinee jitters at Welcome To The Johnson’s, The Trowels ripped through a long set of new songs and a JFA cover. Let Me Crazy ripped last and ripped often. We caught them at a Brooklyn house party that evening and a Brooklyn bar on Sunday night. After making a big breakfast accompanied by Beer-Mosas, Chris Baltrus from Let Me Crazy strapped on his board and made use of the snow park that had become of his back yard this winter. The Trowels even managed to hit some three-step gaps before knocking over a bucket of cigarette butts. We left and were described as “very respectful.” This was the first time The Trowels went anywhere and were described as so.

The Trowels have grown exponentially in a year - going from a hardcore inside joke amongst friends to a well executed skate-rock attack. The musicianship developing is the result of a new drummer and fully committed band. “I broke up with my girlfriend and moved into the basement,” Josh declared, as the rest of the band cheers. They are now in the process of completing their first full length.





While attending Drexel University and studying Music Industry, Nicole Snyder and Rachel Gagliardi (who share drum and guitar responsibilities) somehow went from writing an album over summer break to majoring in their band. Their class has been studying management and promotion in the music industry through the band **SLUTEVER**. This Spring they will play two showcases at South by South West and release a new record while using resources from Drexel. They can no longer say "School Sucks", cause ya know, "School Sucks".

Modern Bropar: Why would you say school sucks?

Rachel: I hate school. I never felt a part of the Drexel Music Industry program. All the bands I worked with I didn't care about at all. This is the first year anyone is excited about the bands because the projects this year are us and another student band.

Nicole: I only did Music Industry because there was nothing else I wanted to major in, now I'm realizing how much of a life path decision that was. If I wasn't in Music Industry none of these opportunities would be presenting themselves.

MB: What do your parents think of Slutever?

R: They are really happy and really terrified, because we're doing this through school it reassures them.

N: When we were on the cover of City Paper my dad called and congratulated me, then said, please don't dropout. When my mom asked me where we would stay on tour, I sarcastically said, "On a dick mom."

MB: Would this band exist anywhere but Philadelphia?

R: This band would not be possible in any other place. The house shows have allowed us to grow, and we weren't rushed into playing bigger venues, like in other cities because they don't have places for new bands to play"

N: Whatever we're doing we'll keep doing until it's time to do something else".

SLUTEVER

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magazine

SPEAKEASY
WITH

LUPE FIASCO + BLACK THOUGHT



The controversial and very opinionated rapper, Lupe Fiasco is set to release his third album *Lasers* the first week of March.

This long anticipated album has been pushed off by the Chicago native's record label, Atlantic Records. We sat down with him to find out exactly how to be a success in the hip hop world.

You've had a considerable amount of controversy and hype re; you and Atlantic Records. What advice would you give to an artist in the future in dealing with major labels, signing a 360 deal or breaking as an artist, etc. ?

First and foremost, don't sign a 360 deal without thorough investigation and be aware of your situation and actually, who the company is and their abilities. It's really a life deal. Anything you do to make money, that's just standard. Don't get in the trap of people doing you a favor.

What is the reasoning or motivation for the British accent on the Japanese Carton project?

It was the only way I could get those songs out. I don't like to hear my own voice on my songs.

Will we hear more from the All City Chess Club?

Yes, we did the Beaman remix, it's less of a group and more like a loose club. Whenever we can get together, we put our heads together. Really, I found everyone by just looking at the guys who I think have the most talent.

Whom would you consider to be your peers in the music industry or a like-minded artist?

Everybody I guess. We're all in this together even if it's on a conscious or co-conscious line. I feel the need to sit down and articulate with Rick Ross and Mos Def. I have family members and people who are Rick Ross and Mos Def fans.

You've been able to create a world wide personal brand with what some might call conscious music.

With so much going on: 2 wars abroad, rampant violence in the black community, bad economy, etc, do you attribute the dumbed down current narrative in main stream hip hop to industry pressure from within or our current hip hop icons just not giving a fuck or adopting a nihilistic world view?

It's internal pressure. I think it's also external pressure from the public. At the end of the day the public supports the conscious rapper as well as the unconscious radio. The question needs to be

posed back to the people. The artist also has a say in some of it and is just lucky enough to have the platform to speak to all these people.

Where would you like to be in 20 yrs, and what would you like your legacy to be?

I'd like to be living in Northern Africa in Morocco or Tunisia. If I've done negative things, my whole career is done as looking negative or harmful. If my career leaves a positive impact, then that's what I'd like to it to be, legacy of a good guy.

Lupe Fiasco is the best at ... ?

Being Lupe Fiasco.

Who/what are some of your cultural influences outside of music?

Hunter S. Thompson, he's subversive but very raw and at the same time, very poignant. I love Johnny Depp's style. I like James Baldwin, Huey Newton, Malcolm X and Jill Scott.



I had the chance to sit down with Tariq Trotter or as most of you may know him, Black Thought. Currently, Trotter is working on a few projects. He's the lead emcee of The Roots, who are currently the house band for The Jimmy Fallon Show. Trotter is also working on an album with his super-group The Money Making Jam Boys, who just released an album with The Roots, and is currently on tour. Tariq and I discussed his projects over a few sticks of Wawa cheddar and pepper-jack string cheese and hazelnut coffee.

You've taken on a much more personal narrative on HIGO, what brought about that change?

Life changes or an epiphany?

It reflects a change in lifestyle and not even necessarily one that was an abrupt change. It was a gradual change that took place that moved us as musicians, and as men, from the place that we were to the place that we are. Which is more in tune with where we are.

The Roots, to the best of my knowledge are the only black group or band that's been signed to a major recording company for 18 plus years. To what do you owe this?

The reason for our longevity is our ability to constantly re-invent

ourselves physically, sonically, theoretically, in all shapes and forms. The Roots have become an organization that people kind of come up through the ranks of. The founding members of said organization are Ahmir and myself. Everything else over the years has been ever changing. No one has been expendable but everyone comes along and serves their purpose, they come and do what they need to do in the fine tune machine that is The Roots, and we either replace the instrument, the vocalist, or producer, or not. We evolve and move onto bigger and better and different things. It feels like a natural progression. We've had a major deal for a long time now but not in the same incarnation.

Where would you like to see yourself in 20 yrs?

In 20 years, I would like to see myself at least as capable of physical activity as I am now. I consider myself fairly athletic, so I'd like to be there and at a place where I'm sharper lyrically, just like off the top. Or I would like to be just writing crazy narratives in a super short span of time. I will hopefully have elevated my game beyond this point in my career.

Finish this sentence: Tariq Trotter is the best at....?

Tariq Trotter is the best at live hip-hop vocal performance.

How did the "Wake Up" album come about?

It came to be when John Legend was recording some stuff of his own at the studio and he decided to chop it up with Questlove for a second. He decided to get him to play drums on a tune. And from that collaboration, a certain playful cover band came to be. They would go through their favorite songs and do their own credible renditions.

CONTINUED AT

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interviews by : Kim Anderson

photos by: Dan King

RHYME STREET Magazine





Look 4Da Logo

A jacket may be one of the last things you put on before you walk out the door but for Philadelphia MC Dayne "Dosage" Anthony, it was the first article of clothing that he designed. That sparked the idea to create an entire line of clothes: *3rd Degree*.

The 20-year old North Philly artist who toured with Lupe Fiasco last year develops *3rd Degree* pieces around the principles of self-motivation.

Dream. Drive. Determination.

Dosage feels those words embody the essence of what he pushes himself and his fans to live by daily.

"It's more than just a clothing line," he says. "It's to clarify a message and purpose. To do all three is to accomplish whatever you want."

3rd Degree has been around since 2009, consisting of men's and women's hoodies, t-shirts, silicone wristbands and jackets, all highlighting the brand's logo.

The logo cleverly incorporates a large number three and a

backwards eighth-note to represent the musician in him - together, both the number and music symbol form a capital letter "D."

So far, the clothes have the basic graphic logo, keeping that similar, simple coolness of major brands like Polo, by Ralph Lauren.

One could believe that Dosage's main goal is to make the brand name popular with heavy usage of the logo. Afterall, the slogan is "Look 4Da Logo."

Dosage currently sells his clothes at shows and events, like his annual "8.20: The Destined for Greatness Musical Showcase."

You can scope out your favorite *3rd Degree* merchandise on his Facebook page for now until his website (www.3dlook4dalogo.com) is updated.

Stay tuned for new additions on the site. Dosage is making "inspiration" the new "green" this season.

- Text and images by Anthony James

AIR TIME:

Jon Barthmus (left)
and Patrick Marsceill
are enjoying the
good life.

*Colin Kerrigan spends the day
with Philly's classiest shoegazers.*

Relaxing in the Sun

It's early afternoon on one of the coldest days of the year in late January. Jon Barthmus, the brainchild behind Sun Airway, sits in his quiet, retro-style South Philadelphia home, nestled between two 80-something-year-old Italian neighbors.

His brand new record player is spinning some 50's big band vinyl that complements the atmosphere perfectly. Blanch, his extremely friendly cat, rolls around playing with nothing in particular, completely satisfied. Barthmus sifts through a variety of tea bags before settling on Zen Green Tea.

He's patiently waiting for the other half of Sun Airway's recording duo, Patrick Marsceill, to pick him up.

The two of them have a one o'clock appointment to get a straight razor

shave, sometimes know as a cutthroat shave, at The Art of Shaving on Walnut Street.

Marsceill is driving down from Fishtown so he's running a little late. As usual.

Barthmus, 30, and Marsceill, 27, have the type of chemistry that only true best friends have. They first met more than a decade ago during their college days at Drexel University. Barthmus, who studied graphic design, had formed another band previous to Sun Airway called The A-Sides. That band had a more traditional indie rock sound compared to his project now.

The original drummer of the band bailed rather quickly and Barthmus' friend recommended his Cosi coworker, Marsceill, who was studying information

science with a minor in business. Marsceill lived half a block away from Barthmus and passed the test on his first visit. Now they make dreamy, shoegaze, psych-pop music together.

Marsceill finally arrives to pick up Barthmus and they only have five minutes to get to their appointment. Once in the car, 80's pop music blasts from the radio.

"This is like a DeLorean cover band," says Marsceill as he drives around Center City looking for a parking spot.

The next song to come on the radio is Sheryl Crow's *If It Makes You Happy* and Barthmus mockingly sings along.

"I always did want to take on a really shitty song to cover and see if I can make it sound decent," explains Barthmus.





"Yeah, we were talking about that Natalie Imbruglia song," recalls Marsceill. "Remember we use to listen to that? The song isn't written poorly but it's just produced really shittily."

Their debut album *Nocturne of Exploded Crystal Chandelier*, released last October, was recorded without actual instruments. It was all Barthmus and Marsceill using different programs and plug-ins to produce the sounds that make up the album.

For live shows though, Sun Airway consists of five people. They want to replace all that technology with as many real instruments as possible.

Barthmus recruited two of his former mates from The A-Sides, Christopher Doyle and Mike Fleming. Doyle is the

most well known Philadelphia figure in the band because he bartends at the Fishtown bar, The Barbary. He's the rather tall dude with a pretty grizzly beard. Fleming is one of Barthmus' best pals. Their friendship started back in 1999 when they first started jamming out together in "ridiculous bands."

To fill out the live sound, Barthmus added his friend, Robert West. He's the culinary master of the group. His band mates are currently filming a YouTube cooking series tentatively titled *Robert West talks about talking about cooking*.

The barber shop contains everything one would ever need to shave and pamper oneself. It's decorated as something straight out of the 1950's but the dreadful elevator music overhead

puts a damper on the atmosphere.

Barthmus and Marsceill each take a seat in old-fashioned chairs. The barbers instruct the Sun Airway duo to put their feet up and relax as they maneuver the chairs all the way down, similar to how a dentist positions patients before conducting procedures. After that, the barbers don't say much to Barthmus and Marsceill. They are all business.

First thing the barbers do is place hot towels on Barthmus' and Marsceill's faces to relax the pores. They then lather the scruffy faces with white shaving cream. When the shave begins, the barbers really get into the zone as they carefully glide their blades across the faces, taking complete pride in their work.

They repeat the lather-and-shave step



RISING SUNS: Jon Barthmus (left) and Patrick Marsceill on Locust Street.

one more time to ensure they produce a smooth surface before they apply aftershave lotion.

"The best part of that whole thing was definitely when they put the warm towel on my face," recalls Barthmus as he walks out of the shop.

"Definitely," says Marsceill as he follows out the door. "It was so relaxing."

Their record label, Indiana-based Dead Oceans, picked them up after Sun Airway's song *Put The Days Away* was featured online.

"I saw something written about it on *Pitchfork*," explains Phil Waldorf, co-founder of Dead Oceans. "I was like, 'Oh! That sounds really cool.'"

From there, Waldorf took a trip to Philadelphia to see what they were all about live in concert. He also wanted to see what they were like as people.

"They gave me a pretty awesome tour

of Philly," says Waldorf. "The show was fantastic and a couple weeks later we hammered out an arrangement to work together."

After that shave, Barthmus and Marsceill are ready to take on whatever the day has in store for them. They don't go far for their next episode.

Just by chance, Barthmus has two Cuban cigars in his coat pocket while Marsceill has a tobacco pipe. Also, by chance, next door to The Art of the Shave is Mahogany On Walnut, a bar and lounge where one can sit and enjoy a cigar while sipping a fine drink. The scene inside looks like a setting straight out of *Mad Men*, with older gentlemen in suits sitting with younger women on

leather couches by the roaring fire. A younger crowd quietly converses near the bar.

Barthmus and Marsceill find two chairs near the window overlooking Walnut Street.

Unlike so many bands today who take off for Brooklyn at the hint of success, Barthmus and Marsceill would never let that thought cross their mind.

"Brooklyn is where dreams go to die," Barthmus states with a laugh. "I love Philly. It's such a great city. I wouldn't want to be anywhere else."

They scan the menu for the many scotches and whiskeys the bar offers. Marsceill orders a rye Manhattan up while Barthmus decides on a 12-year old, aged Glenkinchie scotch. Barthmus lights up his cigar as Marsceill puffs his pipe.

Their drinks arrive and the two toast their day and their 2011 Sun Airway adventures.

Photo by G.W. Miller III.

"I CAME FROM THE HOOD AND I'M BRINGING THE HOOD WITH ME," Freeway raps in "Alright." The Philly Freezer is still pumping out hits, and still repping North (and West) Philly. See the next page to learn about his decade in the game.



streets of North Philly, is home, for a while at least.

"That's a whole lot of stuff I did and seen," says Freeway. "So that's a whole lot of stuff for me to rap about."

He's on his way to shoot a video in North Philly, not far from his old stomping grounds – around 7th and Montgomery, 8th and Oxford.

"I'm from West but I did a lot of my dirt and stuff in North Philly," Freeway says with a smile.

On one hand, Freeway, whose given name is Leslie Pridgen, is the same hustler he's always been – the hard working, hard rhymers who's constantly on the go but is always conscious of his friends and family.

On the other hand, the 2011 Freeway, now 31, is completely different from the artist who smashed into the hip hop scene a decade ago, rolling alongside Beanie Sigel and cranking out hits with Jay-Z. He's more innovative, business savvy and rhythmically creative.

"As you get older and more mature, you evolve," he says. "I feel like I'm way better now than I was then. I definitely feel like I got more flows, more styles. I don't write. I just create. It's easier for me to do it now. The material is different because I been more places, seen more things."

In preparation for the video shoot, Freeway pulls a small black case out of his backpack. He unzips the case and pulls out a few items that are carefully-wrapped in white cloth – an inch-wide, diamond-encrusted ring and matching two-inch wide bracelet, as well as a long gold chain with a medallion with the initials "SP" – for State Property, the Philly rap collective.

"I always liked to rap since I was little, you know?" Free says. "I was in the street so I rapped about street shit, what was going on. It's funny cause I used to fabricate a lot. I used to talk about my chain and my watch and I really didn't have that yet. Now I got it, you know?"

He deliberately twists the ring on his right middle finger, drapes the bracelet over his wrist and hangs the chain around his neck. He instantly goes from preppy to flashy.

When Free was a teen during the late 90s, things were happening in Philly rap. Ram Squad was blowing up. Task Force signed with Elektra Records.

Freeway was just hanging with his friends, like Peedi Crakk (now known as Peedi Peedi) and Indy 500, working on their skills and occasionally going to South Philly to mess with Beanie Sigel.

The Evolution of the PHILLY FREEZER

Freeway rose to fame quickly a decade ago, rolling with Beanie Sigel and Jay-Z. Then Beanie went to jail, Roc-A-Fella collapsed and the industry changed forever.

Now, Freeway's running independent and rapping better than ever, as G.W. Miller III discovers.

Freeway has just returned from Sweden. And Denmark.

Actually, as soon as he came back to Philly from two weeks in Scandinavia, he bounced to North Carolina – and then South Carolina – where he performed a few shows over the weekend. And a few hours after returning from North Carolina, he hopped a flight to Las Vegas where he did more shows.

Regardless, the rapper who grew up in West Philly and was educated on the

"I always had the determination," Freeway says. "I always felt as though I was going to do it."

They started hanging out with RuggedNess and the rest of the crew at Platinum Bound, the core of which went on to become BatCave Studios.

"We was getting it in," Freeway says. "We was just grinding in there all the time and going up to New York."

In January 1999, Freeway got a big break – he was flown to Las Vegas where Jay-Z was watching the Mike Tyson vs. Francois Botha fight.

"I spit for Jay," Freeway remembers. "He was fucking with me but nothing much really came out of that."

Two years later, Sigel, who is six-years older than Freeway, was working with Jay-Z and Roc-A-Fella.

"They took us up to spit for Jay," Freeway recalls. "When I went up there, Jay went crazy. He was loving it."

It seemed like it was finally falling into place.

"Around that time, I was still street

"They gave me the beat for that," he says. "I went home, wrote the verse, came back and that was crazy."

On a song full of stars, Freeway's high-pitched voice, brash lyrics and mad delivery stood out. He wasn't even signed to the label. Yet.

"After that, it was full-steam ahead," he says.

His 2003 debut album, *Philadelphia Freeway*, sold 132,000 copies during the first week. He made a movie, performed at a sold-out Madison Square Garden, dropped a few more albums, traveled the world, collaborated with some of the industry's biggest names and he was getting paid.

Then Beanie went to jail on weapons charges. Roc-A-Fella's Jay-Z and Dame Dash had a massive falling out, disrupting the hip hop world (Free followed Jay to Def Jam). iTunes changed the recording industry and Freeway found himself at the height of his career with no one helping him out.

"I had a choice of either putting out another album on Def Jam or I could

else you lose relevancy."

His next mixtape, *Diamond in the Rough*, has been in the works for months – they've been leaking singles since September.

"I called it *Diamond in the Rough* because a diamond has to go through a lot before it shines," Free says. "First of all, they got to dig it out the mines. Then it's in stone and it has to go through a whole process before it shines. With the whole Roc-A-Fella break-up and the climate of music right now, and with me not changing – me doing me – I feel as though my career is symbolic of a diamond in the rough. Throughout all that stuff, you still shine."

It's likely to drop any day now, he says. The next full-length album will follow shortly, as will a collaboration with a West Coast artist named Jacker.

"I'm just cooking up, man," Free says. "Going to flood the streets with heat."

Freeway 2011 is a philosopher. "You have to go through everything you go through in order to be a man," he pontificates. "I had to go through what I had to go through to know what I know now."

His transformation seems to be rooted in his first Hajj, the pilgrimage to Mecca required of all Muslims, that he took in 2004. It had a huge impact on his personality and his music.

"I feel as though whatever you get, God could snatch it from you in a second," he says. "I don't cherish the material things. I cherish the friends, I cherish life, period. You're not guaranteed the next breath."

In December, Freeway performed in Djibouti, a largely Muslim country.

"We went out there to do a regular show," he says. "But me being Muslim, talking to the people and giving them my heart, at the show, they was like, 'Wow, you got to stay and perform for the prime minister.'"

So he did. And he struck up a few business deals – a few ventures he's not ready to reveal just yet.

"Getting to go to Africa because of my music? Being able to touch the people?" Free ponders. "I could have just went there and performed and come home. But I touched the people so much that they wanted me to stay and perform for the prime minister of the country. All from a talent that God gave me."

Freeway lowers his head and scratches his beard. He seems humbled.

"I don't ever really be on no superstar shit with nobody," he offers. "I'm the same dude – I keep it 100 percent with everybody."

"You have to go through everything you go through in order to be a man. I had to go through what I had to go through to know what I know now."

heavy," Free says.

He'd been busted for drugs with intent to deliver but he failed to go to court. So a warrant was issued for his arrest. One day, he was picked up by the police – he fit the description of someone accused of a nearby robbery.

"When they ran me through, they found out I had warrants against me and I got locked up," he remembers. "I was like, 'Damn, shit's about to take off.' I got locked up. Had to do a little bit of time. I was in the county for like two weeks. My old head bailed me out and got me a lawyer. They had this drug program I had to go to for 90 days and I did that. Then I did house arrest for six months."

Sigel called him all the time while he was on house arrest.

"Yo, I'm here," he'd say. "This shit's crazy. When you get out, you going to be right here with me."

As soon as his time was up, Freeway went to New York while Jay-Z, Memphis Bleek and Beanie were recording "1-900-HUSTLER." Jay invited Freeway to spit on the track.

take my career into my own hands and go indie," Freeway says. "So that's what I did."

In 2009, he dropped *Philadelphia Freeway 2* on an independent label. Then he collaborated with Jake One at Rhymesayers Entertainment, an indie label based in Minneapolis, on *The Stimulus Package*. Last year, Statik Selektah pitched Freeway the idea of making an album in one day. Two days later, they were in the studio.

"I had never heard none of the beats before," Free says. "He put the beats on and I created songs for them. We did it live on the Internet and let the world see the process, what it takes for me to make an album. We made an EP – seven songs in seven hours. And the music was still good."

It's just part of the business plan, the way to keep Freeway – the Philly Freezer, in the minds and ears of his fans.

"The people are so hungry for the material, the music, you got to keep feeding them," he says. "You got to do mixtapes and drop songs in between. Or



GOING FOR THE GOLD:
(L to R) Ali White in his SW Philly home; Ali and Santi in costume as children; Ali with Santi and her fiancé Trouble Andrew; Santi and Ali today.



Can Ali White Turn to Gold?

Josh Fernandez talks with Ali White, a performer and producer, who happens to be the brother of international neo-new wave sensation Santigold.

Ali White and his older sister are in a typical love-hate relationship.

The difference between this and the standard sibling rivalry is that White, a 32-year-old Mt. Airy native who has been rapping since he was seven and producing music since his early teens, is waiting for his next big break.

His sister, however, is currently thriving in the music industry.

That isn't stopping White from pursuing his dream.

"Basically, the thing is, I'm totally going indie just from being up here in Philadelphia," he says.

White, the son of former powerbroker attorney Ron White, who was at the heart of the FBI's city hall corruption scandal before he passed away in 2004, performs

and produces as Prime Mini, making beats out of his home in Southwest Philly.

His sister, whose given name is Santi White, blew up with her 2008 debut solo album, *Santogold*. Her single *Lights Out* still gets air time on a Bud Light Lime commercial, adding to her notoriety as a neo-new wave pop star.

Although Santi, who performs as Santigold, is working on her second album, she left her younger brother in her rear-view mirror. Even when she did consider giving him a helping hand, White says, she ultimately decided to exclude him from her upcoming release.

"She knew that I had over 1,000 beats and she didn't pick one," White says.

But White says there are no hard feelings, as the lack of a music leg-up simply reflects their relationship.

Santigold started doing her own thing as the front-woman for the Philadelphia-based new wave/ punk band, Stiffed, which released two albums – *Sex Sells* and *Burned Again*. She then went solo as Santogold, a childhood nickname she wrote on the home-made mixtapes she gave to her little brother (she's since evolved into Santigold).

"I still have those tapes," White says. "When I was younger, she told me I should stop listening to so much rap and broaden my musical horizons."

Santigold has hip hop roots, says White, but she's also strongly influenced by punk, new wave and dance. White, Santigold and older sister Simone are big fans of The Smiths, Depeche Mode and The Roots, with whom they hung out with when they were younger.

White's always been a fan of Janis

able to meet some of the biggest names in the industry – Fifty Cent, Scarface and Left Eye from TLC, to name a few.

"I got to be in three Cassidy videos, including 'B-Boy Stance' and 'I'm a Hustla,'" White says.

Moving back to Philly from Atlanta opened White's eyes to the stark cultural differences between the two metropolitan areas. White sees Atlanta as a place where celebrities and artists might be competitive but they're still hospitable enough to help you out when they can.

"When I came back up here to Philadelphia, I didn't feel comfortable going to hip hop clubs like I did when I was younger," White says. "It's a different hustle. I think people have a harder mentality in Philadelphia. People in the industry and scene in Atlanta have

Family photos courtesy of Ali White.



"There's always been a sibling rivalry between me and Santi," he says. "We're really close. We're real brother and sister. I remember chasing her down the stairs at three-years old when she punched me in the nose. I threw a cowboy boot at her. We're that kind of brother and sister. I don't think our relationship has really changed all that much."

White says Santigold started dealing with the politics of the music industry in New York as an intern at Epic Records. She later produced an album for her then-friend and Philly-native, Res.

"I actually produced for the first Res record," White adds. "When the record finally came out, I found out they cut my track from the album. I got paid a fee for it but I should have been on that record."

Joplin, Jimi Hendrix, Led Zeppelin and other innovative musicians, like Prince.

"I'd lay on the floor in Simone's room and listen to *Purple Rain*," he says.

Santigold helped White write his first rap when he was seven.

"It was like 'I am lovely / why don't ya'll respect me,'" he recalls. "She'd laugh and say, 'We should just call you Lovely.'"

White's early rap influences include Tupac, Masta P and the Hot Boys, the Atlanta crew with Lil Wayne, B.G., Turk and Juvenile.

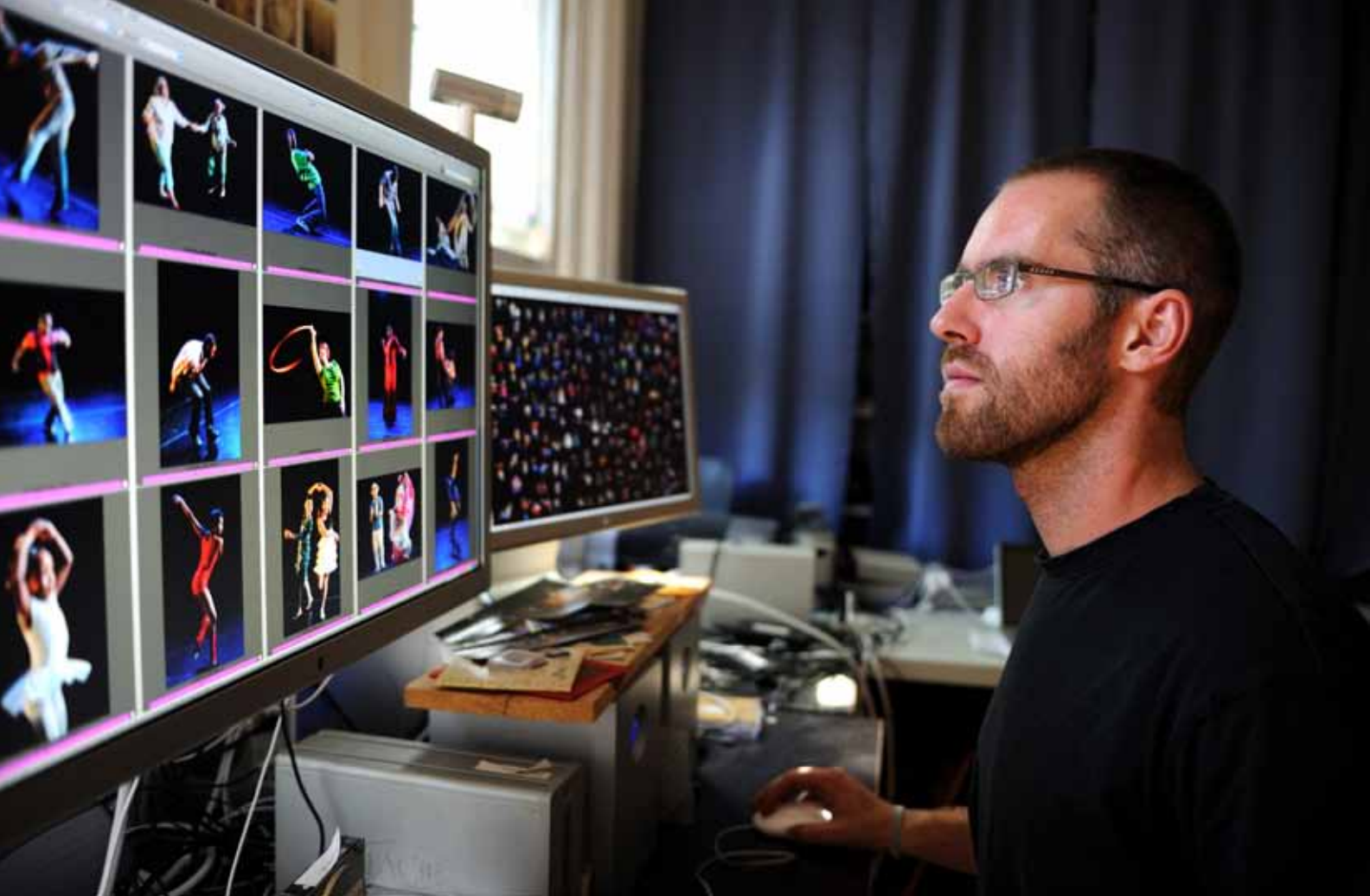
After attending Clark University in Atlanta, White returned to Philly and started producing for State Property, the Philly-based rap group signed to Jay-Z's Roc-A-Fella Records. He was also



more things culturally, so you could hang at parties and go to different clubs and most the time it was peaceful. When I came up here and saw how dangerous it was, I said, 'I'm not doing this shit anymore.'"

Since then, White's been producing his own music, as well as working at Philadelphia International Airport. His most recent album, *Silk City*, features tracks with Santigold and her fiancé, Trouble Andrew. It's available on ReverbNation.com and MySpace.

"My music started out a little more hip hop and street than Santi's," he adds. "But it ended up heading in her direction, just being influenced by her music. Basically, my ears got better as I got older."



How JJ Moves

Cary Carr watches photographer JJ Tiziou blend into the scene.

As a maze of young dancers decked out in bright yellow and green costumes frantically leap and spin on the stage, one man in particular stands out amongst the spotlights and sharp movement at Drexel University's Mandell Theater.

He flies back and forth, weaving his way through the performers, throwing himself into the midst of the fast-paced music. Like a magnet, he spots where the center of energy is, fully saturating in the power of the moment. As one dancer thrashes her entire body in a short solo,

he tosses himself on the stage with one leg hanging off the side, getting as close as possible to the action so that he can snap photographs. But despite his consistent interaction with the performers, no one appears distracted. Instead, the dancers allow him to become part of their show, asking him to join in and participate in their movement.

Jacques-Jean Tiziou, better known as JJ, was not hired as a professional photographer for the freshman dance ensemble's rehearsal for their winter show, *New Beginnings*.

He was hired as a guest-performer - someone they trust loves movement just as much as the dancers do.

Tiziou started JJ Tiziou Photography with hopes of inspiring communities and proving that everyone is beautiful. He's been based out of West Philadelphia since 1997, when he arrived here to attend the University of Pennsylvania.

"Philadelphia felt like home right away," Tiziou says. "I clicked well with this city. I love it here. There really are a lot of beautiful people here, doing beautiful things."

Making a profit is secondary to the genuine love and respect Tiziou feels for

each client he works with. And while the 32-year old finds inspiration in the everyday world, he began focusing on dance photography after the 2003 Philadelphia Fringe Festival.

Addicted to the adrenaline and excitement of dance, and understanding the importance of movement, the self-proclaimed "bookworm" ditched his sedentary life and successfully became a part of the Philadelphia dance scene.

While the dancers he photographs appreciate his work, Tiziou yearns for whole communities to gain from his art. He celebrates Philadelphia through sharing over-looked beauty found on the streets of his city.

Rather than guard his photographs and only shoot what he gets paid for, Tiziou provides unedited galleries online to the public, so that they can use them to "tell their own stories."



Tiziou took his love of dance, people and community and combined them to create the How Philly Moves project – a 50,000-square foot mural of dancers photographed by Tiziou, painted on the facade of the Philadelphia International Airport parking garage. Scheduled to be installed this spring by the Mural Arts Project, it will be the second largest mural in the world.

Tiziou photographed more than 170 dancers over eight photo-sessions to create the tribute to the Philly dance scene and the dedicated sense of community that accompanies it.

It wasn't easy to select which dancers would be portrayed in the mural when considering the plethora of people who consider themselves Philly dancers. While trying to decipher the genres of dance found in Philadelphia, Tiziou found himself in awe of the non-traditional dance styles in every section of the city.

"There are more styles of dance and more demographics in the city than we could fit into twenty-four pictures on that side of the airport wall," Tiziou says with a smile.

Dancers of all body-sizes, whether they trained for years or simply like to dance

in front of their bathroom mirror, are included in the project. Tiziou truly believes that each individual is just as photogenic as the next, whether it is the 73-year old woman who inspires him to keep moving regardless of his age or a two-year old ballet dancer. Jumping up from his chair, Tiziou impersonated the young ballerina, spinning and bouncing around the room on his tip-toes with his hands above his head.

"They were all the most beautiful dancers, really," Tiziou professes. "The biggest resource this city has is the citizens, Philadelphians. That's what this is, a celebration of them."

Tiziou wants to impact the entire city. The project, he believes, offers something more than an advertisement found on a billboard. It values community over corporations.

"You're sitting in traffic, in your little tin



DANCE MACHINE: JJ Tiziou (left) and some of his dancing Philadelphians.

box, and everyone else is an object around you that's in your way," says Tiziou. "People don't realize that all of those people are also potential dance partners."

Leaning so far over the edge of the stage, he almost falls, Tiziou slams his hands down to catch his balance. Once upright again, he frantically clicks his camera, hoping to capture each dancer's emotion.

He loses himself in a choreographed piece full of love and loss. Scanning the floor, he darts his head back and forth, then crouches close to a pair of dancers tangled together in a duet.

He runs back to a seat in the audience, crosses his legs and contemplates what to shoot next. As the song ends, the hall goes silent – except for the clicking of Tiziou's camera.

He lies down on the floor with his arms above his head, preparing for the next piece. He needs to stretch between sets – he moves almost as much as the trained dancers. In this cat-and-mouse relationship the photographer and artists

community is like the rest of Philadelphia have, Tiziou finds himself chasing after the dancers to make the perfect shot.

"He moves with the dancers," Miriam G. Giguere, Assistant Professor and Program Director of Drexel's dance program, explains with a laugh. "His photography has its own movement, so it captures movement better than just a posed photo."

Giguere hired Tiziou as a photographer for this evening's event because of his ability to connect with the performance and his unique photography technique. Tiziou has an excellent reputation among the various dance troupes around the city.

"The community interacts with each other," Giguere says. "It's not that the ballet people are very separate from the modern people or very separate from the hip-hop community. The dance



- it's like little neighborhoods that connect together really well."

Tiziou hasn't just made an impact on the dance world. He also supports Philly's music scene by holding concerts in his West Philly home, featuring bands of an assortment of musical genres. He happily boasts about his ability to intimately connect with musicians through song – in his living room.

"We have this big open space and it's great to have people there," Tiziou gleams. "I kind of want my home to be my refuge for the world."

As Tiziou plans future concerts, prepares for the mural's debut in June and works on an upcoming project with the Kimmel Center as part of the Philadelphia International Festival of the Arts, you can still find him getting lost in the beauty that many people take for granted during their day to day routine.

For a man, who proudly calls the whole universe his home, it's simply impossible to think of any person or place as plain or ordinary. He just hopes everyone will soon see themselves as fitting into this "big, crazy kaleidoscope" we call Philadelphia.



Quite the Lady

Kelsey Doenges spends the evening in the kitchen with 21-year old chanteuse Kate Foust, the vocalist for the band Lady.

Standing at the stove, Kate Foust's short black hair, cut just below her chin, is pushed in front of her face. She wears high-waisted jeans, knee-high riding boots and a dusty brown v-neck t-shirt. The only thing missing is an apron as she pulls a tray of toasted squash seeds from the oven.

"These are going to taste like shit," Foust says.

She pours the seeds into a bowl and places them on the kitchen table, which is cluttered with trinkets that look like they came straight from the Salvation Army. A maroon, ceramic donkey sits

next to a pair of tiny, teapot-shaped salt and pepper shakers, which are, coincidentally, empty.

A Peter Max-style Bob Dylan poster hangs on the wall, adjacent to an oversized chalkboard with "Kate and Hannah" written across the top. Bills and a grocery list dangle from the board.

The room feels like another era, and Foust only lends to the time warp.

A 21-year old senior vocal performance major at the University of the Arts, Foust has performed in local bands Toy Soldiers and Virtual Virgin, and she had a two-year stint with the Lancaster band Perkasio.

Her former bands sounded as though they belonged in folk festivals. Foust fit that role in the old days, sporting a short brown, pixie cut, cowgirl boots and flowing floral dresses.

With graduation looming, however, she's placing all her attention on her latest project, Lady, a five piece band with Foust on vocals and piano. Liz Zook plays violin, Jim Scanlan plays bass, Ryan Belski leads on guitar and JP Dudas bangs the drums. Lady belongs in a fancy jazz club, where Foust's sultry voice, hot pink lipstick and tight dresses can blend with muffled voices and cocktail drinks.

With the new band, Foust is embracing a whole new style with regards to her music, physical look and attitude.

Foust continues her culinary pursuits – now making squash soup – while singing, dancing and talking of her plan to take in a stray cat that lives in her South Philadelphia neighborhood. She swears Lionel Hampton (Foust's name for the cat) is following her.

"Lionel Hampton and I are in love," she says. "I walk out of my apartment and there he is, just standing there, staring at me. I am afraid he will kill me and I am partially allergic. But who really cares?"

She claims she has always been singing but it was not until her eighth grade talent show, when people began to notice.

"I sang 'At Last,'" she says, and quickly clarifies, "The Etta James version, not the Beyoncé version. That one is awful. And I just remember getting off stage and my mom and my aunt were crying. I didn't really understand why and then all my teachers were complimenting my performance. I guess no one realized I had it in me. They always thought I was the quiet, weird girl who kept to herself."

The talent show was just the

beginning. At fourteen, she started taking voice lessons. At sixteen, she saved up enough money to buy her own keyboard.

"It was literally my life savings from my baptism on," she says. "I saved enough, asked my dad to take me to buy a piano and I still have it."

That same year, Foust recorded her own album, which she describes as an embarrassing mark from her childhood to real life.

And now she is about to graduate from college and coincidentally is preparing to debut a new album with the legendary producer Phil Nicolo, who has worked with big names such as John Lennon, James Taylor, and Billy Joel.

Lady is shooting to release this album with the help of Nicolo, in the fall of 2011 with Ropeadope records. Foust says they threw out his name as a possibility in a meeting with their band manager. Shortly after that, they met with Nicolo and played him a few songs.

"He said the f-word like four times," says Foust. "We knew then that he was our guy."

Lady's upcoming album is going to have a much more danceable, upbeat feel, with a wider range of styles because releasing a full-length gives them the room to show off. It is also going to feature more collaboration, more arrangements and more group singing, Foust says.

"I think we sound more like a band now on this album than we did on our EP" she says.

Their debut EP was released last September. It features four songs written by Foust and arranged by the entire group.

"I provide the skeleton," Foust says, "but we all flesh out and arrange it together."

"To Fall Asleep" is a track that is not on the EP but it is on her website. It's a simple song that begins with a few notes on the keyboard and Foust's smoky voice singing, "I want to be your master, I want to be your capture." The lyrics to the song are effortless, beautiful, and oddly empowering.

The book "The Maiden King," inspired Foust to write the lyrics. The book covers a Russian folktale where there is a theme of falling asleep. Ivan, the prince in the story, keeps encountering the Divine Feminine but he cannot see it because he is asleep.

He knows it is there, he just cannot experience it.

"I wrote that song when I was in a band with somebody who I was in a relationship with," Foust says. "I was in the position where I was playing a sidekick role. It wasn't enough for me. I can't be somebody's sidekick. I realized I was fulfilling his dreams but I wasn't fulfilling mine. The book made me think of what kind of woman I wanted to be, what kind of human I wanted to be."

She refers to Perkasio, the folk group from Lancaster. She was a part of the band from 2007 to 2009, and when she made the choice to leave, she wrote a blog post about it.

"If you know me at all, you know that I've neglected playing the many, many songs that have been written over the years," she wrote on her Myspace page. "You also know that very recently, this beautiful new project called Lady has been born. I fully intend on and am now



LUCK BE A LADY: Kate Foust with Lady bandmate, bass player Jim Scanlan.

able to devote my energy to this project. These songs that render me completely vulnerable and thus completely alive and beautiful and pure. Yes, I am getting all sappy about my art and whatnot but in my time away from this sort of expression, I've gained a new appreciation for it. I was made for it."

Her roommate and best friend, Hannah McIntosh, has watched Foust's musical growth from Lancaster all the way to where she is now in Philadelphia.

While popping roasted squash seeds in her mouth, McIntosh says, "I knew that Perkasio wasn't for her. It wasn't doing anything to help her. She needed to have

her own thing. She needed to be the feature. That's what she deserves. Lady just makes perfect sense."

Some people blamed Foust's ego for her departure from Perkasio.

"People were giving me a lot of shit about leaving," Foust says. "But the people who actually love and care about me, and who knew what I had been through, respected my decision. They were encouraging me."

Foust's friend Ryan Hinkle sits at the kitchen table as Foust and McIntosh finish making dinner.

"You know, I remember the first time I saw Kate perform," Hinkle says. "It was with Toy Soldiers and I thought it was okay. But the second time, the second time, it all made sense. She was performing with Lady, wearing this beautiful red dress and the way it moved as she danced across the stage was perfect. She owned it, you know?"

He speaks of her with so much admiration. You could swear he has had a crush on her ever since he first laid eyes on her.

Slowly, more of Foust's friends come over. They bring beer and cupcakes, and it does not take Foust long to start eating them.

"I always eat dessert first," she says with a bit of orange icing hanging off the tip of her nose.

And then dinner is served.

Foust's squash soup is a little too thin, which is something that she is very concerned with. Still, its first impression is a good one. A little conversation bounces around the table, but the background noise of LCD Soundsystem is the only thing that can really be heard. The food is too good to be ruined with small talk.

After the meal, Foust and McIntosh begin clearing the table.

Foust asks, "Hannah, can we put on The Morning Benders?"

McIntosh whines a little and says she does not really want to listen to the whole album.

"No," Foust explains. "Just our song."

McIntosh walks over to her bedroom. The first chord to "Excuses" hits the guests' ears and fills the small apartment. Both Foust and McIntosh begin to sing the first lines - McIntosh completely out of tune and Foust singing it as if she wrote the song herself.

They meet by the oven and start to dance. They spin around the very tiny kitchen.

It is a waltz so elegant, in a kitchen so small, one would be fooled into thinking it is choreographed nightly routine.



No Punky Reggae Party?

Kim Maialetti learns about a landmark restaurant's struggle to find harmony with their new upscale neighbors.

Just hours after a meeting with city officials about her trouble with Symphony House, 32-year-old Lisa Wilson sits at one of the half-dozen or so tables at her restaurant – Jamaican Jerk Hut – contemplating the lousy predicament she's in.

"I'm drowning in litigation," Wilson says. "They knew the neighborhood before they moved here. They moved to the Avenue of the Arts, where there's music and noise always."

The "they" she talks about are residents of the nearby Symphony House, an upscale condominium complex that opened on the Avenue of the Arts, just around the corner from the landmark Jamaican Jerk Hut, four years ago.

The residents are suing Wilson, claiming she's violating city code by hosting live outdoor music on summer weekends as diners enjoy a taste of Jamaica in the City of Brotherly Love.

It makes little difference that Wilson won a variance from the city Zoning Board of Adjustment last year. The fight continues.

Lawyer Gary A. Krimstock, who represents the residents of Symphony House, refused to talk to *JUMP* about the litigation. He was quoted in The Philadelphia Inquirer, however, saying, "Not everyone enjoys the music."

Wilson has owned Jamaican Jerk Hut for the past five years, taking over the venerable institution from long-time owner Nicola Shirley, who started the restaurant in 1994.

When it opened, Jamaican Jerk Hut was a pioneer on an otherwise seedy stretch of South Street, just west of Broad. Prostitutes and drug dealers ruled the block where few others dared to go.

"This was the only place that had a light on," Wilson says.

Little by little, adventurous diners were lured by the traditional Jamaican fare coming out of the kitchen and the reggae beats coming from the back patio. Word spread about the signature spicy jerk chicken that was as good as, if not better, than what you could find in

Kingston and the oxtail stew with meat so tenderly cooked it fell right off the bone.

The restaurant even enjoyed the Hollywood spotlight in 2005 when it was prominently featured in the movie *In Her Shoes*, starring Cameron Diaz and based on a novel by Philly author Jennifer Weiner. The restaurant serves as the backdrop for several scenes including a first date and wedding.

Today, tourists head to the restaurant just to say they've eaten there.

Inside, they're greeted by brightly colored murals of palm trees and sand, and walls that are decorated with accolades that include a Best of Philly award for best outdoor scene.

It's precisely that award-winning outdoor scene and the music that goes along with it that is at the center of the battle between Jamaican Jerk Hut and Symphony House.

Wilson says that 70 percent of her business comes from the outdoor seating. During the warmer months, she

opens the 60-seat deck and sets up picnic tables on the adjoining lawn where diners can bring their own Red Stripe to cool down their tastebuds after bites of spicy jerk chicken, coconut scented rice and peas, braised cabbage and fried plantains.

the airport. “No headaches.”

Every few minutes as Wilson talks, someone new comes in to pick up a takeout order. The smell of jerk seasoning on the indoor charcoal grill wafts into the front of the house. Hip-hop

included.”

Wilson and Bobb, who was born in Guyana, agree that music is a key part of life in the Caribbean.

“Music is part of the culture,” Wilson says. “And they’re out to kill the culture, the Jamaican Jerk Hut culture.”



But in 2009, prior to the Zoning Board ruling in her favor, she was forced to keep the outdoor deck closed, losing a huge chunk of business.

“We really struggled in 2009,” says Wilson, who wears a heavy gold cross around her neck and credits God with keeping her going.

Struggle is not new to Wilson.

Growing up the daughter of a single mom in the Germantown section of the city, Wilson, one of three children, learned early the value of hard work.

“Life wasn’t easy,” Wilson says. “It was just my mom raising us. She worked at a nursing home for 28 years.”

Sunday dinners, however, were always special, with the family gathered around the table as Bob Marley and Peter Tosh provided the soundtrack to their meal. Wilson says her mother, who was from Kingston’s infamous Trench Town, knew Marley and Tosh.

Wilson graduated from University City High School and completed classes in nutrition at Community College of Philadelphia. Prior to buying Jamaican Jerk Hut, she served as the kitchen manager at a local synagogue where she oversaw the catering business for weddings and Bar Mitzvahs.

“That was easy,” says Wilson, who today lives in South Philadelphia near



music can be heard from behind a curtain that separates the kitchen from the takeout counter.

Wilson’s friend Douglas Bobb, 45, whose band Limelight has played at the Jamaican Jerk Hut, sits down at a neighboring table and offers his thoughts on the Symphony House situation.

“I want to know what people are thinking to be living on the Avenue of the Arts,” Bobb says. “When they say arts it means music, art, poetry, all things



STIR IT UP: (clockwise, starting with the opposite page) inside the landmark South Street eatery, the adjacent lawn where the disputed music occurs, the salmon-colored Symphony House, and the famous jerk chicken.

Wilson says she will continue to fight for live music and outdoor seating at the Jamaican Jerk Hut as long as she is able. She’s invited the residents of Symphony House to come check out the scene, and she’s even offered to shut things down at 9:30 p.m.

“The main thing is we’ve been here, we want to stay here,” Wilson says. “We want to continue operating they way we’ve been operating for the past 20 years.”

The time my Sixth Grade Dreams Came True

by Kelsey Doenges (a Guster fan despite their newer albums)

As an intern, I waited backstage at the World Café Live to clean out the green room after Guster played the Free at Noon show.

Adam Gardner, the singer and guitarist of the band, talked to Meg Rosenworcel, the drummer's wife, about going to the show at the Electric Factory later that evening. She was holding sleepy, little three-year old Jolene Rosenworcel in her arms and sounded reluctant about going. But Adam kept trying to convince her.

"I don't know," she said. "I would need to find a sitter."

"I could watch her," I said with modest confidence.

"Really? You could?" she asked. "Are you sure you don't have any plans tonight?"

I did. But forget the Tigers Jaw show. I could see them anytime. There was only one chance to watch the kid of the drummer of the band that gave me an identity.

I shook my head from side to side, shrugging my shoulders, saying, "Nope. I am completely free."

Guster was the first band I found on my own.

It was about eight years ago, back in the sixth grade, when everyone else was listening to god awful pop songs playing repeatedly on MTV's top twenty countdowns. Here in my world of Catholic school uniforms, forced religion, and annoying classmates, I had this little alternative rock band that sang about masturbation and demons. No one knew about them. No one cared about them. They were my secret.

When I got to high school, more people knew their music and claimed to be

more knowledgeable about the trio from Massachusetts than I was. I knew it wasn't so. I knew no one devoted as much time to this band as I did. None of these kids read their road journal. None of these kids had a picture of Ryan Miller hanging up in their room, or the lyrics to "Mona Lisa" etched into their composition books. Hell, none of these kids probably even heard "Mona Lisa."

I knew, despite their growing fame and evolving poppy style, I found them first.



I met Meg at the Sheraton that evening. Jolene was already fast asleep, just a tiny ball lost in the sea of a pinstriped comforter, in a queen-sized bed.

These people I had built up for years were finally brought down to Earth and put in my reality. Brian Rosenworcel was real. He was staying in a hotel room that was far from flashy - resembling an office with it's tacky floor lamps and sterile artwork hanging above the dated television set resting on a scratched mahogany dresser. His bed was unmade, his towel sprawled on the floor and the toilet seat was left up in the bathroom. He was just like me (with the exception

of the toilet seat).

And there was Jolene, not much different than any other three-year old I babysat. She sighed, she tossed and she turned in a bed that was far too big for her. She was just the daughter of the drummer from Guster - no big deal to her but a huge deal to me.

I couldn't help myself. I decided to make her a present before I got to the hotel. I quickly crocheted her a headband and threw together some fabric flowers from materials I had hanging around. I thought it might be a little creepy but I knew there was only one opportunity to make a present for Brian Rosenworcel's kid.

I was too nervous to actually give it to them so I left it on the nightstand in the far corner of the room with a note that wished them the best. I hoped they would find it in the morning and then if they hated it - or thought it was weird - I wouldn't have to witness it.

When Brian and Meg came home from the show, they talked with me for about fifteen minutes, even asking if they could pass my name along for other babysitting jobs, which I happily agreed to. We talked a little more but my ride was waiting outside and I had to go.

The next afternoon I received this text from Meg:

"Kelsey, we can't thank you enough. Bri found your gift, which we opened and all love! JoJo has been prancing around in her headband holding her flowers all morning. Please email Guster anytime and let us know when you'd like to come to a show on us! Best, Meg, Brian, and Jolene."

Her number is still in my phone. Just in case.



INSPIRATION

Text and images by Rick Kauffman

Tune Up Philly is a place where magic happens. An after-school music instruction program at West Philadelphia's Saint Francis De Sales School, TUP hopes to build character within young children by putting musical instruments in their hands. Studies have shown that children who play an instrument are more susceptible to absorbing knowledge. In less than one year of existence, TUP is already having a positive effect.

"When you look at our kids, you can't help but see improvements musically, academically, in their behavior and through their attendance," says TUP founder and director Stanford Thompson. "Their musical improvement is making the greatest impact."

Learn more in issue two, due out in June.

JUMP

The Philly Music Project

