

The Rhythm, The Rebel

Chuck D of Public Enemy breaks it down to another level.

Do you think some people are reaching into where hip-hop originally comes from, the margins, in order to make their products cool?

Capitalism, especially in America, is like a different kind of slavery, where they want to control everything — your mind, your body, your soul and your pocketbook. They want to program you to be the best consumer that you can be and understand it's *them* that are setting you free, and not yourself.

If you want to talk about black folks or people of color, you get our history by default, just by following our music for the last hundred years. With that being the foundation, the powers that be, whether they are corporations, are trying to get everybody to think like a consumer. They kinda flip things. They've taken the power of the music and made it work against the existence of the people who made it.

Where does the Internet come into play?

I first became involved with the Internet because I was tired of delivering art to intermediaries who had no care for its existence; I wanted to go directly to the public. You can't control every little thing. The people who are gonna download you are probably your biggest fans, who are gonna buy the box sets and spend \$70 at your concert when it comes

through town. Also, I tell people that make music that an artist without a website is like a basketball player without kicks. I don't care how high your vertical leap is, you need to get some shoes.

And success?

Nothing should stop you from doing your art, that's success. As far as the commerce aspect, whenever your art can actually be the way you make a living, it's the greatest thing to ever happen for the artist. You shouldn't have to sacrifice your true meaning and understanding of what you do in order to get paid quickly, because sometimes short-term sugar leads to long-term cancer.

What about family?

Let's go into the fabric of what's going on inside the house between the parent and child: Kids who have been raised in the last 20 years feel like they get more out of MTV than their parents, who don't say shit to them. After school, they go to different TV sets, come down to dinner, eat, don't talk, then go back upstairs to their TVs and PlayStation2s. There are side effects that we can get into with the new-millennium American minds that really add to the communication gaps between human beings.

It's like once people reach satisfaction, the

fantasy world really makes them feel comfortable. And when the masses feel comfortable, the hierarchy can really take advantage and start exploiting the have-nots, with the people feeling like it's all good.

You really see the resonance of that when you go to different parts of the world and see kids dying in diamond mines so some cat in Miami can bling it out with diamonds in his teeth, and you know something's wrong.

A lot of times, cats that are rebellious, and even militant, have so much information that it will lead them to insanity because it's all within and builds up to the point they are fighting something they really can't see, or it just leads to silence and waiting for parts to assemble, sometimes over so many years that it loses the momentum of anger.

Do you think there is a conspiracy against African American men in this country to destroy images of progress?

I wouldn't even call it a conspiracy; it's a long-term program to keep things in the control of the few

while the many stay confused. They'll bring up black faces to dilute the thought that there's such a conspiracy, or have backing proof, like "This person does well or has money."

So can we be enthusiastic about the few and look to them as role models?

Enthusiastic isn't the word. I think the word is being awake.

I'm real proud of cats like Chris Rock; he seems to be doing it right.

Well, they'll allow for one or two Chris Rocks, not fifteen of 'em.



So You Wanna Make a Music Video?

Android Ethic sounds like many Top 40 pop artists that have enjoyed significant time on Billboard. They have all the makings of a radio band: The simple melodies are soft, easy to sing and catchy, and vocalist and guitarist Jonathan Moore uses his pleasant singing voice and falsetto to cement Android Ethic in the age-old category of pop. But while AE's lyrics and vocals are as bubble-gum sweet as the cotton candy they use as subject matter, the instrumentals hint at rock and alternative influences.

Android Ethic's first release, *Inertia*, is an EP predominantly composed of pure, unadulterated, romantic pop-rock songs. So far, the local band has made itself known in the Eugene scene, but Moore, guitarist and back-up vocalist Todd Edman and drummer Colin Gibson are currently seeking a new bassist because their previous bass player, Ben Powell, left the band to pursue a solo project.

Now the band is holding a contest to see who can come up with the best concept for their soon-to-be made music video. Entries should be no more than 1,000 words and must be mailed by July 1. E-mail Edman at todd@androidethic.com for more info. Or you can check out their show at the WOW Hall this week. They're headlining the Rock Re-Ignition show at 7 pm, Friday, 6/3. \$5. — Sara Brickner

Half the Duo Is Just As Good

Whenever guitarist and violinist **Tracy Grammer** takes the stage, she brings the influences of her former musical partner, Dave Carter, with her. Carter passed away in 2002 after the duo recorded three beautifully crafted albums together.

Their down-to-earth nature became evident when they used Grammer's Southeast Portland

kitchen to record their first album. Since Carter's death, Grammer has held her head high while mourning her loss. She just released her second album since Carter's passing, *Flowers of Avalon*, and has continued to utilize her music to help all of us to heal and move forward.

With her combination of heartfelt lyrics and flowing organic melodies, her first solo album,

forms at the LaSells Stewart Center in Corvallis at 7:30 on Sunday, 6/5. \$11/\$13/\$15. — Jeff Winicour

Eclectic Eyes

Walk in the front door of the house where **Eleven Eyes** saxophonist Matt Calkins and trumpeter Tim McLaughlin live, and the first thing you will see is a giant poster of jazz great John

funk, hip hop, electronica, Afrobeat and numerous others. "In all the groups we played in before, the different styles of music we all played have become parts of this," Calkins said. "I think this is a more focused, refined effort."

In addition to the six regular members of Eleven Eyes, the band enjoys bringing in collaborators for additional breadth; McLaughlin particularly enjoys working with hip hop artists. "When I was growing up, I knew about hip hop before I knew about jazz," McLaughlin said.

To the members of Eleven Eyes, no style is off-limits. In fact, that's what keeps it interesting. "We'll do anything in this band," bassist Dave Trenkel said. "If we were to restrain ourselves to playing straight jazz, or straight funk, or any one single genre, we'd stop doing it."

And it's not as if one or two members of the band create the music, either. "All of us have written at least one or two songs," drummer Steve Weems said. "We're all arrangers and we're all composers."

But according to guitarist Mike Pardew, it takes more than just practicing in a living room to truly polish a song. "A lot of things come together more when you're out performing," Pardew said. "It's almost a part of the band's maturation process."

Eleven Eyes began as a result of Tim McLaughlin's senior recital at the University of Oregon, in which he composed music for turntables, saxophone, trumpet, guitar, bass and drums. Now the band is about to release their second album, *Scope*, and will spend the better part of the summer touring in a biodiesel-powered bus to promote it.

Eleven Eyes will perform at their CD Release party on Friday, June 3 at the Shedd at OFAM. An all-ages show is at 6:30 pm (\$5), followed by a 21+ show at 9 pm (\$8). — Sara Brickner



Eleven Eyes
6:30 & 9:00pm
Fri. 6/3
The Shedd

The Verdant Mile, was released last year and quickly topped folk charts. With *Flowers of Avalon* also in the number one spot, Grammer is slowly becoming the very definition of modern folk music.

Touring with multi-instrumentalist Jim Henry, Grammer promises to reach deep into her repertoire of both past and present. Grammer per-

Coltrane, accompanied by a smaller one of Miles Davis. It seems logical, then, that Eleven Eyes would be a jazz band, but the term "jazz" only scratches the surface of what Eleven Eyes does.

After all, most jazz bands don't have a DJ, or what the band refers to as their "Turntable Enabler," JD Monroe. Eleven Eyes' music is a carefully crafted amalgamation of jazz, Latin, dub,