



Issue 2

VULGAR COLORS

[as the vinyl spins]

haruomi hosono

cortex

janko nilovic

doris

a band called death

sylvia striplin

miriam makeba

micah urbaniak

[le tribe]

chief cheeba cruz

vulgar carnivore

sasha anniyah

charly of chargaux

FROM THE EDITOR

It's easy to label a sentimental moment with phrases like, "It's the best feeling when.." or "There's nothing like.." when we experience anything reviving. Discovering old music is like experiencing ("Are You Experienced?" a natural body high flowing in full throttle purely from arenaline. Like falling in love with the same person over and over again, if you can appreciate rhythm; emphasis; variety; repetition; and balance that music delivers, you can never grow tired of your one true love. Some things are meant to waver in and phase out of our lives, but the mood music can shift you into, or remembering where you were when you first heard your favorite song, is meant to reign in our hearts until the wheels fall off.

This second issue of Vulgar Colors is special for the purpose of preserving what I know to be genuine--The Hackney brothers are pioneers of a Punk movement and they're the truth--period. Innovative and faithful to self, I have to give thanks to David Hackney! Rough Francis definitely rocked my night at their New York show, and tugged at my heart even more for Vulgar Coloring through these pages. We're just here to preserve musicianship by documenting what's suppose to live on forever, opposed to music with transparent, in-the-now tendencies.

Much Light,
Chee





HARUOMI HOSONO

Typing “Rare Japanese Groove” into a search engine and coming across a 1973 funky selection inserted an additional perspective on how I saw funk music. Since I’m a sucker for a bass and drum relationship, the correlation displayed is unified in strength and deep echoes. The 1978 album, ‘Pacific’, filled with avant-garde, synthpop patterns and electronic influences, highlights one particular song with flaring flutes and a rolling House bass line. Accental trumpets glow along the edges of Disco. The bridge breaks down into a Carribean segment including a drum circle, but makes a smooth transition back into the original flow of the song’s prior trance. The track is parallel to Van McCoy’s 1975’s hit “The Hustle” but with dashes of flavorful Japanese herbs and spices.

Discovering artists from eras ago that rest in the bottoms of crate barrels brings a high-esteemed light to classic songs. The feeling is beyond any other. Your pores open up and a rush of tranquility slithers its’ way in to fill voids. Some occurrences aren’t too obvious. It took some time before the secret that Japanese Soul and Funk stain of impeccable musicianship. In relevance to music falling under one umbrella, we all share instruments and cultures to master a sound and appeal we want to create. Music is a prominent indicator of a universal code:

“Free For All.”

CORTEX

There are hidden gems reserved in some magical “music space” that crawls out from ununusal, untouched lands. These precious jewels receive a tremendously low amount of interaction on the internet like on YouTube, or on a nonexistent Pandora station for an artist like Cortex. Yet, Hip Hop continues to pass the knowledge on. This progressive 70s charm of French Jazz created a sample domino effect. Rick Ross’ group, Triple C’s, led the saga by highlighting ‘*Chanson D’Un Jour D’hiver*’ in 2009. Mellowhype infused a sick deep bass boost--Odd Future style of course--in 2010. Curren\$y also took note of the song’s worth in 2013 on ‘New Jet City.’ Six rappers, who all added or subtracted from this Jazz Funk Fusion, all admired meandering bass runs, persistent keys, and shimmery female vocals.

Alain Mion and Alain Gandolfi composed a complete body of work that fluently pushes the boundaries of Jazz while diving into funkadelic-inspired patterns. ‘Troupeau Bleu’ presents a cadence of flavored bass, and piano touches that moves the body of work from cover to cover while unbelievably swallowing musical nirvana. The emotions this song, let alone album produces, lingers along witnessing an ambush of upward sunflowers growing in a field, or grounding a human connection with someone. This project intertwines a revelation of artistic freedom with a tight grasp onto music composition, thus provoking the melodies to bleed from a foundation.



Flying

Nymbus

VC: How did you find your groove with delivery?--Reminds me of Cool Calm Pete.

FN: That's an awesome comparison! I've been working on my delivery for years. Depending on the beat speed, I'll write and break up what I'm saying into blocks giving the listener a head bop groove.

VC: What are some of your upcoming projects?

FN: 'Nightfall Nymbus' will be my final solo tape that will also come in the form of a short film. After that I'll release an EP entitled "Nebula Nymbus" which will incorporate my beats with songs I've been working on with some New York artists.

VC: I enjoy your word play. What's your writing process?

FN: I like to write in a theatrical manner making scenes or a statement using multiple words that rhyme with metaphors attached.

VC: What's your go-to album right now?

FN: BBNG 3

VC: It seems like your ear is heavy in Jazz and percussion. What sounds inspire you?

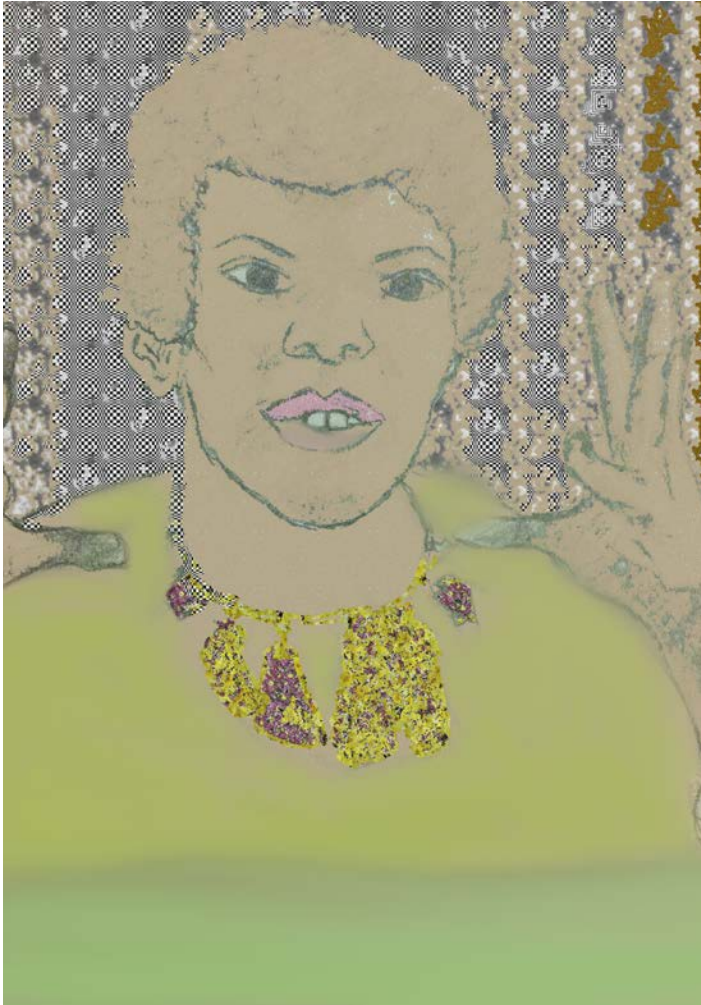
FN: Jazz is my favorite genre to listen to. Between the bass, piano, violin, and xylophone--sound wise--those are my favorites to work with.

VC: What's your message to aspiring creators?

FN: Always create things you can look back at 10 years from now and be happy with it. Always take an extra step with formatting to enhance what can possibly happen.



We Salute Maya Angelou



"SHE POSSESSED AN INTRISTIC WISDOM THAT WILL LIKELY BE WITNESSED, AT THAT DEPTH, ONCE IN A LIFETIME. THE POWER OF HER WORDS EVOKE EMOTIONS YOU CAN STEP INSIDE AND FEEL."

- KYNGDOM X PRODUCER X DESIGNER

"WHEN I WAS IN THE 4TH GRADE, MY MOTHER MADE ME READ 'I KNOW WHY THE CAGED BIRD SINGS' WITH A COMPLETE BOOK REPORT IN THE SUMMER. I WAS SO UPSET UNTIL I CAME TO UNDERSTAND IT. LATER IN LIFE I FELL IN LOVE WITH HER POETRY AND PHILOSOPHY."

- MEL RENEE X STYLIST

"MAYA ANGELOU WAS SOMEONE WHO TRULY IGNITED A PRIDEFULNESS WITHIN ME. HER WORDS ALWAYS GAVE CULTIVATION TOWARDS MY ASPIRATIONS."

- YAZZASPAZZA X ART CURATOR

"SHE TAUGHT ME--THROUGH HER ART AND ACTIVISM--THAT THE MOST REVOLUTIONARY THING ONE CAN DO IS TO BECOME VULNERABLE; TO EXPOSE ONE'S HEART AND SOUL TO THE WORLD, AND LET THAT QUINSENTIAL GLOW CATALYZE EVERYTHING WITHIN THEIR REACH. ANGELOU'S WORK PROVIDED THAT VULNERABILITY PAIRED WITH AN INDESTRUCTIBLE MORAL FOUNDATION THAT PERHAPS, THE GREATEST STRENGTH ONE MAY EVER ATTAIN."

- NICOLE SPINELI X AUTHOR X CHOREOGRAPHER

JANKO NILOVIC

'MOUVEMENTS AQUATILES'



'Mouvements Aquatiles' embraces an endearing intimacy creating sentimental value within two minutes.

It's like still framing magical moments with a blink of an eye.

Like infectious energy that soothes everything just for a second, Janko Nilovic's compositional skills are extraordinary.

Sometimes tears flow because it sounds that good.

Orchestras and strings have a compelling way of releasing a trapped interior suppression.

I hear a song and attempt to depict exactly how an artist felt while in the creating process.

This lovely lullaby has a high intention of making one feel, all too similar to Chergaux's original 'Lullaby.'

A moment of happiness, better yet bliss, sensually fills the heart.

It's like society existing ideally how we desire for a vast few breathes of inhaling life.

The definition of perfection is you-beauty in the eye of one.

This is how the sun kisses you through the blinds as it greets you in the morning- How royalty greets humanitarians.

A band of 45 musicians.

It starts off like a ballet piece.

Then runs into a smooth groove.

With anticipation building from horns and massive thuds on drums, harmonious strings seal the deal.

WILSON DAS NEVES

'JORNADA'

How do you tell a song you love it?
How can you thank an instrument?
There's a ceaseless interaction
between (wo)man and music.
Music withdraws and revives.
I'm searching for the talented
cellist with frequent injuries.
The meek producer who's strategic.
The bedroom DJ whose locked
up for hours spinning records
until crashing on the turntables.
These artists are true
representations of the industry.
Where are the creators who are scared to
death of another stealing their sound?
Somewhere there's a musician
mentally dying
because of their instrument.
These folks have to be broken
down to be brought back up-
Retraction in order to achieve
expansion.
How do you give thanks for
musicianship?
Cry when those chords
flick at the heart.
Thrash out when high energy arises.
Ride along to a flaring brass section.
Support street musicians.
Sit in solitude and
reflect as it affects you.



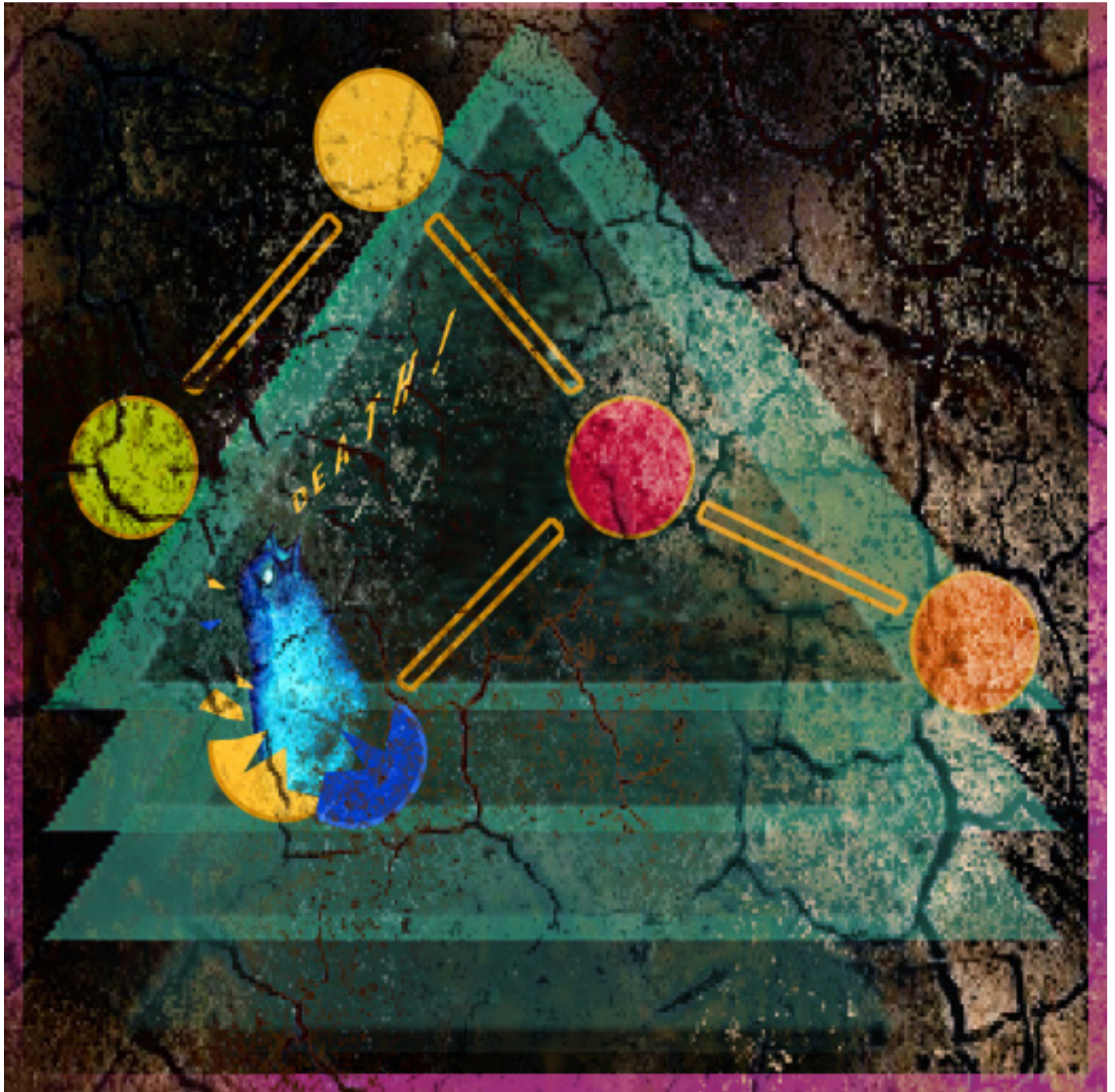
Doris

'DID YOU GIVE THE WORLD SOME LOVE TODAY, BABY?'



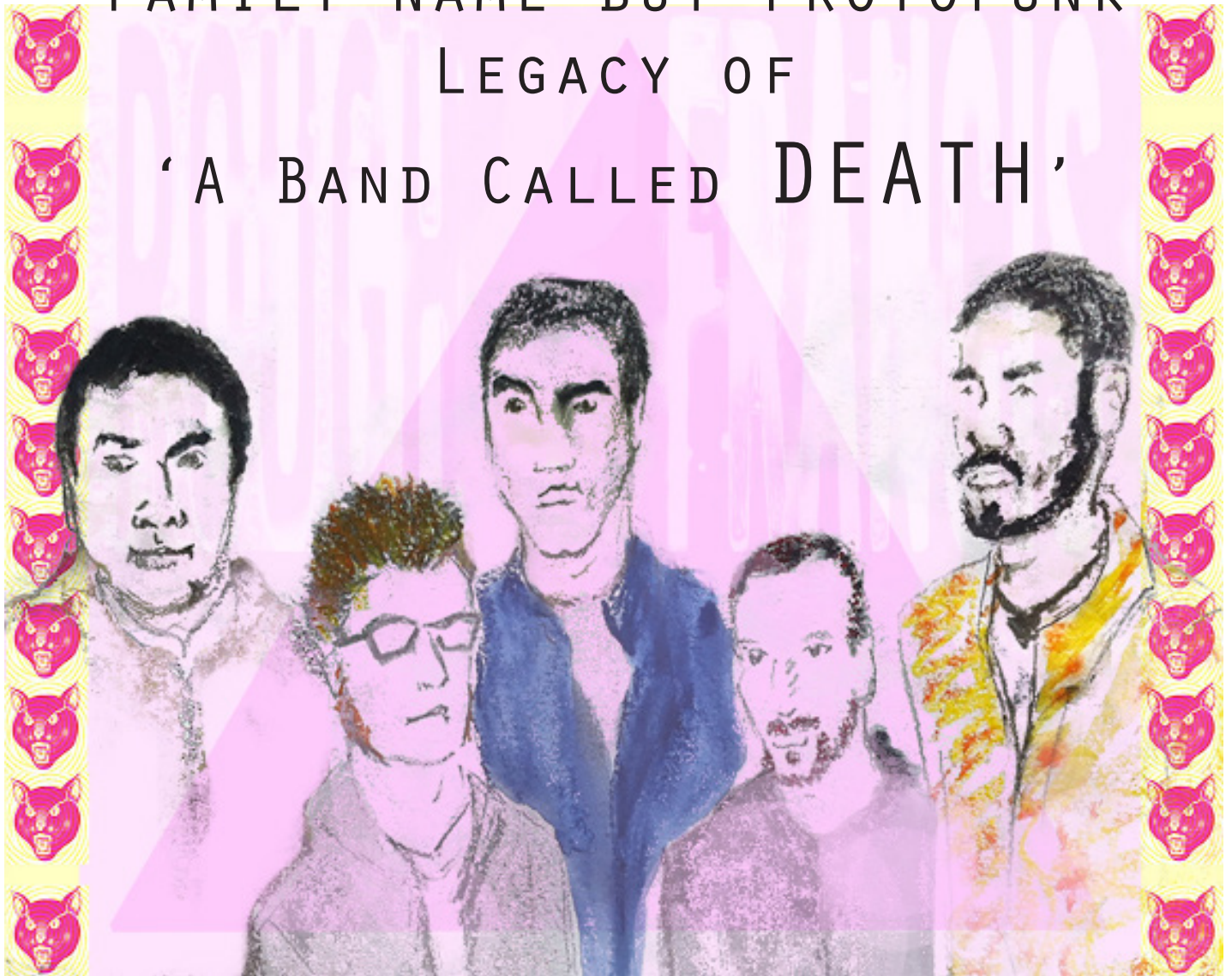
With a suspenseful and creepy, five-note bass line; echoed light taps on a hi hat; and strikingly gloomy piano accents, this Swedish treasure developed a genre of its' own. Unable to solely label 'You Never Come Closer' as a Funk rarity or Psychedelic gem, this song independently wears a crown. A solid correlation between bass and drums never ceases to fail the advocate in me that unconsciously, and automatically, listens for these two instruments to provide a serious foundation.

Bassist and husband, Lukas Lindholm, does an absolute superb job setting the tone in the introduction by presenting a hazardous and dark rift. A heavy bass line channels mass invigoration into the soul like in Busta Rhyme's 'Woo Hah.' Drummer, Janne Carlsson, brightens an enigmatic mood with soft Jazz Fusion brushes, as if the drums in this song is symbolically on a quest for light in a murky reality. With support from an organ; a wailing electric guitar; and eerie background yelps, any depiction your mind detects of a mysterious curiosity is more than likely valid.



ROUGH FRANCIS

NOT ONLY CONTINUING THE
FAMILY NAME BUT PROTOPUNK
LEGACY OF
'A BAND CALLED DEATH'



VC: What is the origin of the name 'Rough Francis'? Any idea as to how and why David Hackney chose this as his solo name?

RF: In the early 90s our Uncle Dave got the wild idea of reinventing himself as a country artist. I believe he got the name from some of his street drinking buddies in Detroit. I also remember Uncle Dave having a cat named 'Ruffy.' I think he just really liked the name and we like it just as much as he did.

VC: Would you guys consider your Uncle Dave an Indigo Child since he was brilliantly a representation of a punk foreshadow wave?

RF: Yes, all of us always knew that Uncle Dave was the most eccentric out of my dad and other uncles. He lived a very simple life. He never had furniture at his house and not much food in his fridge. Uncle Dave always took the time to give thanks and acknowledged those who had less than he did. He was also famous for buying things (like guitars) and pawning them the next day. It's safe to say that my brothers and I share some of the same personality traits--especially when it comes to gear. Uncle Dave definitely made his own rules but respected others. He did whatever he felt was right for him which is pretty damn punk rock to me.

VC: What's the best advice your dad and uncles ever gave you?

RF: Lesson 1. Backup your brother.
Lesson 2. Never mix weed with tobacco.

VC: Your mothers are all strong women since they were also able to keep the family discretion. What're their contributions to your musical endeavors?

RF: Putting up with noise, not complaining, feeding us, and driving us around with gear is only the very beginning. The women in the family taught us many lessons- The most important is it's ok to reach for the stars as long as you keep your feet planted firmly on the ground. No matter how successful we might get all of us still have responsibilities. Those responsibilities are designed to keep our heads at a normal size.

VC: What's your response to the Netflix documenary "A Band Called DEATH?"

RF: It's great to know that the movie is available on a widely used platform. We're happy that the movie is available to pretty much everybody now. We just found out the movie is available internationally now.

VC: Can the punk scene expect a music collaboration with your dad and uncle?

RF: I feel like the discovery of DEATH was the project with my dad and uncles. A lot of time, energy, and emotions went into unearthing "...For the Whole World to See." To this day, I still can't believe that DEATH has an audience after being in obscurity for over 35 years. There will definitely be more music to come from all of The Hackneys in the future. You can count on that.

VC: What are some of the future projects?

RF: We're currently in the studio finishing up a few songs for a 45 that should be released this Fall. During Winter hibernation, we'll be working on another album to be released next year.

VC: Who are some artists you guys would like to work with?

RF: We're open to working with anyone who shares the same vision as us but we prefer to work with one another.

VC: What were your influences behind punk culture as kids?

BH: Skateboarding introduced me to a lot of cool punk shit when I was a kid. One of my skater friends made me a tape of 'Minor Threat.' After hearing that, my life was changed and I didn't look back.

VC: Urian, do you see yourself partnering with any skate brands?

UH: It'd be cool to work with Vans someday. I've always worn Vans since I was introduced to skating. I'm also a huge fan of Creature Skateboards. They have an awesome team and some cool designs.

VC: What's your favorite album right now?

RF: Diggin' the 'Oh Sees' right now. They are a very exciting band.

VC: A few Funk bands went with cool space themes in the 60s and 70s. What's the concept behind 'Comm To Space' on 'Maximum Soul Power?'

RF: It's all about communicating with the dead and other life forms through space. The concept that outer space is the division between earth and heaven, which can also be a port to exchange conversations with those who left the earth.

VC: Who are your go-to bands?

RF: DEATH x MC5 x The Stooges x The Who x Neil Young x Curtis Mayfield x James Brown x The Ramones x Bad Brains x The Monkees x Minor Threat

VC: Brass or strings?

BH: Both work well but if I had to choose one or the other, I'd go with brass.

VC: What is your message to your audience as musicians?

RF: Keep Rock-N-Roll exciting, informative and dangerous.

VC: Some of the rawest talent doesn't receive the light it deserves. Please tell me your Uncle Dannis isn't working as an overnight maintenance worker anymore?

RF: He's not anymore. My dad and uncle are pursuing opportunities with DEATH full time. It's a dream come true for them. •



Sylvia Striplin

The first time New York Jazz and Funk singer, Sylvia Striplin, graced my ears, I was stashing away collegiate memories in an oversized suitcase in Florida. Not like that was over a decade ago but stumbling across 'Can't Turn Me Away' 29 years after its' golden birth, took me back into an era where progressive Soul began to bleed into liquid Funk. Candid flashbacks of a bassist slapping on six strings to a new Funk order dominates a nostalgic infatuation with pioneers of this particular sound. Vibraphonist and innovator, Roy Ayers, foundationally does utter damage with the production. 'Everybody loves the sunshine' and everybody loves Roy Ayers' musical inclination. Classic Soul and Funk has heavily influenced genres to blur lines, which is why this beat was sampled more than 17 times.

As I felt my ears marinate to Striplin's number one hit of her career, another tally mark was added to the list of songs I can't breathe without. There's a beautiful science as to how I retain the wealth from experiences when first discovering a song. Recalling exactly where I was, my endeavors and interests at the time, even what patterns I wore that day, creates fond memories I latch onto. Even though memory space teeters close to overcapacity, a good groove instills its' purpose and I always remember precisely how I felt. Music genuinely is everything.

Miriam Makeba



My mother has always been a savvy lady with her music selection. Tales of her hosting college kickbacks and running a Houston nightclub in her twenties, naturally instilled a particular ingredient with my relationship to music. When my mom and I were roommates before departing for college, she was the mom who let me feel my way through it. She'd allow me to mandate what spilled from the car speakers or blast my stereo system loud enough to make the windows shake. I don't like to ask for much so I kept it vague while stating, "Give whatever you would like in regards to helping me as a writer." My Sandy Baby's points increased when she blessed me with a record player and a life supply of sugar-coated vinyls this past Christmas. "The Store" entails her record collection of artists of all calibers--she particularly gets down with Funk, Soul, and Disco.

Sounds were frolicking in my head while rummaging through the store. A striking, earthy album cover read of Miriam Makeba. Whether it was an avocado-like graphic of a mask that intrigued the eye, or the plump pattered font, "The Voice of Africa," it made me smirk to know my mother was grooving before I was even thought of. 'Come To Glory' concludes this Afro-Latin record with gentle conga taps, this sneaky bass line that paints an intimate couple trotting to Tango, and accentual background vocals. Simplicity always wins. A subtle accoustic feel was an infectious way to conclude this Afro-Cuban Jazz album. We salute "Mama Africa" for being quite an icon throughout the 1950s and 60s for spreading African influences onto 30 countries.

DEADSTOCK

DEV



VC: You like the snare huh?

DSD: Hell yeah I do! Ha. I add claps and other sounds to my tracks to give them more of a deeper sound, just how Dr. Dre would stack his claps and snares. The snare holds a special place in my heart.

VC: What aspects of music have you studied to get to the art of producing?

DSD: I studied Ye, Dilla, and 9th's styles. At a certain time, those were the only artists I listened to just to gain inspiration.

VC: What have you been exploring as a producer lately?

DSD: I've been reversing samples. I recently sampled David Grusin's 'I've Got You Where I Want You' and 'Amerie's 'Why Dont We Fall In Love.' I slowed down the pitch and accidentally hit the reverse button on my Maschine, and it came out so ill.

VC: What are you listening to right now?

DSD: I've been jamming Mali Music, Daley and Sam Smith..Bob James as well--that guy has nothing but classics. I just bought one of his live vinyls. What have you've been listening to, Cheeb?

VC: Pink Floyd, Curren\$, French Jazz, and some 90s grunge. I'm in love with Bad Brain's 'I Luv I Jah' right now. The bass kills me. Which vinyls do you keep going back to?

DSD: Stevie Wonder's 'Songs in the Key of Life' and 'Hey Love' by The New Rotary Connection.

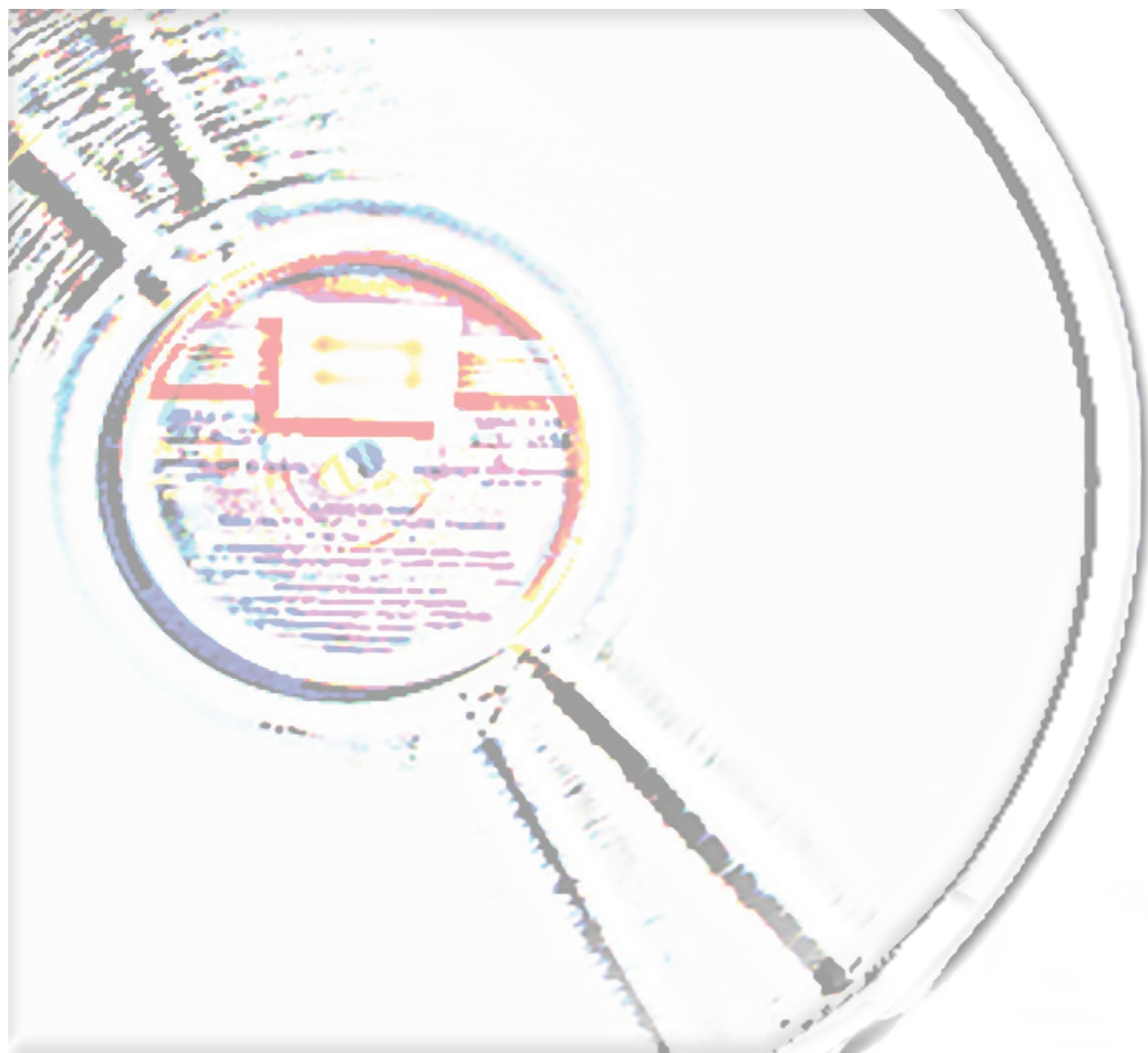
Michał Urbaniak

'A DAY IN THE PARK'

'Fresh air what a day,' is an identical depiction in describing imagery that comes to mind while listening to Michał Urbaniak's collectables of straight Funk. Passionate talent that pours into sweaty performances births life into the idea of utilizing an instrument to release a certain exhalation. Urbaniak can easily receive credit as an influencer of fusing Hip Hop with Jazz. His violin solos and compositional attributes created history in which we all can relate to today--the connection to the culture engulfed in Hip Hop. How a Polish Jazz musician collected U.S. citizenship and started an urban movement in this whimsical, yet magical city of New York, is beyond raw talents' greatest member.

As a pleasantly gentle voice sweeps across a smooth and mellow beat, it's understood as the melody exemplifies itself, as to why this particular song has been sampled in multiple projects. From A Tribe Called Quest to The Beastie Boys to Raw Produce, sampling from "this fucking Polish fiddler [who's] got the sound," says Miles Davis, is an accurate statement. Madlib and Flying Lotus also fiddled with the record 'Ecstasy.' Listen to 'Funky Feeling' to see exactly where this man can go! Music plays a prominent role in bringing people together in exchange of prevailing a concept of one sound.







www.vulgarcolors.tumblr.com