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**TW:** Finally, I want to ask a couple of personal questions. Could you tell us a bit about your personal life?

**Dave:** Well, my soul mate is Laura. She is my best friend and partner for the past 10 years. We are very happy together. She is my biggest supporter. We also have three dogs and four chickens. The dogs names are Tek, Devo, and Bang. It's funny because when Tek is misbehaving you can hear Laura or I shouting "Tek-No!" around the house. Heh heh. Also, I like the chickens. People usually get a laugh out of that, saying something like "you have what as a pets?" Heh heh.

*Thousand Words* would like to thank Dave Clarke for his patience with this interview. Press days can sometimes be difficult, yet Dave was nothing less than courteous and professional in answering all our questions. He even spent some extra time with us.

Dave Clarke will play in Chicago on July 2. If you have the chance to see him play, don't miss it.

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of tracks from the album, the "Year 2000" is in there. That one seems to go over pretty well because it's kinda got a hook in it, like a riff to it so people remember it and all. I think it'd make a good video. I think it could be edited and played on alternative radio, even. If people didn't think that big beat was the only thing that could make it on the radio.

**TW:** No shit, it's quite a shame...

**Chakra:** Yeah, but whatever. It's not like I need to have everyone listening to my music. Whoever gravitates towards it will find it and listen to it hopefully. So, um, buy my album. That's all I can say, really.

**TW:** Is there anything else that your working on, besides the Saigon compilation?

**Chakra:** A side-project on Charles Webster's Remote Records out of Nottingham. It's a - dare I say - deep tech house record, some smooth late night stuff. For me, right now, it feels like I'm almost doing the opposite of what some people are doing. It's like I started putting stuff out on a larger label with CDs and now, I feel like it's imperative that I have outlets for more just straight-up underground - not to say that the stuff I'm doing on Astralwerks is like, overground, mainstream - it's pretty twisted stuff -

**TW:** But it's just one vein of what you want to do, right?

**Chakra:** Yeah, that's another surreal, headfuck kind of bizarre music. I wanna have outlets so I can just do straight-up chill, you know, 12-inch style mixing stuff, like the project on Saigon and the one on Remote. I'm pretty excited. I don't have a name for the Remote thing yet, but I know that Charles is gonna do a mix and I think Herbert is going to do a mix. I think he's great, I think he's a genius. Especially his Wish Mountain stuff. He's like, taken the Art of Noise thing of just sampling weird shit and making music out of it on another level. Him and Luke Vibert. Later this year, I'll probably start playing with Single Cell Orchestra again, at some point. Maybe instead of versus. This time, we'll do something like a collaboration thing. I think two heads are better than one, for a live thing. It's kinda hard to do it full-on by yourself; when you're so deep you can do a lot more shit. But I'm pretty psyched with the live set, I think it'll turn some heads, even if I'm in a club environment. I got a couple of claps from the rock venues, but it's not the same thing.

**TW:** What did you think about Miami's Winter Music Conference this year?

**Chakra:** That was a trip, it was kinda what I expected. It was my first time there and it's basically, no ones about it, you go there and you meet people and ask, "Who are you, what do you do" and "This is what I do, here check this record out. What do you do?" you know? Make a lot of contacts, that's all it really is. That's the only purpose for it existing, as far as I'm concerned; try to make yourself known. I met some interesting people.

**TW:** What events did you check out?

**Chakra:** Hardly anything. I had a hard time appreciating what DJs I heard because I was too overwhelmed with the humanity of it, like "There's that guy!" and "There's that guy!" I went to the jungle thing and it was cool in that room, that tiny, little room; all of those hot DJs in there. I couldn't stand there for more than 10 minutes. Then, I'd go to the next party and see all the people there! There was so much going on. Mark Farina did a good job at the XLR8R thing, as usual, although it was no real difference.

**TW:** What do you think about being in Chicago?

**Chakra:** Well, half of me feels like I should be going out when I'm here and finding out where all the cool clubs are and all of the hot (local) DJs like Cajmere, even though he says that he doesn't think white people can shake it like he can, or whatever. I try, man, I swear. Maybe not in the same way, but I certainly feel it. I'm a big fan of his, for sure and all of the Green Velvet stuff. I'd like to go out and check some stuff out; I'm only here for a couple of days. The city's interesting, it's got a lot of history. I played here once before Meat Beat (Manifesto). I never really played a proper party. I don't imagine too many Chicago promoters bringing out people like me from San Francisco.

**TW:** Honestly, I'm surprised that no one's tried. Yet.

**Chakra:** I'm interested in playing, I'm sure it's a great city for parties, I just can't find them, and I haven't played one yet. It'll be interesting to see what happens here tonight. I'm sure there'll be a lot of people standing and looking and when I do a breakdown, I'll probably have to go, "Yeah" and clap and hopefully people will follow my lead and that way I get something.

**TW:** You need an applause sign.

**Chakra:** I know, that's a good idea. Applause, wow, I should do that. See, I don't have a real stage crew, so I can't do shit. I'd like to think of something, like some vocals or talking but I haven't quite gotten to that level, yet. I'm more concerned with just playing the tracks and seeing what happens. I play for 45 minutes, parties are usually an hour and a half.

And so it ends. It had to be before the two of us fell asleep in the dressing room with a box of rotting pizza. Chakra went on to shock the rock venue, without a doubt turning heads and causing them to bob like a motherfucker.

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Pacific. I also think I caught a little of the island vibe. It sure did something to me, 'cause I can't wait to go back out there again.

This is truly undiscovered country, and the beauty of the island and the people is indescribable. Forget about any pictures or postcards you may have seen, they can't convey the magnitude of wonders Hawaii holds. From the picturesque coral of Hanauma Bay to the surfers and bodyboarders on Sandy's Beach, words just cannot communicate. It must be seen.

Many thanks to G-Spot for bringing me out, showing me some natural beauty, and generally recharging my oh-so-dead batteries. Thanks also to the many friends I made while out there for putting me up, putting up with me and taking me out to see the sights. Hopefully we'll do it again soon. Maholo!

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chintzy old Opel in reverse, because it all happens in perfect synchronization with the song's whistles and bells, which are themselves kept in check by one of the music biz's favorite electronic toys of late, the sequencer. Sure, one would be hard pressed to say something about the "plot" of the cut, but in the end, every image we get along with the music moves in time with the rhythm. With artists like Coldcut, who take it all one step further by designing the video and the music in unison, rhythm becomes the residence of all sense.

Try their most recent offering, the CD-ROM single

"Timber," released earlier this year. Five different versions of Coldcut/Hexstatic's original video appear on the bugged, and each one explores a unique rhythmic idea using base footage supplied by Greenpeace. Because the source of the image is also the source of the sound, there's no disparity between the visual and aural, so each of the vids takes on a distinct agenda dictated by the choice of images/sounds and how they're laid down. The original version by Coldcut/Hexstatic, containing languorous chord progressions that mimic the sadness of a rainforest inhabitant's swan song, comes across as propaganda directed at making us feel guilty every time we hop in the car and go for a ride; each time we see and hear the image of a car starting, it's immediately followed by a melody constructed from the rhythmically looped image of a worker chain sawing another tree, which is then followed by the sad solo. All the imagery is established by the rhythm.

EBN's remix goes another route, focusing more on rapid, drum 'n' bass inspired percussion sounds funked into a quick hip hop beat; the images and sounds are the same, but they mean something different because the rhythm is different. According to Jonathan Moore of Coldcut, the whole thing gets back to freeing music video, and art in general, from the constraining traditional notions of what's most important when we sit down in front of the tube and look for something entertaining.

"Well, TV, video and music need to re-mix, and the tools are becoming available so you can do that in your bedroom or your own desktop. They're there, and we're pointing out to people that you don't have to follow the same old story and you don't have to pay \$40,000 to some special video producer to make an expensive video with lots of bums and tits in it. You can do your own tip and you can tightly and intimately synch your music to your picture, which is an entirely fuller effect, really. It's where what you hear is what you see; I suppose that's the ultimate point.

"On 'Timber,' for example, the sounds that make up the track and the video are sequenced together, so it's sorta misuse of a video sampling software program and turning it into a combined video and music sequencing software program, and seeing that played on a big screen and seeing people's reactions to it is quite interesting," says Moore. And that's going to be the outcome of all these changes: taking the whole medium of music video as a distinctly different beast, unified by the predominant element of rhythm, and pushing it into realms outside money grubbery.

So, what does this mean for music video? Tons. As more and more artists begin making their own videos using these techniques, the significance of the visual element in understanding the music will grow because it's an inextricable part of the whole production. By mining old movies for interesting sound/image combos, then shaping them into a musical pattern, we begin to leave the realm of meaningless videos behind for a fresh concept of what it means to make something that operates in both the audio and visual modes. In the past, they've been separate, and that's caused people to discount them as anything other than commercial crass. Now that electronic music has entered the fray, it's becoming much more than just another tool for making cash.

What other impacts might this have on culture at large? Tons more. Director Robert Zemekis has always had a love affair with mining the past and recasting it as something new. Beginning with the "Back to the Future" series, Zemekis has made it his goal in life to manipulate how we conceptualize the things that have taken place in history, culminating with his recent "Forrest Gump" and "Contact" films, which both unabashedly take stock footage from presidential press conferences and television shows and "remix" their meaning by placing them in different thematic rhythms. The first time any of us saw some of that material was in a news program, but Zemekis takes it out of the constant rhythm of television and sandwiches it into a fictional story. The outcome, as both critics and the Academy have noted, is riveting to say the least. Many other filmmakers are experimenting with sampled footage in the same way, all in an attempt to, as Coldcut suggests, "remix" culture to make it new again. If they succeed, we can thank electronic music - and the new generation of videos it brought with it - for all the fun yet to come.