



Jon Wesley Ewell

Writing

Features, Interviews, Reviews, Editing, Design

The desire to talk about music is only satisfied by relentless practice. Writing words throughout any forum is a great substitute for talking and the fact that the words remain as long as the media will allow—be it digital or analog—is an even better justification for me to put down as much as I can.

I enjoy music for selfish reasons but I try to give back to it by standing on my soapbox and praising creativity, hard work, true soul and substance.

These samples are some that I've managed to keep. I feel fortunate to have some work published in magazines and I'm thankful to them for allowing me to speak my mind.

My only other hope is that the creators of music will be able to earn a living from their creations in these troubled times, and I hope that I will be around to document everything.

Take one look at the bright, colorful album covers and retro, jet-set-glam party appearance and it could be easy to think you know all about Ursula 1000. You might even imagine him sporting a snobby, arrogant swagger that any lounge-dwelling, ultra-hip super DJ might have. Anyone on the outside might even think that it's all just a gimmick to draw attention to his music and DJ sets, or even—since he appears on Eighteenth Street Lounge Music—that it's all just martini-sipping showmanship that the label encourages to try and sell more albums. Now come on, that's something the major-label-suits might try to sell more units, but not our beloved ESL, they've always delivered the goods without much hype. So then maybe Ursula 1000 is not far from the reality of Alex Gimeno's true persona.

"You know, the era of the mid-to-late 60's is very dear to my heart" says Alex about his whole lounge/glam/60's labels, "Probably the one era that I get consistently drawn to, but there's more to me than that. I grew up in the 70's and 80's loving rock, and new wave, punk and disco, and it was time for those other facets of me to shine through."

Well now with his new album *Here Comes Tomorrow* many other facets are shining, and unlike those old styles that influence him, they're wrapped up in some glistening supersonics, completely stretching the limits of speakers, headphones and P.A. systems.

"I'm attracted to the dynamics of music where things happen by accident," he says about his creative process. "You're fooling around with different sounds, and suddenly you create this unique kind of tone that you did not expect." Dynamically speaking, these accidents and chance happenings fill up the full-frequency spectrum and kick its ass. What with big brass sections, hearty kick drums, sexy moans & groans and the sparkle of glitter in the lyrics, it's a stereophonic party at any time, anywhere. Alex makes music with the intent of rocking the house but he doesn't want some long meandering beat-track for the casual listener. They must be songs, and they are intended for someone to listen to the album as a whole outside of the club environment. For this he incorporates numerous textures into his sound, and of course in the past (like many others) he has sampled from his vast collection, but for this album he did something different.

"This time around, instead of tweaking found sounds, I've played the licks and then in post production EQ-ed them and added dirt." He says about replacing sampling with original source, "Sometimes even sampling what I've played to get that 16-bit noise--it usually does the trick."

So the crackling Cuban rhythm-section that sounds forty-years-old is really our hero playing all them instruments, throwing 'em on the ground, stomping all over them, making them dirty, then throwing 'em into the mix, leaving them all sparkly, rough and sounding sweet. With such a strong sound it's tough to imagine that this rich album is self-produced and auto-performed—although it's not that he doesn't have help. Gimeno records in a home studio using his Protocols rig, and then does some finish work at a friend's studio. He's also technologically up-to-date, working with musicians as far away as Japan via the internet. Izumi Ookawara of the Japanese pop band Qyphone contributed vocals (on the opening number Kaboom!) without even leaving her pop-obsessed country.

In fact he's collaborated with quite a few musicians on the album, but the most notable of them all is the one with his father Jose A. Gimeno. Even more curious is the fact that he didn't use the senior Gimeno's master musicianship and years of touring chops (with Los Chavales de Espana) on one of the album's two Latin-styled tracks. He sneaked dad into the title cut, *Here Comes Tomorrow*, the most experimental and not-so-catchy-tune that in no way resembles anything that Los Chavales de Espana might have played back in his day. It was then that the Ursula-1000-world of computer production joined forces with the traditional method of writing out a performance note-by-note.

"My dad comes from the old school way of doing music, like monks sitting there writing text by hand...it's very laborious; he wrote out his parts (in musical notation) that same way." Alex comments about working with his father. "It's funny, being in this new world of making music via computer, you're exposed to wave forms (on screen) and going back to reading sheet music for me was like time-travel, but he nailed it; what he wrote was just perfect."

OK. So what's really going on here is Ursula 1000—the cartoon-like persona who glams it up with models and celebrities in exotic locations—is really a true, multi-instrumentalist who writes his own music, is actually playing the gear when he could be simply pushing buttons, and in this case, he uses his father's music genius to enhance his recording--the nerve of this guy! Well he sure is busting-up our misconceptions of the substance-free, gimmiky cartoon character isn't he? Can we find any fault in this hero? I don't think you can when someone

Feature piece
on
Eighteenth
Street
Lounge Music's
super-dj /
producer
Alex Gimeno
/ Ursula 1000



TAKE ONE LOOK AT THE BRIGHT, COLORFUL ALBUM COVERS and you get a party appearance and it could be easy to think you know all about Ursula 1000. You might even imagine him sporting a snobby, arrogant swagger that any lounge-dwelling, ultra-hip super DJ might have. Anyone on the outside might even think that it's all just a gimmick to draw attention to his music and DJ sets, or even—since he appears on Eighteenth Street Lounge Music—that it's all just martini-sipping showmanship that the label encourages to try and sell more albums. Now come on, that's something the major-label-suits might try to sell more units, but not our beloved ESL, they've always delivered the goods without much hype. So then maybe Ursula 1000 is not far from the reality of Alex Gimeno's true persona.

Now Alex, 34, of the mid-to-late 60's is very dear to the heart, says Gimeno about the vintage 70's label, "I probably the one era that I get consistently drawn to, but there's more to me than that. I grew up in the 70's and 80's loving rock, and new wave, punk and disco, and it was time for those other facets of me to shine through."

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LAST FURTHER, FURTHER SON
URSULA 1000

who loves what he does so much puts out such fun, exciting tunes. His demeanor seems to be care-free and worry-free, but there's also a lot of thought put into each note and everything has some sort of significance. He is a true DJ who paid dues by hustling college radio, ripping up early drum n bass parties, and working day jobs—even after his first album was released.

Now he's established and really has nothing to prove. DJs are into his records and folks with the funky itch for something different are discovering Ursula 1000 by the bulk. He's there in musical spirit on the big television shows, commercials and even movies are the next logical step.

Besides all that, the best thing about this guy is that he's the real deal, he truly loves his job and his credit—never mind Ursula 1000—he really does love the shaken-not-stirred cocktail, "I love Gin martinis," he says, "especially with lots of olives—but I drink them down while listening to Giorgio Moroder!"

Coldcut is a great inspiration to me and I've been fortunate enough to share the stage with them.

Of course there was no pre-show drinking or legendary tales of how they enjoyed my djing so much that they invited me to tour with them or anything like that. I think they were even a little worried that I'd blow-out all their gear when I was playing before them.

I take my dj moonlighting very seriously and after 15 years I know how to handle just about any sound system, but it was a great experience to be a part of the show even if they thought I was an amateur who might destroy their computers.

This interview was conducted via the internet for a local magazine called Where @, and it was definitely one of my first experiences with the web back in 1997. Email was still very new to me but it was very cool to be able to email them some questions and have them send back the answers. John Moore answered them and his responses were strange and a lot of fun, so the piece turned out well.

COLD CUT

Coldcut have spent many years with their mits dipped into everything and anything to do with underground-experimental electronic music. Their history is filled with twisted sound, manipulated and varied in imagination without boundaries-the way music should be. They started Ninja Tune on a whim after a trip to Japan where visions of Ninjas danced in their heads and when they were caught in a contract with a major label they began recording as DJ Food in the early nineties. Soon they began to sign amazing acts that truly represented their music, such as The Herbalizer, Funky Porcini, The Dustie and Out-Luke Vibert and Kid Koala. Now, ten years later, they are respected throughout the world. Their tours sell out everywhere and nobody can touch their music.

Their latest projects, Zen Guts "Ten Years of Trickology", and "Rework" by Heustatic show how far they've come in a decade. The past cruisions that make up the sounds of the label are presented perfectly with "Xen Guts", while Heustatic's "Rework" CD-Rom, and Video-mixing demonstration, give innovative eye candy that (accompanied by an album stuffed with funky electronics) will show you what to expect in the near future wherever technology is served.

Where@ was able to de-cloak the Ninja-shed-transmission and (thanks to our own methods of "Trickology") bring you an interview with them direct from Ninja Headquarters:

How would you best describe the sound you play on tour to someone not familiar with Coldcut or Ninja Tune?
 "Funkadelic, hip-hop, hip-broken-hop, jungle, jazz-funk, or experimental." "Electronic, breakbeat manipulation and audio visual scratch tests."

What can ticket holders for your upcoming tour expect from the performance?
 "Something old, something new, something borrowed, something blue, something Stage, something heavy."

Now that Ninja Tune is celebrating ten years of putting out music, did you ever think that your label would be what it is today?
 "We had always hoped and felt in our ninja way that there are many ninjas waiting to discover the sound, so we are proud that peeps R into us in ever growing numbers." "We hope to stay bendy."

Your use of new media is pretty much unrivaled in the industry, what are some important advances in multi-media that you see in the near future?
 "Full real-time-audio-visual experiments, high-quality net broadcasts and a ton of weasel shit to be fogged to you by copyright."

Where do you see the nightclub or party movement heading for the future?
 "It's gotta wake-up and get more inventive, it's about getting together which is (for a party) not always the first priority."

What advice do you have for someone who may want to start a record label?
 "Get up and do it, be crazy with your music, careful with your cash."

Who was the first artist you signed to Ninja Tune?
 "I Lazy 1"

Have you ever regretted any releases or have any not worked out?
 "Yes." "Past is past and regrets I have free, them do sum do do... ninjas wander off into sun."

Are there any industries or movements that you may have influenced that you might regret?
 "We are weofully sorry for any undue influence on the shits pushers and bigmad-q-wao-a-back fashion foggers." "Ninja pays dues."

Since just about everything has been done (and it seems like you've had a hand in a lot of it), what's next?
 "Heavy metal modification, flash anime stars, real songs and oh yes, skills."

Ninja Tune has proven that a record label can look out for the artist's best interests and still be successful, do you think any of the major labels have noticed what you've accomplished?
 "Who gives a fuck?"

You have consistently demonstrated that a label does not have to fit into any category to be successful. Do you feel that the categorization of music is important at all?
 "All labels, tattoos, stamps, marks, pigeon holes, mine, styles must not be a cell / sell but guide / connection."

Your sense of humor is evident in everything you do. Do you think that having (or developing) a sense of humor might help more artists succeed?
 "What else mean sense of humour?" "We are deadly serious, how dare you insult us with this shit." "En, em, Thank you."

Are there any recent signings that we should look out for?
 "New stuff coming next soon, new printing, check web site & p-tails." www.ninjatune.net

If you are familiar with Ninja Tune, you will know that Coldcut does not get over to this side of the globe often, and if you have never experienced the wealth of music delivery before you are guaranteed to have your eyes popped open by audio-visual-live-mixing software, a record selection that will make even the most compulsive beat diggers envious, and the usual Ninja antics.

COLD CUT will appear at Brick by Brick on Sunday November 18th, 2000. For more info and the complete line-up contact Maper, headmusic at 616. 220. 4344 or on the web www.maperheadmusic.com

I am lucky to be a part of RE:UP. It's such a quality publication and I know there are many writers who would love to have their stuff in the magazine.

It's a great music mag but it also doubles as a resource for design and culture so it's easily a triple threat.



The essential discography of
Kinny and Horne

KINNY AND HORNE RELEASES

Title	Label	Year
Why Me 12"	Tru Thoughts	2005
Forgetting to Remember	Tru Thoughts	2005
Us on Fire 12"	Tru Thoughts	2005

ESPEN HORNE RELEASES

Title	Label	Year
Ain't No Sunshine/Sandvikspillen	Hi-Fi Terapi	2005
Babs	Hi-Fi Terapi	2004
NHU Beginning	Hospital	2001
Magnetica Wah Wah	Moose	2000

ESPEN HORNE REMIXES

Song (Original Artist)	Label	Year
Get Carter Soundtrack (Roy Budd)	Sanctuary	2004
California Soul (Marlena Shaw)	Verve	2004
On Broadway (Jess Rodens)	Verve	2004
The Breeze Is Black (Zimpala)	Platinum	2002
Evil Things (Joseph Mallé)	Compost	2002
Race Machine (Mark Duval)	Strutt	2001
Dossier Omega (Nicola Conte)	Schema	2001
Los Rumberos de la Habana y Mantanzas (Snowboy & The Latin Section)	Ubiquity	2001
Alive Tonight (Mo' Horizons)	Stereo Deluxe	2001
Phased (Santessa)	Disco Volante	2000

BOBBY HUGHES COMBINATION RELEASES

Title	Label	Year
Gol (Vegetaria Mix)	Stereo Deluxe	2004
Microneseren	Stereo Deluxe	2003
Karin's Kerma I, Karin Krog	Stereo Deluxe	2002
Kerma Elastica (Nicola Conte version) 7"	Stereo Deluxe	2002
Kerma Elastica	Stereo Deluxe	2002
Nhu Golden Era	Stereo Deluxe	2002

BOBBY HUGHES EXPERIENCE RELEASES

Title	Label	Year
Theme from Skidoo / Piper Cherokee	Ultimate Dilemma	2000
The Bobby Hughes EP	Ultimate Dilemma	1999
Seasons	Ultimate Dilemma	1999
Fusa Riot	Ultimate Dilemma	1999

HORNE SINGERS 7' RELEASES

Title	Label	Year
Flat Foot	Wah Wah Moose	2004
Watermelon Man (w/Karin Krog-Public Enemies)	Wah Wah Moose	2002
Alfrotid	Wah Wah Moose	2001

CAITLIN SIMPSON APPEARANCES

Title	Label	Year
Athome Project LP	Beatservice	2003



Espen Horne is a crafty fellow. Not so much the pottery-and-papier-mache type, but more like a cunning, musical troublemaker who has devised his own bait-and-switch technique to draw attention to his world. He developed the persona Bobby Hughes as one who represents all that is retro-cool in his hometown of Bergen, Norway. "Bobby Hughes is really a joke I had with my friend Ethan from Soul Jazz Records," he explains. "When I was studying [B.A. in Fashion] in Preston, England in the early '90s, I was also playing professional soccer, mostly as a substitute for Wigan. I didn't get a work permit and needed to sort out the paperwork to get a license. The other goalkeeper's name was Phil Hughes, so my name ended up being Bobby Hughes, supposedly his cousin from up north. That was the easiest way to get around it."

As this imaginary character developed, "Bobby Hughes" found himself as not just a backup keeper, but also as a sort of procurator and conceptual byproduct of Bergen's recently thriving music scene. Bobby's primary charge is to use his feigned culture and influence to rustle up the locals. He scouts for talented musicians, then adds his exotic tastes, and they subsequently come up with some damn fine, hard-to-categorize dance music. The "Bobby Hughes Combination" as it then becomes, performs the songs around town in slick clubs such as Horne's "Miles Ahead" event that—for 6 years running—has warmed the feet of some of the city's most discerning music lovers.

This Bobby Hughes cat represents Bergen well. In the past he released albums on esteemed specialist labels such as Stereo Deluxe, Hi-Fi Terapi, Wah Wah Moose, and Ultimate Dilemma. But eventually Horne, although excited that he had done some great shit, thought that it was time to leave the sample-based instrumentals behind for a minute and forge ahead with some new, original vocal numbers. To do this, and to do it well, he enlisted the multi-cultural offerings of Canadian, Jamaican, and native-Indian vocalist and songwriter Caitlin Simpson.

This woman (dubbed by her childhood nickname 'Kinny') is not a simple stage prop, nor is she some ordinary songstress. Her commanding voice and uncompromising delivery allows her to easily glide from a spoken-word tonality to that of an octave-jumping siren in a single breath. For the album track "Why Me," she wails of a lover who drives her crazy, only to later switchstance and sing a plea for the same person not to leave her all alone. This is not the standard verse-chorus-verse-bridge-repeat formula of most popular music. It's something that happened in the past or—like Bobby Hughes—it could have just been created to express some other sentiment; but regardless of Kinny and Horne's true intentions, this approach makes for some strikingly original song craft.

Keeper of Cool Kinny and Horne

TEXT: JON WESLEY
WWW: TRU-THOUGHTS.COM

As far as performance of the music goes, Horne is ambidextrous in his ability to fuse DJ skills with live musicianship, and—we know from that guy Bobby Hughes—he also can bring it in the studio. Soon after the Kinny and Horne demo was ready, he fired off some CD-Rs and while Will "Quantic" Holland was burning up the sound system of Horne's club night, he slipped Quantic a Norwegian-Mickey, resulting in a call from Tru-Thoughts label head Rob Luis. Not much later, *Forgetting to Remember* was released to the world.

Could the Kinny and Horne album be the opus of this multi-tasking dude's accomplishments? It's doubtful, since he's done a lot more than just make music. Horne currently teaches graphic design, has worked for Dolce & Gabbana, and turned down a design job for Adidas in Germany. He could also jump over to scoring films, having already done a re-edit of the theme song to the 1971 film *Get Carter* by classic soundtrack composer Roy Budd. "A magical moment to be allowed to re-edit *Get Carter*," says Horne, "but unfortunately we didn't get [all] the original tracks. We re-played the keys and did what we could to make the beats and extra percussion mix as much as possible with the original samples and sounds." So even at his level they don't always throw open the vaults and bestow upon the artist the master tapes as manna from heaven, but like a good sport, Horne made do with what he had and busted out a quality tribute.

Horne gives recognition and accolades to many having a motherland Norwegian-jazz association. In 2003 he remixed Paul Weeden's "Flat Foot," which was released with a re-edit of the original as a seven-inch on Wah Wah 45s (Horne actually helped jump-start that label with "Magnetica," its first release back in 2000.). He has also worked with Norway's leading jazz singer Karin Krog (producing "Karin's Kerma" on Stereo Deluxe), further solidifying his commitment to Norway's musical talent.

Kinny and Horne are already piecing together their next album and there's a new Bobby Hughes album in the can that will be released as soon as it's decided which lucky label gets to have at it. So with his world changing for the better, Espen Horne proves that there is a rich history of music coming from his piece of Norway. And with his Kinny and Horne project he gives us hope that great songs can still be written, and alas, you can even dance to them. ☐

Jon Wesley is from the San Diego area, likes to draw stuff, and beats make him feel alive. His Messenger Music Service project, when fully operational, will be shaping the world of beats as we know it. Find out more @ messengermusic.blogspot.com and jonwesleydj.com.



When it comes to creating fulfilling, meaningful, soul-powering music, someone like Carlos Nino could teach us a thing or two about what is hard or what is not. “Nothing is ever difficult.” He states while discussing his experience working with the talented artists that make up Life Force Trio, Ammoncontact and many of his numerous musical projects. Of course he’s commenting that working with these familiar personages, and their creative process in making an album such as The Living Room (recently released on Plug Research) is not difficult. But there is probably more meaning in that statement than just a mere working method. Things that you and I may find to be extremely difficult--such as working out beats on a MPC, and fingering the keys of the ubiquitous Rhodes--seem to come quite naturally to Nino and the rest of his musical familiars. They work together in a seemingly effortless fashion on many of Carlos’ expansive and diverse labors of love.

“The Life Force Trio is Dexter Story and I as a production and writing team, but it’s also a collective. Andres and Gaby are musical partners and frequent collaborators of mine with Ammoncontact and Build An Ark. Miguel Atwood-Ferguson is the main person I make music with. Fabian (Ammon)is always around making music and so I bring him in on everything I can. Dwight (Tribble) came in for a couple songs and Derf and Jesse are guests on Alice! All of these folks are close musical family.” Says Carlos of his Life Force creative partners. “I came up with that name as a way to differentiate the *Love is the Answer* project I did with Dwight Tribble from the other (Tribble) projects I’ve done. Then it became a group and now we’re doing our own thing as a band and production team.” The trio, which obviously features more than only three members, has continued on through various other projects that kept those involved creating together until just recently when The Living Room was molded into long-player form. Like many music producers, Carlos is involved behind the scenes, directing the output of his friends and family, crafting MPC soundscapes and writing songs, but unlike many of the (mainstream) producers out there, he’s not doing it for worldly riches. “I try to stay away from money,” he says while discussing the co-option of greedy, young urban professionals in LA. “If you give me some, I’ll just buy a keyboard or go on a trip, or take my friends and family to dinner, or donate it to The South Central Farmers.” (the embattled LA farm community who constantly have to

fight for the chance to simply work the land and feed their families due to the constant threat of ravenous developers—they know the meaning of difficult).

With projects as diverse as the hip-hop cultured Ammoncontact, the all-natural musicianship of the organic Hu Vibrational project--where the music is created completely with hand-made acoustic instruments--and the savage-beast-soothing therapy that is Life Force Trio’s The Living Room, you would think that money would be made and someone so ambitious as Nino would be looking forward to big mansions, shiny cars and elevated, ass-kissed producer status. Obviously this is not what Carlos Nino is about and it’s most definitely not what drives him.

“I just do what I feel from my heart.” Carlos explains simply, “My approach has always been to relate to people musically like I would in a conversation, with encouragement, compassion and creativity.” And regarding young people and the question of whether or not they can be reached in these dark days of substance-free, top-40, MTV-infected noise pollution, Carlos offers an open-ended option, “The music will always reach people that are listening.”

Many people are doing just that throughout the avenues of his weekly radio show Spaceways (on KPFK 90.7fm), live performances, full-length albums and one-off releases. He has been involved with radio since the age of sixteen; he also put together his own concerts early on, combining artists that, in his mind, we’re naturally supposed to perform together. “It all came from the idea of taking my radio show live. Putting Gil Scott-Heron and Brian Jackson with Dwight Tribble and Kamau Daaood, Brainfreeze, Saul Williams, Yusef Lateef, all of it, in mini festivals.” He says. As far as the Spaceways program is concerned, the agenda of Carlos Nino seems to be one that is simply about love and a sense of duty to the music and the people who create it. “I take the responsibility of being on the radio very seriously. I have made it a point to represent and further inspire my “peers” with the show.” Carlos explains detailing its importance, “It’s

a great honor to be able to do it”; I love music and always felt a calling to listen, support and create music.” Spaceways is a major connection in the lineage of his creative work since his first productions were realized by having Dwight Tribble as a guest, subsequently turning that opportunity into an early and very rare release. (Dwight Tribble & The Oasis Of Peace Live On All At One Point released on Cassette in 1997,) and soon after, Tribble’s album Horace in 1998. The radio experience also brought him in contact with Dublab where he --“after a little investigation into what Frosty was all about”—became a daily part of the lab with a show and as an organizer of events and outreach projects for the station. “Frosty used to listen to my radio show. When he was started dublab.com in ‘99 he asked me and a few others to be the resident DJs on the station.” He remembers about the renown internet radio destination.

When you think about how many production credits he has since 1997 and now with his hand in such a diverse assortment of rich projects from the heart you would think he would go insane trying to keep up with it so many releases. “I plan and don’t plan.” he comments about making it all happen, “I can do it all because I’ve minimized the non-essentials from life, like working at a job I don’t love, or going out to get my energy sucked by vampires at a party. I work on about five projects at a time. Probably more like ten.”

Soon come from Carlos Nino: the new Build An Ark full-length (October), the new Hu Vibrational CD/2xLP on Soul Jazz, a production on Mia Doi Todd’s new record with partner Miguel Atwood-Ferguson, Miguel’s debut LP and a lot more!





@the beats

AMON TOBIN

Amon Tobin has been pushing the boundries of music for quite some time, his previous LPs "Permutations" and "Bricolage" both showcased different elements of Jazz and Latin influences, along with a forward- thinking, future-music sensibility that truly shows - there are no limits when it comes to making music. We asked him a few questions about the album , the up-coming tour, and a little about what goes on in that supermodified mind of his.

1. Where @- Do you consider your new album "Supermodified" to be a departure from the so-called 'Drum n Bass category ?

Amon Tobin- "I've never really made "Drum n Bass," "But I usually incorporate many of my influences and try to make something of my own."

2. Where @- Much of your previous music seems to have been influenced by Jazz, along with Brazilian Rhythms such as Batucada- Do they still influence your current sound?

Amon Tobin- " Everything is primarily based on breaks, melody, and rhythms, I try to leave the categories to the music writers or to those that stock the shelves at the stores.

Where @- There are a lot of conventional instruments used in a non-conventional manner on Supermodified, do you play those instruments yourself, use studio collaborators, or are they sample based.?

Amon Tobin- "The entire album is sample based, the breaks, melodies everything."

Where @- One of the tracks "Marine Machines" uses many samples such as water, tubas, and some industrial sounds such as engines, giving it sort of an underwater effect. Did you intend for it to have that effect?

mixingartseventsdesigneditorialinformation
by JonWesley
TheSONICcompany
858.616.8565

The Ninja Tune Tour 2000 takes place at Brick By Brick on Sunday May 14th with Kid Koala, Amon Tobin, Jon wesley, Irwin's Conspiracy, and Hi-Fi Samurai. For more info contact MERGE: lifeandmusic at 619.220.4944



Kid Koala

After three years of waiting Carpal Tunnel Syndrome by Kid Koala was finally released in February . It has been over five years since Kid Koala has played in San Diego, many people still talk about his set at the Green Circle Bar during one of the first Ninja Tune tours, where he simply blew everyone away with a performance that showed true innovation, manual dexterity, a sense of humor, an honest connection with the crowd-and all of this without the aid of those pesky headphones.

Where @- Can you start off by telling us about the show you have planned with BULLFROG, and tell us a little about the players and the music?

Kid Koala- "Well we've put together pretty much a three ring circus of a show with six decks, two djs, plus the band." "We've been together for nine years and we've played over a thousand shows so we play well together and I wanted to do something different for the tour."

Where @- How about the music?

Kid Koala- "We'll have one dj doing something like cutting up the bassline while the other adds to it- maybe with the melody and then the drummer will come in and do their parts." " We'll be switching off from the organic sound of the instruments to playing some of the parts from the album." "It will be kind of a spastic-scatterbrained show."

Where @- So it won't be just a band in the front with you way in the back of the stage cutting and scratching?

Kid Koala- "No in fact I think we'll have the band in the back hidden away with the turntables in front."

"Since we've played together for so long we're confident that it will be a good show, and we've dealt with just about every problem that you can have while playing live."

Where @- Now what about your album was it a conceptual thing or was it something that just happened.?

Kid Koala- "No I just had a bunch of records that wanted to do something with, a lot of weird records that I couldn't really use in a hip-hop set or at the

DMC(the annual turntablist competitions). So I put those together and made up the album."

Where @- One of my favorite tracks is " A Night At Club Nufonia". Is that an actual club somewhere?Kid Koala- "No actually that is really the only part of the album that has anything to do with the illustrated booklet that comes with the cd." "Club Nufonia is an imaginary club where the people wear an "N" on their shirts." "They're called the 'Nufons' and the 'Negatrons.'" "The Nufons (which means "No Funs") are the ones that go to the parties and just stare at you -obviously not having any fun."

Where @- Uh, now you're getting kind of conceptual.

Kid Koala- "Yeah I guess you could say that it's the concept part of the album."

Where @ So how has the tour been going?

Kid Koala- "It's been going well we wanted to make sure and put together a great show, (since we're co-headlining with Dj Food and Amon Tobin) that will entertain people."

Where @- I heard that someone stole a box of records in France.

Kid Koala- "Yeah, I slept through three stops on the train and I guess at one of the stops someone grabbed the box, but I got them back!"

Where @- How did you get them back?

Kid Koala- " Well whoever took them broke open the box and actually went through the records but didn't happen to find that expensive photography equipment that they were looking for."

Where @- Maybe they were looking for some Trance.

Kid koala- "Maybe. That's ok though- they're just records."



JT Donaldson

House music has had its ups and downs over the years, now it is enjoying a strong resurgence as many of the clubbers from the past have moved on to djing and production. There is so much good house music coming out it is hard not to recognize its impact on club culture throughout the world. The Deep House movement is quickly gaining ground with more music being produced for peak time play instead of just after-hours or opening sets. There are many producers that are dedicated to perfecting their craft and getting their music out for anyone to enjoy. JT DONALDSON has definetley made an impact over the years with productions for Fair Park Records, Distance and recently Cyclo U.K. Naked Music, Panhandle and Seasons. Check in stores now for The 2nd Shift project on Seasons.(Produced by JT DONALDSON and partner TIM SCHUMAKER with remixes from Derrick Carter and Freaks.) Where @ took some time out for a Q&A about what makes JT tick.

What made you want to produce your own music?
i first started djing about 9 years ago and I was interested in how people made the music that i was listening to. there was a remix service in dallas called metropolis and i always use to do my own versions of songs i liked so that i could use them as like a secret weapon during my sets... nothing really came out, but it was a fun thing to do.

Who are some of your influences?
I would say that i have a lot of influences in new wave , industrial, and alot of 80's music. I am influenced by stuff like talking heads wally badarou ...early electronic stuff and also early soul and disco... ie patrick adams and leroy burgess.

How would you best describe your sound to someone not familiar with the various categories?
It really ranges alot especially lately, but it's mostly deep underground house music.... i like to record vocals that actually say something to the listener or provide a certain felling. I am also working on a lot of midtempo stuff.

How did you become involved in djing?

i just use to listen to a radio show in dallas that played a bunch of dance music on saturday night. Also my brother who is 7 years older than me use to go to clubs when i was not even close to the age where i could get in. He had mixed tapes from Starck club in Dallas and he turned me on to a lot of things.I use to always listen to those tapes and he'd always have to ask where they were when he wanted to listen to them. After hearing the contents of them i knew that i wanted to dj

What do you think is the most important element to quality music?

I think it's important to remember that the music our industry does is all about the release of tentions that the world puts on our shoulders everyday. To make sure that it's something people can feel good about when they hear it on the floor. in a fast paced world it is good to know you can go out and feel a sense of freedom and community through music.

Is there anything that youiure "tired of" in dance music?

i'm not feeling people that do the same shit over and over or hearing the same disco record cut up for the umpteenth time... leave that shit alone and let it rest... some people can't respect the fact that a classic disco record is just that. who needs to hear a filtered out version of something that when originally is played will have much more of an affect anyway.

Is there anybody out there that you would like to collaborate with in the future ?

I collaborate so much as it is, i think i would just like to find musicians and artists who can contribute to the sound of a song. There are so many good players out there that don't have access to studios and recording facilities. I think it's important to be heard and put your mark on something that will be around long after you are.

what would be the ultimate studio set-up for you?

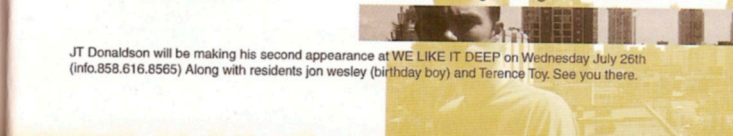
I'm pretty happy with what i'm working with now, but i would like to be able to have an engineer or maybe take some classes in recording so that what i do can sound it best when recorded. It's hard to get the sound of your music exactly how you want it, i believe theres always room for improvement.

Do you work with studio musicians or is your music more sample based?

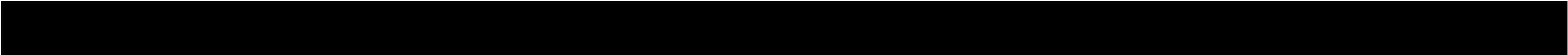
It all depends. I like to use samples, yeah, but... I always play on my stuff to encourage a different feeling than the record wich i've sampled. Then if i know some players that can session, i have them come in and play on my stuff. Trumpet players like Leon devers and a guy called Face from dallas, Johnny who is the drummer from Tortise in Chicago, also chris penny aka CPEN who is a really great musician and can play just about any instrument. Musicians are very important to me.. i learn a great deal from them.

What are some upcoming projects that you are working on?

I am currently working on an album with my roommate Lance DeSardi that's due to come out on Seasons in LA. We've just recorded a song with Colette from Chicago, a vocal thats quite nice i must say. Also finishing up on the 2nd Shift album real soon also on seasons. I've done a vocal co produced by lance desardi and sang by a gut named Malloy, we met here in LA -for Naked Music due to come out in Sept- oct of this year with remixes from miguel migs and rasoul.



JT Donaldson will be making his second appearance at WE LIKE IT DEEP on Wednesday July 26th (info.858.616.8565) Along with residents jon wesley (birthday boy) and Terence Toy. See you there.



These are some other interviews for Where @ magazine. My old promotion partner (Gage) of Merge Events would bring a lot of Ninja Tune artists to San Diego so we would run interviews with them to help promote the shows. It was an efficient two-way-street and I would also get to dj at the shows, so I got the best end of the deal.

Amon Tobin was very nice and willing to talk about his highly experimental music. He now does music for video games too, so he'll be in business forever.

Kid Koala is easily the most talented performer I've seen. The only other one who even comes close to Z-Trip, who himself is one of the best out there. They both interact with the crowd in a way that is down-to-earth and extremely captivating–never-mind the music. These guys put on great shows and they can do much more than just play records.

The interview was done over the phone and later at the show we talked a bit. He's another nice guy who gets to make a living doing what he loves, and it was fun to write about him.

I met JT through a mutual friend as he was coming up in the dj/producer game. Everyone knew he would make it big and those who know him personally are well aware that he doesn't care about being a big name, but he does make sure that he puts out quality music.

As a dj he plays all styles (a key factor for me to be interested in an artist's work) and his music is top quality.

He played a birthday party for me for very little cash once and for that I will always have his back no matter what,

even though he wouldn't really need it. It helps that I love his music, so I'll always write about it whenever I can.

The problem with Where @ was they wouldn't copy edit anything. I would send it to them in a hurry (because of ridiculous deadlines) and they would promise to edit it. Then the mag would come out and it looked horrible. The JT piece is probably the worst; the sentences aren't capitalized and the structure is really bad. Now I don't release anything until I've edited it to the best of my ability.

TERENCE TOY



by Jon Wesley / sonico

Terence Toy has been involved in all aspects of club culture for many years pushing his unique brand of house music to various venues throughout the world. He is currently a resident at We Like It Deep Wednesdays in S.D. and preparing to start a club based on his successful Afro-ma Therapy series of mix cds. We cornered him during his latest visit to San Diego to find out a little bit more about house music, its influences and where it may be headed for the future.

How long have you been involved with djing, promotion etc?
Approximately twenty years.

What styles of music do you play?
Deep underground Garage and House, Acid Jazz and jazzy drum n bass.

How do you feel about the current state of the house music movement?
I think the current state of house is abundant, there is so much good music coming out all over the world. It's not like it was in the early eighties when djs were playing all the same good records, now there are records coming out of Orange County, Atlanta Georgia, Edmonton Canada, Kushi Japan etc. Now you can't even keep track of the good records, a dj could play a three hour set and another may not even recognize any of the records that he's playing because of the vast selection of good house available today.

"Jazz is my main influence."

How would you best describe your sound to someone not so familiar with the music?
Deep, vocal, jazzy house music is the best way to describe it.

What are some of your influences?
Jazz is my main influence. Artists such as Vocalist Cassandra Wilson, Saxophonist David Sanchez, Pianist Billy Childs and African Vocalist Angelique Kidjo. Trombone player Steve Turre. The music that I play is influenced by those artists. These are all artists that are active today, that I listen to now and the music I really like to play is heavily influenced by these and various others.

Where do you see house music headed for the future?

I see mainstream House music headed for more ethnic sounds such as the resurgence of latin jazz music artists like New Yorkian Soul and Antonio O. of Tribal Winds Records in New York, Joe Claussell and Afro-house music such as Femi Kuti, Tony Allen and Zap Mama. All of these artists will have a big impact on House music in the future.

Are there any producers or record labels that you think are truly pushing the music forward?

Larry Heard, Ron Trent, Julius Papp, Snowboy, Kerri Chandler, Mateo Matos and Antonio O. and labels would be Spiritual life, Ibadan, Tribal Winds, Nightgrooves and Guidance to name a few.

"My advice would be to do something else besides just djing..."

What are some of the different cities or countries that you've played and which have been the most memorable?

Cities would be Montreal, San Francisco, Vancouver B.C., Tokyo Japan and Houston, Texas.

What are some of the clubs that you've played that are representative of good house music?

Release and Mushroom Jazz in San Francisco, Planet Fag, Deepen, The World in Vancouver, Therapy in Montreal and Imza in Tokyo.

What do you do in your spare time when not djing?

Mostly work on taking my company House Vibes to another level and Spending time with my son Noah Toy.

What are your plans for the future?

To play more cities and countries all over to educate the different people in those places about my music and my sound and in the near future I'll be starting Afro-matherapy (the club)

Do you have any advice for someone who may want to get involved in djing?

My advice would be to do something else besides just djing such as production, promotion, engineering music, publicity or management to supplement the djing in order to contribute more to the movement.



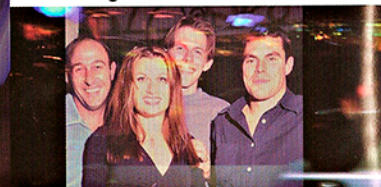
Look out for various mix cds from Terence Toy in selected underground record stores, and the forthcoming Club Afro-ma Therapy coming soon. You can catch his dj sets at We Like It Deep (wednesdays at Bar Dynamite S.D.) and Does Your Mama Know in Los Angeles. For more info contact House Vibes 310. 859.5844.

This is an interview I did with Terence Toy, who happens to be a good friend of mine. I have the utmost respect for this guy. He's an amazing talent with a vast musical knowledge and a serious dedication to house and jazz. He's still out there fighting to get the respect he's always deserved so I hope I'll get a chance to write about him again for some big magazine someday.



by SONICO, jon wesley
special thanks to Pauli P

Tom Findlay and Andy Cato make up the duo known as **Groove Armada**. With their second album **Vertigo** getting airplay on radio throughout Europe and the rest of the world, Tom and Andy have taken it upon themselves to spread the word here in the States and take their sound to various venues across the country. Knowing that radio play of their album is unlikely they decided to play a limited series of club dates to prepare club goers for the frontal assault of the Groove Armada tour, which will include a combination dj/live music performance with a twelve piece band. We had a chance to speak with them about all of this prior to their set at **Studio 64 @ Club Montage**.



In between dinner, soundcheck, and rushing to the club in time for their show we found time to ask them a few questions--and we learned that Groove Armada is much more than just two guys, turntables and records. Where @ - Where did you play before coming to San Diego?

Groove Armada- We played at The Justice League in San Francisco.

Where @- How did it go?

Groove Armada- It started off kind of slow. We planned on building up our set starting with funk, breaks and jazz and building up to the bigger records and bootlegs, but the energy was not there at first. It seems that they book a lot of Hip-Hop/ turntablist shows at The Justice League.

Where @- Are you looking forward to your gig here in San Diego?

Groove Armada- Yeah, this is the first time we've played here so we're looking forward to it. We plan on starting our set at Montage with a more up-beat style.

Where @- What styles of music do you usually play?

Groove Armada- We like to play anything that gets the crowd into it, mainly a lot of funk, breakbeats, house, soul, rare bootlegs, and some dubplates of our own material.

Where @- We noticed during your soundcheck that you have some live stuff planned...

Groove Armada- Yeah we play a little live bass guitar and keyboards over the records, it adds a little extra to the show.

Where @- So, tell us about the live Groove Armada tour you are planning.

Groove Armada- Well, we've been working on

@ the beats

Where @- Your current album has received a lot of good reviews in many of the music magazines. How do you feel about the album?

Groove Armada- We're quite pleased with it, it was a lot of work putting it together but we wanted to make sure that it was just right. And it seems to be doing well. Various elements make up our sound but the most important is funk. We both have quite a history with funk, jazz, and soul, and it shows in our music.

Where @- Is there a category that you would put your music into? (such as House, Techno, etc.)?

Groove Armada- We don't really pay much attention to the categorization of music. Our sound is made up of many different influences, emphasizing funk and great beats. We also like mellow downtempo stuff and banging club tracks, so you could say we're into everything, really.



the follow up to "Vertigo" and along with that we've put together a twelve piece band to tour the major markets in the U.S.

Where @- Have you worked with the band before?

Groove Armada- We have a nice studio out in the country where we all go out and just make music without distractions. Different members of the band have worked with us on various projects before. After these dj dates are finished we'll get everyone back out there and finish the new album.

Where @- Any idea when it will be out?

Groove Armada- Probably towards the end of the this year or the beginning of the next.

After our conversation it was time to load everybody into the **Pauli P** transport and head down to Montage, where the line was long and the anticipation was high. Tom and Andy delivered the goods during a two-hour set that showcased their eclectic tastes. They went all over the place and took the **Studio 64** crowd into a world of dance music variety that included Michael Jackson bootlegs, diva cuts, and fierce drum tracks with live bass and keyboards played over the records. Tom and Andy tag teamed to keep the energy flowing and while Tom broke out dubplates of some new material Andy showed off his slap bass technique, which delighted the crowd even more. If you missed the show make sure you catch them for the complete Groove Armada live tour coming later in the year. We'll keep you posted.

Vertigo is out now on Jive Electro Records.

Groove Armada is a big name in electronic music and like all the others they are just regular guys who make and perform quality music. The fans worship them though, so it amazes me that they can still be humble. I had to pin them down before a big show. It was very tough; we first met at a restaurant but didn't get a chance to talk. Then later at the promoter's place there was a lot of partying going on, so luckily I was able to talk with them a bit in the van on the way to the venue.

Jon Wesley

(Music Editor, BPM Culture Magazine/djmixed.com)



Jon Wesley is a schitzo DJ who plays deep house one minute, downbeat the next, and drum & bass whenever possible—but only if there are girls at the party. He's currently the music editor for BPM Culture Magazine / djmixed.com, but wastes his time at work wishing he would have thought of a cooler DJ name six years ago.

photo / courtesy Jon Wesley

STRIP JOINT GROOVES

Volume One

— Mixed and Compiled by Vincenzo

Ahh...the strip club—a place where a man like myself can easily blow his entire paycheck in record time, trying to win over the blackened heart of a beautiful young woman. A woman who may be addicted to drugs, dating an entire professional athletic team at once, searching for a sugar daddy, or valiantly financing a college education and raising two kids—all while bumping and grinding to dinosaur rock, tired R&B, or anything by Nine Inch Nails. Now if this Vincenzo guy were playing at the local chapter of Scores I would be flat-out broke, with an ultra-high-maintenance girlfriend, and someone else's kids to support—but I would also have a huge smile on my face, 'cause this guy's music is so damn good. Vincenzo comes from Hamburg, Germany, is only 25 years old, and has produced music for Steve Bug's Raw Elements label (among many others); he has also been remixed by I: Cube and Ian Pooley and has collaborated with Alexi Delano and Rasoul. He also has a discography of original productions that, in only five years, is longer than my ex-girlfriend's last rehab bill—and the kid can mix deep funky house tracks better than Pro Tools. If my rambling has made you curious, check this amazing mix CD and while you're at it, tell track 3 (a lovely vocal titled "When I'm With You" by George Levin) that I said hi. (Dessous/CD/Germany) www.studio-k7.com

Next issue: Mocean Worker (Palm Picture, NYC)

JOHN DEBO
Logic Trance 5

The producers of the compilation that had you buggin' out to the Orb's "Little Fluffy Clouds," six years ago (Logic Trance 2), return with a highly evolved release. At the

to reserve my usual scorn (some refer to it as techno fascism, for which I'm quite proud mind you...) until I gave the disc a sporting chance. After listening to the opening track, "The Receptive," by Younger Brother, I proceed to grab a napkin, clean off my drool, and groove

techniques to make a joyously epic bossa nova track while a chorus of Portuguese children chanting meshes well with the neat multi-rhythmic progressions. Though not the first album I yearn to hear after I roll out of bed, Brasilidade is a must-have for any fan of the afterno

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I was asked to be a guest reviewer for a Boston area newspaper's music section. It's not a big deal for some but it was a cool opportunity for me. I did a wacky review about a strip joint and the plight of the stripper. The editor liked the review and thought it was funny so I was happy with it.

The disk was a damn good mix CD by a dj from Germany that really had nothing to do with a strip joint. I guess it's possible that they listen to solid house music in his home country. If they only knew that strip clubs here are all just a bunch of down-south crunk garbage and bad classic rock music...err, so I've heard.



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Vol. 26 No. 12 December, 2017

13 YEARS OF KEEPING COOL



The Air Conditioned Lounge has been there all this time, making its mark in early evenings for happy hours and special events, and not so quietly late into the night. More details are on **PAGE 2**



WHAT'S INSIDE...



Making Your Donation Count

In today's segmented world, with countless charities for every cause, how do you pick the right one?

PG. 7



Helping People with Music

There are many great studios in town, but few have been in existence since the mid 1970's and only one has a Grammy winning producer at its helm; Pacific Beat Studios with Alan Sanderson. **PG. 8**



Local Photographer Practices Philanthropy Through a Lens

Briana Gallo is a professional fine-art photographer based in La Jolla, but she's really not home much. **PG. 16**

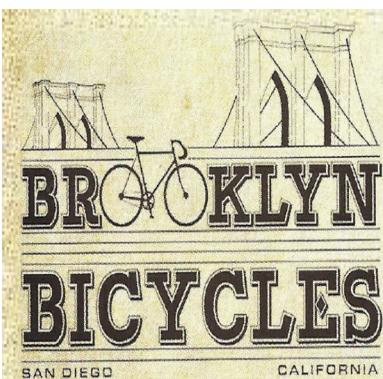
CONTACT US

EDITORIAL/LETTERS

Jon Wesley Ewell
jon@localumbrellamedia.com

ADVERTISING

Brad Weber
Brad@LocalUmbrella.com



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Group Publisher
Brad Weber
Brad@LocalUmbrella.com

Associate Publisher
Kat Haney
Kat@LocalUmbrella.com

Editor
Jon Wesley Ewell
jon@localumbrellamedia.com

Art Director
Chris Baker
cbaker@sandiegometro.com

Writers/Columnists
Bart Mendoza
Delle Willett
Jen Coburn
Sara Wacker
Nina Ruud
Beau Schmidt
Leo Christopher
Shelby, Shelby's Gardens
Lisa Howe

Photography
Manny Cruz
Sande Lollis
Jim Childers

Media Consultant
Tom Shess

Marketing/Advertising
Brad Weber
Brad@LocalUmbrella.com

Kat Haney
Kat@LocalUmbrella.com

Sales Associate
Tina Canavan
Tina@LocalUmbrella.com

Social Media & Web Design
Tina Canavan
Tina@LocalUmbrella.com

Chairman/CEO
Bob Page
BobPage@sandiegometro.com

Associate Publisher
Rebecca Page
RebeccaPage@sandiegometro.com

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A Conversation with Gary John of Air Conditioned Lounge



By JON WESLEY EWELL

It's a nice, warm, Fall afternoon in Normal Heights. I'm at Black-market Bakery just off the corner of Adams and 30th street, speaking with Gary John owner of the Air Conditioned Lounge.

From our seats at the bakery we are discussing the 12-foot-wide sign above the AC lounge entrance, just across the street. It boldly displays the cool Air Conditioned Lounge logo and serves as a reminder of just how far this nearly fourteen-year-old establishment on the border of Normal Heights and North Park has come.

"A lot of people walk into AC Lounge and say, I never knew this was here." Gary says about the sign and how it attracts new visitors. "Ian from Creative Juices Signage built it. I told him we really had to have this sign in 3D; I didn't want something just up against the wall."

Since the sign was installed in 2014, some might think the lounge is new but it has been around for a long time.

"May 12, 2004 is when we opened the doors." Gary explains.

Back in 2004 he and his partners Paulo Emanuel and Richard Rosenblatt built the lounge from the remnants of an old bar in the neighborhood.

"I got dragged into it." Gary remembers while describing what lead to his partnership in the business.

"My best friend Paulo lived in Los Angeles at the time. He owned and operated a very famous bar in San Diego called The Green Circle Bar. Paulo suggested checking out this place that was available."

"The bar was called Our Place Bar and Grill. It was sketch. It was patronized by pimps and hookers... but there was a guy in there named Tyrese, and he was the MC for karaoke nights. He would do Dionne Warwick songs, and it was so fun."

Gary adds, "I reported back to Paulo and I told him 'It's got all of

the bones of a good bar.' The owner was in trouble and had to get rid of it. Paulo said, 'G let's do this' – and I told him no for two months. Then, one day I woke up and thought, I need to do this."

At that time, They probably didn't think that AC Lounge would still be going strong 13+ years later. In the beginning they took over the lease and eventually they bought the building. Now, Gary and his wife Kimberly are the only owners.

"I do other things, I do community work." Gary answers when asked about other projects. "I'm a member of Rotary International at

"I love this whole area. From here to Kensington is the greatest attraction in the city to me – cool, wonderful people and good businesses."

the Old Mission Rotary chapter. My wife and I also put on a free concert series in Allied Gardens Community Park, with about 2,500 people, it's called Allied Gardens First Fridays Summer Concerts in the Park. We do five events during the summer. All that and we're raising two children."

Kimberly also runs her own business close by.

"My wife's day spa business is right behind us, it's called The Rockefeller Center. She's an esthetician by trade: hair, nails, waxing, cosmetics. My wife works really hard – you're limited by how much money you can make in one day being an esthetician – so soon we'll be working together on developing her own line of skin care products, and selling them online."

So the lounge not only serves as an entertainment venue, it also serves as home base for their businesses.

"I love how this has worked. Gary adds, "I like have my little HQ right here."

Most of our discussion involves the fact that Gary has seen this Normal Heights neighborhood change right along with his lounge over the years. From the area's past percep-



Kimberly and Gary John

tion of being sort of a sketchy place at night and overpopulated with antique shops along Adams Avenue. Antique Row was mostly just a place where few would consider going out at night. Now, many years later, the area known by many simply as "30th and Adams" boasts numerous

restaurants, coffee shops and other small businesses.

"I'm glad they got rid of that Antique Row name, Gary says about the current Adams

Avenue area. "There's so much more to it now. There's businesses that are not just restaurants, it's a really cool evolution from what this area used to be."

The area is a little tough to define. Is it Normal Heights or is it North Park?

"From a city point of view, I'm in the North Park community plan." Gary adds, "I'm part of the Adam's Avenue business Association, which is in Normal Heights. 'I kind of dance with whoever is dressed prettier that day.' He jokes.

"Fortunately for me, now what's happening is '30th and Adams' has a bigger name so it's easier to tell people that and they say, 'Oh I love 30th and Adams.'" He continues, "I love this whole area. From here to Kensington is the greatest attraction in the city to me – cool, wonderful people and good businesses."

The Air Conditioned Lounge has been there all this time, making its mark in early evenings for happy hours and special events, and not so quietly late into the night.

It's an excellent place to just hang out and watch a game during the early evening, but at night you'll find many different styles of dance music during any of the regular events.

Sundays are for Chvrch, Mondays are Organized Grime, Tuesdays, Wednesdays and Thursdays feature various monthly events, one of the most recent being DJ 1979's new party Retro Box on the second Thursday of each month. Fridays are called House Music Fridays with resident DJ Matthew Brian and his fellow local DJs and guests. Saturdays are Juicy with Mike Czech who has been a DJ at AC Lounge for more than ten years. Besides music and dancing they have great happy hours, unique, local, craft brews and the friendly bartenders make some of the best cocktails you can get in the city.

"I'm opening a patio in the back. Gary answers when asked about what the future holds for the lounge. "It will be thematically like James Bond Goes Glamping. It's gonna have a couple of cool features, no music, just the sounds of fountains and streaming water. We'll be serving food via food trucks."

"The evolution of AC is that it's moving into a space where I can host business events." Gary adds, "I used to work at a company called Corporate Alliance in 2012-2014. I got a great education on hosting business events and the power of helping people build relationships. That's where I think it will go next. You know, you've been around for so long as a nightclub. You can't put lightning back in a bottle, you're not going to be the hot spot anymore so you have to evolve in a smart way."

For more information on Gary and Kimberly's businesses visit air-conditionedlounge.com and therockefellercenter.com

Read more online about the ambience, artwork and how it was built, with info on some of the staff at:

LocalUmbrellaMedia.com/nightlife