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The Klezmatics (cont. from pg. 16)

have to learn and actually study Yiddish. And I'd studied Hebrew for many years when I was growing up, so I took an intensive Yiddish course. And that was one more piece of the puzzle.

Jesse: I'm also curious to see if this experience with Alberstein has made you look forward to other collaborations in the future. Are there people you have in mind for your next album?

Lorin: We haven't actually gotten around to that yet. The stuff with Chava is really new. We've just been doing our first concerts of the material this week. We're doing our record release party Saturday night [October 10] at Town Hall here in New York. So you know, you never know what's going to happen. I mean, there are a couple of ideas we have for new projects, but I'm not sure which one of them we're going to pursue. If you judge from our other CDs, it will probably be as different from *The Well* as the previous album was from it. So the band doesn't by nature stay in one place for very long.

Jesse: That's good, yeah. It's definitely a transformative process, I guess. I've got a list of tour dates that you have from your label, Xenophile, and I don't see any dates in the west. And I'm wondering if there's a reason, if this is an incomplete list or if you've just chosen to stay in the Midwest and the east.

Lorin: Well, I mean, we've intermittently visited, we've done some shows in the Bay area, and we were in Seattle. So we do get out there regularly. There's something tentative planned for the spring, but I don't have the exact dates. We do have something penciled-in in May or so.

Jesse: Excellent. Maybe I'll catch you sometime.

Lorin: Where are you calling from?

Jesse: I'm calling from Iowa, actually.

Lorin: Well, we'll be out there.

Jesse: Yeah, I know that you have a couple of dates. The University of Iowa in November, looks like. You're playing a bit with Itzhak Perlman—can you explain that a little bit?

Lorin: He's someone we've been involved with for a few years. Several years ago, he was part of a television program that was made for PBS exploring klezmer music. We were part of that show. That led to a recording featuring the bands that were in the show and some touring and a second live CD. So we've been playing with him on and off for three years. In fact, we just finished three dates over here with him, and then we'll be going to the south in February with him and then to Mexico for about a week. It's four bands. It's us, Brave Old World, Klezmer Conservatory Band and Andy Statman's band. Basically, you get exposed to kind of the entire range of possibilities that you find in klezmer performance on the contemporary music scene and its pretty cool.

Tricky (cont. from pg. 3)

Topley-bird and another female vocalist who sounded like Allison Goldfrapp (who sang on "Maxinquaye") were stage center taking turns singing and doing their little club-styled acid trance dance moves. Then, of course, Tricky located stage left, doing his mad-cap epileptic-style twitching as he let loose on his smoky, thick ghetto brit accented vocals.

After "money greedy", they broke into "Ponderosa", which got the whole crowd moving. Then "6 minutes" from Angels, followed by a heavily fucked with version of "suffocated love". The bass line was rearranged so that it was more prominent and off kilter while the jungle-styled drums came in and out with a hypnotic irregularity. Tricky twitched and moved his upper body from side to side spasmodically in a psychotic-emo vocalization of the mantra like line "I know she lies." Then "Bad Dream" with its massive bass line that got everyone jumping again. "Overcome" had the entire theatre singing along with Martina's throaty vocals while moving back and forth like a wave. Next came "the moment I feared", "christian sands", an instrumental version of "ghetto youth", "Pumpkin", "Lyrics of fury", "Sex drive", "brand new you're retro" and "tricky kid" finished up the main set. Then he came back out for an encore that had two songs from the new album I didn't recognize, "Makes me wanna die" and finished with "Strugglin". They all left and came out again for one more with the down beat goth-hop version of "feed me" that was all twisted and sent chills down your spine. All in all it was a phat show and I recommend checking out his albums and shows. Also if you like his work check out Portishead, Massive Attack, DJ Shadow, DJ Spooky, Ben Niel, Goldie, and DJ 3-D. -Paul Pasquesi

