

morphizm MEDIA



How do you describe the pilgrimage of one humble group to the upper echelons of rock legend? What words do you use, avoiding if you can the hyperbole of marketers and grifters alike? Maybe you just use the names of others. Pearl Jam. The Beatles. Pixies. Or perhaps you simply give in and listen to that band's thunderous new effort, *The Woods*. A tangled, invigorating trap of passionate intelligence and unforgiving riffage. Those are good words, describing what is Sleater-Kinney's finest fusion yet. A ferocious collection of songs heading straight to 11 without insulting your mind along the way. Forget words, because it is catharsis you're going to run into whenever you run into Sleater-Kinney. Now or later.

LISTEN (MP3) :
Sleater Kinney
"Entertain"
The Woods

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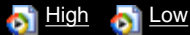


Who: Public Enemy

What: *It Takes a Nation: London Invasion 1987*

Why: Back when hip hop was interested in annihilating the status quo rather than enforcing it, Public Enemy was the lacerating spearhead of a movement deeply invested in speaking truth to power. Although the toxic mix of ambition and militance would splinter this early incarnation of the band right before they took over the world, *London Invasion* makes it plan that these rebels without a pause worked best when they worked together. If you consider yourself a true-school hop-head, then pick up this DVD and learn something.

Watch: *It Takes a Nation: London Invasion 1987*
Trailer



Who: Pinback

What: *Summer in Abaddon*

Why: When it comes to Pinback's ambiguously addictive music, you can throw out the rule books and the news cycles. Like all great rock, Pinback's work sticks to you long after the first listen. It refuses to let you out of its seductive grasp, because although the arrangements are crystalline and the vocals lilting, there flows a dark undercurrent beneath everything they offer. Pinback sound pretty, but they've got a hate machine humming and they know how to use it. They've used that machine to manufacture their music from the comfy environs of their homes or garages ...

MORE

Watch: "AFK"



Who: Hubert Selby, Jr.

What: *It'll Be Better Tomorrow*

Why: Hubert Selby, author of hallowed works like *Last Exit to Brooklyn* and *Requiem for a Dream*, cheated death for 50 years or more. The thought of his own last exit was inconceivable. For those who knew Selby only through his novels, it may be hard to reconcile the chronicler of urban tragedy with the writing professor nicknamed Cubby, a handle he adopted in his youth. But he was both. No one who has read a Selby book has been left unchanged by the experience. He helped pioneer stream-of-consciousness writing in the '50s and '60s, putting a bullet in the Queen's English... **MORE**

Watch: *It'll Be Better Tomorrow* Trailer



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Who: The Shins

What: *Chutes Too Narrow*

Why: Because one look at the Plates Animation clip

BUY IT HERE



Who: Low

What: *The Great Destroyer*

Why: Because the reverb masters of melancholy fuzz



Who: Album Leaf

What: *In a Safe Place*

Why: Because sometimes you need a potent dose

for The Shins' brilliant "So Says I" and you can see that this is a band that has its subversive mind on the moment. Same with a listen to their latest, greatest album *Chutes Too Narrow*. Same goes for the gorgeous, moving "Pink Bullets." Raise your glass. These indie pop new-jacks haven't made a single wrong move yet. Watch, listen and learn.

Watch: "Pink Bullets" [High](#) [Low](#)

Watch: "So Says I" [Low](#)



Who: Emiliana Torrini

What: *Fisherman's Woman*

Why: Because she's got pipes.

She dazzled ethereally on *Thievery Corporation's Richest Man in Babylon*. Then, with the help of Peter Jackson and Howard Shore, she gave Gollum some much-needed love in *The Two Towers*. But now she's an intoxicating woman under the influence, and she's ready to haunt your waking life. Walk with her down the "Sunny Road" -- and don't look back.

Watch Clip: [High](#) [High](#)



Who: Saul Williams

What: "List of Demands"

Why: Because he's waking people up

Poets don't make the papers these days, but only because we don't accept poetry for what it is. Which is whatever is found spinning through the busy mind of Saul Williams these days. [Read up on his latest self-titled album](#), which houses a "List of Demands" worth rocking. This is the 21st-century. You gotta have the hop with the hip.

Watch Clip: [High](#)

and ethereal voices have churned out an absolutely hoppin' album of beautiful pop gems. Where their previous work inspired legions of fans to stare at their own shoes, *The Great Destroyer* commands those downturned eyes to stare now at the band and -- gasp! -- maybe even bop their heads. Not to worry, however: the minimalism and hypnotic melodies of Alan Sparhawk and Mimi Parker that Low are known for are still there -- just further developed... [MORE](#)

Watch: "Death of a Salesman" [Low](#)



Who: The Heavenly States

What: "Car Wash"

Why: Because they mean it.

It's rare when a band can blend punk, pop and indie rock without making you nauseous. It's even stranger when that band decides to resurrect the woefully underappreciated *Hardware Wars* smartass Ernie Fosselius to direct their video for "Car Wash." If you throw in the Dick Cheney puppets and the narcotic riffs, you have one hell of a beneath-the-radar find. Here's hoping they don't stay that way.

Watch Clip: [High](#)



Who: Bryan Singer

What: *House*

Why: Because he's delivered the good shit

He gave Gabriel Byrne and Benicio Del Toro a well-deserved push into cinema's spotlight with *The Usual Suspects*. Then he let conscientious good guy Ian McKellen play the risky Nazi card in *Apt Pupil* and the *X-Men* films. Now he's moving into television to tear apart the stale hospital drama with *House*. Singer vivisects the whole shebang in our interview.

Watch Clip: [High](#) [High](#)

inner peace. Jimmy Laval's hypnotic compositions take you deep inside the way Floyd used to, but with a decidedly technocultural upgrade. Although 3 Mile Pilot and Black Heart Procession homey is along for the ride on "On Your Way" and other chilled slices of *In a Safe Place*, Album Leaf is a more or less the sound of one man clapping -- along to his own expansive, orchestral heartbeat.

Watch: "On Your Way" [High](#) [Low](#)



Who: Beck

What: "Ghettochip Malfunction"

Why: Because *Eternal Sunshine of the Spotless Mind* got snubbed.

Sure, he's a chameleon. That makes it hard to pin him down, whether you're enjoying the tunes or absorbing their irony. But when Beck firmly sets his mind to his work, things begin to happen. States begin to alter. And what the world needs now is more altered states. Maybe you'll find them on [Guero](#).

Watch Clip: [High](#) [High](#)



Who: The White Stripes

What: *Under The Blackpool Lights (DVD)*

Why: Because they got it

Before they broke, the Stripes were on an indie label based in Long Beach, Morphizm's hometown. But they're really from Detroit, another blue-collar town that's birthed both Iggy and the Stooges and Motown. In other words, they have cred. So don't blame The Vines on them. Jack is the Real Deal, and Meg is a muse who refuses the spotlight. It takes two to make things go right. Now that you're down with everything since [White Blood Cells](#), start [here](#) and enjoy the ride.

Watch Clip: [High](#) [High](#)



Who: Nirvana
What: *With the Lights Out*
Why: Because people will still buy it

Like it or not, Nirvana imploded at the epicenter of alternative's mainstream makeover. And just because Cobain couldn't take it -- and Courtney might make dough off of it -- doesn't mean you shouldn't drop money for it. A compilation loaded with vault hideaways makes sense for the (very) late adopter. So you'd better get with the program. Here it is. Read more about sellout conundrums ... [HERE](#)

Watch Clip: [High](#) [High](#)

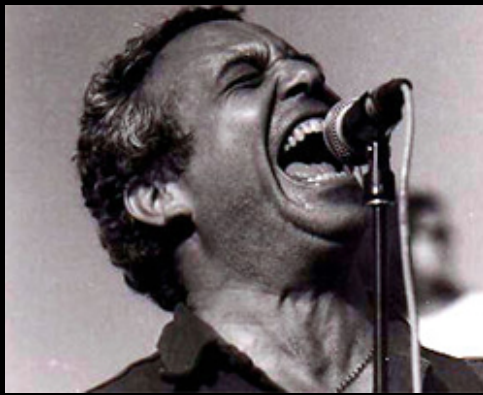


Who: Craig Baldwin
Where: [Flicker](#)
Why: Because he's an envelope-shredder

In a disposable culture like ours, it's ironic, also rather pleasing, that some of what's disposed of gets resurrected in the service of a cultural critique. Such is the case with the work of the found footage artists, those filmmakers who mine the pop culture past for snippets from B-movies, commercials, old kinescopes and TV shows, 16mm filler material, laboratory reject footage, and god knows what else ... [MORE](#)



Who: Talib Kweli
What: "Gettin' By"



Who: Mike Watt
What: *The Secondman's Middle Stand*
Why: Because he's real

Whether assailing prejudice and greed with the late, great D. Boon and The Minutemen or falling into his own private *Inferno* on his latest release *The Secondman's Middle Stand*, Mike Watt is the hardest-working artist in the game. And he's happy as Hades that a near-death experience didn't separate him from his beloved Pedro. Confused? Dig this clip for "Tied a Reed Round My Waist" and then read up ... [HERE](#)

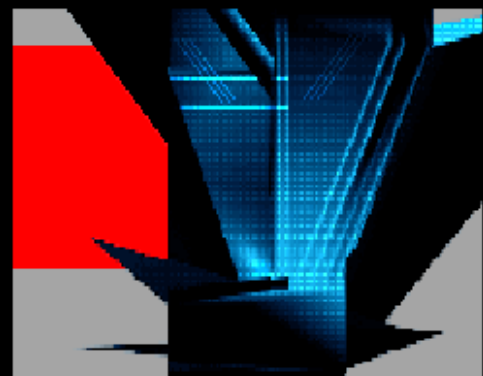
Watch Clip: [High](#) [High](#)



Who: Sigur Ros
What: "Untitled"
Why: Because it's vivid

Sigur Ros provides you with a frame and encourages you fill it in. Moving and dense, poetic and abstract, their music, especially as rendered in this video for "Untitled," is the sound of one hand clapping. It's the kind of music Pink Floyd handed down to My Bloody Valentine and [Mogwai](#). The Icelandic band proves that music is a mode of expression that needs no boundaries.

Watch Clip: [High](#) [Low](#)



What: CTHEORY
Where: [CTHEORY.net](#)



What: *The Animatrix*
Where: [Animatrix.com](#)
Why: Because it might be the future

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Like its parent narrative, *The Animatrix* is a distillation of anime, graphic novels, manga, electronic music, technoculture, cyberpunk, philosophy, film noir, speculative fiction and sociopolitical critique so seamless that it has to be seen several times to be fully grasped ... [MORE](#)

Watch Clip: [High](#) [High](#)



Who: Serart
What: The Serart EPK
Why: Because it matters

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Democracy and oblivion, culture and hegemony, metal and folk. Everything beautiful begins in the mixture of elements. Like the talents of System Of A Down frontman Serj Tankian and the folk instrumentalist Arto Tunçboyacıyan. Welcome to the sensorium. Now jump in ... [MORE](#)

Watch Clip: [High](#)

Why: Because it's what we do these days

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Conscience is hard to come by. Even harder to find in today's hip-hop mediascape. Which is why when you find diamonds like Talib Kweli in the roughneck fantasyland of Bentleys and flak jackets, you should learn. And listen. After all, it's about the quality. And gettin' by.

Watch Clip:  [High](#)

Why: Because they're keeping it hyperreal

Lying broken in the intersection between cyberculture, monoculture and mass media is reality, ready to be vivisected and replaced by the new flesh of the future. This is the kind of matter that makes CTHEORY move, whether its Baudrillard, Virilio, the Krovers or a humble Morphizm grad named **Manta Ray**. Check the media, check the zine, just make sure to check in. You might not check out.