

ON WEDNESDAY DECEMBER ELEVENTH 2013 I WENT TO SEE SOME BANDS I LOVE...

MOISTBOYZ, WHO I HAVE BEEN INTO SINCE I DISCOVERED THEIR 1994 SELF-TITLED DEBUT E.P.

AND THE MAKEBELIEVES, ONE OF MY LONG-TIME FAVORITES...

I SHOULD BE ON THE LIST...
WHAT'S YOUR NAME?
CHRIS MONDAY...
IT'S NOT ON HERE.
I'M DOING A REVIEW FOR A MAGAZINE...
OK. GO AHEAD.

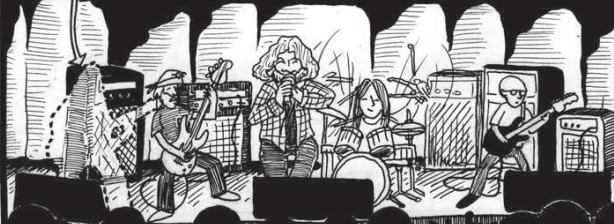
moistboyz



ALSO ON THE BILL WAS CADAVER DOGS, WHO I WAS UNFAMILIAR WITH.

THE MAKEBELIEVES START THE NIGHT, AND DESPITE THE FACT THAT THEY WERE MISSING SECOND GUITARIST MATT PRESUTTI, THEY STILL DELIVERED THE MADNESS...

IT WAS INTERESTING TO HEAR AL SCHMIDT'S GUITAR ALONE.



INTERESTING TO HEAR ALS GUITAR ALONE... WHAT WAS ONCE HALF OF AN INTERWOVEN PAIR STANDS NOW, STRONG, STRANGE, AND ALONE



HE REVEALED ALL... AS IF HE, AND HIS GUITAR WERE NAKED.

I BELIEVE NOW MORE THAN EVER THAT SCHMIDT IS SOME SORT OF STRINGED SORCERER.



AND SINGER JOHN CLIFT ENTERTAINED DURING AND BETWEEN SONGS.



*PRONOUNCED: SHING-ed

THAT WAS JOKE NUMBER TWO* PUT THAT IN YOUR COMIC.

UP NEXT WAS CADAVER DOGS WHO WERE LOUD, HEAVY, AND JUMPED RIGHT IN WITH SUPER HIGH ENERGY.

BUT THE DRUMMER KEPT SPITTING INTO THE CROWD...



*I FORGET WHAT JOKE NUMBER TWO WAS

THEY SEEMED PRETTY OK.

WHILE PHEGMY DROOL DANGLED FROM HIS CHIN THE WHOLE TIME...
WHICH IS WHAT I THINK MOST PEOPLE WILL REMEMBER ABOUT THEM.

[FRAME #3 WAS DRAWN BY JEFF STRITTHOLT - BASSIST OF THE MAKEBELIEVES.]

MOISTBOYZ OPENED WITH 'U BLOW TRACK THREE FROM THEIR FIRST E.P.



COMPARED TO THE RECORDING ON MOISTBOYZ I, THE SOUND WAS MASSIVE, (AND REVERBED)



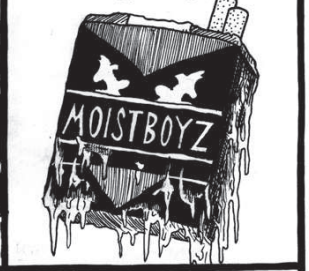
WHICH IS NO SURPRISE FOR A BAND THAT CONTAINS ROCK AND ROLL ROYALTY LIKE MICKEY MOIST, A.K.A. DEAN WEEEN OF WEEEN.



NICK OLIVARI FROM KYUSS AND QUEENS OF THE STONE AGE...

AND THE GRIZZLED, WORN AND TORN, YET ENERGETIC ICON ON THE RISE, DICKIE MOIST...

MOISTBOYZ ARE A WHISKEY SOAKED PACK OF CIGARETTES.



THEY ARE THE KIND OF NIGHT YOU KNOW YOU'RE GETTING A HANGOVER FROM AND YOU DON'T GIVE A FUCK.

I BECAME FAMILIAR WITH THEIR MOST RECENT ALBUM, MOISTBOYZ 5 BEFORE THE SHOW AND I LOVE IT!

THEY CLOSED WITH MOISTBOYZ II ANTHEM 'GOOD MORNING AMERICA' WHICH PULLED MY TIRED BONES BACK UP TO THE STAGE AGAIN...



WHEN MOISTBOYZ II WAS RELEASED I THOUGHT IT WOULD BE A ONE TIME THING. TWO TO THREE ALBUMS AT THE MOST...

... BUT THEIR MOTTO BOASTS... 'MOISTBOYZ WILL NEVER RETIRE.'

HEY CHRIS! COME BACK! NO! I'M GONNA GO SLEEPIN' IN MY VAN!



SOME OF THE MOST BEAUTIFUL WOMEN IN AMERICA AND ITALY HAVE PLACED ME ON MANY OF THEIR 'TOP FIVE' LISTS, INCLUDING; COOLEST, SEXIEST, FUNNIEST, AND MORE! I'M SURE MOST OF YOU WOULD AGREE SO LET ME KNOW ALL ABOUT IT BY EMAIL: CHRISMONDAY@FLYINGWEEVIL.COM

CRATES
IT'S A SCREAM HOW LEVINE
DOES THE RHUMBA



This compilation has been a decade in the making. Ten years ago, we four hopeless record collectors gathered in a Los Angeles coffee shop and talked the shared language of the dumpster-diving vinyl addict, shamelessly employing outdated analog terminology to discuss the artists we loved and the music they had made. The rare... the forgotten... the overlooked and the never-thought-about. These were the records in our collections we were peacocking that morning. The conversation turned to the most neglected, rarely discussed records of them all: Jewish vinyl. Not Streisand, Manilow or Diamond, but the Jewish records we had all picked up wherever we could find them, records that went on to play unexpected roles in each of our lives. Each of our collections told us stories of American Jewish life in the 20th century that didn't seem to exist in textbooks, historical volumes or family lore.

This project, the story of the Latin-Jewish music craze that took shape in the 30s, peaked in the 50s and continued through the salsa heyday of the 70s and 80s, was at the forefront of our mission from the very beginning.

Ruth Wallis: *It's a Scream How Levine Does the Rhumba* 1952

We take the compilation's title from a 1953 single by Ruth Wallis. She included it in her 3-disc *Rhumba Party* collection for the Deluxe label, though its tongue-in-cheek story of Jews falling in love with Latin music was most certainly meant as a novelty tune. This potty-mouthed mistress of the double entendre cut her teeth in cabaret in the 50s and 60s, when she became known as the "Queen of the Party Song." After establishing herself singing jazz and cabaret standards on the cocktail lounge circuit, she rose to promi-

nence with a stream of such self-penned novelty songs as "The Dinghy Song," "Queer Things," "Drill 'Em All" and "Marriage Jewish Style." Her performances soon became as belly laugh inducing as they proved controversial. Perhaps her mistake was to be born 40 years too early. In the 50s and 60s she was shunned by the media, who dared not publish her song titles, and she was banned from broadcast in Boston. This track is a fine example of her bawdy humor as the immigrant Levine experiments with rumba lessons, quickly discovering what his maracas are really for.

Slim Gaillard: *Meshuganah Mambo* 1956

For a jazz and blues eccentric like Gaillard—a man who invented his own dialect called "Vout," sang about matzah balls and played the guitar while tap-dancing—fusing Jewish themes into a mambo was a walk in the park. Born and raised in Detroit, Gaillard partnered with Slam Stewart in 1937 to create the duo Slim and Slam, who worked their way into Hollywood on the back of a smash hit, "Flat Foot Floogie." In the post-war period, Gaillard became a Los Angeles fixture renowned for his brilliant polyglot goofs on blues and jazz structures. Working his way into television and film, he grabbed parts in *Roots: The Next Generation* (1979) and *Absolute Beginners* (1986) with David Bowie. His single contribution to Jewish-Latin musical history comes from his 1956 Verve release, *Smorgasbord... Help Yourself*.

Carole King: *Corazón* 1973

Carole King is known for many things—being a top Brill Building songsmith with her partner Gerry Goffin, a solo Los Angeles Tapestry pop-

folkie, one of the greatest writers in post-WWII American pop music—but she was never known for her Spanish-language vocal skills. Yet she more than manages to hold her own on this slice of chunky disco that she both wrote and sang for her 1973 album *Fantasy*, recorded for Lou Adler's Ode Records. This song by Carol Klein from Manhattan would decades later catch the ear of Mexico City electronic band Titán, which covered it for the Beastie Boys' label Grand Royal in 1999.

Larry Harlow: *Yo Soy Latino* 1983

Dubbed "El Judío Maravilloso," or the marvelous Jew, pianist Larry Harlow is one of New York salsa's most prolific innovators. A tireless workhorse, Harlow—born Lawrence Ira Kahn—recorded 50 albums for the Fania label, produced over 100, created the symphonic 1978 song suite "La Raza Latina: A Salsa Suite," was the first to bring Yoruban Batá drums into borough salsa and was responsible for salsa's first opera, *Hommy: A Latin Opera* (his reimagining of The Who's *Tommy*). As salsa grew, Harlow was always there, anchoring the Fania All-Stars live shows from his piano bench and scoring the *Our Latin Thing* documentary, experimenting with the form while staying close to the Afro-Cuban roots that inspired him. In the late 50s, Harlow spent two years immersing himself in music and religion in Cuba and was later baptized in Santería as a child of Ochun. His funk and rock-inflected swan song for Fania—recorded in 1978 but released in 1983—made his cultural and musical allegiances clear in its title, *Yo Soy Latino* ("I Am Latino").

Words: Courtney Holt
Illustration: Landis Blair



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2014

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Night: Adult. / Art Department / Audion / Avey Tare's Slasher Flicks
Bernie Worrell Orchestra / Black Dice / Blondes / Body Games
Bombastic / Bottin / Brett Rock / Com Truise / Daedelus / Dan Deacon
Darkstar / Earthtone Soundsystem / Eaters / Ejecta / Eric Volta / Erika
Escort / Factory Floor / Green Velvet / Heads On Sticks / Hello Hugo
Hieroglyphic Being / Holly Herndon / In Plain Sight / Jimmy Edgar
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Day: Alex Lieu / Bradford Cox / Charles Lindsay / Claire Evans / Cliff Martinez
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