

FILTER

MAGAZINE

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Inside *Filter* Issue #19: Cat Power Exclusive!

Showcasing exclusive interviews and album reviews, Filter mini #19 is available on newsstands now. Editors are available for interviews.

THE SOUL OF CAT POWERS: A GHOST STORY (p. 52): *[EDITOR'S NOTE: Filter's cover story is the last interview conducted with Chan Marshall before she recently cancelled her upcoming tour due to undisclosed personal reasons.]* Don't be frightened; it's just a ghost story. *Filter* visits our country's great peninsula with Chan Marshall of Cat Power to tell a story in 12 short chapters. From Johnny Cash to Leonardo DiCaprio, under the Miami moonlight, whispers and clouds swirl around the talk of fear, envy, seashores and souls. This is as close as you'll ever get, so don't be scared...

THE SECRET MACHINES: GIANTS AMONG MEN (p. 42): Just because something's big, doesn't mean it can't look small, and visa versa. Joining Secret Machines in the Middle of Nowhere, Texas, they talk about their upcoming second full-length record, *Ten Silver Drops*, and what it means to be considered "huge." Hailing from Dallas (since moved to New York), the band's atmospheric sprawl of thrust and flotation is a call to the sheer enormity and expanse of the Lone Star State and how it has played a significant part in coaxing Secret Machines' broad, experiential music to fruition.

SOLITARY REFINEMENT: BETH ORTON FINDS HER VOICE (p. 48): Some people are better at being alone than others. Beth Orton is an expert. It's a theme that runs throughout her music and her life: Not only did she lose both parents before she turned 20, but judging by the lyrics on her fourth album, *Comfort of Strangers*, it's safe to say this is also a woman who has experienced a few potholes on the road to romance. Always working things out in her lyrics, Orton is constantly trying to triumph over pain or twist it into the shape of something laughable or even lovable; here she speaks of coping with loss, feeding her muse and finishing what may be her paramount album.

GOD IS IN THE RADIO: THE CONVERSION OF JENNY LEWIS (p. 60): It's always interesting to note the choices a recording artist makes when he or she ventures outside and established act to make a solo record. In the case of Jenny Lewis, once-and-future co-vocalist of alterna-pop darlings Rilo Kiley, it's altogether heaven-sent, maybe literally. Replete with lush intoxicating melodies and heartfelt, first-person confessionals and soulful southern harmonies (compliments of the Watson Twins), Lewis' *Rabbit Fur Coat* does more than establish herself as a significant solo artist. Lewis stands, lays, and sits down with *Filter* to talk about her solo experience and the future of Rilo Kiley.

DON'T SHOOT UNTIL YOU SEE THE WHITES!: A LOOK BACK AT FEAR OF A BLACK HAT (p. 82): In 1993, rap was faced with an increasingly divided fan base. Gangsters, hippies, politics, feuds, sex, drugs, lawsuits, government censorship and MC Hammer were all changing the identity of rap music and what it meant to love or hate it. And in the middle of all this social and artistic upheaval, there was a group with enough controversy and convoluted ideology to get everybody involved: Niggaz Wit Hats (or N.W.H.). If only they were real...they could have changed everything. Speaking with Rusty Cundieff, writer/director/star of *Fear of a Black Hat*, more than ten years after its release, *Filter* takes a look back at the best—and as far as its fans are concerned, the only—rap mockumentary ever made.

ANGEL AND THE BADMAN: ISOBEL CAMPBELL AND MARK LANEGAN (p. 66): It's where angels alight on one side to whisper the truth and devils claw their way up on the other to breathe temptation. In the case of Isobel Campbell and Mark Lanegan, we don't quite bear witness to the mythical contest between good and evil because by most accounts, these two are both "good," with no skulls beneath the floorboards or blood rituals to report. On the one side: bright, blonde haired Campbell, a former belle of Belle & Sebastian, with a voice like melting lace; then on the other: Lanegan, with dyed black hair and a voice like burning maple tree, a solo artist and sometime

member of Queens of the Stone Age. Here the two are separated, sharing their thoughts on duets and the merits of sadness.

FASHIONABLY LOUD WITH THE NOISETTES (p. 36): The Noisettes skip breakfast before interviews. Beholden to none, Shingai Dan Smith and Jamie Morrison spot firmly in the face of the USDA and mothers the world over. They are not the play-it-safe types. They *do not* follow conventional dietary procedures. And fittingly, they know a little something about eating dessert before the main course. Having spent the past year opening for high-profile acts such as Bloc Party, the Kills, and Babyshambles, the Noisettes might very well be that sneaky piece of cake before the meat and potatoes. Here, armed with about 30 minutes of spazzy charm to an impression, the trio discusses their upcoming release and life on a major label.

LET THY NAME BE SORROW: THE SONGS OF FRANCOISE HARDY (p. 76): Never name-dropped by the hipster set quite as much on these shores as the venerable Serge Gainsbourg, maybe the time is nearly nigh to make room on that shelf with Feist or Beth Orton or Cat Power or Keren Ann and slide in a copy of French chanteuse Francoise Hardy's *La Question or Comment Te Dire Adieu*. A treasure is often just an old thing found, not a new thing admired. Both Beck and Keren Ann stop by to pay their respects to Hardy, who, herself, grants *Filter* a very rare interview on her life and musical career spanning four decades.

HIGH SCHOOL DICK w/ DIRECTOR RIAN JOHNSON'S BRICK (p. 30): There's a certain image—carbon-dated somewhere around the middle of the 20th century—of an American movie gumshoe. A man wearing a trench coat and a hat, who talks tough to any dame who tries to double-cross him and who gives any dope that fancies himself some sort of a wiseguy a dose of the ol' knuckle knowledge...now imagine that American movie gumshoe as a junior in high school. Before writing it off as some cutesy pop parody of hard-boiled pulp, *Filter* sat down with writer/director Rian Johnson and his surreal, sun-baked SoCal interpretation of vintage tough-guy cinema that wound up working like gangbusters.

ART SCHOOL CONFIDENTIAL (p. 32): If you've attended an arts class in college or know somebody who went to college, or even just read a book about a guy who went to college, then you know about the people who populate *Art School Confidential*, a hilarious story that comic book writer/artist Daniel Clowes first published in his groundbreaking series *Eightball*. Clowes explains adapting his four page story into a full length film and his own excruciating art school experiences, while director Terry Zwigoff talks about finding and creating a movie out of this very un-comic-book-like comic book.

GETTING TO KNOW (pp. 20-28): This month, *Filter mini* gets the lowdown on **Art Brut, Test Icicles, The Longcut, Arctic Monkeys** and a band "You Should Already Know", **Arab Strap**.

RECORD COLLECTION: ELBOW'S GUY GARVEY (p. 106): The Elbow singer hits all the bases of husky-voiced storytellers, with music library favorites from **Tom Waits' Real Gone**, to **Mark Lanegan's Bubblegum** to **PJ Harvey's To Bring You My Love**.

CD REVIEWS (pp. 88-104): **The Flaming Lips, Belle and Sebastian, The Strokes, Mates of State, Goldfrapp, Al Green** (yes, that Al Green), **Kris Kristofferson vs. Willie Nelson** ("Whine vs. Whiskey"), **Grandaddy, Mogwai, Babyshambles** and more.

DVD DEBRIS (pp. 108): Titles reviewed include... ***Guided by Voices: The Electrifying Conclusion, Eraserhead, R. Kelly: Trapped in the Closet, Bauhaus: Shadow of Light/Archive, Starter Set, The Simpsons: Season 7, The Comedians of Comedy, 9 Songs, The Tomorrow Show: Punk and New Wave.***

ENDNOTE W/ THE DAILY SHOW'S ROB CORDDRY (p. 110): Everyone's favorite fake news reporter gives us the history of his life through music, chapter by awkward chapter...

In its five-year history, *Filter* has become the premiere music lifestyle publication covering on-the-verge bands and cutting edge musicians for the intelligent music lover. The bi-monthly magazine also features avant-garde authors, filmmakers and artists, and has established itself as the editorial voice for independent music enthusiasts whose opinions on culture are both well-informed and contagious.