



CAROLYN REDDALE

Two harmonicas, a tuba, drums, guitars, trumpet—and don't forget the claviola, cimbalom and sheng.

## PLAY THAT FUNKY CIMBALOM WHITE BOY

### MUSIC

#### Hazmat Modine

16 August, 20.30, Paradiso, €14 + membership

By Steve Korver

The press clippings about New York City's Hazmat Modine are a pleasure to read. *The Times* called them a 'calypso/alt-country/blues/gypsy band'. *Barbès* heard 'the kind of blues one might have found in a whorehouse in New Orleans had the city been built on the Black Sea somewhere alongside Macao and inhabited by Gypsies'. Meanwhile *The Village Voice* welcomed listeners to an 'old weird globalism'.

It was time to talk to front man Wade Schuman, the band's singer/guitarist/harmonica player.

How would you describe your music? [Sighs] It always ends up sounding like a laundry list. While I just think [another deep sigh] that it's essentially American music that... Actually I was just listening to some recordings of live shows we just did and went 'Jesus Christ, it's just rock 'n' roll'. But it's a rock 'n' roll that bypassed certain rock influences. While the ingredients are the same—swing, blues, r&b and soul—it also incorporates a lot of world music influences and what is contemporary music in NYC these days. Like Latin. Like Eastern European. Actually, just think Elvis Presley if he grew up in the Barrio and his wife was Jewish.

But isn't American music just world music?

It's an immigrant culture! From my point of view, a lot of the good things of American culture belong to immigrant culture. People came here and took parts of their old lives and created new ones. I always use our tuba player as an example—West Indian descent, born in NYC, grew up on the Lower East Side in a Hispanic and Jewish neighbourhood while playing avant garde, jazz, blues and latin music.

A bit of a mix...

It's American! Or actually: New York City.

You are also embracing all these, so-called, 'forgotten' instruments. Well I like sound and texture. And I've just never seen using the clichéd musical palate of guitar, drums and bass as the only way to do things. The tuba is a phenomenal instrument. It's seen as kind of goofy but it's got so much potential; Joe [Daley] is one of the great tuba players on the planet. So why not do James Brown kind of riffs on a tuba as opposed to a bass?

What are some of the favourite 'textures' of the moment?

Well, we have two harmonicas and I always love that. We also sometimes work with Scott Robinson and he plays the contrabass saxophone—about the size of a small furnace—and it's the lowest, largest and probably most impractical thing ever to play music on. And that's the reason we have an eight piece band, because we love all these different sounds. Our sax player Steve Elson

Wade Schuman (seated on tuba) likes his textures.

plays baritone sax, tenor, but also Armenian duduk. We also use the Chinese sheng which is where the harmonica came from—it looks like it's a Gatling gun you blow on. And sometimes I like to use two tubas—it's like whatever it takes to get things sonically exciting. Now I'm thinking I want to find a bassoon player... But we work with all sorts of people: like our good friends, the Tuva throat singers Huun-Huur-Tu.

While you obviously have all this virtuosity in the band, you still sound like the ultimate, albeit mutant, bar band—and I mean that in a good way—that everyone just wants to get down to. Well, we have spent a lot of the last decade playing bars in New York. And our main thing is to have fun. There are way too many bands that look as if their dog just got run over by a tractor, while the origin of all this music is music that you dance to and that you live your life with. It's not some rarefied art form. We recently did this fancy gig in Russia and the audience just went nuts for us and we had to do an hour-and-a-half encore. And the response to the other bands was much less and one of these guys accused us of being a wedding band. Well, I just wanted to go: hey, we just had a really great time. And if your idea of a wedding band is when people dance and go crazy, well, that's OK with me. I'm happy for it. I try not to take myself too seriously.

Any forgotten instruments you want to track down while you're here?

I haven't been able to snoop around. But there is an instrument in Germany I've been wanting to get. A schalmei—it's basically melodic car horns you blow into with bells coming off, like a Dr Seuss instrument. Really loud. Really annoying. So I'm really thinking of getting hold of one. But to play chromatically you need 20 of them to play all the parts. **W**

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THURSDAY 16

VREEMD

Times: 23:00 - 06:00  
Entrance fee: € 8,50

Tonight we're back with a great line up. Bart Skils know for his Traffic, Static and Voltt nights, with great releases on 100%Pure we'll have a list of DJ's who are great organizers as well. Lupa know for Fashion Radio, Unik, Acid Nouveau, Esther for Feiern. We'll have a strange combination of music but that's what it's all about... Check it out tonight!

FRIDAY 17

DISCOCULT PRESENTS DUBLEX INC.

Times: 23:00 - 06:00  
Entrance fee: € 10

Dublex Inc. was founded in Stuttgart in 2000 by Robin Hofmann, Florian Pfleger, Rino Spadavecchia and Felix Stecher. "Dublex Inc. is a dynamic system, which is driven by four unified flavors. Our duty is to explore new horizons, and these evolve because we're all innovative and open-minded."

SATURDAY 18

D-EDGE GOES SUGAR FACTORY

Times: 23:00 - 06:00  
Entrance fee: € 12 / € 10 presale

Laughing Buddha Music, (underground dance scene party organizer & DJ agency for a decade), brings one of Brazil's top DJ/producers in electro-house to NL. Presenting OSCAR BUENO, resident of D-Edge (Sao Paulo) and a man who's played alongside big names like DJ Hell, Sven Vath, Miss Kitten, Super Pitcher and Tiefschwarz.

SUNDAY 19

CLUB ASAKUSA @ WICKEDJAZZSOUNDS

Times: 21:00 - 23:00  
Entrance fee: € 9 / € 7 presale

Asakusa Jinta captures the rugged, contagious, resilient sound and spirit that reverberated across Tokyo's early postwar streets. Producing a seemingly endless, polished, infectious, and thoroughly original blend of rockabilly, ska, rock, jazz, gypsy, and Japanese folk influences, Asakusa Jinta's music revels in the fact that their sound is undefinable.

SUNDAY 19

WICKEDJAZZSOUNDS

Times: 23:00 - 06:00  
Entrance fee: € 8,50

Phil Horneman & Mr Speak will take you through the WJs songbook filled with old favorites and new finds. The lads will reveal the fruits of their vast record collection just the way we like it. DJing along with some of our regular muso's, it's no wonder that the WJs concept has earned the rep of being a hot live act (and a great night out).