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Bare Knuckled Beatdowns From a Philistine and a Couple of Seamen

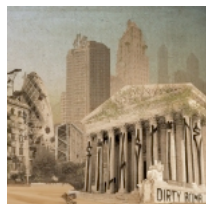


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It probably doesn't come off here on the blog—where my demeanor is for the most part pleasant and my tone generally positive—but I have a temper. Amongst my friends I've long held a reputation for being somewhat like **The Incredible Hulk**, prone to furiously voluminous outbursts at inopportune moments. So much so in fact that some of them took to shouting “*KETER SMASH*” at any sign of agitation on my part in an effort to defuse any imminent explosions with humour.

I learned at a young age to do whatever I could to re-direct my gamma-reinforced wrath away from other people so it's a rare occasion when my rants about kicking chests and punching throats go beyond the hyperbolic. But every now and again the desire to issue forth a beatdown stirs—like yesterday for example, when a paycheck I've waited for *since November* arrived in my mailbox short by *three fourths* of the total amount I'm owed—and can't be quelled.

Today faithful readers I've decided *you* will be my victims!



Don't get paranoid and start looking over your shoulder on your walk home in fear that I'm going to jump out of the dark in a flurry of fists and Timberland soles though, this beatdown is directed wholly at your eardrums. The first blow to land against your tympanic membrane is a seventeen track disc titled *Dirty Bomb* from Seattle, Washington-born, Barcelona, Spain-based beatmaker [Filastine](#) (<http://www.myspace.com/filastine>)—alias **Grey Filastine**—the former drummer of **iTchkung!**, an anarcho-industrial guerrilla artist troupe also from Seattle.

A self-described “signal-jammer,” Filastine brings Situationist tendencies to bear on the art of beatmaking, crafting collages not just of sound and noise, but of culture, nationality, locale and socio-political ideology. While most of *Dirty Bomb* is instrumental a handful of tracks feature vocals, some of the best being the Rio Baile-by-way-of-Argentina-flavored “Con Las Manos En La Masa” with **Malena D'Alessio** and the creaking, [Prefuse](#) (<http://www.myspace.com/prefusion1973>)-esque, Grime-infused Glitch of “Fitnah” with **Jessika Skeletalina Kenney**. But the *real* bombs on this album are the ones where Filastine's beats and samples do all the talking.

On album opener “Singularities” he contorts a beatmaker's cliché—symphonic string samples—into assaultive melodies atop a beat comprised of clicks, snaps and sonorous percussion rolls. Then he glues bits of news broadcasts and chaotic, effects-enhanced noises to a big, marching drumbeat like [Trent Reznor](#) (<http://www.myspace.com/nin>) on holiday in Brazil on “Marxa.” While on tracks like “Blung,” “Desordenador” and “Strategy of Tension” he fuse string, wind and percussion instruments from the Middle East and the Indian

subcontinent with the drum machines, synthesizers and deep, bass of Dubstep, Grime and even Dancehall. And “The Sinking Ship,” where he splices together a beautiful Iberian guitar melody over cavernous bass drops and agitated drum programming, is a gut-puncher.

Filastine “The Sinking Ship”

I mean that in a *good* way of course.



The downtempo, acoustic qualities—not to mention the nautical themes—of Filastine’s “The Sinking Ship” carry over to *All They Found Was Water at the Bottom of the Sea*, a new collaborative instrumental EP from Saskatoon, Saskatchewan-based rapper/producer [soso](http://www.myspace.com/sosososo) (<http://www.myspace.com/sosososo>) and Thunder Bay, Ontario-based turntablist/producer [DJ Kutdown](http://www.myspace.com/dikutdown) (<http://www.myspace.com/dikutdown>). I’ve been a fan of soso’s since discovering him alongside labelmate and frequent collaborator, Saskatoon emcee [Epic](http://www.myspace.com/mcepic) (<http://www.myspace.com/mcepic>)—whom Kutdown has also word with—back in the halcyon days of online Hip-Hop, and *All They Found...* finds his folksy, worn-around-the-edges aesthetic as comfortable as ever.

The disc opens with the gently lolling breakbeat and guitar buffeted “All Ties Cast Off,” which is graced not only by the voice of **Leonard Nimoy** spouting sea-inspired verse but by the chirp and whine of whale song. Familiar breaks, melancholic piano samples, keening feedback and vinyl static accentuate the grey, waterlogged feeling of “Like Old Folks Like Rain.” Closing track “And All Good Things” flips an ill-boding piano figure, hauntingly churchy choral crooning, a subtle bass hum and battering drums into something decidedly [RZA](http://www.myspace.com/rza) (<http://www.myspace.com/rza>)-ish. And album standout “For Anything I Know” uses the static of its multiple vinyl sources—plaintive piano, soulfully sighing guitar, layered drum-breaks and even a sliver of a Memphis-born mermaid-sounding female vocal—to reinforce the world-weary alone-ness of the lifelong sea-farer represented here once again by the sampled voice of Nimoy at song’s end.

soso and DJ Kutdown “For Anything I Know”

I bet a beatdown never sounded so good, huh?

This entry was written by [El Keter](http://blogs.okayplayer.com/blogarhythms/author/blogarhythms/) (<http://blogs.okayplayer.com/blogarhythms/author/blogarhythms/>), posted on February 24, 2009 at 10:30 am, filed under [Music](http://blogs.okayplayer.com/blogarhythms/category/music/) (<http://blogs.okayplayer.com/blogarhythms/category/music/>) and tagged [Tchkung!](http://blogs.okayplayer.com/blogarhythms/tag/%c2%a1tchkung/) (<http://blogs.okayplayer.com/blogarhythms/tag/%c2%a1tchkung/>), [DJ Kutdown](http://blogs.okayplayer.com/blogarhythms/tag/dj-kutdown/) (<http://blogs.okayplayer.com/blogarhythms/tag/dj-kutdown/>), [Epic](http://blogs.okayplayer.com/blogarhythms/tag/epic/) (<http://blogs.okayplayer.com/blogarhythms/tag/epic/>), [Filastine](http://blogs.okayplayer.com/blogarhythms/tag/filastine/) (<http://blogs.okayplayer.com/blogarhythms/tag/filastine/>), [Jessica Skeletalia Kenney](http://blogs.okayplayer.com/blogarhythms/tag/jessika-skeletal-kenney/) (<http://blogs.okayplayer.com/blogarhythms/tag/jessika-skeletal-kenney/>), [Malena D’Alessio](http://blogs.okayplayer.com/blogarhythms/tag/malena-dalessio/) (<http://blogs.okayplayer.com/blogarhythms/tag/malena-dalessio/>), [Prefuse 73](http://blogs.okayplayer.com/blogarhythms/tag/prefuse-73/) (<http://blogs.okayplayer.com/blogarhythms/tag/prefuse-73/>), [RZA](http://blogs.okayplayer.com/blogarhythms/tag/rza/) (<http://blogs.okayplayer.com/blogarhythms/tag/rza/>), [soso](http://blogs.okayplayer.com/blogarhythms/tag/soso/) (<http://blogs.okayplayer.com/blogarhythms/tag/soso/>), [Trent Reznor](http://blogs.okayplayer.com/blogarhythms/tag/trent-reznor/) (<http://blogs.okayplayer.com/blogarhythms/tag/trent-reznor/>). Bookmark the [permalink](http://blogs.okayplayer.com/blogarhythms/2009/02/24/bare-knuckled-beatdowns-from-a-philistine-and-a-couple-of-seamen/) (<http://blogs.okayplayer.com/blogarhythms/2009/02/24/bare-knuckled-beatdowns-from-a-philistine-and-a-couple-of-seamen/>). Follow any comments here with the [RSS feed for this post](http://blogs.okayplayer.com/blogarhythms/2009/02/24/bare-knuckled-beatdowns-from-a-philistine-and-a-couple-of-seamen/feed/) (<http://blogs.okayplayer.com/blogarhythms/2009/02/24/bare-knuckled-beatdowns-from-a-philistine-and-a-couple-of-seamen/feed/>). [Post a comment \(#respond\)](http://blogs.okayplayer.com/blogarhythms/2009/02/24/bare-knuckled-beatdowns-from-a-philistine-and-a-couple-of-seamen/feed/) or leave a trackback: [Trackback URL](http://blogs.okayplayer.com/blogarhythms/2009/02/24/bare-knuckled-beatdowns-from-a-philistine-and-a-couple-of-seamen/trackback/) (<http://blogs.okayplayer.com/blogarhythms/2009/02/24/bare-knuckled-beatdowns-from-a-philistine-and-a-couple-of-seamen/trackback/>). [« Duck vs. Eagle!!!](http://blogs.okayplayer.com/blogarhythms/2009/02/19/duck-vs-eagle/) (<http://blogs.okayplayer.com/blogarhythms/2009/02/19/duck-vs-eagle/>) [The Only Way I’m Telefoning Tel Aviv is if I Can Reverse the Charges »](http://blogs.okayplayer.com/blogarhythms/2009/02/26/the-only-way-im-telefoning-tel-aviv-is-if-i-can-reverse-the-charges/) (<http://blogs.okayplayer.com/blogarhythms/2009/02/26/the-only-way-im-telefoning-tel-aviv-is-if-i-can-reverse-the-charges/>)

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