

d-jump MUZIK

d-jump

(*'mju:zik*)

Charlotte
Martin

Welcome back
Tanita Tikaram

Do-it-yourself
Edie Carey

Made in Europe
Hera
L'Aura

Visual Music
Aya Kato

Next Star
Terra Naomi





DJ Muzik proposes a new and functional navigation concept in the world of music information. Today we buy music online and Muzik, digital itself, offers information, images, multimedia contents and music... available with a click. The magazine pages let you approach many contents, the navigation has been planned for the best enjoyment by the reader who is - like us - curious, passionate, willing to turn the words into reality (listening to the music you read about...). Here are some directions to discover all the secrets of this original (unique) magazine.

If you like this magazine...
please, support it and make a donation!

Keys: like in your mp3 music player (or a common music player), you can navigate through the pages, to the next or previous page or article.



MULTIMEDIA CONTENT

animations, music, videos, at your disposal with a click! To see these contents you need: Apple QuickTime and Adobe Acrobat Reader 6 (or higher). PS: Are you a Mac user? If you use QT 7 there's a conflict with Adobe Acrobat Reader 7.0.

PLEASE UPDATE TO 7.05 VERSION!

PODCAST

Each issue of Muzik has a podcast, a real radio broadcasting with interviews, comments by the artists and tons of music! Completely free! Look for this icon in the pages, click it to begin the download (you might need a fast connection, or a little patience!). Then you'll be able to listen to the podcast on your computer (it's a mp3 file), on your iPod or mp3 player and... listen to it everywhere you go!

TOOLBAR

On the right of each page, you'll find the DJ Muzik Toolbar, to navigate through the topics with a click. It's easy, isn't it?



d-jump MUZIK

(*'mju:zik*)

Luca Pianigiani
(Frog)

Alternative, but great!

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ITALIAN
TEXT

My father loved jazz and even more he loved Brazilian music. And thanks to that music, he fell so in love with Brazil that he ended up in moving there (and us with him).

The first record (a cassette, actually) I bought with my own savings was "The Kick inside" by Kate Bush, her first album. I didn't know it at the time, but, by coincidence, I began with a choice that was to be prophetic in my passion for music: a female voice and Irish music, a perfect pair for me. Through that music, I fell in love with Ireland, although I don't know if I'll ever go and live there.

What I do know is that I love music and I have to thank those thousands of vinyl LPs that have filled my living room since the days when I was a child.

Many things have changed since then: now it's radio and especially TV that are responsible for delivering music. When I was a teenager, the videoclip mania exploded and TV channels dedicated to music were born. But I was looking for a different kind of music, not what was on TV. No particular genre, no special trend: I was just looking for emotion in the form of music.

One day I worked up the courage to go into a record store specialized in jazz music near my house. In the place of a display window was a pane of black glass. I was very young, but I was also curious to see what was behind that door which was always closed. That afternoon I was brave enough to go inside, the shop owner looked at me sceptically and said "there are no records here for you, only jazz". Contemptuous, hateful... I felt so small, cast out. I wasn't part of the group, it was probably too difficult to offer me ways of understanding that music.

This sensation is a frequent feeling in all areas of independent music, "underground" music: if you don't have the right look, if you can't name the coolest bands, it means you can't be part of that world. It's the same for the indie music magazines, often written by and for the same people, because they don't want to expand their knowledge, but live it only within an "exclusive community". If you're not part of the group, you can't understand, it's not right for you to understand, and you'd better go and take your ass somewhere else.

D-Jump Muzik has been created to open this horizon. We believe that music that is far from the usual commercial sounds can't be lived just by a closed community. We spend a lot of time looking for new artists, many of them have uncommon and excellent creativity and skills. Some are hermetic (but even successful artists - like Bjork - are hermetic), some very accessible, fascinating from the first note, wonderfully original. It doesn't make sense for only a select few to talk about them! This is probably the first magazine willing to talk about "alternative" music for a wider public: and it is the miracle of the digital communication. Digital communication allows us to reach a wide audience without outrageously high investments (and therefore it is suitable for a small market made of artists who don't sell millions of records) and allows us to create synergies between words, images and sound. Yes, because writing about music can be important, but to be able to interact directly with what is said about an artist and his music is even more important, especially if we're talking about artists whose music is as yet not famous.

D-Jump Muzik talks about music it likes (if we don't like an artist or a song, we don't talk about it). Music we've discovered, that we've bought, that we're listening to while writing and making up the issue. And that we want to share, in collaboration with the artists (that we contact, interview and have become friends with) and with you, the reader, using all digital technologies available: with samples inserted in the magazine (multimedia links), with podcasts you can download as "digital goodies", with videos often we make ourselves, a creative evolution based on the music by our artist friends. Our aim is to open everybody, but everybody's music horizons. This magazine can be downloaded from our website, but also via many other "digital highways": BitTorrent, p2p networks and so on... all technologies often considered to be the enemies of music and its market. Maybe because it's easier to trivialize the difficulties of the music industry by using a scapegoat ... (the pirates). We believe that technologies for sharing lie at the base of a new cultural approach and a business model which will bring many advantages. Even to independent music. We hope to make a contribution with our work... We all hope you enjoy the magazine!



Download the J-Podcast and listen
to Charlotte's Music FREE!

01 - Cover Story

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Charlotte Martin

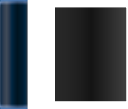
CLICK FOR

ITALIAN
TEXT

Charlotte Martin is our “cover girl”. At a first glance, she might look just like the classic beauty that some record label marketing manager decided to turn into a singer. Nothing could be farther from the truth. Don’t let the appearances fool you, don’t be too quick to judge: Charlotte is one of the most amazing artists we’ve discovered in the last year, thanks to the Internet. Her music, her piano and her voice arrived long before her long blonde hair. Her artistic style has an affinity with the most fascinating female artists of the last twenty years, but the result is hers only, unique magic.

Charlotte’s an independent artist and this seems almost impossible to us. But at the same time it’s fascinating and confirms that the best quality (not only the “difficult”, alternative, underground stuff) can be sought out in places different from traditional commercial channels. For us, Charlotte Martin is a symbol, the symbol of all the projects that led to the birth of MUZIK: extraordinary, magnetic, fascinating music that the digital world offers us, overlooked by a recording industry too often too busy crying over the crisis (even though there are some exceptions), instead of promoting quality products.

We interviewed Charlotte to learn more about her music and personality. She gave us two songs - an exclusive for our readers - you can listen to in our podcast... a magic breeze that’ll make you fly over the everyday greyness that surrounds us.





*Dear Charlotte,
we've decided to dedicate to you the cover and the main article of the first issue of our new digital magazine, Muzik. We do that because we love your music, because you're an artist who deserves more and more attention than you have now, especially abroad, because we're sure that we bring luck and we're happy to share this important moment. We've discovered your music about two years ago. Your CDs arrived to us in many different ways: directly from your website, from CdBaby, from iTunes (they became available in the Italian store just a short time ago). In these two years we've talked about you with many friends, we've let them listen to your music: every time we do so we ask ourselves how is it possible that you're still not in that category of global artists, famous all around the world. At the same time, you experience looks like a symbol and a choice: you decided to walk your way, even against the market that maybe wanted to change you. Is this always worthy?*

Thank you so much. Wow. That is really amazing for you to do this for me. The last cover of a magazine I was on, the heading said 'label trouble'. Ha ha! But I am humbled and very thankful you are picking me for your first cover of your magazine.

Now on to your question.

I don't make records to conform to a market or for a market place, I write songs and make records naturally flow out of me or whatever it is you call that hears the voice or knows the inspiration to write. I do produce and edit the material, which is overwhelming at times.

If the 'it' thing is to be the next 'whoever', well that doesn't influence my recordings or compositions at all. I mean, I love Coldplay and the hundreds of bands that sound like Coldplay, but then Coldplay at one time sounded like Radiohead according to certain critics and listeners. You can't make music for critics or for markets. I don't know my market. I'd like to think I know my fans. The ones I know personally seem to like all different styles, walks, genders of music. My palate as a producer is much larger than it was when I made 'On your shore'.



I will have distorted guitars and I will not be afraid to beat a milk jug and loop it. I might sing in a made up language and I might have 500 themes instead of one. It's all over the place, and I think that is okay...

One of your greatest success is "Your Armor". What's your "armor"? Your beauty, your piano, your music?

Hmm. The whole point of this song was written about someone's guard I was trying to wear down. I was so in love with him. It was not healthy but it was so incredible at the same time. We came to a point where my woman's intuition (which seems to be dead on in these particular matters) knew he was over me, over it and not going to move anywhere with me, except as far as possible. It was the last time I saw him really before he chucked me and what we had out the window... and left me for his ex girlfriend... Hmm. I asked him a specific question about why he was distancing himself from me. He said point blank... "I've got my armor on". Well, there you go. There's the song. Thank you for liking that song. It's so vulnerable it makes me uncomfortable to play it live some times.

Why do the record labels often try to change the artists' essence, especially when they're female? I remember the "old" story of Sinead O'Connor that completely cut her hair as an answer to her label that wanted her to become a "sexy lolita". Or I think about the singers - sometimes even talented ones - that have been turned into all curvaceous girls that also forget how to sing (there are so many examples...). Maybe some recent successful singers can change this tendency? (e.g. Norah Jones...)

You are SO right about this. I think women are still thrown into the box much quicker than the billion men that carry around their guitars or KMS hair configuring creme. I will say no one tried to make me sexy in my image. Image. Well,



Charlotte Martin

there are a lot of cooks in the kitchen on that some times. I wanted to be simple... there was a bit of conflict during the shooting of the 'Every time it rains' video. Hands down, I wanted to wear these tights and this skirt (which i wear live)... and the turquoise manolos. I admit it was a bit theatrical... but the video was an homage to Peter Gabriel's 'Don't give up'. I didn't get my way and was told to wear jeans a the top and blazer. I was allowed to keep the shoes and the skirt even though I didn't wear the skirt... this wasn't about sexuality. No one at the label ever tried to make me do that. Everyone just was very clear on my boundaries and respected them.

I don't judge women who are able to use their bodies in their image or art. More power to you. I'm not the art judge. And i think women's bodies are beautiful.

You probably “received” your musical culture and passion from your father, a music professor. Is it so? Did you begin playing the piano and then discovered your voice or was it a joined discovery? When you sing other artists' songs (like Pearl Jam's “Elderly Woman Behind the Counter in a Small Town”, available as a free download in your website), do you feel in a different way? Has anybody sung your songs? How do you live the creation moment and the execution one? Which is the most important one?

I was exposed to most of the music I heard before college through my dad, mom and voice teacher. I played piano very young but voice was my thing. I enjoyed voice lessons much more than piano and was more interested in gymnastics and singing long cadenzas to show off. You know, “hey mom, dad... i can do this... WAAAAAAAAAAAAAAAAAAAAA”. As far as creating a song and the execution... they are equally important. I'm usually a 2 take gal. Usually if I missed it by take 2 then I need to walk away until tomorrow or after dinner. Not for technical reasons. Ken and I both notice after a couple takes of a song I tend to go on autopilot and lose my connection to the emotion that was in the first or



second take.

In the biographies we've read, we've discovered that "In parentheses" was composed in about 15 minutes. What makes you feel the need and desire (what of the two?) to compose a song? In your songs we often feel a sense of solitude, fear of being alone. Is maybe the escape from solitude to move these creative needs?

Yes it was. It's a very very old song... composed back in Charleston when I was just starting to compose and writing like three song ideas a day. Which at the time I thought they were all songs. Not songs. Not good. It should be good and buried by now thanks to Kurt who has humbly accepted my wishes and doesn't release all those recordings. But "In parentheses" was the only song that people really got when I played around Chicago and Milwaukee... when I was first starting. For all my songs, it can take anywhere from 20 minutes to several years.

Between the artists you say you've been impressed by or that inspired you there's Kate Bush. A new album by Kate is coming out this year, after 20 years of silence. What do you think about a 20 years absence for an artist?

I am not sure. It's of obvious she isn't doing it for the money or the fame. She does it when she's inspired. I can't wait for that album to come out. I'm so curious.

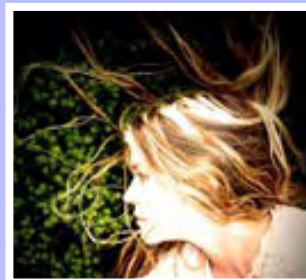
Ok, now we only need to see you live :) What can we do to have you in Europe? Don't your managers think about this market? It's a market that deeply loves the music like yours, even though there probably aren't the same spaces as in the US: here people tend to have big concerts or... nothing. But we'd love to see you in concert here. Is there a hope? :))

They do think about your market. RCA hasn't released "On Your Shore" in Europe which is a bummer. It was released in Japan this year so that is a start. I promise you I am working on it on every level. I love America and Canada but it's time to see you all... way way overdue.



DISCOGRAPHY

Charlotte Martin



Veins

1. Veins
 2. Bones
 3. Under the Gravel Skies
 4. Four Walls
 5. Cars on Crescent
 6. Days of the Week
 7. Root
- Bonus Track - On Your Shore (Live)



On Your Shore

1. On Your Shore
2. Limits Of Our Love
3. Your Armor
4. Every Time It Rains
5. Steel
6. Sweet Chariot
7. Madman
8. Up All Night
9. Haunted
10. Parade On
11. Something Like A Hero
12. Beautiful Life
13. Wild Horses



In Parentheses EP

1. Your Armor
2. In Parentheses
3. Pretty Thing
4. Monster



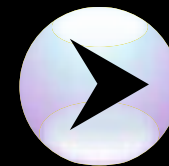
Test-drive Songs

1. Pretty Thing
2. Talk To Strangers
3. Lightblinde
4. The Girl I Left Behind
5. Many Rivers
6. Something Like a Hero
7. Last Day on Earth
8. Raven (noodle mix)



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WelcomeBack



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Tanita Tikaram

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to our exclusive interview

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She was 18, I was 23 when I heard her voice for the first time. She had just released her debut album, "Ancient Heart", which was going to sell 4 millions of copies: an astonishing debut. For me - as for many others - Tanita Tikaram's been a revelation: her voice, unique, unmistakable between many others, had an involving warmth, the rythms were sophisticated, but catchy at first hearing. Some "pearls" that deserve to be on our iPod forever (Good Tradition, Twist in my Sobriety, Valentine Heart... to name just a few, but the whole album is worthy).

I saw her performing live, in her simplicity, wrapped up in her shy-



ness, severe clothes, a beautiful face born from the meeting of different races (Indian, Maley, English). A fascinating concert, a moment I can't forget. After the first hearing I kept on following her career, I bought all her albums, even if the albums after "Ancient Heart" didn't have the same brilliance. But she was there, like a friend you love to mee and hug.

Now Tanita's back, with a brand new album titled "Sentimental", her best album since "Ancient Heart", in my opinion: her voice is warmer, even warmer, but we recognize it. The songs flow like a free highway, at sunset: it makes you want to drive, to follow it, from the first to the last note. It's not an album made of hits, it's an artwork to live completely. And we've been lucky enough to meet her and have a nice phone talk that we recorded through Skype and that's now available for you in the exclusive podcast you can download at this link.

Join us and meet this brilliant artist you'll never forget...

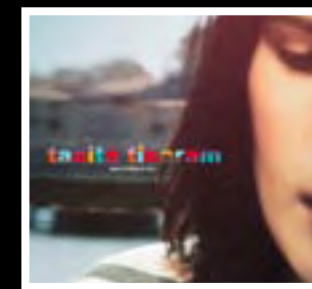


Tanita Tikaram



Ancient Heart

1. Good Tradition
2. Cathedral Song
3. Sighing Innocents
4. I Love You
5. World Outside Your Window
6. For All These Releaseds
7. Twist In My Sobriety
8. Poor Cow
9. He Likes the Sun
10. Valentine Heart
11. Preyed Upon



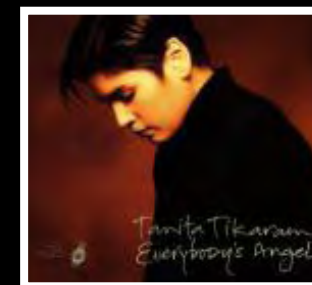
Sentimental

1. Something New
2. Play Me Again
3. My Love
4. Don't Shake Me Up
5. Everyday Is New
6. Love Is Just A Word
7. Don't Let The Cold
8. Forever
9. Got To Give You Up
10. Heart In Winter



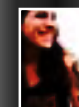
The Cappuccino Songs

1. Stop Listening
2. Light up the world
3. Amore Si
4. Back in your arms
5. The cappuccino song
6. I don't wanna lose at love
7. The day before you came
8. If I Ever
9. I like this
10. I knew you



Everybody's Angel

1. Only The Ones We Love
2. Deliver Me
3. This Story In Me
4. To Wish This
5. Mud In Any Water
6. Sunface
7. Never Know
8. This Stranger
9. Swear By Me
10. Hot Pork Sandwiches
11. Me In Mind
12. Sometime With Me
13. I Love The Heaven's Solo
14. I'm Going Home



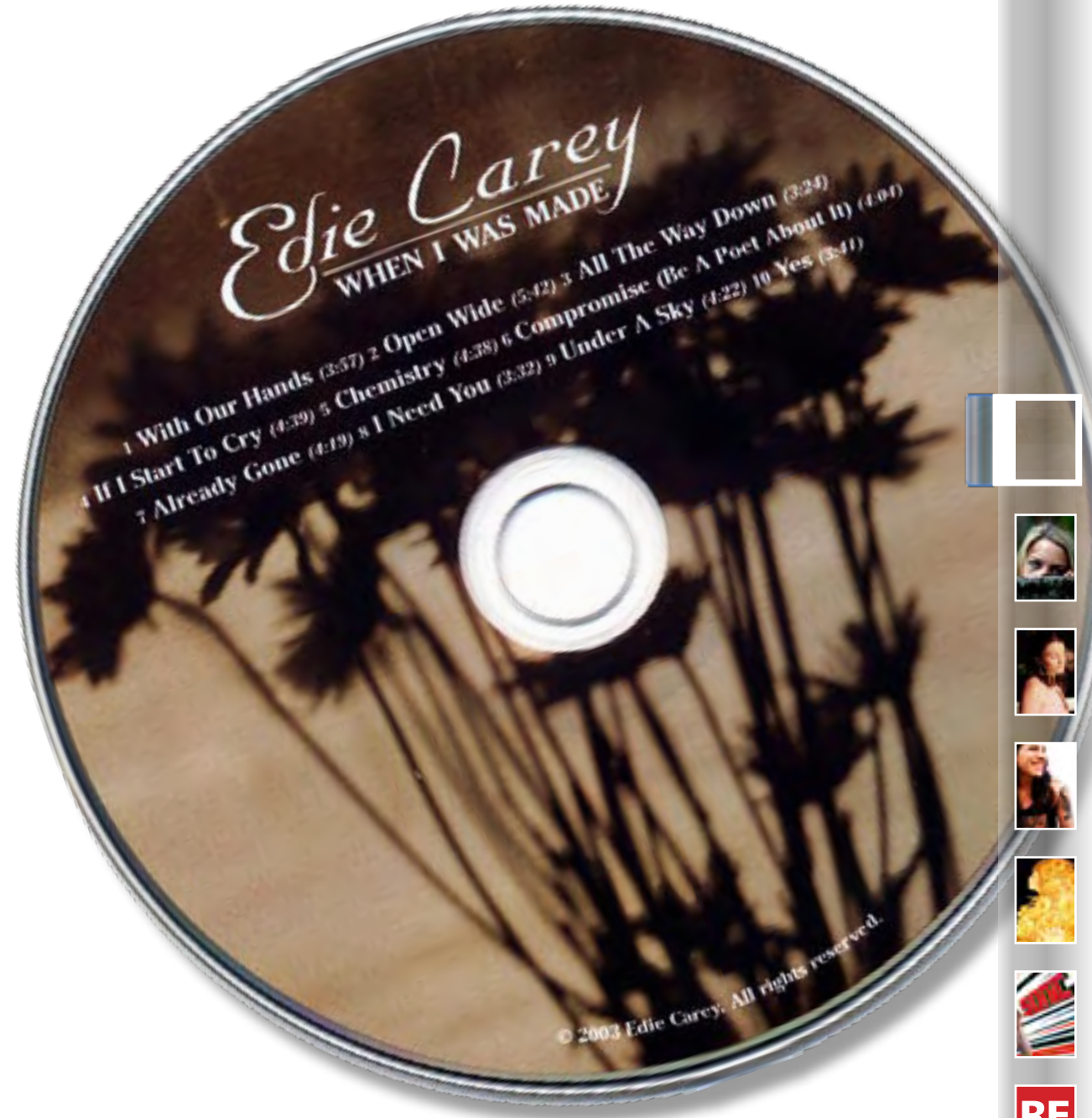
Edie Carey

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TEXT

We've known about Edie Carey for about two years, when we listened to one of her songs on her website, we bought her album and we fell head over heels with her simple but extraordinarily catchy songs. Immediately we tried to involve her in our projects and she was one of the very first guests of Jumper Musichall... a long time ago, when our website was still in some kind of beta version. Finally we can give her the space she deserves and we can talk with her about a new way to make music.

No, we're not talking about a new instrument, a rhythm or a music genre: we're talking about money. Probably the worst side of the music world (and of the whole universe...) that forbids us to buy all the CDs we'd like to and that leaves many talented artists in the shadows, unable to find a way to be part of the music biz. But some artists have refused to compromise and found a new way to make their music and let it be heard: these independent sin-



RE
VIEWS

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gers ask their fans to collaborate with them by making a donation of anything from \$ 25 up to a few hundreds of dollars - whatever people can and want - offering them in exchange a special place in their heart, their albums, in the thank-you's page of the booklet. Is this crazy? Maybe. But it has actually helped hundreds maybe thousands of albums see the light of day. And it has allowed many fans to feel a part of a "circle of life", part of a world that brings high quality products to life... even when base level, materialistic obstacles appear to get in the way, making everything more difficult, a far cry from the kind of atmosphere that should surround an artist during the creative moment.

For Edie, this is the second time; 2003 was the first time and she asked her fans to contribute to the creation of "When I was made", which came out a few months after having raised an unexpected amount of money. Now it's time to record a new album and to launch a new campaign for its release. It doesn't take much - just a symbolic donation - to be part of a project that (we already know) will amaze us, and make us sing and dance: all things that have no price. We talked with her and it was a pleasure, as usual...



Interview



After releasing the great “When I was made” thanks to the help of 15000 dollars coming from preorders, you’re going to repeat this experience with your next album: is this a common “initiative” for independent and self-produced artists?

It seems to be becoming the newest way for indie artists to continue to make new albums without having to charge everything on the credit card or find larger investors. It’s a very grassroots model which really seems to work well - not to mention the fact that it’s a great way to connect with your fans. People are incredibly generous!

Tell us about the making of “When I was made”: how was that experience both from an artistic and operative point of view?

It was a somewhat terrifying process at the outset since I didn’t have that many finished songs at the beginning of the recording process. I had 3-4 songs that I had already been performing live, but the rest were in pieces. I did a lot of writing in the morning, and then recording in the afternoon. It was a risky process, but I think the spontaneity ended up really making the songs feel immediate and honest. We made it in a beautiful studio out in Tacoma, Washington - you could even see Mt Rainier from the bathroom window :)

What are the “steps” for the creation of your next album? Have you already planned them?

I am still in the midst of that process. I began the pre-order process early so I could have a sense of what kind of budget I would have. Next, I will narrow down a studio and a producer, and then go from there. I have also been writing like crazy, so I will be in much better shape starting this one than I was for the “When I Was Made.”

You’re promoting the pre-order season through your website and newsletter. Do you use any other way to “advertise” it?

It’s up on my MySpace page, but I really have only been using my monthly newsletter and the website. They seem to be the best ways to reach folks who are already into the music - though I am sure there are venues that I am missing. The internet is so vast - it’s hard to keep up!

What about your concerts? how much are they important to you compared to the selling of CDs? how many concerts do you perform a year and what kind of concerts are they? (house concerts, festivals, colleges, pubs and clubs?)

As far as income, my shows probably comprise 60% of my income, with the rest coming from cd sales. The shows are very important financially as I sell most of my cds there, but they are also so important for reaching new fans. I play about 170 dates a year at this point, and they come in all shapes and sizes - clubs, colleges, house concerts, festivals, benefits...

Can you tell us something about you and your career in music? when and how you decided to become a singer songwriter?

I think that decision really kind of came about when I was living in Italy during my junior year abroad in Bologna. I had just started writing my own songs, and once a week I would make myself go play on Piazza Maggiore for tips. It was so embarrassing, but I knew it was good practice. I also played at a few pubs over there, and I think that was the first time that I ever realized that other people might enjoy my songs as well. It was so exciting! Once I came back to New York City for my final year of college, I started playing pretty regularly on the Columbia University campus and even had a small “following!” :) I was hooked. Once things began to progress a bit, I think I knew in my heart that music was my true love.

How happened you lived in Italy for a while?

I was studying Italian at Columbia in NYC, and my “professoressa” was from Bologna. She suggested I study in Italy my junior year through Brown University’s program in Bologna. I worshipped her, so I did. It was one of the best experiences of my life.

Would you suggest 5 (or more) singers/bands/albums that you like now and/or that “marked” your musical path? Why?

Shawn Colvin - “Steady On” - This was my first real singer-songwriter album. I was obsessed with it! I also learned to play guitar by playing along to every song on that record.

Ricki Lee Jones - “Flying Cowboys” - I discovered this album the same summer I discovered Shawn Colvin. The melodies are stunning, the production is simple, playful and elegant, and she is a phenomenal singer

Stevie Wonder - “Songs in the Key of Life” - This album was on heavy rotation at my house when I was growing up. I knew every word at age 6, and I really learned vocal fluidity and harmonies from listening to that record.

Carole King - “Tapestry” - This album was also one of my Dad’s favorites. It was always on, and I loved singing along to it. She is also one of the greatest songwriters around.

EIGHTIES MUSIC! - In the eighties when I was growing up, I was obsessed with KISS 108 - the local pop/rock station in Boston. I knew every line of every pop song on that station - and i made up dance routines to go with them. There are too many 80’s artists that loved to mention here, but the whole genre was definitely influential on me - for better or for worse! :) For better, for better... ;-)

If you want to contribute to Edie’s new album release, choose your favourite pre-order package and be part of this beautiful dream:

BE AVANT GARDE

A \$25 pre-order gets you 1 personalized copy of the next studio album way before anyone else. (You are such a trendsetter, it’s sick!)

BE A SUGAR DADDY OR A SUGAR MAMA

A \$50 pre-order gets you 1 personalized copy of the next studio album way before anyone else gets it, 1 personalized copy of any of my other 4 albums, PLUS a big, weepy thank you in the album credits. (Mom always swore your name would be in lights, didn’t she?)

BE A MODERN-DAY PATRON OF THE ARTS

A \$100 pre-order gets you 2 personalized copies of the next studio album way before anyone else gets it, 2 personalized copies of any of my other 4 albums, 2 free tickets to a show near you, PLUS a big, weepy thank you in the esteemed “Modern Day Patron of the Arts” section of the album credits.

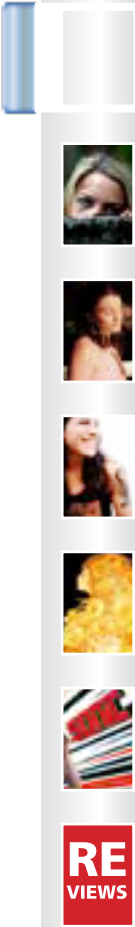
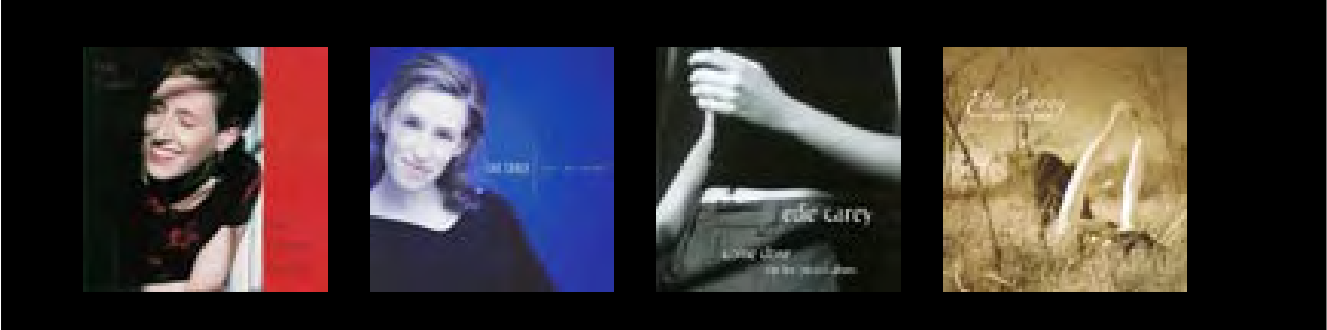
(You’re gonna look so kick-ass in those balloony Renaissance pants.)

BE A BIG, BOLD EXECUTIVE PRODUCER

A \$200 preorder gets you 3 personalized copies of the next studio album way before anyone else gets it, 2 copies of any of my other 4 albums, 2 free tickets to a show near you, PLUS the enviable “Executive Producer” title. (Big, fat, high-powered cigar available on request.)

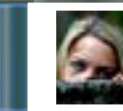
All information available at <http://www.ediecarey.com/products.html>

DISCOGRAPHY



Made in Europe

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Hera

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TEXT

We talk about Hera in the “Made in Europe” section, even if her story is very unusual: born in Iceland, at the borders of the European continent, she now lives part-time in her native country and part-time in New Zealand, on the other side of the planet. Two completely different countries, but - as she told us - they both taught her the love for nature, the tranquillity of being in front of never-ending landscapes (as in New Zealand) or unpredictable natural events (such as Iceland’s geothermal activities). But don’t be afraid: the earth won’t shake under your feet when you’ll listen to her, young, with her long blonde hair and her intense blue eyes, while she embraces the guitar and begins singing on the stage: only a few instruments accompany her, her songs are often acoustic (even though in her latest album “Don’t play this” shows the influence of blues and its sounds), the true protagonist is her voice. No frills nor excesses, only the softness of her voice that accompanies those dreamy pop songs you’ll end up singing carefree and that you should listen to when you need to rest and find some kind of peace far from chaos, thoughts and worries. Like a sweet bar of chocolate... right Hera? ;-)





Interview

You're very young, but you've already released many albums since 1999 and a new one has just come out. Can you tell us something about your career and your upcoming projects?

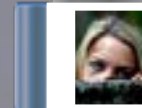
I am 22 now, I did an independent release with my first two albums, 'Homemade '99' and 'Not so sweet', they were both recorded in New Zealand. Then 'Not your type' was recorded and released in Iceland, an all english album like the previous two. Then I released an Icelandic album, and now the fifth is English again, a mixture of new and older songs :)

In the photos in your website I see you have a drawing (maybe a tattoo?) on your face, near your right eye: what is it and what does it mean? Why do you "wear" it?

The symbols are inspired by the maori 'Moku' which is a tattooed form of warrior-paint, and also inspired by celtic designs, two sides of the world where I was brought up. For me, it is different each time, I paint them on when I play music, depending on how I feel and they mean something different each time..

You were born in Iceland, but moved to New Zealand. Now, if I'm not wrong, you're living part of the year in Iceland and the other in New Zealand. They are two different countries located on opposite sides of the world. What of each country do you bring with you moving to the other?

Iceland and New Zealand are about as far away from each other than they can be, but they are as similar as they are different... they are both have wonderful fresh tap water, lots of sheep, lots of geothermal activity and beautiful landscape. In Iceland the swans are white, in New Zealand they are black, in New Zealand, the sheep are born with tails (not in Iceland...) but I love both



places, and feel at home in both places. This time when I go back to New Zealand, I'm bringing lots of traditional Icelandic knitting which I've been learning here, some traditional food which I miss when I'm not here ;)

What is the music landscape in both countries? Do you see any difference in the opportunities a young singer can have (record labels, concerts)?

I've released more music here in Iceland, and I always think how amazing it is that such a small country produces so much... there is so much going on here in music it's hard to keep up, people don't rest here. The funny thing is, when artists do a big tour of New Zealand, it's about 3 or maybe 4 gigs/towns, here it's 37 or more and the smaller towns are wonderful to visit and the venues are beautiful old theatres or halls... Iceland is about 300,000 people, New Zealand are 4 million...

You've been touring all around Europe, you played even in Italy: are you planning to come back, to promote the new album?

I hope so :) I loved playing in Italy and am very much looking forward to coming back :) My new CD - "Don't play this" - will be released first in Iceland, then in New Zealand next year... we'll see what it will bring!



HERA

**Don't Play This**

Feathers In A Bag
 The Devil And Me
 Chocolate
 Muddy Shoes
 Deja Vu
 Adrian
 Don't Play This
 Wings
 You Make Me Angry
 Where Is Your Baby
 To My Guitar

Jumper *Art*

After years of experience in the digital communication world, after giving birth to successful magazines, websites able to collect creative people from all over the world, today we decide to offer this experience also to the artists themselves and not only to the big national and international companies. It's an unique chance: a passionate, qualified and always up-to-date team can work for you. No matter if you're at your first steps in the art world or if you're already quite well-known: what we offer you today are high level modular projects. You just have to choose where your start and your goal are.

These services have been carried out specifically for creative people; optimized for their real and actual needs. Not only words... but facts! Here are the proposals, divided in artistic fields:

music

visual arts

poetry and words

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 more infos are
 coming soon here!

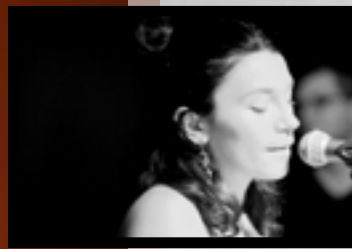


A music studio setup featuring a Korg keyboard, a guitar, a microphone, and a stool. A poster for 'L'Aura' is visible on the right.

She is the most interesting young singer in Italy. She sings mostly in English, but not only. This is a story of a meeting with her.



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mper



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ITALIAN
TEXT

What we often talk about in this magazine is music we discover hidden away in corners of the Internet, on the indie music websites, inside the most visited communities of the web. We often keep in touch with artists living thousands of miles from us, the friendship is often born via email, chat, using Skype to make interviews. Sometimes however things happen just round the corner from us. And the friendship begins in a more traditional way, the meeting turns into a smile. This is what happened with L'Aura, the best and most recent jewel of the Italian music world and one that could be also exported abroad. We know Italian music very well, we live in Italy even though our musical and creative exploration extends to territories far beyond our country's borders. Very little Italian music is exported - as happens with French, German, Swedish and Russian music - unlike English, Spanish and of course American music. Language is an obstacle, but not the only one: to be successful abroad, Italian music needs a characteristic melodic line, it needs to remind people of pizza, spaghetti...

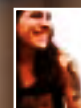
L'Aura and her music don't sound like pizza or spaghetti, but they could be heard on any radio station around the world, and be a great success. And it's not just because many of her songs are in English: it's not the choice of language that makes the difference. In Italy we were among the first to talk about her, admire her talent, and maybe we are the first (or among the first, for sure) to present her in an international magazine. We invite you to listen to her music, discover her,





let her accompany you. Begin with "Today", the new single just launched in Italy and that we hope will be soon known abroad.

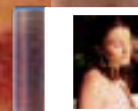
We've decided to talk about L'Aura to an international public who probably doesn't know her yet, using a visual narration made of photos we took during one of her first concerts. We like the idea of stimulating your curiosity with these snapshots, not taken in a big venue (like a theatre or a stadium), but in an intimate location, because this is the best way to discover music that will be in your heart forever. The play of images shows the surroundings and then focuses on her, on her face, exposing just a few details, and then goes back to the surroundings, which have been saturated with her music for an hour and bear its mark. Ingredients, pieces of a puzzle that make you look beyond the notes, beyond the melody. To understand, to learn more about a complex, multi-faceted artist. Too often the star system imposes flashy and

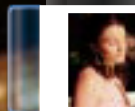


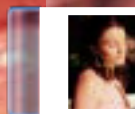
catchy images, so coarse that they are blinding and what really counts can't be seen.

We wanted to tell you about L'Aura and her music by hanging back in the semi-darkness of a special concert. Because that's the way we met her, young and willing to turn her music into emotions. Because we've seen her getting off the bus with her fabric bag and smiling, a few minutes before the concert. Because then people grow up and forget the taste of their debut. But our job - working not only with the music, but also with the image - is also one of putting into context, crystallizing and bringing those wonderful fleeting moments that mark the passage from dream to reality into the future. Without these emotions, everything passes away. Probably these emotions do not sell, but we're sure that many readers will agree with us about the beauty of these moments told in poetry made of pictures, intimately and passionately. And that will push you to say... "now I want to listen to this artist, I want to understand why they talk about her like that, in such a different way. Are they crazy or..."

Or... maybe not. If you live outside Italy, the only way we've found to buy "Okumuki", the first of L'Aura's records, is on Amazon. If you're in Italy, you can find it on iTunes...

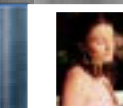








L'Aura



Download the J-Podcast and
listen to Terra Music FREE!

terra naomi



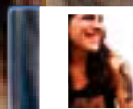
terra nadomi

Definitely young, but with an exceptional store of enthusiasm and will to find her way to success, starting from the Internet, her very home: she's a very active Myspace.com user and takes part in many other music communities and websites. Her mission is spreading the word about her music, playing in concerts, growing up as an artist.

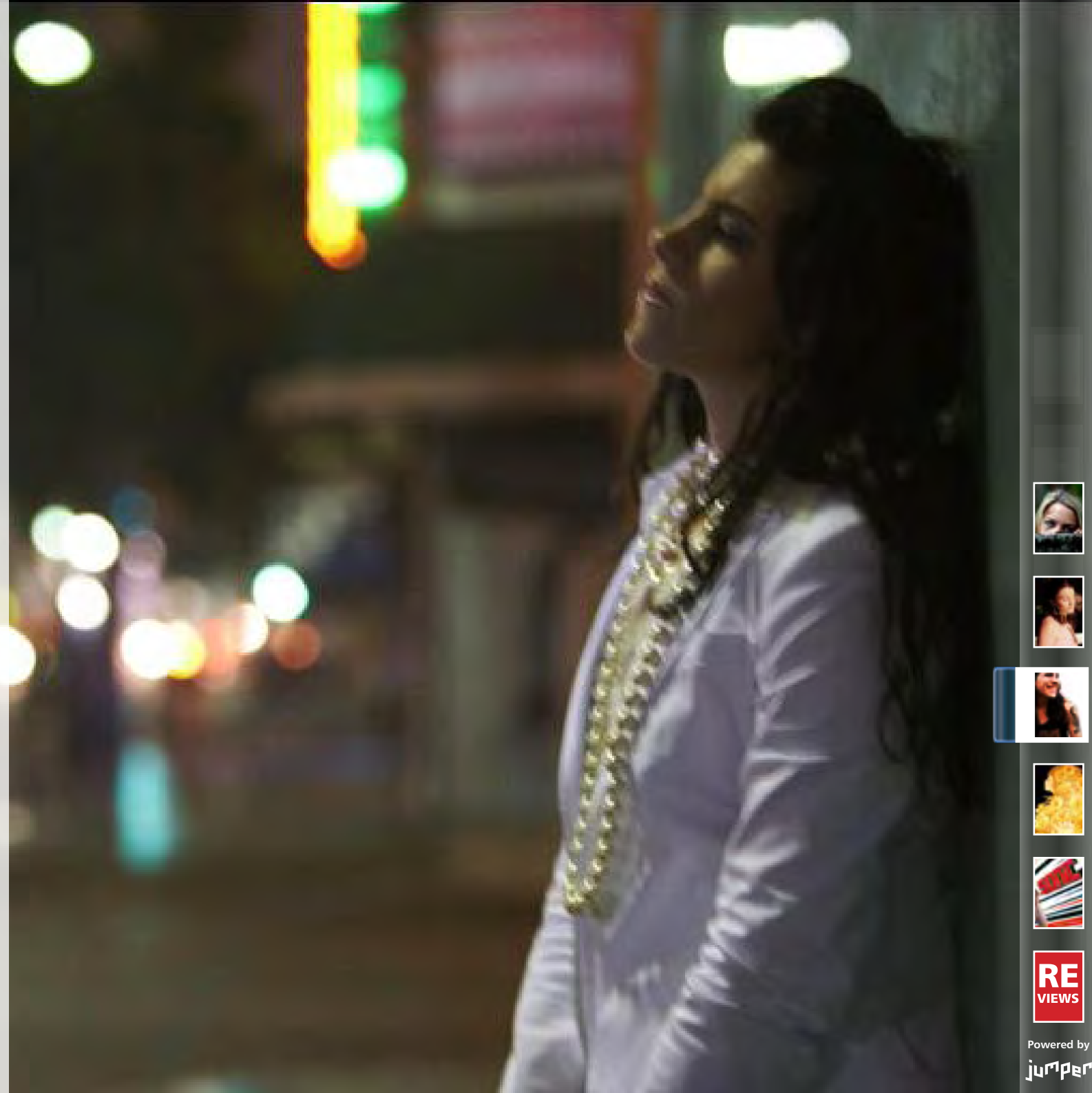
She wants to leave a strong mark - like the beautiful tattoo she has on her left arm. She plays the piano, composes, her voice's powerful, her songs are heard not only in the USA, but in Canada, Japan, South America and Europe too, especially in

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UK. She'll make her way in life and we're happy to have interviewed her, between one concert and the other, between a journey and the other. Always in a hurry, a couple of words and then out, for a new adventure... She doesn't stop, she will never stop. This article/interview was born to freeze this evolution moment: her story is running, we intend to take a picture of it, to stop this moment and think of it, before rushing and looking at the future. Terra is the future, the present slips out of her hands. In a short time (a few months or years) we'll meet her again and maybe she'll have forgotten about this moment, because of the long route covered. But we will, and this is the gift we give to her and to you, too. While leafing through these pages, while reading her interview, listen to the exclusive song (not included in her CDs) she sent us to be in our Podcast. Just a sneak peek, you'll fully enjoy her music with her albums, in particular with her EP, one of our favourite in our iPod.



Interview

Can you tell us something about you? How old are you? When did you begin your professional career? When did you understand that music would have been your job?

I am in my late 20's... I began playing guitar and writing songs about six years ago, but I've been playing music my whole life... piano since age 4 and singing for as long as I can remember. I went to college for opera but then decided it wasn't for me...

I've noticed that your promotion activity uses Internet a lot: many websites publish your music, you're very active in the communities like Myspace etc... how much time do you dedicate to this digital promotion? Did it let you obtain good results?

I dedicate way too much time to it! Ahah... I'm online all day because I do everything - I don't have anyone helping me with all the online stuff... can't wait for that to change!

What's your relationship with record labels? What are your projects for the next months? Do you think that the indie way is more interesting?

Well, I'm talking to a few labels right now - meeting people and considering signing with a major label. I'm not opposed to it - anyone who wants to help me get my music out there is fine with me - as long as I don't have to give up too much of what makes me who I am.

For a new artist is it more important to make records or concerts? Is the album a start or a goal?

I think it's more important to get out there and play for as many people as you can - build the fanbase and then you'll have people to buy your album when it comes out. There are so many people who make a CD but have no one to sell it to!

Your audience is mainly American, I think (thanks to concerts and direct contacts), but what are the other countries which show an interest in your music?

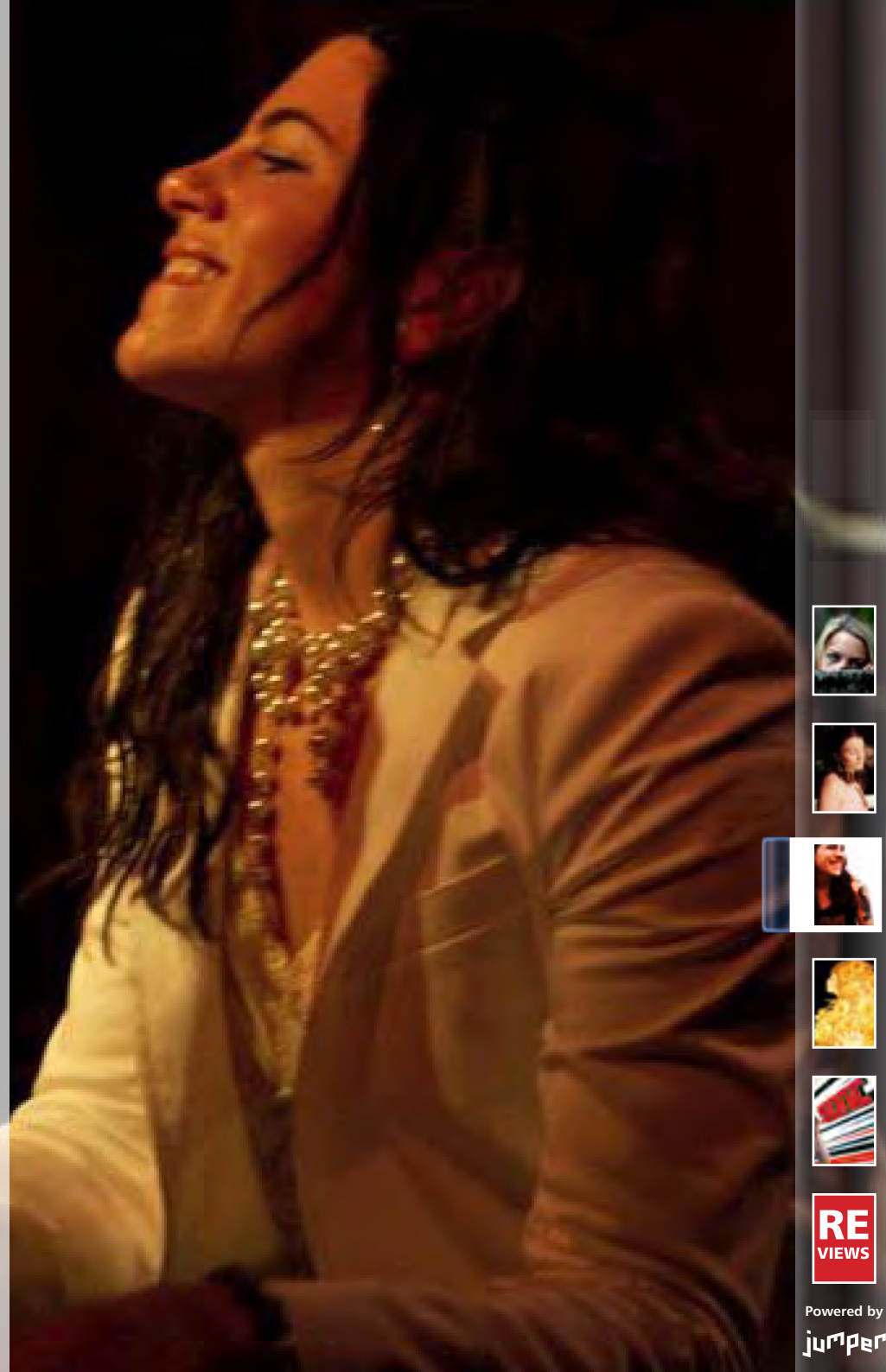
Well, I've mailed CDs to Japan, UK, Italy, France, Israel, Canada, all over South America, Germany, Holland, Sweden, Switzerland... we have street team members all over the world, too... I think the highest concentration of fans outside the US would be the UK. Lots of London fans. I can't wait to play outside of the US... hopefully sometime soon!

What's the part of your job that you like the most: singing, writing, playing?

All of the above.

Have you got a team of people that organize things for you (concerts, promotion, image) or do you work on your own?

Nope. I'm on my own here!





Terra Naomi EP

1. The Game Changed
2. Misery
3. Up Here
4. The Vicodin Song
5. What About Me
6. Aim to Please
7. I Still Love You

On Myspace there's a list of the artists the influenced you and that perform very different kinds of music. If you had to choose three names that are very similar to Terra Naomi's music and sound, which ones would you choose?

Well, I think I sound kind of like a cross between Janis Joplin, Alanis Morissette and Joni Mitchell.

OT questions

(we want to describe artists the way we describe friends... so, not only from the point of view of their art and job. To do so, we'd love to add some more personal details to the interview). So, here are some off topic questions...

Your favourite dinner would be...? (so we know what to cook when you'll come and visit us in Italy! ;))

Mmmm... My favourite dinner... that's hard, since I love food so much. :) I like a nice spicy seafood fra diavolo... yummy... when am I coming to visit? Soon, i hope!

What's the most frequent colour in your wardrobe?

White - I used to wear all black all the time and now I'm going through some weird phase where I can't wear black. It puts me in a bad mood. I have to wear all white. I'm really odd.

How long do you stay in front of your computer in a week?

Um... probably about 6 hours a day - so a total of 42 hours... oh my God! Can that be true?? That's really scary.

If you weren't a singer, what would you do for a living?

Beg for change. ;)

If you weren't born in the USA, where would you love to be born?

Italy of course! I love Tuscany... stayed one summer in the hills outside of Lucca and it was unbelievably wonderful. I would also like to be from London. I know it's so typical American to say this, but I love accent... ahahah...

Which is the last concert you attended as a "fan"?

Eisley. I interviewed them for Interlude Magazine and then stayed for the concert. They're wonderful!



07 - Visual Music



Aya Kato

for Tori Amos



On one side there's Tori Amos, one of the most exceptional and brilliant singers of our times, able to articulate the sweetest, most sensual and dense notes with her mouth, accompanied by the limpid sound of the piano (often two...). Everything about her is the result of a refined taste, from sounds and words to her very sensual appearance, which doesn't resort to any of those petty tricks used by the debutants, for her a red curl and the audacious body divided between two pianos are enough.

On the other side there's Aya Kato, a very young Japanese illustrator, in whose style the influences of Japanese traditional arts (anime included) meld with the ones of the western literature and culture.

Together, they planned and created the visual theme of "Sleeps with butterflies", the first single from Tori Amos' album "The Beekeeper". For Aya Kato this is her first job as an illustrator, for Tori Amos it's time to reinvent herself for her return on the stage.

"The Beekeeper" is the narration of a new creation, this time from a female point of view, that doesn't take place in the Garden of Sin, but in the Garden of Sensuality, a place in which passion and marriage - along with pain and suffering - build a story around the songs. Nature - probably the same nature in which



Aya Kato's drawing made for Tori Amos' video "Sleeps with butterflies"

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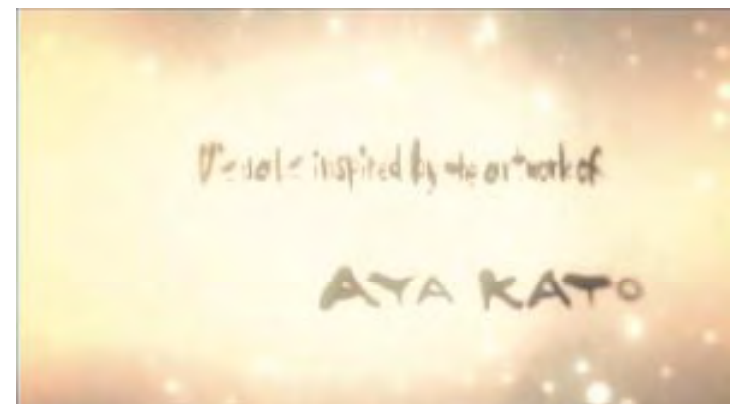
Screenshots from Tori Amos' video "Sleeps with butterflies" which features Aya Kato's artworks.

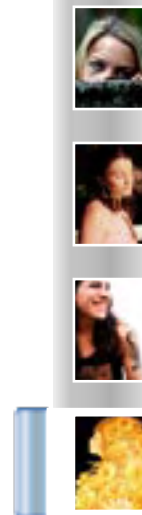
she composed the songs, in Cornwall - accompanies the journey of this new motherhood of the universe; a nature made of flowers, plants and animals that constantly accompanies the sung words, as if it were the unifying, visual theme of the album.

Aya Kato played with these items and created a sort of tridimensional drawing in which a butterfly mixes with lights, flowers and sea waves, a symbolic landscape which gathers up and joins with the themes in "Sleeps with butterflies".

In the video, Tori Amos becomes part of this landscape and is wrapped in flowers of light and smooth curving petals, giving her music a face and her audience a dream-like show.

As you can see in these pages, the meeting between Tori Amos and Aya Kato is the meeting of two different worlds, able to help each other in order to fascinate and charm the audience: it's one of the most beautiful meetings ever because it joins different and distant realities, different nationalities, and experiences that are different but complementary. For a new journey that gives a face to our imagination.









© Aya Kato



RE
VIEWS

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TORI AMOS



Little earthquakes



Under the pink



Scarlet's walk



The beekeeper



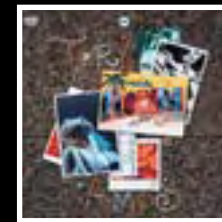
From the choirgirl hotel



To Venus and back



Welcome to Sunny Florida



Official Live Bootlegs



Boys for Pele



Strange little girls



Tales of a librarian



Sonic... Visuals for Music

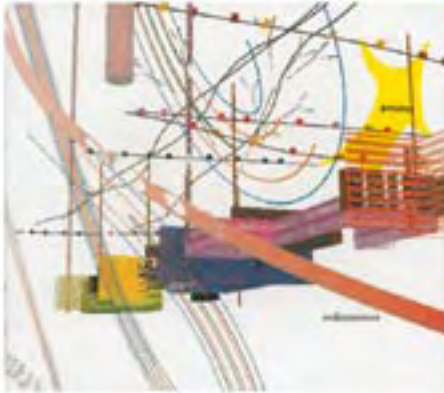
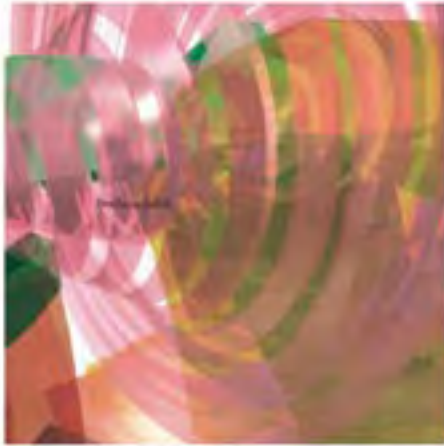
Our culture springs from the imaging universe and Muzik wants to be the meeting point between image and music. The evolution in the music visualization (from LP to CD, from static images to Mtv, from CDs to digital files) asks for a great evolution in the use of image as well, and that's why we chose to talk about this topic, starting from the meeting between Aya Kato's art and Tori Amos' music.

Image and music used to mix on vinyl, album, single covers and even on concert posters, and many photographers and illustrators have been able to interpret the aim and intentions of sounds and performances and turn them into visual expressions. Sometimes they wanted to shock, to catch the attention or to introduce a special packaging... maybe difficult to be shown, but certainly winning.

We let our eyes glance through the pages of SONIC and feed on the hundreds of images reproduced: we've seen electronic, jazz, pop and rock music CD covers; we've seen the booklets pages of CDs from all around the world; we've even seen the international festival and concert posters. We've seen photos, drawings, digital manipulations, graphics games, various handwriting and fonts, visual brushes aiming at giving a body even to the most impalpable art, that is music.

If we have to let non-digital music seduce us again... let it be for one of these wonderful covers, these frills of good taste and beauty that wait for us, the audience, the other side of music.





Design: **Book** **Book** **Book**
 Artist: **Various** **Various** **Various**
 Location: **CD Cover** **CD Cover** **CD Cover**



Design: **Various** **Various** **Various** **Various** **Various**
 Artist: **Various** **Various** **Various** **Various** **Various**
 Location: **CD Cover** **CD Cover** **CD Cover** **CD Cover** **CD Cover**





MIA DOI TODD

(Click here to read online)

As she likes to say, Mia Doi Todd is a complete artist: musician, singer, dancer, painter. Born from the meeting of Japan and Ireland, lives in the United States, but has been living in Japan to study, first of all, its traditional dance. The flavours and colours met during her journeys and in the meeting of languages and cultures arrive to us as uncommon sounds and songs: we'd better give ourselves up to them, with closed eyes and the lights down, to taste the images they can convey. After having a talk with her...



HALFLIGHT

(Click here to read online)

Sarah Howells is the voice and soul of Halflight, a young band from Wales: born next to the sea, in the beautiful Welsh landscape, they've been enchanted both by the dark waves and the fading sunlight when night is approaching (that's where their name come from!). The first Halflight EP - "Subside" - mixes piano, guitar and Sarah's voice with lyrics that asks for the audience attention, without forgetting about being catchy and appealing. While she's recording her new EP, we've met Sarah in a digital road between Milan and Cardiff and a beautiful conversation has begun...



WILCO

(Click here to read online)

On September the 7th Milan become a province town with its "Festa dell'Unità": between the handcrafted products and the long dinner tables, I walk towards the Mazdapalace, without caring about the fabulous smell of the pancakes and the boring political meeting in a nearby stand.

It's early, but I enter the palace and what I see doesn't surprise me: the stage is full of instruments and lights. The stalls and the terrace are almost empty. There's just a small group of guys in the front row, hoping - like me - in a bit of crowd. I fell both discomforted and extremely privileged: even if the entry is free, I'm there to see the Wilco, I know who they are, their names, their songs, their story. I'm even wearing the official t-shirt of the latest tour, I'm not there by chance, I wanna listen to the music of a band I've admired and that surprised me for the philosophy and the approach to the public.



DIEFENBACH

(Click here to read online)

Discovered thanks to iTunes and to the album "Set & Drift" in loops for days and days: the Diefenbach, a young Danish band, that had a nice talk with us, during the tour. We've met Lasse Lyngho, the keyboard player of the group, who told us about their first steps in the music world and many other things...

You come from Denmark: it looks like one of the most "hot spot" in music and arts in general is in the North of Europe. What's going on over there? (tell us the secret!)

The weather is shit almost all of the time which means you can focus on making really good music. If we were from a place with really nice climate - like Italy - we would probably suck. Seriously though... There is a very good music scene in Denmark at the moment.





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Click here to download the full Podcast from the Internet

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TANITA TIKARAM

Exclusive Interview

EDIE CAREY

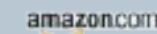
Under a Sky (FULL SONG)

HERA

Adrian (FULL SONG)

TERRA NAOMI

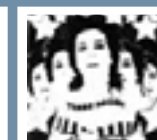
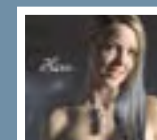
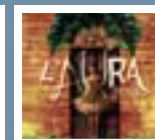
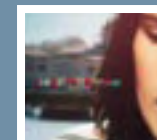
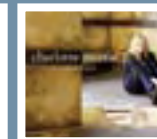
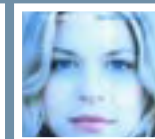
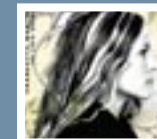
I'm happy (EXCLUSIVE SONG - not yet released)



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