

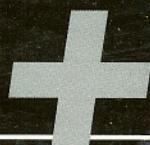
DOUBLE PLAY: DARREN EMERSON, DJ DAN, JOHN CREAMER & JAMES LAVELLE

# LOTUS

**MIGUEL  
MIGS  
WEST  
SIDE  
STORY**

**AMON  
TOBIN  
SO I MARRIED  
A WAX MURDERER**

**MISS KITTIN  
"F&@% ELECTROCLASH"**



**THE STREETS  
DOT ALLISON**

**METRO AREA  
PIETER K**

**THE CRYSTAL  
METHOD**

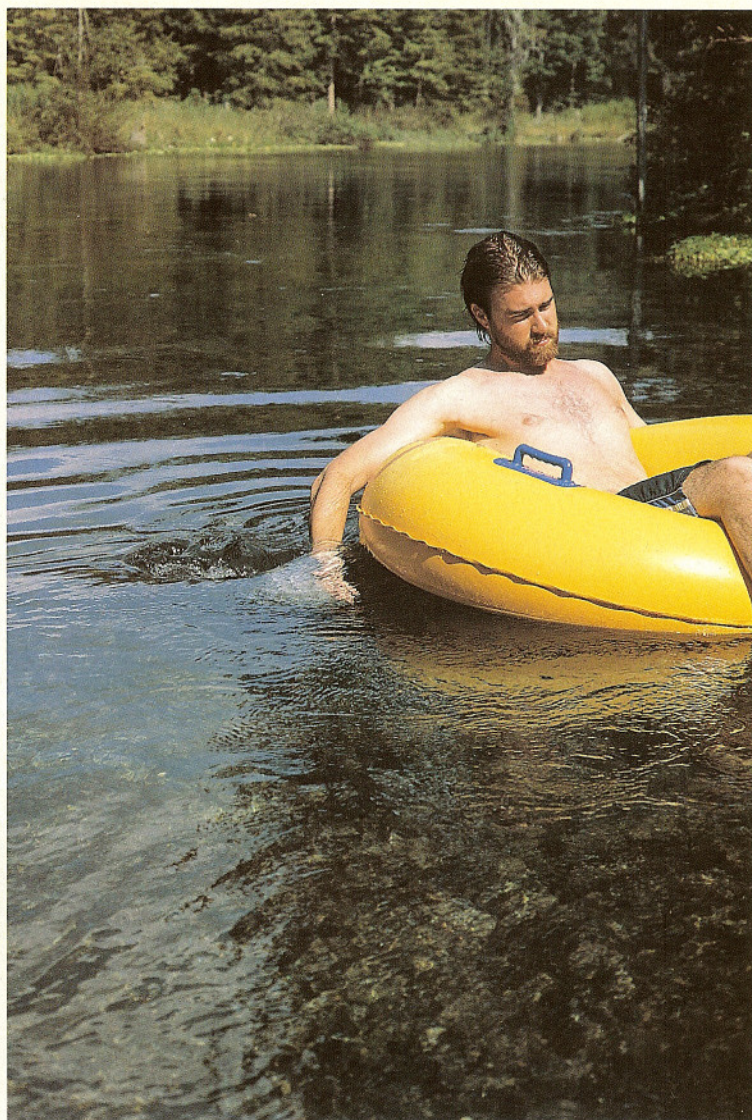
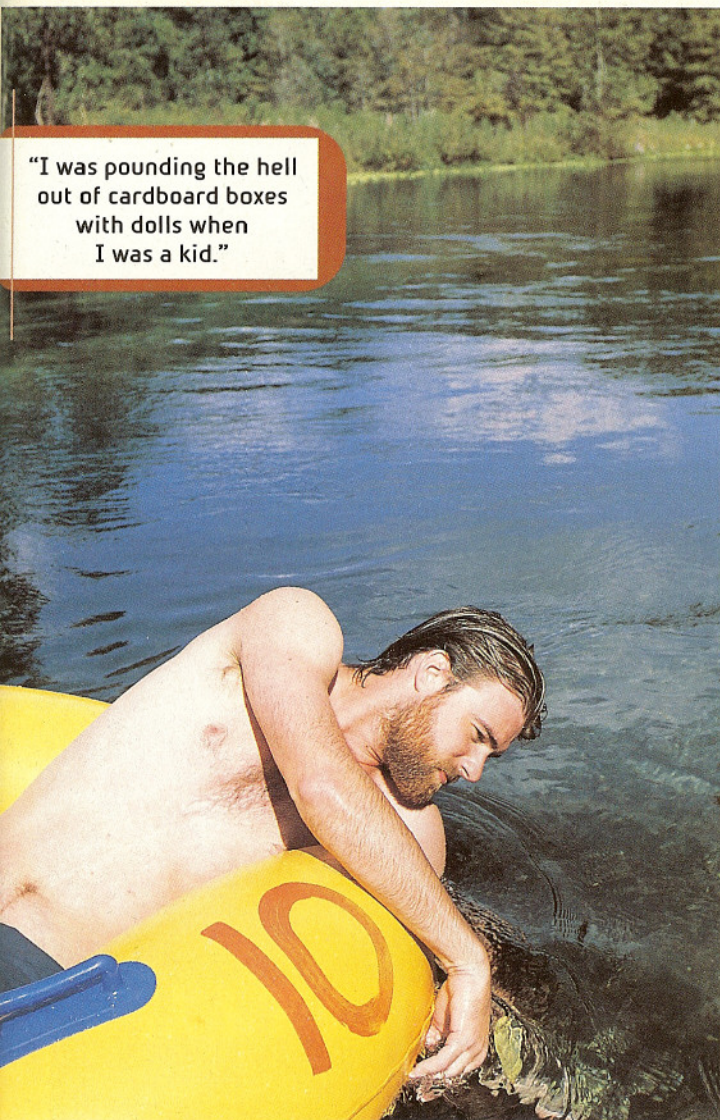


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"I was pounding the hell out of cardboard boxes with dolls when I was a kid."



# TUBE STEAK BOOGIE

Forget the hallowed ground of Israel. Hip-hop's self-professed Second Coming has touched down in the marshy outback of Central Florida. Mark von Pfeiffer transcribes the gospel of BEEF WELLINGTON.

**B**rendan Wood's parents knew early on that their son wasn't going to turn out like all the other children. "I was always pounding the hell out of cardboard boxes with dolls when I was a kid," he admits. From a percussive, young prodigy, Wood bloomed into a production virtuoso feared by many and rivaled by few. A white boy sporting a porn star-like moniker, he boldly thrust himself into a decidedly ethnocentric musical genre with hopes of shaking the hallowed halls of hip-hop and funk to their very foundation. Enter Beef Wellington.

Wood has been a centerpiece in Orlando's blossoming music scene for the last three years. With *Feel Fantabulous*, his first nationally distributed LP, he joins the ranks of El-P, Aesop Rock, Blackalicious, Mos Def, and The Roots as an artist who seeks to give conventional hip-hop a much needed frontal lobotomy.

"I grew up on Long Island listening to urban stations," recalls Woods, now 26. "A lot of what was going on then used three- or four-bar samples of '70s funk. As I got into my late teens, I became familiar with the original tracks those snippets were taken from. James Brown and The Ohio Players, for example. It opened up a whole new world of music that I was already into."

In an effort to retrofit the bridge between modern day hip-hop and long forgotten funk crafted by the likes of Parliament and Isaac Hayes, Wood has

decorated his studio with an analog aesthetic—a Moog MG-1, loyal Fender Rhodes and Roland Phantom keys, and a broken Clavinet that he's "holding on to for a friend." "I find it easier and more appealing to work on a Moog than a full keyboard workstation," confesses Wood. "I like having more individual elements to assemble something with as opposed to mountains of gear."

At every turn, *Feel Fantabulous* successfully melds roots instrumentation with electronic panache. Sine waves and saxophones gregariously join hands on "Dedication;" phased-out oriental strings take the edge off a head bobbing back beat on "Tacet;" digital handclaps form an unlikely union with a didgeridoo on "Beefstreet." On the vocal tip, honey-throated diva samples curl around the stylings of Chicago-born MC Swamburger on cuts like "From The One 2" and "New God" without overshadowing Wood's soulful and precise, diamond-cut production. As the majority of mainstream hip-hop runs on like a caged hamster in an exercise wheel, Beef Wellington "is coming back to earth...and all hell is gonna break loose." Or so sayeth the prophecy set forth in the first few moments of "What U Laughin At?"

"Progressive is a tricky word," admits Wood. "Breaking new ground while keeping the styles I'm influenced by takes time. I try to use electronic and organic elements together in experimental ways, but not to the extent that it alienates people or the foundation that draws them [in]."