

## MOBY

PHOTO BY LADI VON JANSKY

Electronic dance innovator Moby is known around the world for his distinct, genre-bending music. Believe it or not, we didn't even have to break into his castle in the Hollywood Hills to get him to talk about the high price of fame, insomnia, that beef with Eminem and his mesmerizing new CD *Destroyed*. Moby invited us.

**Hustler: Why are the new CD and photo book called *Destroyed*?**

MOBY: I've been a photographer since I was ten years old. I just never showed anyone the pictures I took. My uncle had been a photographer for the *New York Times*, and he gave me all his cast-off camera equipment—even his Nikon F. I have been a dilettante photographer for as long as I've been making music.

I don't like touring very much, so when I tour, I try to do other things to make it interesting. Playing music is nice, but that is only 90 minutes a day. I don't want to complain, but I just don't enjoy the other 22 hours that much. In the old days the way I kept myself entertained and passed the time was by being a drunken mess. That didn't work out too well. Now I have to give myself projects. On the last tour my project was documenting everything. I brought along a fairly cheapo little digital camera and just took pictures of all the strange things that you encounter on tour. Sometimes strange means naked people in a hot tub, but to me strange would be an empty airport in Belarus.

One time I was at LaGuardia Airport in New York, and my flight was delayed. I found this strange, long, empty hallway. There was a sign that said, "Unattended Luggage Will Be Destroyed." It wouldn't all fit in on frame. So I shot it one word at a time. *Destroyed* on its own looked so cool in this empty hallway. I loved how it looked, so that became the cover for the CD and the book.

Touring for me is like living in this state where you are constantly destroyed—in both good and bad ways. Sometimes you're just exhausted and sick and tired and feel like human refuse. The odd thing about that is

sometimes it's quite comforting. So the CD and book aren't called *Destroyed* in just a negative way. I show people the cover and can see how they can see *Destroyed* being negative, but I don't see it that way.

**If you weren't a musician, would you have become a professional photographer?**

I don't know. I was a philosophy major in school. If I wasn't a professional musician, I would probably be working in a bookstore somewhere in New England and teaching at a community college. That's what people in my family tend to do. I'd be teaching Philosophy 101 and working at a Kinko's because I really do like the smell—the smell of copy paper and toner.

**When and where was the CD recorded?**

It was written while I was on tour late at night. Then I took my little sketches and beginnings of songs and brought them back to my studio in New York and finished them there.

**Is it hard to be creative while on the road?**

There are some people that are built well for travel—especially when it comes to sleeping. I had an ex-girlfriend, and no matter where she was—be it Australia or Sweden—she slept fine. I have been touring for 20 years and am so ill-adapted to it. Still, as sad as this is, I only sleep well in my bed by myself from midnight to seven in the morning. When I'm on the road, I live in this state of constant insomnia-fueled exhaustion. Rather than be driven crazy by it, I try to do constructive things like write music, take photographs and write essays.

**What would you be doing if you weren't creating in the middle of the night?**

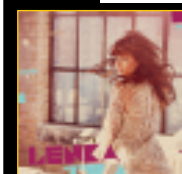
Buying useless crap on Ebay of playing Scrabble on Facebook. Or the single worst way to deal with insomnia: just lying in bed, frustrated and staring at the ceiling, having panic attacks about how you're going to be sick and exhausted the next day, which is my inclination, but it doesn't accomplish much. My two insomnia mentors were Henry Miller, who wrote a book called *Insomnia*, and Ben Franklin. I remember when I was 12 years old reading what Franklin had written that said, "Get up and do something."

**Have you ever used your own music to seduce a woman?**

No. Because whenever I listen to my music, all I hear are the shortcomings. I hear the things that I could have done a better job on. I would be too distracted. I have never put out a piece of music that I've been a hundred-percent happy with. But at the same time, once it's released into the world, it's an archival document of a time and a process. I have to accept that. Every time I put out a record, I could probably do something to make it technically more perfect, but that doesn't mean it would be a better record. We're human and incapable of making perfection. The criteria for judging cre-

## THE DIRTY DOZEN

12 NEW DISCS YOU NEED



**LENKA**  
*Two*

With the voice of an angel, the face of a goddess and the body of a supermodel, Lenka may well be the perfect woman. Her sophomore CD is an irresistible slice of music manna that has her effortlessly gliding through catchy upbeat originals with no pretense and seemingly little effort.

**THE DEATH SET**  
*Michael Poiccard*

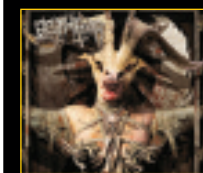


When was the last time you heard a CD that made you angry and happy at the same time? The Death Set will make you wanna do strange things. The music blurs the lines between punk, dance, hip-hop and nu metal to create a 100% original concoction.

**NICK LOWE**  
*Labour of Lust*



Long out of print (until now!), Nick Lowe's masterwork *Labour of Lust* is his finest hour. Not only does it feature Lowe's biggest hit, "Cruel to Be Kind," but also guests Elvis Costello, Huey Lewis and Pete Thomas. This newly reissued version features bonus tracks and a 12-page booklet.



**BELTHEGOR**  
*Blood Magick Necromance*

This album's artwork features a ton of graphic bondage imagery that would be right at home in our sister mag HUSTLER'S Taboo. The music is hard, heavy and often headache-inducing—which oddly enough is a very good thing. Fans of early Black Sabbath and early Megadeth will love it!

**BILLY JOEL**  
*Live at Shea Stadium*



Before the old ballpark was torn down in 2008, Billy Joel gathered up a pack of his famous friends to rock fans at Shea Stadium over two nights. This two-CD set features some of the pianos man's classic songs (and covers) sung by Joel with Paul McCartney, John Mayer, Garth Brooks and Tony Bennett. A DVD of the event is also available.



**JIM NORTON**  
*Despicable*

Comic Jim Norton is one twisted fuck. The latest disc from the "eat a bullet" guy features him live and riffing on everything from fucking fat chicks to tea-bagging Larry Flynt. He wishes!



**AARON LEWIS**  
*Town Line*

Another rocker going country? We didn't mind so much losing Hootie, but Aaron Lewis? Surprisingly, the sensitive singer from Staind is a solid country crooner. *Town Line*'s tracks fall somewhere between John Mellencamp and Johnny Paycheck.

**JEFF BECK**

*Rock N' Roll Party Honoring Les Paul*



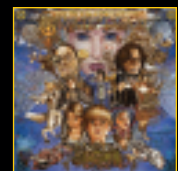
Guitar god Jeff Beck is used to hero worship. For this special live set, recorded at New York's Iridium jazz club, Beck turned the tables to give props to his idol—Les Paul. Joining him were Brian Setzer, Trombone Shorty and Gary U.S. Bonds.



**PETE YORN**  
*Music for the Morning After: 10th Anniversary Edition*

Ten years seems too short a time for reissuing an album—unless that album set the standard for rock debuts. Such is the case with Yorn's 2001 opus.

**AND YOU WILL KNOW US BY THE TRAIL OF DEAD**



*Tao of the Dead*  
Progressive psychedelia? How the hell can we describe the music of the innovative Texas band? Think of vintage-era, 1970s Yes and The Mars Volta getting together. Then you might be able to know what Trail of Dead sound like. Or you could just buy this top-notch CD.



**IGGY POP**  
*Roadkill Rising: The Bootleg Collection 1977-2009*

This four-CD set captures the original Stoooge at his best—ripped up and raw. It boasts live performances of Iggy's greatest hits and obscure covers, including "Lust for Life," "Nightclubbing," "Candy," "China Girl" and "Five Foot One."



**SIMON & GARFUNKEL**  
*Bridge Over Troubled Water: 40th Anniversary*

The duo's landmark album gets remastered, along with a DVD that features their controversial *Songs of America* TV special. There's also a new documentary, *The Harmony Game*, plus a lavish booklet filled with awesome memorabilia. *Bridge Over Troubled Water* might be the perfect soundtrack to get that hippie MILF you've been hitting on to finally say, "I will lay me down."

BY KEITH VALCOURT

SIGHTS &amp; SOUNDS

ative expression shouldn't be "Is it perfect?" It should be "Is it powerful?" or "Is it effective?"

**How would you classify your music?**

I grew up playing classical music. Then I played in punk bands. I was a hip-hop DJ for a while. I've also played jazz. I play music. I write classical music for movies. I still play in a hard-core punk band. I make electronic music. I'll never say there is anything good about my approach to music, but it certainly doesn't lend itself to one genre.

**Do you think changing styles all the time is risky?**

There are some musicians who are very stylistically consistent throughout their careers, and it makes sense because you get the feeling that's what they love. Then there are others that are consistent, and you feel like it's a product of fear. They don't want to rock the boat. You see musicians year after year after year—they still kind of dress the same, still kind of have the same haircuts and still make the same records. There are so many types of music, so why not experiment? It makes so much more sense to me than a band that makes the same record 20 times in a row.

**We'd like to hear about the Eminem feud that led to a showdown at the MTV Awards Show in 2002. Does Eminem still have a beef with you?**

I think he tends to only have issue with people who are really famous. In the eight years since that happened, he's stayed incredibly famous, and my fame—especially in the United States—has waned a lot. I don't think I'm on his radar anymore.

**Did Eminem think you were operating the Triumph the Insult Comic Dog puppet?**

I honestly have no idea. I know that he was very upset. I felt the whole thing was funny. It was one of those things where you believe something is funny. You believe something is a joke. Then all of a sudden the other person is actually taking it quite seriously. That was my biggest surprise. I realized he was really angry and upset. I thought it was just funny.

**Why do you think your popularity in the U.S. has waned?**

Part of it is that I don't really tour in the United States. The album *Play* was sort of successful around the world. The album after that, *18*, was successful in the States but much more so in other countries. The album after that, *Hotel*, did quite badly here but still did well in the rest of the world. I simply found myself touring everywhere else except for here, even with promotional tours. I would do three days of promotion in the States and three weeks of promotion in Europe. In France I still do big TV shows, front covers and magazine stories. In the States I'm doing...

**HUSTLER Magazine?**

(Laughs.) No, HUSTLER is great. I would be

doing things like *GolfDigest.com*. I would think to myself, Nothing against the nice people at *Golf Digest*, but wouldn't it make more sense to be in Australia, New Zealand, Europe, South America or even Canada? The United States oddly enough has become one of my smallest markets. I'm the worst person to ask why that is. The United States is incredibly genre-driven when it comes to music.

**Does it bother you that your U.S. popularity has waned?**

On one hand, success at home is seductive. On the other hand, success and fame—especially at home—rarely much improve someone's character or make someone nicer or more interesting. Oddly enough, I'm pretty happy to have the United States be my home and my smallest market. It's nice to never really think of myself as a public figure. You look at the world of public figures, and it's creepy. The insecurity. The entitlement. The isolation.

The minute someone becomes some sort of successful public figure, you can knock 20 off their life expectancy. Look at [Nirvana's] Kurt Cobain. If Nevermind had just been an obscure indie record, he'd still be alive. If Princess Diana hadn't married [Prince] Charles, she'd still be alive. It's the same story over and over. If Michael Jackson's *Thriller* had failed, he'd still be alive. It's really odd that so many people pursue fame. I'm not trying to sound like a creepy lefty, but there is literally no evidence that fame and wealth improve the quality of anyone's life. Collectively so many people believe that fame and wealth can stave off mortality, but that doesn't work.

**Have you ever had any crazy fans or groupies?**

I've been making records for quite a long time, so I have had quite a lot of crazy experiences. One of the funniest ones, and maybe I'll regret telling this story, involved the strangest pickup line I've ever heard. I was in Milwaukee, and after my concert there I was walking to my tour bus. A man stopped me and asked if I wanted to go get a drink. I said, "No. I have to get on my tour bus. I'm leaving but thanks."

He said, "Oh, come on, let's just go hang out."

I said, "No. I'm very flattered, but I'm not gay. Thank you very much. I have to get on my tour bus."

He said, "Oh, come on. Even if you're not gay, let's just go hang out. I'll make it worth your while."

I said, "Look. Again I'm very flattered, and if I were gay, I would like to hang out with you, but I have to get going."

Then came the pickup line he used to try and cinch the deal, to try and talk me out of my heterosexuality, to try and get me not to get on the tour bus. He said, "I used to date Jeffrey Dahmer!" Crazy! ■





PHOTO BY LADI VON JANSKY

### The Posies: Big Star Daydreams

For more than two decades now The Posies have been delivering top-notch, thought-provoking pop music. Their latest CD, *Blood Candy*, is a sweet slice of rock 'n' roll perfection. We sat down with the dynamic duo of Ken Stringfellow and Jon Auer to discuss being labeled a power-pop band, moonlighting with the reconfigured Big Star and a very freaky groupie.

#### **HUSTLER: You guys have been at it a while. Are The Posies different now?**

Ken Stringfellow: I think our mental game is so much more on, and as a live band we are so much more consistent and aware of how much is required of us to do this right—professionally. We were volatile back in the days. We would have good shows—then horrible ones. The mood was very treacherous. As much as people love to mythologize and say that tension makes a great band, it actually makes a very shitty band.

Jon Auer: Let me qualify that a bit. It wasn't always horrible to play live. Around the time we put out *Frosting on the Beater* [1993], it was really happening. We were having a good time and were at the top of our game. Then the pressures of being in the band and being together for so long started to reveal the cracks in the armor. Things got taken for granted. We now realize all we need to do to enjoy a show is to show up.

#### **What do you have to say about being labeled a power-pop band?**

Ken: It's nice to have the alliteration thing: "Posies power pop." Better than "Posies putrid."

Jon: We really get pissed off by the power-pop label. To me it always implies a surface-level kind of music. To me power pop has hooks, harmonies and a catchy melody, and that's all. We have those elements, but there is also this depth beneath the surface.

Ken: We have more of an intellectual edge than a lot of the bands we get compared to. We get compared to these great artists like

# THE POSIES

## BIG STAR DAYDREAMERS

The Raspberries, and that's not really deep stuff. It's fun and maybe heartfelt but not really tackling anything beyond "I love you" more or less. I think we have a lot more depth and breadth than that.

Jon: It's been very limiting for us if you really examine the music that we've done and listen to our records. *Frosting on the Beater* has been referred to as "one of the best power-pop records of all time." Half of that album doesn't come close to fitting into that category. It's very dark and weird. I don't know how we got labeled with that term, but we're stuck with it. That gets a bit frustrating after a while.

Ken: We could release a totally electronic record and somehow the reviewers would still say "power pop."

Jon: You look at a band like The Beatles. Were they a power-pop band?

#### **In a time of ringtones and hip-hop, is it tough to put out music with depth?**

Ken: I think in the indie world that we inhabit its most notable characteristic is it tries to be everything it can be to not be disposable—music whose primary directive is searching for meaning. Stepping out of the "get to the hit" freeway to take a side road. We have been very close to the mainstream, but it's very apparent to me that we are never going to really be in the mainstream.

Jon: I think it's hard to figure out "Where do we fit in? Where do we belong?" That has been our question to ourselves over the course of years—if you have to fit in somewhere. We seem to be too indie for the mainstream and sometimes too mainstream for the indie. Too rock for indie. Too indie for rock. We cover a lot of bases.

#### **Has there ever been the temptation to dumb it down to have a hit?**

Ken: Next record. *(Laughs.)*

Jon: Yeah, we're about ready for it. For better or worse, we are what we are. Now and forever. We're not doing this to make millions, so it might as well be its own reward. Otherwise it's not worth doing.

Ken: We are shooting to make hundreds of thousands.

Jon: Pennies. Lira.

#### **How did you end up working with Alex Chilton and Jody Stephens in Big Star?**

Ken: We were big-time Big Star fans. We looked into recording at Ardent Studios, where Big Star made all their albums. We had

no idea that Jody Stephens [Big Star drummer] was still there, working away at Ardent 15 years after Big Star disappeared. He was the face of that studio. We tracked him down I think, truth be told, because we were so enamored with Big Star's music. It showed in what we did, and Jody became a fan of ours. We were an homage to that band in certain ways. He thought we were the right people for the job.

#### **What do you remember about the first time you met Alex Chilton?**

Ken: We'd heard lots of stories, some of which could lead you to believe that he might be a cantankerous or difficult character. The first time we met him was when we showed up for the first rehearsal. Alex was great at speaking when it's very effective—kind of holding it back. He showed up, sort of nodded and didn't say anything for a good minute and a half. We thought, *What's going to happen?* After a long pause he said, "Do you mind if I smoke?" as he's lighting up. He was Mr. Calm, but that has an unnerving effect of people. Then he proceeded to blow his nose for 40 seconds.

Jon: He picked it as well.

Ken: We're just standing there staring. Then he started talking about Dostoyevsky. Our first conversation was about *The Brothers Karamazov*. He was Mr. Eclectic in terms of interests. He loved to talk about whatever he was into. He loved to talk about anything that wasn't Big Star.

Jon: I don't think Alex ever understood why Big Star was such a big deal to anybody. It was just one of the things he had done and wasn't appreciated originally.

Ken: He felt Big Star was just a bad project. He dismissed most of the songs as sophomoric, amateurish stuff and felt he was into bigger stuff now.

#### **Ever had any crazy groupies?**

Ken: There was a girl that I had an interaction with. She became very enthusiastic about perpetuating something that maybe I hadn't really intended. I remember being backstage at The Roxy in L.A. We had just walked into the venue and were putting our stuff away, and the pay phone backstage started ringing. It was this girl. She was calling from Sweden. Wow! She figured out the pay phone number backstage at the venue that I'm at plus the time that I would be walking by it. That freaked me out. ■