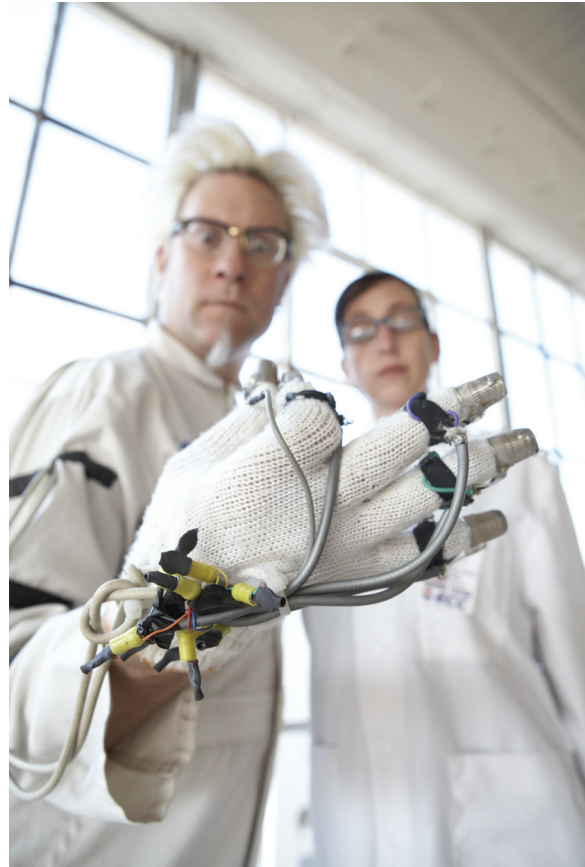




## THE EVOLUTION NTROL COMMITTEE



**These and other b&w and color publicity photos downloadable at:  
<http://evolution-control.com/press>**



# San Francisco Chronicle

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sfgate.com

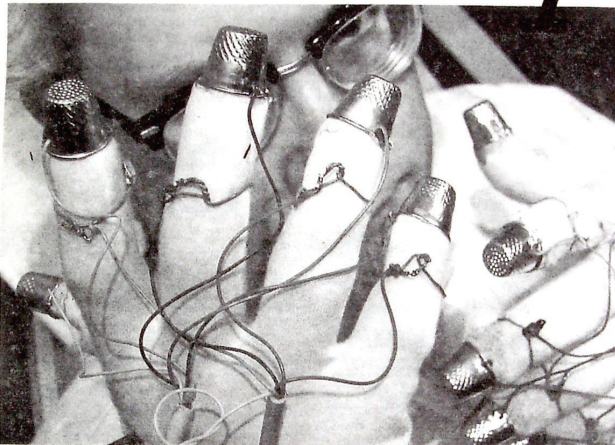
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## Family

## HANDS - ON FUN

**:: Maker Faire ::** This fair offers more than 100 craft, science and technology projects to create.



A Thimbletron, an instrument consisting of 10 sewing thimbles and exposed wire, will be played by the Electronic Control Committee at the Maker Faire.

96 Hours | SAN FRANCISCO CHRONICLE | THURSDAY, APRIL 20, 2006  
Photo courtesy: Maker Faire

If only elementary school science fairs were this exciting. Promising rockets and robots, and boasting pavilions such as Weird Science and Ultimate Garage, the Maker Faire aims to take amateur experimentation out of the back room, dust it off and make it fun again.

A fantasy book for all those with the impulse to do something themselves, Make Magazine and its funky, illustrated ideas have recently given invention a veneer of hipness. With an eye to ratcheting up the appeal of hobby projects, the magazine's fair this weekend will host more than 100 exhibitions and hands-on activities designed to engage people in crafts, science and technology through participation.

Educational though they may be, many demonstrations will vie for attention based on sheer spectacle value. Take your pick of a robot hockey shootout, a bicycle rodeo or a runway show of technology-enhanced fashion by designers Emily Albinski and Diana Eng (a recent competitor on Bravo's "Project Runway?")

Other presentations will focus on pressing concerns, like the potential security benefits of using a laser pointer and a cheap digital camera to fabricate a Sibling Intrusion Detector.

When inspiration bubbles over, workshops like Zach's Cool Stuff will help imaginative small hands pour plastic molds of their fingers and create shapes out of plastic sheets. The Exploratorium's Learning Studio will teach attendees to build simple wind-up toys from glue and basic parts, and an open movie studio will allow visitors to film stop-motion animation.

For those who dream big, more complicated tutorials will present projects on building your own water rocket, musical instruments or wind-powered generator; felting; or even converting a hybrid car into a plug-in model. And that's not to mention the robots: lawn-mowing robots, vacuuming robots, steam-powered robots, you name it. No inventors' revival would be complete without them.

— Eric Smillie, 96Hours@sfcronicle.com

10 a.m. - 6 p.m. Sat., until 5 p.m. Sun. San Mateo Event Center, 2495 S. Delaware St., San Mateo. \$12, \$5 teens, younger than 12 free; family pass, \$25. Additional fee for some workshops. [www.makezine.com/faire](http://www.makezine.com/faire).

# Make: technology on your time

'70s Soapbox Saga



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## HACK YOUR 9 PLANTS BACKYARD BIOLOGY PROJECTS



MARK GUNDERSON SHOWS OFF HIS INNOVATION device.

**U.S. News** & WORLD REPORT  
JANUARY 20, 2003 www.usnews.com

SCIENCE & TECHNOLOGY

## A beat all your own

Music-editing software lets you match tempos, cut tedious riffs, and build new songs

BY ULRICH BOSER

**NEWS  
YOU  
CAN  
USE**

Her DJ moniker is "Madame-FLY," but she is no beat-bopper, spinning LPs in smoky clubs. A 56-year-old Florida technical writer, Gayle Moore remixes dance music on her home computer, matching the beats and fading songs into one another. She broadcasts her mixes on the Web or burns them onto CDs, to play during her commute

grams also allow you to layer separate tracks to create a new song. MixMeister 3 (\$40) lets you start slowly: After about 20 minutes of orientation, a user can import two or more songs, stretch or shrink them to match the tempo, or even insert sounds like clapping.

**Get it together.** The next step might be deleting sections of a commercial track or superimposing canned drum loops. If you are into dance music, you can create your own song by scouring the Internet for a vocals-only track and then adding background beats and bass tracks. Getting the sounds together is the fun part, says Mark Gunderson of the group The Evolution Control Committee. Then comes some tedium: "Synthesizing tracks to the same tempo so that they fit together will take 80 percent of your time."



Gayle Moore bikes while listening to tunes she mixed on her PC.

Sonic Foundry, which created a

## The New York Times ON THE WEB

### Spreading by the Web, Pop's Bootleg Remix

By NEIL STRAUSS

**T**he song may sound familiar at first, thanks to the unmistakable guitar riff from Nirvana's classic "Smells Like Teen Spirit."

But, suddenly, the recording changes course [...]

Making new songs out of existing works, of course, is nothing new. There are precedents in everything from 20th century classical to cartoon music, and it is the cornerstone of hip-hop, be it early pioneers like Grandmaster Flash or later innovators like Dr. Dre. In the 80's and 90's, avant-garde sound artists like Plunderphonic, Negativland and the Tape-Beatles (as well as the pop pranksters the KLF) challenged copyright law with collages made of everything from found sounds to top 40 hits. But many musical observers trace the official beginnings of the British bootleg scene to **The Evolution Control Committee**, which in 1993 mixed a Public Enemy a cappella with music by Herb Alpert. [...]

The Odds on 'American Idol' | Hilary Duff's Debut

100 • May 9, 2003

# Entertainment Weekly

Halle Berry And Hugh Jackman

**EVOLUTION CONTROL COMMITTEE**  
**Plagiarythm Nation**  
*(Seeland)*

→ Some blame "The Whipped Cream Mixes"—ECC's 1993 7" that fused Public Enemy with Herb Alpert & the Tijuana Brass—for spawning the computer-collage "mash-up" movement. But Committee spokesman Mark Gunderson, a record geek from Columbus, Ohio, is less interested in Frankenstein popcraft than in culture-jamming slapstick. Exhibit A: his follow-up single "Rocked by Rape," which arranged countless Dan Rather sound bites into an apocalyptic rap riding a sample from AC/DC's "Back in Black." It's the money shot on this long-brewing second album, which turns garage-sale detritus, voice-mail jabber, and pop shrapnel into a musical comedy record where the absurd and the sophomoric duke it out. **EMBED MATES** We hope ECC are working on a postwar "Rocked by Rape" sequel, featuring CNN's Aaron Brown. **B**

NEW Favorites

## CMJ CORE ESSENTIAL

The Evolution Control Committee  
**PLAGIARYTHM NATION**

**EVOLUTION CONTROL COMMITTEE**  
**Plagiarythm Nation** (Seeland)  
 Mash it up! Evolution Control Committee likes to take a song you know and change the lyrics with some creative editing and/or sampling to create a "mash up." Dan Rather becomes AC/DC's frontman, our nation's anthem is turned into a freakin' bologna commercial and you'll love every second of it. Most of the disc's tracks clock in between 30 seconds and a minute-and-a-half, so you'll want to squeeze as many of them on the air as you can. *Plagiarythm Nation* is 29 tracks of inspired surrealism that's funny, yet somehow thought provoking. After debuting at No. 33 last week, ECC moves to No. 23 this week, thanks to support from KALX, WZBC, WMBR and WNUR, among others.

**R.I.V.L.:** Negativland, Avalanches,  
 2 Many DJs  
**Contact:** Mark Hosler  
**Email:** mark@negativland.com  
**Current Core Position:** No. 23

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 FILM R39 How do you make a movie out of *Tristram Shandy*? You don't

# CITYLIFE

## Music

TradeMark Gunderson of Evolution Control Committee

http://www.npr.org/templates/story/story.php?storyId=5665240

SOUNDCLIPS: AUDIO EXPERIENCES

### That's No Drum, That's My Missile

**npr**

Listen

**All Things Considered**, August 17, 2006 · In our series of unusual sounds gathered by listeners, the audio artist known as "Trademark" plays an abandoned missile in a silo as if they are bells, gongs, and drums. He says the meditative sound that results is at odds with missile's violent purpose.

### On Location

**ETHER FESTIVAL: JEFF MILLS/PEOPLE LIKE US/ CORNELIUS**  
 LONDON SOUTH BANK CENTRE  
 UK

BY KEN HOLLINGS

**ETHER review, The Wire - June 2002**

Evolution Control Committee's Mark Gunderson gave a lecture presentation on the ECC's activities like a Sesame Street presenter on coke; his homemade thimble-trigger system providing visual stimulus as he refashioned food and drink ads, Public Enemy raps and TV voiceovers into (a)musing infobursts.

## On the download

Evolution Control Committee samples at its own risk

BY DAVE SURRATT

Back in 2000, with Napster and the new file-sharing dilemma fresh out of the oven, some of us stumbled across a particular MP3 curiosity online: a meticulously constructed "song" consisting of four minutes of CBS News anchorman Dan Rather's voice issuing a heavily cut-and-pasted stream of what must have been the most dire, violent—in other words, shock news—phrases he'd recently uttered on the air, all atop a modified mix of AC/DC's "Back in Black."

It was an arrestingly cool listen. But who'd created it? Filenames for the track were all clearly wrong, variably attributing the work to AC/DC, Beck, Negativland, the Residents, the Orb and even the Grateful Dead. Very misleading to excited downloaders—just as the Ohio-based Evolution Control Committee intended it.

"We were trying to make this thing fall into as many hands as we could," confesses frontman TradeMark Gunderson. "After we got the cease-and-desist letter from CBS, we were afraid we'd lose this song. So we gave different names and tagged most of the online copies with 'bootleg recording,' 'outtake'—anything to make it look collectible."

The ruse worked. In one disguise or another, ECC's "Rocked by Rape" soon found its way onto the hard drives of several thousand Net-surfers, compared with the few dozen who downloaded correctly titled copies.

Before any of this, the track had been pressed by the San Francisco-based label Erie Materials as a 7" vinyl single. When CBS executives finally got wind of it, they were predictably bemused by what they heard coming from Rather's mouth: "Danger. War. Killer. Fraud. CIA. Mayhem. Crisis. Horrible. Inflation. Military threat. The flaming debris. Fatal heart attack..." And that's just the first 20 seconds of a piece you have to hear to believe.

CBS cried copyright infringement and Gunderson shot back an outraged response, insisting that "Rocked by Rape" (the title itself came directly from Rather as well) was clearly parody and, as such, was considered "fair use" under current copyright law. Six years later, it appears he won. The network never followed up, and the single was eventually released in 2003 on ECC's Seeland label compilation, *Plagiarythm Nation Vol. 2*.

But the provocation began much earlier than that. In one form or another, Gunderson and assorted collaborators have been at it since 1986. ECC's work with music collages in the early '80s make them early pioneers of the now-ubiquitous mash-up, and they've always favored sampling material of dubious legality. As it turns out, the CBS riff wasn't just tangential drama; antiquated copyright law is a cardinal concern of Gunderson's.

"The message should be so obvious by this point," he fumes. "There's current copyright law, and then there's all this mash-up music which is getting huge, and yet it's totally illegal. The laws are way outdated, way behind."

Laws come and go. For now, there's the art. This Friday, with the help of ECC-member Assistant Frillpants, Gunderson will go live with his own Thimbletron. It's a device that utilizes sewing thimbles and electric current to trigger music samples during performances, and Gunderson insists it's dangerously radioactive. "Those in the front row are taking risks," he warns.

Dan Rather isn't expected at the show, but he has heard "Rocked by Rape" at least once—at his own televised roast several years back. It's still unclear how Rather felt about it, but for Gunderson, it's a source of pride: "I know many bands can say they've been on C-Span2." **CL**

Evolution Control Committee  
 Fri., Feb. 24, 8 p.m.  
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# MAGNET

REAL MUSIC ALTERNATIVES

## EVOLUTION CONTROL COMMITTEE

### Plagiarhythm Nation

Last year's mash-up/bootleg craze (wherein DJs "mashed" disparate songs to create jokey new ones, resulting in Christina Aguilera fronting the Strokes and other such wackiness) had its start way back in 1994, when Ohio's Evolution Control Committee released—on cassette, no less—a pair of tracks that combined Herb Alpert instrumentals with Public Enemy vocals. Unlike the thousands of mash-ups they pre-dated, the so-called "Whipped Cream Mixes" were part of the beginning of a larger vision in the same vein as John Oswald's amazing *Plunderphonics* and the cultural musings of Negativland. So it's not surprising there's nary a mash-up to be found on *Plagiarhythm Nation*, ECC's first decently distributed CD. Instead, it's funny, weird and sometimes incisive sound collage, carefully constructed and gleefully copyright-ignorant. One of the album's best tracks already pricked up lawyers' ears a few years ago: "Rocked By Rape" pits a depressing Dan Rather cut-and-paste ("Dying of a heart attack/Dying of cancer/Dying of a Japanese nuclear bomb") against the unmistakable guitar riff from AC/DC's "Back In Black." But the well-known voices on *Plagiarhythm Nation* aren't the only things that make it provocative: ECC mines an array of sounds and voices—from an assertiveness-training record to messages on the group's own answering machine—to create something new and relevant out of the pop-culture ether. It's successfully fun and artful, a difficult combination to execute well. [Seeland, [www.negativland.com/nmol](http://www.negativland.com/nmol)]

—Josh Modell

NO. 59 JUN/JUL 2003



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REVIEWS BY  
KENNETH  
GOLDSMITH

## The Disintegration Loops

WILLIAM BASINSKI  
(2062 RECORDS)

x10R.1/x10R.2

DAVID SCHAFER  
(TRANSPARENCY RECORDS)

## Chart Sweep

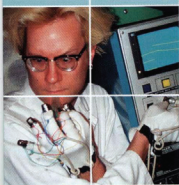
(MP3)

**A**BOUT A YEAR AGO on a plunderphonic music listserve I'm on, a message was desperately sent out

plundered the vast archive of American commercial Muzak and turned it on its ear in ways that Ives could only have dreamed of.

Finally, on that plunderphonic listserve, a post was recently sent from the Evolution Control Committee's DJ Pantshead informing everyone that he had digitized a legendary, obscure piece of patched-together music of dubious origins called *Chart Sweep*. It's a chronological collage featuring a tiny fragment of every number-one U.S. chart hit from 1956 to 1990, evidently spanning the complete age of the 45 rpm single. It starts with Elvis' "Heartbreak Hotel" and ends with Whitney Houston's "I Will Always Love You" and sounds like one of those commercials on tv where they're selling a Time-Life collection of music, with only samples of the "good" or "recognizable" parts of the song. It's a stunning monument to pop culture, once thought to be disposable, but after listening to all 45 minutes' worth and blushing at how you know every single song, it's obvious that your head is so crammed with this stuff that you never need listen to the radio again—it's all in stored there in your head.

*Chart Sweep* is available at the Evolution Control Committee's website: [www.evolution-control.com/sounds.html](http://www.evolution-control.com/sounds.html).



### 00h00 Evolution Control Committee (San Francisco, U.S.A)

Evolution Control Committee travaille le recyclage sonore et visuel. C'est un laborantin savant et fou qui utilise les rythmes des sons qui nous environnent pour composer ses chansons, et les objets du quotidien pour fabriquer ses instruments électroniques. Le nouveau projet qu'il nous fera peut-être la surprise de découvrir à I.D.E.A.L. - est "The Kitchen of the future": tout un programme quand on imagine les sons produits par un bon vieux grille-pain ou une cafetière passés à la moulinette électronique! Ce qui est sûr, c'est qu'il vient avec le "Thimbletron", soit des gants blancs avec un dé à coudre à chaque doigt qui fonctionnent en interface avec le laptop pour créer la musique. Une performance qui a déjà fait nombre d'adeptes dans les plus grands festivals internationaux.

### 01h00 Wire (GB)

Wire est un groupe culte. Entre 1976 et 91, Bruce Gilbert, Colin Newman, Edvard Graham Lewis

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#### Vendredi 21 mars / grand atelier

- 19h00 Ouverture des portes
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- 20h30 Bleu Piscine
- 21h30 Messer Für Frau Müller
- Messer Chups & Lydia Kavina
- 22h30 FM Einheit
- 23h30 Aavikko
- 00h30 Glenn Branca - Quartet
- 01h30 Gold Chains
- 02h15 Hong Kong Counterfeit

#### Samedi 22 mars / grand atelier

- 18h30 Ouverture des portes
- 19h00 Goem
- 20h00 Jean-Jaques Parrey + Chazam
- 21h00 Quintron
- 22h00 Topsy
- 23h00 Alec Empire
- 00h00 Evolution Control Committee
- 01h00 Wire
- 01h45 Thomas Brinkmann
- 03h15 Ural 13 Diktators



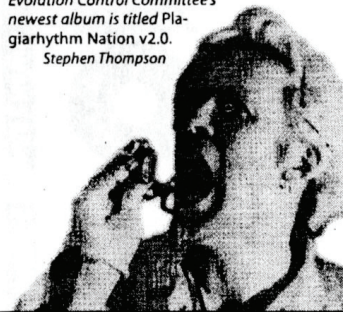
justify your existence

# Evolution Control Committee

**The Onion:** Why should anyone buy your record?  
**TradeMark:** [submitted via e-mail] You should buy our CD because of the creepy-looking caricature of Dan Rather looking like he's about to deck you, though fans of sample-heavy, plunderphonic-style, mash-up, "plagiarhythmic" music might like the tunes, as well.  
**O:** Do you think your record will help people?  
**TM:** Like all releases of the Evolution Control Committee's varied departments, it is designed to help navigate the future. Our *Plagiarhythm Nation v2.0* should be viewed as a roadmap for the future of music.  
**Mike:** Are there roadmaps in the CD booklet? I'm driving to Vanuatu soon.  
**O:** Do you think your record could save lives?  
**Pantshead:** If it's mapless, it'll save Mike from trying to drive to an island on the Pacific Rim.  
**TM:** As the RIAA has stated time and time again, countless lives have been lost to peer-to-peer file sharing and Internet music piracy. Yet few people know that RIAA is an acronym for "Really, I Am Alive." The balance between anonymous life and asynchronous death is delicate. To stop the RIAA before they kill

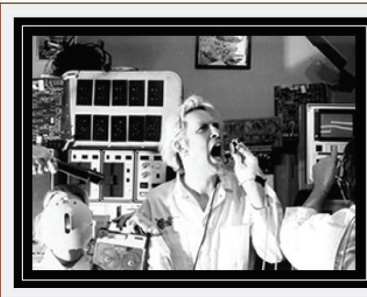
again, listen to our CD. Tragedy will be delayed by 52 and a half minutes.  
**O:** Is this record your ticket to heaven?  
**TM:** One man's heaven is another man's 7-11. We recommend that each listener start the CD playing, close their eyes, and imagine heaven. Imagine the pearly gates swinging open for you. You waltz inside, walking past the serene, smiling faces of your deceased relatives and loved ones. As you approach a golden throne, you kneel reverently and peer into the face of God. As you study the face, you realize that it is the face of Jamie Farr, from the TV show *M\*A\*S\*H*. And he has a big zit on the side of his nose that you can't stop staring at. "I'm just filling in," he says soothingly. "Do you have to stare at my nose like that?"  
**M:** In heaven, everything is fine. Maximum fine \$500.

Evolution Control Committee's newest album is titled *Plagiarhythm Nation v2.0*.  
 Stephen Thompson



Dusted Features

- today features
- reviews charts
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**Dusted Features**  
 Dusted's Ben Tausig reacts to and interacts with Plunderphonics Evolution Control Committee and discusses the nature of sampled sounds.

The Resistant Language

In Columbus, Ohio, home of shopping malls and college football, the Evolution Control Committee (ECC) make audio collage with homemade equipment and a caustic, aware sense of humor. They may be out of place amidst 711,470 Buckeye fans, but their musical approach is familiar to anyone within 20 miles of a freemium radio station: spent cartridges of aural miscellany, coercive radio jingles, great songs, terrible songs, soundbites, interviews, 99-cent bin records, field recordings, and noise? In short, anything audibly perceptible is ground up into tiny units, letters perhaps, and then rearranged to form words and sentences in the language of pastiche audio composition. ECC, like most groups working under the rubric of "plunderphonics," tend to use this language critically. The corporate media in particular are singled out for criticism, and the recontextualization of aural output (commercials, monologues, the evening news) is meant to mockingly highlight both the beneficial and destructive potential of mass media. Ever in this vein, ECC's most recent album, *Plagiarhythm Nation*, is available now on the Seeland label. In a recent conversation with tradeMark G, co-founder of the music division of the ECC, we discussed the group's artistry, humor, and political goals.

Briefly: Mark and the Evolution Control Committee seek to provoke outrage, attention, laughter, and frequently legislation through the intelligent and unsolicited use of trademarked material on their albums. This combination of techniques is broadly known as



# CUT & PASTE



THE EVOLUTION CONTROL COMMITTEE MIXES A NEW FUTURE FOR POPULAR MUSIC

BY STEPHEN SLAYBAUGH

**C**onstructing its music out of samples from a wide range of sources, making electronic instruments out of thimbles and kitchen appliances, and continuing to conduct activities in the face of adversity, the Evolution Control Committee has been exploring the future of popular music in relative secrecy, sporadically releasing its experiments upon an unsuspecting world. Not really a band, the group that releases music under the ECC moniker is actually the music division of a larger worldwide operation that, unbeknownst to most, seers the evolution of politics, art and human kind in general. The music division is a fluid organization of an unknown number of members with varied specialties and which operates out of an undisclosed location in Columbus. (For this interview, I was taken to the ECC's reception area, but was not allowed into the main headquarters.) What is known is that ECC's music division was founded in 1986 by tradeMark Gunderson, his brother Mike and a deity then known as John Phillips Suicide but who now goes by DJ Pantshead. The larger ECC organization instigated the construction of the division out of a desire to answer the question, "What's next for music?" Gunderson and his cohorts have been trying to answer that quandary ever since. The group has focused on splicing together old recordings to create new music, an answer that's been given greater credence recently with the rise of mash-ups. juxtaposing elements from popular songs to create new works, mash-ups have become popular in England in particular. "The Whip Cream Mixes" came out as a

length on Seeland Records, the label run by Negativland, another group who makes sample-based music and that has seen its share of legal threats over the years. "We think that sample-oriented music may have come to the point where it's not as much of a risk as it once was," Gunderson says. "Obviously it is a risk because we did get a cease and desist letter from the lawyers of CBS about this. But now we're seeing things like bastard pop and mash-ups becoming much more popular, and this may be paving a path towards the style of music being seen, if not as legitimate, then on its way. I don't view the word 'legitimate' as being a bad word—I think it's perfectly fine—it's just evolution."  
 Another way the ECC sees music evolving is the extinction of recorded music. With the proliferation of file sharing on the Internet, Gunderson feels that the CD will go the way of the eight-track, only not to be replaced by a new format, but with a greater emphasis on live performances. As such, the ECC is developing new instruments to perform its music. "For us, the impetus was seeing many musicians, like say Kid 606, who were very talented at doing laptop music, but showed up on stage with just the laptop. It just isn't very interesting to watch," he says. "When we were playing shows in Australia, we heard the term 'tax preparation artists,' because they all looked like they were preparing their tax returns. I couldn't agree more. It really is the most boring thing to watch."  
 To us, there hasn't been a good way to present electronic music," Gunderson says. "We're going to arrive at a point where it's going to be necessary and we don't want to see electronic music left in the cyber dust. It would be very ironic that the ones whose music has become so possible because of the Internet's growth could be the ones left out of music's future because they have no way to participate in it."  
 To that effect, the division has already created the Dumbbatter, an instrument com-

# alive

April 24, 2003

FREE

music, art and culture in Columbus



ECC mixes a new future for MUSIC

- 17 Latin-American Gothic Actor/farmer Luis Guzman in strictest "Confidence"
- 23 ACME Moving Co. Stairport Short North gallery picks up stakes
- 32 Dixie Chick-ed Men: McCarthysm stamps on American freedom



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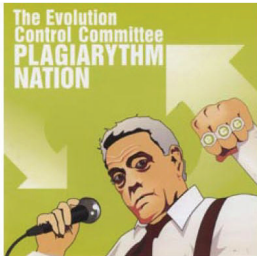
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Reviews of artist releases: cd's, books, magazines, &c.

Evolution Control Committee Plagiarhythm Nation Vol. 2.0 (Seeland)



Clevelandian Mark Gunderson follows in the mold of Negativland, whose Seeland Records have nobly put out this collection of dance beats, lounge sounds and plundered vocals. The best of the nearly 30 tracks here (most from the previous Plagiarhythm Nation which was only available at ECC shows) combine recognizable riffs (Public Enemy, AC/DC) with lifted and twisted vocal tracks from self-help records, sermons, news broadcasts and the like. Some of the tracks run a little goofy, but the ones that work -

like Dan Rather edited to recite a litany of horrors on the track "Rocked by Rape" - more than make up for the lesser attempts.

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It was this track that won Gunderson a cease-and-desist from CBS. Seeland has valiantly re-released cds of questionable legality, most notably putting out two discs of John Oswald's Plunderphonics in an oversize box with a thick

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The Evolution Control Committee Plagiarhythm Nation (Creations/Seeland) BY JOHN LA BRIOLA feedback@houstonpress.com

Today's mash-up craze, where artists graft the a cappella version of one popular tune to the well-known instrumental backing of another, inspired a "band" like Columbus, Ohio's Evolution Control Committee to up the ante beyond anything that London's Freelance Hellraiser introduced to dance floors last year. Simply pasting Christina Aguilera's voice over the Strokes ("Genius in a Bottle") might be fun for fans of interchangeable pop culture, but in the end, it's about as artistically significant as that parody of Edward Hopper's late-night diner with Elvis, Marilyn and James Dean all sitting around, looking cool and eating



The Evolution Control Committee elevates the mash-up to high art.

HoustonPress SOUNDSTAGE Powered by COMING2YOU

FEATURED PERSONAL



Sakada Never Give Up On The Margins Of Logic AN006/LS002 Exploratory and beautifully restrained micro-improv.

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The Caribbean "William of Orange" Out Now on Hometapes

TODAY ON STYLUS REVIEWS

RJD2 Since We Last Spoke

The Evolution Control Committee Plagiarhythm Nation V2.0

Seeland 2003 {8}

For the uninitiated, these longtime audio pranksters are schooled in the art of Negativland lawsuits and cut-up collages. By releasing influential reconstructions like the ?Whipped Cream Mixes,? a single combining Herb Alpert and Public Enemy that helped found the modern genre mash-up craze, they have garnered their own devoted, independent fan base. Culled primarily from songs previously available from their website and painfully obscure compilations, Plagiarhythm Nation serves as a veritable resume of what the Evolution Control Committee have been up to during the last seven years since their last album, Double the Beat and Still Together. The opening track, "Star Spangled Banner,"



NAPSTER NUGGETS: LORDS OF THE FILES THERE'S COLD, GENUINE LUNACY HIDDEN IN AMONG ALL THOSE NAPSTER DOWNLOADS mark\_blacklock.txt So the Napster party is over. Come time we'll have to pay to use it and the deal with RMG will ensure that the service is monitored more closely. They've sold out and sold us down the line. Should they have fallen on their swords in the name of freedom? Probably. But free! Freenet (http://freenet.sourceforge.net/), the file-sharing protocol designed by Scotsman Ian Clarke, is worth your support. More on that in the future. Now for some fun and japes with Napster. We've mentioned the Evolution Control Committee (http://evolution-control.com) a number of times, applauding their

Modern Artist PROFILE

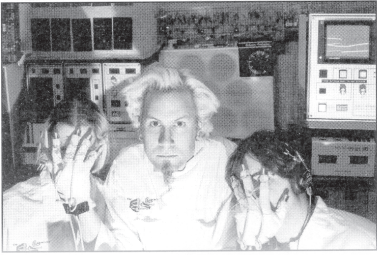
# THE EVOLUTION CONTROL COMMITTEE

## INTERVIEW

BY JEFF CHENAULT

The Evolution Control Committee is the epitome of everything that is Cool and Strange in the music world. Try imagining what Spike Jones, Bruce Haack and Negativland would sound like mixed into an audio blender and this will give you some idea of what to expect from this audio prankster from the Midwest. From his use of Napster Nuggets, and inventions like the Thimbletron to threats from CBS for his "Rocked by Rape" single, the ECC is a tour de force in audio depravity and culture-jamming.

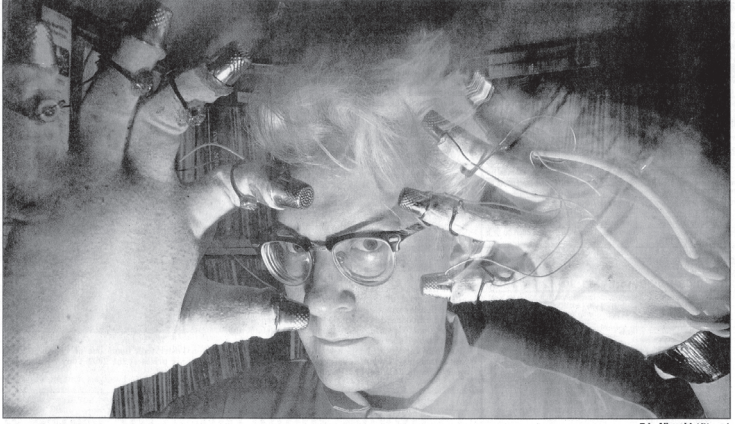
I had been picked up at a pre-arranged meeting point, blindfolded, and then transported via hearse to the headquarters of The Evolution Control Committee — some where in, or nearby, Columbus, Ohio. It was an uneasy feeling. "Okay Jeff, you can take your mask off now" Squinting in the fluorescent lighting, my first sight was that of Mark Gunderson, a tall, lanky man with a slightly crazed expression. He looked like he should be the son of Christopher Lloyd from Back To The Future. The room we were in wasn't too far



landed jobs as part of the initial staff. Since then, we've spent 15 years collecting, manipulating, and creating sounds." "Where's Mike now?" "He's right over there. See that tall guy in the lab coat?" I spotted a tall, lanky man intently working on... something. It was a device with many knobs and a digital readout, but the case was open and Mike seemed to be having a problem with it. "You two are related, right?" "Twins." "Ah." "But I'm the talker. I usually end up doing the interviews and most of the performances.

# The Columbus Dispatch

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Mark Gunderson with the gloves of the musical instrument called the Thimbletron. Eric Albrecht / Dispatch

The Columbus Dispatch Monday June 3, 2002 E8

# Bootleg boom

10 years after Columbus man mixed some music, HYBRID TUNES are sizzling

By Erik Battenberg For The Dispatch  
A hot musical trend exploding in England and spreading around the world began in Columbus.  
radio and draws international listeners via its live Internet feed at www.xm.co.uk. (The show airs from 4 to 6 p.m. Fridays.)  
The scene began to explode late last year after a bootlegger known as the Preelance Heilbriser produced  
probably the first bootleg when he mixed the angry, attitude-soaked vocal track from Public Enemy's *Robot Without a Cause* with a whimsical, happy-go-lucky song by Herb Alpert & the Tijuana Brass.  
"I had picked up the two records at a thrift

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Bob & David of R. SHOW



## The Evolution Control Committee Plagiarhythm Nation (Sealand)

This is what sampling should be all about — making something new with it, not just stealing a Police bassline to rap over because you're not talented enough to write one of your own. ECC hijacks songs and other sounds from various media to create cuts that are subversive, original and a whole lotta fun. Famously, ECC laid Dan Rather soundbites over AC/DC's "Back in Black" to create the egghead rap "Rocked by Rape," and it appears here along with more than two dozen other mashups that combine the Oscar Mayer singalong with our national anthem ("Star Spangled Bologna"), Public Enemy with a kids' anti-drug record ("No Time for Yes") and, across various tracks, the Muppets, Sammy Davis Jr., Gloria Estefan, Vincent Price and Spandau Ballet. I also loved the reworking of Nat King Cole's Christmas classic ("The Christmas Wrong") and the rearranged sex education record ("Sex Re-Education"), but hell, I loved it all. Don't mistake it for novelty; this is art. It just happens to be a wonderful joke, too.

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to Make Music with a PY MACHINE

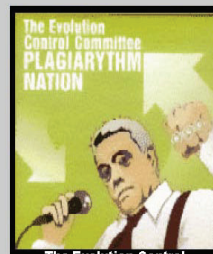
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The Evolution Control Committee Plagiarhythm Nation Sealand

Format Reviewed: CD  
Soundclip: "Sex Re-Education"  
buy it at... Insound

I'm not really going to have to sell you on this disc's surreal brilliance. I'm just going to have to point you in the direction of the Boombox, where you'll find "Rocked By Rape". After you recover from the combination laughing fit and shellshock that the track engenders, you'll find yourself pulling out the old credit card in no time at all. Dan Rather over AC/DC -- it sounds like a great topic of conversation for a room full of people who are whacked out of their minds on drugs, but to have the patience, skills, and sheer balls to pull something like that off...if ever any group of artists deserved support for their art, it's The Evolution Control Committee.

Given this group's *modus operandi*, it's hardly surprising that their brilliantly subversive and questionable legal work is being distributed by the darlings of Fair Use (and the bane of U2 and Casey Kasem), Negativland. ECC has close ties to those other infamous copyright-ignorers, but while the two groups' styles are similar, ECC's style and whacked-out presentation (live performances involve one group member manipulating an instrument called a Thimbletron, consisting of thimbles on wires that play samples on cue) more than allow them to carve out a unique niche.

High points abound, including "I Want A Cookie" (a self-help tape manipulated to reveal an underlying Me-generation self-obsession), "Don't Miss The Great Snatch" (which only upon reflection becomes the words of an evangelical preacher, and not the come-on of a porno barker), and "Star Spangled Bologna" (the "Oscar Meyer Weiner" song to the tune of the "Star Spangled Banner"). Each of these is enough to induce both giggling fits and reflection, a combination that is passing rare and undeniably impressive.



## Sound Files by Douglas Wolk

### Dummies for Napster

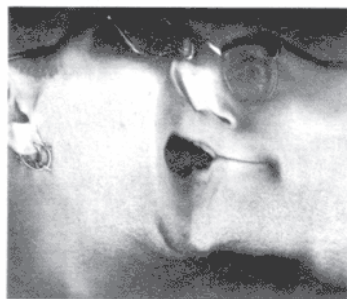
Tired of the same old Napster (or Gnutella, or whatever) grind? Use these tricks to give file-swapping a refreshing dose of randomness!

▪ **Play toy soldiers** Just enter any well-known artist into a Napster engine, followed by the word *vs.*, and you'll discover, for example, this Spice Girls/Nine Inch Nails "collaboration": "I wanna—I wanna—*fuck you like an animal!*" The reigning champion of these home-edited battle tracks is Britney, who even emerges victorious from "So Fucking Crazy," her tussle with Metallica. On the undercard: TLC vs. Christina

▪ **Make a political statement** Some civic-minded individual has been posting the likes of Patsy Cline's "I Love You, Honey," retitled to include the message "China OWNS Al Gore" in Napster client windows. But wouldn't the Ross Perot anthem "Crazy" be more appropriate?

▪ **Mix everything together really well** Thanks to Joshua "Jukebox Culture" Clover for pointing out these killer megamixes: DJ Loe sifting a cappella verses from DMX, RZA, Ice Cube, and Eminem onto the Prodigy's "Firestarter," and "DJ Skcizo vs. Everyone," a jam on the "It Ain't My Fault" riff that features the sounds of DMX, Mos Def, Britney, Christina, and that guy whose initials are alternately M.M. and S.S.

▪ **Mix everything together really badly** The "Britney Spears, Christina Aguilera, Backstreet Boys, LFO, Jessica Simpson, Ricky Martin, etc. Megamix" appears to be an 11-year-old girl switching CDs in her boom box while singing "oh bay-beh bay-beh."



Rocked by rapier wit: Evolution Control Committee

Aguilera, 2Pac vs. Phil Collins, and Eminem vs. everyone.

▪ **Feed your favorite rapper some syrup** DJ Screw has effectively worked over a ton of hip-hop tracks in the file-trading circuit, simply by slowing them down from the equivalent of 45 to 33 RPM. "Bling Bling"—now 30 percent blingier! "Back That Azz Up"—now with 30 percent more azz!

▪ **Impersonate a celebrity** If you've ever thrilled to comedian David Cross' impression of a certain famous wheelchair-bound physicist trysting with a prostitute, you'll love the ridiculous computer-generated voice of "MC Stephen Hawking." Best of his oeuvre: "Fuck the Creationists."

▪ **Fake out the overeager** Earlier this year, the sonic pranksters in Ohio's Evolution Control Committee uploaded copies of their "Rocked by Rape" single, disguising the files to look like unreleased nuggets by famous artists. Anti-Napster musicians soon created similar "Napster bombs." Last summer, something purporting to be a leak of the new U2 album turned out to be a bunch of Peter Gabriel tracks. We at Sound Files, along with other Radiohead fans, were overjoyed to discover a *Kid A* "bonus track" and got what we deserved: 40 seconds of Styx's "Mr. Roboto." All right already, computer! ■

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**THE EVOLUTION CONTROL COMMITTEE "Rocked by Rape" / "Racked by Rope" (Eerie Materials)**

Network news has gone the way of mother-in-laws as far as comedic relevance, but these fans of Negativland collage plunge the knife hilariously deep into anchor/stiff Dan Rather. Notorious for writing his own crude rhymes, the CBS hairpiece intones about "fraudulent drug thugs" and "hidden Nazis next door," and the ECC splice it all into a wicked language poem, backed by an endless AC/DC drone.

**Address:** Eerie Materials, PO Box 420816, San Francisco, CA 94142; [eerie@crl.com](mailto:eerie@crl.com)

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**The mash-up revolution**

Destiny's Child vs. Nirvana! Britney vs. Chic! The Ramones vs. ABBA! How pop's hottest DJs are creating those wild bootleg remixes — and why they're so hard to find.

**By Roberta Cruger**

Aug. 9, 2003 | In the 1993 club hit "Rebel Without a Pause," Chuck D. raps over Herb Alpert's chirpy trumpet: "A rebel in his own mind/Supporter of a rhyme/Designed to scatter a line/of suckers who claim I do crime." That incongruous hybrid of hip-hop and bouncy pop, created by the group **Evolution Control Committee**, sounds as startling and amusing today as it did a decade ago, and still ripe with meaning.

The wacky juxtaposition spawned its own kind of revolution, inspiring legions of the club remixes now called "mash-ups" — with one classic example being "Smells Like Booty," in which The Notorious B.I.G. raps over Nirvana's classic *Smells Like Teen Spirit*. Also referred to as "remixed raps."