

Mp3 The Cube - Permanent Scars



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Provocative spoken word electronica. Cinematic story-telling mixed with beats. the cube have been called Australia's finest spoken word artists. One listen to this album will tell you why. 12 MP3 Songs SPOKEN WORD: With Music, ELECTRONIC: Pop Crossover Details: the cube the cube are the Australian spoken word electronica duo of Terry McArthur (spoken word vocals) and Phil Rigger (vocals, keys,and programming). In Australia the cube have commanded both controversy and acclaim. Their 2003 classic anti-anthem Fuck em music video was banned by the countrys censors for obscenity, the song was debated on Triple J the leading national youth radio network, and since its release as a free cyber single has been downloaded 20,000 times from the cubes website. The cubes first radio single 2003s Cubism ,a hugely infectious slab of r b inflected groove and pop culture lyric smarts was single of the week on FBI and Bondi FM and quickly adopted as a clubbers favourite. The superb 3D computer animated video directed by long term cube collaborator Paul Howarth was added to MTV Australia, Rage, and Video Hits Uncut. The release of Permanent Scars saw the cube consolidate their reputation as one of Australias most innovative and original indie artists. "PERMANENT SCARS" TRACK BY TRACK Terry McArthur gives you the story behind the songs that make up the cube's superb debut album... Cubism Its my take on the history of pop music from the 60s to now. We invited Simone Dee who does most of Paul Macs backing vocals to do the chorus with Phil to put that soulful twist over the R and B groove. Deadman's Tales Written just after Michael Hutchence was found dead on the floor of the Rex Carlton. Its a song about fame, death, and exploitation. Phil found an old Rhythm Ace percussion box, pushed some buttons, and that set the whole mood for the song. Doing Time in Eternity The first song Phil and I ever wrote for Permanent Scars. Its a fractured fairy tale on the other side of midnight song. We wanted to create a musical and narrative landscape where everything was slightly unhinged, a place full of questions without

easy answers. Refugee This song was sparked by the image of the refugees who sewed their lips together in protest at their treatment at the hands of a government whose lies and deception are as appalling as they are a basic denial of human rights. Steve Cummins had the guitar riff and we built the song around that and Choc Mundine took off his boxing gloves long enough to help us write the chorus. How the Hurricane Started How The Hurricane Started has its origins in Byron Bay. Its really a song about what happened to that town when the tourist dollar collided with the age of Aquarius. Phil laid down the deep dish groove and we brought in Geoff Innes on trumpet to give it soul. Permanent Scars A 9/11 song. Written in the am after watching endless slow-motion replays of that plane hitting the World Trade Tower on CNN. The first line that came was I saw Bin Laden in the desert with his 42nd wife/ they were talking with Hitler about the meaning of life. The rest of the lyrics flowed from there... Thats Simone Dee hitting those impossibly high notes on the chorus outros. Healing Vine I wrote this one swelter of a Christmas in a caravan at Merriwa. Between the heat and the flies, the lyrics tumbled out. I just let the story find its own ground and marks. Gravity The body versus gravity. The sidelong glance in the rear view mirror. The undisputed bout between up and down. Happiness is just a botox brow and a liposuction away. Maybe When Martyn Bryant shot dead 35 people in Port Arthur his choice of weapon was an automatic rifle. So the whole debate about gun control for me was written in the blood of the people Martyn Bryant took out. Phil and I have a friend who grew up with Martyn Bryant, and her story made us understand even more the tragedy of that awful day. Walking Skin This is a song about growing up on the north coast of NSW cane fields. Its about a childhood spent down by the Clarence river. Phils walking bass line acts as the pulse of the song, and Kris Kleeves blues inflected guitar gives it the heart. One Voice This was an improvised poem recorded in one take. We added Blair Greenbergs tabla for the groove and then asked Jason Morphett to let fly on the soprano sax. OZ MEDIA REVIEWS SAIN MAGAZINE "Intelligent, irreverent, melodic rap with a real story-tellers eyes for detail ... the cube are a Sydney band on the rise" IN PRESS "The love child of Right Said Fred and Jack Kerouac. Party music is so much better when it has brains...scathing swipes at the subcultural stereotypes of the modern condition disguised as throwaway witticisms " THE MUSIC NETWORK "a distinct originality, a breath of fresh air ..." DAILY TELEGRAPH "Digital Gypsies"

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