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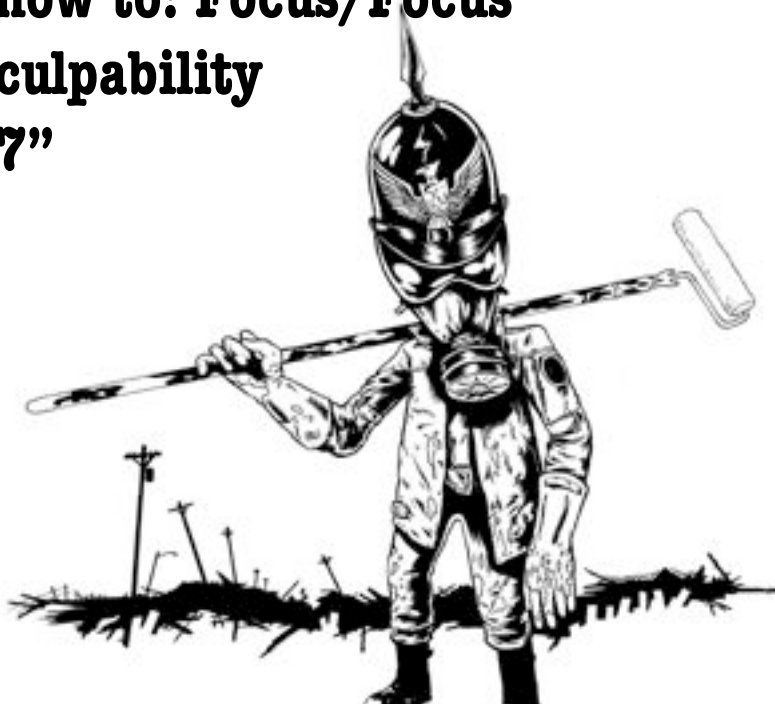
*The Hot Holy Mess! Red Wild Eye.*

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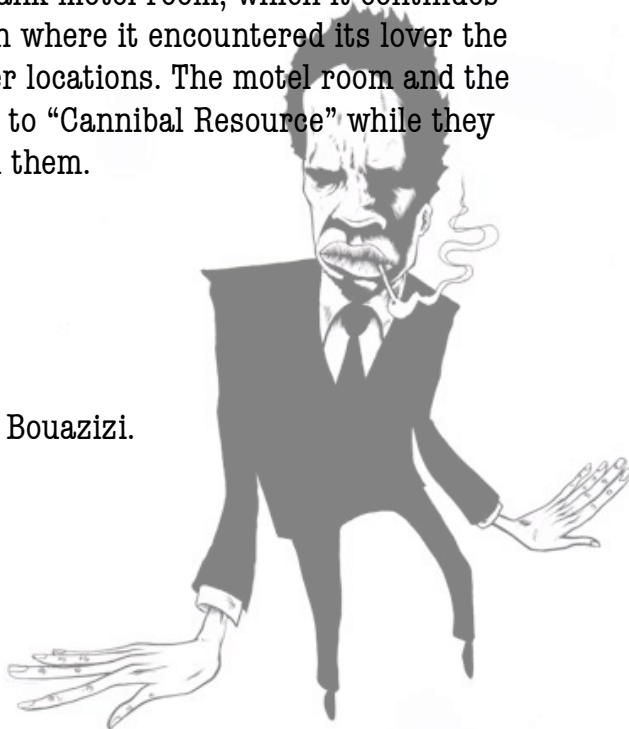
## **Outside:**

**“conductor”  
by LogikOne.**



**Long Ride Down** is the bastard child of a hangover and a dank motel room who met on a smoldering Louisiana day last summer. The hangover was the descendant of a box of red wine and a nightfull of lewd songs screeched with some charismatic kids from Mexico City. The dank motel room had no parents, came from nowhere, and was never anything other than a dank motel room, which it continues to be both in the location where it encountered its lover the hangover and in all other locations. The motel room and the hangover were listening to “Cannibal Resource” while they did as nature instructed them.

**Focus/Focus:** Mohamed Bouazizi.



LogikOne:

My friend hired me to do this huge art job in the west village. Client's this socialite, rich as fuck. Family's worth billions. They hired us to do this graffiti-esque tent for a Halloween party, and they were like, we want you do copy Jean Michelle Basquiat's artwork and put it on our walls. And at first I was like, I don't know about that man, I do this.... This is what I do, this is what my shit looks like. But they're like "No no no, we want you to do this." So basically I had to steal another fucking black artist's—*Dead* black artist's— work and do this shit on their tent as a cliché for an art movement that I have high respect and regard for. Dead. Black. Artist. Already had a struggle in his life, came up from nothing. But I was like "Yeah, I'll do it." Because they're handing me hundred dollar bills. They've got thousands of dollars for this. The amount of money I got... I was stupefied.... And I fucking did it and I walked away from it feeling like shit and it stuck with me for like a YEAR... it still fregs on the back of my head, where I'm like, that money's gone. I fucking spent it, paid my bills, and it was gone. I really had nothing to show for it. And I had to steal from another individual, a black individual, who had his own struggle with his own shit — and I'm getting credit for this? All for this money? And then it's gone? Yeah. That is something I never want to do again. Because at the end of the day, I will do this shit for fucking free. I got a roof over my head, got food in my fridge, I'm good. I don't give a fuck! I have transcended past this idea of success, like a nice car is success, getting a certain job with a certain company is success, getting X Y and Z amount of money says that you're a legitimate successful artist— that doesn't shit to me, man. I'm gonna do this regardless, no matter fucking what. So when I teach my classes they revolve around, "Cool, I'll show you guys how to draw spider man, but I want you guys to realize that in the year two-thousand-fucking-eleven, they could give a fuck about how talented you are. Being a good artist is not enough in this society. They're

gonna be more curious about how you're gonna sell that. And you gotta fucking sell it. You gotta be an entrepreneur. I do have experience on the level of paying my bills this way, and I think I can share that with the kids, so I always try to take the position of whatever knowledge I can give these guys that I didn't have at their age, I just dump it on them. And I try to be as blunt as possible. They got nothing to work from, so whatever I give them they eat it up like starving little animals, you know? And that feels good because I was there.... And I'm still figuring it out. How do you relate to the client? How do you relate to the art director? How do you relate to the public in general? If a lot of people are giving you attention cause you can draw spiderman, but you've got this 1% who gives you attention because you can draw your *feelings*, what do you do? How do you react to that. It's a very hard and complicated emotional and logical puzzle you have to deal with. You have to balance stuff out. I have to use Dave Chappelle as an example, cause he had this interview where he said when he was starting out his father said to him, "How much money will you want to do this for the rest of your life" and Dave Chappelle's like "Well, I'll take what you get, Dad." And his father was a teacher. Teacher's make, what, 30-thousand dollars a year? And his dad said, "Really? You'll take that amount of money to do what you love? That means you're already a success." And that really stuck in my head. Everybody has these material expectations you know, and I used to want to live to those expectations, but fuck that. My expectation is the quality and the experience of creating art. This is about what I do and that other stuff doesn't matter. We're all gonna fucking die. This money, this materialism, this fucking city, it's in our faces every single day, we're bombarded by it 24/7 and you gotta be able to say, "Fuck this! I'm good! I'm a very fucking privileged human being. I'm getting more than I need." And guess what, I'm gonna capitalize on that and make as much art as possible. I got ramen in my fridge, and a roof over my head. Cool! Fuck everything else. I'm good!

# Long Ride Down

Steele/Lavalle

master vamp: Dmin

V 6 Dmin  
"How many lights...."



The first system consists of two staves. The top staff is a vocal line in G major, starting with a 'master vamp' of a D minor chord. The bottom staff is a guitar accompaniment line, marked with a 'V' and the number '6', indicating a D minor chord. The lyrics 'How many lights....' are written below the guitar staff.

pCh 22 B<sup>b</sup>/G A<sup>b</sup>/G  
"Should I know...."



The second system consists of two staves. The top staff is a piano accompaniment line, marked with a 'pCh' and the number '22', indicating a B-flat/G chord. The bottom staff is a vocal line in G major, with the lyrics 'Should I know....' written below it.

32 B<sup>b</sup>/G A<sup>b</sup>/G  
"If I don't but you do...."



The third system consists of two staves. The top staff is a piano accompaniment line, marked with the number '32', indicating a B-flat/G chord. The bottom staff is a vocal line in G major, with the lyrics 'If I don't but you do....' written below it.

36



The fourth system consists of a single vocal line in G major, starting at measure 36.

V2 40 Dmin  
"How many flights...."



The fifth system consists of a single vocal line in G major, marked with a 'V2' and the number '40', with the lyrics 'How many flights....' written below it.

pCh 56 B<sup>b</sup>/G A<sup>b</sup>/G  
"Should I know...."



The sixth system consists of two staves. The top staff is a piano accompaniment line, marked with a 'pCh' and the number '56', indicating a B-flat/G chord. The bottom staff is a vocal line in G major, with the lyrics 'Should I know....' written below it.

66 B<sup>b</sup>/G A<sup>b</sup>/G



The seventh system consists of two staves. The top staff is a piano accompaniment line, marked with the number '66', indicating a B-flat/G chord. The bottom staff is a vocal line in G major.

Ch 74 G<sup>#</sup>aug F<sup>#</sup>aug Dmin G<sup>#</sup>aug F<sup>#</sup>aug  
"Hope you're enjoying the Long Ride Down Long Ride"



The eighth system consists of two staves. The top staff is a chord line, marked with a 'Ch' and the number '74', indicating G# augmented, F# augmented, and D minor chords. The bottom staff is a vocal line in G major, with the lyrics 'Hope you're enjoying the Long Ride Down Long Ride' written below it.



Bushwick City Free Farms is a network of urban farms built on disused land in Brooklyn. The farmers usually build first and work out informal arrangements with land-owners once the farm is up and running. All labor is volunteer. Everything they produce—all organic vegetables and eggs—is given back to the needy in the community. I sat down with Masha and Vinnie, two of the project's ring-leaders, for a chat.

*S: Can you tell me how all this started?*

**M: It was about three years ago. There was an abandoned lot on Broadway, so I went in and started clearing it out, and people one by one started getting interested, asking what was going on, and we all started working together. It took us about a year just to clear out the garbage that had accumulated there so we could start building the structure and the raised beds and fundraising for the soil and all that. We got the chickens about 2 years ago from the local slaughterhouse. We built a little chicken coop, then a bigger one, and here we are.**

*S: Had you done a lot of gardening before? What made you think you could do this?*

**M: [laughs] I never thought about that question. I just didn't think of that. Why shouldn't I be able to do it, you know? I had no experience and I just started. And also it doesn't just hinge on me. I've learned a lot just in the process. And I'd say we've all learned a lot. We had to re-do the compost twice to learn how to deal with Brooklyn rats—which are extremely clever and very strong. The first bed we made we got free soil off of craigslist and we thought that was very clever of us until we realized that it was all toxic, so we had to take the beds all apart and start over...**

*S: And all this building and carpentry? Did you learn somewhere?*

**V: I've been learning mostly as I go. We get volunteers who know certain things, and little by little we've been getting more advanced in our structures.**

*S: How did the school garden happen?*

**M— We had put forward the idea of building free gardens for public schools, and we were contacted by Liza, who had been volunteering at PS123. She put us in touch**

**with the principal. We supplied all the soil, all the wood, all the seedlings, all the labor, we offered free workshops for interested staff and students for them to learn how to run it themselves. Now they have their own gardening teacher, so they do their own workshops. They have a gardening class where one day they do the compost, next day they weed stuff, they have treasure hunts. They even started a garden-to-cafeteria program so they use the food in the cafeteria. Next week we're meeting with the principal from PS377. We're gonna be building them a garden, same deal. So I like the school gardens a lot because they're always utilized. They're always taken care of, and we can't ever lose them. They're de facto public property—you want it, you don't want it, it's yours – it's government property.**

**V: Actually, that's one of the reasons this all started, because we were trying to do projects where the City seems inadequate. They should be building gardens in all the public schools!**

*S: In the school gardens you have a ready-made community of people there to take over and be autonomous. Do you see the possibility for that with the lot gardens?*

**V: Yes! We now have three days a week we don't have to open or close the chickens.**

**M: People are getting up at 6:30am, feeding them, letting them out, putting them back. They have keys and everything. The idea is that each garden will have its own team of people, and they should become self-sufficient.**

*S: Are there people working the farms who are also people in need who the food is for?*

**V: There was one guy who came last year with his two little girls almost every day. He was unemployed looking for a job and as soon as he found a job they didn't come at all. But for them it was good, because it was a way of being with his family and being in the fresh air and relieving some of that stress of being unemployed too.**

**M: There's another guy who lives in a halfway house and has a little kid to care for, but he helps us almost everyday because he doesn't have a job.**

**V: It's so stressful being unemployed, people go crazy. I think it's really therapeutic to be there. Same thing with veterans.**

**M:** We've had a lot of veterans. Young dudes that can't sleep at night that are all messed up—you name it, the shit they've seen and they've told us. They need to do something with their hands and they need to be really drop-dead tired at the end of the day just to sleep. And also I think doing something that's making other people happy as opposed to what they were doing in war is this karmic cleansing.

*S: So What's next?*

**M:** Stockton Street. It's a 10,000-square-foot-lot. Exactly 5x the size of the Broadway lot. So we're gonna have a section as big as the Broadway lot for 50 to 70 chickens. Then there's an area about three times the size of the Broadway lot, and that's gonna be the vegetable garden and the orchard. We'll have apples, pears, figs, peaches, nectarines. And I want to get some grafted trees. It's completely natural, not GMO. You could have an apple tree and a cherry tree and you could take a small cutting from the cherry tree, make a slit in the apple tree, and slip it right in. So you can get these trees which are apple, pear, plum, cherry... all on the same tree. So for the sake of space conservation and also to wow the kids I want to get a couple of those. Then we're gonna have a rec area, also about the size of the Broadway lot. It's gonna have a field for kids to play on, for free classes that we want to do—yoga, ESL, fitness, other workshops. It's gonna be lined with benches, like a park. But behind the benches we're gonna have the fruit trees and the vegetable garden, so you're essentially sitting in this orchard around a field. We're working right now in the woodshop building the veggie boxes, the furniture, the raised boxes, and designing a chicken coop/green house, so that they can warm each other's air in the winter. We're also getting cats this week. Now that we've cleaned up the garbage and made it all nice, our lil rat friends are like "yeah, mister this is awesome!" They've been nibbling on the container garden and the flowers and digging little rat holes.... So I talked to cat rescue and I said "yo give me some of your unadoptable cats. Your most feral motherfuckers." She was like, "Yes, I

have two *crazy* cats." And I was like, "Good, bring that shit." So we've gotta build a house for the cats too. This fall we're also spreading the woodchips in preparation for laying the soil down. We calculated that the money we raised will get us 72 cubic yards of soil. We have enough to do more than 2/3rds of the work.

*S: Why buy all that soil?*

**M:** In NYC because of the lead paint that was used back in the day and other pollution there's a tremendous amount of toxins in the soil. Furthermore, in the vacant lots that we deal with, most of the soil there is not organic matter. It's mostly shards of plastic, metal, construction material, plywood, you name it. Anything but soil. The Stockton lot had two buildings burn down on it and neither foundation was ever cleared out. So, in order to grow food that's edible and safe we create a raised platform that's two and a half feet high. A foot of that is filled with wood chips to create a clean barrier layer. They break down in time and create more soil, but we add compost on top, so eventually that entire two feet will be soil. This is why the composting is so important for us. If we can recycle waste into our own soil eventually we won't have to buy soil. That's the end goal, to produce our own soil and have enough to build new gardens and give away soil.

**V:** We want to close the loop on every aspect of what we do. Even having the chickens create more chickens, all that has to be self-sustaining.

*S: So if people want to help, what should they do?*

**M:** They should come and work a little!

**V:** Wednesday through Sunday something's always happening.

**M:** And often Monday and Tuesday as well. There are a whole bunch of different little tasks. We need people with cars to help pick up food donations. Now we have less food to give than people taking. More people are finding out and they're coming, and we have more stores offering food than we can collect from. So, people working is what we really need. That's it!



# Focus/Focus

Steele/Lavalle

*gtr: slightly out of time*

**V**

5 *vox:*

come in - side stay warm by blue glow take your place with all those hum - ming sight - less flight-less birds  
wink a - way the day in - vade your mind and steal a - way your cares so thought-less with their words

F#min

14

to intro

so styl - ish - ly ab - surd -  
those sight-less flight-less birds

Bmin F#min Bmin

to intro

**pCh**

21

fill - ing up the mar - gins us - ing up the ox - y - gen

Bbmin Ebmin Bbmin Ebmin

29

build.....!!!! "LOOK!"

**Ch**

33

look at me now, now focus/FO-CUS! I need your eyes on my eyes **LOOK!** look at me now, now focus/FO-CUS! I need your mind on

*F<sup>♯</sup>min* *B<sup>♭</sup>min* *F<sup>♯</sup>min* *B<sup>♭</sup>min*

40

my mind **LOOK!** into the crowd, power found a **FO-CUS!** they're fighting lies on their lives

*F<sup>♯</sup>min* *B<sup>♭</sup>min*

44

**LOOK!** look away, look again, focus / **FO-CUS!** you're in the storm's red wild eye

*F<sup>♯</sup>min* *B<sup>♭</sup>min*

**V**

49 *gr: superimpose intro lick*

*vox:*  
Eyes so wide but still un - see - ing will and op - tic nerve so lack - ing

**pCh**

57

float-ing on a fan - ta-sy fic-tion of what used to be build.....!!!! "LOOK!"

*B<sup>♭</sup>min* *E<sup>♭</sup>min* *B<sup>♭</sup>min* *E<sup>♭</sup>min*

67 *F<sup>♯</sup>min* *B<sup>♭</sup>min*

*creepy half-time feel breakdown. Let's get nuts.... quietly*

She won't show her face. She comes in the night. She burns in cyberspace. She floats along the breadline. They won't know the place. They won't know the time. They've outrun her all these years. But now. History arrives.



Is where we live, where we work, where we find ourselves, and where we find love.  
It is a home to the homeless, an anchor to those adrift, an apparition to the blind.  
It is strange enough to make you think that no other place is normal.  
It is strong enough to make you feel unbreakable.  
Stay long enough and it will never leave you.

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**Long Ride Down** was recorded by Jeff Malinowski @ Beatstreet Productions. Additional tracking by Mike Lavelle in Astoria and Skye Steele in Bed-Stuy.

**Focus/Focus** was recorded by Brian Forbes @ The Gallery Studios. Additional Tracking by Mike Lavelle in Astoria and Bed-Stuy. Both songs mixed and mastered by Brian Forbes.

All music written, performed, and produced by **The Hot Holy Mess!**

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**Cover Art and illustrations: Anthony "logikone" Pugh**

**Tell us: [thehotholymess@gmail.com](mailto:thehotholymess@gmail.com)**

**[www.TheHotHolyMess.com](http://www.TheHotHolyMess.com)**

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