

POLO CLUB

DRUNKEN SLURS AND NAKED CHICKS IN A BATHTUB FULL OF BLOOD: WELCOME TO **GREENSKEEPERS'** WORLD. By Deanna Aria Mayland

WELCOME TO THE GREENSKEEPERS' BRAND OF SPUNKY ROCK—a sound that first infiltrated Chicago, and has since migrated through Australia and Europe. Perhaps you heard their sassy single “Lotion,” based on Buffalo Bill’s scene in *The Silence of the Lambs* where he says, “It rubs the lotion on its skin or else it gets the hose again.” Yeah, a little freaky to base a song on, but these guys do it so well that the track’s viral video has become a hit download on both YouTube and MySpace.

MySpace in particular gathers the largest concentration of Greenskeepers fans, some wackier than others. DJ and percussionist James Curd relates a story of “this Goth chick who regularly sends us pictures of her, naked, in a bathtub, full of blood.” “And there’s this guy,” interjects singer Nick Maurer, “who constantly sends us messages, and he comes all the way from Germany to hear us when we play in London. He’s a Super Fan.”

The band continues telling stories of surfing in Australia and Hawaii, creating art, golfing, playing hoops and...well, just plain throwing it down. Bassist Cobin Rudish recalls: “Yeah, this one time at Fabric, James was wasted, and as he’s walking up the stairs, he trips and falls down. He broke his glasses, but was convinced that he broke his nose. He kept asking, in this drunken slur, ‘Is my nose broken? Should I straighten it out?’ Nick and I were like, ‘Don’t to it!’”

“We had to be back at the airport at 7 am,” adds producer Mark Share, “and it was already 6 am.” But they made it. “And as soon as we got on the plane, he was out like a light.”

Never boring, the Greenskeepers are full of stories. And their music? If you love pure, palpable funk, dripping in dance beats and saucy lyrics, check out *Polo Club*.

For more about the band: greenskeepersmusic.com To watch their video for Lotion: ifilm.com/ifilm/detail/2650242



SOUND SCHEME

HYBRID MAKES THEIR FILMIC DEBUT ON JERRY BRUCKHEIMER’S LATEST, *DÉJÀ VU*. By Deanna Aria Mayland

IT’S A WARM FALL AFTERNOON, AND HYBRID ARE WORKING IN HARRY Gregson-William’s Venice Beach sound studio, creating the electronic sound score for *Déjà Vu*, a Jerry Bruckheimer production of a Tony Scott film.

“We were supposed to go back home on Thursday,” says Mike Truman, “but we pushed it to next week,” adds Chris Healings.

“Yeah, two weeks into the project, we actually checked out of our hotel,” says Truman, “and just stayed in this room. We had five weeks to turn out over 76 minutes of music, plus mixing all the vocals. So we slept on the floor and just worked.”

“But we’ve always wanted to get into writing for film,” adds Healings, “So it’s all very good.” And good it’s been for Hybrid, in many ways. *I Choose Noise* “ended up being the easiest album we ever did, because everything just ended up coming together.” says Healings, almost remarkably. “People just showed up at the right time:”

Perry Farrell recorded the vocals for “Dogstar” after surfing together, one morning. Vocalist Judie Tzuke, a friend of Kristy Hawkshaw’s, e-mailed Hybrid off of MySpace. And they met guitarist Peter Distephano through Gregson-Williams. “It was such a lucky thing for us to meet Harry [Gregson-Williams],” says Healings. “We were just at the right time and the right place.”

Hybrid has made good use of this synchronicity. Their unique sound, a fusion of strings and breaks, all began because “we used to go out raving,” remembers Healings. “And we’d come back after two days of partying, and Mike’s mom would be listening to classical music. That’s how it all started.”

Classical, breaks, or film scores—Hybrid loves noise. “We love creating textures. If you put strings, brass, guitar, or anything organic through a filter, you produce amazing textures. You can tune noise.”

If succulent textures and gorgeous breaks are your thing, check out, *I Choose Noise*. For serious Hybrid fans: hybridized.org, and hybrid-group.com.