

# SOMA

*The People Issue*



**WILLIAM EGGLESTON SPEAKS  
THE ECCENTRIC CRISPIN GLOVER  
TOM PETTY BEHIND THE WHEEL**



**MAGGIE GYLLENHAAL CRACKS  
ART PROVOCATEUR KATHY GRAYSON  
THE BRAVE HANY ABU-ASSAD**

Volume 20.8    October 2006    USA \$3.50

Canada \$4.50    England £3.00    Japan ¥1000



## TEXT

- 12 **Whitenoise:** Michael Franti, Ed Templeton, David Maisel, Liat Cohen and Global Kinect
- 24 **Future Stars of Fashion:** Into the Woods with Jonathan Seow, Bora Aksu Embraces Contrasts
- 26 **Art and Design:** David Shrigley: People Person
- 28 **Street Pulse:** Berlin
- 30 **Hand Signals:** Kathy Grayson
- 88 **Last Word:** Ira Glass

## SOUND

- 70 Nine Perfect Minutes: **Tom Petty**
- 71 **Ensemble**, a Fantasy of its own Making
- 72 **Grizzly Bear** Roars

- 74 The Uphill Climb of **Vashti Bunyan**
- 77 Soundcheck: Animal Collective, Cut Copy, Emperor Machine, Incredible Bongo Band, Lindstrom, the Skygreen Leopards, Tangerine Dream

## URBANITE

- 78 The Cult of the Hip Hotel
- 80 Mixologist David Nepove

### So what the hell does SOMA mean anyway?

Originally an ancient Indo-Persian word, representing an entity that transforms those who embrace it into ecstatic or transcendental realms. Soma eventually became a philosophical concept representative of ritual offerings, the contents of the material world, or the 'life-force.' The Greeks and the Romans used it to refer to the body. And of course Aldous Huxley described it as a holiday from the ordinary. We simply think of it as a magazine.

## MIKE BRODIE: THE POLAROID KID

Text by BRYAN DERBALLA Photograph by MIKE BRODIE

Photographer Mike Brodie gets sick on airplanes and in cars, so he prefers to ride trains. Consequently his fellow travelers become his main subjects and inspirations. Most of his photos are of friends, new and old, people often living on the outskirts of society, dressed in ragged and ripped clothing, heads half-shaven, sporting the occasional facial tattoo or feral pet. Brodie is one of them—a drifter, a train-hopper, a punk rocker. Intimate and revealing, his photographs let us into a world in a way we could not enter otherwise, watching these same kids from afar camping under an overpass, or spare-changing tourists on a street corner. Brodie makes the introductions for us and lets us hang out for a while to see these folks in their own terms, not ours.

"God must pee on him" is how a friend of mine first described Brodie—also known as the Polaroid Kid—remarking on the 21-year-old's preternatural ability to make beautiful photographs. He shot his first pictures in his hometown of Pensacola, FL, with shoplifted secondhand cameras and drugstore film—Polaroids that avoided costly processing and printing. With no training and limited technical knowl-

edge, he learned to rely on the gray-green eyes behind his bottle-thick glasses, steadying his camera between his self-tattooed hands, carefully composing shots with an unerring sense of natural light. His work quickly developed into delicately framed, razor-sharp portraits, the instamatic output of his Polaroid SX-70 Land Camera.

A collection of 70 Polaroids are currently exhibited in his first solo show entitled "Bound by Tones of Dirt and Bone" at M+B Gallery in LA where Brodie stands to make his first real chunk of money since volunteering his pancreas to a medical study last spring. His little pictures carry big price tags, and for good reason: once these one-of-a-kind Polaroids are gone, that's it—there's no negative to print from. And there may not be more to come, as Polaroid discontinued Brodie's favorite film for the SX-70. He's since switched to 35mm, and the quality of the new work proves that despite his moniker, his talent isn't bound to a specific photographic format. Next, Brodie entertains ambitions of making a film. When asked about its subject, he says, "I don't know. I still don't even know what my photos are about."

