

TOO CUBED ON INSANE CLOWN POSSE, MYTHOLOGY AND CENSORSHIP

The boys were hanging around The Warehouse, as usual. Bert was reading a trade journal. “Hey, guys! Check *this* out! *The Great Milenko*, by Insane Clown Posse, was removed from store shelves within hours of its release! It says here that they were doing an autograph signing, and the store management had to pull the stock and nix the signing! Holy shit!”

“Why?” Stan asked, somewhat rhetorically. “I mean, what’s the *official* reason?”

“Because of the album’s lyrical content. Wait a second; there’s more.” The rest of the guys let Bert do the reading. “The band was quickly released from their recording contract and the band’s label, Hollywood Records, got dumped by their parent company,” Bert snorted with contempt, “Disney.”

“It figures.”

“But this is even more fucked up! It says ‘company officials had known of the album’s content for nearly a year.’ Sound familiar?”

“Yeah, but Ian’s still with Sonic.” Stan knew Ian was shrewd. He respected him.

“Well, at least we’re not the only ones,” Olly pronounced.

There was a significant silence. Out of the blue, somebody said, “ICP sucks.”

Stan replied, “They certainly are untalented. But somehow they have a vision, and that’s why they have fans. They’re working on this whole mythology thing, they call it ‘The Dark Carnival’ . . . it’s pretty stupid, really. They have fans that are every bit as obsessed as Deadheads

are, they even call themselves ‘Juggalos.’”

“Yeah, dumbshit Midwest meth-head redneck white trash who think they’re *gangstas*.” It doesn’t matter who said it.

“You’re absolutely right. But if fifty million Elvis fans can’t be wrong, then obviously they have *something*.” Stan paused and asked, “What do you think that is?”

Of course nobody had an answer. After hearing ICP’s “music,” they had all just shaken their heads and pressed the “delete” button.

But somehow they had gotten to Stan, so he went back, in his never-ending search to discover why some bands make it, and others don’t. Later, he reported. “Guys, I actually went back to look into ICP, to figure out what they’re all about. That ‘Dark Carnival’ thing. It’s even lamer than *Gamehenge*, but it’s important: They have a mythology.”

This required a few seconds to sink in.

“That’s what this is all about: A culture is defined by its mythology. Joseph Campbell figured it out. He was a scholar of, among other things, Deadhead culture. Why the fuck do you think I was thinking about the whole two, cubed shit, the tie-in to the *I Ching*, the symbolism of *The Eight*, all eight points on the compass (he’d already managed to give himself credit for Neil’s observation), how it *finishes* a scale, all that shit, it’s all contrived. I mean, what the fuck that’s great isn’t? Think about ‘Grateful Dead.’ The classic myth, *folklore*, of someone being approached by the spirit of a dead man and paying off the dead guy’s debt so he can rest in peace? It sounds morbid when you first hear it, but once you put the name in the context of the legend, *folk* legend, it not only makes sense, it make sense of the universe! Oh, and that story of the Dead just finding it randomly in the dictionary, that’s just another bullshit story that’s part of the mythology.”

“Yeah, but ICP still sucks.”

“No doubt. But they have their lame-ass mythology going for them. And we have the randomness of the *I Ching* going for us. So our’s really isn’t *all* contrived. And as far as I’m concerned, those clowns can say or play whatever bullshit they want; censorship sucks more than ICP.”