

Dr Feel Good - Mr Sakitumi



By [Ruth Cooper](#)

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Multi-instrumentalist and electronica wiz kid Mr Sakitumi, aka Sean Ou Tim, is a freaking nice guy. If he could have any super power it would be the ability to make people feel good about themselves. It seems like he already possesses such powers, with such an obvious talent and enthusiasm for creating and performing, anyone witnessing a gig of his will be feeling those feel-good vibes for sure.



In line with spreading some happiness around, Mr Sakitumi is in the process of releasing three free tracks off his debut album, which is soon to be released. The smooth and hypnotic, but funkified, [Imperial Basswalker](#) and [Element of Supplies](#) have already received a great response both locally and internationally. We chatted to him recently to find out more.

"It's been really cool. There's an agency in Switzerland; they have been really cool and have been showing interest. There has just been good response in general, what with the free tracks. Basically, I think there are good prospects to go back into Europe. I've connected with a guy in the States, he's [Jehuniko](#), he's a hip hop blogger and an MC and he's quite good at promoting himself. He contacted me and we are going to work on a track together. "

[Click here](#) to listen to the third track "Azzmatic", freshly released for your listening pleasure today. Or subscribe to the [African Dope mailing list](#) to keep up to date with their musical happenings.

After a few digital EPs have been released, a physical collectable edition of the EP will be distributed through African Dope, which will feature all the tracks plus a few extra goodies. This way, he explained, allows him to build up a fan base and following for himself, and the album that extends beyond local and physical borders.

"It's also to reach further, cause the physical package can only reach so far as your distribution. And there might be someone in Norway or Bolivia who might like the music (and would be more inclined to buy the limited edition once familiar with the music). This just works best for the genre I'm doing as it's kind of left off centre. It's not Top 30 commercial type of stuff."

Q&A

What's your background, how did you get into music?

I studied piano for nine years and I never formally studied music after that. I discovered rock and roll, I discovered jazz. The improvised type of music always fascinated me. How you could take a structured piece of music and take it anyway you want and then come back to the structure again and that really opened my whole musical world. From piano, which was the base for all the other instruments, I became a budding guitarist and then I moved to drums and then got into a more electronic style of music, more sampling and stuff.

Do you have a favourite instrument?

Probably my favourite is bass guitar, that's my love; it just feels part of me when I play, it's the most expressive.

Where do you find your inspiration when creating?

Jeez, I've written songs after watching movies and I have heard a fantastic theme tune there. I guess just things that you see every day can spark off inspiration. It can be a movie, a visual, an animation. Basically, the idea is just to capture it as soon as you have it in your mind. My phone is my handiest tool, cause I can just sing into that whenever, which eventually evolves into some tracks I can workshop and take further.

You work with lots of different groups. How does that influence the creative process?

Well that's a collaborative process, so you have your ideas and they have theirs, so there really is an ebb and flow. You have less control, but you have more people to bounce it off, so working with other bands is really fun because you can be one part of a whole.

You have performed in many countries. What has been your most memorable experience?

Recently, Kenya has been one of my most memorable experiences, just because of the group we went with. It was with The Grrrl, Krushed & Sorted, Mix n Blend, Guns 'n Lazars. We were playing for the New Year's party and the gig was just so great, the rig and the people ...

What was it like working with Waddy Jones in Max Normal?

Jeez, Max Normal, that's going quite a way back now, he's an enigmatic creative person, he's always evolving and changing his stuff. We had quite a cool outfit back then: Sibot on decks and I was playing drums and bass, and Waddy was MC'ing. We would create stuff really fast and we would sometimes at a gig just make up a new song on stage. He's really good at improvising and creating hooks that people can get into.

What's your take on Die Antwoord?

It's amazing. Any band to break out of this country you just have to give big respect and kudos to. If you can make it out of this country and make a stamp on the world like they have done, well done.

What do you do when you not making music?

I'm a big chess fan. Normal house things, married life. My wife, who also happens to be The Grrl, so fortunately we get to travel and work together.

What do you see as the end goal for your music career?

I suppose with the stuff I'm doing for Mr Sakitumi genre wise, I don't think people will want to see an 80-year-old rocking turntables. I suppose just to be able to do the same thing later, that sustainability is quite important to me. I'm hoping I'm not a flash in the pan or a one-hit wonder. I want to have a sustainable sound and brand that can still be relevant many years later.

Last words?

I'm very friendly. If you come to me after a gig I will chat to you. I'm happy to chat to anyone. Chat to me during the gig. Other than that, try and be a better you; the world needs better versions of you out there. I try to make people smile; I want them to be away from their problems for a while and kind of feel good about themselves and laugh at themselves.

We asked Mr Sakitumi if he could describe a memorable/ crazy performance for us, at the time he couldn't quite recall one particular experience, ("sometimes you lose track of the magic moments as there ends up being so many of them"), but being the lovely guy he is he mailed us a performance tale: a mini story in itself.

"But here is one that comes to mind:

It was a Lark gig (at the Biscuit Mill). I think it was the track "Half Eaten".

Anyway, I had to follow some of Paul's complex electronic rhythms on headphones, while I played the drums. There is a drop in the middle of the track, where we smash back in after a build up.

Now I have the headphones blasting a click track and a wall of sound pushing out of my monitor speakers. I smash back in, eyes closed and after a bit I look up. Inge has her back to the audience and she's urgently saying something to me.

I can't quite make heads or tails, so in the franticness of the track, I try lip reading.

Through flashing lights, the wall of sound, my headphones, etc, I lip read: "You're playing loud."

So I back off the intensity of my drumming to correct the situation. I look up again to see if there's an improvement on her expression.

Then I notice Paul and Fuzzy looking back as well (like deer's in headlights), while Inge continues to say something to me, me wishing I had subtitles.

Then like an M Night Shyamalan reveal, it hits me! Her lips are saying: "You're playing out."

In my enthusiasm, I smashed back into the track one beat too early and it was throwing everyone in the band off, and possibly the audience who might have mistaken it for jazz.

At least there was enough of the track left to correct myself;)

Listen to Mr Sakitumi's latest track ["Azzmatic"](#) it's awesome, it's free.

Photos by Timmy Henny

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