

the deli

tasty tunes from the city of angels

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Issue #6 Volume #3 SUMMER 2010
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SAINT MOTEL **Breakestra** MARVELOUS TOY
Cydney Robinson ABE VIGODA **Lady Tigra**
Superhumanoids FOOL'S GOLD HELEN STELLAR
Yikes! A Lion! BALLERINA BLACK **The Rescues**
OPEN HAND **Hi Ho Silver Oh** BELL GARDENS



LOCAL NATIVES

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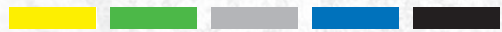
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LA issue #6 volume #3 summer 2010

Note from the Editor

Dear reader,

Summer's back! And local stages are teeming with crowd-pleasing bands exuding the blissfully laid-back state of nirvana that epitomizes the Southern California consciousness during the summer months.

Sweltering, fry-an-egg-on-the-sidewalk days call for impromptu beach excursions when something like the Local Natives' pleasantly melodramatic Beach Boy's harmony will do just the trick. Some night when you're hot and bothered and you're boozing it to forget about whatever, you might be listening to the blood-pumping, heart-rending, soul-aching voice of Cydney Robinson. And when those Santa Ana winds bring a lukewarm breeze at night, the trembling bass and twinkling-star sounds collide in one of Nosaj Thing's electronic opuses.

My point is simple: there's a song for every kind of moment in Los Angeles. Consider it a gift.

Bryce Pinkos -Editor In Chief

EDITOR IN CHIEF: **Bryce Pinkos**

EXECUTIVE EDITOR: **Charles Newman**

ART DIRECTOR: **Kaz Yabe** (www.kazyabe.com)

WEB EDITORS: **Angelo Lorenzo, Bryce Pinkos, Kate Proto**

COVER PHOTO: **Bryce Pinkos**

STAFF WRITERS: **Angel Baker, Hugo Gomez, Tina Colson, Angelo Lorenzo, Sara Tan, Melissa Bobbitt, Kimberly Brown, Kadrian Alvarenga**

CONTRIBUTING PHOTOGRAPHERS: **Tina Colson, Mila Reynaud, Vivian Cao, Jessica Holmes, Marcelo Krasilcic, Marianne Williams**

OFFICE MANAGER: **Jaron Feldman**

PUBLISHER: **Deli Publications, Brooklyn /Mother West, NYC**

ADVERTISING & GENERAL INQUIRIES:

Paolo De Gregorio (paolo@thedelimagazine.com)

MAIL CDS FOR REVIEW TO:

The Deli LA
c/o Bryce Pinkos
6108 Carmen Place Apt. 5
Hollywood, CA 90068

the deli's icons



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On The Web

interviews with LA bands

www.thedelimagazine.com/la



black rebel motorcycle club

Peter Hayes keeps getting interrupted. This time, it's by Chris Cornell. As Soundgarden's "Black Hole Sun" drones deafeningly over the speakers, Hayes smirks. Half-asleep after an arduous journey from Sacramento to Las Vegas, he clutches an energy drink and chortles to himself. He heads outdoors, the desert sun particularly cruel on this Sunday afternoon—after torrential weather wrecked his travel plans to Reno the night before. Jets whoosh overhead, drowning out his quiet, ambling speech. He came outside to escape the clanking of slot machines, and just got more interruptions. All he can do is humorously scoff at his luck today.

Especially because the first time he was interrupted today, it was by Peter Hayes. The Hard Rock Hotel and Casino pipes in all kinds of head-bobbing tunes, but when the rattle and churn of Black Rebel Motorcycle Club's "Weapon of Choice" permeates his ears, Hayes squirms.

"They're playing my music," he mutters, almost embarrassed. "I'm just trying to figure out who's doing it. I usually walk out when that happens."

Read **Melissa Bobbitt's** full article on Black Rebel Motorcycle Club at: www.thedelimagazine.com/artists/blackrebelmotorcycleclub



RECORDING GUITARS: SECRETS OF THE PROS

10 Ideas for Recording Amazing Guitars

Although easy at first, recording guitars can be a challenge when you really want to achieve a great sound. Here are some helpful tips to improve your guitar recording chops.

1. SET UP YOUR GUITAR

Amazing guitar tones start with the player. Recording a great song with a good player is always key. Beyond the player, the instrument must be in top shape as well. Sending your guitar to be professionally set up is a great way to ensure your guitar tracks are properly in tune and there are no buzzes, squeaks or hums coming from the instrument. A professional set up will also allow the guitar to play easier and feel better, which will help to create a better performance.

Read **Shane O'Connor's** other 9 tips on how to record guitars at: www.delicious-audio.com/articles/guitars

Good Music Speaks Volumes

Austin Hartley-Leonard

"Franklin Ave." The debut CD delivers classic Americana songwriting combined with the textures of Nick Drake and The Band.



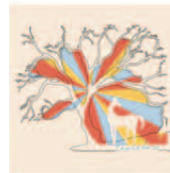
The Davenports

"Why The Great Gallop?" Here comes The Davenports' third record, which sets tales of love, lust, mean, money-dangling mothers, superstitious panic attacks and the like, to a torrent of guitar-driven, melodic pop.



Ceramic

"The Past Ain't Far" The first full length from these Brooklyn dream poppers. Moody guitars weave with violins, percussion and grand beats while vocals hover and careen about.



Dylan Trees

"Charlie Horse EP" Some days it's one man and a ukulele. Other days it's a room full of girls and boys hitting the same cymbal and humming four-part harmony. It sounds both ancient and modern.



Radio America

"You Will Pay For This" A concise, rock'n'roll man-of-war. Like being handed the keys to Dad's Camaro with a full tank of high-test gasoline.



Kris Gruen

The sophomore release "Part of It All" adds innovative, eclectic, and electrified new approaches to the songs and production. For fans of Andrew Bird, The Arcade Fire and M. Ward.



www.motherwest.com

The High Price of Free Music

How The Music Industry changed In The Aughts

By Paolo De Gregorio & David Schneider

Year 2000: The End of The Record Industry As We Knew It

We LA indie musicians may view the music business differently than those that frequently debate its course in the popular media. For those of us that proudly dwell in the underground, our relationship to the established industry can be one of envy, resentment, or downright opposition. What then, do we make of the collapse of record labels we witnessed over the last decade and its far reaching effects?

Album sales peaked in the year 2000. We all know what has happened since: a steep and rapid decline in units shifted. However, other traditional sectors of the music biz such as live shows and publishing have actually grown. The past 10 years have witnessed companies pitching us platforms that promise to empower, enable, liberate, democratize, connect, facilitate and a plethora of other modern, sexy action verbs. So we ask: do musicians feel empowered and liberated in 2010? Are they having an easier time getting people to listen to their music than their older brother's band that gentrified the LES 10 years ago? More importantly, did the '00s bring more opportunities, as has so often been declared? These are some of the questions we'll try to answer in this article.

And Music Became Free

Remember when Napster hit the scene in 1999? It was an exciting moment in history. I had a T-1 ethernet connection at a major university and went nuts. I learned a ton about music—about new bands, new genres, older music, foreign music, live recordings—it was fantastic. I also immediately went from buying three or four CDs a month to buying none. Like many others on the feral message-boards of the early internet, I thought file-sharing was completely justified, even legitimate. These were some of our explanations: this is going to bring greater exposure, which will bring a larger fan-base to attend shows and buy merchandise. As a musician, I thought that a new era of DIY would allow us to keep all the money from all these new revenues, rather than the \$1 an album the major labels paid. Furthermore, because this system allowed us to sample before buying, it would reward the best music—the cream would rise to the top.

This line of reasoning is not without its logic, and some of the thinking was indeed genuine. At the same time, we can't deny that being empowered to receive valuable products for free against the wishes of those that sell it can not be accepted from a moral and legal point of view. Furthermore, a decade of experimentation has shown that none of the afore-mentioned rationales really held up to what they promised: the application of the hacker's motto "information wants to be free" to music created an almost-cogent philosophy that replaces real currency with an intangible, universal one called "exposure"—which doesn't necessarily generate sales. Downloading an album for free might create an immediate feeling of guilt that prompts us to vow to ourselves that we'll go see the band when they play in our town ("to make it even")—but we all know this is a convenient, easily forgotten promise.

Our generation, often referred to as "Millennials" or "Generation Me," witnessed and actively participated in these changes. Programmed to appreciate success obtained through originality, they (we) dream to be rewarded and acknowledged for uniqueness and talent. Many of them, who were served free music on a silver plate (and mindlessly gorged themselves), are actually hoping to make a living through a career in music. How on earth could this mess happen, and how are the ways of making music evolving because of it?

The DIY Revolution

In the first decade of the 2nd millenium the record industry was hit hard not only in the record sales department, but also in the record production field. In this case, the "killer" wasn't the internet, but the advent of digital recording. Computer based, more or less portable, and affordable Digital Audio Workstations (also called DAWs) progressively replaced gigantic and expensive analog tape machines and outboard gear. Audio equipment companies that had been producing recording instruments for a few hundred thousand pros, suddenly realized that the "digital era" opened an entire new market for millions of potential home recording musicians. Digital recorders improved dramatically over the years, and struggling musicians soon realized that producing their music (partly or entirely) bypassing expensive recording studios was a fun, viable option. Nowadays, on the indie level, it's hard to find a record that wasn't recorded at least partially at home.

The DIY recording revolution—besides putting many established studios out of business—partly compensated musicians for the lack of revenue on the record sales side of things, with an added bonus: the possibility of making a CD with a very small investment lowered the financial risks of "giving it a go" at trying a career in music. This, combined with this generation's interest for all creative fields, triggered an unprecedented proliferation of wanna-be rock stars—something we can all witness today in the City of Angels.

This DIY ethic had very strong roots in the indie culture well before the advent of digital recording: in the '90s a post punk band called Fugazi had shown to the world how DIY methods and ethics could be successfully applied to the business of being a rock band. Because a popular simplistic narrative reduces the history of Rock itself to a constant struggle between "pure" and "poor" DIY forces (the independent artists and their unfiltered creativity) and the tempting and "corrupting" interests of the major labels, the liberating Fugazi experience was bound to inspire many. The fact that financial struggles were now affecting both sides of the "battlefield" definitely eased the advent of what many call a "DIY Rock Revolution": deprived of any kind of budget for artist development, labels stopped investing on emerging artists, and started signing only bands that had already proven that they could build their own fan base without a label's help.

Artists were pretty much forced to withdraw their naive hopes of landing a record deal by just making awesome music (didn't we all believe we could?) and to figure out ways to "make things happen" without anybody's help. At that point the DIY tradition of bypassing (at least occasionally) official, centrally located venues that kept most of the

Music Sales in the 2000s



Source: Recording Industry Association of America

door profits without even sharing the bar sales started to make sense for more and more artists: organizing parties in suburban backyards or suggestive abandoned spaces allowed musicians not only to maximize the events' profits, but also to build precious relationships with other local artists by simply sharing stages, equipment and precious experience. These kind of cooperative events were instrumental in creating a tightly knit community of like minded artists that constructively worked together and supported each other. The phenomenon became very popular in big creative hubs like LA, and even though the actual "DIY scene" strictly speaking started as a phenomenon restricted to mostly post-punk and experimental bands playing a small circuit of unofficial venues, it's undeniable that the DIY way of doing things today is for most musicians the only way to make music.

Thus, the DIY revolution can be traced to a convergence of events that empowered musicians both on the creative side (labels do not exert the same level of control over recordings) and on the organizational one (with the DIY events, bands finally have control over the shows' cash flow). On the other hand, there aren't as many record deals, and musicians and bands are out there on their own until they figure out how to get that magic thing called "word of mouth" happen, which is ultimately the only necessary ingredient to be successful in any field.

Word of Mouth, Connections, and New Opportunities

Books have been written about the ways "word of mouth" spreads and the reasons why it happens (M. Gladwell's *The Tipping Point*). The internet, of course, has become a huge source of musical advice and exposure. We've had 10 years of broadband internet access, which created an entirely new market for music. It has been a gray or

shadow market at first, but it has quickly become a gigantic exchange. There were people that had things, people that wanted things, and people that connected the two together. The connectors have been the big winners in the first 10 years of the new music industry, making a lot of money partly from mp3 sales (iTunes, Last.fm, Rhapsody.com), partly from advertising (MySpace, Reverb Nation, Our Stage). Connecting technology is good for the artists because it allows them to find their audience in a DIY, free way: artists can take the music they make them-selves and connect it to the people that want it, either streaming it for free, or selling it to the fans who want mp3s or CDs. Blogs on the other hand are good for the artists' self esteem—it is much much easier for a band to get a good review from one of the thousands music blogs clogging the net than it was when there were maybe about 20 national music magazines. Self-esteem is crucial in any process related to developing a set of abilities, and good reviews are an extension of that positive education that formed the "Generation Me": encouragement is inspiring—maybe that's the reason why there are SO many good bands out there! Hence the question: would lo Echo be this successful if they weren't featured on the cover of the first issue of *The Deli*?

But, as we all must have realized by now, a bunch of good songs on MySpace (or a magazine's cover) are not enough to transform 4 dudes with instruments into an earning and touring band. They are not enough to create the "word of mouth" thing that opens the path to success, simply because the internet can't really help anybody being exceptional, unique and consistently productive, or having a mind blowing live show, or being able to write songs that move people's bodies and souls... these are the things that, in this extremely competitive field, trigger word of mouth, and there are no final instructions on how to get them. It's a personal struggle each artist has to experience on his/her own skin through a never ending trial and error process.

Through the internet and its multitude of music websites and blogs, the aughts have indeed offered an unprecedented amount of opportunities and exposure for up and coming artists. This is definitely helping bands in many important fields: finding an audience, organizing a tour, getting a song used for a TV soundtrack (the fragmentation of TV channels in the last decade has also created many new opportunities for emerging artists). But because of the abnormal proliferation of wanna be rock stars, all this doesn't necessarily make it easier for independent musicians to build a lasting career, because the stakes are getting higher and higher. At the end of the day effective personal interaction (the good old PR skills, or a fantastic live show) still has the upper hand over cold, internet-only relationships.

This being said, indie music is without a doubt one of the winning genres of the internet age. That might not be enough to make each indie musician feel empowered and liberated on a daily basis. But maybe it is enough to give many of them a few more years of fun, fond memories, and realized dreams (CD released - check; first interview, check; played *The Viper Room* - check; went on tour - check...).

L.A. INDIE ARTISTS! WHAT'S THE POINT OF CHARTS IF THEY AREN'T REAL?

Many websites for musicians feature music charts that are limited to their subscribers. What's the point of that? The Deli's charts include all the big names of your local scene, and they are organized in detailed genres including **Alt Rock, Indie, Alt Folk, Emo, Electro-Rock.**

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Photo: Jessica Holmes

Abe Vigoda Broods On The New Record

By Angel Baker

Juan Velazquez, from the ubiquitous L.A. mainstay Abe Vigoda, gave *The Deli* a quick catch-up. Here's what happened.

Tropical pop, eh? You're basically the poster children for this invented genre. Is that what we're calling you?

Haha, I think that moniker will be a hard one to live down, especially when bands like Vampire Weekend and Dirty Projectors have blown up and sorta have those kinds of vibes. The new material we wrote is really different than the "tropical" sound we had before. Hopefully when our album comes out we can drop that tagline, but who knows right?

Do people pay too much attention to how a band looks and

dresses? Remember before the internet, I wouldn't know what a singer looked like until I saved up enough money working at the frozen yogurt shop to buy a ticket to see the band in concert. Ahhh, nostalgia.

I think some people do. And there are bands that are much more looks than substance, I would say. Style is not totally something I look for when I hear about a band. We are for sure not a band that has a polished style or anything; when we perform we just wear whatever we would wear on any other day. Most people whose opinion I would care about would think, "SUBSTANCE > STYLE."

Read the full interview here: la.thedelimagazine.com/abevigoda

Set Phasers to Stun

By Angelo Lorenzo

There's a lot more to Helen Stellar besides just a clever name. This shoegaze-meets-epic rock group has caught the eye of some important people, including Cameron Crowe, who included their song "IO (This Time Around)" on the soundtrack to "Elizabethtown." Fresh out of the studio and off a residency at Spaceland, the band was feeling as accomplished as ever when I talked to their drummer, Clif.

With your residency at Spaceland, you guys were able to get comfortable with the crowd. Did you have the confidence to try some things you might haven't otherwise?

It gave people a chance to watch the show and tell their friends about it for next week, since it's a free night. It's a great way to grow

a fanbase. You know, we tried a cover of the a Lindsey Buckingham song, "Trouble," just to change it up a bit. We'd play with transitions between songs a lot, and even jam out certain parts of certain songs depending on our mood that night.

What's the story behind your new guitarist Eli? How did he affect the recording of the new album?

The album was well on its way, but Jim and Eli had jammed before and Jim was set on bringing Eli on board. It was obvious really quick that this guy knew what he was doing. This guy has one of the most impressive Star Trek-ian setups I've ever seen.

Read the full interview here: la.thedelimagazine.com/helenstellar



Photo: Milla Reynaud

Kiss Before a Car Crash

By Sara Tan

You may recognize them from that spot on ESPN or perhaps it was one of those promos for Gossip Girl. Maybe you just haven't heard them at all, in which case, you should. The post-punk pop trio ironically known as Ballerina Black formed a mere two years ago and have already hit airwaves 'round the world. Ballerina Black's emotive lyrics laced within their catchy beats and melodic guitar riffs are brought to life on "Cattle Arithmetic," the band's debut album. Bobby Moynahan, Leonard Nimms and Esli Sugich met one fateful day at Spaceland and have since shared what they call musical "instinct and feeling" about one another.

I love the name—what's the story behind 'Ballerina Black'?

It's a paradox of disciple and elegance, balanced with the things we revere as tragic.

What's the main idea behind Cattle Arithmetic? Do you have an objective behind the album?

The sounds and words on the record are a crude ferocity holding a tea cup. It's a kiss before a car crash, an application of numbers, human constraints and ideologies pressed against something primal, untainted and natural. We love reaching as many ears and hearts possible, and hopefully, collectively discover some things about ourselves and the things around us.

Read the full interview here: la.thedelimagazine.com/ballerinablack



Kryptonite Kills By Kimberly Brown

The male and female vocal harmonies of the Superhumanoids make up a sound that is comparable to, well, everything. They are flooding the L.A. music scene with a presence that makes you not only want to stop and listen but to think, "Where did they get that strange name from?"

Can you tell us a little about your personal and musical background?

Cameron: I grew up outside Seattle and listened to really bad music for a long time and then discovered '60s pop.

Evan: I grew up in Oregon, turning my back on the family logging trade to live in L.A. I played percussion in my high school symphony, hence the weird stand-up cocktail kit I play.

Do you have any advice for all the L.A.-based bands that aren't as far along as you are?

Cameron: Practice and play shows all the time. Set due dates for yourself to hit the studio even if you don't think you will be ready.

What image do you think your music conveys? And what emotions do you hope to stir up?

Cameron: Hopefully some sort of desperate energy—I like to think that we live in a time of desperation and hopefully we channel that in a positive way.

Sarah: I hope it makes you want to dance and feel uplifted.

Read the full interview here:
la.thedelimagazine.com/superhumanoids

Marvelous Toy Wants A Sing-Along

By Angel Baker

The Deli caught up with Jordan Hudock from the indie folk-rock group Marvelous Toy. He offered a few witty insights into all things MT.

You've been described as British folk meets Appalachia. How do a few kids from L.A. manage such a broad spectrum of music?

I can't take all the credit. Growing up, my father was a huge folk music fan. I grew up on Phil Ochs, Peter Paul and Mary, and The Kingston Trio. I tried to run from all those influences because come on, Dad, you're so old! But I never escaped them because in the end, they're just good. As for the British aspect, I've always loved British bands/artists: The Beatles, Queen, David Bowie... so put those all together and you probably have an MT song.

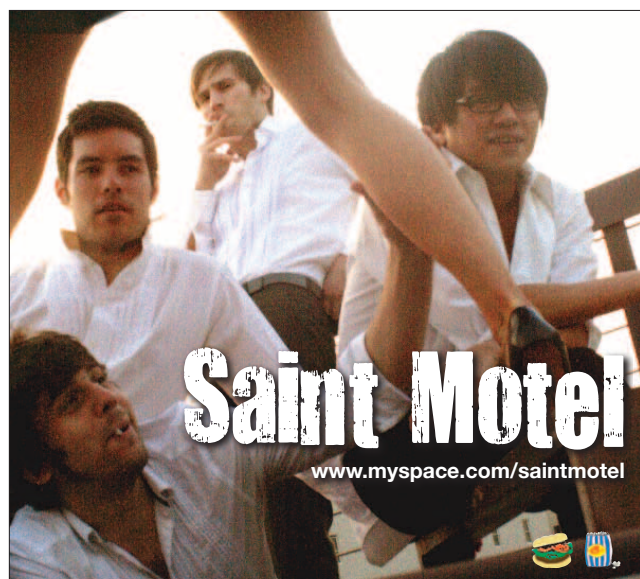
Your songs have a real '60s sing-along vibrance. They're infectious. Are you trying to get us all to burn bras and flags?

I don't want you to burn bras and flags, but I DO love a good sing-along. So I guess I'm trying to get you to sing with me. It's lonely singing by yourself.

"The City" makes a few recurring appearances in your songs. Is "The City" L.A. or any urban place?

"The City" is pretty much wherever I happen to be writing the song at the time. In "City is a washing machine," the city is definitely L.A.

Read the full interview here:
la.thedelimagazine.com/marveloustoy



Electric Kool-Aid By Angelo Lorenzo

Twanging guitar, sweet lyrics, video cameras, and projectors. It's all about fun and Saint Motel knows how to have it. Their pop sensibilities and energetic live shows have made them a band to look out for. When they aren't out conquering the world, they're back home in L.A. working on new material, but the band had some time to spare for The Deli after shooting a music video.

You finished up a tour with Band of Skulls, what was it like touring with them? Any battle stories from the tour?

It was amazing! They are an incredible band and every night was just more and more entertaining. Other than Dak getting kidnapped

in Portland, everything went pretty smoothly on this tour. We worked out a pretty decent system that allowed us to operate 24 hours a day, so we could make long overnight drives and find ourselves passing through Canadian Rockies, icy hail storms, and ferry boats. We met some awesome people on this tour and we can't wait to come back and visit them.

Who came up with the idea for playing themed shows and how has the reaction been?

What we try to do is make every one of our concerts a crazy event that is unique unto itself.

Read the full interview here:
la.thedelimagazine.com/saintmotel



Sometimes Truth Hurts By Kimberly Brown

After a divorce and lost job, singer Cydney Robinson moved out to Los Angeles from Houston, Texas to start writing songs. After some luck with TV and film placement she hooked up with legendary producer Tony Hoffer and released her first album *Spokesman for the Shoeless*. Robinson has been described as "Dolly Parton on steroids," yet her biggest influences are Mozart and The Beatles.

Can you introduce yourself and give us a little history of you as an artist?

I am Cydney Robinson. I sing, write songs, play some guitar, and piano. I was born in Houston and currently live in L.A. I've mostly spent time observing life and what I was going to say about it through songs.

What are the pros and cons of

living in LA?

Pros: The abundance of art from all kinds of people.
Cons: Too many cars. I find it hard to breathe.

How would you describe your sound?

One guy in Kansas once told us "angels with an edge" or "angels on fire." Different people hear different things in the music.

You just released your first album *Spokesman For The Shoeless*. Tell us about the album.

It's raw and burned everyone a little who made it. I have a pain in my chest just thinking about it.

Read the full interview here: la.thedelimagazine.com/cydneyrobinson

Slow and Strangely Does It By Kimberly Brown

Los Angeles-based Bell Gardens doesn't want to make just another indie rock record. They've created something so different that they themselves can only describe it as "pop music that isn't afraid of being both slow and strange." Sometimes the duo has had as many as 18 other musicians adding to the unique sound that first came about by sending mix tapes to each other while on tour.

Please introduce yourself and tell us what you do in Bell Gardens?

Kenneth James Gibson and Brian McBride: We play, write, record, and produce Bell Gardens. BG has been in existence for about 3 years. We both played in bands in Austin, TX in the mid '90s

Are you both originally from LA? If not, when and why did you decide to move here?

Kenneth: I moved here in 1997. I always loved California and felt landlocked in Austin.

Brian: I moved here following a woman's dreams in 2003 from Chicago. That relationship fell apart but I ended up staying.

You just released your first EP, *Hang-ups Need Company*. How was making the album?

Kenneth: It was a very long process. Lots of time spent listening to, recording, re-recording, and messing around in the studio trying different things.

Read the full interview here: la.thedelimagazine.com/bellgardens



Rock Around The Clock By Sara Tan

Hi Ho Silver Oh is not really a band, nor is it a group. It's not so much a project either as it is a musical shapeshifter. When Casey Trela headed out to L.A. by way of Chapel Hill, he had a vision for H.H.S.O. — Trela wanted to play with as many people as possible, as long as they were willing to jam.

So, HHSO is a more of an adaptable musical project than a band. How did you guys come to be?

I decided not to play under my own name because I knew I wanted more people involved whenever possible. In the past year or so, the core has grown into a four-person setup. We're

still adaptable and I think H.H.S.O. will take on many different forms over the years to come. We're meeting lots of great people here and want to play with them.

Dare I say your sound is a little bit like Fleet Foxes meets Vampire Weekend? How would you describe it?

Not to be too inflammatory, but I feel like it's better to just listen to it and see how it makes you feel. If you like melodic music, singing, folky references, rock and roll, or 1990s-era Aaron Spelling television, you'll love our band.

Read the full interview here: la.thedelimagazine.com/hihosilveroh



From House Parties To The Hollywood Bowl

By Kadrian Alvarenga

It's amazing to watch a band grow: from their humble beginnings as unknowns, to developing their sound and performance at venues like Spaceland and The Echo, to maturing into a band ready to reach the next level of their career. It's especially promising when that band still sticks to its roots and does not lose sight of who they are. Silver Lake's Fool's Gold is one of those bands. With buzz building up more than ever and an opening slot for Yeasayer and Baaba Mal this past June at the Hollywood Bowl, Fool's Gold is only getting started.

Who are you and how'd you start?

Luke Top, lead singer Lewis and I started the band four years ago out of a mutual love for world music and experimentation. We hung out in NorCal near this min-

eral spring and just connected about it. We then started having informal jam sessions and called whoever wanted to come down and join us. We'd come up with riffs and motifs and have rehearsals based around them. We then cut our teeth playing birthdays. Eventually, we started doing cultural centers and other alternative places. By the time we played the Natural History Museum [in 2007] we had become a real band.

Your music jumps around from African melodies to '80s dance to jam rock. Where do your influences come from?

We wanted to let any influence come through and not be judged.

Read the full interview here: la.thedelimagazine.com/foolsgold

Bring On Da Funk

By Tina Colson

Breakestra has a rich history rooted in L.A. since 1996. From the band's beginnings, how would you say it has evolved?

Miles: From the start it was like a loose funk breaks session. I'd pick classic loops (most of which I'd heard in '80s/'90s hip-hop beats), allow room for emcees to freestyle and musicians to solo over until it felt like time to transition to a new loop. Today we're more choreographed with a 75-minute set that seamlessly intermixes short, live, classic hip-hop loops, complete deep-funk, soul-jazz covers and original Breakestra music that is largely influenced by those raw late '60s sounds.

Miles, aside from you and Mixmaster Wolf, the other band members throughout the years

have rotated, creating the bands ethos as "an amorphous project." Was that the idea from the start?

Miles: No. No plan either way. Being that most folks had other projects, it was only natural. I've never gone on the road full time with Breakestra. It's impossible at this level to keep on retainer all the talented musicians I've been blessed to have in the mix.

How has the success been with your latest full-length Dusk 'Till Dawn released in late 2009?

Miles: Been decent considering how few people buy CDs anymore. It's a sea of music out there these days.

Read the full interview here: la.thedelimagazine.com/breakestra



International Flavor

By Tina Colson

As a young girl in Miami, you and Bunny D. put yourselves on the map with L'Trim. Since the group disbanded in the early '90s, how has your song-writing evolved?

My exposure to music, art, life and the world was very limited due to my young age. Since then I've been turned on to new sounds and ideas, traveled the world, fallen in and out of love, and grown up. As a result, I have a richer well of information to draw inspiration from. So the evolution of me is reflective in the evolution of my song-writing. But at the root of it all, then and now, is BASS!

latest solo album, Please Mr. Boombox?

I didn't have one. I went in having no idea what to expect since it had been so long since my last album. I was mostly curious to see what I had to say after such a long absence from the booth. What was different? What was the same? It turned out to be a trippy ride. I found out I was a lot more "the same" than I thought, but with a few more twists and turns. I have to say knowing makes writing the new material way easier. I've accepted the likenesses and differences.

Read the full interview here: la.thedelimagazine.com/ladytigra

What was your vision with your



Local Natives

www.thelocalnatives.com

Hometown Heroes Go Global

By Angel Baker / Photo by Bryce Pinkos

The Deli Magazine caught up with Los Angeles rising stars The Local Natives at their hotel in Indio, CA, the day before a Sunday afternoon set at their first Coachella booking to date. I rolled into town amidst a haze of cigar smoke and golf cart fumes to be greeted by coffee and a suite littered with sleeping bodies. Taylor Rice was stuck in traffic until the end of the interview. His bandmates called out his mysterious ways and we pressed on in his absence.

Yah, so where's Taylor?

Ryan: Nobody knows. He's the mysterious one.

I see you guys just got booked for Bonnaroo. How excited are you?

Matt: Very excited. I don't think any of us have ever been to Bonnaroo.

Ryan: I heard that one's crazy.

Speaking of crazy. On the drive in today, I saw so many Coachella caravans. People painted up their cars. I saw one truck-load of chicks that wrote "Makeout Bandits" and "Will Make Out For Tickets" painted on their car.

Matt: Wow. Prostitution.

Andy: Guys have to be desperate there.

Ryan: If you just wait until like 9 or 10 at night, you could find a bunch of chicks that would make out with you and you don't have to give up your ticket.

Good point. Festivals had a big resurgence in the '90s and they're back again. Do festivals and the whole DIY movement appeal to you in terms what you do?

Andy: I think it's awesome that festivals are back and in the swing of things and that everybody wants to spend their hard earned money to go see live bands.

Ryan: And Coachella has great line up this year. Un-biasedly, I really like Sunday's lineup a lot.

I saw on twitter a guy wrote, "Watching a band load their own equipment is one of life's little equalizers." Bands can get big and really think they're cool but when you watch them lumbering through heavy equipment, they aren't that cool anymore.

Matt: That's us.

Andy: Yah, it's easy to build someone up to be, like, a demigod.

Ryan: But as soon as you see them fumbling with their own cables, it's done.

Do you aspire to reach demigod status?

Ryan: Listen to that question!?

Kelcey: I would love to be a band that is successful off our records. Not necessarily the sales, but the quality of the records. [I want us to be] a band that has consistently brought quality songs that tried to push the envelope. I think if you put out something that's quality—if you have a lot of stake in what you're doing, everything else will follow. Everything that's good that's meant to happen will. We've definitely seen that. We did something we are really passionate about and it's turned out better than any of us could have ever expected. It's been really amazing.

Was SXSW was the biggest catapult for you?

Ryan: Yah. All we had were a few songs and a little EP we were passing out. That was definitely the catalyst for people overseas. There are a lot of UK industry people that come to check out new bands. They seem to

“The person that owns the Thirsty Hippo really understands the touring band situation. He lets you crash there. There’s an old apartment above it that he lets you use and he ordered us these cheese pizzas that were amazing.”

be a lot more open-minded to new music and new artists.

Andy: SXSW helped a lot overseas but for the states, we just kept touring and kept playing shows. It definitely wasn’t like we never played and then everything went crazy. We just kept pushing it and touring to push the music as much as possible and to share the music with as many people as possible.

How do you see your future with touring?

Matt: The goal is to tour as much as possible. Then we’d love to have some time to work on our next record. As long as we keep that cycle going, I think everyone will be happy.

With your U.S. tour, any venues you’ll be revisiting that you loved?

Matt: We always really enjoy playing New York. We’re playing two shows at The Bowery Ballroom. They sold out which is kind of insane to us. We really like that venue. We’re touring with this really awesome band called Suckers, so I’m excited to bond with them. We really like their music and they seem like really cool guys.

Andy: Plus this is our first time headlining tour in the U.S. We’re so used to being the first of three or the first of four, so it’s a little bit different. We’re eager and nervous and anxious and all those things. It’s our tour.

Kelcey: We did our first tour headlining through Europe. We know a little bit what it’s like but we’re doing it for the first time, here, in our home country, so there’s this whole other side of nerves that go along with it.

Ryan: We’re playing a lot of venues that we played a long time ago when there was like five people there, so it will be interesting to see the difference after a year and a half. We’re playing this one venue called The Thirsty Hippo in Hattiesburg, Mississippi. We had so much fun there last time.

Matt: It’s really cool. You kind of judge it like, “Oh it’s in the middle of nowhere,” but it

ended up being so much fun. I hope it meets up with my memories. I’ve kind of built it up in my mind.

Andy: We’re very easily pleased. As long as people are there and having fun, we’re happy.

Ryan: The person that owns the Thirsty Hippo really understands the touring band situation. He lets you crash there. There’s an old apartment above it that he lets you use and he ordered us these cheese pizzas that were amazing.

Andy: [Laughing] On top of that, it really felt like a music venue. I remember all of us were really happy that the crowd seemed like they were there to actually find out about new music. Everyone was attentive and I remember after the show hanging out with the crowd and they were all big music fans. That’s the difference between playing a show and someone has his back turned or they are on their cell phone the whole time.

Kelcey: The big thing about it was that we rolled into Hattiesburg and we’d never heard of this place and had never heard of this town. It felt like a ghost town. There was no one on the streets. The shops weren’t open. It was six o’clock on a Saturday night. It was really weird and we were thinking this is going to be really bad. We’d already had a couple shows with like ten or less people there. So we were prepared for another night of that. We roll in. The guy’s super nice and they let us stay there. And that’s always an issue every night—just asking for floor space. And then at nine o’clock the place was packed with all these people.

At which point, Kelsey’s little brother brings us coffee and I comment that the staff at this hotel is superb.

Kelcey: That’s my brother. He’s a super huge music fan and he’s just so excited to be here. He’s starting his own band in San Francisco. He’s having fun just seeing everything that we’re doing.

[To Little Brother Spencer] Do you have any crepes?

Andy: He would totally make you crepes.

Are you writing or working on any new projects?

Ryan: Well we’re always writing. The record (*Gorilla Manor* on Frenchkiss Records) literally just came out two months ago. For us, it feels like it’s been out forever because we wrote it so long ago. But it’s just kind of getting going. It’s building slowly. But we are writing new songs and will probably write more on this tour.

Kelcey: We’re playing the Troubadour on June 4 but we can’t officially announce that yet.

Matt: Coachella probably wouldn’t have sold out if we’d announced we’re playing LA.

That’s nice of you. Very courteous.

Ryan: We’re a nice band.

Taylor arrives and I tell him the band was badmouthing him.

I’m all out of questions. You showed up just in time.

Taylor: Perfect.

**Local Natives
Gorilla Manor**



- 01. Wide Eyes
- 02. Airplanes
- 03. Sun Hands
- 04. World News
- 05. Shape Shifter
- 06. Camera Talk
- 07. Cards & Quarters
- 08. Warning Sign
- 09. Who Knows Who Cares
- 10. Cubism Dream
- 11. Stranger Things
- 12. Sticky Thread

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the specials the deli's features

Nosaj Thing

www.nosajthing.com

Hacking A Break

By Hugo Gomez

After years of being brought up in DOS-age computerdom and later hypnotized by AOL 2.0, a young Jason Chung scored a bootleg copy of Reason (relatively high-end music production software) and started merging his love of hip-hop and electronics into a dream. This dream, of course, all realized today by 24-year-old Chung, now known around the world as Nosaj Thing: Glitch-hop's newest prophet in what the LA Times hailed as "High Concept Music." Nosaj Thing took time with The Deli LA to talk more about his fetish for computers, leveraging his nerdery, and how a message board changed his life overnight.

What was the significance of electronics your artistic growth?

My dad had a tech job and he brought home a DOS computer that I'd play using floppy disks every day. My dad was really into computers in that he had Windows 3.1 and AOL 2.0... I was super hooked with that stuff. In high school I couldn't afford anything so I [made music] with just a mouse and keyboard.

That didn't last long.

Eventually I got a job at a music store and saved up for a better computer. Upgraded to Logic and got a MIDI keyboard.

Even though you have a sort of self-taught/grassroots upbringing into electronic music, your writing is very layered, sometimes teetering on the cerebral. One could assume formal training.

In the 4th grade I played the sax, but only for a year. When I moved to Montebello, I didn't know my neighborhood had so many hills! I was a pretty scrawny kid so I switched to clarinet because the sax was so big. After high school, I took as many courses as I could in college... classes like Harmony and Composition and Commercial Music. There was only one main music teacher there and he was a huge jazz guy who taught typical chord progressions. I learned about 7th chords and minor chords and basic stuff. I just figured out what works for me.

Throughout this time you were hanging at The Smell a lot. That seems to hold a special place for you.

A friend asked me to go one day. After going there I was blown away and super inspired. It's a DIY venue. I was tripped out by it. I had only been to a few shows before, and seeing noise artists perform with various guitar pedals and stuff like that was big. From there on we went every week. That's what inspired me to even perform.

I think that's where you've managed to be cross-over, and without being kitschy about it. You're an electronic artist, but with a live act. It's very physical.

It was The Smell. Lucky Dragons had a set that would be just one guy performing on the floor, but it would be a meditation and he'd get so into it. It was, like, "Man, there's so much you could do." His performance was pure expression. I did see some acts who were boring just behind a laptop pressing buttons, but it was acts like Daedalus who were playing with this box like a guitar and without a laptop who made it a live set.

How did you eventually embed yourself in the scene that was being dominated by Gaslamp Killer, Nocando, and Daedalus?

I used to go to this message board online and one night Daddy Kev was talking about this one-night-only event in some warehouse in Downtown LA. Daedalus and DJ D Styles were on the bill. He said anyone who comes with their records or gear would open up the night. So I showed up early with demo software on a borrowed laptop and met up there and did the set. I didn't understand what that connection would have come about.

This would eventually be your foray into Low End Theory, right? What do you think about the label of your music and its place in L.E.T. being called "High Concept Music" by the LA Times?

I think that fits. It's just fun for us artists to do something interesting. We're all just trying to progress. I think we all just get bored fast and wanna do something more fresh and interesting to us. It's not competitive, we just share the same vision to make really fresh, new music.

Kevin Marques Moo, co-founder of Low End Theory, said in the Times the other day that Björk should be knocking on your door. Did you ever see that coming?

[Laughs] I don't know... I've been loving to do remixes lately. I would definitely love to have some vocalists on the next record. I really like Victoria from Beach House. And I do like Fever Ray. You know, we'll see.

And all this, after having wrapped up a tour alongside Daedalus on the Magical Properties Tour. Full circle.

Yeah... it definitely trips me out a little bit...!

**Nosaj Thing
Drift**



- 01. Quest
- 02. Fog
- 03. Coat of Arms
- 04. IOIO
- 05. 1685/Bach
- 06. Caves
- 07. Light #1
- 08. Light #2
- 09. 2222
- 10. Us
- 11. Voices
- 12. Lords



The Rescues *Let Loose The Horses*

There is one word to mainly describe some of Los Angeles' finest singer-songwriters The Rescues: chemistry. *Let Loose The Horses*, the

bands latest album, blends female & male vocals in an effortless way. "Break Me Out," is the highlight of the album but every song shares the same uplifting beats, driving lyrics, and the pleasing arrangement of sounds. Combining country folk and indie soundscapes this breakout album has something for everyone. Another favorite of the album is "Follow me back into the sun," which is a melodic piano ballad mixed with shattering drums to add a dynamic that only The Rescues can do right. "Can't Stand the Rain," is an electric jazz song mixed with a pop vibe and adds contrast to the rest of the album. The Rescues will change the way you listen to music and leaves you more satisfied with an album than you have been in quite some time.

www.therescues.com
-Kimberly Brown



Baths *Cerulean*

I first heard of Baths on Eric Victorino's (The Limousines, Strata) blog and ended up checking out the song 'Maximalist'. Lets just say that got me curious enough to

pick up the whole album, *Cerulean*. A twelve-track effort, *Cerulean* blends bits of trip hop and glitch into a minimalist, flowing, and rewarding experience. The track "Indoorsy" is a high point, the most up-tempo song of the bunch while the others float in a more midtempo bliss. While fans of the Postal Service may be attracted to the album at first impression, Baths' sparse lyrics and vocal samples will introduce them to something a bit more interesting.

www.myspace.com/bathsmusic
-Angelo Lorenzo



Admiral Radley *I Heart California*

Native Californians treat their state like a contentious relative: They're allowed to take the piss of it as they please, but if an outsider slings an insult, the Californian will

honorably defend their kith. Modesto's resident maestro Jason Lytle (formerly of Granddaddy) has made a career out of such a relationship. Recruiting another batch of Golden State warriors, Earlimart, they perform under the banner of Admiral Radley, an electro-power-pop band with a sharp tongue and even sharper tunes. Their wicked brew consists of the cyber-surf that served Granddaddy so well and the sincere fragility of Aaron Espinoza and Ariana Murray's music. Smells like the orange groves of Lytle's Central Valley upbringing (the woozy title track), looks like the glittery fog of Silver Lake (the tender Murray-led "The Thread") and tastes like Pabst Blue Ribbon (the squalling "I'm All Fucked on Beer").

www.admiralradley.com
-Melissa Bobbitt

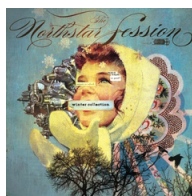


Snow and Voices *Anything That Moves*

The fifth release from the eerie and dreamy Snow and Voices, *Anything That Moves*, is a special blend of haunting but mellow and

creepy, but soothing. Lauri Kranz' vocals define ethereal. You'll want to climb up inside that voice and hide in the dark with a flashlight and a pal and test ghost stories and sleep. It isn't that *Anything That Moves* is a bore in the way some dream pop records can knock you out faster than grandpa's story about shopping for the perfect slipper. On the contrary—though this record is quiet and somber, it moves and has a purpose. The individual tracks don't get lost in the shuffle. Make-out sessions may be interrupted when Kranz shifts from the jazzy "Maybe Finland" to the macabre, synthesized "Everything Coming Apart." The call to a love: "Miss me, I want you to miss me," in the heartbreaking "Blue" will stop that make-out session in its hot little tracks. Kranz makes you want to hold her hand through this rough patch. She gets her strength back in the defiant, "I Am A Storm," and she is reborn in "The Letting Go". "Swallow Me" is the record's sexiest track, with a slow and deep bass line that let Kranz' vocals shine. "Mistress," "Liar," and "Please Be My Lover" return to the dreamscape theme, rounding out the record like a cold and creamy dessert.

www.myspace.com/snowandvoices
-Angel Baker



The Northstar Session *Winter Collection*

This new seven-song EP is loaded with straight-forward, sing-a-long, melodic rock. For the classic rock enthusiasts out there, Winter

Collection serves up grooves reminiscent to early Tom Petty and the Heartbreakers peppered with a little bit of Bruce Springsteen's swing. This trio's talent encompasses shredding '80s' axe, brass, keys, versatile skill on the skins, pristine vocals and harmonies with catchy song arrangement that will leave the listener singing the tunes all day. Although this band may not color outside the lines much, it stays true to form, live or otherwise, and they do not disappoint.

www.myspace.com/thenorthstarsession
-Tina Colson



Drool Brothers *Ajax Muffler*

A pinch of protopunk, a dash of jazz funk, baste with prog and bake for twelve songs. Voila! You have the Drool Brother's third full-length *Ajax Muffler*. The band wears their varied '70s influences

proudly on their sleeve, effortlessly shifting from the Zappaesque "Journey to the Center of the Mall" (try listening back-to-back with Zappa's "Valley Girl" for a uniquely LA feeling) to the laid back groove of "Peace, Love, And Harmony." Still need more reason to pick up this tasty treat? If the discordant bluesy solo on "Japanese Disco" doesn't make your mouth water, nothing will. A gourmet meal when all you've snacked on is pop radio.

www.droolbrothers.com
-Angelo Lorenzo



Moses Campbell *Who Are You? Who Is Anyone?*

Who are you? Who is anyone? Those are tough questions, and ones Moses Campbell is eager to answer.

The indie pop sextet incorporates violin and accordion into the standard lineup and their presence livens up every song on the album. Vocalist Sean Solomon's demure vocal style is reminiscent of early Bright Eyes or Kevin Devine, and is hopefully a sign of even better things to come. The shouted hook on 'New Country' easily makes it a standout favorite while is "Dano's The Man" is loud, frantic, and fun. There are some quieter moments with songs like "Annabelle" and "It's Over 3." Given the chance, this album will worm its way into your head and you'll be humming along in no time.

www.myspace.com/mosescampbell
-Angelo Lorenzo



Open Hand *Honey*

Open Hand's *Honey* is a departure from their last release, *You and Me*, a rock and soul-heavy record in 2005. This album is long awaited but difficult to categorize. It

covers a lot of ground, ranging from sleep rock to rap to white blues to dance to progressive. *Honey*, at times, flows like a well-oiled machine, but at others it is stymied by the breadth of the journey. Despite its myriad members, Open Hand has managed to hone a solid rocking experience but the record hits speed bumps with "Old Hat," a hip-hop jam featuring Kid of Kid n' Play, and "The Angels," a brash chick rap number that takes away from beautiful and heady songs like "Risky," a smooth and cool beat heavy track that plateaus and slides rights into the breathy "So Low." The opener, "Herrons," has the epic feel of Wolf Mother's "White Unicorn." The two closers, "Golden" and "Midnight Sun" flow together to round out the record strongly.

www.myspace.com/openhand
-Angel Baker



Yikes! A Lion! *Yikes! A Lion!*

Sometimes its okay to have some fun—a ridiculous amount of loud, shouting, drinking fun. That's what the duo Yikes! A lion! bring to the table with their self titled EP.

Guitarist and vocalist Sina Youssefzadeh belts hardcore punk vocals over his acoustic guitar while Brandon Hardy fills in the vocal gaps and beats the drums to within an inch of their life. With the possibility of cracking a few cold brews open are hinted at in songs like "Pabst & Beer," you won't feel ashamed getting a little tipsy and joining in the gang vocals on most of their songs. The album closes with a cute nod to a not-so-mysterious couple in "Bryan & Eden Song." The 6-song ride ends so quickly, it'll leave you wanting a full-length from these boys as soon as possible.

www.myspace.com/yikesalion
-Angelo Lorenzo



the deli's PEDAL BOARD



Pro Source Audio Soundblox Pro

- This pedal can distort a signal with either multi-band processing, which gives a clear distortion with sturdy attack and great note articulation, or classic single band processing.
- Normal, "foldback," and "octave" distortion modes, and a 12db band graphic equalizer allow for a wide palette of possibilities, from traditional to synth like distortions.
- Stores up to 6 presets + allows Sound Morphing between 2 presets.
- Pro version includes a MIDI input for external control, and can be control via a wireless motion "Hot Hand."



MXR Black Label Chorus

- Stereo chorus that shines when adding texture to clean parts or with distortion leads, widening and fattening the tone.
- Great sound with a vintage flavor, whether used subtly or heavily-handedly.
- High and Low EQ controls, normally not present in chorus pedals, make it extremely tonally flexible.



DigiTech JamMan

- Tons of space to store your mono and stereo loops/sequences, in particular if you purchase the optional SDHC card (over 16 hours).
- 4 different footswitches allow great flexibility when switching samples or effects during a performance.
- All samples can be transferred from your computer via USB with the help of dedicated software (Loop Librarian).
- Input for guitar and vocals (XLR input on the back).



Tech 21 NYC Red Ripper

- All-analog bass distortion with aggressive tones and vintage filter-tone effects,
- The R.I.P. knob, in conjunction with the drive, can create a range of tones from vintage fuzz to Moog-style synth tone
- Active three-band EQ delivers quality tone shaping, the added Low Pass Filter switch compensates for full-range bass systems equipped with tweeters.

the deli's PLUG-IN INSERTS

if you are interested in reviewing pedals and plug-ins for The Deli and Delicious Audio, please contact delicious.editor@thedelimagazine.com.



Focusrite Scarlett Suite

- At \$99, it's hard to get any suite of basic audio plug ins for mixing that sound this good.
- Includes 4 processors: gate, EQ (pictured), reverb and compressor.
- Reminiscent of Focusrite's ISA and Red Series hardware.
- Great value for a startup mixing engineer!



reFX Nexus 2

- Powerful creator of marvellous contemporary electronic sounds and effects - geared towards dance/trance musicians.
- Filters sound great and arpeggiator is easy to understand.
- Very user friendly interface notwithstanding the complexity of the features available.
- Easy to work with layered sounds - adding/subtracting/modifying layers.



Arturia Analog Factory

- A slew of convincing vintage, analog-style sounds one click away.
- Uncluttered user interface, thought out for the performer rather than the programmer.
- Presets can be filtered by Instrument, Type, and Characteristics.
- Virtual knobs can be easily assigned to external controller through MIDI Learn function.
- Great, classic sounding analog lead, bass, and pads sounds.



Artificial Audio Quartz

- Multi-effect plug-in that turns the simplest sounds into ever evolving rhythmic soundscapes.
- Programmable modulation pattern can also control parameters outside of Quartz such as software instruments.
- Features 4 unique Modulation Lines (up to 200 points), 2 independent Multimode Filters, 4 independent, tempo-syncable LFOs + other effects.

Easy & Powerful New DAW: PreSonus Studio One

By Greg Hoy

www.presonus.com



Studio One Artist



FireStudio Mobile

Every now and again, a product sneaks up on the audio public in a way that makes discovering its graces all the more significant. Studio One Pro from PreSonus is one such product. A virtual powerhouse audio editor, Studio One Pro delivers and outshines its competition by leaps and bounds while remaining intuitive, simple and affordable.

The timing for this review couldn't be better. I'd cut all the basic instrumental tracks for my latest record to tape, so without reading or investigation, I installed Studio One Pro with its FireStudio Mobile interface to dump the tracks into hard disc for vocals, overdubs, mixing and mastering. If the DAW wasn't up to snuff after a day or two, I assumed I could go back to my former well known but frustrating ProTools interface and audio program. Though a version of the software, Studio One Artist, comes with the FireStudio, I am using Studio One Pro for this review.

This version allows VST, Audio Units, and ReWire, as well as video sync and mastering capabilities not found in the Studio One Artist version.

My experience with audio software is formative, starting in 1997 with Cool Edit, and marching through every well-known brand since, and as much as I'm not a Digidesign fan, its simplicity held my loyalty. My philosophy is to record quickly and simply, and, unable to grasp Logic and not impressed with Cubase, I've yearned for something better.

Enter Studio One. With an impressive one-screen all encompassing screen, recording and mixing has never been so easy. After getting the tracks off the tape machine, I began testing out the FireStudio's mic pres direct. The sound was stellar. Adding a vocal line, I began working with Studio One Pro's drag and drop (!) compressor and effects plugins. Needless to say they did not disappoint. Even as I overdubbed and mixed at the same time, there was no latency until deep in the mixing process, and to the program's credit, I was running some very heavy third party plugs. Even the opening screen of the program is cool, featuring an RSS feed about updates and other news, as well as a simple template interface for creating a song or project.

This DAW-interface combo is also fully MIDI-grated (once again, not my thing) and includes some powerful instruments and loops that are accessed easily on the main screen. Recent version upgrades include full video integration. As for the built-in effects, the EQs and compressors sound very good and transparent, and even the Ampire distortion plugs made my mic'd up tube amp parts shine a bit more.

The program even inspired a new workflow as the recording progressed. Its built-in mastering set-up allowed me to mix AND master my tracks at the same time. Granted, I utilized third party plugs with which I'm familiar to finish off my mixes, but even the mastering plug-ins inherent in the DAW sounded great. Particularly impressive were the suggested mix chains for vocals and drums, a batch of plugs specifically designed to be dragged and dropped on whatever bus channels are apropos.

Overall, Studio One Pro is a tremendous leap in intuitive simplicity and transparent sound from an unexpected place. I'll be keeping my ProTools rig just for other clients. From here on out, Studio One is my main creative tool for accurate and great sounding tracks. Bravo, PreSonus!

OktavaMod NT1A Upgrade

www.oktavamodshop.com



If you own a Rode NT1 or NT1A, for \$329 you can send it to Oktavamod and get it back upgraded; the capsule replaced with a MJE-K47, defined by OktavaMod owner Michael Joly as the "result of my painstaking search to find a capsule producer who could manufacture a K47-style capsule to my quality control standards," and the headbasket replaced with a more open one that will avoid sound coloration. In a modded NT1A vs. Neumann U87 A/B comparison test on Gearsluts.com about 50% of the participant couldn't identify which one was the original German vintage mic (that sells for about \$2,500).

Two Notes Torpedo VB-101

www.two-notes.com



One of the most interesting pieces of equipment showcased at this year's NAMM conference was the Two Notes Torpedo VB-101. A multipurpose guitar/bass rack processor, the Torpedo follows in the footsteps of the Line 6 POD series and DigiDesign's Eleven Rack with a twist. Equally suited for live sound or recording use, the Torpedo enhances your instrument's sound by processing the output of your amplifier or replacing it all together. Once routed into your signal chain, the Torpedo models the sound of 16 different speakers and 8 microphones. It also comes with software that allows you to download additional free settings and load them onto the unit.

For those who are wary of digitally altering their tone, the Torpedo boosts an impressive conversion rate of up to 24 bit, 192 kHz. With its flexible I/O the Torpedo can output digital signal directly to your audio interface or right into your computer, bypassing unnecessary digital to analog conversion. Combining the features of a DI box, recording interface and effects processor, the Torpedo seems like an extremely versatile unit.

Pigtronix Aria Disnortion and Philosopher's Tone By Ben Wigler

www.pigtronix.com



Aria Disnortion

With 3-band EQ, it gives a huge range of versatility from singing to shattered-palms thrash metal.

Genuine innovation in the guitar gear scene is very hard to achieve, and even harder to make tradition-worshipping purists care about. Pigtronix is a company that has handily taken on every builder in its class, offering products whose forward thinking design are simply not found elsewhere.

I put their budget conscious Aria Disnortion overdrive +3 band EQ, and the Philosopher's Tone compression/sustainer synthesizer pedals to the test. Both pedals' manuals describe the philosophy behind the devices, providing starting point settings which are quite useful. In addition, the pedals are housed in incredibly attractive casings and feature 5 knobs and very bright colored LED indicators.

Philosopher's Tone Compression /Sustainer

It serves as a creamy grit injector and a long endless sustainer.



The overall tonality of the Aria Disnortion is much smoother and more musical than other pedals in its league—and its 3 band EQ gives it a huge range of versatility from singing, creamy violin distortion to classic shattered-palms thrash metal to Overloading Cyborg Elephant. I particularly loved goosing the slightly overdriven channel on my Rivera. The Philosopher's Tone is a remarkable device that can serve as a creamy grit injector, a compressor, or for its most renown purpose... adding endless sustain to any dirty or clean note or chord. The only time the notes cut off was when I was sick of holding the fret... put simply, the Philosopher's Tone works as advertised... true endless sustain.

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interviews with bands about recording

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kitchen best selling gear

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- BOSS DS-1 -\$75
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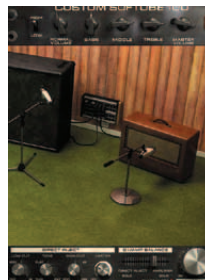


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*Prices may vary

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