



“ [THE GLITCH MOB] HAVE UNDOUBTEDLY FOUND THE LARGEST AUDIENCE OF ANY L.A. BEAT SCENE ARTIST YET. ”

The Glitch Mob is an American electronic music group from Los Angeles, California. It consists of edIT (Edward Ma), Boreta (Justin Boreta) and Ooah (Josh Mayer). Chris Martins of LA Weekly noted that they “have undoubtedly found the largest audience of any L.A. beat scene artist yet.”

The Glitch Mob, originally a five-piece including Kraddy and Kitty-D, was formed in 2006 within the burgeoning Los Angeles bass-driven ‘beat’ scene. The group made a name for themselves playing live, choosing to perform with laptops and MIDI controllers. They won fans through showcasing their chosen technology during solo performances, and after

gaining attention in Los Angeles and San Francisco, the group eventually toured more widely along the West Coast and then to various festivals worldwide. After citing “creative differences,” founding member Kraddy left the group in 2009.

The Glitch Mob’s first album *Drink the Sea* peaked at number 57 on the CMJ Top 200 Chart for College Radio. The album’s debut led *Electronic Musician* to run a cover story on the trio. Their single “Drive It Like You Stole It” was number 2 on XLR8R’s Top Downloads of 2010 list. The sophomore Glitch Mob album *Love Death Immortality* debuted at number 1 on the Billboard Dance/Electronic Songs chart.



THE MOB RAN BOSTON.

In a city rich with criminal history, this Mob, however, chose the House of Blues as their lair. They made it their home, their headquarters, and their property. They seized it, controlled it, and owned it. Proceed at your own risk—The Glitch Mob is here.

Entering the stage wearing all black, the trio looked like apparitions. Ooah, Boreta, and edIT took their positions upon The Blade, their electronic instrument and command post, and for the next two hours, ran their music empire.

Unleashing bass-heavy tracks from their newly released album *Love, Death, Immortality*, the dynamic trio danced, twisted, and head-banged on stage, pumping up the crowd at a tremendous velocity. Boasting an arsenal of bass drums, MIDI samplers, and touch-pads, the group made nonstop use of their gear, playing out tracks like “Can’t Kill Us” and their remix of “Derezzed” by Daft Punk in a spectacle proving that “true” musicians are not restricted simply to traditional instruments.

A unique aspect of The Glitch Mob’s performances is that they play samples from a sound bank they have stored within The Blade, giving them the ability to recreate riffs, loops, and melodies in real time. In essence, they are re-creating tracks on the fly, improvising beats as they desire. Few other electronic musicians utilize this ingenious method, as the majority simply manipulate the playback of pre-recorded material.

“BOSTON!” edIT yelled to the crowd, which roared back in delight. “It’s so good to be back! This is my hometown, so if you see an old Chinese man walking around say ‘Hi!’ That’s my dad.”

It was simply impossible not to move while they were playing. They commanded everyone, controlling them like virtual avatars in DDR. Their energy radiated from a simple mantra: “dance.”

On the third level balcony, a man who looked remarkably like Gandalf couldn’t help but move. At first glance, he might seem out of place, with the misconception that this type of music is only for hipsters, emos, or adolescents. All night long he could be seen shaking his frail body to the beat, surrounded by the youngsters in minimal clothing giving him strange looks. He didn’t give a damn—he was being run by The Mob.

Like a marathon runner in the final stretch, the trio found a way to reach deep within themselves and call upon whatever remaining power they had left. But what’s left after 100%? Whatever the answer is, The Glitch

THANK YOU
SO MUCH AGAIN
BOSTON! WE COME
FROM LA BUT BOSTON
WILL ALWAYS BE
CLOSE IN OUR
HEARTS.

Mob gave it, doubling their drive into a jaw-dropping encore. Mixing in sing-along tracks like “West Coast Rocks” and “Seven Nation Army” with a touch of glitch and bass to it, The Mob refused to let their energy drop.

Boreta came down from his throne and jumped on top of a speaker, acting as maestro and conducting the crowd in a rhythmic clap to the beat of “Fortune Days.” Ooah destroyed his drum in a flurry of smashing hits and edIT sealed the deal playing the synth stabs on top. It was the culmination of synchronized play, sending shivers up the spine.

Amid all the rumbling bass and gritty riffs, The Mob took to the mic to express their

thanks for their fan’s continued support.

“We love you guys so much. We are independent artists, which means that without you none of this would happen. Thank you so much.” The crowd cheered, dismissing their thanks with an obvious nod. We support you because you’re worth supporting.

“We ask everyone to put away their phone for one song and be with us for the moment. Look around you and see who is there and dance with them.”

Surprisingly, everyone obeyed. Phones clicked off and slipped into pockets, trousers, and bras. People looked to those next to them, smiled, and introduced themselves. Speakers blared and an anonymous crowd became one, united family. This was their induction into The Mob.

Closing out their show with “Skullclub,” the trio saluted the crowd, thanking them once again. “Thank you so much again Boston! We come from LA but Boston will always be close in our hearts.”

It was a poignant goodbye, one that came too soon. But, it was accompanied by a surprise: “Let’s take a picture together!”

A stampede of bodies jolted towards the front barricade. For this brief moment in time, the previous heart-warming acceptance of others turned into an animalistic competition for who would be in the picture. It was a comical and abrupt change to the kindness exhibited before.

While most artists give a simple wave and exit the stage, the trio jumped down into the photo pit and proceeded to chat and mingle with the crowd. Signing body parts, shaking hands, and taking selfies, Ooah, edIT, and Boreta stayed for a good 10 minutes to appreciate their fans, a rare spectacle among successful artists. Unique, dynamic, and kind, there’s a reason why they’ve set themselves apart from the saturated music industry.

They’re musicians, entertainers, and they are gentlemen.



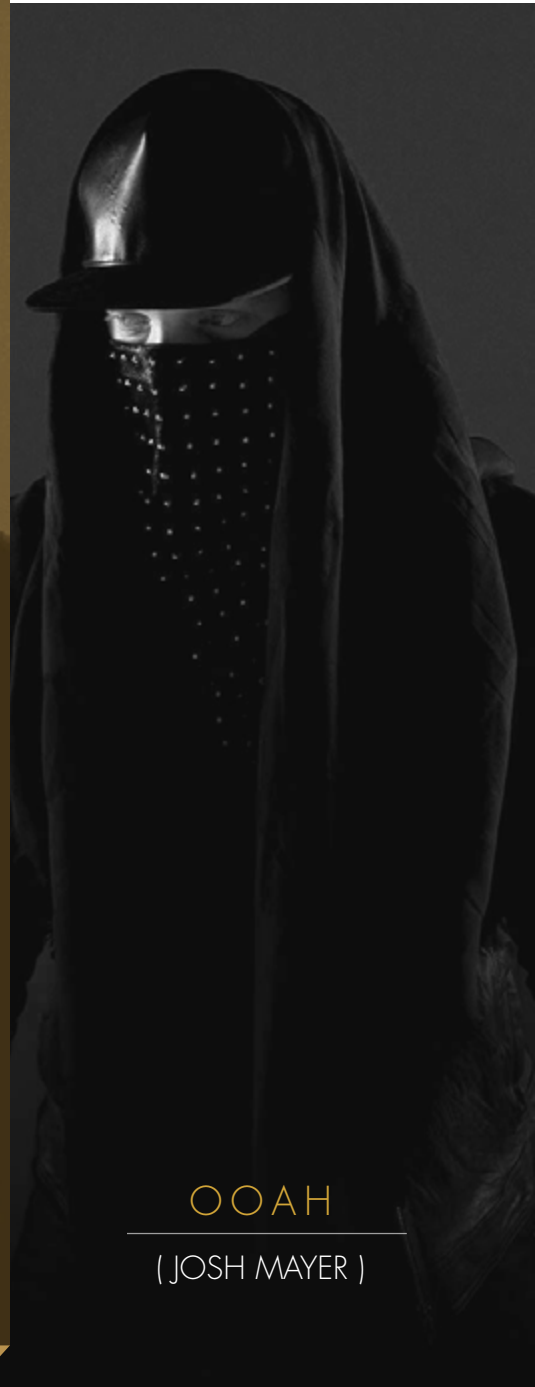
BORETA

(JUSTIN BORETA)



EDIT

(EDWARD MA)



OOAH

(JOSH MAYER)

Beyond the promotional aspect, The Glitch Mob is adamant that the relationship with their fans has actually influenced their creative process in making their most recent album; "Love Death Immortality."

"The closer we've become with them we've realized how much this music means to people," Boreta continues. "We take it very, very seriously. There are a lot of young people in our fan base who reach out to

us who feel suicidal, who are [stationed] in Afghanistan, or who just lost somebody. They reach out to us and because we answer all this [social media] we start to realize this is not about us getting on the stage and making tunes. This is about people using music and community as a way to get through life."

"We are the ones pushing the buttons to make the tunes but the Glitch Mob

experience as a whole is everybody's," says Ma.

"The reason we have epic tales behind these songs is because we get to experience life happening with all these fans," adds Mayer. "It's kind of this cool symbiotic thing that keeps happening. We make tunes, someone loves it, we get this feedback, and it's this constant cycle of inspiration."



“ WE START TO REALIZE THIS IS NOT ABOUT US GETTING ON THE STAGE AND MAKING TUNES. THIS IS ABOUT PEOPLE USING MUSIC AND COMMUNITY AS A WAY TO GET THROUGH LIFE. ”

LOVE DEATH IMMORTALITY

ALICIA JORDAN

Dressed in black with tight haircuts and a cool, calm intensity about them, The Glitch Mob's Justin Boreta, Ed Ma, and Josh Mayer look every bit the part of "rock star." But when they start gushing about their fans, they reveal the inner music geeks they really are.

"The Glitch Mob is the three of us in a literal sense but when you look at the big picture, The Glitch mob is all the people out there who help create this experience," says the group's Ed Ma aka edT. "It's the fans that bring the whole thing to life. If you took the fan element out of it, it would just be three guys making music with crazy sounds and stuff like that."

Ma, Boreta and Mayer (aka Ooah) released their first album as The Glitch Mob, the deep and angst-fueled "Drink The Sea," in 2010. After nearly four years – an eternity in the lightening-fast

world of electronic music – they release their second LP, "Love Death Immortality," this week on their own Glass Air Records. The album's release is preceded by an enviable display of support by their fans, largely on social media – a community The Glitch Mob has proudly cultivated over the last four years. The band responds to nearly every tweet, they reply to as many Facebook messages as they can, and have even begun regularly Snapchatting.

"This whole thing has sprung up this last week where people are making Snapchat art about our song titles," Boreta explains. "It's a really good way to have a fun back and forth with people."

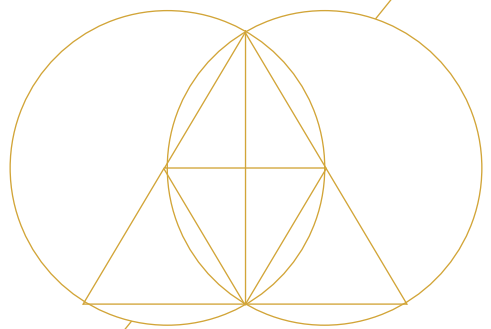
Beyond the promotional aspect, The Glitch Mob is adamant that the relationship with their fans has actually influenced their creative process in making their new

album; "Love Death Immortality."

"The closer we've become with them we've realized how much this music means to people," Boreta continues. "We take it very, very seriously. There are a lot of young people in our fan base who reach out to us who feel suicidal, who are [stationed] in Afghanistan, or who just lost somebody. They reach out to us and because we answer all this [social media] we start to realize this is not about us getting on the stage and making tunes. This is about people using music and community as a way to get through life."

"We are the ones pushing the buttons to make the tunes but the Glitch Mob experience as a whole is everybody's," says Ma.

"The reason we have epic tales behind these songs is because we get to experience life happening with all these fans," adds Mayer. "It's kind of this cool



sybiotic thing that keeps happening. We make tunes, someone loves it, we get this feedback, and it's this constant cycle of inspiration."

After two years of touring behind their debut, the Mob decamped to a rented house in Joshua Tree, the desert community two hours east of Los Angeles known for its rock formations and a legacy of outsider artists. The result of their year-long recording process there is a muscular album that picks up where the first left off. "Love Death Immortality" offers sonically complex beatscapes with a heavy dose of aggression, reflecting the group's influences of Portishead, Nine Inch Nails and Tool, but still wholly its own. Unlike their first album, this one is imbued with narratives, carried at times by a selection of vocalists including Nico Vega frontwoman Aja Volkman on tracks "Our Demons" and "I Need My Memory

Back." The collaboration with Volkman is one of several that crucially changed the album's direction.

"We were trying really hard to write the lyrics and melody for each song ourselves," Mayer concedes, admitting they even tried singing on the record themselves. "At the end of the day, we're not that good at it. When we reached out to Aja, we were like, be you and do what you feel like this song needs."

Volkman, who is married to Imagine Dragons' singer Dan Reynolds, found time in the back of her husband's tour bus to write the lyrics and melody and then lay down the vocal, recording on her MacBook pro while hers and Reynold's baby daughter slept in the adjoining cabin.

"She was like, 'Dan really wanted to get in on the process and record it for me but I wouldn't let him,'" notes Ma. "The

recording was really bad quality but the magic and the mojo was there."

While this was the first collaboration between The Glitch Mob and Volkman, the band has known her for a number of years (Ma is good friends with her band's drummer, Dan Epan). In fact, everyone in The Glitch Mob's crew – from the manager to their videographer, to the album's guest artists – comes from the trio's personal lives.

By working with people they know, they've avoided the trend of EDM acts who try to catapult to a quick hit via blockbuster featured vocalists or superstar guest artists. They also remain committed to a D.I.Y. philosophy of their work – from running their own label, to building their own computerized instruments, to releasing full-length albums when an EP

[CONTINUED ON NEXT PAGE] →