ASK SCION

Do the crowds in the different cities on the Scion Radio 17 tours respond differently to each of the subgenres that the DJs play? Or do you think there’s a nationwide unity in people’s feelings towards certain subgenres?

Definitely, definitely different. As a New Yorker I tend to unscientifically think of this situation as “cool stuff hasn’t really hit in certain scenes in different cities yet.” I know how snobby that sounds, hahaha! As much as the internet helps to bring everyone up to date, you can’t take for granted that everyone who goes to a dance party in Salt Lake City likes the same music as everyone in Austin. It depends on the local DJs breaking new sounds and on the local promoters bringing in new talent, so that all of the cool music the so-called tastemakers like actually resonates on the dance floor. I really notice that certain genres like Future Garage or Moombahton or Tropical Bass or whatever tend to be polarizing or unscientifically think of this situation as “cool stuff hasn’t really hit in certain scenes in different cities yet.” I know how snobby that sounds, hahaha! As much as the internet helps to bring everyone up to date, you can’t take for granted that everyone who goes to a dance party in Salt Lake City likes the same music as everyone in Austin. It depends on the local DJs breaking new sounds and on the local promoters bringing in new talent, so that all of the cool music the so-called tastemakers like actually resonates on the dance floor. I really notice that certain genres like Future Garage or Moombahton or Tropical Bass or whatever tend to be polarizing or unscientifically think of this situation as “cool stuff hasn’t really hit in certain scenes in different cities yet.” I know how snobby that sounds, hahaha! As much as the internet helps to bring everyone up to date, you can’t take for granted that everyone who goes to a dance party in Salt Lake City likes the same music as everyone in Austin. It depends on the local DJs breaking new sounds and on the local promoters bringing in new talent, so that all of the cool music the so-called tastemakers like actually resonates on the dance floor. I really notice that certain genres like Future Garage or Moombahton or Tropical Bass or whatever tend to be polarizing or unscientifically think of this situation as “cool stuff hasn’t really hit in certain scenes in different cities yet.” I know how snobby that sounds, hahaha! As much as the internet helps to bring everyone up to date, you can’t take for granted that everyone who goes to a dance party in Salt Lake City likes the same music as everyone in Austin. It depends on the local DJs breaking new sounds and on the local promoters bringing in new talent, so that all of the cool music the so-called tastemakers like actually resonates on the dance floor. I really notice that certain genres like Future Garage or Moombahton or Tropical Bass or whatever tend to be polarizing or unscientifically think of this situation as “cool stuff hasn’t really hit in certain scenes in different cities yet.” I know how snobby that sounds, hahaha! As much as the internet helps to bring everyone up to date, you can’t take for granted that everyone who goes to a dance party in Salt Lake City likes the same music as everyone in Austin. It depends on the local DJs breaking new sounds and on the local promoters bringing in new talent, so that all of the cool music the so-called tastemakers like actually resonates on the dance floor. I really notice that certain genres like Future Garage or Moombahton or Tropical Bass or whatever tend to be polarizing or unscientifically think of this situation as “cool stuff hasn’t really hit in certain scenes in different cities yet.” I know how snobby that sounds, hahaha! As much as the internet helps to bring everyone up to date, you can’t take for granted that everyone who goes to a dance party in Salt Lake City likes the same music as everyone in Austin. It depends on the local DJs breaking new sounds and on the local promoters bringing in new talent, so that all of the cool music the so-called tastemakers like actually resonates on the dance floor. I really notice that certain genres like Future Garage or Moombahton or Tropical Bass or whatever tend to be polarizing or unscientifically think of this situation as “cool stuff hasn’t really hit in certain scenes in different cities yet.” I know how snobby that sounds, hahaha! As much as the internet helps to bring everyone up to date, you can’t take for granted that everyone who goes to a dance party in Salt Lake City likes the same music as everyone in Austin. It depends on the local DJs breaking new sounds and on the local promoters bringing in new talent, so that all of the cool music the so-called tastemakers like actually resonates on the dance floor. I really notice that certain genres like Future Garage or Moombahton or Tropical Bass or whatever tend to be polarizing...
Win Win is the trio of XXXchange and Devlin (both veterans of the Spank Rock nation) and Ghostdad. The three are into making records, but they’re also looking to create a unique performance experience by matching their music with live-rendered visuals. With a new self-titled debut record featuring vocal contributions from Lizzy Bougatsos of Gang Gang Dance and Alexis Taylor of Hot Chip, Win Win have instantly made a unique reputation for themselves in the world of music. We caught them while they were in the middle of brunch to find out what’s going on.

WHAT INSPIRED YOU TO START RECORDING AS WIN WIN?

Devlin: We were all kind of getting into weirder music and doing some stuff that we didn’t know what to do with.

XXXchange: We wanted to make a new vehicle for whatever music was happening, because it didn’t really fit in with what we’d been doing.

WHAT MADE YOU DECIDE TO GIVE THE PROJECT A VISUAL ELEMENT AS WELL?

XXXchange: Some people do video DJing, but mostly they play music videos. Or if there are visuals at a DJ show, it kind of looks like a screensaver, like patterns and stuff, but there isn’t really any content to it.

Ghostdad: We wanted to do something that’s super synched with the music. The video can borrow from the music, and the music can borrow from the video.

HAS IT GOTTEN EASIER, NOW THAT YOU’VE WORKED WITH SO MANY DIFFERENT PEOPLE?

Devlin: We developed a really good trick [for collaborating with vocalists] but we haven’t come up with a name for it yet.

XXXchange: Top secret.

YOUR FIRST SINGLES FEATURE PRETTY IMPRESSIVE COLLABORATIONS WITH VOCALISTS. DO YOU WANT TO START WORKING WITH NEW ARTISTS?

XXXchange: I think we’ll actually start doing some more instrumental stuff. It was a really long process this time. It took about two and a half years to make a record because it takes a long time to collaborate with people that you’re not in a band with. The focus isn’t always there.

fullyfitted.blogspot.com

To watch a video interview with Win Win, when they’re not at brunch, go to scionav.com/music/radio17
Kyle Hall is probably really sick of being called a wunderkind, but it’s hard to think of a better word to describe this DJ and producer, who is still in his teens. He even started getting DJ gigs around Detroit before he was in high school. We caught up with Hall to talk about how he feels about all the hype, and whether or not people are getting it right.

You’re considered the newer sound of Detroit, but you grew up listening to the older producers. Is there something about Detroit that you’re representing in terms of all those sounds?

Yes, just because I’ve listened to a lot of things and they’ve rubbed off on me, but I don’t think I’m trying to carry a flag for anything at all. I guess it’s definitely been a subconscious kind of thing.

When did you start producing music?

Basically when I started DJing, when I was like 11. I was practicing on my uncle’s turntables, and the next year my dad bought me some turntables and I started buying records, and my stepdad had records and he gave me some of those. I was listening to records and trying to make what I was hearing, so naturally by listening to records it made me want to make it myself.

When you’re playing with Carl Craig or Omar S., people who have some history, what does it mean to you to be put alongside those guys, either on stage or in conversation?

I mean it’s cool when it’s more personal, but not so much on stage or in conversation, because those things to me are basically meaningless. It’s more when I’m actually interacting with them. Sometimes I’m cited as “prodigy of so-and-so,” and I’m not. I’m a prodigy of no one at all. Most of the stuff I’ve done myself. I’ve had people rub off on me along the way. I’ve met people who have inspired me or given me assistance, but I’m not like the Pinocchio under Geppetto. It’s not no Jedi type stuff, it don’t work that way.

myspace.com/kylehalldetroit

For more of this interview, check out the video at scionav.com/music/houseparty
Danny Perez, filmmaker and artist, is generally a “writ large” type of dude. In his best-known collaboration, he created the tweaked-out, feature-length horror film *Oddsac* with celebrated weirdo rippers Animal Collective. Meant to be a “visual album,” the narrative featured at-times terrifying villains traipsing about in dizzying, tactile landscapes. For Perez’s next project, he colonized the Guggenheim, draping the entire New York City museum in images of Animal Collective members wearing demonic bunny masks and glow-in-the-dark stalactites. Concept is as big in his world as bigness is.

So in theory, a Perez-directed music video, with its short form and small screen, would necessarily have to be toned down a bit. But Perez reveals a secret: no limits, no fear. In his clip for Corinne’s sumptuous nuevo-freestyle track “Dream a Little Dream,” he doesn’t hold back his idea and takes the opportunity to translate his particular outré genius into a compact, subtler form— which makes the whole deal a little trippier. The video follows a person stalking the streets of Philadelphia wearing a Michael Jackson-esque facemask before ending up at a warehouse gym. There the mysterious figure peels off her clothes to reveal a female bodybuilder (who he scouted on Craigslist) ready to pump some iron. Imbued with Perez’s signature psychedelic visual tricks, it’s an awesomely abstract way to interpret female power. “The song has this ‘Billie Jean,’ troubled teen-type feel to me as far as the female power vocal goes. I really liked the idea of a female working out, someone who doesn’t look classically feminine,” says Perez. “The video is pretty straightforward, but at the same time it’s really representative of what I do. It hits all the categories I like to work in: costume design, heavy editing and visually very specific.” He even handled make-up duty, caking on the blue eye shadow that the bodybuilder sweats off as Corinne’s visage is projected on the big screen behind her. It’s proof that Perez can do off-kilter perfectly on any scale.
This past freakishly cold winter, Swedish electro producer Style of Eye, born Linus Eklöw, came to New York City to play Scion’s monthly Radio 17 event. Before he got behind the decks, we talked to him for a hot second.

You started producing when you were about 14, when did you start DJing?
The normal route for a lot of Swedish guys is to start in the school disco. You try to trick them because every third song is something you like, but then you play all the hit songs. I played a lot of school discos and regular clubs before I had a chance to play house clubs, and they didn’t really have those where I grew up.

Do you have an album coming out?
Something went wrong. I had this little vision that I could do an album that could transcend into pop music but still stay dance, but then I decided halfway through it that I should probably split that into another project. So that split into another project, that then split into two other projects, so I’m working on four album projects. But I’m focusing on Style of Eye for the next six months.

What are some recent memorable moments?
We had a really good show outside of the royal castle in Sweden, where you can see the guards, in front of 3,000 screaming people. In Sweden, dance music is still getting popular, we’re not there yet. A lot has changed in the last two years and only now are we getting big recognition, which is really, really good for us.

You’ve also made things that are more techno in the past, is that your path for the future as well?
I can never decide. I want to stay free and not limit myself to one genre and do whatever I feel is interesting today and not think about tomorrow. I just want to be here.
If you’ve ever listened to a Soul Clap mix or DJ edit and felt yourself getting particularly amorous or otherwise emotional, that’s totally the point. Just listen to the warm, studied drum progression and wistful piano on “Extravaganza,” or the way the duo somehow made Aaliyah’s “Rock the Boat” a smidgen sexier with their beachside house interpretation. Soul Clap traffic in gussying up all your favorite recent vintage R&B hits, making them the masters of the glossy 1990s club edit. But their approach goes way beyond just cherry-picking songs you’ve had lodged in your brain since Clinton was Prez.

The duo of Elyte and Cnyce, longtime Boston friends who still only DJ with vinyl, are so devoted to emotional resolution in their tracks and sets that on their recent DJ Kicks collaboration with Wolf + Lamb, they were all photographed in various states of distress—from the earliest stages of whimper to wracked mid-bawl. “For us, DJing is really about emotions and it’s translated to our music making, too,” says Elyte. “It’s something that’s gotten lost in electronic music, but that’s something that’s part of us. We’re really emotional dudes.”

But Soul Clap’s proclivity to be present and devoted doesn’t come from soft origins. They mined their feelings throughout the late ’90s after they first met in a parking lot at a rave, cloaked in visors and “60-inch pants with inserts,” when they were running with an older crew literally called the Boston Happy Ravers. “We are like the end of the American rave babies, the last generation of real, actual ravers that are still walking around the planet,” says Cnyce. “From ’96 onward we were raving every weekend in New York and New England. We spent our teenage years having these really emotional experiences and being wowed by the power of electronic music.” That history plus ’90s Boston R&B radio led them to where they are now. So everybody who happens to fall in love after listening to their ghostly take on Hi-Five’s “Kissing Game” inadvertently owes it to JNCOs and glowsticks. The circle remains unbroken.
Rusty Lazer loves New Orleans bounce music. As the spry DJ who’s backed New Orleans bounce diva Big Freedia for several years now—and who frequently lends support to scene stars Katey Red and Sissy Nobby, too—he’s become the go-to dude for spinning local classics to get the dance floor riled up. So what gets the DJ hyped? We asked him for his favorite bounce tracks from the perspective of a fan.

**Sissy Nobby, “Break It Down”**
I hated it when I first heard it. It was repetitive, insane and I didn’t understand why people liked it. Nobby’s voice is like gravel on a chalkboard. I understand why people who hear that kind of stuff first reject bounce, because it’s not like anything else. I would only play that song in my set begrudgingly, but over time, Nobby’s style just overwhelmed me. Now it’s probably one of my favorite songs ever.

**Sissy Nobby, “Consequences”**
That’s the first bounce ballad anyone’s ever written and it just blew my mind. It’s really sparse, there’s hardly any melody at all, but Nobby’s rapping really heartfelt lyrics. The way that he’s talking about his boyfriend and all about the girls who better keep away from him just amazes me, because it transcends his sexuality. He makes it so heterosexual girls can accept him fully as their voice.

**Big Choo, “Get Higher”**
Everyone just calls this “John Legend Bounce,” because it’s a remix with almost no lyrics at all. It’s really just a bounce-shifted version of a popular R&B song. I don’t really go in for all the R&B bounce remixes, but the melody on this one is so strong that every time you play it, it’s a guaranteed calm-down song. It puts everyone in a mind to stop being in their own world for a minute and look around and absorb one another. It gives a room unity.

**Monsta Wid Da Fade, “Hut Hut”**
The very first time I heard it, I flipped out. I didn’t even know what he was saying. I just heard him say, “She make the booty go, hut, hut, hut, hut, hut” and there was that shock of the regularity of the rhythm. If people try to leave the floor, I’ll wait for them to turn around, walk away for a few steps and then drop that song. Then I’ve literally got them for the next hour.

**Big Freedia, “A**” Everywhere”
Even though I work with Freedia, I’d be remiss if I didn’t mention this song. I’ve probably now seen in excess of 300 kids onstage in groups of 10 or 25 dance to this song no matter where we are, what city we’re in. It just works on people.

**DJ Jubilee, “Get it Ready”**
You can ride around New Orleans on your bike all night long and probably hear this come out of four bars in the course of an evening. It’s a New Orleans anthem, regardless of race, of whatever. Jubilee performs at all the public schools, he’s a football coach and a special ed teacher. He’s an icon of bounce, and this is the anthem. If I were playing this on my front porch, girls would come out of their houses just to do all the different dances to this song.

**Gotty Boi Chris, “Blocka Blocka”**
In the new kind of bounce, the lyrics are heavily edited and repeat themselves. This song was the non-lyrical breakaway. They made it by accident, and somehow it got out and all the girls went crazy for it. Because of that, there’s a whole movement in bounce music. When I listen to this I just think, “This is what bounce does and this is why it’s lasted for over 20 years.” Because people don’t abandon the form, they just let it change. New Orleans is really good with keeping our history and moving forward at the same time.

Listen to Gimme That Beat!, Rusty Lazer’s Scion Radio 17 show at scionav.com/radio/channel7
Some producers stay on-genre their entire careers, exclusively making music within one tight paradigm: house, techno, electro, etc. Then there are producers like Nadastrom, who are anti-monoliths. The duo, comprised of Dave Nada and Matt Nordstrom, came up in the Washington DC hardcore scene before drifting into dance music production rooted in Bmore Club and drum & bass. It’s a background that not only broadens their palette, but doubly energizes their music—a detonating union of rave and punk's kinetic properties. Their latest track, “All Night”—the first in a series of singles they’re unleashing this year on Switch’s Dubsided label—is an escalating, soul-sampling rave situation that builds to a climax that sounds like a lightning bolt slamming into a cherry tree. “We’re punk kids that grew up on Wu-Tang, so a little aggressive rawness is really appealing to us,” says Nada. “Do-it-yourself punk rock, that’s just ingrained in us and it still informs how we approach music. I feel like we always refer to it, whether we think of it or not.”

Last year, Nadastrom parlayed their super-posi, let’s-get-it attitudes and varying pool of influences into something a little rarer than polyglot music taste. They actually invented a new genre of dance music: moombahton. Created when Nada pitched down his Dutch house records to sound like reggaeton to better serve his little cousin’s house party, its tropical-indebted, swampy halftime shuffle has gone global in a hurry, with fellow producers all over the world scrambling to make songs in its style. Moombahton has gotten huge, and the dudes still seem pretty over the moon about the situation, listing their achievements with a combination of awe and giddiness. But they also understand that its whole existence comes from the musical openness they’ve staked their careers upon. “If anything, we’re having fun because we have the ability to be flexible,” says Nordstrom. “Having people be responsive to it in a positive way just encourages us even more.”

Nadastrom will appear at the Scion A/V Presents Poolside Party in Palm Springs on April 17th.
Fairy tale time: long ago, from a little studio in Jerz, Todd Edwards changed the face of British dance music. In the early 1990s, the enthusiastic producer/DJ began coating house tracks with vocal samples culled from unlikely sources, tweaking the tactics of the producers he idolized, like Masters at Work, MK and Roger Sanchez. In the process, he inadvertently shifted the path of UK garage, one of the most important and influential umbrella genres from the past two decades. As someone who’s been actively producing and DJing classics through what seems like an infinite stream of subgenres, we asked him to reflect on the sounds he’s seen come and go.

House In the very early ’90s, techno went from this kind of acid house to bleepy sounding stuff to very hard sounding, almost harder than what electro is, with an instinc- tual energy. I listened to so much house music the first couple years after high school that I got sick of it. I ventured out and started sampling music outside the realm of dance. I used to sample old disco and R&B records, then I started picking up old folk records from the 1960s. There are so many interesting musical movements not in dance music and I wanted to pull them in, almost like I was saying you could do more with it other than doing the same chords over and over again.

Garage The garage thing wasn’t intentional on my part, I was just trying to emulate the people I loved. [My success was] a combination of talent and ignorance, because I never got what I was trying to copy right, it sounded different. Then I developed the vocal sample cut-up thing, inspired by the way Enya layered her vocals. It took off and developed into what the English termed as garage, but for me, I was just a kid in Jersey in a studio making music. It was crazy to find out that what I was doing was having a major impact, when all I wanted to do was have a significant style that people would be able to tell was mine when the record dropped.

Speed Garage/2-Step/Grime I got spoiled because I was one of the people that innov- ated the scene in the UK. I didn’t have to go much further to research other people’s music, because I was setting my own trends with my style. I don’t believe in jumping on and off the bandwagon. But speed garage in the UK splintered off and it had a darker sounding garage feel with really heavy basslines. With speed garage, came 2-step, and with that came grime, and garage got a very negative connotation. It became a very violent kind of vibe, and that didn’t help the scene. Ten years after everyone’s said “garage is dead, garage is dead” I realize now it was just about individuals. I was rec- ognized for my work, not the scene. And it’s funny now, I never thought garage would turn out to be as big as it was, but you still have people making garage tunes.

Future Garage (The Beatport/Sound-Cloud Era) Over the last couple years, I started to jump around, doing my own research, checking out Beatport and Sound-Cloud. I find them to be the most amazing inventions, because it allows you to just check out unknown and undiscovered artists that might never see the light of day. I started to see this label, “future garage,” which doesn’t sound anything like garage to me. It’s a futuristic sounding thing with broken beats, but eventually it found its way to inspiring me. I think I’m more open to being influ- enced. Via the internet, I’ve been able to explore so much and find music that’s appealing to me. When I was younger, the main way was to go to record stores, and I was kind of insecure and self-conscious. I hated going to record stores. I’d never know where to look, I was never good with names, there were so many sections and the people who worked there were so mean! The idea of being able to surf the web in my own studio and find new artists, get stuff that’s not released, things you would never be able to find in a store... The curse of piracy is a bless- ing for research.

UK Funky, Post-Everything When I started hearing UK funky, I was like, “This is just garage from 1995.” I think on one hand, the new names give it a little excitement, but there are so many splinters. I remember doing some research on Beatport and it felt like my brain was bleeding after awhile because there are just so many genres. I don’t even understand how it’s possible for a young artist to get established with the amount of splintered music out there.

1990s House Resurgence vs. The Future Usually people wait 20 years before recycling a genre. But on a positive note, whatever you name it, that means there’s still an enjoyment people get out of listening to or making that music. It’s inspiring, because there was some great stuff in the 1980s and 1990s, and even the producers that I followed, you can throw on their records today and it still sounds fresh. I don’t think there’s too much original thought going around in the universe, so everything does get recycled no matter what. But there’s so much to be exposed to. There are people who associate me only with garage, but I just consider myself a dance music producer. I do garage, but I do it because I want to.

FACEBOOK.COM/TODDEDWARDSMUSIC
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HEAR SCION A/V REMIX: TODD EDWARDS AT SCIONAV.COM/MUSIC/SCIONAVREMIX
What's Happening Now

The electronic dance music scene has just really blown up in the past couple of years. San Diego’s not as huge as LA, we don’t have that much talent coming out of it, but people are getting more into house and electro. A lot of these genres are starting to mix, and the crowds are starting to mix, too. Crowds that would only be into hip-hop a couple years ago are really appreciating electronic music now. San Diego’s a really small town, so there’s only a certain amount of people for each scene. A while ago it was thought of as this punk rock beach town, but I don’t know if people really look at it like that anymore.

El Dorado

El Dorado really varies, depending on the night. They do a dubstep night, they have indie dance nights, they do 1990s and funk parties. It’s really all across the board, but it’s pretty well rounded. It’s kind of a dive bar, in a way, but it’s definitely dance oriented.

Off the Record

It has been around for a while. Record stores here don’t really cater to dance music, but they’re pretty independent stores and they carry a ton of vinyl.

Harvard Bass

He’s one of the biggest guys out of San Diego. He just kind of blew up in the past couple years, and he’s probably one of the biggest names to come out of the city in awhile.

Hyena and All Leather

Hyena’s a pretty cool live band that just came out within the last year and a half. They do a hybrid of indie electronic music. All Leather is pretty good, too, and they blew up for awhile. If I go to see live music, which I don’t do that often, I will probably go to the Casbah. They usually have shows seven days a week. It’s a really small venue that’s been around San Diego forever.

Adam Salter is a key figure for San Diego’s burgeoning dance music scene. Holding down a residency at the unlikely hotspot El Dorado, he plays future-minded electronic sets against a backdrop of taxidermied rams, cowboy murals and other Gold Rush era motifs. San Diego’s known for its bruising hardcore, but Salter’s repping heavy as the city embraces its future as a beat-hungry party place. We spoke to Salter about the ways San Diego’s refocusing its mojo.

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To find out what DJs are coming to San Diego during the monthly Scion Radio 17 tour, visit scionav.com/music/radio17

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Kenny Larkin’s tracks take you inside a permanent midnight, propelling you down a glistening, spiraling motorway slick with warm, pulsating bass, darkly emotional synths, and the deep chug of Detroit and Chicago history. While his old friend Richie Hawtin (whose Plus 8 label released Larkin’s first tracks in 1990) mostly concerns himself with dissecting every possible permutation of drum and velocity, Larkin dwells in the place where emotion, soul and space meet the machine, continuing to explore the techno future shock that was developed in the 1980s. Having released albums for Warp, R&S and Planet E, and racking up six million frequent flyer miles from DJ gigs alone, there’s really no questioning Larkin’s legendary status. We caught up with this sometime stand-up comedian and talked to him about tech wizardry and teleportation.

Kenny, it’s Saturday and its 80 degrees and sunny here in L.A. What are you doing indoors?
I have so many remixes to finish. There’s a new thing from [Kevin Saunderson’s] Inner City. When I finish that I have to do a Marc Bombay remix, a M.A.N.D.Y. remix and one for Paul Woolford. I end up taking more time on my remixes than I do on my own stuff. Everything I’ve been doing is all from scratch. They send me the parts and I don’t like to even listen to the original version. Carl Craig is one of my remix heroes and that’s what he does. It’s like rewriting the track, but you don’t get any of the publishing!

For your musical gear, do you buy classic machines or new stuff?
I’m into new stuff. I mostly buy reissues of classic machines, and stuff to complement what I already have. I love tube compressors and EQs. I have one of the original Neve 3360s, which is the most desirable mic-pre on the planet—the EQ is so fat and warm. Rupert Neve is this English guy who made this 50-channel mixer with 50 different channels of EQ. It was that big console all the bands were using in the 1970s. They stopped making them and there were only 200 floating around, so eventually people started taking the channel EQs out of them and selling each one individually. If you bought a whole Neve, it would cost around a hundred grand, so just pay your five grand for one channel and then you can run all your sounds through it one at a time. Mix all that stuff down together and theoretically it should sound like you had the whole console.

Have you ever contemplated going all digital?
I don’t want to work entirely in the computer. It’s an inanimate object. Don’t get me wrong, I use Ableton and Logic, but I like to turn buttons and knobs. Clicking a mouse is so impersonal. We live in a physical world. We don’t live inside the internet…at least not yet! You need to touch and feel things to make sure they’re still there. I mean, you can wax the car every day, but you can’t wax the picture of the car, you know? I don’t have any connection to programs because I can’t hold them. With a piece of gear, I can grab the knobs and look at it and caress it and see what it does.

What’s one invention or piece of technology that you wish existed already?
Teleporting! If I could just teleport myself to Europe and be there in a flash, that would rock. But then what if a fly or a piece of dirt got in there with you? You’d come out and you’d be like Dirtman or The Fly Guy or something. I’d come out with lettuce hanging out of my pocket and be like, “Sorry, man, I just had a salad before I got here.”

myspace.com/kennylarkin

For video from Kenny Larkin’s performance at the Scion House Party in Los Angeles, visit scionav.com/music/houseparty
The world of edits and mash-ups can be dicey, but U-Tern brings a touch of class to his cuts. This Vancouver DJ vet (born Vaughn Oliver) has laid a solid foundation in the disco house scene with a block of fantastic remixes, properly reworking soul staples by Stevie Wonder, James Brown and Michael Jackson, and even making unlikely bedfellows of electro-don Kris Menace and modern R&B superstar The-Dream.

“[I love] the early 1980s disco scene, when it started getting more electronic and everyone was using drum machines and Jupiter-8s,” says the 30-year-old U-Tern, who spent a few years soaking up disco and boogie knowledge while manning the counter at Vancouver record store Beat Street. “Those records were really shaping the future for all the house/electro/dance stuff that’s made now. Even now I’m still finding records that I’ve overlooked that are amazing.”

Indeed, U-Tern is a champion of lost gems, and he shares them in his DJ sets, on his One Day Later blog and in mixes for his Brooklyn Radio show of the same name. But he also manages to produce new jams that sound as though they came straight from the vault. That’s why his remixing talents have been sought after by Mark Ronson, Holy Ghost! and even Britney Spears.

Adding to the frenzy is a new project with LA musician Oliver “Oligee” Goldstein, appropriately titled Oliver. The two former scratch DJs, who met during a studio session for Atlantic Records, share a love of the Food Network and “everything from current pop music to old Italo-disco and hair metal.” This mix of influences has resulted in a cache of Skype-enabled space disco cuts, rife with shimmering synth melodies and thrusting bass.

It's all perfectly classy (“like a human version of the Planter's peanut guy!”), but the real-life Vaughn Oliver admits to more gully tastes. “I've got guilty pleasures for days, most recently Wiz Khalifa’s ‘Black and Yellow’ or Rick Ross’ ‘Aston Martin Music,’” he says. “I was thinking about doing a mix of all of them, but I'm probably the only person that would listen to it.” Doubtful.
Mobroder's made up of elusive playboy Spank Rock and his attendant producers Hoff and Blu Jemz. It is a group dreamed up in a swank Miami swimming pool that makes lavish Italo disco tracks to match their glammy genesis. Their song “Rush” is a muted devotional to sensual whispers and lush synths, so for the accompanying video they wanted visuals that were equally luxurious.

Enter New York director Francisco Soriano, who's given Eli Escobar an Easy Rider vibe (“Glass House”) and captured Amanda Blank at her most vulnerable (“Love Thing Part III”). “Mobroder’s based in the 1980s in Miami, so we wanted to be in the ’80s in Miami being cool,” says Blu Jemz. “We couldn’t be happier.”

Working with co-director Antoine Wagner, Soriano essentially made a Mobroder mission statement, depicting Spank Rock as the hapless superstar swaggering out under palm trees while Jemz and Hoff loftily jam out on synths in the studio. The clip veers as stylistically close to the ’80s as possible without being ironic—the lacquered extravagance is present, and there are certainly funny parts (check the ad libs) but the seriousness of the vision emerges in the video's quality. “I thought it had to be a really high level of photography,” say Soriano. “It had to be powerful to really sell that iconic thing, that this guy’s not some regular dude.” Mobroder’s sunglasses and gold chains steelo, set up against the Miami skyline as the wind picks up and ruffles his silk scarf are what champagne wishes and palm tree dreams look like. Call it Italo exceptionalism.
Top Picks: SKEET SKEET

From bedroom beats to arena status, Skeet Skeet’s had a pretty interesting career trajectory. Starting out collecting punk vinyl and practicing DJ tricks in his bedroom, he parlayed playing cool clubs of varying repute across Los Angeles to his current position, opening for his pal Katy Perry’s worldwide California Dreams tour. You know, no big deal. Still one of the nicest guys you could ever chat with, he keeps his ears open to new musicians and styles, making him probably the freshest DJ on the major label pop circuit. Skeet Skeet Skyped us from Lisbon on the first day of tour to tell us what’s up with that Spring 2011 new-new.

PLEASUREKRAFT They’re from DC, and they’re tech-house gangsters. I’m pretty picky about tech-house, I can only do so many rolling basslines before I get bored, but this is really good. It’s kind of like Style of Eye meets some actual straight up techno.

THE WEEKND They’re the new project of 40, Drake’s producer. It’s some kid in his twenties from Toronto, but you can tell that 40’s been listening to Salem and Creep and that stuff, plus future garage from the UK—but he’s doing it better. He’s taken those ideas and made them work on an R&B level.

DWNWGN I’m producing this band, they’re super good. They’re a folk band, a guy and a girl from Culver City, who both broke up with their girlfriend and boyfriend, respectively. They would drive to San Francisco in the girl Jamie’s El Camino, and this kid Robert would play guitar, and they would write these songs on this five-hour drive. They would just email me these iPhone demos. They felt like folkly pop-punk (I’ve always loved pop-punk) and their melodies were all major and fun. We kind of made new wave records out of them.

PURITY RING There’s this group called Gobble Gobble from Canada. They’re like these art school kids that wear tutus and bang on glowing drums and sample toys and mess ‘em up. One of the guys in there started this side project with this girl that’s kind of like Flying Lotus but more melodically poppy, with a girl vocal.

ODD FUTURE Tyler, we get along because he doesn’t drink or smoke or anything either. He’s super smart. Homies live on the block on Fairfax and Rosewood, where the Supreme, Hundreds and RVCA stores are. All those skate kids just kick it there and everybody knows ‘em and they’re all mad cool. It’s weird that everyone’s jocking them now, because they’re like your little brother that’s super annoying and loud. That’s what I always liked about them, I thought it was very punk rock.

SKEET SKEET I’ve been working on my album for the past few months. It’s like straight radio pop records, which is really fun to do, because I totally have the ear of a 13-year-old girl. I’ve just been going in with pop writers and saying, “Hey, let’s make a song that sounds like ‘Party in the USA.’” And then I take it on a plane with me and make it all weird sonically.

CANBLASTER He’s from France and I guess he used to do video game music. Now he’s making house, but with so many fresh ideas. Just when house started getting really boring, he started sampling anime and bizarre stuff like actual clocks and horses. You’re like, what is going on in your head that this makes sense, but it really does.
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AZARI & III AT SCION A/V RELEASE TOUR, SAN DIEGO, CA.

RAÍZ AT SCION HOUSE PARTY, LOS ANGELES, CA.

ARTIST FRANKI CHAN & GUEST AT SCION INSTALLATION 7 EXHIBITION AT INSTALLATION LA.

STYLE OF EYE AT SCION RADIO 17 TOUR, ATLANTA, GA.

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KENNY LARKIN AT SCION HOUSE PARTY, LOS ANGELES, CA.

CURATOR AND ARTISTS AT PIXEL PUSHERS EXHIBITION AT INSTALLATION LA.

ARTIST JUDE BUFFEM AT PIXEL PUSHERS EXHIBITION AT INSTALLATION LA.

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