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(High-Res Photos, Bios, Tracklisting, etc)

## Ubiquity to release *Boomshadow* on May 19, 2009

What is *Boomshadow*? The made-up word is a fictional character Nino Moschella and some friends concocted nearly a decade ago. "He was a super hero. It was kind of ridiculous. He didn't really have a specific power, he would just come onto the scene and save everybody," he explains. *Boomshadow* came back to Moschella, with a different meaning, as an idea for the title of his sophomore album for Ubiquity. It is a warm cloak of sound emanating from your stereo. It envelopes and protects all who listen. It feels good to be in the warm pulse of the *Boomshadow*. Moschella likens it to listening from inside the womb. The feeling of being safe and being able to trust was key to the development of this album. With the practice and feedback from an extensive set of gigs under his belt, a new live band to back him, and a close-knit crew of collaborators to work with, Moschella has a deepened trust in his own musical ability. As a result *Boomshadow* reflects the continued refinement of Nino Moschella's sound. His songs are more personal, and his production definitely has more boom.

The album launches with a frenetic flying kick to the eardrums, on an intro that reflects Moschellas' East Bay funk-inflicted home-base. It doesn't let off the gas with the raw angular funk rock of "Sleep." Fans of *The Fix*, his first album with Ubiquity, will recognize the progression from tracks like "Are You For Real" to the new, even more soulful sounds of "We Fight" (featuring Fanny Franklin), and on the disjointed head bumping "Around the World" and "Stella," the tribute to his daughter. On the stripped down "What U Do 2 Me" he sings a twisted anti-ballad over horns and acoustic guitar, while the music on "Time of Day" and "I Love Myself" moves with a cosmic bounce that nods to all the funk elders and ancestors. Moschella's unique homemade beats and unexpected embellishments are now backed with a fuller orchestration, and his arrangements are more dynamic.

"The identity of this album was clear early on and the songs came more easily. It was less about sculpting something and more about trusting that the process would lead me in the right direction," says Moschella. "I've become more comfortable with who I am as a person in this world and naturally that informs the music," he adds.

*Continues below...*

Moschella began three tracks at the Roundhouse in rural O'Neals, California (near Yosemite), where *The Fix* was recorded. A family-move back to the Bay Area meant Moschella had to studio-hop from an Oakland sublet, to a temporary set-up in Richmond, before finally settling in at a home studio in West Oakland. The nomadic nature of the recordings provided its own set of fruits and challenges. Rural O'Neals allowed for middle-of-the-night, as-loud-as-you-like sessions, while the more urban setting of Oakland meant that recording had to be planned around the schedule of downstairs neighbors and his daughter's naptime. Moschella had begun to find O'Neals too isolated and the draw of a more intense social and music scene in Oakland more inspiring. It was this drawn-out moving process that allowed for Moschella to play a massive amount of live shows between recording sessions, and to forge the new musical friendships that ultimately helped shape Boomshadow.

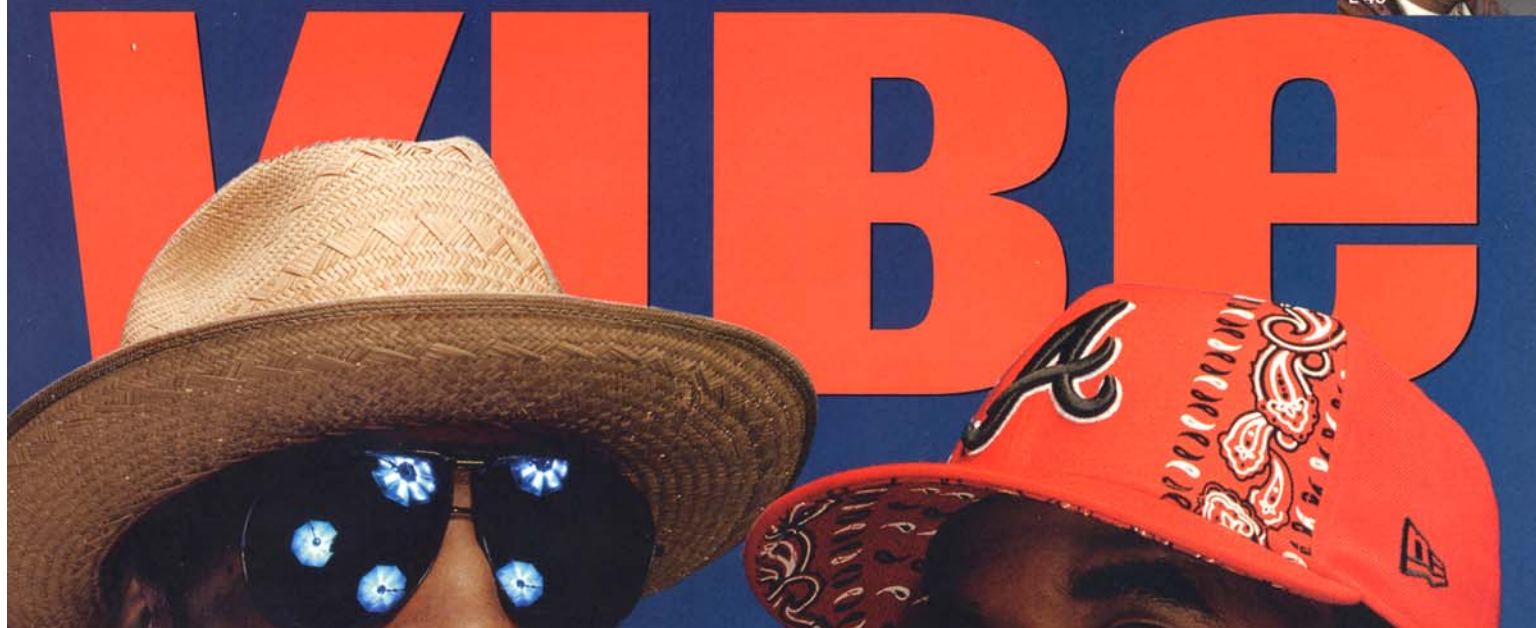
While Moschella and his family moved back to Oakland, Derek Taylor, drummer for the Bay Area band *The Park*, contacted Nino on MySpace, as a fan. *The Park* had a weekly residency at the Royale in North Beach, San Francisco, and also performed regularly across the Street at Mojitos. Interested in seeing them live, Moschella turned up to one of their gigs (August 7th, 2007, the night when Barry Bonds hit his record setting 756th homerun, the place was on-fire), and when the band jumped into a Moschella instrumental he joined them on stage. *The Park*—which also includes Ben Schwier on keys and Josh Lippi on bass—quickly became his backing band and they discovered they shared similar musical inspirations and geographical backgrounds. “Recording has always been a very private experience for me, and it’s testament to how much I trust, respect, and feel comfortable around them to have this level of collaboration,” says Moschella. “Playing live with them opened me to the idea of working together in the studio.” Ben and Josh co-wrote a couple of songs. *The Park*, plus conga player Michael Aguilar, all play on the record. Moschella and band also forged a new friendship with label mate Darondo. Together they played at the Bumbershoot festival, were picked by NPR as one of three acts to see at SXSW in 2008, and opened for Morris Day and The Time in San Francisco.

Since the release of *The Fix*, Moschella has appeared on records by Galactic, Peder, DJ Greyboy, and Keeley & Zaire. He also co-wrote and sings on “Kiss the Sky,” a collaboration with Shawn Lee which has appeared in the FX show *Damages*, and will be in the new Muhammad Ali documentary, *Facing Ali*. Moschella was selected as a guest at the 2008 Red Bull Music Academy in Barcelona and has opened for James Brown and played several festivals including the Toronto Harbourfront Festival, the San Francisco Funk Festival, and Bonnaroo.

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## INDIE BEAT

Underdogs sound off



> **NINO MOSCHELLA, *THE FIX*** (Ubiquity) À la other psychedelic-soul prodigies like Prince and Shuggie Otis, the Cali-based singer plays all the instruments on his propulsive debut, which thumps with hard-hitting drums, bluesy guitars, and funky ass bass lines.



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# NEW MUSIC

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MONTHLY

**NINO MOSCHELLA***The Fix* Ubiquity

From a tiny home studio somewhere in a tiny town within spitting distance of Yosemite, you can hear what sounds like a cartoon blaxploitation soundtrack oozing over hill and dale. Single-handedly, Nino Moschella has been crafting a ramshackle brand of old-school funk which, at best, recalls early Sly Stone twurked out by an indie kid: lo-fi psych-funk that brings an exuberance perfect for dancing or humping. Fleshing out *The Real Better Believe* EP from earlier this year, the album kicks off with the George Clinton-style bleep of "Are You For Real" and its stoned Nintendo vibe that characterizes much of the sound here. The southern-fried funk of "Didn't You See Her" skips along blithely to candy-cute vocal harmonies backed by slide guitar and elastic bass. Nino's scratchy little kid voice (it occasionally recalls lil' MJ) is multi-tracked into swarms of perky crooners squealing how "It feels so right, it feels so good"—it feels so damn good that it even forgives the few times he accidentally strays into Jamiroquai territory. >>>RAFAEL TIFFANY

**Link** [www.ninomoschella.com](http://www.ninomoschella.com)**File Under** Yosemite Jam**RIYL** Jamie Lidell, Prince, Free Blood



Courtesy of Ubiquity Records

Multi-instrumentalist Nino Moschella will present 'The Fix' Saturday at a rendition hosted by promoter Abstract Workshop at the Detroit Bar in Costa Mesa.

# Under no influence

Nino Moschella's self-made percussion and post-soul rhythms have the family at heart.

By Dave Brooks  
 Daily Pilot

**I**t's the question every musician gets: "What are your influences?" Whether it's coming from a record company hack or impatient music writer, the question is a way to identify an artist by linking him to a few popular musicians everyone knows.

But it doesn't always work so easily. For Nino Moschella, influence goes beyond a few records he bought in high school. His do-it-yourself style arises from his family, his upbringing in rural California, his time spent in the Bay Area and the recent birth of his daughter.

All have led to Moschella's new album, "The Fix," an aggressively raw musical fusion of self-made

percussion, post-soul beats and self-reflecting lyrics laid over a pop backdrop. Think Jamiroquai meets Jerry Garcia with the cast of "The Jeffersons," on the sound board.

Moschella will be presenting "The Fix" Saturday at a performance hosted by promoter Abstract Workshop at the Detroit Bar in Costa Mesa.

The 29-year-old multi-instrumentalist said he drew upon his rich collection of musical memories to craft the album, which has been released by Costa Mesa-based Ubiquity Records.

"My dad sings and plays guitar. He started out in the choir and singing doo-wop in the Bronx," he said. "My mom sings lullabies. I had a great uncle Nino who played the violin, and my grand folks were always singing — you know, typical loud Sicilian folks always carrying on."

Moschella said his father put him on a set of

snare drums at age 5 because his R&B group's percussionist hadn't showed up for practice. That survivalist session was the inspiration for "The Fix," which deploys a number of unusual drumming methods.

Moschella recorded most of the album in his "Shop Studio," a tool shed in the rear of his Central Valley cabin he converted into a production facility.

On a few tracks, Moschella attempts beat-boxing, laying down a percussion pattern using only his breath.

"It originates from hip-hop. A lot of the MCs couldn't afford a drum kit, so they improvised," Moschella said. "It's fun and you get a lot of different sounds."

Moschella's own foray into hip-hop goes back to

See UNDER, Page A13

## UNDER

Continued from A10

the six years he spent in San Francisco's East Bay, a blue-collar enclave of cities centered around Oakland and Berkeley.

Besides being home to rap pioneers Mac Dre and Too-Short, the East Bay has a rich history in funk tracing back to Tower of Power and Sly and the Family Stone, emerging during Oakland's own rough and tumble days through the 1960s.

While the city across the Bay Bridge was

responding to '60s with free love, Oakland was the flash point for the Black Panthers and Hells Angels.

"There's definitely a gritty aspect to the East Bay and East Bay musicians," Moschella said.

While living in the East Bay, Moschella did studio work for producer Dave Bell and spent his free time working on a four-track demo eventually presented to Ubiquity by Bay Area singer Bart "DJ Greyboy" Davenport.

After six years in the East Bay, Moschella made his way back to the Central Valley, reconnecting with his family and finding a

### IF YOU GO

- **WHAT:** Nino Moschella
- **WHERE:** Detroit Bar, 843 W. 19th Street, Costa Mesa
- **WHEN:** 9 p.m. Saturday
- **COST:** \$10
- **INFO:** (949) 642-0600

place to raise his newborn daughter.

While he said nearby cities like Fresno aren't exactly bastions of music and culture, he said he looks forward to getting back on the road and touring to support his new album.



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## THE BELIEVER

NINO MOSCHELLA

Sure, Los Angeles has long been credited with perpetuating the rims-to-the-curb super stank lifestyle of funk music, but don't sleep on Fresno County. There, in the rural town of Friant, near Yosemite National Park, Nino Moschella is staging his own funk revolution. Think a little Jay Kay phrasing, some heavy wah-wah pedal pushing and a dose of unrequited infatuation, all recorded at his home studio built by Moschella with a little help from his friends and family. Moschella explains, "It is wide open out here. Being out in the country allows for a different kind of reflection." Sounds divine. After all, the diaspora of the Mothership knows no bounds. [www.ubiquityrecords.com](http://www.ubiquityrecords.com)

- AC

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**Girl Talk*****Night Ripper***

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**Nino Moschella*****The Fix***

(Ubiquity)

The idea of building a pop record out of stolen pieces of other pop records dates back as far as novelty singles like Chubby Checker's "The Class" and Dickie Goodman's "Mr. Jaws,"



and lately the art of mash-up has gotten so refined that DJs can craft songs that bear almost no resemblance to the songs they're sampling. But Girl Talk's *Night Ripper* is a throw-back party album, in the

tradition of Double Dee & Steinski's black-market "Lesson" singles. For 12 tracks and 40 minutes, Girl Talk—a.k.a. Pittsburgh DJ Greg Gillis—piles up instantly recognizable hooks from the likes of James Taylor, Smashing Pumpkins, Kanye West, MIA, Eminem, Billy Squier, The Waitresses, and more than 150 others. The disc is structured as a continuous mix, and Girl Talk rarely repeats the samples, so no one song really exists as a discrete entity. (Though some elements are "rhymed": for example, a snippet of a rap about bouncing breasts plays over the synth-line from The Pointer Sisters' "Jump.") It isn't exactly high art—it's more like a neat parlor trick—but *Night Ripper* is one of the most purely fun albums to come along since The Go! Team's debut. Pick it up quick, before it gets sued out of existence.

Or play it safer and try *The Fix*, the debut album by Bay Area retro-funk-soul wizard Nino Moschella. Working on his own in a makeshift studio, Moschella spins loose, likeable frag-



ments of blue-eyed Afrobeat, layered with psychedelic guitar and his own sweet, raspy voice. Radio programmers looking for a substitute for Gnarls Barkley's effortlessly catchy "Crazy" should

consider Moschella's brief, bright "Didn't You See Her," a neo-classic that deploys walking bass, trap drums, steel-string guitar, and a spun-sugar melody. Like the rest of *The Fix*, "Didn't You See Her" has an appealing DIY underdog quality. The album only occasionally veers into facile Jamiroquai/Matisyahu/G. Love territory, and though Moschella is just as brazen as Girl Talk about stealing from the musicians he loves, his handcrafted homage stays on the good side of the law. —Noel Murray

**A.V. Club Rating:** *Night Ripper:* **A-**; *The Fix:* **B+**





## Music

The Dustbin

### Soul Patrol

Nino Moschella's earthy funk

BY TOPH ONE

**I**n the lazy backyard of life, Nino Moschella could easily be the house band. His dusty, lo-fi funk recalls the down-home goodness of a hot afternoon at the county fair — no stretch for this native of the tiny town of O'Neals in the Sierra Nevada foothills. "I guess I'm a country boy. I spent a lot of time running around the hills barefoot, swimming in creeks, and going fishing. I moved to the Bay in '99 and that all changed," says the singer, songwriter, and multi-instrumentalist.

Moschella and his young family have since moved back into the home that he grew up in; the house built by his father in the early '70s outside of Priant and the place where he recorded his first album, *The Fix*, for Ubiquity Records. "My folks were into what I consider the best music, black American music: gospel, jazz, rhythm & blues, and soul," he says. "They were also into folk music. It was a blessing for this to be part of the every day in our household."

His pop had an R&B band, and soon young Nino was sitting in on drums. "I was about 5 or 6 years old, and fortunately for me [my dad] had the crazy idea that I should keep time for [the group] on the snare drum," Moschella remembers. "That's when it started. I decided I wanted to write songs and sing and started messing around with guitar. Then I got to the bass and keyboards. Drums were a very important element of my musical foundation, just 'cause I believe a solid rhythm concept is such an important thing."

That last sentiment shows through on *The Fix*, an earthy, soulful session that feels like it was recorded on the Moschella porch. The 29-year-old at times conjures Stevie Wonder ("Are You for Real" and "If You Believe") and Led Zeppelin ("Strong Man" and "Time Would Tell") all the while simmering his funky, blues/rock stew to saucy perfection. His falsetto singing grinds right along with the occasional guitar solo, while organ riffs and rubberband basslines recall a Herbie Mann session at the Muscle Shoals Studio. In fact, Moschella once suggested that his label stock his records between Enrico Caruso and Louis Prima, "in with the other Italian soul singers." That classification isn't too far off, however, as Italy is close to the singer's heart. "Red wine plays a huge role in my life, man! I'm Sicilian, so red wine is more of a nutritional necessity than a casual beverage," he relays. "It can be an effective writing tool as well. The proper dosage can be a beautiful aid to the creative juice."

Well lubricated and properly seasoned, Moschella and crew will be popping up around Northern California this summer, laying down their organic sounds for eager



Nino Moschella: Fixed on falsetto.

ears. "I'm kinda always workin' on new stuff, but I'm focused right now on playing out and being on the road as much as possible. I've got a great band," he says. His live show comprises Mikey "Natural" Aguilar on percussion, Kevin "K-Sweat" Hill on bass and tuba, and Tommy Delgado on guitar, with Moschella swinging guitar, keys, and vocals. "We've got my beats on a sampler and everybody singing," Moschella says. "It's cool 'cause Tommy, K-Sweat, and

me have all been playing together for 12 to 15 years, and Mikey's a natural, so it's like family." Together, they bring everything to the show but the rock 'n' roll pyrotechnics. "No, none of that. There's definitely a lot of sweat and some very interesting smells, though," he says, adding, "none of which are unpleasant."

Nino Moschella performs Friday, June 30, at the Rickshaw at 8 p.m. Admission is \$10; call 861-2011 or visit [www.rickshawstop.com](http://www.rickshawstop.com) for more info.



# the Stranger

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## Data Breaker

### Beatseeking Missives

by Dave Segal

Like a grittier, lower-budget version of Steve Spacek and Jamie Lidell, Nino Moschella pumps new blood into the creaky-jointed soul-music paradigm. What we understand as soul



music is overburdened by historical precedent. A multitude of superior talents has paraded before our eyes and ears over the last four decades; hence it is difficult to tackle this

beast without looking like a preening fool or a ludicrous charlatan. So when somebody appears who infuses the familiar machinations with fresh energy, attention must be paid.

On his debut album, *The Fix* (recently released by Ubiquity), this Bay Area multi-instrumentalist/vocalist updates the steez of diversely talented megalomaniacs Stevie Wonder and Prince. Playing most of the instruments and handling all the vocals, Moschella—whose June 23 Seattle show was cancelled as we were going to press—makes a strong case for the vitality of the ramshackle, lo-fi approach to funk and soul. Besides possessing a voice capable of making people of all sexual persuasions want to bump uglies with him, Moschella plays, “drums, bass, guitar, stuff with strings, stuff with skin, hand claps, string bass on my sweatshirt tassels. I’m workin’ on my keys.”

The 14-track album starts auspiciously with “Are You for Real,” which conjures the whimsical woo of Parliament, Sylvester Stewart, and Prince—all slow-grind funk beats, stage-

whispered pillow talk, and seductively cheeky (simulated?) clavinet riffs. This killer soul gem affirmatively answers Moschella’s titular question. “The Fix” features chunky beats that seem to be produced by malicious mallet hits on garbage cans, providing a wondrous contrast with Moschella’s creamy croon. The metallic *whomping* percussion sound here is as satisfying as repeatedly punching Karl Rove’s paunch. “Strong Man” uses well-hung, John Bonham-esque beats and a voice that conclusively proves that Sicilian-Americans *do* have soul. Moschella’s voice bears an intense androgyny, but it’s as sexy as a Betty Davis/Steve Marriott duet. Only the maudlin soul ballad “Holding On” dampens the disc’s libidinous hot streak.

Skeptics may dismiss *The Fix* as merely a well-executed facsimile of funk/soul’s golden-age tropes. There’s some truth to that view. Rufus’s “Tell Me Something Good,” Sly’s “Babies Makin’ Babies,” AWB’s “Person to Person,” and Stevie Wonder’s “Maybe Your Baby” also sound like inspirations to many other hedonistic grinders on *The Fix*. The disc’s also distinguished by Moschella’s bass, which recalls Larry Graham’s robust sinuousness and Miroslav Vitous’s limber melodiousness.

However, not everyone’s familiar with Moschella’s predecessors, so his music could inspire newbies to explore vintage funk/soul giants—and he *is* springboarding off some of the best music ever. But no matter its 2006 release date or debts to past greats, *The Fix* is an astounding work due to Moschella’s nuclear-powered life force and phenomenal vocal, melodic, and rhythmic abilities. To paraphrase the aphorist James Brown, “He’s got soul, he’s superbad.” ■

segal@thestranger.com

June 22, 2006 THE STRANGER 71

The Best DJ Magazine in the Galaxy

# BIG SHOT



**Funk's New Fix**

One-man funk machine Nino Moschella recorded his boundary-busting jams in the middle of nowhere, and now they're putting him on the map.

.....

"Are You for Real?" asks Nino Moschella on his first album for Ubiquity Records, *The Fix*. Actually, he doesn't just ask the question, he growls, belts and shouts it out in a freewheeling performance befitting an album that obliterates borders between funk, soul and lo-fi rock. His style makes sense, considering that his album was recorded in the cultural metropolis that is Friant, California. Never heard of Friant? Closest big town is Fresno. Never heard of Fresno? Exactly.

Out in the middle of nowhere, Moschella, 29, found the isolation fostered his talents and brought out the best in his music. "There are not a lot of distractions when I'm in the studio here," he says. "It's also nice to be able to come out of the studio and be surrounded by space and trees and water."

Obscure origins aside, *The Fix* easily puts him on the musical map. He confidently blends styles and influences as varied as jazz pianist Oscar Peterson and opera singer Enrico Caruso to create a sound that is truly unique. Playing almost all of the instruments himself in his low-budget home studio, Moschella's bare-bones production lets his voice and songwriting occupy center stage—from the short, sweet yearning of "Didn't You See Her?" to the desperately funky howls and yelps of "Better Off." Moschella is an instantly convincing presence on the mic. There's plenty of action elsewhere, too. He matches the panning, compressed drums of "No One" with a growling synth and uses his rock chops to drive "Inside Yourself" over a rubbery slapped bass line.

Having produced such an accomplished debut, Moschella himself is relatively low-key, but he does admit to being proud of "Are You for Real?" "Most of the takes instrumentally are first takes," he explains. "It's real loose and slinky. Even though I've had to listen to it a bunch, it still sounds fresh to me." **Peter Nicholson**



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# LISTEN

## KINGS OF THE BEAT

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### Nino Moschella

#### The Fix

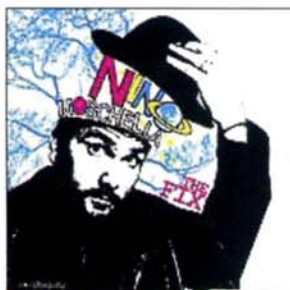
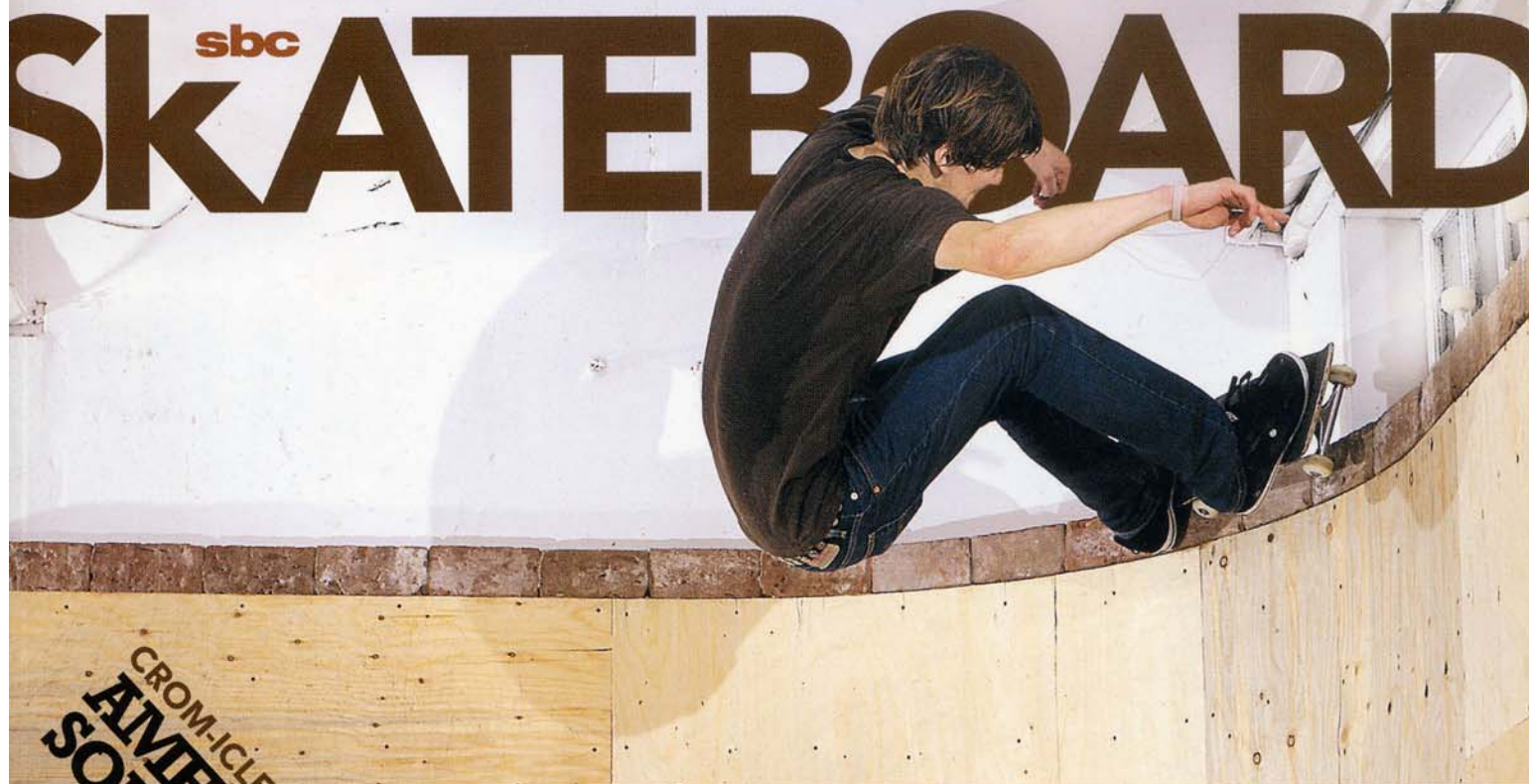
★★★★

**Crunchy record that's tastier in small bites**

(Ubiquity) This soulful, funky, freaky trip piloted by an independent Bay Area musician who plays almost all the instruments on his album results in a very DIY and personable effort. It's clear that Moschella, an Irish-Italian-American, is influenced by Prince and amore, as all the upper-register and emotional turmoil gets flipped to a groovy fix. Lots of stay-strong mantras and love-is-all-you-need messages make their way through the records, conflicting at times (like they do in real life) with questions of betrayal and broken promises,

but it's never a downer. On "Strong Man," Moschella sings "*If you have that love for yourself/That love will grow*" and "Time Would Tell" is a standout, as we can all relate to the advice friends give us when love turns sour. May be a little too hippie for a lot of folks, but it's hard to hate on the positive vibe. **Giselle Zado Wasfie**

CASWELL BERRY \* STEVIE WILLIAMS \* COLIN MCKAY \* TONY TAVE



## NINO MOSCHELLA

*The Fix*



Although Nino Moschella's music has only been widely available for three months now (think: the debut February-released EP *The Real Better Believe*), he's already being compared to the likes of Stevie Wonder, Sly Stone and Prince. And rightly so. Moschella, who hails from a musically enriched Sicilian background, brings funk, rock, soul and folk to a boil on *The Fix*, mixing them in a homemade pot (read: studio) located on a plot of land in Friant, California, close to Yosemite. His style is lo-fi, and his sound is older, wiser and has more bite to it than his 29 years of age would suggest. For the majority of the album, Moschella plays all of the

instruments and does all of the production. Not only is this impressive, especially considering the engagingly eclectic mix of musical styles, but it provides a cohesion that many present-day artists trying to deliver a similar sound miss out on. Love the album for the organ on "Moved On," the low-bass rumblings of "In Your Bedroom," the sweet-grass guitar licks on "Decisions," and Moschella's introspective lyrics. Best played on a sunny afternoon with not a lot on your plate, *The Fix* encapsulates a sound of days, actually years, gone by. —D.B.



## MUSICPOLITICSTHEATERFILMFOODARTCLUBS

## OC WEEKLY

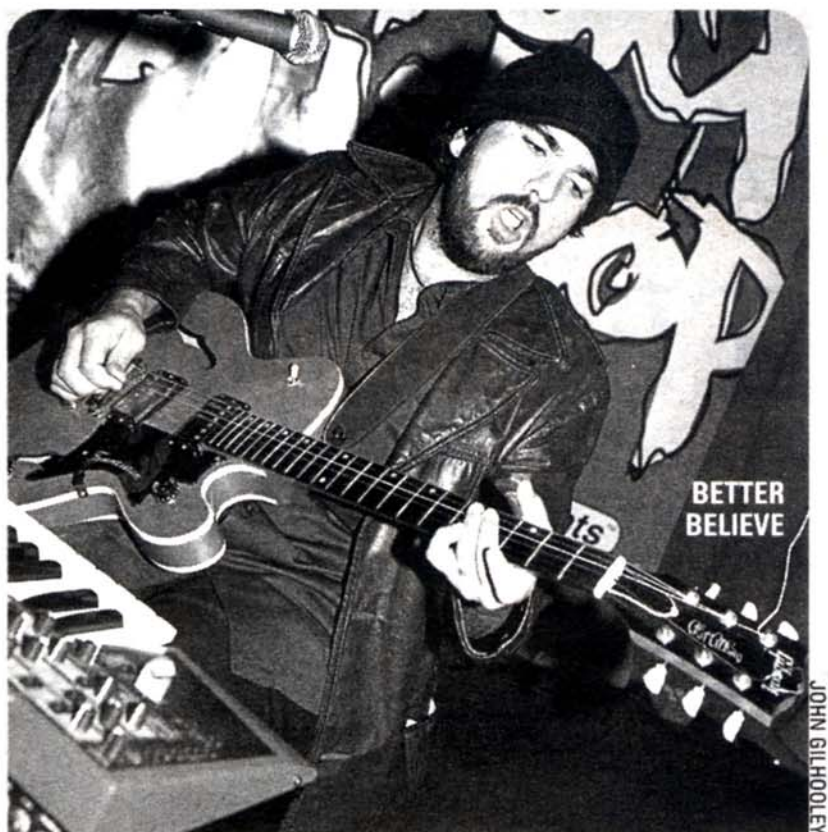
**NINO MOSCHELLA**  
**DETROIT BAR, COSTA MESA**  
**SATURDAY, MAY 27**

The way the press sheet tells it, Nino Moschella emerged ready to go from a tiny town in the Northern California woods after long winters warming up the four-track, which made him a seasoned and versatile songwriter before his first release ever came out. Recent EP *The Real Better Believe* (on Ubiquity) bounces Nino's voice—elastic like Van Morrison, smooth like Marvin Gaye—through several generations of fidelity, from a home demo that sounds like a hissy Liquid Liquid to a super-slick Sa-Ra remix just glowing with studio reverb, and it all still sounds unmistakably like the same guy, a kind of can-do-everything style that must survive only in the remotest hills these days. Tonight it's one more of the many moods of Mr. Moschella: bongos and light percussion stage left and a guy with *Predator* dreads on bass and tuba (which tuba bowed and retired early after some understated funky honking) to make a *Zony Mash Meters* backing band playing to punchy pre-set drums. But Nino's acrobat vocals—dressed out here with little scribbles of guitar and a light touch on the keyboard—still carry; after a few songs since Gnarl Barkley marches through the sound system and maybe after a few deep breaths, his shotgun-shack soul had the crowd pointed in the right direction. He's a modest, friendly-looking guy who sits up there like he's tending bar—casual but on-the-clock professional, goofing with the customers before getting down to business and singing like he should be wearing a sharkskin suit, not a leather jacket.

Though Moschella seems to pull a lot from West Coast funk like Tower of Power and War, he's also something of an East Coast-style soul auteur—someone studied up on Motown or Gamble/Huff sophistication—and he finds his own balance between the hard, quick sound of the one and the super-composed sound of the other. There's something about the stripped-down all-rhythm-section backing that suits Moschella very well, and his live *Real Better Believe* songs—as well as new ones likely off his just-about-released full-length *The Fix* on Ubiquity—were confident, propulsive and arranged to the dots and lines to fit what sounded like never-before spontaneous improv into (apparently?) pre-programmed drum tracks; you don't often see a band apparently able to coax their own drum machine to ride the momentum of the room up and down, but there Nino was, leading the tuba and the bongos and a stack of microchips exactly where he wanted. You can imagine then the kind of effect he has on living things.

His best may have been his last, an aw-OK-guys encore where the band took their break and Nino—after securing permission to do a “ballad”—tiptoed back across his keyboard and sang with his eyes shut, a low-key way to let the light fade on a set and a good moment to wonder about what exactly he does. Though Stevie Wonder has been making cameos in Nino's reviews, remember also that *Astral Weeks* was recorded by a jazz combo for a guy who grew up on Solomon Burke and Ray Charles, and there was that same sense of iconoclasm (or eclecticism, which is probably more accurately just education) in the last song: Nino as someone completely at home in his own music, able to tap a note to match a word or a space within a word just as the instinct found him, finishing off what started as a tuba-funk set with just a private number on his keyboard. Sometimes his fingers wouldn't even be moving as he sang, and I feel like I missed something by falling out of the song enough to notice.

—Chris Ziegler

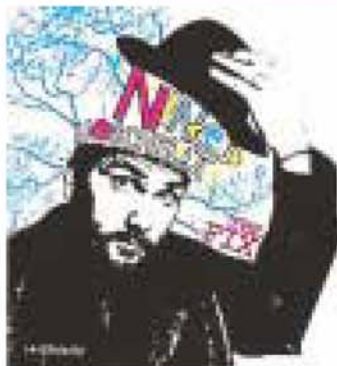


# AVDiscs

DARRYL STERDAN



## FUNK + SOUL



### Nino Moschella

#### *The Fix*

#### Ubiquity

Like Prince, Nino Moschella is one funky little dude. Like Prince, he's also one talented little dude. Like Prince, Moschella recorded this album by himself, writing, playing and producing all these old-school soul and funk tracks in his home studio. And like Prince, he knows how to craft an irresistible groove, stack it with sharp hooks and strong melodies, and then top it with seductively soulful falsetto vocals. But quite unlike Prince, Nino Moschella is a white San Franciscan of Irish and Italian descent. But that didn't stop him from making the hippest, wickedest one-man soul album since Remy Shand. And it won't stop you from becoming addicted to it the very first time you hear it. *The Fix* is totally in.

★★★★





PRIDE CASTING COUCH: HOOKUPS TO AVOID

# GENRE

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THE FEED

F



FUNK

NINO MOSCHELLA

The Fix

Ubiquity

If Prince, Stevie Wonder, Lenny Kravitz and Sly and the Family Stone had a love child, it would be Nino Moschella. His buttery voice effortlessly guides you through a unique and catchy album full of electrified soul, funk and folk-pop that **clearly references the '60s and '70s, but could have only been written today**. Kick off your shoes, turn off your cell phone, light a candle and get lost in this gem of an album.—MB

A+

JUN 06

## F A M O U S

**NINO MOSCHELLA THE FIX**

(Ubiquity)

Either I've been listening to obscure music for far too long or Nino Moschella will soon have a video getting 50 runs a day on MTV. I say that not to denigrate his music, but to laud the sheer charisma he exudes on The Fix.

Some records land on independents because they're rejected by majors. I have a feeling Ubiquity has The Fix because they got there first. Sure it's a tweener record... Sly-era funk with Delta blues, protest rock and a touch of soul. But there's too much here for me to believe that anyone heard it and thought, "Nah, I don't know what we'd do with that."

Nino Moschella is Raphael Saadiq without the polish. If Saadiq had waited until he was on the cusp of 30 before tasting success, this is the music he would have made. That's the vibe. The record's meat is in bass lines, unconventional percussion, and heartfelt-textured vocals. The occasional guitar solo sets things just that much more, but overall it's a minimalist endeavour. Take "Better Off" for example, which consists mostly of beatboxing and a chunky bass line.

Although obviously skilled, Moschella's sound has more to do with the feeling in his gut than with his technical prowess. There are songs like "Better Off" where he trots out his best version of the ad-libbed "Oh oh ohs" that made funk so addictive. There are poignant guitar solos such as the one on "If You Believe" that, while incredibly welcome additions, seem to come out of nowhere. The Fix is a very meditative record that features Moschella's emotions as the star attraction.

Of course, when a song-writer is this talented, focusing on his emotions makes a great deal of sense. Nino excels at dragging emotion out of every last syllable. Relationships feature prominently, but they are framed in the larger message of empowerment and self-sufficiency. "Better Off" and "Moved On" illustrate perfectly as both focus on the ability to recover from love's detours. The overarching message is more directly put in "If You Believe" where positive self-image and the value of setting your own course provide the signposts for a brilliant song.

One note on the last song on The Fix. Maybe this is more of a warning, but it needs to be said anyway. "Holding On" will get you naked with someone. Wrapped around a simple hypnotic melody and easy guitar embellishment on the hook, Nino basically does the seducing for you. You probably don't even have to say anything, just hold the girl's hand. "Holding On" is get naked music. Use its powers for good.





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TOP GUIDE

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## **NINO MOSCHELLA** The Fix

Wie geil ist das denn? Dieser Ami zieht den Hut vor Stevie Wonder, Sly Stone, Funkadelic und Black Rock à la Rare Earth. Und präsentiert seine komplett selbst eingespielten, oft bluesigen Werke im rumpeligen Nino-Moschella-Heimstudio-Sound. Da kellern die Drums, bis die Wah-wah-Gitarren um Gnade wimmern. Man könnte auch sagen: ein viel versprechendes Debüt.

GNARLS BARKLEY



MUSICPOLITICSTHEATERFILMFOODARTCLUBS

## OCWEEKLY

FREE



**SATURDAY** If the electrons from the first TV broadcasts are just now reaching Alpha Centauri, then the echoes from Tower of Power and War must just be quivering into Yosemite National Park, where a fringe-dwelling soul soloist named **Nino Moschella** has been humbly four-tracking his own private *What Goes On* on his own private four-track. Our own world-class Ubiquity Records found him and loved him and put out an EP for him because lone geniuses do it better:

**GET  
OUT!**

THIS WEEK  
IN NIGHTLIFE  
AND MORE

*The Real Better Believe* is psych-folk by way of Prince and the Family Stone, an adorably fuzzy set of songs that stick in snips to Devo's jumpy demos, frothy Eno tracks like "Blank Frank," Gary Wilson's flying-saucer funk 'n' soul, Parliament ballroom-rattlers like "Red Hot Mama," even pouty loft-disco songs by mutants like Liquid Liquid.

That kind of colossally inclusive sense for influence just about died out when CDs came in—too confusing for the ad departments to market—but it's the best legacy the '70s gave us, and it lives on in the same lost hills where they grow marijuana and brew moonshine too. At **Detroit's Abstract Workshop**.



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**NINO MOSCHELLA** *The Fix*

**(Ubiquity)** Fans of 1970s soul music who lament the loss of the smooth, sunny, golden-era funk of Stevie Wonder and Sly and the Family Stone need to stop reading this review right now and head to the store for *The Fix*. It's likely you'll get about six seconds into opening track "Are You for Real" before the *Talking Book* and *There's a Riot Goin' On* vibe makes you ask if Nino Moschella

himself is for real. Lord knows we've been waiting a while for someone to take the '70s-soul mantle, and since the singers of a few years back — Lauryn Hill, Erykah Badu, D'Angelo — all retreated from the spotlight, that duty falls on Californian and Irish Italian American Moschella. He writes, records, sings, and plays most of the instruments on *The Fix* and always takes his time finding a groove and seasoning it with rock-and-soul touches. "Strong Man" pairs the beat from the Beastie Boys' "So What'cha Want" with a Wonder-esque harmonica. Songs such as the title track feature heavy-rock drumming. An uplifting gospel influence permeates the middle of the album. *The Fix* is something you might call a when-they-were-cool album. At times it sounds like Prince, Michael Jackson, Sly, Stevie, Funkadelic, the Meters — when they were all cool. It may be that those sounds are timeless or that Moschella is no retro act, but this stuff also sounds mighty cool in 2006. — Robert Benziker

*'The Fix' is something you might call a when-they-were-cool album. At times it sounds like Prince, Michael Jackson, Sly, Stevie, Funkadelic, the Meters — when they were all cool.*



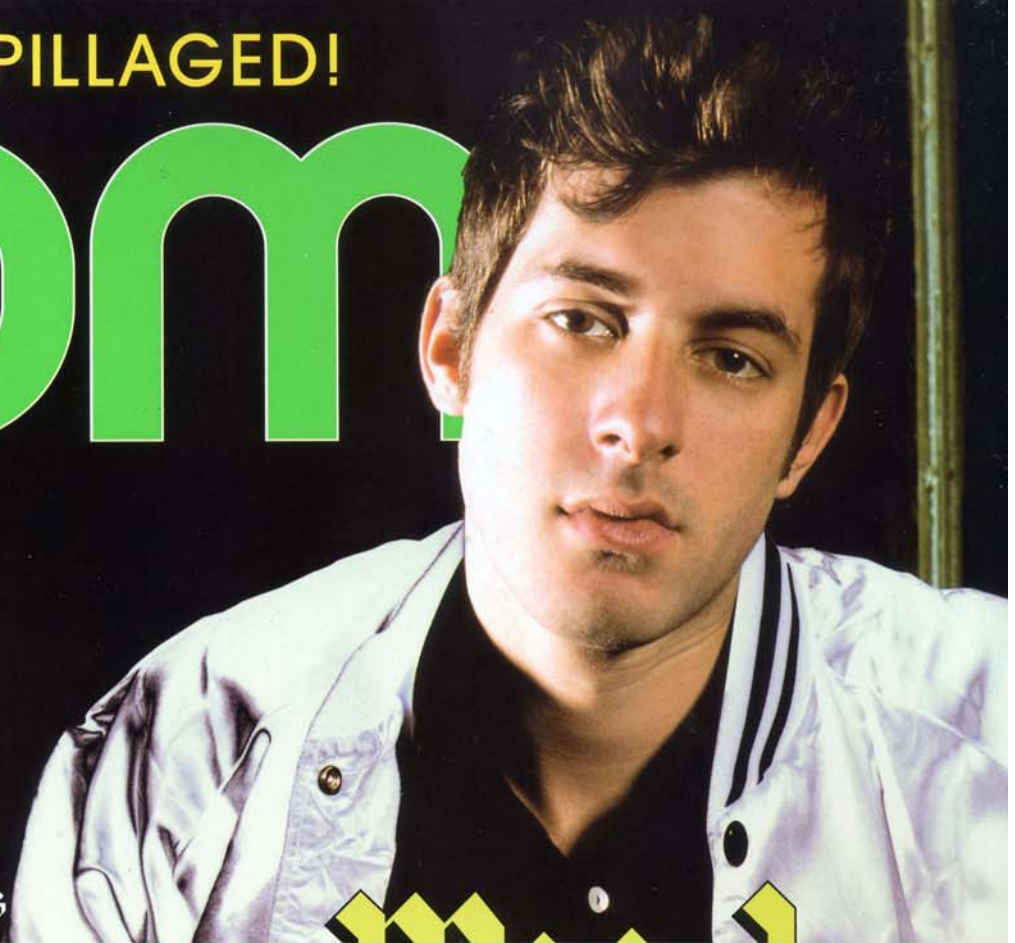
NYC GETS PILLAGED!

bpm

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## Big Apple Bender:

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### metronome: singles

**NINO MOSCHELLA** *The Real Better Believe Yourself EP* (Ubiquity)

Once again, the mighty Ubiquity crew taps into another fresh and funky talent—this time around, it's the raw, soul-funk vocals and production of Northern California's Nino Moschella. Every tune here is a keeper if you're down for the Amp Fiddler/Sly Stone brand of grooves. Adding further weight to this already obese platter, Sa-Ra Creative Partners offer two remix versions that make this an essential piece for real music lovers everywhere. (Dean DeCosta)



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AMERICAN AIRLINES WORLD OF ENTERTAINMENT

## CHANNEL 11

**La Ballade De Mela**  
Shawn Lee (*Ubiquity*)

**El Toro**  
Chico Hamilton (*Impulse*)

**Stay With Me**  
Platinum Pied Pipers (*Ubiquity*)

**Are You For Real?**  
Nino Moschella (*Ubiquity*)

**Running Away**  
Derrick Berry, featuring Raoule  
(*New House*)

**Music**  
Tiefschwarz (*Edel*)

**Watch Them Come**  
Men from the Nile, featuring Peven  
Everett (*BBE/Barely Breaking Even*)

**Esteban**  
DJ Oji, featuring Esteban  
(*BBE/Barely Breaking Even*)

**You Know It's You**  
Movida, featuring Li'sha (*New House*)

**Prophets**  
Radio City (*Ubiquity*)

**Musica**  
South of Miami (*Gossip*)

**Bluey**  
Fat Freddys Drop (*Kinkysweet*)

**Whirlwinds**  
Colossus, featuring Capitol A (*OM*)

**What It's About**  
Owusu and Hannibal (*Ubiquity*)

**Closing In**  
Imogen Heap (*RCA*)

**Mizrab (Prefuse 73 Remix)**  
Gabor Szabo (*Impulse*)

**Splitting the Atom**  
OTT (*INGrooves*)

**Cae La Lluvia**  
RSL (*Ninja Tune*)

**Cachaca**  
Soulive (*Concord*)

**Something Right**  
Chuck Love (*OM*)

**Curtain #1**  
Boomish (*Kinetic*)

**Multiply**  
Jamie Lidell (*Warp*)

**Only This Moment**  
Röyksopp (*Astralwerks*)

**Spanish Rice**  
Clark Terry and Chico O'Farrill (*Impulse*)

**Era Verdade**  
Superbacana (*New House*)

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## CMJ TOP 200

VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT  
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PERIOD ENDING 6/20/2006  
CONTRIBUTING REPORTERS THIS WEEK: 347

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
51	53	58	51	4	LES CLAYPOOL Of Whales And Woe	Prawn Song
52	55	193	52	3	ALEXI MURDOCH Time Without Consequence	Zero Summer
53	48	49	48	4	PAPER CHASE Now You Are One of Us	Kill Rock Stars
54	40	35	30	10	DANIELSON Ships	Secretly Canadian
55	59	64	55	4	DITTY BOPS Moon Over The Freeway	Warner Bros.
56	38	29	20	8	THURSDAY A City By The Light Divided	Island
57	61	74	57	5	SLEEPING Questions And Answers	Victory
58	46	36	36	7	THIEVERY CORPORATION Versions	ESL
59	51	43	43	6	RED HOT CHILI PEPPERS Stadium Arcadium	Warner Bros.
60	54	48	48	4	LOVE IS ALL Nine Times That Same Song	What's Your Rupture?
61	86	—	61	2	AMPS FOR CHRIST Every 11 Seconds	5RC
62	44	33	7	11	PRETTY GIRLS MAKE GRAVES Elan Vital	Matador
63	91	86	63	3	ROCK KILLS KID Are You Nervous?	Reprise
64	57	60	57	5	T-BONE BURNETT The True False Identity	Sony
65	65	45	31	6	KIMYA DAWSON Remember That I Love You	K
66	49	37	26	8	TOOL 10,000 Days	Volcano
67	56	51	47	8	SERENA-MANEESH Serena-Maneesh	Playluder-Beggars
68	—	—	68	1	BOY KILL BOY Civilian	Universal
69	92	—	69	2	FIRST NATION First Nation	Paw Tracks
70	52	50	21	12	BLACK ANGELS Passover	Light In The Attic
71	82	53	49	7	DON CABALLERO World Class Listening Problem	Relapse
72	72	107	72	3	HEAVY BLINKERS The Night And I Are Still So...	Cooking Vinyl
73	80	—	73	2	WARPED TOUR 2006 Various Artists	Side One Dummy
74	149	—	74	2	BRIGHTBLACK MORNING LIGHT Brightblack...	Matador
75	70	109	70	3	LANSING-DREIDEN The Dividing Island	Kemado
76	50	28	4	10	ELF POWER Back To The Web	Rykodisc
77	37	24	8	9	STARLIGHT MINTS Drowatton	Barsak
78	66	54	54	5	PONY UP! Make Love To The Judges With Your Eyes	Dim Mak
79	—	—	79	1	DIRT ON PURPOSE Hallelujah Sirens	North Street
80	81	—	80	2	LADYHAWK Ladyhawk	Jagjaguwar
81	73	41	33	8	TAKING BACK SUNDAY Louder Now	Warner Bros.
82	94	73	51	7	BEIRUT Gulag Orkestar	Ba Da Bing!
83	90	106	83	4	BROOKVILLE Life In The Shade	Unfiltered
84	155	—	84	2	EVANGELICALS So Gone	Misra
85	116	133	85	4	OAKLEY HALL Gypsum Strings	Brah
86	71	47	5	10	STREETS The Hardest Way To Make An Easy Living	Vice
87	96	126	87	3	NINO MOSCHELLA The Fix	Ubiquity
88	83	125	83	4	VENICE IS SINKING Sorry About The Flowers	One Percent Press
89	—	—	89	1	HERBERT Scale	IK7
90	174	134	90	3	JOHNNY CASH Personal File	Columbia
91	110	183	91	3	HANDSOME FAMILY The Last Days Of Wonder	Carrot Top
92	69	52	52	5	PEEPING TOM Peeping Tom	Ipecac
93	121	—	93	2	LEGENDARY PINK DOTS Your Children Placate You From...	ROIR
94	—	—	94	1	MICAH P. HINSON The Baby And The Satellite [EP]	Jade Tree
95	104	78	10	15	BAND OF HORSES Everything All The Time	Sub Pop
96	78	79	30	10	THE COUP Pick A Bigger Weapon	Epitaph
97	67	46	46	7	FORECAST In The Shadow Of Two Gunmen	Victory
98	79	57	4	13	ISLANDS Return To The Sea	Equator
99	118	—	99	2	KID606 Pretty Girls Make Raves	Tigerbeat6
100	127	139	100	3	JAMIE LIDELL Multiply Additions	Warp

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101	74	63	11	10	NOFX Wolves In Wolves' Clothing	Fat Wreck Chords
102	120	111	102	5	DAVE ALVIN West Of The West	Yep Roc
103	—	—	103	1	PORTASTATIC Who Loves The Sun	Merge
104	88	75	75	4	ASTRONAUTALIS The Mighty Ocean And Nine Dark...	Fighting
105	—	—	105	1	EPSILONS Epsilons	Retard Disco
106	131	—	106	2	FEATHERS Feathers	Gnomonsong
107	60	56	29	9	SUNSET RUBDOWN Shut Up I Am Dreaming	Absolutely Kosher
108	144	—	108	2	BLACKPOOL LIGHTS This Town's Disaster	Curb Appeal
109	173	—	109	2	CONNER Hello Graphic Missile	Sonic Boom
110	77	108	8	12	RAINER MARIA Catastrophe Keeps Us Together	Grunion
111	76	61	49	11	GOTAN PROJECT Lunatico	XL-Beggars
112	95	144	95	4	HALOU Wholeness And Separation	Vertebrae
113	165	101	85	6	DUDLEY PERKINS Expressions (2012 A.U.)	Stones Throw
114	—	—	114	1	RAMBLIN' JACK ELLIOTT I Stand Alone	Anti
115	157	145	115	4	BEN VAUGHN Designs In Music	Sidestage 15
116	100	92	92	6	MINMAE Le Grand Essor De La Maison Du Monstre	Greyday
117	171	—	11	13	BOY LEAST LIKELY TO The Best Party Ever	Too Young To Die
118	103	55	13	12	CONCRETES In Colour	Astralwerks
119	87	76	76	5	ALIAS AND TARSIER Brookland/Oaklyn	Anticon
120	—	—	120	1	SMALL SINS Small Sins	Astralwerks
121	193	—	121	2	COUCH Figur 5	Morr
122	99	—	99	2	VETIVER To Find Me Gone	DiCristina Stair Builders
123	191	—	123	2	FOMA Phobos	Little Kiss
124	—	—	124	1	CLOCK WORK ARMY A Catalyst For Change [EP]	Banter
125	123	112	112	3	THEE MORE SHALLOWS Monkey Vs. Shark	Turn
126	58	38	34	8	ANATHALLO Floating World	Artist Friendship
127	102	84	14	13	BEN HARPER Both Sides Of The Gun	Virgin
128	—	—	128	1	SUSAN CAGLE The Subway Recordings	Lefthook-Columbia
129	85	68	63	7	MINISTRY Rio Grande Blood	13th Planet-Megaforce
130	112	120	62	6	EXPERIMENTAL DENTAL SCHOOL 2 1/2 Creatures	Cochon
131	—	—	131	1	ACID MOTHERS TEMPLE Have You Seen The Other...	Ace Fu
132	117	87	87	6	ALEJANDRO ESCOVEDO The Boxing Mirror	Back Porch
133	168	100	35	14	DRIVE-BY TRUCKERS A Blessing And A Curse	New West
134	154	114	114	7	NOMO New Tones	Ubiquity
135	150	129	129	4	SAM ROBERTS Chemical City	Universal
136	111	85	24	10	LOVELY FEATHERS Hind Hind Legs	Equator
137	—	—	137	1	JOSHUA RADIN We Were Here	Columbia
138	189	110	79	8	TOM VERLAINE Songs And Other Things	Thrill Jockey
139	—	—	139	1	ROBOT ATE ME Good World	Kill Rock Stars
140	140	115	55	10	MASSIVE ATTACK Collected	Virgin
141	—	—	141	1	KEANE Under The Iron Sea	Interscope
142	R	140	140	2	WAX TAILOR Tales Of The Forgotten Melodies	Decon
143	114	137	114	3	DUB TRIO New Heavy	ROIR
144	93	105	93	5	SHOOTING AT UNARMED MEN Yes Tinnitus	Too Pure-Beggars
145	115	77	30	9	BELLRAYS Have A Little Faith	Cheap Lullaby
146	158	179	146	4	PUSH TO TALK Push To Talk	Doghouse
147	198	—	147	3	CARTEL Chroma	Epitaph
148	105	—	105	2	PIRATES R US Songs Of Modern Piracy	Clickpop
149	R	189	39	10	JOSE GONZALEZ Veneer	Imperial-Hidden Agenda-Mute
150	130	136	64	10	ENVY CORPS I Will Write You Love Letters If...	Oh Come Now