

The Tim Ferriss Show Transcripts

Episode 62: Justin Boreta

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Tim Ferriss: Hello ladies and gents, this is Tim Ferriss, and welcome to another episode. God damn. That's the usual intro music, but I'd like you to hear a brand new version, reimagined by none other than Justin Boreta of The Glitch Mob. This podcast is brought to you by Mizzen and Main. Don't worry about the spelling. All you need to know is this. I have organized my entire life around avoiding fancy shirts, because you have to iron them, you sweat through them, they smell really easily, they're a pain in the ass. Mizzen and Main has given me the only shirt that I need. And what I mean by that, and Kelly Starrett loves these shirts as well, is that you can trick people. They look really fancy, so you can take them out to nice dinners, whatever, but they're made from athletic, sweat-wicking material. So you can throw this thing into your luggage in a heap or on your kitchen table like I did recently, and then pull it out, throw it on, with no ironing, no steaming, no nothing, walk out, and you could probably wear this thing for a week straight, or make it your only dress shirt, and take it on trips for weeks at a time, never wash it, it will not smell, you will not sweat through it, you've got to check these things out.

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This is Tim Ferriss, and welcome to another episode of The Tim Ferriss Show, where I deconstruct world class performers to find the tools, tricks, routines, habits, that you can use. And of course those experts range from billionaire investors to chess prodigies to Arnold Schwarzenegger to everyone in between. And you do find commonalities. And in this particular episode, we delve into a world that I know very little about, and that is the world of music. We have Justin Boreta, who is a founding member of The Glitch Mob, and if you haven't heard that name or you don't recognize that name, you will definitely recognize some of their music. And it could range from their trailers, or the trailers in which they are featured, so you could list Sin City Two, Edge of Tomorrow, Captain America, Spiderman, to their commercial work, so commercial for Fiat, Audi, and so on.

They also debuted their last album, Love, Death, Immortality, incredibly well on Billboard. No. 1 electronic album, No. 1 indie labels, No. 4 overall digital albums, and this is fascinating, because from an entrepreneurial standpoint, not only are they indie, they're not associated with a big label, they're artist owned. And we delve into all of this. How did they go from unknown to on top of the world, playing to 90,000 people in Quebec with Dead Us, for instance? We get into the war stories, the creative stories, the process, how that has been refined over time, and you get to hear some never heard before early drafts of some of their biggest hits, and Justin walks through exactly how those were refined over time to become what millions of people now love and listen to all the time. It's a fascinating discussion with an artist. Even if you feel like you have no interest in music process, you will find things ranging from his schedule to his meditative practice that you can use. It's a really fun interview. I hope you enjoy it. Without further ado, here is Justin Boreta.

Justin, welcome to the show.

Justin Boreta: Hey, how's it going, Tim?

Tim Ferriss: It's going well. I appreciate you making the time and, as a longtime fan, I appreciate you making the music, first and foremost.

Justin Boreta: Oh yeah, it's my pleasure to be here. I'm a huge fan of all of the Four Hour empire as well, so it's an honor to get to talk to you.

Tim Ferriss: And I know we, I guess, initially connected via Twitter, I think it

was, is how we came in contact. Is that how the pieces came together?

Justin Boreta: Yeah, I think so. I think you had posted something on Sound tracking, which is an app that we both use, and I sort of follow you on there, and then yeah, we just kind of just started chatting from there. That had to be a year or two ago.

Tim Ferriss: Yeah, yeah, it probably was, and then I've continued as a consumer of music, and now we finally have a chance to dig into the music. So the first question I really wanted to ask you is what you are world class at, or what your closest friends or associates or band members consider you world class at?

Justin Boreta: That's a good question. I think that we're known to perform crazy, intense, perform and produce, really crazy, intense cinematic music. We're kind of off in our own category, and we're also known for being a very DIY operation. We do almost everything ourselves, and we own our own label, and we have a very close relationship with our fans.

Tim Ferriss: So how does the closeness with the fans manifest itself, and what has led to that?

Justin Boreta: Well, you know the funny thing about –

Tim Ferriss: Because your fans are die hard. I mean, really really die hard, which I appreciate. So how did that happen? What do you think are the factors?

Justin Boreta: I think one of the interesting things about building something that's very DIY is it's been a very very slow burn for us. It's been – We've been at this for a while. You know, I think the very first Glitch Mob show, just the other day, and by the way, I should mention, Glitch Mob is myself, two other guys, edIT and Ooah, names Ed and Josh, who are also in the group, and we got our start – Josh found the very first mix tape from us in I think it was 2006 the other day when he was cleaning out his house. So it's been a long process for us, and right out of the gates, we were interacting with our fans. I mean, this is going to date me, but this was back in the days of Myspace. So on our mixtape it said myspace.com/theglitchmob. But right away what we would do is we first started playing shows, we would finish every show, and we would take a stack of CDs and hand them out to people. And we continued that tradition, and in fact we still kind of do that, so it was baked into our DNA from day one to have a very hand-to-

hand, face-to-face interaction with people.

And we've kind of continued that ethos through into the era of Twitter and Snapchat, Instagram, and everything, where we have a very close personal relationship. There's people that we've known, and we've been touring for quite a while now. So, and you know, we actually also have a group of very ultra-die-hard fans that are in a sort of a forum called The Mob, and we meet up with them before every show and after the show and we do fun projects and stuff like that. So for us, we also get a lot of feedback back from them. When we every first started doing this, it was us, we were making these more dance force centric tracks, and I think the more we started to realize how much music has the ability to affect people, and we started to get these stories back from people about our music being a part of their lives in some way, we started to take everything really very seriously. Because we have such a close relationship with people, people, they have the logo tattooed on their body. Which, the first time we saw that, we thought, "Wow. This is someone who took the time to get the logo tattooed on their body."

Which, we all have tattoos and our manager does too. So we take everything very seriously, and we take the power of music to be very serious. It's something that's very important to us.

Tim Ferriss:

And I mean one of the stories, of course, that really struck me was the Grant Corgin story. After a snowmobile accident he was basically diagnosed as potentially never walking again, and fast forward after listening to The Glitch Mob in PT and interacting with you guys, planted a Glitch Mob flag at the South Pole after traveling the majority of the way in a push sled and then walking the last, whether it was 100 feet or 100 yards I don't recall. But just such an incredible story. How did that change you guys? And of course I'm going to come back to the origin story and ask more questions, but how did that change, if it did, your creative process or how you think about your craft after that type of story comes to you?

Justin Boreta:

Yeah, it absolutely did, and that was something that really, I'd say, got into the DNA of what we do. I think that when we really realized and when we – So when we first met Grant, actually, a friend of his had emailed us. And I think this is also part of us being really tapped into what people say, is that, I mean, this email could have gone away, but we pay attention to important emails like this. And someone had emailed and said, "Hey look, my friend got in a really bad accident and he's never going to walk

again, and he loves your music. Is there anything you can do to cheer him up?” And so we said, “Obviously,” so we had someone on our team send him a bunch of stuff, just like we signed some drum sticks and some CDs and everything. And then we just, we got a friendship going with him from there, and then he showed up at one of our shows in Reno and he was on crutches. And he said, “Thank you guys for being there so much,” and then he came out to our show. We played at Red Rocks, and when he showed us the picture of him at the South Pole, we all were actually moved to tears.

It was a fantastic moment, and I think that was something when we realized that music really does have the power to transcend, or maybe it was – I also feel like it’s – Grant is an amazing guy as is, and the fact that he could do that, the fact that we even helped kind of nudge him along, and I think that’s also along with his friends and family and we played a part in that, it really made us take everything very very seriously. Now, I think it’s easy to be cynical these days about everything, and music in particular, but it’s a very serious thing to us.

Tim Ferriss: Yeah, it’s a very powerful, powerful art form. And I was just having a conversation with a friend of mine about just the inter-species differences and similarities related to beat and music, and just try to determine, obviously outside of music theory, but what itch does music scratch for human beings? It’s such a fascinating question for me.

Justin Boreta: It’s so fascinating. Have you read this book called, *This Is Your Brain on Music*?

Tim Ferriss: I have not.

Justin Boreta: I can’t recommend that enough. It’s by this guy named Daniel Levitan, and he really digs into that whole question, and it gets deep into neuroscience. But it is a really fascinating thing, and he goes into the evolutionary thinking behind why music does what it does. It’s almost too much for me to even get into here. I can’t say I fully understand a lot of the neuroscience, but it’s really interesting.

Tim Ferriss: Awesome. No, and I wanted to just talk about or ask you about, really, what makes The Glitch Mob unique and different? Because there are obviously so many bands out there, there’s so much noise, there’s so many people and bands clamoring for attention, but you’ve hit a point where, I was watching this video of, correct

me if I'm wrong here, but I think it was 90,000 people in Quebec, and what is it that – Well number one, actually, I'm bouncing around a little bit, but what does it feel like to be on stage in front of 90,000 people? Is there anything you can compare it to?

Justin Boreta: You know, actually, it's a really hard feeling to describe. And the only thing I can liken it to is skydiving. Have you tried skydiving before?

Tim Ferriss: I have.

Justin Boreta: So you know the feeling with skydiving where you jump out of the airplane and it's so crazy, you almost aren't even scared, it's so fucking surreal, you're like, "Wow, okay, I'm just experiencing this right now?"

Tim Ferriss: Yes, I do.

Justin Boreta: That's kind of the feeling of being on a stage like that is it's so surreal and it's so – There's like a terminal velocity with the amount of people, that once it gets so big it just feels like you're in a dream. It's very surreal, and it's also actually very – There's something really fascinating that happens in crowds that big, where you can feel, even with that many people, you can feel the way that the energy of the music can affect people. And as you're riding the ups and downs and the waves of the crowd, there's some sort of primal interaction that happens. And with that many people, it's really intense. And it's also, yeah, it's also a very meditative experience for me. Even that show in particular, when I was up there playing, I remember thinking, almost getting a chance to listen to my music and then see everyone experiencing the music and hear it along with them and sort of getting a dose of my own medicine there. So it's a very, kind of spiritual, surreal experience to be up there.

Tim Ferriss: Well it has to be some type of communion. I mean, having done some experimentation in the, for lack of a better term, "spiritual realm," which we could get into the pharmacology of another time, but that energetic transmission, that interaction, is, from my just empirical experience at least, absolutely real. So I cannot even imagine being the focal point of 90,000 human beings. That's – It just must be transcendental almost, on some level.

Justin Boreta: Absolutely.

Tim Ferriss: Now you did send me – You sent me an email, and we've

corresponded of course, and you mentioned a few things, and you said that these are all interesting because not only are we indie but we're artist owned. And I wanted you to elaborate on that, because I'm not familiar with the music industry. I'm an avid listener of music, but what do those two terms mean? And just to provide some context for people, and I'm reading from Wikipedia here, but the sophomore Glitch Mob album, Love, Death, Immortality, debuted at No. 1 on the Billboard Dance Electronic Songs chart. Now that sounds like a pretty big deal, and I would imagine it is, right?

Justin Boreta:

Yeah, I think, I mean, in a way it is and in a way it's not. I guess to be quite honest we don't pay too much attention to the charting and everything. I mean, it's nice to be recognized for what you do, and I think – You know, it's funny because we're kind of like the oddballs of the electronic music or EDM world. Which, just a kind of side note, I don't totally use those terms interchangeably. And I was actually, getting a chance to come on this podcast made me kind of think about this. Because just for me personally, when I think of electronic music, it's just music, and EDM is music plus industry plus apps plus festivals and Spotify. Everything into one. So I kind of consider them to be two separate things, but that aside, the whole thing with, the difference between an independent and a major and an artist on label. So when we first dropped our album and it did well, it hit No. 1 on the electronic chart and it made it to No. 13 in the top 20, which is pretty crazy actually, because when you look at a lot of those albums that were the top 20 in that point in time, it was people like Katy Perry or Eric Church, who is this country guy, and a lot of these people are on major labels.

And so those are the equivalent of big, massive companies. You know these labels are, they're huge. They're something like Interscope is a very big company. So then you have an independent label, which is a much smaller company, potentially, that is owned, and not backed by this effective huge corporation. And then you have an artist owned label, which means that we actually do everything. So we provide all of these things together. So it's a very in-house operation.

Tim Ferriss:

So you have, your operations are not, at least the performances, are real productions. I mean, this is not – So I would imagine you have had to wear, you guys have all had to wear a lot of hats. What does your team currently look like?

Justin Boreta:

Yeah, absolutely. We've had, and I think that's also part of our ethos and everything that has gotten us to where we are today is,

actually, the wearing of multiple hats. And we all have our own specific things that we're good at. There was a point in time when we very first got this thing going where we actually built our own light show. Josh and I went to Home Depot and we were hammering and sawing lights outside of Ed's house while he was inside mixing down some audio. And we were very very DIY. We schlepped this thing in a U-Haul trailer around the country. And the fact, today, that we actually have a team of people around us that can help, and actually people that are better than us at what we do, that was a big moment for us, because we actually would – We mix and master our own music. Actually, the last albums we've had other people do the mastering.

But we produce, we record, we do all the music stuff ourselves. We had actually built the stage show ourselves, we programmed it, we programmed the lights, we bought the lights, so we kind of did everything. And so fast forward to now, we have a team of people that are really experts at what they do. So for instance, for the live show, there's a guy named Martin Phillips. And Martin Phillips is a specific stage show designer. That's just, that's what he does. So he meets with an artist, and he's kind of like a creative director type guy where he can hear the music and then we collaborate with him with a bunch of other people to basically create the stage show, which was called The Blade. So there's a guy named Matt, Matt Davis, who is the programmer. So he's an expert level stage design programmer. I mean this guy is, he's one of our dearest friends. He's the best. And he basically programs all of the under the hood stuff that makes The Blade tick. So when we go on tour, there's about 14 to 15 people total to make the show happen.

Tim Ferriss: Got it. And how many of those people are full time with you guys or are, is the core – Are the core three of you the only full time?

Justin Boreta: So the only full time people so yeah, so there's us, obviously. We have a manager, Kevin Wolff, who has been with us since day one, and our booking agent who takes care all the live shows named Steve, and he's also been with us since day one. And then there's a tour manager who manages everything that happens out on the road to make everything else happen. So those are the main full time people, and then we have someone who does all of the social media strategy and stuff. And we actually do all of the posting and Tweeting and Instagramming ourselves, but there's someone who deals with all of the nuts and bolts of the internet side of things.

Tim Ferriss: Right. Got it. And I'd love to hear a little bit, this is going to be very nitty gritty, but I just know there are going to be people who

are very curious about this. When you're in the studio, as it sounds like you are now, what is the software that you use on a daily or weekly basis? What are the tools that you guys use?

Justin Boreta: So right now we base everything on this program called Ableton. And it's a very ubiquitous program these days. I think most people are starting to produce on it, and we've actually been around the block on everything. I mean we've used, for the audio nerds out there, I mean, we started with Pro Tools and then we moved to Q Base and then we've done Logic, so we've tried everything, and Ed used to have tons of outboard gear. So –

Tim Ferriss: What is outboard gear?

Justin Boreta: So right now the term is called, "In the box," which means everything is done on the computer. Like our studio, it's just a monitor, keyboard, and an actual piano keyboard for playing notes. And then some studios have tons of gear that lives on the outside of the computer. So there's compressors and EQs and a lot of tools that are these custom boxes that cost thousands of dollars that are really high end stuff, that now that the technology is getting more and more powerful, we actually sold everything out board and moved in the box so that we could actually travel. And it's arguable. I mean, there's the whole, it's funny because the analog digital argument permeates music in all sorts of different ways, and even in sort of those people who are vinyl purists or people who like to listen to Spotify because it's easier. It's the same thing in their production side. There's some people that think that analog is the way to get the best quality sound, and we're not really arguing that, but it's a lot easier because also we have a distributed studio.

So our toolbox is Ableton, a handful of plugins, and then everything is synced on Dropbox, so that way we can have sessions open in all different machines. And then we use these plugins called Universal Audio, that actually emulate all the outboard gear that you could buy.

Tim Ferriss: Very cool. And on the road, does that change at all, or is – Aside from the actual Blade and so on, does the actual music production side of things change much when you're performing, or are you still working off of primarily laptops with Ableton?

Justin Boreta: So it does change entirely actually. But the Ableton software stays the same, and that's the benefit of the way that Ableton is put together is that it's actually a production and a performance suite all in one. So we write everything in Ableton, and then because

we're all basically synced up and everything is very modular, then our – So there's a system that drives The Blade, and that's the thing that Matt has programmed, and we call it Lil Kim, and it's this –

Tim Ferriss: Why do you call it Lil Kim?

Justin Boreta: Because we just needed a name for it, and it's this big, just gnarly pile of computers and boxes and wires and Ed just said, "Let's call it Lil Kim." So it's a Mac Pro, and then it has two Mac Minis in there, and the Mac Minis actually do all the midi writing for The Blade, and then there's another laptop which is a backup system. So if the Mac Pro dies, we have a button, there's a big red button, that will switch, because when you're playing these huge crowds, you have to have layers of redundancy. So we have many many different layers of redundancy. But yeah, Lil Kim, it's still based on Ableton, but we moved the entire thing to a more beefy and robust system, and then there's a lot of audio that comes out. And this is actually something that does separate us from, I would say, 99 percent of other electronic artists out there, is that we split out our audio, like a typical band. And what that means is, let's say you go see a rock band play.

There's a guy playing bass, there's a guy playing drums and vocals, and then there's someone who's at the front of house, which is the sound booth up front, who's mixing all this together to fit the sound of the room and get the optimal sound. Now when you go see most DJs play, they're playing music that's already been mixed together. So it's just one track, and there's not a whole lot you can do. So we are actually a hybrid of the live rock world and then the electronic world in that we actually send out kick, snare, and all the different elements of the sound come out so that our sound engineer can really tweak and get the most optimal sound for each room we play in.

Tim Ferriss: That's very cool. And the kick is the bass drum.

Justin Boreta: Exactly, yeah.

Tim Ferriss: Got it. And just to rewind for a second, what is mastering, exactly?

Justin Boreta: So mastering, so let's say we finish our album. I'll give you a real world example. We finished writing Love, Death, and Immortality after two years of writing it, and mastering is a process of taking it from being an unfinished product to, basically, a finished listening

product that you would buy on a CD or something. And there's stuff that happens. A lot of it has to do with evening out levels or changing the quality of the sound. There's certain things that have to happen to have it be on a recorded medium. And it changes depending on what music it is. But it's really just the finishing process, the last final thing that makes music all sound consistent. Or for instance, let's say like one song is quieter than the other. Well the mastering engineer, who is not us, would go through and tweak everything just a little bit so that it gets to be a consistent listen, and the bass and the treble and everything is matched throughout the record.

Tim Ferriss: Got it. And I know I'm bouncing around here, with Ableton. So Ableton has come up a few times for me recently, and one of the contexts, which I was surprised by, not that I have any right to be surprised because I know nothing about this stuff, but Ira Glass of This American Life uses Ableton for his performances, when he does speeches and wants to layer in audio and so on. If you were to create a podcast yourself, would you use Ableton for that? Or would that be overkill?

Justin Boreta: No, I would. I would use Ableton. I guess it's hard to not be biased, because I use it all day every day. But I actually think that you can do – You can do some really complex and interesting stuff with it, or you can do really really basic stuff. I mean actually, Ableton is a program that comes up a lot. Because the learning curve is not too bad, for instance, a friend of mine just had his girlfriend's 12 or 13 year old little brother wanted to learn to DJ and produce. So you would give a beginner, give them Ableton.

Tim Ferriss: Really?

Justin Boreta: Absolutely.

Tim Ferriss: So it's easier than Pro Tools, for instance?

Justin Boreta: 100 percent. It's really, it's not too hard to learn in the grand scheme of things.

Tim Ferriss: Interesting. So I'm at a point where I'm interested in audio. Not that I plan on doing everything myself, but I'd like to have a fundamental set of audio editing skills because I find it interesting. If I'm starting from scratch, and I'm trying to choose from Garage Band, Audacity, Pro Tools, Ableton, and I'm starting from ground zero, so I have no training in any of them, Ableton would be your recommendation?

Justin Boreta: Yeah I would say so. Also because Ableton is so robust and is used so widely, you get the benefit of people like us hammering on it. So for instance, Ableton has a very reliable crash feature. So if the program crashes, it saves your undo history. So that means that it will pick up, so you won't lose a whole lot if it crashes. And other programs have that, but because it's a very living, breathing piece of software and it's used so much by the community, I think that it's really the right way to go. And the stuff that they're doing with it over the next couple of years, I think it's going to be really crazy. And it's worth the time to figure it out. And also, you can do all sorts of other crazy stuff with it, but even for the really basic things, I mean yeah even, for instances, it's arguable, some people will tell you that Pro Tools and Logic are more robust and powerful in what they can do, and that might be true. However, I would say that Ableton, you get the most bang for your buck. I mean, we didn't choose it because it's the absolute best and most complex Swiss army knife. It's actually the fastest way to get things done.

Tim Ferriss: Okay cool. Okay, say no more. That's a great way to convince me. Sold. I wanted to switch gears a little bit and talk about the commercial success that you've had, because I find it so fascinating and encouraging that you are artist owned, very DIY, yet your music shows up all over the place. I mean, I remember you sent me a number of links, some of which I had seen before, whether it's Sin City 2, Edge of Tomorrow, Captain America, Spiderman, and the list just goes on and on and on and on and on. How did you, as this artist owned upstart, and I should, I suppose, ask, have you always been artist owned? So maybe you can answer that too. But how have you ended up getting into these massive motion pictures, for instance?

Justin Boreta: Yeah. Well, we have always been artist owned, absolutely. You know, just to jump around one little bit here, I think that part of our whole genesis was really just out of the love of music. When we first started in 2006 and 2007, when we started doing this, you would never say, "I'm going to be a producer because I want to be rich or famous or even cool." In fact, at that point in time electronic music was relegated to raves and, I don't know, it just wasn't even anywhere fucking close to mainstream culture, which now it is. So it was funny, I even remember doing interviews when we were very first getting some traction, people saying, "What do you make?" We're kind of like, "Oh, you know, electronic music." Because, you know, it was rock and hip hop was really the thing. So we almost had to love it, because it felt

like that's just what we were doing. We were just kind of the oddballs of music and that's cool, because we just like to do what we do and we are fascinated with – There's a really interesting merger between technology and artistry, which is part of the whole thing. It was sort of like we're tech guys and tech fans and at the same time, we also like the art of music. So for us it was really a passion project.

None of us ever decided to, "You know what? Let's make a band we're going to call The Glitch Mob and we're going to do this." It just kind of happened. So that said, that's always how we've done things, and when we wrote our first full-length album, Drink the Sea, before that we were making, I would say, more dance floor tracks that had a more hip-hop, swag kind of – It was just like more cut up hip-hop style stuff, where it was just more dance floor music. And so when we made Drink the Sea, people expected us to do that, and we took a left turn, and we all were having a, we had a difficult moment in life, and Drink the Sea for us became, it was funny, we all collectively were having a sad about something, you know, like breakups and heartbreak. So we said, "You know what? Fuck what people expect us to do. We're just going to make this thing," that was very cathartic record for us, and it was a very personal record.

And we didn't play that for anybody. We didn't play it for our managers, we didn't play it for our friends, we just basically disappeared for a year.

Tim Ferriss: And when was that?

Justin Boreta: That was 2009 or 2010, I think, is when it came out. And I think it was 2010 Drink the Sea came out. So that said, we had no particular intention with that, about how we would be received or anything. It was very like a diary piece for us, a very introspective record. And the interesting thing is that the commercial success or the superhero movies that started to glom onto it just happened naturally. We never intended for that to happen. I think we didn't even understand why. We said, "Oh wow, this is really cool," and we also just happened to like superhero movies, so it was a really cool thing.

Tim Ferriss: Were you a comic book nerd growing up, or no?

Justin Boreta: No I wasn't a comic book nerd, but I was definitely into Transformers.

Tim Ferriss: And I don't say that in a derogatory way, since I was a major comic book nerd.

Justin Boreta: No, I had the Ren and Stimpy comic. That was the only one I really had. I loved Ren and Stimpy. I was really into horror movies and Stephen King. I read a lot of Stephen King books growing up and stuff like that. But yeah, I guess we never really just intended for that to happen. I actually didn't understand why these movies were choosing our music to use. And I think there's something inherently cinematic about our music that I learned later in time, was that it was about the dramatic changes in tonality that happens. Which is something that we did naturally. So one of our songs will start off with an emotion, and we'll say, "Okay, now this feels eerie and ethereal," and then boom, it switches to zombie attack mode, and then it becomes really violent, and then back. So we kind of go, we play with emotions texturally like that. And that was just more of an explorative phase for us.

Tim Ferriss: Are there any particular songs or tracks that exemplify that that people should listen to?

Justin Boreta: You know, I can actually play you something right here.

Tim Ferriss: That'd be great.

Justin Boreta: Okay, so I'm going to play, this is a track called Animus Fox, off our very first album. [Music plays] There you go, see? You can kind of get the idea there, something felt very tense and you didn't really know what was going to happen, and then it goes and switches right there.

Tim Ferriss: Right. No, I mean, that's – It's kind of, and I mean this in the most positive way, it sort of screams movie preview. Right?

Justin Boreta: Absolutely.

Tim Ferriss: Because you need that sort of tension build up, shock, curiosity, and then go see the movie, right? Now tell me, I'd love for you to tell me a story of the first movie that you considered a real movie to reach out to you guys. Like how did that happen? What was the email? What was the phone call? Did you guys believe it? Tell me a story of one of those.

Justin Boreta: I'll tell you one that sticks out, and that was actually the Sin City 2 trailer. And that one was special, because I love Sin City. And the funny thing was that we were talking about making a video for

Can't Kill Us, and that's the song that's in that video. So we made, we had a visual –

Tim Ferriss: So they were like, “Hey, no problem. We’ll make a \$20 million trailer for you.”

Justin Boreta: Yeah, exactly. And apparently Robert Rodriguez, who I’m a huge fan of, I love Machete and I love his whole thing in Grindhouse, and so when he said, “Hey, we want to use this song for the trailer,” I was like, “Well, we don’t have to make a music video,” it’s just the most badass thing possible. And a lot of the times, they will, the people who cut movie trailers who are actually, in general, the people who make movie trailers are a separate, and I’m not an expert on this by any means, but this is from what I understand is the people who make movie trailers are different from the people who make the movie, especially in these big companies. But it’s different with Robert Rodriguez. So he actually does everything himself. He’s kind of like us. So he actually chose the song, he found it, and then he stuck it in there. And I think that song, “Can’t Kill Us,” it was, for us, it was just pure, distilled badassery, and the fact that that ended up in that movie, I was like, “Really? Are you actually – Is that going to happen?”

Tim Ferriss: Doesn’t hurt having Jessica Alba in there either.

Justin Boreta: No, that moment did not suck.

Tim Ferriss: So did Robert Rodriguez just email, like, info@theglitchmob.com? Or give me some details here.

Justin Boreta: So there’s a company that basically serves as an agent for licensing and everything like that. So they’re called Zync and they’re from Los Angeles, and they basically have our music and they have relationships with people in the film and TV world who I actually don’t, you know, I don’t know a whole lot about that aside from just making the music and my minimal access to that. So then I think the way it works is that the people in the licensing world have, so if you are Robert Rodriguez and you are cutting a trailer, you put a call out and maybe your producer will get basically demos or a bunch of different companies will submit ideas for what this might be, and they’ll put what they call a temp track, which is something that has a general feel of what you might want. And every now and again, that doesn’t happen like that actually. Sometimes there’ll be a director who, I mean, and I don’t know. He might have heard the album and just said, “Oh, that’s it.” I

actually don't even really know. But when we got that email, I kind of lost my shit.

Tim Ferriss: And how does someone like Robert Rodriguez find, I'm looking at your website right now, theglitchmob.com, how does someone find Zync, for instance? Do they go to some music specific IMDB and then search for your band and find the contact info for Zync? Or how does someone – And I ask partially because not too long ago, and I love your timeline, by the way, for your band, because if you look at your 2006, 2007, and then you have 2010 for the first album, it matches my first book and second book. And I remember doing a trailer for *The Four Hour Body*, and I just wanted, from the very beginning, in my head, I had Splinter, this track from Sevendust in my head, and I wanted to license it with a larger label. Now suffice to say, I was like, "Cool. Just reach out to the band. Get the okay, no problem." And it was the most complicated quagmire of an experience. It's like, "Oh wait, no, there's 17 people." This isn't true with splinter, but you look at some songs, and it's like, "No, there are 17 people who own it, but then there's 17 people who wrote it, and then there's 17 more people who you need to get permissions from."

And I was like, "Oh my god, this is really complicated." So it would be really nice to just reach out to, for instance, an agency, or figure out – It was hard just for me to figure out who owned what. So how does someone find the Zync agency and then reach out to them about your music, for instance?

Justin Boreta: Well, the interesting thing, and this kind of actually goes back to being artist owned, is that we're a very small and nimble organization. Because there's not – That's part of the thing, that cluster fuck experience you had getting –

Tim Ferriss: That's exactly what it was, yeah.

Justin Boreta: Yeah, it's like –

Tim Ferriss: Now in fairness, just because I don't want to – I want to give them full credit, the Sevendust guys are total sweethearts and were awesome. It had nothing to do with them not wanting it to happen, and it did end up happening, which was very generous of them. But it was just on the label side. So not to interrupt, but I wanted to make sure I said that.

Justin Boreta: Of course. No, I think that's important to say. And a lot of the times bands on labels don't know what their managers are doing to

represent them, or sometimes it's hard to get ahold of them. And I just think that actually, and I know people that work at labels. There's a lot of super brilliant, amazing people that work at labels. But I think institutionally, it's a difficult way to get things done when you have to telephone anything through 17 people to get a yes or no. It's just complex. For us, yeah, I mean, our manager, Kevin, for instance, I mean, a way a lot of this stuff comes in will go straight through him. And he's really the fourth member. We call him a manager, but he's just one of our best friends, and he's like the fourth member of the band. And so a lot of the stuff comes in that, and I think because – I mean, I can't speak for other people, but yeah, I mean, we are, I's say, he reads most emails that come in. And sometimes people will Tweet us, and I actually read all of the Twitter posts and so do the other guys, and so between all that, we keep our ear to the ground as far as what's going on.

But you can also check out Zync. It's like Zync Music.

Tim Ferriss: Cool. No, I'm just so fascinated by the inner workings of all this, because LA and music in general, it's just like one big labyrinth thing, if that's the right word. It's just this huge mystery to me in so many ways.

Justin Boreta: It is, you know what, I will say it is to me too. And I have to say to take everything I say with a grain of salt, because I actually don't think that I know that much about the music industry. Because we're so strange, I actually don't – I think that I'm really, Glitch Mob is kind of the edge case here.

Tim Ferriss: No, that's what this podcast is all about though, studying the edge cases. No, I am so – That's part of the reason I really wanted to chat with you guys. And so just to rewind to Sin City 2 for a second, was that the lead domino that trigger the other movies? Well let me ask you maybe a slightly different question, and I apologize, I'm blanking. Your manager's name, the fourth member?

Justin Boreta: Kevin.

Tim Ferriss: Kevin. What is Kevin's superpower? What is he world class at?

Justin Boreta: Kevin, it's funny, we joke about him, but we call him The Buddha. And he is someone that in a world that is, it's, I think, a complex, can be a very stressful, very last-minute, high demand world, Kevin as – So what he does, and I've got to say that a huge portion of Glitch Mob's success comes back to Kevin. And obviously it's

a team effort, because the music is really first and foremost, but something that he's always pushed us to do, is just to do us. And there's been times where he's never asked to hear our music, or he's never pushed us in a certain direction, because he just wants to foster what's been our natural voice this whole time. And some managers say, "Okay, maybe this thing is cool right now. You should do that," or, "Maybe that thing is cool. You should do that," and he's always allowed us to just, and really helped us just do us, and I think that part of that whole process is that he helps navigate and insulate us from a lot of the bullshit that can happen.

Because ultimately, the creative process for us can be long, it can be fragile, it can be difficult, and he basically is there to let us do what we need to do to focus on music and just write good songs. Because, like you said, the music industry is a really complex, crazy place, but when you really boil it down, aside from the industry side of things, I'm just here to make music and we are here for that primal connection we were talking about that music provides between people. So he helps to create that dynamic.

Tim Ferriss:

Very cool. And maybe you could tell me about an internal debate. You don't have to name names, but I'm really curious to know, you've had this success, which I hope will continue on an upward trajectory, that creative process. In the beginning, you, it's just you and a couple of guys in a room making music, right? It's all the things in your head that you are bouncing back and forth. At a point, there's a lot of inbound. There's a lot of feedback from fans, there's a lot of feedback from a host of just multitudes of people. How do you guys resolve the external pressures with the sort of silence and void necessary to do good creative work?

Justin Boreta:

I think that, well, it's definitely having, being so plugged in is a double edged sword. Because I think if you are plugged in to a certain extent, you're going to internalize some of the stuff that comes your way, no matter what. I think ultimately for us the – Having three of us helps, for one thing. The fact that we have three of us to check each other, and it's a very ping pong style creative process that by the time it bounces off all three of us, the average of our own creative worlds is just kind of is Glitch Mob. You know, and I think we have a very small, trusted committee of people, and to be quite honest, I don't actually think we take anyone else's feedback, even the very small committee of people. We really just listen to ourselves. And even if someone who we really trust is saying, "You know, I don't like this," or, "I don't like that," then we still just have to follow what has gotten us to this point, and that is our own intuition and our own creative

sensibility. And really telling our own story, but what that might be in a particular moment, and whatever that might be, we have ended up being the type of artists that can kind of go many different directions.

You know, I think some artists make similar albums and say the same thing. Not the same thing, but I guess texturally speaking, actually some of my favorite artists, for instance, I don't know if you've heard this group called Boards of Canada.

Tim Ferriss: I have not. Boards B-O-A-R-D-S?

Justin Boreta: Yeah. It's very droney, beautiful music, and their albums, for me, are – It's almost like a familiar old friend that I can revisit over and over again. And they have this sort of one world they put you in, and we've ended up being – That's just kind of their DNA. And for us, we like to keep it exciting for ourselves and change things up, and that's just really, that's really part of our process. And following that intuition, I think, has kept everything true, and really not listening to what people say or what might be cool. And that's kind of also how we end up being the “oddballs” of the current electronic music industry, is we don't really pay a whole lot of attention to what our peers and contemporaries are doing.

Tim Ferriss: Yeah, you know, when you're chasing what's cool, it's already too late. You know what I mean?

Justin Boreta: Exactly.

Tim Ferriss: You're going to paddle like hell and you're going to be 20 feet behind the wave. But, I'm curious to talk a little bit more about this committee, because I don't ask – I ask for input, but I'm very selective about the type of input that I let through into the process. And I'm curious to hear how you solicit feedback, what you ask for, because for example in my writing, before I ask anyone to tell me what they like or don't like, I ask them to read through a draft and just indicate what is unclear or what is confusing. And that depersonalizes it. It makes it – You get more of a consensus also. If I have five people read it and they all flag a couple of areas as unclear, it means those need to change. I won't debate that, that's a poor job on my part. What type of feedback, or how do you solicit feedback?

Justin Boreta: So this is an interesting process. I think there's something about music that is about intuition, right? It's like, it's about getting your brain out of the way. And so a funny thing happens where I'll play

it, let's say, for my mom, or for a friend who doesn't happen to be a musician, and a lot of times I'll value that sort of feedback tremendously in a sense because people will both say something like, "You know, I'm not a producer, but this song to me feels like X, Y, or Z," and for me it's a more pure response. And I just want to hear how it makes people feel, or what the very first thought that comes to them, versus someone who's a producer or a friend of ours who might be there who is going to zoom in on the details. So I'm really looking for just a general feeling of, "What does this song elicit in you? What sort of images does this bring up?" And I wouldn't say we're really prone to changing stuff too much, although with the last record we had recorded all these vocals, and we actually wrote all of the lyrics and all of the melodies.

So there was a point where we thought this record was just about done, and we had said, "You know what? We're going to do this because we want to try our hand at it." And there was just something not right about it. It's hard to put your finger on when you listen to a song. It's such an interesting mixture between technical and intuitive, but then when we played these songs, there was just something that wasn't quite right. And I think at that point, that's when you go play it to someone else to almost confirm or deny what it is that I feel. Like, "Yeah, you know," I wouldn't say, "Does this sound bad to you?" I would just play it for someone, and they're like, "Yeah, I don't know, it kind of sucks." And it's like, "Okay, great." So we actually had an entirely different record done. We had vocals that we wrote and recorded, and we deleted everything, and that's why some of these songs ended up having 200, 300 revisions. So we had a tour booked in September of 2013, and we had all the stuff pending on that, and then we cancelled all of that because we said, "You know what? The album's not good enough."

And then what we ended up doing, and all the songs you hear now, were done in an entirely different process, which was that we gave the song to a professional vocalist and lyricist who that's what they do, and we just let them run with it and be themselves, and we realized that at this point in time that writing lyrics and melodies is not our forte. So all the lyrics you hear now were done in this way.

Tim Ferriss: Got it. And when you're in the studio and you don't have a semi-finished product, right? You're starting from scratch, what does a day in the studio look like when you are trying to work on a track that is nothing?

Justin Boreta: So the way we're working, and our process changes so much. I'll

speak to what's happening right now. We're actually in the studio at the moment. I'll be heading over there after we hop off this call. But what we've done is, we take some time in our solo studios and we write what we call sketches. So we have a very basic pallet of instruments. It's almost as if you were painting and you just had three colors, or even just a pencil. Like, what can you do with this? So it's focusing on the structure, the feeling, the overall picture of the song. So Ed and Josh and I all went to our own studios and wrote about five sketches each over the course of a week.

Tim Ferriss: And by sketches, you mean you were all independently DJs before the band was formed, is that right?

Justin Boreta: Correct, yeah. And we're all producers, DJs on our own.

Tim Ferriss: Got it. So you're creating that, and again, I'm not from the music world, but in the same way that, say, The Neptunes might create a beat that someone would listen to to lay their music on top of, you guys are all creating that type of framework of sounds, and that's the sketch?

Justin Boreta: Absolutely. Yeah, yeah, absolutely. So it's something so, like, and we would all be in our own individual studios and create a sketch that's just a really basic – And the reason it's a sketch is that it's just, when you have instruments that don't sound glossy and super completist, just like a basic piano patch, very very basic drums, you can really focusing on, look at the song writing itself, and so it's just, it almost sounds like a demo from Garageband or something. Like, it's really crappy. If you heard our sketches, you'd think, "Wow, really? That's what this song started as?"

Tim Ferriss: Oh man. We might have to get that as a podcast bonus. A sketch versus finished product would be amazing.

Justin Boreta: Actually, I have some of those loaded up.

Tim Ferriss: Oh do you? Oh my god, I would love – Could we listen to a sketch and then the finished product for something?

Justin Boreta: Yeah, you know, let's do it actually. While we're here, we should jump in really quick. This is funny, so no one else has ever heard these before outside of The Glitch Mob, so I thought this would be actually a perfect opportunity to illustrate the difference between both of them. So this is a song on our new record called Our Demons, and this is about two years of, and about 300 revisions, in

between these two. So here's the first one that we wrote out, and we moved to Joshua Tree in the desert and we lived there for a month to write music, and this is the very first one, version six. [Music plays]. So that's a sketch, and then here's the completed version, version 394. [Music plays]

Tim Ferriss: That's version 394.

Justin Boreta: Yes.

Tim Ferriss: God, it's like my blog posts. No, I love that though, because, and I've interviewed so many people on the podcast, and if you look at the top performers, and correct me if this isn't the case, but there's a very significant degree of just obsessive perfectionism required to get to the point where you create something that has any degree of sort of pop and longevity.

Justin Boreta: Absolutely. And it doesn't necessarily have to be that way for us. But the attention to detail is really, it's just microscopic, and I think that really, it goes back to caring about – And the funny thing is that it's not for anyone else either. It's like, you just have to know that every punctuation point is there and that everything is just right.

Tim Ferriss: Do the – And I don't know if I should call them songs or tracks. My vocabulary for music is off. What do you prefer to call – Songs?

Justin Boreta: Actually I kind of use them interchangeably.

Tim Ferriss: Okay, so what are your most, the songs that have had the widest appeal, that have ended up most popular, what do they have in common, if anything? Whether that's the actual end product or in the process that goes into it or otherwise?

Justin Boreta: There's two kind of points to that that are really interesting. So I would say one of our most popular songs, and I've thought about this a lot, and one of our most popular songs is Fortune Days. And the interesting thing that happens with this, this is a funny side note because actually I have the sketch loaded up right here if we want to –

Tim Ferriss: Oh yeah. Yeah, yeah.

Justin Boreta: I'll play it for you right after this. So when we work on songs, we have working titles. So when we make a sketch, we just write

something to some whatever is kind of on our mind at the time. And there were really funny working titles for all these songs. So Fortune Days used to be called Something's About to Happen. Because it feels like, if there's something, it's just tense. I don't know, something's about to happen to those songs. There's another one called Yacht Sex or Super Banging Track. It's like kind of just ridiculous funny stuff. So Fortune Day, Something's About to Happen, when we wrote that song, which ended up being one of our biggest tracks, and it's the same with our other ones, are the ones that we didn't expect to be our biggest tracks. This was not the leadoff single or anything, it just took on a life of its own. And so the same thing happened with Love, Death, Immortality. The ones that we thought were going to be, "Okay, this is definitely going to be the one that takes hold," absolutely was not. And, in fact, Can't Kill us, which ended up being the one on Sin City and the one that was, if you look on Spotify, it's our most played track from that record, and it's the video on YouTube and everything.

Tim Ferriss: Can't Kill Us.

Justin Boreta: Can't Kill Us, yeah. That one obviously resonated with many people. But again, that was the one that we didn't think was going to be. That was the, "Let's just write one just really kind of weird, off the cuff, badass song," but for us that was us just letting go a little bit and running with something that we didn't really care if it had any sort of resonance with people.

Tim Ferriss: I love it. So Fortune Days, one of the most popular tracks from The Glitch Mob, you have the draft, the sketch? I'd love to hear the sketch and the finished product, or the later draft.

Justin Boreta: Totally. Yeah, no one else has ever heard this, so it's just you and I here, Tim. Let's play it.

Tim Ferriss: Just the two of us. [Music plays]

Justin Boreta: Okay. So you kind of get that vibe, so then I'll play just a little clip of the finished thing.

Tim Ferriss: Which version was that?

Justin Boreta: That was – it doesn't have the song number in there but that's July, 2009.

Tim Ferriss: Okay, got it.

Justin Boreta: So that was probably about, we finished the album in winter, so that was about six months. [Music plays]

Tim Ferriss: Very cool.

Justin Boreta: So yeah, I think that the only consistent thing that shows the songs that resonate with people are the ones that we're never going to be able to tell, so I've just given up trying to figure that out and just kind of make more music.

Tim Ferriss: It's kind of like the Costanza principle. It's like, "Jerry, I figured it out. I just need to do the opposite of everything that I think I should do, and it'll be perfect."

Justin Boreta: That's right.

Tim Ferriss: You just have to – All the tracks that you do for yourself that you care the least about or that you do for the hell of it end up being the ones that pop. It's funny how consistent that is, even with my writing also. I'll put, and I have an attention to detail in both cases, but I'll put so much effort into something I'm sure, from the very outset, is going to be a huge hit, and it'll just fall completely flat, and then I'll just kind of vomit something out that has a lot of emotion in it, and that rawness, I suppose, just clicks, and it's depressing or really, you know, encouraging, depending on how you look at it. Because I'll do these things very quickly that pop and do very well, like this recent blog post on what my morning journal looks like. And I think it's just called *What My Morning Journal Looks Like*, which took me a half hour, or maybe an hour, to get out. And then there are other posts I spend 30 hours on, and it's crickets. Just crickets.

Justin Boreta: Wow. I would like to ask you, so is the morning journal, I was going to ask you, what is a post that you've done that you didn't think was going to do well and then resonated with a lot of people? Is that the morning journal one?

Tim Ferriss: That is one example. There's another that I put up which was, let's see. It's called something along the lines of *Do You Need to Borrow Some Strength*, or, *Borrow Some Strength Today, Watch This*, and it was just a YouTube embed with a bit of context, and it was about, I believe in that particular case, it was Kyle Maynard, who was born a quad amputee but ended up being a very successful competitive wrestler, did the military, was the first person to do the military crawl all the way up Mt. Kilimanjaro.

He's just an incredible guy. I've had the privilege of meeting him and spending time with him. Very short, very emotionally open, and it makes me wonder if that's the case with the music as well, even though it's conveyed through sound and not through words.

Justin Boreta:

Yeah, I think so. And you know, that actually just made me, you know, what you just said right there reminded me of something. So one of the people on our team, our art director Dean, who helps create all the visual aspect, and we could do a whole other episode on everything visual, from the show visuals to the album cover, Dean is a super old friend of mine, and he designs everything for us. Everything you see visually passes through him. And the other day, he sent me a text, and he said, "You have to go listen to this podcast, this Radiolab show, called, In the Dust of This Planet." And the episode, if you haven't heard it, I implore you to go listen to it. It's just fascinating. The whole thing circulates around this philosopher and nihilism. I won't go too far into it, but it's about kind of the apocalyptic feeling of what's happening right now in the world and how, what I took from it and how it resonates with Glitch Mob and what, the reason why he sent it to me, was that there's something about badassery and stuff, and something that, and they even say that in the podcast about, "What is it about something that is badass that is resonating with people right now?"

And it ultimately has to do with music being like a force field or a shield. And when you said, "Can I borrow some strength?" It just really made me think of actually music. And part of the reason why our music resonates with people is, it's almost like, and the darkness of their album cover has this samurai figure, but there's something about it that says, "I've seen into the darkness, I've seen it, and I'm not afraid." And what they say in that podcast really resonated with me. And I almost see music in the same way of some of this stuff that you do of, you're handing people these little tools, although maybe music is a different sort of emotional or spiritual tool. I mean, a lot of people will work out to our music, and if it helps you get out a couple of more reps in your set, then I think that that's really one of the benefits that it has to offer.

Tim Ferriss:

Definitely. Oh yeah, no, I need to pick up *This Is Your Brain on Music* as well. There's another one called *Musicology*, I think it is, or *Musicophilia*, one of the two.

Justin Boreta:

That's Oliver Sacks?

Tim Ferriss:

Exactly, which I really want to dig into. Back in the day, I used to take five piece drum lessons, and got into hand drumming recently

which, yeah, with a djembe and a couple of other types, which I'm really enjoying. And it's just very therapeutic. And actually, do you find, so for you, do you have a, do you play any traditional instruments, or have you practiced any traditional instruments?

Justin Boreta:

So the short answer is no, and I think that's kind of a funny thing. And actually when you had tweeted this morning, and I posted on our Facebook asking some people what they would want to talk about, and something that came up, one of the guys posted something like, "How important is it for you to learn traditional instruments to perform or produce music?" And none of us have any traditional instrument training. We didn't go to music school or anything like that. I actually can't really – I mean, I can kind of get around on a piano. I did go to UC Santa Cruz and I studied, if you could call it that, in the electronic music program, which was more about smoking pot and playing with crazy synths, to be quite honest. But that aside, Ed and Josh both played, they can play guitar and keys just a little bit. But none of us are really that good at playing instruments. Although I feel like at this point I have an intuitive understanding for music, but I have come at it from a very non-traditional angle. I actually came in more via technology.

When I very first started messing around with music, it was through computers, and we do stuff to make up for the fact that we're not really that good at – I mean it's like, we can get by, and Ed's a pretty good piano player. But nothing compared to, like, a concert pianist or just someone who is classically trained. But for instance, one of the tricks we use which, actually, we were using this yesterday, and I thought this was a very Tim Ferrissian trick, is so, for instance, in Ableton, there's a plug-in that allows you to transpose a scale. So what that means is that it allows us to only know one scale. So in the piano, let's say you study C major. That's just one combination that keys that all sound good together, and then you use the plug-in to move that around. So I actually only know one scale. There's so many things to know, but I play that one, and then Ableton will actually translate it for me.

Tim Ferriss:

What is the name of that plug-in, do you know?

Justin Boreta:

It's just the Ableton pitch plug-in. So there are plug-ins that come within Ableton that allow you to program chords and transpose your playing around so that you don't – It's basically just some shortcuts. Man, I went on a tangent there.

Tim Ferriss:

No no, I love tangents. That's the whole point.

Justin Boreta: Yeah. Well I think that – So yeah, so we are actually an example of people that have had, you know, we've made a career but not actually fundamentally being able to perform music.

Tim Ferriss: Well, with traditional instruments. So how have you found that to help you, compared to if there are people you know in EDM who have traditional backgrounds, how has that lack of formal schooling helped or hindered you, do you feel?

Justin Boreta: Yeah I think there's a couple of things there. So one thing to mention is that Ed, before we were doing Glitch Mob, Ed wrote music for commercials. And I think it says that this is an interesting piece of the whole puzzle. It's also Ed is, so the detail focus, the really hard core detail oriented stuff comes from Ed. And he used to write music for commercials. And so what that looks like is, let's say that you're writing a commercial and it's a cheerful commercial for bubblegum, and then he would have to write something that sounds like that. Or say that there's a dark commercial for a new car that's really technological. So for years and years, he was basically writing jingles. So he has the ability, so you can say, "Ed, we need to have something that sounds this," and he can actually just, like, piece together something really quick, and I think it kind of comes back to some kind of the Gladwell 10,000 hour thought, where Ed has spent so much time just churning out different emotions, there's really little short snippets of different feelings and emotions that he had that kind of training.

But it's very real world stuff. It wasn't like an actual music school. And so that said, I think for me, coming into it really bending the rules from right out the gates and having that be part of the way that I see music I think has been beneficial, because I didn't understand music really, just, I just kind of understood my own little corner of it, and I was just doing my little thing. And I remember when someone first explained a chord to me, I was already actually, like, you know, having a decent amount of commercial success, but I didn't understand a very basic idea of music that's like, what a chord is. And, you know, it's the same thing. Like before we went to go play our very first show with our new live gear at Coachella, and I was up there playing drums, I had never even picked up a drum stick in my entire life, which sounds like something that you have done which actually, I saw the episode of your show where you did that, and I felt the pain.

Tim Ferriss: Yeah, that was stress-inducing, being on stage. I'd never been in front of an audience for any type of music. I actually had never

performed music for anyone, whether one or two people, let alone a sold out auditorium with an actual band. Yeah, that was stressful. But it was euphoric at the same time. It was this very sort of pleasure pain mix. It was interesting. And once I got into the flow, it was fine, even though – I feel like audiences are more forgiving if you're transmitting the proper emotion for a few minutes. They're very forgiving as long as you maintain the flow, it seems.

Justin Boreta:

Yeah, that's true. And that's something why people, you know, like when people come see us, you don't come to see us play because, exactly like what you're saying, it's not, "Wow, they're really really good at their instrument." Like, if you go see Santana play, you're thinking, "Wow, he is incredibly good at playing that guitar. That is unbelievable." You don't see us, but at the same time, you're still used to, you get the feeling of us being up there, being emotive, and playing the songs. And I think just to jump back, as far as what has helped or hindered, you know, I know a lot of people that have gone to music school and gone to electronic music school or electronic production school, and I think there's, it can help you and hurt you. Because in one way you learn how to make a song sound finished and proper, but you also learn the rules, and I feel like most of the really good music that you like is music that inherently kind of breaks the rules, and that's just what's exciting about music, is something that inspires you or something that colors outside of the lines.

And I think that had I gone to a music school and learned the correct way to do it, that's a fast track to being an engineer and being someone who works in the studio and helps other people produce albums. And that's actually a really cool thing and that's something that I would love to learn how to do and figure out, is to be a record producer, like a Rick Rubin style, I mean, I just, Rick Rubin is one of my biggest inspirations at what he does. But that's a very different thing than someone like us, who are, you know, we're just kind of off in our own little corner creating our own little soundscapes.

Tim Ferriss:

Yeah, no, it's funny you mention Rick. I'm hoping to have him on the podcast, so I might tap you for questions. So if you were to, and I have just one or two kind of longer form questions, then I'd love to hit you with some rapid fire questions from some of the listeners. If you were sort of assigned, that sounds like such a dreary word. If you volunteered for teaching me how to produce music or make music using the tools that you have, because I've always found music very intimidating, but let's just say I were to

spend a month with you, and the prize was several million dollars to get me to the point where I could create a finished track of some type that didn't make people cringe. Where would you have me start? What does that first week look like?

Justin Boreta: That's a great question. So I think that the core of a really good song, it really honestly has to do with what you want to say. So I would actually do some, like let's say I would ask you to go find 10 tracks that resonate with you or something that, "Maybe I would want to produce a track that sounds like this," or, "This is really what I'm feeling right now," just to get you in the general creative space of thinking about what you're really trying to say. And then the next step would be creating, let's say, a sketch, kind of like we do, and focusing on some very basic building blocks of music. So, you know, a very basic electronic song would be a combination of drums, melody, chords, and bass. So those are the building blocks of a song. And electronic music is so fluid. You can kind of move all of those things around. So we would go over what all of those different things are and how they play together. And actually, I wouldn't spend too much time on learning music theory. This kind of goes back to what I was talking about before, is there's ways to short cut all that stuff to where we can just learn one scale, or maybe not even, just learn, "Okay, these notes sound good together."

And there's a thing in Ableton that you could lock the keyboard to a scale which means that, like, if a cat walks on it it will still sound good.

Tim Ferriss: You could have an entire band of six cats on keyboards.

Justin Boreta: Yes. That's actually a great idea. Let's do that.

Tim Ferriss: The Cat Mob?

Justin Boreta: Yes.

Tim Ferriss: Oh man. Get out the trademark lawyers.

Justin Boreta: That actually sounds like it could –

Tim Ferriss: I'm just fucking with you.

Justin Boreta: Okay, I like that. So yeah, so I would put some tools in place to get everything fixed, so no matter what we did it was going to sound good. And then just kind of, I think the next step is, you

know the interesting thing, something that's changed over the past couple of years since we've started, is that you can actually buy sound sets that are really good. And this didn't exist when we very first started. It makes me sound like, "Hey sonny, we used to have to –"

Tim Ferriss: "Walk up the soundscape uphill both ways."

Justin Boreta: Yeah, I mean, compared to what we actually had, I mean, if you talked to people who have actually been doing it for longer, I probably sound like a snotty child compared, you know, started in 2006. Those people who actually had to write music on punch cards and stuff like that, and it's actually pretty crazy. But that said, we could walk into Guitar Center now, I mean, I don't know if this is a good answer. I'd be like, "Tim, let's go to Guitar Center. We're going to spend \$100.00 and buy a great sample kit," because the stuff that people have now are because out of the box stuff sounds so good. So we would find some really good samples that resonate with you that you like, because a lot of music production has to do with starting with really good source material and taking away stuff is actually a lot more important than adding to it. So what I mean is like, if we went to guitar center and bought a sample CD that was good and it had really good source material and then you put a bunch of stuff together, it's a lot easier to start shaving away and removing the stuff that's not there to get everything fitting and in its right place.

Tim Ferriss: When you have a finished track, let's just say like the finished Fortune Days, and again, this is speaking from pretty deep in my ignorance pool, but if I look in, say, Garage Band, and you have multiple tracks for different vocals or music tracks or whatever, how many separate melodies, drums, etc., do you have in a finished song, like Fortune Days?

Justin Boreta: It really changes on a song to song basis.

Tim Ferriss: What would you say the average range is?

Justin Boreta: The average is somewhere around, you know, 50. And it can be much, I mean some songs we've had over 100 tracks and some songs have been less. Also, because the tracks that we write are, especially something like Fortune Days, there's so many different parts to it, and the way that it's talked about in music terminology is, so it's like each section you assign a letter to it. So like the intro is A, and then the first thing that happens right after that when the drums drop would be called B, and then it goes back to A, so it

could be like, you know, and a pop song could be like A, B, A, C, style layout, something like that. And our songs are like A, B, C, A, D, C, B, and it goes on. It kind of gets – We have a lot of complex pieces moving around. So because it's like that, we don't always recycle the sections over and over again, then it can be, you know, each one of those sections can have 10, 20 tracks, and there's really a lot of layering that goes on too. And I say that's something that if there are any producers out there listening that are looking for production stuff, that's a big, that's something that we spend a lot of time on is the layering of the sounds and the sampling.

All the sounds you hear have been processed, and are complex packs of many different pieces together to make one sound so that it sounds custom and not like anything that comes right out of the box.

Tim Ferriss: What percentage of your samples are sort of off the rack versus custom?

Justin Boreta: You know, it changes on an album to album basis. But say a lot of the stuff is custom. We're pretty – So let's say you open a synthesizer, a very popular synthesizer that's used right now is called Massive. So you could open it and there's a set of presets in there and you can cycle through them, or you can clear out the synth and then design from the ground up. And we do a lot of that. We do both, but a lot of our sounds are customized, and what that allows us to do is really control the sound. And if we do use stuff that is out of the box or preset, we mash it and process it and layer it to the fact to where you couldn't really tell.

Tim Ferriss: Who, besides The Glitch Mob, what other bands might you recommend people listen to if they want to hear good layering?

Justin Boreta: That's a really good question. So there's a producer who's a good friend of ours called Amon Tobin, and his music is so complex and layered and his album, Foley Room, like he out-layered everybody.

Tim Ferriss: What's the name of the album again?

Justin Boreta: The album is called Foley Room.

Tim Ferriss: Foley, F-O-L-E-Y, like the sound effects?

Justin Boreta: Yeah, absolutely. And he went out into the world and recorded sounds of just, there's actually a little mini documentary about it.

It's really fascinating, but he's recording sounds of animals and motorcycles and walking around on weird sticks and rocks, and he made a whole album that's almost entirely comprised of stuff like that. And so when you really, if you put that on your headphones and listen to that, that is a real master-level mix engineer creative undertaking.

Tim Ferriss: Very cool. I would love to ask you some quick questions from some of the listeners out there, and then perhaps we can listen to another track and then wrap up for this round one. So the first question is, and I'm going to – He gave me two and I'm going to have to take the more ridiculous. This is Jin Habitch. "Do you pee in the shower?" I assume the answer is yes. I mean, every guy pees in the shower.

Justin Boreta: Of course. I think it's actually, at this point, especially in Los Angeles, you have to. The draught police would come and get you if you don't.

Tim Ferriss: Ian, the BT Winter, this is the desert island question. So if you could take one book, one album, and one luxury, I would just say one third item of any type, to a desert island, what would they be?

Justin Boreta: That's a great question. So I think my album would have to be Aphex Twin's Selected Ambient Works. Book, oh man, that changes so much. So book is going to be *The Unbearable Lightness of Being*, and third luxury item, I think my Chemex.

Tim Ferriss: You've got to hope there's some coffee beans on that island. Chemex is great. Have you tried the Aeropress?

Justin Boreta: I have tried the Aeropress. I really like it.

Tim Ferriss: Yeah, yeah. Aeropress is great. If you're going to make coffee for more than two cups though, the Chemex is a good way to go. Very cool. All right, next question. You know, this is one I think a lot of people get curious about, so if you're comfortable answering it, what are your different revenue streams for the band, for the work you guys do?

Justin Boreta: Sure. So this is an interesting point, actually, that I don't think a lot of people know, but we don't make any money from touring, to be quite honest. I mean, there's a lot of money that comes in, but we take all of it, and we dump it all back into the show. So that, touring for us, I mean, hopefully at some point it gets there, but it's really a labor of love. The process of building The Blade, and all

of the bits and pieces that make the whole thing tick was really expensive, and we just decided that we want to do this, and so that is never a revenue stream for us. Eventually, I mean, it's kind of like an investment. As we keep touring, maybe we'll make some money down the line, and touring is a very expensive undertaking, because there's people that have to set the show up and everything has to travel around and be freighted internationally and everything. So there's a lot that goes into that. A lot of people do make money from touring but right now for us the equation is not that. So most of our, what keeps the lights on, is actually mostly the licensing for us, and the music sales.

Tim Ferriss: Very cool. Do you guys do any merch?

Justin Boreta: We do. Yes, we actually, that's another thing is I'd say part of our whole DIY ethos is that we have a lot of merch and we've actually worked on and designed a lot of the stuff ourselves. Almost everything you see in Glitch Mob world is something that has passed through us. But yeah, you can see our merch store has a lot of really cool stuff, and we collaborate, we've collaborated with some friends of ours and made some cool stuff.

Tim Ferriss: All right, very cool. Are there any bands that you're aware of that you suspect make the majority of their money through merchandising?

Justin Boreta: Yeah. You know, that's actually – I was just talking with someone about this yesterday, so that's kind of funny you mention that. But in the kind of punk rock landscape, as it's evolved into, a lot of those bands, the whole Warped Tour, and I don't actually know this to be a fact. This is something who, someone else told this to me. But a lot of happens if you go to Warped Tour, there's a lot of younger fans there, and the bands who play there don't get paid a whole lot of money, but they make a lot of their money from merch sales. I don't know if it's sort of the majority, but that whole touring entity is set up around the fact that they have these huge merch stores that there's like a big merch mall in the middle of the Warped Tour as it travels around.

Tim Ferriss: Got it. Sounds like Oz Fest also, which I've been to a couple of times. That is a blast, at Shoreline Amphitheater at least. Just insane. Let's see. So this is one. This is from, I'm going to paraphrase here. This is from Agatha Fox. What are some of your fears?

Justin Boreta: What are some of my fears? Oh, that's deep. That's a good

question.

Tim Ferriss: I have a very light question to follow this one up.

Justin Boreta: Okay. What are my – You know, I had a crazy long conversation with my dear friend Ben Deruit, he's another music producer. Just the other day we were coming back from the gym, and we were talking about how the climate is fucked, and how it's seeming everything is turning from, "What can we do to prevent total climate catastrophe?" To, "Now that it's happening, how are we going to wrestle with this catastrophe?" And the more I think and read and learn about what's happening with the current state of earth, it seems to be pretty doomed, maybe not for us in our lifetime, but definitely for our children and our grandchildren. So it's a pretty scary thought.

Tim Ferriss: It is. It is. Just as a side note for folks, I just recently interviewed Peter Diamandis who is the chairman of The XPRIZE. He does a lot of work with space technologies, and he's the cofounder of a company called, for instance, Planetary Resources, the idea being to send ships to close orbiting asteroids to mine precious resources to bring back to earth to use extra-planetarily. And he is very – He would be called by a lot of people a techno optimist, but I was similarly in the last year or so, especially after talking to climate scientists, getting very depressed and kind of put into a malaise about, "Wow, the whole planet is just going to be boiling in 30 years if we keep it up." And Peter was talking about, I don't want to spend too much time on this, but talking about how they could actually put up a pane in space that could be rotated very precisely, almost to enlarge or lessen its profile, in between the Earth and the Sun to modify the amount of energy hitting the planet's surface.

And he basically said, "I think we're going to be able to prevent catastrophic meltdown, but if we're not, the good news is there are actually technologies like this that we can absolutely deploy to minimize some of the damage." And I was like, "Huh, that's the first time I've heard anything of that."

Justin Boreta: Wow. Isn't there a Simpson's episode about that? Doesn't Mr. Burns block the sun?

Tim Ferriss: You know, I wouldn't doubt it. Maybe we'll all look back in 50 years and be like, "Oh my god, The Simpsons fucking called it. That's amazing."

Justin Boreta: Once again.

Tim Ferriss: No, exactly. I mean, didn't they have a Barak Obama versus Mitt Romney prediction like 10 years ago? I mean, The Simpsons, I think there are people with ESP working at The Simpsons as writers.

Justin Boreta: That does make me feel a little bit better. Also, just, I am with you to following someone, like Elon Musk had a saying, "You know what? I'm just going to go and make this reality better," because I get just everything that he does completely boggles my mind. So it makes me feel a little bit better to know that there are real live Tony Starks out there doing what they can.

Tim Ferriss: Working on the problem. So to ask a much lighter question, sort of, what is your favorite pastry? This is from Medium Rare.

Justin Boreta: My favorite pastry. I think it would have to be just a plain croissant.

Tim Ferriss: And you said it correctly too. Is there any particular way you guys celebrate after shows?

Justin Boreta: No. You know, we have a pre-show meditation we do.

Tim Ferriss: Ah, I want to hear about this.

Justin Boreta: Before every single show, and we've been doing it for a couple of years now, and before we go on we have a huddle and it's just a quick 30 second meditation, and we say, "Here's to the now," and it's just a way to let everything go and focus and go on stage. And it really helps. After the show, no, we don't really celebrate too much.

Tim Ferriss: I love the pre-show. So is it, "Here's to the now," and then 30 seconds of silence?

Justin Boreta: Yeah exactly. We count down, we say it in unison, and we also grab whatever other team members are in the room, and then we do a quick meditation, yeah, just take a deep breath, and then have silence.

Tim Ferriss: I love it. When you think of the word, "Successful," who's the first person who comes to mind?

Justin Boreta: That's a great question. You know, I don't know if I could actually pick one person, but I would say that I'm so fortunate to

be surrounded by so many people that I consider to be successful, and I guess it can be boiled down to the way that I define success is someone who's really, genuinely excited about what they get to do and is carving out their own path. Anyone from someone like my sister who is in medical school working to be a doctor, who I was just talking to, who I think has an incredibly, I think it's an incredibly difficult path. But what she does, I mean, I guess, it's difficult in the sense of, you know, I was just talking to her. She's working at the ICU right now, and I think it can be a really heavy job. And I think of other people who are like, my artist friends in LA who are getting to create and do these things. But the fundamental link between all of these different people is just doing something that really lights you up on the inside.

Tim Ferriss: Definitely. Let's see. If you could give – How old are you at the moment?

Justin Boreta: I'm 34.

Tim Ferriss: 34. If you could – Wow, we've got pretty closely matching timelines. I love it. If you could give your 20 year old self one piece of advice, what would it be?

Justin Boreta: Chill out. Calm down.

Tim Ferriss: In what way? In what way?

Justin Boreta: I feel like myself and other people I know that are in the early to mid-20s get really wound up about things having to be a certain way or, I don't know, I think that enjoy, because it all kind of doesn't matter as much as you think it does.

Tim Ferriss: Yeah, that's the truth. Will you remember this in ten years? Probably not.

Justin Boreta: No. No, people don't even remember a Tweet 12 minutes later.

Tim Ferriss: That is the truth. Into the slipstream. Is there – I have never been to an EDM show of any type. What show or festival should I go to?

Justin Boreta: That is – That's a great question. I think that if you've never been to a show, I think – Well, you should come to see us play. I'm biased, especially because –

Tim Ferriss: Absolutely. No, that has to happen. I remember we missed each

other by a day in San Francisco or something like that and I was gutted. So yes, that must happen.

Justin Boreta: Next time you should come. There are, you know, if Daft Punk ever plays again, if you're going to see one show, your desert island show, I would say if they do another tour, you have to go see them play, because what they do, and they have really set the bar for everybody. But it's the perfect, their live show is the perfect marriage between just fun, visceral, classic dance music, and crazy techno futurism. I mean, it really changed my life.

Tim Ferriss: Wow. That's a strong statement. I love it. Okay.

Justin Boreta: Yeah, that would be it.

Tim Ferriss: Do you have any particular morning rituals? What does the first hour of your day look like?

Justin Boreta: Yeah I do, and it changes also because the way The Glitch Mob works is very much in phases. Our years rotate from phase to phase. So there's studio phase, which we're in right now, then there's tour prep phase, tour, tour recovery, and then rinse and repeat. So right now I get up at probably around 8:00 a.m. and I meditate every day, and I have –

Tim Ferriss: For how long?

Justin Boreta: 20 minutes.

Tim Ferriss: What type of meditation?

Justin Boreta: I practice transcendental meditation. And I've tried all sorts of different types, and this is just the one for me, which I've heard you say on the podcast too, that just kind of stuck.

Tim Ferriss: Yeah, yeah, did it this morning.

Justin Boreta: Yeah, it's great. So I don't actually do it twice a day every single day, and I hope my teachers don't hear me say that, but –

Tim Ferriss: Yeah, you know, I wish – And since it's just the two of us talking, the two, I feel like a failure if I mentally commit to two and then can't do two or don't do two, but once in the morning has a tremendous effect for me.

Justin Boreta: Yeah, it's really changed my life. It's been a couple of years for

me now, and a friend of mine sort of gifted me a course because he works for the David Lynch Foundation. And so I got to take the class, and it's really just been life changing. And it's because I've been able to stick with it and actually keep it, because I'm just reading, I've read so many books about mindfulness and meditation and I've taken different courses, and it's just, whatever, TM just happens to be something that you can do on a day to day basis and it's really quite simple.

Tim Ferriss: Do you do it in bed? Do you just wake up and sit up against the headboard and do it? Or is it after you brush your teeth? After breakfast? When do you do it?

Justin Boreta: So I think, you know, actually an important part of my morning ritual is that I get up and I don't look at my phone or my computer for the first hour, and I have this quiet time and I think. And I used to be the type of person where I would get up and right away I'm like emails, texts, tweet, whatever, looking at the hamster wheel of my phone, and realized how much that was scattering my brain. So meditation, for me, actually was something that got me out of that state. So I wake up, I don't look at any technology, I make tea, I make matcha tea, usually, or different, some kind of green tea, and then I meditate, and then I'll have breakfast or do a quick morning workout. Those are like separate from a different, you know, weight lifting, gym, exercise, just to kind of get the blood flowing. So I'll do something quick, then I'll have a breakfast, and then I'll intentionally plug in, after I have, and I also will – Part of this time will be reading.

So I get even just 20 minutes to read a book in the morning before I plug in and jump on the information superhighway.

Tim Ferriss: What is the – What would the workout potentially look like, let's say the current workout or the most recent workout, what were the movements?

Justin Boreta: This morning I just did some kettle bell swings, and that's kind of like the quickest bang for my buck thing to do. And I've been working on mobility quite a bit more, especially with so much time in the studio. Actually, I've been getting really into these, the yoga tune-up balls. They're these, like, hard, these balls of different sizes that you can take. And I think for people who spend a lot of time sitting down, I've been using them a lot, even when we're in the studio and we're not sitting in the chair, each one of us will have a foam roller, these yoga tune-up balls, and we're doing mobility stuff, so that – Because sometimes we'll have these

sessions that go 12, 14 hours a day, and so I think it's important to do the focus on mobility. And then I'll have another workout later on in the day, which is weight lifting or kind of like cross fit style workouts.

Tim Ferriss: Got it. And your breakfast, after that morning workout, what does that look like?

Justin Boreta: You know, I follow a very paleo/flora body style. I was a big fan of, actually, I've definitely evangelized your book to many friends of mine along the way. So thanks for that.

Tim Ferriss: No, thank you.

Justin Boreta: I have eggs almost every single day, and actually I love the either scrambled eggs or just fried eggs with vegetables and coffee.

Tim Ferriss: Yeah, that's the breakfast of champions. Well, one more question and then I'd love to maybe close out with a track. What is the best piece of advice you ever received, or the most important?

Justin Boreta: The best piece of advice I ever received. It's something my father told me when I was very very little, I was probably five or six, that just kind of stuck with me, and that was, "Don't force it."

Tim Ferriss: Don't force it. And what does that – Is it everything? Is it referring to work? What is that referring to?

Justin Boreta: Yeah, it's seemingly such a simple thing that's really just stuck with me and it's been kind of, it's become something of a – It's an aphorism that's really stuck with me. I think that for the creative process, that's really our guiding light. You know, if something is not working, if something is not happening, I think it's really important to just let it be and just let things happen organically.

Tim Ferriss: Yeah. Yeah, that makes a lot of sense. I like that. It's very short, easy to remember, and if I think about all those posts that I put tons of time into or chapters that I put tons of time into that ended up failing or just not doing what I wanted them to do, there's almost always a point where it was just like, "Wow, this is a grind. This is not – It's not coming together, but I'm just going to force it to come together like a Frankenstein.

Justin Boreta: Exactly. And I think that very rarely has the intended results, whether it's something creative or just in life in general, is trying to force a square peg into the circle hole.

Tim Ferriss: Yeah, absolutely. Well I would love to perhaps listen to another track for a bit and then you can come back and we'll learn where we can find out about you and all things Glitch Mob, but is there something we could listen to before we do that?

Justin Boreta: Yeah. I'll play Can't Kill Us off of our latest album Love, Death, Immortality. [Music plays] So the best piece of advice I ever got and she's a doctor and she was – I don't remember exactly what she said but it was something to the effect of she was working, she was caretaking for some older people who were nearing the end of their life, and they were just talking about what things that they valued sort of closing the door on life and closing the chapter. And they were talking about what really meant a lot to them, and then it was the thing like love and friendship and these personal relationships and I think for me there was just something about the essence of distilling down to, once all the bullshit aside, what really matters in life. And I'll never forget that, and using that as a guiding light to just keep in the headlights.

Tim Ferriss: Yeah. Yeah, it's incredible how easy it is to just get caught up in the minutiae and nonsense. It's so easy, particularly with technology and just the never ending stream of information and inputs.

Justin Boreta: Absolutely. And I think you know there's something to music and a statement like that or anything that, I don't know if there's a word for it in some other language. You might know this, but the feeling of when you feel really small, like when you look at the stars, and you feel like your problems don't really matter, I think that, feeling like something you're connected to, something bigger than yourself.

Tim Ferriss: Yeah, absolutely. Well, this has been a blast, and hopefully we'll be able to do a part two sometime soon. But where can people thank you, find you, ask you questions online? Where are the best places to learn more about you and The Glitch Mob?

Justin Boreta: You can check us out at theglitchmob.com or on Twitter, everything @theglitchmob and myself @boreta.

Tim Ferriss: Wonderful. Well thanks once again man. This has been great, and hopefully we'll get to do a jam session in person. Maybe I'll get to play around with Ableton and cause some trouble.

Justin Boreta: Let's do it. Thanks Tim.

Tim Ferriss: All right, thanks man.

Justin Boreta: Take care.

Tim Ferriss: This podcast is brought to you by Mizzen and Main. Don't worry about the spelling. All you need to know is this. I have organized my entire life around avoiding fancy shirts, because you have to iron them, you sweat through them, they smell really easily, they're a pain in the ass. Mizzen and Main has given me the only shirt that I need. And what I mean by that, and Kelly Starrett loves these shirts as well, is that you can trick people. They look really fancy, so you can take them out to nice dinners, whatever, but they're made from athletic, sweat-wicking material. So you can throw this thing into your luggage in a heap or on your kitchen table like I did recently, and then pull it out, throw it on, with no ironing, no steaming, no nothing, walk out, and you could probably wear this thing for a week straight, or make it your only dress shirt, and take it on trips for weeks at a time, never wash it, it will not smell, you will not sweat through it, you've got to check these things out.

So go to fourhourworkweek.com, all spelled out, fourhouroworkweek.com/shirts, and if you order one of their dress shirts in the next week you will get a Henley shirt for free. That's worth about \$60.00. So put them both in the cart, use the code Tim, T-I-M, and you will get the Henley shirt for free. Check it out, fourhourworkweek.com/shirts, and you'll see some of my favorite gear, including the one shirt that I've been traveling with. This episode of the Tim Ferriss show is brought to you by 99 Designs. 99 Designs, is the world's largest online marketplace of graphic designers, and I have used 99 designs for years, including to get cover concepts for *The Four Hour Body*, which went on to become No. 1 *New York Times*, No. 1 *Wall Street Journal*. It was a huge hit, and here's how it works, and you can check everything out, including some of my competitions. You can see these book covers and so on at 99designs.com/tim. Whether you need a logo, a car wrap, a web-design, an app, a thumbnail, a t-shirt, whatever, you go to 99designs.com, you describe your project, and then within a week or less you have tons of designers around the world who compete for your business and submit different ideas and designs and drafts. You have an original design that you love, or you pay nothing. It is fantastic.

I have used it, I have mentioned it before, including in *The Four Hour Work Week* as a resource, check it out, 99designs.com/tim,

and if you use that link you'll be able to see what I've done on the platform. You will also get \$99.00 as an upgrade for free, which will get you more designs, more submissions, so check it out. And until next time, thank you for listening.