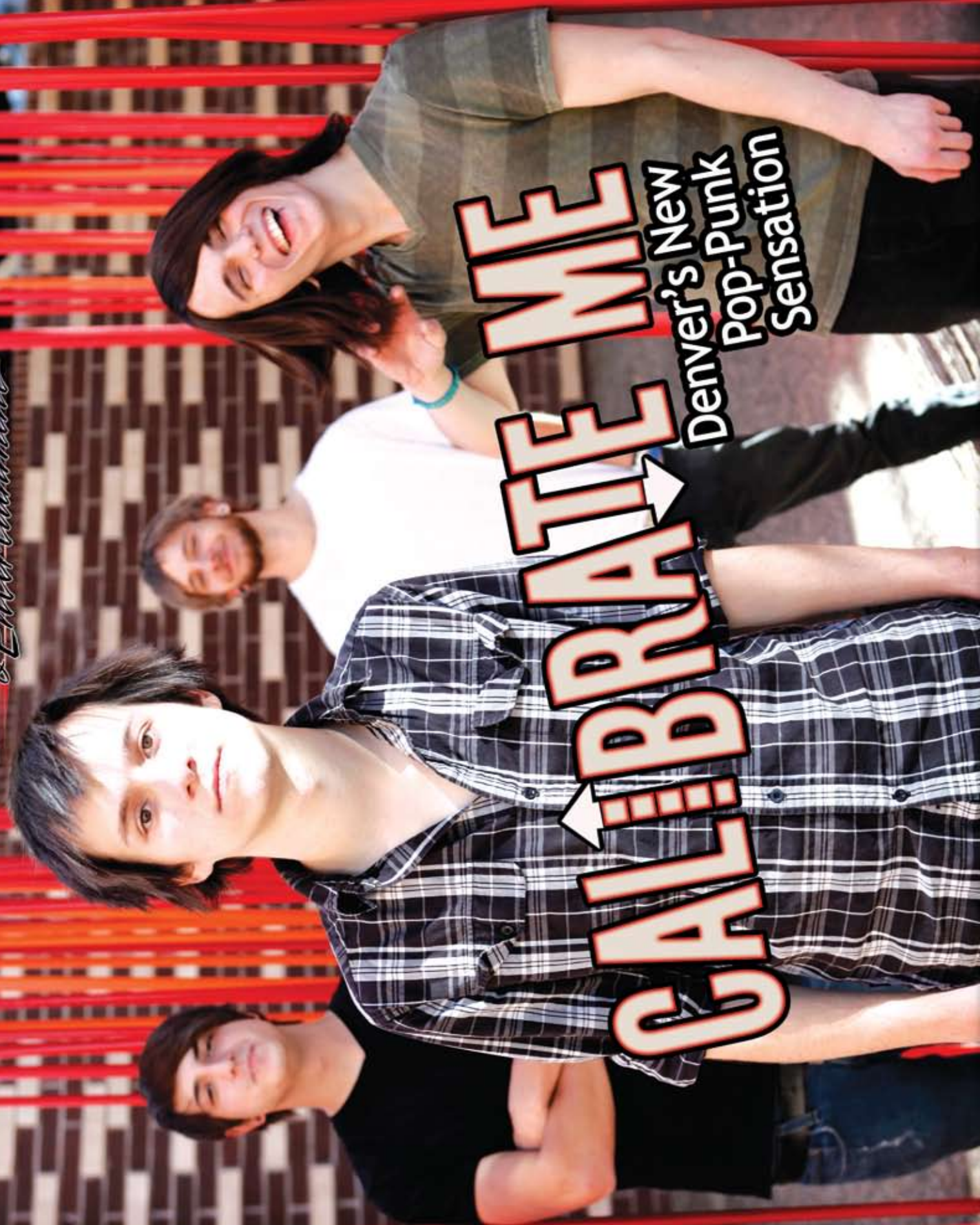


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December 2011
Vol 6 Issue 7

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ARTICLE: JENN COHEN

PHOTOS: JENN COHEN

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PHOTOS ON THE WEB



AWOLNATION @ The Aggie Theater 11/08/11
photos by Max Giffin



Bless The Fall @ The Marquis 11/19/11
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Savoy



Last Friday night there was a major dance party going on at The Fillmore Auditorium. Brooklyn transplants who got their start right here in Colorado, Savoy has risen to a level of fame and prominence that few other Colorado acts have done in recent years...[Read more on page 12](#)

iwrestledabearonce



...iwrestledabearonce played at the Summit Music Hall with Of Mice & Men and I See Stars. The band has a unique Metal-core sound that they describe as "ADD Metal," and perhaps most unique of all...[Read more on page 13](#)

Myke Charles



Myke Charles is Denver's freshest superstar. Not only is his group Urban Method currently on NBC's hit show "The Sing Off," but also he has been performing around town for years with his groups In The Buff and Fresh Breath Committee...

EDITOR'S NOTES

Another exciting month for music here in Colorado!

Perhaps the biggest story of the month, our very own Calibrate Me! will be sharing the stage with Rise Against and Flogging Molly at the 1stBank Center. We've got a new album from the Demon Funkies, a new school vs. old school New Year's Eve Party with King Stan Band and Young Austin, and the first installment in our "Music Business" column from Michael Amidei and Draven Grey.

The CMB staff has worked long and hard putting together this year's final issue, so as you enjoy (or loathe!) the holiday season, take a few moments to sit back with a couple brews and catch up on what's going on in our fair city's amazing music scene. Cheers!

Tim Wenger, Associate Editor
It is time for a revolution...

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http://www.krfc1889.org. The tour is set to conclude in a new EP, "The Together" EP.

Oct 2011 Feature - Broken Tongues
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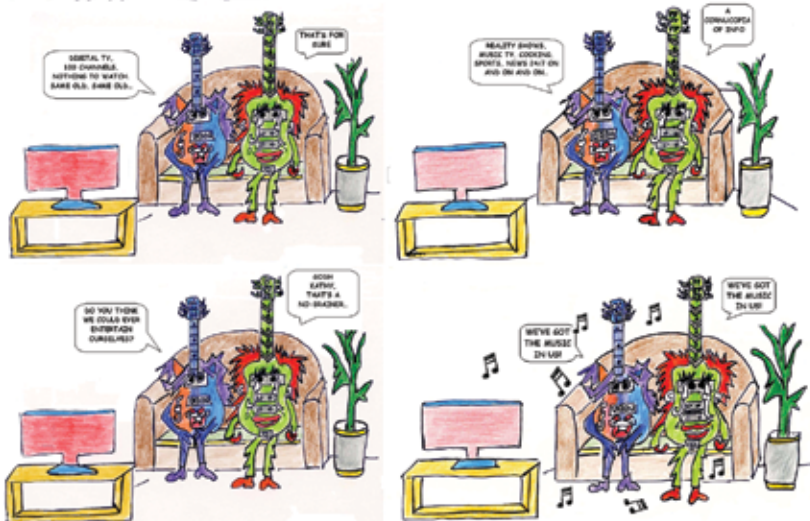
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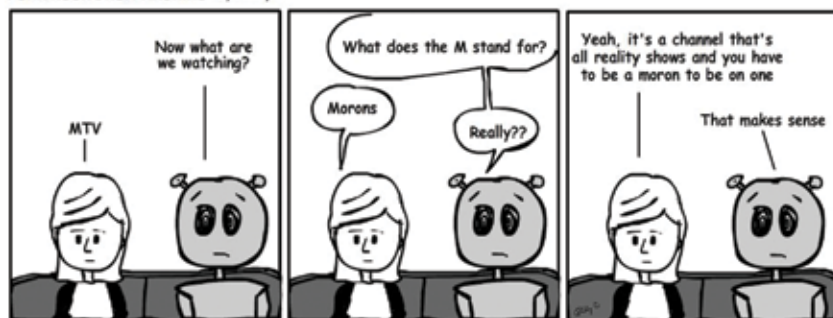
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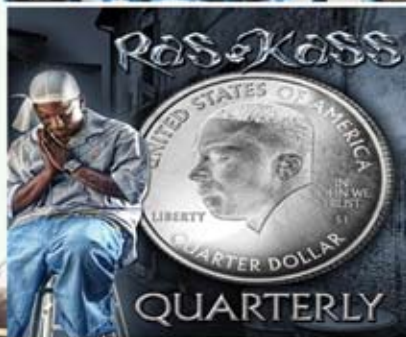
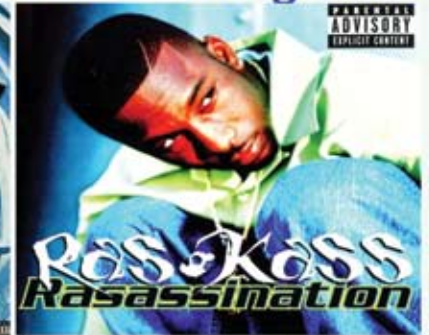
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King Stan Band & Young Austin Bring 2012 With Style

by Tim Wenger
TWenger@ColoradoMusicBuzz.com

Perhaps the most exciting blues concert of the year is happening New Year's Eve at the Buffalo Rose in Golden. The **King Stan Band** will be performing with **Young Austin & No Difference** in a new school vs. new school" themed event. We got a hold of both groups and let them share their thoughts on the show, their career, and the major generation gap between the two bands.

CMB: Talk a little bit about your style and how it has evolved to what it is now throughout your career in music.

KSB: Interesting thing about the King Stan Band is that the crowd is usually surprised at how much energy this band produces. High energy from a blues band is not what most people expect. Our goal is to get people on their feet and dancing. We really enjoy it when the crowd becomes part of our show. Stan's early career started at the Apollo Theater where he learned the importance of getting the crowd into it. He also toured with soul greats such as Junior Walker's All-Stars, Blind Clarence Carter, and Wilson Pickett. Playing with blues greats such as King Floyd, ZZ Hill, Millie Jackson and Greg Allman has evolved Stan's style from soul merging with blues. The band's tag line is "Rhythm and Blues with soul..." Although after people see King Stan, they usually say "Rhythm and Blues with a party..."

CMB: Any big highlights that have changed you as a musician?

KSB: Like Young Austin, King Stan started his music career very early in life. He played New York's Apollo Theater at the age of 18. In attendance that night was James Brown.

Stan later joined a band in the James Brown organization in Georgia. He also played the Burning Spear in Chicago Illinois. There he met BB King. BB's words stuck with him as he said "Stan you can really play that guitar!" Touring with Clarence Carter, Stan met and played with many greats of the era. One particular night he took a slide guitar lesson from Dwayne Allman. "Dwayne could play slide like no one you have ever heard" says Stan. "He was truly a gifted musician". Stan can go on and on with stories of touring in the 60s, 70s, and 80s. You can hear the experience in his voice. His vocals take you back to a time where this type of music was ruling the charts. It is truly a treat to hear Stan play.

CMB: How did the band form?

KSB: Stan and drummer Mark Marusin met through a mutual friend back in 2007. Mark grew up in Denver playing in multiple bands and learning his licks from Kofi Baker (son of Cream drummer Ginger Baker). Adding the band's amazing lead guitar player Ted Loughry was next. At only 44 years of age, Ted is the band's child prodigy. He graduated in 1989 from the Guitar Institute of Technology in Hollywood CA with a degree in contemporary guitar. Ted was also recently featured in Guitar

Player magazine. Bassist John "machine gun" Gallagher was the final piece of the puzzle and really took the band to a new level. Growing up in upstate New York, John began his career playing with talents such as Jerry Vale, Bobby Rydell, Al Martino, Bobby Vinton, Lenny Welch, and Bobby Sherman. The band's rhythm section has been labeled "freight train" and is anchored by Marusin and Gallagher. This band loves to play together and the chemistry shows on stage. With this much talent, it is normal to have the standard band issues with personalities and power struggles. Not so with the King Stan Band. "Might be something that comes with experience" says King Stan. "The crowd can tell when a band is having fun together".

CMB: How did the idea for this New Year's Eve show come about with the young and old performing together (not that you guys are old).

KSB: Ha ha, we don't mind being called old (we call it experienced). The ribbing usually changes after people hear us.

**Read more of this article at
ColoradoMusicBuzz.com**



Rockabilly Round-up

by Sheila Broderick
SBroderick@ColoradoMusicBuzz.com

Hello Everyone: I have taken up the exciting task of bringing to the forefront a genre of music that doesn't get a lot of press and hides many great and talented musicians. This is going to be a column that focuses on the Rockabilly scene, its roots, and, most of all, the music. This genre of music encompasses Country, Honky Tonk, Blues, Jazz, Swing, and good old Rock and Roll.

It was 1985 in Denver when I jumped into the Rockabilly and Punk scene. My father raised me on the late greats; Gene Vincent being my all time favorite. The fifties' era is a time I have fallen in love with, from the cars to the style – the music being my favorite and all that has come from it. I remember Social Distortion was blaring along with Gene Vincent on everyone's turntable. From Pompadours to Mohawks, this combined music scene was gaining a huge following. While understanding that Punk and Rockabilly were two different clicks of people, we all came together for the music. So with that said, let's start with someone who poured his soul into the Denver music scene.

Willie Lewis, a Denver icon in the Rockabilly scene, deserves a standing ovation and a handshake. Without him some of Denver's Rockabilly bands may have not been heard. While they may have been released on other labels, many did not gain notoriety until their release on Lewis's label. Lewis is not only a singer, songwriter, and performer, but also he released many of Denver's great Rockabilly bands, including his own, which was Willie & The String Boppers. He is the president

and founder of Denver-based Rock-A-Billy Record Co. and has released limited quantities of colored vinyl 45-RPM records over the years, including one of my favorite artists, Kidd Pharaoh as well as Ronnie Dawson, Don Rader, Redline Rockets, Jonny Barber and the Rhythm Razors. These 45-rpm singles have become rare collectables. I have a few from the eighties and they are prized possessions amongst my collection. I had a brief interview with my dear friend Pete Nalty, former frontman for Bop Street (the early eighties) & The Jinn's. He has been a strong presence in the Denver music scene for a long time.

CMB: How do you feel the music has evolved or changed in the last two decades?

PN: Well, I think the local Roots Rock/ Rockabilly music has devolved in a way. That is to say it seems to have gone even deeper into its roots. For better or for worse, the roots I'm referring to are mostly Country/ Hillbilly roots, and I think that the R&B, Blues, and Jazz roots are being somewhat ignored by some of the more popular local "Rockabilly" acts. I think one of the reasons for this is an honest love of Honky Tonk and Hillbilly music on the part of many of the current Denver cats, but there might be a desire to imitate the Austin scene of the nineties and early part of this last decade, I'm not sure.

CMB: What is your take on the Rockabilly scene in Colorado? Is it better and has the following grown over the years? Who are some of your favorites?

PN: My take? Well, there are a lot of bands I haven't seen yet, but I can tell you that I dig The Lucky Few, The Pinup Boys (though I'm not crazy 'bout the name). Mad Dog and the Smokin' Jays are cool. I really like Angie Stevens, think she's just great. I can only say I hope the scene is getting better and bigger, I think it is, and I hope that it's ready for some piano bangin' Rock and Roll.

CMB: Tell a story of one of your favorite moments from the eighties.

PN: There are so many wonderful memories from the eighties, nineties, and even the last ten years (believe it or not) it's hard to pick one. But I'm gonna go with meeting Carl Perkins at Beer School. In 1990 or '91 The Jinn's had just received a sponsorship from Miller Genuine Draft and were flown to Milwaukee to learn how to represent their product! To my great pleasure I learned that Carl was going to be the keynote speaker. When we got there we found out that beer school took up most of the mornings for five days. Afternoons, however, consisted of hanging with the Paladins (our longtime buddies from the road circuit) and trying to keep up with The Toasters in beer-swilling competitions (The Toasters were a fantastic Ska band that rivaled Fishbone.)

On the final evening Carl Perkins spoke. He was eloquent and down-home at the same time. We tried to find him after the speech and had no luck. Needless to say we were bummed, so we drank Miller GD (it was free) and looked for girls instead. Upon entering the dining room the next morning who do we see but the daddy of Rockabilly himself. We go right up to him (hung over and all) and just as gracious as he can be he invites us to join him. He was full of stories and advice and all of it was wonderful and then he blew my mind when he said, 'I thought you guys were great the other night and I really think you've got good material. I especially liked that 'She Don't Wanna Hear It' song. Wow! He was there for our performance! Good thing we didn't know. We wouldn't have been able to play a lick!

Well, this is a start. Tune in every month for news on new- and up-and-comers to well-seasoned musicians in the scene. Would you like an interview or CD review? If you are a band, musician, or just have stories, shoot me an email. Denver has a lot of talent; go check some of it out whether you think it is your thing or not. I will be posting information on upcoming shows and goings-on in my blog, which will be up and running January 1, 2012. Stay tuned!

For more information and the history of Willie Lewis and Rock-A-Billy Record Co. visit the following links:
RockabillyRecordCo.com
RockabillyHall.com/WillieLewis



Monroe Monroe Drop Album, Talk EP

by Jennifer Cohen
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Denver favorites, Monroe Monroe, have a new album dropping December 10th. Making up the indie-rock foursome is **Bella Abbatecola** (Vocals/Guitar), **Tavis Alley** (Guitar), **Matt Morse** (Drums), and **James Morrison** (Bass).

A follow up to Love Wins, Hello Moon will

be released on December 10th, 2011, not coincidentally, on a night with a full moon.

When I listened to the album, the first thought that came to mind was U2. I mentioned that to Abbatecola, and he said, "I can't get away from it. Even when it was just me, recording songs on my own, it was the same thing. And even now, with a full band, it's the same; I roll with it, there are worse things to be compared to."

The album plays well for any mood, and I found myself getting lost in the hooks of the melodies. Good stuff here!

Upcoming shows: 12/8 Brick House, Boulder; 12/9 Road 34, Ft. Collins; 12/10 Hello Moon CD release party at the Hi-Dive (with The Photo Atlas and In the Whale). And they have a mini tour in January with Take to the Oars, another local favorite.

Look for a Valentine's Day EP release, yet to be titled, to drop on, any guesses? Valentine's Day.

CALIBRATE ME

Interview and photos by Jenn Cohen
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There's a new talent in town; a Pop-Punk band that is kicking ass and taking names, Colorado locals, Calibrate Me. I stumbled upon them at the Flobots Bowling Ball this year. A mutual friend gave me their EP, I checked it out, and loved it. Now I'm sharing the goodness with you.

Consisting of Kyle Hagele (lead vocals and rhythm guitar), Andy Woodson (drums), Kyle Davis (bass), and Ryan Sorrell (guitar), this quartet has been a formidable force since catching the attention of Don Scott with 303 Records at the most recent Warped Tour Showcase. Within a matter of weeks, they had played with Unwritten Law, toured to California to play at Whiskey a Go-Go, and won [93.3 FM] KTCL's annual Big Gig, where they earned a spot opening for blink-182. Oh yeah, and they're opening for a little band called Rise Against at Not-So-Silent Night on Dec. 6th at the 1st Bank Center.



Wait, what? Calibrate who?

"We entered [Big Gig] with our song 'Take off your Shoes,' says Hagele. [KTCL DJ] Nerf, announced [their win] like, 'A brand new act to us . . . Calibrate Me; came outta nowhere.' We've been getting so much love from 93.3; they've been great. They booked us on the Dec. 6th Not-So-Silent Night show. 'We couldn't believe this was happening so fast, because when we first started talking about it, we were like, 'Ok, this is going to take at least 3-5 years,' and it was like a miracle. Overnight, we did 5 years of work.'"

Hagele and Davis have been writing and playing music together for about 3 years. Goodson joined them about a year ago, and the newest addition to their now-complete band is Sorrell, whose first show with Calibrate Me was opening for blink-182. (no pressure there).

"We wrote four songs, which is our EP, and we were like, 'our songs are awesome, we should save up and go to the Blasting Room.' We tried for about six months and, by a miracle, we met a person, and got money to go into the Blasting Room and record our 4-song EP. We knew going in there that if Andrew Berlin and Jason Livermore, who are two of the best producers, said, 'Your music's good, you can make it somewhere,' then you can actually make it. Their input is invaluable, and going to the Blasting Room is like, the ultimate test. I remember Andrew Berlin, who produced a lot of our record was like, 'you're not going to be a one-hit wonder. Once you guys get signed, you will have many hits.' That was a crazy experience. Going to the Blasting Room changed everything."

"We don't want to record anywhere but the Blasting Room, because you're only as good as your last recording. If someone is listening to you in another state and they're listening online, they don't take into consideration that maybe someone can't afford an expensive recording, and maybe they're better live; they don't take that into account. If it sounds crappy on the recording, it sounds crappy on the recording."

"We've been creating a lot of attention, both negative and positive, because it was our first year [submitting], and we won. One of the things we've always had an issue with, from day one, is our age [20]. Nobody would take us seriously. And then they see us live, and people are like, 'Wow, you're a really good band.'"

(I'd like to personally address the 'age thing' because some people do associate age with talent, and it's always been a pet peeve of mine. If all young bands were dismissed based solely on their age, we could've missed out on some very influential music—ever heard of Green Day? But, I digress . . .)

"We owe a lot of our success to Don [Scott]. Over and over, Don is one of the best people we've ever met in our lives. For him to put so much faith in us is really cool. I feel like if we got signed, I'd want to give him 75% of my income. We owe it all to him anyway, he does so much for us, and he only wants the best things for us. He's changed our lives for sure; he's backed us up in a lot of different ways." And they're favorite local venue? Moe's BBQ South. Says Davis, "They've always been awesome—Danny Sax—they hooked us up with good shows when we were unknown; they treated us so awesome."

Their live shows are engaging, energetic, and fun. They seem genuinely happy to be on stage together. I noticed they always thank the bands before and after them, as well as their family and friends who continue to support them.

The friendship between these four runs deep. Throughout the photo shoot, they were throwing innocent jabs back and forth, wrestling around; just having fun. Hagele made references to his grandma, and her concerns about his 'punk rock and roll.' He said their lyrics are clean because he knows she'd be upset if there was a lot of cussing.

So, next up for Calibrate Me? Playing the Not-So-Silent-Night show on Dec. 6th, and submitting what is sure to be another frontrunner for 93.3 Hometown for the Holidays. "We've got new stuff that's going to be killer," says Hagele. "It's going to blow away the stuff we have now."

They're as shocked as anyone that they've made it this far in such a short amount of time, but also confident that they would've made it there someday. "The two biggest competitions all year in Colorado are KTCL's Big Gig, and Hometown for the Holidays. As of today, there's never been a band that has won both. We're hoping to change that."

Their EP, Clorox on the Carpet, is available at iTunes, Amazon.com., and PureVolume, and you can check them out on Facebook and MySpace.

MYSPACE.COM/CALIBRATEME | FACEBOOK.COM/CALIBRATEME | PUREVOLUME.COM/CALIBRATEME



Goldie And The Bears, Back On Track

by Charlie Sullivan

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Goldie And The Bears will be celebrating a rebirth of sorts with the upcoming release of their new album, as yet untitled. They do promise to knock you on your ass with this release. "We've been working meticulously on the songs," affirms Goldie (Vocals), "I've been writing some new music and we're also be working over some songs from my past that I feel need to be preserved." Goldie along with original members Glenn Esparza (Guitar) and Jay Ruybal (Drums), teamed up with Eli Goldman (Bass) recently and finally feel that they've have the sound they've been searching for. The crew churns out what would be best described as mainstream Classic Rock with Pop sensibilities and a little R&B twist infused with some Blues chord structures. "When we first put the act together back in 2008

I was just coming out of a long contract with Capitol Records. They were in the driver's seat all those years," recalls Goldie. "When you're thirteen years old and in the environment I was exposed to you start to absorb the opinions of everybody around you and pretty soon you don't have an opinion of your own."

"Finishing the contract with Capitol gave me a chance to recuperate, to search out my sound. I went back to school and started writing and recording again. It gave me the opportunity to write my music, find out who I am, what I'm about. That's when I decided I wanted to start a band," says Goldie.

"Glenn and Jay have always been on board, but other members weren't as dedicated to what we were about, it made things difficult," relates Goldie. "The addition of Eli to the band has been fantastic. He's an extremely talented bass player, he communicates our music well. Now I feel we have a band that is really connected to each other, a band that wants put this record together and get some live shows under our belts."

The musicians in the troupe cradle Goldie and are guiding her through her journey; but they have the respect to lay back and let her lead the way and direct the course they've set. When the band gets back out on the circuit on a regular basis I think you'll be pleasantly surprised with the new direction they've drafted. All you have to do is hear Goldie belt out a couple of numbers and you'll be hooked. The lady can sing with the best of them, often compared to Nikka Costa. Her voice is an instrument that compliments the musicians and music oh-so nicely. Keep your ears to the pavement for upcoming shows that promise great visuals and for the much-anticipated CD release.

"Every renaissance comes to the world with a cry, the cry of the human spirit to be free." ~Anne Sullivan Macy



Portishead, 1st Bank Center, October 27, 2011

by Allison Diekhoff

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There's something you should know before you read any further ... I am a longtime Portishead fan (so I am about to rant and rave about the prodigious "epicness" of seeing Portishead, live). I know, epicness isn't a word, but if you saw them, live, I think you'd agree that it should be. Portishead is one of those UK bands that rarely tours. In the past fourteen years they have only played two shows in the United States (one in 1997 at the Roseland Ballroom, and one at the Coachella Festival in 2008), so you can only imagine my excitement upon learning of their 2011 tour.

While Portishead can be pounding and incessant like a mildly controlled panic attack, they are also soft and hauntingly sweet. The albums sound even better, live, which is rare indeed. From the first notes of "Silence" through the end of their final song "We Carry On," I was hypnotized by Beth Gibbons' whisper-like crooning. Over half of the set list was from

Third, Portishead's most experimental and electronic album, but they also played a few Portishead staples including "Mysterons," which had the whole crowd sultrily swaying, "Sour Times," "Glory Box," "Cowboys," which is a personal favorite with its scratchy samples and guitar pangs, "Roads," "Over," and an acoustic version of "Wandering Star" that was emotionally gripping.

The black and white video backdrop impressed me as well, marrying perfectly with the unnerving dissonance of each song as it shifted, shook, and paused erratically, and eventually synced with the rhythm of the music. I felt as though I was wading through a slow-motion bad dream where I was walking down an old dusty hallway with no end. I watched it for a few minutes before I finally wrapped my head around the concept that the shots of the band on the screen were actually live.

The entire show felt like being in a trance as Portishead made excellent use of the 1st Bank Center's amazing new sound system. Especially noteworthy was "Machine Gun," as a collective gasp burst from the crowd when the face-melting bass bombarded our eardrums in a most delicious way.

Portishead played to an incredibly diverse (and polite) crowd as everyone seemed to be there for one common reason: to revisit a profound soundtrack from their pasts. Extra special thanks goes out to the extremely tall person who generously moved out of my way, and to his girlfriend whose excited jumping up and down at the start of each song warmed my heart because "I love Portishead, too!" If I had to offer criticism, it would be the absence of "Only You" and "All Mine" from the set list. Regardless, this fan is pleased, pleased, pleased.



Savoy at The Fillmore!

by Corey Blecha

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Last Friday night there was a major dance party going on at The Fillmore Auditorium. Brooklyn transplants who got their start right here in Colorado, Savoy has risen to a level of fame and prominence that few other Colorado acts have done in recent years, on par with Electronic artists such as Pretty Lights and Big Gigantic in their musical style, and other local stars such as The Fray and The Flobots with their intense and loyal fan base. I have been paying close attention to these guys for about three years now, first getting turned on to their infectious, Electro-inspired live show complete with two DJs and a live drummer, while I was going to school here in Denver.

From start to end, a Savoy show is a dance party meant to keep you moving the whole time, no breaks, only extended soaring builds that seem to glide forever, building with layer upon layer of synth madness and designed to prepare you for some of the cleanest, most epic drops currently being heard in the hard Electro scene. It's a good thing The Fillmore is so big, because there were at least 3,000 people there, most of them being on the main floor, dancing like fools and spilling drinks upon each other as they partied the night away. A merry old time!

Savoy went on at 11:11 after a very nice set by Polish Ambassador, who has been making some serious waves in the Electronic scene lately with his unique remixes and production techniques. He is pushing the envelope and doing innovative things with his production and live show that are definitely worth paying attention to, so I would highly recommend checking him out if you haven't already. However, the reason everyone was there was the headliner, and from the time they started, until their "last" song at about 12:15, the energy was through-the-roof for Savoy's set. I noticed that they seem to have a new stage set-up, which gives the band a futuristic look on stage, surrounded by lights and stage props taking up most of the stage. One of my favorite things about a Savoy show is definitely the lasers, which have a very intense effect when combined with the bands soaring synth leads and bass drops, and give the show an extra bit of excitement throughout.

By the end up the show, they were dropping Dubstep songs, originals and others' cuts, making the Denver crowd go wild as they "womped" and "stepped" until the music went off. Coming back out for a 20-minute encore, they gave it up to their hometown fans and made it clear that Denver was their favorite place to play.

It's always awesome to hear artists acknowledge our rapidly growing Electronic scene, and it's becoming common knowledge that Denver is absolutely where it is at for Electronic music in America. With acts



An Evening With Corey Taylor

by Brandon Marshall

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Slipknot/Stone Sour frontman Corey Taylor is known for a dominating and commanding stage presence from one of the biggest Metal bands that emerged in the mid 2000s. To be honest, I wrote this band off as a gimmick and thought they would fade into obscurity. After two Grammy awards, a slew of platinum records, and sold-out concerts throughout the world, I was wrong once again. On November 19, fans were treated to a softer

side from the charismatic Metal frontman for an intimate evening with Corey Taylor. While on tour for his "Seven Deadly Sins" book, Taylor stopped by the Gothic Theatre to read escarpers from his book, an acoustic set, and even a Q&A session from audience members. The often humorous and insightful Taylor delivered what proved to be an entertaining evening for nearly two and a half hours. At first, though, I thought the whole idea was a bit pretentious, but Taylor is a figure who does not take himself too seriously. Some stories included how he lived in Lakewood before going on to join Slipknot and tried to embarrass his friends and old roommates that were in the audience, and a porno store he worked at that he dubbed "the slut hut." One story that the crowd found amusing was when Slipknot was on the same festival bill with Guns 'N' Roses in Europe. Taylor was told only Guns 'N' Roses was permitted in a certain corridor. Taylor proceeded to sneak in, play Axl Roses' grand piano, and placed his genitals on the piano while playing a few notes. Taylor read a few pages from his book and the topic was lust. About an hour into the set, Taylor picked up an acoustic guitar and played several Slipknot, Stone Sour, Pink Floyd, Rolling Stones, U2, and Alice In Chains' songs. The nearly sold-out crowd was having as much fun as Taylor with many laughs and an entertaining evening.

like Savoy, Pretty Lights, and Big Gigantic, our state is represented well on the national festival circuit, and with sold-out, hyped crowds like I see nearly every night of the week thriving here in Denver, our city is represented well as one of the best markets to play for many musicians out there.

This has created a snowball effect of hype around the Denver scene that is very rare, and allows for bands such as Savoy, Pretty Lights, and Flux Pavilion to headline and sell out a place like The Fillmore Auditorium, something that may

not have been possible just three or four years ago. It's a testament to where this city's scene has been and where it's headed, and also may be a representation of the bigger, broader shift we have seen from traditional music to Electronic music.

Read more of this article at
ColoradoMusicBuzz.com



Still Acoustically Sound; Tesla Rocks the Ogden

by Sal Christ
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Photos by Derrick Hornyan

Twenty years after the initial release of Five Man Acoustic Jam, the guys of Tesla still bring a crowd to their feet. In celebration of what many consider to be a culturally defining moment in music, the band kicked off the release of their newest album, Twisted Wires, a collection of some of their best work that's been stripped down to nothing more than acoustic bare bones.

Playing to a packed house at the Ogden Theater on Nov. 2, not a single person failed to sing along or bob their head as the quintet took to the stage wearing Denver sports jerseys for both the Colorado Avalanche and the Denver Broncos. Opening up with "Comin' Atcha," lead singer Jeff Keith found it impossible to sit still – the man still possesses that signature vocal range and energy levels to make anyone blush. The first half of the show was devoted to some of the band's older work and while Tommy Skeoch is no longer part of Tesla, Dave Rude has most certainly filled his shoes in a way that perhaps no else could. In an interview a couple of weeks prior to the Denver show, Brian Wheat – Tesla's bass guitarist – talked about the upcoming tour, Twisted Wires, and confirmed that work on a new studio album has begun.

CMB: Are you guys looking forward to the tour? I mean, it's been a little while.

Brian Wheat: Yeah, yeah. Absolutely. I mean, we haven't played acoustic in a long time, so it'll be fun.

CMB: Yeah. Is there any reason why you guys decided to do that now? I know it's the 20th anniversary of Five Man Acoustic Jam.

BW: That's a big reason and plus our new record is very acoustic-based, so they both kind of tied

themselves together to make an opportunity to go out and tour.

CMB: That's great. Janie had sent me a copy of Twisted Wires and it's pretty good. The couple of new songs that you have on there – how did those come about?

BW: One was an old song that was from the first album we ever recorded called, 'Better Off Without You,' and we just got around to doing it. You know, it was just lying around in the vault. Then the other one is a brand new song and Frank and Tim and Jeff wrote an instrument track and that's kind of what Jeff wrote to and it wound up being 'Second Street.'

CMB: That's great. How long did it take you guys to record all of the songs and just work on the album, in general?

BW: Some of the stuff was early stuff in the vault that were the last recordings of Tommy Skeoch with Tesla, which half the record was recorded in 2005 right before he left.

CMB: Oh, wow.

BW: At that point we were just recording our songs acoustically because we only had a live acoustic version of some of these songs recorded, so you know we went in and recorded a bunch of our songs acoustic in the studio, so that was half the record. The other half of the record were these old songs we revamped and then some were different recordings of our other songs that were more stripped down. The whole thing was a couple month project.

CMB: Oh, that's not bad.

BW: But half the album is from 2005, so it's the last recordings of the five original guys in Tesla.

CMB: Okay. Well, I'm sure that that'll be a fan pleaser.

BW: That's kind of why we did it. I mean, there's been talk of this box set that we have on hold and really it's because of this problem between us and Universal as to who owns it, who can put it out on this label, we want to put it out on ours, who can do a better job promoting it, so that stuff originally was going to be in the box set. There's so much stuff in the box set that we decided to put it out as its own entity.

Read more of this article at ColoradoMusicBuzz.com



Myke Charles: Denver's TV Superhero

by Tim Wenger
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Myke Charles is Denver's freshest superstar. Not only is his group **Urban Method** currently on NBC's hit show "The Sing Off," but also he has been performing around town for years with his groups **In The Buff** and **Fresh Breath Committee**. I got the chance to catch up with Myke and drill him with some questions about his career, recent success, and the new "Rap-a-pella" genre that Urban Method has brought into the spotlight.

CMB: Let's hear about how you got started and how the 'Rap-a-pella' genre originated.

MC: I wrote my first rap in third grade, but didn't really start rapping until fifth grade. I started as a result of being bored in class. I was a gifted student in elementary school and my imagination would run wild during class. So I started drawing and writing a lot. In middle school, I got into choir. By the time I hit high school I started feeling like being a rapper and singer was what I wanted to do with my life. However, rough times in high school made me feel like I didn't have what it takes to make it. So I went to college at CU for engineering and tried to quit music. About a week into college I ended up auditioning for the a cappella group "In The Buff" and making it into the group (so much for quitting, right?). During my four active years with In The Buff I honed in my performance skills, becoming one of the primary lead vocalists of the group. All of my solos except for one were surprisingly strictly singing, not rapping. One year we decided to do a Kanye West song and I was able to showcase my rapping abilities. Now we all know I'm not the first to rap a cappella and Urban Method is not the first group to do all-vocal Hip-Hop. However for ME, this is where Rap-a-pella originated

... at CU with my college group and me. Since then, I've been able to come together with Urban Method and present this concept to millions on television, making it a new sensation around the country.

CMB: What led to getting on 'The Sing Off'?

MC: Making it on to 'The Sing-Off' was a very fast-paced deal. Tony contacted me two weeks before I graduated college asking if I was interested in being a member of Urban Method. He told me the first thing he wanted to do with the group is audition for the show. The day after my graduation party I met with the group. About a week later we filmed our audition video and sent it in. About two days later I'm filling out paper work to be on the show. Crazy.

CMB: Other than publicity, how has being on a TV show helped to further your career, and what have you gained from it that you don't get from everyday performances?

MC: Being on television has been a highly memorable experience. It's kind of crazy, though. I go out to eat in Denver and people recognize me. Last week at a haunted house people in line were pointing me out. Even in New York (which is where I am right now for a few days) someone came up to me at 3 am at the subway station to talk to me about being on the show. Other than publicity and some recognition, I think being on television has given me some invaluable experience to help further my career. I understand things about the business that I didn't going into it. It's also given me a foundation from which I can really launch my career. I get contacted everyday from people around the nation. They tell me they are fans now and that they love my confidence on stage. I've been very fortunate to have this experience.

CMB: Talk a little bit about Urban Method and what it is all about, and Fresh Breath Committee as well, how did they come to be and where are you at now?

MC: Urban Method is an all-vocal Hip-Hop group from Denver, and I am the lead rapper and baritone for the group. Urban Method is focused on merging Hip-Hop and a cappella music into an accessible genre (Rap-a-pella, as it's been dubbed, I guess) and sharing it with the world. We are all about the dream, and long to give people the confidence to continue pursuing their dreams no matter how vast they are or how difficult they appear to achieve.

Read more of this article at ColoradoMusicBuzz.com



iwrestledabearonce

by Max Griffin
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On November 5th iwrestledabearonce played at the Summit Music Hall with Of Mice & Men and I See Stars. The band has a unique Metal-core sound that they describe as "ADD Metal," and perhaps most unique of all, a female vocalist

who can not only sing, but also brings Death Metal screams to the stage. The vocalist, Kyrista, is one of the best-known girl-screamers in the entire Metal scene. The band refers to themselves as "Electro-Tech-Grind-Jazz-Techno-Metal." Undoubtedly, their sound is like nothing heard before. I got an opportunity to sit down with their guitarist, Steven Bradley, and talk to him about the band's inspiration, awful jobs, and doing whatever the hell you want.

CMB: For those who have never heard of your band, please introduce yourself and explain your music.

SB: I am Steven. I play the git-fiddle in iwrestledabearonce and we sound like ... everything? ADD Metal.

CMB: Kyrista does your screams: Do you find it harder to be taken seriously as a band with a female

vocalist in a Metal genre?

SB: We definitely used to, but nowadays I think not at all. Doing like DIY tour years ago we would roll up to some venue and people would be like, 'What is this band? Good Lord.' And then we'd play and they would be like, 'Okay, never mind. All right, she's got more balls than me.' We've never had a problem with it. Not that we're the best band of all time, but clearly if Kyrista is up there screaming people are, 'Holy shit, okay that's real. That's a thing that's happening and that's scary.' So it's never really been an issue once people see us. When we were first starting out everyone thought it was just bullshit and there's no way we had a girl do that live, but now we've been on tour for like four years and everyone's gotten used to it.

CMB: Where does the inspiration for your songs come from?

SB: I don't know. We're not really trying. We're just doing whatever the hell we want. Drinking and horror movies. What you can see in the van right now is like seven bottles of liquor. So that's good, that's inspirational. We're just really not even going out of our way to be weird. We're just going out of our way to not be limited to anything. We do whatever the hell we want. We'll be like, 'Hey we should put a surf part right here,' and most bands will joke about that but then we're like, 'Okay, let's actually do it!' Or we'll say, 'Let's put a car horn right here and then the crazy heavy shit.' We do whatever seems like a good idea at the time, we never force anything.

Read more of this article at ColoradoMusicBuzz.com

A-sides

The Good and Honest Reviews



Demon Funkies
– *Back on the Monkey* [EP]
by Jeannie Straub
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Demon Funkies

are a well-loved and much-followed local band that have been around since 2003 playing high-energy party music in every corner of the state as well as Wyoming and Montana. In that time, they have released two full-length albums and won a *Westword* Music Showcase Award in 2009 for "Best Funk Band." (They were also nominated *Westword*'s "Best Funk Band" in 2010 and 2011.)

Demon Funkies released *Back on the Monkey* Nov. 19 at the Soiled Dove. This is a six-song EP of original tunes that shows how they earn the love and affection of their fans. It is not only upbeat and fun, but also it offers music lovers some depth that is hard to come by these days. Rock / Funk / Punk are covered but you also feel a little slice of love for the County genre coming through. **Ryan Chrys** on guitars and vocals is a standout.

Band members: Ryan Chrys (guitars, vocals); Paul "Prom King" Lanier (bass, vocals); Chris Chance / Chris Murphy (drums); Pete Lamborne / Mike Chiesa (saxophone); Burning Sensation (keys, organ, tables).

DemonFunkies.com/
FaceBook.com/DemonFunkies



Shooting Down Satellites – *The Sovereign EP*
by Jeanie Straub
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Shooting Down Satellites

Satellites is on to something with their second EP in two years: Call it high energy meets precision. The meticulous Rock orchestration, thoughtful lyrics, high energy and true love for the Indie genre that they've put forth on *The Sovereign EP* is sure to get them some solid recognition from critics as well as a bunch of new fans. These four guys from Loveland – **Alex Waterfield** (vocals and guitar), **Scott Schwindt** (guitar), **Eric Pierce** (drums), and **Brian Miller** (bass) – were influenced by bands such as Muse, RxBandits, and Mars Volta, but their sound is authentic and very new in addition to being super-charged-up. The only thing that this EP is missing is that you'll wish it were a full-length album. Love the take-no-prisoners vocals of frontman Waterfield – as well as the background vocals on various tracks – the rock-hard guitarwork of Schwindt and energy of Pierce. Such passion in such a small container! Recorded and produced at Birdcage Studios by Steve Parker. See their website for tour dates as they have a pretty solid schedule.

LIVE: Dec. 10 / Bushwackers, Denver
Dec. 18 / Hodi's Halfnote, Fort Collins

ShootingDownSatellites.com



Lizzie Huffman
– *Pretty Old Soul*
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SChrist@ColoradoMusicBuzz.com

Lizzie Huffman

The rich maturity of **Lizzie Huffman's** voice makes it incredibly hard to believe that she's a whole 22 years old. Signed to local record label Suburban Home Records, Huffman fits easily in the Folk and Country arenas with the gently husky vocals, soft acoustic guitars, and usage of harmonica and tambourine.

Released on Nov. 15, Huffman's album, *Pretty Old Soul*, is a 12-track beauty – introspective, romantic at some points, and funny at others. Throughout, Huffman waxes poetic relationships that for one reason or another didn't or couldn't or wouldn't work out. One would think she's too young to know the depths of the brokenhearted, but then again love is perhaps most dramatic in its youth.

One of the better songs on the album is "Makers Mark," the lyrical content of which is as bitter as the alcohol it's named after. Other highlights include "Too Beautiful," which seems to have been written for someone with whom the distance with haunts Huffman on a daily basis and "Heavy Hearts," which similarly captures the despair of longing sometimes shared between two people.

While every track on *Pretty Old Soul* stands wonderfully on its own, that Huffman never branches out vocally is a little disappointing. Considering the **Patty Griffin**-like rasp of her voice, one keeps looking for an angry song or something that ventures more towards Blues. Perhaps she had heavier songs that just didn't fit for this album, but one knows that Huffman has a wider range in her and if this album is about relationships a more provoked track wouldn't have been out of place. Still, Huffman is just finding her stride and *Pretty Old Soul* is a gorgeous effort. For her fans all over the place, the full-length album has been a long time coming and delivers as expected. With any luck at all, Huffman will continue to grow as a musician and her next effort will be even better.



Author Unknown [LP]
By the Swami
Swami@ColoradoMusicBuzz.com

Mark Sundermeier

a highly respected musician in Colorado, continues on his legacy with a new acoustical / songwriting project. Sundermeier's history spans quite a bit of genres over the years, yet knowing him personally, it appears he has settled down a bit and is channeling his knack for songwriting into the simplistic form that all songwriters start from. With a few covers sprinkled throughout the disc, including a nice rendition of Toad the Wet Sprocket's "Walk on the Ocean", **Author Unknown** uses its pop-smart sensibility on original cuts like "Temporary" and "As Hard as it Seems". A well recorded album thanks to the fine knob twisting by John Macy (including some pedal steel guitar tracks as well), makes for a pleasurable and mellow listen.



Statue of Liberty – *The Up State*
by Guy Erickson
TheNakedStage.net
GErickson@ColoradoMusicBuzz.com

Pure, sweet, and simple – the way only beautifully inspired and realized music can be, lifting the human spirit and rising a smiling sun. Pure songs of a gentle perspective, eyes open to splendor with compassion and empathy. Gorgeous singing naturally springing forth from the founders and leaders, guitarist **Bobby Bradford** (BlackBloom) and pianist **Marywood Kate**, harmonies drenched in sweet sincerity. The clear, honest, simple observations of very aware youth still standing, torch alight in the storm.

Joining **Statue of Liberty** on stage are mandolinist **Brandon Hagen** (The Get Down Easy's, BlackBloom, Brandon Hagen Band - *Westward Bound (Outbound)* EP free download – BrandonHagenMusic.Bandcamp.com) and guitar player **Jim Herlihy** (The Get Down Easy's). Additional musicians on *The Up State* are **Jimmy Finelli** (drums), **Ry Dill** (bass), and **Scott Miller** (also from BlackBloom; producer, engineer, auxiliary piano, and synthesizer). *Statue of Liberty* is a warm spring shower, interlacing delicious melodies among tone-splashed flowers, an instant memory of a happy afternoon. ...

LIVE: Sat., Dec. 10 / free all ages / 2 pm / Spotlight Music Store & Cafe / 4606 S. Mason St, Fort Collins

StatueOfLibertyBand.com



Action Friend [LP]
For You The World
By Sheila Broderick
SBroderick@ColoradoMusicBuzz.com

The first time I saw this group, I think it was in December of 2010 at **Moe's BBQ**. Since then they have come out with an excellent new 9-track album. Their sound is quite different; a mix between experimental, industrial and progressive jazz with a dash of rock, with something wicked musical ingredient I can't seem to pin point. There is quite the variety... take for instance the track "Mass Grave of Dicks" (one of my favorites) and then listen to "Choice Nug City", which has a completely different feel and mood.

The group formed in 2006, and have recorded two albums with the **Melvin's Dale Crover** and the band **Big Business**.

If you want something completely different to do on New Years Eve, they are at the "New Years Melt down with itchy -O" at 3 Kings Tavern.

For you the World is definitely something to be added to your "must have" collection. They 100% kick ass with this one!

ActionFriend.com
ActionFriend.Bandcamp.com



Omniism [LP]
By the Swami
Swami@ColoradoMusicBuzz.com

Chris Thomas

vocalist for **Spools of Dark Thread**, has released a rather prolific and highly anticipated solo project. Sticking to his penchant for the heavier side, Thomas shows strength and desire to create a more compact and refined sound the way of **Powerman 5000** or mainstream **Mushroomhead** minus the shouts. The musical and lyrical messages are thought provoking and create quite a bit of imagery with eyes closed.

A very well done top to bottom recording, with many high end musicians gracing the studio, makes a good release much more polished and ready for mass consumption. Expect more attention outside of Colorado on this one.

ReverbNation.com/Omniism



Fotoshop – *Lifeforms*
by Sal Christ
SChrist@ColoradoMusicBuzz.com

Jarno - Erik Faarinen's

latest musical project, **Fotoshop**, is much like the homophone with which it shares its name: It takes something that's already beautiful and enhances it. Self-released via **BandCamp**, Fotoshop's first full-length album *Lifeforms* is a lush twist on nineties Synthpop meets Glitch meets Classical. A departure from his more Indie Rock-inclined band, **At The End**, *Lifeforms* proves that Faarinen's composing abilities are vast and successfully experimental. The ten-track record is an atmospheric trip through layers and layers of sound.

"Too Little, Too Late," the first single from the album, flaunts Faarinen's distinct vocals on top of very danceable clicks and cuts beat. Another similarly accessible track is "New Me," which epitomizes the chillwave genre as it slinks along slowly with dreamy vocals and a dark, distorted percussion.

However, Faarinen's best work shines on the track, "My Own Tree," which immediately calls to mind the scoring work of both **Brian Eno** and **John Murphy**. Although only two minutes long, the song captures a cinematic quality absent in the work of many artists outside of the Classical world. Purely instrumental, it would fit perfectly as the soundtrack to a sunrise after a storm or other dramatic rebirth.

A delicious ride from beginning to end, *Lifeforms* takes the best of electronic "noise" and turns it into music. Though currently unsigned, it would be surprising if Fotoshop remained so in the near future – Faarinen's talents are that good.

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Tips For The Young Musician Vol. 11 The Perfect Musician

By Stephan Hume
SHume@ColoradoMusicBuzz.com

When it comes to perfection, I have yet to see it. Is it because I am incapable of being perfect, or is it because perfection actually does not exist? By what standards do we define something as being perfect? Is it something quantifiable? When we have had a "perfect day," what happened to make it so? Did we have a really great hamburger, ace the test, or avoid the lines at Bed, Bath, and Beyond successfully? The truth is, we are striving for a feeling. The feeling that comes when our expectations meet the outcome we conceived of. This has happened so rarely in the life I have experienced, that it almost seems like perfection is the fairy-est of all tales. Yet, why do so many of us become wrapped up in trying to attain it? Having high expectations is one thing; high standards tend to make us stronger. But when we obsess over our own idea of being perfect

(or even more toxic: someone else's idea of being perfect), we are left with an endless chase to try and enjoy the lives that are right in front of us. Trust me, I have been guilty as charged more often than I would like to admit. In my profession, I have watched hundreds of kids and teens work through their own goals and standards. I have seen them nail that perfect guitar solo and they are on Cloud 9. I have also seen them prepare for months the "perfect" performance only to accidentally step on their guitar cable, knock over their amp, or forget the words. What happens then? I can tell you that I have learned a lot about myself in these moments. I cringe because I have been there. I want to jump up on stage and save the day or even explain to the audience that, "this kid usually NAILS this, trust me!" I want to own their mistakes, but that is

impossible. I have enough of my own to own, thank you very much. :)

Clearly these moments, the expected and the unexpected, are what make our lives truly great. The dynamics of what we strive to accomplish are learned best at times when we actually do see something fail to meet the mark. The idea we had of playing the perfect drum fill can die instantly when a stick slips from our sweaty hands. Then what are we left with? Are we not still the same, radiant person?

I once heard the phrase: "Anyone will fall 9 times. The strong ones get up 10 times." There is a lot of truth in this. Not just in performing music, but in any endeavor, passion, or dream. Young musicians, if you get this early in your life, you will save yourself years of suffering music, instead you will always just be playing it!



Top 10 Reasons We Give Thanks This Year!

'Tis the Season to Reflect on All of the Many Things We at Flobots.org Have to be Thankful for

by Jami Duffy, Executive Director, Flobots.org
Jami@flobots.org, NSchmitt@ColoradoMusicBuzz.com

Here are the top 10 reasons we feel so blessed!

10. How many people do you know who get to do what they love every day? That's what we

get to do and it's fabulous. Oh, did we mention we work with the most talented musicians in Denver? Amazing.

9. It's little. It's orange. Let's face it - it's adorable. We love our "flo-office" and the joy it brings to our neighborhood.

8. Our work takes us all over the state and all of our cars are older than our students! So, we're grateful that our "clunkers" have stayed in working condition all year, which makes it possible for us to bring our classes to the community.

7. Four years ago, Andy Rok, Brer Rabbit, and Jonny 5 hatched a plan to combine the power of music with the power of people. That idea became **Flobots.org**. To date, we have harnessed the power of thousands of young people using music as a tool for empowerment. For your vision, mighty **Flobots.org** founders, we give thanks.

6. Music. Enough said.

5. Our school partners have been so supportive, positive, and inspiring this year. Thanks for sharing your students with us!

4. **Nathan Schmitt** and **Aaron Makaruk** founded our **Youth on Record** program - which brings music production classes to youth in residential treatment centers. They spent their pilot year working for free before joining forces with us (talk about commitment!) For their dedication

and passion, we thank them.

3. To our board of directors, who voluntarily work in an often thankless role, you make the whole thing come together. We recognize your dedication and appreciate you!

2. Our beautiful students - they fill us with hope that the future really IS going to be okay. Thank you for teaching us some very valuable lessons!

1. We are so grateful for the generosity that our community has shown us this year. You lent a hand when we needed one, donated money to our programs, sponsored our events, volunteered in our classrooms, advised us on everything from our strategic plan to evaluations, and listened to us about our hopes, our fears, and everything in between.

Our cup runneth over! Thank you!



Why No One Cares About Your Band

by Michael Amidei & Draven Grey
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DGrey@ColoradoMusicBuzz.com

Your music is great, your bandmates are awesome, and you finally booked a show at the perfect venue. You promoted like crazy, inviting your friends, friends of friends, complete strangers on the street, and even that funny smelling guy under the bridge. It seemed to pay off, too. A lot of people came to the show. It wasn't packed, but you and the venue were happy. By the crowd's response, you were sure that they would be bringing all of their friends to your next show. Your crowds started growing with each show, right? But they didn't. Maybe a few more people came, or it stayed the same, or worse, less people started coming out to see you with every show. What can you do to change that? How can you fix it?

Why does no one seem to care about your band? It would be better to answer that with another question ... "Why should anyone care?" There are thousands of bands out there grabbing for attention. And worse, people are bombarded day in and day out with advertisements and media from the moment they open their eyes

until they close them at night. With all that noise, how can we get through to those who would connect with our music? The answer is thankfully simple.

The music industry is generally full of two kinds of artists. One type writes and performs only what they like and could not care less about connecting with others. The second changes on a whim in order to appeal to everyone they can; they're always trying to keep up with trends and please everyone they can, quite unsuccessfully. But you don't fit into either of those roles. No. You have a proven way of keeping your artistic integrity AND immediately grabbing the attention of other people. You know how to find your niche.

Ten seconds to finding your niche. The idea of testing is used in marketing all the time. It helps you figure out how to market a product so that the most amount of people will buy it. You can use this same concept to promote your band. One easy way to do this is by studying the fans of bands similar to yours. How do they interact with the band online and offline? What do they wear? Where do they find new music? Interview a few of these fans and ask very specific questions about their whole experience of finding and being a fan of the bands they really like.

That interview is the first and most important step in knowing your own "Ideal Fan" - the type of person you can focus all your efforts on because you know they will love your band and tell all of their friends about you. Knowing your Ideal Fan's interests, shopping habits, favorite hang-outs, and more, will help you know exactly how to promote your band with a MASSIVE return. In the end, the reality isn't that no one cares about your band, it's that you've been promoting to the wrong people. To sum up: Find the people who already want your music and give it to them. Unfortunately, most bands never do the first part.



Holiday Stress Management

By Brandy Cordova
BCordova@ColoradoMusicBuzz.com

Stress can be a reaction to a short-lived situation, such as being stuck in traffic or running late for an appointment. Or it can last longer if you're dealing with relationship problems, a spouse's death or other serious situations. Stress becomes dangerous when it interferes with your ability to live a normal life over an extended period. You may feel tired, unable to concentrate or irritable, and it can damage your physical health.

According to the American Psychological Association's Stress in American Report 2010, "Work, the economy and money remain the most often cited causes of stress reported by Denver residents, with relationship issues and health concerns (both personal and family) increasing as significant sources of stress over the past year. The percentage of adults in Denver who characterize their own health as excellent or very good has declined significantly over the past year, and the proportion saying they have been told by a healthcare professional that they are overweight/obese or have been diagnosed with type 2 diabetes has significantly increased."

Holiday stress statistics reported by the American Psychological Association show that

up to 69% of people are stressed by the feeling of having a "lack of time," 69% are stressed by perceiving a "lack of money," and 51% feel stressed out over the "pressure to give or get gifts".

So what can you do during the holidays to manage stress? Here are 6 tips to help:

1. Identify your source of stress. Look closely at your habits, attitude, and excuses. Are any of these leading to your stress? Is it lack of time? Lack of money? Pressure to give gifts to everyone you know? Do you make excuses about why you can or can't do something? Once you know what causes your stress you can build a plan to alleviate stress.

2. Make sure you have social support. Having people you can turn to, whether it be family, friends, co-workers, church or licensed professionals, is a great way to talk about your stress and helps to release frustrations. Almost everyone needs someone in their life they can rely on when they are having a hard time. Having little or no support makes stressful situations even more difficult to deal with.

3. Prioritize and set a schedule. There are so many parties and get-togethers going on that you may feel like you need to attend all that you are invited to so you don't hurt the invitees' feelings. Or you may feel like you won't find enough time to do all your shopping. Only say yes to those activities you know you will enjoy and not become stressed over, and ones that will not interfere with your schedule; commit to them, and say no to the rest.

**Read more of this article at
ColoradoMusicBuzz.com**



Playing for the President of the United States! Interview with Chris Daniels

by Torch
Torch@ColoradoMusicBuzz.com

President Obama came to Denver on October 26, 2011, to speak to the students of the University of Colorado Denver. Thousands of people packed the gymnasium waiting for the President to speak. The student band, **The Claim Jumpers**, along with a few members from the **Queen City Jazz Band**, were the first to take the stage. **Chris Daniels & The Kings** followed to warm up the crowd for the President. In true Kings' style they had the place rocking and

dancing, they even got a wave going as they played favorites like, "Jump" and "I Like Your Shoes." Camera flashes and the glory of the American flag behind them, Chris Daniels & The Kings showed once again why they are Denver's most-beloved band.

CMB: How did you first hear about this opportunity?

CD: The college emailed me that the White House requested our band to play.

CMB: What were the first three things that went through your mind when you got the invitation?

CD: One, was whether the band would pass the security check; two, would we get paid; three, timing, if they had any kind of a schedule for it, because it was going to snow like hell and it did.

CMB: What was your biggest concern?

CD: Production. I didn't know what kind of PA company they had or what kind of space they had for us. The secret service stuff was easy; the production stuff was the most difficult.

CMB: What was your experience like working with the Secret Service and security?

CD: Funny (he laughs). The guy who stood directly behind Obama was a huge, powerful, African-American guy, he was very intense and clear that we couldn't touch the podium and we were all squished in behind it. After the gig, he smiled and was really friendly, he said 'I love your music, I really wanted to dance but obviously I can't do that!'

CMB: What was the most difficult part of the day of the show?

CD: Waiting for late band members to arrive, the Secret Service was not pleased. (He laughs while shaking his head.)

CMB: Will you explain the general stage set-up?

CD: Yeah, tight! The President was on a 16 x 16 riser, and half of that was taken up by his podium, tele-prompters, and drop guard. So, we had roughly 16 x 8 feet to set up the whole band and we kept thinking the drummer Randy was going to go over the back like Spinal Tap. (Note: there are six members in Chris Daniels & The Kings – **Jim Waddell**, alto,

tenor sax, flute, vocals; ***Chris Daniels**, lead vocals, rhythm guitar; ***Colin "Bones" Jones**, lead guitar; ***Randy Amen**, drums, vocals; ***Kevin "Bro" Lege**, bass, vocals; ***Darryl "Doody" Abrahamson**, trumpet, vocals.)

CMB: What was the best part of the day of the show?

CD: Getting the crowd going. We had that audience rockin'. They were doing the wave and a whole group of people came down and started line-dancing, even the governor was dancing.

CMB: How much did you make playing for the President?

CD: Nothin' (he laughs), but it was worth it.

Read more of this article at ColoradoMusicBuzz.com



Jesus the Booking Agent

Part 17: Satiation Comes in Seasons

by Mike Hall
MHall@ColoradoMusicBuzz.com

Mike Hall has been immersed in music for over 20 years, touring the country 'til he cried and playing in too many bands. He is currently incubating his sonic baby, the *Fire and the Sigh*.

Down within the Comcast film building I was busily going through the CPR motions on this huge stranger. It's a unique thing setting your will to breathe for another human being: It feels as though you're surrendering little gifts, like each breath is hoping to reanimate life. As time wore on and my breath and hope began to weaken, my thoughts turned to the now growing sadness that was hanging on my back like a mocking black crow. While the warmth shared between me and this stranger gradually slipped away, I began quietly grieving for this cameraman

I wish I had known.

Life is messy. With the passing of Gunnar Blanke, I dazedly left the glitz of the Comcast compound with a dull hole in my gut. Why? Why? It's that fractured feeling of powerlessness that needles the mind with many questions. The sadness of the cameraman slipping into the next world was mixed with the realization that this band I had been sinking my heart into for five years, the one that occupied much of my time and thoughts, was also quietly dying. The warmth between us was gradually slipping away. This picture of the sand pouring from my shoe was a telling premonition: it was taken by Brantley Gutierrez at the sand dunes just a few days before the Comcast concert that ended in tragedy. "Hey, Mike, I'm sorry.

It's just not working out." The following week I was let go from **Born in the Flood**, and mercifully I was only half surprised. You know the marriage is dying long before you sign the divorce papers.

But a strange thing happened a few mournful days later: I felt excited. That nagging emptiness in my gut, that pit that longs to be a part of something bigger: It transformed into an electric expectation. I somehow *knew* the creative muse in me would be fed once again, but ahhh ... with what? That is the sweet mystery that hides behind space created from loss.

Satiation comes in seasons, and that is what I leave with you, dear reader. Best of luck in all of your creative endeavors.



Boobs! Between The Covers

by Torch
Torch@ColoradoMusicBuzz.com

The band is playing and the crowd is mulling around, getting the first drink down. The fun is coming, but it is still that early awkward time when people aren't ready to dance. Yeah, the clothes are nice, hair just right, and a dash of cologne in the air. The music is way too loud. This uncomfortable time, the beginning of the evening when expectations of fun and adventure are looming, all that seems to transpire are a few forced smiles, heads bobbing to the beat, and yelling a few inaudible ridiculous reassurances between friends.

The crowd grows, and the first band is done, tear-down is in frenzied motion and drum sets exchange places. The crowd splits between the bar, the bathrooms, and the outside smoking area. Tension is eased with each new arrival to the venue; yes, you are all in the right place. A crazy guy grabs the mic and with a whoop thanks the first band and then introduces the headliner, "The Panty Sniffin' Puppet Fuckers!" Primal howling is released from the darkness

along with applause. The music rages, but the dance floor remains as empty as a Wazee alley on a Monday midnight, with only one or two vagrants.

What is the missing ingredient? Boobs! Celebration releases as the pack of mid-twenty-something scantily clad girls arrive. Bold with confidence, they take the twins for a spin on the dance floor! The herd of jiggling lovelies moves in front of the stage, staking out their territory for the night. The band now delighted at the mounds of muffins starts jamming with more enthusiasm. Suddenly the standoffish crowd becomes an involved audience, as the dance floor grows packed. Cheers to the springing-cleavage hop and the pendulum of big boobies verses big booty! Even the itty-bitty titties work their hardest to wiggle in tight t-shirts. Feet firmly planted in place due to dangerously high heels, a butt waggle and booby boogie is sufficient to dazzle. Yes, one or two pair may be store bought, but even that effort is appreciated all the same. It doesn't make a difference where they came from when *ta-tas* are on display. Hoisted up and strapped down in colorful bits of bras, they peak out and invite you to take a look.

What makes everyone happy? Yes, boobies! Men want to play with them; even women want to play with them. Everyone wants to see them, they are wonderful in all sizes, and curiosity abounds when it comes to the topic of bouncing boobs! Wheee! Suddenly everyone is beautiful. The bar is making money as the boys guzzle for courage to get close to the boobs; girls shoot shots of foo-foo drinks to let them get close. Oh, the wonderful warm power of the boobies; the stories and adventures of the night begin.



Venue of the Month

by Ryan Edwards
REdwards@ColoradoMusicBuzz.com

There are so many famous venues in the Denver area. We've heard of them all: The Bluebird, The Fillmore, and the Ogden in Denver, the Fox in Boulder, or the Aggie in Fort Collins, and all of these venues we have either been to or have heard of them. But this article is not about these places. It's about the venues that don't expect the recognition, but still support local music, the places that we are oblivious to as we drive down the street, but have meant to visit a hundred times.

The Lions Lair on Colfax is no exception to these rules. It might be the smallest venue in Denver, with a capacity to maybe hold 75 people. Once I walked in and turned the corner I had pretty much seen the entire place; therefore, my first impressions weren't much. But I soon realized that what Lions Lair lacks in size, it makes up for in intimacy. A place where the stage is so close, I didn't feel as though I was watching live music – I felt as though I was a part of it. "Overall that's a cool thing," said Steve Melton, lead singer of The Northern Way, talking about the size of Lions Lair.

Lions Lair opened in the sixties as a Jazz

club known as the Playboy Club in downtown Denver, but the last 15 years it's been owned and operated by Tony Meggitt and Doug Kauffman. Locally known as a small venue serving up Punk and Alternative/Rock, it has become a Denver estate where local musicians and music lovers come to mingle. "I hate the term 'dive,' cause it's not, it's a cool little place," Melton said.

To get a sense of what local musicians think of the venue, I created a scale from one to 10 rating the stage, the audience, the staff, the drink specials, and the overall venue. Steve Melton of The Northern Way gave the stage an eight, because as a band they had to adjust to play on a smaller stage. The audience was an eight. "It was a medium-size crowd, wound up good, those are fun," Melton said. The staff he gave a 10, because they were polite and helped with set-up. The drink specials he gave a 10, because they weren't over-priced. Overall, Steve gave Lions Lair a nine out of 10.

Next I interviewed the local Pop/Punk band Pikes, a group that has only been together for six months and has performed at Lions Lair multiple times. The group gave the stage a seven, but like the sound of the stage and didn't mind the size. The audience was given a seven or eight, depending on the night. The staff they gave a 10, and the drink specials, a seven. Overall, they gave the venue an eight out of 10. "Lions Lair is to Denver as the Double Down is to Vegas, and it's venues like these that fuel the local music community," said Sean, lead vocalist and guitarist of Pikes.

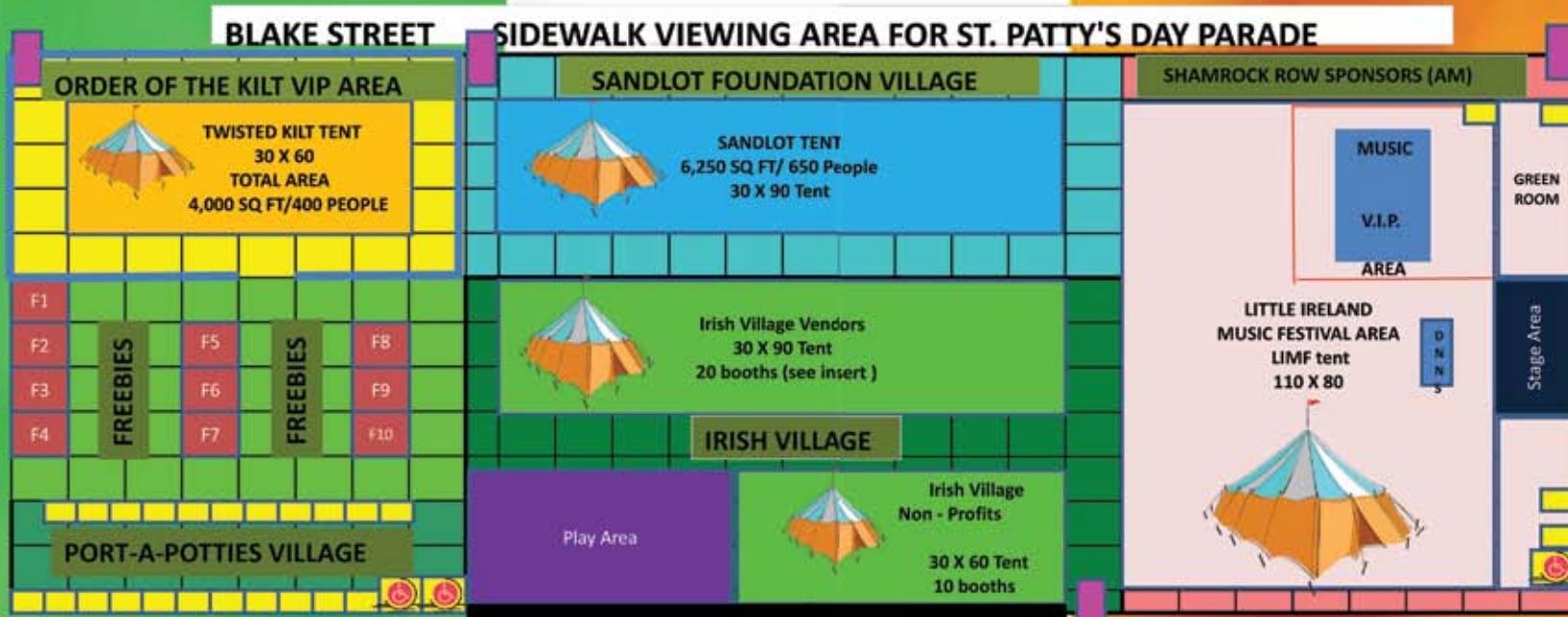
Lions Lair is located at 2022 East Colfax Avenue, Denver, Colo. 80206-1304 (303) 320-9200

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A special thanks to the bands Calibrate Me, For Love of Ivy, Shoot to Please and The Host Club for providing us with the best local indie music in the region. We are honored to call you family.

This season has also brought us the blessings of David Melnick and his company American Concert Promotions. Coupled with his family friend and long time 303 Records Director Don Scott the pair have provided many great opportunities to our artists for the upcoming 2012 Season. We look forward to next year with great anticipation ! - *Pam Lewis* (Owner)



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If You Ask Me : This small part of the page is reserved so that I might give a few tips to indie artists that I give to the bands I work with on a daily basis. Today's tip is BARCODING. In a media environment where everyone seems to be handing out their CDs on burned media or MP3s, do not forsake your sell count by neglecting this important detail : If you sell or give away 10,000 CDs without tracking the sale, to the powers that be you sold ZERO. Have a great winter ! - Don Scott (program director).



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Asking Alexandria @ Fillmore Nov. 4, 2011
photos by Max Giffin



Cyndi Lauper @ The Ogden Nov. 1, 2011
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WE ARE THE 99%



Saturday at Civic Center Park; Exploring the Truth about Occupy

by Sarah Borden

It's hard to do anything these days without hearing about the Occupy movement. Everywhere there is news of the Occupy tents being torn down by police, or Occupy sympathizers setting fires. But what no one seems to be talking about is what the Occupy movement is, what exactly they stand for, and what actually happens at these protests, which now number upwards of 2000. According to the *OccupyTogether.org* website, "On September 17th, men and women of all races, backgrounds, political and religious beliefs began to organize in nonviolent protest. These men and women represent the 99% with the goal of ending the greed and corruption of the wealthiest 1% of America." Occupy Denver is having an especially hard time of it, receiving more police attention than protests in other cities. With a chill in the air, I decided to spend a day in the park to witness firsthand who was supporting the cause, why protestors were out there, and the relationships with the police as well as within the community.

When asked by his friends what it's like at the Occupy protests, John with the Party Party (a political party that started as a joke that's starting to build some serious support) would tell them, "It's definitely an eclectic group of people ... it's kind of like humanity. There's some really cool people, there are some crazy people, there's some really smart people, it's just people." Critics of the movement point to dissension within the community, protestors conflicting with each other about what it is that's wrong, and what needs to be done. But the goal of Occupy is a simple one: clean house. Its purpose is to unify those that know that something is wrong with the system. There is no specific legislation that they're trying to pass, no negotiation to be done with corporations or politicians.



In unifying people who share the common sense that something is amiss, the movement has served to create a physical place that is a marketplace of ideas. At the park there are all types of people walking around, handing out fliers, singing protest songs, or simply having conversations. Does everyone agree? No. But the more people talk about what is going on, the more the movement succeeds.

General Assemblies happen every day at 3 pm and 7 pm in front of the Capitol building at Civic Center Park in Denver, but there are also movements in Greeley and Fort Collins. The fantastic thing about these assemblies is that it not only provides a forum where a wide range of people have a chance to address a live audience about political and economic issues, but where they also have a chance to speak freely without fear of personal judgment.

Speakers address issues from multinational corporations to Wall Street, to the Federal Reserve, to local businesses and newer forms of energy. One speaker proposed the idea of moving to local forms of currency like the kind found in Ithaca, New York.

Dwayne Hudson has been on-site for over a month and loves being able to speak publicly. "We've got to connect some dots to make people think about how this action here has rippling effects across the globe ... that this may be happening to you, but this company or this



bank that you invest in, they help promote that, not just here but abroad. And if you don't want that condition for yourself, then don't put it on anybody else."

For as many people that were there and that are living there on a 24/7 basis, the entire area was really clean. There were several people going around asking people to pick up after themselves, making sure that the trash was contained, and at least one person was raking leaves. There were several tables giving away donated food and jackets. One girl who's a member of the Family of Love, a group camped near Lincoln, said, "There are women and we need more. I honestly think that things would be a little bit calmer and more organized if you had more women."

"We all just wound up at the protest because we were like, shit, people are getting arrested. It's our time to do what we can. And in doing so



we found probably the most active, intelligent, bright, talented, f@&king- awesome kids in the entire world, and we're all able to inhabit this non-structure structure. For the time being, stick around, the police might come and raid us and beat us up today," said Thor, another Family of Love member.

The Party Party shows up every Saturday, they bring food and water, and provide voter registration. On that day they showed up with

bread, and received donations of other snacks like granola bars and apples. They also provide reading material including a leaflet on protester ethics, which include: be visible, not obnoxious, and cause first, ego last. John, an organizer of the Party Party, said that showing up at Occupy helps him feel more of an emotional attachment to his community, to Denver. He said, "Most of the community aspects are really good, but again you always have some negative with the positive."

A lot of people show up just to distribute information, whether it's pamphlets for the



cause, directly against the cause, religious or cult-ish in nature. Some people have fliers, some have little booklets, and some have DVDs and websites. But not everyone wants to share their opinion. Many wear bandanas around their faces, masking their identity from the suspicious amount of video cameras present. Not to mention the presence of many, many cops.

The Occupy movement does its best to associate itself with non-violence. There have been some politically motivated crimes committed by people who have participated in the Occupy movement that the organizers vehemently disclaim any connection with. Nonetheless, the police have been a constant and looming presence in the park. The Occupy movement encourages participants to view the cops not as the enemy, but as potential recruits. Members of the Party Party experienced that firsthand. John recalls, "A couple weekends ago we were here and we were actually sat down and shot the shit with the cops for an hour or so. We were sitting on the curb and they were all lined up in front of us, and we were just talking to them and they were really nice people. One guy was so funny, it was



obvious they were about to move in, putting on gas masks and everything, and the guy's like 'Get out of here, come back tomorrow, peace,' and flashed me the peace sign ... So I think a lot of them kind of question what they're doing, and question what's going on. We could definitely sit down and have a beer and agree on a lot of things. They are our prime recruits; they are small government employees pulling a pension. They are the 99%."

Dwayne Hudson had a different attitude towards the police. "I think the police ought to be applauded for some of the stupid shit that they did that brought people to us, because it's simple issues. We want to Occupy and we want to address our grievances. We don't want to be pepper sprayed and tear gassed. Other states

are allowing people to have tents to sustain this movement."

Some participants have been less than welcoming to police, which other protesters find makes things difficult for progress. "Down here I'm hearing a lot of people yell, 'F@&k you, fascist pig!' and it's like, listen as soon as you say that, they're not paying attention to



anything you say after that. You could be Jesus and they're not going pay attention to you. ... So it's about bringing them along with love and compassion. It's very much like Martin Luther King- non-violence," said John. The Family of Love also stated that they are against starting shit with the cops for the sake of starting shit with the cops.

Luckily also in the area is CopWatch, an organization that stays out of picking sides either or, but always keeps an eye out if there is a police presence. Any sign of movement, and the CopWatch members start videotaping. The organization will show up at many large events just to make sure that the police behave.

That evening the cops did move in and make everyone move out. The mass media did a great job initially reporting wood smoke from an extinguished fire as teargas. Will that kill the movement? Hell, no. As one sign put it, Occupying is 'In-tents,' but it's harder to kill an idea than making someone move their stuff. As John stated, "Civil disobedience is very important in these movements, but civil disobedience over what? Is it civil disobedience about tents, maybe not. But is it civil disobedience about a corrupt political system? Definitely."

For more information on the Occupy movement, visit OccupyWallST.org, OccupyTogether.org, or OccupyDenver.org. To learn more about the Party Party, visit ThePartyParty1776.blogspot.com or find them on FaceBook. Don't forget to check out the video on LocalMC.com of Thor's song, "People are People."

"The ideals which have lighted my way, and time after time have given me new courage to face life cheerfully, have been Kindness, Beauty, and Truth. The trite subjects of human efforts, possessions, outward success, luxury have always seemed to me contemptible." -Albert Einstein



Northern Colorado

Whats happening in NOCO!

LOCAL MUSIC CONNECTION
LOCALMC.COM

Local Music + Local Beer = Local Bliss

by Fred Winther and Sarah Borden

Northern Colorado is known for two things: good beer and good music. So how is it that we end up overpaying for a limited selection of national brews whenever we want to enjoy some live tunes? If your beer palate is more extensive than regular and light, then you will enjoy the fact that three breweries in Fort Collins are combating that problem by providing live music on a weekly basis. Odell Brewing Co., Fort Collins Brewery, and Equinox Brewery regularly host local musicians in their tap rooms in addition to special events and parties. And no, it's not all Bluegrass.

If sticky floors, plastic cups, and people packed in like cattle to see a show isn't your scene, definitely try getting your fill of live music at the breweries, instead. Generally, the breweries provide a much more relaxed atmosphere, so there is no fighting through crowds to make it to the bar, no worrying about losing your spot at the stage, and absolutely no drinks that taste like beer-flavored soda water.

At the **Odell Brewing Co.** you can sip on some Easy Street or 90 Schilling while listening to all types of music. On Wednesdays from 4-6 pm the tap room plays stage to a variety of bands and artists, from Barley Davidson, a Jazz Funk trio that incorporates covers of songs from the Beatles and Nirvana, to HW287, a Country-Alternative band that features a stand-up

bass, mandolin, guitar, and a Dobro (resonant guitar). Other musicians that have played at Odell's include the Speed Whiskers, the Honey Gitters, and Gordon Green, who brings a Reggae influence to the table. What's playing may indeed influence your decision on what to drink. Odell's recommends trying the IPA when listening HW287. The brews currently offered include the Isolation Ale, the winter seasonal,

and Saboteur, an old favorite that is a full-bodied brown ale that has been aged in oak barrels. For a bigger crowd, Odell's also does special events that feature local music, like the Mountain Standard Bash, a celebration of the start of the ski and snowboard season.

Odell's is located on Lincoln east of College Ave. The website at OdellBrewing.com offers a calendar of events that is updated frequently and shows that artists play on a weekly basis. To see upcoming events, check out the website, or find them on Facebook.

The **Fort Collins Brewery** has recently

brought back weekly live music every Thursday from 4-7 pm. Artists come from a wide range of genres, including Alternative, Funk, Folk, and Country. The brewery has a full restaurant called Gravity 1020 that relishes cooking with beer, so you can enjoy 1900 Amber Lager beer-battered fish and chips, or an authentic beer cheese soup with an Imperial Belgian Ale while rocking out. Don't forget to try the Double

Chocolate Stout over ice cream, a beer float for grown-ups. FCB also loves to throw any kind of parking lot party once a month, where they shut down half their lot and put up food and beer tents. The Halloween Party featured Edgewater Juke and Blue Gramma. Plans for the future include a patio with a stage area in hopes of hosting larger shows. One of the biggest parties is the anniversary of the

opening of the new location. Within stumbling distance of Odell's, Fort Collins Brewery is located at Lincoln and Lemay. The best bet for event updates is through Facebook, and FortCollinsBrewery.com also posts a monthly calendar of events and beer releases.



Dare to Dance Darkly – Deathwish

by J.A. Campbell

Deathwish is a "Dark Dance" night held once a month every second Friday at Tracks in Denver. Tracks' website bills Deathwish as a Goth and Industrial night, but after talking with producers Starr and Dave, it is really so much more. They both hesitate to describe Deathwish with limiting labels and have instead created the term Dark Dance to try to encompass what Deathwish really is. They promote hard-edge electronic, Industrial, and EBM-style music. The music is characterized by distorted vocals, hard beats, and it's all electronic. Deathwish is more than just the music, however. They try to enhance the experience by making it more than just auditory. They spend hours creating the theme and designing the set. Their go-go dancers create costumes to match the theme. Often they bring in outside artists who paint during the night. Once they had a fashion designer

come in to showcase his work during the show, and they even brought in a fire dancer. Dave and Starr are trying to show the connection between the arts and music. I had the chance to talk to Dave (owner of Vendetta Music) and Starr about Deathwish.

LMC: How did you come up with the term Dark Dance?

Dave: Goth/Industrial is almost like Classic Rock these days to young people. We're trying to attract the younger crowd as well and we don't play much actual Goth music, so we came up with Dark Dance to avoid the labels and limits of just Goth and Industrial.

Starr: We aren't really playing just Industrial, it's sort of dark electronic music and we wanted to define it so we came up with the Dark Dance label.

LMC: If you wanted to describe Deathwish to someone in a few sentences, what would you say?

Starr: We're pushing the envelope of dark electronic music. We have a fun atmosphere. Friends gather and have a great time and support the new movement in the music. The club is gorgeous, beautiful light, the sound system is sick. Probably the second best in Denver. They have a real dance floor, too.

Dave: Industrial Dance music, you have to experience it to really grasp it. You can tell people all you want about it, but until you really see people dancing in a real club with a real sound system, you can't really understand.

LMC: Anything else you'd like to share?

Dave: The original idea was to have live dance music, but after a while we dropped the live music and started doing themes to get people to come out for a Progressive Industrial music night, really just to have a great party. When we started we averaged 200 people. These days we get between 450 and 550. Two hundred is now a slow night.

Starr: The artists are learning how to construct music in a classical sense with music theory. It's allowing Deathwish to deliver an experience similar to mainstream clubs but still maintaining the underground feel. We also do a lot of charities. We did a night to raise money for the tsunami victims in Japan and raised over \$600 in one night, which we donated to the Red Cross. We always do some sort of food or toy drive in December and other charities throughout the year. Deathwish was originally run by Russ (Charles Russell) and Dave. Russ worked at Tracks and was their 'in' to the very nice club. Most nights Tracks is a gay club and Deathwish is their only dark night. Russ left the night and a few years ago Starr signed up as one of the producers. Dave is in charge and Starr says she is kind of like the second in command and a resident DJ. They also have Gustavo Momtano, Leslie Mohler, and Cat on the team. Gustavo is the third resident DJ and Leslie is in charge of the dancers. Cat runs the decoration and construction crew. There's a ton of prep work that goes into their night and the team works together to create an intense audio-visual experience for their fans.

Side note: I haven't had the pleasure of going to Deathwish yet, but I did have a chance to talk with someone who attended the one in November. We shall call him "Innocent Bystander" (IB).

A focal point for **Equinox Brewing** is their Beer Garden, which features live music from spring until fall. During the colder months, Equinox moves the party inside the tap room, and brings musicians in on Saturday starting at 5 pm. Recently Equinox has hosted Logikal Nonsense, and Blue Gramma has recently played there as well. The tap room is an excellent place to chill and hang out for a while, offering board games and a beer library if you want to read up on the brewing process. Be sure to try the Eclipse Brown, this beer took a bronze medal at the 2010 Great American Beer Festival. Equinox brews a range of beer from Sunrise Golden Ale for lighter drinkers to the Sunset Stout on a regular basis. Right now their specialty beer is the Supergiant Imperial Hefeweizen, which has twice the alcohol content of a regular hefe, but still finishes crisp. Equinox is located on Remington, just south of Mountain. It's the perfect location for an Old Town junkie. Go to EquinoxBrewing.com or (duh) find them on FaceBook.

Northern Colorado is the Napa Valley of beer, and one of the best local scenes. Breweries that host local music help to create and share a community that supports and helps spread the word about local artists. Drinking and music go together better than Donny and Marie, all smiles but without the sneaking suspicion of incest. What better way to enjoy life than to sit back, relax, drinking a beer, and listening to a favorite song being sung from just a few feet away. So if you don't like the music, you're just not drinking enough.

LMC: Tell me your impressions of Deathwish.

IB: I really enjoyed Deathwish. The people were welcoming and fun to be around.

LMC: What was the coolest thing there?

IB: I am not sure that I can nail down one thing to call the coolest thing. The DJs and the scenery were amazing, but so were the bartenders and the patrons.

LMC: What did you think about the detail that they went into to create Deathwish?

IB: I was very impressed with the amount of work that went into the decoration of the venue. The organizers went all out, sparing no details.

LMC: Any comments about the venue?

IB: The venue was one of the best that I have been to.

LMC: Would you recommend the experience to others?

IB: I would absolutely recommend this event to anyone interested in having a good time with great people. The music is great, the drinks are well made, and the people are friendly.

FaceBook.com/DeathWishTracks
TracksDenver.com
FaceBook.com/DeathWishDenver
FaceBook.com/VendettaMusic

Northern Colorado

Whats happening in NOCO!

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ignored. I'd say about three to four cups of wine were consumed in relatively quick succession to release these girls' physical nervousness and to allow for less-inhibited movement on the make-shift dance floor. A couple of hours into drinking, hips started swaying and arms started raising as the music began to drown out conversation.

As the hours wore on, so did the number of empty boxes of wine. Around midnight I really started to wonder what happened to all those pretty ladies. Now don't get me wrong, it's cool to kick off your shoes while dancing; yes, heels can be hard to groove in with carpet beneath your feet. It's all right and somewhat sexy (given the right dancer) to bring out a coffee table and stand on top of it to showcase your dancing talents and gorgeous figure. It's OK to run outside in the freezing weather because you can't take the heat in the house anymore. It's fine to ask your friends for a cigarette (even though you don't smoke) as you try to keep your eyes steady and open. It's humorous to watch you blatantly make out with your guy friends (whom you have NO intention of ever kissing, sleeping with, dating, or otherwise, when sober). It makes one raise an eyebrow to see you stumble around the house, bouncing off walls and knocking things off counters. But it really makes one lose respect for you when they see you passed out on a couch, legs open, and panties (or even titties!) hanging out when you've finally had too much to drink.

This is where the proof to my point lay. These girls, who were so nice and thoughtful, became something that deserved to be put into a shower until they washed off the alcohol monster they had become. How they got to that point should be apparent: It was a house party with all their friends, and deals were made that included the statement, "I'll look out for you if you look out for me." Well, what happened was both girls making that statement got too drunk. All four of them were passed out on a couple living room couches in inappropriate ways, with such a depth to their passed-out nature, they were not stirring with all the commotion around them. So who was to look out for them at that point? Who was supposed to make sure they got home OK? What if this house party wasn't full of "good friends," who, by the way, just pointed and laughed at what they saw, because they, themselves, were all so drunk it was more funny to point at the situation than a concern to be taken care of?

DO NOT EXPECT YOUR FRIENDS TO TAKE RESPONSIBILITY FOR YOU! You have take responsibility for yourself to make sure that,

at the end of the night, you can somewhat consciously look around and make your next move.

The mistake these girls made was not to drink more. The mistake, to me, seemed to be the trust that was placed in everyone around the house. The idea that ***I can drink more because I have all my friends and girlfriends here to look out for me*** didn't seem to hold a candle to the fact that everyone else in the house was just as drunk as the girls making this internal statement. Maybe if everyone drank just enough to get a buzz, then yes, she could have relied on her friends to make sure she didn't become sloppy, but this went out the window as soon as the wine-goggles were put on.

To their credit, guys are usually a little harder to gauge in drunkenness, so I couldn't really say if their goggles were totally masking their judgment throughout the night. However, I wouldn't place any responsibility on any guy to help me keep my composure. Most times I feel guys don't really give a crap either way if their friends will look out for them or not. I think there is less concern for being taken advantage of (or they want that to happen!), and less concern for personal well-being in general, aside from getting home alive, so this internal statement of responsibility being put on friends never really becomes an issue. I am not speaking badly of guys when I say that. I feel they have an understanding that if shit fails, it's their fault, and they don't put any responsibility in their friends. This is why I make the point to all the ladies out there.

These girls shouldn't have gotten to that degree of inebriation. They should not have had someone else look out for their consumption and should have paid more attention to their own actions. Why would you want to get that wasted anyway? All the sexy and fun goes out the window at that point. Maybe a rough day or life may have been the reason, but please, if that is your reason, at least show a LITTLE respect for yourself. You are here on this earth for a reason, and it is NOT to be THAT drunk girl at the party (on a side note, for all the concerned ladies out there, I covered the girls up, not even knowing who they really were, but hoping someone would do the same for me if that ever happened). So I make this final call to all the lovely young ladies out there: Please, as always, drink responsibly, and stay classy, girlfriend.



Sex Rx: Stay Classy, Girlfriend

by Amandha Gilson

I went to a house party a couple weeks ago after not having attended one in almost a year. I'll admit I had tried to steer clear of them once I turned 21 and was able to vary my social drinking/partying environment. This house party, in particular, was described to me as a wine party, serving only their classy, dressed-to-impress group of close friends. A good DJ friend of mine was hosting the party, so my invitation was welcomed with open arms.

Upon entering the house and seeing his equipment set up, I could tell that getting your

groove on was the main focus of entertainment for the evening. There were no drinking games or beer-pong tables to be had at this classy event. As you would imagine, wonderful box white wine was served in the classic Solo cup as a preemptive attempt to prevent carpet stains. Guys and girls alike were dressed to impress, and boy, was I impressed by a few of them, guys and girls!

While admiring the curves and cuts of all those around me, I realized that everyone there knew each other quite well. The comfortability between everyone before copious amounts of alcohol were consumed led me to believe that each person had either been to this party before or had partied with these people before. Thankfully, I had come to know quite a few of the people at the party at shows or bars, so I definitely did not feel out of place. If anything, it made me feel safer that this house was filled with people who knew each other, rather than one of those "ragers" where things get stolen, fights break out and people get hurt, either physically or emotionally. Knowing this, I will admit, I let myself drink a little more than usual (that's five drinks for me!), and I think this is where a lot of other girls made their mistake, too.

The idea behind and the social nature of this party, if anything, exacerbated the desire to drink and drink some more, as conversations were light, merry, and laced with stories of past drunken Mixer shenanigans. Voices started low, and quickly raised in volume as the DJ played some house-thumpin' music that couldn't be

Mr. Productions Presents: The Nightmare Before Xmas Fan Appreciation Show

by Amandha Gilson

Naughty elves, candy canes, presents, and some musical mania to ring in the holiday are all on my wish list this year. To my great pleasure, I have found them all in one place. Mr. E Productions is presenting their 2nd annual Nightmare Before Xmas show at the Gothic Theatre in Denver on Sunday, December 18th from six to midnight. This event is one of the most important to this family oriented crew, as it is their chance to give back to their fans.

The family's line-up for the night includes Public Display of Aggression and What's Been Used with special guests Such As I Am, Inexerfy, Sarinaid, and Act of Grievance. Each of these bands wants to give

back to their fans, and what better way to do that than to offer a raffle with some amazing prizes and sexy little elves selling those raffle tickets? I would definitely say that's one awesome night full of endless presents.

The presents, oh the presents! How wonderful they all are. With the support of local business, this night is set to make some lucky fans very happy. Music Go Round is donating a guitar, Mad Hatter's Smoke Shop is offering up some smoke pieces, Arsenik Art Tattoo has put some gift certificates in the pot, and even the Gothic has added their own drink ticket prizes. Since it's about the bands giving back to their fans as well, each band is also donating prizes and so far includes an mp3 player, movie tickets, and my favorite, an adult novelty store gift certificate. Make sure you come early for your best chance to win. In between each band performance, our very own Doug Duval of Groovy TV and Colorado Music Buzz will be announcing winners.

Here's a little secret: If you happen by any of the local businesses listed above, you may be able to find hidden comp tickets for admission to the show. You can also buy your tickets from the band members of any of the groups above if you're not able to find those complimentary tickets. But my hint to you is to check out each one, support local business and get some free tickets. This event is entirely fan driven, so show your love and support for these amazing local bands and businesses.

My plan for this Sunday date has been made. I know I can see these guys anytime, so why on a Sunday? Because that's their present to me and to you for being such amazing supporters of the endlessly talented bands that seem to bless our fair state. I look forward to the festively decorated Gothic, the naughty elves, the deep and heavy-hitting music, and hopefully winning something really awesome. Check out more details at the event website and I hope to see you all there:

Facebook.com/events/130536817054832/



This Issue: The LocalMC Presents - Occupy Denver

LOCAL MC

MUSIC CONNECTION

THE WRONG PEOPLE
ARE IN JAIL
THE WRONG PEOPLE
ARE IN POWER

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99%

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