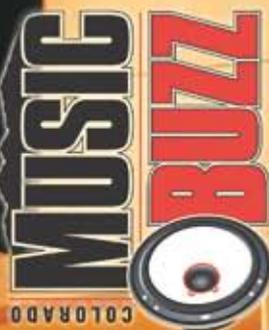


In This Issue: Le Divorce, STS9, Rob Drabkin, Reed Foehl, Coles Whalen



February 2012
Vol 6 Issue 9



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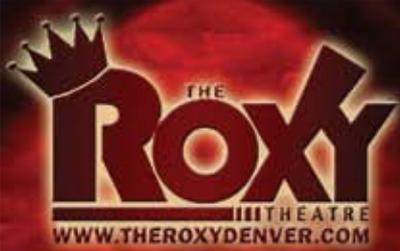
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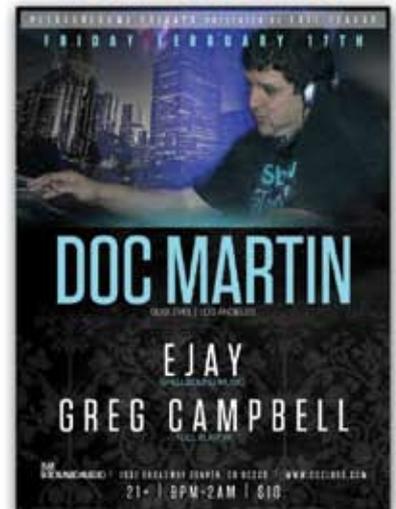
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ARTICLE: TIM WENGER

PHOTOS: JENN COHEN

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The Symbols



"The Symbols may be Colorado's next band to watch."

Read more on page 10

Le Divorce



"Formed in 2009 in the wake of founding members Kitty Vincent and Joe Grobelny's own separate divorces, the pair, having both played in Facade ten years ago, joined up again to make music as a kind of therapy..."

Read more on page 10

The Descendents



"If you were there, you know; if you weren't, you missed out on one of the greatest punk shows in Denver in the last decade."

Read more on page 21

THE EDITOR FILES

Our Little Old Mag and the Ever Growing Local Music Machine...

If you're part of the 1% of people in this populace called the Denver Metro that supports local music and the local musician, you know what we, CMB, go through on a monthly basis. It's hard to cover all that is good, or great, about our music scene! There is a huge amount of amazing musicians that perform for our collective eyes and ears seemingly every night at our favorite local venues. Who do you possibly choose to go see? Seeing one show and missing another, is a predicament that we, the CMB Team, and you, the music fan, find ourselves in. That brings me to this point--what we need and want from you! Help us report what we can't see, hear or follow. You can help us stay ahead of the curve by letting us know who's in the studio, getting ready to tour, or something else that's big and bold. You, the music insider, can help us, the reporters, to do a better job a covering all that we love about this budding music Mecca! Email us anytime at Editor@ColoradoMusicBuzz.com to let us know what you know so we can share it with others. Thanks for your continuing support!

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The Symbols

by Tim Wenger
TWenger@ColoradoMusicBuzz.com

I've heard it said that you better know how to run a business if you want to run a successful band. I don't know how the Fort Collins-based group the **Symbols** are when it comes to the monetary side of things, but if unfaltering organization, and jumping on top of opportunities has anything to do with good business traits, then they have about as good of a chance at progressing their band as that lawyer from the '90s does at hiding the truth inside a small black glove.

The band released two EPs last year, and plans on releasing two more this year, with a compilation of videos for each song available alongside the music itself. "What I would like

is an accompanying DVD to go along with our CDs," says **Jasco**, (guitarist, and the band's road-hardened production backbone.) "If you go see any band in Denver, they will have a CD of their stuff. Not many bands have DVDs of their stuff." Even in today's digital age, the Symbols like to distribute hard copies of their music, in addition to having it available for download. "It's something that people can remember," says Jasco, who spent 12 years on the road with a blues band before moving to Colorado and eventually meeting vocalist/songwriter **Mer Sal**. "The more something physical you have, the more people will remember your band."

"We're doing the five song, five dollar CD format," says Jasco. "Five dollars is the price of a medium quality beer, so I figure people can fork that out." The Symbols have been promoting their song "Kristen" as a single, giving out business cards with a link to download the song for free, as well as promoting it through Facebook, Craigslist ads, and their website. Jasco does the band's recording and producing in house. "Jasco is an amazing engineer," says drummer **Hans Mueller**, a man who has been behind a kit for most of his life. "As a drummer, I'm a little picky about how drums sound in a recording, but they are pro recordings; they speak for themselves."

"I try and do as live of a take as possible," Jasco says. "Then I go back and fix things that need to be fixed, and format things. I don't do pitch correction or time correction, so what people

hear is us playing." "Not enough bands are going natural," adds Sal.

"We're trying to do a pop format, so that we are accessible to a lot of demographics," says Jasco. "Bands do a lot of different things really well, but I think what's different about how we approach it, is that this is the real deal for us," adds Mueller. "We practice regularly, we promote ourselves professionally, and we follow up after gigs. We look at the music industry for what it is."

The band just invested in a light show to accompany their live performance. In addition to the new lights and fog, Sal leads the stage show as an energetic front person, leading the crowd into dancing and getting into the music. "It's neat how the energy develops with the audience," says Mueller. "There's a lot of different things that show up. We get people excited during certain songs, we notice the audience getting into a groove, and we'll play on that groove."

Mueller also suggests that some of the crowd come out to watch the technical abilities within the band. Each member has a very different and very significant musical past. Sal, in fact, credits some of her natural talent to benign childhood epilepsy that was a part of her life until about age seven. "There are a few books that Jasco and I are reading currently that suggest that early seizures contribute to musical understanding," she says. "I outgrew

the epilepsy and started writing songs shortly after that. I (also) studied with a Broadway singer for a few years."

Current bassist, **Justin Gavronsky**, and Mueller came into the band after meeting Sal on separate occasions, and earned their spots in the band after winning over both Sal and Jasco; both come from strong musical backgrounds. They let Sal do her thing onstage, while the other three focus on holding down rhythm. "The guitar player is the least important part of the band. If you've got a solid rhythm section and a good singer, you've got a good band," says Jasco. "Mer is a very charismatic front person, she is definitely the energy center of the band as far as stage presence."

The Symbols may very well be Colorado's next band to watch. They are four very talented musicians that have it together as well off stage as they do while performing, and have the drive to continue pushing the envelope as their fan base increases.

Online:
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Live:
Thursday, Feb. 9, Herman's Hideaway, Colorado Music Buzz February Issue Release Party



Le Divorce

by Allison Diekhoff
ADiekhoff@ColoradoMusicBuzz.com

Formed in 2009 in the wake of founding members' **Kitty Vincent** (vocals/guitar) and **Joe Grobelny's** (guitar/vocals) own separate divorces, the pair, having both played in **Façade** ten years ago, joined up again to make music as a kind of therapy. What resulted is the appropriately named **Le Divorce**, an early '90s inspired (think **P.J. Harvey**, **Blonde Redhead**, **The Kills**, **The National**, **Sonic Youth**), guitar-driven, indie-rock band that has quickly become a Denver icon.

In the three years since Le Divorce first played together, they have accumulated an imposing collection of nominations and festival appearances. In the *Westword* alone, they have earned two nominations for "Best Indie-Rock Band" in 2010 and 2011, won "Best Musical-Relationship" from their first year together (Vincent and Grobelny), and have also made *Westword's* "Top Ten Shows of 2011". They have played the *Westword* Music Showcase twice, and as if this isn't impressive enough, they have also played the *Denver Post* Underground Music Showcase twice, played at SXSW last year, made *Concerted Effort Blog's* "Top Fifteen Shows of 2011" for their **Nirvana** tribute, "Come As You Are," and also played an official *CMJ* Music Showcase in New York City. Of all of these accomplishments, their favorites have been opening for **Liz Phair** at the **Bluebird**, and playing at **Red Rocks**, and playing the *Denver Post* Underground Music Showcase.

Vincent: Liz Phair was amazing. It was the largest show we'd played up to that point, and it was a chance for me to open for someone who had a huge influence on me. Guyville was one of those albums I listened to on repeat in my early '20s. But I have to say that nothing on earth tops playing the main stage at Red Rocks. We opened for Film on the Rocks this summer, and it was pretty mind-blowing. I grew up going to those shows and imagining what it would be like to play on that stage. To play the same stage shared by the Beatles and Radiohead, where U2's *Under a Blood Red Sky* was filmed, to hear yourself through that huge sound system... there is really nothing like it.

All of this success did not come without its complications. After having recently split with two former members, Vincent and Grobelny were forced to have a long discussion on whether or not to continue on with the band. Luckily, they decided that calling it a day was out of the picture. After undertaking the daunting task of auditions, they asked **Mike King** (bass) and **Kim Baxter** (drums) to join the band.

Vincent: We tried a number of combinations, but ultimately Mike and Kim really did seem like the perfect fit. They have both played in the scene for a long time, they understood the songs and the aesthetic of the band, and we really liked them on a personal level. They bring a fresh perspective to the music, which Joe and I are really enjoying.

Le Divorce is currently looking for an indie-label, and they are releasing their second EP, *The Sting and the Light*, at the **Hi-Dive** on February 4th. Also watch for a new video coming out this Spring.

As for the future, Vincent had this to say: "We're not sure yet what that will look like, but I'm confident it will be worth listening to. I'd like to take it as far as we possibly can. As for future writing, I'm sure the sound will change a bit, as it always has. New members will likely mean some new directions. We're not sure yet what that will look like, but I'm confident it will be worth listening to."

Online: facebook.com/ledivorce



The Oak Creek Band: "We're Not A Bluegrass Band!"

By Charlie Sullivan
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The **Oak Creek Band** has been flying under the radar since forming in September of 2009. The outfit has been performing at various local venues and has been on the road touring, most recently returning from a run of shows in Arizona. "We played at the Glendale, AZ **Glitter and Glow Festival**," relates **Steve Rogers** (Bass). "They have light displays all over downtown and hot air balloons all over the place. The crowds were great, it was great exposure for the band." Adds **Paul Morris** (guitar, stage piano), "Yeah, we sold out of our first run of CDs while we were out this time. We had to order more when we got back in town. It was a great trip." I'm also going add that the band played at the **Daytime Emmy Awards** in Los Angeles this past year.

Filling out the rotation are **Daniel Watters** (guitar, vocals), **Jenna Watters** (vocals, acoustic guitar), **Carl Sorensen** (drums), and **Ryan Ebarb** (organ). Daniel and Jenna put the act together when they moved to Denver from Sedona, AZ, both having grown up in the Oak Creek Canyon area, hence the band name. Once entrenched in the local music scene they began crafting their brand of what we'll call 'indie throwback roots rock.' "I've heard people describe us as folkie and we do get asked to play at bluegrass festivals, but that's not what we're doing," explains Daniel. Adds Jenna, "We're not a Bluegrass

band, we're more of a rock-n-roll show live, but we're not a sex and drugs and rock-n-roll band. We want to portray a positive persona as a group. We want people to have a good time, get up and get moving, enjoy the show, and dance a little."

The crew has been working in the studio trying to wrap up their next release *Finger Prints*, which they hope to have available in March or April. "The title cut is **2012 (Quetzalcoat)**." I think people are going to like it, but I think the one they're going to go for is "Don't Be Fooled." The band does promise a more refined, cohesive, sound with this release. If you haven't heard the bands self-titled six-song debut, give it a spin. It showcases the band's talents nicely, and gives you a nice feel for what this outfit's potential is.

With Daniel and Jenna from out of state and Paul moving in from L.A., I asked the band, Why the Denver area to get an act together? "Denver has some of the most beautiful venues," Paul said. "The people in Denver really like good music. It wasn't a hard decision."

We were talking about future releases and other projects, and Rogers communicated a vision he has, "I picture people being able to go to our website and drag and drop songs to burn a CD. They can then pick the artwork they want for the cover. You'd be customizing your own CD. You could come back and do it again with different songs. I think it would be pretty cool." Now that's what I call thinking outside the box. Daniel and Jenna are also working on a project that will be called, **Denver Unplugged**, which will be starting up at **Illegal Pete's** in Denver. The basic idea is for any band to perform their songs stripped down and talk about the songs. "I think it's all about the song writing," relays Daniel. "You should be able to strip it down and perform it at its basic level and it'll still sound good." Keep your calendars open on the first Thursday of every month, sounds like they might be on to something. Keep your eyes and ears open for upcoming show dates and the soon to be released, *Finger Prints*.
"All music is folk music. I ain't never heard a horse sing a song." -Louis Armstrong
Photography courtesy of Max Keopke



Interview with Mat Kearney

by Jenn Cohen
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Matt Kearney (pronounced Car-nee). You may know of him from his "Nothing Left to Lose," track, or you may just be hearing about him from his hit, "Hey Mama." Truth is, whether you know it or not, you've most likely heard him on any number of television shows, including his latest release, "Ships in the Night" which is the intro for the new NBC show, *Awake*.

Kearney is set to start the second half of his tour to support *Young Love*, including three shows in Colorado; 2/9/12 at the **Black Sheep** in Colorado Springs, 2/10/12 at the **Ogden** in Denver, and 2/11/12 at the **Belly Up** in Aspen, "Played there once. I just remember being out of breath the whole time."

Kearney describes his music as, "Beat-driven, story telling, and emotive." After listening to *Young Love* straight through, I felt like I had read a story; one with characters that were familiar, relatable, flawed, and loveable in spite of it all. "I really set out on this record to have a story to it. There's a journey you go on as a listener."

Kearney was an English major in college before he got into music, so if he wasn't writing music he says, "I think I'd be teaching or trying to write movies." What kind? "Good ones, probably just similar, honest, vulnerable. Story pieces about humanity and people—those are the kind of movies I love. In college, I wanted

to be a cinematographer, but I wanted to write screenplays as well—which I kinda do. I write these three-minute movies. You know, a lot of imagery and a lot of specific places and people and characters."

Are all of these songs influenced by his life experiences? "Some more than others," says Mat. "On this record, I wanted to write about songs that were real close to home—lyrics that you can taste, touch and feel. I was really going after songs that were within an arm's reach of me."

The last track on *Young Love* extends beyond the familiar happy place that Kearney's songs usually lead to. "My grandfather ran an illegal gambling ring in Rochester, NY, with the town bookie. I wrote ["Rochester"] about my father's experience growing up with that. He was a tough dude—my grandpa—so it's kinda written from my dad's perspective."

Kearney spent many years playing house shows and handing out CDs to anyone who would take them. I asked him if there was a clear moment when he went from self-promotion to people knocking on his door. "It seemed overnight, and also it seemed like it took a good 7-8 years, you know? "Nothing Left to Lose" was obviously a really big first song, and it took almost a year to get going on radio. It was really just a process of a bunch of little victories along the way. Playing shows by myself in front of 50 people and having them tell their friends, and a lot of licensing on TV. There was no silver bullet that put me over the top. It was a lot of hard work and a lot of breaks going my way."

Kearney's advice for other musicians busting their butts to get their music heard? "That's a good question. I think a lot of it, for me, revolves around the writing. I think someone's gotta find a voice that's their own; that's the arena where you can develop the most and really show who you are."

In addition to being on the Adele bandwagon, Kearney's ideal tour lineup would be Adele, Springsteen, and Drake. "That would be the dream lineup. I'd open for that tour."

For more info check out www.mattkearney.com and check CMB's February Issue for a complete review and photos of Mat's show at the Ogden.



Sunday Girl

by Sheila Broderick
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Musically, there were great times in the '80s; we had the British invasion of Duran Duran, Culture Club, Spandau Ballet, and our own hits with Madonna, the B-52s, and numerous others.

Denver's music scene was alive and growing with a force unimaginable, from the synthesized pop-and-rock sound to hardcore. The mohawks, bleached two-toned hair, and day glow took over. There were many different genres, styles, and statements that the '80s—way to many to mention here.

What I'm here to talk about is a Denver band called Sunday Girl. Missing those '80s chick-rock songs? Look no further; Sunday Girl's front woman Jody Rodney takes you back, covering the '80s ladies' greatest hits from Blondie to Yazoo. Jody's vocals are up there with the best of them. This group does a fantastic job with all that they cover, "Our Lips are Sealed," "Bettie Davies Eyes," and "The Wait" just to name a few. You can listen to these tracks on their MySpace page, www.myspace.com/suddenlysundayrocks.

I had the opportunity to interview Jody Rodney, and talk about Sunday Girl, consisting of Jody Rodney (vocals), Scott McCombs (rhythm guitar), Marc Willhite (bass), Tony Asnicar (Lead Guitar), Buddy Gould (Drums). CMB: How did all of you meet? Give me some background.

Jody: I met Scott through a mutual acquaintance (my husband, haha) and began almost immediately to him into joining me in my cover band endeavor. I wasn't exactly sure how it was going to work out

because we were both busy personally and musically, but I'm a very "throw it against the wall and see what sticks" type of person, so I compelled him to start hashing out the songs with me to see if we could get it off the ground. I was at a point where all I wanted to do was have fun playing music for a change, and Scott thought "fun" sounded great, so we decided to add a few more players. I called up Buddy and Marc, who I had known since we had all been listening to these songs the first time around. I don't think they thought it was going to actually come together until I started rattling off rehearsal dates, and then they were wondering what they'd gotten themselves into. At that point, we wrestled with whether or not to go the keyboard (or potentially 'keytar') route, or to add another guitar. Buddy suggested Tony, who had absolutely no trouble adding any flourish the music called for. I sold them on the idea that Sunday Girl might turn out to be an on-off show providing background music for iThrive's Floralia Festival. But we ended up having a great time at that first show, and after the guys realized there would be an endless supply of beer in the practice fridge and an equally endless supply of great '80s-ladies tunes to learn, we decided to keep it going.

CMB: How did you come up with the name?

Jody: The name came from the Blondie song "Sunday Girl." And although it did not scream "'80s cover band" as much as we had hoped, we think it was better than the Manic Mondays.

CMB: What are some of your favorite bands from the '80s?

Jody: Local or national? There was SO much good music in Denver in the '80s. But I kind of stuck to one scene: I was into everything alternative then, particularly bands like Cage of Reason, Cavity, Dead Silence, Brother Rat. National or global acts included everything from "Til Tuesday, Concrete Blonde, X, Blondie, Lone Justice, and for me, a lot of new wave. Tony added: **Black Flag, Flipper, Circle Jerks, Melvins, Angry Samoans.**

Read more of this article at ColoradoMusicBuzz.com



Rob Drabkin's 5th Annual Birthday Bash

by Jenn Cohen
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This year marks the 25th anniversary of Paul Simon's release, *Graceland*. It also marks another birthday for singer/songwriter, Rob Drabkin, and anyone familiar with Drabkin, knows that Simon is one of his favorite musicians. To commemorate both the anniversary and his birthday, Drabkin held his 5th Annual Birthday Bash at the Bluebird Theatre where he performed *Graceland*, as well as a full set of originals.

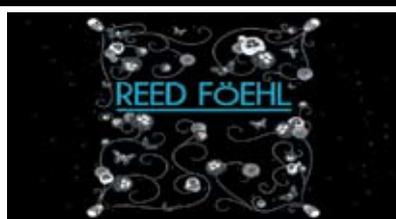
Every January (for the last five years) Drabkin has an Annual Birthday Bash. What started as a performance at Java Creek in 2008, has grown exponentially to what ended up being a packed house at the Bluebird this year.

Something you should know about Drabkin: He has mad talent. Like Midas, everything he touches turns to gold—the guitar, the mic, and the stage he stands on, they all come together to shine a golden spotlight on Drabkin when he plays. His easy-going approach to life spills over into his performances. His voice is smooth and hypnotic, his fingers glide effortlessly around his guitar, and he smiles . . .

With special guests, Kyle James Hauser (recently signed to SonaBLAST records), Kevin Mileski, Harry Drabkin (his equally talented father) on sax, and a full band to support him, Drabkin gave a fresh voice to the classic album, *Graceland*, followed by many of his upbeat, soulful, breezy originals; songs that are as delicious as the birthday cake his mom was serving at the merch counter!

If you missed this one, you'll have to wait until next year, but Drabkin will be playing many shows from now until then. Check out robdabkin.com for updates, and catch him on February 12th at Folsom Field Stadium Club in Boulder where he'll perform a tune with Brian McRae as Barry Fey and Harry Tuft get inducted into the Colorado Music Hall of Fame.

I asked Drabkin what made him decide to start these annual birthday bashes. His response? "What other way would I want to spend a birthday?"



Reed Foehl

by Tim Wenger
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Reed Foehl has been a busy man. Since the release of *Once an Ocean* in 2009, the folk/Americana singer's schedule has been jam packed with big names and lavish shows. He has released three solo albums away from his jam group Acoustic Junction. He will be heading into OGRE Studios in Vancouver, BC next month to begin work on his next album. I caught up with Foehl, who resides just outside of Denver, and we talked about the new album as well as what he has been up to.

"This one is going to be more live, in studio," he says. "I usually do at least my stuff live, but

I want to get a collaborative of everybody live." This means that his entire group of four guys will be in the studio together, recording track by track as a whole unit.

Reed hopes to have the album out sometime in April, with cd-release shows in both Boulder and Denver; Denver's show most likely being at Swallow Hill and Boulder's hopefully taking place at the soon to be opened eTown Hall. www.ETOWN.ORG/ETOWN-HALL/ETOWN-HALL/OVERVIEW/.

Reed does a majority of the song writing himself these days, but not all of it. "I collaborate with folks, too, and do a lot of co-writing," he says. "I go to Nashville a couple times a year and write with company, so sometimes it is easier to write with other folks."

Other recent highlights for Reed include his Colorado tour with Anais Mitchell, and the announcement that country singer Lee Ann Womack will be covering and recording his song "Fly."

Find more about Reed Foehl online at: <http://www.facebook.com/#!/ReedFoehl> www.reedfoehl.net

THE BLASTING ROOM

By Tim Wenger
Photos: Jenn Cohen



The list of bands that have recorded at the legendary Fort Collins studio, **The Blasting Room**, reads like a who's who of modern punk rock. Looking through my cd collection, I noticed that the majority of the bands recorded at least one, if not multiple records there, and the names **Bill Stevenson, Jason Livermore, Andrew Berlin and Jason Allen** are regular fixtures in the bands' thank you notes.

They must be doing something right. Either that, or there must be some untold perks of recording there that keep the musicians feeling at ease and begging for more. Why else would musicians from all over the world travel to the arid vastness of northern Colorado to record, when they could certainly find a place to do it in their own backyard? Are they doing it to feed off the established name of the studio and give themselves more credibility? Or are these four guys just *that* good?

Legions of bands that were influenced by the music of--and who many of have played with--the **Descendents** have all made the voyage to **Fort Collins** to work with Stevenson and Livermore. **NOFX, Bouncing**

Souls, Suicide Machines, Mustard Plug, Rise Against, Less than Jake, the Ataris, No Use for a Name, Good Riddance, Propagandhi, MxPx, Lagwagon, the Casualties, Alkaline Trio, Anti-Flag, the list goes on . . .

The guys love working with bands that they know personally. "I don't want to say I have to be less professional, but I can be more like 'Dude, that sucked!' you know? Whereas, when they are bands that you don't know, you have to be a little more professional," says Livermore. "There are different personality types; some people, you know that they don't want you to tell them anything, you might not say exactly what you want to say."

They seem to handle it well though, and want everyone who pays for their time to have a great sounding record at the end of the day. "It depends how much of a vested interest you have in their music, and how far you are willing to go," says Livermore.

The man and the legend at the Blasting Room is none other than Bill Stevenson, his fame outside of his recording

proress as a founding member of the **Descendents** and **All**, and drummer for **Black Flag**. "It's been a pretty organic evolution," Stevenson says. "We built it originally as a vehicle for ourselves, so we could do our own recordings. The first thing we recorded was the **All** album called *Pumme!*

Stevenson continues, "We looked at finances, and recording gear had become affordable enough to where we did a little math and thought, 'Well, with what we would spend on about two records, we could just buy the gear and have it here and do our own records here.'"

Almost immediately, Stevenson and his crew had bands hitting them up, wanting to record with them in Fort Collins. "It seemed like, no sooner did we get the gear and build the walls here for the studio, and before we even had paint on the walls, I was getting phone calls from bands that wanted to come record here," Stevenson says. "We were like 'OK, yeah, I never thought of that!' We didn't really realize at the time that we were making a business."

They began having bands come in, and the legend of

the Blasting Room was underway. As far as a business goes, theirs is about as punk rock as it gets. "We've never actually done a business bank loan sort of thing," says Stevenson. "Initially, we used the dollars that we got from **Interscope Records** for All to buy the initial gear. And then in the late '90s, when we did a pretty substantial upgrade to put the SSL console in, we used money from our recording funds for Descendants on **Epitaph**, and also I had some money from Black Flag royalties."

This is a large reason why so many bands like to give the Blasting Room their business. "The bands love coming here, they feel at home," Says Stevenson. "They know it's not corporate, they know it's not a conventional environment. We have a long history with a lot of the bands." Another big draw to the Blasting Room is that the crew here has about as much experience *playing* music as they do recording it. They have been on tour; they have spent time in the studio, and understand the mindset of a band that is coming in to make an album. "It's a studio that was built by, and is run by, musicians, so there is comfort there. It's not suits or businessmen running it," says Stevenson.

Recent years have been tough for studios. Many have not survived in the industry due to the economic downturn, and the fact that a serious musician can generally afford to purchase their own recording equipment. But somehow the legend of the Blasting Room keeps them afloat, even in a tough economy. "I'm kind of surprised a little bit because there are all these studios in L.A. that have gone out of business, and somehow we are busier than ever," says Livermore. "[But] it's not surprising, because we've worked our asses off. I have worked 80-hour weeks for



years on end."

Part of the reason for their success may be the location. Fort Collins is not the first place that comes to mind when you think of a home base for a great studio, especially in the punk rock world. "The decision to be here kind of precedes the studio," says Stevenson. "We (ALL and The Descendants), after being located in Los Angeles for a long time, decided it would be smart to live in a smaller city. When you get right down to it, for economic reasons, but for other reasons, too. L.A. is kind of a big mess, and we were living like sardines out there."

They wanted to be somewhere where the rent was cheap and they could be a little more off the beaten path. They moved to Missouri for a few years and lived in the middle of nowhere. "After being in the middle of nowhere, we realized that we hadn't really solved the problem because we were completely cut off from everything," says Stevenson. "We then decided we would try and find a town that was maybe in the middle. Not nearly as large as L.A., but not Brookfield, Missouri."

They settled upon Fort Collins. "We had been through on tour, and had fun here," Stevenson says. "We knew a few people here, and it just seemed like an O.K. place to be. You know the story, the porridge is too hot, the porridge is too cold, the porridge is just right? Literally, that's how we picked Fort Collins."

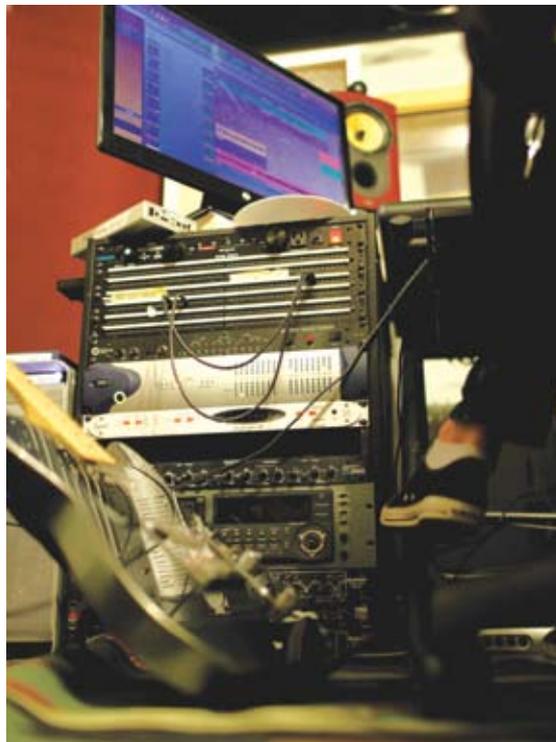
"A lot of the local bands want to come in for a day or two and record one song, and do that every month for a year,"

says Livermore. "We used to record a lot of albums, and then about four or five years ago it seemed like everyone started coming in and doing EPs."

Livermore's story fits perfectly into the dream that is the Blasting Room. He moved to Fort Collins specifically for the job he has now, although he didn't quite have the job yet when he moved. "I just kind of hung out at the studio all the time. Just did whatever they wanted me to. I was a total bitch," Livermore says. "I also did a lot of touring with these guys," he says, pointing towards Bill.

Livermore also had a connection with Stevenson before he came to Colorado. "When I was in college, I was in a band, and we had a manager who was also the manager of the band Bill is in, All. He got those guys a record deal at Interscope. Bill and (guitar player) Stephan (Egerton) would record bands, and they decided they wanted to build a studio instead of use the money to record somewhere else," said Livermore.

Andrew Berlin has been at the studio since 2001. "I've always loved recording, and when I came out here I called every studio in town," he says. "Almost every one of them said 'We're too small for an intern, you might want to call the Blasting Room.'" Back then, the Blasting Room was made up of just the A room.



Berlin, who started out watching Stevenson and Livermore perform their magic in the A room, would bring in local bands in the middle of the night and apply the techniques he learned during the day while Stevenson and Livermore weren't using the studio. "I would sit on the couch all day and watch Jason and Bill work," he says. "The B room used to be a practice area for bands. At the point when both the bands and I got tired of going in at one in the morning, and finishing at five in the morning, I brought in my home stereo system and a couple **a Dats**, and started recording bands during the day."

The studio is currently made up of three rooms: A, B, and C. Room A is the main recording room, the mother ship of epicness. It features a **Solid State Logic SL6000E** console with 56 inputs VCA Automation and **Total Recall** and the staff uses **Pro Tools 10.1** to make your ears cry tears of joy. "We started out as a tape-only studio before Pro Tools existed," says Livermore. "We got Pro Tools in 2000 or 2001. I held out for a while because tape sounds better. We use Pro Tools because that is pretty much what everyone else uses. It makes existing in the recording world easier, we can say 'Just send me your file.'"

Studio B is, in many ways, a hand-me-down of old Studio A equipment. It features a 32 input **Soundcraft 600** console and runs **Pro Tools 10 HD-3 Accel**. Studio B is a bit more affordable for small-time musicians than Studio A. Studio C is the 'mixing and editing suite,' where the guys import their studio magic into the music. To top it all off, they have a nice collection of instruments and amps. Feel like your beat up **Marshall** half stack isn't going to cut it for a world-class recording? Give their **Mesa/Boogie Road King** amp a try instead.

Andrew Berlin records a good number of local artists in Studio B. Because it is a bit cheaper, most unsigned bands choose to record there instead of Studio A, but the process is much the same. "The way I record/mix a new or local artist changes very little compared to a well-known national artist," Berlin says. "Time is an obvious variable, since national artists usually have a bigger budget, however the relationship and process are remarkably similar."

Local talent may often feel intimidated by the 'aura' or legend of the Blasting Room, but the guys there are more down to earth than most people you will find in the music biz. They are always willing to throw in a bit of expertise when necessary. "We've never refused working with a band, but because new artists can be unfamiliar with recording professionally, we will sometimes need to adjust some parameters such as the amount of songs done within a given period of time," Berlin says. "It would be a disservice to them, and their fans, to end up with a sub-standard representation of their music, and our studio is equally motivated to create something they are proud to



share."

The Blasting Room is certainly not the cheapest route when it comes to recording, but is far from unaffordable. They openly list their basic rates on the website and ensure bands that sometimes taking your time is of the essence when it comes to financing a record. "We will always work with bands to make their project possible," says Berlin. "From experience, we are usually able to offer advice that will enable them to have their project fully financed. Because we are booked a few months in advance, this actually gives bands time to save up or raise money through projects like Kickstarter."

No matter which studio the project is prepared in; a great result is attainable with the right guidance. According to Berlin, the rooms have different vibes. "The A room has that large room and you can get these massive tones. The B room is pretty dead and dry, and some records would prefer that. You can get a real dry, '70s crisp drum sound in there. It's got its own advantages in a way."

The crew at the Blasting Room worked very hard to get to where they are, and always remember that it is the musicians that make what they do possible. They love what they do, and love being able to provide bands with something that they can display for as long as their career in music lasts. "I'm thankful and have much gratitude to the people that keep coming back to us," says Livermore.

A-sides



The Good and Honest Reviews



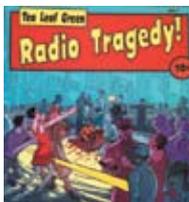
Great American Taxi - Paradise Lost
by Guy Errickson
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You've got a friend in the rock 'n' roll business! A performance with mandolin extraordinaire **Vince Herman (Leftover Salmon)** feels like a backyard Cajun barbeque where you're having the time of your life. Co-founder **Chad Staehly (Bill McKay Band)** heads the **Mark Vann Foundation**, and has the fire, passion, and acumen needed to accompany a rollicking talent like Herman; keyboards as playful as Snoopy and as serious as Schroeder. Filling the cab: drummer **Chris Sheldon (PHIX, DeadPhish Orchestra)** has massive drive, yet easy danceable complexity; **Brian "Lurch Mudpuddle" Adams (PHIX, Barefoot Revolution)** a bass player of intriguing depth; and shredding flat-picker and electric guitarist **Jim Lewin (Harmony Grits, Continental Drifters).**

Paradise Lost, Taxi's third album, produced by singer/songwriter **Todd Snider (Eastside Bulldogs)**, who adds vocals and harmonica, features guests **Tim O'Brien (Hot Rize)** on cello banjo, fiddle, and vocals; **Barry Sless (Phil Lesh & Friends, Moonalice)** on pedal steel guitar; and **Elizabeth Cook (Grand Ole Opry)** on vocals.

www.greatamericantaxi.com

LIVE: Sat. May 19th / Arapahoe Basin Ski Area / with Whitewater Ramble, Keystone CO



Tea Leaf Green - Radio Tragedy!
by John Christen
JChristen@ColoradoMusicBuzz.com

Radio Tragedy! takes the listener on a meticulously crafted journey. Funky from the beginning, **Tea Leaf Green's** seventh studio album shows great depth. Fueled by a rolling snare, the opening song "All Washed Up," marches the Latin-influenced percussion, driving the manic piano solo, while the lyrics paint the reflective tale of a penniless sailor.

The album gains speed on the poppy "Easy to be Your Lover," before slowing down in the meandering dreamlike melancholy of "My Oklahoma Home." TLG seamlessly transitions from jazzy grooves to optimistic sing-a-longs and electro-pop beats interspersed with psychedelic jams.

Radio Tragedy! is an eclectic mix. Part **Modest Mouse**, **Wide Spread Panic** and **Grateful Dead**; it's worth a listen. Mixed within the kaleidoscope of sounds, Tea Leaf Green still finds time to return to their jam-band roots, able to drop a beat that will make any hippie wiggle.



The A-Oks - Funemployment Benefits
by Tim Wenger
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Energy. That is one word that comes immediately to mind when thinking of Denver's favorite ska/punk/party-time band **The A-Oks**. Their second album, *Funemployment Benefits*, carries on their tradition of frenetic energy and hazardous partying with ten tracks of irresistible skank-ability.

The album kicks off with "Misfortune Cookie," an upbeat, danceable tune that highlights the band's signature sarcasm and mocking lyricism on top of tight horn lines. "Anarchy in the Pre-K" is front man **Mark Swan's** cynical look back on teenage carelessness from an older age. **Justin Cantrell** does a good job of making sure the guitar parts are not lost behind the horn lines throughout the album, matching his onstage personality.

Local legend, **Ross McAfee**, from **Noise Gate Audio** worked on the album with the band. It is easy to pick out the different instruments, and Swan's vocals fit nicely over the top of it all. Their three-piece horn section plays as well together as any of the 3rd wave ska legends from the '90s.

The best part about the A-Oks' new record is that it makes me forget that I am getting old, and gives me the same epic feeling that ska/punk has since I was 14. This record is a must-have for all of you who are still skanking it up, and you old farts who still remember the Summer of Ska. They make me look down at the checkerboard tattoo on my arm with pride because "Baby, life is good."

www.theaoks.com



Spring Creek - Hold On Me
by John Feuling
JFeuling@ColoradoMusicBuzz.com

Bluegrass music always reminds me of the Rockies in summertime. The pure analog instruments, led by powerful but easy-going vocals and harmonies paint an aural mountain scene. **Spring Creek's** release, *Hold On Me*, meanders around these bluegrass musical mountains with a classic groove. The first-class banjo work by **Chris Elliott** holds the core of many of the 13 tracks, complimented by the guitar work of **Taylor Sims**, with **Alex Johnstone's** mandolin and fiddle. **Dan Booth**, on the bass, completes the quartet, all of whom contribute to vocal duties, sharing leads and harmonies throughout.

While this album is straight bluegrass, there are several songs that stretch the bounds of the genre, while always centered around terrific singing. And while all four of these guys have great pipes, they also are technically fantastic on their instruments, which is particularly evident on the instrumental number, "C-Bob Swing."

See these guys at **High Street Concerts** in Lyons, CO, on March 10th.

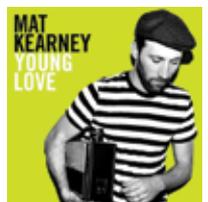


Steven Lyle - Spirit & Image
by John Feuling
JFeuling@ColoradoMusicBuzz.com

Henderson singer-songwriter, **Steven Lyle**, teamed up with

Tom Capek, who plays keys for the Colorado jazz band **Dotsero**; the result was an album that was 20 years in the making. Capek played a **Dave Grohl**-like role in the studio with Lyle, manning drums and bass as well as keyboards. He's also heavily credited with helping Lyle bring his vision to life. After setting his guitar aside for several decades, he went back to his musical roots to pour his heart and soul out into ten tracks, recorded at **Colorado Sound Studios**.

Dynamics on the record span from the uber-mellow opener, "Riverdale" to the rockabilly second track, "The Ski" which features a handful of guest musicians. "Sherris Song" is a smooth jazz tribute that **Kenny G** would dig. Listeners also get both an electric and acoustic take on "Lies," a soul-searching story. Lyle wears his heart on his pick guard throughout this sincere album.



Mat Kearney - Young Love
by Jenn Cohen
JCohen@ColoradoMusicBuzz.com

Released in August 2011, **Mat Kearney's** fourth studio album

Young Love focuses primarily on that, young love. Wanting it, finding it, holding on to it. Why are we reviewing it now? Kearney is scheduled to play the Ogden Theatre on February 10th, so, why not? The CD offers the same catchy choruses that Kearney fans have come to love. The first track, "Hey Mama" is about Kearney meeting and falling in love with his wife. "Ships in the Night" is about the struggle of relationships when life gets in the way. And though the album is fairly consistent with Kearney's upbeat, singsong/rap style, the album ends in a much darker place. "Rochester" is a stripped down vocals-and-guitar only song about child abuse, war, and finally breaking the cycle with love. Listen for the second track "Ships in the Night" to hit radio this year. And check out Kearney at the Ogden on February 10th.



In Memory of Jeanie Straub

Our beloved and dear friend and journalist, Jeanie Straub, unexpectedly passed away on Dec 29th of 2011. A very talented and loyal writer for CMB, Jeanie did over 200 record reviews in her tenure with the magazine. She also created and managed one of the largest local CD collections in the state - and all are available for check out at the Douglas County Library in Parker. I know from meeting her every month, hugging and talking about local music, how much she truly loved the spirit and captivation that the Colorado music scene had. She will be dearly missed by our entire team here. The music scene will not be the same without her valued input.

May she rest in peace.

An excerpt from Fran Miller, a friend of Jeanie's:

"I can close my eyes and recall exactly the last time I was with Jeanie Straub, the Parker reference librarian who passed away last weekend.

I was at the reference desk and she was standing off to the side. We had this spirited conversation and then went on our ways. It was the last time I saw her.

Jeanie was a very special person. She had degrees in journalism, women's studies and masters in librarianship. She had worked at the Rocky Mountain News and was passionate about reading, music, literature and people. There was no one more energetic in organizing special events and promoting local artists at the Library.

Greatest accomplishment to date: Finishing graduate school; starting and building Parker Library's Live Local Music Series

Best album of all time: National acts would be Sneaker Pimps or Bow Wow Wow; local would be Saints or Andrea Ball

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 SKA SKANK REDEMPTION
 TOO LATE FOR
 TOMORROW
 CAPTAIN BLOOD

FEBRUARY 3
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 THE KILLING OF
 KINDNESS
 SILENCE OF VERSAILLES
 HIT THE GROUND
 RUNNING
 PIETYS MOGRFIA
 KHAOS ASSASINS

FEBRUARY 4
 GOTHIC THEATRE
 SMACKFACTOR
 SCALAFREA
 HATEFACE
 L.O.D.
 IT'S ALWAYS SUNNY IN
 TIJUANA

FEBRUARY 10
 SIDEKICKS SALOON
 THE SILENT DIVINE
 CALAVERA CANNIBAL
 GO ASK ALICE
 SALT THE EARTH

FEBRUARY 24
 SIDEKICKS SALOON
 NEVER BREAK



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Morbid Sanctuary

DISCLAIMER: The music of Morbid Sanctuary should not be rocked if you suffer from neck injuries, due to excessive head banging. With that being said, if you appreciate some old school metal with driving riffs and face melting solos, you will love Morbid Sanctuary. These guys play their music with pure passion, not for fame or popularity. Hailing from Brighton, Co. Morbid Sanctuary consists of drummer Aaron, Lee on Bass and Vocals, Pablo on Guitar and Vocals, and Ryan on Guitar and Backup Vocals. You can catch these guys this spring tearing up the stage and possibly causing a bar fight.

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Happy Heart Month

by Brandy Cordova
BCordova@ColoradoMusicBuzz.com

February is all about the heart! And I'm not referring to Valentine's Day! February is actually

National Heart Month. According to recent statistics from the American Heart Association (AHA), "approximately every 25 seconds, an American will have a coronary event, and approximately every minute, someone will die of one." Awareness is a key to prevention.

Heart disease is a broad term used to describe a range of diseases that affect your heart. The term "heart disease" is often used interchangeably with "cardiovascular disease." Heart disease is any disorder that affects the heart's ability to function normally. Various forms of heart disease include: stroke, heart attack, heart failure, high blood pressure, angina (chest pain), cardiomyopathy, arrhythmias, congenital heart disease, rheumatic heart disease, mitral stenosis, endocarditis, as well as other forms.

The most common cause of heart disease is a narrowing of, or blockage in, the coronary arteries; the blood vessels that supply blood to the heart itself (cardiovascular disease). This is caused by atherosclerosis, a buildup of fatty plaques in your arteries, often caused by an unhealthy diet, lack of exercise, being

overweight and smoking.

Other causes of heart disease include abnormal heart rhythm (arrhythmias), abnormal heart valve function, high blood pressure, heart infection and cardiomyopathy (weakening of the heart's pumping ability). Some heart diseases are present at birth, such as congenital heart disease. Many of these diseases cannot be prevented; they are either inherited or due to some physical mishap.

Each year the AHA, in conjunction with the Centers for Disease Control and Prevention, the National Institutes of Health, and various other government agencies, compile the most up-to-date statistics on heart disease, stroke, other vascular diseases, along with their risk factors, and publish the findings in its *Heart Disease and Stroke Statistical Update*. The 2012 statistical update is a major source for monitoring both cardiovascular health and disease in the U.S. population. As well as monitoring cardiovascular health and disease, the statistical update has a focus on progressing toward the achievement of the AHA's 2020 Impact Goals.

Included in these goals is the concept of "cardiovascular health," which encompasses 7 health behaviors and health factors: current smoking, body mass index, physical activity, healthy diet score, total cholesterol, blood pressure, and fasting plasma glucose. The AHA has also set a goal for America's cardiovascular health, "to improve the cardiovascular health of all Americans by 20%, while reducing deaths from cardiovascular diseases and stroke by 20%."

Many forms of heart disease can be prevented or treated with healthy lifestyle choices such as controlling blood pressure through a healthy diet, lowering cholesterol, quitting smoking, and getting an adequate amount of exercise. By assessing and addressing your heart health, as well as your overall health, you can prevent many forms of heart disease.

For a more in depth look at each heart disease, symptoms, and more, visit the American Heart Association at www.heart.org. Remember, awareness is a key to prevention!



By Jenn Cohen
JCohen@ColoradoMusicBuzz.com

As the number of CMB readers continues to grow, I want to take a step back and introduce Youth On Record youthonrecord.org to anyone who is not familiar with their program and their monthly column. YOR is the newest Flobots.org program, operating music programs in residential treatment facilities around Colorado. Students are both boys and girls, ages ranging from 7-19 and come from a variety of backgrounds.

Using music production and lyric-writing classes, YOR teaches participants how to navigate their emotional landscapes by creating original music using industry-standard

production software. These classes are fun, safe, educational, and above all, empowering.

Students, teachers, administrators and

clinicians in the treatment centers consistently testify that YOR students are less likely to succumb to negative behavior and are more likely to act as positive role models for their peers. "As the principal at Devereux Cleo Wallace, (Dustin Coleman), I have personally witnessed the program's exceptional impact on our students. We have a student base that has failed out of countless schools, residential and intervention programs, and many have been involved in legal challenges. Many have seen only failure in academic settings; they have given up on the importance of knowledge, learning, and skill acquisition.

"YOR has helped to inspire a number of our students by creating an atmosphere in which students' interests and talents are utilized to

create genuine learning opportunities. [The students] look forward to the opportunity to participate and share their successes. The students learn the basic skills of producing and mixing music using computers, and are able to record their own vocals and mix them into their tracks, to create a final product in CD form to take with them."

Instructor and founder of YOR, Nathan Schmit, has a long history in residential treatment care for teens, and has seen the impact that creative exploration has as a means of self-development. If you talk with Nathan for even a few minutes, you will see this is clearly his passion, and his students see this as well.

Karen Kazemi is a language arts teacher at a school in Littleton, CO. She has this to say about the program: "As an educator in special education for 17 years, I truly believe that students can/will benefit from using their voice to express themselves, as well as to use writing as a place to be heard. We all know that individuals, and especially teenagers, want to be heard, have their feelings validated

and just have a place to communicate without judgment.

"After the first visit with YOR in my classroom, I observed several of my reluctant and non-intentional learners raising their hands to share their writings in front of their peers, showing pride, and for the first time, actually seeing/understanding the purpose and power of the pencil. I challenge you to witness their positive influence!"

Each month, a current student in Nathan's class contributes in some way to the CMB column. It is their story, their voice. And we're proud to have them on board.

ABOUT FLOBOTS.ORG

Founded in 2007 by the internationally known Denver hip-hop collective Flobots, Flobots.org connects underserved youth across Colorado with music and empowerment education. Led by a network of professional musicians, artists and educators, Flobots.org programs are designed to harness the power and those who love it.



Why Your Band Will Fail

by Michael Amidei and Draven Grey
MAmidei@ColoradoMusicBuzz.com

In 2009, the rock band LIVE ("Lightning Crashes," "I Alone," "Lakini's Juice," among other hits) unexpectedly imploded.

Fans of the longtime group were baffled. So what happened to cause four friends who had grown up together to break up so suddenly?

According to a blog post from LIVE's guitarist, **Chad Taylor**, it came down to a matter of trust. **Ed Kowalczyk**, the lead singer, had apparently secretly worked his way into being the sole decision maker for their publishing. The rest of the band, who was used to operating everything under a democracy, found out, by accident, that Kowalczyk was the only signature with their publishing company. Taylor eloquently described that the band felt betrayed by Kowalczyk, but they continued to work with him anyway, despite unresolved tension and a breakdown of trust.

The final blow came when the band's manager informed the rest of the band that Kowalczyk was requesting a \$100,000 "lead singer bonus" to perform at a music festival. At this point, all hope of trust and friendship was gone, and the band refused to play with Kowalczyk any longer.

This situation seems somewhat bizarre, but sadly it is fairly common. There are many stories about megalomaniacal front men, perfectionist guitarists, drugged out bassists and girlfriend-stealing drummers. With so many snakes in the snake pit, how can you avoid being bitten?

The answer lies in two things: 1) Only work with the right people - those with the character and values that you need and want; and 2) Set a common code of ethics - an agreement on how the band members interact and deal with each other. If you don't set forth honesty, integrity, understanding and professionalism as tenants in your inner band conduct, then there may come a time when they are no longer there. Cover your bases too, from conduct and integrity, to finances, roles, expectations, and even consequences. Consider operating as a Republic where your core identity, vision, and mission rule the band's decisions, rather than a Democracy where majority opinion rules.

Treat each other well. You are going on a

journey together filled with excitement and artistic expression.

Do what you have to do to make sure you are all friends in the end. And please, don't go doing things like signing secret publishing deals behind your band's back.

You teach others how to treat you. Your band, by their actions, defines how others will treat you. Make sure you are sending out the right message. Know what you want with clarity - goals for your career, your relationships with each other, your skills, your individual character, and more. Then make a solid plan to get there.

There is a lot of further information about this in Rockstar Mindset's programs at www.rockstarmindset.com. We encourage you to delve into it now and create the most solid foundation possible for your career.

Really, avoiding failure all boils down to this: Be A Class Act, Period.



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HERMAN'S



The Manager's Corner-SOPA

by Chris Daniels
CDaniels@ColoradoMusicBuzz.com

I've managed my own band since the 1980s and despite the amazing change in technology, success in the music business is built around four tried and true elements: great music, really hard work, and timing (often mistaken for luck). The other key element is getting the help you need to make that luck happen. These days that help is everywhere. The book I wrote for my UCD class on artist management is called "DIY: You're Not in it Alone" and that is exactly what you need to understand.

The big buzz around the music business concerns a proposed bill in Congress called SOPA (Stop Online Piracy Act). But as of this writing it looks like the bill is going to go through a considerable rewrite, and or a review, of an alternate set of proposals that might help resolve the bills problems, but not the controversy. The short version of the issues being reviewed, are the possible 'overreach' that the bill might unintentionally cause with massive sites like Wikipedia and others--whose sites contain links to copyright-infringed material.

OK, that doesn't sound that hard to fix, right? The "safe harbor" principle that exists in current Digital Copyright law could be extended to SOPA, right? Well, I wish that were the case, but the reality is, according to Lateef Mtima from Howard University School of Law, unintentional infringers could potentially be held criminally liable. "Perhaps the most dangerous aspect of the bill is that the conduct it would criminalize is so poorly defined. While on its face the bill seems to attempt to distinguish between commercial and non-commercial conduct, purportedly criminalizing the former and permitting the latter, in actuality the bill not only fails to accomplish this but, because of its lack of concrete definitions, it potentially criminalizes conduct that is currently permitted under the law." (Jack Minor, November 18, 2011. Greely Gazette)

What about our little patch, the music business? I

teach at the University of Colorado Denver and I routinely ask my students, "Do you illegally download music?" The answer is mixed, some do and some don't. But the argument that is made by those who do, is that (1) it's easier, (2) there's more music there, and (3) by doing it, the student 'spreads the word' about some great new band and that is great for music and the music business. Hmmmmm?

So here is a reality check for our little corner of the digital piracy problem. Since 2004, all digital downloads have increased 1000% and the revenue coming in from those downloads has dropped 31%. A research paper by the folks at Big Champagne and the UK's MCPS-PRS royalty collector found that "2.3 million people chose to download the album from sites such as BitTorrent rather than Inrainbows.com site" where they could get it for free!

So in our little patch, the fact is that people who do not pay something, even a tiny Spotify streaming fee, are cutting into your DIY revenue stream. So what are ya gonna do?

Deal with it! Let's face it; you are not going to be able to influence Congress to make this bill work right for the up-and-coming young songwriter. As middle-headed as the rationale is for stealing music, the fact is, the Internet 'natives' are unlikely to change. So you are going to have to find ways to add new sources to your revenue streams that make up for

the money young acts used to get selling CDs at gigs and on consignment at great stores like Twist & Shout and Albums on The Hill. Unlike the 'major acts' that can make their money getting 95% of the ticket revenue from a concert at the Pepsi Center (after expenses) 'baby bands' are playing for between \$50 and \$700 at Herman's Hideaway and Larimer Lounge with three other bands on the bill. So you are really going to have to be smart in planning out how to make the most of your music's potential for revenue...assuming that is what you want to do.

In the coming months, the Manager's Corner will focus on as many of these avenues as possible including publishing, merch, kick start and other funding opportunities, touring and busking, playing 'covers' and a number of other ways to increase your revenue streams.

My own belief is that things like SOPA need not distract us. Deal with what is in front of us. We are at a good turning point if musicians, and the managers and agents who represent them, learn to think creatively about getting the most for the 'content' they create. And for the artists, now is the time to become the very best you have ever been. The competition is fierce; you have to be that much better than everybody else, and have business smarts at the same time. 'Too much' you say? Naw, I don't think so. Look at the music coming out of Colorado right now. It's some of the best in the country!

OnStar, I'm Looking for Love-Between The Covers

by Torch
Torch@ColoradoMusicBuzz.com



Dating and looking for love is such a long strange trip, and even in this wonderful age of information, devices such as OnStar can't give you directions; it would be nice to know when you need to turn around, or need help when you've hit something, or when you are on the right path and should keep going. Sometimes cupid fires off those hormone-filled arrows, but in retrospect he really missed the mark--what the heck was he thinking? The loves of our past are our teachers; honor them. They taught you: your first kiss, your first poster on the wall, your first dance, your first steps towards independence, your first obsession, your first heartbreak, great adventures, living on nothing, first marriage, first baby, first We Us Our and so on. They can teach you other valuable lessons too like: Never again! I can't believe I did that! And whew, dodged that bullet!

We are learning and moving forward, figuring out the difference between what we have been told we want and what is true to ourselves. We are all a work in progress; even if you have been married

for decades, you are growing and changing. Some people function best on their own, or as a part of a community, or in a relationship. There are so many choices in love: single, dating, in a relationship, poly-amorous, married, marriage experienced (the PC term for divorced). We complicate things more with trying to define preferences: gay, questioning, straight, bi-sexual, lesbian, queer, and a-sexual. Okay so you try to pick a preference or two, and try to decide what type of relationship will make you happy, it is sort of like being at career day in high school and you are asked what you want to do for the rest of your life and you have to give a definitive answer and stick to it. Very few things in life stay true for anyone over a lifetime; leave some wiggle room.

Some small, but earnest, lessons are all that can be shared. There are very few things that work for everyone because there are so many different kinds of love and circumstances. Different people come and go from our lives. We need new kinds of love as we evolve, even the love of a deep friendship or

circle of friends.

Friends and family can keep you grounded and honest.

They can also smell trouble from a mile away. If you are in a relationship and struggling, ask yourself, "Do you like who you are when you are with that person?" "Do you bring out the best in them?" "Do they bring out the best in you?" "If something detrimental would happen, would you be left to face it alone?" It is the intensity of the 'unknown in an instant' that tests the soul of love.

Look upon the one you love with soft eyes, and thank them for all you have learned together. Set your course for romance and don't wait for Valentines Day; spontaneous acts of romance are far more effective. Hug your friends and family too, for it is a lonely path without them. Light a candle; enjoy some chocolate and rosebuds.



Rockabilly Corner

by Sheila Broderick
SBroderick@coloradomusicbuzz.com

I want to begin with a moment of silence, the passing of a truly wonderful singer Mrs. Etta James 1938-2012. You will be sorely missed. She is an amazing inspiration and influence to the Rockabilly community, and her legacy will live on forever.

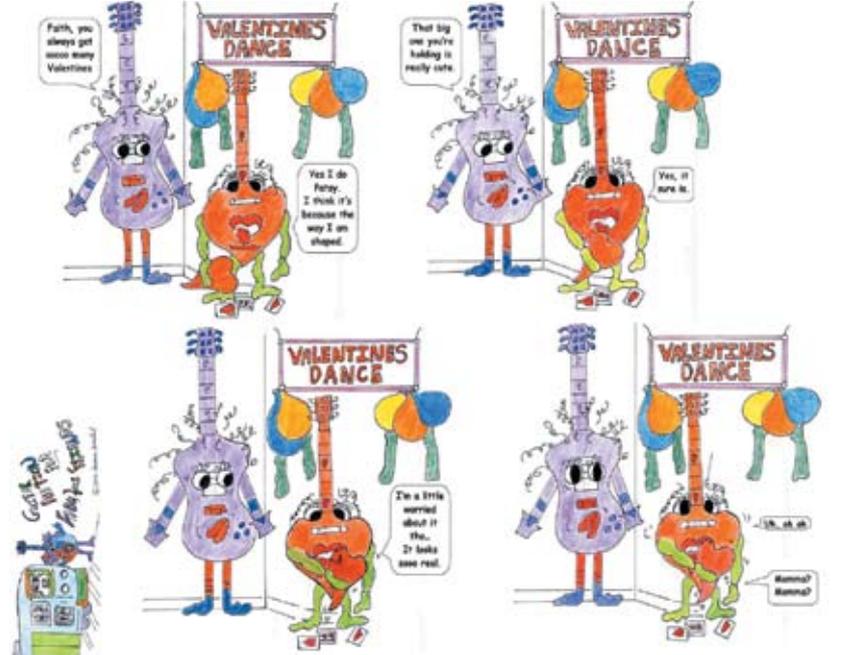
This month, I want to bring Mad Dog and The Smokin J's to the forefront. With their fourth album *Wired & Tired* released on

15c/HighFive! in 2011. These cats can rock a house! They began in 2008, in Denver, CO, and have since become one of Denver's premier groups in the community. Members are Mike 'Mad Dog' Minnick (founder and drums), Johnny Kongo (upright and vocals), and the latest addition of Jay Nasty (guitar and vocals), whose voice creates the perfect harmony for this group. Their country roots and punk influences definitely come through on their latest release. There is talk of a fifth release coming out sometime this summer. I am sure it will be just as rockin' as the rest, if not better! There is an extreme amount of talent in this trio and they are unstoppable.

Head down to the **Skylark Lounge** on south Broadway on February 11, to see one the best acts around. See websites for more information and to listen to some rug rippin' tracks.

Online:
<http://maddogandthesmokinjs.com>
www.skylarklounge.com

RIP ETTA JAMES
1 9 3 8 - 2 0 1 2





Coles Whalen – 7 Questions

by the Swami
Swami@ColoradoMusicBuzz.com

Since she was seven, beautiful, haunting notes have been coming out of the vocal pipes of **Coles Whalen**. A songwriter at heart, Whalen followed her passion to Nashville to record her latest record, "I Wrote This Song For You." Inspired entirely by personal experience, the enchanting and resolute vision not only from within the songs, but the excitement and dedication to a craft, confirm that Coles is one of Colorado's true international breakout artists.

I got the chance to ask Coles some questions via email during her tour in Australia so here we go...

CMB: So tell us a bit about your last two years and going on tour/Nashville, etc.

CW: The past two years have been a whirlwind! I decided early in 2010 to move back to Denver; my people are here, I feel creative here, I just like it here! But my record was already started in Nashville, so I decided to finish production there, even though that meant a LOT of travel. During the move and the recording we somehow managed to keep money coming in by touring the Whistle Stop record over the east coast, west coast, and the middle of the country several times in 2010 and 2011.

CMB: Being from Denver, how do the other



Suicide Silence Exceeds Fans' Expectations @ the Summit

by: Jesse Walrath
Photo credit: Max Giffin
JWalrath@ColoradoMusicBuzz.com

January 15th was a night filled with all different types of heavy metal that fed a wide spectrum fan base. One could tell by gazing over the crowd that **Suicide Silence** was one of the most anticipated bands of the night. The audience was a sea of Suicide Silence shirts, and kids proudly showing their love for the band. They were the only band of the night with hardcore influences, such as breakdowns and very aggressive riffs, incorporated into their sound. Vocalist, **Mitch Lucker**, is known for his extensive vocal range from high-pitched screams to bone-rattling death growls. Along with their rhythmic

music scenes you have been in compare?

CW: LA was exciting but, looking back, I was still trying to find myself musically, and too many people had "the hit making solution" for who and what I should sound like. I needed to get out of there to mold an identity on my own.

Nashville is packed with talent. EVERYONE there can play and sing and do it well. Just being in a room with people of that caliber made me a better player, singer and writer. I had, and continue to have, lots of support for the live show down there and making a record in that town was a very cool experience. Charlie Sexton was just walking down the sidewalk, and the next thing I know he's playing all over the tracks; Carrie Underwood's keyboard player, Keith Urban's drummer etc., etc., pretty sweet.

CMB: You have shared the stage with some great artists. Tell us a crazy show story and some artists you have met.

CW: We pulled up to the **Pat Benatar** show in Omaha and were told to park in the "tour bus ONLY" spaces. Well... we weren't exactly in a tour bus (especially apparent when we pulled up next to Benatar's two enormous rigs) but we went ahead and parked there anyway. Great pictures.

We also sold out of CDs that night and had to hole up in the dressing room during Ms. Benatar's set and burn more to sell. (We sold all those too, half price.)

CMB: The new CD drops this month. You had originally wanted to release it late last year. Tell us about that.

CW: The CD was actually on its way to duplication when I finally admitted to myself that two of the songs were not good enough to be on a record. These particular cuts were a little too Nashville co-writer influenced, too country, not really me. I decided to halt the presses, call another recording session and head back to Nashville to lay down some new material. It was a hard choice, financially and emotionally, but I think it was the right choice. It made the record much better as a whole.

Read more of this article at ColoradoMusicBuzz.com

changes and complex time signatures, the band crafts a unique and full sound, setting their music apart from others in the metal genre. The sound check took a little longer than usual, but the outcome was a monstrous tone with crisp guitars and a heavy tight low end.

After much anticipation, Lucker took the stage and grabbed the entire venue's attention. The band started off heavy with their newer material from the album *The Black Crown*, and even mixed older songs into their set off their first EP. Mosh pits and crowd surfers reflected the high output energy from the stage. The people who came out for **Machine Head** and **Darkest Hour** were turning their heads in surprise to watch the Riverside, California, metal band shred the stage. They ended the night with their fan-favorite song "No Pity For a Coward" which had the most crowd participation of the night. Fans passionately screamed the lyrics and were even trying to get over the security barrier to scream into Lucker's mic. The climactic breakdown at the end of the song shook the venue top to bottom and ended their set on a strong note.

Suicide Silence gave Denver's dedicated fans more than they expected on January 15th at the Summit Music Hall. The band surely left an impression on the metal enthusiasts who came for other bands and had their first encounter with Suicide Silence's explosive deathcore. With such a gratifying crowd response, there's no doubt that the band will be excited to play in Denver on their next U.S. tour.



Sound Tribe Sector 9 at The Fillmore

by Corey Blecha
CBlecha@ColoradoMusicBuzz.com

On the weekend of Friday the 13th, one of the hottest jam bands in the flourishing "jamtronica" scene, **Sound Tribe Sector 9**, was in town for a two-night run on their **Great Cycle Spectacles Tour**. Making limited stops, with only Denver and Chicago announced so far, these shows are truly unique performances, featuring a brand new stage setup and a Mayan-themed light show.

With plenty of anticipation, thousands of local and out-of-state fans made their way to the **Fillmore** early on Friday, with nearly half of the sold-out crowd getting through the doors before 8p.m. The show was scheduled to start then, however, a 45-minute delay, had the full house ready to explode when the band finally hit the stage around 8:45.

The wait was definitely worth it, as "Tribe" came out hitting hard from the get-go, seamlessly firing through both classics and new tunes, with their signature funky jam, break-beat style. I have been a fan of the band for a few years now, and one thing that the band is definitely not guilty of is remaining stagnant. As technology evolves and genres blend, Sound Tribe has always managed to adapt to the current musical climate, while staying true to the sound that got them to the level they are at now, a balance that is hard to find in most bands these days.

Two nights—with no openers, I might add—allowed for some more exploratory set lists, sprinkling classics like "Hidden Hand, Hidden Fist" and "Beyond Right Now," with newer favorites like "Scheme" and "EHM." For the casual fan, it was a great two nights of Sound Tribe, and for the die-hards, there were surely moments that any real fan would have had trouble standing still or lamenting the performance, which seems to be the case with so many fans of bands that "hit it big." The combination of songs, and even a few improv sections, made the show very interesting, and with a light show and stage set-up like theirs, the event was a one-of-a-kind sensory overload.

Both nights had their moments, and the intro theme, with a robot voice and new-world order unification messages definitely set the tone for a creepy, yet fantastically fun Friday the 13th weekend with one of Denver's favorite bands. Keep updated with them through their website, and make sure to look out for future tour dates, because this is a band that you don't want to miss!!



KRFC's 9th Annual Birthday Bash!

By The Swami
Swami@ColoradoMusicBuzz.com

KRFC will hold its 9th annual Birthday Bash at the newly renovated **Lincoln Center in Fort Collins, Colorado**, on Saturday, March 10th.

The community-supported station's 9th year of volunteer-powered radio has seen major growth on the heels of introducing a new daytime mix format, new website, and many more locally-focused segments. Executive Director, **Brian Hughes** remarked, "With all of the last year's exciting evolution, we thought about calling this celebration a Re-Birthday Bash."

Hughes went on to explain that this year's "Bash", a major fundraiser for the station, wouldn't be possible without the support of the community and partners like Ft. Collins' Lincoln Center. "We're encountering an increasingly sophisticated music-loving community, and they're relying on KRFC to create a sense of place by providing the soundtrack for Northern Colorado. Working hand in hand with the community to focus on local music and information is a major cause worth celebrating."

Past Birthday Bash programs have included **Darrel Scott, Sam Bush, the Subdudes, Halden Wofford** and the **Hi Beams**, and **Liz Barnez** playing to crowds of a few hundred of KRFC's music-loving members and volunteers. This year's festival-style celebration in the Lincoln Center's 1100-seat facility opens the door for more of the community to attend. Event Director and KRFC Development Director, **Danielle Hastings** summarized, "With a new locally-focused format to introduce, we're reaching out to our entire community, inviting both long-time supporters and community-members we've never met to see our new beginning in what is basically a new venue after the incredible renovation."

Hastings, who is also involved in coordinating and booking for **Bohemian Nights, Streetmosphere, FoCoMX** and others, has worked hand in hand with giants of the local music scene to put together a celebration that has something for everyone. Returning to Colorado to headline the 9th Annual KRFC Birthday Bash is musician and actor, **Ben Taylor**. Although Taylor's musical talents deserve their own acclaim, fans from all generations who love the music of his well-known parents, **Carly Simon** and **James Taylor** will pick up on the family roots.

Additional performances by five Colorado acts certify KRFC's "Live local. Listen local." mantra. The lineup offers both artists on the top of local music charts: **Fierce Bad Rabbit** and **Danielle Ate the Sandwich**, and Denver-area favorites **John Common** and **Blinding Flashes of Light** and **Martin Gilmore** (Long Road Home). Perhaps the most heart-warming name on the bill is that of 10 1/2-year-old **Jaden Carlson**; already a veteran performer, having shared the stage with the likes of **Michael Franti and Spearhead, Matt Butler** and **the Everyone Orchestra, Trevor Hall, Chris Steele** and numerous others.

Tickets are available through the **Lincoln Center box office**, (970) 221-6730, lctix.com.

Planet Buzz

Where it all happens...



Descendents @ Fillmore Jan. 28th, 2012

by Jenn Cohen
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Disclaimer: If you're looking for an unbiased review of the **Descendents** show, you probably won't find it here. I've been waiting to see these guys live since I was (gulp) 14 years old, and that was a LONG time ago. Couple that with the fact that their music got me through some interesting times in high school, and, I LOVE this band; probably not going to be an unbiased review. Here we go . . .

My first radio dedication was on KGNU's



Winter on the Rocks with Atmosphere!

by Corey Blecha
CBlecha@ColoradoMusicBuzz.com

As I walked up the road to Colorado's most legendary concert venue, **Red Rocks Amphitheater**, a slight snow began falling. Knowing that with the inaugural winter event, there would be some new "experiences" for everyone, the snow that slowly came down seemed to be an omen for a truly groundbreaking night. Walking up the steps and making our way to the concert in the middle of winter, was an experience that was foreign to everyone, though one I most definitely want to experience again.

The night got started with **Grieves and Budo** giving an inspiring performance that got everyone warmed up a little from the sub-freezing temperatures. In a state where inconsistent weather usually reigns supreme, the weather actually cooperated, and nobody seemed to notice the cold temperature. Throughout the night, **Get Cryphy** kept the energy flowing with filler sets in between the headlining acts, highlighting some of the best rap music from the last 20 years, all mixed into a clean and cohesive DJ set.

When co-headliner, **Common**, hit the stage at the sold-out show, nearly 10,000 Colorado music lovers were bobbing their heads to the beat and raising the temperature. Playing with a live band made for

song of my teenage years, and I've been a Descendents fan ever since.

Fast-forward 27 years, and I finally got to see them live. The show at the **Fillmore** on January 28th was the first show they've played in Colorado since 1997. After an intro by local performer, **Magic Cyclops**, the Descendents—**Milo Aukerman** (front man), **Bill Stevenson** (drums), **Karl Alvarez** (bass), and **Stephen Egerton** (guitar) hit the stage and proved they are still, thankfully, on their endless quest for ALL.

This quest was almost cut short when Stevenson was diagnosed with a deadly brain tumor that

a great performance that had real meaning and substance, something that is so often missing these days at hip-hop shows. In a city that knows what they like and how they like it, **Common** delivered on the biggest stage we have, and showed everyone that hip-hop is alive and well, right here in our city!

The night's headliner, Colorado favorite and Minnesota natives, **Atmosphere**, was a highly anticipated set, and one of the best that I have seen so far this year. Greeting the crowd with a warm, "What up homie?" everyone knew that they were in for a special show. **Atmosphere** has long been known for his connection to his fans, and his ability to relate real-life situations of struggle and pain into every song, a trait that has earned him legions of fans all over the world. Seeing him perform on such a big stage, to such a hyped crowd, was an amazing experience, one that each audience member will hold as a unique and special moment in their lives, as Colorado made history with a winter season hip-hop show that was one for the record books!

Playing a set list that was filled with the classics, my nostalgia for how things used to be kicked in with songs like, "GodLovesUgly," taking me back to dorm rooms and house parties, where **Atmosphere** never seemed to stop playing through the stereo. After all these years, they continue to make new fans, and on Friday night, they delivered an instantly classic set that was perfect for the first annual Red Rocks show. With the **SIA** snow expo in town this weekend, there was plenty of hip-hop going down in town and with **Atmosphere** sitting in for a surprise set on Thursday night at **Brother Ali**, the man himself repaid the favor with a surprise cameo for the last song of the set at Red Rocks, "Cats Van Bags". It was the perfect way to end a spectacular concert, with a full house going bananas one last time before the night ended.

With a perfect start to the night, and a successful event for the promoters, the only thing left was a killer performance from the headliners, and **Atmosphere** and **Common** did not come up short. With hopes for future winter shows, sponsor company, **Icelandic**, looks to keep this going as a yearly tradition, and I can only imagine what they will come up with for next year!! To everyone who helped make this possible, and to all the people that came out, let's keep this alive and make sure we have future experiences at the world's greatest concert venue!!

led to many other life-threatening illnesses. Stevenson says, "I survived . . . and am now thriving." Adds Aukerman, "Once [Bill's] tumor was removed, Bill was like a new man. The level of relief and happiness we all felt—that euphoria—just jumpstarted the recent [show] activity, because we all wanted to be together again."

Opening the show were Fort Collins locals, **Endless Monster**, where Alvarez traded his bass for lead vocals and guitar. **Hot Water Music**, from Gainesville, Florida, followed, proving with their solid performance that they still have "it."

While the Descendents are often credited with being the first pop-punk band, Aukerman asks, "What about the **Buzzcocks**? The **Undertones**? They were punk bands before us, doing melodic punk (aka pop punk)." Adds Stevenson, "Labels don't mean a lot with respect to the Descendents, simply because our band is so all over the place; fast, melodic punk one minute, jazz-influenced the next."

And 'all over the place' is exactly where the crowd went when they opened the set with, what else, "Descendents," followed by "Hope," which Aukerman says is his favorite (recorded) song, "because it's the first song I wrote for the band, and it still inspires me both lyrically and musically."

As the Descendents voyaged through most of their discography, I looked around at the crowd, who belted out every lyric at the top of their lungs, and it reminded me of a family reunion on steroids; you see the old regulars that you haven't seen in years, as well as the new

generation, and everyone was screaming. Said Stevenson, "[the fans are] the same awesome people, [there are] just more of them." Adds Aukerman, "They're a lot younger than me now, but we always get people who come up to us and say, 'We saw you in '82,' which blows my mind. And fans today are very interested in punk-rock history. Back then it was more of a fashion deal, so I appreciate the punk 'students' of today; that appeals to my academic side."

The night's set list included some Stevenson's and Aukerman's favorite songs to perform: Aukerman's favorites are "Everything Sux," for the aggression; "Hope" and "Silly Girl," for the sweet-and-sourness; "Coolidge," for the balls-to-the-wall rock; "ALL-O-Gistics," cuz my kids get to help on stage; and "Weinerschnitzel," for the chili-cheese dog.

On Stevenson's list, "Van," to watch the funny looks on people's faces; "ALL-O-Gistics," to humorously expose people to the concept of ALL; "Weinerschnitzel," cause it's 11 seconds; "My Dad Sux," cause it reminds me of Frank (who passed away a few years back); and "Myage," just to see if I can make it through the whole song without messing up the very difficult drum arrangement."

While both Aukerman and Stevenson are now family men with jobs outside of the Descendents, seeing them destroy it on stage, with two encores, proved that you're never too old to be a punk—and I mean that in the best way possible. If you were there, you know; if you weren't, you missed out on one of the greatest punk shows in Denver in the last decade.

The Proud. The Few. The Descendents.



Venue of the Month— 3 Kings Tavern

by Ryan Edwards
REdwards@ColoradoMusicBuzz.com

"The Three Stooges was taken, so we went with three kings," said **Jeff Campbell**, co-owner of the **3 Kings Tavern**. Located on 60 S. Broadway, not far from downtown, and across the street from the **Hi-Dive**, 3 Kings has been owned and operated by **Martin Killorin**, **Jim Norris**, and **Jeff Campbell**, for the last six years. Known in the past as the **Cherry Pit**, the venue supports local and nationwide acts, and has attracted Denver locals who have an itch to listen to live music at a solid smaller venue. Local bands such as **Speed Wolf**, **Get Some**, **Minor Note Orchestra**, and the **Morning Clouds** just to name a few. On this night, I had the pleasure of listening to **Red Stinger** and **Bull Type**.

"We're better if we don't remember how bad we were," said **Timmy "Flips"**, front man of **Red Stinger**, a local punk band who has made a name for themselves by playing dozens of venues in Colorado.

After about an hour-long set, the energetic crew took their hilarious antics back stage. I had the opportunity to sit down with **Flips**, and ask some questions about the venue.

I ask him to rank the audience, the drink specials, the staff, and the overall venue, from a band's perspective. "There is no better place to play," said **Flips**, referring to the support from the audience. He said the staff, the owners and the drink specials were amazing. The bands were given cases of beer backstage, and always get treated well. "If you play here, they'll take care of you," **Flips** said. Overall, **Flips** gave the 3 Kings a 10 out of 10.

Boldtype are locals who have been playing together for 10 years. Their name originates from a song they wrote about sticking up for the middleman, and relating to someone who doesn't have a voice. "We are more of a smaller-venue band," says front man, **Mike Waterhouse**. "You kinda lose yourself sometimes at larger venues."

Waterhouse mentioned that the audience always gets into the shows at 3 Kings, and he gave them a nine. He gave the staff a nine, saying that "they're tolerable of the bands playing here, because of how many things they've broken while playing." He gave the drink specials a ten, and pointed to an empty metal bucket—empty only because they drank it all. He gave them a ten overall, stating, "This is one of my favorite places to play."

Check back next month, as another venue is reviewed from a band's perspective! We want to make sure our local bands are taken care of when they share their music with us.

www.3kingstavern.com

I HATE THIS LOVE SONG!



By the Swami

"I Can't Fight This Feeling" – REO Speedwagon. Ok, next time I hear this song; I am ripping the radio out of my car. Growing up in the 80's, this song was so overplayed. And the video – there were a lot of sappy vids in the 80's, but this one wasn't just cheese, it was an entire cheese dept.

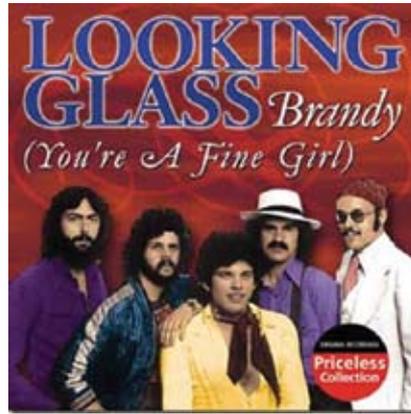
I used to work at cool Deli in Denver Tech Center, and we would get riders from the touring bands that came into, at the time, Fiddlers Green. Well here comes REO Speedwagons ... No B.S., it was a 6 page rider that was truly unbelievable. Stuff like – 1 gallon of chicken soup with only 2 stalks of celery, an 18" pepperoni pizza with 28 pepperonis, and get this – red carpet from their trailer to the stage. 75 yards of it. And the topper – their hotel rooms had to be carpeted red.

Now you know why I hate this song and for that matter, that band. Stay humble musicians! It will get you much farther and certainly more love and respect!



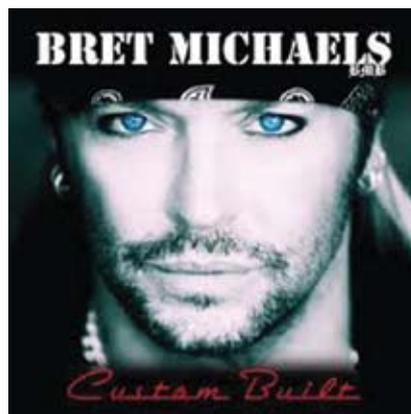
Truly, Madly, oh ... Piss off!
by Jenn Cohen

Ugh...love songs. I prefer the punk rock kind-the kind that unapologetically throw emotion in your face, and make you deal with it. But this isn't about good love songs, this is about the annoying ones; the ones I hear at grocery stores and malls nationwide. "Truly, Madly, Deeply" by Savage Garden . . . can't stand the monotonous whining and never-changing melody. I'd rather have shards of glass crammed into my eardrums than hear that song again. Unless some really good punk band does a remake...nah, not even then.



by Brandy Cordova

Not one particular love song comes to my mind when I think of love songs that I despise. My first thought is anything Britney Spears, but then I had to re-think that; are they "love" songs, or "let's have sex" songs? Either way, they are despised. Then my mind goes to the one song that I truly despise: "Brandy" by Looking Glass. Does that count as a love song?! I would say so, seeing as the lyrics are about a man torn between his love for the sea and his love for a barmaid! I wonder at times if that's gonna be my lot (sans the sailor and me being a barmaid)! The song would not bother me if it were a different name being used. Deep down I'm a hopeless romantic (I can't believe I even admitted that!) and would be ecstatic to revel in the fact there was an awesome love song with the same name as mine, and then have a man sing it or dedicate it to me! Oh well, I can continue to dream.



by Corey Blecha

"Every Rose Has Its Thorn"

If you're not a fan of Bret Michaels and his cheesy music, this one has got to be up there with the worst songs ever; definitely a terrible love song. If you are a fan, well, you should probably look for some better music. The clichés and simple songwriting, combined with the fact that this "love song" highlights the flaws in one's significant other, makes for one of my most despised love songs and earns it a spot in our "Worst Love Songs" category. I'm all for pop music and catchy tunes, and this one has definitely worked a time or two for Bret in getting a lady back to his room, but don't expect it to be your go-to song when the 14th comes around!!



by Chris Murphy

Time After Time is a song I hate with passion! It was written by a guy with the name of Bob Hyman. Enough said...

Lying in my bed I hear the clock tick and think of you, Clocks don't tick anymore! Get a new one bitch!

Caught up in circles confusion is nothing new, Confusion is as confusion does.

Flashback--warm nights--almost left behind, Flashbacks are caused by using way too many drugs!

Suitcases of memories, BAGGAGE!
Time after--

Sometimes you picture me--I'm walking too far ahead, I'm walking the other way! Leave me alone!

You're calling to me, I can't hear what you've said—I said it's not me it's you!

Then you say--go slow--I fall behind— I'm just not that into you...

The second hand unwinds

If you're lost you can look--and you will find me, Out of state...

Time after time

If you fall I will catch you--I'll be waiting, Waiting for you to stop singing this song!

Time after time

After my picture fades and darkness has turned to gray, You made my hair turn gray with your incessant whining!

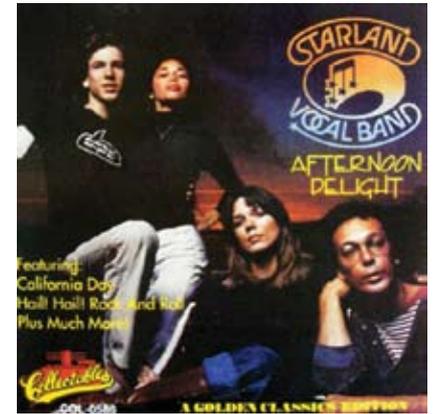
Watching through windows--you're wondering if I'm OK, No I'm not.

Secrets stolen from deep inside the drum beats out of time--

You said go slow-- I fall behind, That's because I'm running at top speed!

The second hand unwinds--

Time after time...
Time after time...



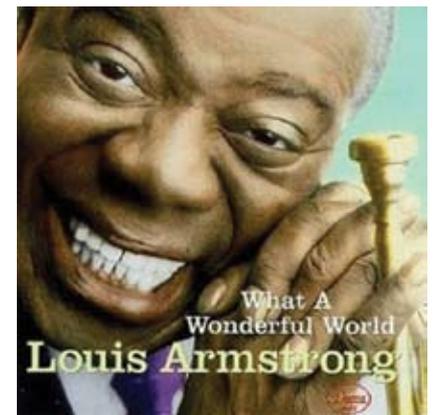
by Charlie Sullivan

Almost anything by Chicago. Hands down, it's "Afternoon Delight" by Starland Vocal Band. I cringe when I hear the song, 1976. This song is the sole reason I tore the sleeves off my leather jacket, put them back on with safety pins, and got a red Mohawk. It's a curse, the lyrics don't leave your head, "Gonna find my baby, Gonna hold her tight", oh my god it's happening again.



By Tim Wenger

The worst song of all time is "Life After Love" by Cher. Not only does this song represent everything that is wrong with popular music, Cher is the ugliest person to ever live and I can't help but think of her disgustingly grotesque face as the song assf**ks my ears.

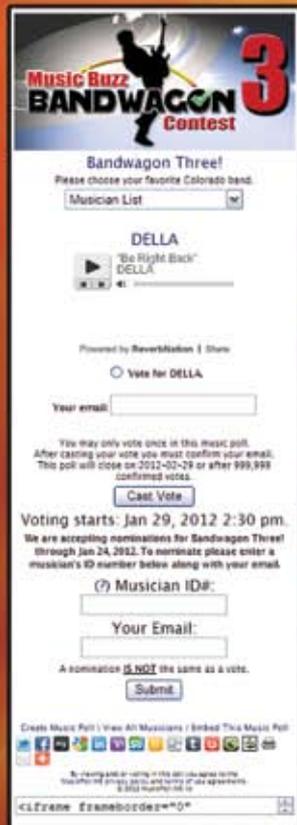


by Allison Deikoff

I can't stand Louis Armstrong's growling rasp of a voice (what a wonderful world indeed, if only it were one where Louis had stuck to the trumpet).

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- Get your band into the contest by signing up today at www.ColoradoMusicBuzz.com
- The online vote begins Feb 1st and goes to Feb 29th, LEAP DAY.
- More than 100 bands will compete in an online vote by the fans to be one of the top 25 to advance to the live performance rounds.
- Your chance to win BandWagon 3 will be made possible by mobilizing your fans to vote for your band today!
- These are a multi-genre competitions and everybody has a chance to win!
- Past winners include PEACE OFFICER in 2010 and JAMES AND THE DEVIL in 2011.
- The live shows will begin at Herman's Hideaway on Friday March 30th.
- Rules and Regulations will be posted at www.ColoradoMusicBuzz.com/Bandwagon3
- Complete prize packages are not final and will be announced on our website.
- Follow BandWagon 3 on our Facebook Page for special announcements.



Music Buzz BANDWAGON 3 Contest

Bandwagon Three!

Please choose your favorite Colorado band.

Musician List

DELLA

"Be Right Back" DELLA

Powered by ReverbNation | Share

Vote for DELLA

Your email: _____

You may only vote once in this music poll. After casting your vote you must confirm your email. This poll will close on 2012-02-29 or after 999,999 confirmed votes.

Voting starts: Jan 29, 2012 2:30 pm.

We are accepting nominations for Bandwagon Three! through Jan 24, 2012. To nominate please enter a musician's ID number below along with your email.

(?) Musician ID#: _____

Your Email: _____

A nomination is NOT the same as a vote.

Create Music Poll | View All Musicians | Embed This Music Poll

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Music Buzz BANDWAGON 3 Contest



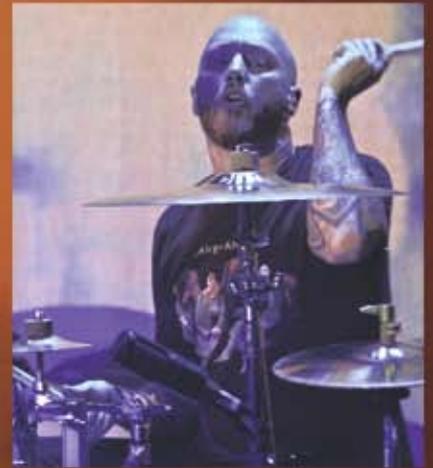
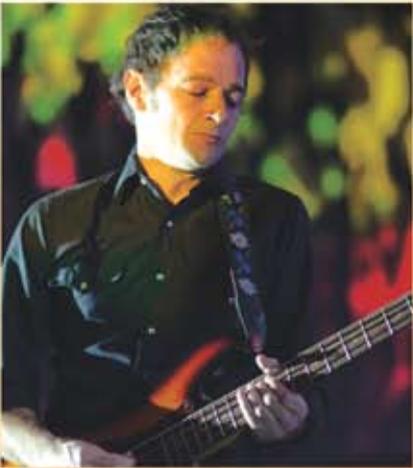
Check out the video trailer from Bandwagon 2 which is currently in consideration for national television syndication
vid link: COLORADOMUSICBUZZ.COM/BANDWAGON3



INFO, SIGN UP & VOTE at www.ColoradoMusicBuzz.com/BandWagon3

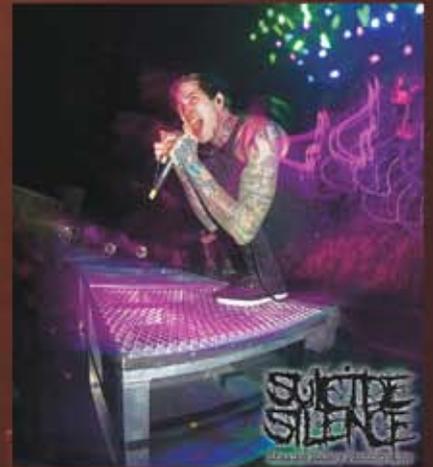
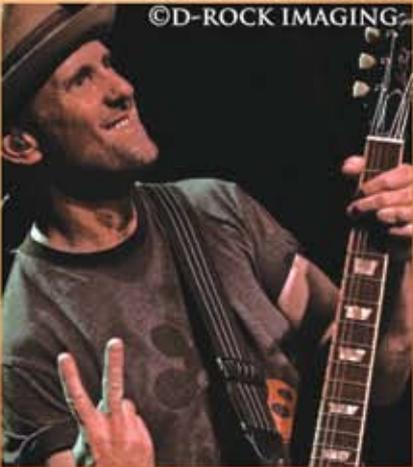
WILCO @ Fillmore 1/19/12
Photos by Josh Brown

Machine Head @ Summit 1/15/12
Photos by Brandon Marshall



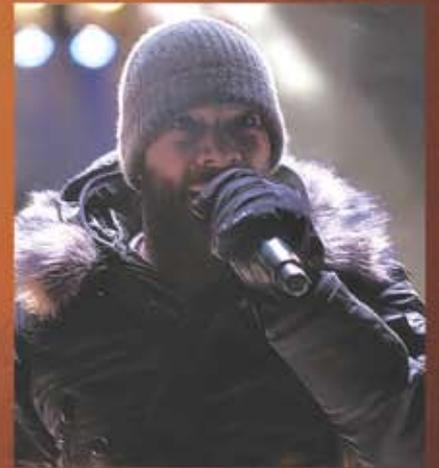
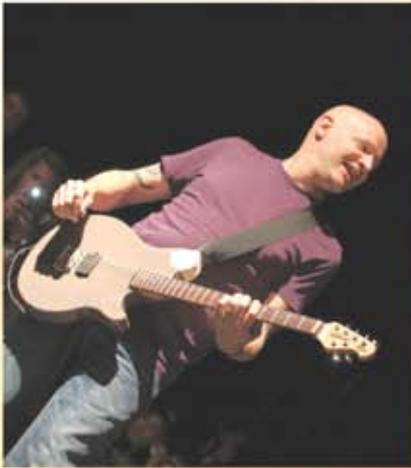
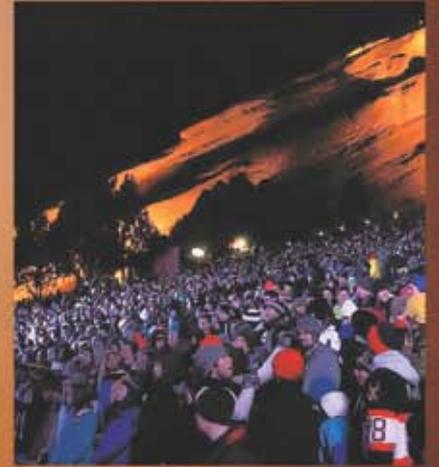
Cowboy Mouth @ Bluebird 1/15
Photos by Derrick Hornyman

Suicide Silence @ Summit 1/15/12
Photos by Max Giffin



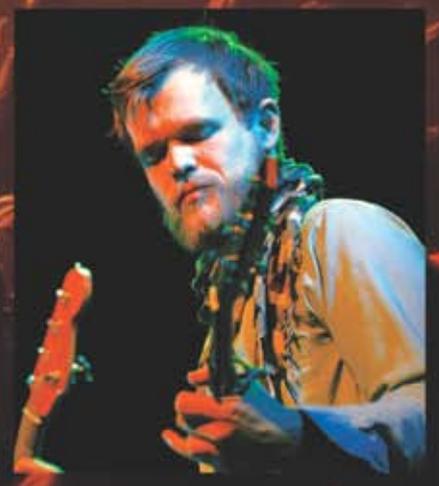
The Descendents @ Fillmore 1/28/12
Photos by Jenn Cohen

Winter on the Rocks @ Red Rocks 1/27/12
Photos by Brandon Marshall



Steve Aoki @ Fillmore 1/26/12
Photos by Brandon Marshall

Rob Drabkin 5th Annual B-day Bash
Photos by Jenn Cohen



**Contents Cannot be
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FOR MORE INFO:



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1



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SHAMROCK ROW II



LITTLE IRELAND MUSIC FESTIVAL

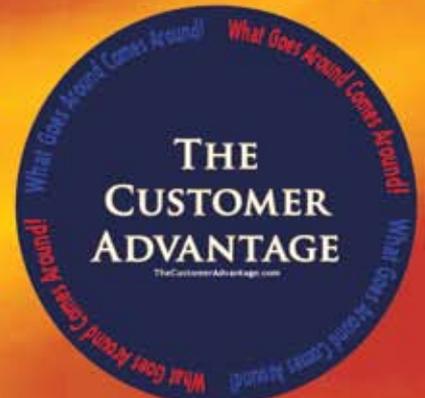


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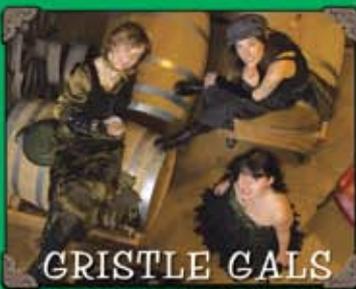
Little Ireland Music
Festival: 2p-6p



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SYNTHETIC ELEMENTS



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LittleIrelandMusicFestival.com ShamrockRow.com



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