

*In This Issue: Red Stinger, The Canopy, One Republic, Barry Fey*

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January 2012  
Vol 6 Issue 8



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ARTICLE: TIM WENGER

PHOTOS: MATTY KERR

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Colorado Music Buzz Magazine, LLC  
P.O. Box 2739, Littleton, CO 80161

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"Temptation"

Between The  
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## Red Stinger



Photo by Paul Edmison

"Being in a band with three other people is kinda like trying to raise your own baby together . . . . everybody has their opinions about how the baby should be raised." Read more about what punk rockers Red Stinger on page 10

## One Republic Acoustic Charity



OneRepublic, The Fray, members from the Flobots, Matt Morris, Bop Skizzum and Brad Corrigan from Dispatch, got together for a Denver Acoustic Christmas Charity to raise money for Children's Hospital...Read more on page 18

## Motionless In White



"...I love what I do, but I'm bitter about the things that I wish I could change...." See which band member from Motionless in White feels that way and find out why they're such a religiously controversial band on page 13

### THE EDITOR FILES

Two. Thousand. Twelve.

What an exciting year 2011 was! CMB saw many positive changes, and there are even more to come! Our CMB family continues to grow, and our staff is A-mazing!

2012.

It will take me at least three months to get that right while I'm dating things, and then it 'won't look right' for the rest of the year . . . just me?

We're looking forward to 2012 (does that look right?) and we have a lot of exciting things in the works: Monthly Issue-Release Parties, where featured bands will be performing, CMB Music Festivals, and so much more. Thanks to everyone who continues to support CMB on our journey to give our incredibly talented music community a bigger audience. We couldn't do it without you, and we can't wait to see what this year is going to bring!

Happy New Year!

CMB Mama, out!

Jenn Cohen, Managing Editor

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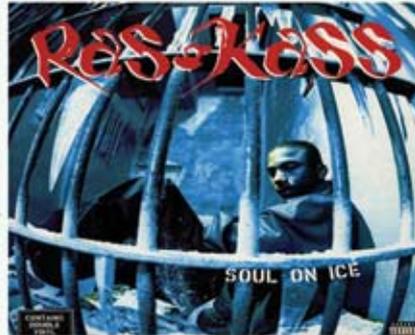
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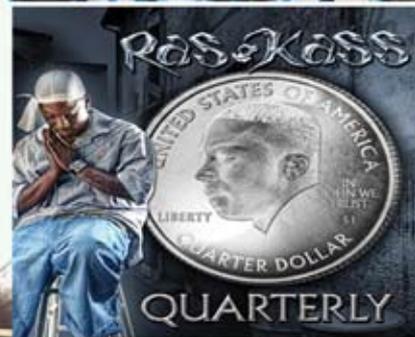
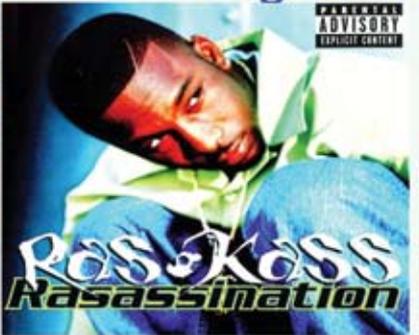
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## Red Stinger

by Tim Wenger  
TWenger@ColoradoMusicBuzz.com

Red Stinger might be the last four punk rockers in Denver. That being said, they look nothing like Punk rockers. And they don't really

play punk rock, at least not JUST punk rock. "We're definitely not punk rock," says Timmy, energetic frontman/guitarist of the group. But for these guys, what they lack in fashion makes them that much more Punk Rock. While a lot of punks look like punks, Red Stinger looks like two Mexicans, a tall dorky guy, and a lethargic stoner, and none of them give a s&%t what you think.

The band's music is kind of like man-bear-pig, except Al Gore hasn't heard about it yet. Half 80's Hair Metal, half Punk Rock, half Hip-Hop, half Pop Punk, and totally ba-dass. Formed in by guitarist Fred in May of 2005, the band's story: "I found Timmy at this open mic, he had a big ol' Mohawk, doin' Rap," says Fred. "I was like, 'Hey, you wanna be in my band?' And he was like, 'Yeah,' but it took like four months to actually get him to come over and rock. I finally got (Timmy) to come to my house, so I called Louie and I was like, 'Louie he's here. Get over here quick!'" He says with a laugh.

"I tried to start bands with everybody," says Timmy. "Everyone wanted to play Jack Johnson bitch-ass crap, and I wanted to play Punk Rock." The band was out playing their first show a few months later at Larimer

Lounge. Using borrowed equipment of course, the guys thrashed through six songs or so. "It immediately turned into a mosh pit," he says. "No one expected us to play what we play, two Mexicans and a white guy, what could they possibly play," says Fred.

These guys are a perfect recipe for a band. They are a tight-knit group, and with that closeness comes a lot of laughs, side stories, and raised voices as the guys all try to throw in their two cents. But, as with any serious relationship, it also can cause problems. I really wanted to do a story on these guys because we wanted to get the inside scoop on what has been going on with Red Stinger over the past couple years.

In 2010, founding drummer Louie left the band for personal reasons, and the rest of the guys shuffled through a few drummers without much luck, until Louie returned a year later. "Every drummer that we had would piss off one person," says Timmy. The group wasn't the same without their Louie, who had been there since the beginning.

"I think I was taking it too serious," Louie says about why he needed a break. "I wanted s#%t to be perfect, I wanted it done right. Little things would set me off."

They eventually got Louie to come back just in time for their CD release show earlier this year. "Being in a band with three other people is kinda like trying to raise your own baby together," says Timmy. "Everybody has their opinions about how the baby should be raised. You're with people for five years, the meaning can get lost. Ever since we came back, and Louie came back, things are flowing. We are writing a lot easier, we are getting along better."

And to go along with that newfound affection, the band also has a phenomenal new record. **Money in the Blender**, their second full-length effort that came out in April and features new member Chewy playing bass on much of it. The album takes everything that Red Stinger is good at, mixes it together, and throws it in your face fast and hard. Elements of Punk, Metal, white boy Hip-Hop and plain ol' Rock 'n Roll stand out at different points on the record. Be sure to grab a copy at one of their shows.

**LIVE: Jan. 12 / Herman's Hideaway / CMB January Issue Release Party**

[ReverbNation.com/RedStinger](http://ReverbNation.com/RedStinger)  
[GotStinger.com](http://GotStinger.com)



## Octopus Nebula at The Bluebird Theater

by Corey Blecha  
CBlecha@ColoradoMusicBuzz.com

A Front Range, three-night run of shows for Colorado bands **Octopus Nebula** and **Signal**

**Path** concluded on Saturday night at The Bluebird Theater, with nearly a full house of local diehards and casual jammers on-hand to witness the action. Presented by Souls In Action Entertainment, the show got off to a good start with Ableminds getting the party started with their soulful, Hip-Hop-influenced sound as people filed in for the headliners.

After a nice set by Ableminds, Octopus Nebula took the stage. With a psychedelic, electronically infused sound and a stage set-up that included projection mapping and simple, yet beautiful par can lighting, the entire crowd watched in amazement as the band played a great set that included many songs off their new album, *Through The Next Door*. These guys have stepped their game up even more from the last time I saw them, and that's saying a lot, as I was pretty much blown away the last show,

and it is awesome to see them developing their sound and live show so nicely. With the addition of visuals, done by local DJ/VJ Mikey Thunder, the set had a tribal and psychedelic feel, something I have come to expect from every Octopus Nebula set.

After they played, Signal Path was up with their fusion of jammed-out, electronic, Hip-Hop flavored beats. I hadn't seen them before but have heard a ton about these guys in the past year, so I was excited to see them hit the stage. I was really impressed with their consistency and skill in blending so many different genres of music together, along the same lines as local favorites EOTO and STS9. Their style is unique and very accessible to Denver's new generation of ticket-buyers, bringing several styles of music into one cohesive sound that is all their own, yet still very dance-able and

catchy. I will be on the look out for these guys in 2012 and you should be too, because they are making a lot of noise, and you can bet on them playing a ton of dates around Colorado and booking a heavy summer festival schedule as they move forward and expand their fan base. Catch them now before they blow up!

Both Octopus Nebula and Signal Path are representing Colorado well on a local and national level, bringing a new sound to the masses, that transcends many different genres and fan bases. Their Colorado run of shows was a great opportunity for them to reach local fans and I think it gained them quite a few new fans. Lucky for us, these guys are local and we have some great opportunities to see them in intimate settings right here in Colorado, so I would highly recommend catching them as soon as you get the chance!



## 7 Questions for Indie Rock band The Canopy

by the Swami  
Photo by Derek Mastay  
Swami@ColoradoMusicBuzz.com

If you write catchy – ready-to-play-again songs, have an incredibly talented frontman, and want to dominate the world, then you are someone I want to interview. I got to get some insight on a new band, **The Canopy**, which is ready to stir up the high-caliber Denver Indie scene with some big musical paddles.

**CMB: Tell us about how you guys started up the band. ...**

**The Canopy:** The absence of a big music scene in Summit County drove Evan to relocate

to Denver, after growing up in Kansas City. Bobby and Evan worked together for a while before realizing that each other played music. It didn't take long for the two to decide to collaborate. Bobby and Devin were already playing gigs before starting up with Evan, so they decided to join forces. Finding Jason came from a misunderstanding, really. A mutual friend told us to look into Jason joining the group. Jason had known Devin and Bobby for a couple of years at this point and they never knew he was a drummer. That's when stars aligned and we came together as we are today and we've been a band since March.

**CMB: You have a commercial-yet-Indie quality about your music – what are some of your musical and non-musical influences locally and nationally?**

**The Canopy:** We all appreciate music that stands the test of time like **Bill Withers**, **CCR**, **Stevie Wonder**, and **Derek and the Dominos**. Yet, growing up in the 21st century, we also were influenced by artists like **Iron & Wine**, **Band of Horses**, **The Strokes**, **Grizzly Bear**, and **As Tall As Lions**. Other influences would probably be our diverse group of friends and family. Considering we all came together from different places and music scenes, we all had our own circles that helped shape our personalities, which come through on this record, *Catch the Breeze*.

**CMB: What is it about those influences that**

**inspired you to start up The Canopy?**

**The Canopy:** As far as the music, it's all music we believe in that inspired us to create our own sound. We've tried to be ourselves throughout the constant change of music scenes and trends.

**CMB: You guys are obviously young, but you have the maturity in your songwriting. Where did that come from?**

**The Canopy:** Evan wrote these lyrics at a time when he was doing a lot of growing up. He left everything he knew in Kansas City to start a new life in Colorado at 18. He made a quick stop in the Rocky Mountains where he found inspiration for the lyrics.

Devin comes from a line of musicians who shaped his musical style, mainly his father. Bobby has been singing since he was little, with that came an appreciation and soulful musical style. Jason is a classical pianist, which provided him with a disciplined musical background. As for the overall maturity in our music, we used these elements to write and we know what direction we want to take without discussing it. We let everyone be themselves in the writing process and the chemistry was already there.

**CMB: Side 3 Studios – give us some insight on how it's going in front of the knobs and when the album is going to actually be**

**ready?**

**The Canopy:** It has been an amazing experience. From the time we walked in we knew this was where we wanted to get the tracks done. **Andy Fleebe** worked with us through the entire process, through engineering, tracking, mixing, and mastering. Every one involved in the studio has been incredibly professional and personable. Even the owner would stop in a few of the sessions to see how things were shaping up. We ended up tracking everything live in two days, spent a few sessions getting the sound mixed just right, and by the time you read this, it should be mastered and ready to go. As for a firm release date, expect our debut EP, *Catch the Breeze*, to be available digitally by January 15th with hard copies available by February.

**CMB: What are your goals and aspirations?**

**The Canopy:** To be the biggest band in the world, NEXT!

**CMB: If you could ask yourselves a question, what would it be?**

**The Canopy:** How do we want to perceive ourselves to the world? We want to perceive ourselves as musician's musicians that people will enjoy watching live, and will want to grow with over the years. We hope people will develop an appreciation for our music over time.



# PLACES

by Tim Wenger  
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**PLACES** is one of those bands that you just can't quite seem to forget about. Maybe it is the way frontman **Tyler Glasgow**'s hair trembles as heavily as the look on his face when he sings. Maybe it is because of **Checkers Barker**, the singing/drumming phenomenon. Or maybe it is the fact that the band packs the stage with seven members, including two drummers, all filling your ears with soulful Pop-Rock that has projected them towards the forefront of Denver's music scene.

The band started in 2008, and after finally choosing Denver as their permanent home (the band also has roots in Missoula, Montana) they have caught the eye of **The Wallflowers' Greg Richling** and have an astonishingly good new record about to drop, which **Greg and Brian Cook** recorded in Los Angeles.

"We got to LA, and we already got pretty hilarious on the way there," says Tyler. "Greg picks us up at LAX. We got to the liquor store, it's like the BevMo. We proceeded to drive to his fancy neighborhood, go over this bump, and the luggage bails."

"The 30 rack hits the street, and all these long-haired Rock and Roll mountain dudes hit the street (to pick up the beers)," says Checkers. "I'm lit at this point, and I just picked one up and started drinking it," says Tyler. Then they recorded two days of vocals with Greg and Brian.

The story of how the seven members came to become PLACES is a long and elaborate one, and the guys had smiles on their faces before they even started telling it. "We MySpace stalked each other," laughs Checkers, explaining how he and Tyler stayed in contact after their previous bands went on the road together. "And I'd call him once or twice a month," says Tyler. "I was in a band here when I was a teenager, and we played with Checkers' band, who was on the road from Montana," Tyler continues. "We met backstage at the show and immediately connected. Later, our two bands went on the road together for about a month."

Tyler knew that he wanted to be in a band with Checkers. "I was writing songs, and I needed a f@#\$king drummer!" he says. "Checkers is the best drummer I've ever known. I had this old Les Paul, and I sold it so that I could go for two weeks and write with Checkers," he says. "It was like a trial relationship."

Tyler, Checkers, and pianist **Jordan McDonald** recorded their initial four-song demo together in LA. "We listened to it the whole way back," Tyler laughs. They eventually added Checkers' two brothers, **Brian Martin** and **Jon Hatridge** to

play constantly and are always exposing themselves to new audiences. "We have played a show every weekend for the last year," says Jordan.

"There are a lot of local bands that do the

without vocals, then laid the vocals over the top, as opposed to recording each instrument separately. Greg Richling and **Brian Cook** encouraged this process. "He (Greg) embraced our songs, and he just tried to capture our sound and capture our performance," says Tyler.

"That's what sold us on Greg. He wanted us to be in the room doing what we do on stage all the time," says Checkers. "We sat around on a conference call (with Greg), and gave each other the eye like, 'This is our guy.'"

"You get what you pay for as far as recording," says Tyler. "It was an amazing experience for us to work with guys that have played in the big leagues, and hear their input on our music. It brought us together as a band 10 times stronger. Our plans now are to keep building a fan base in Denver, and start doing weekend-warrior-type things and expand our fan base outside of Colorado," says Tyler.

"I feel like as a band, we can stand up on stage and play with anybody," says Jordan. "I like to think that we can compete with the heavy hitters around here, but I feel we haven't even tapped into the market."

"We are seven people that love to play music," says Tyler. "I think that shows in our live show, I think that's why people keep coming to see us. I don't like to play live to sell CDs, I like to sell CDs so that I can play live, and I know the rest of the guys feel the same way."

That being said, plan on seeing the name PLACES just about every time you look at show listings. The band is making a "triumphant return" to Missoula in February, where they will hold a Montana CD release, and is looking forward to hitting the Denver scene hard in 2012. "We are going to try and open up for whomever we can, and get our band in front of as many people as we possibly can," says Tyler.

**LIVE:** Jan. 7 / Marquis Theatre / CD Release Show

Jan 12 / Hermans Hideaway / Music Buzz Industry Release Party

[MySpace.com/PLACESBand](http://MySpace.com/PLACESBand)

*Sitting Photo: Charles Hildreth*

*Live Photo: Matty Kerr*



complete the seven-piece.

The band picked Denver over Missoula, but it wasn't an easy decision. "We wanted to stay in Missoula if we could, but it was very clear that it was not going to be able to happen," says Checkers. "We had kind of already done everything in the time that we were there," adds Tyler. "You don't

once a month thing, and try and have a really big show," says Tyler. "We are kinda of the attitude that we would rather play as often as possible."

The band's new record is straight-up pro status. They took outside financial help to ensure they got the quality sound that they wanted to deliver. "We had a lot of



have the same opportunities as a big city with a huge music market."

The band's drive and outlook on music are very apparent when speaking to these guys. Instead of sitting back and waiting for that big show to come around every couple months, they get out and

fans donate money, and a couple private investors helped us out with the rest of it," says Tyler. "We got to make the big record, and it sounds incredible."

They recorded the record live, which in laymen's terms means that they were all in the studio playing the song together



## No Guts No Glory Rocks Denver at the Summit

by Jesse Walrath  
photo credit Max Giffin  
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On December 12<sup>th</sup>, the No Guts No Glory Tour made a stop in Denver at Summit Music Hall. **Letlive**, **Woe, is Me**, **Miss May I**, and **Pierce the Veil** all shared the stage. The diverse styles of music gathered many fans of different genres of music.

**Letlive** of Los Angeles, California, took the stage and immediately got the crowd moving. Jason Butler drew the crowd in with the band's music and by sharing some of the abstruse implications behind many of their leading songs, such as "Muther" and "Casino Columbus." The band even gave a shout out to personal friends in Colorado who have helped them on previous tours.

**Woe, is Me** played next and captured the audience's attention with their hard-hitting breakdowns, smooth choruses, and electronic rhythms. A large portion of the crowd was clearly returning **Woe, is Me** fans. The seven-piece hardcore band had synchronized stage presence that lead to the entire venue becoming one jumping wave.

**Miss May I**, the heaviest band of the night, had fans throwing down hard for their set. The venue security guards got quite the workout when vocalist Levi Benton dared 100 crowd surfers to surf over the barrier and help him with lyrics. The band's Metal influence had an immense impact on the crowd that was undoubtedly visible by the many mosh pits and screaming fans.

**Pierce the Veil**, the headliner, came out vigorous and had fans screaming in excitement to every song. They played old songs off the album, such as "A Flair For the Dramatic" with so much heart that even the diehard fans had their expectations exceeded. Their set was long but never boring. Frontman Vic Fuentes kept everyone engaged with his lively stage presence and by mixing it up in ways, such as beginning a song standing on top of the sound booth in the back of the venue then riding the crowd to the stage as the melody picked up. The band promoted the new *Punk Goes Pop 4* album produced by Fearless Records by playing their cover of "Just the Way You Are" by Bruno Mars that was recently released.

The No Guts No Glory Tour hit the Summit hard on December 12<sup>th</sup>. Fans from different styles were brought together ranging from emotional southern hardcore to Pop Punk. The bands **Letlive**, **Woe, is Me**, **Miss May I**, and **Pierce the Veil** gave fans exactly what they expected and more. Respectful crowds and vast music provided fans with a high-energy night, leaving them thriving for more.



## Woe, Is Me Interview

by Max Griffin  
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**Woe, Is Me** is a band from Atlanta, Georgia, known for their rich melodic twist on generally hardcore music. On December 12<sup>th</sup> they played on the No Guts No Glory Tour at the Summit Music Hall in Denver, Colorado. We got a chance to sit down with Ben Ferris and Michael Bohn for a moment in the back of their renovated shuttle bus that they've adapted for touring and ask them a few questions about their band, music, and their lives.

**CMB:** For those who have never heard of **Woe, Is Me**, would you introduce yourself and explain in your own words your music?

**Michael Bohn:** I'm Michael and I do vocals.  
**Ben Ferris:** I'm Ben and I play keyboard. We sound like the worst band you've ever heard.  
**MB:** A little bit of Nirvana mixed with Aqua.  
**BF:** Devo.

**MB:** And Nine Inch Nails.  
**BF:** That sums it up perfectly, actually.  
**MB:** You don't get much better than that.

**CMB:** Which of your songs has the most meaning to you?

**BF:** 'Vengeance' for sure, our newest song.  
**MB:** I'd say 'Our Numbers,' just because it really hits close to home for me.

**CMB:** So 'Our Numbers' is one of your most popular songs, is there a story behind it?

**MB:** There is. It's basically about getting out and basically saying 'f-you' to anybody that says you can't do something. Like, we've had parents in this band not be supportive or whatever it may be. It's basically just getting out and doing it, like a slap in the face to them.

**BF:** Yeah, for sure. My mom just texted me today and it reminded me how much I suck. So ... I just did a thumbs up. There's no video, but you should have seen the thumbs up. It was pretty cool.

**CMB:** What's your craziest tour story?

**MB:** There's a lot of stuff we probably shouldn't say.  
**BF:** One is coming up in my head but it's kind of embarrassing. [Whispers into Michael's ear]  
**BF:** No? I shouldn't say that?  
**MB:** Well, we can say, we have gotten into quite a few fights.

Read more of this article at [ColoradoMusicBuzz.com](http://ColoradoMusicBuzz.com)



## The Word Alive

by Max Giffin  
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**The Word Alive** from Phoenix, Arizona, formed in 2008. Their latest album *Deceiver* has been a great success and the band has traveled countless miles promoting and performing the music from it. They are currently on the Fearless Friends Tour where we got to talk with **Tyler "Telle" Smith** at the Marquis in Denver. Telle, formally of In Fear and Faith and Greeley Estates, has been with the band for about two years. In one of the basement dressing rooms we had a few moments to chat with him as other band members listened in about new music, interesting moments on tour, and some streaking incidents!

Telle began by telling us about how the band's most popular song from the *Deceiver* album, "2012," came to be after watching the movie "Law Abiding Citizen," giving us a rundown of the movie's plot and the inspiration it gave him to write this song. We asked about touring, what it was like being with band members 24/7, and what happens when they aren't performing. He told us about how the tour has been great and the night before they had one of the best crowds, Salt Lake City had been the best city to perform in so far (until Denver, of course! The crowd was insane!). Telle actually crowd-surfed at the Salt Lake City show and was awed by the response to TWAS music. The tour has been great for the band and they have gotten to know each other better, especially since the band sleeps naked on the van! They are definitely like family. The way they would joke around with each other, even telling us about how Telle went streaking during the New York City gay pride parade, made it a really comical

and easygoing environment.

When asked about his fans, he told us that the most meaningful thing that they've ever done is get lyrics from the song "Like Father Like Son" tattooed on them. Telle really showed his softer side with the next few questions. He told us if he only had 30 days left to live he would spend it recording and spending time with family and friends. He would also end world hunger and make sure his family is financially taken care of if given wishes from a genie. We had a great time with them, but unfortunately we had some malfunctions and were unable to record the interview. Thankfully, Telle was kind enough to give us a second interview after the concert.

**CMB:** For those who have never heard of your band, would you introduce yourself and explain your sound?

**Telle Smith:** My name is Telle. I sing for The Word Alive. I guess you could say we are a melodic Metal band. We have lots of influences of different genres that we kind of put into a hodgepodge and call it music.

**CMB:** Which one of your lyrics has the most meaning to you?

**TS:** From the song 'Like Father Like Son': 'If you're not my blood, you're my bones.' It's the start of the song and it's the first line I wrote about that song. It's about my relationship with my dad. He's not my biological father, but he's the only dad I've ever known and would ever care to know. That song means a lot to me, so that one.

**CMB:** How do you plan to make future music stand out from what you've done before?

**TS:** I feel like just from touring and practicing and working to improve on not only our sound but also individually I feel that there is a natural progression and growth. I feel that's going to lend itself to our CD being stronger naturally, but I feel like we're just growing together and we have a better idea of what we want in our music now than we did even before. I think it's just always going to grow and get better and better.

Read more of this article at [ColoradoMusicBuzz.com](http://ColoradoMusicBuzz.com)

## Guns N' Roses at 1<sup>st</sup> Bank Center – 12-11-11

by Corey Blecha  
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### A Stream of Consciousness Timeline

10:30 – East entrance has at least 10 decked-out tour buses. I guess it is **Guns N' Roses** ...  
10:45 – Media enters to a half-full venue of mostly middle-aged diehards. We are told, "They will be on when they're on." Typical Axl ... not on-time.  
10:52 – I was really curious as to how the crowd and turn-out for this show would be, and judging by this, less people than expected. Let's hope the music is a little more fulfilling. ...  
10:59 – Eastern intro music, crowd screaming, cougars coug-ing.  
11:06 – You're in the jungle, baby!!!  
11:18 – Aaaaand the drunk guy gets taken out by five security guards as he runs towards the mixing table, sending beer flying everywhere!  
11:27 – After ripping through about five or six songs rather easily, you can tell Axl really benefits from his new, youthful backing band (even though it sucks Slash isn't on stage, and I don't know any of the

other musicians names ...).  
11:34 – Why does the keyboard stand keep wobbling back and forth? How the hell does he play accurately like that??  
11:45 – I didn't come here to watch the unknown bassist play an unknown song with the rest of the unknown musicians. ... Where's Axl?  
11:52 – Way too many pyrotechnics, but the crowd loves it.  
12:08 – A lot of filler material, introducing band, playing covers, Axl leaving the stage to do who knows what. ... Strong start, weak finish?? Let's hope not. ... The covers have been pretty awesome, though. I must say.  
12:15 – After about a 10-20-minute break, Axl is back on stage to finish a song (I am hoping these are all only wardrobe changes?). ... But wait! He's left again, only to return to side-step, mic stand-hop across the whole stage! He's still got the pipes and he's still got the moves!  
12:18 – More people getting kicked out of an already smallish crowd, probably more than most college-crowd shows I go to. Interesting. ... Everyone likes to party, I guess.

Read what happened after the blackout at [ColoradoMusicBuzz.com](http://ColoradoMusicBuzz.com)



## Motionless in White Interview

by Max Giffin  
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On November 19<sup>th</sup> **Motionless In White**, a dark screamo band with a repertoire for black hair and body paint, played at the Marquis on the Fearless Friends Tour. The band is well known for being highly controversial, particularly as far as religion is concerned. Their recently released music video for the song "Immaculate Misconception" touches on this when the lead singer – best known as Chris Motionless – is shown being crucified. We got a chance to talk to Chris before doors opened and ask him a few questions. He divulged information about his band, the music industry, and a book that he will someday author.

**CMB: For those who have never heard of Motionless In White, please introduce yourself and explain your band's sound.**

**Chris Motionless:** I am Chris from Motionless In White. I use adjectives to describe our sound and I usually say scary, heavy, and pissed off.

**CMB: Is there a story behind your band's name?**

**CM:** There's a band called Eighteen Visions that broke up a couple years ago and they were a huge influence on our band when we started. That's one of their song titles, "Motionless in White." So when looking for band names we wanted to do something that was a song title from another band that was a big influence to us and that was what kind of fit us and what we wanted to do.

**CMB: Do you have any band traditions?**

**CM:** I don't know. Not necessarily band traditions, more band routines like things we do every day. We found out what works for us to tour, stay alive,

and survive on tour. So we don't really do anything that's like pre-show traditional, 'Go Motionless In White!' or anything like that. Just normal stuff.

**CMB: If you could have a super power, what would it be?**

**CM:** I would like to be invisible at the snap of my hand so just no one could see me.

**CMB: What would you do if you were invisible?**

**CM:** I would beat the s#@t out of a lot of people I hate. I would just hunt them down and murder them. They would never know, 'cause I'm invisible!

**CMB: How do you intend to make future music stand out from what you've done before?**

**CM:** Some people say that we sound different as a band from everyone else; some people say that we suck and we're a generic band like everyone else. So, my goal is to just do what we've already been doing since it's who we are, but for the next record we want to take another approach of mixing more things that we haven't done into our band and just try to expand musically.

**CMB: If you were to live in one movie, which movie would it be and which character would you be?**

**CM:** That is tough. I have to pick two: 'Edward Scissorhands' for sure or probably David from 'The Lost Boys.'

**CMB: Which of your songs have the most meaning to you?**

**CM:** We actually, ironically, have a song called 'Scissorhands.' It's one of my favorite movies. It just relates to lots of my life in some weird aspects. So that means a lot to me because it's just about the movie but it's written through my own eyes rather than Edward's. Or a song called 'Puppets,' which is the same kind of idea. It's very relationship based or heartbreak based like that movie is. Both of them kind of coincide with each other. So, either one of those two.

Read more of this article at  
[ColoradoMusicBuzz.com](http://ColoradoMusicBuzz.com)

## Backstage Past- Barry Fey

by Torch  
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Local hero and legend Barry Fey wrote a no holds barred book on his experience of one of the first Rock and Roll concert promoters. He not only stood with the greatest Rock stars of all time, but he helped them get there. If Barry noticed your band, you had a chance. He brought us U2, the Rolling Stones, Led Zeppelin, The Who and so many more. Barry, known for being a bit ruthless as a promoter, wasn't remotely restrained in his recounting of the past. On page 114, he includes a list of "Pricks" with no immediate explanation as to why certain people made the list, so you have to read the book.

The glory of Backstage Past is that he tells his stories in true form, revealing the Stars as humans, with flaws, mistakes, humor, and temper, laughing, vomiting, sweating, freaking out, and creating the most amazing moments in music to date. When you

thought you couldn't love U2 any more, read on. Cover to cover the stories are too good to be cut down into quotable bites, so a few tasty teasers should do the job

"I got Led Zeppelin for \$750."  
"Bono and Paul brought me a piece of Nazi cake."

"Barry, you packin' today?"  
"Bruce Springsteen went jeeping and I think he's lost. I think he's in the Garden of the Gods somewhere"

"Don't take this money. You're a nice Jewish kid and I don't want to have to kill you."  
Backstage Past has been selling at an amazing rate all over town, from the Tattered Cover to Walgreens. Barry has been on the news, all over the radio and is still doing signings. This book even has a bonus poster if you can grab a first edition.

Barry, thank you for your unending dedication to the music we all love. Nobody else could have pulled off the shows, spotted the talent, and fought for the fans with the passion you have.

Thank you.



## Rockabilly Corner- The 2nd Annual Big Band Christmas Ball

By Sheila Broderick  
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The Bid Christmas ball was quite an experience. What an enchanting evening. We stepped back in to the 1940's and 50s, military uniforms, zoot suits and the 40's/50's glamour truly gave you that nostalgic feeling of being back in simpler times.

The evening started off with a traditional Christmas diner, turkey and all the trimmings. Complete Christmas Carolers. Chestnuts were being roasted along side some very talented glass blowers (I purchased 4 really beautiful tree

ornaments), swing dance lessons were being taught before the big evening started. Which was amazing to watch.

The music began with **The Hot Tomatoes Swing Band**. Who were later joined by **Reveille 3** an Andrews Sisters tribute. Together they really nailed it. Their sound was authentic and reminiscent of a time almost forgotten.

The **Diamond Dolls** performed periodically through out the evening for example: Santa's reindeer and then did a flawless job re-enacting synchronized swimming on skateboards.

There was amazing dancing and swing going on everywhere. I found myself wishing I had learned how too. People never stopped moving.

Money was raised for Veterans and Toys for children. Photographers shooting photos with Santa, pinups and photos to remember the evening. **Spirit of Flight** offered a 2012 Pin-up Calendar that

benefits the aviation museum.

If you needed to sit out for a bit you could relax and watch "White Christmas"

The evening was complete with a Conga Line and a news year's toast in which all sang **Auld Lang Syne** and confetti exploded everywhere.

If you still had energy **The Atomic Drifters** put on a heck of a show as they always do!

This was a night to remember and I will defiantly be attending the summer 1940's Ball! This one I hear takes place in an airplane hanger with old planes. How fun!

For more information:

[www.1940sball.com](http://www.1940sball.com)

[www.toysfortots.com](http://www.toysfortots.com)

[www.spiritofflight.com](http://www.spiritofflight.com)



## Dustin Bones and the Body Stealers, The Dark Side of Surf

by Charlie Sullivan  
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The newly formed **Dustin Bones and the Body Stealers** is one of the bands to keep your radar on moving into 2012. You won't want to miss this action: Surf music meets a **Quentin Tarantino** horror flick (Horror Surf). The band has taken the old-school surf sound, sprinkled it with some classic "B" movie overtones, and

morphed it into a great contemporary sound.

**Dustin Bones** (vocals, guitar) has been jamming on the Front Range music scene since 1992 with what he describes as more of a Metal background. Things started to click when he moved out of the area. "I got the idea to form the band when I moved to Kansas," remarks Dustin. "We were headed to a burlesque show one night and someone threw Messr Chups (German Fetish Surf) into the CD player and I knew immediately what direction I wanted to take my sound. The music was extremely intense," asserts Dustin. "I knew then I wanted to go for the Surf/Rockabilly genre and take it to the dark side."

On board with **Bones** are **Jack Sour** (bass), "She's a doll," discloses Dustin, and **Travis Wright** (drums). "I'm looking for an additional guitar player to fill out the sound," he makes known. [And I'll add, there's nothing like a good ole' two-guitar surf attack.] Rumor has it he's been talking to friend and co-worker **Glen Esparza** (disguised as a mild-mannered guitar salesman) who really seems to be making the rounds on the local music scene lately.

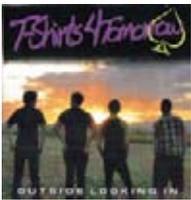
Mr. Bones has been hard at it, crafting his songs and preparing to assault the Denver music scene. The band's first track is posted online @ [MySpace.com/ChordOfDeath](http://MySpace.com/ChordOfDeath) and titled "Smoke the Spliff of Madness" – a great preview of what is getting ready to hit the Denver circuit (I don't want to give too much away). "We have seven originals ready at this point," states Dustin. "Now it's a matter of laying down the tracks and seeing how the masses react."

Dustin is psyched to get this act on the road and knowing the Denver music scene, I see no reason this outfit won't catch fire and slay ya'. Dustin also made it known that the band is looking for management. This could be a hot little act to get on board with, don't be left hanging.

# A-sides



The Good and Honest Reviews



**T-Shirts 4 Tomorrow – Outside Looking In [EP]**  
by Jeanie Straub  
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This is a three-song EP by a band out of Brighton that started as the acoustic duo of **Ethan Gilbert** (front man and guitarist) and **Brandon Preece-Rose** (drummer) and evolved into a four-piece Alternative Pop band that is, at least on a couple tracks, worthy of KTCL radio play. Gilbert and Preece-Rose were 2007 Brighton High School grads and football teammates; rounding out the band is lead guitarist **Erik Scherbenske** (amazing, very skilled) and bassist **Joe Fox**. The three songs on this EP showcase different sides of the band: "Bad Riddance" is the heaviest while "Guess Who" is punk-inspired and "Nights on the Roof," the most recent song, shows a radio-friendly sensibility that will probably help them break through. T-Shirts 4 Tomorrow will release their EP, which was recorded at the **Blasting Room** in Fort Collins, on Jan. 7 at Moe's Original BBQ. The event, featuring **Taking Canyon**, **Goodnight Gravity** and **Second Place Victory**, will also be a toy drive at to benefit Children's Hospital. Bring a donation to get \$5 off at the door. See their website for a list of donations Children's needs.  
tshirts4tomorrow.com



**The Longest Day Of The Year (TLDOTY) - Turn Into the Ground**  
by Guy Errickson  
thenakedstage.Net  
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Taking "High-Octane" to an *outlaw* extreme, **Sean "t.Mule" Lamborne** (t.Mule) comes out shootin', howlin' vocals and fiery acoustic blasting **The Longest Day Of The Year** (TLDOTY) into whisky-fueled flight. **Dan O'Donnell's** "phat" 5-string & tastefully raging drums by **Darin Graber** lay down the law, while **Brian McCosky's** (Mudbugs, with O'Donnell) lead guitar is the screaming eagle in the clear blue sky soaring over this dusty desert, where suffering is not a bad thing – it let's you know you're alive. And TLDOTY shines live, playing each song with fury.

It's in listening to the songs, *feeling* the lyrics that fans will find the depth of the day. Emotionally rich and vibrantly elegant in despair, outlaw rock with determination and a dust-devil's worth of honky-tonk rockabilly, just enough to make it *real*. Album guests: **Melissa McGinley** (StereoFidelics) electric fiddle; **Sarah Louise Pieplow** (slp) vocals; **Jenny Bousquet**, vocals; **Eric Moon** (gogoLab, Dangerfields) keys.

www.TLDOTYmusic.com (Read the full review & more show listings at: ColoMusicBuzz.com)

**Boulder CD Release Party: Sat. Jan 28 / Free 10pm** The Lazy Dog with **Ryan Dart** / 1346 Pearl St. Mall

**Denver CD Release Party: Fri. Feb. 17 / 10pm** Pete's Monkey Bar / 717 E. Colfax Ave.  
Sat. April 14 / 9pm The Shack at Shug's Low Country Cuisine with **The StereoFidelics** / 2017 13th St., Boulder



**Roniit – Roniit [LP]**  
by Jeanie Straub  
JStraub@ColoradoMusicBuzz.com

After taking up recording and electronic music composition a few years ago, Denver-based Indie artist **Roniit Alkayam**, or Roniit (pronounced row-neat), wrote all the songs on her full-length debut and self-produced it, with assistance from Eric W. Brown. She calls her sound "Dark Electro Pop," but it is generally more upbeat than that label would lead you to believe. It is squarely Electronica overlaid with a voice that sort of reminds you of a youngish Enya – not unpleasant at all. Most tracks sound as though they could be dance club hits but others, such as "You Were Trained" and "Missing You" are more ominous, in an enjoyable and accessible way.

Roniit has played piano since age five and has been singing since age 16; she used to listen to Metal, and she played bass in some local Hard Rock bands, but grew up on Pop but now seeks out fellow Electronica artists for inspiration. "I've found that I enjoy it far more than I ever enjoyed Metal and I'm glad I've found all this new music," she writes in her blog. "The problem I'm having, though, is that I constantly compare myself to other ... artists, and now my writing process is so different. ... I don't care about sounding like all the other electronic artists, because once you start trying to be something you're not, you lose all originality and soul. I think this is something almost every artists struggles with." Roniit's debut album, released in June, is available as a free digital download (or \$10 compact disc): [Roniit.com/free](http://Roniit.com/free). She performs around the Denver metro area but will embark on an extensive US tour in early 2012 called "Now or Never."

[Roniit.com](http://Roniit.com)



**Imelda May – Mayhem**  
by Sheila Broderick  
SBroderick@ColoradoMusicBuzz.com

**Imelda May** just released a new album and *Mayhem* is the name. This is her best yet! The new queen of the Rockabilly scene shows us she has some serious talent and the potential to go all the way to the top.

*Mayhem* showcases her songwriting abilities and shows how diverse her musical genre and influences intertwine flawlessly. "I'm going psycho and *Mayhem* are tunes you can cut a rug to. "All for you" gives you that piano bar Blues club feel. Imelda even throws in a cover of "Tainted Love" that gives it a new breath of life in a jazzy kind of upbeat way. I guarantee this is an album you don't want to pass up.

Born in Dublin, Imelda began performing in clubs at the age of 16. By 2006 she had formed her own band and was starting to rise in the music world. "Johnny Got a Boom Boom" was the song that seemed to put her on the charts in 2009, which was released on her debut album *Love Tattoo*. Imelda May has been a force to be reckoned with ever since.

[ImeldaMay.com](http://ImeldaMay.com)



**Bright Light Social Hour - Self Titled**  
by John Fueling  
JFueling@ColoradoMusicBuzz.com

One thing about Colorado bands: they sound a little like something else, yet they sound a lot different than anything else. The self-titled release from Bright Light Social Hour is no exception. The sparkly production on this record makes it a good listen, but the instrumentation and musicianship makes it fun and interesting.

Blending pedal steel guitar and organ with big drums and guitar, TBLSH has a slightly retro sound reminiscent of Red Ryder, but with the depth of Floyd or Queen. The sprinkling of electronica and Brit-punk make it a challenging sound to categorize beyond "good."

Good production, good songs, and good musicians make me interested in checking them out live – to see how this layered production translates to the stage. The tunes on this record will definitely engage the audience, and based on their album artwork, cause them to peel off most of their clothes. Sounds fun to me.



**Bullet INC – Atomic Dive Bar**  
by Tim Wenger  
TWenger@ColoradoMusicBuzz.com

**Bullet INC** hits hard and close to home with their new album *Atomic Dive Bar*. Using the slogan "Learn to Love The Bomb," the band presents a collection of tracks that seems to challenge the passive/aggressive attitude of mankind. "As the last one drops, a hush falls over the earth/ ... You just sat on your ass/And listened to the news broadcast," cries vocalist **Joe Morency** on "How I Learned to Love The Bomb," the album's toughest-hitting number.

The production on the album highlights the heavily distorted palm mutes and squealing solos that guitarist **James Thatcher** uses to define the band's sound, a perfect accompaniment to their sarcastic cynicism and archetypal Punk-Rock style. At a couple of points during my initial listen I was reminded of Guttermouth, only to be slapped in the face by Morency's seemingly fatalistic seriousness, realizing that maybe we are "going the way of the birds when it's cold."

The album flies by, I listened to it at least three times right off the bat. The music is intense but never loses the fun appeal that the '90s So-Cal sound gave to Punk Rock. Bullet INC confronts the listener with classic Punk-Rock manner, daring them to think and rallying together an army of rockers to bid a "farewell-to-arms and all they could have been."

[LearnToLoveTheBomb.com](http://LearnToLoveTheBomb.com)  
[@BulletINCBand](https://twitter.com/BulletINCBand) on Twitter and FaceBook



**Hproject – Music Fusion [EP] and Spoken Words [LP]**  
by Jeanie Straub  
JStraub@ColoradoMusicBuzz.com

**Hproject** is the drums / percussion / vocals / lyrics and samples of **Brian Heffernan** (aka Hproject). Of the two CDs in this set, the first is basically social conscious Hip-Hop (emphasis on Hip) and the second is poetry and like readings atop drums / percussion / keyboards. Both CDs were mixed at Green Room Studios by Johnny L (aka John Larchick) of UmConscious fame, which may have helped push this work into the realm of the fabulous. What you get with CD No. 1 is verifiably awesBriome tracks, especially if you like your Hip-Hop to get into political thought; No. 2 is interesting, but is more about the poetry than the tunes. Note that Hproject lists on his FaceBook page under "Music" Social Distortion, The Clash, Green Day, Bob Marley, and The Beastie Boys, although *Music Fusion* (CD No. 1) is unlike anything else you've heard and really shows progress in the Hip-Hop arena. The standout track on *Music Fusion* is "America What?" A second cool track is "Colorado People" – the whole CD really works. *Music Fusion* is helped by the vocals of **Keli Paige** and **DJ Tom Watkins** (aka DJ LUSH). This is the kind of CD where you are like: How did I not know about this? And then: This is some amazing stuff.

[SoundCloud.com/HprojectMusicFusion](http://SoundCloud.com/HprojectMusicFusion)



**Tommy & the Tangerines – Main Squeeze [EP]**  
by John Fueling  
JFueling@ColoradoMusicBuzz.com

I'm giving this Boulder sextet's new disc a second spin on my ridiculously huge PA speakers in my man-cave. It's a five-song EP, apparently recorded in one day, and it's interestingly good. The recording gives you five different reason to go see these guys, though there must already be a pretty good following for Tommy & the Tangerines. Not a one of these five dudes and one gal is named Tommy, which makes me like them a little more. My obnoxiously loud system gives me an almost-live experience, so the only thing missing is twirly dresses and patchouli. It's certainly Pop, but there's a slice or two of Jam. Since it was recorded in one day, *Main Squeeze* has a live sound with a diverse sample of their 30+ song catalog. These five capture great performances and do their job. I want to go see a show. (And I've clicked the Import button.)

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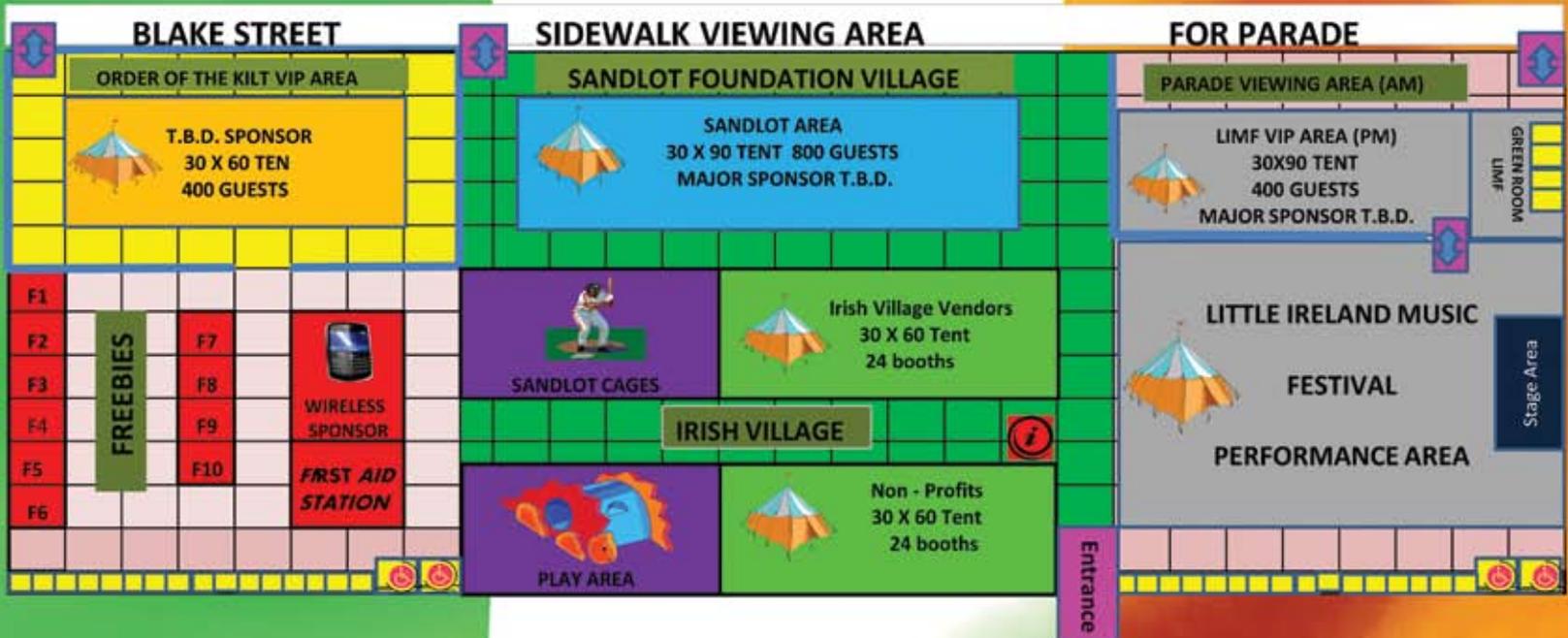
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# SHAMROCK ROW II

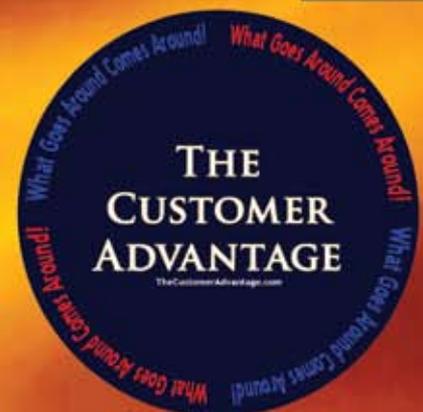


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## Tips For The Young Musician Vol. 12 The Perfect Musician

By Stephan Hume  
SHume@ColoradoMusicBuzz.com

I am going to combine a word you probably like with a word that you may not: "music" and "business." There you have it. Whether you like it or not, the music business industry is a reality. Trust me, if you are a budding musician I can understand if adding business to your music sounds like bringing grandma along on your first date. But it does not have to feel that lame.

Music has value, wouldn't you agree? If you listen to it, you value it. If you play it, you value it. Guess what? If you take music lessons, study music, or teach music in any way, you value it more even still. I suppose we could go into a great deal of depth and detail on the topic of music business, but I just want to scratch the surface here. You can never learn this stuff too early.

**Believe in your own value.**

Like I said, music has value. If you are musician and you have any intention of sharing your music, you should always remember your music has value. There is this stereotype of being the starving musician out there. Sure, as with any career, people can find a way to starve while doing what they love. But you don't have to. You can actually feed yourself as you enhance other people's lives with the value of your musicianship. It all starts with you believing it. Add a good dose of humility and the desire to keep learning and you will be dangerous ... in a good way.

**Promote what you value.**

If you like something, tell people about it! If they respect your opinion, they will likely try it as well. Start promoting the music you value. If you value the music of other musicians, tell people about it. Attend a live show and purchase that very same music. On top of that, you have

established the value of your own music. Go promote that, too! There are really cool ways to promote your music. It starts the same way you promote the music of others with phrases like, "Have you heard this before? I think you will really like it!"

**Ask questions.**

Start right now. Think of a question in your mind about the music business and ask it out loud. Then, find someone you know in the music industry and ask them the same question. Then don't believe them only. Go out and ask it a bunch of times in a bunch of different ways. The world is growing more and more limitless in its ability to provide you with answers. Find out what other people know about sharing music or forming a career in music. Then, trust your gut and process all you have learned. Then, ask more questions because they are bound to come up the more you learn.



## Aspiring Musicians

By Tanya Houle, teacher, Devereux Cleo Wallace  
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nschmit@coloradomusicbuzz.com

Coming from a family with a rich musical background, I can relate to how important the art of music is in one's life, to the development of one's whole being, and the value of expressing oneself through it. I grew up with a variety of music. I am Native American,

and for us song is a way of prayer, healing and a way to pass down our traditions. My father was a well-known country musician from North Dakota who performed on the show **Star Search**. Although he didn't win, he earned his stripes getting there, even having a fan bus follow him wherever he went. My grandfather was a well-known fiddle player in his community, and often traveled into Canada by invitation for his admirers to hear his music. Once I got to middle school, and throughout high school, I developed my own talent in singing and learning various instruments in a band. Through these experiences I've grown to appreciate the value music has in ones life and the importance

of expressing yourself through the art of music. Now, my son is expressing his being in a band called **Ascending Lines**. He turns to his guitar when life is pressing down on him and writes his own songs. As a teacher at **Devereux Cleo Wallace**, a residential treatment facility for at risk youth, I had two young and ambitious gentlemen, **Nathan and Aaron**, with their program, **Youth on Record**, fall into my classroom one day and now know them as a BLESSING! Our students have responded extremely well to the Youth On Record program. I have seen students excel to above and beyond expectations of our program in the Youth on Record program. Most of our students struggle with basic appropriate social skills. Nathan and Aaron have brought a great, positive energy, as well as role-playing of positive social interaction, to our milieu. With Youth on Record bringing out the best in our students, they have been

able to experience unbelievable opportunities such performing on the **Flobots** stage, recording and producing at **Cherry Sound Studios** with owner **Chris Guillot**, and have learned music appreciation through well-known artists. The students have been able to express themselves through the use of their own music, which for them is a healthy, therapeutic, and lifelong coping mechanism. Nathan and Aaron have provided students the tools to create productive material. Our students have grown into well-rounded inspired individuals who make me proud to be a part of it all, as well as having Youth on Record in my classroom. Nathan and Aaron are a blessing and are great at what they do. Youth on Record teaches music production and lyric writing to youth in residential treatment centers across greater Metro Denver and are a program of **Flobots.org**.



## Healthy Holiday Weight Loss

by Brandy Cordova  
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So the holidays are over. There was plenty to be eaten and you found yourself eating more than you should have. Now your clothes are a bit snug and you fill like you gained 10 pounds! Oh, the wonderful holiday weight gain. Surprisingly though, many studies show that Americans only gain about one pound during the holidays. That's good news! The bad news, though, is that while holiday weight gain is only about a pound each year, over many years those pounds add up if not lost the next year. Researchers found only two factors influence holiday weight gain: level of hunger and level of activity. Level of hunger? Yes, if you feel hungry you eat. The problem here is what is eaten. If you are bulking up on the fat-laden, high calorie, high sugar and salt foods, then your body does not get the correct amount of nutrients it would get if you were eating fruits and veggies, lean proteins, and high-fiber grains. This in turn does not satiate your hunger, which leads to

eating more, and leads to weight gain. So where do you start? A good start is the food pyramid. You can still type in the old web address, **MyPyramid.gov** or the new web address **ChooseMyPlate.gov**. These sites have a plethora of information not only about each food group, but also about how to assess your food intake, meal plans, weight loss, specifics for pregnancy and breastfeeding, and materials you can download or print for easy access.

If that seems too much to embark upon at first, start with cutting out empty calories such as sodas, candy, sweets, and other junk food that has no nutritional value. Then introduce more fruits and vegetables into your diet, as well as lean proteins and high-fiber foods. Use portion control as well. It may seem hard at first to say no to the higher fatty foods that you like, but if you allow yourself a small amount of them, you will satiate that craving and not binge later.

Next, you want to increase your physical activity. Start slow here as well. Many people feel they need to jump head first into an exercise regime, which only leads to burnout, and then to stopping. Start with 10 minutes a day. That can include walks around your office on your break or lunch or after work. Park your car farther away in the parking lot. Use the stairs instead of the elevator. Go to your local library and check out work-out videos to use in the privacy of your home, (you don't have to go to the gym and feel embarrassed!). Then once you feel more motivated, add more cardio and weight training into the mix.

Last keep in mind that it took weeks, or even months, to gain the extra weight, and that it will take just as long to lose it. Don't give up. If you incorporate healthy eating habits and add more physical activity into your lifestyle, you not only will feel and look better, but also you may not even gain that pound during the holidays!



## OneRepublic Concert for Charity

by Jenn Cohen  
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**OneRepublic's** frontman, **Ryan Tedder**, brought together some of Denver's best bands to raise money for his **Good Life Foundation**, which supports charities such as **Food Bank of the Rockies, Denver Santa Claus Shop, and Children's Hospital**.

The sold-out event, held at the **Ogden Theatre**, hosted **Bop Skizzum**, members of the **Flobots**, **Matt Morris, Brad Corrigan (Dispatch), Isaac Slade and Joe King from The Fray**, as well as **OneRepublic**. Each band played an approximately three-song set, including both original and holiday songs, with **OneRepublic** playing an extended set.

The always-happy **Kirk Montgomery (9News)** emceed the evening, at one point auctioning off an **AEG** laminate, good for two people, at every **Ogden and Bluebird** show for 2012. Three people bid \$5,500 each, raising an additional \$16,500 for **Good Life**, and **VIP** passes were available to fans that wanted to stay for the meet and greet after the show, with those proceeds going to the foundation as well.

In a message from Tedder, he explains the reason for starting up **The Good Life Foundation**:

"We've had the opportunity as a band in the last six years to travel around the world and witness firsthand some of the worst and best living situations on earth. From shanty towns in Africa without electricity or water, to the worst neighborhoods in our own backyards. It has reinforced our fundamental belief that no matter what family, city, country, or economic environment you are born into, you deserve the right to a Good Life. The **OneRepublic Good Life Foundation** is a vehicle for us as a band to use our resources and networking to provide relief for a multitude of causes on a global scale. One day it's providing clean water, the next, it's medicine or food for kids in need. The goal is, in the end, to do what we can, while we can, to ensure as many people in this world have a chance at living a Good Life."

The night was kick started by the flavorful funk of **Bop Skizzum**, followed by Denver faves, [some members of] the **Flobots**, then **Matt Morris**, who played his original holiday song, "My First Snow," and blew me away with his rendition of John Lennon's "Imagine." (Apparently, that was the first time he's ever played it live—well done, sir.)

Another first? **Slade** stepped away from the microphone and silenced the house for an unplugged version of "How to Save a Life," stating, "Denver was the first state that learned this song."

Finishing up the night, the bands united on stage to sing **Jingle Bells**, and **Tedder** gave a shout out to **Tim Tebow** saying something like, "It's been 2011 years, and I didn't think the second coming was ever going to happen. Then he knelt down and did his best **Tebow** impression, igniting the energy of the fans even further.

Look for this to become an annual event, as **Tedder** alluded to the fact that they'd like this to be a new holiday tradition.



# TAXES

## The Manager's Corner

by Chris Daniels  
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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. Nobody that I know likes to talk about taxes. But here are the sad facts. It is not just major stars like Willie Nelson who ended up paying the IRS 16 million dollars for an accountant's "mistake" that fell afoul of the IRS. I will NOT name names, but several of the musicians I have worked with over the years, both local stars and local work-a-day musicians have been in serious debt to the IRS because of unpaid taxes.

This is no joke. And if you don't believe me here is the poop from a respected musician's website. "...all payments for gigs, income from teaching, sideman work, session work, CD and recording sales whether retail or at the gig ... all of it ... regardless of whether you receive a 1099 at year-end ... is subject to income tax. It is a common misconception that if you do not get a 1099 then it is not reportable income. This is untrue!" [ArtsTaxInfo.com/Musicians.html](http://ArtsTaxInfo.com/Musicians.html) To make matters worse, several of the clubs and festivals that I work for do not send me 1099s so it is easy to get to thinking that, "Hey, they didn't send me a tax-doc so I don't have to report it. WRONG!" As boring as it might seem - and to save some young musicians from making some really dumb mistakes - let me give you a "music business 101" guide to taxes and docs. Anytime you do a gig for money at a club, venue, festival, etc., they SHOULD ask you to fill out a W-9 form. This will ask you to (1) write down who is getting paid; (2) what their address is; (3) what their social security number is. If you or your band has created a company (like a partnership or an LLC) then the venue will want to know the name of the "entity" (like Chris Daniels & The Kings LLC), their mailing address, and the Employer's Identification Number (EIN). But even if the venue blows it and does not ask for this info, you MUST report the income. Some venues do this very informally, asking for this information at the "settlement" after the show ... when they pay you (at least I hope they pay you). At the end of the year (actually by January 31 after the New Year), the venue is required to send you a 1099 form stating what they paid you or your band (partnership or LLC). THEY will report that payment

to the IRS via a 1096 ... so YOU are on the books of Uncle Sam. Now if you're a solo artist, you just report that income on your 1040 form in April when you file your taxes. And if you had expenses getting to the gig like gas or van rental, you write that expense off on Schedule C of your 1040 form. Why does the venue or festival send you a 1099 and not a W-2 like your day job? Because, you are not an employee of the venue. You are an "independent contractor" coming in to provide a "service" and not an employee of Herman's or Larimer Lounge or wherever. OK, got that. Now, let's say you are a band. If you are the leader of the band, and you set it up so the venue recorded all those pay checks to you on YOUR SS number - and you paid the other band members - then you have to make sure YOU send 1099s to your bandmates for what you paid out to them so that YOU don't look like you made all the money on each check. Then, on your 1040 Schedule C, you write off those "band mate expenses." But it gets even more complicated. Are your bandmates employees? If they are, then you need to be sending them W-2 forms at the end of the year AND you will need to be reporting monthly the amount of salary you paid out AND you will need to make your "employer's contribution" to the IRS ... which is why most bands set it up to show everybody as individual independent contractors. Last but not least, one of the best ways to organize your band is as an LLC. In most cases it really helps to get a lawyer to guide you through this process so you can get an EIN number for the band. That said, many bands set up their own LLCs or partnerships

using available web documents and resources. There are tons of them, but I encourage anybody doing this to get a lawyer to check things over before you file it. The advantage of having this organization is that the checks from the gigs will be made out to your company and not just one individual. But in the end SOMEBODY is going to have to make sure that the income made by each band member is reported to the IRS. So that is the basic primer and there is much more to consider (1) if you are teaching what expenses you can take (2) if you are selling CDs and making revenue that you should report (3) what kind of road and equipment expenses can you write off, and (4) what "red flags" are there that you want to avoid because they tend to trigger IRS audits? The long and short of it is, if you make money playing, recording, or selling music ... that is income and needs to be reported. There are tons of websites about this but if you just want to talk to some great local accountants that really understand musicians, I would suggest talking to Schumacher Accounting here in Denver. There are others, too, that are great. Schumacher does a lot of the accounting and taxes for teachers and performers at Swallow Hill and they know the music business tax maze as well as anybody out there. You can give them a call at (303) 777-5535. The bottom line, don't blow this off! It is an essential part of your worldview. If you are a DIY artist and it is up to you to navigate these waters, you'll need to make the most of the write-offs and opportunities offered by the IRS codes in order to survive in today's music business. It sucks, but there it is, now deal with it.



## Venue of the Month – The Walnut Room

by Ryan Edwards  
REdwards@ColoradoMusicBuzz.com

It's hard to miss, but if you've never been there before and you're driving down Walnut Street to find it and you're wondering where the hell it is, don't worry, you'll find it. It stands out this time of year from all the other bleak buildings in that area of downtown, with a thousand Christmas lights strung all over. The Walnut Room has been one of Denver's smaller, premiere music venues that has established a name for itself in the last seven years. At first glance, the inside looks like any bar and with no stage to be seen, I didn't know what all of the fuss was about. But like some scene out of the "Chronicles of Narnia" I was directed to a large, random black door towards the back. Once I walked through, I found a whole other world with a large stage and a concert going on. Flabbergasted, I sat

down and watched the local Folk/Blue Grass band, Whiskey Tango.

Owner John Burr, a talented musician in his own right, has spent years trying to make The Walnut Room an epicenter for local musicians and music lovers to come and enjoy music of all genres from all over the country. "This one to me is the best, one of my favorite places to play, to be honest," said Alan Brooks, aka "Soul Daddy," a local musician and regular at The Walnut Room.

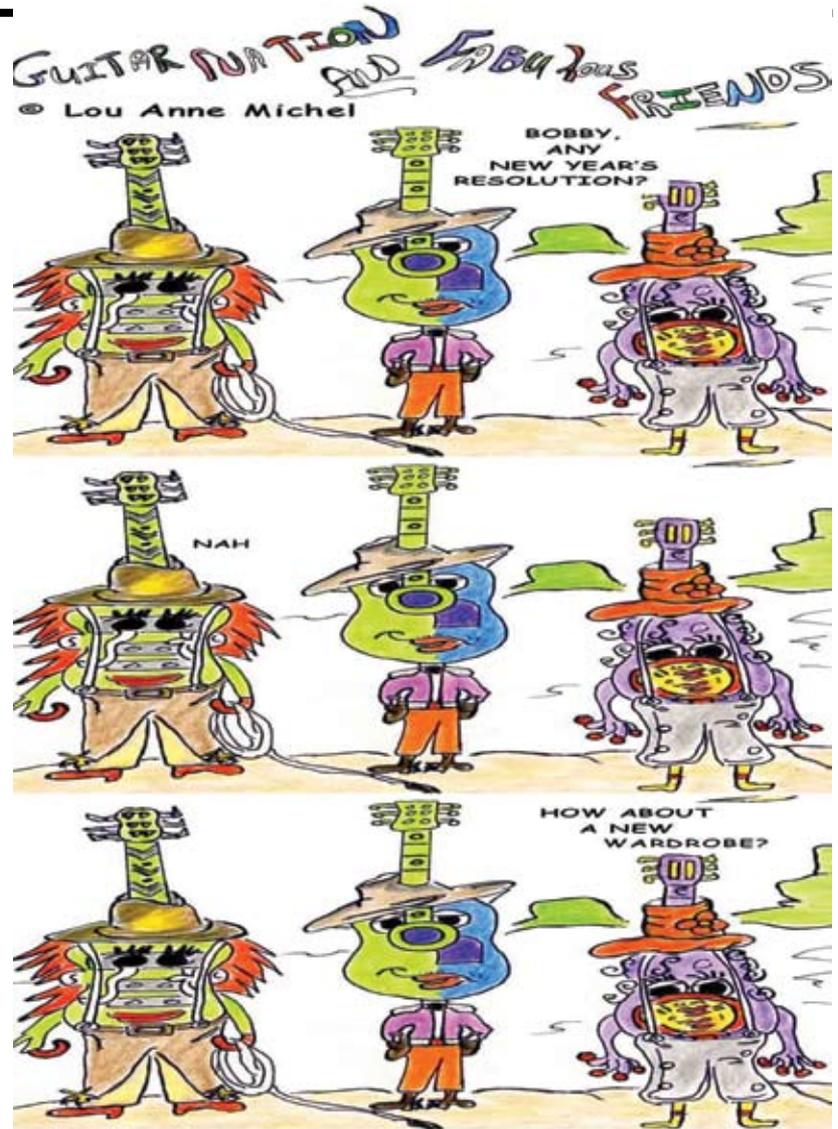
Brooks, a native from Atlanta, has lived in Denver for six years and has played many shows at The Walnut Room, and had solid opinions when I asked him to rate from one to 10 the stage, staff, drinking specials, and the overall venue. The stage he gave a 10, because of the sound and the staff a 10 as well, because they really help with set-up. "I've only had a good experience," said Brooks, speaking about the staff.

Brooks gave a nine on drink specials and overall gave The Walnut Room a nine out of 10. "This event is about creating a space that makes people feel comfortable about playing music," said Brooks, talking about the open mic on Wednesdays and overall vibe of The Walnut Room.

Next I interviewed the Blues/Rock band Whiskey King Coalition, an eclectic group of locals and band members from Arkansas that have been playing together the last two years and have an out-of-state mindset on The Walnut Room. Amita Fukui, lead vocalist, rated his experience at The Walnut. Fukui, because of the sound, gave the stage a nine. "Top three acoustics in town," said Fukui, mentioning that because the band members could hear each other as they played. The staff he gave a nine, and the drinking specials a seven. Overall he gave The Walnut room a solid nine out of 10. "I'm always excited to play here, this place is great," Fukui said.

The Walnut Room, 3131 Walnut Street,  
Denver, Colo. 80205

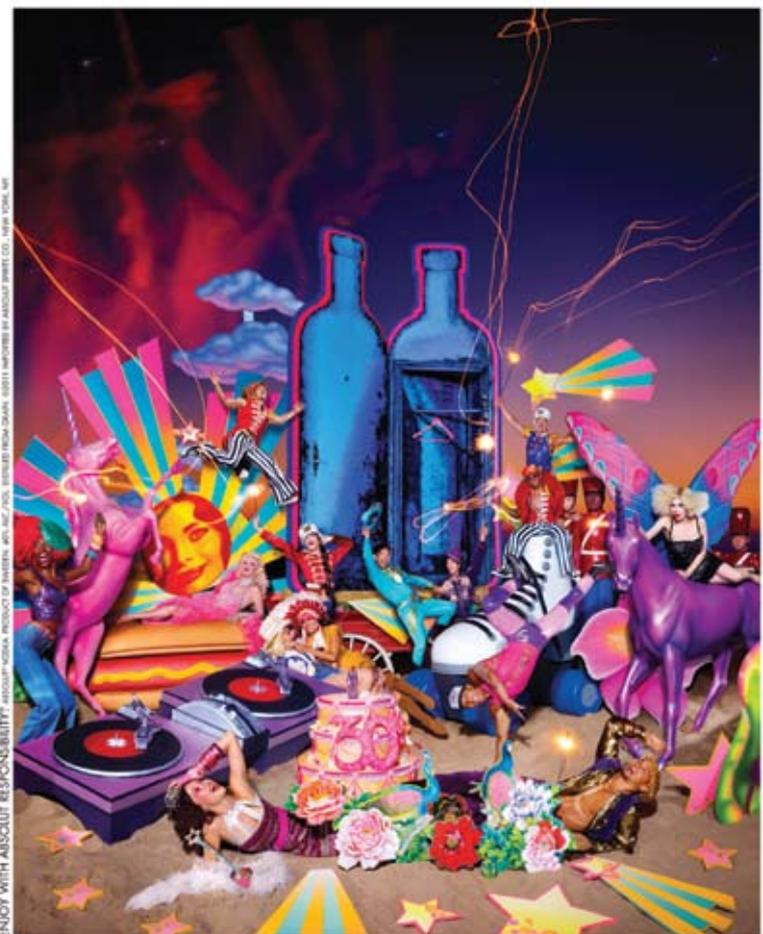
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Voodoo's FEATURED BAND

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-The Chritik

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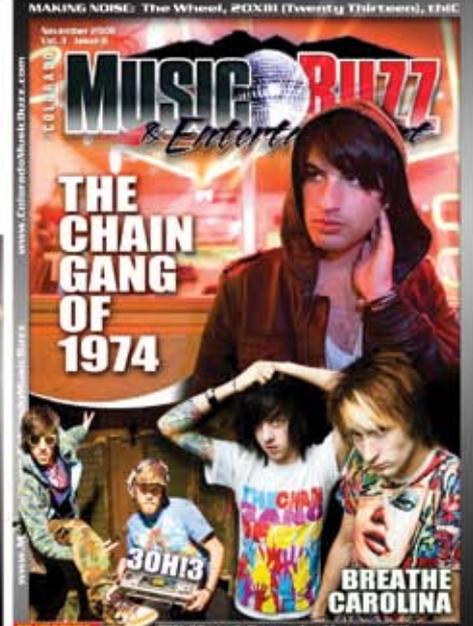
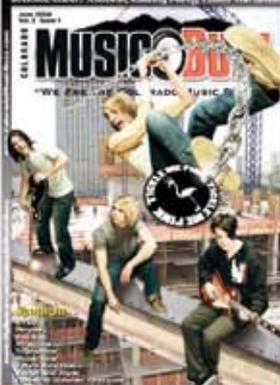
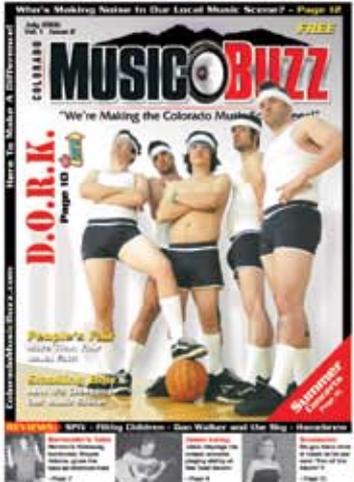
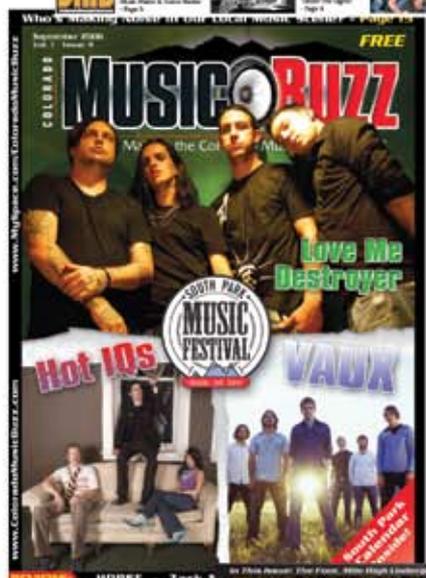
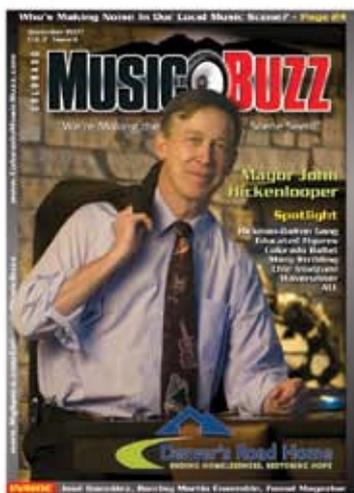
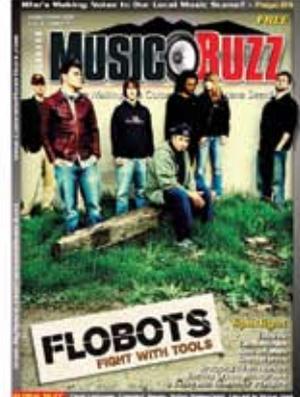
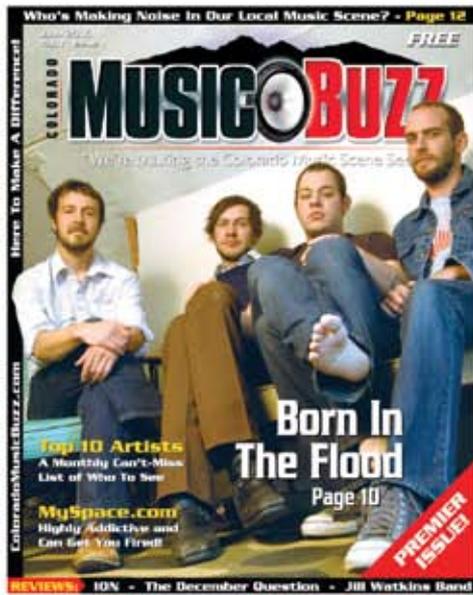
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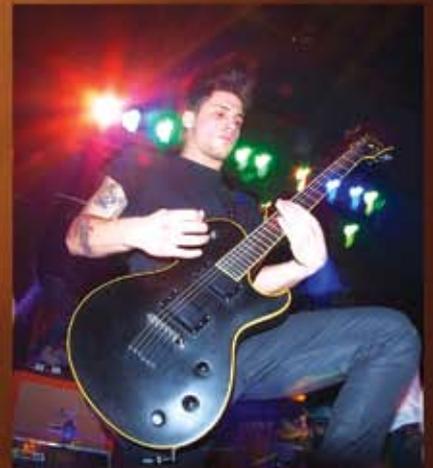
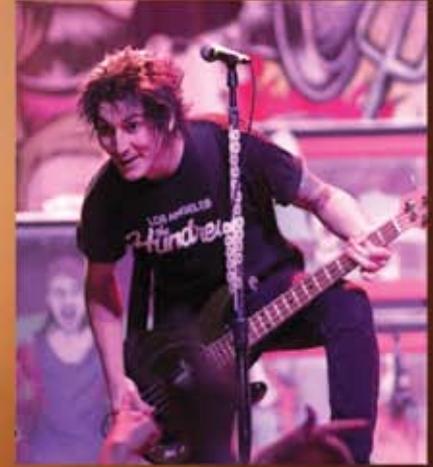
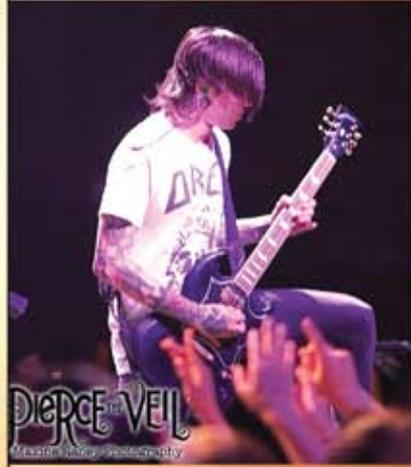




1940s Rockabilly Christmas Ball  
Photos by Sheila Broderick



Pierce the Veil, Woe is Me,  
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Baywood @ Larimer Lounge  
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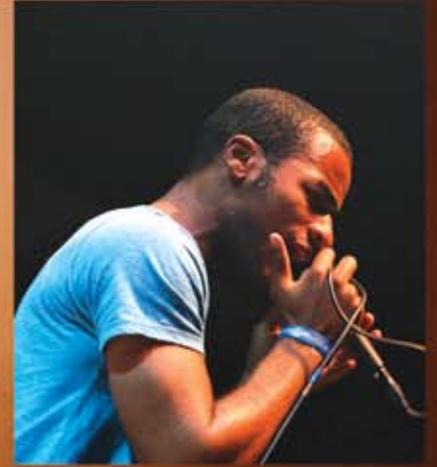


Guns N' Roses  
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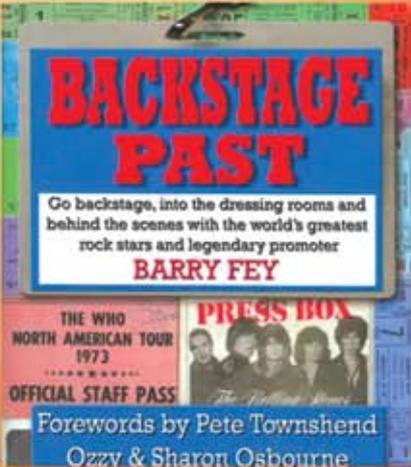
KTCL'S Not So Silent Night  
starring:

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# Northern Colorado

LOCAL MUSIC CONNECTION  
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Whats happening in NOCO!

## Welcome to the Wide World of Local

Sarah Borden

Who knew slacking off could be so much work? People don't realize how much effort it takes to really get nothing done. Oh, I'm sure the corporations we've slaved away at for the past eight years might try to claim some sort of productive value from that time, but we know the truth. We were the ones not doing anything.

In the meantime, the real world—the world of music—has changed. We no longer sit and wait on our idle hands for the bands we love to travel within road trip distance so we can dump our tediously earned dollars on transportation, lodging, and overpriced tickets only to be disappointed when the lead singer calls in "sick." Give it up, rock stars aren't supposed to get hung-over, they're supposed to be wasted

project spent a few years on pause. But just like a lost and found iPod, once recharged we picked up right where we left off.

Like most great innovations, the start of Local MC was kind of a fluke. **Mike Carlson**, founder of the company, started the website about ten years ago in its most simple form as a voting website for a battle of the bands that he was hosting to promote his mobile recording studio. He had sunk tens of thousands of dollars in **Fat Tracks Audio**, but it was the website that really blew up. The voting was set up where users could vote as many times as they wanted to for the winner, and the five bands Mike picked for the contest recruited their fans to take advantage of that fact.

On the night of the show at what was then the **Starlight** in Fort Collins, the place was at capacity before the show even started. Mike said, "I just remember the manager being outside frantic on the phone trying to call in

the people, I love the creativity, I love the business, every bit of music. There's a lot about it that really turns your stomach, a lot of shady business, a lot of people that have a lot of great talent but don't know how to get it out there the right way, and are forced down traditional paths that lead them to people that pretty much turn around and own their product and their music."

So what is the Local MC today? What the hell do we plan on doing in this wonderland of music? Well, we're going to enjoy it, and provide ways for artists and fans to get the most out of this creative community, with several ways to connect.

If you're reading this in print, congratulations, you're holding the fifth issue of the Local MC magazine. As you may have noticed, we're on the flipside of the **Colorado Music Buzz**, which has been around since 2006. Everyone at the Local MC is really excited to be working with a group of people that have the

**MTV** since they stopped actually playing music, I've got good news. One of the best aspects of LocalMC.com is the online television station, an easy way to stay connected with the local scene without having to root through YouTube for the videos worth watching. According to Mike, "**Local MC TV** is where my sights are right now. Its an online, 24/7 music entertainment online TV channel, where we host all the members' videos that people upload to the website, we host all of the live streams that we do of local concerts, any music videos that we shoot get hosted on here."

And censorship? What's censorship? The website is intended for viewers 18 and up, plus being online we're allowed to post just about anything (except porn. If that's your thing, there are other websites for you). Finally, there's a free way for musicians to showcase their work.

In addition to member-created content and the crazy fun videos from the Local MC staff



24/7.

After finally getting sick of this bullshit puppet show that the big music industry has become, we've finally created a musical utopia, where the bands don't come to us, they are us. It takes us less time to walk to the venues than it used to take us to find a parking spot. And FUCK pussy-whipped coddled musicians who take the night off for a sore throat, we've got bands like the **A-OKs**, whose lead singer once broke his leg in the middle of the show and came right back out on stage to finish the show.

But how can we know, before we drag our happy asses off our THC-saturated couches, what's worth it? Can we really trust the taste of our friends' friends' friends' on Facebook? There's not a chance in hell that if I like a band that the pansy cousin of my high school acquaintance's pen pal will like it too, even if they are in my "network." So the question becomes, who do we trust?

Trust Us. **Local MC** was originally started ten years ago as an online forum where the local music community, artists, fans, promoters and venues, could connect and grow. As did many things in this shit-storm we call an economy, the

other bartenders and stuff because this place was packed." **Shallow Habit** ended up winning the competition, and with that one event, the website was up and running.

As a music community and "webzine" (remember those?) the website continued solidly for the next three years, and during that time the recording studio was eventually phased out. Mike was working with several kids from **CSU** at the time, in a band called **Plan B**. You would recognize them now as **Vices I Admire**, and Mike follows their success with pride.

But as life often goes, things change. Babies are born, and the corporate world dangles tempting bribes for your time and concentration. The website moved to the back burner of priorities, and the flame wasn't even lit. But when the economy tanked, Mike decided to go back to his roots and get back in the music scene. "I decided to re-launch it this time with some new knowledge and new experience and hopefully be able to pull off a little more, and offer a little bit more this time around and do it right."

"I love every bit of it, I love the music, I love

same ideas and values. "**Chris and Keith** have been great guys to work with, they have definitely given us a lot of opportunity working with them... we really want to find ways to have networks start working together the right way so that everyone can benefit more," said Mike. In addition to featuring interviews with local bands and covering local events, content is also going to focus on getting local artists more information about how to share their music.

Local musicians can connect at the Local MC website, where they can share information about how to thrive in, and help shape the local scene. Mike observed, "There's a local scene in every state, that can collaborate, work together, share ideas, educate each other, help push each other along so that the artists and the people involved in the music can do things for themselves the right way and benefit more out of it doing it on their own as opposed to trying to turn toward more major industry style business." In a tangled world wide web where you can spend hours surfing without catching any waves, Local MC's goal is to be an online network hub for local music in all communities.

If you're like the rest of us and haven't watched

(coming soon: Are you a Douchebag?), the website also hosts live streaming of events and shows. The first year back has already seen a lot of activity. One of the highlights was being involved in the **Warlock Pinchers** 2010 reunion, which provided a lot of the footage included in the DVD release. It's a fan-tastic way to stay connected to the scene even if you don't have the time to make it out to the show, and a way for bands to share live entertainment outside of the local neighborhood.

So be prepared. Mike says, "Its going to be rugged, its going to be raw, and I think I said its 18 and up, for a reason. We can't control what the camera captures, especially when it's live, and we don't really want to edit much out. So beware, we're out there, and we have cameras, be forewarned."

So if you're one of those "slacker" musicians, it's ok. We understand how hard it is out there. We understand what you are looking for and what you need. We've been there. Let's make this our community.

# Northern Colorado

Whats happening in NOCO!

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## Hometown for the Holidays- A Fan's Perspective

by Sarah Borden

If you're like me, and a radio fan, or even if you're just a fan of local music, you've probably heard of the **Hometown for the Holidays** competition. If not, let me fill you in: this is one of the biggest contests for local musicians in Northern Colorado, and thanks to the success of previous winners, closely watched on the national scene. Channel 93.3 puts it on every year, and previous winners include **Air Dubai**, and the **Epilogues**, not to mention the **Flobots**.

I always look forward to listening in, but December is my busiest month, so I don't often get to enjoy the full show. If you're like me and didn't get a chance to catch the full spectrum of the contest last month, here's a fan's perspective of what you missed.

Bands had to get their submissions in by November 25<sup>th</sup>, and they announced on the radio that this year over 130 musicians had entered. After listening to hours of music, KTCL announced the Top 12 at their annual **Not So Silent Night** event. Those 12 songs were featured on the radio and voting opened up online. After voting concluded, the top three were announced, and those bands got to play at the concert, held December 17<sup>th</sup> at Casslemans Bar & Venue. The official winner is decided by the online votes and wins a package studio time at the **Blasting Room**, but the crowd favorite from the live show also scores a thousand bucks.

The quality of the competition is definitely getting better; a lot of songs were so professionally done that you couldn't tell it was a local band by sound quality or production alone. Many of

the songs I heard I thought were national tracks until I pulled them up online. Here's a quick review of the songs that made it to the Top 12 this year:

-This is the **Heyday's** fourth trip to the competition, and it's not hard to see why. Their song "Somebody to Someone" is a smooth, well written and produced tune that evokes a mood that would be good to listen to in the late stages



of a break-up recovery. Not depressing, but it doesn't present the most optimistic outlook.

-The first time I heard the **Photo Atlas'** song "Tell Me Again" on the radio, the catchy opening guitar riff totally had me turning up the radio. I love the singer's voice, and the lyrics definitely had me into the song. The hook in the chorus left me wanting more, only because I know how good it could be coming from this band.

-I was personally rooting for **Fierce Bad Rabbit**, I've caught them at a couple festivals,

and every time I ask someone who's good in the local music scene, their name comes up. Their song "You" gets stuck in my head the perfect amount, catchy enough that it's memorable but doesn't stick there until I'm sick of it. "You" is a totally romantic song that proves to be creative and original despite being named one of top five used words in all song lyrics.

-I didn't even recognize the song "Change" as **Churchill** initially since the lead vocals were done by **Bethany** for this song. In their 93.3 interview before the show, she stated that she had done lead vocals for just a couple songs, but after this she's definitely got her foot in the door. This song gives me chills, and her voice is reminiscent of **Shivaree** of "Goodnight Moon" fame. I've been a fan of Churchill for a while, but this combination works really well for them.

-"Dark Country" from the **Saints** was one of those songs I didn't even realize was part of the competition the first few days I heard it, I just thought it was new music. It's a great song to drive to, or just groove out. The dark bass riff and lyrics come together to form a beautiful black-and-blue sound. Definitely joining my playlist.

-**Reno Divorce** also had a great dark punk song with "Lover's Leap," and I couldn't help dancing and singing along. I like their combination of classic punk sounds with a more melodic chorus. They state that they're equal parts OC punk and honky tonk country with rockabilly sensibilities on their Facebook, but stick mostly to punk rock. Plus, you gotta love the guitar solos.

-**My Body Sings Electric** always produces high-quality tracks, and "Doctor" is no exception. It's a strong story song, and they do an impressive job of creating solid imagery that plays a movie in your head as your listening. In their interview with **Nerf** from 93.3 before the show, they say that their influence is a mix

-**Beats Noir** channels classic rock in a cool and modern way with "Castaways." The song transitions from light percussion to heavy guitar and back again while still feeling like all the same song. It builds beautifully to the classic rock chorus, pulls back at the right time to hold your attention, and then pulls the hooks to keep you reeling for more.

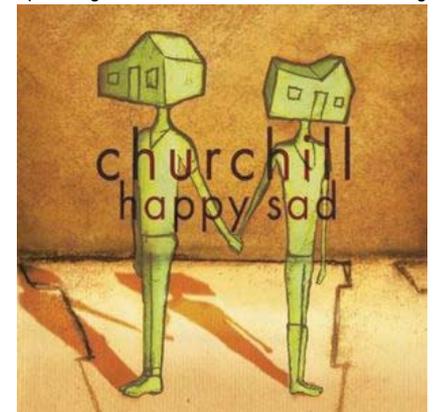
-**Monroe Monroe** made it into the Top 12 this year with "Summon the Sound," a song that I can definitely jump around to. It is a high-energy song, but not incredibly catchy, and I wanted to hear more of what really sets them apart from the crowd.

-When I heard the intro to "What Death Cares About" from the **Swayback**, it kind of reminded me of a rock version of a sitcom introduction. I liked the contrast of the dark lyrics with the upbeat sections; it gives the song the feeling of a dark, quirky comedy.

-Another entry with classic rock influences is "Heels" from **In the Whale**. With a funky rock sway, and at times I get flashed in my head of **Tim Curry's** Dr. Frank-N-Furter. Sexy.

The Top 3 were announced as Churchill, the Heyday, and My Body Sings Electric. No big surprises there, the Heyday and My Body Sings Electric were both in the Top 3 last year, closely following Air Dubai, and Churchill had been in the Top 3 in previous years as well.

Before the show, members from My Body Sings Electric admitted to Nerf in their 93.3 interview that they went to the other two bands and challenged them to a Twitter war, which was accepted on all sides and eventually involved more than 20 bands. Check out the tag #denverbandbeef to see that impromptu epic (but good-natured) battle. Churchill ended up taking the cake, so it looks like switching



out their singer for the entry paid off for them. I love the song, and I can't wait to hear what they come out with next. It gets harder every year, especially when all the songs are so good that there is no clear winner and everything comes down to the wire.

As for the other bands, I hope they all enter again next year. Following this contest is a fun way to watch how bands and the whole local music scene changes over time. It brings new artists to light, and brings the best from bands we already love. So, thanks 93.3, and until next year, Happy Hometown!

To listen to the songs or watch the interviews mentioned in this article, check out:

[www.area93.com/pages/hometown.html](http://www.area93.com/pages/hometown.html)

# Northern Colorado

LOCAL MUSIC CONNECTION  
LOCALMC.COM

Whats happening in NOCO!

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Have you heard?  
Quote/text of the month

"I haven't been skiing since I hit that kid..... How was I supposed to know he had epilepsy?"  
- Sarah Borden

We need your submissions! Please send your wacky random funny texts or quotes to thelocalmc@gmail.com

come out of either too much comfort on one person's part or the lack of trust in another.

Trust is a big issue in relationships. It may even be the cornerstone to the foundation of communication. Trust must be built from the beginning, and will continue to grow in a healthy relationship. If, for some reason, one person begins to doubt the other, a spiraling case of mistrust will start to spin out of control. Once they reach the point of spying on the other, the trust is gone. If they get caught spying on a trustworthy counterpart, they're more than likely going to cause the end in the relationship.

I am sorry if you were not aware of this fact, but if you find yourself looking at your lover's texts, calls, Facebook messages or chat history for "something," you WILL find it! Any conversation can be taken out of context; every word can be read to mean ten different things. So why are you digging? Do you no longer trust the person in front of you whom you so adoringly called the love of your life not more than two weeks go? If not, YOU should have ended it right then. You should not blame it on anyone but yourself for not being confident enough to trust that you're worth being honest with.

But you didn't. Instead you went up to them with all your tainted evidence and expected them to just roll over the fact that you went behind their back to get it. Given the right, understanding person, this could go over well enough, and the trust could be mended, so long as it didn't happen again. But if it does, and usually once a spy, it's hard to not do it again, it will cause a tear in the relationship that cannot be repaired. Yes, there are those couples that continuously break-up and get back together, with all sorts of crazy what-not in between, but those are few and far between, and in my experience, end up being totally broken-up at some point anyway.

If the break-up ended up badly due to trust, where one feels it was unfairly taken from the other, there is the possibility that the "crazy" will come out. There is the chance that this person, who the other thought was so wonderful, will become so consumed with their lack of "love" that they will act in mysterious ways to express their desire to get that love back. Well, my friends, this is why I plead the case: Give 'em Space!

If you broke up, you broke up. Leave well enough alone. Or don't. But if you don't, please don't come crying when you've used up all your tactics and have found yourself driving the other away even more. This isn't a game where, if you stay in front of their face, they will forgive you. They broke up with you for a reason. If you two were really in-tune with each other, this wouldn't have happened. You wouldn't be worrying that if you see them in public that you have to try everything you can to make them realize what a "mistake" they made.

No one in their right mind will listen to you shouting in public how much you love them when the tone in your voice is one of anger and hate. Getting wasted around them and trying to make them jealous by making out with a complete stranger isn't going to work either. Trying to convince your shared friends that you were right and the other was wrong will not end in your favor. Requesting publicly that they forgive you via status updates can be easily filtered with the deletion of your friendship. Even "friend requesting" all of their friends to spy vicariously is just plain silly and very transparent. But worst of all, please do not fabricate any reason why this person would need to be tied to you for life. If you don't know what this means, I am glad you have not had the idea, so I won't detail it more than that.

If you made the mistake of taking the trust out of the relationship, then expect to scrub the floor to get it back. If you really made a huge, one-time mistake and know that your relationship is mendable, and the other knows it too, give them space! Sometimes a person just needs to sit back and evaluate all the things that are whirling around them. Let the dust settle and see what you have left. If your lover decides there is something worth saving, they will come to you. If they know you, if you are in tune, if you are "that" couple, you will move past it. But the ball is in their court. You threw it over there, hell; you even threw it out of bounds. Give them time to go get it and see what they wanna do with it. You may have thrown it so far that they're just gonna keep walking to find a new game to play. But if you're lucky, and they are really in love with you, no matter how far you threw that ball; they will eventually come back to your game. But you cannot expect to force it. You have no control. You never did.



## Sex RX: Give 'em Space

by Amanda Gilson

Every now and again I come across one of those couples that makes me want to vomit in my mouth. The kind of couple that can't stop looking deeply into each other's eyes with that goofy lost look. The couple that finishes each other's sentences before three words are even out. The couple that wouldn't notice if everyone around them all of a sudden ripped off their clothes and started having sex with the stranger next to them. The kind of couple who says "we" in every sentence, as they are so joined at the hip, every opinion and action taken is done "we" style.

I'm sure you know a couple in your life that is very similar, or you may even be a part of one yourself. Some of these relationships are meant to be that way. The balance created between these two lovers can allow them to each reach their own full potential knowing someone is there for them. But, if for some reason there is a flaw in this balance that leads to a break-up, the fiery aftermath can bring a tornado of confusion and angst among those involved.

Where the break-up comes from can be a good measure of how the aftermath will play out. From my experience, when these types of relationships end, there ends up being one person who stops feeling as deeply for the other. This can be born from the simple movement of life, where personalities and goals become so different that the dynamic of attention paid is put into jeopardy. It could be from the splitting of opinions in the "we" statements that causes one to re-evaluate their opinion of the other. It could come from stresses in their environment that neither could totally handle. It could be that the level of comfort has set in so deeply that one "let's go" of trying to impress the other. It could even simply come from the fact that it was a long sense of lust, rather than love, pulling them along. No matter what the cause, the break-up, from my observations, seems to



## A Day with the A-Oks

by Sarah Borden

Mosh pits will never make the top ten safest places list, and if you're going to be a ska band, you've got to know how to take a few hits. One band that can take it as well as they serve it is the **A-Oks**. Playing in Denver and Northern Colorado, this band has been around for almost four years despite facing a stilted ska scene, rotating members, and even onstage injuries.

In that time, the band's size has ranged from as few as five to as many as eight members, but now has a solid core group. I was lucky enough to spend some time in the studio with them

on the last day of recording their new album, set to release in January. Everyone involved in the project has a great, playful attitude that definitely reflects in their music.

I got to sit down with the majority of the band, **Mark Swan** on vocals, **Justin Cantrell** who plays guitar and sings back-up vocals, **Nicole Orts** who plays trumpet and manages the business side of things, **Mark Malpezzi** on saxophone and back-up vocals, and **Zach Barker** on the drums. Also in the band is **Matt Sanchez** on trombone, and **Christian Jaramillo** on bass guitar.

Helping put their album together is **Ross McAffe**, sound engineer and part owner of **Noise Gate Audio**, located in south Denver. McAffe has recently done work for the **Potato Pirates**, and put together the EP for **Allout Helter** that got them signed.

The A-Oks are really excited because the sound quality is going to be so much better than their first album. Mark said that it's "taken far too long, but incredibly worth it." The original plan was to have recording done in about two weeks, and it

lasted about two and a half months. "But it was a good two and half months."

The new album is titled *Funemployment Benefits*, and even though the band didn't intend it to be political, it just kind of turned out that way. The album is about 50/50 old songs that have been a part of the band since the very beginning and brand new songs written just before recording. It's going to be a nice combination of old favorites plus songs that the band has only started playing live in the last few weeks that dabble in new sounds. The song "Panic Pills" has only been played live once or twice, and "Clambaked Car" experiments with an agra-reggae kind of style.

"We've learned a lot and we've improved a lot just by recording and it's going to reflect," said Mark

The album release party will be at **Moe's** in Denver on January 21<sup>st</sup>, a 16+ show that's just five dollars at the door. "If we could get an equal energy to last year, that would be just amazing," said the lead singer, "Without any sort of limb injuries." At the release party for their first

album, Mark broke his knee onstage.

Pain is just a part of the mosh scene, and whenever there are people jumping around, there are bound to be some bumps and bruises. Drummer Zach recently hit his head before a show at the **Gothic** and went out on stage still woozy. Not to mention broken instruments. Malpezzi accidentally broke his saxophone on Mark's head a few weeks ago.

According to Nicole, "Unless we're playing on the Gothic stage, we don't have very much room for seven people." Zach added, "You jump up and your saxophone's going to hit about three people."

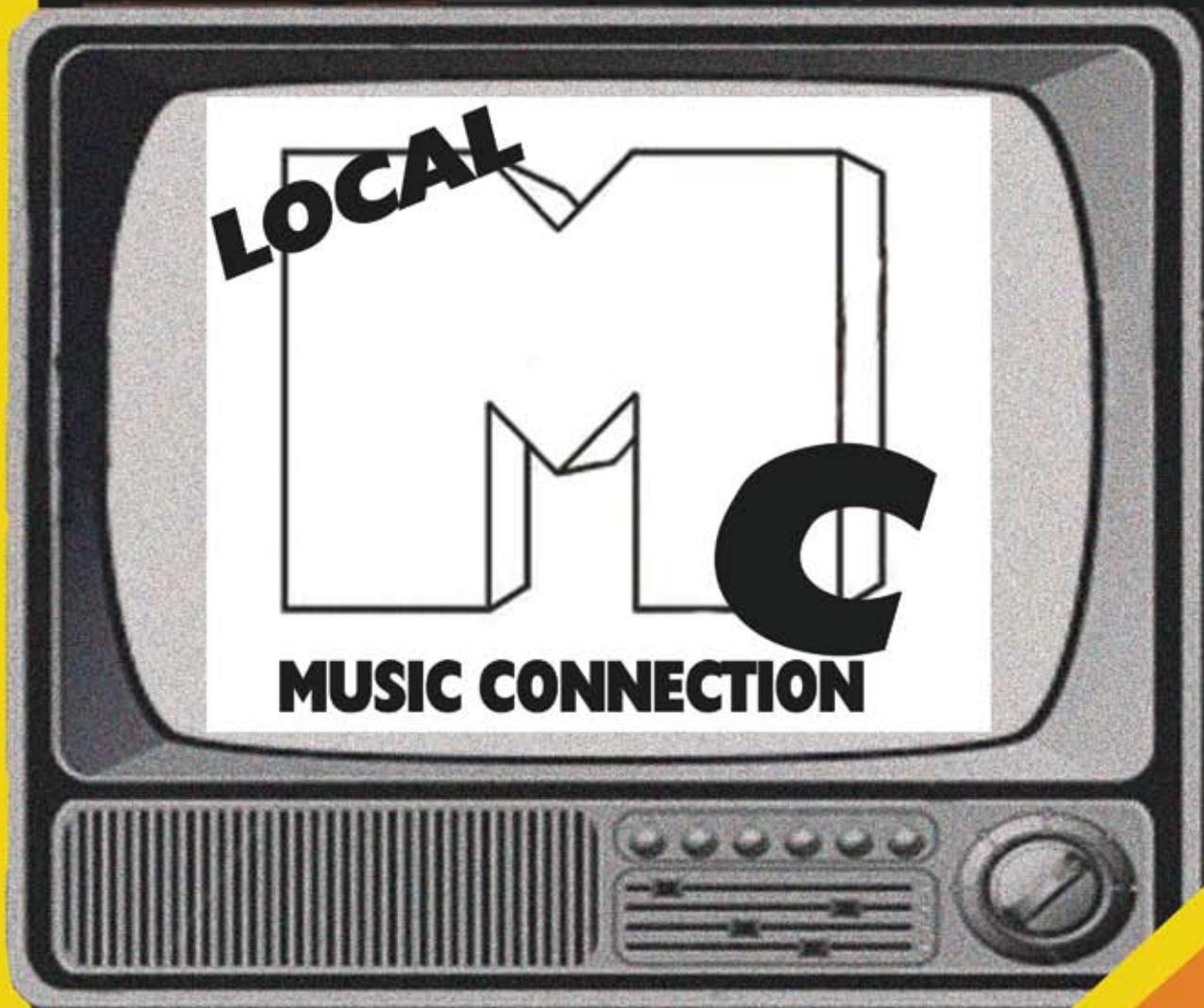
In addition to their release, the A-Oks also have an upcoming show on February 2<sup>nd</sup> with the **Voodoo Glow Skulls** and **Authority Zero** at the **Marquis Theater**.

Read more at  
[ColoradoMusicBuzz.com](http://ColoradoMusicBuzz.com)

*This Issue: The LocalMC Presents The LocalMC*

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January 2012  
NOCO Vol 1 Issue 5

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