In This Issue: Ghostland Observatory, In Due Time, The Hate, D-Re'll



Irish Fest, The HITS Corrosion of Conformity, Rather Dashing, Colorado



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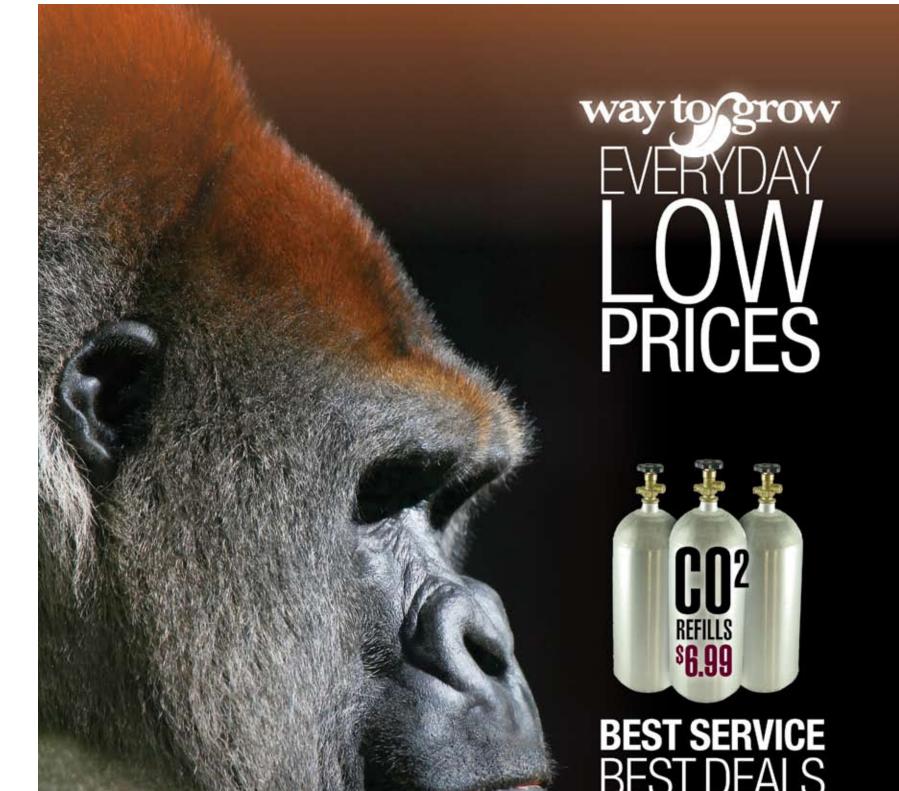
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By: Corey Blecha

The Managers Corner
- Basic facts about the do's
and dont's when it comes
to managing your band

By: Chris Daniels

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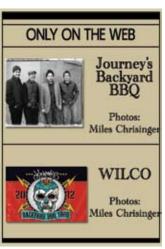
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Curci



. . . he's doing just fine, and has nothing but room to grow. Read more on page 11

In Due Time



We think we have a lot of creativity and soul to offer. . . Read more on page 10

D-Re'll

"To be able to touch people through my music, so they're able to release from their situation or to be able to participage in life positively." Read more on page 14

THE EDITOR FILES

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

Evolution is everything. Our magazine is evolving, and so are our events. The buzz that Higher Ground Music Festival has been creating has us at the edge of our chairs, anxiusly awaiting not only the biggest event we have organized, but also one that will hopefully stand the test of time in the local scene.

local scene. We just finished up with the Band-wagon 3 competition, and our winners COLOR are showcased winners COLOR are showcased here and deserve nothing less. Cheers to the bands, fans, sponsors and Herman's Hideaway for being a part of such an awesome series of events.

Our hearts and thoughts go out to everyone that is being affected by the fires that continue to impinge upon our state. As we recover

upon our state. As we recover hopefully we can grow stronger and more united, using unity throughmusio as the tool to pull us through. Get out to one (or a couple) of the benefit shows taking place this month! You will be supporting not only the fire relief efforts, but the amazing music scene that helps to make Colorado nothing short of a perfect place to call home. upon our state. As we recover









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Chris Daniels Releases Second Solo Album

By Torch Torch@ColoradoMusicBuzz.com

Chris Daniels is releasing his second solo album of his 40-year music career, the first being *The Juggler*, from 1982, and now *Better* Days. The album is more of an effort of a circle of friends joining Daniels on an unexpected adventure in music. Better Days honors a nostalgic past with songs like "El Dorado Canyon" and "Better Days," and drives through times of worry, with the heart wrenching "Sister Delores," when Daniels fought with leukemia, and all while holding on to his sense of humor through hospital hell with his campy jaunt, "Medical Marijuana." This album includes bits of jazz ("Therapy"), bluegrass ("Old Man Das"), country waltz ("Rose Colored Glasses"), and yes, rock-n-roll with the fiery song "Wild Cat."

The album has 15 tracks, and there are five more songs on the bonus CD that is inside the CD book. It includes four recordings from the extraordinary 1985 Bluegrass Festival in Telluride, with New Grass Revival friends John Cowan, Sam Bush, Bela Fleck, and Pat Flynn, as well as one Christmas song, "lla's

Carol." The hardcover is worth the buy, as it includes artwork from Willie Matthews, Emmy winner, Greg Carr, and a few photos. It will be available exclusively at Twist and Shout and Albums on the Hill in Boulder on July 7. If you want to access it online, it will be available on **iTunes** the same day, (if you buy the entire CD online, it will include the five bonus tracks.) There will be a free track on Chrisdaniels.com on July 7, along with the CD release party at Swallow Hill in Denver: tickets are \$15 or \$13 for Swallow Hill members. It will be an incredible show including some of the musicians that played on the album. Tickets are available at http://bit.ly/Chris-BetterDays

Friends who joined Daniels in the studio include: Ernie Martinez (Dakota Blonde), Sam Bush (as in the amazing), Jake Schroeder (Opie Gone Bad), Hazel Miller, Freddi Gowdy, Gone Bad), Hazel Miller, Freddi Gowdy, Bradley Kopp, Christian Teele, Greg Garrison (Left Over Salmon and the Punch Brothers), Kenny Passarelli (Elton John) John Magnie (Subdudes), Molly O'Brien, Lloyd Maines (Dixie Chicks and much more), Sean McGowan Pichie Furay (Buffalo Sean McGowan, Richie Furay (Buffalo Springfield, Poco), Mary Huckins (Dakota Blonde), Tim Irvin (Flash Cadillac), Bill, Eric, Kevin and John (Queen City Jazz Band), Clay Kirkland, and more!

The fun continues from there, as Daniels and his son, Cedar Daniels, are making a video for the song "Medical Marijuana" through Cedar's company Starrtree Productions. Look for it on Youtube!

Read CMB's Interview with Chris Daniels on page 10



Gang Forward by Charlie Sullivan CSullivan@ColoradoMusicBuzz.com

Wow, talk about an up-and-coming local act with an in-your-face sonic assault! **Gang Forward** will reel you in with their alternative-progressive rock creations, riff heavy, with fixating grooves. The moment the crew hits the stage you sense something unique about their presence; they show up with the tools of the trade, and they're ready to rock your world. There's no hidden agenda with these lads, they just crank up the decibel level and bring it to you.

Starting out as a three-piece power trio in 2010, Aaron Cooley (guitars), and Tyson Williams (drums), have stayed the course and teamed up with Greg Furuya (bass), and Randy Stindt (vocals, percussion). "The addition of Randy and Greg has taken our music to another level," says Cooley. "It's helped us expand our sound and mature as

This is a talented outfit that knows how to showcase their wares live. In my opinion, Cooley will soon be crowned a local "Guitar God." The lad can outright shred a guitar, moving to the front of the stage, and letting loose with ferocious guitar solos, ala

"The Blues-Rock Warrior" Warren Haynes or "The Extremist" Omar Rodriguez-Lopez.
The crew wants to follow up their August 2011 ninesong freshman releasey. Secret Wars, which had the stellar songs "Synesthesia" and "Paragon" (check out the video Tyson put together on YouTube) with a new album, and get the two new members on some tracks. "We have a new album worth of material already compiled," relays Cooley. "I think we're ready to move it into the studio."

Cooley has been handling most of the song writing duties with Stindt and Furuya stepping up to the plate recently with their contributions. The band laid down their first record at Coupe Studios in Boulder, and is currently in the process of deciding where to lay down the new material with the help of the crew's manager, Ryan Clarke.

If you've been to any recent shows, you're already hip to "Lazarus," "Insidious," and "Epiphany," a few of their new smoking pieces. The new material is definitely moving in a more progressive direction, has some great soaring harmonies, and gives more latitude to Cooley to let loose with some searing guitar solos (he blew me away at recent CMB magazine release party at Herman's when he let loose in the middle of a song and tore into a solo that had everyone on their feet).

The band will be playing at Herman's July 7, promises more electric shows in Denver, more acoustic shows in Boulder, and is also on the ticket at The Higher Ground Music Festival the last weekend of August You want to put the three-day festival on your radar. Online: gangforward.net



The Brains Behind **Blurred** by Steffanie Giesler

SGiesler@ColoradoMusicBuzz.com

Just north of downtown Denver sits an abandoned building. Multi-colored graffiti has marked the walls with tag lines and spray-painted pictures. Broken pieces of wood and other neglected materials cover the ground. Some may label this area as a waste of space, but directors Christopher Dodge and Rosco Guerrero have just discovered a location for a music

Dodge and Guerrero, with the help of Daniel Alvarez and Fredo Jones make up Blurred Pictures, a Denver-based production company quickly becoming just as known for their creative cinematography as for the emotionally driven videos they produce. Blurred Pictures formed in 2010 when Guerrero approached Dodge for help on a local music video, Input's song "Left for Dead." In the last year and a half, they have produced music videos for local artists including Input and Caleb Slade, Della, Take to the Oars and Ape 9.

Getting involved in the music scene came easily for these two. "We relate to the music scene a great deal in our company already," explains Dodge. "That sort of ambition, that sort of passion for the actual art itself. If you go somewhere else it's about something else. It's about cliques, or about money or whatever. This belief is apparent in the videos they've so far compiled. While each captures the talent of the project being filmed, there's a compelling emotional element to each: Frustration, betrayal, loss that really captures the story behind the song. Guererro

explains the importance behind using videos. "When you put someone on video, that's when fans can watch it. They feel closer to the person just being able to see them. It's almost like you can know that person through the video."

Besides music videos, Blurred Pictures has worked on many promo videos for companies such as Beta Nightclub, Regency Student Housing, and most recently UFC's Ring of Fire. Dodge explains how they captivate a person on camera so clearly. "It's not so much trying to force a relationship that's not there." he savs. "It's more like we have a relationship with these people in some way, shape, or form already, and that's why we want to work with them. It's kind of a natural progression already."

With many short videos completed, Blurred Pictures took their first step toward film. This spring they shot their first short movie, titled Sink, a thriller about a guy who wins the lottery and isolates himself by buying a hotel to deal with his own emotions and psyche about winning. The goal of this film is to create a character piece amidst the thriller aspect so it's more than a genre piece. "We're more interested in characters' motivations," says Guerrero. "What makes someone do what they're doing."

Sink was shot at a hotel in Estes Park during the off-season. A Kickstarter was used to raise enough money to shoot the film on a Red Epic camera, used in films such as Spider Man and the Hobbit. Along with all the learning curves of working on a film for the first time, shooting became extra adventurous because the hotel was being renovated at the time. "Water mains would break and ceilings would just be dumping water while we're shooting" laughs Guerrero. "They're having a catastrophe and we're having a brilliant moment.

The trailer will be out early Fall, with the film to be debuted in October. Sink will hopefully hit the film festival circuit after that with Sundance in January, and South by Southwest in March.

Keep an eye out for these gentlemen, as they have many projects in the works, and a music video for Denver-darling Rob Drabkin.

Online: blurredpicturesstudios.com



The HITS by Tim Wenger TWenger@ColoradoMusicBuzz.com

"I spent like six months before I met these ladies going to strange men's houses to jam," says bassist **Nicole Boisvert**. "It was really sketchy." The entire band, like many these days, came together because of Craigslist, and after a few flakes, they were finally able to land a solid lineup. The ladies of **The HITS** have been able to prove that there are good relationships to be made on Craigslist, with their new album being

"We decided to meet up at Chili's." says lead guitarist Molly Galey, "to make sure we weren't killers." They wrote some material and felt

ready to present it to the public, so they jumped on a few shows, not quite knowing what to expect. **Old Curtis Street** gave the ladies their first show, opening for **Number Station**. Thev received good reaction, had fun, and haven't looked back since. "We realized that we just want to play live all the time," says vocalist Jayne Rutter. "We always have fun."

The HITS just released an EP called Electrical Tape. The album release party took place at Herman's Hideaway on Friday June 1. They recorded at Black in Bluhm Music down on East Colfax over the course of two long tenhour days.

Tracks from the record are in rotation on ${\bf MileHighUnderground.com}$ and can also be found on the band's Reverbnation page at reverbnation.com/thehits3.

The girls hope to get back into the studio this fall, and will be taking the month of July off from playing shows to finish writing some new material, and get themselves organized for their forward march. Look for new show announcements soon, by tuning in to their Facebook page.

Online: facebook.com/thehits3

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In Due Time

by Ryan Edwards ŔEdwards@ColoradoMusicBuzz.com

I've been to Herman's Hideaway many times, and the quality of musicians and music that come through its doors, never disappoint. In Due Time is an eclectic group of musicians, who blend multiple genres into a funky jam band that the audience found impossible not to get into. "When it gets down to it, we play funk. It's really funky music," said Beau Bohlen, (guitar/back up

The band is made up of Antonio Domenick (trombone/keys), Kyle Jerome (saxophone), Corey Garretson (bass guitar), Ethan Williams (lead guitar), Beau Bohlen, (rhythm guitar), Kelsie Bedard (lead vocals), Michael Russel (drums), and Ruth Nichols (trumpet). This assembled cast of musicians went to Lakewood High School together, began the band in 2008, and has since played all over Denver and the Front Range. Venues like Larimer Lounge, Cervantes' Other Side, D Note, AF Rays in Greeley, and the Dark Horse in Boulder, have experience their unique sound, which is a collection of rap, rock, funk, indie and even Spanish music.

"D Note is our favorite place to play because we always get awesome sound. The people who work at, and own, the D Note are really friendly, and we always feel that the crowd (even people who don't know us) is enjoying our sound," says Domenick, commenting on their favorite venue to play live. Their shows involve every band member singing with different styles.

Including everything from Jackson 5, Stevie Wonder, and James Brown covers, as well as a their own collection of originals, In Due Time gets the audience out of their seats and dancing with songs that represent not only themselves, but Colorado as well. Songs such as "I-25," which complains about the traffic in Colorado, or "Beer Run," a term used to get beer before or during a party. "Beer Run is the favorite of our songs," because it's fun to play and sing, and showcases the things we do well: funky groove, a cappella vocals, cool horn lines, and fun subject matter," said Domenick.

In Due Time stands out in the Colorado music scene, because it's rare to find a large group of musicians that string different types of music together and make it sound, not only good, but damn good. "You don't see a lot of big bands playing our music, you've gotta search for it."
Bohlen said. While the group is experienced in the Colorado music scene, their ambitions want them to go further. They're launching an EP in the fall, and looking to play festivals and tour next summer. "We think we have a lot of creativity and soul to offer, and we want as many people to hear us as possible," says Bohlen. With their original style, success is sure to follow.

reach San Francisco from the north, you kick both musicians out to hitchhike.

This is the experience of My Beautiful Dark Twisted Basement on the Hill, a remix album put forth by independent Bruno S. To train wreck behind the decks during a live set is expected-every DJ has done it at least once-and not all mashups or remixes pan out in hooky, entertaining manners. However, to make a train wreck out of the act of train wrecking is a feat unto itself.

Every track on this album is rubbish. The beats don't match up, the mixing jumps around at random, and the auditory foundations of West and Smith just aren't meant for blending. If Smith's sound had been more jazz-oriented or West's anger a little less aggréssive, remixing not the case. Frankly, listening to this album is akin to listening to two of your neighbors compete in the audio pollution Ólympics.

Few things are accomplished over the course of the hour-long record: Kanye West and Elliott Smith records are never meant to play together, both musicians are spectacular writers, and... well, Kanye should probably stick with rapping over singing. Long story short, this album will make your ears bleed and should do us the favor of burying itself.

Corrosion of Conformity at Summit Music Hall

photo credit: Derrick Hornyan DHornyan@ColoradoMusicBuzz.com





The Mind of Chris Daniels

'Chris Daniels" from page 8

CMB: How long did it take you to make this

CD: Nine months, and we did it kind of backwards. We started with acoustic guitar and voice, and the last thing we added was, drums. The other thing about the record that is kind of fun is that there are no fade-outs; each song does come to an end.

CMB: What inspired you to do a singer/ songwriter album?

CD: It was basically my son who said "You know dad, I like it when it's just you and a guitar, why don't you do an album like that?" I realized it had been 30 years since I'd done a solo album, so I figured why not? Not to be morbid about it, but it was also because I got Leukemia and I felt like these were songs that needed to be recorded. There's nothing like facing death to get you motivated about life.

CMB: What is your personal favorite song on the album?

CD: I think that my favorite song is, "I Still Think be universal.

CMB: Does this change anything for your

band Chris Daniels & The Kings?

CD: It doesn't change anything for the Kings, but it changes things for me so I can have another outlet for storytelling. The Kings have always been a storytelling band, but at the same time. it frees the Kings to do what we do best, which is rhythm and blues, old-school soul.

CMB: It is difficult to classify this group of songs in any one genre; how would you describe Better Days as a whole project?

CD: Americana. If you listen to Americana radio, this record has songs from all of those

CMB: Why do you think there's so much excitement around your project?

CD: I think a lot of people have wanted me to do this for a long time, not just my son. I think there was some question as to whether I was going to be able to get this done, and thanks to a bone marrow transplant from my sister. I got a little extra time on this planet and I got it done. My friends are incredible, as they stopped by the studio, and I gave them a song, and they added some of the most amazing solos and accents that far exceeded my dreams. Everyone involved had a really good time doing something fun and a bit off the map. It also gave me the chance to play mandolin and banjo, and I just don't get to do that with the Kings.

Better Days showcases Daniels talent as a songwriter through his autobiographical style of telling stories that involve heart, and truth, in a way most of us can relate. He sings of life-long love ("I Still Think of You"), love gone wrong ("Therapy"), new love ("Rose Colored Glasses"), and friends, fear, and that spirit of courage that kept Daniels writing even while in the hospital undergoing treatment. The CD release party is being held on the two-year anniversary of Daniels' stem-cell transplant, this will be a celebration of life and music! The year ahead looks promising for Daniels with a new album, and he will be inducted into the Colorado Music Hall of Fame along with Judy Collins and the Nitty Gritty Dirt Band!

My Beautiful Dark Twisted Basement on the Hill



My Beautiful Dark Twisted Basement on the Hill – Bruno S

by: Sal Christ Schrist@ColoradoMusicBuzz.com

Imagine yourself on a road trip along the Pacific Coast Highway: the ocean on your right, the endless stretch of road in front of you, and your best mate on your left. It's a perfect afternoon with sunshine for miles and tunes meant for driving in the console. Which tunes, you ask? Kanye West and Elliott Smith.

Now, imagine that somehow both West and Smith are passengers in the backseat of your car, and the two of them spend the entire road trip fighting over whose music is going to play—kicking, punching, hollering, and generally causing a ruckus. The sound system train wrecks between West's My Beautiful Dark Twisted Fantasy and Smith's From a Basement On the Hill and by the time you

these two might have resulted in a strange little Radiohead-like flower. Unfortunately, that's just

> of You." All of us have somebody missing in our lives for whatever reason, death, distance, or whatever, but they come to mind from time to time. I think I got that one right. I said exactly what I wanted to say. I said something that was intimate to me . . . and I think it works out to also

noco music max

WHATS GOING DOWN UP ABOVE



GNU Experience Gallery: Fort Collins' Most Underground Venue

by Hannah Lintner

HLintner@ColoradoMusicBuzz.com

The GNU Experience Gallery, located underground next to Pinball Jones in downtown Fort Collins, is a mystical place that few know about. GNU functions as a small venue that features an array of local artists and bands. The gallery's ceilings, walls, and floors are covered in spray paint and art, and an Egyptian-style portrait covers the floor of the main room. The venue's seating consists of white plastic lawn chairs and love seats scattered throughout the space. Christmas lights adorn the stage creating create a close, intimate atmosphere. The owners, Brandton Manshel and Sara Miller, opened the gallery in May of 2011. Miller is excited about everything that GNU has become. "GNU Experience Gallery is just that, a new experience every time you come here. In any case, you'll never walk away thinking to yourself... "seen it" or "done it." That just doesn't

happen here. Saturday, May 19

Bizarre Learning Center, a 'Carter-era post punk' band from Denver, includes AJ and Laura Mococco, a dynamic married duo who play guitar and bass, respectively. Patrick Farrell adds drums to the group. The three, who once played together in the band Makeout Point, clearly have chemistry. The band possesses a garage punk feel without the addition of overemotional lyrics. The complete lack of vocals encourages the listener to concentrate on BLC's paced, in-sync energy. During the last song, Robin Walker of Cougarpants was handed the lonely microphone, and sang heavy vocals from the floor in front of the stage.

The second act, Cougarpants, combines the love of pure noise with a classic touch. The Denver band is made up of Jessica Hughes, the drummer, who occasionally sings into a megaphone, and Robin Walker, who adds vocals, bass, keyboard, and ukulele. The back-alley pop music feels like the soundtrack of a carnival, combined with a scoop of twenties radio. Walker sings into a microphone covered in a tin can, which causes her voice to sound like it's coming out of an old radio between propaganda ads of WWII. Her voice is powerfully sultry, and she concludes every song with a high pitched giggle. The thin layer of distortion, simple drum set up, and dreamy vocals create a magical music project that leaves the audience entranced.

Tuesday, May 22

Thrifty Astronaut opened the Tuesday night show. His acoustic set was simple, yet well done. Nick Jones' solo set included an acoustic guitar, a laptop to create drum beats, and a tambourine.

Japanese Game Show visited GNU gallery to conclude their recent Midwestern tour. The trio, made up of Caleb Drummond, who does bass and vocals, Eric Price on drums, and Jesse Yaeger with guitar, keys, and vocals, visited Fort Collins all the way from Wichita, KS. The band effectively embodied absolute chaos in their fast paced, high-energy music. The combination of the sharp keyboard, heavy guitar, and screaming vocals gives the cocaine punk band an organized touch. Japanese Game Show, quirky, while still obtaining a status of cool, has a knack for creating danceable hooks combined with fun, distinct lyrics that makes them impossible to dismiss.

Sunday, June 10

The Sunday show was the second night of the raging High Park Fire in the mountains surrounding the city. Fort Collins was covered with smoke, and few were milling around downtown on the dreary evening.

Gabriel Smith, who makes up the solo project Happy Family, opened up the night. The acoustic set consisted simply of a chair, a guitar, a man, and a microphone. With lyrics such as "Yes, I am home, yes I am here to stay. I am home on the range," Smith's sincere singing induces nostalgia. The utter vulnerability found in his voice combined with the elegant guitar picking, tugs at the listener's heartstrings. His love songs about life contain a great amount of soul that causes one to slightly fall in love with his words.

The Atom Age stopped by Fort Collins on a tour of the Western United States. The 21st Century Rock 'N' Roll band from Berkley, CA, includes five members: Ryan Perras and Peter Niven on guitar, Brendan Frye on saxaphone, John Murgueitio on drums, and Matt Diamant on bass. The addition of the sax adds a unique twist on the Cali band's old school punk vibe. The five energetic musicians were crowded on GNU's small stage, which somehow made the music seem even more condensed and dominant. The music could be heard from outside in the square. Their newest album, The Hottest Thing That's Cool, was released on May 29, and has been the focus for their June tour set list. The 2010 tour includes cities such as Portland, Seattle, Boise, San Antonio, Phoenix, and Palm Springs.

Clarke and the Himselfs is another solo project that embodies the concept of beauty in simplicity. Clarke Howell, of New Orleans, LA, possesses a sound completely unique to the area. His Southern roots are prevalent in his music. Howell, who taps his bare feet against a tambourine to accompany his acoustic guitar, uses his voice and intriguing mouth sounds to develop his charm. His rough, quirky singing voice is laced with whistling and humming throughout his songs. The crowd began the set surrounding the stage sitting 'crisscross applesauce' to match the musician's campfire feel. When Howell began a more fast-paced song, the small group began a war of sorts, using the foam blocks lined up along the walls of the gallery. They then built an intricate city with the blocks, creating layer upon layer of white foam buildings. After someone accidently knocked down a neighborhood, the crowd destroyed their carefully constructed city while dancing and flailing. On the night that Fort Collins was engulfed in smoke, GNU embraced the chaos and found beauty in destruction.

Curci- Curci in Wonderland

By Tim Wenger

TWenger@ColoradoMusicBuzz.com







Curci isn't your average teenager. He also isn't your average rapper, unless being a white boy from Fort Collins is how you picture hip hop. It's easy to write rappers off, but he's doing just fine and has nothing but room to grow.

He's got an old-school sound, relying solely on his rhymes and backing beats, and says more about life's deep issues than has even crossed the mind of most kids his age.

Suicide, girls, and the American Dream are just a few of the topics he touches on with this record, comprised of fifteen tracks (not your average demo). A definite pick up not just for high school cohorts but for anyone who wants to keep up on the future of Colorado hip hop.

Online: curcimusic.com



The Cry
by Max Giffin
MGiffin@ColoradoMusicBuzz.com

On May 21, **the Cry!**, from Portland, Oregon, lit up **Surf Side 7** in Fort Collins with their upbeat energetic music. Some would compare their sound to that of the **Beach Boys**, as they both have the same doo-wop bouncy sound that makes people want to dance.

Before they started playing at 11pm, the band made a short stroll around old town square playing an acoustic guitar, tambourine, singing, and clapping as an attempt to draw listeners. The band entered the venue wearing leather jackets and leopard print shirts. Their classic rock and roll style further complemented the band's set, making it fun to watch.

Three vocalists complement each other with smooth vocal harmonies. During the second song, "I Think I'm in Love," lead vocalist, **Ray Nelson**, jumped on a shaky bar table and continued to play his guitar while maintaining balance. This energy continued throughout the night. Lively, charismatic, the show was one that had the whole joint hopping. Anyone can sing along to their rhythmic and easy-to-learn choruses. Every song by the Cryl is catchy and fun.

The Cry! is a fusion of pop punk, surf music, with a little dash of classic rock. They're a fresh spin on old-school music. With high hopes for the future, drummer, **Maus Mersky**, feels as if they can continue touring forever making just enough [money] to support themselves on the road. The band's passion for music and promising sound will surely bring them back through Colorado, hopefully to play a bigger show for a larger group of fans.



Nathaniel Rateliff
by Darren McCarthy
Photo Credit Ted Davis
DMcCarthy@ColoradoMusicBuzz.com

On May 18, **Nathaniel Rateliff** played to a full house at **Everyday Joe's** in Fort Collins. His openers, **Joe Sampson** and **You Me & Apollo**, both played solid sets to start off the night.

Rateliff was accompanied only by his guitar, and still, easily captured the audience with his intensity performance. Not a word was spoken during his show, as everyone listened intently to each note and lyric. Every song in Rateliff's set was packed full of raw emotion and honesty. Once again he proved to the audience why he is one of Denver's favorite singer-songwriters. Rateliff sang "Boil and Fight," "Whimper and Wail," and "Shroud," from his official solo debut album *In Memory of Loss.* His song "You Should Have Seen the Other Guy," was one of the best songs of the night. All in all, Rateliff's strong solo performance made the evening enjoyable for everyone.

Rateliff started out as the front man for **Born in the Flood**, and later recorded an album called *Desire and Dissolving Men* under the name **the Wheel**, before recording under his own name. He has a few more shows in the United States before he goes on tour in the United Kingdom in June.

Online: nathanielrateliff.com

1 1



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JULY 21

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AUGUST 18

DEAD ROLLERS



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July 20

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JULY 21

DEAD ROLLERS REASONABLY INSANE

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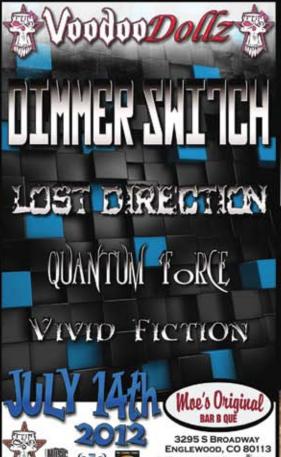
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OTION COMPANY









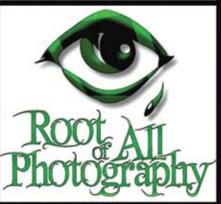


3263 South Broadwa Englewood, CO 8011

What do you get when a musical family leaves instruments lying around for years and one day one of the brothers picks up a guitar and begins to shred? You get SR3, (Sibling Rivalry 3) a couple of years ago Paul 16 picked up the guitar and was rocking in weeks. The next to follow was Marty 18 on the drums and soon he was dropping beats like an animal. The last was John 20 playing bass and handling the lead vocals. Early in the summer of 2011 they added Matt Doura 18 on bass and vocals. With musical influences that range from Weezer to the Beetles this is one family squabble that everyone is certain to eniov everyone is certain to enjoy

-The Chritik





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Colorado Hip Hop Review



D-Re'll

by: Darnell Teague and Jonathan McNaughton photo credit (Marvelous Images) DTeague@ColoradoMusicBuzz.com

CMB: Who is D-Re'll?

D-Re'll: D-Re'll is an artist, a producer and engineer. I wear multiple hats. All of my crafts have been self- taught. (Laughing)

CMB: What is your definition of hip hop?

D-Re'll: Good question. I believe hip-hop is not only a form of music, but it's an artistic expression. Some people put words together in stories', some create the visual of those words, and others create the music to interpret words. Hip-hop is a combination of all.

CMB: What inspired the Typhoon Re'll project?

D-Re'll: Well, after my first project Highway Re'll, I had to develop another. I had some songs recorded already, before I thought of the name of this project. Once other songs had been recorded, the name just made sense. It's a lot calmer than my first project, which I produced all of the songs except one, that song I only co-produced. So if you take a typhoon literally, it's just a Pacific Ocean hurricane. A hurricane comes in three

parts: the energy and destruction, the eye of the storm where it's calm and mellow, then hits the energy again. That is how I see this project #TheEveoftheStorm. The next one project is going to be energy once again to complete the storm of D-Re'll.

CMB: When did you start making music?

D-Re'll: I started making music seriously when I was 13. I got good enough to play my music for people by 16. But I didn't give it to the world until I was 19. It's been a process.

CMB: Where did you grow up?

D-Re'll: In Aurora, Colorado.

CMB: Why should people listen to your music?

D-Re'll: People should listen to my music for two reasons: First, what I say in my music is witty, funny, and thought provoking. Second, the beats are going to be something you can't say you've heard before. The feel of my music is familiar, but nothing you've heard before. True art expression, if I have to say so myself.

CMB: What does 2012 and the future hold for D-Re'll?

D-Re'll: Continued successs, I hope. To be able to touch people through my music, so they're able to release from their situation or to be able to participate in life positively. Actually experience it, not just live through it. I also want to be able to build my brand of the **Coldest** In It with my partners, and to enjoy and live life off of my talents. That's all I could ask for, and that's all that I'm wanting #.ledil ife

Online: facebook.com/thisisdrell



Albeez 4 Sheez- I am Mel Gibson

by Darnell Teague & Jonathan McNaughton DTeague@ColoradoMusicBuzz.com

While exploring the Aurora, CO, streets we come across the A-Co (Aurora, Colorado) "Hyphy" movement with its ring leader, Albeez 4 Sheez. With his newest release, I am Mel Gibson, we journey through the up tempo music. We found quite a few certified "slappers," with all production by SellsBeats. The song, "Pain" featuring Jono, and "Turn it Out," featuring Hyp-Hop Sells, gives you a closer look into the life of Albeez 4 Sheez. With the crazy outtakes of Mel Gibson phone calls as skits, the result of this mixture of classic sounds, hyped up lyrics, and features from A-Co Records artists, we can say that the A-Co Hyphy Movement is gaining momentum to carry them in the future. Be on the look out for more Albeez 4 Sheez and other aritst from A-Co Records.

Online: a-corecordz.webs.com



Molina & Diles-Mile High Times

by: Darnell Teague and Jonathan McNaughton DTeague@ColoradoMusicBuzz.com

The duo of Molina & Diles creates a perfect blend of hip-hop artistry with their newest release Mile High Times, which brings you a skilled set of lyrics over classic hip-hop beats. The style of music they created fits well with the Colorado #MileHigh music scene. With the song "Future Today" featuring **Soulciety**, and "Uplift," Molina & Diles have built a strong album, and we look for plenty more to come. Be on the lookout for upcoming shows.

Online: molinaspeaks.com

The Word on the Scene, From the Inside

The Hate: Getting Some Major Love

by Corey Blecha CBlecha@ColoradoMusicBuzz.com





Sometimes a band seems to explode onto the scene from out of nowhere. Whether it is a newly formed band of veterans, or a kid writing songs in his bedroom, their sound seems to be one that comes at just the right time, with the right balance of what worked in the past, and what is fresh in the current scene. In the case of Denver locals, the Hate, the creation of their edgy and unique sound came out of necessity. The members came together from previously failed projects, and a common goal to re-write the book on inyour- face, emotionally driven, punk rock music. After meeting in music school, the Hate looks to change people's opinion on what punk rock in the 21st century is, while holding true to the raw energy that elevated the genre to peak levels in the late 70s and early 80s. With the release of their debut album, Authors, and impending success on the horizon, we caught up with the group to get some some more details about their history and future goals, before everyone in the city knows their name!

CMB: What is the history of the band? How did it come about?

HATE: Mark and Dan were in a band called White Leather that broke up just over a year ago, and as that project was coming to an end, Austin and Dan, (who had met [while] taking classes at UCD), started talking about wanting to do a punk-rock project. Austin was playing in a project at the time called **Ghost Town Banduloo**, that was having a lot of the same problems that White Leather had

been having, and so when the guys got together, they were all on the same page, as far as goals and aspirations for the project. Basically, as soon as White Leather got divorced, Dan and Mark knew that they wanted to keep playing together, had a couple of songs to start working on a new project with, and when Austin came by the practice space and started writing with them, the chemistry just f***ing worked. The group started rehearsing and writing three days a week, and then in September, headed into the studio to record their first record Authors, which was just released on June 15th.

CMB: What do you aim to accomplish as a group?

HATE: We want to get to a point where all we're doing is touring, writing, and recording. Whether that means signing with a label, or trying to get a distribution deal, or signing with a publicist, or manager, or agent... We don't know yet, but we do know that we need to find creative ways to disseminate our music and our message, because we believe in what we do and want people to hear what we're doing.

CMB: How did the CD release party go?

HATE: It was an amazing experience. We had just over 220 of our friends, fans, and family come out for the night. All Capitals and In The Whale f***ing killed it, and the vibe in the room the whole night was just cool. Everyone was just partying and having a good time.

CMB: Who are some of your local influences? International?

HATE: We listen to everything from **Tribe Called Quest**, to **Motorhead**, to **the Beatles**. But for this latest record we listened to a lot of Against Me, Foo Fighters, AFI, Rancid, Billy Talent, Jay-Z, Rage Against the Machine, the Raconteurs, the Strokes, and the Ramones.

CMB: What plans do you have for the summer?

HATE: This summer, besides having our album release, we're looking forward to playing the **Underground Music Showcase**, and the **Higher** Ground Music Festival. We're opening up for Authority Zero at the Marquis Theater on July 18, and Dan and Mark are going to be joining our good friends **Take To The Oars** on stage at **Red Rocks** for their show on July 30, for a couple of tune. Our friends the **Royal Heist** are coming out from L.A. in August for a couple shows, and we're also talking with **Wire Faces** and **In The Whale** about doing some local gigs and one offs. Other than shows, we're doing a huge PR push, writing a bunch of new material, and going to a ton of shows!

Online: higher ground music festival. com/2012/06/26/the-hate/





Spotlight: Velcro City Records

by Corey Blecha
CBlecha@ColoradoMusicBuzz.com

About four years ago, as a young music aficionado and student here in Denver, I was fortunate enough to meet Jason Schlosky--better known around the EDM scene as Vanish--through a contest that his upstart record label, Velcro City Records, was putting on for local producers. He was friendly, and very informative, always willing to teach a lesson. I realized quickly, even as a young and inexperienced music business enthusiast, that he was on the right path to making a difference in the Denver music scene. Four years later, VCR is doing just that, pushing fresh, original sounds to the masses from right here in the Mile High City! I decided it was time to catch up and see how things have changed over the years, as well as to see what he has up his sleeve for the future.

CMB: Why did you start VCR and what is your mission?

VCR: Initially, it was to put out our own music, but it grew rather quickly as we started helping out other artists, friends, and the like. The main mission was to release music that we like regardless of perceived popularity. We wanted to have songs that had the staying power as true music, rather than the pop hits that fade in



EOTO Colorado Mountain Tour

by Corey Blecha CBlecha@ColoradoMusicBuzz.com

I was crazy enough to take the trip up to the hills for EOTO's Colorado Mountain Tour, which included shows at the Mishawaka and State Bridge Amphitheaters; two of our state's finest outdoor venues, both nestled into the beautiful backdrop of the Rocky Mountains. Combining the sounds of EOTO and the scenery of these locations, provided for some great experiences, and with the band's signature non-stop, jam-fusion improvisation performances, the weekend proved to be one of the best yet this summer!

Bringing their new "Lotus Stage" setup to both shows, EOTO dazzled the Colorado crowd with mind-bending visuals provided by VJ legend, **Zebbler**, and smooth and seemingly effortless musical transitions

a matter of weeks. You can scour the catalog and find hundreds of originals and remixes that, to this day, sound current and fresh. We also didn't want to chase trends, but rather stay true to music that had originality, and artists that were humble, talented, and fun to work with.

CMB: Who is involved behind the scenes, as well as on the decks?

VCR: The main guy is me, Jason "Vanish" Schlosky, who runs the day-to-day operations, but we have a bunch of friends that help with artwork, promotions, events, and distribution. On the decks we have plenty of the VCR family rep-ing the name and showing support.

CMB: Any special releases or shows to commemorate the anniversary?

VCR: We did a special free release to celebrate the four-year anniversary, featuring eight new and unreleased originals by Galactic Knights, Vanish, The Supreme Action League, 12 Inch Plastic Toys,Lefo X, Madday, DT Tactics, and Juginz. You can check it out at: velcrocityrecords.com

Also, we uploaded the release to **Spotify** and all the other retailers to allow anyone to stream or download it [in case they] missed it.

CMB: Where do you see VCR headed in the next four years?

VCR: Wow. I really didn't see it turning out as big as it is, but I believe that with the mainstream appeal of dance music in the U.S., and the flood of people willing to search for quality music around the world, we may just have a shot at turning this dream into a full-fledged enterprise!

Online: velcrocityrecords.com

through every EDM genre under the sun. With Jason Hann's catchy lyrics and drum beats looped. and skipped over. Michael Travis' bass-laden synth lines, you have a sound that is truly unique. I am continually impressed by their ability to balance everything that is happening on stage, always with a near-superhuman level of concentration and focus throughout. After countless shows, and years of music performances and training, EOTO have established themselves as the most innovative live act out there, regardless of genre or production style. When you understand the other projects these guys take part in, from their superhero status with String Cheese Incident, to their side projects: working with everyone from Dr. Dre to Jamie Janover, you begin to realize that EOTO is simply a platform for these guys to experiment with all their various musical influences under one moniker, with numerous tools for their aural science project to take place.

Some people analyze their performances, and some people just dance, but regardless of how you enjoy the band, EOTO serves their purpose, which is to get people moving through relentless experimentation and improvisation, a skill that they seem to have mastered. You never know where these guys will pop up (they did a surprise late-night set at Colorado's own **Sonic Bloom** just this past weekend), so keep your ears open and check out one or ten of their shows, because something this fresh never gets old!



Ghostland Observatory and Mimosa

by Brett Harker BHarker@ColoradoMusicBuzz.com

The car ride to Red Rocks on that hazy Friday afternoon was not unlike the many others. We trekked out of Boulder and coasted down highway 93, we passed the Rocky Flats and towering windmills. My girlfriend, Allison, manned the iPod with intent, selecting songs to accelerate our adrenaline and arouse our excitement for Ghostland Observatory and Mimosa. As her mobile DJ set wound through electronic songs, it continuously landed on vicious dubstep beats. I have always been a huge fan of house music, so the ever-growing genre of dubstep is still growing on me. Allison picked some convincing songs, explaining their face-melt-ability and raw energy. Throughout these songs, there is certainly no denying the originality of the sounds and value of production.

We arrived hours early, giving me a chance to observe the crowd. Despite the thousands of ravers, I couldn't put a finger on the demographic. There were kids who got dropped off by their parents, and couples in their late forties scattered amongst the bro-tank-tops and maxi-dresses of the ragers in their twenties. Throughout the diversity, everything seemed to "smoke." In addition to the **High Park Fire** and smoke machines on the stage, at least five of the ten people within arms reach were also billowing smoke. As I tried to wheeze a few oxygen molecules between hip thrusts and fist pumps, the day turned to night.

The opening act seemed to drag on, allowing time for everyone in the parking lot to get sufficiently buzzed before admitting themselves to a night of snarling electronic beats. The hip-hop group, Zion I, provided salvation from the clutter of the previous performer, Free The Robots, who got the night going for the Red Rocks crowd. Their rhymes and rhythm got the energy going like an opening act should, drawing from the vitality of the crowd. As the sunlight continued to fade down, the volume faded up. Zion I's DJ, AmpLive, brought out a new toy I hadn't seen before, which was an MPC sampler, built to look like a guitar. For just over a minute, Amp bounced his fingers across this new-age instrument, blasting dub heavy beats and hip-hop samples as the crowd went monkey nuts. Zion I ended with one of my favorites, a piano riff called "Coastin," and with that, passed the baton to Tigran Mimosa.

Mimosa has distinguished himself as one of the heavy hitters in today's American dubstep scene. His entire operation depicts the spirit that Colorado's electronic scene craves. From his entrance to his exit, Mimosa demands more than attention from his audience; he demands movement. He initiated his set with the theme from 20th Century Fox straight into a dubstep beat that sounded like it was produced from the sound of an amplified zipper. Almost immediately after this song, an enormous female "backside" inhabited the towering screens on stage. It was bouncing up and down behind Mimosa, setting the tone for the rest of his set and the dancing amphitheater crowd. Mimosa's sound embodies a hip-hop heavy, syncopated, dubstep style, which utilizes innovative production qualities and fresh samples. He has built a huge following in relatively short time in the scene, and I would not be surprised to see him headlining Red Rocks Amphitheatre in the next two years.

Read more of this article at ColoradoMusicBuzz.com



Sonic Bloom 2012: More Than a Music Festival

by Joel Center

JCenter@ColoradoMusicBuzz.com

The perfect music festival - it is a topic of much debate amongst promoters, artists, and fans alike. As with nearly all debates, it is the lack of one solid answer that fuels the flame, keeping the argument heated year after year. Without fail, one of the first factors to arise in such a conversation is the line up; there can't be a music festival without any music! The second, significantly more difficult factor to describe is the Festival aspect.

So how exactly is a festival atmosphere created? Some promoters rely on sensory overload; a myriad of lights, lasers, decorations, food, art, games, and of course, gut-wrenching sound systems. While this is hardly a bad combination, sometimes it can be lacking in the profoundness that one might expect from an entire weekend filled with incredible music and like-minded people. The environment of the ideal music festival should be just as conducive

to mind expansion as the music itself, and **Sonic Bloom 2012**, put on by **Jamie Janover**, had this ideal down to a tee.

Hosted in Shadows Ranch, Georgetown, Sonic Bloom is not your typical music festival. Upon entrance to the festival, the first thing one notices is the extremely small perimeter, allowing for a much more intimate feel than festivals three or four times larger. While the grounds may be small, there is no lack whatsoever of features to astound the eye. Aside from the small lake and beautiful river running through the grounds, there is art absolutely everywhere, with sacred geometry being a central theme. From small arrangements of rocks and plants, to a woman made out of shards of mirror, you cannot look anywhere without seeing a creation made especially for Sonic Bloom.

Before the music began, the festival was officially brought in with the Opening Ceremonies; a gathering of everyone in attendance within earshot (which is nearly the entire venue), for a very tribal, ritualistic speech showing gratitude to not only the audience, but to various energies and directions of the Earth as well. Although the whole ordeal may have caught some off guard, it was a perfect introduction to the energy that would course through the veins of Sonic Bloom throughout the rest of that weekend.

Read more of this article at ColoradoMusicBuzz.com



COLOR is a six-piece band from right here in Denver. I'm not exactly sure how they managed to get on our radar here at Music Buzz, but I'm sure glad that they did, or we would be missing out on one of our fair city's most talented (and generally well dressed) groups.

Their stage show is kind of like an oracle of entertainment, whizzing at you from six different angles, all crashing into you at the same time. They take modern pop, throw in a cello and multiple rounds of backing vocals, layer in some smooth keys, and blend it together, then hand it over to Cheri Gonzales who adds a breath-takingly powerful voice (you can hear the Aretha Franklin influence), and the beauty that only a pop diva has to offer before it reaches your ears.

The music hit the crowds at the Bandwagon competition with an awe-inspiring boom, as they propelled through the first two rounds, and came into the finals to perform alongside a handful of Denver's best bands. Performing early in the evening, they had their task cut out for them, as each band brought a steady flow of people through the door to watch performances that were nothing short of amazing. But in the end, in the midst of the yelling, tears, and heartfelt passion that consumed Bandwagon from the start, the ballots offered up a five-letter word that just so happens to be the first five letters of this beautiful state in which we live.

The prizes were awarded, the losers went home, and the members of Color huddled around the back bar at Herman's Hideaway, looking confident, but awe-struck; ecstatic, but taken aback. I shook their hands, offered a business card, and agreed to meet in a few days after the swelling subsided to discuss their band, their vision, and their plans for the fat wad of cash they worked hard to take home from the comp.

The irony of the situation hangs overhead, as Herman's was the first venue that many of the members took that stage on with this band, and now their greatest feat to date has taken place here.

Five days later, I met up with the group at the Meadowlark and the smiles are still wide on their faces. They are eager to share the inside tidings on the band they have worked so hard to progress.

Their summer plans ensure that they won't be hanging on to the money for too long. "We're in the middle of a recording project, so it's going right towards erasing our debt," says keyboardist Ben Horne. They are recording at Decibel Garden on 38th and Wynkoop, and plan on putting down a six-song EP. Two main factors contributed to the band's decision to record at Decibel Garden. "I had some friends who had gone there and they said 'yeah it sounds good,' and the vibe was what I liked," says Horne.

"We'd heard about it from some of the guys who had recorded there, and the studio engineer, Andrew Nass, is just unbelievable," says bassist Mac Mackillup.

They hope to be done with recording this month, but still have a lot to do before the album is ready for release. "We still have to figure out a cover," says cellist Julie Schmidt.











The band has been playing as Color for about a year now, and has seen people come and go, but they feel that they finally have a solidified lineup, and are comfortable. "Everyone is really supportive in this group," says Gonzales. "I think we are all perfectionists too, which definitely shows, but I think that is why our stuff is so solid."

The history of the band is a story of connect-the-dots. Horne and drummer Brad Sheehan grew up together and have been playing music together since high school. Lead guitarist, Tobias Craig, and MacKillup also have been playing since high school, and recorded an album with a former band. "It's been just different people moving into different people," says Craig. "Over the last year, a lot of different guys have subbed in and have moved on to other places."

Schmidt and Gonzales came on a bit later. "I was at a show at Herman's Hideaway to see my friends play, and Ben and Brad were playing, and I was so enamored with their sound that I walked up and was like 'I gotta play with you guys!" Says Schmidt. "I played upright bass with them for a bit, then I got busy and they got tired of my shit," she laughs. "And then a couple months later they invited me to play cello with them."

Gonzales is the newest addition to the group, having just come on board within the last six months. "I knew someone who knew these guys, and I went and listened to them, and I fell in love with their sound," she says. "I think the thing about all of us [is] we are all really goofy, and it's a good group of people."

"Ben and I will have a chord progression or lyrics, and it's usually a pretty quick process from there," says Craig.

"At practice, we try to record as much of it as we can," says Horne. "Cuz' it's really hard when someone is going to the bathroom or tuning, and someone else is just screwing around, and we're like 'whatever you just played!" and they're like 'I don't know what I just played!"

"We usually have a mic in the middle of the room," says Craig. "If we're getting bored playing all the stuff we already know, we'll take 20 or 30 minutes and just sort of mess around, and revisit it later."

"There is quite a bit of collaboration and discussion about how to construct the song," says Sheehan. "It doesn't always change it from the original feel, but I think that all of us have creative input."

"There's lots of feedback from the group," adds Schmidt.

"There is the umbrella of pop music," says Horne. "For some of the songs, it's definitely just pop music with influences of folk. Our lyrics, I think, are very folk and linear in how they go."

The band has played all over town, and their Bandcamp page features live tracks from a performance at The Chapel in Indian Hills, Colorado. With everywhere they go, however, they try to continue making rounds at their favorite spots, and the places that have been good to them. "Herman's has been really good to us, also The Walnut Room, and Larimer Lounge," says MacKillup.

With their raw talent, dedication, and appeasing sound, music fans in Denver, and beyond, can plan on being hit with Color for a long time to come. Come check them out at Colorado Music Buzz's July Issue Release Party at Moe's Original BBQ, Thursday, July 12!

Online: facebook.com/colorcolorado

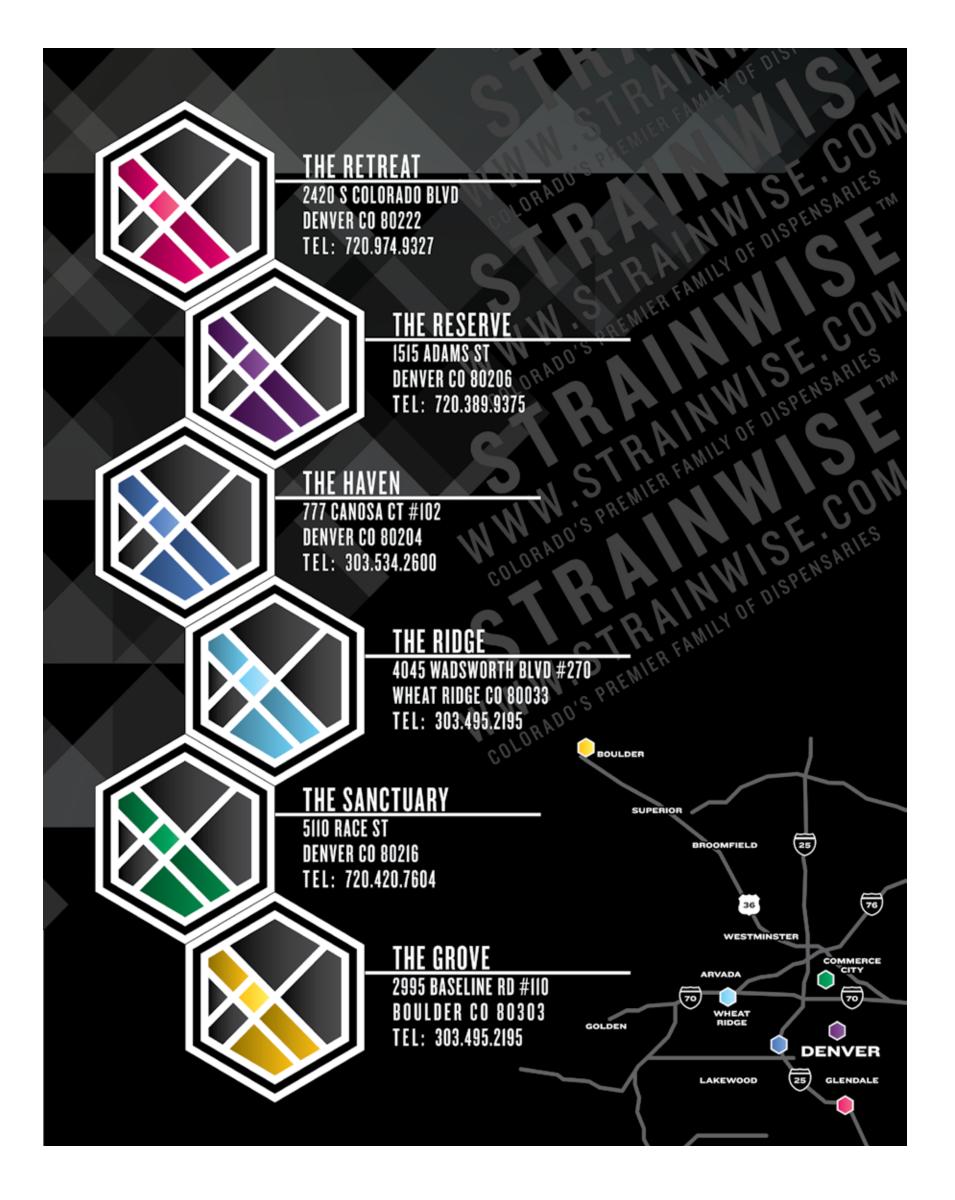


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The Good and Honest Reviews



Unsigned Hype - **Eleanor** by Sal Christ SChrist@ ColoradoMusicBuzz.

Denver's Eleanor is acoustic poetry in

motion: a soothing sway of warmth, reflective in its timbre, and familiarly nostalgic while seizing the heart strings lead singer, Ryan Brasher, so gently rides upon.

A trio from Boulder, the band lends itself to an organic conversation between musician and audience with simple, plaintive lyrical observations, and an array of musical narrative by way of offbeat sounds-ukulele, tambourine, the occasional fiddle, and what could be a xylophone. Even the drums offer a somewhat hollow echo entirely unprocessed by the technology that so dominates music these

To label Eleanor as folk wouldn't do the group justice since their meanderings creep so much closer to the beautiful renderings of acoustic contemporaries Sufjan Stevens and the late Elliott Smith. On top of this, Brasher's vocals veer near the twang of Julian Casablancas at times—completely throwing original impressions to the wind. Highlights of the band's tunes include "Grassfire," which spins top to bottom like a mashup of Casablancas and Iron & Wine, and "Songbird," a deliciously sad lament that cuts straight to the bone.

For longtime fans and new, Eleanor appears to have crawled back to the surface of the Colorado music scene after a long hiatus. The curious can toddle over to the band's Facebook page and SoundCloud profile for further updates and an ear-full of tunes.

Online: soundcloud.com/eleanor



Grant Farm by Tim Wenger TWenger@ ColoradoMusicBuzz.

Tyler Grant has been making quite the name for himself, and Grant

Farm's new self-titled record is going to do nothing but further that trend. A National Flatpicking Champion, Grant showcases a strong country style dominated by unyielding guitar work and well placed keyboard hooks.

He sings about how is from the country, and later calls for his green thumb to come help him plow on the song "Green Thumb." The group has no qualms about what their interests are and let their style flow freely throughout the record.

Their blend of roots, Americana and country is an easy listen, and makes the listener long for those warm summer nights pickin' a guitar around a campfire.

Online: grantfarm.net



Ernie Martinez- Blue Range by Torch Torch@ ColoradoMusicBuzz. com

Grab your saddles and spurs, and give them

a fresh shine as you listen to BlueRange by Ernie Martinez. On this album, the immensely Ernie Martinez. On this album, the immensely talented Martinez plays: acoustic guitar, mandolin, banjo, dobro, bass, and sings both lead and harmony vocals. The man is dripping with talent! *BlueRange* is homage to the life of a cowboy with songs like, "Along the Navajo Trail," "Ride 'Em Cowboy," and even some traditional songs including "Red River Valley" and "Streets of Laredo." You can almost feel the wooden wagon seat and hear the bending of the prairie grass beneath the old spoked wheels when you listen to this CD.

The instrumentation is not over done, like a lot of modern country music. BlueRange is clear and clean, lending to the authenticity of the Western and bluegrass sound. Martinez has this unique twist of being able to sing solid country-western songs, and grasp that frontporch Ozark Bluegrass sound, similar to the late Earl Scruggs. This is a great CD to take on a road trip, or listen to by the campfire, but bring a date to dance with you, and brush the dust off your waltz step to "Night Rider's Lament."

You can purchase this CD on CD Baby, get yourself a new set of strings, and take lessons from the man himself at **Swallow Hill Music** School.

Online: cdbaby.com/cd/erniemartinez



The Canopy- Catch The Breeze Tim Wenger Twenger@ ColoradoMusicBuzz.

The Canopy has amassed quite a following in their 1 ½ year existence, and have finally presented the faithful with an EP, entitled Catch The Breeze. The disc starts off mellow, with steady instrumentation bringing the listener into catchy guitar riffs and some of Denver's best alternative rock.

Fans are definitely getting their money's worth on this seven-track EP. The band takes their time working through the songs, evoking as much feeling as possible and leaving no riff underplayed. They have landed the knobs just right on the guitar pedals, their sound is heavily reliant on strong a strong guitar part and **Devin Welch** nails it throughout the record.

Expect these guys to continue working their way towards the forefront of Denver's rock scene, as their song writing progresses and they grow tighter as a band they will be, as they say, "around," and I, for one, am pretty stoked

Online: facebook.com/thecanopymusic



Robert Cline Jr.—All the Right Reason by Tim Wenger TWenger@ ColoradoMusicBuzz. com

Robert Cline Jr. takes the spirit of the Texas

country and mixes it with the hipness of Fort Collins on his debut record, All The Right Reasons. Part country, part folk, part acoustic rock, Cline somehow has created a blend that doesn't turn away by-passers of either of the genres. The title track signifies his sound.

Using steel-guitar sound, mixed with traditional acoustic guitar, piano, and electric guitar, Cline has crafted an album that one could leave in the disc player in his car for days. Music like this is perfect for long drives through the country, and after listening to his lyrics, it is apparent that Cline has done plenty of that. He is emotional, yet confident; sincere, yet raw, and his music comes across with that precise amount of candor.

Check out his CD Release Party Tuesday, July 24 at Avogadro's Number in Fort Collins. Online: robertclinejr.com



Better Than Bacon by John Christen JChristen@ ColoradoMusicBuzz. com

Better than Bacon's self-titled album is as the name suggests;

bold, savory, greasy and full of fatty substance. It's good old-fashioned Rock and Roll, with sides of funk, soul, and blues all sautéed in psychedelic jams. Hailing from Fort Collins, these boys know how to serve up a beat fit for any musical palate.

"Glasses Full" and the **Big Brother and the Holding Company**-esque, "Like the Weather"
heat the skillet with sizzling flavor exploding guitar riffs. "Into the Country" is a creamy ragtime garnished with a vibrant piano, and lyrics serenading our great state. "Skinny Man Strut," "Twelve Years," and "Missin" feature a sharp and funky bass with crisp mouth watering slices of organ and guitar over gritty lyrics. Better than Bacon goes great with everything.

Recorded at What!? Studios, the album is crafted with precision and care, and is delicious from the first to the last bite. Keeping it greasy, Better than Bacon fulfills and satisfies as well as Momma's home cooking.

Online: betterthanbaconband.com



2 Miles Apart-Elephant in the Room by Tim Wenger TWenger@ ColoradoMusicBuzz. com

2 Miles Apart knows how to rock. That being

said, you probably won't see any devil's horn signs or mosh pits at their shows. The acoustic duo, comprised of vocalist **Rachel Ryan**, and guitarist **Chris Calhoon**, have put out their take on melodic, harmonious, vocal-heavy acoustic rock, with their new full-length album *Elephant* in the Room.

The disc starts off slow with "They Say," Calhoon's beguiling riffs having just hooked the listener as Ryan's voice takes over. "Silhouette" takes the listener on a nice intro ride, with wellplaced guitar harmonics dominating the sound. Ryan has a voice that could silence a smoky dive bar, drawing all attention to herself as she paints pictures in the minds of all around with her soulful lyrics. The disc is overall a very soothing listen, easy to get lost in.

Online: 2milesapart.com



Offbeat Revolution-All Around by John Christen JChristen@ ColoradoMusicBuzz. com

Open your mind, free

your soul, and relieve some stress with **Offbeat Revolution**'s, *All* Around. A creative and intuitive ska-reggae compilation, that rocks the positive places of human spirit. Blending a jazzy saxophone and melodic keyboard into a laid back dub, OBR's vibes flow into any music collection.

Tracked, mixed and mastered at What!? Studios in Ft. Collins, OBR brings upbeat and optimistic energy in body moving songs, "Interrupted Dream," "Starting to Show," and "Ride It." Forget all your worries with the smooth sounds of, "All Around." "I'm Alright" superbly articulates the banalities of schedules, and choosing to smile at increasing responsibility.

All Around's island vibes are fresh, loose and fun. The life lessons and social message throughout the songs parallel the groovy beats throughout the songs parallel the groovy beats perfectly. It is no small wonder OBR has shared the stage with the likes of: the Skatalites, Tomorrows Bad Seeds, Pacific Dub, 40oz. to Freedom, Ballyhoo and the Supervillians.

Online: offbeatrevolution.com

Want a Review? Send 2 copies to: Colorado Music Buzz PO Box 2739 Littleton, CO 80161



MILE HIGH UNDERGROUND.COM

MileHighUnderground. Com: From The Underground

by Brett Finn and Tim Wenger TWenger@ColoradoMusicBuzz.com

It has been another jam-packed month here at MileHighUnderground.com.

The featured show this month is the Roxy Lee Heart Show. The show airs Fridays from 1-5pm. She features introductions to new pop and hip-hop artists, as well as brings in bands and other quests from the local scene. and drills them with questions. She gets the real dirt on the Denver music industry and the personalities that make it happen, as well as an honest opinion on who you need to know.

Beginning this month, Roxy's show will have a new segment. "From The Heart" will offer love advice to inquiring callers, emailers, and Facebookers. Similar to, but more inventive than Loveline, the segment strives to give real, honest, outside-the-box advice that you might not get from your best friend. Relationship specialists will frequent the program.

Local punk rockers Red Stinger are fresh off the Bandwagon 3 competition and are heading out on a national tour July 12. They will be hitting Wyoming, Missouri, Iowa, Minnesota, Wisconsin, Illinois, Michigan, Ohio and Nebraska.

On July 13, we will be streaming **Be Brave**'s CD release party in its entirety from **Summit** Music Hall. If you can't make it down to the show, log on to milehighunderground.com to catch the action.

MHU's staff will be emceeing multiple stages at the **Underground Music Showcase** taking place July 19-22. You can find us at the Irish Rover, Hi-Dive, 3 Kings Tavern, Skylark, Floyd's Barbershop, and Moe's BBQ north. Heaps of both local and national talent will be rocking south Broadway for four days straight, pick up tickets at theums.com.

We will also be live streaming Three Rings Over Denver at the Gothic Theatre, featuring an air-quitar championship with the grand prize of a REAL guitar, and live music by Hemlock, Dissonance in Design, Grace's Period, MF Ruckus and Machinery Cell.

Be sure to tune in to Music Buzz LIVE Radio every Saturday from 2-4 pm. The show is brought to you by **Strainwise**; stop by their shop, **The Sanctuary**, at 5110 Race St. for all of your medicinal needs

Current Show Listings:

Sundays and mornings feature our top interns discussing the scene and playing new tracks.

Mondays 5-9 pm: Power Hour (or four) with

Tuesdays 5-9 pm- Kickin' It Country with Kelly Decker

Wednesdays 5-9 pm- Music Buzz LIVE Radio with MooSe

Thursdays 5-10 pm- Denver Metal Madness with Justin and Dakota

Fridays noon-1 pm- Power Hour with Finn 1-5 pm- Roxy Lee Heart 5-9 pm- The Icing on the Cake- new music review.

Saturdays 10 am-2 pm- Mile High Hip Hop with Cloud 9. 2-4 pm- Music Buzz LIVE Radio with MooSe

10 pm-6 am- Electronica directed by DJ Nola

FOR SPONSORSHIP OPPORTUNITIES, CONTACT BRETT FINN AT PD@ MILEHIGHUNDERGROUND.COM

Youth on Record Students Attend Workshop as Guests of Mega-Producer, III Gates

by Nathan Schmit and Andre Hallman nschmit@coloradomusicbuzz.com

III Gates, electronic music heavyweight, graced the Denver art scene last week, hosting his highly acclaimed workshop, III Methodology, to a packed room at the Global DJ Academy. Gates and his III Methodology workshop have toured the world instructing the budding electronic music scene in such areas as production workflow, sound design, performance and promotion. There is simply no one who cares more about the quality of electronic music than III Gates. In true form, Gates donated a number of tickets to Youth on **Record** and **Flobots.org**, so that students who might not be able to attend would be able to do so. It was truly an opportunity of a lifetime to be so close to a master, and we thank him from the sub-bass of our collective hearts.

Among many of the valuable insights that Gate's shared, the following stood out as applicable to musicians of any genre, and most others involved in the creative industry. First, Gates emphasized the importance of representing who you are as a person through your art. This process, making art that represents the individual, according to Gates,, lends itself to a far more interesting product then the formulaic replication of any one genre. Although Gates also highlights the importance of studying the music of others, the origins of the music that pushes the limits can only be found in the differences between us. And these differences, he claims, come from the "playful" experimentation of the individual.

Secondly, Gates emphasized that the key to efficient workflow is the separation between "prep" sessions and "writing" sessions. He claims that if you are trying to create a certain sound, this should be done at a different time than when you are actually composing. This ensures that creative workflow is not interrupted. Gates also presented the idea that a song should be composed in parts, with the intention of evoking a particular emotional response from the listener. He states that the contrast between solicited emotional responses, from one of dissonance to unity, is not only interesting but also mandatory for ensuring the desire of the listener to continue listening.

The workshop was scheduled from 6 to 10pm but continued until almost midnight, with each participant eagerly taking notes until the end. Gates' every move was something to behold. A big thank you on behalf of all the youth who you inspire! Thanks III!

Global DJ Academy is a facility in Denver, Colorado dedicated to the instruction of music production, DJing and live performance. Learn more at: global-dj-academy.com

Youth On Record, a program of Flobots.org, teaches music production and lyric writing in residential treatment centers across Denver and beyond, as a means of supporting their specific treatment goals. It is truly amazing what many young people will do and say when given the opportunity.

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



INDEPENDENT SINCE 1978.

POST ((A)) WHERE IT ALL HAPPENS...





The Manager's Corner by Chris Daniels

CDaniels@ColoradoMusicBuzz.com

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

There has been a lot of buzz going around the music community about the Department of Labor (DOL), and how they classify musicians playing in one specific band over a period of months/years, and about event companies that book various artists and bands to play at festivals, parties and the like. It is an involved topic but I want to break it down so that bandleaders, bands, and people

booking bands and artists KNOW the basic facts about the dos and don'ts when it comes to setting up your business structures for your "company."

Notice I wrote 'company,' that is your first clue to understanding the issues. If you get paid for playing, and you pay yourself and the other members in the band for playing, (at Herman's or the various summer festivals), the DOL views that as an employer/employee relationship. And in the case of a major successful band making a living playing music with a major label deal, and national tours, DOL has a point. A member of the Fray, 3oh3, or One Republic is probably working with a "company structure" that includes the members of the band drawing a "salary," the requirement that the members of that band not join another band and do shows with them, plus health insurance and even a 401K plan for investments. In that case, the band may establish a business structure that may be a corporation, or an LLC, that pays other employees, like publicists and road managers, who will have 'withholding' taken out of their checks, and the company will file monthly or quarterly statements with the IRS. That kind of sophisticated structure entitles those employees to file for unemployment if they are fired or laid off.

But what if you are not that kind of band? You are doing 75 to 150 shows a year with mostly the same people, but every now and then you have 'subs' for a gig because somebody is doing a special jazz night with another 'project,' or you are doing a special show and want to add a horn section, or whatever? You and your fellow band members are making \$20,000 a year, and also holding down a day job in order to meet your bills. And the 'company' you have created is not listed on any paper anywhere, just the name of the band, and you put all the checks in your drummer's name because she has a bank account with the band's

name and she writes checks to the band after the gigs? What then?

Well, this is where DOL has a big problem with your structure, because you have not established yourself as "independent contractors" who are working for the "company" as part of a service that you could (and do) offer to other "companies." And that means if you, as a band, decide to kick somebody out, and they file for unemployment, you are in a world of hurt because DOL will rule that the "company" was an employer, and you all were employees, and that (a) W2s should have been filed, (b) the company is liable for all the unemployment insurance that should have been paid by the company over the period that the member you kicked out was working with you, (c) there can be serious fines for not coming up with the money and restructuring your band as an employee/employer company. It sounds scary and it is. What are your options? THINK AND PI AN AHFAD.

If you and your band members really are independent contractors and you fit within the guidelines set forth in Section 8-70-115 of the law, then you need to do the following: (1) Set up your band as a 'company' using a structure like a Sub Chapter S Corporation or as a Limited Liability Corporation (LLC), including filing for an EIN (employment identification number) for your company with the IRS. (2) Establish a company bank account and follow all the regulations for tracking income and payments set forth by your company structure; for example, filling out W9 forms before the gigs, sending out 1099s to band members at the end of the year, reporting all that on Form 1096 to the IRS by February 28 - after year's end. Also, set up a clear and complete 'Independent Contractor Agreement" between your company and your band members that each and every one of them sign, and I would suggest

notarize. That agreement must contain (and you must follow) the 9 stipulations set forth in the law that qualify you as an independent contractor. Go to the website below to read the nine stipulations, coworkforce.com

These are very specific requirements (stipulations) that say things like, "you do not provide instruments, you do not provide training, players in the band are free to play for any other 'company' without any repercussions from the company (band), and that they do not co-mingle their business with the 'company' business.

And don't think, "Oh this will not happen to me." There have been a number of cases that have come before the DOL, and they tend to automatically rule that the relationship is one of employer/employee no matter how good your paperwork is. It happened to me, and I had to go through a long appeals process to get the ruling reversed. I was lucky, I had all my ducks in a row, and the judge in the hearing could see we were all independent contractors. My paperwork was great. But others have not been so lucky. And if you have none of this documentation, you are SOL. So please, learn more about this really important issue for bandleaders, band members, 'democracy bands" and event companies. If you blow this, it can literally put your band out of business. If, after you have read the statute, and talked to a friend who is a lawyer who can help you set up a simple LLC and independent contractor agreement, and you still have questions, you can email me at CU Denver where I teach, or through the Chris Daniels & The Kings website. Please don't blow this off. The music is the most important thing, but if you're going 'pro' then the business is just as important. Next month, getting 'live performance' money for gigs from your PRO! It's new and it's happening now!



The Young Dubliners to play at the 18th Annual Colorado Irish Festival

by Jenn Cohen

JCohen@ColoradoMusicBuzz.com

'Brace Yourself Bridget \dots This is going to be Good!'

The Colorado Irish Festival (CIF) is having a big reunion July 13-15 and everyone is invited. As part of the gathering, the fest folks have put together an entertainment line-up to knock your green socks off!

The Young Dubliners will return to CIF for one night only, Friday, July 13, for a hooley that will include the Elders, the Fighting Jamesons, the Brazen Heads, the Stubby Shillelaghs and more – and it's all free if you enter the gates between 5 and 6 pm! Now that's T.G.I.F. Irish style!

On Saturday and Sunday you can hear a special tribute to the legendary Clancy

Brothers when former band member **Robbie O'Connell**, **Aoife Clancy** (pronounced "Eefa," Bobby Clancy's daughter) and friends perform in **The Clancy Legacy**.

Renowned Irish fiddler Frankie Gavin (the Rolling Stones) Stéphane Grappelli, and Earl Scruggs, etc.) and De Dannan will rip some tunes and sing songs sure to please everyone. Who will be the winner of the CIF Battle of the Bands? You will see them on stage at the fest along with a few other surprises! Colorado's only professional Irish dance company, Strictly Irish, will kick up some sparks, as will some of our best amateur dancers. If you can pull yourself away from all the great music and dance, take in some of the action packed Irish sports of hurling, and Gaelic football, or enjoy the Cultural Area, Ward Archives 'Irish in Film' exhibit, and so much more.

Entertainment Line-up:

Frankie Gavin & DeDannan · The Young Dubliners · The Clancy Legacy · Comas · The Elders · The Fighting Jamesons · The Brazen Heads · Colcannon · The Hounds of Finn · Gob's O'Phun · Skean Dubh · Lougheed · Delilah's Revenge · Empty Pockets · The Stubby Shillelaghs · Strictly Irish · Pipe Band Competition · Irish Dance Feis · Irish Sports · Cultural Village & Pub · Storytelling · Kids Area · and more

CLEMENT PARK, 7306 W Bowles Ave, Littleton, CO, 80123

Dates/Times: Friday, July 13, 5pm - 10pm (5-6pm FREE Admission)
Saturday, July 14, 10am - 10pm
Sunday, July 15, 10am - 7pm

Cost: Free for Kids 12 and under all weekend! Free Parking & Shuttle!

Friday, Free for all who arrive at the festival main gate 5pm - 6pm. After 6pm, \$10 per person (12 & under Free).

Saturday & Sunday Advance: \$12, \$10 Seniors over 65, students with valid ID and Military personnel with active ID, (12 & under Free).

Saturday & Sunday at Gate: \$15, \$10 for Seniors over 65, students with valid ID and Military personnel with active ID, (12 & under Free).

Advance tickets will be available at King Soopers or online at ColoradolrishFestival. org

Media Contact: Pat McCullough 303-777-0502, C303-324-2926 celticevents@rmi.com

The Colorado Irish Festival is presented by The Colorado United Irish Societies (CUIS), a qualified non-profit organization incorporated in 1995 as a 501(c)(3).



Rockabilly Corner: Derek Evilsizor is Frank Sinatra

by Sheila Broderick photo credit: Sheila Broderick SBroderick@coloradomusicbuzz.com

I love it when I run across someone great! I attended the **1940s WWII Ball** on June 16, at the Boulder Municipal Airport. While wandering around taking photos of fabulous pin-up girls, I heard a blast from the past: one of my all time favorite voices, **Frank Sinatra**. Could it be? Well, no, but pretty darn close.

Denver native, Derek Evilsizor, does a bangup job being Frank Sinatra. His voice is tremendous; his look, his style, it could all easily be mistaken for the real thing. He sings "Fly me to the Moon" and "The Lady is a Tramp," and if you're one of the ladies that melts over blue eyes, you will melt over Derek's. He is for hire, weddings, parties, and events. Find him on face book.

He has been a bag boy to a marine and everything in between. He has found his gift and it truly is one.

Online: franksinatrasite.com

Warped Tour 2012 Photos by Kira Pearson

The Shins Photos by Miles Chrisinger











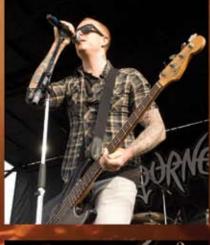






Journey's Backyard Photos by Miles Chrisinger

















METAL MAX MAXIMUM ROCK, MAXIMUM ALTITUDE



Denver Band, Rather Dashing, to release EP

by Max Giffin Photo Credit: Max Giffin MGiffin@ColoradoMusicBuzz.com

Rather Dashing is a band self-described as 'nascore,' a genre they created for themselves. "It's like NASCAR because it's fast, but it's also metal-core," says bassist Jason Schmidt. Not only does the band call their music nascore, but also they've titled their new EP Nascore, which will be released mid July. The CD shows the bands growth. Each song is more complex, diverse, and fitting to them than their previous music that they've been playing since 2010. A "fresh sound" is what Kyle Greer who plays drums hopes to accomplish through the music. "Everything out there sounds the same. We're unique in a good way," says Greer.

Nascore will have five songs; each unique, balancing fast intricate parts with heavy brutal playing. Greer adds that "the guitar work is very

intense and hard to keep up with, the drums are driving and complex." One thing that makes Rather Dashing stand out is **Michael Raymond**'s vocals. Raymond screams in tones almost animalistic. His vocals are wild, energizing, and keep the listener on the edge of their seat. Nothing about a Rather Dashing song is ever predictable. Greer calls Raymond's vocals "eccentric" and says that they are "meant to entertain and excite the listener." Surely, through Raymond's extensive range, and innovative screams, this is more than accomplished.

The EP, when it is released, will be available online via iTunes and in hard copy at the Hot Topic in Flatirons Mall. In addition to plans for the new music, the band is planning some out of state shows in areas around Colorado. Aside from those, they plan to continuously grace Denver playing shows at places like the **Marquis Theatre** where they can bring something new and fresh to the local metal scene.

Online: facebook.com/ratherdashingband



Counterparts Tear Up the Blast-O-Matt

by Max Giffin Photo Credit: Max Giffin MGiffin@ColoradoMusicBuzz.com

On June 1, Canadian band Counterparts played at the Blast-O-Matt in Denver; a small record store venue with a stage in the garage. They played with both Hundredth and Gideon, bands that share Counterparts' technical fast aggressive sound. Counterparts and Hundredth have been touring together for two years. Vocalist, Brendan Murphy, says, with humor, that they've played together "since [they] were playing for 10 kids, now [they're] playing for 12 kids," so they've come pretty far together.

Fans may have noticed the 'Hundredth/ Counterparts' shirts being sold at their show featuring both of the bands. Murphy explains that the bands were "kind of spit balling ideas and said, 'Let's make a shirt with both of us on it. It'd be pretty cool." Murphy says, "We took the picture and decided to put it on a shirt because the back with the lyrics has 'We will overcome.' We both use that line, so we put our lyrics before, and theirs after." The two bands hope to continue touring together in the future.

When asked about the differences between playing America and Canada, Murphy says

"kids in America are more grateful to come out and see us since we're not here all the time," however, "the shows are more violent here." Violence in Denver's hardcore music scene has been prominent, particularly at shows attended by Denver gang DKC.

Murphy reflected on the stereotyped violence saying, "It's awesome to see kids are so into our music it can make them do stuff like that; but at the same time, I feel like it's damaging. Like, if a kid comes out and it's his first show and he gets beat up. Obviously, if you just get hit in the face it's whatever, but if a kid gets beat up, they'll be less inclined to come back to a show. A lot of these crews stand for the preservation of the hardcore scene, where if crappy people are coming in, they kind of weed them out which is also good. It's a bit of a double-edged sword, but I try to stay out of it and focus on what I'm playing up there." Overall, Murphy views violence as "not essential to the hardcore scene, but things like moshing are a way to get emotion out. You can't just walk into a mall, go into Abercrombie & Fitch, and start throwing your arms around. If there's ever a place for it where kids can get their anger and frustration out, it would be this."

The show in the Blast-O-Matt was hot and wild. The garage where the band played heated up fast, and sweat was pouring off the fans by the end of the night. Murphy played the whole show screaming from the front of the crowd where people stepped back, and gave him some space to jump around. During many songs, Murphy would hold the mic up and allow the passionate people in the crowd to scream the lyrics in his place. This involvement pumped up everyone in the room and made the show more intimate.

Online: victoryrecords.com/counterparts



Forty Fathoms @ Marquis Theatre

by Max Giffin
MGiffin@ColoradoMusicBuzz.com

On May 25, Denver metal band Forty Fathoms shredded the Marquis Theatre before setting out on their first west-coast tour. Vocalist, Taylor MacNicholas, describes the band as 'melodic metal-core" with aspects of hardcore, post-hardcore, and some pop to it as well. For two and a half years, Forty Fathoms has shaped Denver's scene playing shows with other locals such as Alters, Navigator, and more. Now, for the first time, the band will be hitting the road on the **New Day and Age Tour** traveling from Colorado to Washington, making many stops along the way. The New Day and Age Tour is also being called the "Ego-Check Tour" in anticipation of some smaller shows, and they'll be joined by the History Of Hope, a band from Casper, WY. Forty Fathoms views this tour as a step towards the band's future. Being on the road and expanding their fan base, they hope to build the band to where they can tour full time and sign to a record label.

January 2012, Forty Fathoms released their second EP *In/Famous* that can be found on

iTunes, Spotify, and their Facebook page. "Lyrically, the album definitely had a lot to do with being in a band, getting older, and the struggles," says MacNicholas. "You have to give up a lot . . . we're doing well, but it's still frustrating. That's basically what the album is about." The album is high energy and aggressive, with both crisp screams and clean vocals. Songs like "Backstabber" start out heavy, and demand head banging the entire time, while others like "Sin.Sin.Sin." combine weighty breakdowns with smooth emotional choruses, easy to sing along to. The entire album is extraordinarily well done, highlighting the different elements of Forty Fathom's dynamic style.

In the future, the band plans to take some stronger aspects of their current songs, and expand upon them, such as having songs that are all screaming, or songs that are all clean vocals. While being on the road is their current goal, MacNicholas says that in early 2013 they expect to put out another CD. Drummer Ryan Hall adds that they want to develop their sound more so that it all flows better. More than what people want to hear, Forty Fathoms focuses on branching out and doing what they want to do.

The crowd was pure moshing when Forty Fathoms took the stage that night. Their performance was gripping. Energy in the room soared as fans climbed to the stage to dive off into the crowd. After playing, the band was called back to the stage by the audience chanting for one more song. With such a lively and invested audience, the band decided to stay and play two encores.

Online: fortyfathomsband.com



6 Questions with the Roxy Theatre

by Tru Blue

Trublue@ColoradoMusicBuzz.com

CMB: What makes the Roxy Unique?

Roxy: The Roxy is an Independent venue, ran by local musicians who are actively trying to build Colorado's market. We know what it takes to build a scene and what musicians want to see or here when they play.... It's a WIN-WIN!

CMB: What are the 5 biggest shows you guys have had at The Roxy?

Roxy: Depends on what Genre.... Sammy Mayfield (Blues) Pressure Buss Pipe (Reggae) Bone Thugs-N- Harmoney (Rap) Diabolic (Hip Hop) Brotha Lynch Hung (Rap).

CMB: What types of music do you guys feature?

Roxy: All Genre's (Metal, Hardcore, Punk, Jazz and Juggalo Music).

CMB: Where can fans find more info about The Roxy?

Roxy: All of our info is on our website, theroxydenver.com

CMB: How many locals shows do you feature per month?

Roxy: On the average, 3-4.

CMB: What is the overall goal with The Roxy Theatre and where do you guys see your venue fitting into the local music scene?

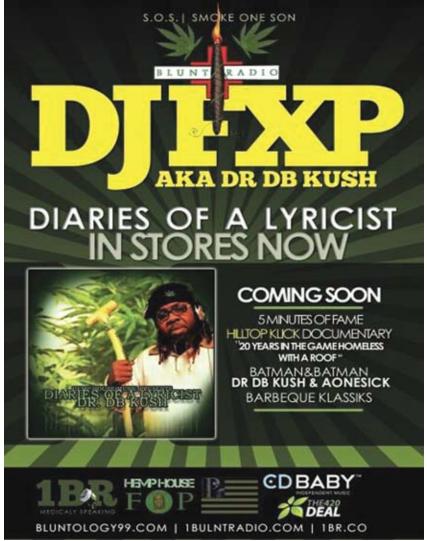
Roxy: I see it being a place that LOCAL TALENT BRINGS TALENT..

Online: theroxydenver.com...











Smokin' Hot Hoedown

Cocktails, Barbeque & Concert

Abigail Washburn I

Banjo player and vocalist

and The Mile Markers Band

themilemarkersband.com



Wednesday, July 25th | 5:30 pm FOUR MILE HISTORIC PARK 715 S. Forest Street, Denver

INDIVIDUAL TICKETS

\$60 - includes concert, barbeque, beer & soft drinks

VIP TICKETS AND PATRON TABLES AVAILABLE including priority seating, concert, full bar & barbeque



Tickets available through the CCO Box Office 303-292-6700 | CentralCityOpera.org/hoedown

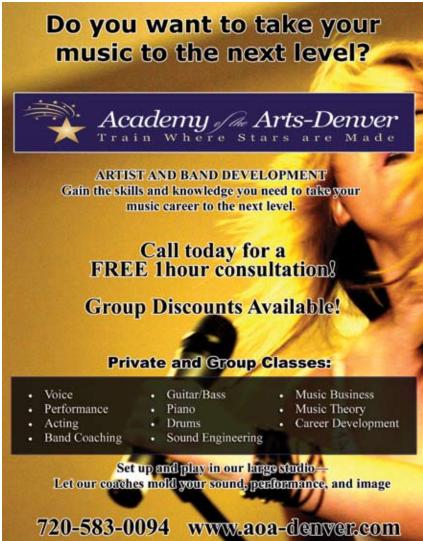


Free Parking

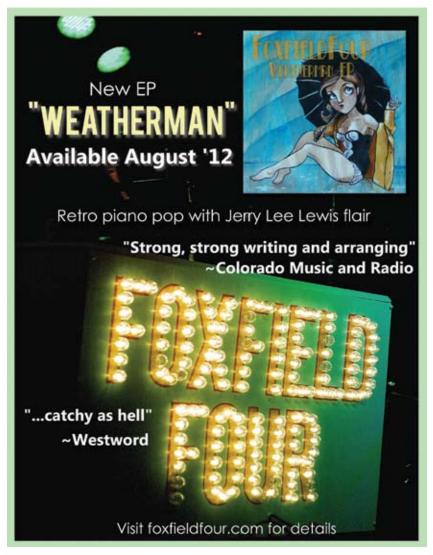












CHECK OUT THE NEW EP FROM SURVIVING APRIL

SURVIVINGAPRIL.BANDCAMP.COM

FACEBOOK.COM/SURVIVINGAPRIL





July 3 Jack Hadley

July 13 Mojo Mamma

July 20 Famous Gurve

July 27 Nolan McInnis

303-772-2555



July 3 Brian Hombuckia

July 13 Marty Nightengale

July 20 Treena McGurdy

July 27 No music, Olympic Opening Ceremony

ChoppersSportsGrill.com



July 3 Juggement

July 13 YouthinEyes

July 20 J. Mitch & the Electric Switch

303-762-2242

July 27 the Vindicators



5980 Lamar St Denve גענול ל ענונל

July 7 Tida Isa

July 3 Famous Surva

July 19 Majid Wolf

July 44 Cicusa Parted

July 15 Josh Blackburn

July 20 & 21 Payetio X

July 22 Jake's Roadhouse Summer Bluegrass Patio partyFeaturing - That Damn Sasquatchr

July 27 Johnny O Band

July 28 Kenny Perkins

July 29 Scotty Brown

ExcessiveThrottle.com



17785 Cottonwood Drive

July 3 Josh Blackburn

July 13 Jake Goldman

July 20 JJ Frasier

July 27 Kenny Young

Parker - BuffBrothers.net



5995 South Santa Fe Drive

فردك ولاساء فننا كرنبار

ebehanifeld Evilui

נער גינוור

July 3 Tite Woodles

July 12 Tim Meden

July 19 Jee Femelida'

July 44 Brian Hombuckle

July 15 Wendy Wee

July 19 Josh Blackburn

July 20 Jewel & the Rough

July 21 Orphan Boy

July 22 Maynard Mills

July 26 Mad Dog & the Smokin' J's

July 27 Nevermind the 90's

July 28 Rude Willie

July 29 Kirby Valardie

ThePlatte.com



1950 S. Holly St

July 6 Mariy Nightengale July 13 Nolan McInnis

July 20 Josh Blackburn

303-757-7129



4651 Hwy. 73 Evergreen وراد ورسا

July 7 José Bheábum سنزتك

فغلا سفيفك الأرسار

July 13 Midlife Crists

July 44 Salut Anyway

July 15 Bucktones

July 20 Lenny Mink July 21 Start Talking

Network Suicide Prevention Benefit, All Day

July 22 FTP 2-6pm

July 27 Shake Johnson July 28 Oakhurst 2-6pm July 29 Juggernaut

CactusJackSaloon.com



6911 S. Vine St. Centennial

July 8 Neil Zimmerman July 13 All Points West July 20 Pairdadeux

July 27 Dave Connelly

BarLouieAmerica.com



8332 E 49th Ave Denver

محسلات فرندا

्राज्य فعندة وسللفعان الارتبار

મેલાનુરિ ભાગાનું ^મ

July 10 Josh Blackburn July 12 Kenny Young

July 14 Healing Force "Roggao Night"

July 17 Dave Connelly

July 19 Nolan Melnnis

July 21 Hit List

July 24 Brown Stripes

July 26 Branden Sipes July 28 Healing Force "Reggae Night"

July 31 Dave Connelly



Joe Palooka's 3923 E 120th Ave Thornton

July 12 Nolan Melnnis July 18 Josh Blackburn July 19 Brian Hornbuckle

July 5 Josin Blackburn

July 26 Brown Stripes 303-457-3092



10661 Westminster Blvd

July 3 Todd Wolfe

المحك وحدل الارتبال July 42 Marsy

Mightengale

July 14 Gregg Green

July 19 JV3

July 21 Indigo Mother July 26 Nolan McInnis

July 28 AOA

BarLouieAmerica.com

Bar Louie - Westminster Promenade

Bar Louie - Northfield Cactus Jack's - Evergreen Chinook's - Denver

Choppers - Denver Eagle Grill - Longmont

The End Pub & Grub -Sheridan

Funugyz - Parker Hoppers - Wheatridge Jake's Roadhouse - Arvada Joe Palooka's - Thornton McCabe's - Aurora Platte River Grill - Littleton Salt Creek/Napper Tandy's Breckenridge

Phaze 5 - Westminster Herb's - Denver









Assassinating the khaos, one riff at a time

Next show: ALMORS Friday July 6th 3425 S. Oleander Ct. Denver Co. 80224

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AUGUST 10 - 8PM

info@eyedeaworx.com

higher ground music festival

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TALISKER SKYE | NO MORE EXCUSES | YOU ME AND APOLLO | ASKTREE T-SHIRTS FOR TOMORROW | TOO LATE FOR TOMORROW | THE HATE THE WHICKER AND THE PINE FIVE DAY RHETORIC

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JUGG'Z SALOON









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Booking Info:

Ryan Chrys with special guest Wendy and Don from Tequila Mockingbird and David Connelly July 20th

Juggz Saloon Is Expanding!





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THURS JULY 5 & 19

STEVE MANSCHEL

FRI/SAT JULY 6-7 | VARIETY COVERS

BLINKER FLUID

THURS JULY 12

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BAD CANDY

FRI/SAT JULY 13-14 | COVERS

JEWEL AND THE ROUGH

FRI/SAT JULY 20-21 | COVERS

UNDER THE RADAR

FRI/SAT JULY 27-28 | COVERS

PHAT DADDY

FRI/SAT AUG 3-4

FALLEN

FRI/SAT AUG 10-11 | COVERS

SO WHAT BROTHERS

MONDAY - Texas Hold 'Em at 7:00pm by The Poker Tour | Beer Pong - 9p-11p

TUESDAY - GAME NIGHT Texas Hold 'Em at 7:00pm by The Poker Tour Dart League. Call (303) 841-7179 for details. Cribbage at 7:00pm Open Pool Tables

WEDNESDAY - Karaoke sign-up at 8:00pm Ladies Night with great drink specials

THURSDAY - Texas Hold 'Em at 7:00pm by The Poker Tour | Live Bands

FRIDAY - Live Bands

SATURDAY - Texas Hold 'Em at 12:00pm noon by The Poker Tour | Live Bands

SUNDAY - Band Auditions 2:00pm to 6:00pm SIN Night - Service Industry Night. 2-4-1 Well, Draft & Bottles as well as Tuaca and Jäger-meister shot specials 6:00pm to close (pay stub/name tag ID required)

TailgateTavern.com



Saturday July 14th | 7:30p | 18+

TANGO BLUES FUSION



Friday July 27th | 9p | 18+

CLAUDE VON STROKE JUSTIN MARTIN



Friday August 3rd | 7p | 16+

PRISTINE EVENTS PRESENTS *Summer disco*



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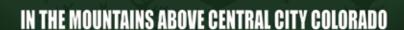
PURCHASE TICKETS AT COCLUBS.COM

higher ground usic festival

PRESENTED BY STRAINWISE

THE EPILOGUES | KINETIX | MTHDS | THE SWAYBACK KILL PARADISE | JAMES AND THE DEVIL | BOP SKIZZUM THE ROYAL HEIST | PLACES | FIERCE BAD RABBIT | DELLA THE FOOT | THE PHOTO ATLAS | BE BRAVE | REGRET NIGHT

IN THE WHALE | CARAMEL CARMELA | WHEELCHAIR SPORTS CAMP | NAUTICAL MILE CALEB SLADE | RUBEDO | FOOLISH WAYS | ELDREN | THE SAY SO | RED STINGER MUSUJI | THE YAWPERS | GANG FORWARD | RED FOX RUN | HEARTS IN SPACE TALISKER SKYE | NO MORE EXCUSES | YOU ME AND APOLLO | ASHTREE T-SHIRTS FOR TOMORROW | TOO LATE FOR TOMORROW | THE HATE THE WHICKER AND THE PINE | FIVE DAY RHETORIC



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