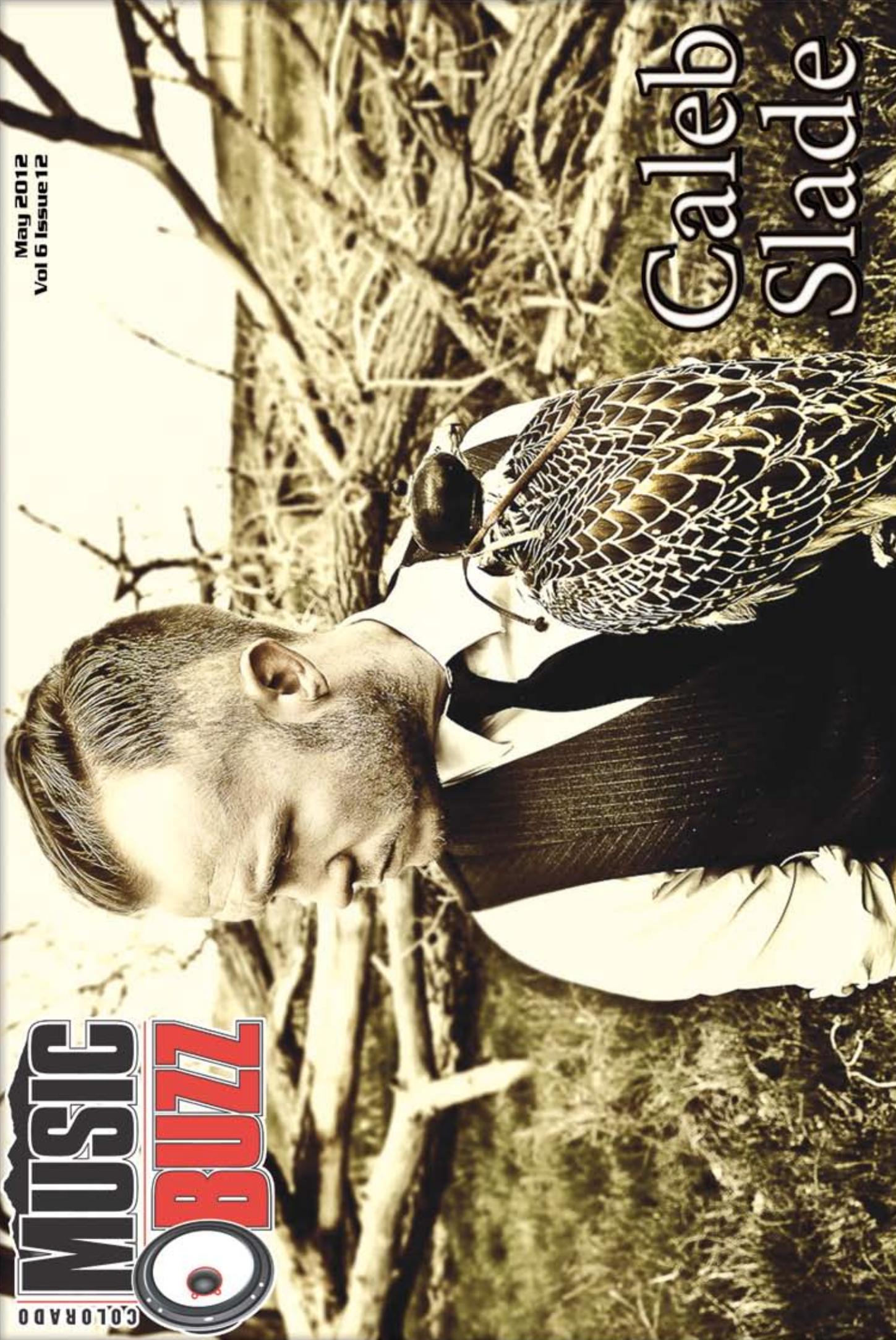


In This Issue: Breathe Carolina, Instant Empire, Gotye, Widow,s Bane

May 2012
Vol 6 Issue 12



Caleb Slade

Colorado Music Buzz - 100% Local Powered

Flashbulb Fires, The Say So, Inside Red Rocks, Top 10 All Time COLO. Artists

Hip Hop/Crunk Section

- Only in Dreams CD Review
- Hip Hop Sells Int.
- G.O.A.T

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Electronica/Dub Step Section

- Sub.Mission 5 Year Party
- Breathe Carolina
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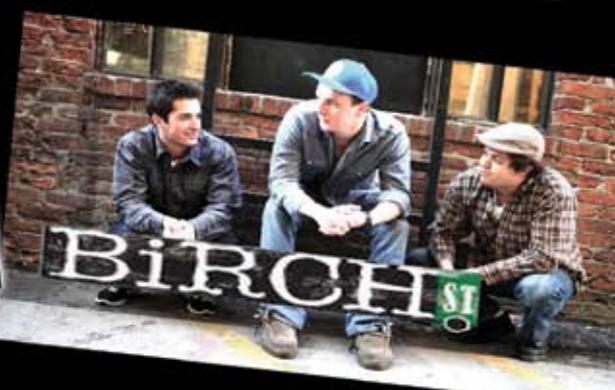


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cover story



Caleb Slade

"Listening to Caleb sing you're inescapably drawn in to an experience and certain feeling of love and loss. We've all felt that emotion but Caleb touches it off with a raw and poetic phraseology that's all heart infused with art."

article: Tru Blu
photos: Vinefield Agency

CONTENTS

- Rock..... 8
- Planet Buzz..... 10
- Northern CO..... 11
- Hip Hop..... 14
- Electronica..... 15
- Feature..... 16-17
- A-Sides..... 20
- Future..... 21
- Post..... 22
- Photo Galleries..... 24-25

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Counting
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Gotye



"...no song has been played more on the radio than Gotye's hit single..."
Read more on page 10

Breathe Carolina



"Oh yeah, it was definitely the most rowdy people we have ever played for..."
Read more on page 15

The Window's Bane



"The Window's Bane is a ship captained by the devil himself, for men that have died by the hand of their lover."
Read more on page 8

THE PUBLISHER FILES

At Colorado Music Buzz, we've always known and appreciated our loyal readers. We want our magazine to help fulfill what you, the reader, want to know! The last few months, we've been getting requests to expand our genre coverage. We're happy to say that we've found teams to develop these new sections, and we're on our way to giving you broader coverage of Colorado's music scene. Starting this month, we've got three new sections for your reading pleasure: the **Electric Buzz**, electronica and dub; **#theDefinition**, Denver's Hip-Hop scene; and **FoCo Music Max**: What's Going Down up Above. We're getting back to Northern Colorado!

As always, keep the feedback coming! The good, bad and the ugly—it helps us continue to grow into a magazine that will make Colorado proud! Email comments to

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Summer on the Rocks

by Jenn Cohen
JCohen@ColoradoMusicBuzz.com

Summer Concert Season is upon us, and Colorado has some of the best outdoor venues in the West. The most obvious one, of course, is **Red Rocks Amphitheatre**, in Morrison, CO.

When you think of summer concert season in Colorado, the name, **Mary Garden**, might not come to mind. However, Ms. Garden's operatic performance in 1911 was the first official concert at Red Rocks Amphitheatre. Thirty-One years prior to that, **J.B. Walker, Sr.**, aka 'Father of Red Rocks' first visited and foresaw a "great outdoor theatre." In fact, Red Rocks was named the Country's Best Outdoor Concert Venue 11 times by Pollstar, before being taken out of the running, and now, the award is named after Red Rocks.

The amphitheater's natural-forming, open-air rock structure is more than just a pretty face. Last year, Red Rocks celebrated its 100th year of providing, not only live touring acts, but also serving as a physical activity mecca for exercise fanatics who refer to it as "the ultimate stair master." With 8700 seats at 1 1/2 ft., you have 13,000 feet divided by 5280, to get 2 1/2 miles of running if you hit every row. In addition to that, **Erik Dyce** launched **Film on the Rocks 12**

years ago, which has been a running success, and the Easter Sunday Service is the longest running event there, at 70 years.

In 2003, the 30,000 square-foot Visitor's Center opened. It was purposely built to be "simple and understated," with 97% of the structure underground so it doesn't obstruct the original view. The Visitor's Center provides additional amenities, as well as the Performers Hall of Fame, which honors artists who have "made musical history at Red Rocks" either by performing at least ten times, or produced an album or video there. The 30,000 RR Visitor's Center was purposely constructed, "simple and understated." It's located at the top of the theatre, with 97% of the structure hidden underground so it doesn't obstruct the natural views.

Flags adorn the ceiling in an acoustically perfect room that is dedicated to cancer victims and survivors. The flags represent the people who have opted to get swabbed at booths constructed at shows. Over the last few years, 30 donors have been matched; two at the last O.A.R. show.

The understated dressing rooms, located beneath the stage, have actual red-rock walls, and the accommodations are the antithesis of glitzy. The feeling is one of being in a friend's basement. There is a shared dining area between the two dressing rooms, which has rare pictures of the Beatles hanging on the walls. Directly under the middle of the stage is the infamous cement tunnel, inscribed with decades of artists' graffiti and signatures.

Let the Summer Concert Season begin! And keep in mind that there is more to Red Rocks than just live music. Check it out!

Sources: Tad Bowman, Kristin Rust, "Sacred Stones" by Tom Noel.

Online: redrocksonline.com



Instant Empire Ready To Bring The House Down

by Charlie Sullivan
CSullivan@ColoradoMusicBuzz.com

Indie rockers, **Instant Empire**, are quickly becoming a local favorite. Delivering the goods on stage, this act knows how to bring it with finely crafted music, their animated presence, and clean, but heavy, sound.

In mid-2010, **Scotty Saunders** (vocals), posted an ad on Craigslist hoping to find another songwriter, and, as luck would have it, **Sean Connaughty** (guitar), happened upon the listing. Soon after, the two were crafting songs and laying the groundwork for what would become Instant Empire. **Matt Grizzell** (drummer from **Alan Alda**) jumped on board, and was soon followed by **Aaron Stone** (bass, vocals) spawning an incredible rhythm section.

With the addition of Grizzell and Stone, Saunders and Connaughty's music started evolving, taking on a shape even they hadn't anticipated; a heavy pop sound with melodic vocal harmonization driven by their lyrics. More recently, the addition of **Doug Chase** (keyboards, multi-instrumentalist) and **Lou Kucera** (guitar, vocals) have taken the band's music to another level. Connaughty and Kucera work well together, laying down some fine textural guitar work, creating a nice flow to

the music.

Their self-titled debut, in 2010, showcased an up-and-coming band with some great ideas. If you can still find a copy, check out **Marco Polo** and **The Light And The Shadow**-- indie pop at its best. Saturday, May 12, will find the band at the **Walnut Room** (they go on at 11:00 PM) for the release of their second EP titled **Heavy Hollow**. I gave it spin, and will tell you, it's an extremely well rounded sophomore effort that will knock you on your ass. These lads are crafting some fine music. The crew will pull you under right away with the first cut, "Counting Backwards," and won't let you up for air until the disc is over.

The lads aren't content with a piece until all parties are happy. "We know, as a group, when it's time to throw down the cards and go with the sound," says Saunders, whose unique vocal quality fits the outfit's music perfectly, carrying the emotional weight of the pieces.

"We're pleased with the new project," says Connaughty. "The songs are real, about real people, with real problems. We're trying to connect to people with music," he continues, "like the music we grew up listening too."

"It's the perfect mix of words and music," adds Stone. "Tangible stories that connect at different levels."

I could write so much more about the band, but I'm out of space. You'll have to pick up on this crew and decide for yourself. Check 'em out at www.instantempireband.com and find some show dates. Then shoot me an e-mail and let me know what you think.

It's one of those days again, when music is your only friend. - Unknown

Online: instandempireband.com

The Widow's Bane

By Ted Davis
TDavis@ColoradoMusicBuzz.com



Boulder-based band, **the Widow's Bane**, played at the **Aggie** on Friday the 13th as part of **FOCOMX 2012**. The stage was filled with zombies rocking out to self-described "Zombie Death Polka." As the smoke rose and the lights focused on **Mortimer Leech** (front man), he embraced the pain and anger of a man who was poisoned by his wife hundreds of years ago. This is a common theme throughout their songs. To go along with their music and show, the band has a story as to how they became the undead that they are. The Widow's Bane is a ship captained by the devil himself, for men that have died by the hand of their lover. Each member has their own death story, and a song to tell it. Leech's is rough and scratchy, however when the time was right, he belted out the emotion needed.

If zombies playing "Zombie, Death, Polka" aren't enough, a Belly Dancer performs during every song. She brings another element to an already diverse scene.

Overall, the Widow's Bane is a must-see show, consisting of the living dead, and a belly dancer who seems to be controlled by the music. The Widows Bane commands the attention of everyone in the room. These dead souls come to life when the stage light hits them; and they put on more than just a concert, they create an experience.

Online: mspace.com/windowsbane



Top 10 Biggest Artists to Come Out of Colorado:

Compiled by the Center-Side
Top10@ColoradoMusicBuzz.com

- 10: Big Head Todd and the Monsters
- 9: Jello Biafra
- 8: String Cheese Incident
- 7: One Republic
- 6: The Fray
- 5: India.Arie

- 4: Zephyr (Tommy Bolin)
- 3: Diane Reeves
- 2: John Denver
- 1: Glenn Miller

Mentions: Laurie Anderson, Yonder Mountain String Band, The Astronauts, The Samples, Ronnie Montrose, 3Oh!3, Firefall

Think of someone else or that the Center-Side is off their rocker? Let them know @ ColoradoMusicBuzz.com



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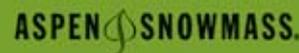
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Planet Buzz

Where it all happens...



Larry and His Flask

by Tim Wenger

Photo Credit Max Giffin

TWenger@ColoradoMusicBuzz.com

The name "Larry and His Flask" just seems to bring to mind whiskey-filled nights of frolicking fantasy, and for the six-piece band from the hills of Oregon, that is only the beginning. The sold-out crowd that watched them play with **Lucero** at the **Bluebird Theatre** on March 31, witnessed first-hand the mayhem-ic carnival that "The Flask" brings to the stage, and **Colorado Music Buzz** was fortunate enough to get in a few words with founding member **Jesse Marshall** after the band returned home from the tour.

Their most recent run also put them up with the likes of the **Goddamned Gallows** and the **Reverend Horton Heat** before they joined up with the **Lucero** party for the final week. "It's just the music, man!" says Marshall. "It gives us the energy to do it, and the people in the crowd make us just want to go apeshit!"

The band reconstructed itself in 2008 following the departure of their longtime drummer. Marshall says that the natural evolution of the group began to push them more in the direction of the harmonic bluegrass-style punk that they play these days, as opposed to the more straight-forward punk that they played for the first few years. "We started working on these acoustic songs that we had written," says Marshall. "Some of the songs we had written

for years, but we could never turn them into electric punk rock songs, so they just sat there for a while. When the drummer quit, we kind of switched things around, brought it back into the living room, and had a bunch of our friends that played different instruments join and just starting jamming."

They essentially redid the band from the ground up, and while they kept things like the name and the motivation that had driven the band from the beginning, they regrouped themselves with the new members and began focusing heavily on progressing their music. "We were all going that direction anyway as songwriters," says Marshall. "We always had some country background, but the more you get into music, the further you want to dig deeper into the roots of it, so we just kept getting into more like roots music, and folk stuff."

"We also started listening to stuff that was going on similar to what we are doing now, like **Devil Makes Three**, who were blending it. When our drummer quit, we didn't really know what we were going to do, so we started working on these other songs. When we got a solid set, and people started liking it, we decided to keep the same name and it just went from there."

Long term, the guys want to keep taking the band to new heights, but are pretty open ended as far as super specific goals are concerned. "Our motive is just to keep going and having fun," Marshall says. "Everything that has happened has been f*!@ing amazing, but we want to write good music and progress, and keep our music changing, and put on a good show. As far as a traveling band, we want to see the whole world and play to everybody that we can possibly play to."

The band will be out of the country for much of the summer, but look for them to be back in the 303 as soon as they can be. Colorado reminds them a lot of their home turf. "We can relate a lot, because we are from a mountain town in Oregon, it's kind of a similar mentality," says Marshall. Whenever it happens, we will be there, drink in the air, ready to rock.

Online: larryandhisflask.com



Rodrigo y Gabriela

by Kira Pearson

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Start with a base of Latin flavor, add a splash of flamenco flair, and spice it up with a large dose of head-banging metal; combine all this with a pair of dueling acoustic guitars, and you'll find yourself jamming out at a **Rodrigo y Gabriela** show. The duo, originally from Mexico and now based in Ireland, creates their unique sound through inspiration from artists such as **Jimi Hendrix**, **Al DiMeola**, **Pink Floyd**, and **Metallica**.

The pair met in the late '90s in Mexico, and decided to start an ensemble of their own after parting ways with a thrash metal band. The foundation of the music they produce is based upon Spanish-influenced traditional folk, but with their addition of rapid rhythms, percussion, and fervent guitar playing, they keep a tight hold on the metal that runs through their veins.

Rodrigo y Gabriela are touring with their first backing band, **C.U.B.A.**, a thirteen-piece Cuban orchestra. The group took over Broomfield's **First Bank** stage with a mesmerizing energy that was nothing short of jaw dropping. Rodrigo charmed the crowd with his rocker stance, profoundly adorned riffs, and flirtatious smile while Gabriela took the music to a whole different level. In between her flawless finger drumming on the guitar, producing sounds from snares to bass, her hand flew across the strings so fast that a flesh-colored blur was all that could be seen.

The recent release of their new album, *Area 52*, is proving to be just as successful as their breakout, self-titled album released in 2006. The cover, complete with classic metal 'finger horns', gives a hint of what sound to expect. Rodrigo y Gabriela definitely know how to get a crowd jamming out, and they also know how to allow the audience to feel the music by adding some soul through blues-flavored beats.

Rodrigo y Gabriela's amazing ability to channel the weight of a six-piece band with just two acoustic guitars is humbling, and seeing the marvel live was a fascinating experience. Even though their tour won't be bringing them back to Colorado this year, I highly recommend buying their CD and blasting it at home. Sit back, grab some tequila, close your eyes, and you'll find yourself in the streets of Mexico surrounded by colorful flamenco dancers, hair-flinging metal heads, and the action packed vibrations of dueling guitars that will penetrate to the core.

Online: rodgab.com



The Audition @ the Black Sheep

by Ryan Edwards

REdwards@ColoradoMusicBuzz.com

After learning that I had a chance to interview **the Audition** at the **Black Sheep** in Colorado Springs, I realized I had many questions about the band and the venue, both of which I'd never heard of. Driving there, I found that the venue is thrown in with pawnshops and used car dealerships; a potentially sketchy scene, but from my experience, an environment that is usually home to a damn-good venue, with damn-good music.

The Audition was no exception to this rule. Consisting of **Ryan O' Connor** (drummer), **Joe Lussa** (bass), **Jimmy Lopez** and **Jimmy Klepeek** (guitarists), and **Danny Stevens** (lead singer), these Chicago and Detroit natives have been playing together since 2005, and have toured nationwide with bands such as **30 Seconds to Mars**, and **Alkaline Trio**. The Audition have made a name for themselves in the mid-west, and continue to find success with

songs from prior albums, as well as their latest album, *Chapter II*. "[Chapter II] is a bridge from the old to the new," says Stevens, noting that this album found the band leaving their record company, and going at it on their own.

Second on the roster for the **Eve 6** show, the upbeat punk band played a 30 minute set, after openers, **Namesake**. Never standing in one spot, the band made sure the crowd was having fun. Steven's was all over the stage, getting into every song, like "My Temperature is Rising," from one of their first albums, and "You Make me Sick" from *Chapter II*. At one point, Stevens grabbed a fan's phone and took a picture of the crowd, before running into the audience while singing, and asking a fan if she was single. "It shows kids that we are here to have fun, not so far to grasp" said Lussa, commenting on the interaction that the band has with the crowd.

Before I knew it, the Audition's short set was over, and the crowd was anticipating **Eve 6**. But as they left the stage, it was clear to see how blown away people were by this band. They cheered like the Audition was the headline. Afterwards, the band made themselves available to meet with fans and promote *Chapter II*. If the Audition accomplished one thing that night, they accomplished this...they made a fan out of me.

Online: facebook.com/theaudition



Gotye Review

by Corey Blecha

CBlecha@ColoradoMusicBuzz.com

In recent months, no song has been played on the radio more than **Gotye's** hit single, "Somebody That I Used To Know," and with the band rolling through town for a stop at the **Ogden Theater**, Denver was in for a great performance from one of radio's biggest acts.

With an unorthodox take on creating melodies and textures, front man **Wally De Backer**, has created a storm with his latest album, *Making Mirrors*, and everyone from high-school girls to 60-year-old men seem to be singing along to his infectious tunes lately. This diversity was represented in the crowd at the theater, with

people of all ages showing up to catch the band playing on their U.S. tour.

As were most people in attendance, I was rather curious as to what Gotye's live show would be like, and I have to say, I was pleasantly surprised. Often times, the biggest radio acts end up being the worst live acts, with little but filler material to work in around their hits, and only relying on a few songs to drive their entire show. However, Gotye brought a refreshing mix of styles, balancing the many influences **Wally De Backer** has experienced throughout his life--from reggae to synth-pop--showing the versatility of the band, and proving that there is more to them than their radio-friendly song.

With a strong band to back his amazing studio productions, I can see this band going on to reach even greater heights, although only time will tell if they will outshine such a gem as, "Somebody That I Used To Know." Judging by their recent killer performance at super-fest Coachella, it doesn't look like the hype is slowing down anytime soon!

Online: gotye.com

Noco Music Max

What's Goin Down Up Above



Benefit for the Asbury House CD

by Max Giffin
Mgiffin@coloradomusicbuzz.com

On April 7, five talented Fort Collins artists came together at the **Alley Cat Café** to play a show with a noble cause in mind: raising money for the **Asbury House**. The show alone raised over a hundred dollars in donations, but wanting to make a larger impact, the musicians decided to record the show, and sell a compilation CD of their music with 100% of the proceeds donated.

The Asbury House is a holistic rehabilitation center for women struggling with addiction. Their goal is to be more than a 30-day program; an all-encompassing program that lets women stay as long as they need to actually recover. The Asbury House is currently raising money so that they can buy the building they are located in.

TJ Vazquez is **My Sister's Brother**. His music is indie folk with clever lyrics and some fast strumming on an acoustic guitar. Vazquez's songs cover a variety of different themes; some are happy and upbeat, while others breach harder subjects such as growing up and losing faith. He calls **My Sister's Brother**, "Music for people who love music." His sounds are so fun that it's impossible not to enjoy his music. Vazquez is producing the CD, and has a lot of passion for what he is doing. What Vazquez wants to accomplish through things like this, is creating community through local music so that smaller artists can have the support and love that larger touring acts receive when they play Fort Collins.

Case Philip, another contributing artist, plays Americana folk. He describes his music as being based off growing up in the Bible Belt and his travels in the Navy. His music is written from the standpoint of where he's at physically and emotionally, and has a lot of geographical influences. His music is uplifting and optimistic, sending positive and beautiful messages. Philips says, in good humor, that his music is, "a lot happier than TJ's. You don't want to cry and drive through the mountains when you listen to [him]; you just want to dance." Like Vazquez, the main instrument featured in Philip's music is guitar, although his recordings incorporate more instruments giving it a full band sound.

Read more of this article at
ColoradoMusicBuzz.com



FoCoMX

By Hannah Lintner
HLintner@ColoradoMusicBuzz.com

The **Fort Collins Music Experiment**, also known as **FoCoMX**, celebrated its fourth birthday this year. The weekend music festival, which took place on April 14 and 15, featured over 300 bands from Northern Colorado at 30 venues around town. Bands played at places such as the **Aggie**, **Fort Collins Brewery**, **Crankenstein**, the **Alley Cat Café**, and **GNU**. The venues stretched from **Bar SS** in Laporte to South College at **Chipper's Bowling Lanes**, on both Friday and Saturday night.

The volunteers, who run the festival, receive free tickets for the weekend in exchange for four hours of help; whether it's working the doors at venues, helping with production and staging, or selling tickets. 350 locals volunteered this year to help make FoCoMX possible. The

Bohemian Foundation, which also funds the **New West Festival**, made contributions to provide free bus service in between venues all weekend. The buses ran from 8pm - 2am both Friday nights, touching each of the seven stops every 15 to 30 minutes. Including wristband sales, artist passes, volunteers, sponsors, and media, about 7,500 wristbands were worn this weekend throughout the city.

The **Fort Collins Music Association**, the founders of the festival, provides education, support, and networking opportunities for the local artists of Fort Collins. They work to bring together to town's music community, and inspire artists to continue creating music. **Greta Cornett**, the mother of the entire event, has a lot to be proud of. "It's been pretty incredible to watch how much it's grown", Cornett says. "Not only with the amount of talent, but also with the community coming together to really support our local music scene."

As well as organizing the event, Cornett plays in bands **3 Twins**, **12 Cents for Marvin**, and **Mama Lenny and the Remedy**. All three bands played at the festival. "It's really cool to get the perspective of the band, and experience the venues. It reminds me why I do this in the first place." Cornett also said that all of the shows she played were packed. The Fort Collins Music Association successfully accomplishes the desired effect with FoCoMX, an extravaganza that focuses solely on celebrating Fort Collins' thriving music scene and talented musicians.



Stella Luce

by Hannah Lintner
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Avogadro's Number featured local band **Stella Luce** on Saturday night of **FoCoMX**. The restaurant was packed with fans out late to see one of the last acts of the evening. People danced enthusiastically to the lively tunes of musicians **Alana Rolfe**, **Brett Schreiber**, and **Sean Speer**. The blend of the enchanting viola with the strong beat of the bass in drums creates a somewhat magical sound. Combined with Rolfe's enchanting voice, Stella Luce feels like music fallen out of a dark fairy tale.

The band elegantly blends traditional music, indie rock,

and a hint of electronica. Stella Luce was formed by a gathering of local musicians who participate in an array of other projects. Rolfe, who does vocals and viola, also plays in the quickly popularizing band **Fierce Bad Rabbit**. The indie-pop band played **Hodi's Half Note** the night before. Schreiber, Stella Luce's bassist, has played with **Pep Squad** and **Flashbulb Fires**. Schreiber also plays with **Speer**, the band's drummer, in **Pulled at Four Pins**. The four piece band has a passionate garage rock feel. They played at the **Armadillo** for the festival early Friday evening.

Stella Luce was formed in 2008 and released *Zugunruhe*, their debut album, in 2009. They later produced a second album, *Entropy*. Speer, the newest addition to the band, couldn't be happier about it. "Brett and Alana are great, I couldn't ask for better band mates," he says. Rolfe's sultry sound combines with her gorgeous viola arrangements in order to bless the band with a sexy charm. Stella Luce uses a classic vintage feel that results in a timeless effect. The passionate sound is easy to get lost in; the Saturday night crowd was incredibly engrossed in the music.

Online: stellalucemusic.com



Danielle Ate The Sandwich

by Hannah Lintner
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Danielle Anderson, of **Danielle Ate the Sandwich**, is a Fort Collins favorite. **Everyday Joe's**, the local coffee shop downtown, was packed for her Friday night set at **FoCoMX**. Every table in the building, as well as every available seat on the floor, was occupied. The band consists of Anderson and her ukulele, **Chris Jusell** on violin, **Dennis Bigelow** on bass, and **Jon Powers** on drums. The combination of the four instruments creates a lovely *sandwich* of well-blended sound. Jusell and Bigelow also contribute to Anderson's harmonic singing; the two male counterparts add the

perfect touch to her feminine singing voice.

The band played songs from her most recent CD, *Two Bedroom Apartment*, and the four have a friendly connection resulting in a witty stage environment. Anderson fills time between songs with jokes, asking Bigelow whether he would rather do **Kevin Bacon** or real bacon. "Is it hot and fresh out of the pan?" he asks. The light jokes juxtapose with the deep lyrics. Anderson can successfully make the ukulele sound sad, which is not an easy feat to accomplish. With songs about lonely apartments, dying fathers, and soldiers, Danielle Ate the Sandwich can bring out the emotion in anybody. Anderson also introduced a new song, "When Your Parents Die" by telling the audience, "This song's not going to make you want to dance, but it might make your kids ask questions."

Anderson is a CSU graduate who now lives in Loveland, CO. She quickly gained popularity with 2.5 million YouTube views of her quirky home videos of her songs. Danielle Ate the Sandwich just finished a California tour in April, and is planning a Midwest tour later this month. Her new album, *Like a King*, will be released on June 5.

Online: danielleatethesandwich.com

Thrifty Astronaut

by Hannah Lintner
HLintner@ColoradoMusicBuzz.com



Nick Jones, a nineteen-year-old DU student born and raised in Fort Collins, created the one-person project that is the **Thrifty Astronaut** in 2009. Since then, he has released two EPs, two full albums, and a set of covers done by other local artists. Jones records all of his music in a spare bedroom; he used a tape reel to record his most recent CD, *Apple Eaters*, which was released in the summer of 2011.

Thrifty Astronaut played at **Bizarre Bazaar** for FoCoMX on Friday night. The used book and record shop had a surprisingly good sound system, and a makeshift stage set up in the back of the store. Jones and a drummer by the name of **Sean Speer** appeared onstage in matching blue jumpsuits and lime-green spray-painted hard hats. The show began with a new song, an acoustic piece, written about the flaws

of distance, before moving on to songs from *Apple Eaters*.

The set smoothly transitioned between slower emotional pieces and fast paced songs. It's obvious that Jones enjoys performing. During a solo, he stepped into the crowd with his guitar and danced with the audience. Even though the show was the last of the night, the crowd gathered up the drive in order to enjoy the high-energy set.

Thrifty Astronaut's music has evolved in the past year. His first CD, *Caffeine Heartache*, focused on the simplicity of a toy keyboard combined with a looping pedal to create a background beat. He mixed the sounds, acoustic guitar with fake flowers laced throughout the strings, and a set list filled with lyrics about pretty girls.

His show now features an electric guitar and drummer Speer, but the little keyboard still has a home in his set.

Jones' singing style is incredibly personal. His songs cover subjects such as skinny-dipping, city riots, and endless wandering. His absolute rawness allows the audience to imagine that his love song lyrics were written about them falling in love on warm summer nights. *Apple Eaters* contains a universal theme of youth, which most anyone can relate to, nostalgically or not. With song names such as "God is a Naked Woman" and "Everything is Shit," Thrifty Astronaut will please your ears and steal your heart.

Online: thriftyastronaut.com



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JUNE 1
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 AS NATIONS RAGE
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 S U B L I N G U A L
 V E S P E R A

MAY 12
 Hip Hop Showcase
 Clutch Time
 The Pharoz
 Swift Poetiks
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 G e n r e
 Westworld
 Luna Leon
 Spanky B Tha Hustla
 and J Dubb
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MAY 5
 2ND ANNUAL
 NO REST ROCK FEST
 WASTIN DAYLIGHT
 WALKS AT MIDNIGHT
 H E A R T B E A T
 HOWLING FOR MERCY
 L O S I N G J U L I E T
 C O N S O R T I A
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 O R A N G E L O L A
 B L I N D S T R I K E
 D E S T R O Y W H A T S L E F T
 F O S T E R
 E L U C A T I N E

JUNE 2
 FIND TORTURE KILL
 D E L U S I O N I S T
 H A R V E S T O F D E C A Y
 A N G E L I C D E S O L A T I O N

MAY 11
 THIS APPARATUS
 A F T E R D A R K
 R O M E I N C A R N A T E
 U N R E A S O N A B L E H U M A N
 T R A N S C E N D T H E D E S I G N

JUNE 22
 DRIVEN BY TURMOIL

JUNE 23
 LARRYS B DAY
 H A W K A T T A C K
 J E S S E L A N E
 C H A I N S A W L O V E A F F A I R
 T H E W O R T H

JUNE 16
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MAY 12
 DAVE Z. B DAY SHOW
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 F U J I T A S C A L E
 Q U I T T E R S A N O N Y M O U S
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JUNE 29
 H A T E F A C E
 A W A K E N T H E M A S S E S

JUNE 18
 Six Feet Under
 Revocation
 Kill Syndicate
 Scalafrea
 It's Always Sunny in Tijuana

MAY 18
 JOHNS BIRTHDAY SHOW
 E V E N D E A T H M A Y D I E
 C H A I N S A W L O V E A F F A I R
 G O M O R R A H
 T H E R E T A K E S
 T E Q U I L A M O C K I N G B I R D

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 DEATH BED CONFESSION
 F L O O D O F S O U L S
 A C T O F F U R Y

Moe's Original
 BAR B QUE
MAY 5
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MAY 25
 Z E T A R A
 A C T O F F U R Y
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 D E A T H F O R B R E A K F A S T

MAY 26
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MAY 5

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The #Definition

Colorado Hip-Hop Review



Hyp-Hop Sells-Interview

by Darnell Teague
DTeague@ColoradoMusicBuzz.com

Colorado is home to beautiful landscapes, prominent sports teams, and an up-and-coming music scene. And in the midst of all that, one artist emerges from the smoke to lead Colorado to the top of the music industry, that artist is Hyp-Hop Sells, an all-around music fanatic, a producer, an artist, an engineer, and anything related to music.

CMB: What is your definition of hip hop?

HHS: My definition of hip hop is . . . different, to say the least. I think it has grown to be something much more different than your everyday run-of-the-mill rap songs, but not quite as deep as conscious rap either. I think it's a happy medium of songs you can sing along with; party tracks, and bass-driven songs that you can just ride around and feel like **Denzel Washington** to.

CMB: What's the difference between Hyp-Hop

HHS: Hyp-Hop Sells is the artist in me, very brash and confident. While SellsBeats is the producer who loves to work with everybody, and keep a humble low profile catalogue of behind-the-scenes credits.

CMB: What inspired the #OnlyInDreams project?

HHS: A dream, of course. I had a dream one day that I was floating through space, grabbing stars by the handful. The next day I wrote the title track "Only In Dreams." The rest is history.

CMB: When did you first start making music and selling beats?

HHS: In 1998, I was 15, and my mom got me a game for the **Playstation** called **MTV Music Generator**. From then on I was hooked on the actual business of making beats, and eventually started writing songs as well.

CMB: Where in Colorado did you grow up?

HHS: I was born in Mercy Medical Center, next to City Park, they tore it down a few years ago though. My mom stayed on 13th & Ogden, and my dad stayed on 33rd & Dahlia in Park Hill, but I've lived everywhere in this city, South Denver, Aurora, Glendale, Everywhere.

CMB: Why should people listen to your music?

HHS: For the same reasons they would listen to any of their other favorite artists: it's great, diverse music that puts out an overall attitude of confidence, with a slight twist to the sound that you haven't quite heard before.

Online: reverbNation.com/hyphopsells303



Hyp-Hop Sells - #OnlyInDreams -Review

by Darnell Teague
DTeague@ColoradoMusicBuzz.com

Hyp-Hop Sells keeps his momentum going from his 2011 mixtape series *Sumthin' 4 tha People*, with *#OnlyInDreams*, which is his first release in 2012. Hyp has created his own unique sound



G.O.A.T - The #MileHighClub - Review

by Darnell Teague
DTeague@ColoradoMusicBuzz.com

G.O.A.T continues his musical rise with his latest project, *#MileHighClub*, with his one of a kind Moxie. G.O.A.T's high-energy song "Friday" definitely comes with a sound that hip-hop lovers will enjoy. The album's productions

by blending universal musical styles together, using up tempo sample from **Empire of the Sun**, and blending them with his own unique sound. Hyp is also credited with producing well over half his own project under the name **Sellsbeats**. Hyp-Hop Sells has created a universal sound that can be defined simply as hip-hop. With the insightful song "Hello Hyp-Hop," Hyp takes you into a lyrical picture of his life growing up in Denver, Colorado. We can be sure to say *#OnlyInDreams* will catch your musical ear, and Hyp-Hop Sells is leaving his signature on Colorado hip-hop.

Project Available at: <http://vibedeck.com/hyp-hopsells-sellsbeats>

Online: Facebook: Hyp-Hop Sells

include **Sellsbeats**, **Sinima Beats**, **Pro Kid Ryan**, and **Inspired Mindz**. *The#MileHighClub* surely brings its own dynamic to the Colorado hip-hop scene, that people will enjoy from the lyrics, bars, and overall musical sound. We can be sure to say, that the image matches the music on this one.

Twitter: @thagoat87

Facebook: G.O.A.T

Project Coming: May 12, 2012 JMB/
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Online: reverbNation.com/goat87

Interviews

The Word on the Scene, From the Inside



Interview with the Fray's Isaac Slade

by Jenn Cohen
jcohen@coloradomusicbuzz.com

Interviewing the Fray's front man, **Isaac Slade**, felt more like we were two people just catching up. Lyrically, the Fray gets deeply personal, so I somewhat expected that element of seriousness in our talk. I was pleasantly surprised at how funny, and opposite of serious our conversation was. We, Coloradans, watched the Fray grow from four kids playing music in a room, to four men selling out shows at **Red Rocks** (Slade's favorite place to play). And the nation watched them catapult through musical puberty with their instant hit "Over my Head" from their debut album, *How to Save a Life*.

"In a way, our career has gone backwards," says Slade. "You're supposed to do two or three records when nobody's looking so you can go through your awkward phase out of the spotlight. I feel like we got huge in 'Jr. High.'"

While most of the world didn't see the Fray as "awkward," Slade says, "I sort of see the first two records as stepping stones. I love those songs we've done; those first two records are great. Also, when I listen to them I hear a little bit of fear as an artist, like I was nervous to go all the way. We're a band that tells the truth, and just call it like we see it. It's so important to do that all the way."

I asked Slade what the biggest changes have been [for the band] since their 2002 debut release. His answer? "[We're] still four kids from Arvada and Westminster who make music in a room and play it for people. But our shoes are more expensive now, mostly because they were given to us by shoe companies. I fly a lot more than I used to, where I used to just drive from Arvada to Boulder to work at Starbucks."

Scars and Stories, the latest album from the Fray, was partially influenced by a night in New Orleans, where Slade and **Joe King** (guitar/vocals), "were lost in song-structure land [in the studio]" so they went out to a local club. "It was an open mic, ten folks up on stage, all playing different jazz instruments—tubas and trumpets and trash cans—and everybody in the crowd was dancing like crazy, except the only three white guys in the corner who were not nearly cool enough to dance. It was so cool, and so loose, and open. It was a reminder that music is not all about being deep, it's also about giving it to the people and letting them do whatever they want with it."

"I've been a little cautious in the past, trying to walk the tight rope of critics and fans. There are all these things I'm conscious of all the time, and for this one, we kinda threw caution to the wind. It would be awesome if it was some huge massive hit record, but I'm so happy with what following our instincts sounds like, that I think we'll never go back."

On the day of this interview, Slade's favorite Fray song is a new song called "Munich." "I think I like it for deep reasons, because it's about this big huge concept that we're trying to wrestle to the ground; kind of attraction of planetary bodies, and how it relates to a man, a woman, sexual attraction, and orbit, and all that stuff. But I also get to play electric guitar for it, so that's probably why I like it the most."

I thought I'd be sly and ask the 'What is something you wish an interviewer would ask you, but never does?' question, (he busted me). "Hmm, the old 'ask myself the question that you should come up with trick. I like that. Favorite comfort when from when I was growing up, nobody ever asks me that."

"Ok, what is it?"

"Good question, Jenn. My mom used to make this broccoli-chicken-alfredo-rice stuff. I don't know what it's called—it think it's just called that, 'broccoli-chicken-rice-alfredo stuff. I would eat three helpings, and then beach myself on the couch. That was my favorite meal growing up."

"Any shout outs?"

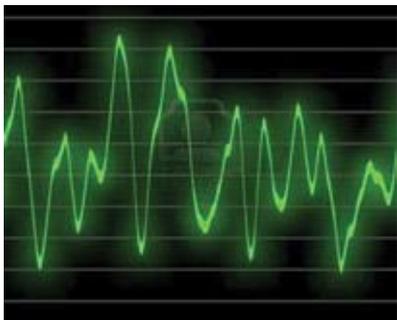
"I like what's going on in Denver right now; the **Lumineers**, the **Sean Kennedys** (**Talisker Skye**—EP coming soon), of the music scene, and [there's] a lot of exciting stuff from the **DeVotchKas** and the classic guys too. I think something about [John] **Hickenlooper** brings an energy to the city—and now hopefully to the state, with him as governor—that it's ok to be an artist, it's ok to work three jobs so that you can write songs and play them for people at night."

We talked about what they've learned since their debut album.

"You cannot control, nor can you predict, the public's response to your art. If you try to make art from that standpoint, it all starts sounding khaki and vanilla. We learned early on, you can't make everybody happy, and as long as the songs are true to who we are, the response is secondary. We like hits, we like popular response, and we like global reception, but if that's the only reason we're doing it, when it doesn't go like that, you're left with a bad song that nobody wants, so we learned early on that you cannot dance by committee."

Catch the Fray at Red Rocks on May 11th (sold out) and May 12th.

Online: thefray.net



Electric Buzz: An Introduction

by: Corey Blecha
CBlecha@ColoradoMusicBuzz.com

Electronic dance music has been a part of America's culture for over 30 years, and recently there has been a spike in its popularity like we've never seen. It has transformed from an underground dance-music community, to a full-fledged mainstream phenomenon. Everywhere you go, EDM music pops up, and some of our country's most famous and highest grossing

stars are now acts like **Pretty Lights**, **Skrillex**, and **Diplo**, replacing the boy bands and pop stars of 10 or 15 years ago. The musical climate has changed, and most music being produced today has elements of the many different styles of dance music, including dubstep, electro, and drum and bass influences, being heard on radio all over the country.

With the increase in attention to this genre, and the rise in artists making EDM (especially here in Denver), we feel there is a need for quality coverage from a trustworthy source; something that we hope to bring with our new section, Electric Buzz. We will focus on all elements of electronic music, from the mainstream to the underground, and we encourage people to get involved with Denver's blossoming dance music community. With top-quality venues like **Beta Nightclub** and **Cervantes Masterpiece Ballroom**, and promoters pushing every style under the sun, nearly every night of the week, there is plenty of top-notch entertainment for you to check out as the scene continues to explode around us. Our goal is to bring you a fresh take on the best events and artists coming through town, and cover all angles of the ever-growing scene!



Breathe Carolina Interview with Kyle Even

by: Corey Blecha
CBlecha@ColoradoMusicBuzz.com

Local heroes, **Breathe Carolina**, have made quite an impact with the success of their new album, *Hell Is What You Make It*. They've had a jam-packed touring schedule that has sent them all over the country in recent months, playing to sold-out crowds from California to Florida. With a new single to launch soon, and plans for their biggest **Warped Tour** schedule yet, it looks like the roll they are on won't be stopping anytime soon. Recently, while taking a break before a show in Miami at **The Fair**, **Kyle Even** found a minute to "breathe" and have some words with me about their influences around the world, as well as their loyal fans right here in Denver.

CMB: How was "Kegs and Eggs"? I heard it went off!

KE: Oh yeah, it was definitely the most rowdy people we have ever played for! Just being awake that early, drinking and partying, those are some real parties for sure! Just to be invited, we were very excited and thankful!

CMB: How have your influences changed over your career, and what kind of music lately has been driving your creativity?

KE: A lot of it is kind of just what fits us sonically as we find new bands. In terms

of artists, we listen to a lot of hip-hop, and I think that's where we get a lot of our influence. We listen to Aesop Rock, Drake, and [Lil] Wayne, but lately I have been getting into my past.

You know, listening to Del the Funky Homosapien, Talib Kweli, Jurassic 5, and all that kind of stuff. But I've also been listening to the rock elements, Taking Back Sunday, Saves The Day, and Thursday, all these bands I've listened too and talked about as influences. Just going back and listening to their entire catalogs and seeing why they were my influences, and what it was about them that I was inspired by.

CMB: In "Blackout," you incorporate some "wobble" into the verses, reminiscent of the dubstep sound that seems to be all over America right now. How do you adapt to the latest trends going on with music production?

KE: Our boy, Louis, first introduced us to dubstep and the artists that were doing it, and he showed us how it was done. We wanted to do it in a way that wasn't over the top, and just make it an element of the song. The biggest thing we search for is, "Will this make people move?" not only physically, but emotionally. We still have a long way to go to perfect it, but I think we are on the right path, and it's been fun!

CMB: There are tons of kids making music now, especially here in Denver. Do you have any tips for local, up-and-coming musicians for having a successful career or making the most of their opportunities here?

KE: For me, if the songs seem perfect to you, that's all that really matters. Once you send it out, it's not up to you. It's not up to us at all if our songs are successful or not.

Read more of this article at ColoradoMusicBuzz.com



Z-Trip @ the Boulder Theatre

by Brett Harker
BHarker@ColoradoMusicBuzz.com

The 'remix' is one of the most notable advancements in electronic dance music. Sprouting from a sample, a remix can blossom into an entirely new style of music. The art form has been led by pioneers like **Kool Herc** and **Grandmaster Flash**, and perfected by the likes of **Fatboy Slim**, **DJ Shadow**, **DJ AM**, and **Girl Talk**. Today, the art of remixing has gone mainstream, heard in nearly every EDM producer's catalog. As **Macbook Pro's**, **CDJ's**, **Ableton Live**, and **Traktor** fill DJ booths, vinyl turntables accrue dust and occupy basements. Perhaps one of the last great wizards of vinyl is a DJ named **Z-Trip**.

On a Saturday night in March, Miami was flooded with EDM followers for the annual **Ultra Music Festival**. For those of you not familiar, Ultra is the largest electronic dance festival in the states. Yet, Z-Trip was not in attendance, for he was 2,000 miles away in Boulder, Colorado. As Z-Trip confidently inhabited the **Boulder Theatre**, there was still enough space on the dance floor to do the Charleston with your family and friends. The absence of the usual beat-starved students could be attributed to the same reason for Ultra Music Festival that weekend... Spring Break. The remaining crowd, composed of the colorful locals, bobbed, bounced, and boogied like the children they once were. Backed by a canvas of L.E.D. lights and thunderous speakers, Z-Trip conducted a symphony of remixes.

Z-Trip's assortment of songs included current artists like **Adele** and **Pretty Lights**, blended into the music of the generations that influenced them. The set list was under constant flux, stumping anyone attempting to anticipate his next move. To top the night off, a west coast, **Dr. Dre** anthem would invade the theater, just before a "Sweet Home Alabama" lick was perfectly blended into a **Daft Punk** tune. The various styles he presented were a healthy reminder of how related each genre truly can be!

Online: myspace.com/djztrip



Sub.mission Dubstep-Five-Year Anniversary

by: Corey Blecha
CBlecha@ColoradoMusicBuzz.com

This year, to celebrate their 5th Anniversary, **Sub.mission Dubstep** made history by bringing **Deep Medi Musik** in from London. From the video mapping, to the sound system, to the artists around the venue, everything came together, creating the ultimate setting to witness some of the best producers in the game perform on one stage. With massive speakers hanging, and the lights down low, the party got off to a great start with **Commodo** who brought up the bass levels as spectators entered the creatively decorated City Hall amphitheater.

Next up was **Truth**, all the way from New Zealand, taking the stage for an energetic set that kept the bass lines pumping! They showed the entire venue why they have been making waves in the dubstep community worldwide. After **Truth**, **Quest** and **Silkie** blew the roof off with what was one of my favorite sets of the night; a perfect balance of both artists' unique perspective on bass music. These guys are individually some of my favorite artists in the business, and seeing them work so well together, and command a rapidly growing crowd, was truly one of the coolest things I have

ever witnessed!

V.I.V.E.K. was up next, and though I had limited knowledge of his music, I was in for a treat. I quickly realized that this might be even better than the set prior. He exhibited why he is one of the most prominent names on the **Deep Medi** label at this time, with a unique signature sound and style, and an energetic stage presence that got the crowd ready for the last set of the night.

That's how the night went, a continuous transition of world-class bass music, all leading up to the main event, the main attraction, **Mala**!

Mala took the stage, and the entire building seemed to realize his presence. People put out their cigarettes, grabbed their last drinks, and repositioned themselves as close to the stage as possible. To explain how **Mala** can affect one's sense of being, and their understanding of sub-bass music, is nearly impossible, but mystical, sometimes approaching an almost religious level of appreciation, would be close. For everyone in the building, the final set of the night was more than just a performance, it was a movement, and I think Denver is starting to get on the deeper tip when it comes to dubstep, exploring the many styles of the genre that Denver has to offer.

Online: subdotmission.com

by Tru Blu

B/W Photos: Gary Isaacs
Color Photos: Vinefield Agency

Caleb Slade – The Review

When you witness a **Caleb Slade** show, it's like digging in to a tub of **Ben and Jerry's** ice cream--there are so many great bits to discover with every bite. As a solo singer/song writing machine, he is hard working, soulful and provocative. His lyrics evoke serious introspection, and make you feel like you're there, in the song, with all the other characters as a part of the storyline. He boils on stage with music carefully composed, verbally seductive, and rhythmically and brutally melodic. Usually, you'll see Slade play solo; just his voice and his piano, but on Friday, April 27 at the **Oriental Theater**, I witnessed an amazing show with local heroes, **ELDREN**, joining Slade on stage for the first time live. It was definitely one of those moments in life, full of those delicious bits. I had previously seen Slade perform with Eldren's **Josh Lee** at the **Hi Dive**. Lee, who is insanely talented, and a creative genius as a rock violinist, adds a dimension to a live performance that I haven't seen or heard anywhere locally or nationally. Slade informed the audience that they had only had time for four practices together. I later learned that it was only three as an entire group. The collective performed four epic songs together, including "Always on my Mind," the title track on Slade's current EP, *Victory In defeat*, and ended the set with a brilliant performance of "Given a Chance." The chemistry that exudes from the Caleb Slade and ELDREN quintet is seemingly effortless and unmistakable, and their collective talent was a force of nature that night. It's as if they'd been on a collision course to come together through some undeniable cosmic fate from the start. It had me thinking to myself that they may be the next great Colorado indie rock ensemble to break. That's probably a stupid statement, since ELDREN has their own large presence in the local scene, and come equipped with two incredible lead singers in guitarist **Nasir Malik** and keyboard/guitarist **Tyler Imbrogno**, along with violinist Josh Lee, drummer **Rick Walker**, and bassist **Steve Halloway**. They also have such a unique style, that it doesn't have to be a one or the other scenario. No pressure guys, just an observation.

Early in Slade's set, **Kyle Simmons** (former lead singer of **Boys** and **Speakeasy Tiger**) joined him on stage. Simmons helped to set a stunning tone to the night. Their only song together, "Never Had a Love," was powerful and passionate, and their voices meshed in a way that would make you think that they were meant to be together on stage. They gave me goose bumps on that one. It sounds weird, and they're not at all country, but I got a flash of an indie version of **Johnny Cash** and **June Carter** playing off of each other on stage in the **Walk The Line** movie. They were natural and ethereal, and told a story with every measure. I couldn't wait for the next note to be delivered. It was surprising and delicious. Needless to say, I will be at as many Caleb Slade shows that I can possibly get to, and you should too. Oh, and "Never Had Love" is new, and not on his current EP, *Victory in Defeat*, so you can only hear it live. Slade is the May cover boy of **Colorado Music Buzz Magazine** because he's really good. He's on the cover because he has a talent that is special and unique. He's on the cover because we want to share with you, a gifted lyricist that tells a story with every word, and I want to tell you to go see him perform. Do it!

Caleb Slade - The Man

Listening to Slade sing, you're inescapably drawn into an experience, and certain feelings of love and loss. We've all felt that emotion, and Slade touches it off with a raw and poetic phraseology that's all heart infused with art. His thoughtful delivery is intentional with every note, and he doesn't waste time within his writing. His music and words are direct, impactful, imaginative, historical, methodical and beautiful. His passion for the meaning and essence of each line is honest and clear, and his message cuts to the bone. He has a famous sibling, and it's obvious that Caleb has been genetically gifted, but he is his own man, and uniquely gifted with a voice, a mind, and a haunting style that is all **CALEB SLADE**.

Caleb Slade – The Music

Supporting local music and the local musician can be cathartic and rewarding. In this case, the gift you give will be given back to you tenfold. You can download *Victory In Defeat* on **CalebSladeMusic.com** for only \$4.95. Do it! Contributing on the CD are piano and vocals by Caleb Slade; drums, percussion, and synthesizers by **Tim Husmann**; Guitars and Bass by Nate Meese; String Arrangement for "Always On My Mind" by Jay Clifford; Produced by Tim Husmann, Warren Huart and Jeff Linsenmaier. "Always On My Mind," "Hand To Reach For," "Given A Chance," and "Sure As Hell" were written by Caleb Slade and **Warren Huart**; "Victory In Defeat," and "Space and Time" were written by Caleb Slade and Tim Husmann.

Caleb Slade makes music

Bio from CalebSladeMusic.com

Individually his songs tell stories. Engaging tales of love and revenge; hope and reason. Together, they convey a message that the path to bliss is not ignorance, but intellectual honesty. As compositions, his songs are full of bravado: Strong vocals backed by steady and rhythmic piano. Their cinematic qualities create scenes of people finding the authentic victory in defeat and the determination to live a worthwhile life.

Caleb lives, writes, and performs in Denver, Colorado.



CALEB





SLADE

Caleb Slade - The Questions

CMB: Can you tell our readers what got you into music? When did you know that's what you wanted to do?

CS: *I started messing around on our family's piano when I was about fifteen, and began songwriting as soon as I could play three or four chords. I had been writing some poetry before that, but never really liked the medium, or I just wasn't a very good poet; either way, I fell in love with the way my melodies would pull words out of me. It wasn't until 2009, though, that I realized I had been writing for about 10 years, and that it had become one of the most important parts of my life- something I couldn't live without. I made that leap from secret songwriter to performer and haven't really looked back.*

CMB: Your songs illicit strong emotions. Where do those lyrics come from, and what are some of the feelings that you are trying to convey?

CS: *Most of my songs are about things I've experienced, or the experiences of people close to me. I think that my songs are often my attempt at making sense of a confusing world, and that fuels the strong emotion and desperation behind my lyrics. I use music like a therapist: it is how I give structure to my thoughts and feelings; it is how I understand what I feel about the world I live in; and it is how I am able to express my otherwise ineffable experience of life. I don't think there is a one feeling I care most about conveying other than an honest and authentic examination of what I've experienced.*

CMB: I've seen and heard you perform and your voice is amazing. The last time I saw you, you had to drink tea and honey to get through the performance. How hard is it to take care of your most important instrument?

CS: *It's definitely a struggle to keep my voice on par. It's one of those things I'm always trying to get better at, but I don't really want to get 9 hours of sleep a night, eat no dairy or spicy or citrus foods, cut out smoking, cut out drinking, and cut out extraneous conversations for the sake of my voice. Maybe I'm being lazy, but it feels like if I did everything I was supposed to for my voice, I wouldn't have any life worth writing songs about.*

CMB: You have joined forces with ELDREN. What is it like to have an accomplished group of musicians in their own right have your back?

CS: *It has been amazing to work with ELDREN. I had been dreading the administrative nightmare of building a band from scratch, and the amount of time it would require to get show-ready, so being able to come into an already cohesive group of musicians has been a huge relief. They're all so stupid good at what they do, and I can't wait to see where we end up. From the beginning of my project, I operated under the mentality that I should figure out what I'm good at, and let other people I trust do the things I'm not good at. When I first started rehearsing with ELDREN, I told them that I wanted their creativity; that I wasn't just looking for studio musicians to play exactly what I tell them to, and they have blown my expectations out of the water. They fight with me, and argue with me over parts, and that honest challenge has resulted in some awesome music that I'm really proud of.*

CMB: Obviously, you have a famous sibling, has that helped or hindered your career?

CS: *I think the jury is still out on that one. There are certainly ways it has helped, some doors that have opened for me, and whatnot. But there are also ways it has hindered. One odd thing about having Isaac for a brother while trying to do this whole music thing, is that people seem to have an idea in their head about what I sound like before they even hear one of my songs. They either think that I'll be awesome like Isaac (and probably sound just like him), or they think that I'll be terrible and have only gotten to where I am because of his coat tails or whatever. I'm not particularly comfortable with either of those notions, so that gets exhausting at times. But, then again, half of the battle in music is just getting people to listen to you for that first time, so I can't really complain. Beyond that, I'm really proud of what Isaac has accomplished, and proud to be his brother- I wouldn't change it if I could, so I don't spend too much time thinking about it.*

CMB: What are your future plans? Tour? Album?

CS: *I'm currently working on writing a new album, and plan on touring later this year. I've learned a lot through my first release, and am still figuring out exactly where I want to go in music. Until then, I'm just going to keep on making music I love.*

CMB: Who are some of your favorite local musicians?

CS: *Eldren, though I'm biased. Off the top of my head, though, Mercuria and the Gemstars, the Photo Atlas, Input, In the Whale, Cobraconda, Churchill, Fairchildren, Epilogues, Gauntlet Hair, Kitty Crimes, Take To The Oars.*

CMB: How is it working with the Vinefield Agency? They seem to be making a big impact on the local scene, and beyond, and represent some of the best talent Denver has to offer.

CS: *Working with Vinefield has been awesome. I'm so administratively handicapped that it's been amazing to get to rely on Sarah Slaton to organize my music and career. I used to just play whichever show came my direction, but with her and Vinefield's help, I've been able to be more selective and intentional with the kind of shows I play. It's been a huge honor to be a part of the Vinefield roster, and I can't wait to see what we can get done in the upcoming months.*

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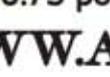


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**Allegaeon-
Formshifter**
by: Stephan Hume
SHume@
ColoradoMusicBuzz.
com

Don't buy this album for your grandma-- unless she is into head-banging, fist-pounding fury! Colorado locals, **Allegaeon** (pronounced: uh-lee-juhn), and consisting of Ezra Haynes (vocals), Ryan Glisan (guitar), Greg Burgess (guitar), Corey Archuleta (bass), are releasing *Formshifter* on May 8, 2012. It is a "must have" for metal fans and studying musicians alike. True to its form, *Formshifter* will no doubt shift your notion about what can be delivered in just ten, brutal tracks. It is the quintessential record for battle-thirsty metal heads. But do not be deceived; those that seek softer melodies, or even a sprinkle of classical music, will also feel right at home. I kiddeth ye not. Laser-precise drumming, thunderous bass, and constant vocal intensity are refreshingly offset by "Mozart-like" guitar flurries. They will give you a nice breather, as if you were planning on whining for one!

Online: facebook.com/allegaeon



**Five Day Rhetoric-
Canons**
by Tim Wenger
TWenger@
ColoradoMusicBuzz.
com

Fort Collins group **Five Day Rhetoric** is all over the front range this spring, and their new EP *Canons* is only going to help keep their train rolling. They play light and melodic alternative rock, with songs like "Sinking" and "One More Toast" playing like something from **Coldplay** mixed with a **Goo Goo Dolls** track, and somehow even more fun to listen to.

"Tear Gas" starts off with gentle upstrokes, then takes the listener into crunchier, distorted guitar riffs along the lines of the rest of the EP. This is great music for driving in your car, and entire disc brings to mind an emotional live performance that makes it no surprise that their gigging schedule is quickly filling up.

Live: May 8, Hodi's Halfnote, Fort Collins
May 22, Oriental Theatre Denver

Online: facebook.com/fivedayrhetoric



**Flashbulb Fires-
Gasconader**
by Michael Amidei

Let's be honest. **Flashbulb Fires** is undeniably an indie group, and they encompass much of what that genre entails, including the clichés. But they wear it well. They are also sharp enough to know that they have to evolve to stay interesting.

Broad and expansive, the dramatic and epic nature of the arrangements is this collection's strong point. The lush ambiance is reminiscent of **Explosions In The Sky** and **Dave Preston**, yet it also serves the purpose of making each song sound infinitely more profound than it might actually be. In fact, a listen to *Gasconader* leaves you feeling like you are hearing something of profound importance, but that you just can't understand what it is.

But that's what has always made good indie music great. Not the songs, not the specifics, but the sound and the feeling that it evokes. In that way, **Flashbulb Fires** is playing **Andy Warhol** and using the "indie" label as the Campbell's Soup can. Indie fans will like it because it's good and it sounds indie. Music fans will feel it deeply, because that's what we do with expansive and epic sounding arrangements.

The album is quirky and beautiful because it was planned that way. For that, there are many who will like it. But **Flashbulb Fires** has yet to write their classic.

Online: flashbulbfires.com



**Rebel Tongue-Movin'
On**
by John Christen
JChristen@
ColoradoMusicBuzz.
com

Mix in one part **Nas**, equal parts **the Roots** and **KRS One**, go heavy on the old-school funk, and add a splash of **John Coltrane**, and you get **Rebel Tongue's** debut album *Movin' On*. **Parliament Funkadelic** veterans **Lige Curry** and **Danny Bedrosian**, adding extra spice to the funky bass lines, join the six-piece band as **Azma Holiday's** smooth voice, and the eclectic horns and percussion, flow with the dynamic riffs.

The opening track, "Lose Hope," is groovy, featuring a gorgeous fiery trumpet, while **Holiday's** canny lyrics lay a foundation for overcoming life's trials and tribulations, and maintaining hope when all seems lost. "Tell Them Why," rips through politically charged, socially conscious, witty rhymes with a contagious passion. The lively, liberating, funky ballad, "Bad Mutha F*%," begs to be blasted at high volumes. "Do For Love" and "Spotlight" are inspiring, soulful, head bopping musical nuggets.

Rebel Tongue's *Movin' On* is a sultry fusion of funk, jazz, soul and hip-hop. **Rebel Tongue** is the real deal.

Online: reverbnation.com/rebeltongue



**Spyn Reset-Four
Dimensional Audio-**
by John Christen
JChristen@
ColoradoMusicBuzz.
com

Spyn Reset's second full-length album, *Four Dimensional Audio*, is a gem from start to finish. It's a groovy, jazzy, dreamlike musical composition that incorporates elements of **Flying Lotus**, **Battles**, **Sound Tribe Sector Nine** and jam bands like **Left Over Salmon**. **Spyn Reset** hit the nail on the head with their meticulously composed version of instrument-infused electronica.

Self-produced with collaborative input from **Geoff Ott**, engineer for **Queens of the Stone Age** and **Three Doors Down**, *Four Dimensional Audio* explores the multiple sounds of the Moog Synthesizer, Vibes, bass and drums, in a 50-minute explosion of delightfully pleasurable ear candy that melts in your mind and not your wax covered ear canal.

Spyn Reset strings songs together like snowflakes falling from the sky, each one unique and integral, combining to produce a blizzard of improvisational beats that flow perfectly, building into a polished work of art. Mastered by **Steve Turnridge** of **Ultraviolet Studios**, *Four Dimensional Audio* is a fresh, crisp, clean and welcomed addition to any music collection. Having gained airplay on multiple radio stations across the country, including 89.3 KUVU-Denver, look for **Spyn Reset** at upcoming festivals near you.

Online: spynreset.com



**The Pretty Sure-
Subtle Sabotage**
by Tim Wenger
TWenger@
ColoradoMusicBuzz.
com

The Pretty Sure take high energy indie-pop blues rock to new heights with their EP *Subtle Sabotage*. On top of the fact that the album name is absolutely perfect for the music that they play, these mile high rockers throw down some perfectly placed guitar hooks that get your head boppin', their entire style based around old school blues straight out of a basement level Chicago dive bar.

Arlo White has the ability to sing like a rock star or sing like a depressed bluesman after a pack of cigarettes and a bottle of whiskey, and a couple times shows both sides of that spectrum in one song. "Admiral Anything," the second track on the disc, sounds like a sullied **Black Keys** track covered by **Jet**. The fourth track on the album, "Werewolf Blues," has a straight guitar driven blues feel to it. The entire disc is very emotional and great at painting pictures for the listener.

If their live show is a good at provoking feeling and foot tapping as the this record, look for **The Pretty Sure** to become a well respected staple of Denver's indie rock scene.

Online: reverbnation.com/theprettysure



**The Say So-The
Romantic**
by Jenn Cohen
JCohen@
ColoradoMusicBuzz.
com

Say So: (noun) final authority; directing influence

Colorado locals, **the Say So**, are back with their first full-length CD, *The Romantic*. Packed with the same authoritative intensity as their EP, *Something Like Wild*, *The Romantic* immediately grabs you with strong vocals and aggressive instruments, and refuses to be ignored. **Sean Palmer** (vocals/guitar), **Noah Fisher** (guitar), **Chris Beeble** (bass), and **Robbie Spradling** (drums), not only demand the most from their instruments, but also command them with precision; every stab of the guitar, every persistent beat of the drum, is intentional.

The Say So is releasing their CD at the **Hi Dive** on June 8, playing with **Eldren** and **Take to the Oars**; in the meantime, the single, "Safe to Say/ I'm a Mess" is available at the sayso.net. It's the sixth track off of *The Romantic*, and, in addition to "Push That Product," and "Stumble," one of my favorites.

Online: thesayso.net



**Fiction is Fun- You
Die Every Time
Always**
by Tim Wenger
TWenger@
ColoradoMusicBuzz.
com

Fiction is Fun takes Colorado fold/bluegrass to new heights with their new album *You Die Every Time Always*. Featuring catchy riffs and sometimes witty, often humorous lyrics, the band strays from the indie rock sound that is so prevalent in Denver and instead opts for a sound more familiar in the mountains.

The strings go well over the solid drumbeats on the record, and their use of multiple backing vocals and harmonies makes the album an easy listen from start to finish. "Whiskey 101" was my favorite on the album, not just because it is often my drink of choice, but also because of the upbeat melody and the country feel.

The listener can tell that the band was having a lot of fun making the album and has even more fun playing it, one can only imagine what their live show is like. . .

Online: fictionisfun.com

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Future

The New Movement...



Tips For The Young Musician Vol. 15

by Stephan Hume
SHume@ColoradoMusicBuzz.com

I am so glad that I went to college to study music. I was able to go to a nice university to explore my exact passions in higher education. Seriously, everyday was amazing when I

looked at all my classes, and they were in some way about music. I remember reading my first schedule and shouting out loud, "Is this really school?!" It was very fun, and I took a ton away from that experience. But did I really get everything I could from it?

The truth is, if I had to do it over again, there is one word I would have taken a little more seriously: *networking*. You may have heard this term before, and you may think it sounds cheesy or like you are trying to become a salesperson. Maybe you have never heard this term and you are wondering what I am talking about. Here are a few things I have learned that I would like to share with the world of young musicians and truly, everyone:

You are never too busy to smile.

Seriously, college can be a ton of work, especially if you are also carrying a job, but

you are never too occupied to be polite to those around you. Besides, that person beside you could be the next most important person with whom you collaborate. Think about it. You are in a place where hundreds or thousands of people just like you are purposefully spending money to pursue a life in music. Wouldn't you think you are in the *perfect* place to make some connections? I didn't always recognize this simple fact.

Get to know people naturally.

The more solid connections you make in life, the more likely you are to find people who are invaluable to your life and the projects you are working on. However, every time you meet someone should be natural. If you are already thinking that meeting a colleague is like an interview, forget about making real friends. People can smell that stench a mile away. Plus, you never get to know the true character

of others unless you let your own true nature shine through. Of the few good friends I made in college, I still do business and socialize with all of them.

Be the first to offer help.

If you meet someone who appears to be able to help you by being that perfect horn player on your next album, don't start in by asking that. It may sound strange, but realize that you may have something to offer them as well. People respond well when you say things like, "I would love to work with you, is there any way I can help with your project?" A little goes a long way. I continue to work in collaborations with wonderful musicians, and I must say, it is so rewarding to feel that I am giving as much value as I am receiving.

YOUTH ON RECORD

Providing music programs for the youth of Colorado's residential treatment centers

Student Albums The Culmination of a Semester

by Nathan Schmit
NSchmit@ColoradoMusicBuzz.com

Each quarter, **Youth on Record (YOR)** instructors ask our students to consider what images and words shape their personal identity. How do they feel about themselves? How do they want people to see them? This process is part of a ten-week music production course, which culminates with the creation of student albums. These albums are comprised of one or two tracks chosen by each student, which represents what they believe is their best work from the course. Student albums are reserved for those who have finished a significant body of work. Those who have completed the YOR course requirements are asked to submit an

idea for their own album cover, which then becomes a collaboration between the student and the instructor.

Personal album covers give our students the opportunity to visually represent themselves to the world on their own terms. Because of the nature of the population we work with, student identities are always protected. Therefore, students must be creative in their approach to the making of the album artwork.



An example of a student album cover.

In the winter quarter at **Synergy School**, **Diana Sabreen**, founder of **Shoot Cameras Not Guns**, an organization that uses photography as means of self-expression, peace-keeping, and social change, graced our classroom and helped students find new ways to create personal album covers. Together, Diana and the students used light graffiti to illustrate various images and scenes.



Group image of Denver and the mountains.

This year we plan to bring together some of Denver's best visual artists with Youth on Record students to create one-of-a-kind album covers. Look for these collaborative creations in

a gallery near you November and December. Check out the rest of the album covers at shootcamerashotguns.com.

Check out the student compilations at www.youthonrecord.org.

Youth on Record, a program of **Flobots.org**, empowers young people in residential treatment to express themselves through music. The following are fantastic examples of how powerful our student's words can be. We count on them to inform us how about they see the future and their role in it, so that we may best help them prepare for life outside of their treatment facilities. It is truly amazing what many young people will do and say when given an opportunity to succeed.

ABOUT FLOBOTS.ORG

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



MileHighUnderground.com - FROM THE UNDERGROUND

by Stella Martin
bfinn38@yahoo.com

On November 6, 2010 MileHighUnderground.com (MHU) was launched...and this is where it all began. A

dream, at a single point of inception, was in its beginning phases. The goal: to give local, unsigned and original music a home where it could be put into full rotation, and the general public could listen to something aside from the music that is force-fed into ears by terrestrial radio. Now don't get me wrong, just because you write a song, doesn't mean it's automatically played. Brett Finn, Program Director for MHU, has a very selective ear and only plays the very best of what is submitted and what

he scouts. Mainstream radio, in essence, is really what the labels pay for you to hear. MHU focuses on what the listener actually wants to hear. Unlike many "internet" radio stations, where a single person decides to host a show out of their basement for a couple hours a week, MHU is a corporate-endorsed station that offers a fresh perspective on music 24/7.

Check out www.milehighunderground.com where every day you will hear music that represents what's really going on in not only the Colorado music scene, but also the national music industry. Where, on a daily basis, both local and national level bands pop in for interviews and rare acoustic sets. You'll also find some of the best on-air talent around. The on-air talent of MHU is represented by real working promoters, musicians, and jocks that know and care about the music scene. The variety of music you will hear on MHU is enough to satisfy any ear's craving. For those who prefer a specific genre of music, MHU offers specialty shows focusing on metal, hip-hop, country and more. For those of you who can't make it to shows, MHU live-streams a majority of the prominent live shows happening around town.

Also, check out Colorado Music Buzz Radio on Saturdays from 2-4pm, where CMB and MHU hash out

this crazy Colorado music scene!

If you are interested in submitting your music, requesting play of a specific band, or just looking to give MHU a shout out, please email MHU band coordinator Spano at SpanoChris@gmail.com.

For sponsorship opportunities, venue relations, upcoming events and any other inquiries, please contact MHU Program Director, Brett Finn at bfinn38@yahoo.com.

OUT & ABOUT ABOVE THE GROUND:

May 4 - Rock The Gothic @ The Gothic Theatre
May 5 & 6 - The Cinco de Mayo Red Carpet Festival 2012 @ The Climax Cafe
May 11 & 12 - CMB Band Wagon 3 Semi-Finals Live-Stream @ Herman's Hideaway

LAYING THE GROUND WORK:

Stay tuned for next month's events and column topic: Underrated in the 303. We will focus on Colorado's most under-rated bands who are about to show the 303 what's up, as well as featured on-air talent of MHU, ground-breaking tunes and more!



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 CU Denver class on artist management is called "DIY: You're Not in it Alone" and that is exactly what you need to understand. You need to make the most of the tools that are out there.

Last month's article dealt primarily with the sale of recordings as a revenue stream. For working musicians, as opposed to 'stars,' survival as a musician usually consists of cobbling together a set of skills with a set of matching abilities, and the market places need for them. For many, the most profitable area is still live performance, followed closely by merch. If you work hard and are lucky, you might add in licensing (for your master and publishing to TV films and commercials), sponsorships, and endorsements, from products like guitars, to band sponsorships with PA or booze companies, and other areas you might explore, like teaching, acting, producing, etc.

This month I'm focusing on publishing of all sorts. First, you need to understand that publishing does not just mean that single sheet or folio of sheet music and tab that came

out with your record, but that it means all the various ways in which your song is 'used' in public. If you were signed to a small boutique label, they might not pay you for the 'use' of your songs on the master recording they make of your songs (even though they are supposed to pay you the statutory rate of 9.1 cents per song on the CD or downloaded album). But any established label will do that, or give you a 'rate' that might work out to 75% of that basic level of compensation.

There are a number of additional revenue streams you and your publishing company should go after. They include 'use' of your song by other artists ("covers" of your song), use of your song in a visual medium, such as TV, film, commercials, or internet 'synchronized' broadcast (websites or internet commercials etc.), use of your song in any kind of jukebox format (including as a karaoke track), use of your song in a play or musical (dramatic), use of your lyrics as part of a published document (a collection of poetry), and use of your song in video games. All of these applications involve you receiving money for those forms of "use" that should be paid to you and your publishing

company.

There are a number of popular web-based 'song pluggers' like **Taxi** that you can sign up for (be careful, some are expensive with limited results), and there are internet 'shopping' service companies that specialize in presenting your songs to many of these various outlets. They all have mixed results because of the sheer numbers of songs that are being 'pitched' in this era of home studios and composers.

Whether you use one of these services, or you decide to shop your music to a legitimate publishing house like **Bug Music** in Nashville, or **Warner/Chappell** or **Universal Music**, I strongly suggest you set up your own publishing company first. It's relatively easy to do but there are some essential steps you need to take:

- 1) Do a name search with any of the large Performing Rights Organizations (**BMI**, **ASCAP** or **SESAC**) and the Internet to see if the name is available. 2) Establish that name with the Secretary of State's office as a business.

Read more of this article at ColoradoMusicBuzz.com



It Takes More Courage to Live Than to Die

by Torch
Torch@ColoradoMusicBuzz.com

The news loves to splash stories of celebrity suicides or "accidental" deaths. The latest being Whitney Houston, who joined a long list including Heath Ledger, Amy Winehouse, Kurt Cobain, Elvis, Marilyn Monroe, Jim Morrison and so on. These tragedies leave fans wondering

why; why didn't they find help? Why didn't they talk to someone? Why did they check out of the party when they were so successful? How could they be so unhappy when nothing should be wrong?

The truth is that you never know what is happening in another person's mind, heart, and soul. The person standing in front of you talking, smiling, and seemingly fine could be simultaneously feeling completely suicidal. If you are that person, you are not alone. You may know someone who is self-medicating with drugs, food, alcohol, cutting, and yes even sex. Sometimes, well most of the time, the hurt runs deep and professional help is needed to get "clean" or "clear."

When we think of a celebrity surrounded by

family, friends, agents, and staff, we wonder, Why didn't somebody do something? Didn't anyone notice? Were they afraid to say something? If you know your friend or family member is struggling, talk to them, find some solutions, and get help. Are you standing by, afraid to offend someone who is displaying dangerous behavior? We are all in this ride of life together. If you are hurting, talk to someone who is healthy for you and can help; depression and addiction can own your soul if you don't fight for your life.

It would be easy if mental health issues were socially acceptable; if you could shake hands and say, "Hi, I am Michelle, chronically depressed." "Nice to meet you Michelle, I am Darren, Bi-Polar, and this is my friend Lara, alcoholic..." Instead, we all twist and turn ourselves trying to hide the problems and

issues that led to the diagnosis. We hide and lie, mostly to ourselves, until we implode. Risking going into treatment is far more courageous than giving up.

You hear all the platitudes like, 'Make time for your friends and family.' The truth is, that it works. Take the scary road towards radical honesty because most of the time we all need some help. Change is hard, healing takes time, but saving the life of someone you care about is worth the pain. **How many times of risking death did it take for someone to accidentally overdose, to take that fatal cocktail of drugs and alcohol?** How many times did that person wake up disappointed to still be alive?

Read more of this article at ColoradoMusicBuzz.com



Venue of the Month- Scruffy Murphy's

by Ryan Edwards
REdwards@ColoradoMusicBuzz.com

Scruffy Murphy's is next door to the **Retro Room**, across the street from the **Gin Mill** and not too far from the **Tavern Downtown**. But unlike those bars, Scruffy Murphy's offers something that those venues lack, authentic Irish punk music. "I think we are the only Irish bar in Denver that plays Irish punk music," said **Craig Hostrup**, a bartender since its beginning. The venue stands out with its wooden finish on the outside, and floorboards that came from the original Scruffy Murphy's in Ireland. Scruffy Murphy's has been owned and operated the last two years by **John Elliott**, but has been around for the last seven years. Once home to an old hair saloon and a graphic design company,

Scruffy Murphy's has been a second home for many local and mainstream Irish bands, as well as other types of music.

Mainstream bands like **Sixty Six Days**, **Synthetic Elements**, the **Drop Kick Murphy's** and **Flogging Molly** have put Scruffy's on the map as one of their favorite intimate venues to play in Denver. However, many local bands and musicians appreciate what this venue has to offer, musicians such as **Adam Lufkin**, a solo guitarist, who also plays in the band **Kinetix**. I spoke with Lufkin, and he was anxious to talk about the overall venue.

Lufkin appreciates that the audience and staff are laid back, and open to hear just about anything. "I like to play here, I can just f@*# around, it's an Irish pub" said Lufkin, chuckling as he commented on the easy-going vibe. And Lufkin feels a sense of intimacy with the crowd, considering the stage is not set high from the ground, and patrons are right there. Lufkin has made it a point to play here often, stating "[they are] good people, I've never had a bad experience."

For more information, check out scruffymurphysdenver.com



The Way I See It: The Rabid Roaming Fan

by: Lora Bong (yes, that is my real last name)
LBong@ColoradoMusicBuzz.com

Hi, my name is Lora, and I am a Total Fan - yes, yes, I am! I know I should be embarrassed, but I am SO not! I'm a suburban mom with a crazed-out love for music and live shows. I have jars and jars full of ticket stubs exhibiting my crowning achievement in concert-going adventures. When heading out for an evening of loud music and great company, I feel like a shaken pop bottle ready to explode.

The melodic fix we music-lovers seek all starts with the venues--the atmosphere setter of the evening; the bricks and mortar that will encase the beats and lyrics we flock to nightly to experience. New and hip, old character, cavernous or tiny, dank or neon, the venues set the stage - and I love them all. You walk through the doors and get hit in the face with the stank

from the night before: stale beer, sweat, electricity, psychedelic second-hand stench, but hopefully no lingering puke (gag - stay away from the corners). Ah, the sweet, grimy smell of entertainment!

Once inside, the crowd is an excellent source of sidesplitting amusement. You see, I am way out of the dating scene, so I can sit back and watch the magic happen. Of course, you do have the true, music-loving folks visiting solely for the music, well, maybe the music *and* drinks. But much to our delight, there are plenty of audience members attending for the extracurricular activity, as well. Here are some of my all-time favorites:

The "Hawks" circling around the edge of the patrons with a glint in their eyes, looking for their evening prey.

The "Tripping Daisies" falling all over themselves and others, reassuring the crowd they really are *not* that drunk, (later to be the cause of long lines in the bathroom, while they monopolize the stall, hug the toilet, and claim it to be their new best friend).

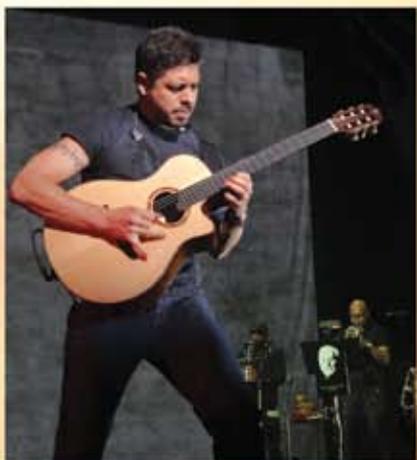
Read more of this article at ColoradoMusicBuzz.com

The Hell is in the waiting



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photos by Kira Pearson

Crusher Bound Cadillac
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