

In This Issue: David James, Smashing Pumpkins, Plain White T's

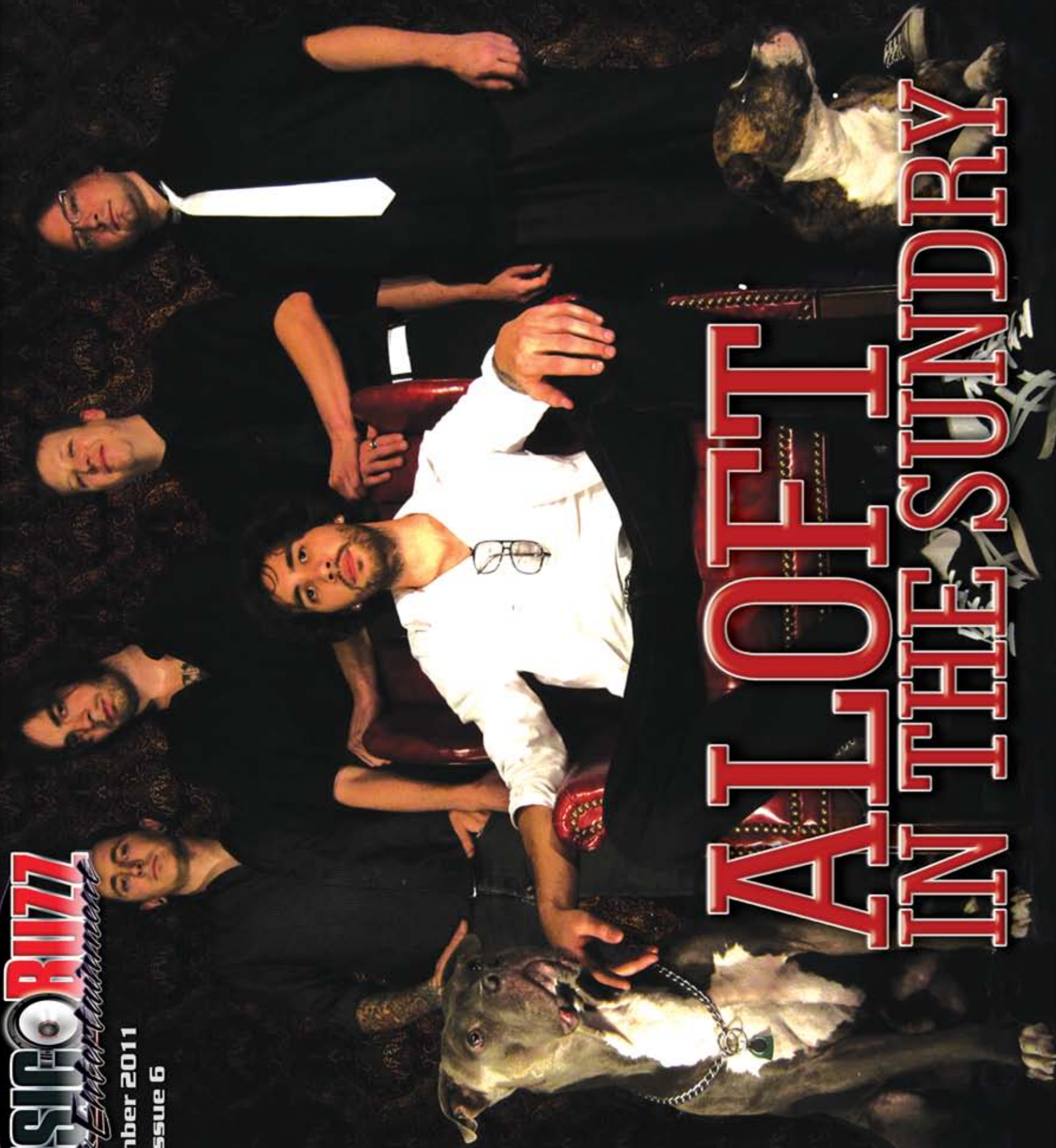
MUSICBUZZ

& Entertainment

November 2011
Vol 6 Issue 6

A LOT IN THE SUNDRY

Churchill, Eldren, Jimmy Buffett, The Morning Clouds, and Tons More...



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ARTICLE: TIM WENGER

PHOTOS: KORRI MARSHALL
LOGO: LEVI SARVER

CONTENTS

Rock.....10-11

Planet
Buzz.....12-13

A-Sides.....14

Cover
Story.....17

Future.....18

Post.....19

Photo
Galleries...21-22

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Five Finger Death Punch @ Broomfield Events Center 10.22.11
photos by Brandon M. Marshall



Opeth @ The Ogden 10/25/11
photos by Brandon M. Marshall

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Barry Fey book signing at Highlands Ranch Library

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Carter Hursley Review:

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photo: Max Giffin

Smashing Pumpkins



One thought on the mind of every fan that walked into the Ogden Theatre on Oct. 10 to see The Smashing Pumpkins: Would the show be worth it without the rest of the founding members? Sadly, not....Read more on page 10

Gary Dean Smith



In 2011, Gary Dean Smith landed licensing deals for nine original songs with a Florida-based label. Two more of his original songs have been placed in the Rock Band video game library...Read more on page 11

Colorado's First Jam Band to Reunite



It was raining as Sam Bush from New Grass Revival, Will Luckey from Magic Music, and Tim O'Brien of the Ophelia Swing Band dashed...Read more on page 13

THE PUBLISHER FILES

As most of you have seen and witnessed, CMB is continuing to grow and develop into what we always wanted to be...a portal and resource for our burgeoning music and nightlife community.

Just in the last few months we have launched a brand new website, brought on several new "family" members including Jennifer Cohen, our Managing Editor, Tim Wenger - Associate Editor, and Ryan Edwards in our Marketing and Accounts division as well as several new journalists and photographers.

We are also continuing to evolve with the print or "The Local Music Billboard" as we like to refer to it. More pages, more content, more community support...It all leads to this...

2012 will easily be our biggest and best year. More events, more local love, and with our fingers crossed, more local support as well.

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Suburban are joining for the first time in Colorado for a special "Together and
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the 1000 Club in Denver. The tour is set to conclude in a new EP, "The Together and
Apart" EP.

Oct 2011 Feature - Broken Tongues
OH! (Denver) is the new band from Broken Tongues. The band is made up of
members from various local bands and is currently recording their first
album. They are set to release their first single, "Broken Tongues", in
October 2011. The band is currently looking for more members and is
accepting applications for all positions.

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Nov 9 Wayne Russell

Nov 11 Kelly Aspen

Nov 16 David Booker

Nov 18 the McRae

Nov 23 Danny Shafer

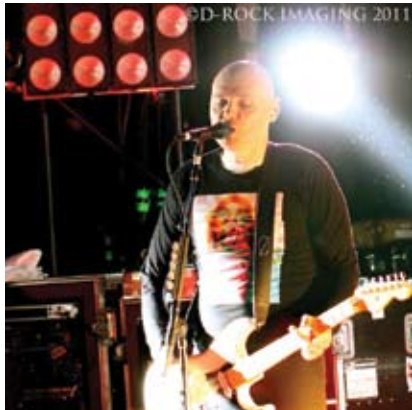
Nov 25 Kristina Murray

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The Smashing Pumpkins at the Ogden

by Sal Christ
Photo by Derrick Hornyan
SChrist@ColoradoMusicBuzz.com

One thought on the mind of every fan that walked into the Ogden Theatre on Oct. 10 to see **The Smashing Pumpkins**: Would the show be worth it without the rest of the founding members? Sadly, not.

After suffering through the ridiculous stage antics of opening act **Fancy Space People**, the crowd was ready to have their hunger sated by some classic Pumpkins' tunes that would take everyone back to the Alternative Rock hey-day of the '90s. The band was greeted with a crush of applause and cheers when they finally took

the stage. However, what Corgan delivered was merely Smashing Pumpkins' covers. While he still possesses that wonderful set of lungs and the ability to turn his vocal cords into some otherworldly instrument, the magic of the Pumpkins just wasn't there – kind of like a dish that's missing that necessary dash of salt.

While drawing on the catalogs of *Gish* and *Siamese Dream*, as well as a couple of numbers from the yet-to-be-released *Oceania*, the band largely ignored the songs that endeared them so much to their fans over the years. Missing were tracks, such as "Tonight, Tonight" and "1979," as well as any gems from *Machina/Machines of God*. Corgan and his crew sailed through "Muzzle" and "Silverfuck" before he half-heartedly engaged the crowd in a play on the children's poems, "Peter Piper" and "Sally Sells Seashells," which were met with a few chuckles here and there. Still, even the performance of "Bullet With Butterfly Wings" in the encore felt like little more than a consolation prize for having stayed through the entire show.

For a band that was once captivating in their stage presence, the show at the Ogden was a letdown. The new kids held their own on guitars and drums and Corgan sounded as solid as ever, but there was no trip down memory lane – just plenty of wistful chatter about "remember when." Sometimes bands are successful in reuniting without some of the original members or a lead singer, but The Smashing Pumpkins isn't one of them. Sorry, Billy, but Menudo you are not.



David James

by Tim Wenger
TWenger@ColoradoMusicBuzz.com

David James strives hard to keep his fans from getting bored. Aside from countless hours spent putting songs together and keeping his breathtaking voice from getting too battle-hardened, he is developing a reputation for keeping his shows unpredictable. At The Walnut Room in September, he shuffled a guest horn section and guest vocalist on and off the stage throughout the evening. "We had rehearsed with them a couple times," he says. "I generally try to change our shows up, so people can have a new experience each time." Drawing from the styles of artists such as John Mayer and Ben Folds, the band presents a unique blend of piano Pop Rock and Jazz, with a bit of a Swing influence. His song "Alcohol.edu" won James the BMI John Lennon Scholarship while studying in Boulder, but don't let the name of the tune tell you too much about James himself. "It was written in

college about my college experience, and the lifestyle of everyone who is incredibly boozed at parties," he says. "I wrote a song poking fun at it, but admitted that I had taken part in it as well." Definitely an appropriate song for a college student to write, but still James admits that he was caught off guard by actually taking home the award. "I was definitely surprised," he says.

His band put out an album called *Street Performer* in 2010 after a number of recording sessions. "We hadn't planned on putting an album together, we started off recording one or two tunes at a time just for fun," he says. "We got to the point where it was like, why don't we just put an album together?"

James was a Classical piano major in college, something that has helped shape his identity as a song writer and performer. "I have the chops to play more technical things," he says. "I can't improvise this killer solo, but I can take the time to write something out or learn something impressive." Sounds good enough for most musicians, but James plans on continuing to work at improving. "Sometimes I get frustrated because I'm not this killer Jazz musician," he says. "But (school) gave me the chops to play what I need to play."

The band has some new tunes that James says are stepping out from what they had done earlier, and may record an EP in the near future. Stay tuned to their FaceBook and CMB for details! The album is available for download at TheDavidJamesBand.com on a donation basis, and can also be picked up from the band at one of their shows.

FaceBook.com/TheDavidJamesBand



Interview with Plain White T's

by Jennifer Cohen
JCohen@ColoradoMusicBuzz.com

Question: What do you get when you send the **Plain White T's** frontman, **Tom Higgenson**, to the Cirque du Soleil "O" show? Answer: The new **Plain White T's** album, *Wonders of the Younger*. Before beginning their tour (now one month in) to support *Wonders of the Younger*, Higgenson answered a few questions for *Colorado Music Buzz*.

CMB: Are you guys excited to get back to touring?

Tom Higgenson (TH): We are, definitely. The summer's been a little bit, you know, kind of random; fly here, play the show, fly home for a few days. It'll be nice to get back into a rhythm, you know, playing every night, sleeping on the bus, traveling. It's definitely a lifestyle that we've gotten used to, so it's odd when we're home for too long.

of the way is great and it's exciting and rewarding in its own way.

CMB: You (musicians) put your heart and soul out there and hope that people will enjoy it.

TH: Yeah, it's hard because you don't ever really know. I'll write a song and like, 'Ok, this is it, this is the best I've got so far.' And then people are like, 'Eh, it's ok.' You never know what their reaction is going to be.

CMB: When you guys are touring, do you get sick of playing the same songs over and over for months on end?

TH: No I don't, actually, because I love the songs that I write, so I don't really get sick of them. Obviously, once in a while there's a song that's like, 'Ah, that's not my favorite.' If we don't feel like playing a song, then we don't play it – unless it's, 'Hey there, Delilah,' or something, which A) we have to play, and B) we don't mind playing because the crowd loves it and it's a great moment of the set every night. It works both

ways, the crowd loves it and we love it.

CMB: Do you have a favorite Colorado venue?

TH: We've had such amazing shows there, and it seems like we're always coming back there so, you guys have never let us down.

CMB: Do you have a favorite 'all-time' venue, nationwide?

TH: When I was a kid, I would go see shows as a teenager at the Metro, it was a really small little club. And I would always dream of like, 'Someday I'm gonna play here,' and I'd make sure I touched the stage before I left, you know, just a stupid little ritual like that. So yeah, once we started the band, we got a show there after about a year of being the Plain White T's, and since then it's just been our local stomping grounds in Chicago. There's definitely some sentimental value there.

CMB: How'd you come up with the title *Wonders of the Younger*? I love the name, it conjures up all these images of youth and innocence, and that there's so much out there.

TH: Yeah, that's the idea. I actually came up with that name before any song on the album. I went to see a **Cirque du Soleil** show, 'O', in Las Vegas, and I left that show and literally turned to my friend and said I know the name of our next album, '*Wonders of the Younger*.' I didn't really know what that meant yet, but I knew that I had that name in my head, and I wanted to make an album that felt like that show, basically.

CMB: Do you usually come up with the [album] theme first, and then try and cater the songs to that?

TH: I've never done that before. Normally, you write

a bunch of songs, pick the best ones, and that's your album. In this case, every song we wrote had, at least in the back of our minds, that theme in mind.

CMB: Is this the first time that you and [guitarist] Tim (Lopez) have alternated lead vocals?

TH: Yeah. We've written together on the past couple of albums, and on the last one, he sang a couple parts; a lead vocal in a bridge, or something like that. But to actually take his own song and sing a full song, that was a new thing for him. This was the first time he actually came to the table with full finished songs, [and] the songs were so great, we loved them the way they were. We're changing things up with this album anyway; trying to be more adventurous and creative, so let him sing what he wrote.

CMB: Do you like stepping back a bit when you're on stage, or do you feel uncomfortable, because you're not used to being back there?

TH: No, it's actually been really cool. It just seems like everything was a perfect time to do something like this. And now I'm ready to get back, I'm ready to be the singer again. Tim had his moment, all right ... (laughing).

CMB: Is there any up-and-coming band that you'd like to give a little shout-out to?

TH: There are a couple local Chicago bands. A band called the Scissors that is just gonna blow people's minds in the next year or so, hopefully. They're so good. They're recording an album right now in my home studio. They have a great, great album they're working on. And there's a band called A.M. Taxi, they are just unbelievable; lyric-wise, their songs, they're definitely a band you gotta check out.

PlainWhiteTs.com



Churchill Interview

by Jennifer Cohen

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I've been watching **Churchill** grow as a band since the summer of 2009. I was covering a different show, and they happened to be opening. It ended up being *my* lucky night, and I've been falling in love with their music ever since. The band, consisting of **Tim Bruns** (lead vocals/primary songwriter), **Mike Morter** (mandolin), **Tyler Rima** (bass), **Joe Richmond** (drums), and, "the girl," **Bethany Kelly** (keyboard/vocals), chatted with me about what's coming up, and some exciting news for fans.

CMB: Your next show is Oct. 28th with **DeVotchKa** at the Ogden. You played with them at the **Flobots Bowling Ball** recently; did you have fun?

CH: That was one of the [most fun] nights, and that marching band (Montbello High School drumline) was so cool. Being able to talk with people that have helped us out a bunch – it was just a cool gathering of

a bunch of awesome people.

CMB: **DeVotchKa** was there as well, and you guys are playing your next show with them, right?

CH: At the Ogden on Oct. 28th.

CMB: Do you have a favorite venue in Colorado?

CH: The Bluebird is one that always comes up. Early on, with us playing in Denver, we got a chance to play the Bluebird a couple times. They have a good place in our hearts. Another one that's been integral in our playing is the Hi Dive. We did our CD release there (*Happy/Sad*, Feb. 2011). It's small, but it's homey, and I feel like our band has a homey aspect to it. And the Meadowlark, because that's where we started as a band, and that was the first place to give us a chance to actually play and bring people out.

CMB: Give me some insight into who you guys are; who's the prankster, the serious one. ...

CH: Joe is the mean-joke-but-nice guy. Mike's the responsible one – most of the time. Tyler is ... Tyler is sleeping right now in the other room. Tyler is ... Tyler. Bethany's the girl (laughing). Bethany is the calm in our storm, and Tim's kind of like ... Zach Morris.

CMB: Have you been in the studio recently?

CH: We actually live in the studio. We've been writing and recording new demos. We have a new song that we just finished that we are working on getting out for **Hometown for the Holidays**, so that one's finished. Outside of that we're recording demos. We have probably 20-30 new ones that we've been working on, and trying to figure out what we're going to do.

We have a show on Dec. 2nd, and we're giving away our new single, "Change." There will be a lot of little surprises for our Dec 2nd show. The idea for the show is that we're going to play some more new songs; we're going to play a little bit different live show.

LIVE: December 2 / Walnut Room, Denver / Debuting their new single, "Changes"



Ethyl and the Regulars – Fill'er Up [LP]

by Sheila Broderick

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Self-proclaimed High-Octane Hillbilly Boogie and Western Swing, **Ethyl and the Regulars** certainly deliver! You will find yourself hard pressed to find a spot on the dance floor when this group performs. Coming together in November of 2005, they have become one of Denver's premier attractions in the local Rockabilly and Country scene. Members are frontman **Hank Hays**, **Tim Whitlock** on the pedal steel, mandolin, and vocals, **Jeff Yeary** on the rhythm guitar and vocals, **Donnie Jerome** on the upright bass and vocals, and **Mark Milard** on drums. Influenced by Hank Williams, Johnny Horton, Dwight Yoakum, and more ... this group really gets you swinging!

Their full-length 10-track CD, *Fill'er Up*, released in 2009, is a must-have addition to any collection (available on iTunes and CDBaby). "Clementine" and "Big As Texas" get you moving no matter where you are. One thing I love about this group is they are as good live as they are recorded, which seems to be hard to come by these days. If you like Country and you like to shake a tail feather, go check these guys out – you are guaranteed to have a good time!

LIVE: Friday, Nov. 18 / Blooms Mill Hill Saloon, 1668 South 21st Street, Colorado Springs / 8 pm
Sat., Nov. 19 / Blooms Mill Hill Saloon, 1668 South 21st Street, Colorado Springs / 8 pm

EthylandtheRegulars.com



The Morning Clouds – Wasted Youth Blues [Review]

A fresh blend of nostalgia

by Sal Christ

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Denver has a lot of delicious shoegaze-y music popping up lately, but no musician really captures what **Josh Wambeke** and his four collaborators are doing these days. Wambeke and the rest of **The Morning Clouds** brought their own blend of shoegaze and '50's Rock and Roll to a small crowd at 3 Kings Tavern on Oct. 13 to celebrate the release of their album, *Wasted Youth Blues*. Though the night kicked off with a sparse crowd trickling into the bar to play pool and sip on beer, it seemed that more and more people took to the dance floor as the night progressed. Though they played a very short set, The Morning

Clouds were a welcome sight to see and hear after their co-headliners, **The Spires**, ended a set overwrought with songs that seemed to ramble into "Never Never Land." While they put on a decent show, the lead singer's whining about needing more and more reverb over the course of the hour killed the mood. Needless to say, The Morning Clouds were greeted with plenty of head-bobbing and smiles.

With soft vocals, Wambeke launched into several songs off the new album, including "Trails of Light" and the oh-so-perfect, "The Wrong Things." A sound that initially came off as pliable and smooth lifted off into layers and layers of wistfulness. "The Wrong Things" immediately called to mind "Sleep Walk" by **Santo and Johnny** with the twang of the steel guitar and slow dance beat. Careful listeners could even pick up wisps of '60's R&B that made it impossible not to sway back and forth.

The Morning Clouds join other slow-burning bands such as **Youth Lagoon** and **Houses** with Lefse Records releasing their album. Closing the evening before midnight, the band gave shout-outs to their opening act, **Tjutjuna**, and The Spires before plugging merchandise and CDs as the lights came up. A solid show in an underappreciated venue, The Morning Clouds did not disappoint.

LIVE: Nov. 4 / The Terminal, Fort Collins
Nov. 11 / Larimer Lounge, Denver
Nov. 25 / Hi-Dive, Denver



Gary Dean Smith Is the Shit

By Jeanie Straub

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In 2011, **Gary Dean Smith** landed licensing deals for nine original songs with a Florida-based label. Two more of his original songs have been placed in the Rock Band video game library. "Diana Don't Slow Down" in the Rock Band Country library, and "Fair Weather Friend" in the Rock Band Blues library. His original tune, "Your Gentle Soul", was written and produced specifically for a project that Tulsa based producer, Scott Russell, is preparing for release. Scott also contracted Gary to cover the Eric Clapton tune, "You Were There" which is being included on the album *The Tulsa Sound Then and Now*, which features various artists including **Leon Russell** and **Eric Clapton** himself. See more at Garydeansmith.com. The singer/songwriter was fortunate to have a variety of teachers and influences, including spending time with jazz great **Joe Diorio**.

Straub: Would you consider yourself a Colorado-based performer?

GDS: Yes. I moved to Denver from L.A. 6 years ago. My publicist, Marlene Palumbo at *Indienink Music* is based in Fort Collins. So that is a pretty definitive "Yes."

Straub: Do you do a lot of live shows in Denver? When is your next gig?

GDS: Last year I gigged regularly with a popular local band. Writing and licensing opportunities trumped that at the end of 2010. I plan to have a gigging band soon, focusing on originals & showcasing. In the meantime I'm looking forward to sitting in with other players at jams and doing some more writing and recording. I enjoy getting out and playing. Writing is wonderfully fulfilling but does require a lot of solitude. I need that balance. How was that for the short answer?

Straub: What can you tell us about the time you spent with jazz great **Joe Diorio**?

GDS: I was in my mid 20s at the time I was studying with Joe. He taught me many things. Music was the focus, but more than that, it was the catalyst for many other teachings. Joe is an incredible human being as well as being one of the most creative jazz guitarists ever. He was always humble and kind with an aura of coolness and hipness in the room whenever he was around. Joe and I would play for an hour or so (really Joe would play and I would sit and watch in awe). I learned humility, spirituality in the context of music, creativity and how it all relates universally. I have some video of a lesson I had with him and you can literally see my playing change right before your eyes. Joe is a great communicator and great soul.

Read more of this article at
ColoradoMusicBuzz.com



Welcome to FinLand Tour—Jimmy Buffett at the Pepsi Center October 18

By Holly Hornyan

Tonight, October 18, 2011 sea level is officially redefined as 5280 feet, or so you would think as you arrive to **Jimmy Buffett's Welcome to Fin Land Tour** at the Pepsi Center. Here physics and world order are put aside for one night in October, when Fall becomes Summer, Tuesday nights become the weekend and people of all ages and from all walks of life become "Parrot Heads".

If you have never experienced a Buffett concert, I recommend it highly with two "fins" up! If you are looking for politically charged lyrics or personal angst you won't find it here. The closest thing to that you will find is a sign at the pre-concert tail-gating party stating "Occupy Margaritaville!" No dear friends, tonight is a night for blenders in overdrive, hula skirts, coconut bra's, crazy hats and leis. In other words a luau for the thousands that packed the Pepsi Center last night to hear all of our favorite tunes from the world's ultimate beach bum.

Tonight was no exception, from the moment you entered the Pepsi Center it was alive with positive energy! The atmosphere more closely resembled a carnival than a concert. No one was a stranger with everyone having the same connection through lyric and song to everyone else in attendance. Fun in the sun, good-times and nostalgia were the catchwords of the

evening. Beach balls were flying, margaritas and boat drinks were flowing with singing and laughter being heard all around.

The evening opened with a three piece band featuring a young man Ilo Ferreira who Jimmy himself had recently discovered in a bar in Cape Verde, South Africa. They sang three songs including the popular Reggae hit made famous by Bob Marley "Three Little Birds".

The house exploded when Jimmy came on stage. Dressed in typical beach fare, tropical shirt, shorts and flip flops; which he soon discarded, he welcomed us aboard his party boat exclaiming that this was no ordinary Tuesday night in October. He cautioned us to pace ourselves because they were kicking it old school and they were going to play for the next 2 1/2 hours!

He opened with "The Wino and I Know" and continued with such favorites as "Brown Eyed Girl". Next he gave us a new rendition of "Off to See the Lizard" with reference to a mishap he had while on stage in Australia, with references to Kim Kardashian! Next it was pure nostalgia with "Pencil Thin Mustache", "Its Five O'Clock Somewhere" and "Changes in Latitudes, Changes in Attitudes". We were all treated to a very entertaining video stream of beaches, bars and visions of various tropical locales that included scenes from Jimmy's world adventures and old school pictures of both Jimmy and Mac McAnally who accompanied him on most of the songs. We then heard "Life is Just a Tire Swing", "Come Monday" and my personal favorite, "Boat Drinks". The evening rounded out with such classics as "Volcano", "Margaritaville", "A Pirate Looks at Forty", and of course "Fins". Jimmy commanded two encores which included "Southern Cross" and an acoustic solo performance of "Defying Gravity". For a full list of his Denver Set List please go to <http://www.buffettnews.com/resources/setlists/?show=1332>

"Has it really been 8 years since we have been to Denver?", Jimmy asked. "Theoretically, you could have seen your kids graduate from high school and college since we have been here! That's way too long!" Promising that it wouldn't be that long again before returning to Denver, hints were made to a return as soon as this summer, with Red Rocks as the possible venue! If you are anything like me, as much as you love seeing Jimmy Buffett live anywhere, nothing says "its 5:00 somewhere" like Red Rocks Amphitheater. If this is the case, fellow parrot heads, I'll pack the flip flops, don the beach gear, find the lost shaker of salt and meet you there!



The Inaugural Trance Blues Jam Festival & Workshops

by Guy Errickson
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Musicians, as well as fans, of almost **all instruments and genres**, fire up **Otis Taylor's Trance Blues Jam Festival Fri. Nov. 25 – Sun. Nov. 27** featuring various **workshops** for players of **all skill levels and ages**, cruising along with multiple **performances** at the **Boulder Outlook Hotel** and the historic **Boulder Theater**. Jump-starting the weekend is the pre-Trance-Blues Jam 8-11pm Friday at the Outlook (\$10 cover), then shift to high gear for workshop sessions Saturday and Sunday from 9:30am-3:30pm (reserve now: 303.443.3322), where just the chance to talk shop with the teachers and other participants during the deliberately-long 2-hour lunch break will likely be worth the price!

Never Shout Never's Time Travel Tour at the Summit Music Hall

by Hannah Lintner and Max Giffin
Photography by Max Giffin
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On the 22nd of September, the Summit Music Hall in Denver, Colorado, was alive with the sounds of **Plug in Stereo**, **A Rocket to the Moon**, **Carter Hulsey**, and **Never Shout Never**, all bands on Never Shout Never's Time Travel Tour.

Plug in Stereo, a band from Portland, Oregon, is **Trevor Dahl's** project. Dahl has just as much charm as he does hair, which is saying quite a bit. He was successful in getting the crowd involved in the band's music, which sounds like the perfect soundtrack for long car rides on late summer nights.

The Carter Hulsey Band of Joplin, Missouri, followed Plug in Stereo. One can feel his Texas roots in his music style, which is the perfect blend of Country and Folk Rock, with a little bit of Pop thrown in on occasion. The five-person band blends fluidly, building the listener

Exceptional talents provide intimate intensive instruction: W.C. Handy Award-winning multi-instrumentalist Bluesman and banjo innovator **Otis Taylor**; 2-time Blues Music Foundation Best Guitarist of the Year **Steady Rollin' Bob Margolin**; highly respected teacher and modern banjo pioneer **Tony Trischka** (Peter Rowan, David Grisman, Skyline, Prairie Home Companion); New Orleans native **Don Vappie** (Creole Jazz Serenaders, Preservation Hall Band, & expert Jazz DJ on WWOZ); spectacular guitarist and songwriter from Native-American Blues-band Indigenous **Mato Nanji Standing Bear**; incomparable bass player **George Porter, Jr.** (The Meters, 7 Walkers, Neville Brothers); Denver's renowned trumpeter **Ron Miles** (Bill Frisell, Don Byron, the Mercer Ellington Orchestra); & **Cassie Taylor** (Girls With Guitars, Otis Taylor Band, Gary Moore). The pinnacle is Saturday night, when players who can't attend the day sessions may also join the fray as students and teachers gather together in the Boulder Theater for an hour of jammin' & gellin' rehearsals until 7pm, when the audience enters to witness an utterly unique Trance-Blues performance (BoulderTheater.com).

Rev up the teenagers, Sunday at the Outlook is geared toward families and younger students, culminating as a late afternoon public jam session from 5-7pm. The **Colorado Blues Society** (COBlues.Org) will generously bestow four need-based scholarships (info: chick1951@hotmail.com). Then off to the races 7-10pm with the normally riotous (free, bi-weekly) Sunday Open Blues Jam hosted by **Mark Diamond** and two-time International Blues Competition winner **Lionel Young**.

TranceBluesFestival.com
OtisTaylor.com
BouldersHomeOfTheBlues.com

up to a strong finish.

A Rocket to the Moon played next, with a happy balance of lyrics about pretty girls, electric guitar, and a great drummer. The talented Pop Rock group has recently released **The Rainy Sessions EP**, which features a Bluegrass- and Country-tinged take on songs, such as "On Your Side" and a cover of Beyonce's "Single Ladies."

The show on the 22nd in Denver was the first show of the Time Travel Tour, which means that the Colorado audience was the first crowd to hear songs such as "Silver Ecstasy," "Time Travel," and "Lost at Sea" performed live off of Never Shout Never's new album, **Time Travel**, which was released only two days prior. **Christopher Drew**, the heart and soul of Never Shout Never, is also from Joplin, Missouri. The multi-talented twenty-year-old plays the ukulele, guitar, harmonica, sometimes a tambourine, as well as the piano, always barefoot, of course. The band played through the entirety of the new album, which was followed by Christopher doing a solo set of some of his older songs, including "Coffee & Cigarettes," "Big City Dreams," and "I Love You 5." Christopher Drew had an incredible energy throughout the entire show and performed his new songs beautifully.



Colorado's first jam band to reunite at Swallow Hill on November 18

by C.W. Molesworth

It was raining as Sam Bush from New Grass Revival, Will Luckey from Magic Music, and Tim O'Brien of the Ophelia Swing Band dashed across the two wood planks that comprised a makeshift bridge to the old green tool shed that served as the backstage dressing room for the 2nd Annual Telluride Bluegrass Festival. New Grass was headlining the 1974 festival and Sam was working out a closing song for all the bands to get together and play as a grand finale. New Grass and its star members Bela Fleck, John Cowan, and Sam Bush would go on to individual recognition as well as securing the title of founders of the 'new grass' and jam band music scene. But on that bill was Colorado's first jam band, Magic Music, who played the 2nd and 3rd festivals along with touring from New York to Nashville and LA in search of recognition for their groundbreaking acoustic sound. MM had any number of brushes with success, but like the acts you don't remember from Woodstock, they never got that major push to stardom.

Now, 35 years after their last show in Colorado, this region's first jam band returns to the stage

for a one-night-only performance at Swallow Hill on November 18th. "We were managed by Barry Fey at one point, we played the Village Vanguard for the top names in the industry and had record deal offers from some of the best companies out there, but the business side just never came together. They wanted us to change, to stand and sing instead of sitting, to add trap drums and big production stuff with strings and shit, and that just wasn't us. We wrote and played the music we loved and it was inspired by the hills we lived in and the elves and pirates we lived with and we smoked a lot of weed and so the songs and the music developed in very non-commercial ways, at least according to the industry," laughs George Cahill (aka "Tode") the band's flute player. "And Magic Music had this big extended family of musicians and school busses and dogs and merry pranksters that included these amazing musicians like Tim Goodman (RCA and Warner Brothers recording artist and lead singer of the Country-Rock band Southern Pacific) and Rosewood Canyon and Michael Covington all hanging around the Hummingbird Café in Allenspark," said the band's lead guitar, banjo, and mandolin player Chris Daniels (yes, that Chris Daniels of Chris Daniels & the Kings).

Magic Music was a bi-coastal band started in Boulder by Lynn Poyer, Marty Trigg, and George Cahill in 1970. At the same time on Martha's Vineyard, Will Luckey, Bill Makepeace, and Tim Goodman all played together at various venues on the island. When Luckey, the lead high voice and lighthearted spirit of Magic Music, moved to Colorado he joined up with Poyer (nicknamed Flatbush) after Trigg left the band. They added Rob Galloway to the group and that completed the early line up of four vocals, two guitars, bass, and flute. (Galloway would go on to play bass with Navarro who backed Carol King and he was one of the original members of Leftover

Salmon.) MM opened for Richie Havens, The Youngbloods, and Cat Stevens, which brought them to the attention of Barry Fey who sent them to New York for fame and fortune. Both eluded the band and they spent a cold winter living in two school busses and a doughnut truck in Eldorado Canyon, "... because the campground guy would let us stay there for \$25 a month and the outhouse was not that far away," Cahill explained.

In 1971, the band moved up to a commune in Allenspark where they held court at the Hummingbird Café for almost a year as the house band and played numerous shows for Chuck Morris at Tulagi's in Boulder as well as various trips to Nashville and New York to showcase the band. When Flatbush tired of the road and Galloway got the chance to play with Tim Goodman who had just moved to Colorado from San Francisco, the band hired Bill Makepeace from the Vineyard on bass (nicknamed "Das" by Luckey), Chris Daniels (nicknamed "Spoons" by Luckey) and Kevin Millburn, a percussionist playing mostly tabla. That was the essential configuration of the band as they started touring the country from late 1972 to 1976. MM played Telluride shows, colleges in the Midwest, roadhouses in New Mexico, art festivals in Phoenix, Ebbs Field, "and we even played for 100 lbs. of beans one winter when times were tough at the San Luis Colorado High School." Daniels said shaking his head and laughing, "I can truly say I've played for beans."

Tim Goodman was a part of that "Magic Music family," though his path would take him first to a record deal with Feyline/RCA Records and then as the lead singer for Warner Brothers' Country act, Southern Pacific, whose songs were used in the film, "Pink Cadillac," starring Clint Eastwood. According to Daniels, "This was

not so much a band as a musical family. And we had all this crazy stuff going on with shows with everybody from Freddi Henchi to David Bromberg at places that ranged from the old Denver Folklore Center to Ebbs Field to gigs at some of the best arts and music festivals in the country." But the times were changing and it would take the music scene another 10 years before the jam bands really got a foothold. "When disco came in '76 we were pretty much done," said Makepeace.

Thanks to Tim Goodman the band reunited for two shows this summer on the East Coast and Daniels talked with the folks at Swallow Hill to give them a shot at playing again in Colorado. "I even talked to Chuck Morris the other day and he said, 'Man ... I would love to see that ... put me down for it ... I'll be there!'"

All the founding members, with the exception of Flatbush, will be there along with longtime Colorado favorite Tim Goodman who said, "I haven't played Colorado since Southern Pacific played Red Rocks and there are so many great memories of touring here." The show is on Friday, November 18 at Swallow Hill. Go to SwallowHillMusic.org for more information and tickets. "This is a rare one. A lot of these bands from the sixties and seventies are all beat up and some are not around at all, ya know what I mean, but these guys sound better than ever!" said Bill Murray, the famed Hollywood actor and friend of the musicians who saw them perform this summer on the Vineyard and who was a former fan of both Magic Music and Rosewood Canyon when he attended Regis College in the 1970s.

LIVE: Friday, November 18 / Swallow Hill / Colorado's first jam band

SwallowHillMusic.org for tickets and info



Stingray Jones And The Mad Men

By Charlie Sullivan
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Texicana comes to Denver via **Stingray Jones And The Mad Men**. Dave Jones (bass, vocals), Glenn Esparza (guitar), Jay Ruybal (drums), and Mark Paulica (key boards, accordion) have teamed up to bring their brand of Honky-tonk Juke Joint music your way. The lads are grizzled veterans of the local and regional music scene who have been busy formulating a strategy to find an audience on the local scene. "I love the Texas music scene," says Dave, "The outlaw country music, songs with stories, little clubs where the crowd is dancing on the tables, bands that don't know what they're going to do next, it's cool. We're looking for our niche in Denver." From what I've heard to date the crew shouldn't have to look too far; they're talented and know how to kick up their heels.

"We like playing our songs, and want people to hear them" affirms Dave, "We did a gig in Albuquerque and we were first night for playing to many originals, the next night 400 hundred people were lined up outside this place to see us and the management had to tell them we wouldn't be playing, oh well, that's their loss (laughing)."

Their music changes tempo with ease moving from jumped up pieces like "No Reason" or "Bad Girl" to "Hard Man" (a catchy country rocker ala Steve Earl) and then transition into a much more subtle piece like "Golden Sky" that show cases Glenn's guitar work.

When the outfit is crafting their pieces they enjoy the distillation process, the art of turning it into something, "With the lyrics I love the art of language, relays Dave, "I like what it can do, tell stories, relay a feeling, things that people are in touch with." Dave teaches music and tries to convey accessing the abstract side of your mind; what does the music smell like. "The one thing about country music is that you can relay the bad things in life with your music and lyrics," conveys Dave, "There has to be a place for ugliness its part of life, you have to make room for it."

On the state of country music today the band isn't too thrilled with what they're hearing and of the country kids in music today Dave says, "Don't tell me how hard life is, come back and talk to me when you have some scars." If this band stays the course I have a feeling we'll be hearing some kick ass sounds down the road. Dave stated early on when we first talked that this is the best band hands down that he's jammed with and that says all you need to know about the talent of this outfit. Keep your ears open for upcoming shows.

Blood On The Dance Floor at The Marquis Theater

By Corey Blecha

Sparks! Glitter!! Confetti!!! Flood Lights!!!! All just another night at a **Blood On The Dance Floor** show, where screaming teenagers shake the stage, sing along to every song, and learn the dance moves that will later get them through college. I attended the show not knowing what to expect, as this scene is quite a bit different from my usual crowd. But always willing to expand my musical horizons, I ventured down early to get some words with the guys from **BOTDF**, **Dahvie Vanity** and **Jay Von Monroe**, and better understand the hype around them.

Before I even made it to the venue, I could see a line down the block outside **The Marquis Theater**, at 5:30 and in the slowly drizzling rain no less. It was pretty clear that these guys have a rabid following around here, and I was interested in learning more about where this success came from, and find out a little more about the band's background.

Stepping onto the tour bus over the fanatical screams outside, we were introduced to **Dahvie**, who was touching up some last minute make-up designs and shuffling around preparing for sound check. After **Jay** arrived, we began talking about the history behind the band, and I was very pleased to hear that these guys really know their tech gear and aren't just a product of the digital age and the shortcuts it can offer. Besides their firm knowledge of instruments, plug-ins, and digital/analog signal processing, it quickly became apparent that these guys know what they want, and they know how they want to do it. From their make-up to their song writing, to their on-stage

production, it was cool to see close-up how a real DIY band does things.

I think a big reason **BOTDF** has risen to such popularity, besides their infectious, dance-infused punk rock, is their sensibility to their fans and to what their ideals are as artists. They control what happens, and they connect with their fans, something that big label bands just aren't able to do. In addition to their down to earth, do-it-yourself mentality, they also embrace the new music model of giving out free tunes, in order to give something back to the fan and build a stronger connection with them. They've been putting out multiple singles for free over the past few years. Without talking to these guys, you would never know any of this was the case, with their insane stage antics and over-the-top production, but after speaking with them, I was really impressed with their attention to detail and their huge appreciation for their fans.

I was ready to check out the show and see some of the things they let me in on before the show. The live band is a really good way to keep the energy high, and it lets **Dahvie** and **Jay** shine at the front of the stage, taking the crowd on a ride filled with confetti, glitter, and dance music. At times, their sound fuses punk and electronica, while other portions of their show move into darker Robert-Smith inspired cadences.

Even more intense parts come out with "scream-tronica" songs that fuse the builds and drops of electro music with the heavy intensity of hardcore music....

Read more of this article at
ColoradoMusicBuzz.com

A-sides

The Good and Honest Reviews



28-200 – Gunfire of Angels [EP]
by Jeanie Straub
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It is forever difficult to follow true excellence with true excellence, but the two behind the Denver-based Alt-Rock band 28-200 (pronounced twenty eight to two hundred) have managed to make it look easy with *Gunfire of Angels*, the follow-up EP to their self-titled EP (2006) and their debut album, *Video Games & Popsicle Sticks* (late 2009). The title track "Gunfire of Angels" is a surefire standout here, but from the first track, "To Be True," you instantly are sucked in by the phenomenal vocals of **Aimee** and the brash guitar moves of **Mister L**. Aimee's voice is reminiscent of a softer Hazel O'Connor but mostly sounds like a modernized Siouxsie Sioux; the whole EP has a decidedly '80s British feel to it, even though it sounds like it was made today.

28-200 formed in 2005 and consists solely of Mister L (guitar, bass, vox) and Aimee (vox, drums, "other"). These tracks rely on "distorted guitars, synthetic instrumentation, and ethereal vocals to meld genres ranging from Punk to New Wave to Garage Rock," according to the band. (I would also categorize it as "dark Pop," but it is true that this CD is a blessing for fans of Post-Modern Punk/2012 New Wave.) They also have some extremely cool/memorable lyrics ("She's going to show you where your ass is when she blasts you in the face"), and the whole CD makes you want to move. This is one to download and loop. Available on iTunes, etc.

Label: GoGirls Elite/GoGirlsMusic.com

28-200.com
Twitter.com/28to200



Instant Empire – Instant Empire [EP]
by Jeanie Straub
JStraub@ColoradoMusicBuzz.com

This five-song debut EP released in May by Indie Rock band **Instant Empire** is instant enjoyment. It is truly a stellar achievement: The lyrics are outstanding on each hook-driven track, and, for having formed only last year, the band sounds truly gelled. The first members got together when vocalist **Scotty Saunders** posted a Craigslist ad seeking a fellow songwriter to equal his unique vocal style, which is reminiscent of Geddy Lee of Rush. Songwriter and guitarist **Sean Connaughty** "happened on Scotty's Craigslist posting" and "the two had instant songwriting rapport, and over the ensuing months they crafted a handful of songs that would become the foundational blueprint for the band." Drummer **Matt Grizzell** from Denver's Alan Alda, enlisted a few months later; Denver/Boulder bassist **Aaron Stone** followed. The debut EP was engineered by guitarist Tim Brennan and produced by the band and mastered by Joe LaPorta at The Lodge, NYC. Lastly, the group recruited **Doug Chase** as a keyboard player and multi-instrumentalist. The CD is well worth checking out. You will truly understand the name Instant Empire.

InstantEmpire.com



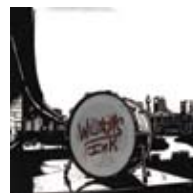
Gauntlet Hair – Gauntlet Hair [LP]
by Sal Christ
SChrist@ColoradoMusicBuzz.com

After more than a year since the release of their first single, "I Was Thinking," a full-length album from Colorado's own **Gauntlet Hair** has finally emerged on the Dead Oceans label, and it was well worth the wait. A cool nine tracks, the eponymous record is a perfect fit for Colorado's autumn-disguised-in-summer fare with its Pop-ish, electronic-fueled sound.

In heavy rotation on every track of the album are guitar riffs reminiscent of '60s surfer Rock and quirky-though-unintelligible vocals. Kicking things off is the upbeat and drum-driven "Keep Time," a track that picks things up where "I Was Thinking" left off last year with the recognizable snare drum and boisterous reverb. Tapering off in terms of brightness and loudness as it progresses, the record ultimately finds a resting point with "Shout In Tongues." However, songs such as "My Christ," "Lights Out," and "Showing," are where the group finds solid ground – almost recalling Indie great **Sonic Youth** at times.

"Showing," in particular, features a slightly darker sound complemented by steady percussion and the effects of a tambourine that give it a shimmery tone. Here, more so than anywhere else on the record, the musicians allow the music to speak for itself instead of blanketing everything with distortion. For a debut release, the guys of Gauntlet Hair have successfully created something that's not only catchy and accessible, but also genre-less. While the album is overwhelmed at points by excessive usage of effects, it's a standout record that begs the question: What will they come out with in the future?

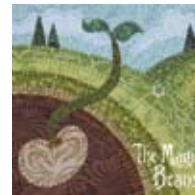
MySpace.com/GauntletHair
GauntletHair.com



Williams Ink – Williams Ink [LP]
by Jeanie Straub
JStraub@ColoradoMusicBuzz.com

Anyone that would enjoy an original blend of The Ramones, Guns and Roses, and Oasis thinks the debut from Denver-based **Williams Ink** is just terrific. Formed last year, Williams Ink is a four-piece power-Pop-Rock band that aims "to bring a Classic Rock feel to the modern scene." Toward that end, Williams Ink released this self-titled full-length debut in August. It features some guitar-laden Rock mixed with the kind of melodic lines bands such as Oasis make famous. Background: The band formed when **Todd Williams**, frontman and main songwriter, arrived for a furnace inspection at the home of **Quinn Cox** in the winter of 2010. The two started to meet up for jams and to put the finishing touches on Todd's material; then they decided to get together a band, including **Phil Farias** and **Abe Willock**. The current plan: The guys are promoting the record through social media and their own website, and by performing as many shows as possible in metro Denver and around the state. What to expect at a show: The band plays songs from the new release as well as covers from bands such as The Ramones and The Beatles.

WilliamsInkmusic.com



The Magic Beans – Self-Titled Debut Album
by Guy Errickson
GErrickson@ColoradoMusicBuzz.com

Delirious with fertile textures proliferating great subtleties, **The Magic Beans** are a psychedelic spring day traipsing through fractal-splashed daisy fields. An Americana-bluegrass / electro-acoustic fusion, audible influences range from funk and bouncy new wave, to an electronica-like band amalgam. Never-ending notes ricochet and drive the assembled cavalcade down the rabbit hole and up the beanstalk to a truly giant experience, creating a provocatively danceable tornado of spinning brains and bodies. These winners of the **Waterfront Music Festival's** Local Band Contest, prove they are more than just a performance; with a light show and massive sound seemingly able to turn a local bar's stage into a major venue, they're an entertainment spectacular!

The Magic Beans are: **Scott Hachey**, Electric and Acoustic Guitar, Vocals, Percussion; **Chris Franklin**, Drums, Percussion; **Josh Appelbaum**, Bass; **Casey Russell**, Keyboard, Guitar, Vocoder; **Hunter Welles**, Acoustic and Five-string Baritone Electric Mandolin, Synthesizer; and **Sean Thomas** (Triple L Designs) Lights.

Read the full review @ ColoradoMusicBuzz.com

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MagicBeansMusic.com
Facebook.com/TheMagicBeans



Eldren – Eldren II [EP]
by Steffanie Giesler
SGiesler@ColoradoMusicBuzz.com

In the second release in a series of four, **Eldren** is following up their debut release with a four-song album that continues to test the boundaries as the band finds their sound. *Eldren II* continues to push the childlike sense of wonder as the album breaks out with a Pop radio-friendly tune, "Best Friends," that paints the picture of a friend experience with images of "space castles," "supernovas," and other items not of this world. "Spaceday" follows up as a clear experimentation of a multi-level ballad pushing six minutes of artful concepts and layers of carefully woven instrument lines over an easygoing storyline. With everything else being released from this band, this included is sure to keep the listener guessing while making them wondering if they should be listening with a good friend and a blunt.

EldrenMusic.com



Torch the Wagon – Let It Burn [LP]
by Tim Wenger
TWenger@ColoradoMusicBuzz.com

Their bio on FaceBook claims that they aim to please, and that is exactly what **Torch the Wagon** does with their new record, *Let It Burn*. The ten songs display a solid base of grungy Alternative Rock, but defining lead guitar parts present themselves at just the right moments throughout the record, keeping my ear perked as the songs progressed. The best thing about the record is its unpredictability. I kept expecting it to turn harder when it mellowed out, more Rockabilly when it went more Punk. I kept thinking **Jeff Simeral's** voice was about to yell at me, but instead it would swoon me with a Pop-Rock aptness that has kept the disc in my CD changer for weeks.

The band, composed of **Jeff Simeral**, **Jeff Johnson**, **Matt Bell**, and **Spencer Perkins**, presents a seemingly dark but also slightly humorous approach to their songs. "A rose is a rose, but never for long," Simeral laments on the opening track, a captivating but sarcastic take on heartbreak. The lyrics here reminded me of some classic Social Distortion tracks. The fourth track is a catchy song about diabetes that features plenty of cowbell as well as funny-but-true lyrics.

The album is unlike any other I have heard out of the Denver scene. Listening to it makes me imagine a very heartfelt and intense live performance, as they definitely put some blood, sweat, and tears into making this record. It pleads for the ears of anyone and everyone, from mainstream Rock fans to Punk Rockers to the cerebral music fanatic looking to debate the meaning of the music with his stoner friends.

FaceBook.com/TorchtheWagon



Wonderlic – Wonderlic [EP]
by Jeanie Straub
JStraub@ColoradoMusicBuzz.com

Wonderlic is your typical yet not-so-typical groove-a-licious groove band from Denver; they have been jamming along the Front Range for more than five years, including the People's Fair. The Fusion / Jam Band / Jazz lineup consists of an eight-string electric mandolin, guitar, drums, and bass. These are original compositions with sparse vocals and occasional covers from genres such as funk, bluegrass, and jazz. If you are into jam bands, you will be into Wonderlic. If you don't think you're into jam bands or have not had a lot of experience with them, this would be as fine an intro as any.

Members: **Allen Galton** (mandolin); **Mike Whalen** (guitar); **Alejandro Castano** (drums); **James Dare** (Fender bass)

Influences: Dr Steve Mullins, Tony Williams, Herbie Hancock, James Jamerson, Jazz Mandolin Project, Tin Hat Trio
Sounds Like: Drums, bass, guitar and an 8-string electric mandolin

Label: Amp Shark

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ALOFT IN THE SUNDRY

by Tim Wenger
TWenger@ColoradoMusicBuzz.com



Their music sounds like a poetic whiz kid with a piano that decided to start an indie-rock group, but was too tripped-out and hyper to sit in one genre for that long. I had heard of Aloft in the Sundry a few years ago, and their reputation around town, along with the fact that they have been playing the Denver scene since frontman J. Hernandez started the group as a one-man project back in 2005, made them a seemingly obvious choice for a story, not to mention that II/II/II marks the release of the group's fifth, that's right, fifth album. So I headed out to do an interview with the group.

Misconception preceded me as I approached their modest estate in a northwest Denver suburb, tucked into a small corner of the world guarded by pho restaurants, empty parking lots, and a handful of liquor stores that, if combined into one larger liquor store, might fill up one side of that back beer cooler at Topsy's Liquor World. The location mixed with the name of the band had me wondering if I was about to wander into some kind of underground hippy speakeasy where they force you full of acid and convince that your left hand is the devil.

For the most part, I was wrong. I sat on the humble couch in their living room drinking Busch beer and talking to five dudes that hold down Denver's post-punk/alt-rock/indie music scene like champions, but are still able to leave their band drama in the basement when it comes time to just be roommates. And, I left the house with a clear head and all limbs intact.

"I was at The Encore in Vegas two months ago and their little gift shop? It just says 'sundrys' at the top. I was like 'No shit! People do still use that word,'" J says.

Their band name, like a lot of bands, is very unique. But most bands' names don't fit nearly as perfectly with the story of the group. "Both words were on the same page in Moby Dick," he says. "I was reading that book when I started in 2005. I kind of saw it as a good analogy to what I was trying to do at the time," he laughs. "I wrote this spoken word piece, and that was the last line, 'No need to ask, that's where you'll find me, aloft in the sundry.' I wrote it and I just knew it, I was like, 'That's tight, to me.' I was like, 'Let's run with it,' and that's where it started."

Like Moby Dick, the story of the band has changed a lot since it started. "The captain is always gonna be on the ship, but the crew and everybody keeps changing out," he says. "But there's always the one." That's how it has gone for J. and his band. The lineup on the new album, together since January, marks the first time that every member that played on the album is still in the band at the time of its release.

"This one, content-wise, is the longest," J says. "It's not a concept album by any means, but on this one, we dropped the producers and all that, and just produced it ourselves." They also went about the song selection a bit differently than they had in the past. "Instead of recording the songs that other people liked, we focused on the ones that we like, which is kind of masturbatory," he laughs.

"Why would you do it if you didn't like it?" says guitarist Big John. "I'd say that this album is definitely a progression from the last four on sound. We added a new guitar player, and where it was too much before we've tried to pull it back and focus on the melody."

As they said earlier, they picked the songs that they thought were best for the album. A few songs may have to wait for the B-side record to see their day as a hit. "We had 12 or 13 songs that we were sifting through," says J. "Five songs made it. These songs were selected with feel, and, as hippy as it sounds, they were selected with heart."

The guys in the band don't take anything lightly when it comes to their music. They spent a lot of time fine tuning the tracks for the record, and plan to carry this work ethic with them in the future. "The reason we are in the position we are in is because both musically and personality-wise, none of us take shortcuts," says J. "It has made the music stronger. But I think it also has taken away from our ability to attach ourselves to a certain scene in the community. We are kind of like a five-man wolf-pack."

"We've been laying low, waiting for the right moment to drop an album like this," says B.J. They tracked the record themselves. They said they weren't limited by time; they could take the next day if they didn't like the way something turned out. "We had a chance to step back and think about what we wanted to do with the songs, rather than say, 'F*ck it, I'm just gonna play the part I had already written 'cuz I'm running out of time,'" J. says.

Once all that was complete, they brought it up to Jeff Kanan of Madonna and No Doubt fame at Macy Sound Studios for mixing. Once they were satisfied with the job Jeff had done, they put the songs in the capable hands of Dominique Maita at AirShow Mastering in Boulder to be mastered.

"We really took our time, this record did take us six months," says J. "And I feel it sounds like that. We made sure to keep each step steady and slow. Certain shortcuts that we've taken in certain studios in the past I think hindered us, and we didn't do that this time. It's for the people who listen to it. If they enjoy it, cool. And if they don't, cool."

One thing that was very apparent about the boys Aloft, that I gathered within the opening minutes of the interview, was that this is a group of guys who have their shit together. While their physical appearance pretty much labels them as musicians from first glance, it only takes a moment of conversation with J. about his band to smell the focus and professional resilience that emanates from him when he gets into what he is saying. These aren't some wishful stoners that got lost in a jam. They are determined artists finding their way through a dream.

"You don't want to let anybody down, and that starts with not letting yourself down," says J. "We don't write the songs, we are just uncovering them. You've got to be ok with letting the universe use you as a medium for delivery." Easily said, but seeing as how these guys all live together, they must get on each other's nerves occasionally.

"When we go down to the basement to practice, that's what we are doing. We try not to bring that upstairs," J. says. "When we're roommates, we're roommates. You have to change hats. The only thing that sucks is we only have one shitter."

"There are definitely times when it is hard, and there are definitely things that come up," says B.J. "You've got to get over your ego and realize that you have your own faults that drive that guy nuts, too." The group has learned that overcoming their trials as friends has made their music that much stronger. "If you can sit upstairs and be like, 'Yo dog, when you get out of the shower, you gotta pull your goddamn hair out of the shower,' it's really easy to be like, 'I think your riff should change a little bit,'" laughs J.

The boys plan to put on quite a show at the Marquis Theater to launch the record. Everyone that comes will get a copy included in their paid admission. They are also throwing a couple ideas around for online distribution, but are certain that one way or another, their album will be available for download.

The band has recently begun incorporating a light show to accompany their music. "All I'll say right now is that it is very poltergeist," says J.

"Our lights can be wild, or they can be soft. It provides kind of an individualism to our sounds," says drummer Adam Chiszar. The guys all sounded pretty excited for everyone to come out and see their new show.

They are also happy about where they are throwing the party. "We felt that (the Marquis) was a good-sized venue for where we are right now," J. says. "And they have those happy meals - a tallboy and a shot of Jack. It doesn't get much better than that."

True that.

LIVE Friday, November 11 / Marquis Theater / CD Release Party

Aloft in the Sundry is J. Hernandez (piano, vocals), Big John (guitar, vocals), Andrew Lopez (guitar), A Rod (bass), and Adam Chiszar (drums).

Facebook.com/AloftintheSundry
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ROAD CREW

Tips For The Young Musician Vol. 10

by Stephan Hume
Stephan@ColoradoMusicBuzz.com

If you are an up-and-coming band in Denver, do you have a road crew? Do you have a semi that pulls up behind the Pepsi Center before you play? Does everyone in your band have multiple versions of their instruments, an individual technician watching from backstage to help the band at any moment? Do you just get to show up to your show and be a rock star

and everything is in line for you, gear, tuning, and all?

Chances are, you are not quite there yet. And that is just fine. Every band that is trying to gather a following and turn some heads has to do all of this on their own for a long time. It's what the industry refers to as "paying your dues." But hey, some people adhere to the old adage, "If you can't get something done right, do it yourself." I know of plenty of notable artists who still like to change their own strings or load in their own gear. But this month, we are going to focus on the majority of young musicians and talk about ...

Being your own "roadie."

Unless you are some royal heir to the "Rock Gods" with people feeding you grapes and carrying you to the stage where your gear is already set up, you are going to be your own road crew. You are going to load in your own gear, get it to the venue safely, set it up efficiently, maintain it while you play, tear it down effectively, load it out, and take it back to your home or studio storage facility.

Mark your gear.

If you are playing a show, chances are there are other musicians and/or bands that evening. Maybe you have a one-of-a-kind, vintage piece of gear that nobody could mistake for their own. But, hey, that is more of a reason to mark it, actually! But on top of that, there are a lot of identical guitar cables, drum hardware, tuners, etc. Mark yours and you are less likely to walk off with someone else's gear, and your stuff is less likely to grow legs when your back is turned.

Plan for the occasion.

Any gig is an awesome occasion, to some degree. Therefore you should have your own version of a "survival kit." This includes things like guitar strings, picks, sticks, even drum heads ... although I have only seen one band break a head, live. It was awesome. But they were prepared. This is especially important if your gig is outdoors. Plan as best you can for the weather in transport, but also in how your instrument behaves in increased sunlight, humidity, etc. Your gig will thank you, and you will feel smart.

Be willing to help.

I love to see bands work together. I have seen bands where the guitar player plugs in, and tunes up in less than 5 minutes. Then they instinctively walk back to the drums and help set up there. Bands that really impress me do so by what they do before and after they play, too. They work like a team of ants. They work with effort and precision to put the stage together as a team.

Just remember, there is more to be said here. However, just think ahead. Also, just take care of each other and each other's gear. There is no way you can go wrong with this. You may get to that place where you have your own road crew. But none of them ever did without being their own roadie first. Go ahead, reach for the stars and imagine yourself on the red carpet. But until you get there, you are bringing in your own "stars" and "carpet" to every gig you play.

YOUTH ON RECORD

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

If you could make one thing different in order to make the world a better place, what would you do?

Youth On Record

by Nathan Schmitt
NSchmitt@ColoradoMusicBuzz.com

We use inspirational videos in our classes to expose young minds, especially because they live in restrictive settings, to new styles of music and imagery from events happening around the planet. They serve as points of discussion, and we recently covered the #OccupyWallStreet movements that are happening worldwide. We asked our students to write on the following topic:

Here are their responses:

Jacob: If I could change anything in the world, it would be the fact that we still have slavery in certain parts of the Earth. I would stop it completely.

Max: I would give time and all my money to people in Africa who are in need.

Steven: I want to see the world as peace, and for everyone to be treated equal, no matter how tall or short you are. I want to see the change for the world to become something like heaven. I've never been there yet, but man, we can only imagine.

Tyler: The first thing I would change is poverty ...

all I see is good-hearted people getting laid off and not getting anything they deserve that I think would make the world a better place.

Daniel: All the invasions of third world countries are bogus. Sure, some people have wronged other people, but forgiveness is the greatest gift one can ever give. Forgive those who lie, cheat, steal, and hurt. Forgive those who do wrong, even though they have the people's best interests at heart.

Gurmar: Everyone shall all be treated the same and have the same amount of rights and everyone can vote on major situations and if they think it should happen or not. I want the world to be like heaven; no problems whatsoever.

Billy: Jailhouses and modern day school ideas and systems would be replaced with a more interactive system. Everyone will be geniuses and also be insane, and Rock and Roll and Hip-Hop would be everywhere. Music would be the government, wars would be fought with words. ...

Darren: I would make all necessities available

to all people. If people aren't wealthy, does that mean they can't receive healthcare? If people live in an unstable country, should they go hungry? No. I would increase food production and help feed those in need of a good meal.

Richelle: I would want to see a peaceful world with our troops returning home to their family and not fighting in war.

Dennis: The world would have huge music parties at huge, nice venues everywhere, with people singing and enjoying every kind of music! This world would be ruled by the people with no government officials, and we decide the rules.

Isaiah: I would teach everyone how to make music like I am learning in **Youth On Record**. I hope everyone likes it and makes good music just like me. Maybe even teach dogs and other animals to produce music.

Eldren: A Playground For Your Mind

By Steffanie Giesler
SGiesler@ColoradoMusicBuzz.com

A practice studio is a land of mystery: Unidentified lyrics, strewn posters, cigarette butts sitting in a glass jar on a patio table, displays of drums and other instruments without owners. Within the chaos of the misplaced object holds the inspiration of the next song. For a few hours a couples a couple times a week lives are put on hold, problems dismissed, while stories unfold and are reconstructed into pieces of music.

The world of *Eldren* is a magical one of undiscovered dreams, undocumented desires, and mythical adventures that makes the oldest soul feel young again. Live shows are ones full of costumes and stories, unique tunes blend together a daze of energy intertwined with mystery. A good example of a show, and one that drew attention, was one in July for the Underground Music Showcase. All six members, guest trumpet player, and music equipment stashed in the stage corner of local eatery The Hornet. Costumes are animal hats and vests. Songs, both brief and extended, flowed in and out of each other effortlessly with the brief interruption of applause. Watching

them is witnessing a childhood game being played, while still being able to grasp reality.

Having only been together for a year, their sound is still being defined while everything



they try seems to flow fluently. Over the last few months, short albums have been released with the first one being distributed in April, the second in August, the third being released on November 26, and the forth one in January, tentatively in line with the anniversary show. They've also recently been picked up by The Vinefield Agency for management.

Each E.P. floats the listener through the loosely based themes of each collection. The first being love and the perspectives on love, the second being friendship and adventures, and an undisclosed theme of the third. "We want to make every E.P. more of a story line" explains violinist Josh Lee. A story can definitely be traced as each has a distinctive sound. The self titled debut release contained more pop and rock elements than the second, which leans a bit more towards the electronic side. Vocalist Nasir Malik continues when speaking of the third release, "All songs are going to sound more like *Eldren* songs rather than a person from a band bringing songs to their band."

After the release the band is off to do a short tour in the mountains and will be back for the release. Be sure to check out their next release at the Hi Dive on November 26th with local acts *The Foot* and *Petals of Spain*.



The Manager's Corner

By Chris Daniels

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.

Here is this month's question for young artists, how are you going to make money selling recordings of your music: mp3, CD, Spotify, iTunes, Amazon and/or selling them at gigs? Answer, these days you will have to do ALL of that.

Unless you have been living under a tree in Rocky Mt. National Park musicians have watched the "delivery" systems change for recorded music. If you are an 'old

far' you remember the days of the '45', LP, cassette and finally the CD. For those thinking I left out 8-track tapes, I did that for a reason. One that I hope will scare the crap out of you. So far, in our new ten-year old digital download age (since the iTunes store opened in January of 2001) all the digital sales amassed so far still fall short of the sales figures for the 10-years that 8-track tapes were part of the market...really!

For anybody who's been out there selling "merch" at their shows you know that sale of CDs and even USB drives loaded with your music have fallen off from the numbers you used to do. There are wonderful rays of sun in this gloomy forecast. Amazing music lovers like Paul & Jill Epstein at Twist & Shout and independent record stores all across the country are holding their own and some like Andy at Albums on The Hill are really forging ahead with in-store performances and great music choices and a remarkably devoted clientele. And there is a wonderful rediscovery of vinyl and the warmth of that medium with sales increase numbers to match that rediscovered joy of listening.

But the future on the "BIG" horizon begs some questions. The "majors" are looking to "streaming" as a "river of pennies" to save recorded music. And at the recent F8 conference in Nashville Facebook and Spotify are forging a solid relationship. For those not familiar with Spotify, this is essentially a streaming-service that allows you to listen to just about any track ever recorded for a small monthly fee and then if you like it you can download it. It is better than the billions of tracks stolen every day, but here is the shocking financial reality as reported by Digital Music News ... it takes roughly 330 "streams" to pay the recording artist approximately \$1.29 ... the equivalent of one download track on iTunes. Which means that is a mighty small river (stream) ... whatever!

So the answer for young DIY artists and managers or the "band's business person" is to make the most of every medium that makes cost effective sense. And you have "friends" or partners who will help you do that. Andy at Albums and Paul & Jill at T&W will be willing to take your CD on consignment *IF - you are*

playing gigs. TuneCore, CD Baby and any number of "aggregators" are willing to get your music on iTunes (you cannot go direct to them) Amazon, Spotify, Last.fm etc etc. Look carefully at the number of shows you are playing and the number of CDs or USBs you plan to press and DON'T over press beyond your sales capacity even if you get a great price break at 2,000 discs ... if you can't sell em, they'll sit in your garage and really piss off your loving partner! The long and short of it is to make SMART choices as to what will work for you and understand that recorded music needs careful planning and marketing to work. I know it's gloomy, and even Lady GaGa's manager said he thought that recordings were probably going to head for the zero price-point but there are really good people like Andy and Paul and Jill and CD Baby that believe in recorded music and you just have to make smart hard choices about your plan. Last, MAKE A PLAN - and always and I mean always make sure you have "product" in your hands at least three weeks before your CD Release Party at Herman's!

Jesus the Booking Agent

by Mike Hall

MHall@ColoradoMusicBuzz.com

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

Part 16: The All Over & the Not Yet (Part 3)

Deep within the Comcast compound the huge cameraman lay on the floor while his friends scurried

around him like frantic honeybees. The back of his head laid in a small pool of blood, but as I watched the huge man's unmovable barrel-chest ... caught in a frozen frame like a movie-picture on pause ... I realized a bigger problem.

"Hey guys, he's not breathing! Someone call 9-1-1." As a fellow cameraman raced off the scene, my old CPR-class nightmares bubbled to the surface of my brain. Most of them featured "Resusit-Annie" and her completely unkillable, prophylactic face. "Annie" is the creepy plastic make-out mannequin on the floor of the classroom so you can practice your CPR moves,

but as I pictured myself attempting to save the life of this priceless stranger, I nervously realized it had been many years since rubber-Annie and I had gotten to first base. "Does anybody here know CPR?" I yelled. ("Better than me?" I said under my breath.)

I sighed deeply as a big-hearted friend of mine, Mr. Tom Moore, quickly stepped up to the plate, followed closely by his sister. The two of them descended upon the man and began their systematic rhythm of chest-pumping, head-tilting, and face-breathing. Like the pulse of a well-orchestrated machine, they tried desperately to re-animate this fellow human being as their hands and

faces moved flawlessly together, just how I'd imagine a brother-sister team should look like.

But even with all their exhausting, well-timed efforts, the two began to tire as the man's mountain chest failed to rise on its own. While closely watching the rhythm of Tom and his sister my confidence began to bolster and I took a deep breath, stepped in, and attempted to breathe for this human soul I had never met before. Amidst pleadings from Tom, myself, and his friends surrounding him, the man finally inhaled an enormous, creaky gasp that suddenly flushed everyone with a newfound hope.

While this huge, rattled inhale inspired Tom and me to work with even more passion, I began to realize with increasing sobriety that the head I was holding, the face I was engaging, was slowly becoming cold. The eternal idealist in me was reluctantly facing the fact that this human being, this beautiful person that had been filming Born in the Flood just moments before, was now slipping into the next world.

I write these words with tears. With grave faces, Tom and I surrendered our places to paramedics with equally dismal expressions. As the white sheet of finality was cast, I leaned against a wall and cried. I mumbled something like: "Life is short ... we are not long for this world."

In memory of Gunnar Blanke.

residual water in the colon. Colon hydrotherapy can only be done by a trained therapist.

At my session, the therapist showed me the room, equipment, and explained the procedure. She then left to allow me to undress my lower body, get onto the table and cover up. She then came into the room, lubricated the tube, which is about the diameter of a pencil and about 12 inches long. Only 2-3 inches are actually inserted into the rectum. The other end is then attached to the table. Then she turned the water on.

At first I did not feel anything, but then as the water accumulated, I had the feeling I was constipated. Just when it was starting to feel uncomfortable, my sphincter relaxed and waste matter was expelled. This went on for about 30 minutes. The therapist massaged my intestines to help move the waste matter. Other than that, I was alone in the room, relaxing on the table.

After the session, I didn't seem to notice much of a difference. It was days later that I could feel the difference. I did feel lighter, looked leaner, and felt more alive. I would definitely recommend colon hydrotherapy to others.

Colon Hydrotherapy

By Brandy Cordova

BCordova@ColoradoMusicBuzz.com

Colon hydrotherapy is nothing new. For centuries, enemas have been a home remedy for maintaining good health and keeping the colon functioning. It is a simple, safe, and effective method for cleansing the colon. It is a powerful and useful method of revitalizing your health, stimulating your immune system and restoring proper function to your colon.

Colon hydrotherapy clears undigested food and other waste material that has accumulated in the colon, such as impacted feces, dead cellular tissue, mucous, parasites, and so on. This accumulation of waste material can cause many physical problems, such as headaches, backaches, constipation, fatigue, bad breath, confusion, irritability, skin problems, body odor, as well as impairs the colon's ability to absorb nutrients and decreases its muscular action, causing sluggish bowel movements and constipation.

Removing stagnant waste material and hardened toxic residue rejuvenates the intestinal lining, including the cells responsible for immune support. In short, colon hydrotherapy cleanses you from the inside out, supporting your immune system and promoting the colon's ability to absorb nutrients.

Now, I'm sure you are wondering how colon hydrotherapy is performed. First off, there are differences between an enema and colon hydrotherapy. An enema only flushes the lower part of the colon, the sigmoid and part of the descending colon. It involves a single infusion of water into the colon. It sits in the lower part of the colon for a period of time before being expelled into the toilet. You can buy an enema to do yourself at home.

Colon hydrotherapy flushes the entire colon and involves multiple infusions of water into the colon. Fecal matter leaves the body via a tube, so you don't have to see or smell it. The only time you are on the toilet, is after the session, which is to expel any

donate so if he has a drink he feels guilty about not donating or tossing in two dollars and leaves. If he donates, he is bummed because he wants a drink too, now he is stone sober, silent, staring down the bar and will leave early. Make donating simple, have an online donation station set up and then the donation doesn't have to be cash, it doesn't have to come out of the ATM budget, which can still go to the bar!

Most people think of the overall expense of the night. So, knowing that ahead of time, no matter how great your talent is that you are offering, if you can't get people in the door, your event will fail. Offer the public a deal up front - say, four bands, ten bucks, one great cause, and people will come.

Skip trying to entice people to come with chicken wings and pizza rolls, it always looks cheap and kind of gross no matter how pretty the plastic forks are. People will be left thinking, "Dang, I paid \$20 for this?" Food adds a huge expense that doesn't dress up an event. Even if you have food donated, you need someone to serve it, provide plates, etc, and clean up after the mess, not to mention the mystery meatballs found stuffed in the planters and kicked under the stage. If you want fun food ask a specialty catering truck if they would like to come park in front of your venue and sell outside.

Not everyone will or should work a charity event for free. If you have bands working for free then be sure to let them sell their merchandise and keep the proceeds so maybe they can make up the gas money. I personally think the bands should be paid for your charity event. How many times are most other employed people asked to do their jobs for free? The venue is sure to cover its time, the venue staff don't work for free, a sound company won't work for free why should the talent (the ones who really bring in the crowd) work for free? The band is the greatest marketing tool for getting the word out. "Well, if I pay everyone, how will I raise money for the cause?" Get the people in the door with a low entrance price and they will come, thus they will donate, dance, drink, and hopefully donate some more.



Between The Covers

"How much are tickets? Screw that!"

by Torch

Torch@ColoradoMusicBuzz.com

Come on people, this is a time of empty pockets; people are pissed off and poor. How do you get people to your event? First off, cut the door price, **\$10-12 maximum** for any event. If you charge too much to get in the door, people won't come. Ten bucks at the door means you can still get a drink at the bar, one drink leads to two and then the venue is making some scratch. Twenty dollars at the door will almost guarantee an empty room and a bummer of a night. It is simple math, think in ATM money, \$20 increments - so if I pull out \$40 bucks and spend \$10 at the door, that means I can blow \$10 to \$30 at the bar depending on how much fun I am having.

Definition of fun - great music, lots of people dancing and talking. ... In order to have "fun" you have to get them in the door!

The overcharging at the door is a crucial mistake many new event planners make. *OH, but it's a charity event! People should be supporting the cause.* Uh ... no. When you start out by taking a twenty at the door, and then have donation drives going on, silent auctions, and full-blown open auctions, people get tapped out fast. Now figure in the guilt factor; Bob here has no money to drink and

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THE KILLING OF
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THE LAST CASTRATO

DECEMBER 2
SIDEKICKS SALOON
AS NATIONS RAGE

DECEMBER 2
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KILL SYNDICATE
H A T E F A C E
THE KILLING OF
K I N D N E S S
THE SILENT DIVINE
DEFIANCE

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THE ART OF RUIN

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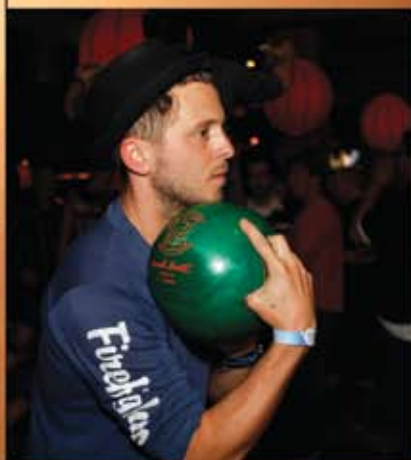
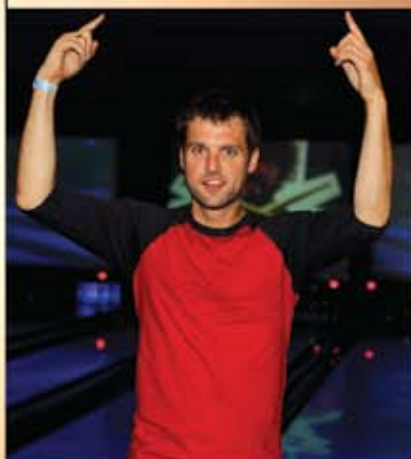
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6:30 dinner served**

**7:15 – 7:45 The bizarre world of Mesozoic crocodilians: denizens of
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**Dr. Spencer Lucas - Curator of Paleontology
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**There will be a Silent Auction throughout the evening and the Live
Auction will start at**

**7:45pm. We hope you'll join us in making a difference to raise money for
the track preservation project. This project will install metal banding at
the track site to keep sandstone slabs containing tracks from sliding
down the hill. This specific project is estimated to cost \$10,000.**

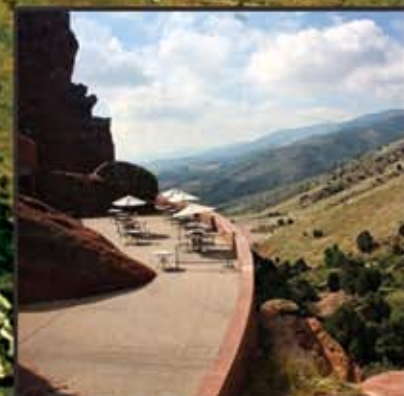
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Northern Colorado

Whats happening in NOCO!

LOCAL MUSIC CONNECTION
LOCALMC.COM

Dubstep with The Acidophiles

By J.A. Campbell
www.writerjacampbell.com

The Aggie started dark, slowly filling with haze from the fog machines. As performance time approached, lights and lasers were tested in blue, yellow, green, and purple (my favorite). The flashes of color interacted with the fog machine haze to make visually tangible patterns that danced in the air, giving a hint to the intensity that lay ahead. A painter set up his easel in the back and pulled out a blank canvas. People trickled in, slowly at first, then in greater numbers. The headline band, **The Acidophiles**, would draw a sold out crowd.

The night opened with DJ *Green Eggs 'n' Hammy* mixing up some popular songs with a heavy beat. The *Boom Dispensary*, composed of three classic vinyl turn table DJ's who also incorporate live midi manipulation, brought the bass next with their solid recipe for raging face. They were followed by *Made You Look*, a DJ/Producer duo, who had a memorable piece that mixed the sweet tones of "My Little Sunshine" into the heavy hitting "shut up about the fucking sunshine." *Cloud-D*, another DJ/Producer went next playing his own creative style of grimehop that further amped up the crowd. The final group to command the stage was **The Acidophiles**,



who perform live-progressive-dubstep.

The Acidophiles, **Amandha Gilson** and **Zac Rachid**, are set apart from many other dubstep producers in that they perform live with their synths and use effects controllers to alter their self-produced tracks, keeping a fresh live element that changes at each show. Each of their tracks shows how they have "take[n]" elements from dubstep, progressive trance and psychedelic glitch and melded them together in an emotionally deep and technically precise manner." Says Zac. In addition to their focus on sound production, they are always looking to further fuse their music with other aspects of live performance, believing that people can experience music more deeply when other sensory teases are added to the equation. The light show, put on by A.o.S. Lighting, and **The Acidophiles'** dancer, Kristina Hughes, augment the visual aspect of the music they perform. Kristina designs her own costumes to use for her interpretive dancing at each performance. They also like to bring in different

painters who create elegant pieces of art right before your very eyes while you hear the sounds that are pushing each brush stroke.

"Every track we write is a story about something in our lives," says Amandha. "It could be about a nice Sunday afternoon filled with fall color and happy visits with friends or about wrenching heartbreak, and includes anything in between." They generally leave lyrics out of the music because they want people to find what they need in each song. Both Amandha and Zac feel that lyrics should be delicately chosen as they tend to lead the mind of the listener to a specific feeling, instead of the one they need at the moment from the music.

That night at the Aggie, the feeling everyone needed was met. The heavy beats and roaring baselines of dubstep and grimehop, along with the many unique mixes of the other sub-challenging genres encouraged dancers to get on the floor. More and more of the crowd danced as the DJ's and producers pounded out the bass.

The commanding bass lines of **The Acidophiles**, in particular, flowed with trance-like elements and mercilessly blended in heavy beats to grab and pull everyone straight into the music. They began their buildups with an almost casual greeting that then proceeded to slam the beat right through the audience. Many of their tracks would then be brought to their unique progressive trancestep feel. At this point, during a couple choice tracks, Kristina highlighted the sound with her own creative dancing that incorporated simple yet very impressionable costumes (almost stealing the show in my opinion). The lights, lasers and fog of A.o.S. Lighting created a masterfully orchestrated fusion of sound and sight that flowed around the crowd and performers, drawing everyone into the music. All in all, their performance was intense and satisfying visually, physically and audibly.

The Acidophiles along with *Boom Dispensary* and *Green Eggs 'n' Hammy* are members of The CID Initiative, a Fort Collins grown production company dedicated to promoting local talent and Creating Individual Dreams. *Cloud-D* is part of the Mile High Sound Movement out of Denver and *Made You Look* includes local Fort Collins DJ *Ras Cus* and producer August Kaan. You can find out more about **The Acidophiles** on their Facebook page:

facebook.com/theacidophiles.



No More Excuses, It's Studio Time

Sarah Borden

Woah. Did I see that right? Did that sign just say garage band...classes? I actually had to circle the block the other day as I was driving down Mulberry to make sure I wasn't seeing things. Sure enough, the second time around I got a closer look, and not only does the sign offer garage band classes, it was in front of Studio Time, a new business who's mission is to provide the local creative community with access to high-quality equipment and production facilities.

Finally! Fort Collins has a recording studio that is targeted towards local musicians, with accessible rates (even for the starving artist) and booking flexibility. **Studio Time** turns self production on its head by bridging the gap between music and the visual arts. The photography and videography studios are available for you to create professional photos and videos that don't begin and end with a shot of your armpit as you hit the record button.

Fort Collins was chosen to host this new type of studio service because the creative community

is growing in all aspects, be it music, visual, or computer arts, and the brains behind Studio Time wanted to find a way to support that community. The driving force behind the whole idea is the Bradley siblings, John, Amy, and Aaron. The Bradley parents are both into athletics, so in the ironic way that fate seems to favor, all three siblings lean more towards the creative side. Collectively they have studied studio art, printmaking, photography, and graphic arts along with music. But it was their dad who had the idea to make all that accessible in one place.

Walking in the place feels like a cozy café with more mixing boards and giant flat screen TVs. The wall space not dedicated to technology displays the works of local artists for free, and coffee is included, too. Modern furniture is offset by European antiques for a polished and comfortable feel. The main floor is dedicated to the big room, a place for meeting, brainstorming, parties and classes.

The heart of the operation is on the second floor, four rooms that are a playground for the creative mind. The photo and video studios offer the use of backdrops (including a green screen), lighting, and one of the fully-loaded iMacs. Studio Time also provides the option

of renting a high-quality camera and/or photographer, handy if you want an HD album cover or profile pic.

The recording studio is perfect for a small band or individual musician. There's just enough room for a center seat and a couple of couches or a drum kit with a couple of guitars. Renting the studio by the hour gets you access to the equipment and all of the editing and production software. If you finish with the equipment before the iMac, you can just head over to the lab and rent use of the computer, so you don't have to worry about paying for what you don't need.

If you don't know how to use the equipment or the software, it's ok, you're covered. Studio Time offers classes ranging from the traditional arts to using professional software like the Adobe suite, and even, it's true, garage band classes. They will soon be adding classes on Sound Logic Pro and Final Cut Pro. Shane Miles is the head of training, and wants to offer a variety of classes to really enhance the work of local artists. If there is something you want to learn that they don't currently cover, talk to him about it. This is a place that wants to respond to the needs of the creative community.

Even if you choose to not take the classes, you can hire the minds working there to help you fill in the gaps in the production and post-production process to end up with a superior result. The creative coordinators offer graphic design, web development, sound mixing, film and photography support.

Studio Time also hosts events and parties. They offer packages of varying levels which makes it a great location for a jam session, photo shoot, or private party. The recording studio is hooked up with karaoke, great for collecting blackmail material for your friends. Open mic nights are common occurrences, and an ideal place to start sharing your music.

Check out their Facebook page to find information on contests as well. One of the goals of Studio Time is to play an active part in helping local musicians grow, and competitions are a great way to gain attention. Currently they are running the A Cappella Sing Off, a contest for high school groups with a \$500 grand prize. Log on to view the entries and vote for a winner!

So no more excuses. No more living room recordings with doors slamming and roommates talking in the background. No more static-y webcam videos. No more photos of you with your arm around the camera like it's your high school movie date. This is Northern Colorado, we're better than that, and Studio Time has just given us the way to prove it.

Studio Time is located at 325 E Mulberry St. in Fort Collins. Stop by to check the place out and talk with a creative coordinator, or call 970-682-2668 to set up an appointment or book some time. Follow them on Facebook at www.facebook.com/StudioTimeFC to keep updated on new contests and events.

And don't forget once you're done making your very own music video to upload it to localmc.com to start showing the world how awesome you are!

Puzzle 1 (Medium, difficulty rating 0.52)

2	3	6	4	7	9	8	1	5
8	5	1	6	3	2	9	7	4
4	9	7	5	1	8	2	3	6
1	7	2	9	5	3	6	4	8
5	8	9	1	4	6	3	2	7
6	4	3	2	8	7	5	9	1
3	1	4	8	2	5	7	6	9
9	2	8	7	6	4	1	5	3
7	6	5	3	9	1	4	8	2

Northern Colorado

Whats happening in NOCO!

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SEX RX: Upgrade to the Friends with Benefits Package

By Amandha Gilson

Some say that "a friend in need is a friend in deed." To most, this means that when you need, a friend will be there to act. So what limitations are we to put on that? Can we place one of our most primal needs into this statement? Friends with benefits. It is now such a common phrase that movies, books and even the internet are creating stories and adventures for those looking to approach a "friend." In the past, it was considered taboo to talk about it, but now, with the reality of living in an instant gratification society, "friends with benefits" is becoming a popular topic to toy around with. I am going to talk about the way in which I approached the topic, which I figure is the most difficult part of the whole ordeal.

I recently took my first dive into the world of

intimacy with a close friend. It wasn't planned, but my needs were high and I had the feeling that my buddy would be into it. We made a plan to hang out and grab a few drinks like we normally did every couple weeks. This time, however, I had a secret plan hidden up my sleeve.

As we sat down to our first drink, my mind was racing with the new way in which I was seeing my buddy. He didn't know what I was thinking, but being close friends, he could tell something was on my mind. We spoke lightly of the things that had been going on since our last encounter, and once that played out, it was time to converse about the fun things in life. This is where I planned to bring the topic to a more sexual nature, which we had not ever really discussed before as friends.

I began to talk about how there was this friend of ours that I was way into and how much I really wanted to just have sex with him. No strings attached, just looking for a fun time. I went on to clarify that, at this point in my life, I am not looking for a long term relationship, as my career is taking all of my time and energy. I am also not the type of girl who fancies one night stands with strangers, so that option was out of the question. I was looking to just have some fun with a friend. His advice to me was to just go for it, to tell this guy that was all I wanted. Great advice...seriously. Ladies, if there is a guy out there you want nothing more than to just throw around for a night, tell him. Odds are he's down (that juicy story will be next month).

Now that the conversation was open in the sexual nature, I began to talk about the things that get my jolly's going. Both our fantasies were discussed with minimal embarrassment, as we have known each other for years and trusted

that the words would not leave our table. If you're not comfortable with your sexuality, this may be difficult, but since I know what I want, it wasn't hard to discuss. At this point, I could tell his mind was now thinking about me in a way he probably had many times before, but knowing he was in the friend category, hadn't ever acted on them. I could see a devilish smile forming, and at this point, I knew it was time for the body language to start speaking. Flirtatious arm rubs and leg touches were handed out freely as we laughed about our sexual exploits with our past partners.

Once the touching started, it seemed as though he had gotten my very subtle, but not so subtle point. He began to be more physical as we moved our conversation to the crowded dance floor. Here, the normal friends dancing side by side became much closer and thrill inducing as hands wrapping around the waist and deep "rip your clothes off" stares ensued.

We stayed out til two making the most of our flirtatious natures and walked out of the bar with thoughts of what would happen next filling our minds. We went back to my place to smoke the evening bowl, as was our normal hang out routine. This time, however, after we finished that bowl, instead of parting ways, my buddy took action.

He pushed me back and began kissing me. Exactly what I had said wanted. He tore off my clothes and kissed me everywhere. His kisses were passionate and threw my entire body into such excitement I couldn't take it anymore. I couldn't believe this was working! He had listened to every word I had said, he had taken my body language and words and put them to the best use possible and I was feeling it. At this point, I knew I had succeeded in my goal so I took everything he had said to

me throughout the night and began to play it out. What a game it was! Three hours and five rooms (including the back patio) later, we were exhausted. Literally unable to move, it was now time for the final discussion.

I bring this last point up as it is very important. Any time people have sex, there are chemicals released in your brain that make you feel more bonded to the other person. It is SO important that you discuss the fact that you are going to remain friends, that this was a "benefit" of being a close friend. If this is not discussed, you leave yourself open to hurting or even losing your friend. Even if you made sure to discuss it prior, make sure to reiterate the point. And if you're lucky, you can open up this benefit dialogue and do it again and again. But the more you do, the more chemicals are released, the harder it will be to keep feelings out of the situation, so please keep this in mind and BE SAFE ABOUT IT!

If you have anything you'd like to ask about this story or have an idea for next month you'd like to share, please email me at amandha.localmc@gmail.com.



The Synthesis Reaction Experience

By Gary (Scorpio) Stewart

I used to think Tuesdays were a boring ass night that came in-between Monday and Wednesday. Man, was I wrong. I found something to do on Tuesday nights... **Synthesis Reaction**. I know you're asking yourself what a "Synthesis Reaction" is, and so was I. I asked the mad genius that started all this, *Slim Fadey*, what the hell is a "Synthesis Reaction"? Slim answer was that it's an "underground art and music extravaganza featuring not ready for mainstream radio entertainment." I can dig it. I hate mainstream radio, and hopefully you do too. If you agree with me, you should check out Synthesis Reaction on Tuesday nights at Hodi's Halfnote. Why? Here's why. Industrial dance, and goth music, raffles, freak shows, and other varieties of visual happiness.

The whole event starts out with the **Girly Show**. No it's not a strip show; it's a Neo-Burlesque show. So I guess it is a kind of a strip show, but they leave something to the imagination, and always wanting more. How can you go wrong with the **Girly Show** as the opener to any show? I mean really the girls are hotter than hell when it moves to Arizona in the middle of summer. **Linda Caliente**, for example, lives up to her name....WELL, but she wasn't the only hottie there, the whole line up was smokin hot. My favorite girl was Granny Glitter. Goes to show that funny is sexy no matter how old you are.

Now mind you we started out with the hot women taking their clothes off (mostly), who would want to watch that more than a *Voyeur*? Not the guy sitting in your tree outside your window at night. That's me. I'm talking about the Choice City industrial dance band that you can see Tuesday nights fronted by Slim

Fadey. Slim brought a tasty collection of nasty beats & more delicious beauties. Now it's a party as the crowd gets closer to the stage to feel every groove they're seeing as *Voyeur* brings out the Green Monster in all of us. Don't get jealous come to the next show and release the freak on your leash.

We've had almost naked girls, an industrial band watching us watching them watching the naked girls, and now it's time to start a fire pyromaniacs. Who better to burn this mother down than *Fire in the Asylum*? They are one of the best local bands in Colorado I've seen in quite a while. They're energy is infectious on every level. They showed that at Hodi's Tuesday night. Now mind, you, this was the first show *F.I.T.A.* ever played in Ft. Collins. Up until Tuesday night, they were unknown in the NOCO area, but after that night at Hodi's, they'll be remembered, and talked about. We here at the LocalMC would love to bring these guys back up for another show real soon. So let's show *F.I.T.A.* that Choice City Love, and how we get down up here in the Fort.

What? Did you think it was over? Hell no it ain't over! It ain't over 'til the fat bearded lady with a spike up her nose sing. And being at **Synthesis Reaction** you just might see that. You really can't think of a better way of ending a night like this. Razor blades, open wounds, scratches, and slashes. Vinyl broke, nails to poke, drill bits for the gashes. No paramedics needed for this scene. These are a few of our favorite things, and *Fadey's Freak Show* does not disappoint. They're bringing the sexy back to pain and gore. (Just like Rihanna).

Now I'm done. That's all I could take I couldn't take no more. That's a lie, but I still had to go home, the show ended. So has this article.

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Northern Colorado

Whats happening in NOCO!

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Along with talking to **Raven**, I had the pleasure of speaking with **David**, Singer and Guitarist for Thrash Metal band **Havok**. Havok is a local band that, after self-releasing two albums, caught the attention of England's Candlelight Records and is now on tour with **Goatwhore**. You can find out dates at their website www.havokband.com.

LMC: How long have you guys been together?

David: In February we will have been together for 8 years.

LMC: How did you guys meet?

David: I started the band with a kid I met in high school. We started jamming to **Metallica** songs, then we added some band members and played a lot of **Metallica**.

LMC: Was Metallica your influence?

David: Yeah, definitely – Black was the first

David said he's had more than one person come up to him and say that even though they don't like metal they loved Havok. Their technical music skills combine with in-your-face lyrics, badass guitar riffs, booming bass, and serious drums to really create a superb sound that will keep you head-banging for hours. Their stage presence and excellent crowd interaction makes them shine when you see them live. It's easy to see why this band is going places.

Dissonance In Design was a last minute add to the show. **Raven** called them a few days before the show and asked them if they were coming. They said, "YEAH!" **Raven** told them, "Great, you're playing!" Of course the band was ecstatic. They went up second and I was instantly impressed by their presence and their intensity. They clearly have talent and passion for what they are doing. I had the pleasure of speaking with **Harrison** (guitarist), and **Sam** (lead singer).

LMC: How long have you guys been together?

Harrison: My brother [the drummer Zac] and I have been together for six years. Sam joined us in July.

LMC: How'd you guys hook up?

Harrison: Sam used to play with **Sunday Massacre** and we played a lot of shows where we encountered them. It ended up not working out with Sam and **Sunday Massacre** but we got him. It's been great.

Sam: Being asked to play with these guys was a big honor for me. First time I saw them play I was blown away by their stage presence and sound.

LMC: What is your favorite song to play?

Harrison: "Dionysiac" – It's the song that when people hear it they go, 'Yeah, I know that song.'

LMC: What's your favorite music from another band?

Harrison: We're die-hard **Veil of Maya** fans.

LMC: What's your favorite venue that you've played so far and what's your dream venue?

Harrison: The Gothic. We've played all the bars but this is our first big one. The sound guys are the shit, everything is awesome. Our dream is Red Rocks.

Sam: The Gothic. And definitely Red Rocks.

LMC: What do your parents think?

Harrison: My parents completely support everything we do. They put us in the studio and we wouldn't be a band if it wasn't for them.

Sam: I totally agree, my parents have been totally supportive.

Harrison and his brother Zac started playing metal at the ages of 12 and 14 respectively, and that was only six years ago. They've come a long way in such a short time. With the addition of Sam they've evolved their sound into a progressive/technical metal powerhouse. Watch this band. They're going places at the speed of their raging guitar riffs. **Dissonance In Design** wants to be remembered for changing people's lives with music. I have no doubt that they will easily accomplish their goals.

Beyond the amazing music and excellent venue, I was struck by the humbleness of the people I spoke too. **Raven**, **David**, **Harrison** and **Sam** were all super nice, down to earth, and above all very humble about their accomplishments. I can't wait to see where they take the music world next.

Eggs and Kegs – Metal at the Gothic

J.A. Campbell
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Raven's Eggs and Kegs Halloween bash at the Gothic in Denver was a head-banging, kick-ass time. **Kill Zone** opened the night with some high-energy intensity that really got the growing crowd moving. Up and coming band **Dissonance In Design** followed, ripping up the stage with some seriously awesome music, and **Centimani** didn't disappoint with their performance. **Speedwolf** followed with a great show, and **Iconocaust** was next, pumping up the crowd for the headline band, **Havok**. Havok is a local band that has gone national, even international as they have a European tour scheduled. They really put on a show for their hometown that night. Eggs and Kegs is put together every year by **Raven**. I had a chance to talk with him during the show.

LMC: How'd you decide to do a Metal concert for Halloween?

Raven: Well, basically what happened was, four years ago my radio show used to be extreme metal, black metal, and death metal. Halloween was really fitting for the show, but over the years I've kind of changed my image, so the image is now metal, but it's metal across the board; local metal, worldwide metal.

LMC: How'd you choose the bands for this show and how did you meet them?

Raven: Basically the bands for the show I hand picked this time. I used to have bands message me but this year I hand picked everyone, and I think that was a better move. I met each band through mutual contacts.

LMC: Are you originally from Denver?

Raven: I'm originally from Chicago, moved out here in 2005. This is my fourth Halloween show.

LMC: Did your radio show get you into promoting shows live?

Raven: I started off doing internet radio in 2005 with an hour-long show that was just for interviewing people; businesses, politicians, bands, or anyone who needed exposure. It was called **Raven Interviews**. Then more people started submitting music and it turned into a radio show. I took the show live in 2007 and changed the name to **Raven Eggs and Kegs** show - Breakfast and Beer, I used to be on in the morning when I first started.

LMC: How do you do your promotion?

Raven: Grassroots. I believe in old-fashioned



promotion, not spending thousands of dollars to have someone do work that I could do myself. If you want something done right, do it yourself, so I do it old school. Based on the turn out, I think it was a great strategy.

LMC: Was this your biggest turn out so far?

Raven: Yes.

LMC: Do you do the Halloween costume contest every year?

Raven: Yes. **Oscar the Grouch** won [this year], that was pretty amazing. [Some dude showed up essentially wearing a trashcan with an Oscar costume on and a Bruno puppet in the back. It was really intense.]

LMC: Anything else you would like to share?

Raven: If you want to follow me on FB find me at: [facebook.com/Eakradioshow](https://www.facebook.com/Eakradioshow) and I'm on Twitter @eakradio.

The Halloween Eggs and Kegs show was really well put together. It went off without a hitch and the musicians poured out the metal to a great crowd. There was something for every metal lover, from great music to an active mosh pit and some one-on-one interaction with the musicians. The venue couldn't have been better, and the Gothic certainly added some history to the show. The theater had its first heyday in the roaring twenties entertaining crowds with the classic movies of the era and has the distinction of being the first theater in the city to show talking movies. How cool is that? It survived over the years and was recently remodeled with a state-of-the-art sound system, but it still retains its classic art-deco design. I completely enjoyed every aspect of the show from the venue to the friendly staff, the excellent organization, and the great music. This was a show I'll remember for a long time.

album I ever got, then I started listening to the older stuff.

LMC: What's been your favorite venue to play so far?

David: This place in Quebec called the Imperial something. That place was so awesome. They had four different showers, they fed us, it was so clean and a huge stage with great sound. Everything was perfect.

LMC: What is your dream place to play?

David: Red Rocks.

LMC: Your new video for Covering Fire was shot out in a field, with lots of fire. How many prairie dogs were harmed in the making of that video?

David: All of them that we could find.

LMC: Who produced that video?

David: **Brian Jaymes** from Texas. [They shot the video in Texas]

LMC: You're off to Europe after you finish your American tour. Why do you think Europeans embrace metal more than America does?

David: I think Europeans have always had a better ear for music. All the classical music comes from Europe and metal is real music.

LMC: What do you think Mozart would think if he came to one of your shows?

David: He'd probably dig it.

If you like metal, you'll want to check this band out. Even if you don't like metal you should give them a listen.

This Issue: LocalMC Spotlights "The Acidophiles"

LOCAL MC

Music Connection

THE ACIDOPHILES



Jason Photography



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