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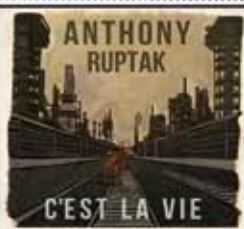
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Khaos Assassin's four song live EP, *Assassinating the Khaos One Riff at a Time*, will melt your face off with the band's straight forward, no nonsense approach to metal madness. It's old skool meets new rage! Khaos Assassin has recently garnered local and national attention. Their performance at this year's LocalPalooza made many local metal enthusiasts stand up and take notice. You'd be wise to follow and support this band!
Tru Blu – Music Buzz Magazine

"In the world of today's heavier rock acts, "Khaos Assassin" stands alone... Yes, they are expert at providing the wonderful thick mix of electric guitars and deep drums that heavy rock fans adore... And yes, they definitely deliver the intense grinding grooves... But when you add the powerful clear, clean high vocals provided by their lead vocalist, Danna Carter, Khaos Assassin's over-all sound is like no other heavy metal band that I can name... It's as if you had Steve Perry sing with Motorhead; you can actually understand the lyrics! The best of both the "clean" and "heavy" rock's worlds in my opinion!"
Pat Emerine - Pat Emerine Productions

Khaos Assassin has been around the block a few times and has gone through quite a bit of ups and downs and changes, as most bands do. I have not had the opportunity to see and hear these guys for close to a year, and upon doing so, was extremely impressed. This is a band that has obviously been working hard to develop their sound, which is not only unique, but performed with passion and conviction. So, I highly recommend getting out to one of their shows and enjoying them as I do.
Dave Zaharia – VooDoo Productions

WWW.KHAOSSASSASSIN.COM

cover story: RACHEL AND THE KINGS



"We didn't form as a band until five months ago, that's why nobody knows who we are," says James. "People are like, 'who are you guys, what's going on?' We really are that new, but we have such great chemistry."

Article: Jenn Cohen

Photos: Chris Kuehl

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PHOTOS ON THE WEB



Honda Civic Tour
by Ted Davis



Mumford and Sons
by Kira Pearson



MORE PHOTOS FROM
HIGHER GROUND
ATCOLORADOMUSICBUZZ.COM

Josh Lee



"Lee was subsequently released but his future in the United States is far from secure."
Read more on page 8

Bohemian Nights



"...overwhelming crowds that poured into the downtown area to experience the festival."
Read more on page 11

Skylab



"You can always expect a lot from the Triad Dragons crew, and this year will be no exception."
Read more on page 15

THE PUBLISHER FILES

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Colorado Music Buzz
August 30

We'd like to thank everyone who attended, performed at, volunteered for and contributed to the success of the first ever Higher Ground Music Festival! It was a wild and beautiful ride that we can't wait to do again next year! Get to HIGHER GROUND!

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Munika Runstrom Cheers to you for putting on a great event. I can't wait for next year!
August 30 at 12:30pm · Like · 1

Colorado Music Buzz Ms. Runstrom! Once again, I've not met you! It seems we're always at the same place!
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Bryan Alfredo Bardsco Winkles?
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- SEPT 22 TJ Coupe 9p
- SEPT 28/29 Willie & The Po Boys 9p
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- OCT 13 Austin Young & No Difference 9p

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Counting Crows at Red Rocks

by Darren McCarthy
DMcCarthy@ColoradoMusicBuzz.com

Adam Duritz of **Counting Crows** interacted with the crowd early as he introduced the first three bands in the Outlaw Roadshow. Many fans arrived at **Red Rocks** on August 2nd with rain jackets but the dark clouds left as the first band, **Field Report**, opened up the night. Next, **Tender Mercies** played an amazing set on their first night of the tour and **Kasey Anderson** and **the Honkies** followed them by wrapping up the opening acts.

Counting Crows opened up by playing "Round Here" from their first album *August and Everything After*. They played "Untitled (Love Song)" from a collection of covers they released in early 2012 called *Underwater Sunshine*. Next they played "I Wish I was a Girl" and "Colorblind" from *This Desert Life* before another cover called "Meet on the Ledge". Midway through their set they played one of their most loved songs, "Mr. Jones", before covering one of Anderson's songs called "Like Teenage Gravity". Duritz followed beautifully by going solo on the piano and singing the cover "Look at Miss Ohio" and then bringing the band

back into his song, "A Long December". They finished their set as they started with another *August and Everything After* favorite "Rain King".

The thunderous applause brought Counting Crows back to the stage quickly and they started the encore with another cover song called "The Ballad of El Goodo" from their latest album. Duritz invited all three of the opening bands on stage and together they sang "You Ain't Goin' Nowhere" before finishing the night with "Hanging Around".

It's been nearly twenty years since Counting Crows released their first album and they still continue to produce amazing music today. Duritz's vocals are just as strong and full of emotion as ever and his songs are still popular among the young and old.

Online: countingcrows.com
kaseyanderson.com



Gotye at Red Rocks Amphitheater

by Wendy Villalobos
WVillalobos@ColoradoMusicBuzz.com

Gotye has a lot going for him. His song "Somebody that I Used to Know" was No. 1 on the Billboard charts for an unprecedented amount of time, his CD, *Making Mirrors*, was one of the best reviewed albums of 2011, he's Australian, and he was able to score a life-changing experience by performing on the coveted stage at **Red Rocks Amphitheater** in Morrison, CO.

Red Rocks Amphitheater is hands down the most beautiful concert venue in Colorado. Proudly boasting some of the biggest names in modern day music history, like the **Beatles** and **U2**, the amphitheater is a worthy, and noted event setting for great seats, acoustics, and is pleasantly aesthetic for all patrons who attend a concert there.

Gotye was more than prepared to bring the energy on stage as he stormed Red Rocks with his cool, eccentric music and even cooler voice. I was pleasantly impressed and musically sated as the night went on. Gotye and his band played some of my favorites like "We'll Be Watching You," and "Eyes Wide Open," with wild synthesizers and drums, most of which

were played by Gotye himself. Upon the rocks in the background were images of each one of his music videos for his songs, all of which were even crazier than the instruments he played on stage (I honestly didn't even have a name for one that was partially piano, and partially a flute that he produced in the middle of his set). Each video was stranger and more obscure than the next, one of which is still fairly vivid in my mind. The video depicted an elephant of sorts walking through a city with a bird on its shoulder, and as the video progressed I gathered that the elephant is slowly losing its mind. In the end, the elephant is eaten, or perhaps beaten down by a red leopard that had been haunting him through the entire video.

By the end of it, I was more confused than anything, yet the music for the song was so catchy and so rhythmic I hardly paid attention to my confusion for long. Gotye is known for his whimsical, if not haunting and peculiar melodies, but I find him more the better musician for these traits he handles very well. He did Red Rocks the honor with his stage performance, sounding better than he did in his digital recording for "Making Mirrors."

I have trekked to a number of concerts over the years, and there have been few musicians that have been able to carry themselves so well and sounded phenomenally better on stage like Gotye and his band did at Red Rocks. His craft and his dedication as a musician truly resonated between the two towering rocks of the amphitheater. Only good things are going to come from Gotye as he continues on his journey as a musician, and the brilliance and his view of the world is yet another lens I enjoy looking through. His visions and his messages are sent to me through his music, and I feel like the world is calling my name when it happens.

Online: gotye.com



My Morning Jacket

by Anthony Lee
ALee@ColoradoMusicBuzz.com

Trombone Shorty and **Band of Horses** opened for **My Morning Jacket**, who performed at Red Rocks Amphitheatre on August 3, 2012. Trombone Shorty opened the show and fueled the enthusiastic crowd with their sophisticated jazz funky tunes. Followed by Band of Horses who, despite the windy and overcast weather, did not disappoint, playing their emotional crowd favorite, "No One's Gonna Love You."

Starting their set with "Rollin' Back," My Morning Jacket performed variety of songs from their discography. Ranging from their 1999 debut album *Tennessee Fire* to the most recent *Circuital*, My Morning Jacket had a long set list

that combined a good mix of dreamy tunes, to intense rock tunes, that captivated the hearts of true rock fans. Front man, **Jim James**, exercised his powerful voice, seemingly not needing a microphone. The band also did some magnificent covers, **Elton John's** "Rocket Man," **Erykah Badu's** "Tyrone," and "Never Tear Us Apart" by **INXS**, of course, putting their personal "flavor" into the songs. During the set, the band invited **Ben Bridwell** from Band of Horses to cover "Wonderful (The Way I Feel)." The harmony between Bridwell and James were phenomenal, melodic, and powerful.

The band played seven more songs after the encore—no sign of slowing down. My Morning Jacket led the Red Rocks crowd through the night with their amazing talent and immense energy.

Online: mymorningjacket.com



Offspring to play Fillmore Sept. 27

by Jenn Cohen
Jcohen@ColoradoMusicBuzz.com

The **Offspring** starts the second leg of their summer tour on Aug. 30, and will be hitting the **Fillmore** on September 27. Band members **Dexter Holland** (lead vocals and guitar), **Noodles** (guitar), **Greg K** (bass) and as of 2007, **Pete Parada** (drums), have added a new CD to their lengthy discography, spanning approximately 30 years.

On tour to support their latest CD, *Days Go By*, Greg K explains that they stay relevant by, "Sticking to our old sound, but adding new elements every time. Dexter writes all the songs, and he gets to the point where he doesn't want to keep rehashing the same thing. So, trying to come up with fresh ideas, but not stray from our sound, which we've had for years, gets a little more challenging. We want to make sure every song is as good as it can be."

Not only is Colorado home to one of their favorite

venues, Red Rocks, it also holds a sweet piece of history for the band. K says, "One of the early shows we had, just before *Smash* came out, we did a tour with **Pennywise** on the east coast. They flew back from New York, and we decided to do shows on the way back, because we couldn't afford to fly home from there. The last show was in Denver, and it drew about a thousand people, there were people outside clamoring to get in. That was the first time we had a show like that, that was big, and where it seemed like we were actually a real band."

Check out Offspring at the Fillmore on September 27, with Neon Trees and Dead Sara. K said to make sure everyone gets there early to check out Dead Sara. "We played the **Sunset Festival**, and they were awesome."

Online: offspring.com

NOCO MUSIC MAX

WHATS GOING DOWN UP ABOVE



Bohemian Nights at New West Fest in Fort Collins

by Hannah Lintner
HLintner@ColoradoMusicBuzz.com

Bohemian Nights at New West Fest is an annual urban street festival in Fort Collins that completely owns the weekend August 10-12. A number of streets were completely shut down to make room for the stages, along with the overwhelming crowds that poured into the downtown area to experience the festival. The **Bohemian Foundation** provides six stages located throughout downtown that houses continuous shows over the three-day period. Not only did the festival contain over 25 hours of live music, but it also provided opportunities for over 250 local art, craft, and food businesses with booths located throughout the streets.

Kids Music Adventure was another fun aspect of Bohemian Nights. The free kids' area allowed children to experiment with music by letting them to try out new instruments in a structured environment. The celebration of local

Fort Collins included Local Friday, where only local Colorado bands played between 5 and 7:15. **Odell's**, one of Fort Collins' favorite local breweries, partnered with the **Lyric Cinema Café**, Fort Collins' favorite local movie theater, to create a new beer called the Honey Baron. The Honey Baron was only available during the festival at the Lyric, and created a crowd that spilled out of the lobby and out onto the patio. The music from the festival was broadcasted live on KRFC 88.9FM Community Radio, which could also be found online.

Over 90 bands were featured during the eighth annual Bohemian Nights festival. Each night included a national headlining act located on Mountain Stage. **Michael Franti & Spearhead**, a band with a wide range of genres, brought out a raving crowd on Friday night. Saturday night included **Alison Krauss**, the proud owner of six Grammy Awards, playing with **Union Station** featuring **Jerry Douglas**. Locals packed in tight to experience the collaborative project of the five musicians.

Gipsy Kings closed the weekend by seven on Sunday with an hour and a half set of Spanish music tinged with a dash of pop. The group, who began as a gypsy band who traveled throughout France playing weddings, festivals, and the streets, felt at home with the passionate fans of Fort Collins.

Online: bohemiannights.org

Michael Franti and Spearhead

by Rhapsody Berg
RBerg@ColoradoMusicBuzz.com

Michael Franti started **Spearhead** in 1994 and has been constantly writing upbeat, uplifting songs drawing influence from all over the place including funk, reggae, hip hop and rock. On the first day of **New West Fest** they headlined the Mountain Avenue stage with the show simulcast on the Library park stage (due to technical difficulties it was not simulcast on the Linden Street stage as scheduled). The show started at 8:30 but the stage area was completely packed by 8:15.

After a name change prompted by a split with **Capitol Records**, Michael Franti & Spearhead released *Stay Human* on the newly formed **Boo Boo Wax** record label in 2001. Although Franti had an avid underground following, it would be another eight years before he garnered mainstream radio success with the cheery hook laden "Say Hey (I love you)". In a strange twist of fate, Franti was being wheeled into surgery for a ruptured appendix when he found out that "Say Hey" had hit the Billboard top 20.

The show opened with "Everyone Deserves



Music" off his 2006 release by the same title. Other notable songs played included "Rude Boyz," "Sound of Sunshine," and "Yell Fire." During the show, he noted that people from all over the world were sending their best wishes that Colorado would recover well after all the fires and shortly after, it began to rain. Many fans were brought on stage, and there was even a surprise proposal. He played his encore of "Say Hey" and "Long Ride Home" then Franti and guitarist **Jay Bowman** wandered around the crowd for half an hour signing autographs, taking pictures, and generally personifying the nice-guy spirit of his music.

Online: michaelfranti.com



DeVotchKa at New West Fest

by Hannah Lintner
HLintner@ColoradoMusicBuzz.com

DeVotchKa, based out of Denver, played the Mountain stage on Sunday afternoon. The four piece multi-instrumental ensemble has quite a following in Fort Collins; the entire area was packed before the band had even sound checked. DeVotchKa, a name taken from the Russian word meaning 'girl,' is made up of a group of multitalented musicians. **Nick Urata** sings and plays the theremin (an electronic music instrument created in Russia), piano, trumpet, and bouzouki (an instrument similar to the lute with a Greek origin). **Tom Hagerman** plays violin, accordion, and piano. **Jeanie Schroder** sings and plays the double bass, flute, and sousaphone (a type of tuba typically used in marching bands). **Shawn King** adds percussion and trumpet.

The band has been featured in an array of media, including the trailer for the film

"Everything is Illuminated", a "Gears of War 2" trailer, and the score for "Little Miss Sunshine", which was later nominated for a 2006 Grammy Award for Best Compilation Soundtrack. The band also played at the **Bonnaroo Music Festival** in 2006.

DeVotchKa combines a gypsy punk feel with an indie cabaret folk vibe. Their music takes a simple, melodic approach that allows the listener to get lost in the complex combinations that DeVotchKa creates with their great instrumental variety. Urata's graceful croon combines elegantly with the band's tribal-orchestral sound. The group has an uncanny ability to connect with the audience from stage. It was apparent that the audience was entranced in listening to the eloquently orchestrated songs by the wide range of connected movements in the crowd. The audience was filled with a wide range of ages; families, couples, and dedicated followers gathered together to experience the Colorado band.

Online: devotchka.net



The Great American Taxi at New West Fest

by Hannah Lintner
HLintner@ColoradoMusicBuzz.com

Great American Taxi played in Old Town Square on the final day of **New West Fest**. The band consists of **Vince Herman** on guitar and mandolin, **Chad Staehly** on keys, **Jim Lewin** on guitar, **Chris Sheldon** on drums, and **Brian Adams** on bass. All members contribute to forming the band's vocals. Herman, who also plays as **Leftover Salmon's** front man, leads the group in creating a great live show. The Americana band shares similar features with bands such as **Little Feat**, **Los Lobos**, and **the Grateful Dead**.

The combination of rock mixed with a tad of twang allows the band to appeal to a wide range of people. Great American Taxi brought out a passionate audience ready to fully experience the band. The audience was easily caught up in the high energy music. Everyone danced with enthusiastic energy, and even sang along with a number of the band's more popular

songs. While Great American Taxi should not be confused with a jam band, they still brought out a large number of men with untamed hair and pretty girls in hippie skirts. Everyone was able to lose themselves completely in the music by committing to dancing freely without fear of judgment. Beach balls bobbed around the crowd of Fort Collins residents enjoying the band, along with their favorite local brew.

Great American Taxi is on their sixth year of producing music, and recently released their newest album, *Paradise Lost*, in 2011. The twelve songs focus on the subject of America in the new millennium.

Online: greatamericantaxi.com



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SEPTEMBER 6

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K I D Z O M B I E
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SEPTEMBER 7

S T A R M O N D A Y
T H E G R I F F E N S
T E R R A L E G A T O
W H I S K E Y A U T U M N

SEPTEMBER 8

C H E A P D E S I R E S
R A Z A R E I G H T
3 P I E C E S P E C I A L
I R I E S A N C H O S

SEPTEMBER 9

C L U T C H T I M E
Y O U N G A Y E
R A I D A H T A M E
"T R O J A N - N - B I G K"
M Y T H I K A L
T E R R E L L M A T H E N Y

SEPTEMBER 16

S H O G U N N ' T H A D O N N
K I N G S T R E E T M O N E Y
D A C O M M I T T E E
G A D G I L
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SEPTEMBER 22

L O S T D I R E C T I O N
S A R L T
S R 3
C H R I S T I A N W A R S H I P
S E V E R A L C R O W D E D G H O S T S

SEPTEMBER 23

C A P P A S
H O T
S P A N K Y B T H A H U S T L A

SEPTEMBER 29

C H E A P D E S I R E S
W O L F G I R L
K O N G T O S S
T H E E V E N I N G E D I T I O N
C O Y O T E P O E T S O F T H E
U N I V E R S E

SEPTEMBER 1

S I L E N C E O F V E R S A L L E S
D Y S O R D E R
R A D I A T I O N R O M E O
A N Y K N O W N S I N
E M I N E N T T E R R O R

SEPTEMBER 15

C O S M I C W A S T E
N S I C K N E S S O F S I N
R A Z A R E I G H T
H I G H T I D E L O W T I D E
P I E R C E

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SEPTEMBER 7

R E S H E W O
R E S O N A N C E
C O U P S T I C H
S U D D E N U P R O A R



SEPT 18

K R E A T O R
A C C E P T
K I L L S Y N D I C A T E
S w a l l o w T h e S u n

SEPT 18

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-The Chritik

FOR BAND LOGO AND POSTER DESIGN CONTACT JPERRY004@GMAIL.COM

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The Word on the Scene, From the Inside



Mr. Best Speaks Out

by Darnell Teague & Jonathan McNaughton
DTeague@ColoradoMusicBuzz.com

CMB: What makes Mr. Best a good DJ?

Mr. Best: Honestly, this is really a three-part answer. A) I am on time and never late for my sets. Primarily because I love hanging out with the crowd prior to going on! B) I'm great at reading rooms and understanding the people in those rooms. C) My music knowledge, and the many years spent working on the art/craft of DJing are really what set me apart from other DJs out there now.

CMB: What is your Definition of Hip Hop?

Mr. Best: To me, hip-hop is the expression of ones-self through beats and rhymes. While I prefer spinning big house sets, I'm hip-hop fan through and through, and that will never change.

CMB: What inspires you to DJ?

Mr. Best: Music and people inspire me to DJ, but the energy resulting from the two coming together keeps me motivated to be a better DJ.

CMB: When did you first start DJing?

Mr. Best: I first started DJing back in 1997, but it was in '96 when I started collecting records. It took a while to compile enough relative party records to DJ a whole night. In '97, I was getting an hour here and there at parties in the Philly area where I grew up.

CMB: What's your biggest musical accolade?

Mr. Best: My biggest musical accolade would have to be the handful of official remixes I've produced alongside my production partner, **DJ Spider**. I've also been fortunate enough to showcase my skills at some of the most high profile private, corporate, and celebrity events in the United States and Canada.

CMB: What does 2012 and the future hold for Mr. Best?

Mr. Best: 2012 is about growing and moving forward in my career of music, with DJing and music production being the main focus. I'm headlining some of the best rooms in the United States right now and spinning monthly in Hollywood, Chicago, San Diego, Atlantic City and New York. As of now, the future is looking bright and I can't wait to be back in Denver!



King F.O.E. - J.U.N.K. and J.U.N.K.I.E.S.

by Darnell Teague and Jonathan McNaughton
DTeague@ColoradoMusicBuzz.com

The hip-hop anthem "Foo" ft. Ras Kass, is just one of the many head banging songs off of J.U.N.K. and J.U.N.K.I.E.S., the new album from King F.O.E. This album has a large range of variety when it comes to the beats, which were all produced by Yonnas Abraham and Nathan Reid. The production goes from heavy-hitting street anthems, to mellow make-you-think rap. The song "Hand Basket" has an ominous feel to it that is combined with crisp lyrics, making it an all-around good song. All the songs on J.U.N.K. and J.U.N.K.I.E.S. were written by Yonnas Abraham and Bobby Rogers.

The album, as a whole, is definitely not an album to be slept on. King F.O.E. also has other music ventures that he is working on as well as upcoming concert dates.

Online: blkhrs.com



La Coka Nostra-CD Review

by Seth Wood
SWood@ColoradoMusicBuzz.com

Have you ever listened to an album that made you feel that you just got slapped in the face? If not, you should check out **La Coka Nostra's** latest release, *Masters of the Dark Arts*, and its harsh themes of greed, drugs, violence and religion; the very ruggedness of the album comes with such force that it really makes a listener feel that they're being assaulted by the emcees.

Masters is the group's second release, and though they lost their most popular member, **Everlast/Whitey Ford**, they seem to have progressed well. Emcees **Ill Bill** and **Slaine** have very different styles, but make a lot of sense together (like all good rap duo's). **DJ Lethal** (formerly of **House of Pain**) is also a complementary addition, as he gives the group an old-school sound with his turn-table scratching and multiple samples. It's a very nice, almost-throw-back album.

Online: lacokanostra.com



HGMG - The Block Report 3

by Darnell Teague and Jonathan McNaughton
DTeague@ColoradoMusicBuzz.com

With an opening money haymaker "I'm Back" sets the tone for the **HGMG** (Heavy Ghetto Music Group) project the *Block Report 3*, with artist **1P** and **Shadow Monster** who also produced tracks 3,6,11,12,13. **P.Sky** headlining the track "I'm Back" gives you lyrical and gritty sound mixed with a heavy influenced Southern beat. Produced by: **Purps Beats**, a nice blend of sound.

HGMG of the **#JediLife** Hip-Hop Crew

showcases another heavy-hitting artist, **F.T. Da Future**, with the songs "Loud Pack," produced by **Lowkey** which delivers bars full of vigor and moxie that takes you on a ride thru the Colorado Medical Marijuana Scene, and showcases Colorado as being the heavy-weight champion of Green. The track "Futuristic Swag" ft. **Shadow Monster**, Produced by: **DJ Rusko** takes you into a hip-hop, dubstep mix of sounds that for sure takes you into the skywalking mind of a **#JediLife** member.

With other productions and features from **Sellsbeats**, and **D-Re'll** of **Coldest In It/On1 Ent.** And **Hyp-Hop Sells** of **On1 Ent.**, the unity that the **#JediLife** shows in support of each other's solo projects keeps the quality of the music at the highest rate we have ever seen come out of Colorado. HGMG continues the dominating trend of the **#JediLife** crew, while its release *Block Report 3* surely can be called **#ClassicMusic**. We are sure the *Block Report 3* will carry the **#JediLife** campaign into the fall/winter of 2012 for the **#JediLife**. Be on the lookout for Solo Projects from **Shadow Monster**, **1P** and **F.T. Da Future**.

Online: sendspace.com/file/1d7tz5



Theophilus London: Remolding Electronic Hip-Hop

by Brett Harker
BHarker@ColoradoMusicBuzz.com

"These kids paid money to have a sweet experience," explained **Theophilus** to his crew before commencing the chant of his hit song "I Stand Alone." A skinny MC from Brooklyn, **Theophilus** bounced onto stage with skin tight jeans, a black blazer, and a heavy gold chain only a microphone could complement. Aside from the usual DJ, an animated bass player and tranquil guitarist accompanied him. As a roaring funk rhythm sounded, the chicly dressed New Yorker waltzed up to the rose-wrapped microphone stand and waited for his cue. He opened his mouth, triggered a vocal effect with his shiny new Jordans, and vanquished any tranquility that was still lingering.

To put **Theophilus London's** sound into words is like emptying your clothes out of the dryer by cradling the bundle to your torso; you can never get the whole load because your underwear and socks keep slipping out of your grasp. You just can't explain his genre without leaving something out. With that being said, his musical style resembles a distorted **Kanye West** and new-school **Marvin Gaye** frolicking to House

beats while reggae/jam guitar riffs fill in the spaces. Originality seemed to ooze through his stage presence, modish clothes, and eccentric mannerisms, portraying himself as the guy at the party you want to talk to.

To put Theophilus London's sound into words is like emptying your clothes out of the dryer by cradling the bundle to your torso

Theophilus demonstrated a genuine relationship with the crowd that I have seldom witnessed. During the hour-long performance, he interacted so frequently that there was an unspoken camaraderie amongst the show-goers by the final song. **Theophilus** took song requests, gave high-fives, pulled people on stage, and dove into the crowd, all the while dancing about with his posse of goony misfits. By the end of the concert the venue was in chaos; the bass player was running through the crowd shirtless, girls were dancing on stage, **Theophilus** was rolling around as if on fire, and the crowd was in a party-induced pandemonium.

Online: theophiluslondon.net

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18TH ANNIVERSARY EVENT

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SKYLAB

BLACKOUT

Skylab 2012 Preview

by Corey Blecha

CBlecha@ColoradoMusicBuzz.com

The 18th annual **Skylab Music Festival** will take place September 22 this year at the **Denver Coliseum**. Put on by **Triad Dragons**, Skylab has consistently hosted some of the hottest names in dance music, and this year's line-up continues a roll of top-notch headliners, with the likes of **Porter Robinson** and **Downlink** making their way to Denver.

You can always expect a lot from the Triad Dragons crew, and this year will be no exception, with plans to make it the biggest and best Skylab yet! It will kick off at 7pm, and you can expect a full night of music and madness! When you have performers like **Borgore** and **Andy C**, there's no telling where the night could go; but I can tell you one thing, this one is going to get crazy! Hailing from Israel, Borgore has created quite a stir in the dubstep scene, with his outlandish antics and controversial collaborations (See: **Miley Cyrus**). Whether you love him or hate him, his live show is one of the most unique around, and you are guaranteed at least a few surprises, so if you happen to make it out to the event, check out

When you have performers like Borgore and Andy C, there's no telling where the night could go

some of his set.

Rounding out a solid line-up is one of EDM's most recent superstars, Porter Robinson, who is taking the scene by storm with his moombahton and dubstep productions. You have probably heard some of the tunes off his highly-regarded *Spitfire* EP, and his aggressive take on nearly every genre displays his savvy for music production with each new release.

The theme this year is "Blackout," so the promoters are encouraging attendees to wear as much black as possible to create a dark and moody environment, perfect for the crew's over-the-top light rigs and stage production.

Online: skylabcolorado.com



AWOLNATION Speaks

by Jenn Cohen

JCohen@ColoradoMusicBuzz.com

With two shows coming up at the **Summit Music Hall** in September, as well as possibly making a short film about the shows, **AWOLNATION's** front man, **Aaron Bruno**, talked with CMB about his favorite show, and how the crowds can make or break a show.

AWOLNATION's last show in Colorado was, **KTCL's Kegs and Eggs**. "It was really fun, people were just smashed already, by the time we played, and I didn't have a chance to drink, so it was nice to be the only sober person in the room. I felt like I had super powers because everyone else was just hammered."

With at least one of the shows selling out almost immediately, Bruno says, "Colorado is so beautiful, and the shows go nuts every time we're there, so we're looking forward to it for sure. To play two shows in one city blows my mind, so I'm just psyched about it. Denver wins, if not the number one, definitely the top three very best cities for us."

The band prefers being close with the crowd. "We don't feel like we're on the stage, and everybody is below us, it doesn't ever feel like that; in fact, anytime there's a stage that we play where the stage is too high, I feel really disconnected. At some of the bigger

festivals that we've been doing, where the barrier is so far away from the stage, you just feel like you have no interaction and it's a little uncomfortable, you feel like you're on display instead of all part of the same goal. [Essentially], it's always all about the crowd. You can have any sort of strange environment, but if the crowd goes nuts, it's always a great time, no matter what. It isn't how wonderful the stage sounds, or how big the PA system is, or even how many people are there, it's all about the interaction and the intimacy, the closer the better."

One of Bruno's most memorable shows was in Poland. "We played a show in Poland, and 50% of the PA system was out, so it was hard for people to hear. It started raining, and we played on, and people went even crazier. It was a moment I'll never forget. It wasn't the hugest show we've ever played, but it was a good amount of people, and just the elements that added up, and the accidents or imperfections made it that much more relatable and one of a kind."

Bruno does all the songwriting, so I asked him if there was a song that was hard to create. He says, "The songs that are the most difficult are the songs I don't complete, and no one ends up hearing. Important songs that people don't get to hear. Some songs take longer to complete, like "Nights of Shame," which is a 12 and a half-minute song. But considering what it ended up becoming, I don't feel like it took that long. Anytime there's a song where I sort of hit a wall, I just go away from it and work on something else that feels more natural. Then, by the time I go back to it, I seem to know what to do."

**Read more of this article at
ColoradoMusicBuzz.com**



Justice and Rusko at Red Rocks

by Corey Blecha

Photos Credit: Cameron Hoffman

CBlecha@ColoradoMusicBuzz.com

Justice made their return to Denver after four years, to Red Rocks Amphitheater. After blowing the sound system at their last performance with funky, earth-shattering bass, the French duo were ready to make up for it with this show. The night got off to a great start with a soulful set from **Boombbox**, who were a perfect fit for the early, daylight crowd on the rocks. Their music blends guitars, synthesizers, and groove boxes into an electronic soup that balances organic sounds and digital technology perfectly. Each performance they seem to have improved in some way, and this set proved to be one of their most refined sets to date.

Next up on the bill was **Rusko**, replacing **Passion Pit**, who had cancelled their performance just months out, and the eager Denver crowd went crazy as he took the stage for his second Denver show in recent months. Although he didn't change his set much from his last stint in town, Rusko's high-energy stage presence and aggressive productions revved the crowd up for the night's headliner, and the main focus of the evening, Justice.

Gaspard Augé and **Xavier de Rosnay** make up the duo, and they have taken the French-disco sound to a new level with their micro sampling and funky bass synthesis. Combining fractal samples that are nearly undetectable to the average listener, Justice manages to cohesively blend riffs taken from music spanning multiple genres and generations. You may hear an '80s guitar riff sampled onto a beat consisting of snippets of three different

pop songs, all with a pad from a modern techno song gleaming behind it. Their range of influences vary, but one thing does not, and that's the bass. Whether heavy and grungy, or smooth and funky, Justice knows how to program a bass line, and their signature sound design has earned them a spot as some of the best producers in France.

On this night, their set consisted of both old and new songs, opening with the first tracks off of their debut and critically acclaimed album *Cross*. From there, they managed to sneak in a few remixes, but the duo mostly stuck to original numbers, something that I have really come to appreciate in a good DJ. It's one thing to be good at mixing, but when you can incorporate nearly all original material into your mix, with perfect transitions no less, you are on another level, and Justice has been raising the bar since their inception. One of the most spectacular parts of their live show is their lighting rig, and after seeing clips of their stellar set at **Ultra Music Festival** this spring, I was really looking forward to seeing it in person. As soon as the show began, it was clear that it was going to be one of the best stage productions I had ever seen. With towers of speakers stacked on each side of a custom DJ booth, complete with flashing lights and moving animations, alongside numerous moving spotlights, Justice has created a truly exciting audio/visual experience that is not easily duplicated.

At their last show in Denver, the duo ended their set by blowing the sound system at Red Rocks, not once, but twice, and I was really hoping they wouldn't repeat the feat, no matter how "rockstar" it was when they broke the system with bass, and shattered their keyboards on the stage at their prior performance. Luckily for us, the sound system held up, and Justice showed once again why they have earned a spot atop the international EDM scene and gained millions of fans over the years with their unique take on dance music and stunning live show. As fans trickled down the hill, the talk was all about Justice, and in a scene that has recently become more and more saturated, with artists all starting to "sound the same," it was clear that the duo had made an impact on Denver's keen electronic music crowd.

Online: redrocksonline.com



Lotus, EOTO, and Emancipator to Hit Red Rocks

by Corey Blecha

CBlecha@ColoradoMusicBuzz.com

One of Denver's most beloved jam bands, **Lotus**, will be making a stop in Denver to play at **Red Rocks** on September 8, and they will be bringing special guests **EOTO** and **Emancipator**! All the performers have strong ties to Colorado, so the masses will be out early, tie-dye in full effect, and the typical Lower South lot party will surely start early as the sounds of **Grateful Dead** and **Phish** echo out of beat up car stereo systems, some of which

will have driven all the way across the country for the night!

The show will start at 7:30, so get there early to catch Emancipator's violin-driven beats and EOTO's non-stop improv marathon before the headliners take the stage for two sets! Lotus has been around for years now, and their consistent touring schedule and never-ending innovation have taken them to the top of the Jamtronica scene, headlining festivals around the country alongside other genre mainstays, such as **STS9** and the **Disco Biscuits**.

Led by **Mike Rempel's** fluttery and soaring guitar leads, and backed by **Chuck Morris** and **Mike Greenfield's** spot-on drum section, Lotus can sometimes jam upwards of 20 minutes without breaking a sweat, and seeing them function as a well-polished musical machine has always been one of my favorite experiences. If you are unfamiliar with the band, it's about time you check them out! For more information on the show, check out Red Rocks website for all the details!

Online: redrocksonline.com



RACHEL AND

RACHEL AND THE KINGS, RACHEL AND THE KINGS. I'VE BEEN HEARING ABOUT THIS SUPPOSED BAND FOR MONTHS, BUT THERE'S NOT MUCH INFORMATION ABOUT THEM ONLINE. SO WHY DOES THE NAME KEEP COMING UP? WHO IS RACHEL? WHO ARE HER KINGS? HOW MANY KINGS DOES SHE HAVE, AND WHERE CAN THE REST OF US FIND KINGS OF OUR OWN?

THE BAND IS COMPRISED OF FRONT WOMAN, RACHEL JAMES, BOTH LOVELY, AND LUCKY TO BE IN A PROVERBIAL CASTLE SURROUNDED BY IAN SHORT (VIOLIN), NOAH MATTHEWS (BASS), AND FORMER TICKLE ME PINK HEARTTHROBS JOEY BARBA (GUITAR) AND STEFAN RUNSTROM (DRUMS); LUCKY QUEEN, THAT RACHEL.

"WE DIDN'T FORM AS A BAND UNTIL FIVE MONTHS AGO, THAT'S WHY NOBODY KNOWS WHO WE ARE," SAYS JAMES. "PEOPLE ARE LIKE, 'WHO ARE YOU GUYS, WHAT'S GOING ON?' WE REALLY ARE THAT NEW, BUT WE HAVE SUCH GREAT CHEMISTRY." A TESTAMENT TO THAT GREAT CHEMISTRY? WINNING FORD'S GIMME THE GIG AFTER JUST MEETING. "GIMME THE GIG WAS IN JULY," SAYS JAMES. "I WAS PLAYING AS RACHEL JAMES AROUND TOWN, UPLOADED A VIDEO TO PLAY GIMME THE GIG, AND GOT CHOSEN TO PLAY THAT SHOW WITH MY OLD BAND, WHICH IAN WAS IN. WE MADE IT TO THE TOP 12 (OUT OF 2500), WHICH, I DIDN'T REALIZE WE WERE EVEN STILL IN THE COMPETITION, AND ODDLY THAT WAS AT THE SAME TIME WE WERE THINKING OF BEING A BAND, SO WE, LITERALLY, PRACTICED FOUR TIMES. IT WAS REALLY SCARY."

ADDS RUNSTROM, "WE WON THE COMPETITION, AND AS A RESULT, WE GOT TO WORK WITH DON WAS (PRODUCER FOR ROLLING STONES, JOHN MAYER), SUPER COOL DUDE. THEY AIRED THE PILOT EPISODE OF GIMME THE GIG A COUPLE WEEKS BACK ON KTLA." THE BAND WAS CHASTISED FOR WHAT THEY WERE WEARING FOR THE VIDEO—ER, WHAT SHORT WAS WEARING . . . JORTS. SAYS SHORT, "NOAH WOKE ME UP FIVE MINUTES BEFORE WE WERE SUPPOSED TO LEAVE, AND I THOUGHT WE WERE JUST GOING TO BREAKFAST, NOT THE VIDEO SHOOT. I TRIED TO RELIEVE THE STRESS WITH THE JORTS, BUT IT BACKFIRED."

THE CAMARADERIE AMONG THE ROYAL NEWCOMERS WAS APPARENT AS SOON AS WE SAT DOWN AT THE DENVER BEER COMPANY TO CHAT ABOUT WHO THE HECK THEY ARE. FOR ONLY BEING TOGETHER ABOUT FIVE MONTHS, THE BRETHREN, BANTERED BACK AND FORTH LIKE LONG-LOST BEST FRIENDS. WHETHER IT WAS ENDLESS JOKES ABOUT SHORT'S FONDNESS OF "JORTS," OR JAMES' "APPALLING SHOES," I FELT LIKE I WAS SITTING WITH A FAMILY WHO WAS LUCKY ENOUGH TO PICK EACH OTHER.

JAMES IS THE PRIMARY WRITER, BUT A LOT OF THEIR DEBUT ALBUM, TONIC, (SET TO RELEASE THIS FALL) WAS CO-WITTEN WITH BARBA. "ALL THE SONGS STARTED FROM STUFF I WAS PLAYING OUT BEFORE," SAYS JAMES. "BUT I HAVE TO SAY, THIS GROUP OF MUSICIANS—YOU HAVE TO COME SEE A SHOW, THEY ARE THE BEST. EVERYBODY IS SO GOOD, IT'S FREAKY."

I ASKED THEM TO DESCRIBE THEIR SOUND, BECAUSE AT THE TIME OF THE INTERVIEW, I HADN'T HEARD THEIR MUSIC. JAMES REPLIES, "WE KINDA DECIDED LIVE, WE'RE LIKE FLORENCE AND THE MACHINE MEETS ALANIS MORISSETTE. BUT THE ALBUM IS—THERE'S A LOT OF FLORENCE ELEMENTS TO IT, AND THERE'S A LOT OF R&B ELEMENTS TO IT." ADDS IAN, "EVERY SONG IS A DIFFERENT PERSONALITY."

"EVERY SONG ON THIS ALBUM IS UNIQUE, WHICH I INTENTIONED," SAYS JAMES. "WE'VE GOT SOME SONGS WITH HORNS—I DON'T LIKE LISTENING TO THE SAME SONG TEN TIMES. I THINK THE FAMILIARITY COMES IN WITH THE STYLE OF EVERYONE'S PLAYING, AND A LOT OF THE COMMENTARY IS MY VOCALS THAT TIE IT ALL TOGETHER. THERE'S A DEFINITE STYLE RUNNING THROUGH, BUT THESE SONGS, EVEN FROM A SONG-WRITING PERSPECTIVE, ARE VERY UNIQUE. WE DID THAT ON PURPOSE, AND I LIKE IT. I THINK IT TAKES YOU ON A JOURNEY."

I THINK, LYRICALLY, THE MAJORITY OF THE ALBUM WAS A LOT OF WHAT I'VE GONE THROUGH IN THE LAST FEW YEARS, DIVORCE, AND LOSING EVERYTHING. LOSING EVERYTHING I THOUGHT I WAS GOING TO BE. I USED TO BE IN REAL ESTATE DEVELOPMENT, SO I'M IN A DIFFERENT WORLD.



THE KINGS

ARTICLE AND INTERVIEW: JENN COHEN

A LOT OF THE ALBUM AND LYRICS ARE ABOUT THAT JOURNEY. THEN THERE ARE A FEW FUN LITTLE POP SONGS THAT LIGHTEN IT UP."

"I'VE BEEN DOING MUSIC FOREVER," SAYS BARBA. "FOR ME, IT WAS WANTING TO GET BACK TO DOING SOMETHING THAT WAS 100% WHY I GOT INTO MUSIC IN THE FIRST PLACE. IT SOUNDS CLICHE, BUT NO LABEL TELLING YOU WHAT TO DO, OR WRITING A SONG FOR RADIO, OR THIS OR THAT. JUST DOING WHAT FELT RIGHT, TRYING TO BE AS CREATIVE AS POSSIBLE. I REMEMBER WHEN WE WERE PRE-PRODUCING THESE SONGS, RACHEL WOULD SEND ME A PIANO/VOCAL SCRATCH OF A SONG--PRETTY MUCH EVERY SONG ON THE RECORD STARTED OFF WITH A DRUMBEAT. I WOULD SIT IN MY ROOM AND TAP OUT A DRUM BEAT, BUT I WOULD TRY TO FIND THE RIGHT GROOVE FIRST, BECAUSE I FEEL LIKE THAT'S WHAT PEOPLE VIBE OFF OF--NOT THAT THEY'RE EVEN HEARING THE BEAT, BUT THAT'S WHAT YOU FEEL. I THINK THAT'S WHY THE SONGS ALL FEEL DIFFERENT FROM EACH OTHER."

"RACHEL'S VOICE," BARBA CONTINUES, "I FEEL, IS REALLY THAT GLUE OVER EVERYTHING THAT MAKES IT WORK, AND THE PLAYERS TOO. NOAH HAS STYLE, HIS GROOVE ON THE BASS IS REALLY INHERENT, AND IAN'S MELODIES ON THE VIOLIN, AND OBVIOUSLY, THE WAY STEFAN PLAYS, YOU KNOW, THERE'S A CHEMISTRY THAT'S TAKEN ON ITS OWN THING. ORIGINALLY, IT WAS A SOLO RECORD, AND THERE WAS NO BAND. SHE WAS GOING TO BE A SOLO ARTIST, AND I WAS JUST PRODUCING IT. AS THINGS FORMED AND PEOPLE GOT INVOLVED, IT TURNED INTO THIS THING, AND THE CHEMISTRY JUST EVOLVED ON ITS OWN."

MOST OF CMB'S REGULAR READERS AGREE THAT WE HAVE A PRETTY AMAZING MUSIC SCENE IN DENVER, AND RATK CONCUR. "I THINK DENVER HAS A GREAT MUSIC SCENE," SAYS MATTHEWS. "WHEN I WAS IN L.A., IT SEEMED LIKE PEOPLE WOULD COME OUT FOR ONE BAND--THEIR FRIEND'S BAND. THEY CAME RIGHT AT THAT TIME, AND THEN LEFT. IT SEEMS LIKE IN DENVER, PEOPLE ARE MORE WILLING TO GIVE BANDS A TRY. THEY'LL COME AT THE BEGINNING OF THE SHOW, OR MAYBE HALF WAY THROUGH A SET, AND THEY'LL STAY THROUGH THE WHOLE THING, SO THE CROWD GROWS."

"I ALSO THINK THAT DENVER IS A REALLY ECLECTIC MUSIC SCENE," ADDS JAMES. "WE'RE NOT ALL COMPETING TO BE POP BANDS, WE'RE NOT ALL COMPETING TO BE FOLK

BANDS. THERE ARE A LOT OF DIFFERENT SOUNDS GOING ON, AND THAT'S ONE OF THE COMMENTS I'VE GOTTEN BACK FROM BOTH NASHVILLE AND L.A., THAT THE STUFF THAT'S COMING OUT OF DENVER IS UNIQUE. THERE'S SO MANY DIFFERENT SOUNDS HERE, THAT IT DOESN'T FEEL LIKE WE'RE COMPETING, IT FEELS LIKE WE CAN ALL JUST ENJOY EACH OTHER." SHORT ADDS, "THERE ARE DIFFERENT LEVELS OF COMPETITION, AND THAT FORCES ALL THESE BANDS TO GROW. AND IT DOESN'T HAVE TO BE MUSICAL TALENT, IT COULD BE SONG WRITING, IT COULD BE PROMOTION, WHEN PEOPLE FIND A GOOD IDEA, THEY WILL LATCH ON TO IT."

JAMES AGREES, "IF YOU'RE DOING WHAT YOU DO, REALLY, REALLY WELL, THERE'S ROOM FOR YOU. IF YOU WANT TO DO WELL IN THIS, AND YOU WORK AT IT, THERE'S A PLACE FOR YOU." CHECK OUT RATK'S VIDEO RELEASE FOR "NOT GIVING UP" AND SINGLE RELEASE, "SLO MO" ON OCTOBER 6 AT THE GOTHIC AS THEY JOIN DENVER FAVES BOP SKIZZUM FOR THEIR CD RELEASE.

"THE ALBUM IS VERY EDGY, VERY COOL," SAYS RUNSTROM. "I THINK IT WILL SURPRISE A LOT OF PEOPLE. WE PLAN ON PERFORMING A LOT IN AND AROUND THE AREA ONCE THE RECORD IS FINISHED." SAYS JAMES OF RUNSTROM, "STEFAN IS SO INCREDIBLE, HE'S RIDICULOUS." AND OF BARBA, "HE KNOWS AN INSANE AMOUNT. HE'S MORE THAN JUST BEAUTIFUL HAIR."

LOOK FOR "SLO MO" AND "NOT GIVING UP" ON THE COLORADO MUSIC BUZZ FACEBOOK PAGE.

ONLINE: RACHELANDTHEKINGS.COM



METAL MAX



Scream It Like You Mean It Tour

by Max Giffin
MGiffin@ColoradoMusicBuzz.com

The Scream It Like You Mean It Tour features one of this summer's largest metal and post hardcore line-ups. In fact, the tour is so monumental, that this year it was broken up into two parts to maximize the amount of music fans could enjoy.

On July 31, the first half of the tour played Boulder, Colorado at the **Boulder Theatre**. This half of the tour was the more progressive side, headlined by **Attack Attack!**, a band often referred to as 'crabcore'. Unfortunately though, Boulder didn't get the chance to see **Attack Attack!** after their bus broke down in Salt Lake City and they became stranded. This was a huge disappointment to the fans, but other bands on the tour such as **Woe, Is Me** and **We Came As Romans** took it as an opportunity to step up and play a show that would still shake the roof.

Woe, Is Me is a band from Atlanta, Georgia that blends electronica, clean vocals, and screaming into a post hardcore and melodic strain of metal. The band has played Colorado several times over the course of the last two years, always arriving with different members do to the bands seemingly ever-changing line up.

Their tour manager, **Mitch Brown**, took a moment to state that he strongly feels that the members they have now are solid and that ex band mates **Ben Farris** and **Michael Bohn** will be the last members to leave **Woe, Is Me**. The band has quite a growing presence in their scene and is quickly becoming very well known and loved.

Woe, Is Me plans to celebrate this growth by headlining their first tour this fall with **SECRETS** (also an opener on the **SILYMI Tour**) and French band **Chunk! No, Captain Chunk!**. The **Talk Your [S]#! Tour** will be passing through Denver on November 24 at the **Marquis Theatre** for all the fans who weren't able to make it out to Boulder this July. Inside word says that the band will feature an entirely new set list for the tour and will be playing some new songs. Certainly, it will be an event to catch.

We Came As Romans headlined the night letting the show out early at around 10pm. Despite the disappointment of not seeing **Attack Attack!**, fans gave **We Came As Romans** a warm welcome and got into their set as if they were planned to headline all along. The night came to a close with their set, and fans left seeming pretty pleased by the performance.

On August 1, the second half of Scream It Like You Mean It played in Denver at the **Summit Music Hall**. This half was more of the traditional metal bands, and seemed to pull a smaller crowd. **Oceano**, **Volumes**, **Impending Doom**, and the **Acacia Strain** are all much heavier than the bands who played the night before in Boulder, on the other end of the tour. This being said, some more melodic bands such as **Like Moths to Flames** and **Hands Like Houses** were still featured in the line up, and may have a smaller fan base but possibly a more enthusiastic group of loyalists.

This half of the tour was the more progressive side, headlined by Attack Attack!

The show began at around 5pm and didn't end until after 11. All night, the crowd took advantage of the heavy music and used it to release pent up angst. This was most seen during the **Acacia Strain**'s headlining set at the end of the night where vocalist **Vincent Bennett** shared his intense feelings towards life, past lovers, and religion. He talked endlessly about his overpowering anger and rage that he releases through his music. In addition, Bennett shared with the crowd that they would be releasing a new album in upcoming months that will be feature, "no dubstep, no singing, no electronica, only more anger."

Online: screamitlikeyoumeanit.com



All Stars Tour

by Rhapsody Beg
Photo Credit: Max Giffin
RBerg@ColoradoMusicBuzz.com

Every year Colorado metal fans wait excitedly for one of the summer's most anticipated alternative tours, **The All Stars Tour**. This year, **All Stars** hit Denver hard at the **Summit Music Hall** on August 11. The 2012 lineup features many heavy hitters of the hardcore scene such as **Betraying the Martyrs**, **Obey the Brave**, **the Word Alive**, **Winds of Plague**, **Dance Gavin Dance**, **Make Me Famous**, **Ice Nine Kills**, **For the Fallen Dreams**, **Stray From the Path**, **Attila**, **A Skylit Drive**, **I See Stars** and **Stick to Your Guns**; as well as Denver based **Forty Fathoms** who won the opening slot in a battle of the bands in early July. Headliner **Suicide Silence** made a triumphant return after last playing in January of this year at the Summit.

With the lengthy line up of the All Stars Tour, doors opened at 1pm. **Forty Fathoms** warmed up the stage and kicked off the start of the all-day show. Fans came prepared to spend all day

in and out of the pit enjoying the nonstop music. Band after band lit up the room each receiving the full appreciation of the crowd.

Appearing after melodic metalcore band **For the Fallen Dreams**, **Attila** marked the halfway point of the show. The band played a strong set featuring many crowd favorites such as "Outlawed," "Sex, Drugs & Violence," "Nothing Left To Say," and "Lights Out." **Attila** hails from Atlanta, Georgia and is best known for their loud and relentless party metal. Front man **Chris "Fronz" Fronzak** has an incredible stage presence, making sure to walk the whole stage, making eye contact, and reaching out to let fans touch his hands. **Attila**'s thrash roots and raw sound makes them one of the more classic metal bands on the tour. **Attila** doesn't utilize any clean vocals or melodic elements; instead they focus on brutal screams and sweet riffs.

In stark contrast, **I See Stars**, pioneers of the budding electronicore (also known as Electric Hardcore Music, a term coined by the band) genre played a fun and upbeat set immediately after **Attila** with a high emphasis on visual effects such as lasers and smoke with the lights completely darkened.

When headliners **Suicide Silence** took to the stage, mayhem quickly ensued. Fans pushed hard against the rail to avoid being trampled in the circle pit that vocalist **Mitch Lucker** actively encouraged. **Lucker**, before the kick-in of the song "F**k Everything" off **Suicide Silence**'s 2011 release *The Black Crown*, requested that everyone put their middle fingers in the air and scream the chorus with him. The crowd immediately responded with the utmost vigor, and the room was flooded with the voices of the pumped up kids. After the band left the stage there were overwhelming cries of "one more song" from the crowd. After the relentless demands, they came back and performed a cover of **The Deftones**' "Engine no. 9" but not before selecting two members of the crowd to have a spontaneous rap battle, with the winner getting free **Suicide Silence** merch.

Online: theallstarstour.com



My Ticket Home at the Marquis Theatre

by Rhapsody Berg
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Ohio based hardcore band **My Ticket Home** tore up the **Marquis Theatre** in Denver, July 22, along with headliner **I Set My Friends on Fire** and Japanese band, **Fact**. Also appearing was the **Color Morale**, an Illinois band also signed to Rise Records, as well as **Our Last Night**.

The **Color Morale**, excited to have finally made it to Denver after transportation troubles on many previous tours, played an enthusiastic set. Front man **Garret Rapp** was engaging

and charismatic while talking to the crowd in a down-to-earth manner as if he and the audience were old friends going way back. After playing crowd favorite "Nerve Endings," they debuted an untitled new song. They ended the set strong with "Humannequin."

My Ticket Home is made up of vocalist **Nick Giument**, **Marshall Giument** on drums, **Luke Fletcher** on bass, **Derek Blevins** on guitar and vocals, and **Matt Gallucci** on guitar. The band was formed out of Columbus in 2008 and quickly gained attention in their hometown, becoming the top unsigned band in Ohio in 2009. They are a tight-knit group with the Giument brothers and Fletcher having attended the same high school. Starting off the set with "Fear Complex," one of the heavier, darker songs off their new album *To Create A Cure*. After a more traditional metalcore sound with "Desertion" from 2010's *Opportunity To Be*, they transitioned to a more melodic sound with the song "Atlas." The song's catchy chorus was interspersed with Giument's angry roar, creating a wonderful contrast.

Online: mytickethomeband.com

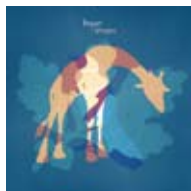
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Brynn-In Shapes
by Sal Christ
Photo Credit: Brynn
SChrist@
ColoradoMusicBuzz.
com

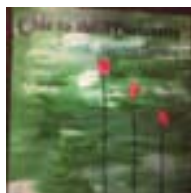
With guitar strumming as delicate as butter-yellow threads of wheat fingered under an-hour-before-dusk hued sky, Switzerland-anchored American expat, **Brynn**, fashions together a cozy collection of indie acoustic auditory baubles on his newest release, *In Shapes*.

These are the tunes that travel to Anywhere and Nowhere, circa Anytime--familiar, warm, and emotive with every note tick and vocal inflection. Reminiscent of cotton soft-folk, meditative as a lullaby, and decorated with haunted but cutesy pop of **Sufjan Stevens**, every track is a three-prong conversation between the singer and his muse, and the eavesdropping audience for whom interpretation of every stanza is like reading a secret diary.

"What I Hope" is a deeper toned tune and immediately tethers itself to the ear with a steady seesaw beat, until a startling electronic zip-zip-zip intrudes in the second half of the song. "Fractals" and "Rounder than an Orange" flick about with happy swagger, paving the path in front of them, and the chummy feel of the prior leaves the listener with some aural *deja vu*. A lullaby in theory (if not lyrically), or at least a soundtrack for the streaking stars in a summer night to glide along to, "Giraffe" floats weightless on a twilight pond with gauzy female backup vocals, a trickling string line that a banjo might have rendered, and soothing piano.

In Shapes is an album for seasons of all time, with Brynn's plaintive voice and room-in-the-heart lyrics, ameliorating to both the hardest, coldest, softest, and sunniest of days. Whether it's the tiny town of Vulliens, where Brynn lives, or the likes of a force less tangible, something has most certainly dotted his music with that magic that is frisson--something that everyone needs more of.

Online: brynn.com



Ode to the Marionette-Sleepless Dreaming
by Tim Wenger
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ColoradoMusicBuzz.
com

Ode to the Marionette:

An uncommon name, and even more uncommon music. **Julia Brochay's** singing reminds me of a fairytale princess stuck inside a tower awaiting her savior, and the music that she and **Christian Lowsley** create follows suit. Their latest release, *Sleepless Dreaming*, is a leisurely trip through Brochay's mind, with the classically trained Lowsley at the wheel of the ship.

The composition throughout the record is strangely awesome, always seeming to match the lyrics and showcasing nothing, if not raw, musical mastery. It comes together somewhere between jazz, pop, and light rock, demonstrating the group's ability to ignore conventional genre lines to find a sound uniquely their own.

Online: odetothemarionette.com



Flobots- The Circle in the Square
by Tim Wenger
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com

One of the biggest names to come out of Denver in recent years, **Flobots**, have finally released the follow up to 2010's *Survival Story*. The album gets right to work where the band left off, with stunning social commentary laid over catchy instrumentation. The title track, "The Circle in the Square," starts the record off by labeling themselves and those that follow their message as exactly what they are, the circle in the square.

Flobots showcase their trademark viola-driven, light alternative/hip-hop hybrid in its most evolved state throughout the record. **Jonny 5** and **Brer Rabbit** have been writing mature and relevant lyrics throughout the career of the band, but with this latest release, they seek to awaken the mind of the listener at one of the most crucial times for our country and humanity as a whole. "#Occupy War" and "Stop The Apocalypse" are perfect presentations by a band that is known for so much more than their music, but continue to hold their reputation together with some of the most original music coming out of a state flooded with musicians.

Online: flobots.com, flobots.org



Lucid Index-Reverberating Thought
by Joel Center
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ColoradoMusicBuzz.
com

It is fairly uncommon for an artist to produce pure originality from the very beginning, influenced by neither monetary gain nor popular demand. **Lucid Index's** premier album, *Reverberating Thought*, not only meets those standards, but also exceeds them in a way that leaves one speechless and awestruck.

Although there is a surplus of electronic music today, much of it is exceedingly similar, and hardly invokes any true emotion in the listener. As beautiful, calming songs such as "A Soft Feeling" and dark, off-putting songs like "Kingdom of Fear" prove, this is simply not the case with **Lucid Index**. His unique sound will arise faith from any musical mind in today's (sometimes despairingly bland) electronic scene.

While some persons with questionable motives seek out to exploit the electronic scene with only profit in mind, producer **Taylor Fitzke** -- mastermind behind the stage name **Lucid Index** -- is all about the music. *Reverberating Thought* is available for ANY price, including free.

Online: Lucidindex.bandcamp.com



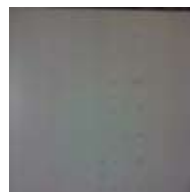
The Swayback-Double Four Time
by Tim Wenger
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com

The **Swayback** keep their mellow alt-rock sound alive with their new LP *Double Four Time*. The band leans heavily on **William Murphy** and **Adam Tynn** for a guitar-driven sound that epitomizes the current state of the Denver rock scene.

The title track "Double Four Time" is the best song on the record, hooking the listener with **James Brown**-like funkified vocals from front man **Eric Halborg**, with guitar riffs following suit. The 12-song album flows from start to finish with the smoothness of a composed river flowing through a bustling city, serving as an unruffled haven for those fortunate enough to stumble upon it. "Mojave," the tenth song, is another strong track displaying Halborg's vocal talent.

The **Swayback** has been together for a decade now, and their music is reflective of the seasoned musicians that make up the group. They have a bit of a college-radio rock sound present to coincide with a light dose of trippy **Cure**-esque guitar that makes this a difficult album to turn off. Catch them live at **Higher Ground Music Festival** August 24-26

Online: theswayback.com



Charlotte Sass-Lighter Things
by Tim Wenger
TWenger@
ColoradoMusicBuzz.
com

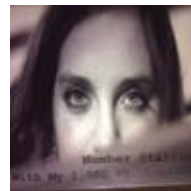
Denver singer-songwriter **Charlotte Sass** let's her singing do the talking.

Sitting serenely on top of her elegant piano playing, the deliberate time she takes to deliver her lyrics perfectly portrays the relaxation she wants the listener to take from the music.

Her vocal is vibrantly soothing, and flow nicely over the music in the background. "One Open Moment" has features guitar as the main holder of the listener's ear behind Sass. Track three, "Not Alone," kicks off with a drum intro. The song that stood out the most was "Come Back To Me," which showcases **Jeremy Wendelin's** mastery of the saxophone. Sass's main band is made up of guitarist **Dave Preston**, violinist **Mindy Gosswiller**, bassist **Jim Ruberto** and drummer **Jon Powers**.

Sass's music is not going to flood the dance floor with frenzied excitement. What it will do, however, is present the fine-tuned talent not only of Sass herself, but also of the band behind her.

Online: charlottesass.com

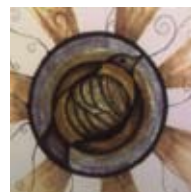


Number Station-With My 1,000 Ft. Lucifer
by Tim Wenger
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com

If you are looking for a record that will have you slightly bobbing your head while at the same time uttering an amused WTF?!, then **Number Station's** new record *With My 1,000 Ft. Lucifer* is a disc you need to pick up. **Kate Whysner** offers up some mystic vocals with a voice that sounds like what **Courtney Love** might have sounded like without all the pills, booze and cigarettes. The band lays down some trippy guitar riffs and overdubs to compliment, and tie it all together with an infectious rhythm section keeping a mellow beat.

One thing that can be said about **Number Station** is that they definitely follow their own lead. The music is entertaining, slightly humorous, and hard to turn off. This record should work out pretty good for the band, which is good because "Nothing succeeds like success," Whysner says on "No One Writing Letters." Sounds like the quote of the year to me.

Online: reverbnation.com/numberstation



Swing Hero
by Tim Wenger
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com

Marshall Gallagher has been a busy man. He has been on stage performing with **3OH!3**, **My Body Sings Electric**, and his former group **Solar Bear**, that helped put him on the musical map here in Denver. He also recently released an EP as **Swing Hero**, a solo project that showcases Gallagher returning to his mellow roots.

The self-titled debut brings the sound of traditional emo music alive, the guitar is never overly distorted and the emphasis remains on Gallagher's comforting voice throughout. At times he appears to be pleading, at others elucidating, but always honest and to the point with rich guitar riffs confirming his dialogue, the emo take on light alternative the way it always should have been.

Online: facebook.com/swinghero

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Angry Hand of God
by Tim Wenger
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When told about a band called **Angry Hand of God**, it is almost impossible to not immediately think brutal, punishing death metal. But metal influences are only a small piece of the band's diverse musical pie, and they prefer to put the cherry on top of the stoner rock slice instead.

Their new album, *Revelations From Rock Bottom*, hits like **Blue Cheer** ran onstage during a **Queens of the Stone Age** show.

Brian Kennedy's bass lines hit as hard as the guitar, and **Ezana Negash's** vocals are, at times, taunting enough to make the listener think twice about what he is hearing. Most of the time though, his voice lands right next to **Mark Pilloud's** guitar riffs to solidify a sound that isn't heard nearly enough in the Mile High City.

Online: facebook.com/angryhandofgod



Anthony Ruptak - C'est La Vie
by Mac MacKillop
MMackillop@ColoradoMusicBuzz.com

After hibernating for the winter with a guitar in the back of a hatchback camper, **Anthony Ruptak** emerged from the mountains to record the EP *C'est La Vie*. The album draws from the lyrically driven acoustic roots of folk music, but refuses to sit comfortably within the strictures of folk or any other genre. Ruptak combines precise finger picking melodies with bare and expressive vocals for a raw and unprocessed sound. The album accomplishes the difficult task of delivering both energetic romps and intimate ballads with a high level of passion and feeling. The instrumental focus remains centered on the acoustic guitar but isn't afraid to draw support from a full band. In particular, the title track, "C'est La Vie," uses drums and organ to drive the song with the even cadence of a dedicated wanderer. Aggressive at times, and poignant at others, this EP is uninhibited and highly satisfying.

C'est La Vie was recorded at Baccetti Music Productions. Digital downloads and CDs come packaged with hand drawn art by Ruptak.

Online: anthonyruptak.bandcamp.com



Starcar Sunday
by Tim Wenger
TWenger@ColoradoMusicBuzz.com

Starcar Sunday takes a genre of music that's already hot in Denver, and

makes it even hotter by putting the vocal duties in the hands of **Carla Weikel** and **Dayna Geiger**. Their take on pop-infused indie rock is about as straight forward as it comes, with raw emotion seeping from each song on their debut album.

Ryan Miller, **Brian A.C.**, and **Billy Small** provide solid instrumentation underneath the vocals, with Miller stepping up to the plate and throwing down a heartfelt guitar solo to announce Weikel and Geiger's voices when necessary.

Starcar might be one of the most harmonic bands in the scene, and not just vocally. The guitar riffs shine through with concord authority just when you start to think the song is a little slow.

Online: facebook.com/starcarsunday



The Symbols- A CD
by Tim Wenger
TWenger@ColoradoMusicBuzz.com

The Symbols put out music as quickly and efficiently as Smoky Bear puts out forest fires, and their new cd, aptly titled *A CD*, showcases keyboards and overdubs slightly more prominently, at the right times, than some of their previous work. The music is melodically charming, and guitarist **Jasco** continues to showcase his seasoned blues-esque style with solid lead parts throughout the record.

"Shake it Again" is the most danceable song on the disc, if you have seen the group perform before this song will paint a strong mental picture of the band's energetic live sets. The rest of the album is a bit more mellow, relaxing and very easy on the ears. The Symbols always have been an eargasm for the guitar-savvy, and continue to rely on Jasco to define their overall sound.

The Symbols are the perfect band to wind down to after a stressful day, or to put yourself in the right mindset for a night of dancing. **Mer Sal** wants to "sing the world a song", and the world better be ready because The Symbols show no sign of slowing down anytime soon.

Online: thesymbols.net



Brave Song Circle: Reciprocity EP
by Stephan Hume
SHume@ColoradoMusicBuzz.com

You are not going to head bang to this EP. I have enjoyed listening with more of a head bob. It's a gentle, rich package of folk, pop, and passion. Recorded at **Spin & Swirl Studios** in Littleton, **Dustin Morris** and **Lauren Gale** deliver you honesty that puts you right in their inner song circle. Their instruments are many, and their voices are as pleasing as they are well matched. **Brave Song Circle** as a band name is appropriate as they bravely tackle delivering deep concepts through their original music. The track "Made Up Of Love" is laden with hypnotic repetition about love that is simple and refreshing. Their live show sound quality is impressively identical to this recording. Get a hold of this disc...and did I mention it comes in a hand-sewn canvas bag? Well, it does.

Online: bravesongcircle.com



Nothing Short of Pure- Underneath the Palm Trees
by John Christen
JChristen@ColoradoMusicBuzz.com

Nothing Short of Pure's dynamic second full-length studio album, *Underneath the Palm Trees*, blends body moving beats, smooth guitar riffs, and reggae dubs flawlessly. NSOP consists of three talented individuals intent on producing powerful, creative, inspirational vibes.

Showing great depth and range, NSOP, transitions from the heavily laced reggae of "Influence," to the incense burning, thought provoking, "Paradise" and "Bleep It." "Chupucabra" and "So Fine" are a pairing of high energy, in your face, adrenaline-fueled punk thrash offerings. "Burn" and the title track, "Underneath the Palm Trees" are groovy, full of island vibes. "NorthWinds" comes straight out the treasure chest of tranquil sounds and melodies.

Underneath the Palm Trees resonates with the traditions and expansion of reggae beach music, following in the footsteps of **Sublime** and **Slightly Stoopid**. Having performed with such acts as: the **Voodoo Glow Skulls**, **Agent Orange**, and **Event Horizon**, NSOP is definitely a band on the upswing.

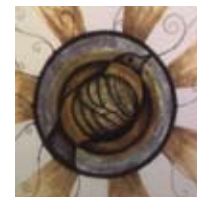
Online: facebook.com/nothingshortofpure



Sean Renner: Seven Days
by Stephan Hume
SHume@ColoradoMusicBuzz.com

I didn't know what to think about this one when I first listened. The sounds and instrumentation are unconventional to say the least. But that is what gives *Seven Days* its complete charm. It got its name from the fact that he had only that much time to write and record the whole thing. And a lot of the sounds came from friends and family who submitted them to him before undertaking the recording! Sean's voice is very accessible, and his approach to songwriting makes me imagine **Radiohead** is somewhere in his periphery. The sounds are complex, but the music simple, which means you can steer your attention in a million directions while staying grounded in a bed of sonic warmth. In a world of single song downloads, albums like these are still worth listening to in their entirety. Kudos!

Online: seanrenner.com



Blag'ard: Fresh Candy
by Tim Wenger
TWenger@ColoradoMusicBuzz.com

North Carolina duo **Blag'ard** could hit it big at the **Hi-Dive** here in the Mile High City. Their new record, *Fresh Candy*, is the third full length release from the group. It showcases strong elements of indie rock but is focused solely on guitar, vocals, and drums (the only instruments used by the band). **Adam Brinson's** drums stand out in the music just as strongly as **Joe Taylor's** guitar riffs, both mixing together harmonically to provide steady, contagious music behind Taylor's bucolic voice.

The record is at times a bit slow, but seemingly appropriate for their mellow-rock style that hooks listeners with catchy, original lyricism and instrumentation. The group is reminiscent of 90's rock interlaced with the melodious side of classic rock bands. The record, which will be available everywhere October 9, would make the perfect soundtrack to a cross country road trip.

Online: blagard.com

Want a Review?

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Littleton, CO 80161

THE FUTURE

THE NEW MOVEMENT



by Brett Finn and Tim Wenger
pd@milehighunderground.com

This has been the most memorable summer in a long time. Our schedules were packed full of festivals, events, and promos and we were fortunate enough to be a part of a lot of the amazing shows that took place over the last few months (Higher Ground, White Flag Raised, and the bartending flair competition at Lodo's to name a few). Now that the leaves are

beginning to change in the Colorado mountains and things are finally starting to wind down here at MHU, we have turned our full attention to the station and what we can do to keep things fresh for our listeners. Be sure to tune in to milehighunderground.com daily.

Our show of the month this month is **Kickin' it Country** with Kelly Decker. The show features the music of UNSIGNED country artists locally and from all over the nation. The show

spotlights the music as well as artist/band bios, interviews, news on upcoming appearances, and in studio performances.

Kelly Decker was in the education system for over 13 years before she felt the bug to be in the spotlight. Modeling in NYC and doing commercials and tv made her long to be on air.

From there, she decided to change her life and move to the gorgeous state of Colorado, where she continued working in the entertainment industry, and is now breaking into the broadcasting industry and taking it by storm. Growing up in a family of country music lovers, it was inevitable she would host a country music radio show. "Kickin' it Kountry" airs Tuesdays from 5pm-8pm.

In addition to the country show, we are updating our music library and adding a bunch of new artists into rotation this month so be sure to check out all the new local tunes. If you're band wants to be considered for rotation, submit your music at milehighunderground.com.

Current Show Listings:

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

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

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

Wednesdays 6-8 pm: MUSIC BUZZ LIVE RADIO with Moose

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

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

Saturdays 10 am-2 pm: Mile High Hip Hop with Cloud 9. 2-4 pm- **MUSIC BUZZ LIVE RADIO with Moose** 10 pm-6 am- **Electronica** directed by DJ Nola

YOUTH ON RECORD

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

What Music Means to Me Third Way Students Share Their Thoughts

by Nathan Schmit
nschmit@coloradomusicbuzz.com

Recently, **Flobots.org** began programming at **Third Way Center** in Lowry, and like all the youth that we work with, the students at Third Way have inspired us to no end. In just two weeks, these amazing young people have learned and demonstrated the music production skills of wave editing, arrangement, basic mixing, and how to launch samples in real time (which is essentially performing live in a classroom setting, or one step shy of performing in public.) Out of respect for their efforts and the community we are building with them, we offered our students a chance to be quoted in **CMB**.

We asked our students to answer the following question for this edition of the magazine, and have been quite moved by their thoughtful, mature, and poetic responses. We hope you will be just as touched by their responses below. Thanks **Colorado Music Buzz Magazine** for your consistent support, and the many opportunities that you continue to offer to the young people we work with.

What does music mean to you?

"Music makes me feel alive because I love it. It just has a strong feeling that calms you down if you're angry, or whatever you are feeling. Music brings happiness to my life, like a coping skill. Music is another way for me to get away from this world and be in the next one. It's just a great way to enjoy life." - MM

"Music...it's usually about a person's life. That's what I like about music. It makes me feel powerful and great. I learn a lot from music and what I think the music I listen to is about.

It encourages me to do what's right in my life. Music is life." - Ryan

"What has come of mainstream/ Where the talent I hear/ Comes from sipping on lean/ That's why I'm looking underground/For the soul/ That we've misplaced/ Music is more than words/ More than sound/ More than talent/ It an unimaginable/ Mind opening experience/ From rock n roll to/ Classical. But the most talent/ We rarely see/ We rarely hear/ So open your mind to all/ The experiences music holds/ Let it live in you, live in the beat/ It'll take you high." - MMM

"Music is like a door, it gives me a passage of escape in difficult times, which is why I am glad to be a part of **Youth on Record**. Music is a way to express myself in a positive way. I have always dreamed of being a rock star or a rapper. Now I have a chance to become my dream. It's funny 'cause my sister is in the same program as myself. It has kept us out of trouble because we can express ourselves in a positive way, and we can be something in life where people realize you can come up from anything in life." - HZG

"Music is made to inspire/ Music is made to save/ Music is something that can keep you

going all day/ When I close my eyes, and leave my mind to drift/Beats and rhythms drift through the emptiness/ Music has saved my life/ Music has saved my soul/ On the day I can't go on/ I let the beats and rhythms flow/ And from the darkness that I feel/ Liberation springs, takes roots, and sets me free. / There is no abyss I cannot escape/ With my mp3, my laptop, and the feelings in me." - GG

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

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

Tips For The Young Musician Vol. 17

by Stephan Hume
SHume@ColoradoMusicBuzz.com



Music is a language. Literally, it is just like any other language in the world. You can speak it by playing it. You can hear others speak it by watching a performance. You can have a conversation with it by jamming with others. You can feel emotion and meaning from it by closing your eyes or listening to lyrics. You can do just about anything with the language of music that you would with the language you use to order your next meal. So what does all this mean to the world? What are some tips to help us to begin speaking this amazing language?

Start speaking it right away.

At **Band Dynamics**, we have a lot of students who come to us for music lessons. Every single one of these students is speaking the language of music in one way or another. People come to these lessons as beginners, intermediate players, and even quite advanced. But either way, they are all speaking music. Pick up an instrument if you never have before, and make noise with it. It may seem like you don't know what you are doing, but you don't have to know anything to make noise. Focus on how amazing it is that the sounds coming from that

instrument came from you!

Submerge yourself in it.

By going to a nice concert you are simply witnessing others who are speaking the language. If you are a beginner, it is much like going to a different country that speaks a different language. You may not know how to speak it, but you can understand how it *feels*. Chances are, if you stick around long enough you will pick up words and phrases the same way. In fact, if you live in another country long enough, you will speak their language because you submersed yourself in it. If you pick up a guitar and start messing around and hang out with people who can play for a long time, you will be able to start playing too. It's really that simple!

Learn how to read it.

Black dots. Little tiny black dots on lines with all sorts of funky shapes, symbols, and numbers. The written language of music is quite beautiful to look at. If it intimidates you, it is because often times looking at a brand new

language can be overwhelming. But you have to remember that learning to read is all about making agreements. Any given line or shape has a meaning behind it. If you learn to agree with that meaning, you have learned to read it. I recommend that every young musician start reading music as young as possible. If it seems hard, just be patient with it.

Eventually, you can read any kind of music and then you are really speaking the language. Just remember to *feel* music above anything else. Just like it isn't fun to read a phone book front to back, you may find it much more entertaining to read a book about a topic you like. SO find the music you like, find it written, and start reading that first. Maybe someday we will have a musical conversation together...you never know!



Changing the Way Music Gets Sold

The Manager's Corner

by Chris Daniels
CDaniels@ColoradoMusicBuzz.com

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

As school starts, I find that I have a number of new students who are just getting hip to what

it means to take care of their own careers in music, and many really don't know where to start. So in an effort to help new readers of the Manager's Corner, and new musicians to the scene, I want to take a quick moment and recap the basic idea of DIY – "Decide It Yourself" and really strongly encourage all the new young artists to get as much help as you can. Help is out there. Here are three quick examples, two of which I have talked about in earlier articles. But I want to re-stress this ... there are people, companies, and partners out there that really can help advance your career and help you get your music to new ears and fans.

Example One: These days DIY artists are putting out their own CD and music via Internet and hoping to market that music as best they can. Sadly, many have little or no idea, other than getting the music recorded, about how to distribute and market it. This is where aggregators like **TuneCore**, **IODA/The Orchard** and **CD Baby** come in. There are a number of these that get your music to **iTunes**, **Amazon**, and **Spotify**, and other online outlets, but what you may not know is that most of these companies act a little differently – and some will 'partner' with you – offering all kinds of amazing help marketing your music. Each has its strong points, and I could easily write about any one of them, but to make this short I'm going to pick one, CD Baby.

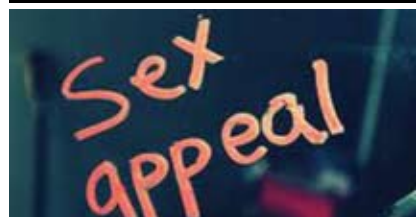
The disadvantage that CD Baby has from somebody like TuneCore is that CD Baby does charge a per-download fee plus the set up fee. The advantages that I think CD Baby brings to the table are pretty good: 1) They sell physical CDs as well as getting your music on iTunes, Amazon and all the others, (they do not sell it to retail/record stores around the country), but they will carry the CD so that you can sell it from their (and your) website. 2) Their accounting is better than most of the others. You may not care or want to know that you got \$.0025 cents per stream on Spotify, but they will tell you and some others will not. 3) They can help you with both UPC and ISRC codes for your music. If you don't know what those are I encourage you to look it up on the web. 4) They will help you set up a website, plus they have all kinds of marketing help. Again, TuneCore and others all have great services too, but what you need to understand is that these aggregators are partners; they serve as team members helping you reach a bigger audience.

Example Two: As a DIY artist, you NEED to get your publishing poop in a group. That means that you need to (1) join a PRO (Performing Rights Society) as a songwriter, (2) form a publishing company and affiliate that company with the same PRO you are in, (3) upload your songs to that PRO and use the new features that they offer to help songwriters market their music. For example, BMI now has BMI Live for

songwriters who perform their music in public. If you register your songs, gigs, and set lists with BMI Live, you can start collecting performance royalties from BMI – who collects them from the venues you play – it expands your revenue stream.

Example Three: Last but not least, your fan base that you are building on Facebook and Twitter and your website are not only good for helping you fund your music projects through things like Kickstarter, but they also would LOVE to help because they believe in your music; you just have to ask, "Hey Y'all, we are working on our website and really need photos from our last three gigs. Please, any of you that took a really great photo of the band send it to www.mywebsite.com and if we use your photo for the new record we will give you free tickets to the next 3 shows." See how easy it is to get your fans to be part of your team? You just have to ask, and trust me, they do want to help. They believe in your music and they want to be a part of helping make you successful.

There is much, much more to this – which is why I teach it at the University of Colorado, but you are not alone. There is help and partners and fans and skilled people out there who love music and who want to help young artists get ahead. Take advantage of every one of those opportunities you can as you build your story.



Between The Covers: Slide On Over Here

by Torch
Torch@ColoradoMusicBuzz.com

Why are musicians so sexy? Well let me tell you, I was watching this guy play slide guitar, and suddenly he transformed into a new musical sex toy with that shiny glass slide vibrating up and down the neck of the guitar, slides come in metal too, and different shapes and sizes. Hmm. (smile, blink, blink)

Is it the talent? Is it the music? Is it that suddenly everyone in the room is dreaming about the sweaty drummer, the singer holding and pouring her soul into that rather phallic looking mike, or the lips on the horn player? Ever notice how fast some piano players can move their fingers? How about that fiddle player? Is it the magic of creating the music and the attention of everyone in the room that make musicians so sexy? Oh Yeah! It's the whole combination that creates fans, explodes into hot encounters with strangers, gets your photo on the web, and pushes you the musician into the limelight of fame, even if only for a moment.

Musicians say things like, "Getting on stage is such a high," they eat up the energy and adoration. When they step on the stage it lends to instant mystique, power, and the possibility of getting laid. The flip side is, of course, that most musicians struggle with fidelity, have multiple partners, relationships, marriages and

sometimes children with people they barely know.

"Oh but it's not about sex, it's about the music."

Having talent, and especially musical talent, is alluring. Even when you're not playing, people can smell it on you. The longer you're in the game and the more famous you are, the stronger the sexual pull becomes. Take a look at some of the long term rockers like **Iggy Pop**, **Bono**, **Jagger**, none of them would be very interesting if they were everyday Joe worker, but it is the music that makes them sexy. There are so many kinds of sexy that apply when looking at musicians, like: ugly sexy, dangerous sexy, lonely sexy, angry sexy, psycho sexy, nerdy sexy, dirty sexy, it is a literal pheromone festival! It all works for women too. **Lady Gaga** is not the perfect glamor girl, she could be

just some girl working in the coffee shop, but she's not! She has followed in the footsteps of **Madonna** with her outrageous stage antics and wild costumes, and has hoards of "little monsters" that follow her and worship her, ready to chew off her meat dress.

This is what makes rockers so much more appealing than actors, and models. Most musicians had to have some talent, grit, and drive to get noticed. Musicians who play an actual instrument, sweat on stage to the delight of all are the sexiest of all!

Music taps into the primal instincts that light up our desire to celebrate life!

Colbie Caillat

by Wendy Villalobos
WVillalobos@ColoradoMusicBuzz.com



There is not another performing artist that I can think of that sounds as refreshing and calming as Colbie Caillat. The performance at the Fillmore was nothing short of enjoyable, and her stage presence matched the excitement that could be felt in the audience. Various different age groups were seated on the main floor, and it was a pleasant surprise to be seated next to a group of younger boys who came to the show to listen to the melodious stylings of Ms. Caillat (though no doubt they were actually there to see a pretty face). The show, which was supported by Gavin DeGraw, was a feel-good time with tunes that made people stand up and dance around. Caillat's set also matched the mood, as there was a beautiful backdrop depicting falling green leaves and highlighted by twinkling blue lights, sunflowers sprouting from her mic at the front of the stage, and giant globe lights hanging from the rafters in the theater.

Colbie Caillat is known for her easy-going vocals and sweet, low-key melodies, and she brought it all to the audience in Denver when she was here. She played "Realize," one of her first songs from the album *Coco*, throwing in

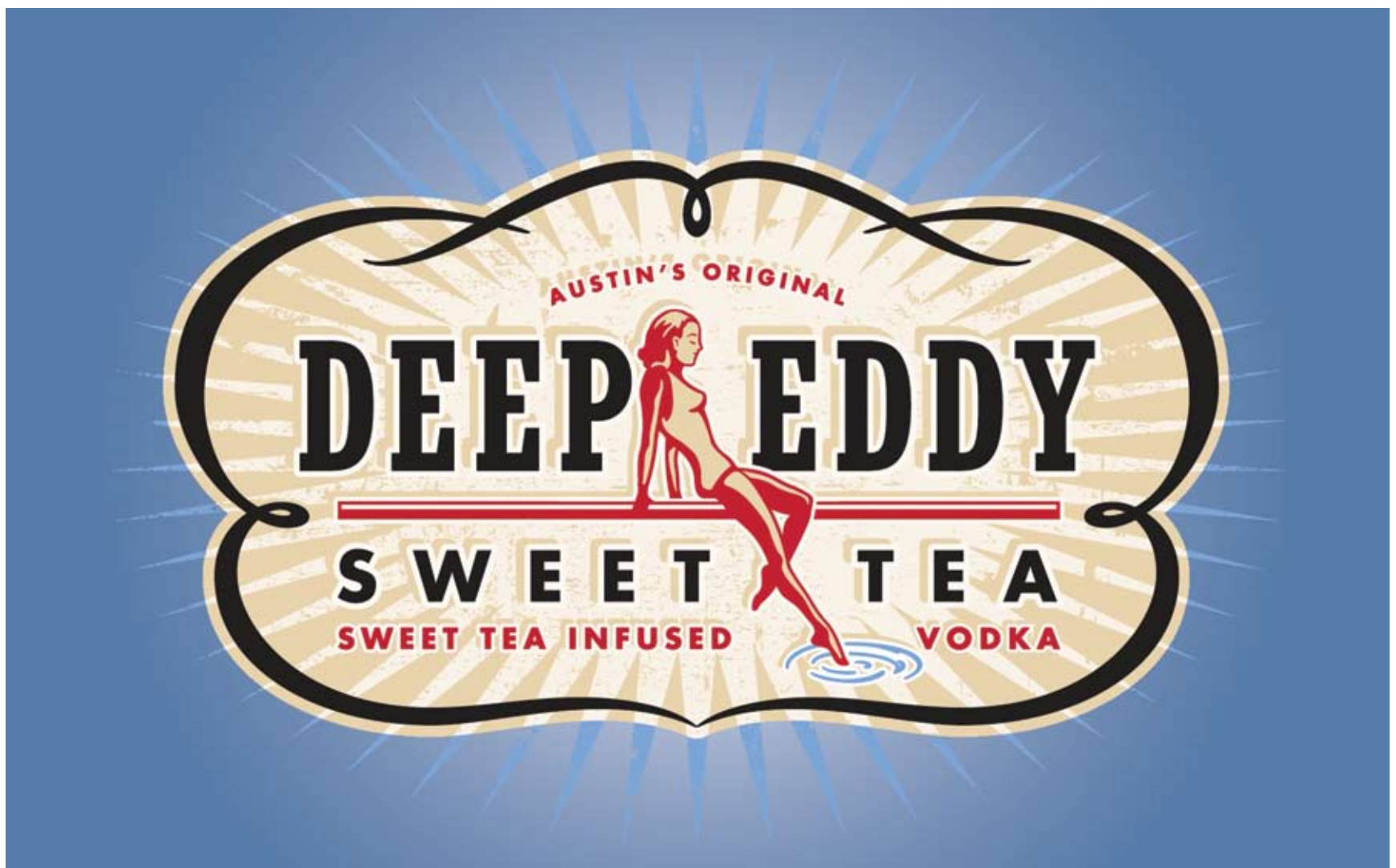
a mix from her newer ones as well. "I Never Told You" off of *Breakthrough* followed shortly, putting a spin on the original sound of the song and making it a little livelier and upbeat than fans are accustomed to hearing.

The new version was a great way to understand this California born artist's personality, just as the audience experienced during "Brighter than the Sun," one of the bounciest summer songs that Ms. Caillat has produced. The entire show was beautifully pieced together, as the band and the smooth sound of Caillat's voice meshed well and weaved in and out of the speakers like the tides of the ocean. Caillat truly holds her eternal summer mentality to heart, enveloping her fans with delicious beats, and an overall warm invite into her world. The down-to-earth singer seemed at ease on the stage, and the appeal of her songs surely made those who had come there just for their girlfriends big fans once the show ended. The show concluded with "Bubbly," a song posted on Myspace that became a sensation. Leaving the Fillmore felt like I had just left a relaxing day at the beach, and I wouldn't have had it any other way.



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TOO LATE FOR TOMORROW

TOO LATE FOR TOMORROW Would like to remind everyone that a friend in need is a friend indeed. It is summer time, and that means it's time to start hooking up with the people you've known for most of your life. After all, they wouldn't call it "friends with benefits" if it wasn't beneficial, right? If you have a friend who is sexually frustrated, throw them a bone and turn that frustration into satisfaction. Think this is all a bunch of horsesh*t? SEARCH **"TOO LATE FOR TOMORROW"** ON **FACEBOOK** and click "LIKE" for more info.



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The Down-Low from Up High

We have the makings of a festival!

The inaugural **Higher Ground Music Festival** was a smashing success! If you made it you know the non-stop music was laced with amazing talent throughout the 29 hours of performance. Forty Four bands gave it everything they had in an inspiring representation of what our local music scene has to offer. The scenery was beautiful and the back drop of our double decker **VIP Reserve Casino Hotel Stage** was breathtaking. Top that off with warm dry August weather all weekend and campground jam sessions until the wee hours of the morning and we couldn't have asked for a better beginning.

Nestled in the historic mining town of Central City CO and bordered by a turn of the century cemetery the setting for Higher Ground is what we hoped it would be.... Perfect. The residence and local government officials welcomed us with open arms and supported our concept from the start. It was a first for the city and although we all had concerns about the camping facilities, traffic, parking, noise volume and security the event went off without a hitch. We had Three VIP Areas, Food Trucks, a General Store, Vendors and a Llama...

Many moments stood out for me throughout the weekend and as band after band arrived it was plain to see that our vision was coming to a reality. From the first Friday set by **Too Late For Tomorrow** to the last performance by **Fierce Bad Rabbit** on Sunday the atmosphere was magnetic. We put our emcee, Brett Fin of MileHighUnderground.com to work! Our schedule was tight and as each band readied for their performance it was his responsibility to let the fans know to walk the couple hundred feet to the neighboring stage. With mic in hand and with his stretched voice ringing through the festival grounds the masses followed his call to arms in a flow of humanity that could best be described as a school of fish searching for their next meal. It was an awesome sight for us to see and proof that the layout of the festival grounds would work quite nicely. Thank you to you fans that logged a mile or two over the weekend between our sponsored **Strainwise** and **Reserve Casino Hotel Stages**. We hope you had fun!

If you're reading this I'm sure you follow local music and musicians and understand why the **Colorado Music Buzz** team would

Higher Ground was a great experience that will definitely be a nostalgic page in our band's scrapbook. Between all the great music being played by people we get to call friends, the awesome food, and the many complimentary beverages, it was an absolute blast. This event was a true testament to how tight knit of a community the local Denver music scene is and thanks cannot be said enough to the staff of **Colorado Music Buzz** for putting this on. We look forward to seeing how this event progresses in the years to come and know that with time this could turn into something huge.

-The Say So

take on such a monumental task. The quality of musicianship that was displayed all weekend was second to none and I would put our talent and scene up against any in the country. We and the rest of the attendees were awarded with inspiring collection of talent that gave me a feeling of true accomplishment. There are many other concerts and festivals you can attend but where else can you witness every moment of stellar performance? We brought forty four bands and an audience together in a communal setting that had me in a state of perpetual bliss. On many occasion I was moved to near tears within the beauty of moment. This is why we do what we do and attempt to support a local music scene that is so good. We don't take credit for the scene but we are so proud to cover it and be a part of it for the last seven years and moving forward we are so excited to see what the future of Colorado Music holds for all of us!

We are already working on the 2013 Higher Ground Music Festival and for those of you that attended we plan to make many additions that will be fan friendly and make your experience even better next year. For those of you that missed out on the fun this year you can expect a weekend of great local music and camping in a beautiful pristine setting. We also plan to add a couple **National Acts** to the mix so stay tuned! Oh... and **Get To HIGHER GROUND!**

If you missed it this year's lineup featured performances from... **PLACES**, The Photo Atlas, Fierce Bad Rabbit, MTHDS, Kinetix, Bop Skizzum, The Royal Heist, Sam Lee, Eldren, Caleb Slade, Input, The Epilogues, Post Paradise, The Swayback, iZCALLI, Wheelchair Sports Camp, James and the Devil, The Hate, Red Stinger, Regret Night, Caramel Carmela, Nautical Mile, DELLA, Hearts In Space, Rubedo, Too Late For Tomorrow, Gang Forward, You Me and Apollo, Kill Paradise, T Shirts 4 Tomorrow, Flashbulb Fires, Five Day Rhetoric, Foolish Ways, Musuji, No More Excuses, The Foot, Ashtree, In The Whale, Kyle Coy, Red Fox Run, The Say So and Talisker Skye.

-Chris Murphy

I thought Higher Ground Music Festival was put together really well for it being the first year. It went off without any issues at all, which is crazy, considering it was the first year. Everyone worked hard and as a group and that made it run smoothly. MileHighUnderground.com was awesome and I had a good time hangin' with all of the bands. I thought the bands that were picked were all a great fit, and it was a nice mix of music. The sponsors and vendors were rad and a lot of fun to hang out with too. (Especially the Deep Eddy Vodka people.) Haha. I have nothing really bad to say about HGMF at all. I just think location was a big part of the turnout. It was actually the perfect location for camping though, and not too far from the city. Next year I think it would be cool to have some of the bigger, local electronica acts to mix it up a little bit, since that's so big in Colorado right now. As a whole, Caramel Carmela had an awesome time at Higher Ground Music Festival and would love to be a part of it for years to come!

-Sha Gipson, Bassist/Vocalist @ Caramel Carmela

Things overheard at the **Higher Ground Music Festival** . . .

Q "What's your pig's name?" A "Sausage; and over there is my llama, her name is Dolly."

"Who put the avocado on the wall?"

"Was that the first time you've ever licked someone's eyeball?"

"I can't feel my face."

"The last shot I took was at 5a.m." (Heard at 9a.m.)

"Who're the guys passed out in the truck?"

But the best thing overheard at the inaugural **Higher Ground Music Festival**? The music! The 44 bands that came up, conquered, and gave us great feedback about how we can make it even better next year, and telling us they hope they'll be asked back for 2013! Thank you to everyone who showed up to support our local music scene!

-Jenn Cohen

If I break it down fairly, the Higher Ground music festival was a mixed bag. At the end of the day, it's bordering on unreasonable to really complain about a music festival in the Colorado mountains in August. So let's start with the 'feel-goods'.

The sound was fantastic across the board. The on-site treatment of artists and patrons was as professional and pleasant as could be expected. The camping was well placed, convenient, creative and appropriately loose. The local lineup was exceptional. I'm sure that I said several times over the course of the weekend that if this 'whole thing' was done in Denver, we'd have been able to drag out at least a couple thousand attendees.

Now the caveat: There were not, not even close to, a couple thousand attendees. From poor attendance all other problems could be traced. The mood felt forced at the best of times and downright mutinous at others.

Higher Ground was not a "if at once you don't succeed..." sort of situation. This was a "shoot for the moon..." situation. It was a fantastic idea that was not fully executed; 60% of a damned awesome completed thought. And in the vein of old platitudes and Quincy Jones songs, the *best* thing that can be said for the **Colorado Music Buzz** staff at Higher Ground was that there was not one utterance of "It's my party..." They met poor attendance with grace, discontentedness with cheerfulness and criticism with humility. Between a few great performances, good company and the overwhelming positivity from the staff, I can comfortably say that my weekend kicked sufficient ass.

-Sam Lee

It was summer time, the mountain backdrop was perfect and the Colorado micro brew and sweet tea vodka were flowing fluently through a crowd frantic for their festival fixation.

Overall, there wasn't much to complain about up at Higher Ground, except for the plethora of musically minded in the Mile high who apparently didn't catch wind of the epicness going down up there and stayed home.

From my perspective behind the Strainwise stage (and wherever I happened to be frantically running to, clipboard in one hand, drink in the other), things flowed pretty well throughout the festival. The bands were on top of it, they all actually listened to me when I told them when and where to load in and out and what time they needed to be onstage for sound check. I only had to yell a couple times.

Saturday night was certainly one for the record books. If a single person (musician, crew, or fan) could have blown under a .15 on a breathalyzer I would have been surprised. By the time I was on the bus to the after party, the level of people's voices and the general flow of conversation had certainly reached the "belligerent" mark on the drunk-o-meter. Being the last band to play directly before this happened, **The Epilogues** must have seen some pretty funny stuff from their viewpoint on the stage. In the late night hours, we experienced avocado's being hucked, flags being relocated and seats being moved. Next year, we might need a bloody mary bar at the festival on Sunday morning.

As a whole, the inaugural Higher Ground Music Festival was a testament to the Denver area music scene's ability to keep their shit together and get onstage no matter how drunk, tired, or covered in dirt and mountain bugs they might be. Just another reason why I'm proud to represent the 303.

-Tim Wenger

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