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# Officer Roseland: Rock Juggernaut

## WHY THE BAND SIMPLY CANNOT BE STOPPED

Officer Roseland has been a rock band for 5 years. However, it has taken them that long to find a “stable” (I use this term loosely) lineup. Two of three original members remain with the band: Dan Daidone and Brian Jones. When the band started out as a 3 piece with Daidone on vocals and bass, Jones was playing keyboards and guitars and Matt Pone played drums. While recording their first release, they decided that in order to put on a great, energetic, live performance, they would need Dan to focus exclusively on vocals and therefore needed a bass player.

**The search was on...** After holding various tryouts, they finally found a bass player and quickly felt ready to start booking gigs. Unfortunately, before the first show was even booked, their drummer left for personal reasons. Though saddened, they would not be deterred. The juggernaut rolled on.

OK, so now they had to find a new drummer. **The search was on... again.** Luckily, the very first drummer to audition was the only one they needed to see. John Ilisco Jr. joined the band soon after and then they were *REALLY* ready to book some gigs. Their first opportunity was a live in-studio performance on Philadelphia’s 94.1 WYSP, and immediately thereafter they were selected as the rock station’s “Local Rock Stars of the Month” for April of 2003. Then they got another gig! Unfortunately, after just the one more live show, the bass player announced that he would be leaving the group.

Allrighty then, Officer Roseland needed to find another bass player. **The search was on... ummm... AGAIN.** If you’ve seen the obvious pattern developing here, you may be starting to understand why Officer

Roseland claims with certitude that they cannot be stopped. Read on for even more proof...

Over the next two and one half years the band would audition *thirty-seven different bass players*, none of whom stayed with the band for longer than two months. Some of the reasons the aforementioned bass players left or were asked to leave are as follows: ineptitude, narcolepsy, Igoritis/Geppettoism, stupidity, forgetfulness, technological hindrance, payment or lack thereof, hyper-excitability, chemical dependency and... baseball practice.

Despite the revolving door on their practice room, Officer Roseland rolled on. Thirty-seven separate times, they just kept rolling on and on.

In July 2005, Harry McCafferty joined Officer Roseland to play bass and guitar. Their first show together happened to be while on a U.K. tour in August of that year. It took an international jaunt, but finally, with a “stable” lineup intact, Officer Roseland wrote and recorded their third record, *Blast-off for Kicksville*, which was released on January 2, 2007 on their self-owned independent label, Code 3 Records.

After Officer Roseland tore the roof off at not just one, but two performances during



the Independent Music Conference in August and September of '06, the band was asked a few quick questions...

**InterMixx:** *What did you think about the IMC? What classes/experiences did you find beneficial?*

**OR:** We certainly had a positive experience. We were fortunate enough to meet a lot of great people. I personally learned some new vocal exercises from one of them.

**InterMixx:** *Has your podcast been a good promotional tool for you?*

**OR:** Well, they’re free. People are more inclined to check out free stuff, which is probably the main reason why podcasts are as popular as they are.

**InterMixx:** *How did you get hooked up with Billy Blob for Sundance 2003?*

**OR:** I came across his artwork and bought a piece which graces the wall of my living room as we speak. At the time we were finishing up our self titled album, and I asked if he would be interested in creating the cover. At first he declined but after sending him some of the songs he really liked what he heard, changed his mind, and created the cover. A few months later, Billy was developing an animated short, and wanted to use 2 of our songs (*Fiero*, and *Apple Zip Zaps*). When we heard the animation was accepted into the sundance

film festival, we rented a van and drove out to Park City, Utah to promote our asses off.

**InterMixx:** *Did you already make the music video, what song is it for, when can we expect it, and where will it be available?*

**OR:** We are in pre-production right now and it will be for the song “*Wrist Bizness*.” We’d like to have it available by late winter or early spring, depending on what Punxatawny Phil has to report. We’ll have it on our website, on Youtube, MySpace, and hopefully DirecTV.

**InterMixx:** *I saw that you played at Philly Stir Fry, What are your thoughts on what they are doing?*

**OR:** PSF has a really cool thing going on. The guys that run it are super supportive and the venue is great. All you can eat and drink for \$10 is a steal. They also have local artists there which makes it a unique atmosphere and experience.

**InterMixx:** *What are some other positive things you see coming out of the Philly music scene?*

**OR:** Thanks to the internet, bands have been given immediate exposure beyond their home town. Because of this, the local music scene seems to blur together with other areas creating a massive world wide music scene.

With a juggernaut like Officer Roseland, the world wide scene may still not be big enough. If they run out of room here on Earth, look for them up on Kicksville.

[www.officerroseland.com](http://www.officerroseland.com)  
<http://myspace.com/officerroseland>

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# Thomas Dolby: The Sole Inhabitant

Story and Photos by John Voket

## Thomas Dolby Returns From Exploring The Vast Expanse Of Technology's Fertile Wastelands

New Independent CD/DVD Appropriately Entitled: *The Sole Inhabitant*.

An entire generation of music fans has spoken: “*She Blinded Me With Science*,” the playful and funky electronic pop hit was recently declared one of VH1’s top 100 best songs of the 80s. But legions of fans around the globe will queue up to tell you that almost every Thomas Dolby song is one of his greatest hits. Partly because he offers comparatively slim pickins when it comes to what might be called a body of work.

While Dolby, aka Thomas Morgan Robertson, has dabbled in diverse musical projects from commercial soundtracks for *Howard the Duck*, *Gothic* and the Robin Williams film *Toys*, to a computer animated video called, *The Gate To The Mind’s Eye*, he spent most of the late ‘90s and much of this new century on an important entrepreneurial detour which makes the dump trucks full of royalties from his music career look like chump change. More like a dump truck full of cash sitting on the deck of

he wants for the rest of his natural life. Talk about the ultimate independent musician - heck, Thomas Dolby is practically the definition of independent musician.

Maybe he’ll never eat Ramen noodles again, and if independence, financial or otherwise, means revisiting the musical material he has produced so far, so be it.

Neither Dolby, nor his small army of rabid fans, seem to mind at all. This is evidenced in the growing buzz across the Internet and the music world as Dolby prepares to release his latest project, a live solo CD and DVD concert

but putting out a DVD and CD without any record label help is a lot more work than I anticipated.”

New York’s Canal Room, where InterMixx was invited to check out the set.

Along with the release of ‘*The Sole Inhabitant*,’ came another wave of touring which culminated in a grand finale show, again invading the cool confines of the Canal Room on December 22.

Following the recent New York show, Dolby sat down with InterMixx for a chat, in which he discussed another very interesting gig he was gearing up for, the backstory on his technological exploits and a bit more about ‘*The Sole Inhabitant*.’

**InterMixx:** Because you are an independent performer you can basically pick and choose the shows you want to play, whether they are private gigs, benefits and even these few mini-tours you’ve done in recent months to capture material for ‘*The Sole Inhabitant*.’ But I understand you’re gearing up to headline the “Exotic Erotic Ball,” in San Francisco...what’s that all about? The website says clothing is optional.

*Dolby pioneered the synthesizer microchip that delivers musical ring tones to over 100 million cell phones worldwide...*

an aircraft carrier full of gold bars!

After turning out just five original projects between his debut, *The Golden Age of Wireless* in 1982 and *Astronauts and Heretics* almost exactly a decade later, Dolby blinded the scientific world - more precisely the computer science community - by combining his love of music and

compilation of existing material appropriately entitled, ‘*The Sole Inhabitant*.’

Weeks before its November 21 release, Dolby already had a deal in the works with Apple and its iTunes subsidiary to offer a pay-per-download of the full-length concert, so by the time you read this feature, it has undoubtedly taken up residence in a fair



technology, pioneering the synthesizer microchip that delivers musical ring tones to - get this - more than 100 MILLION cell phones worldwide.

That’s a lot of annoying, boinky versions of “*Like the Way You Move*,” ‘fer sure. But what those aircraft carriers full of gold bars have enabled Dolby to do is basically whatever

number of iPods, as well as topping the holiday stocking stuffer request list of a million technophobes and 80s music lovers worldwide.

A blog entry from his website (thomasdolby.com) reveals some of the bittersweet fruits of his independence: “I know I’m usually rude about them (and a lot of it is justified)

both, but I felt that while Boston looked very nice (thanks to Berklee’s own video production and lighting crew), the Martyr’s gig had that warm feeling which pervaded my Spring Tour.”

Videographer Ross Leung also put a few finishing touches on the DVD side of the project capturing segments of a show at

the better sounding one out as the audio CD, and the better visual set on DVD.

Dolby’s blog expounds: “The DVD concert was filmed at the Berklee Performance Center in Boston, while the CD was taken from two gigs at Martyrs in Chicago. The set list is the same for

and known to come out in outrageous outfits, or lack thereof, and get down at the Cow Palace. It’s actually the first time I’ve ever played the San Francisco one. George Clinton is playing it too, and he’s an old cohort of mine. It’s going to be a lot of fun.

**InterMixx:** Does that mean you’ll have a surprise lurking under your trench coat during the set?

**TDolby:** ... (laughing) Well, people will never know!

**InterMixx:** Millions of people are able to enjoy all kinds of music as a result of one of your entrepreneurial pursuits.

**TDolby:** At the beginning of the ‘90s I was really excited by the possibilities of new

**TDolby:** Yeah, well I did one in New York earlier this year, but the Nonstop Erotic Ball I think has been going on in San Francisco for about 15 years. And it’s a sort of clothing optional, pervy party. San Francisco is known for its alternative lifestyles people have been



technologies like the Internet, and I believed it was going to completely change the lifestyles of working musicians. But it was really too early for that to happen. Yet to me the music industry was already starting to disintegrate in my opinion, getting too far wrapped up in radio play lists generated by computer and so on. I decided to go to Silicon Valley where a lot of the technologies were being invented and developed. I wanted to influence those technologists to do a better job of incorporating audio and music into their products. I influenced them to a point I think, but if I really wanted to do it right I had to do it myself. So I founded a company called Beatnik that made software synthesizer technology which we tried to employ in various areas including the Web, video games and so on with some success. But we only really took off when Nokia came to us for a license which was in about 1999. Since then Beatnik has become the standard ring-tone software in most of the world's cell phones. About two-thirds of all mobile phones shipped now have Beatnik in them.

**InterMixx:** So it's not only making the ring-tones sound like the real song, but the way that material is processed that makes Beatnik so in demand?

**TDolby:** That's right. In order to do an efficient job of transmitting music downloading it and playing it back in a low powered unit, you have to be very clever about it. And that is why Beatnik remained on top of the pile. I had a great group of engineers who are just brilliant and who really knew how to crunch the numbers. We became very much a Palo Alto company partnering with local venture capitalists and local companies with Sun Microsystems, Netscape and Yahoo.

**InterMixx:** You're currently touring in a one man show and are certainly showcasing that aspect on your new CD/DVD project 'The Sole Inhabitant,' but you've also performed in configurations with other single musicians and entire groups backing you. Do you prefer to go it alone?

**TDolby:** The current tour is not unique, I actually started out as a one-man show in the late '70s touring the small electronica clubs of Europe and the UK. In the '80s and early '90s I did tour with bands including 'The Lost Toy People.' This time around I don't have a label involved, so I have to be very economical. I'm pretty much funding it myself, so I have to not lose money on the gigs. So that's one part - the economical thing. But the other part was to reacquaint myself with my earliest music. In those days I was pretty much a solo act, so it seemed appropriate to revive the one-man show.

**InterMixx:** It was touching when you acknowledged your hard-core fans at the Canal Room, and that you would prefer to play for 200 people who truly appreciate your material, than 2,000 disinterested people who just thought they should be seen there at your show. While you could certainly afford to just hunker down in Northern California and enjoy the fruits of your success, you really seem not to mind getting down there in the thick of your fans and getting interactive, do you?

**TDolby:** You're absolutely right. Coming back to this a second time around with a little bit more maturity and wisdom, it really makes you aware of a few things. When there is a record company behind you hyping you - buying full page ads in newspapers and 30-second spots on TV, a lot of people buy into that hype and they'll come down because they're scared to be left out. They are somewhat disinterested and that's very different from a committed, long time fan. Listen, it's been 15 years

since I've been away, so it's pretty much the lifers who come to see the shows, and there's a real concentration of them. I get a lot of warm receptions and long ovations from many people who had given up on the thought of ever seeing me live. It's a great atmosphere at the shows.

**InterMixx:** You also mentioned the fans who don't come to the shows, but carry on their own world of ideas and commentary about you on the internet in chat rooms and on posting boards. I was checking some out recently I really began following a discussion on the visual images you conjure up between the lyrics you write and the layers of sound you use to build the musical arrangements.

**TDolby:** It's interesting because sometimes I just get an idea for a title, and I can work backward from there to fill in the gaps like filling in a crossword puzzle. Many of the things I write are inspired by the themes in the music, and sometime I just go exploring for sounds and create lyrics that are appropriate for the music. Mostly they're just organic things that just grow together until they come out as a song.

**InterMixx:** But is it true that you have no formal musical training, you just started experimenting with samples and synthesizers one day and this is what came out - the guy your high school friends jokingly nicknamed Thomas Dolby? And yet you are so respected by some real musical purists?

**TDolby:** I think people put too much stock in reading or writing music. There are plenty of people who can read and write music who can't compose. And you know most great composers, if you took away their sheet music away, they could still perform it because they have every note in their head, they don't need to see it written on the page. Lennon and McCartney didn't know how to write music so you'd think by now people would have gotten over that. There are various ways of notating music and Midi is just the latest. Many people can do it all in their heads. I often think ahead that this line or that is going to work better with one kind of sound or another. Right now I've got a half dozen parts of songs in my head, and I could barely play them on a piano for you. But when the time comes, I will be able to get them out in real arrangements and move

them forward that way.

**InterMixx:** It sort of turns the process upside-down a bit, but it also seems like a lot more fun, doesn't it?

**TDolby:** Well, it's mostly fun, and there are very few people I'd trade places with. But there's a lot of sweat and grind involved as well - chipping away at things for days or weeks on end to get them to sound like I want them. Like sculpting...

**InterMixx:** Your earliest hit, 'One of Our Submarines Is Missing,' was inspired by a personal tragedy of losing an uncle in the British submarine corps in World War II. Do you approach your songwriting more from a personal perspective, or is more of your inspiration drawn from observations or exterior situations?

**TDolby:** I think nature, places and travel are very central to my experiences. But that travel could be in my own mind, like travel back in time, imagining myself in an apocalyptic future, or in some golden era of the past. I use music as an escape mechanism myself, and I hope it works that way for the audience as well.

**InterMixx:** Are you the first musician to map out your music from electronic signals coming from sunspots?

**TDolby:** I believe I'm the first person to do this with sunspots. But Dr. Fiorella Terenzi has been doing this with radio telescope signals from the stars for many years. So I won't lay claim to being the first use astronomical data to create or modulate music.

**InterMixx:** You're about to release this new CD/DVD project 'The Sole Inhabitant.' I imagine all the fans are already making plans to snap up multiple copies as their Holiday stocking stuffers.

**TDolby:** I hope it's ready in time for stocking stuffers. (Dolby has since delivered the finished product for distribution and release) It's going to come out in early November, and this is the result of a few shows we filmed and recorded earlier this year. It's a one-and-a-half hour concert with a few features including an interview and explanation about my rack and how I put my songs together. I'm publishing it myself

and it's really for the hard core fans and for people who want to see how we do it live. It will put the cap on a really good year for me in 2007 getting back up to speed with my original music and reacquainting myself with my core audience. After that I'll draw a line in the sand and begin my next chapter writing and recording new music. So you'll be seeing new original music from me I think during the course of next year.

Dolby is sharing the stage on his current tour with electronica pioneer 'BT.' On his website, Dolby says this about his long-time friend: "If you don't know this guy you should. BT is credited as the inventor of several trance/house genres, and DJs massive gigs in sold-out dance clubs and festivals. But that's just the tip of the iceberg: he's also a brilliant record producer, and creates his own music software when the off-the-peg stuff falls short (sounds familiar!); and he composes film scores including 'Monster' which won an Oscar for best actress. I feel he's a modern master and it's great that we will each be exposing our core audience to the other's work. BT has a cool 3-piece band, and will be playing live soundtracks to projections of the seven animated films from his current DVD, 'This Binary Universe.'

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## InterMixx

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# IMC06 Pixx



Among Friends Records



Seizure 17



Cheryl B. Englehardt



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Kyle Ober - Photographer, Producer



David Allen Ruth and crew from 3G Video Productions



Michael Driscoll - Indian Rock Records



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Tom Quinn, IMC Technical Director



Gilli Moon, Artist, Performer and founder of Songsalve!

For information on this year's Independent Music Conference, please visit the web site: [www.IMC07.com](http://www.IMC07.com)



# IMC06 Pixx

Famous Producer:  
Phil Nicolo, and...

Dave Uosikinen  
of the Hooters -  
Philly legends!

Performer J. Walker and Gilli Moon

Tah Phrum Duh Bush!  
IMC legend!

Famous Artist:  
Christine Ohlman,  
Lead Singer for the  
Saturday Night Live Band  
and...

Vic Steffens  
of Horizon Music Group -  
Connecticut legends!

Kristina Jean, Jenn Gallo and Denise Troy of Sister Funk

Melodeego

Curtis Duggan

Philly icon, John Robertson and IMC  
Spokesperson, Melissa St. Jude

Breakout session during the all-day,  
Songsalive! Songcamp at IMC06.

The DISCourse Panel, the ultimate listening and feedback session!



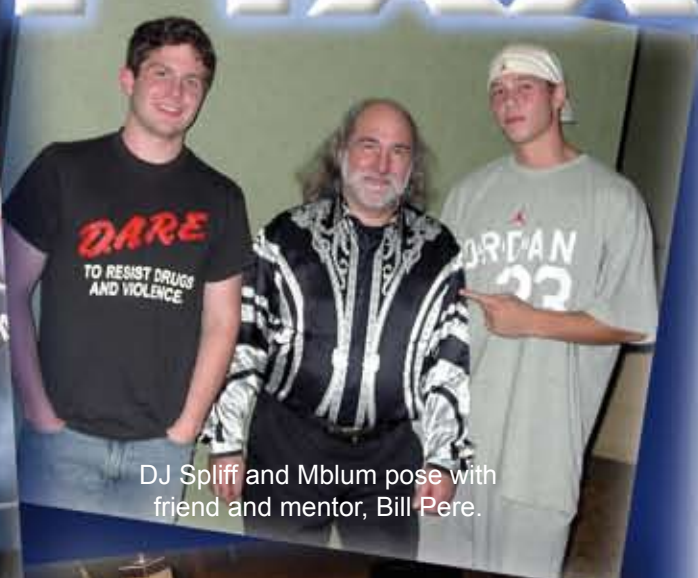
# IMC06 Pixx



IMC Performers, LtoR: Dr. Lou, Kay Pere, Bill Pere, and Laura Bradley



Lori Citro



DJ Spliff and Mblum pose with friend and mentor, Bill Pere.



Melissa poses with Nick Pargaz of National Music Group



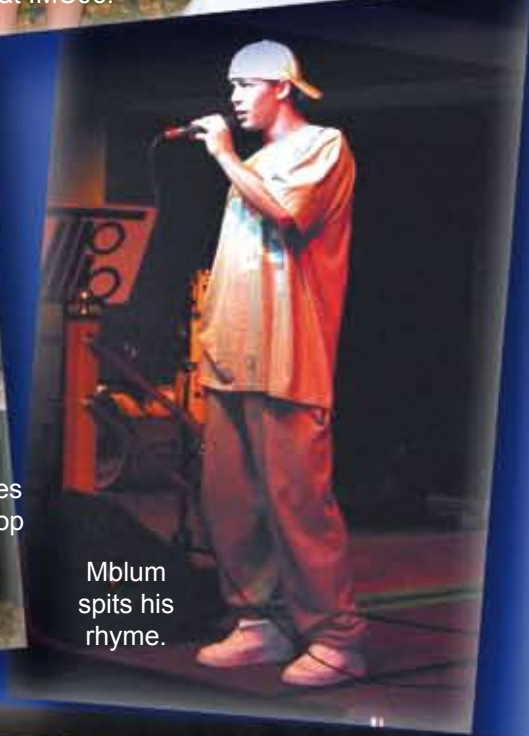
Another breakout session during the all-day, Songsalive! Songcamp at IMC06.



Dick Gabriel of the AFM poses with his wife.



Kay Pere teaches a Vocal Workshop at IMC06



Mblum spits his rhyme.



Melissa poses with the Three Amigos.



Donovan West



# IMC06 Pixx



Docta Shock and Suprem



IMC Executive Director,  
Noel Ramos



IMC Spokesperson  
and host of the  
Immie Awards,  
Melissa St.Jude



Kay and Bill Pere perform.



Bill Pere is one of the founders of the Connecticut Songwriters Association.  
Here he Moderates a Panel at IMC06.



Another wonderful year comes to a close! The participants in the final  
workshop of IMC06 pose for a group picture.



Another breakout session during the all-day, Songsalive! Songcamp at IMC06.



Irrepressible songstress,  
Ruth Greenwood



The boys from Apologia



Rob Case of  
New Pants  
Publishing



# mblume his emblem has no color

Kicking raps for fun with his friends since his early high school years, Mblum didn't start writing for himself until his first year of college. At that point rap became his passion instead of merely a hobby.

He fell in love with hip hop, and in his sophomore year he got the chance to prove it. His friend made a point of printing an email he'd received so he could bring it to Mblum. The message was from the Multicultural Club, and it contained details about a rap battle at Ithaca College later that year. "Ithaca College Freestyle Friday" was going to be a big deal. It was to be hosted by a famous New York DJ from the very popular radio station, Hot 97. DJ Envy would emcee the competition which was to be the main event of an entire hip hop night in honor of Black History Month.

Big time DJ, big time radio station, big time event, all to celebrate an important month in the black community. What was a white boy from a suburban Connecticut town thinking when he decided to compete?

The hopeful rapper sent in a video audition and was accepted as the only white emcee. With the first hurdle surmounted, Mblum set his sights on the competition and waited in anticipation for the day to arrive. Upon arriving in the town of Ithaca, he quickly realized he was going to have to be in top form when he hit the stage. The flourishing college town features over 30,000 students and it seemed clear that their hometown heroes would have the crowd's allegiance.

As soon as the competition began it became evident that the white rapper was going to encounter resistance. Mblum's fears were realized as soon as he set foot on the stage for his first battle. He was greeted by loud booing and the crowd's immediate distaste for this pale interloper was made extremely clear. But the artist was confident in his craft and strong in his beliefs. Slowly but surely he began to win the tough audience over. He survived battle after battle, triumphant over the local heroes, and triumphant over the stereotyping that had garnered him that sour welcome.

As the tournament progressed, Mblum became such a crowd favorite that eventually he found himself alone against the reigning champ of Ithaca College. It was down to the number one hometown hero vs. the interloper. Amazing as it was that this fresh faced white kid from some out-of-state suburbia could even compete with the best of the best, it was still more amazing that he was winning the day away from all the locals. Could he do it this one last time? Was it possible that he'd come



DJ Spliff

Mblum

this far only to fall before the crowd's favorite? The final showdown was going to be determined by audience applause. If Mblum was going to defeat the odds-on favorite as well as the stereotypical mold that he'd long struggled to break out of, he'd have to tear it up on stage.

When it was all over, when both rappers had finished and the audience was called upon to judge the two... Ithaca's hometown hero was nowhere to be found. He had already heard it in the audience's cheering and he knew who had won the day. He conceded victory to Mblum and gave the stage up to the winner.

So a young, white emcee, on his first foray into battle, had won, in front of a predominantly black audience during a night that honored Black History Month, in a town far from his home. So much for stereotypes! Mblum brought the true meaning of music to the crowd that day. It wasn't about color, or hometown pride, or even about the battle itself... it was about the art form. The music transcended all boundaries and brought the people together.

His outstanding accomplishments brought him to the attention of a small independent record label that Spring and they worked with him on his songwriting craft. He began to learn how to write and after much effort, he released his first CD. The disc was a compilation of his first few months of work, very raw and unpolished. Mblum acknowledges that there



was a lot left to be desired, the CD was more of a practice session, and amounted to the performer basically trying to figure out what he wanted to sound like on the mic. It was a learning experience.

When the young emcee went home that summer he started to attend open mics. He also became a regular at a hip hop club in

New London Connecticut, about ten miles and a whole world away from his upper middle class home in the tourist town of Mystic, Connecticut. The open mics were fun, but it became boring very quickly for the hungry artist, and he started entering battles once again. He became so confident in his skills that would just go into the club, get on stage, and challenge whoever wanted to battle. On one particular night when he was especially hot, he won out over four consecutive emcees. Battling was clearly his favorite thing to do, and Mblum seemed to thrive under the pressure of being completely on his own while on stage.

As the weeks progressed, his battles started to gain some attention in the local area and more and more people started to stream into the club to watch. Soon, Mblum really was an emblem, and he signified a successful night's business to the club's owner! The businessman took the performer under his wing, but unfortunately, the promises made were never kept and the rapper turned instead, back to his own indomitable spirit. He hooked up with one of his longtime friends, Kenny Meagan, aka DJ Spliff, and together they set out to create a CD worthy of their efforts. Spliff created all of the beats and instrumentals and Mblum is quick to give him the praise and credit he deserves. The two worked hard and kept a tight rein on the budget. 'Justice' was completed in less than a month and for less than \$600!

For Mblum there is nothing quite like being on stage with a mic in his hand and an opportunity to win over a crowd of strangers. That feeling is what it's all about for him as a performer. Of course he has other goals too, some which, he says, are pretty lofty, but being a white emcee from suburbia, all he really wants deep down, is respect from the hip hop world. Though he hasn't experienced a lot of what some rappers have been through, he believes that as long as his music comes from the heart, then people will feel it. And if they are feeling it, then it won't matter where he's from or the color of his skin.

The artist realizes that he has a lot of challenges to overcome if he wants to succeed, but he actually looks forward to the obstacles because he believes it's better to chase your dream and fail then to never try in the first place. He's hopeful but also grounded, and he understands that success is not associated with money or recognition - rather as long as you know who you are and what you want to do - then pursuing that dream and achieving it, that is success

Every hip hop artist I have encountered has told me that hip hop is more than a genre of music, it is a state of mind and Mblum agrees. He believes that whenever he gets a chance to perform for an audience he owes it not only to himself but to the entire culture of hip hop to be true to himself and give it 100%. He's aware that not everyone gets that opportunity, and he wants to make it clear to his audiences that he's grateful.

At the Independent Music Conference in 2006, Mblum made quite an impression on everyone there. Not only his performances, which were impressive to say the least, but also his entire demeanor. This is the kind of artist who naturally attracts people to him, he makes new fans just by talking to them.

Mblum and Spliff are currently on tap for a performance this October and also a couple of guest appearances in other productions later this year. Be sure to check them out once again at this year's Independent Music Conference. They're sure to return to a very warm welcome.



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Monthly Songsalive! Workshops and Showcases in NYC in 2007

(New York, NY) -January 16, 2007  
InterMixx.com, the parent company that presents the Independent Music Conference (IMC07) will be sponsoring monthly SongsAlive! workshops and showcases in New York City throughout 2007. The series will take place on the last Sunday of every month at the Baggot Inn, located at 82 West 3rd St in the heart of Greenwich Village. The first event kicks off on Sunday January 28th beginning at 4PM with a networking session and workshop.

Featured guests include Christie Leigh of CNC Music Productions, Organic Entertainment President Margo Drgos and of course the SongsAlive! NYC Chapter Coordinator and InterMixx.com.com President, Noel Ramos. Information on performances and further details can be obtained at <http://www.songsalive.org/newyork>.

"I am excited to be rekindling this series," comments Ramos. "Songwriting is at the heart of making music, records and the business we work in."

Songsalive!, is a 501(c)(3) non-profit organization supporting and promoting songwriters and composers worldwide, which features talented songwriters from around the globe, through the Songsalive! showcases.

Founded in 1997, Songsalive! is run by songwriters for songwriters and now has over 18 chapters in cities around the world. It acts as an epicenter, a heart of the international songwriting community and music markets, bridging the gaps, tapping songwriters into the pulse of the business and at the same time giving them and their music the support they deserve. Songsalive! gives life to songs, provides opportunities for collaboration, creates awareness about original music, promotes and educates through an amazing network of programs designed especially for songwriters and original music: live events and showcases; songwriter critique workshops, songleads and industry pitches; cd samplers; education seminars and expos; artist development; studio production; informational source and networking. For Songsalive! information, media and membership inquiries, call 310-238-0359, email [usa@songsalive.org](mailto:usa@songsalive.org) or visit [www.songsalive.org](http://www.songsalive.org).

InterMixx.com is the parent company that presents the Independent Music Conference (IMC'07), the online independent music store IndieGate.com and is the publisher of InterMixx independent music magazine, one of the first independent music magazines since 1988. Ramos has helped to create and establish credibility for the indie community in his nearly twenty year publishing career. In addition to printing InterMixx, one of the oldest national magazines devoted to indie music, in the early 90s Ramos developed the IndieList, the first independent music discussion group online, long before MySpace became a household name.

Radio, PR, Marketing and now Digital Retail Distribution and Promotion.... Organic Entertainment provides resources for resourceful independents. They reach mainstream and independent media through publicity and radio promotion along with marketing and branding strategies. Organic Entertainment mission is to empower creative independents within the global independent music community. For more information on Organic Entertainment, please visit: <http://www.myspace.com/organicentertainment>.



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supporting and promoting songwriters and composers worldwide

Songsalive! is a non-profit organization dedicated to the nurturing, support and promotion of songwriters and composers worldwide. Founded in 1997 in Sydney Australia, Songsalive! is run by songwriters for songwriters and now has over 15 chapter cities around the world. It acts as an epicentre, a heart of the international songwriting community and music markets, bridging the gaps, tapping songwriters into the pulse of the business and at the same time giving them and their music the support they deserve. Through Songsalive!, songs and songwriters can be accessed by the whole world and when the hunt is on, Songsalive! is a one-stop song shop!

Songsalive! gives life to songs, provides opportunities for collaboration, creates awareness about original music, promotes and educates through an amazing network of programs providing access between songwriters and music business professionals - through workshops, showcases, CD Samplers, songcamps & retreats, live events and showcases, songwriter critique workshops, songleads & industry pitches; education seminars and Expos, artist development; studio production; informational resources and networking. On-line, Songsalive! is the source for great resources for songwriters and acts as a vehicle for discussion, promotion and retail for our members and their music.

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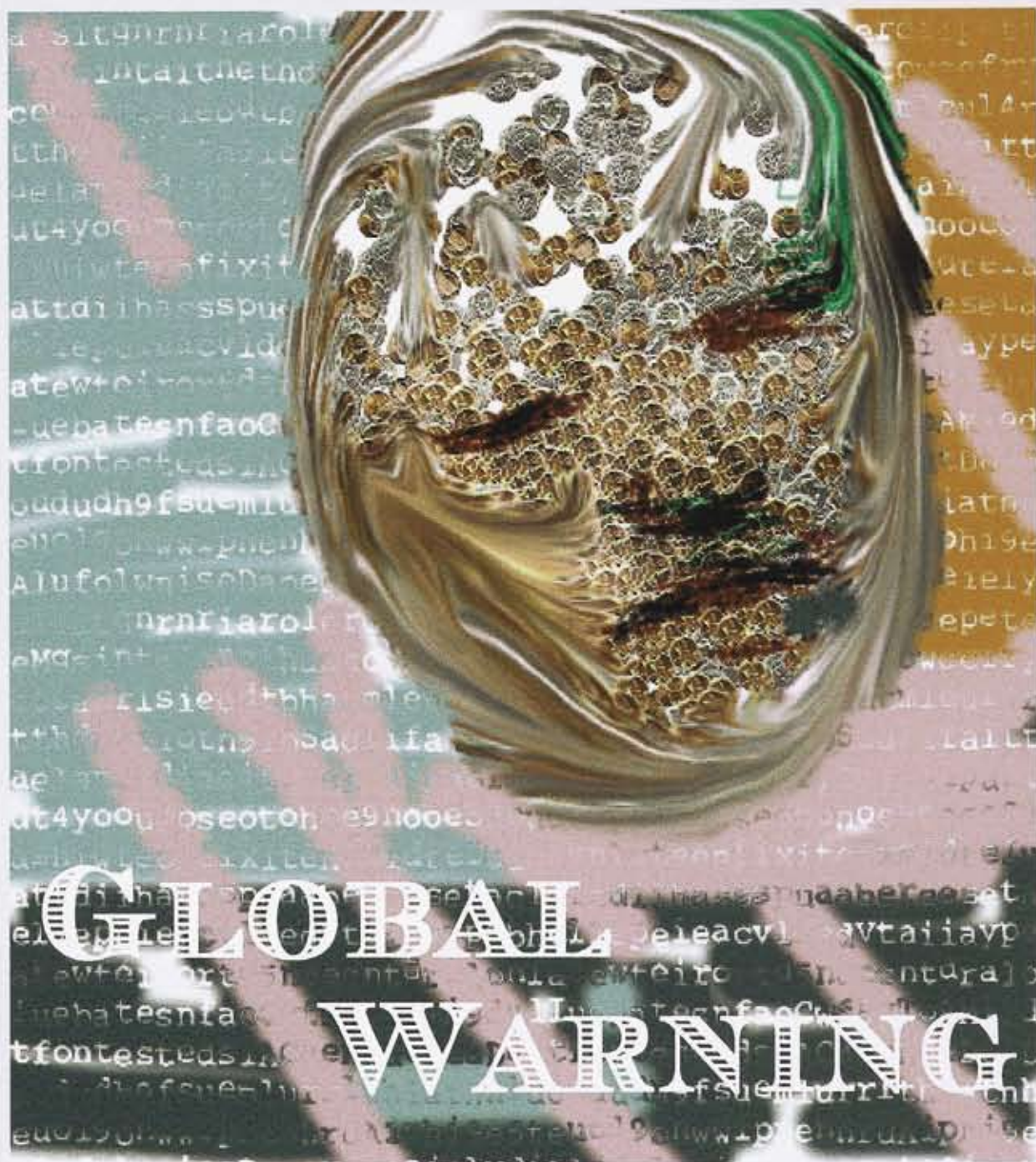
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# Jodi Jett

Contact: Margo Drgos  
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Jodi Jett (yes that's her real name and no, she's not related to Joan) grew up in another Manhattan before moving to New York in the late nineties to pursue life and music.

The Little Apple of Kansas that Jett calls her hometown frothed with religious fervor and didn't allow her much exposure to rock and roll. In fact, the only musical performances Jodi participated in during her young life involved leading her church in song. Until a few years ago, Jodi didn't even know how to play the guitar. Comparisons to Liz Phair and Lou Reed meant little to Jodi when she debuted on the local music circuit. She had never heard of them. Yet, Jodi makes the kind of rock music that kicks about with desperation in its blood. It's the sort of thing a blues man double her age and experience might reach. She proves it song after song on her debut album, *Revelations*, on Love Rock Records.

Life in the bible-belt certainly didn't bring about songs like Bedford Avenue but Jodi's Midwestern upbringing did start a search beyond religion. It is a search that has fewer concrete answers than her previous life, but one that she credits to fueling her songwriting and creative voice. *Revelations* was co-produced by Jodi and Phil Palazzolo (New Pornographers, Gordon Gano of Violent Femmes, Radio4). Guitarists Peter Mavrogeorgis (Vanity Set), John Nugent (Chop) and Matt Rocker (Sweetblood) all contributed to the record. Bassists Byron Isaacs (Joan Baez) and Tom Ward (The Dansettes) along with drummers David Berger (Erin McKeown) and Angela Webster (The Holy Ghost), and cellist Jane Scarpantoni (Norah Jones) also helped. *Revelations* was officially released in the Spring of 2006.

Jodi Jett's single, *Pretty Girl* Channels Patti Smith for A new generation of listeners. Since the release of her debut album, alt country crooner Jodi Jett has been compared to artists such as PJ Harvey and Hope Sandoval of Mazzy Star. She was even hailed as the "female Lou Reed" by five-time Grammy-winning engineer/producer Elliot Scheiner (Beck, Fleetwood Mac, Flaming Lips) after he discovered her in 2004. However, there's another NYC rock raconteur that inspires Jett's strong, intelligent songwriting and that's Patti Smith.

Songs like *Pretty Girl*, which has been widely circulated around the country on non-commercial radio, support that notion. Like Patti, Jett offers intelligent and uncompromising songwriting which stands for much more than female empowerment: rather self-empowerment outside of the confines of universal gender standards. *Pretty Girl* scolds those women who see no other alternatives. "I need attention from all men... even if I could care less about them," begins the first stanza.

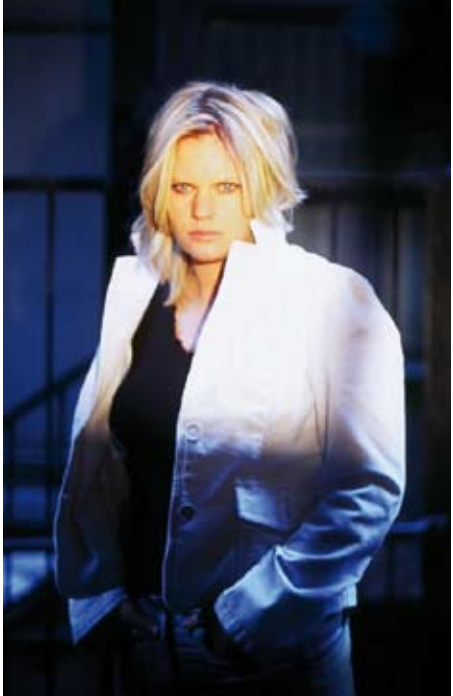
"I find the pressure of being a "woman" in this culture to be overwhelming at times," comments Jett. "We are expected to be pretty, to be sexual on demand, pleasant...to be perfect even. This can be self-imposed for some and certainly demonstrated through the media. It's a disempowering way to look at the world from any gender perspective."

Parallels to Smith go beyond just this one song. Choice cuts off of her debut album, *Revelations* include *Instead*, and *Nemesis*. One particular song, *Jesus Can*, reminisces on the anti-religion pre-Gloria rap on her masterpiece, *Horses*.

"I'm a pretty girl, try to resist. I'm a pretty girl, by the devil you've been kissed." Jett concludes. *Pretty Girl* can't be resisted. Her recently debuted video for *Pretty Girl* can be seen online at various sites such at www.Youtube.com and www.myspace.com/jodijett. *Pretty Girl*, the video, was produced by Chris Webb for Chris Webb Films and was directed by Marc Birnbaum and Jessica Schoen. The video and single are available for download at www.myspace.com/jodijett. *Revelations* was co-produced by Jodi and Phil Palazzolo (New Pornographers, Gordon Gano of Violent Femmes, Radio4).



## • REVIEWS



### Kirsten DeHaan - 3 Song EP

Kristen's voice reminds me of a young coffeehouse hero that suddenly finds stardom via a recording contract. Ergo, the first track, *Russian Roulette*, gives the sense of retaining her innocent, untainted songwriting coupled with solid, experienced studio musicians. There is purity within her lyrics as she cries: "I'm screaming cuz no ones listening." She does so with the passion of untamed youth. She isn't worried about the consequences of speaking her mind about the jeopardy of the world, for she has nothing to lose. Musically, there is an early U2 quality to this song with the guitar motifs ringing throughout the upper register. *On Your Own* offers a less developed feel, as the melodies and structure arent quite as strong as in the first track. However, *On Your Own* gives ample opportunity for DeHaan to display a more subtle approach to her vocal delivery, which creates a nice separation from the EP's introduction. The final track *Apologies*, concludes the EP with a bittersweet ballad reminiscent of a Jewel meets the 4 Non Blondes song. Her question, "What are you waiting for?" flaunts her yearning for an answer as to why her subject can't act beyond a simple apology. Maybe we'll find out what the answer is in the next EP.

☺☺☺ - 3 smileys, out of a possible 5.

### Closenuf - Self-titled, Wreckords Records - 2005

I can hear years of experience in this band's performance. The songs possess catchy melodies, tight musicianship, and mature arrangements. Yet, the disc lacks some finer elements. Many of the guitar tones sound a bit "out of the box" and not personalized. There are keyboard sounds that remind me of my neighbor's Casio keyboard when we were kids. Lyrically, cliché phrases like "bed of roses," "don't judge a book by its cover," and "nothing is what it seems," saturate the album. Still, there is a delightful campy overtone that permeates this CD, and Closenuf are not afraid to exploit it.

The opening instrumental "*Universe*" takes you on a trip through what a digital keyboard has to offer. We then float into the "Cure-ish" intro of "*Can You Feel It*." The yearning of wanting to reach out and jump into the passion is apparent in the phrase, "I just want my hands to feel you." The organ/guitar dual intro leads into the energetic "*Music Man*," which is a departure from the prior song. "*Music Man*" immediately borrows lyrics from Paul Simon's "*Late In The Evening*" - "Well, the girls are on the stoops, watch the a cappella groups." Closenuf are ostensibly "music men" if they borrow from the best. The "Journey-like" piano intro, and subsequent solo of "*Upside Down*" display the undeniable chops of the keyboard player. The rest of the song delves into the frustrations of one-sided relationships, often leaving one feeling "upside down." "*Alive Forever*" explores a little less anxious tempo, giving us the perfect cross country driving song. There is a nobility in the melody, giving us the flatted 6th in the G maj. key. This can positively raise the sense of invincibility, as the song title explains... "*Alive Forever*" (yeah, I'm a guitar player too).