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# InterMixx.com Independent Music Magazine

New England, New York, New Jersey, Philadelphia, Boston, Dallas & More!

▶ inside:

▶ Frank Porter Band

▶ Sage Francis

▶ NoManZero

▶ IMC05 Follow-up

▶ Top Ten of 2005

▶ ike



★ frank porter

★ ike

★ sage francis



# i like

by Margaret Fala

## The Newest Superpower: ike's John Faye on Living "in Real Life"

### Reality 101:

Mr. Mom by day, PowerPop magnate and performer by night, John Faye took some time out of his busy day to talk about "in Real Life," his newest creation with band IKE. Graduate, survivor and former frontman for the 90's alt-rock band The Caulfields (A&M Records), Faye has managed to preserve his creativity, maintain a growing fan-base and survive record company falderal (i.e., had a recording contract, made a record, had a hit single, sold a lot, toured, made another record, A&R guy got let go from A&M, record company mergers happened all over the place, band imploded, no more record company contract)...





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Definitely a “glass half-full” kinda guy, Faye, himself admits... “if I was completely pragmatic about this (music business) I wouldn’t do it.” But in reality (that most dreaded of places), he is neither completely practical nor outlandishly idealistic and approaches his work/art with what can only be described as honest (and intelligent) dedication. Denying that IKE ascribes to any real marketing “strategy”, the band’s list of upcoming shows and events implies at least a little forethought. Combining a mix of the typical venues like their upcoming gig at the Grape Street Pub (Manayunk, PA; 11/05) with a few “bizarre” solo shows – John is playing at Cereality, a breakfast “bar” near UPenn - adds up to what is really some savvy planning.

By booking a combination of venues that cater to a variety of demographic groups including all-ages shows (which sometimes include parents), the over-21 drinking crowd at bars, college students and, yes, cereal-eaters, the band is managing to build a diverse fan base that could actually support an independent band for years to come. This kind of grassroots strategy that even includes “living room” shows (private house parties for \$\$\$) is allowing the band to tour the Mid-Atlantic/East Coast area with a combination of gigs that should: a) get the word out about the new cd, b) generate sales at clubs and on the web, c) allow them to take the low paying/good exposure gigs without losing their shirts, and d) insure that life (or should I say “real life”) isn’t boring. “A lot of musicians just want to play the ‘perfect’ Tin Angel kind of show,” says Faye, “I really like playing in situations where something could go horribly awry.”

**Risk and Reward**

If that is the risk, the truth is IKE, which along with Faye includes Clifton Hillis on guitar, Dave Anthony on drums and Joann Schmidt on bass, has already begun to reap some of the rewards. The bands newly released CD, “In Real Life,” was recorded on Faye’s

own independent label and was funded through the contributions of loyal IKE fans. Additionally, old friend and Grammy-winning producer, Phil Nicolo, whom Faye met back in the Caulfield’s days, agreed to produce the album for IKE.

Nicolo, whose credits include Urge Overkill and the Fugees (among many others) was the band’s first choice for this project and is described by Faye as “ridiculously funny”. In a “lighthearted and creative” atmosphere, Nicolo focused the group on making an album that would preserve the strength and sound of the band. Tracking almost all the songs live with everyone in the room together (ala This Year’s Model and Outlandos d’Amour) the band, with the help of Nicolo, relaxed enough to trust their own real sound and just “plugged in and nailed the songs.”

**The New Best Superpower**

So far that real sound seems to be working fine. Just about sold out of the first pressing of the new CD and with one of the new singles, “Into Philadelphia,” being played at Flyers and Eagles games, one has to wonder if it will be too long before IKE finds their way back to a recording contract or a major label deal. But John takes a philosophical view of the music business as a whole. “I am making a living as a musician”, says Faye, “and I want to create my own story.” And so he is. Forget invisibility, maybe the best superpower to have is just the ability to live “in real life.”

Check out IKE’s new album “In Real Life” as well as their upcoming, and sometimes bizarre, shows at [www.ikeonline.net](http://www.ikeonline.net)

Turn the page and read about rocker Frank Porter and indie hip-hop pioneer Sage Francis

**THE MILKBOY MINUTE**

*News items from the heart of Milkboy Recording Studios...*

Ska band **SGR** just released their new EP “Atomic Pony” and threw a release party at the Trocadero. Solo Celtic harp pop-songstress **Gillian Grassie** released her Tim Sonnefeld (Townhall) produced debut album “To An Unwitting Muse.” Acoustic duo **Pete and Jay** mastered their folky debut “Without A Band” at MilkBoy Recording. Rockabilly heros **The Prisoners**, who co-produced their third LP “Crash Bam Boom” with Tommy Joyner, have been racking up sales and gigging around the area. **Bazik, Nich** recorded a stand-out EP “North Star” with Joyner at MilkBoy Recording. Hard rockers **Octane** have started work on a follow-up to 2003’s “When All Is Said And Done” with producer Tommy Joyner. Singer-songwriter **Adrienne Hamilton** is currently working at MilkBoy putting the finishing touches on her debut solo EP. **Steve**

**Liberace** has started work on his third LP, which features members of local studs, Eye Level. Philadelphia director **Don Argot** (Rock School) wrapped audio post for his new mockumentary “Head Space” with original score by Jamie Lokoff and Tommy Joyner. Philadelphia-area writer/director **Alex Emmert** has begun audio post and score for his debut film “The Judas Kiss” at MilkBoy Recording. Lokoff and Joyner are scoring the film. **MilkBoy Coffee**, a new all ages coffeehouse/venue is opening on the Main Line and hopes to fill the void left by the closing of The Point this summer.

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# The Frank Porter Band: More Than A Band

by Lauren Quinn

How Frank Porter started his music career might sound familiar to some of you. He started by playing Christmas carols on his Grandmother's piano. Until his art teacher brought in a Kiss record. Needless to say, it rocked his world and within a week he started a band. Even though the band didn't have great instruments (OK they were tennis racquets) that did not stop him. Frank did get a guitar shortly after that and formed a new band called Demon. This created a lot of controversy since it was a very religious community. Ironically, one of the first gigs that Demon played was at a church for a Boy Scout troop

Skip ahead a couple decades when Frank did a five year acoustic tour. He realized he should take some time off when his hand caved in during a show. But when Frank Porter's wife encouraged him to go to a music store open house, he found more than he was looking for. On that fateful day he found people that not only let him pick up the electric guitar he put down so long ago, but also become friends and business partners with. One of the chance meetings that day was with Johnny "Bamboo" Eorio who was encouraged to go to the open house by a lady that came in to his deli. Johnny took 17 years off from drumming to be a husband, father, and business man. If it wasn't for that lady coming into his deli and hearing him drumming on the counter none of this would have happened. The third member of the trio is Greg Guiteras on bass. Greg has played bass since 1979. He has been in a number of different types of bands and has made many friendships from them. Even though, Greg has played in many different types of bands but his heart is with classic rock music and is grateful that Frank is giving him a chance to play it again. So now you are probably saying to yourself with such a chanced meeting what happened. They have been playing together since March of



Frank and the boys hit the stage in classic rocker style. Frank Porter on lead guitar and voice, Greg Guiteras on bass and Johnny "Bamboo" Eorio on drums.



2005. Some of the shows they have played are the IMC05 at Emerald City, The Daily Grind (Hatboro, PA) with the Just Plain Folks East Coast Tour, and Phil Stahl's Open Mic Night at Harry's Café (Allentown, PA). Currently, the band is looking for a studio to record their debut album which will be reminiscent of the classic rock we all grew up with. When I interviewed this band in October the way they saw being in a band really impressed me. They think it is a great time. But they also know it is a business, a friendship, and almost a marriage. As they put it, if you don't like who you are playing with the music is going to suck and you all have to bring something to the table. Personally I think it was the perfect timing for a great band to come together. For more information on the Frank Porter Band check them out at: [www.frankporter.com](http://www.frankporter.com)





# InterView: Sage Francis

by John Parr

**Sage Francis** is a name that has been coming up more and more in conversations amongst indie music fans. Rightfully so, as the slam poet, Scribble Jam Emcee Battle 2000 champion, anticon affiliate and recently signed Epitaph artist has more than earned his keep. Sage is one of the pioneers of the indie Hip Hop scene that sparked in the mid-90's, incorporating the DIY of punk philosophy to blaze a solid trail over what previously was nothing more than a few stepping stones. I caught up with Sage the night before he left on the Knowmore.org tour. The most recent of his many tours, this one promotes a corporate watch organization that he co-founded. Before the interview started, Sage told me he was about to "spill his guts" on his forum... so I wasn't surprised when he detailed many aspects of his early career.

**InterMixx:** *What methods of self promotion did you find were most effective earlier in your career?*

**Sage Francis:** Nothing could top the attention, feedback and buzz you could create with a good live performance. Other than recording something magnificent, which I didn't have the funds or resources to do. So I jumped at any chance to get in front of a mic, battles, talent shows, poetry readings, whatever. If there was a mic there, I was going to be on it. Haha. I'm quite different these days. It's funny to think back to that time period and remember what a craving there was to put myself in front of people like, "HEY... you aren't paying ATTENTION. I got some SHIT"

**InterMixx:** *Did you find that reaching your local fan base was more important than attempting to expand?*

**Sage:** I had no idea how to expand. This was before the internet was popular, and I wasn't even using computers yet. The only thing you could do to expand was release a demo and hope it gets into someone else's hands, or hope that someone reviews it in a zine. What first got me exposure outside of RI was when I earned my way onto the Providence Slam Team in 1998 and got flown out to Austin to compete in the National Poetry Slam. That is the first time I was ever flown out anywhere to do something like that. So I was then able to network with a bunch of different people and I think it's fair to say that's right about when



my name started to spread. That was just before the first Non-Prophets 12" came out, which was very important because then we got college radio exposure. That was definitely crucial in expansion and exposure. But nothing could top the exposure I got through Napster in the height of its popularity. I had no idea what it was. All I knew was people all over the world had my music now. At this point I was able to do shows all around the world. And that's just what I did. I didn't even have an album out. But I accepted every single show that was offered to me. It didn't matter if it was in a laundromat in Iowa (which I played). All of these shows gave me the chance to sell my tapes and CDs and make money. That's



when I quit my job and focused solely on my career. But the file sharing programs are absolutely flooded now. You can't be an indie artist right now and expect for it to work out the same way for you. The moral to my story was that I stayed open to the new shit that came about and saw how it gave me access to PEOPLE. Poetry slams did that, Battles did that, Napster did that and this was just before all of those things exploded and turned to shit.

**InterMixx:** *Okay. What decisions did you make that you would consider mistakes?*

**Sage:** That's a tough question and one I am reluctant to answer because in doing so I incriminate myself in certain ways. One thing I can say is that I regret working with some people just because they were interested in profiting off of me. Not because they respected me, but because they knew I could make them money. And I guess I didn't have enough faith in myself, but sometimes I would get excited just to do work on ANY level. That got me involved with the wrong people from time to time. This was early on in my career. Working with people I didn't really trust, but I felt like there was no other way to do it. Later on I discovered how to "Do-It-Yourself."

**InterMixx:** *Do you feel that you'll ever reach a point where you might begin to toy with other genres?*

**Sage:** I have always toyed with other genres. I toy with whatever genre intrigues me. I definitely hope to expand my range and explore other things. It keeps me happy. Learning new things and understanding them to the degree that I can actually express myself through them is exciting to me. It's the most alive feeling I know.

**InterMixx:** *Where do you imagine the independent Hip Hop scene to move from here? Artists such as yourself, Atmosphere, and others are now available to a wider audience, almost signifying the end of an*

whole new crop of people copying them. The cycle continues.

**InterMixx:** *Will the ability to play non Clear-Channel venues still be possible as your fan base grows?*

**Sage:** The ability is always there. Haha. It's not like I will ever lose the ability to play a small venue. It just means I will sell it out and a lot of people who want to see the show but can't will be pissed off and curse my name. It's a no-win situation. Unless I stay JUST small enough where that won't happen. And that's why I won't make music with choruses anymore. Because if I make a chorus then I risk the possibility of being catchy, which in turn will attract more listeners. Pandora's box, man.

**InterMixx:** *Hmm... to follow that up... Have you and the others who have risen to your level of fame considered keeping yourselves at a certain level of popularity? Is the weight of being a "representative of the indie hip-hop scene," which some have placed on you and others, too much of a burden?*

**Sage:** As ridiculous as it may seem, yes. I do believe some of us stifle our success so as not to have our lives changed in ways that would disallow us the privacy we require. There is absolutely no burden in being representatives of indie culture though. If anything, that's something we can all be loud and proud about. Unless... that person is ashamed of having to work hard for everything they have. Haha... and some people are. But those aren't the people I do music with, so they don't really exist to me. They are the wallpaper in my neighbors house. I couldn't even tell you what color or design they have. Unmemorable.

**InterMixx:** *If you were to give advice to those attempting to succeed as an indie artist, what would it be?*

**Sage:** Be willing to sacrifice relationships and a social life, because your success depends on you being available to your career 24 hours a day, 7 days a week. You need to handle as many things as possible before you let someone else step in and fuck it all up for you. If this seems like too much work, you're right. Go back to your pretty job and maybe you can hit up the karaoke bar on the weekend, because I know you love to party. Go to your little party and sing something original over Billy Joel's "Piano Man."

**InterMixx:** *To conclude with a more random question... Have you had any interesting dreams lately?*

**Sage:** In my dream, I bit my tongue off and I had to hold it in my mouth so that it would fuse back on. But the edges of it were already turning dark like fake meat left out overnight. Then I was standing on a beach when a tsunami hit. That sucked. I've been getting tour anxiety so I have also had dreams about shows going horribly wrong. Well... I usually have more interesting stuff happen in my dreams but I haven't been thinking much about them lately. Too caught up in the fake world.

**For more information on Sage Francis or The Knowmore.org tour go to [www.sagefrancis.net](http://www.sagefrancis.net)**



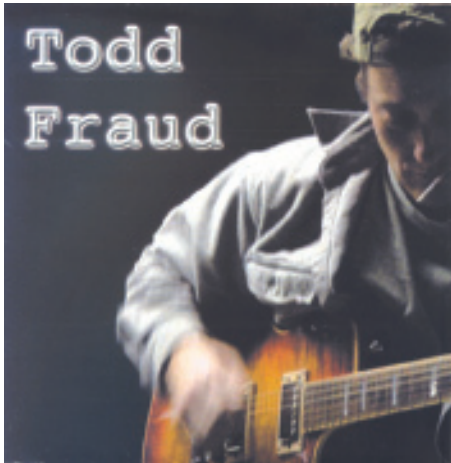
# newreleasesnoize

by Christopher Marz



**Patty & Abigail - Here We Go Again** (10-song CD), **Play Like A Girl Records**  
Like so much of the material I receive, this CD has all of the POP luster of any good pop music. However, at the very beginning of the CD I was almost thrown off by a country undertone which seemed to (once noticed) be more integral than at first glance. Of course once-upon-a-time country dominated the top 40 charts. However in this case I think it's a natural style rather than an intentional choice. The music however doesn't suffer from the infusion or blend, but rather is enhanced. The vocal vibrato at times, though mostly soothing, seems to have little variation from song to song with a slight slant toward misuse. The music as a whole is very catchy and the song "Esto Es Amor" aside from bringing a little bit of cheer into my ears, shows off a whimsical facet of this music. The guitar work is well done along with all of the other music which shows off some tasteful lead as well as solid rhythm. Patty Sutherland, guitar/vocals; Abigail Muela, guitar/vocals/harmonica; James Nash, mandolin; Paul Olguin, rhythm; Randy Emata, rhythm; Bruce Kaphan, pedal steel guitar; Irene Sazar, violin; Ian Hoffman, percussion.  
publicity@musikinternational.com 154 Betasso Road, Boulder, CO 80302

**Todd Fraud - You Don't Even Know** (15-song CD), **Rude Records**  
Well, the first thing that comes to mind while I listen to this music is how poppy everything sounds. That in itself is okay, if I hadn't listened to it a little further and deeper. Enough so, that I was able to pick out some 50's,



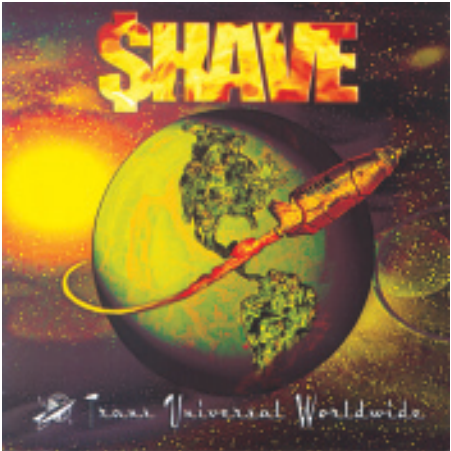
60's and 70's chorus rich backing vocals, which although adding to the overall ambience of the songs, gave them a role as prominent as the lead vocals themselves. Poppy, thereby becoming poppy as in 50's, 60's, 70's poppy. The songs are simple and banged out anthem in style. From the beginning to the end of the CD, it is all quite the same. Song blending into song using one formula. All very singable and catchy but "pre-modern POPPY."  
Todd Fraud; Joe Clapp; Dave Lefkowitz; Tim Mayer.  
Fraudulent Music Productions, PO Box 421 South Easton, MA 02375-0421 JMac@toddfraud.com

**Given - Voice Of Reason** (4-song CD)  
Caught past the tail end of the short lived "Modern Music" movement comes the modern sounding Given. With a pre-modern

Candlebox vocal vibe style, I'm thinking why and who decided on all these confusing labels. When I think modern, I'm thinking minus lead guitar, minus vocal screeching with

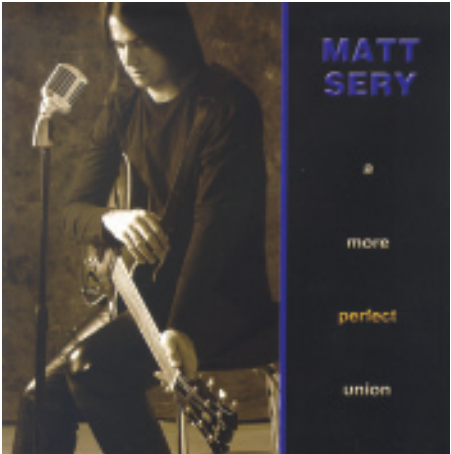


the exception of bands like Sound Garden. I used to consider it safe rock. You know nice guitar work, nice vocal harmonies, middle of the road lead vocals, intelligent writing. Nice, nice, nice!!! Given!!!  
Nathanael Bazzell, guitar/vocals; Darren Hobbs, bass/vocals; Casey Hutchins, guitar/lead vocals; Jeremy Fox, drums.  
"ty" Theresa Yarbrough 706-235-3475 ty@bitchinentertainment.com



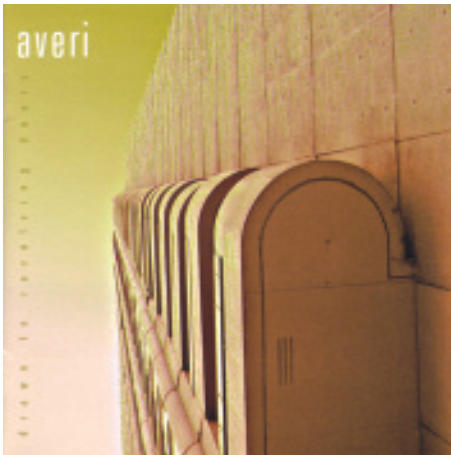
**Shave - Trans Universal Worldwide** (12-song CD), **Headchange Records**  
Ready, set, "BLAST OFF!!!" Ironically I was thinking that, before I saw the cover of the CD which depicts a rocket circling the earth. The songs here are straight forward, abstract, comical, witty and rockin'. The music is full of chopping rhythms and beats enhanced with kick ass leads. The songs are the kind that stick in your head repeating themselves over and over, and with this one boys and girls, I actually looked forward to listening and following along with the included lyric sheet.  
Elder D, lead guitar/vocals/piano/samplers; Dave Shea, guitars; Fever, bass/loops; Heavy Doodie, drums.  
headchangeintern@yahoo.com  
www.headchange.com

**Matt Sery - A More Perfect Union** (11-song CD), **Riff Rat Records**  
Well, is it good enough? Well yes, it is! It's a fine collection of songs. Sonically satisfy-



ing, acoustically sound, singable choruses, but mostly melancholic. I don't know, but I'm not too much for crocodile tears. It's a rock feel full of mostly bluesy relationship songs with a bit of a Christian slant. It's intelligently put together both lyrically and musically but let's get some happiness going fellas!  
Matthew Sery, vocals/guitar; John "Ratso" Gerardi, lead/synth/acoustic guitars; Scott Spray, bass; Richard Crooks, drums; Joe Boerst, percussion; Fonda Feingold, keys.  
Riff Rat Records P.O. box 2181, Stamford, CT 06906 www.TS076.com

**Averi - Drawn To Revolving Doors** (14-song CD)  
Well people, I listen to this CD and I think "Hey this sounds pretty good!" Everything is where it should be, played the way it should be, sung the way it should be. Pretty good right? The answer is yes, and no! It's just that although they're an above average band and have good reviews from other zines, etc... They also have some great credits (according to their press-kit) like gigs

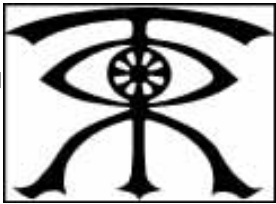


backing bands like Sting, Barenaked Ladies and so on. Their sound is great but to me it sounds like so many others. It's just sort of middle of the road. I'd call it "Safe Rock!" Don't get me wrong, because although at this point they're unsigned, it wouldn't surprise me if they get signed. Okay, so that's it! A good band with good songs, good singing, good musicianship, and SAFE.  
Chris Tilden, bass; Stuart Berk, guitars; Chad Perrone, lead vocals/guitars; Matt Lydon, drums; Michael Currier, backing vocals/saxophones/pianos/flute.  
Contact: Adam adamklein@comcast.net  
www.averimusic.com

**John Ludi - Rise Above or Fall Below** (13-song CD)  
Go Ludi Go, show 'em how it's done! Get the blood pumping! "The Beast of Armageddon" (song 12) can do just that with some of these mediocre artists. It doesn't all have to be grey or blue. "Feet of Clay" for instance, has John shouting out the lyrics while the drums are being played the way rock was



meant to be played. Then in the very next song "Home," John starts out singing with a smooth breathy vocal that shows off his range. Just then I'm really starting to believe! Great vocal range, equally talented drum



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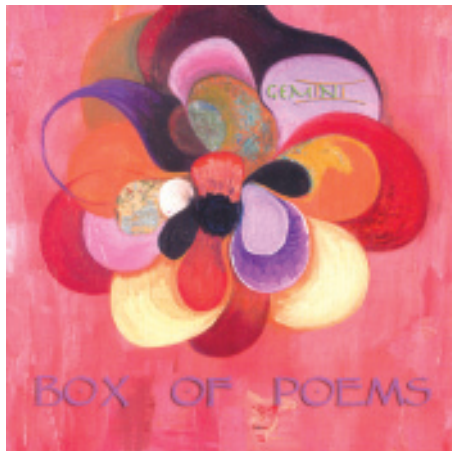
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email: rtorres@RealTimeRecords.com



technique, guitar progressions and lead work that screams "ROCK" and what can I say. THANK YOU!!! Now it's time to write, and suddenly I can't find more than a couple of musician credits - Ken Shaw and Greg Kutcher. I feel like I'm walking into my friend's house who has his own picture in every frame. Say it ain't so Ludi (who sings) and who knows what else and who else and all else.

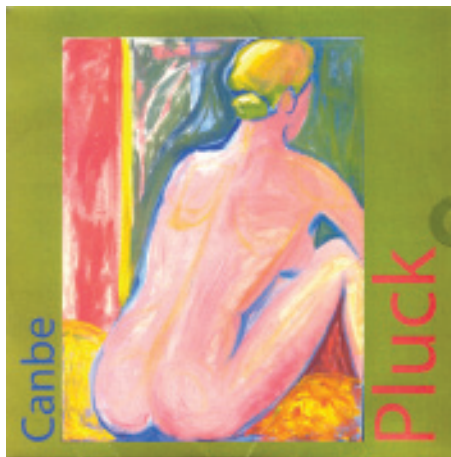
[www.JohnLudi.com](http://www.JohnLudi.com)

**Box Of Poems - Gemini** (10-song CD),

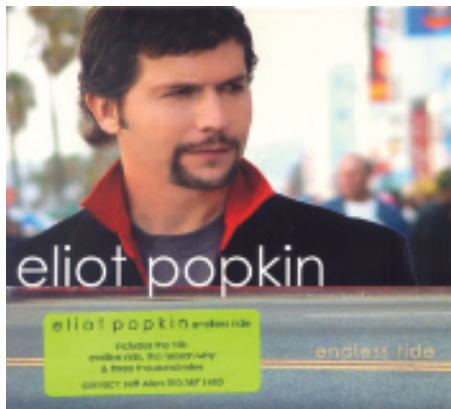


#### Synthead Music

The first song on the CD "Turn Out The Lights" with it's classic pop sound, conjures up a familiarity. The impressive lead guitar work in the song perfectly compliments the equally impressive vocals. Further into the CD the guitar continues to impress, going from pop to classical Spanish, acoustic to electric, with what seems to be a relative ease. I can hear hooks which seem to be borrowed from a number of past eras but which fit these songs very nicely. The vocals, mostly about relationships and lost although sung well, at times lack in their po-



etic depth. Then of course there's the energetic beat of the entire CD which is a contrast of upbeat music with melancholic themes. I don't know! I'll have to give it an 8.5.



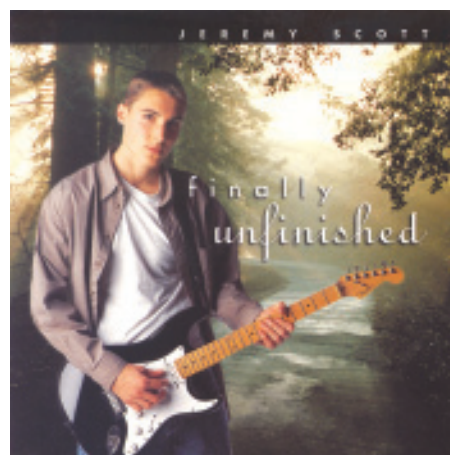
Billy Genuario, lead vocals; Amit Dhar, guitars; Johnny Mennonna, bass; Kenny Schwartz, drums; Michael Marciano, added guitars. [www.BoxOfPoems.net](http://www.BoxOfPoems.net) [bigdhar@optonline.com](mailto:bigdhar@optonline.com)  
**CanBe - Pluck** (17 song CD) **Hapless Pedestrian Records**

This is a group of compatible contradictions.

Now isn't that in itself a contradiction? Soft yet hard, simple yet deep, mild yet rockin'. All softly eased into the listener's ears with a powerful punch! Yet while you're listening, it's like you like being punched. And yet another band that can actually play their instruments because the drum-fills and lead guitar are never lacking. Who are they?, good question, cause that ain't included in the kit.

Contact: [canbemusic@yahoo.com](mailto:canbemusic@yahoo.com)

Website: [www.canbemusic.com](http://www.canbemusic.com)



**Eliot Popkin - Endless Ride** (11 song CD) **Freeman Entertainment**

Done in the singer/songwriter style with a smoothness reminiscent of a James Taylor or Kenny Loggins, this music is a throwback. Based around soft and simplistic piano this is easy listening adult contemporary. Plenty of warm strings and easy to swallow vocals, the songs are somewhat monotone in texture never straying beyond a safe and comfortable center position. It can also be said for the tempo that there is not a whole lot of experimentation here. Although the music

is all quite palpable, it's all been done before and from beginning to end each song does it again. If you like adult easy listening, it's all good! If you're looking for something fresh beyond just another artist doing his version of the same ol', you won't find it here.

Patrick Desar, guitars; Mr. D Connor, guitars; Ed Tree, guitar bass; Eliot Popkin, vocals. Contact: Jeff Allen 310-387-1410.

**Jeremy Scott - Finally Unfinished** (12 song CD) **Riff Rat Records**

OK, I gave it what I believed to be a good listen and although it does fall under the category of adult contemporary, the vocals do seem to be a bit under developed for my taste. I know that Jeremy is a little young and that may have something to do with it, but I don't really think that's what it is. Perhaps it has to do more with experience. Little idiosyncrasies of his vocal style just stand out to me as not right. Then of course I tend to listen a lot more closely than the average listener. The music is all there played well and somewhat sophisticated. More so than many of the other artists I listen to. The lyrics are also a bit youthful for adult contemporary and at times a little too repetitive. Listen, I know this is not all as easy as it seems but if you choose to do adult contemporary, than you must be prepared to develop your material a little more.

Richard Crooks, drums; Fonda Feingold, piano/organ/synth; John "Ratso" Gerardi, guitars/percussion; Hugh Mason, bass; Jeremy Scott, vocals.

Contact: Riff Rat Records, P.O. Box 2181, Stamford, CT 06906

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# Independent Music Conference 2005 - Letters, Photos, Testimonials and Questionnaires

Indie Music Conference in Philly, 2005...  
**Indie Takeover! Tah Phrum Duh Bush; Playin' Syx; Melodeego...**  
Amazing Artists Were Everywhere!  
Susan and Ducado of Soultree just got back from the most inspiring and fulfilling music conference. The IMC05 in Philly was worth every minute and cent it took to get there! Thanks Noel, for being such a gracious host. We want to introduce you to some of the hottest Indie Musicians in the country. Sincerely, Susan Crandall

**Tah Phrum Duh Bush**  
A Beautiful Man and a Beautiful Voice.  
Tah Phrum Duh Bush is an oddball amongst artists. Dude is so askew from the norm, he is often labeled a weirdo-nonconformist-freak... "Hey man this cat just ain't right!"

Yet somehow, strangely, it's actually quite cool! Tah has been seen on stage doing wide ranges of craziness. Tah can be found in the bowels of New York City on a stage dropping science and knowledge in one instant and in the next he's on the floor humping an imaginary sex partner with the fury of a sex starved bison while prompting the crowd to "Lay that Pipe!" Consequently, Tah Phrum Duh Bush has chosen to represent himself as the antithesis of all; the positive to every negative and the negative to every positive; an oxymoron live in the flesh! To be succinct, he's the epitome of "Filthy- Clean!" There is neither good nor bad. There only is what is. Straying away from the cliché of today's generic musical formats, Tah Phrum Duh Bush gives birth to themes of life that 99% of earth's population can relate to in one way or another. From the pinnacles of mania to the deep fathoms of depression,

Tah's artistry represents both ends of the Chi, both sides of the Yin-Yang, and all shades of the spectrum in between. No holy person is without sin and no sinner is without sanctity. Tah finds mid-ground without ever being at a polar extreme for an extended period of time. Tah's lyrical wizardry entrances the listener to frequently indulge in usage of the rewind function on his/her listening device to catch metaphors of great magnitude that manage to elude the weak of thought.

Check out this man's verse. He is truly amazing. He will be coming to Dallas to hang out with Soultree... He WILL play live. Stay tuned!

**Playin' Syx**  
Tradin' a six-gun for a six-string!

A tough scrappy bad-ass, Steve was born to not just piss you off or upset you, he was born to F#%K your world! Starting in college, Steve perfected the ability to cut you with both his sharp tongue and quick wit. He grabbed a lot of crap daytime jobs so that he could pay the bills, but otherwise he lived with no limits and no bullshit, always looking for a way to just get to his destination without worrying about the journey. He gives out such strong vibes; that way he doesn't have to kick yer ass. To Steve Syx, making music is a way of life, but he still keeps walking into the shit of the music world. He doesn't usually appreciate all the squishy mess that bubbles up between his toes, but perhaps in time, he will get over it. Steve's wild nature and determination, coupled with an itch to meet everyone he could, roughly yanked him into a new realm filled with Sex, Drugs and, of course, Rock And Roll! The debut CD "Finding MySelf HERE" brings together many styles absorbed by the young man. Songs that span his growing years playing in clubs, bars and even backyards. Inspired by life itself and the experiences people brought him, taking elements from Rock, Pop, Soul, and Blues, and the gritty voice of his southern fried heroes, he gives you his soul on a piece of plastic. Steve sat in with Susan at a show in Philly. He was a lifesaver!

**Melodeego**  
Extraordinary! In the style of Otis Redding, The Black Crowes, and Van Morrison - Melodeego has carved out their own unique and modern "Soul N Roll" niche. Metro-nome Magazine states, "Melodeego has a curiously tight, familiar soul sound that expounds on a vibe and feel that came out of southern Baptist churches, Motown and Chicago in the 50's and 60's. Steeped in the tradition of gospel and faith healing emotional rescue, Melodeego's frontman, Peter Malagodi, takes those influences, shakes 'em up in a bag of new tricks, sprinkles some new millennium sarcasm and spirituality throughout." Smother.net adds, "The foundation is set to the rhythm of old soulful rock-n-roll that cracks of yesteryear when the bling and glitz didn't dominate the charts as much as Sly and the Family Stone did."

These guys are incredible! They sat in with Susan at Fergie's on Saturday night; unbelievably professional, and a fantastic group of guys. They played Soultree songs like we had been practicing for months... and they had never heard the music.

Soultree - Independent Music  
Dallas, Texas 75217  
www.soultreemusic.com

**IMC05 TESTIMONIALS**

On Jul 6, 2005, tish@3kisses wrote:  
Drawing on over 20 years of experience in music magazine publishing, Noel Ramos, InterMixx.com, Inc. knows exactly what music industry professionals are looking for. His business session "Looking for Press in all the Right Places" held in store an abundance of useful information for Indie artists, no matter what their level. Each attendee received a 7-page primer outlining everything you need to know to create effective PPKs and EPKs and what situations call for what version. In addition to touching on the information in the primer, such as pros and cons of PPKs vs. EPKs, what information to include in your press kits, how to make your press kit stand out and the importance of including compelling photos (which Noel pointed out might be enough to get you into print, in and of themselves); he also took sample press kits from the audience members and picked them apart, pointing out what was done well and what was done not so well. Noel's hands on approach provided attendees with a visual demonstration which could be applied along with his primer upon the artists' return home. This streamlined session was informative, interesting and captivating.

From: "Soultreemusic"  
Date: September 6, 2005  
Subject: IMC God Noel,  
I can't tell you how much I enjoyed the IMC. You put on a great party! The people that I met and the music I heard were above and beyond what I expected. The talent and positivity were immense. I will return every year! It was so great to put a face with your name. I am kind of old fashioned that way. I tend to gauge a person by their energy, and I loved both yours and Elaine's.  
Sincerely, Susan

Sep 5, 2005 4:26 PM  
Subject: T.I.M. at IMC05!  
Thanks to all involved, this was a great success for Texas Independent Musicians! We all really learned a lot and met a lot of fantastic people. New friends, new contacts and new outlooks. And a great time! Thanks to the IMC for inviting us and putting on this event.

Our show at Club 218 was a great show, with fantastic bands, great energy and a friendly, helpful staff at the venue. Watch for some photos up on the official website in a few days.

I would like to give generous thanks to the performers from T.I.M. that participated; without their sacrifices and time (and talent!) this could not have been done. I appreciate all the hard work you all did!

Playin' Syx, Leslie Bowe, Mister Neutron, Crystal and the Wolves and 3 Kisses.

I'm glad we could make it there and help participate in a fantastic event! It was a blast, that's for sure. We all met a lot of great people and great musicians; such friendly and helpful people!! Looking forward to participating again and

Continued on page 10

*Singing Technique and Performance Coach*

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Check out his website: [www.stevenmemel.com](http://www.stevenmemel.com)



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# pics from IMC05

*Suburban Sound*



*Francine Starr*



*IMC Directors*



*Suburban Sound*



*Suburban Sound*



*Fans*



*Suburban Sound*



*The Answers and HyJinx, merch tables*







3 Kisses at IMC05



Fans and Merch Vendors



Melodeego



Cool High



Soultree



Robyn Harris



Gilli Moon

to the continued success for all involved.

Indie is the wave of the future, and the future starts now!!!  
Sincerely, Robert

Tuesday, September 06, 2005  
3 Kisses rocks Pennsylvania!

We just returned from IMC05 in Philly and our first roadtrip with the new rhythm section. Everything was going great until Melissa and Amanda got nailed with sinus infections. Didn't slow them down, much, though. 3 Kisses rocked out the kick-off party at Emerald City in Philly with great bands like The Suburban Sound and The Answers. We got great legal advice from Marcy Rauer-Wagman, a crash course in developing an image from John Battaglia, I got a great one-on-one with artist development guru, Jordan Tishler, a psychic reading from "The Mystic" and linked up with fellow indie rockers Ducado Vega and Susan Crandall from Soultree out of Dallas. They gave me lots of great insight into stepping up the marketing a bit. The last workshop of the conference could not have come at a better time. (Thanks, Dr. Jamie Ballard) Definite affirmation that I'm on the right path, personally. We met lots of other great artists and industry professionals and got to play the Texas Independent Musicians stage with our friends, Mister Neutron, Playin' Syx and new friends Crystal and the Wolves and Leslie Bowe.

We were up and at 'em in a few hours trying to glean every tidbit of information from the workshops offered at IMC 05 and network with all the great people in attendance. Sleep? We don't need no stinking sleep!!

Sunday night, Robert Stuckey of Texas Independent Musicians hosted the stage at Club 218 on Philly's South St. What a great time was had! Our friends, Jimmy and April drove down from Harrisburg for the show and we had lots of cool people in the audience like Laurie from Oasis, Kyle Ober, Wendy... and then of course, all the other fabulous musicians we had the honor and privilege of sharing the stage with.

Oh, I'd like to give an extra special shout out to The Suburban Sound for loaning us their gear at Emerald City (check these guys out - they are a-freakin'-mazing) and Mister Neutron from NJ for not only sharing their gear with us, but

bringing an extra amp...JUST for us. These guys put on one helluva show, too.  
See you soon! - XXX, Tish

IMC05 was such a fantastic event, I can't even hardly wait for the next one! I learned a lot, met a bunch of great new friends, and enjoyed the heck out of it on so many levels!! The panels and workshops were top-notch, and I highly suggest that anyone serious about their craft participate as often as they can. The hard work, professionalism and help from the IMC, other participants and bands gives me a warm feeling about the future of Indie and Music, that's for sure. I am looking forward to working again often with the IMC, and with this caliber of people, the sky's the limit! Thank you!!!!

Robert Stuckey, Director - Texas Independent Musicians

Noel, hey it's Tom from Entrapy Music Group. I had a great time at the IMC05. I was talking with Elaine on the monday of IMC. I am local to Philly and could help out with rooms for the bands to play at. One room isn't too far from the hotel and is pretty big. 3 bands could be playing at once in same venue. Also, we could work out a food/drink deal with them to help lower the cost of eating and drinking for the attendees. Let me know what you think. Talk to you soon.

Tom Quinn

From: entertainpsych  
Date: October 20, 2005  
Subject: Hey Elaine and Noel

Hey... I was sitting here at my desk and I thought of IMC ('03 '04 '05). I'm not sure if I thanked you formally. So, allow me to do so now. Thank you. IMC, both, have been great... I'm happy to have been a part of them. Please, continue considering me, returning is an honor; the connections and energy just feel 'right.'

Let me know if you feel my presence will be beneficial next year and/or 'along the way.'

Warmest regards, Jamie

From: Francine Starr  
Date: September 5, 2005

Subject: Re: FMSTAR and Independent Music Conference 2005  
Live And Local Television  
Dearest Elaine And Noel,  
THANK YOU SO-SO-SO MUCH FOR HAVING ME AT YOUR 2005 CONFERENCE!!! Your conference was very educational and well managed. I would highly recommend that all Independent Musicians, attend your lectures and workshops. During, my visit at your conference I found the panelists to be very informative, supportive and responsive. Especially, towards new artists. The goody bags and back packs you provided were packed full of really cool stuff. I could not believe "the generosity" of all the artists and sponsors that attended. They gave away all kinds of things. CDs, pins, key chains, mugs and more... "Receiving all that free stuff, is absolutely worth the price of admission!" I would love too be, invited to attend again. Looking forward to continuing, to conduct business with you in the future.  
I Thank You Again!  
Respectfully,  
Francine Starr

From: Jamell Slowjam Powell

Thank you so much for the opportunity to speak to your audience this past weekend at the IMC. In my opinion it was a complete success - mainly because both of



Kay Pere



Maria Marocka



Tracy Stark  
(Tracy took all these  
awesome pix!  
Thanks!!!)



Nasih 13



Arcaya



Ducado Vega



Steve Syx



Frank Porter



Toni Koch



attendees and forge closer bonds with many of them. The feedback since the conference has been gratifying and we are keeping in touch with many of the musicians we were privileged to meet there. As the focus of the conference was on many of the issues concerning serious independent musicians, I feel that the opportunity to meet potential new customers was greatly enhanced. The conference was well-organized and well managed. The dedication and enthusiasm of the organizers, Noel and Elaine made the experience a totally positive one for both vendors and attendees. And it was a lot of fun, too!

Memorable Moments/Information/Contacts: The showcases were awesome! It was great to meet not only new musicians and vendors, but to meet in-person a surprising number of Oasis clients that we've enjoyed working with in the past.

Concerns - Suggestions for Improvement: Just keep up the good work!

Do you plan on attending IMC06? We certainly plan be there! I'd hate to miss it!

From: David Cooper

It was my pleasure to participate in the IMC this year and look forward to next year as well. These type of confabs start slowly but build over the years, I have seen it before, CIC, SxSW, Billboard, In-Tix. Your advantage is the newspaper.

Of course I think on-line distribution, with subscription of some kind. And hey have I got a solution for you...

My only suggestion is the timing, Holiday weekend at the beginning of school year, not sure it is the best choice, summer folks leaving, and school folks not yet settled in.

From: Scott Bradoka

Positive Comments: Very positive vibe from everyone.

Memorable Moments/Information/Contacts: Unfortunately, I was very sick during the conference so I wasn't able to hang

Concerns - Suggestions for Improvement: A new website would help. That seems to be lacking. Maybe more advertising, too?

Do you plan on attending the IMC06? Yes

From: Ben Herson

Thank YOU for having us. Sorry we had to bail so quickly this year.

Positive Comments: As always - it's great to see so many independent musicians together in the same place doing what they love and trying to learn more about how to market their craft. Keep up the good work!

Concerns - Suggestions for Improvement: Would love to see some more diversity of artists involved as well. Maybe some networking with other independent music scenes i.e. youth, urban music, ethnic etc would help to expand some of the styles of music you have involved and increase attendance.

Do you plan on attending IMC06? I'll do my best! Thanks again for having us.

Turn to next page...

Patti Wolf and daughter



you were complete professionals! Here's to many more prosperous IMCs!

ANSWERS FROM IMC QUESTIONNAIRES

Thanks SO much for responding so quickly to the questions Elaine sent out! This was not only a SUPER recharging experience for us, prompting us to renew our focus on the positive, (where it should be,) but your advice and suggestions are also incredibly useful.

It's interesting to note the differences too, such as some people wanting MORE pre-event promo parties and some wanting none! :)

I also appreciate the feedback from those who travelled far to visit us, and I know Philly is not inexpensive! I can only do so much about that... big northeastern cities are like that.

Please take the time to read these and you'll get a sense of how powerful the environment is at the IMC. I'm very proud that we have been able to accomplish so much in only three short years.

Please keep sending us your comments! Email IMC@InterMixx.com

From: Bill Pere

Positive Comments: Great educational content. Great networking opportunities. Great collegial atmosphere. Great facility.

Memorable Moments/Information/Contacts: The stuff that came from the collaboration and song critique sessions was exceptional, and it clearly had a transformative effect on some of the artists. It was great to see light bulbs go off on peoples faces during some of the workshops.

Concerns - Suggestions for Improvement: Allow at least 5-10 minutes between sessions to allow for changeover time. The DisCourse session needs some tweaking -- too many panelists, and not enough sensitivity on how to deliver criticism without turning off the artists' willingness to listen. I

would either cut the number of panelists way down, or have no more than 4 people comment on a given submission, with that arranged in advance. Also, some guidelines for panelists on how to critique would be helpful.

Do you plan on attending IMC06? Absolutely.

From: David Wimble

Positive Comments: The panel subjects and panelists were good.

Memorable Moments/Information/Contacts: Seeing my friend's son in law Stef (the cello player from Iceland) for the first time.

Concerns - Suggestions for Improvement: Fewer panels at once.

Do you plan on attending IMC06? Yes.

From: Jeff Cohn

Positive Comments: Was overall a fun experience, great learning from John Battaglia, I liked the one-on-one sessions.

Memorable Moments/Information/Contacts: John Battaglia

Concerns - Suggestions for Improvement: less pre event events... I got emails to the point of spam on myspace about a different party I was expected to attend every other weekend all summer... then when the actual event occurred I almost missed it due to being so used to receiving and ignoring them. Just do a kick off party and an event, don't try to make it into a summer long thing, most of the people involved in the panels have too much else to do and the "reminders" lose all their meaning when its over saturated to the point of annoyance like it was. I didn't want IMC to be my life, I wanted it to be a weekend in August.

Do you plan on attending IMC06? Undecided, depends on schedule and career

From: Jon Dacks

It was my pleasure to be a part of IMC. For positive comments, I think both Elaine and Noel are professional, organized and have wonderful intentions on supporting local musicians. It's a great place for musicians to network and be heard. The only constructive comment I have is I think we should do more IMC shows, maybe on a monthly basis. Consistency will help get the word out. Other than that, I think things are on the right track. Rock on!



\*\*\*\*\*  
From: Frank Porter

Positive Comments: The panels were excellent as well as the hotel accommodations (with the exception of having to pay for parking). Excellent networking opportunities.

Memorable Moments/Information/Contacts: Fergies on Saturday was a bit of a zoo but by the time we hit the last note in our set the crowd was awesome and so charged up from our music that I was beside myself. The band had been working and rehearsing so hard and we were so new at that point. To be so well received was truly an awesome moment. I gathered some useful info on creating a look, as well as finding gigs in some different places.

Concerns - Suggestions for Improvement: The bands were not scheduled at Fergies so there was some confusion and there also was a sound system issue that seemed to cause us all to start late which caused some tension. I also think the magazines were not distributed early enough. I think one time before one of the promo parties there was actually a good window of time to get them out well in advance of the party. In some cases there was just a few days to get them out at the last minute. The answer is getting the magazines out earlier. As for the band confusion/tension I would say having a firm schedule and a sound system in place preferably with an IMC sound board operator should take care of all the trouble. It actually worked itself out fairly well all things considered in my opinion. One more important thing. There should be more extra large IMC T-shirts available.

Do you plan on attending IMC06? Yes

\*\*\*\*\*  
From: Ravi

Positive Comments: Always a good educational opportunity... well focused, personal enough, and filled with people truly in search of knowledge.

Memorable Moments/Information/Contacts: Nice meeting new people (Dave Richards, John Battaglia) as well as meeting old friends (Jordan Tishler, Gilli Moon).

Concerns - Suggestions for Improvement: Panels should have at least 15 minutes, if not 30, in between to allow attendees to follow up with panelists on the spot (as well as to help keep things on time). DISCourse is a good idea, but not efficient enough to really be of maximum service to attendees. I am actually in more favor of the traditional Demo Derby, as the reality of the world (let alone the industry) is that the listener's ear must be seduced within the first 30 seconds, otherwise it is passed over (by the public, not just the industry). If it is really to be constructive in the sense that the panel should direct the artist specifically on how to achieve that, then a compilation CD should be made and distributed to panelists ahead of time (eliminating the need for closed panel), and then comments should be compiled and delivered to the artist, perhaps in a forum where artists can respond and get follow up advice, such as the reaction panel.

Do you plan on attending IMC06? Yes.

\*\*\*\*\*  
From: Robert Case

I had a great time at the conference this year and felt it run very well. I really liked reading the positive feedback evaluations you sent me from my workshops. I am glad that people got some useful information. If you need me to be on panels or workshops. Elaine, Noel and you are first class people and work hard and I really think it will grow. I will definitely attend IMC06.

Concerns - Suggestions for Improvement: Some suggestions for improvement would be to have ASCAP, BMI, and The Recording Academy get involved in some way. There is a local office in Philadelphia for the Recording Academy and I think having the local office rep come speak about the originations and its membership would be a benefit to musicians. I like Dick Gabriel from AFM coming and talking about the benefits they have to offer. I liked the Music Guide REP that came and spoke to everyone.

Having some one from the local news paper media, Radio, TV, to talk about ways promoting a musicians music through media. I know InterMixx Magazine is the main word of mouth tool that Noel wants to use. The hotel location is great! I think nailing down the clubs in writing as far as showcases are concerned is big so you don't run into problems of over bookings like recently. I also think if a band or artist is selected to perform they should attend the conference as a condition and not just show up just to showcase. I liked the hotel opening reception and showcases and the closing night. I thought that was great! Getting people to volunteer to help from the local colleges that are studying marketing, advertising, Audio Visual. Communications that are seniors, juniors that will do it for free to get the experience of working on a event like this. Overall there are a few things that would help. I will help any way I can if you need me too.

\*\*\*\*\*  
From: Robert (TIM)

Positive Comments: A lot of good panels and workshops which covered matters very germane to the way bands, venues and people interact with each other and the industry. Many varied points of view and variety of ways at looking at things. Refreshing honesty from a large number of participants.

Memorable Moments/Information/Contacts: Impromptu playing (aka jam sessions) after hours at the hotel. Meeting the participants who were there to learn and grow. Having fun with positive people.

Concerns - Suggestions for Improvement: Sheraton is more focused on business (expense account) patrons, too expensive otherwise. Venues too far away from hotel to be anywhere near cost-effective; it makes more sense to get a room half the price 5 or 10 miles away and then take taxis or a bus than it does to stay there. Thinking shuttle busses, or a location closer to the bulk of the venues. Participants with cars. More organization on transportation.

Do you plan on attending IMC06? Yes.

\*\*\*\*\*  
From: Ariella

Positive Comments: Great vibe, great lectures, great music, great people.

Memorable Moments/Information/Contacts: The lectures were really informative, some really distinguished people were there, it was a great way to network and every independent artist in Philadelphia should go next year!

Concerns - Suggestions for Improvement: No suggestions-but wasn't sure when you were expecting me to have the video done.

Do you plan on attending IMC06? yes

\*\*\*\*\*  
From: Michael Driscoll

I would agree that the IMC has positioned itself as a great opportunity for Indie artists/agents/ reps etc. to network and to gain greater understand of the industry and "processes for success".

I decided to present "copyrights "this year because while I was at the 2004 IMC there were many misuses of the benefits and process. So I saw a need and filled it.

This year I enjoyed being more involved as an Instructor and Panelist. One of the most memorable moments was talking with Ravi at one of his sessions. We talked about Ravi's philosophy about "Music Integrity". It was very cool sitting and talking with another artist that is as passionate as I am about positive change in both business and art.

I would be glad to get more involved with the 2006 IMC, and with InterMixx. As an Arts/ Business Professional and as an Artist.

I have several ideas that I am considering for next years conference. Once I narrow it down, I will let you know.

\*\*\*\*\*  
From: Carol Barnesberger

I arrived at the conference as a solo music writer and left there as a member of the community! It fed my soul! Meeting others on the same journey touched me. Hugs from Africa - Carol

\*\*\*\*\*  
From: Soultree  
Positive Comments: Love the whole experience!

Memorable Moments/Information/Contacts: Elaine, Noel, all the musicians

Concerns - Suggestions for Improvement: Double booking.

Do you plan on attending IMC06? Of course

\*\*\*\*\*  
From: Jeremy Bryan -

Positive Comments: I think you guys are very fair on what you charge for the conference and promotion for artists. I was also pleased with the panelists you chose. And just about everyone I met was super cool.

Concerns - Suggestions for Improvement: My biggest issue was parking. \$20 a day for parking adds up quick. Especially considering the money I spent to get there and have a place to stay. My only other issue, and it's not just your conference, is that most the panelists seem to give you advice on how to get signed to a label or get major publishing. But not everyone is looking to sign with a label. That's why we're independent artists right. I'd like to hear more about how to survive as an artist without label support. A class on being a truly independent artist and stickin it to the man!

Do you plan on attending IMC06? I certainly do.

\*\*\*\*\*  
From: Rich Drinkhouse - Tower Records

Positive Comments: couple of really good bands that I was fortunate enough to check out

Memorable Moments/Information/Contacts: memorable moment, actually making to an event on time

Do you plan on attending IMC06? Yes

\*\*\*\*\*  
From: Coole High

Positive Comments: I always meet a great group of individuals and this time made some good acquaintences in the Philly area.

Memorable Moments/Information/Contacts: Linking up with a guy who helped book some further shows in the Philly/ So. Jersey area.

Concerns - Suggestions for Improvement: For the R&B and Hip Hop acts to integrate with the Rock acts, perhaps at different venues besides the hotel. Good music is good music.

Do you plan on attending IMC06? Yes

\*\*\*\*\*  
From: Jeff Cohn

Positive Comments: was over all a fun experience, great learning from John Bataglia, i liked the one on one sessions

Memorable Moments/Information/Contacts: John Bataglia

Concerns - Suggestions for Improvement: less pre event events.... I got emails to the point of spam on mspace about a different party I was expected to attend every other weekend all summer... then when the actual event occurred i almost missed it due to being so used to receiving and ignoring them. Just do a kick off party and an event, don't try to make it into a summer long thing, most of the people involved in the panels have too much else to do and the "reminders" lose all their meaning when its over saturated to the point of annoyance like it was. I didn't want IMC to be my life, I wanted it to be a weekend in August.

Do you plan on attending IMC06?  
Undecided, depends on schedule and career

\*\*\*\*\*  
Crystal and the Wolves

Sorry for the delay in getting this to you. We've been busy recording and we just finished the record and are about to send it off to Oasis! Hooray :) Anyway, here is our feedback. You and Noel do a great service to artists and industry alike. Stay in touch. Best, Crystal

Positive Comments:  
Loved the Extreme Marketing Panel (with Ducado and Susan), loved the general attitude of the organizers, panelists and the artists. Rockstar image panel was great too.

Memorable Moments/Information/Contacts: Robert Case, Ducado, Elaine and Noel, Robert Stuckey from TIM (absolutely awesome person), 3 kisses.

Concerns - Suggestions for Improvement:  
The organization of the performances needs a lot of improvement. While we realize that the performances are the least important aspect of the conference (and we're well aware that the performances are the biggest pain for Noel!), that doesn't excuse the complete disorganization surrounding many of the performance nights. Probably a lot of headache for Noel and the performers would be removed if at minimum groups were relatively sure when they were playing. That seemed the most confusing and stressful element. If there were a schedule set more in stone about when and where and who, then there wouldn't be much for people to complain about. Showing up to a gig and having no idea when you are playing and having no one reliable to ask for details is fairly stressful and it is understandable that artists would get frustrated even if they do know it's not the focus of the conference.

Do you plan on attending IMC06?  
We really want to, but whether it's in the cards financially and travel-wise for us we're not sure at this point, but we should have a better idea about that in the spring time. If we do - we'll bring some more of our people from San Francisco!

\*\*\*\*\*  
From: Sean Iannarone - Almost Doesn't Count

Positive Comments: Had fun. Everyone was cool. Discussion groups were informative.

Memorable Moments/Information/Contacts: Good networking.

Concerns - Suggestions for Improvement: Scheduling and booking of shows was dysfunctional. If venues are cancelled the answer is not to mess up other schedules to compensate. There needs to be a back up plan for situations like that and the bands affected must be dealt w/ on an individual basis. It went a little rough and needs to be smoothed out and promoted more in the area.

Do you plan on attending IMC06? Possibly but unlikely. I gathered most of the information that would be of use to me and am currently trying to exercise it. Thank you.

\*\*\*\*\*  
From: Wendy Keilin

I still owe you feedback from the conference. Which was fabulous, of course! You have my heartfelt gratitude for all that you do - it is a true gift to the music community.

\*\*\*\*\*  
**IMC06 – Workshop and Panel Comments**  
\*\*\*\*\*

**The Rockstar in You: The 7 Keys to Building a Rockstar Image – John Battaglia**

- “(This workshop) exceeded my expectations.” Eric Kephart
- “Fantastic! And valuable!”
- “Was very cool!” Ken Kobayashi
- “Excellent!” Frank Porter

**Vocal and Performance Excellence- The ‘Memel Method’ – Steven Memel**

- “I thought that it would be voice lessons. What I saw and received were instantaneous transformations! This workshop surpassed above and beyond all I ever expected and hoped for. This man (Steven) is absolutely a master. It was and is more than beneficial; it's life changing. I would recommend that every singer, actor, musician, dancer would benefit from this master's guidance! And what fun and how nicely done. What a joy! Nabiyah
- “Fanfrickintastic! I am not the same person I was when I came in; definitely not the same singer!” Wendy Keilin
- “Steven is excellent!” Jeska
- “Steve is the man! Invaluable workshop!” Maria Marocka
- “He (Steven) gifted each of us with individual care and training.” Carol Barnesberger

**Songsalive! Songcamp – Gilli Moon, Toni Koch, and Bill Pere**

- “I felt psyched to go home to write and rewrite my songs” Robyn Harris
- “Wow! What an experience! I am your new monster!” Nabiyah
- “Fabuloso!” Wendy Keilin
- “very inspiring and knowledgeable” Lavon Stevens
- “I love the process questions after performances – inspiration questions. You are so loving, and that's what it takes to do this. This workshop had a well-organized structure, but was flexible” Brian S.
- “Wow! I am blown away. Such a great opportunity to fly! Carol Banesberger
- “Love it! Keep doing it”
- “This is my favorite part of the whole weekend!” Kay Pere

**MPWR Workshop - Artist Empowerment – Gilli Moon**

- “I loved artistry! It is a life-long journey. Enjoy the process!” Carol Barnesberger
- “She's awesome!” Frank Porter

**The Art of the Deal: Management, Agency, Publishing, Production, and Recording Gregg Seneff**

- “I learned that I need a good lawyer! Gregg was very informative” Will Holt
- “Very knowledgeable presenter. Well done.”

**Basic Legal Concerns For Indie Musicians – Vlad Kushnir**

- “Excellent job with a tough topic!” Lavon Stevens

**Breaking Down the Myths About Copyrights – Michael Driscoll**

- “I really appreciate the help!” Kris Miller
- “Very helpful practical advice.”
- “I learned exactly what I expected to learn. Excellent workshop. (Michael) answered all of my questions with patience.” Tracy Stark

**Ear Responsibility-What EVERY Musician Needs to Know About Hearing Loss - Elaine Law-Ramos**

- “Changed my way of listening to music. Much more careful now!” Will Holt

- “This workshop far exceeded my expectations.” Tom Quinn

**8 Keys to Success in the Music Business – Bill Pere**

- “Clearly understanding the basis of personality causes clear communication.” Carol Barnesberger

**Entertainment Psychology (EP) – Jamie Ballard**

- “This was a great workshop. James really opened my mind. Would like to see it again next year.” Tom Quinn
- “100% true knowledge shared here. Opens your mind extremely.” Will Holt
- “James gave a lot of validation to my system of thinking and the actions I'm taking to facilitate my success.” Tish Meeks
- “Most valuable session of the conference!”
- James concept of the industry and being a participant in the ndustry are excellent!” Dave Dickson

**Extreme Music Marketing and College Radio – Ducado Vega and Susan Crandall**

- “Hell yes!!!” (Did the workshop meet your expectations?) Tah Phrum Dah Bush
- “Very unique. Strong and concrete.” Satoru Nakagawa
- “These guys taught a wealth of stuff with their own personal experience.” Coole High
- “They're GREAT and FUN! Good ideas.” Kris Miller
- “Energy!” Derek
- “Keep rockin'!” Nicolino (Showin' Tell)
- “Energetic. They had lots of good ideas.”
- “Great and innovative!”

**Getting Started From the Ground Up – Docta Shock**

- “Very open, insightful discussion.” Will Holt

**High Profile Organizations and Charitable Performances – Lou Pica**

- “Good workshop to promote again.” Bernadette Porter

**How to Leverage Information and Avoid Wasting up to 90% of Your Music Promotion Efforts – Geraldine Calvo**

- “I went to Jean-Marc's workshop last year, so this was a refresher – will be a useful focus for myself and my clients.” Wendy Keilin

**Lose the 'Louie Louie' Elocution: Diction for Singers and Songwriters-Skills for Stage and Studio – Kay Pere**

- “Excellent!” Bonnie Foster

**It's the Music Business! – March Rauer-Wagman**

- “She (Marcy) rocked!” Noelle Reiners
- “Marcy's great!” Gary Breton

**Music Publishing for Songwriters – Robert Case**

- “Geared the presentation to each of the participant's needs!” Carol Barnesberger

**Workshop for Neo Soul and Spoken Word Recording Artists – Maurice Henderson**

- “Maurice knows his stuff and knows resources.” Coole High
- “Thank you!” Jason Perry

**The Prosperous Artist – Wendy Keilin**

- “Gives hope! Let's you know that success is up to you! Thanks Wendy!” Will Holt
- “Wendy rocks!” Tah Phrum Dah Bush
- “Great! Eleven (11) steps to success!”
- “Brilliantly explained eleven (11) steps!” Carol Barnesberger

**Studio Prep and Production 101 – Kyle Ober**

- “Needed more time!” Amanda Nunan

**Tripling Your Audience with Targeted Songwriting – Bill Pere**

- “Presented detailed handouts... interesting perspective.” Wendy Keilin
- “I got good information about songwriting. He (Bill) was great!” Satoru Nakagawa
- “Great workshop!” Rob Thomas

**Digital Delivery... It's Still Morphing Panel**

- “Excellent content. Knowledgeable panel.” Bonnie Foster
- “The inspiration to go online fulltime with my music was completed here.” Gary Breton

**Merch – Expanding Your Revenue Streams Panel**

- “Very good information. It opened my mind to many new things.” Robert Thomas
- “Gave me a new understanding of revenue streams. I learned that more is better.” Will Holt
- “You are GREAT!” Kris Miller

**Street Teaming and Buzz Building Panel**

- “Good panel... got a lot in an hour.” Jon Scholl
- “Toni has good energy. She's easy to connect. Fun!” Will Holt

**Indie Booking and Full Spectrum Touring Panel**

- “This panel has great background for what this subject was about – very fulfilling. Gilli espoused – ‘Make things happen for yourself.’” Toni Koch

**Women in the Music Business Panel**

- “This was the BEST seminar that should be promoted more.” Xavier
- “Great panel. Very involving, informative, with so many difference emotions to share. There is ultimate power in the knowledge that women express.”

**Win-Win or No Deal! Panel**

- “Very good panel... interesting.” Jon Scholl
- “In the ten minutes I was here I learned a lot!” Jason Perry

**Production/Artist Development Roundtable**

- “Please invite them back. Good stuff!”

**Thank you all!!! We'll see you again at IMC06 in both Philly and Dallas, Texas! Visit IMC06.com for info.**



# Mixx Pixx

Hott Shots by our intrepid photog, Dan Hott



Loretta Lynn  
Wolf's Den Mohegan Sun Casiono



Sarah McLachlan  
Mohegan Sun Areana



above right: Josh Groban  
Mohegan Sun Arena



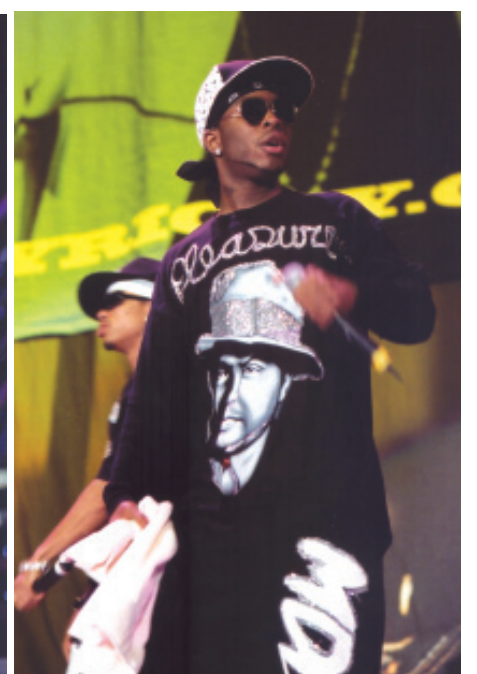
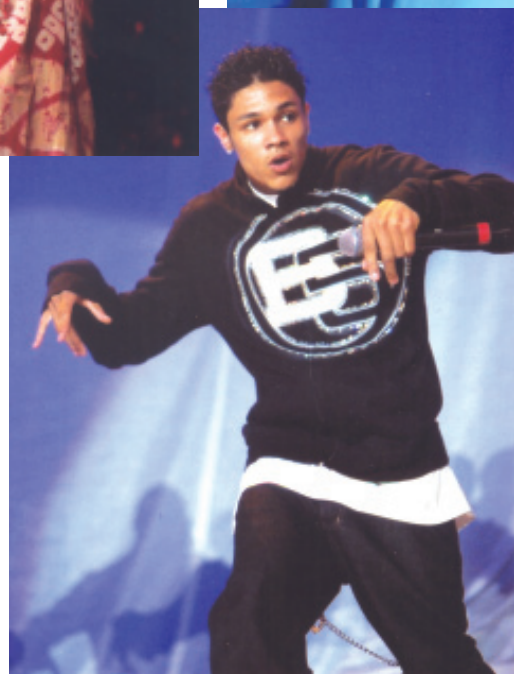
Erykah Badu  
Mohegan Sun



Queen Latifah Sugar Water Fest  
Mohegan Sun Arena



Nelly - Arena at Harbor Yard



Entire bottom row, four of the acts that performed on the "Scream Tour" Bridgeport Arena at Harbour Yard



# Mixx Pixx

*Hott Shotts by our intrepid photog, Dan Hott*



*Slash of Velvet Revolver  
Bridgeport Arena at Harbor Yard*



*Bruce Springsteen  
Bridgeport Arena at Harbor Yard*

*Below: Les Paul at The Iridium / NYC*



*Los Lonely Boys  
Chevrolet Theatre*



*Scott Weiland of Velvet Revolver  
Bridgeport Arena at Harbor Yard*



*Chris Botti Mohegan Sun Arena*



*Chubby Checker The Wolf Den  
Mohegan Sun Casino*



*Alicia Keys  
Fox Theatre Foxwood Casino*



*Julio Iglesias - Fox Theatre Foxwood Casino*



# InterMixx Top Ten of 2005

by Noel Ramos

In the past, InterMixx used to sum up the year with a “Top 10” list that often broke the rule of its name and featured more than ten releases. Sort of a musical baker’s dozen if you will. Recently, out of simple curiosity, I googled some old terms from our past to see what was still out there on the web. I was very pleasantly surprised to see a huge number of pages where artists had proudly announced their inclusion in our annual Top 10 list! I’d like to revive that obviously well-liked feature starting right now with this, our final edition of 2005.

Here then are my TOP TEN choices from 2005... I must begin with **Green Inside’s** “*Left at the Prom*” because they have been amongst my top faves for years now. Unfortunately they have broken up, so this will be the last year I will get to enjoy a new GI release. Never fear! The music will live on as performed by its creator and his new band, under the monicker of the **Seth Adam Band**.

“1... 2... 3... 4...” Seth belts out the familiar anthemic rock intro to kick-start our hearts and launch us into “*Left...*” at full speed. “Everything is Wrong” makes good use of Steve Tobey’s considerable percussive and harmonization skills. Also highlighted is the nimble guitar work by Seth and Gerry Giaimo. You can see in your mind’s eye the big stand-up bass that Tim Sway practically rides like some sort of bizarre, brightly colored witch on an even more bizarre broom substitute. How he manages to remain airborne for so much of his live sets while also twirling the huge instrument and... amazingly... PLAYING it, is one of the world’s newest great mysteries. This band has consistently impressed me with the overwhelming amount of praise they garner for their shows, their music and their plain and simple likableness.

I am sad to see the Green Inside chapter of Seth’s life come to a close but I am equally excited about the next chapter as well. Nothing but great music will come from this uber-talented performer.

Check him out online as his new web site grows... **www.SethAdam.com** and purchase his music and show tickets and other cool stuff from our very own IndieGate online independent music store... **www.IndieGate.com/greeninside**

My next choice for Top Ten is a great CD entitled “*Bound For Glory*.” This disc was actually released in 2003 but since I have some catching up to do I’m including it. Besides, in the independent music market, the rules are not quite the same as the mainstream market. Artists often work a release for two or three years before a new disc is produced. The fact that this band’s founder began his musical journey in Louisiana where he moved from town to town just to absorb the culture and the sounds of blues, country, gospel and rock’n’roll, may not make it surprising that they perform songs with a decidedly southern blues style. When you hear the skillfully produced results of all that gathering of influences and experiences you may not be surprised that he also attended Berklee College of Music in Boston. As you listen to how tight the band is and how professionally they perform you will not be surprised to hear that the other members also attended Berklee...But when you SEE the band... it may surprise you to hear this very well performed and very American style of music coming from three natives of Japan! Satoru Nakagawa leads the **Tokyo Tramps** on vocals and guitar, while the lovely Yukiko Fujii backs him on vox and brings up a solid bass line. Drummer Toshio Tanaka keeps time and assists capably with harmony vocals. Satoru often triple-duties by playing a mouth harp while still strumming. Neither suffers from distraction and these demonstrations of his multi-talented abilities always bring applause. My favorite cut on “*Bound...*” is “Thibodaux, Louisiana” which can be heard at **www.IndieGate.com/tokyotramps**. In the tune Satoru pays homage to the aforementioned experience with life in southern Louisiana. He humorously acknowledges his efforts to soak up all things American at an accelerated rate with the line “I hope my English gets better...”The best part of a Tokyo Tramps performance is watching the reactions on the faces of the uninitiated audience members. When the band launches into their brand of rock, the expressions begin as mild surprise, then turn to hesitation and incredulity, to quickly melt away as the sounds and talent overwhelm. With all traces of ridiculous ethnic

stereotypes quickly and completely swept away, the crowd soon finds common ground in their enjoyment of excellent music performed by a great band... of MUSICIANS. No other qualifying descriptions are needed. Visit the Tramps at... **www.TokyoTramps.com**

Third in my list is another release that would certainly have made the cut in the final tally of 2003. **Mia Kim’s** “*Rumour Of Flight*” continues to entrance me with each and every listen. Her strong single entitled “Life, Inc.” has earned its way into my all time fave list. Mia effortlessly blends a singer/songwriter sensibility with more than a healthy rock influence to create engaging and engraining songs that also carry a powerful message. Mia’s strength of character shines in these tunes and her gorgeous voice soars. In the CD’s first cut, “Bittersweet Home,” she holds a single crystal clear note for what seems like an impossible length of time with perfection.

“Fierce” starts off that way in comparison to the other songs on the disc. With a definite edgier rock vibe, this tune urges you to continue the listening experience... a wise choice for the second cut on an indie release, which often live or die as an album at that critical point. “Therapy” is another stand-out cut on the disc and features a more sparse acoustic feel with a strong, sharp percussive beat and solid guitar work. The appropriately titled “Last Declaration” ends the CD on an upbeat note.

“*Rumour...*” keeps the ears happy with a full palette of sounds from an extremely talented songwriter and performer. You can purchase the disc at **www.IndieGate.com/miakim** and you can visit her on the web at **MiaKimOnline.com**

Moving along in my Top Ten we find an unusual entry. Unusual because those who know me well can tell you Country music is not normally included in my faves lists. However, this is not your average “country” music. This is “country music for city folk” and **Miller’s Farm** know how to do right by the musical style they’ve defined for themselves. Bryan Miller is the brainchild behind the ‘Farm and I don’t know which half of that combonym is emphasized, the “brain” or the “child.” Miller’s insightful and witty lyrics reveal the brainy side of this talented powerhouse, but the humor he injects with a king size meat baster creates a happy conflict with the notion that perhaps the “child” rules this psyche.

Previous Farm songs like “Those Jeans” in which the chorus echoes - “No your ass don’t look fat in those jeans” set the humor bar rather high for Mr. Miller but the latest release entitled simply “*MF*” does not fail.

Perhaps it’s now a more poignant humor but extremely engaging just the same... “Some friends of mine came, cuz tonight the show’s free...” The disc’s first cut is decidedly my favorite and definitely the stand-out single. Wise move to place it up front. “Back To The Bar” tells the bittersweet tale of the average indie musician, struggling to sing about livin’ and dyin’ while the locals get drunk, shoot pool, ogle the girls and basically miss the entire point of the music, or do they?

“Rue Des Femmes Bleus” starts off with a great night on the town vibe that seems to tell the tale of a typical boys night out, but is it all that typical? Maybe, if you’re in the habit of paying for your company practically every night!

Another out of character statement from me would be “I also liked the cover tune on the CD.” That’s probably even more strange than my overlooking the country twang in Bryan’s guitar. However... I also liked the cover tune on the CD! It just so happens that Mr. Miller is as smart about other artists’ material as he is about his own. One of my all-time favorite songs is a great 40’s tune by Louis Jordan. “Is You Is, Or Is You Ain’t My Baby” gets a righteous treatment on the Farm, and Louis would approve wholeheartedly.

This 2004 release, the third from Miller’s Farm continues to prove that this is a supremely talented and creative artist. Everything about “*MF*” is enjoyable, and I heartily recommend it to all the fans who do not like country music.

Visit them at **MillersFarm.net** or purchase at **www.IndieGate.com/millersfarm**.

Let’s get a bit harder now with one of the loudest indie bands I’ve ever heard. I am a big proponent of hearing protection not only because my wife is an Audiologist, but also because I suffer from mild hearing loss due to unprotected exposure to loud music for so many years. Despite their penchant for creating a wall of sound larger than a typhoon at their live shows, this band has an awesome CD! At home I can adjust the volume to my liking... and I LIKE!

“*Walls*” has become one of my all-time fave discs and **KK and the Flying Hamsters of Doom** combine lots of my favorite things. A little bit of brooding, seductive vocals, add a dash of electronica and industrial rock, throw in just a bit of pop for sweetener, juxtapose that great voice and skilled instrumentalists... The entire disc is strong and I listen all the way through, but perhaps “Waves” is my favorite.

**www.IndieGate.com/kk**  
**www.ktbmusic.com**

Time to hop to the islands mon; the next disc is an awesome reggae release from Madison, WI based, **Natty Nation**. I love reggae but I don’t get exposed to as many independent bands performing it as I’d like to. Luckily Natty Nation found their way to me and I’ve been very happy about it ever since. “*Inatty In Jah Music*” is a flavorful experience. “Itunually” leads off with a message in its originality. Demetrius Wainwright preaches the positive word with good sounds to help send the message of unity and brotherhood all the way to your brain and your heart.

“Here There” continues the schooling as does “Wise And Prudent.” Blending subtle influences from their varied backgrounds, the Natty crew serve up an extremely listenable collection of tunes, fifteen in total, making “*Inatty...*” a solid release from a noteworthy group.

**www.IndieGate.com/nattynation**  
**www.NattyNation.com**

**Melodeego** may be a strange name, but strangely, it seems to accurately describe the sound produced by this interesting trio that expands in the studio to a quasi-orchestra. “*Runnin’ Out Of Daylight*” was named after a quote by football coach Bill Parcells, but the songs on the disc are more reminiscent of a southern Baptist church than the church of the gridiron.

Combining an interesting and eclectic mixture of influences into a massive stew pot that belies the size of their group, Melodeego makes some beautiful and lush noises. Hinting at so many sounds, yet expertly avoiding the efforts to pin them down into any single easy classification, perhaps this is where Melodeego finds their true connection to football. Any running back would be impressed with their nimble evasive skills.

While the initial track is indeed a very good song, as are they all, I would have suggested placing it farther into the track line-up. It is a slow, soulful ballad, and does engage the listener. I fear however, that it’s tempo may deter a few listeners from venturing into the meat of “*Runnin...*” and that would be a loss for them. This disc stands up to repeated listening and it’s easily earned a place on my faves list.

The title track would have been a great lead-in, as it hooks you with the very first line, a great lyrical success. The tune revs up a bit slowly but soon you’re singing along with the harmony - “Runnin out of daylight...” The guitar work also plays a prominent role in making this song so appealing and it seems to fit so perfectly with the lyrics and the soulful vibe of the song.

“In An Instant” is another fave of mine from the CD and the guitar hook grips you from the start. This is a storyteller’s album, much to the delight of the listener. Melodeego will be in my permanent playlist from now on.

**www.IndieGate.com/melodeego**  
**www.Melodeego.com**

One of the absolute most exciting new bands I’ve ever been exposed to is **Suburban Sound**. Graced with a performance from this powerful octet at IMC05, the energy they blast from stage is so overpowering, the roomful of attendees became collectively exhausted after their set. While

it is difficult for a recorded piece to accurately capture that live power, “*Through The Bull*” does a very, very good job of it. This 5-song release is extremely disappointing in one regard though, it’s just too damn short! A band this amazing demands a full length debut.

Getting hipped to a band like Suburban Sound brings all the “*this is why we do it*” to the top of my lungs. I swell up with a feeling that can only be experienced when you realize you’ve been fortunate enough to be present at the birth of something big.

This band is big... not just in size, not just in sound, but in potential. There is so much that is already so right with their songs, their attitudes, their mindblowing stage show and their marketing skills... all they have to do is KEEP GOING.

My breathless statement to them after their sweatfest performance was simply, “DON’T EVER BREAK UP!!!”

Make your way “*Through The Bull*” and I guarantee you’ll be as upset as I am that it’s only five songs. Join me in eagerly awaiting more recorded jewelry from these diamonds.

**www.IndieGate.com/suburbansound**  
**www.TheSuburbanSound.com**

Similarly, another entirely too short CD which features five songs also comes from a band that blew us all away at IMC2004. These four dudes almost left without performing. They would have been another casualty of the “drive for a thousand miles to play a 20 minute gig in a bar” syndrome but we managed to convince them that the IMC has plenty of valuable educational and networking opportunities that are the main focus. So they stuck around and proceeded to tear the walls down!!! Things turned out better than alright, and Grubspoon earned a place in my faves list.

Andy Swick heads up the cast of characters that include a crazy guitarist named Matt Raschka who plays his git on my head occasionally. “Hair-guitar” you might say. Grubspoon’s five-song EP leads off with “Go Away” but don’t worry, you’ll want to do no such thing. The ‘Spoon boys also have a kickass live show and it feels that way as you listen to “*The Anger, The Edge, and the Joke Behind It.*”

Grubspoon recently released a full album so chances are good you’ll see them in next year’s Top Ten once again!

Get the discs, and get to a show, maybe Matt will run his strings through your hair too.

**www.IndieGate.com/grubspoon**  
**www.grubspoon.com**

The last group on my list recently needed to change their name, so Flutrtr became Flutrtr Effect just in time to release their debut CD entitled “*Trithemis Festiva*.” This is on of the most eclectic independent bands you’ll run across anywhere. With a Bulgarian connection and the odd inclusion of electric marimba and cello in the potent, exotic cocktail, Flutrtr Effect floods your senses and conjures swirling, exotic imagery.

“*Trithemis...*” is storytelling as well, but with mythical proportions. Imagine flying on the back of a giant dragonfly while below you passes a fantastic landscape filled with bigger than life characters, sometimes terrifying, always provocative. Dream of the soundtrack in your mind that might accompany such a journey and you’re starting to get an idea of FE’s art-rock.

Don’t be dissuaded if you’re just a straight rock fan though. This music will win you over. These consummate musicians can get heavy, or fly on gossamer wings. They know their way around the music so well that few who witness them live to avoid telling about it.

Flutrtr Effect is now in the process of recording their second full length release. Watch for them in these pages once again as well.

**www.IndieGate.com/fluttreffect**  
**www.fluttreffect.com**





# Suicide City, Mindless Self Indulgence, and The A.K.A.'s

by Lauren Quinn

Trocadero, Philadelphia, PA

Have you ever seen a fairy, Kermit the Frog, and a chicken moshing? I did on October 23rd at the Suicide City, Mindless Self Indulgence (M.S.I.), and The A.K.A.'s concert. The concert was at the Trocadero in Philly and it was kickass. **The A.K.A.'s** opened the show with what is best described by their MySpace page as "dance hall fight music for all ages". This is a band that can really get the club moving with their insane stage presence.

**Suicide City**, a post hard-core metal band, was the next to take the stage. Before the show I was told that if the crowd doesn't kick your ass in the pit then the band will, and within the first five minutes I saw why. The show started with Karl jumping off a 10-foot speaker stack to land in the middle of the stage and it didn't stop there. This band is high-energy start to finish. Whether they are stage diving, crowd surfing, or in the pit, they do not miss a beat of their "in your face metal."

It wasn't until after the show that I found out



Suicide City from left to right is: AJ Marchetta- guitars, Billy Graziadei- guitars and vocals, Jennifer Arroyo- bass and vocals, Karl Bernholtz- lead vocals, Dan Lamagna- drums

why people were in costumes. I thought it was because Halloween was a week away, but Jen from Suicide City told me that **Mindless Self Indulgence** followers always

dress up. This band is a mixture of punk, industrial and hip-hop with cartoonish sound effects. Best described by Revolver Magazine as the "Pied Piper of disenfranchised

youth." Definitely a great closer to a great show. I would suggest going to see any of the bands, but definitely get out to see Suicide City next time they are in your town. Look for a feature article on Suicide City in an upcoming issue of InterMixx. Check the bands out at:

Suicide City- [www.suicidecity.com](http://www.suicidecity.com)  
[www.myspace.com/suicidecity](http://www.myspace.com/suicidecity)  
Mindless Self Indulgence-  
[www.mindlessselfindulgence.com](http://www.mindlessselfindulgence.com)  
[www.myspace.com/mindlessselfindulgence](http://www.myspace.com/mindlessselfindulgence)  
The A.K.A.'s- [www.theakas.com](http://www.theakas.com)  
[www.myspace.com/theakas](http://www.myspace.com/theakas)

❖❖ blurbs ❖❖  
stuff that just don't fit anywhere else!

Rains- Charlottesville, Virginia

Rains, a band based in Charlottesville, Virginia, and a member of the Entrapy Music Group (EMG, Cherry Hill, NJ) announces the release of their DEBUT album "Stories" on November 28, 2005. They are releasing 10,000 special edition full length CD's, which will include 2 bonus tracks that won't be available anywhere else after this pressing. Also included, is a backstage pass (good at any US venue) and free shipping. All this for only \$10! It seems like a steal, so reserve your copy today. With almost 6000 already pre-ordered, it seems like the 10,000 will go quickly. The band hopes to sell all 10,000 the first week of release. So help them out. You can contact Rains or EMG to reserve at: Rains-[www.myspace.com/rainsband](http://www.myspace.com/rainsband) and EMG-[www.entrapymusic.com](http://www.entrapymusic.com) or [www.myspace.com/entrapymusicgroup](http://www.myspace.com/entrapymusicgroup)

Apologia- Voorhees, New Jersey

EMG, and DYM Records (owned by Apologia and EMG), are set to release Apologia's DEBUT album "The Audio Sketchbook" on December 20th, with a CD release party before the official release date (check website for details). It is a fifteen track album with a Incubus type of feel. Definitely keep it in mind for a Christmas present. All on-line orders will be delivered by Christmas Eve. Apologia- [www.myspace.com/defendyourmusic](http://www.myspace.com/defendyourmusic)

EMG  
[www.entrapymusic.com](http://www.entrapymusic.com)  
[www.myspace.com/entrapymusicgroup](http://www.myspace.com/entrapymusicgroup)

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**PUBLISHER:** Noel Ramos  
**EDITOR:** Christopher Marz

**MANAGING EDITOR:** Elaine Law-Ramos

**ASSOCIATE EDITOR:** Robert Torres

**PHILADELPHIA EDITOR:** Tom Quinn

**DALLAS EDITORS:** Ducado Vega  
and Susan Crandall

**LAYOUT & PRODUCTION:** Noel Ramos,  
Bobby Torres, Seth Thulin, Elaine Law

**PHOTOGRAPHERS:** Dan Hott,  
Seth Kaye, Victoria Cabrera, Tracy Stark

**WRITERS:** Christopher Marz, Noel Ramos,  
Robert Torres, John Parr, Margaret Fala,  
Lauren Quinn, Steve Bialecki

**PHILLY LOCAL NEWS:** Tommy Joyner

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304 Main Ave., PMB 287  
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# NoManZero: *Slaying the Dragon*

Things can happen fast in the New York area. And things can also happen to you while you weren't even looking and without you knowing it. That is a bit like what has happened to New York area rockers, NoManZero. NoManZero is a band with a "Shanghai connection" and a willingness to keep in stride with Billie Joe Armstrong of Green Day, who recently stated in the November issue of Rolling Stone Magazine, "Rock & Roll should be dangerous. When it's not, that's when you want to change the channel. It should be striking and stir questions." And there is no doubt that NoManZero's rock 'n roll fantasy is living up to that kind of creed. This band has recently produced a video that packs a raw and biting message about human rights in China, broadcasted directly to millions via satellite into mainland China. They have performed with David Bowie's drummer on the steps of the Lincoln Memorial to thousands at freedom rallies. But a quick look at the beginnings of the band helps explain how they became the first band to ever have their video banned in China the way it has been in the history of rock 'n roll.

Back around '97, NoManZero was pretty much like every other band that formed with serious intentions. Ron Luke was a singer and guitarist looking for the band that was going to allow him to slide down that rainbow to the illustrious rock 'n roll "pot of gold" that so many are desperately seeking. After auditioning and being auditioned literally hundreds of times between New York City and Norwalk CT, he decided that doing things the "normal" way probably wasn't going to get him to the rainbow he was looking for. So while the Stones sang, "What can a poor boy do but sing in a Rock 'n Roll band," Luke decided to ignore that kind advice to just go and steal him one rock 'n roll band. So he put on his night prowler cap and started going to see bands in the club scene with the full intent of taking the players he wanted right out from under the noses of whatever bands were employing them at the time. So he ended up on the CT shoreline in sleepy Milford, CT at a club that was filled with the sound of an act called, "The Blues Express". This act was known to perform blues rock in clubs ranging from Chicago's south side to New York's Bitter End club in Greenwich Village. And in the rhythm guitar slot was a guy named Tim Britt.

Britt was playing to make a cash dollar while he pursued his Electrical Engineering undergrad degree at the University of New Haven. Now Ron Luke, not being the hugest fan of all things blues, decided to stick around anyway because he still liked bands like ZZ Top, although they weren't at the top of his playlist, largely filled with late 90's acts like Soundgarden at the time. He liked the guitar style that Tim Britt was spitting out from the stage and decided that Britt might be a candidate for NoManZero's guitarist if he could "de-blues-ify" him a bit. At that first conversation, Luke heard from Britt what he wanted to hear. Britt told him that night, "Hey, what do you want? I am in college studying EE, and while every blues song is not the same, they are pretty similar and involve less rehearsing than playing in a full out cover band. So I am here for the money and because Jimi Hendrix, whom I seriously dig, loved the blues ." So with that out of the way, NoManZero was born in the form it is today. I mean, Hendrix is from Seattle, and Luke was liking the northwest sound which was so popular at the time. And just like every other band trying to make it, they burrowed into the songwriting den and pulled together some new songs and a few that Luke had already penned and recorded in his home studio. And with demo tape in hand, they did what most everyone else was doing around that time of year... they went shopping. Only this shopping trip took them to music business types in search of a deal. And they were able to come up with at least something for their efforts. They ended up with a speculation deal with the then named Reservoir Recording Studio out of Hamden who agreed to professionally record and produce three NoManZero songs with the intent of shopping them to record labels for a percentage.

Assigned to the project at the time was the producer and recording engineer, Roger Arnold, who later went on to work with acts such as REM, Donna Summer, The Fabulous Thunderbirds, and CT rockers- Mighty Purple (amongst others). What came out of those sessions was some recordings that got some looks by people in the industry but not a whole lot beyond that. And a good deal of why that was so was because guitarist Tim Britt seemed to think that the grass was greener elsewhere and wavered in his commitment to the project and those involved in it. Britt's other musical projects ended up getting him nothing other than letters of interest from



L to R: Tim Britt, Mike Lapke, Ron Luke

some major labels but none of these letters ever came complete with any checks to cash. So much for greener grass or the greener cash he thought he would find away from NoManZero.

Fast forward about six years later. Ron Luke had a European record deal for NoManZero (whom he continued to work with in Britt's absence) sort of melt down right before his very eyes. This experience had brought Luke to the point where he was just about open to anything, including the wayward lost child of NoManZero, Tim Britt getting behind the guitar slot again. Now this is after Britt had spent a couple years in New York's Greenwich Village getting his graduate degree in Music Technology at NYU. So with Britt back firmly in Connecticut (known as "connect the dots" to many New Yorkers), the pair decided to do the same thing that John Belushi and Dan Akroyd set out to do back in music's history days, and that would be to "get the band back together." So that they did, and promptly hit the original and cover band circuit of CT playing out weekly doing a mix of current rock covers and late 90's NoManZero originals.

But in the audience at a good deal of these early 2005 performances was none other than a guy called John Patrick. Now Patrick just happened to be a heavy weight type in an organization known as "The China Support Network". Patrick had a illustrious past of running for president while in college and getting interviewed by nationally known magazines at the time for his efforts to help out the students who had been involved in the now famous "Tiananmen Square Massacre" that occurred in China in 1989. That is the event that most know by the pictures of the guy that was brave enough to stand directly in front of a column of tanks on their way to take aim on the Chinese college students who were demonstrating for democracy in China's Tiananmen Square.

Patrick had been watching the band and had also listened to the free CD (given out at the NoManZero shows), which contained the cuts recorded in the late 90's at Reservoir Recording Studios mentioned earlier. In particular on that demo was a song called "Global Warning" which chimed in about corporate greed and the willingness of big business to pollute without enough attention to the environment, all while playing very close attention to profits. And this sort of lyrics caused Patrick to think that NoManZero might be a good band to perform at an upcoming event being held in Washington DC. that took note of the 16th anniversary of that same Tiananmen Square Massacre. That event was to coincide with a much larger event taking place in Hong Kong and Patrick had the idea that adding a little rock 'n roll to the event's list of events would be just the twist needed. So he approached NoManZero and asked them if they would perform a song written back in 1989 about the Tiananmen Square incident. After listening closely, Luke and Britt came to the conclusion that the 80's keyboard style of the song was just not something that NoManZero would want to do, and so they came back with an offer to write their own song which would be in keeping with what NoManZero was more known for.

And so it all started, with one song written for a specific audience at a special event. That song, "Remember Tiananmen Square" went over in a

system that was well known for complete censorship of band lyrics, internet websites, and general spiritual expression and belief that does not prop up what the government deems is "right". And just like last time, NoManZero decided that they could do one better and write a song themselves that would not be borrowing from someone else's song. In their eyes if a rocker is going to rebel, all the better to do so in a very personal way that is not yelling through someone else's song.

And that brings things up to date. That song, "Bye Bye CCP" has been made into a very compelling video by the massive New Tang Dynasty Television station out of New York City. This network broadcasts via four satellites to four continents and its broadcast footprint reaches almost 200 million Chinese viewers worldwide according to the stations website, www.NTDTV.com. It seems that the station is available in almost all major cities worldwide that have a significant Chinese community. They also broadcast directly into mainland China which has met resistance from the government in place there for obvious reasons. Currently, the video is available for free viewing at the band's website, www.NoManZero.com and had been down loaded almost 300 times within the first three weeks of the band posting it. The video contains graphic violence of Chinese citizens being brutalized and arrested along with footage of riots, but also includes the uplifting scenes of Chinese rally attendees encouraging a change to happen. And while mainstream US press seems to be totally missing this story at the moment, this video by New Tang Dynasty Television is at least telling it to its viewers.

What the future holds for NoManZero is not totally certain. Certain music industry types have started to take notice of what the band is up to and involved with. If this is because mainland China is the source for one of the music industry's current biggest problems, illegal pirating of CDs to be sold on the streets for cut-rate prices is a possible reason. But response to the music and video by those who have heard and seen them has been good. The band has seen a number of excellent drummers at the drum seat in the past year including Sterling Campbell of David Bowie's band. Currently NoManZero is propelled at the drums by new found talent, Mike Lapke, who has a variety of musically related talents he has brought to the band. NoManZero is currently dividing its time between playing dates from Philly to Boston to Washington DC, and recording new cuts for the album to hopefully be released in a few months. Their shows and activities are always highlighted at the band's website and they always end their email blasts to the mailing list they maintain with the same message... *Keep On Rockin!!!* And they hope that's in a free world for everyone.

