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JULIAN ★ MARLEY

ASHLEY McBRYDE

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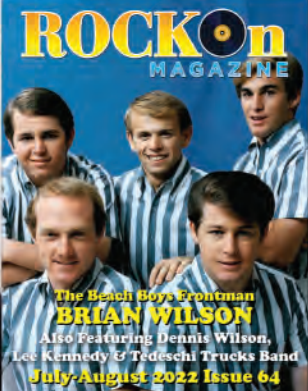
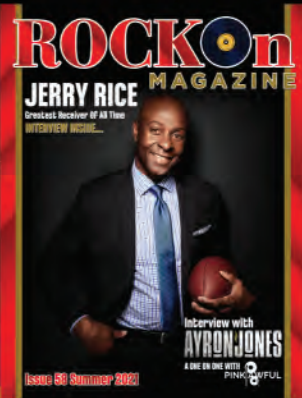


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Ashley McBryde: Girl Going Places

by Bill Kopp

Country-rock singer/songwriter Ashley McBryde was born in 1983 in Arkansas and raised near Saddle and Mammoth Spring, Arkansas. With a population of less than 1000 persons, Mammoth Spring is nearly the same distance – about 140 miles – from Springfield, Missouri; Memphis, Tennessee and Little Rock, Arkansas. The nearest Interstate highway is some 75 miles to its southeast. Located just down the road from Mammoth Spring, unincorporated Saddle is so tiny that census figures aren't even available.

In other words, Ashley McBryde comes from rural America. And the heartfelt, street-level lyrics of her original songs reflect that unalloyed background. She's less slick than many of her Nashville contemporaries; that is likely one of the secrets to her success as both a concert draw and a recording artist. She doesn't steer completely clear of cliché; doing that would place her outside the framework of today's country music scene. But there's a welcome authenticity to her music, one that makes listening a rewarding experience.

McBryde self-released her self-titled debut long-player in 2006, not long after attending Arkansas State University.





Shortly after its release, she took a path followed by many ambitious and aspiring country artists: she moved to Nashville. By 2009 McBryde had taken first place in the fiercely competitive Country Showdown two years in a row. With the wind at her back, she recorded a second self-released album, *Elsebound*. Turning her focus to live performance, she hit the road, sharpening her craft. Not long after self-releasing a third set (2016's *Jalopies and Expensive Guitars EP*), McBryde attracted major label attention, and signed with Warner Music Nashville.

In light of her hard work, determination and creativity, the title of McBryde's major label debut would seem more than a bit ironic.

Released in 2017, *Girl Going Nowhere* found her co-writing with Nashville colleagues across 11 tracks. A highlight of the disc is "A Little Dive Bar in Dahlonega," named among the best songs of the year by both *The New York Times* and *Rolling Stone*. Released as a single, the tune rose to #30 on *Billboard*'s country charts.

In his glowing, four-star review of *Girl Going Nowhere* for *Allmusic.com*, critic Stephen Thomas Erlewine praised McBryde's "subtle songwriting," adding that "the production, along with her powerhouse voice, demand attention. Once McBryde has that, she gives you plenty of reasons to return to this exceptional record again and again."

Those sentiments were echoed by many other reviewers. Covering the album for *Sounds Like Nashville*, Annie Reuter characterized it as "just a taste what's to come from McBryde." She also noted that praise for the Arkansas native came from such high profile fellow artists as Garth Brooks, Miranda Lambert and Eric Church. The latter invited McBryde onstage at one of his concerts, giving the Arkansas native a boost. But she was already on her way up.



Girl Going Nowhere was nominated at the 61st Annual Grammy Awards for Best Country Album; the award went to Kacey Musgraves' Golden Hour. But McBryde was nominated twice at that year's Academy of Country Music (ACM) Awards: Female Artist of the Year and New Female Artist of the Year. She took home the trophy for the latter. That same year McBryde won New Artist of the Year at the Country Music Association (CMA) Awards.

The history of popular music is littered with tales of the so-called "sophomore slump." The thinking goes like this: an artist has his or her entire life to come up with good songs for their debut album on a major label. If it's at all successful and they get an opportunity to make a second record, they usually have but a few months to create new material. And against the backdrop of a touring schedule in promotion of their first record, that challenge is only increased.

But when she returned in 2020 with *Never Will*, McBryde went against that trend. Achieving widespread critical acclaim, the record – featuring 11 songs, all but one of which was co-written by McBryde – was named among the year's best by Billboard, Rolling Stone, Spin, Stereogum and music trade publication Variety. Yet McBryde didn't need those accolades to boost her confidence; she hit the road in support of the album on her One Night Standards Tour in January of that year, more than two months before the album even hit the shelves.

The tour was named after the lead-off single from *Never Will*. Released the previous September, "One Night Standards" showcases McBryde's wit and sassy style; it's the tale of a woman in a hotel room with a man, with her laying out the ground rules for a one-night stand.

The single soared to the #11 spot on Billboard's country airplay chart, and climbed all the way to the #1 position on Canada's country chart.

Never Will's second single was released in October 2020, by which time most concert tours had been curtailed due to the Covid-19 pandemic. But even from their armchairs, the critics and public alike showered praise upon "Martha Divine," a tale of a young woman upset upon realizing that her mother's boyfriend is being unfaithful. In her first-person approach to the lyrics, McBryde makes it clear that she's not prepared to be a passive bystander, and sets out to right the egregious wrong.

That forced absence from the touring circuit led McBryde to record and rush-release an EP (extended play) titled *Never Will: Live from a Distance*. Recorded live, albeit without an audience, McBryde and her band – guitarists Chris Harris and Mark Helmkamp, Christian Sancho on bass and drummer Quinn Hill – run through six of the second album's songs, presenting them in the arrangements concertgoers would have witnessed had the tour been allowed to continue. To promote the May 2021 EP release, McBryde and her band premiered a live concert on her YouTube channel.

In every single year after her debut release, McBryde has been honored by multiple nominations and/or rewards in recognition of her artistry. Between 2020 and 2023, McBryde scored a staggering 26 nominations, variously from the ACM, CMA and The Recording Academy (Grammys). She earned five trophies from among that lot; her most recent and prestigious award came in February 2023 when "Never Wanted to Be That Girl," a duet with Carly Pearce, won the Grammy Award for Best Country Duo/Group Performance.





The pair beat out the illustrious duo of Robert Plant and Alison Kraus, frequent nominees Brothers Osborne and even country icons Dolly Parton and Reba McEntire.

And McBryde's creative ambitions are seemingly without bounds. With well-earned critical and commercial momentum, she had quietly been working on not one, but two new albums. She delivered both to her label at the same time, and *Lindeville* was released in September 2022. Leading a six-person songwriting team that included fellow critics' darling Brandy Clark, McBryde crafted a work of the sort more commonly associated with the world of rock: a concept album.

The record's 13 songs are an interwoven collection of wry vignettes and character studies, suffused with wit and humor. Exploring the spectrum of human emotions, *Lindeville* represents the latest in an unbroken string of creative triumphs from the young woman from Arkansas. And with another album already completed and waiting in the wings, the future looks brighter than ever for Ashley McBryde.



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Gina Adams Interviews Local Favorite, LIZANO

What do you enjoy most about being a musician?

The ability to project my emotions and my heart through my instrument and the lyrics I write. Music is so powerful, and to see people singing our songs back at us and really being their most natural selves and enjoying life in that moment is the most wonderful feeling besides fatherhood that life has gifted me.

What skills are the most useful in the music industry?

Oh man, so many things come to mind here. Firstly, having thick skin is a must. It takes so much bravery and courage to put yourself and your art out there, and at the end of the day you just have to trust and believe in the love that you have for what you're doing and let that carry you through. The other things are important as well, such as understanding that your music/ band is a business.

Study hard and learn the craft because that's the game we are ultimately playing at the end of the day, Labels, venues, managers, they all gotta make a cut and understanding how to position yourself in a well built structure is key.

Tell me about your best performance.

It's so hard to pick from all of the shows over the years, the band Ultimately was founded by myself and Sal Greco when we met in San Juan Del Sur Nicaragua in 2012. The following 3 years we spent touring around the Central American Beach towns playing every show we could.

Some of those shows were crazy, a good example would be stuff like, a few different shows were played private mansions overlooking the ocean with a few hundred rowdy guests. Those are the shows that come to mind because the scenery and where we were at was just so insane. Other than That I would say when we Headlined the Downieville Classic Music Festival, people were crowd surfing in chairs and just going for it. I'll never forget that night for sure!



Tell me about your worst performance.

I would have to say this was also a show that we played in Central America when we were just starting out, We were playing a private event at Yoga Retreat, and at the time it was a big show for us for sure so we were really feeling a bit of pressure. 30 Minutes into our first set the power to the property went out leaving us dead in the water, the cool thing is we ended up having the crowd scoot closer to the stage and finished the show acoustically with no power.



Looking back it was really cool the way it ultimately turned out, but it was a little rough at first being so new to playing bigger venues and getting shaken up like that.

Tell us the name of your new album and what it means to you?

We are finishing up our first full length album right now and it's funny you ask about the name because we have been talking about that alot lately. The new album is called "ATLAS". We decided to name it that because all of these songs were a collection of life experiences I had in places that spanned from the states and all over Central America. This album covers everything from lost loves, Loving yourself and even things we wish we could go back and change. There is a track on this new record called: "Us v.s. Them", which talks about expressing the freedom and right to choose and control the things you want in your life over what the government and media tells you etc.

Which, given the past two years we have all had we feel it couldn't be more relevant than right now. There's something for everyone I think, so go get it! haha.

Where are you looking forward to playing next year?

We are so excited for 2022 with the new album dropping and the support of a distribution label behind us (Symphonic Distro). We have some big things planned that we can't announce just yet, but the first show of our year is at Bally's

Lake Tahoe with the Long Beach Dub Allstars and we are pretty excited about that. Those guys are definitely trail blazers in the industry with a few members from the original Sublime group etc. so it's a huge Honor to be on that show with them for sure.

When was the last time you performed to a vast audience?

We have a residency at Heavenly Village and The Hardrock in South Lake Tahoe during the summer so most of our shows have pretty good turnouts, We love Tahoe for that and definitely wanna show some love to Dreu Murin Productions for everything they have done for us over the years up there.

Do you experience stress before going on stage?

Not really anymore, it's more like I get excited to get up there and go for it, after you practice your whole life and dream of doing this every night when you go to sleep, you kind of start to just feel like you're doing what you are meant to do. I actually really love that feeling.

What changes can we look forward to for next year?

Well we've Got our new Album "ATLAS" dropping in June of 2022, We will be doing a Central American Tour back to some of the beach towns where it all started for us and definitely do some touring on the west coast. Other than that we are looking forward to anything that comes our way!



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Smashing Pumpkins: Everything is Connected

by **Bill Kopp**

Led by singer, songwriter and multi-instrumentalist Billy Corgan, Smashing Pumpkins are in the midst of an ambitious release cycle. The band from Chicago's latest and 12th studio release is *Atum*, and it's such a sprawling work that it has been split into equal parts, each featuring 11 songs. Act One was released in November 2022; the second part was released in January of this year; Act Three was released in May. And if all that weren't enough, the album (full title: *Atum: A Rock Opera in Three Acts*) isn't merely a rock opera, it's the third part of a conceptual trilogy. Because with Smashing Pumpkins, everything is connected.

The alternative rock heroes who got their start in 1988 released their debut album, *Gish*, in 1991. Right from the start, Smashing Pumpkins' music was a signature mix of personal, angst-filled and often confessional lyrics (by Corgan) and a melange of styles including art rock, shoegaze, goth and progressive rock.

THE SMASHING PUMPKINS

Determinedly hard to pin down, the group made waves with critics and fans alike. Their second album, *Siamese Dream* (1993) was a breakthrough success, selling nearly 5 million copies and earning a 4X Platinum designation.

Corgan, who was born in 1967, came of age during an era in which many classic concept albums were created. Those records inspired and perplexed him in equal measure. I was confused by things like *Quadrophenia* [by The Who] and [Pink Floyd's] *The Wall* when I was a kid," he admits. "I couldn't understand: 'If this is supposed to be a movie, how come it doesn't give me what a movie gives me?'" Nonetheless, he felt moved to create similarly ambitious works. "I thought, 'I need to do something like that, because it's the only way I can get at whatever it is I'm after,'" he explains.



So taking a page from the careers of iconic artists like Neil Young, Todd Rundgren and Bob Dylan, the band confounded those who would have preferred more-of-the-same with each album release. By the group's third album, *Smashing Pumpkins* had taken a turn somewhat uncharacteristic in the alternarock world. Released in 1995, the highly regarded *Mellon Collie and the Infinite Sadness* was a double album (two CDs; an eventual if hard-to-find vinyl edition takes up three LPs). And its songs are thematically linked, all exploring dimensions of sorrow.

With the benefit of hindsight, though, Corgan admits that when his band made *Mellon Collie*, its underlying character was a secret. "At the time," he reveals, "I didn't even tell the band it was conceptual!" He says that he was concerned that his band mates might have frowned upon what he calls the album's "intellectual overlay." Corgan says that the songwriting for the record simply took on a narrative form, and that the album's 28 songs represent "a private way of dealing with whatever I was going through." Yet merely a few years into his recording career with the group, Corgan was just getting started.

But first there would be some setbacks. Despite being made by a band with a conventional instrumental lineup, 2000's *Machina/The Machines of God* is electronic in character; its arrangements scale back the roaring guitars that had characterized the group's earlier work. The change mystified some fans; by the band's previous standard, sales were meager (though it did sell nearly 700,000 copies, going Gold in the process).

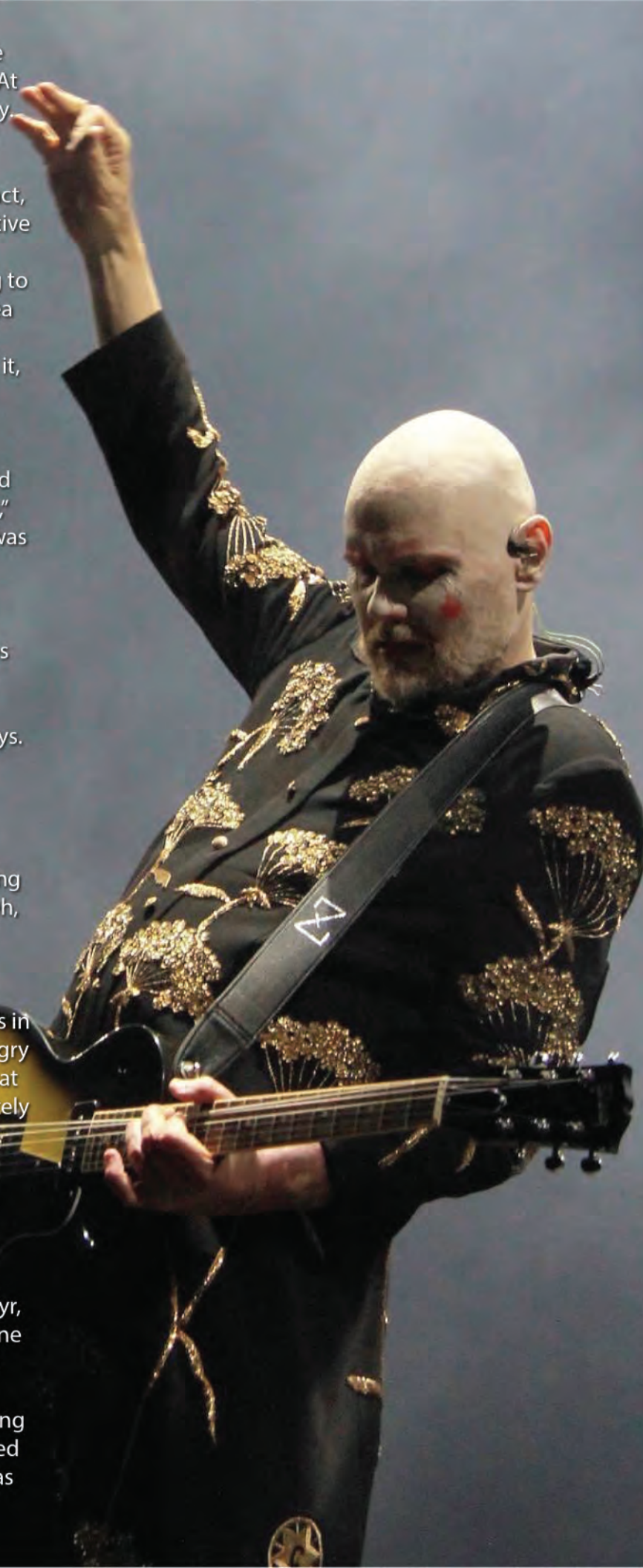
But the album shares an important quality with the smash hit *Mellon Collie*: it, too is a concept album. At some point, Corgan had a moment of self-discovery. "What I realized in poking around on *Machina* was that all my work from the beginning had been conceptual; I just hadn't admitted it to myself." In fact, he explains, *Machina* is a continuation of the narrative begun on the group's 1995 release. "As we were making the record, I knew that the band was going to break up," he says. "The band had agreed to this idea that we were all going to play characters in public based on the [*Machina*] musical. They all agreed to it, and we even had clothes made."

Yet as soon as the tour in support of the album began, Corgan says that his band mates abandoned the idea. "So I was the only one doing the narrative," he says with a laugh. "Which made me seem like I was particularly crazy at the time."

While he willingly dives deep into the world of conceptual works, Corgan admits that he often tires of them soon after they're complete. "It's no secret that I'm writing everything for the band, I'm producing and I'm playing a lot of the music," he says. "By the time I get to the end of the journey, I'm exhausted with the subject; I'm sick of what I've done."

But creating an album isn't the same thing as touring in support of it. Corgan really enjoys playing live "Oh, that's the fun part of it," he says with enthusiasm. "Because you get to cherry-pick what's going to work." And he explains that the live reading of any given song is colored significantly by the mood he's in that particular night. "One night it might be the 'angry version' of the song," he explains. The next night, that song's performance might be built upon a completely different emotional undercurrent.

Save for a live album (*Earphoria*) and compilation releases, nothing would be heard from Smashing Pumpkins for nearly six years. When the group resurfaced, only Corgan and Chamberlin returned from before. Between 2007's *Zeitgeist* and 2020's *Cyr*, members came, went, returned and left again; at one point bassist Mark Tulin (of psychedelic heroes the Electric Prunes) was a member, as was acclaimed pianist and David Bowie sideman Mike Garson. Along the way, a long-gestating and eventually abandoned project, *Teargarden* by Kaidyscope was conceived as yet another conceptual work.



Remarkably for a band that has been through so many changes, by 2018, Smashing Pumpkins' lineup featured three of its original members: Corgan and Chamberlin would be joined by longtime associate James Iha. Multi-instrumentalist Jeff Schroeder has been with the group since its 2006 reformation. This lineup is proving to be the group's most stable; augmented by another multi-instrumentalist, Katie Cole, the current configuration of Smashing Pumpkins has made three albums, including the sprawling *Atum*, the group's most ambitious work to date.

Longtime fans of the band will be pleased to know that while the new three-act set takes the band in some new musical directions, the core characteristics of angst and melody are ever-present. And while *Atum* has its own conceptual theme (the protagonist making his way through a mixture of real world and fantasy), that central character is the same one – much older now – who appeared in *Mellon Collie and the Infinite Sadness* and *Machina/The Machines of God*.

And even with the wide palette of expression with which he works in making albums, Billy Corgan seems nowhere near exhausting his creative ideas. Some even involve returning to past themes. "I've had everything from discussions with Broadway producers to do *Mellon Collie* to poking around on the idea of what it would take to make *Atum* a visual narrative," he says.

On that score, Corgan considers himself in good company. "I've heard for years that Roger [Waters] was going to put *The Wall* on Broadway, and it still hasn't happened," he says with a chuckle. And while he's interested in reviving and expanding past works in visual form, at present Corgan is most excited in making the most of *Atum: A Rock Opera in Three Acts*. "If it were ever done in this modern world," he says, "*Atum* is likely to be done as an animated project." Stay tuned.

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SKILLET



Julian Marley: One Love, One People and One Famous Surname

by Bill Kopp

Julian Marley has a famous last name. But the 47-year old singer, songwriter and musician has never rested on the shoulders of his father's reputation. Born in London, he's the ninth child of legendary reggae pioneer Bob Marley, and one of several to pursue a life in music. Julian Marley's latest release, *Colors of Royal*, has its roots firmly planted in reggae, but it also represents Marley's interest in – and considerable skill with – other musical forms.

"Normally, when most of the fans hear me, they hear the roots rock reggae, the 'one drop,'" he explains. "This album has a different sound." Producer Alexx Antaeus has worked with artists diverse as the Rolling Stones, Malcolm McLaren and Young M.C., and he brought that wide experience to the making of *Colors of Royal*. "He took me out of the box for this one," Marley says.

But Marley established his musical bonafides long ago. With brothers Stephen, Damian and Kymani, he formed Ghetto Youths Crew in the late 1990s. More than a mere record label, it's one component of Ghetto Youth Foundation, a not-for-profit organization dedicated to bettering the lives of underprivileged people around the globe.

Julian released his first solo album, *Lion in the Morning*, in 1996. He toured internationally in support of that album, and was a featured main-stage artist on 1997's all-star Lollapalooza Tour. Subsequent releases like 2003's *A Time & Place*, *Awake* (2009) and 2019's Grammy-nominated *As I Am* built his substantial following.

Along the way, Marley's style has broadened to embrace all the kinds of music that inform his unique musical sensibility. His latest record is a culmination of his decades in music.

Marley says that *Colors of Royal* "has a bit of dance style, a bit of Afrobeat, a bit of Latin vibe." He says that for him, making music has always been about "pushing the message beyond the limits, taking it to [different] places. If it can be translated in different ways and different sounds, then I'm all for it."

Marley's upbringing in London gave him a front row seat to many styles of music. "When you're in England, every music is top music," he says. "You have rock, you have jazz." He took it all in, as well as enjoying sounds from his mother's record collection. "I was surrounded by that," he says, "listening to Pink Floyd and Jimi Hendrix. So I'm influenced by everything from Nat King Cole to John Lennon." Combined with the reggae and ska of Jamaica, those influences all swirled around in Marley's head.



Colors of Royal had its beginnings during the pandemic. "I was in Jamaica," Marley recalls, "and obviously everything was locked down. But I was exploding with music; I had so much stuff inside that wanted to be released." When he was able to go out again, Marley visited a small local restaurant that hosted nighttime music sessions. There he met Antaeus. The two became friendly, and would meet again and again at the restaurant.

On their third or fourth meeting, Antaeus approached Marley, saying, "You know what? I've got a studio inside this room here." Marley was surprised and intrigued: "Let's go check it out," he enthused. Antaeus had already begun work on a recording of "The Tide is High," a 1967 classic by legendary reggae artist John Holt. The song had gained a second round of popularity when Blondie released their version in 1980, but Antaeus believed there was still more mileage in the song.

"I've been thinking about you for this track," the producer told Marley. "I'd like to hear how you sound on it." Marley agreed, cut a vocal, and was very pleased with the results. "From that seed, Alexx was like, 'You know what? It would be nice to do more,'" he recalls. *Colors of Royal* is the result of that working relationship.

"It just came from nowhere," Marley says. "It was not thought about; it wasn't in the plan. It was just led by a true divine inspiration."

That divine inspiration is at the heart of everything Marley does. A devoted Rastafarian, his original lyrics are suffused with the positive, uplifting messages of that faith. Even in a world filled with pain and suffering, Marley's mission is to share good vibes wherever he and/or his music goes.

"The positive is in every person," Marley emphasizes. "The only time the positive is not there is when you're not yourself." And his idea of success is about much more than selling concert tickets, CDs or downloads of his music. "I want to see the people rise up," he says. "That's what success is. We want to see that seed of love and peace out there in the world."

Another part of Marley's message is extolling the benefits of ganja, considered a sacrament in the Rastafarian religion. His popular single "Boom Draw" from *Awake* praises the herb. And he's encouraged by recent changes to the laws in the U.S., where marijuana is now legal for recreational use in 21 states and the District of Columbia. "It's good to see," he says. "We know what we've been talking about all these years: the medicine part, the meditation part and the spiritual values. So let's give thanks for a step in the right direction after all of these years."

Traversing the globe to perform for audiences on nearly every continent, Marley has made an important discovery. "Everywhere you go is different, but people are people," he says. "As soon as that music starts, I don't even remember what part of the world I'm in anymore, because that spirit in the music takes over, and we all become one people."



Traveling the world with a famous surname all but guarantees that people will have their own expectations of you. But Julian Marley is at peace with that, proud of his family name but nonetheless forging his own way in the world. He admits that his father inspired him: "When you see the thing that your father is doing, yeah, that's what you want to do," he admits. "But I didn't want anyone to tell me to play music, and no one could tell me to stop."

He says that growing up around his father's music was an education. "Listening to my own family was like going to university for music," he says. "You feel no pressure, because you're already educated with the right tools to go out there."

And Marley does indeed go out there. Ahead of a run of show dates in the Southeast, on June 24 he's a featured performer at the 3rd Annual Reggae Fest in Truckee, California. His set is sure to include songs from *Colors of Royal* as well as favorites from his back catalog. And it will all be delivered in harmony with his messages of love and unity.

"That's why we go out there in the first place," Marley says. "If it was just to sing about anything, I wouldn't have the drive." He emphasizes that a career in music built around the idea of merely being "an entertainer" wouldn't be fulfilling for him. "I want to make music because I want to free the people's minds and bring people together for a good cause," he says. "If it wasn't for that, I could be doing something different."



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1445 South Meadows Parkway, Reno, NV





RO: How did your band start out?

The roots of Seedless 10 Den C came from the ashes of a local Reno Cover Band called "Deep Water Suite". The project lasted about 18 months, and when it ended, at the behest of former Boogie Monster Drummer Brian Judkins, we decided in 2010 to begin writing songs to become an Original Recording Artist. Within a year, we registered for the "Clash for Cash" at The Alley (former Music Venue) and ended up winning the contest! We were featured 3 weeks later as the Headliner for a local music show, and the rest is history. Original band members were Calib Advincula, Paul Anthony, Vince Lotito, and me.

RO: What does your band name mean?

Aaaaah, the Classic question, lol. When we were all assigned with coming to our next rehearsal with Band name ideas, I came upon this process called "One to One Hundred". Basically, the instructions stated to pick a random book from a semi large Library, and then pick two numbers 1-100. Next, was open the book to the page number of your first chosen number. The second number is how many words you count down on the page. They said if the word alone by itself, or with another word before or after it was catchy, then use it! As far as us finding a "what does our Band name mean" answer, two of the original three members were estranged from their Biological Father, and the remaining member had an outstanding relationship with his. This fact allowed us to wrap our heads around us having a "Seedless Tendency". As an ancillary tie in to having a Seedless Tendency relating to 4/20 compatibilities, our audience has drawn its own assessment that is pretty accurate.

RO: If you could pick one track for our readers to listen to, in order to get a real taste of your music, what would it be?

I would have to go with "It's Called Greed" off of the "Road to Roam" EP. The song was written off the heels of the Occupy Wall Street movement in 2014. This song I wrote the entire lyrics before the band put music to it. I knew the manner I wanted to attack the message lyrically, and I look at this song that really crystallized us as a group. We were proud of the result, and it has been one of the most recognized songs we have made so far.

RO: What's your songwriting process?

Over the years, the "process" has varied. We have tried everything from building song ideas from riffing at rehearsal (Rain, It's Not Free, Suburban Prostitute) to guys coming in with a composition laid out, but no lyrics (Higher Ground). However, typically my Muse will occasionally come with a melody, idea, or hook for a song (many ideas have dissipated because I failed to immediately capture it with a voice memo of some sort). I used to just take ideas to the band, but now our rehearsals are very spread out, and planned (instead of having a standing 2-3-day rehearsal schedule). So, by the time we now bring in instruments, I normally will have a basic chord structure with some template of lyrics and melody. The litmus test has always been if the guys are having fun with the groove. If so, let us check it out with an audience during a Live Show. To me, that is the true test. How does it affect the audience, or make them move?





RO: How did you get the title of your latest release?

Naming our recordings follows a fun, but silly dichotomy of Darwinism. Our Debut Album "Evolution from Deep Water" depicted us swimming upward, about to breach the surface of the water as an Original Song Band. From there, we went to a Mammal on land with "Road to Roam", and the third Project garnished its Darwinian continuance with "Hunters and Gatherers". Basically, we are now onto life as humans after starting with life in water, and prehistoric animals.

RO: What was the hardest part about putting it together and why?

The most difficult part of putting the latest Album together is the session work, and scheduling. With more players there are more moving parts. Throw in the fact that we wanted to step up our game and have a small handful of quality videos to convey the message of the songs, and now things got even more crazy. As many DIY musicians do, everyone in the band has a job, relationship, or the undeniable Reno economy to deal with. Life is crazy, and the sacrifice we all make to pursue this passion called music is extensive, but certainly worth it. The cherry on the cake was finally being able to work with Tom Gordon.

RO: Who produced your latest release, and how would you say they helped shape it?

"Hunters and Gatherers" was Engineered and Co-Produced by Tom Gordon and Big Bongo Productions. His ear, and attention to detail is unparalleled in Reno. Mr. Gordon runs a remarkably busy schedule, and it was a pleasure every single time I saw him work with our crew. We also would be remiss without mentioning Scott Curtis, who tracked a few of the songs at Stonehaven Studio before turning the reins over to Tom to finish the project.

RO: How have you gotten through this global pandemic as a band?

Oh man, I think it is old news how much the pandemic ruined 2020 for Artists and Musicians, and we were no different. Our schedule began being cancelled as early as March, and by July the writing was officially on the wall. Fortunately, we planned on releasing a handful of Music Videos, and were able to pull that off. Pre-Pandemic we released the official video of "It's Called Greed", followed by "My Head", "Don't Get Angry", "Sitting with the Boys", and culminated with the video with the highest production cost "Smoke n Mirrors". The final music video for this push is upcoming with the remix of "Rain". The song was inspired about the sad epidemic of teen suicide. We will be working with The Solace Tree and Innovations High School on this project. If all goes well, it will hopefully be impactful now, and in the future.



RO: What else can we expect from you in 2021 and beyond?

With all that happened last year, we are literally bound to get our feet wet again in 2021 with some intimate smaller gigs at a few of the local watering holes. We have a new player we are currently getting acclimated, and after we touch bases with an acoustic set or two, we will step up the activity with some larger shows. I would speculate July to garnish an appearance for Artown and ending up with a large full regalia show with horns and all sometime in September.

RO: Finally, as you leave the stage, what are your parting words?

I would simply thank all the Musicians, Audio Engineers, Venues, Staff, Local Sponsors, Radio DJ's, Graphic Artists, Media, and most importantly the Fans for all of the amazing experiences! Seedless 10 Den C has taken on a life of its own, and has been One Hell of a Ride!! Much Love to ALL!!

www.seedless10denc.com



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MAGAZINE

THE EMERSON

classic with a twist

BY GINA ADAMS AND JAY LUSTER

Though the bigger venues and casinos in downtown Reno get more attention, The Emerson Cocktail Lounge, known by locals for a while now, is quickly becoming a go-to place for hip visitors willing to venture across the Truckee River into midtown. Owned by international high-fashion hair stylist Tyler Colton, he's created what he calls a, "cool boutique, mid-century, hotel lobby, bar." He wanted his place to have the cool vibe of a more metropolitan city, and he regularly receives compliments from his customers. Whether it's his distinctive menu of craft cocktails, or the unique atmosphere, they frequently tell him the bar feels more like Palm Springs than Reno.

After spending many years doing the hair of celebrities for TV shows, movies, rock stars and runway models, including fifteen years traveling with El Sol de México, Luis Miguel, he decided it was time for a change. Since he already had connections to northern Nevada, when it became time to leave New York City, coming to the self-proclaimed Biggest Little City In The World, was a great option for him.



Reno, he felt, had the vibe of a bigger city, and also seemed poised to grow, which made it the perfect place to open The Emerson Cocktail Lounge.





The Emerson's decor, menu of traditional and craft cocktails, as well as it's entertainment, has made it a distinctive destination unlike anything else in Reno. Along with its themed DJ nights on Saturdays, and local comedians every Monday at 8PM, there are special events such as Drag Bingo. Tyler explains on "the second Thursday of each month, we do a charity Drag Bingo. We have drag queens hosting it, and the proceeds goes to support our community. So far, we've raised over \$22,000 for charities in the Reno area. We've helped with cancer research, the Washoe County school district, battered women's shelters, everything. We've raised money for all different groups, and it's always fun." Another unique event Emerson's presents, is Drag Brunch. The show features actors, dancers, singers and more. It usually shows only two or three Sunday's per month, so if you want to go, watch the website, because the tickets routinely sell out in under 24 hours.

Along with it's eclectic entertainment, The Emerson boasts, perhaps, the most creative menu of craft cocktails in town. While you can always order your favorite beer, wine, or mixed drink, if you're feeling adventurous, you should try their Manhattan with Reposado Tequila, or the James Bond themed Golden Gun with Howler Head Banana Whiskey, or the Beatles-esque Strawberry Fields. Some of the drinks feature edible flowers, and are served in fun cups, flutes, and even bath tubs. So if you want to escape the bustle of the glitzy casinos, cross the bridge into midtown and enjoy the mid-century ambiance of The Emerson Cocktail Lounge.



THE EMERSON COCKTAIL LOUNGE IS
LOCATED IN MIDTOWN RENO AT 955
S VIRGINIA ST. AND OPENS AT 5PM

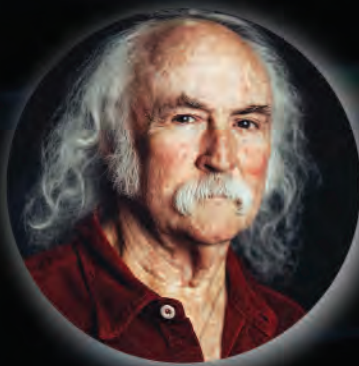
www.theemersonreno.com

FOREVER GONE BUT NEVER FORGOTTEN

Lisa Marie Presley

February 1, 1968 – January 12, 2023

Lisa Marie Presley was an American singer and songwriter. She was the child of singer and actor Elvis Presley and actress Priscilla Presley, as well as the sole heir to her father's estate after her grandfather and her great-grandmother died. Her musical career consisted of three studio albums: *To Whom It May Concern*, *Now What* and *Storm & Grace*, with *To Whom It May Concern* being certified gold by the Recording Industry Association of America. Presley also released non-album singles, including duets with her father using tracks he had released before he died.



David Crosby

August 14, 1941 – January 18, 2023

David Van Cortlandt Crosby was an American musician and singer-songwriter. He first found fame as a member of the Byrds, with whom he helped pioneer the genres of folk rock and psychedelia in the mid-1960s,[2] and later as part of the supergroup Crosby, Stills & Nash, who helped popularize the "California sound" of the 1970s.

Jeff Beck

June 24, 1944 – January 10, 2023

Geoffrey Arnold Beck (24 June 1944 – 10 January 2023) was an English guitarist. He rose to prominence as a member of the rock band the Yardbirds, and afterwards founded and fronted the Jeff Beck Group and Beck, Bogert & Appice. In 1975, he switched to an instrumental style with focus on an innovative sound, and his releases spanned genres and styles ranging from blues rock, hard rock, jazz fusion and a blend of guitar-rock and electronica.



Kirstie Alley

January 12, 1951 – December 5, 2022

Kirstie Louise Alley was an American actress. Her breakout role was as Rebecca Howe in the NBC sitcom *Cheers*, for which she received an Emmy Award and a Golden Globe in 1991. From 1997 to 2000, she starred as the lead in the sitcom *Veronica's Closet*, earning additional Emmy and Golden Globe nominations. On film, she was perhaps best known for her role as Mollie Jensen in *Look Who's Talking* and its two sequels, *Look Who's Talking Too* and *Look Who's Talking Now*.



Christine McVie

July 12, 1943 – November 30, 2022

Christine Anne McVie was an English musician, singer and songwriter. She was best known as keyboardist and one of the vocalists of Fleetwood Mac. McVie was a member of several bands, notably Chicken Shack, in the mid-1960s British Blues scene. She began working with Fleetwood Mac in 1968, initially as a session player, before joining the band in 1970. Her first compositions with Fleetwood Mac appeared on their fifth album, *Future Games*. She remained with the band through many changes of line-up, writing songs and performing lead vocals before partially retiring in 1998. McVie was described as "the prime mover behind some of Fleetwood Mac's biggest hits" and eight songs she wrote or co-wrote, including "Don't Stop", "Everywhere" and "Little Lies", appeared on Fleetwood Mac's 1988 Greatest Hits album. She appeared as a session musician on the band's last studio album, *Say You Will*. She also released three solo studio albums.



Loretta Lynn

April 14, 1932 – October 4, 2022

Loretta Lynn was an American country music singer and songwriter. In a career spanning six decades, Lynn released multiple gold albums. She had numerous hits such as: "I'm a Honky Tonk Girl", "Don't Come Home A-Drinkin' ", "One's on the Way", "Fist City", and "Coal Miner's Daughter". The 1980 musical film *Coal Miner's Daughter* was based on her life.



Olivia Newton-John

September 26, 1948 – August 8, 2022

She was a four-time Grammy Award winner whose music career included five number-one hits and many other Top Ten hits on the Billboard Hot 100, and two number-one albums on the Billboard 200: *If You Love Me, Let Me Know* (1974) and *Have You Never Been Mellow* (1975). Eleven of her singles (including two Platinum) and 14 of her albums (including two Platinum and four 2× Platinum) have been certified Gold by the Recording Industry Association of America (RIAA). With global sales of more than 100 million records, Newton-John is one of the best-selling music artists from the second half of the 20th century to the present.



Tony Dow

April 13, 1945 – July 27, 2022

Anthony Lee Dow was an American actor, film producer, director and sculptor. He portrayed Wally Cleaver in the iconic television sitcom *Leave It to Beaver* from 1957 to 1963. From 1983 to 1989, Dow reprised his role as Wally in a television movie and in *The New Leave It to Beaver*.



Irene Cara

March 18, 1959 – November 25, 2022

Irene Cara Escalera was an American singer, songwriter, and actress who rose to prominence for her role as Coco Hernandez in the 1980 musical film *Fame*, and for recording the film's title song "Fame", which reached No. 1 in several countries.



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